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\$\$ Spur New Vid Product Suppliers Creating Original Programs

By LAURA FOTI

NEW YORK—Although feature films still make up the bulk of home video software sales, most suppliers of video programming are now investing millions of dollars and a lot of creative energy to build strong libraries of their own original programming.

Most active in the area of made-for-video productions are the videodisk suppliers. Members of the CED, LaserVision and VHD camps are hard at work on interactive, how-to and entertainment programs for release this year. Interactive disks are based on the viewer's fol-

lowing instructions such as "Advance frame by frame" to achieve special effects. An exception is videocassette supplier Media Home Entertainment, which has established a \$10 million fund to develop original programming (Billboard, Jan. 16).

Sales to date of videocassette recorders far outpace those of disk players, but disk software suppliers feel the qualities of the disk make it most appropriate for original programming, particularly in the interactive area. It is also appropriate because videodisks do not have recording capability and must therefore offer something extra to compete with cable tv.

"In videodisk, the future is with original programming," believes Paul Foster, vice president of program development for VHD Programs. "It's critical because no one else is creating interactive programming."

VHD programs now in the works are predominately how-to's, in the areas of tennis, health, photography, decorative and so on. In addition, the group is working on interactive games, such as "21," and educational disks. And this is a serious undertaking: combined production and acquisition budget for 1981-82 is \$8-10 million, according to Foster.

(Continued on page 56)

Indie Country Labels Struggle To Survive

By EDWARD MORRIS

NASHVILLE—Independent country labels—always more monuments to hope than business sense—continue to command a sizable share of the singles chart. Some, though, stay alive for only a few months, and many that do last longer show only intermittent chart activity.

The small labels that maintain a steady presence are doing so by such ploys as product spe-

(Continued on page 59)

IFPI GLOBAL REPORT

Pirates Nab 25% Of Mart; Singapore Their Top Port

By MIKE HENNESSEY & PETER JONES

CANNES—Pirate product represents close to 25% of global record and tape sales. Singapore is the world's largest exporter of records and tapes (150 million units annually), and the vast majority of these are of illegal origin.

These stark statistics were given to attendees at IFPI's antipiracy seminar held here Jan. 26, during MIDEM.

Referring to the Singapore situation, the head of IFPI's antipiracy division, David Gib-

bins, emphasized that the republic's exports covered all types of artists and repertoire, penetrated a large number of international markets, and sold at prices that the legitimate industry could never approach.

Looking at the broader picture, he said that although there have been active national campaigns against piracy in many nations—bringing the problem under control in some instances—there are still large areas of the world where piracy is almost entirely dominant. Specifically, he pointed to Southeast and West Asia, the Gulf states, the Mediterranean, Africa and Latin America.

The seminar, chaired by IFPI president Nesuhi Ertegun, featured antipiracy contributions from Stig Anderson of Sweden Music; Guido Rignano of Dischi Ricordi (and president of the Italian IFPI wing); John Morton, president of the International Federation of Musicians; Jean-Loup Tournier, director general of French copyright society SACEM; Tokugen Yamamoto, managing director of Warner-Pioneer, Japan; and John Forrest, director of distribution and order services for EMI Records U.K.

(Continued on page 68)

Austrian Tape Levy Falls Short Of Goal

This report focuses on one of the many topics to be aired at Billboard's 12th International Music Industry Conference, which will be held April 26-29 at Athens' Astir Palace Hotel.

CANNES—The blank tape levy introduced last year in Austria to help compensate rights owners for the effects of home taping has yielded much less income than originally anticipated. Consequently, the tax will be doubled.

(Continued on page 68)

NARM Setting Sights On Home Vid Game Potential

By IS HOROWITZ

NEW YORK—Video games are overtaking conventional videocassette programming as a top priority in NARM's growing involvement in the home video field.

Games have "more potential" for our regular members, says Joe Cohen, executive vice president of NARM, who notes that age groups appealed to are right in the mainstream of the record-buying public.

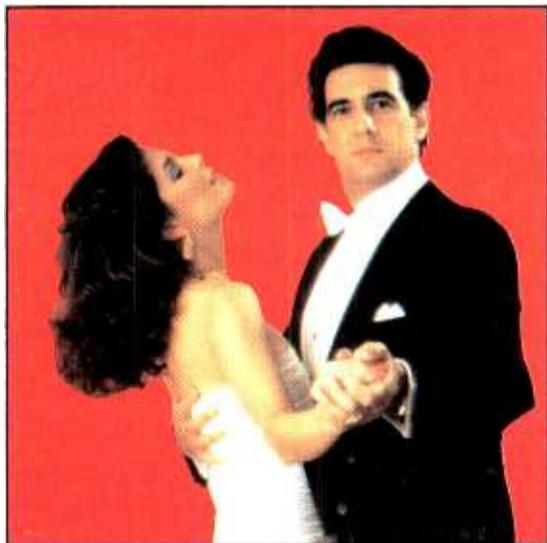
Cohen sees recent moves by record and tape retailers to add game software as a regular part of store inventory (Billboard, Jan. 16) accelerating over coming months.

The association chief says a "major pitch" is being directed at game manufacturers to participate in the upcoming NARM convention in Los Angeles, March 26-30.

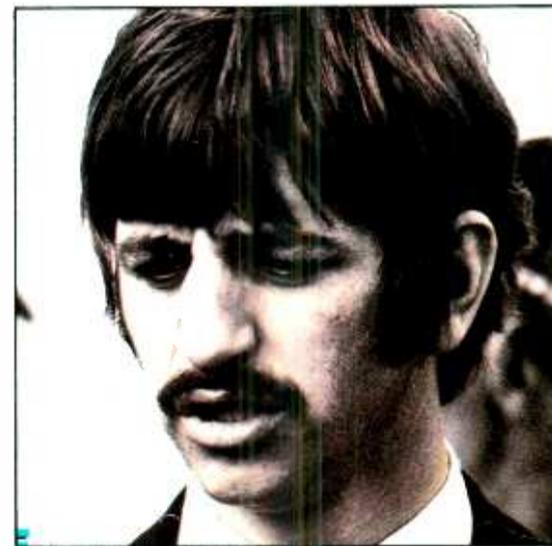
Welcoming glances are also being directed at game manufacturers by the RIAA, which sees its video wing as a natural organizational home for producers of the product.

Already, the RIAA's antipiracy division has cooperated with manufacturers in spotting game counterfeiters. An RIAA spokesman predicts that membership will likely be sought by a number of game manufacturers soon and that such bids will be looked upon kindly.

Involvement in video games by the industry's top trade associations will speed retailer acceptance of the product as a merchandising staple, traders predict. They also look to the expected handling of Atari games by WEA as facilitating distribution to the record dealer community.

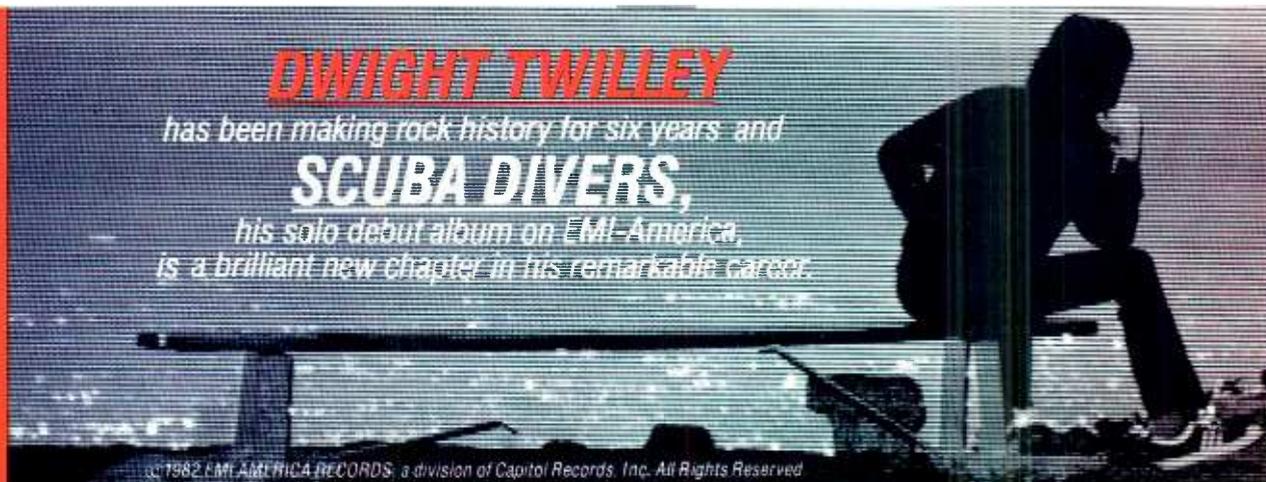
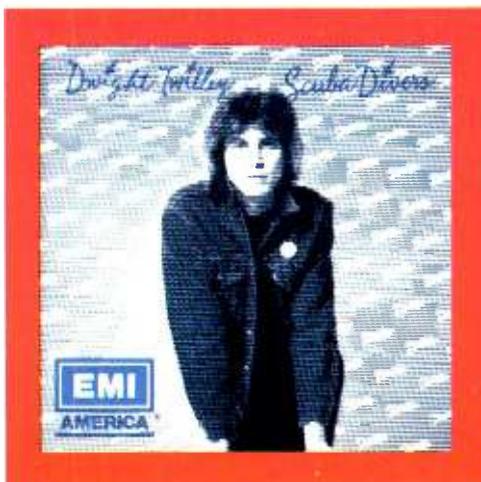


THE DOMINGO THEORY—get one record on the charts and another follows! PLACIDO DOMINGO TANGOS comes solid gold from South America, where it spent weeks as Number One on the pop charts. Hot on the heels of his current U.S. chart-buster, DOMINGO TANGOS is a real kick! Get it from Polygram on Deutsche Grammophon records and tapes: LP 2536 416, cassette 3336 416. (Advertisement)



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JOHNNY AND THE DISTRACTIONS...LET IT ROCK SP-6-4884
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Produced by David Kershbaum. Management John & Ivy Bauer, Bellevue, WA. Agency Representation Premiere Talent, New York, NY.
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CBS SECOND, RCA JUMPS TO THIRD SPOT

WEA Takes Top Share Of '81 Chart Activity

By SAM SUTHERLAND

LOS ANGELES—WEA, CBS and RCA led manufacturers in share of Billboard chart activity during 1981, according to a computerized summary of combined Hot 100 and Top LP/Tape chart activity between January and December.

Although WEA increased its overall share by just 0.9% to reach a combined chart tally of 29.1%, the branch giant's lead was lengthened as CBS, again capturing the number two slot, dipped from its 1980 figure of 19% to 16.9% during 1981.

Meanwhile, PolyGram's 1980 activity sharply eroded from its third place stature, while RCA cornered that niche with the single largest percentile increase, rising to 15.3% during 1981 as compared to its 11% share during the prior year.

Capitol/EMI also gained, rising to fourth place with its 12.4% share of the action, a gain of over 3% against 1980's 9.3% tally.

PolyGram's performance landed it in fifth place as its share receded to 6.7% from the previous year's more bullish 12.7%—the largest single drop in share of chart action among the corporate ranks.

As for the competition between the branch distributed labels and independently distributed lines, which showed indies carving out added share of market during 1980, the 1981 breakdown remains essentially unchanged. Despite Boardwalk's defection to indie stature and its subsequent entry into the top 10 corporations overall, combined indie chart shares with Arista, Motown and Chrysalis yielded only a .9% net increase to attain 13.9% of the combined singles and albums charted.

Among labels, Columbia retained its leadership in combined chart shares, although dipping slightly from 1980's 10.5% figure to 9% last year. That figure represents a 9.4% share of Top LP/Tape action, while its Top 100 performance dropped to 7.3%, landing it in third place behind RCA and Capitol in singles chart standings.

Taking into account custom label affiliates, however, Warner Bros. again garnered the top slot with 13% of the combined chart share.

In reviewing individual labels' chart performance, RCA rebounded dramatically from its ninth place rung in 1980 to hit fourth place

last year, spurred by its jump to the top in Hot 100 chart share, where it captured 8.2% of the action. On the album side, RCA was up in '81 with 6.6% of the action, as compared to 1980 when the label didn't even make the top 10 on that annual chart summation.

Capitol meanwhile notched a one slot increase in its third place performance among the labels.

As for the number of album and singles titles impacting on these companies' performance, annual charting was little changed in terms of title volume. WEA's top slot reflected a total of 390 products (136 singles and 254 albums) as compared to 362 the prior year. CBS charted 260 records overall, compared to 261 in '80, and third place RCA landed 181 on the charts as compared to 1980 third-place corporation PolyGram, which won chart positions for 193 albums and singles.

Complete rankings for the top 10 corporations, combined labels and individual labels appear on page 75, and are culled from Billboard's music popularity charts under the direction of associate publisher Bill Wardlow.

More Labels Passing Along 'Gift' Costs

By IRV LICHTMAN

NEW YORK—More labels that have pledged financial participation in NARM's "Gift Of Music" institutional campaign have or plan to pass on increases of a cent or so to merchandisers.

On the heels of 1-cent hikes by Capitol and Chrysalis (Billboard, Jan. 30) that take effect Feb. 1, CBS' branch operation informed its accounts by mail postmarked Jan. 27 that it would add 1-cent per unit as a separate line item on all of its invoices, with the product exceptions of 7-inch and 12-inch singles, limited editions or cutouts.

Two other labels are now working out a specific pass-along to merchandisers.

"We do intend to pass along the fee," declares Elliot Goldman, executive vice president and general manager of Arista, "but we're not sure how much we'll charge. I can't say whether we'll go up a full cent, because the finance people are looking into it now."

PolyGram sales chief Jack Kieran also says funding will be through means of a "penny or less" hike, indicating that a precise amount is now being evaluated and would be revealed in several weeks. A spokesman for RCA would only comment that the matter is "under study."

Although label hikes for "Gift Of Music" have at best a Feb. 1 kick-off, funds are expected to reflect full first quarter net album sales under terms of the original NARM pro-

posal. This issue could be the cause of some dispute.

Some merchandisers have expressed disapproval of what for them is mandatory participation in the campaign, but Joe Cohen, executive vice president of NARM, chides those dissidents with his forecast that increased purchases generated by the "Gift Of Music" program will be "far in excess of the price increases."

The CBS accounts' letter notes that since the extra charge applies to net sales, credit for it will be issued on all exchanges.

In a strong endorsement of the drive, the letter declares that CBS has always supported NARM's efforts to "make it an industry wide undertaking. Until now that support has not involved any financial commitment, which we all know is an essential ingredient."

In closing, Tom McGuinness, vice president of branch distribution, states: "This is one price increase... to which we feel no one will object."

Meanwhile, a 19-member advisory board begins to tackle here this week (1, 2) implementation of NARM's institutional "Gift Of Music" campaign.

Cohen, is hopeful that the drive will initially focus on Mother's Day (May 9), Father's Day (June 20) and graduation-day opportunities, although he stresses that with "time passing by so quickly" these target dates may require adjustment.

Labels that have voluntarily agreed to set aside 1/2 cent for all net

(Continued on page 74)

PolyGram Ends Free Vid Holdout

LOS ANGELES—PolyGram, one of two labels which had resisted giving Warner Amex' MTV cable music channel free video clips, has altered its posture.

Label vice president of artist relations/press, Len Epand, confirms that MTV and PolyGram are firming up an agreement.

Additionally, a Rush one-hour concert special co-produced by PolyGram and the band's SRO Productions management firm, will air Feb. 13 on MTV, supplemented by radio simulcast to 40 markets.

Novo Combo, Def Leppard, Rainbow, Johnny Van Zant, Visage, Jon & Vangelis, the Jam and Kiss are among the first PolyGram MTV clips.

MCA had also refused to service MTV with free clips.

Citibank Expecting Peaches' Payback

By JOHN SIPPEL

LOS ANGELES—Citibank, the major secured creditor owed approximately \$1.9 million, could be paid off by the end of March, forecasts Joe Eisenberg, debtor counsel in the pending consolidated Peaches Records/Nehi Distributing bankruptcy action here.

"It's too early to project when the remaining creditors can expect some payment," Eisenberg stated. Peaches' liabilities are over \$20 million.

On Tuesday (19) Federal Bankruptcy Judge William Lasarow approved the sale of nine "Great Lakes" sector Peaches stores to former Peaches executives Vince Mauch and Dave Neste. The outlets are located in Dearborn, Mich.; Indianapolis, Toldeo, Cincinnati, Oak

Park, Ill.; Maple Heights, Ohio; Milwaukee, Columbus and Cleveland. At the same time, Judge Lasarow okayed the Bromo of Dallas and Oklahoma City deal, in which Bromo took over the Denver, St. Louis, Dellwood, Mo., Dallas, Ballwin, Mo., Westminster, Colo., Overland Park, Kan., Tulsa, Oklahoma City, Ft. Worth and San Antonio Peaches' stores.

Court records show that Mauch and Neste, acting as 5-Star Entertainment, would pay \$2,089,000, including \$450,000 cash at closing with the remainder due in equal annual installments over five years at 12% interest.

Still to be confirmed by the court is the sale of 10 Southeastern

(Continued on page 13)

FEBRUARY 6, 1982, BILLBOARD

Laser Videodisk Future Clouded By Plant Closing

By JIM McCULLAUGH

LOS ANGELES—Those film studios which had announced increased laser optic videodisk titles for this year may have to revise plans in the wake of DiscoVision Associates' announcement last week that it would shutter its Carson, Calif. manufacturing facility Feb. 26.

A Universal Pioneer of Japan Kofu plant will be the only facility, at least for the near term, sourcing entertainment and industrial laser-disks for the U.S. and Japan. While 3M has a laser optical disk manufac-

turing plant in the Midwest, primarily for industrial disks, production there has been temporarily suspended and may not crank up again for several months.

LaserVision Assn. members such as 20th Century-Fox Video, Columbia Pictures Home Entertainment and Paramount Home Video, as well as other custom clients, may now have a problem getting certain titles mastered and replicated in Japan. The reason: very stringent guide-

(Continued on page 82)

Industry Faces Realism At MIDEM

By MIKE HENNESSEY & PETER JONES

CANNES — Realism prevailed over hype at this year's MIDEM. Despite the event's shorter duration (five working days) and apparently fewer attendees, WEA International president Nesuhi Ertegun spoke for many when he said, "There seemed to be a new sense of urgency, a greater unity of purpose among all the different facets of our industry to overcome the problems and achieve a return to the kind of prosperity we used to enjoy."

The attempt, however, to inject video excitement into the 16th MIDEM was strangely out of har-

mony with what many attendees saw as a firm determination on the part of the record business represented at Cannes to stick to its audio guns.

Although advance publicity had heavily underscored the value of MIDEM as a talent market for television and video programmers, the fact was that video talent buyers were extremely thin on the ground.

And, in any case, the talent scoop of the week—a package including Shriley Bassey, Jack Jones, Steve and Eydie, Vic Damone and the Lettermen (Billboard, Jan. 23)—had already been presold as a co-produc-

tion to 57 countries, including 110 stations in the U.S.

As far as buying and selling of music is concerned, MIDEM was by common consent low-key, simply because the ill economic winds have imposed a high degree of caution and circumspection upon even the most flamboyant record entrepreneurs.

But if MIDEM was not a great powerhouse as a marketplace, it certainly consolidated its position as a platform for set-piece debates on the

(Continued on page 71)

New Chart

LOS ANGELES—With this issue, Billboard inaugurates on page 57 a new feature in the Video section: a videocassette rental chart, designed to run twice a month.

Billboard's Videocassette Top 40 chart, begun November, 1979, will continue as a regular weekly feature, while a U.K. video chart appears once a month.

Billboard believes these charts will be useful to the developing video industry and will introduce additional features in Video as that industry matures.

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CBS MEET—Deniece Williams and Calamity Jane perform while Don Dempsey, senior vice president of general manager of Epic/Portrait/CBS Associated Labels, presents Luther Vandross with a gold record for his LP, "Never Too Much," at a CBS Records marketing meeting in Puerto Rico.

'Hooked On Ellington' 45 To Be Distributed by RCA

NEW YORK—In a promotional takeoff on its "Hooked On Classics" bestselling album and single, RCA Records has created a "Hooked On Ellington" single containing portions of all 34 selections on the label's "Sophisticated Ladies" cast album.

The single is being distributed this week to West Coast radio stations to tie-in with the first road company version of the hit Broadway show, opening in Los Angeles Wednesday (27).

In a contest drawing in association

with KJLH and local dealers, winners will receive tickets to the show and dinners at New Orleans-style Los Angeles restaurants, accompanied by on-air personalities. Winners in the dealer drawings will also see the show.

The single, also to be distributed nationally, lists Elliot Horne, manager of black publicity, as executive producer. He and C.E. Crumbaker produced it from the cast album originally produced by Tom Shepard.



PLATINUM 'HOOKS'—Louis Clark, center, conductor and arranger of RCA Records' "Hooked On Classics" album, is applauded for the platinum-selling performance of the package at a recent fete in his honor at label headquarters in New York. The gratified attendees shown are (left to right) Jack Craig, label vice president, U.S.A.-Canada, George Lukan, vice president of K-tel, original producer of the album in the U.K., and Joe Mansfield, RCA vice president of contemporary music.

King Karol To Handle Videotape

NEW YORK—King Karol, the four unit Manhattan chain, will end its holdout as a prerecorded and blank home videotape dealer in several weeks with a 30-day test at its 86th Street location.

According to Ben Karol, co-owner of the company, Win Records & Tape here will rack the unit with 300 best-selling tapes, mostly in the VHS format. Sales will be coupled with a rental policy of \$5 per day for a

single tape.

There are no plans to handle any videodisk configurations, since Karol holds that there are an insufficient number of playback units in the marketplace.

Karol notes that should the test phase prove successful Win Records & Video, which for the past year has moved strongly into home video wholesaling/racking, would rack the entire four stores.

Billboard Compiling A/V Sourcebook

CINCINNATI — Billboard's Directory Central is now compiling its annual Audio/Video Sourcebook. Billboard invites companies providing services to other firms and/or manufacturing equipment or supplies for the Music-Record-Tape industry to request a free listing in the 1982-83 edition. When requesting a listing please give specific details and brand names concerning your products or services on your company letterhead before Feb. 15, 1982.

Categories to be included in this year's directory are: Home Audio and Video Equipment Manufacturers; Music Video Producers (include concise description of studio, mobile and post-production facilities and equipment); Record and Tape Accessories Manufacturers; Wholesalers (of blank loaded tape, prerecorded video and record and tape accessories; include brand names and territory); Store Fixture Manufacturers; Custom Tape Duplicators (include configurations); Cartridge and Cassette Parts Manufacturers; Empty Cartridge, Cassette and Reel Manufacturers; Manufacturers of Tape Duplicating & Processing Equipment and Tape Packaging & Labeling Equipment; and Professional Tape Supplies (including tape labels, boxes, packaging supplies and professional accessories).

Those wishing a free listing in this comprehensive trade directory should reply, with specific details concerning products and services, before Feb. 15, to: Rand Ruggeberg, ass't manager of directory services, Billboard Publications Inc., 2160 Patterson St., Cincinnati, Ohio 45214. The publication date of the directory is April 24.

Executive Turntable

Martin R. Feely is appointed director of research and data base publishing for Billboard in New York. He was vice president and general manager of Radmus Publishing and Production Inc., owned by Radio Luxembourg. Prior to that, he was with Billboard for five years, most recently as director of charts.

Record Companies

Dankert J. Punt is named executive vice president of the PolyGram Group with responsibility for finance and administration. To be based in Hamburg, Germany, Punt was executive vice president of finance and administration for the Philips Group in Australia. . . . **Joe Casey** is upped to vice president of promotion for CBS Records, Nashville. He was director of promotion for the label. . . . At Elektra/Asylum Records, **Pam Moss** is promoted to national sales advertising coordinator, and **Bob Myers** joins as local promotion manager for



Punt



Casey



Moss

Cincinnati. Moss, based in Los Angeles, was assistant to the label's national sales manager for pop product. Before coming to Elektra/Asylum, Myers was in local promotion in Cincinnati for PolyGram.

Ken Benson and **Jack Satter** are promoted to national AOR promotion director and national pop promotion director, respectively, at EMI America/Liberty Records. Most recently, Benson was AOR promotion manager for EMI Liberty, while Satter was the label's national singles promotion manager. Both will work from Los Angeles.

Dina Andrews was incorrectly identified in last week's Executive Turntable as the new director of promotion for Solar Records. Andrews is director of production.

Publishing

Loretta Munoz is named ASCAP's west coast membership rep. She was professional manager at United Artists Music. . . . **Barbara V. Cane** moves from assistant director of performing rights research to executive director of publisher relations at BMI, New York. . . . **Mitchell Schoenbaum** is appointed creative manager, east coast, for Intersong Music. He was director of talent acquisition, east coast, at Capitol Records.

Schoenbaum is headquartered in New York. . . . **Elizabeth Chapin** is the new copyright administrator at House of Gold Music, Nashville. She has worked in publishing and promotion in New York, Los Angeles and London. . . . At Audio Publishing, New York, **Lou Levy** is named special consultant to discover new talent and music. Levy was sole owner of Leeds Music, Worldwide.



Munoz



Cane

Related Fields

Les Garland, formerly West Coast general manager for Atlantic Records, is named vice president of programming for MTV: Music Television. He will be based in New York. . . . **Bob Grassi** moves to the post of sales manager at S/T Videocassette Duplicating Corp., Leonia, N.J. He was regional industrial sales manager for TDK Electronics. . . . **Curtis Chan** is the new national engineering manager for Sony's professional audio division. Based now in Los Angeles, Chan was western regional engineering manager for the division.

Elaine Catanzarite is art director for James B. Lansing Sound's new in-house advertising agency. She will work at JBL in Northridge, Calif. Before joining the company, she was with Young & Rubicam in Los Angeles. . . . **Ken Miller** and **Dan Beaton** have been appointed sales manager for Eastern New England and sales manager for Western New England and upstate New York, respectively, for Artec, Shelburne, Vt. Both will be based in Shelburne.

Richard B. Turner is appointed manager of media relations at WTTW/Channel 11, Chicago. He was publicity associate and company manager for the Lyric Opera of Chicago. . . . **Anthony La Pine** has stepped down as president of Digital Recording Corp./Soundstream, Salt Lake City. **Sarason Liebler**, vice chairman of the company, takes over as chief executive officer until a new president is named. . . . Audio-Technica, Stow, Ohio, announces that **Charles Winkler** is its national sales manager for professional products and that Ray Rochelle is the national sales manager for consumer products.

Stephen L. Wright has been named a vice president of the Los Angeles public relations firm, Agee Stevens & Acree. Wright, who will head the expanded music division, was administrative assistant to the firm's president.

Larry Kingen and **Tom Werner** upped to vice presidents at One Pass Inc. in San Francisco. Kingen was director of sales and marketing and Werner was in charge of engineering. Both will continue to oversee these areas. . . . **Claudia Marx** named associate director of AAG Music in New York. She was production supervisor with In Sync Laboratories. . . . **Rick Canoff** joins Creative Sounds in Chicago as a booking agent. He is a former member of the '60s recording group, the Flock, and has worked in the management arm of Jam Productions. . . . **David Sarser** retires as manager, video products for King Instrument Corp. in Westboro, Mass. Sarser originally was a concert violinist who worked with the NBC Symphony Orchestra for 11 years. He will serve as a consultant to King Instrument.

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"Far and away the best rock LP I've heard from a new artist in months... what radio is looking for today."
 —Doug Podell, KQRS

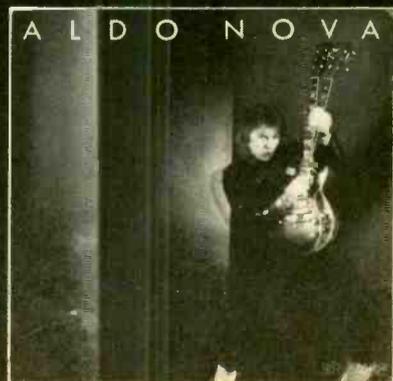
"Without a doubt this will be the Billy Squier or Loverboy of '82."
 —Tom Nast, WSYR

"I knew it was gonna be good when it came in and I saw steam coming out of the jacket."
 —Ron Nenni, WPYX

"A squall of smoldering rock. Aldo Nova is as radio right as any record we've heard in this short new year. Come down on the first two songs on each side, and stand back."
 —The Album Network

"Look for big things on this one."
 —Bill Simmons, WMYK

HE'S NOT AN ORDINARY STAR. HE'S AN ALDO NOVA. "ALDO NOVA." ON PORTRAIT RECORDS AND TAPES.



Produced by Aldo Nova. Executive Producers: Val Azzoli and Lennie Patric for A&V Music. Photographed by Bob D'Amico. © 1982 CBS Inc.

Sheena Easton: 'Not A Star'

22-Year-Old Grammy Nominee Is A Pop Realist

By PAUL GREIN

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

LOS ANGELES—At 22, Sheena Easton has a solid perspective on what she is and where she's headed. Mention in passing that she's a pop star and she quickly interjects: "I'm a pop singer; I'm not a star. The word 'star' is used as soon as you've had one hit. I want to really be a star someday, but first I have to gain the right."

Ask Easton what lessons she's learned in the past year and she frankly replies, "I don't want to get caught up in all the bullshit. You get a lot of that in this business—the 'you're wonderful' syndrome. When you've been told you're wonderful 20 times in two days, it's the last thing you want to hear. Some people are sincere, but for every sincere person, you meet 10 hype merchants."

"The lifesaver for me is my manager, Deke Arlon, and my producer, Christopher Neil. So many artists after a bit of success sack their managers and start writing and producing their own albums. That's something I would never let happen. I'd be terrible. My career would go right down the drain if I got involved in that."

Easton also has a balanced appraisal of her first year on the U.S. pop music scene. "There are a lot



Sheena Easton: From her eyes only.

of pressures on me," she says, "but I'm aware that this is probably going to be the most exciting time in my career. I'm enjoying the fact that it's all new and anything can happen."

With hits like "Morning Train" and "Modern Girl," Easton is best known for sprightly uptempo pop. "But 'Morning Train' and 'You Could Have Been With Me' are opposite ends of the coin," she counters. "I'd be very disappointed if people have already slotted me for lightweight, bouncy material. Songwriters tend to do that. I've been sent dozens of songs like 'Morning Train.' Why would I

want to sing another one? I've sung it, for God's sake.

"At the same time, with 10 tracks on an album there's room for a big, bouncy, sing-along, clap-along pop song and there's room for a serious soul-searching ballad and a spooky, funky track. I'm a pop singer first and foremost, but within pop I want to do pop-rock, country-pop and soul."

Easton's big break came in the spring of 1979 when she appeared on BBC's "The Big Time," a documentary which purported to trace the rise of a young singer through the star-making machine. As part of the show, the BBC set up and filmed Easton's successful audition for executives from EMI.

Brian Sheppard, EMI's head of a&r at the time, paired Easton with producer Christopher Neil, previously best known in the states for Paul Nicholas' top 10 hit "Heaven On The Seventh Floor." In England and Europe, however, Neil has had hits with Gerard Kenny, Dollar and Marshall Hain.

Neil will again be at the controls when Easton begins recording her third album at Montserrat in May. Just prior to that, in April, Easton will undertake a mini-tour of the U.S. and Canada. She plans to do no more than 20 dates in 3,000-seat halls, and if all goes well, will come

(Continued on page 13)

Rock'n'Rolling

An Elegy For Max's, A Comment On Today

By ROMAN KOZAK

NEW YORK—On New Year's Day, Max's Kansas City, the pioneer new music club in the city, closed its doors for the last time.

It had been ailing for a long time. The restaurant downstairs had closed months earlier, and upstairs, where the bands played, was open only on weekends. The club was a victim of New York club economics.

The scenemakers and trendies had all either moved uptown to Studio 54 or downtown to the latest Soho before- or after-hours clubs; the new bands were not drawing many customers; and the larger ones could simply make better money playing the Ritz or the Peppermint Lounge.

But in its time Max's helped launch such artists as Lou Reed & the Velvet Underground (who also ended their career together with the famous "Live At Max's Kansas City" LP), Alice Cooper, Patti Smith, Blondie and others.

Max's heyday was in the late '60s and early '70s, and a regular of the place at the time was Richard M. Nusser, then a columnist with the Village Voice. Nusser later joined

Billboard, becoming the international editor, before moving to more lucrative pastures in the sales department, where he is now an account executive. We asked him to recall his memories of Max's:

Max's Kansas City is no more. The sign is still hanging over Park Ave., but it's all over. The cultural revolution that grew up there has been exported to just about every village on the globe, thanks to the transistor, so maybe the world doesn't need Max's anymore.

Max's Kansas City was the epicenter of 1960s pop, a vortex of ideas from the 1920s, '30s, '40s and '50s whose time had come, a junction of art and commerce, high and low culture, an international watering hole for the ultra hip.

It all began sometime in the spring of 1966, when Mickey Ruskin, a lawyer who chose to invest his time and money in coffee houses and Greenwich Village bars instead of the Association of the Bar, took over a failed cafeteria on lower Park Ave. The location was a signal that the traditional center of Bohemian activity in the world's capital was beginning to stretch outside the Village borders, its movement heralded by loud, raucous music and art.

They were the best of times; they were the worst of times, and the paradox remains: I noticed Max's passing only a week or two ago, while I was going by in a bus or cab. It looked forelorn, abandoned; there was a slapdash sign in the window, plastered beneath the famous logo advertising "steak, lobster & chick peas." The sign said: "Video Games." It was done in what we used to call "psychedelic colors."

I missed opening night in 1966, but not too many other nights for the next five years. The world as we knew it was exploding just about then, and a thinking man's night club was an ideal refuge. Max's soon became the place to see and be seen if you were famous or wanted to be. Trends were set there with astonishing regularity. A slum goddess' put-together costume would inspire a garment manufacturer who happened to drop by, and you'd see the ensemble in Women's Wear Daily

(Continued on page 80)

RIAA Says \$55 Million In Booty Seized In Past Year

NEW YORK—Federal, state and local enforcement agencies, in conjunction with the RIAA's anti-piracy intelligence unit, seized an estimated \$55 million worth of illicit product and materials in 1981, the association reported last week.

Jules Yarnell, the RIAA's special anti-piracy counsel, said that 47 major raids in 19 states last year netted more than 169,000 bootleg records and 17,800 bootleg record jackets; 54,000 pirate and counterfeit albums, cassettes and 8-tracks; 780,000 pirate labels; 3,200 audio masters and 500 videocassette masters; and 5,000 promotional disks. Over 216,000 record albums have yet to be identified, he added.

Key court cases during the year included:

- A ruling by the Wisconsin Court of Appeals that upheld a \$7.7 million judgment against Economics Consultants, doing business as E.C. Tape Service Inc., and David Heilman. Record company plaintiffs had brought suit against the tape pirate in the Circuit Court of Milwaukee County. It was the largest judgment in the state's legal history.

- The conviction of the Sam Goody chain and a vice president, Samuel Stolon, on charges of interstate transportation of illicit merchandise and criminal copyright infringement for knowingly dealing in counterfeit music tapes. The jury verdicts were later overturned by a Federal judge who ordered a new trial for the defendants. The Government appealed the ruling, and the case is now before the U.S. Appeals Court for the Second Circuit.

- The sentencing of Michael Rascio, doing business as M&R Records, Best Records Pressing Corp., and Intl. Picture Disc Corp. of New York, to nine weekends in jail in Suffolk County Criminal Court for

his involvement in the manufacture of counterfeit and bootleg product. Rascio, who was also fined \$75,000, unsuccessfully challenged a statute of New York State's anti-piracy law in an effort to dismiss a 75-count indictment against him, stemming from March, 1980 raids at his plants.

- The sentencing of defendants convicted in the Government's "Operational Turntable" case on charges of racketeering, interstate transportation of stolen property, wire fraud and copyright infringement following an 18-month undercover investigation by the Law Enforcement Assistance Administration. Prison terms of up to 10 years were handed down by Judge Howell Mel-

(Continued on page 73)

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PRODUCER PROFILE

At 39, Thom Bell Is 'Having A Ball'

By LEO SACKS

NEW YORK—Classical music buffs celebrated the 225th anniversary of Mozart's birth last Wednesday (27). The pop world remembers the date as the day Thom Bell turned 39.

The super sweetener was in Philadelphia at the studios of Sigma Sound, where he was putting the finishing touches on the new album by Deniece Williams, tentatively titled "Niecy." The disk is the duo's follow-up to "My Melody," the gold record which contained "Silly," the lovely ballad that rejuvenated the singer's career.

"We were going to hold the tune back," recalls Bell, a key figure in the development of black music in America during the 1970s. "It was very different, unique. The consumer doesn't always respond to those qualities." Williams joins Columbia from ARC on the new record, a move Bell feels will make a big difference in her career. "The transition is like going from chocolate to vanilla. CBS can only do so much for its associated labels in terms of manpower. I think it's fair to say that Deniece will get more emphasis as a Columbia artist."

Bell starts work in the spring on a new Lou Rawls album for Columbia; after that he will pro-

duce his nephew, Leroy Bell, and partner Casey James. "I have to feel right about everyone I produce," he says. "It helps me to look forward to each project. One of the reasons why I never have any problems in the studio is because I sit down with each artist beforehand and talk about the direction we'll take. It eliminates conflict later on."

The producer of "The Temptations" album for Motown last year sees the business re-establishing itself with the consumer on the strength of crossover product. "Black to white, white to black—it should have happened years ago. Music has no color, and in three years I don't even think we'll have black and white stations. Program directors will be playing music for *people*. Consciously or not. Hall and Oates are leading the pack. And Lionel Richie. He and Kenny Rogers opened doors."

Bell tried to do the same with Elton John in 1978. "It took a lot of...balls for an artist of Elton's stature—an innovator all of his life—to introduce himself to me and ask that I write, arrange and produce an album for him with the Spinners. The people at his label in England didn't think he could handle a match with Phil-

(Continued on page 51)

Signings

Marvin Gaye and Chuck Mangione to Columbia Records. . . . The Boys Band to Elektra/Asylum Records with first single, "Please Don't Stop Me. Baby I'm On Fire," out in February to be followed by the debut album release. . . . British group Funkapolitan to Pavillion/CBS. . . . Singer/songwriter Gino Cunico to Wizard Records and Robie Porter Music. . . . Terri Gonzalez to Becket Records. . . . DeGarmo & Key re-sign with Lamb & Lion Records. . . . Richard Bailey to Southwind Productions for recording and publishing.

Australian band Mondo Rock to Atlantic worldwide, with "Mondo Rock Chemistry," produced by Mark Moffatt, the deal's first album. . . . Material to Elektra/Musician Records in the U.S. with first LP release next month. . . . LaCosta Tucker to Elektra/Asylum Records. . . . Dwight Twilly to EMI-America/Liberty Records with album "Scuba Divers" for release next month. . . . Operator to Landslide Records. . . .

Richard Kerr, co-writer of "Mandy" and "Somewhere In The Night," to BMI. . . . Diane Warren to Edition Sunrise Publishing owned by German producer Jack White. . . . Randy Guidry to Out of Key Productions with staff writer/producer agreement. . . . Ed Nalle and Bob Kauffman to Paragon/Benson Publishing Group. The Four Tops, Luther Vandross, Diesel, Bobby Womack, Phyllis Hyman and Johnny "Guitar" Watson to Norby Walters Associates for agency representation.

Chartbeat

Geils Dials Right Numbers; Go-Go's Won't Stop Stop

By PAUL GREIN

LOS ANGELES—The J. Geils Band moves up to No. 1 on both the pop album and singles charts this week, becoming the third act on EMI America/Liberty to hold down both pop peaks simultaneously in less than 14 months. Geils follows Kenny Rogers, who scored in December, 1980 with "Greatest Hits" and "Lady," and Kim Carnes, on top in July, 1981 with "Mistaken Identity" and "Bette Davis Eyes."

Thus far in the '80s, only six other acts have simultaneously owned the No. 1 single and album: Pink Floyd, Billy Joel and Barbra Streisand on Columbia; REO Speedwagon on Epic, Queen on Elektra and John Lennon on Geffen.

By climbing to No. 1 with the "Freeze-Frame" album and "Centerfold" single, Geils also becomes the 20th group in the past 20 years to top both charts simultaneously.

The Beatles—not surprisingly—managed to pull off this ultimate chart feat more often than any other group. They ruled the roost on 14 separate occasions from February, 1964 to June, 1970.

Since the Beatles' breakup, Paul McCartney & Wings (Apple/Capitol) have topped both charts concurrently four times—once each year from '73 to '76.

The Monkees (Colgems), the Eagles (Asylum) and the Bee Gees (RSO) each did it three times; Simon & Garfunkel (Columbia) and the Rolling Stones (Rolling Stones) each scored twice.

Groups that have topped both charts simultaneously once are the Mamas & the Papas (Dunhill, 1966), Sly & the Family Stone (Epic, 1971), America (Warner, 1972), the Ohio Players (Mercury, 1976), the Average White Band (Atlantic, 1975), Earth, Wind & Fire (Columbia, 1975), Fleetwood Mac (Warner, 1977), the Doobie Brothers (Warner, 1979), the Knack (Capitol, 1979) and the four groups already cited—Pink Floyd, Queen, REO Speedwagon and the J. Geils Band.

* * *

Way To Go-Go: The most startling move on this week's album chart is the Go-Go's jump from number 20 to number 11 with "Beauty And The Beat" (I.R.S.). The album is already in its 28th chart week.

The Go-Go's are thus a point away from becoming the first act in the past 20 months to hit the top 10 with its debut album. Christopher Cross (Warner), the Pretenders (Continued on page 80)

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RCA Corp. Earnings Are Down

Record Division Remains Key Directional Element

NEW YORK—RCA Corp. reports earnings of \$57.8 million, or 54 cents per share, in the fourth quarter

of 1981. This compares with \$79.1 million, or 82 cents per share, in the comparable period in 1980.

For the full year of 1981, earnings were \$54 million, which after meeting the dividend requirements of the preferred and preference stocks, resulted in a loss of 19 cents per share of common stock. This compares with \$315.3 million, or earnings of \$3.35 per share in 1980. Sales for the year approximated the record \$8 billion in 1980 despite the absence of sales from businesses divested in 1981.

Although the report does not break down the financial status of RCA Records, its role as a key element in the company's direction is assured indirectly through a year-end statement by Thornton F. Bradshaw, chairman and chief executive officer.

Over the past six months, Bradshaw stated, RCA's management has "intensively examined various options open to it for future growth. It has concluded that the path of greatest opportunity lies in the inter-related areas of communications technologies, electronics and entertainment and information services."

The label, reporting to Herb Schlosser, former SelectaVision Videodisc programming chief, who heads the company's home entertainment division, is one of the industry's hottest labels.

Bradshaw reported that a corporate task force has been formed to investigate new opportunities in satellite communications, pay television, interactive communications, data transmission, cable and broadcast television hardware systems, consumer communications and entertainment services.

As for the RCA involvement in the videodisk, Bradshaw admitted to a consumer sale of 60,000 units, far short of first year estimates (the product debuted last March) of 250,000. He noted, however, that RCA has produced nearly 3 million videodisks, equivalent to 2.4 million albums when double-pocket releases are taken into account and that consumers with playback units have purchased albums at the rate of 16 per player, "well above expectations," he said.

As previously reported, Bradshaw said the company was exploring the sale of its profitable Hertz car-rental company, which he said, however, is "not essential to an RCA focused on new electronic and communications opportunities."

AT&T Proposes National Radio Show Distribution

WASHINGTON—AT&T has proposed to offer nationwide distribution of radio programs over its domestic communications satellite system.

In a filing Monday (25) with the FCC, the company said its satellite audio service would give network and independent radio broadcasters and programmers a high-quality, multi-channel transmission and distribution system. The service is expected to be available to customers later this year.

The service would provide customers with multiple audio circuits that would enable them to transmit in stereo or to use each circuit individually for different transmissions.

DIR Broadcasting is expected to be the first customer to use the service (see related story in the National Programming column in the Radio Programming section, page 16).

Customers subscribing to satellite

Market Quotations

As of closing, January 28, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	1/2	Altec Corporation	—	900	9/16	9/16	9/16	Unch.
38 1/4	26 1/2	ABC	6	758	32 1/2	31 1/2	32 1/2	+ 1 1/2
45 1/4	28 1/2	American Can	7	707	31 1/2	30 1/2	31 1/2	+ 1
5 1/4	2 1/2	Automatic Radio	3	7	4 1/4	4 1/4	4 1/4	Unch.
61 1/4	40 1/2	CBS	6	90	42 1/2	42 1/2	42 1/2	+ 1/2
63 1/4	31 1/2	Columbia Pictures	13	729	59 1/2	57 1/2	59 1/2	+ 1 1/2
8 1/4	4 1/2	Craig Corporation	—	18	7	6 1/2	7	+ 1/2
67 1/4	43 1/2	Disney, Walt	13	903	50 1/2	48 1/2	50 1/2	+ 1 1/2
8 1/4	3 1/2	Electrosound Group	17	12	3 1/2	3 1/2	3 1/2	+ 1/2
9	3 1/2	Filmways, Inc.	—	136	6 1/2	5 1/2	6	— 1/2
22 1/4	14 1/2	Gulf + Western	4	590	16 1/2	16	16 1/2	+ 1/2
19 1/4	11 1/2	Handieman	8	48	14 1/2	14 1/2	14 1/2	— 1/2
6 1/4	3 1/2	Integrity Entertainment	4	300	4 1/2	3 1/2	4 1/2	+ 1/2
15 1/4	5 1/2	K-tel	4	7	6 1/2	6 1/2	6 1/2	+ 1/2
82 1/4	39	Matsushita Electronics	12	61	57 1/2	57 1/2	57 1/2	+ 1/2
59	38	MCA	10	908	46 1/2	44 1/2	46 1/2	+ 2
65	48	3M	10	3361	56 1/2	55 1/2	56	+ 1 1/2
90 1/4	51 1/2	Motorola	9	2037	57 1/2	55 1/2	57 1/2	+ 1 1/2
59 1/4	34 1/2	North American Phillips	5	82	35	34 1/2	35	+ 1/2
20	6 1/2	Orrox Corporation	—	87	9	8 1/2	9	+ 1/2
31 1/4	10 1/2	Pioneer Electronics	9	21	15 1/2	15 1/2	15 1/2	— 1/2
32 1/4	16 1/2	RCA	—	9215	17 1/2	16 1/2	17 1/2	— 1/2
26 1/4	14 1/2	Sony	13	4501	17	16 1/2	17	+ 1/2
43	23 1/2	Storer Broadcasting	15	350	26 1/2	25 1/2	26 1/2	+ 1 1/2
6 1/4	3	Superscope	—	37	3 1/2	3 1/2	3 1/2	Unch.
35 1/4	24 1/2	Taft Broadcasting	8	15	29 1/2	28 1/2	29 1/2	— 1/2
59	33 1/2	Warner Communications	21	6910	61 1/2	57 1/2	61 1/2	+ 4 1/2

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/2	Koss Corp.	—	7 1/2	7 1/2
Certron Corp.	2400	13/16	1	Kustom Electronics	200	1/2	1 1/4
Data Packaging	—	5 1/2	6 1/2	Recoton	—	3	3 1/2
First Artists Productions	300	5 1/2	6 1/2	Reeves Comm.	61700	31 1/2	32
Josephon Int'l	3200	8 1/2	9 1/2	Schwartz Brothers	—	1 1/2	2 1/2

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.

Blank Tape Levy Boosted By National Music Council

NEW YORK—Support for a levy on blank tape and recording equipment to reimburse copyright owners hurt by home taping has come from the National Music Council, an umbrella organization of 59 diverse music groups.

The NMC unanimously adopted a resolution supporting "an equitable royalty system," introduced by the National Academy of Popular Music with the approval of the American Guild of Authors & Composers, and the Nashville Song-

writers Assn. International.

The action was taken at a meeting here Jan. 22 which decried legislation now before Congress that would exempt home video taping from the copyright laws. It endorsed an amendment to the bill proposed by Sen. Charles Mathias (R-Md.) that would provide compensation to copyright owners via a royalty.

Members of the NMC include such industry groups as ASCAP, BMI, NMPA, RIAA, performers' unions and educator associations.

Video Pirate Receives Jail Sentence

CHICAGO—Video retailer Peter Arcabascio was sentenced to a three-month jail term and fined \$25,000 after pleading guilty in U.S. District Court here Jan. 22 to four counts of videotape piracy.

Arcabascio, convicted of infringing

motion picture copyrights, is believed to be the first individual sentenced in the Northern Illinois Federal District Court for videotape piracy, according to assistant U.S. attorney Bob Breisblatt, who handled the case.

According to Breisblatt, federal investigators are continuing to police the burgeoning videocassette market for pirated copies of motion pictures and the more common unauthorized dubbing of commercially available videocassettes. Copyright infringement charges have been brought against the other Chicago area video stores, Breisblatt says.

Josephson Int'l Reports Per Share Earnings High

NEW YORK—Josephson International Inc., formerly Marvin Josephson Associates Inc., reports record per share earnings for the three and six months periods ended Dec. 31, 1981.

The entertainment conglomerate, which provides agency and management services through subsidiaries including International Creative Management (ICM), Chasin-Park-Citron Agency and ICM Artists, Ltd., also announced a one-third increase in its common stock dividend rate.

A new quarterly dividend rate of 10 cents a share, with the first dividends at that rate to be paid Feb. 16 to stockholders of record as of Feb. 1. Increase from previous 7.5 cents rate reflects a two-for-one split in its common stock last November.

FDR Tribute Set By Aurora

NEW YORK—A newly recorded version of a march in tribute to Franklin Delano Roosevelt is being marketed by Aurora Records, owned by Ervin Litkei, New York wholesaler who wrote the march with his wife, Andrea.

In celebration of FDR's 100th birthdate (Jan. 30), a tape copy has been sent to the FDR museum in Hyde Park, New York and a sheet music copy of the song is now on permanent exhibition in the Smithsonian Institute.

Financial performance for the quarter ended Dec. 31 reported operating revenues of \$17,684,000, up 77% from \$9,974,000 for the same quarter in 1980. Earnings were up 36%, rising to \$1,589,000 as compared to \$1,169,000 for the comparable quarter in 1980.

Earnings per share represented a second quarter record at 39 cents per, up 56% from the 25 cents per share reported a year earlier.

The more recent earnings per share were computed against 4,015,000 shares and equivalents, as compared to 4,702,000 shares and equivalents for the prior year.

For the six month period ending Dec. 31, revenues were \$34,935,000, up 85% over the prior year's figure of \$18,924,000. Earnings of \$2,850,000 were up 47% when compared to earnings of \$1,940,000 for the same period a year earlier.

Earnings per share for the six months were 70 cents, a 75% jump when compared to 40 cents in the comparable period a year ago.

Both the second quarter and six months figures included an estimated \$440,000 or 11 cents per share in net income from the company's sale of its holdings in First Artists Production Co., Ltd. Also cited as contributing to the company's financial performance were the acquisitions of United Business Interiors, purchased in January, 1981, and Southwest Business Interiors, acquired in October, 1981.

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BEST POP INSTRUMENTAL PERFORMANCE/*Velas*
Quincy Jones*

BEST R&B VOCAL PERFORMANCE, FEMALE/*Razzamatazz*
Patti Austin*

BEST R&B VOCAL PERFORMANCE, FEMALE/
One Hundred Ways James Ingram*

**BEST R&B PERFORMANCE BY DUO OR GROUP WITH
VOCAL**/*The Dude* Quincy Jones*

BEST R&B SONG/*Ai No Corrida* Chas Jankel & Kenny Young*

BEST ARRANGEMENT ON AN INSTRUMENTAL/*Velas*
Arr. by Quincy Jones, Strings & Synthesizers Arr. by Johnny Mandel*

BEST INSTRUMENTAL ARRANGEMENT WITH VOCAL/
Ai No Corrida Arr. by Quincy Jones and Jerry Hey*

BEST ENGINEERED RECORDING (NON-CLASSICAL)/
The Dude Bruce Swedien, Engineer

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The Lady And Her Music Lena Horne

BEST CAST SHOW ALBUM/*Lena Horne:*
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*From the A&M Album *The Dude*



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Kenny Rogers Tops American Music Awards

LOS ANGELES — Kenny Rogers was the top winner at the ninth annual American Music Awards, and has now won more of those popularity prizes than any other artist. Rogers' 12 awards over the years put him ahead of Olivia Newton-John and Stevie Wonder, with nine; Diana Ross and Donna Summer, with six; and Michael Jackson, Gladys Knight & the Pips and Loretta Lynn, with five.

At this year's show, Rogers won his fourth consecutive award for favorite country album, his second in a row for top male pop vocalist and his first for top pop album. His "Greatest Hits" became the first album in the history of the ABC-TV awards show to win in more than one musical category.

Diana Ross & Lionel Richie Jr.'s "Endless Love" was another multiple winner, taking favorite single honors in both pop and soul. Glen Campbell's "Rhinstone Cowboy" six years ago was the only previous single to win in more than one category.

This year's show marked the first American Music Awards for a number of top acts: Pat Benatar, Air Supply, the Oak Ridge Boys, Stephanie Mills, Kool & the Gang, Rick James and, surprisingly, Anne Murray, who would seem to exemplify the type of mass appeal artist this public polling favors.

There were some odd inconsistencies in the awards. Rick James' "Street Songs" beat Stevie Wonder's "Hotter Than July" for favorite soul album, but Wonder



TV KUDO—Stevie Wonder is presented with a special "Award of Merit" citation by Commodore Lionel Richie at last week's American Music Awards in Hollywood. Wonder was also named favorite male vocalist, while Richie won two awards.

turned around and beat James for top male soul vocalist. It's Wonder's fifth award in the latter category.

And Barbara Mandrell bested Anne Murray to win her second straight award for favorite country female vocalist, though Murray nonetheless managed to win for top country single.

Actually, Murray tied in that category with Willie Nelson, honored for "On The Road Again." Nelson won the same prize six years ago with "Blue Eyes Crying In The Rain," but until this year had never won a male vocalist award. He was named favorite male country singer, perhaps because Kenny Rogers, the winner the past three years, wasn't nominated.

PAUL GREIN

Cable Watch

MTV Airs Special On Year In Rock

"CableWatch" is a new monthly column covering programming and innovations in the field of cable and subscription television, with a spotlight on music-related developments.

By LAURA FOTI

NEW YORK—When you're playing rock and roll video 24 hours a day, you get a certain perspective on what's happening in the rock music world. MTV, the Music Television channel from Warner Amex, has taken a good look at events of the past year, and, unlike most news wrap-ups, Reagan and the economy are irrelevant.

What matters is the Rolling Stones tour and REO Speedwagon's multi-platinum success. Such events have been put together in an hour-long show called "The News That Rocked '81," airing Feb. 7—an original docu-(rocku-?)mentary from the same person who brought you "The News That Rocked '79" and "The News That Rocked '80" for the Source Radio Network: Denny Somach.

Somach and his partner Dave Nelson, of Philadelphia's Somach/Nelson Productions, teamed with Marcus Paterzell, music director for E.J. Stewart Video Productions in the same city. They took interviews with Daryl Hall, John Oates, Billy Squier and Sting, mixed liberally with footage from the Stones tour and a Molly Hatchett concert, and added video clips. Digital video effects provide the needed punctuation.

All in all, it sounds like a unique way to look at a year gone by.

More rock: "Hot Rocks—The TV Show," produced weekly by Cartoon Productions in Yonkers, N.Y., shows video clips of such acts as Devo and the Pretenders. But you don't have to be famous to get on "Hot Rocks." The program, shown so far only in the New York metropolitan area, also focuses on relatively unknown local bands with names like Uranus, Pig Bag, the Various Things and Connie and the Linguistics.

Program director Steve Alpert says the program "tries to put forth the best of up-and-coming rock bands, both local and well-known." Already completed, according to Alpert, are original productions involving the Waitresses (of "I Know What Boys Like" fame) and Devo. The company, naturally, hopes to disperse its programming to a wider audience, and is currently negotiating to join forces with an existing channel.

Cable Nets Offering High Quality Music Fare

NEW YORK—The two major "cultural" cable networks, ARTS and CBS Cable, have established themselves as offering high quality presentations of classical music, opera and jazz, and February's programming reinforces their strength.

ARTS, Alpha Repertory Television Service, is presented by Hearst/ABC Video and appears in the evenings only. This month the service features "A Festival Of Opera" and the Boston Symphony's 100th Anniversary Gala, CBS Cable, which comes on in the afternoon, is less organized, but does have strong music offerings strewn amongst the rest of the programming.

Of course, there is also plenty of music on other cable and pay television stations. MTV, Warner Amex's 24-hour service, is all rock and roll, and has planned various concerts and specials for the month. USA Cable Network, besides its weekend "Night Flight" programming, this month also devotes time to non-rock music. And HBO and Showtime have scheduled musical specials.

All dates mentioned here are the first date in the month on which the program will appear. It is virtually assured that any one program will be repeated at other times during the month, and probably in subsequent months as well.

Richard Thomas hosts ARTS Jan. 31 through Feb. 6. On Feb. 4 there's Beethoven's "Symphony No. 7, one in a series of live performances from the Theatre des Champs Elysees in Paris. The French National Orchestra performs under the baton of Lorin Maazel. Following that is Ravel's "Introduction An Allegro," a 10-minute piece performed by harpist

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Industry Events

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

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

Feb. 17, **ASCAP** General Membership meeting, Beverly Hilton Hotel, Los Angeles.

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 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.

Grammy Hall Nominees Set

LOS ANGELES—The 25 nominees for the ninth annual Grammy Hall of Fame awards were announced last week and three recordings are in the running for the ninth year in a row: Count Basie's "April In Paris," Tommy Dorsey's "I'll Never Smile Again" featuring Frank Sinatra and the Pied Pipers and the Chick Webb version of "A-Tisket A-Tasket" that helped to make Ella Fitzgerald a star.

This year's five inductees into the Hall of Fame will be announced on the Grammy show Feb. 24 on CBS-TV.

NMPA Names 48 Songs For Third Annual Awards

NEW YORK—Members of the National Music Publishers Assn. have nominated 48 songs for consideration as the top compositions in eight categories for the Third Annual NMPA Song Awards.

The awards will be presented March 16 at the Pierre Hotel in New York. A song of the year will also be selected from the category nominations.

Nominated in the pop category are Neil Diamond's "America," published by Stonebridge Music; the Donna Weiss/Jackie DeShan-

non composition "Bette Davis Eyes" co-published by Plain & Simple/Donna Weiss; Rick Springfield's "Jessie's Girl" published by Robbie Porter; "Physical" co-written by Stephen A. Kipner and Terry Shaddick and published by Kipner, Shaddick and April Music, Inc.; the Daryl Hall/Warren Pash/Sara and Janna Allen composition "Private Eyes," jointly published by Fust Buzza/Hot-Cha/Six Continents Music Publishing; and "Slow Hand," written by Michael Clark and John Bettis, published by Warner-Tamerlane Publishing Corp./Flying Dutchman Music/Sweet Harmony Music Inc.

Works up for best movie song are "Arthur's Theme (Best That You Can Do)," from "Arthur," created by Peter Allen, Burt Bacharach, Christopher Cross and Carol Bayer Sager and co-published by Irving Music Inc., Woolnough Music, Unichappell Music Inc., Begonia Melodies Inc. and Hidden Valley; Lionel B. Richie's title theme from "Endless Love," published by PCP Music and Brockman Music (administered by Intersong); the Conti/Leeson title song from "For Your Eyes Only," published by Unart/United Artists Music; and two songs from "The Jazz Singer": "Hello Again," penned by Neil Diamond and Alan Lindgren, published by Stonebridge Music, and "Goodbye For Now" from "Reds," written by Stephen

(Continued on page 39)

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Citibank First In Line Among Peaches Creditors

• Continued from page 3

Peaches outlets to United Records & Tapes, Hialeah, Fla.; the Tacoma and Seattle outlets to Neil Heiman, former Peaches executive vice president; and the Omaha store to Tom Heiman as president of Craig Products. The Orange, Conn. Peaches outlet has been closed and its inventory transferred to the Omaha location.

The United takeover deal is one based on an inventory and evaluation of assets by Ernst & Whinney, in which one provision calls for the Alan Wolk-headed rackjobber to come up with 25% cash for the non-real estate portion of the assets. United is currently operating the Fort Lauderdale, North Miami Beach, Clearwater, West Palm Beach, Atlanta, Rockville, Md., Greensboro, N.C., Columbia, S.C., Memphis, Richmond and Norfolk stores.

CBS Records currently is trying to establish itself as a secured creditor of its own inventory in the action. Several other creditors have filed papers in which they claim that CBS assured itself of being considered an unsecured creditor when months ago it allowed its national credit manager to become chairman of the creditors' committee. Only unsecured creditors are allowed to act on the creditors' committee. In its answer to the CBS demand, United noted it had already spent in excess of \$2 million in bolstering the 11 Peaches' stores' inventory when it took them over in November.

In a Jan. 18, 1981, report to the court, the debtor showed gross receipts of \$14,236,691 in the period in which the debtor operated the stores from June 1, 1981, when it voluntarily petitioned for reorganization under the Bankruptcy Act to about mid-November when the

stores were split up four ways. Disbursements were \$14,233,366, leaving a plus \$3,325 balance.

In a separate petition filed Dec. 31, 1981, Capitol Records as owned \$1,072,637; PolyGram, \$1,075,155;

Progress Distributing, \$350,000 and Countrywide Distributing, Uniondale, N.Y., \$40,000 asked for relief under Chapter 7 of Title 11 of the U.S. Code against Tom Heiman, former president and founder of

Peaches. Each claim to have personal guarantee from Heiman for corporate indebtedness.

In another legal filing, Jeffrey Cochran, former Peaches employee, asks the court for direction about

some 40 artist tapes made for a proposed "Black Music Month" which was to have been staged by Peaches. Cochran says he is holding on to the tapes, until he is advised how he properly can dispose of them.

Sheena Easton: 'Not A Star'

• Continued from page 6

back in July and August in larger venues.

Easton also plans her second Japanese tour for the end of the year and her second promotional swing through Europe for next month. The singer has previously toured Britain twice and has made one promotional trip to Australia.

Easton is well aware of her strengths and weaknesses. "I'm talentless as a songwriter," she admits. "I've got some talent for acting; a bit more for dancing and movement. My real talent is singing."

Easton also knows where she wants to go. "I went into show business before I went into the record business," she says. "I'd like to do a film if the part is tailor-made for me, though I don't want a challenge at this point. And I'd do Vegas so long as the audience came along expecting a pop concert and not a cabaret-type show."

Given Easton's desire for a multimedia career, it's not surprising that she's a Barbra Streisand fan. Then again, maybe "fan" isn't quite the word.

"Don't ever let me meet Barbra Streisand," Easton implores. "I'd make a fool of myself. I wouldn't be able to talk. When I was 15 I went to see 'The Way We Were' and fell in love with Robert Redford's body and Barbra Streisand's voice. I sat there and couldn't believe it. I still think there's no one to touch her."

That experience turned Easton on to pop music and such other favorites as Joni Mitchell and Janis Ian.

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Vol. 94 No. 5

Neglecting The Local Option

By ALAN E. ARONOWITZ

Broadcasters vigorously campaigned that they, not the government, were in the best position to gauge and serve their particular audience. Yet, as deregulation shifts the emphasis away from government bureaucracy, the broadcast industry is in turn responding with a bureaucracy of its own.

In radio, this is typified by the increased reliance on network and syndicated programming and narrow formats, focusing on uniformity and consistency at the expense of creative individuality.

Perhaps the rise of such a bureaucracy is natural to any powerful industry undergoing rapid change. However, along with that development comes the danger of an increasing creative paralysis in radio's ability to respond to changing conditions. The promise of deregulation cannot be achieved if community input into management, programming, and public affairs policies and decisions is diminished to a meaningless role.

Homogenization of the airwaves ignores the great diversity and depth of the radio audience. The reluctance of some radio programmers to pursue innovative programming opportunities that highlight this diversity, as well as the individual talents of their staffs, could result in a significant loss of audience.

Instead of pioneering new directions and options—as promised—the industry runs the risk of inhibiting creative and productive growth. If allowed to continue, this “creative paralysis” could spread to many related aspects of the entertainment industry.

“The promise of deregulation cannot be achieved if community input is diminished to a meaningless role”

Programmers of differing formats call for new ideas while discouraging them by an increasing reluctance to try anything that may deviate, however slightly, from a carefully formulated image. Many broadcasters are uncertain in their new position of independence from government regulation—an independence they fought hard to win.

In areas of programming and community service, these attitudes lead to excessive reliance on contrivance and formula at the expense of the natural and creative instincts that have traditionally typified American media.

More and more consultancies, syndicators and networks are furnishing services individual stations used to provide, with pride, for themselves. Too often, new programming services rely on the lowest common denominator to reach the widest demographic.

Such programming tends to focus on broad national trends rather than respond to the tastes and interests of regional audiences. For example, the successful careers of once regional artists as diverse as Bob Seger, Jefferson Airplane, the Cars, and even Bruce Springsteen, found their initial support and encouragement at local radio stations willing to follow their gut instincts to set trends rather than be dominated by them.

To many, that was radio's most exciting time. Now, however, too many programmers are all too willing to ignore their instincts and rely on others for basic decisions. This concern is reflected in the comments of Dick Carr, vice president of pro-

gramming for Mutual Broadcasting, who once termed these conditions as “amateur night in radioland.”

The effect of creative paralysis is not limited to radio. As this trend continues, we hear of the frustration experienced by related elements of the entertainment industry. Cooperation between these elements, for mutual benefit and support, is diminishing. Record and program production companies complain that they are unable to develop a wider range of talent. New artists are expected to compromise to formulated performance standards to gain necessary exposure. Concert promoters face economic extinction.

To industry insiders these concerns are not new. But now the consuming public is expressing dissatisfaction by increasingly turning to alternative entertainment sources.

Reliance on proven performance formulas does not require radio programmers to abandon their natural instincts and the experience they have gained over the years. Even as our society gets more complex, the need to focus on the interests of that ever-changing audience remains.

Those broadcasters that create and develop innovative programs to serve the increased diversity of their audience may pioneer a new revolution in radio similar to the development of progressive FM radio in the late '60s and early '70s.

Tools offered by consultants, syndicators or networks should not be ignored, but used to develop an effective overall programming direction. However, individual stations should not neglect the many possibilities in locally produced features. The



Aronowitz: “Too many programmers rely on others for basic decisions.”

use of local resources could increase community awareness and participation in programming.

The development and success of programs such as WYSP's “Rock and Roll Show” in Philadelphia, and WBCN's “Sunday Morning Review” in Boston are examples of the effective use of local resources. More programs featuring the contributions of local professionals, personalities and artists should be encouraged.

The potential for local programming is as diverse and limitless as the consuming public itself.

For those who respond to the new climate in broadcasting in an innovative and creative manner, this can be a most exciting as well as fruitful time. No matter what technology is used to transmit or reproduce programming, bland, homogenized formats and formulas, as well as bitter relations between elements of the entertainment industry that should be working together, will not work to build audiences, but continue to lose them.

Some may justify current programming trends by the perceived lack of sophistication of their audiences. Though it may be true that no one ever lost money underestimating the intelligence of the American public, that does not justify selling it short.

Alan Aronowitz is an attorney with the broadcast division of the Federal Communications Commission in Washington, D.C. His views do not necessarily reflect the views of the commission.

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:

The proliferation of small independent labels is one of the brightest spots in the music industry. Many of these indies are artists reaching out for regional and national attention despite small staffs and limited budgets.

Collectively these labels have begun a grass roots movement to promote new music, and have created a network of new music retailers and new music sections in established record stores. They are being heard on alternative and college radio, as well as some progressive stations.

With a solid foundation laid, it is time for the major manufacturers to rethink their strategies about new wave, punk, techno-rock, blitz, or, in general, “new music.” If a handful of individuals are making it happen by caring and working hard, consider the results of major label effort.

Michael Baskin
Chicago

Dear Sir:

I think the “pay for play” rule at CBS Records is ridiculous. It is just another thorn in the side of small and medium broadcasters.

I get fair to excellent service from all other companies. If I don't get it upon release I can call the promotion man and get the record. I just can't understand the CBS thinking. We program adult rock, and we are the only FM radio in the state that has the potential of reaching three metro cities.

Tom Waynick
Program Director, WBGY-FM
Tullahoma, Tenn.

Dear Sir:

In its Dec. 26th issue Billboard published an article with regard to a beauty pageant, “Miss Country Music U.S.A.,” which was to be held at the Grand Ole Opry House in Nashville on July 13, 1982.

I have notified Grand Ole Opry House that I own the trademark of Miss Country Music U.S.A., having estab-

lished it in 1968. I will consider anyone using said name as an infringer on my trademark.

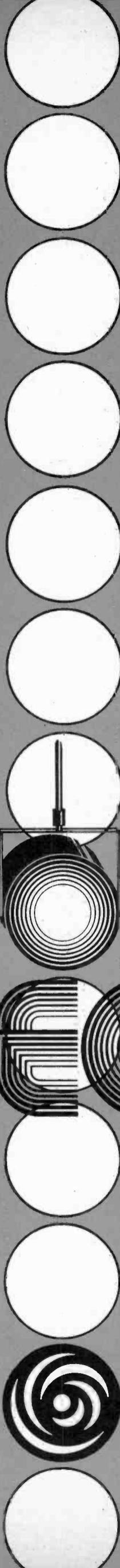
A.V. Bamford
Leucadia, Calif.

Dear Sir:

Watching the recent satellite broadcast of Rod Stewart's concert brought to mind a Billboard article a few months ago in which Derek Sutton expressed reservations about presenting Styx in a televised format. Given Styx's enormous popularity, I don't believe that a television concert would hurt any subsequent tours by the group; the fans would turn out to see them at any opportunity.

I hope the success of the Rod Stewart concert will inspire not only Styx but other major rock acts to explore the possibilities of tv. Compared with the many classical and other arts programs seen on television, rock still lags far behind, despite the arrival of MTV.

Wendy Vickers
West Haven, Conn.



Spotlight your station in your market with ABC's Spotlight Specials.

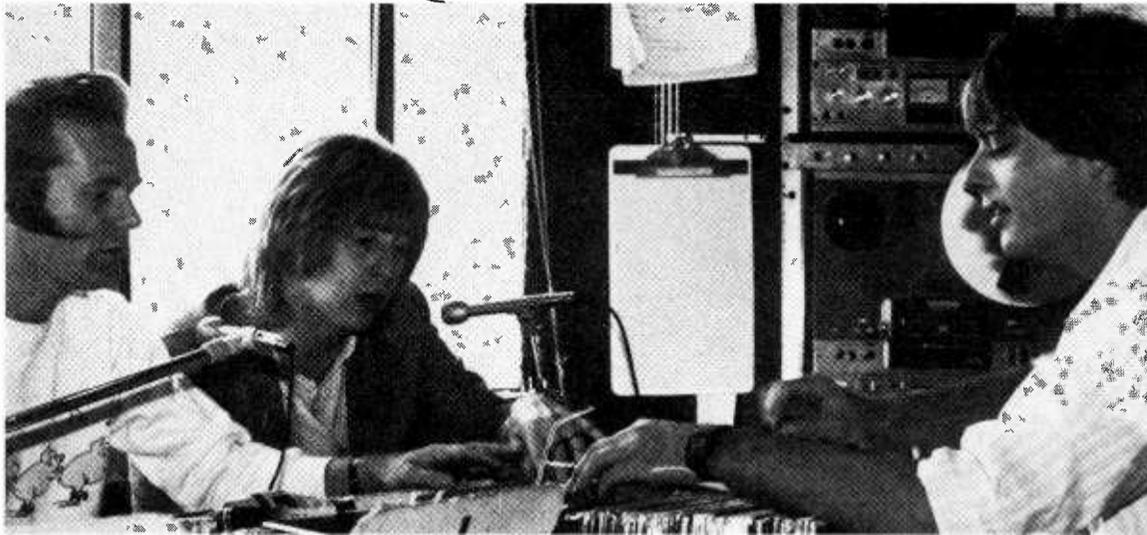
The finest contemporary music performers in ninety minutes of super entertainment. Stars like Stevie Nicks, Billy Joel, Kenny Loggins, Hall and Oates and other musical giants share their music and intimate glimpses of their lives in six very special specials on the ABC Contemporary Network. Spotlight Specials will be aired on six strategic Sundays and are designed to build big audiences in the important 18-34 demo. For complete clearance information, contact Julie Eisenberg, ABC Contemporary Radio Network (212) 887-5347.

SPOTLIGHT SPECIALS



ABC
Contemporary
Network

RADIO abc



NOT PRETEND—Pretenders Martin Chambers, left, and James Honeyman Scott, center, discuss their careers with Dave Newman, DJ at WYSP-FM Philadelphia. The two visited the station after an appearance at the Tower Theatre in Philadelphia.

National Programming

DIR Plans Satellite Network

NEW YORK—DIR Broadcasting has secured satellite space from AT&T for a nationwide distribution system for full-format network. This new network, to be known as Satellite Radio Services, will create a 24-hour stereo broadcasting service that is to be fully operational within a year. DIR expects to have some linkage operable before that.

"We will start out with an AOR radio network and will follow up with networks for adult contempo-

rary, country, urban contemporary, and sports. Satellite Radio Services will also resell or share the service for special events," DIR president Bob Meyerowitz explains.

Meyerowitz promises, "SRS will bring satellites into the present day and will change the face of radio broadcasting."

DIR is also expanding its traditional programming area—long form shows. Last Monday (25) it taped at RCA studios in New York

the first of what will be a new series called "Star Session."

The debut show, which airs March 20, stars Don McLean, who was recorded with a trio of musicians and singing with pre-recorded music tracks. All of this was before a live audience, which gives the program something of a feel of a concert performance.

But the program is more than that as the music is interspersed with interview segments hosted by Bill Ayers of ABC's WPLJ-FM New York.

The show will be carried on ABC's FM Network, which used to carry DIR's "King Biscuit Flower Hour." "King Biscuit" is being moved over to ABC's new Rock Radio Network as the FM Network is being repositioned for adult contemporary stations. It is thought that the new "Star Session" fits in with this new approach. "Star Session" will be carried on about 125 stations.

While the initial show was taped in New York, it is expected that shows will be taped in various locations to fit in with artists schedules. DIR could not disclose who else might appear on the show, but a spokesperson says negotiations are underway with a number of artists.

★ ★ ★

The radio syndication and program production field, already crowded with both large and small companies, is about to get a new entry, which intends to be a dominant force in this business.

The Osmonds, who own and operate the Osmond Entertainment Center in Provo, Utah, are forming Broadcast International to produce and syndicate radio programming.

Gerard Ferri, who has been general sales manager for TM Special Projects, has been hired as president of the new company, which has as its executive directors Merrill Osmond, Ike Eagan and Denny Crockett, the last two music directors for the Osmonds.

One of the first shows that will be marketed by Broadcast International will be a 12-hour special on the Rolling Stones, which is being produced by David Prichard of the Sonic Workshop of Canada. Prichard produced the 30-hour Beatles special for TM.

Ferri explains that Broadcast International will have the use of the \$15 million Osmond Center to produce many of its shows. He promises, "We have an unlimited budget to do what needs to be done."

CONTROVERSIAL MOVE

KPRI-FM Staffers Get 'The Message'

By THOMAS K. ARNOLD

SAN DIEGO—For the second time in less than half a year, KPRI-FM is finding itself in the local music industry's spotlight because of a controversial management move.

The current episode is centered around an advertisement that appeared the second week in January in a radio trade which read, "Looking for six maniacs to man the ship. Send tapes and resumes to Buster Bodine, KPRI."

As can be expected, the ad proved a considerable shock to KPRI's six full-time air personalities, most of whom quite naturally assumed that the ad was the station management's rather tactless way of telling them all they were going to be fired.

That same week, the Arbitron winter book revealed that KPRI, with a 4.7 share of the San Diego market, ages 12 and over, had suffered a nearly 8% decline in listenership since the fall, in which it received a 5.1. As a result, what was once San Diego's leading rock station slipped into last place among San Diego's three AOR stations for the first time in a year. (Competitors KGB-FM received an 8.2 and XTRA-FM (91X) had a 5.7.)

And on the Tuesday immediately following the ad's appearance, the sudden dismissals of evening disk jockey Laura Wilkinson and morning news man Ted Tillotson—who had been with the station nearly two and three years, respectively—seemed to confirm that the fore-

boding message of the ad had, indeed, been correctly interpreted by the staff.

"My first impression, of course, was that there were going to be changes," Wilkinson says. "Everybody expected to be blown out, although nobody wanted to think that. But the message seemed clear."

That's not the case, insists Buster Bodine, KPRI's program director and the person who placed the ad.

"Looking back, I guess the ad was a little misleading," Bodine says. "A lot of people think we're blowing everybody out, letting the entire air staff go, but that's not the case."

"Southwestern Broadcasters Inc., the company that owns KPRI, also owns several other stations, and we put the ad in to get a couple of jocks for a couple of stations."

Evidence, however, seems to point to the contrary. The three other stations owned by SBI employ either country-western or adult contemporary formats, and a "maniac" DJ, while ideally suited for a top 40 station (which stations sources predict KPRI is on the verge of becoming), would hardly be at home in any one of those more conservative formats.

And Tommy Shadek, SBI's vice president, later contradicted Bodine's statement by claiming the ad was, indeed, meant only for KPRI—which indicates the remaining jocks' worries are, indeed, well-founded.

"Usually, a station that plans on

(Continued on page 23)

Out Of The Box

HOT 100/AC

TUSCON—"It's not hard to pick the new Commodores single, 'Why You Wanna Try Me,'" says Ed Alexander, music director for KTKT-AM. "Lionel Ritchie can seem to do no wrong. And with the predominance of country and MOR on AC, we could use a little soul flavor." He has begun testing the title theme of "Chariots of Fire" by Vangelis (Polydor), which he believes could be an important record for adult contemporary stations. Alexander says the new Olivia Newton-John single, "Make A Move On Me" (MCA), sounds like an out-of-the-box winner for the singer. "It's sensual, like 'Physical,' but altogether different." He adds that Chubby Checker's "Running" 45 (MCA) is rooted in the '60s but is still very contemporary. "The sax break and good-time handclaps take you back. It's not soul or rock but very strong pop. If Del Shannon can make it back, so can Chubby."

AOR

CINCINNATI—Denton Marr, program director of WEBN-FM, applauds Sammy Hagar's new Geffen LP, "Standing Hampton." He calls it "a vital record, and solid. We're on 'I'll Fall in Love' and 'There's Only One Way to Rock,' and I suspect we'll be going even deeper." Marr adds that the station has received strong response to the Loverboy LP, "Get Lucky" (Columbia). "It's a real mainstream FM sound, a solid programming record." Newest cuts in the rotation include "Take Me to The Top," "When It's Over" and "Lucky Ones."

BLACK/URBAN

RICHMOND, VA.—Paul Childs, the music/program director of WENZ-AM, likes the "upbeat female sound" of the Pointer Sisters new Planet single, "Should I Do It." He calls the tune a fine marriage of classic '60s soul with a modern, contemporary groove. "It's total mass appeal, great phones in just a few days. People really hear that Marvellettes and Vandellas sound." Childs also likes the Chi-Lites new 45, "Hot On A Thing Called Love" (20th Century-Chi-Sound), which he feels will bring the group "back in a big way." And he is supporting three cuts Bobby Womack's "The Poet" (Beverly Glen), including "Secrets," "If You Think You're Lonely Now" and "Where Do We Go From Here." But the tune Childs is really hot on is "Let's Work," the new Prince single on Warner Bros. "His following in Richmond is incredibly strong. He's got a winning formula that's going to have a major impact for years to come. I expect this track to go all the way."

COUNTRY

CHEYENNE, WY.—New singles by Lacy J. Dalton and Conway Twitty have aroused Chuck White, the new program/music director at KUUY-AM. "I think we have two crossover hits in Lacy's 'Everybody Makes Mistakes' (Columbia) and Conway's 'The Clown' (MCA)," he says. White feels the former song is "very unusual, unlike anything else on the air. Still, it has a universal flavor." The Twitty tune "is one hell of a record. The lyrics are a grabber—everybody's played the clown at some point." Another track that both "fresh and alive" in White's words is Family Brown's RCA single, "But It's Cheatin'." "It's different, it doesn't sound like a country song. I believe in this group. If they could get the right material, they could be super."

'BIBLES TO SATELLITES'

Speakers, Workshops Key Religious B'casters Meet

WASHINGTON—When some 3,000 participants gather at the Sheraton Washington Sunday (7) for the National Religious Broadcasters convention they will be looking for inspiration from the Revs. Billy Graham, Jerry Falwell and possibly President Reagan, at price tags on the latest broadcast equipment, and business guidance from a host of nuts and bolts workshops.

They will hear from Graham in an address Monday (8) night, Falwell will have a press conference Tuesday (9) afternoon and the president is expected either Sunday (7) or Wednesday (10) night.

More than 300 exhibitors have signed up to show their wares from bibles to satellites. While the Benson Co. has decided not to participate with its record labels, Word will not only have a booth, but will hold a Tuesday afternoon reception for their recording artist Dana Scallon of Ireland.

Stan Moser, senior vice president of the music and record division says "we will be featuring a lot of traditional product. We look forward to re-establishing ourselves in the traditional area."

Word's marketing efforts will also include the promotion of a new Kurt Kaiser piano album and an organ album by Diane Bish called "Hits From The Royal Wedding."

A spokesman for Benson says, "We care about these people, but we've found their emphasis is on religious programs and broadcast

equipment, not music.

Nevertheless Century 21 Programming and Thomas J. Valentino, Inc., which produces production music, will be exhibiting.

Other highlights of the program include an FCC panel on Monday moderated by former FCC chairman Dick Wiley, a luncheon address on Tuesday by FCC chairman Mark Fowler, and the origination of a live 700 Club telecast on Monday night. The audio portion of 700 Club is carried by a number of religious radio stations.

The theme of this convention is "Reaching The Family" and a show called "Focus On The Family" is being cited with an award of merit by the organization. Gil Moegerle of this show is chairing a session for program producers on Wednesday.

Other workshops include: "Helping Your Listener Feel Involved," chaired by Dan Betzer of the "Revival Time" show on Monday, non-commercial radio looks at satellites on Monday, "Grooming And Cultivating The Christian Announcer" on Tuesday, "Promotion, The Key To Growth," chaired by Tom Somerville of the Moody Radio Network on Monday, and a research panel consisting of Rip Ridgeway of Arbitron and Tom Birch of the Birch Report on Wednesday.

On Tuesday afternoon there will be a meeting of the Religious Broadcast Music Licensing committee chaired by Clinton Fowler of KGER-AM Long Branch.

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (1/26/82)

PRIME MOVERS-NATIONAL

DAN FOGELBERG—Leader Of The Band (Full Moon/Epic)
JOURNEY—Open Arms (Columbia)
THE J. GEILS BAND—Centerfold (EMI-America)

★ **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.

Pacific Southwest Region

★ PRIME MOVERS

THE J. GEILS BAND—Centerfold (EMI-America)
BUCKNER AND GARCIA—Pac-Man Fever (Columbia)
JOURNEY—Open Arms (Columbia)

● TOP ADD ONS

ROD STEWART—Tonight I'm Yours (WB)
THE POINTER SISTERS—Should I Do It (Planet)
CHILLWACK—I Believe (Millennium)

● BREAKOUTS

OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
COMMODORES—Why You Wanna Try Me (Motown)
FOREIGNER—Juke Box Hero (Atlantic)

KFI-AM—Los Angeles

(Roger Collins—MD)

- ★ **J. GEILS BAND**—Centerfold 5-2
- ★ **SKYY**—Call Me 23-15
- ★ **CARS**—Shake It Up 8-4
- ★ **JOURNEY**—Open Arms 13-13
- ★ **CLIFF RICHARD**—Daddy's Home 22-18
- **ROD STEWART**—Tonight I'm Yours
- **CHILLWACK**—I Believe
- **SAMMY HAGAR**—I'll Fall In Love Again A
- **KIDS FROM FAME**—High Fidelity A
- **OAK RIDGE BOYS**—Bobbie Sue X
- **EARTH, WIND & FIRE**—Wanna Be With You X
- **TOMMY TUTONE**—867-5309/Jenny X
- **CONDUCTOR**—Voice On The Radio X
- **GENESIS**—Abacab X
- **ALABAMA**—Love In The First Degree X
- **SMOKEY ROBINSON**—Tell Me Tomorrow X
- **ALL SPORTS BAND**—Opposites Do Attract X
- **TEDDY PENDERGRASS**—You're My Latest, My Greatest Inspiration X
- **PEABO BRYSON**—Let The Feeling Flow X
- **BILL CHAMPLIN**—Tonight Tonight X
- **DONNIE IRIS**—Love Is Like A Rock X
- **BERTIE HIGGINS**—Key Largo X

KIQQ-AM—Los Angeles

(Robert Moorhead—MD)

- ★ **J. GEILS BAND**—Centerfold 3-1
- ★ **BUCKNER/GARCIA**—Pac-Man Fever 6-3
- ★ **BLASTERS**—I'm Shaken 9-6
- ★ **SKYY**—Call Me 19-9
- ★ **JOURNEY**—Open Arms 24-14
- ★ **STEVIE WONDER**—That Girl A
- **DAN FOGELBERG**—Leader Of The Band A
- **PRISM**—Don't Let Him Know A
- **GREG GUIDRY**—Goin' Down A
- **JOAN JETT/BLACKHEARTS**—I Love Rock 'n' Roll A
- **COMMODORES**—Why You Wanna Try Me X
- **KASIN SULTAN**—Don't Break My Heart A
- **ROD STEWART**—Tonight I'm Yours B
- **SAMMY HAGAR**—Tell Me Tomorrow B
- **ROLLING STONES**—Waiting On A Friend B
- **CLIFF RICHARD**—Daddy's Home B
- **DONNIE IRIS**—Love Is Like A Rock X
- **DEL SHANNON**—Sea Of Love X
- **T.G. SHEPPARD**—Only One You X
- **MADLEEN KANE**—You Can X
- **NORMAN SALEET**—Magic Is In The Air X
- **CONDUCTOR**—Voice On The Radio X
- **PLAYER**—If Looks Could Kill X
- **JUNIOR**—Mama Used To Say X
- **SISTER SLEDGE**—My Guy X
- **POINTER SISTERS**—Should I Do It X
- **ALL SPORTS BAND**—Opposites Do Attract X
- **HUEY LEWIS/NEWS**—Do You Believe In Love X
- **DOOBIE BROTHERS**—Here To Love You X
- **KIDS FAME**—Hi Fidelity X

KRTH-FM—Los Angeles

(David Grossman—MD)

- ★ **BUCKNER/GARCIA**—Pac-Man Fever 17-7
- ★ **JOURNEY**—Open Arms 30-19
- ★ **CARS**—Shake It Up 11-6
- ★ **SKYY**—Call Me 19-15
- ★ **KENNY ROGERS**—Through The Years 23-18
- **ROLLING STONES**—Waiting On A Friend
- **G.Q.**—Sad Girl B
- **ROD STEWART**—Tonight I'm Yours B
- **POINTER SISTERS**—Should I Do It B

KIMM-AM—Denver

(Doug Ericson—MD)

- ★ **BEACH BOYS**—Come Go With Me 5-2
- ★ **J. GEILS BAND**—Centerfold 6-3
- ★ **JUICE NEWTON**—The Sweetest Thing 7-5
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That 8-6
- **BILLY JOEL**—She's Got A Way 11-7
- **DIANA ROSS**—Mirror Mirror
- **POINTER SISTERS**—Should I Do It
- **JOHN HALL BAND**—Crazy A
- **ROD STEWART**—Tonight I'm Yours X
- **DEL SHANNON**—Sea Of Love X
- **ALABAMA**—Love In The First Degree X
- **VANGELIS**—Titles X
- **STEVIE WONDER**—That Girl B
- **CLIFF RICHARD**—Daddy's Home B

KRLA-AM—Los Angeles

(Rick Stancato—MD)

- ★ **J. GEILS BAND**—Centerfold 14-5
- ★ **ROLLING STONES**—Waiting On A Friend 27-16
- **BUCKNER/GARCIA**—Pac-Man Fever
- **THE GO-GO'S**—We Got The Beat
- **STEVIE WONDER**—That Girl B
- **DIANA ROSS**—Mirror Mirror B
- **AIR SUPPLY**—Sweet Dreams A
- **JOURNEY**—Open Arms A
- **ALABAMA**—Love In The First Degree A
- **G.Q.**—Sad Girl A
- **HUEY LEWIS/NEWS**—Do You Believe In Love A

KOPA-AM—Phoenix

(Chaz Kelley—MD)

- ★ **AIR SUPPLY**—Sweet Dreams 15-9
- ★ **PAUL DAVIS**—Cool Night 14-11
- ★ **RICK SPRINGFIELD**—Love Is Alright Tonite 8-5
- ★ **BALANCE**—Falling In Love 17-14
- ★ **GREG LAKE**—Let Me Love You Once 22-18
- **POINTER SISTERS**—Should I Do It
- **BARRY MANILOW**—Somewhere Down The Road B
- **ALABAMA**—Love In The First Degree B
- **CLIFF RICHARD**—Daddy's Home B
- **STEVIE WONDER**—That Girl X
- **ROD STEWART**—Tonight I'm Yours X

KCPX-AM—Salt Lake City

(Gary Waldron—MD)

- ★ **KENNY ROGERS**—Through The Years 14-5
- ★ **DAN FOGELBERG**—Leader Of The Band 25-11
- ★ **LITTLE RIVER BAND**—Take It Easy On Me 13-6
- ★ **DIANA ROSS**—Mirror Mirror 15-10
- ★ **DEL SHANNON**—Sea Of Love 19-14
- **JOURNEY**—Open Arms B
- **POINTER SISTERS**—Should I Do It B
- **GENESIS**—Abacab B
- **CONDUCTOR**—Voice On The Radio B
- **THE GO-GO'S**—We Got The Beat B
- **JOHN HALL BAND**—Crazy B
- **SAMMY HAGAR**—I'll Fall In Love Again B
- **BOB/DOUG MCKENZIE**—Take Off A
- **PRISM**—Don't Let Him Know A
- **PEABO BRYSON**—Let The Feeling Flow A
- **JOAN JETT/BLACKHEARTS**—I Love Rock 'n' Roll A
- **TEDDY PENDERGRASS**—You're My Latest, My Greatest Inspiration A
- **ALL SPORTS BAND**—Opposites Do Attract A
- **IRENE CARA**—Anyone Can See X
- **MIKE POST**—Theme From Magnum P.I. X

KGB-AM "13K"—San Diego

(Rick Gillette—MD)

- ★ **BUCKNER/GARCIA**—Pac-Man Fever 17-6
- ★ **QUEEN/DAVID BOWIE**—Under Pressure 11-7
- ★ **J. GEILS BAND**—Centerfold 6-2
- ★ **THE GO-GO'S**—We Got The Beat 14-10
- ★ **DIANA ROSS**—Mirror Mirror 29-23
- **ROD STEWART**—Tonight I'm Yours
- **POINTER SISTERS**—Should I Do It
- **SKYY**—Call Me 19-15
- **CARS**—Shake It Up B
- **SKYY**—Call Me B
- **PAUL DAVIS**—Cool Night B
- **KARLA DEVITO**—Midnight Confession X
- **BEACH BOYS**—Come Go With Me X

TOP ADD ONS -NATIONAL

ROB STEWART—Tonight I'm Yours (WB)
CLIFF RICHARD—Daddy's Home (EMI-America)
THE POINTER SISTERS—Should I Do It (Planet)

KOAG-AM—Denver

(Allan Sledge—MD)

- **BUCKNER/GARCIA**—Pac-Man Fever
- **ROD STEWART**—Tonight I'm Yours
- **CHILLWACK**—I Believe A
- **POINTER SISTERS**—Should I Do It A
- **JOHN HALL BAND**—Crazy A
- **DONNIE IRIS**—Love Is Like A Rock X
- **ALABAMA**—Love In The First Degree X
- **BARRY MANILOW**—Somewhere Down The Road X
- **SHEILA**—Little Darlin' X
- **PLAYER**—If Looks Could Kill X

KLUC-FM—Las Vegas

(Dave Van Stone—MD)

- ★ **LOVERBOY**—Working For The Weekend 5-3
- ★ **LITTLE RIVER BAND**—Take It Easy On Me 10-7
- ★ **RICK SPRINGFIELD**—Love Is Alright Tonite 7-6
- ★ **DAN FOGELBERG**—Leader Of The Band 13-10
- ★ **JOURNEY**—Open Arms 21-18
- **CHILLWACK**—I Believe A
- **DOOBIE BROTHERS**—Here To Love You A
- **CHUBBY CHECKER**—Running A
- **ROD STEWART**—Tonight I'm Yours B
- **STEVIE WONDER**—That Girl B
- **GENESIS**—Abacab B
- **BOB/DOUG MCKENZIE**—Take Off B

KZZP-FM—Mesa

(Steve Goddard—MD)

- ★ **JOURNEY**—Open Arms 23-11
- ★ **BERTIE HIGGINS**—Key Largo 17-13
- ★ **STEVIE WONDER**—That Girl 26-16
- ★ **THE GO-GO'S**—We Got The Beat 22-17
- ★ **CLIFF RICHARD**—Daddy's Home 28-21
- **GENESIS**—Abacab
- **ALABAMA**—Love In The First Degree
- **DIANA ROSS**—Mirror Mirror A
- **TOMMY TUTONE**—867-5309/Jenny X
- **STEVIE WOODS**—Just Can't Win 'Em All X
- **POINTER SISTERS**—Should I Do It X
- **DOOBIE BROTHERS**—Here To Love You X
- **JESSE COTTON**—Johnny Are Queer X

KRSP-FM (FM-103)—Salt Lake City

(Lorraine Windgar—MD)

- ★ **LITTLE RIVER BAND**—Take It Easy On Me 11-7
- ★ **JOURNEY**—Open Arms 16-14
- ★ **GENESIS**—Abacab 17-15
- ★ **POLICE**—Spirits In The Material World 21-18
- ★ **FOREIGNER**—Juke Box Hero 24-20
- **STEVIE WONDER**—That Girl
- **BOB/DOUG MCKENZIE**—Take Off B
- **ROD STEWART**—Tonight I'm Yours B
- **SAMMY HAGAR**—I'll Fall In Love Again X
- **HENRY PAUL BAND**—Keeping Our Love Alive X

KFMB-FM—San Diego

(Glen McCartney—MD)

- ★ **THE GO-GO'S**—Our Lips Are Sealed 5-2
- ★ **LINDSEY BUCKINGHAM**—Trouble 7-5
- ★ **ROLLING STONES**—Waiting On A Friend 8-6
- ★ **CARS**—Shake It Up 10-7
- ★ **DAN FOGELBERG**—Leader Of The Band 10-9
- **ROD STEWART**—Tonight I'm Yours
- **TOMMY TUTONE**—867-5309/Jenny
- **SNEAKER**—More Than Just The Two Of Us A
- **QUARTERFLASH**—Right Kind Of Love X

KERN-AM—Bakersfield

(Jeff Young—MD)

- ★ **KENNY ROGERS**—Through The Years 14-5
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 16-9
- ★ **BILLY JOEL**—She's Got A Way 13-8
- ★ **SHEENA EASTON**—You Could Have Been With Me 29-12
- ★ **ROLLING STONES**—Waiting On A Friend 24-15
- **STEVIE WONDER**—That Girl
- **IRENE CARA**—Anyone Can See
- **T.G. SHEPPARD**—Only One You A
- **KIDS FROM FAME**—High Fidelity A
- **SKYY**—Call Me X
- **CONDUCTOR**—Voice On The Radio X
- **BEACH BOYS**—Come Go With Me B

KKXX-FM—Bakersfield

(Doug Derow—MD)

- ★ **JOURNEY**—Open Arms 19-4
- ★ **BILLY JOEL**—She's Got A Way 13-6
- ★ **AIR SUPPLY**—Sweet Dreams 18-7
- ★ **DONNIE IRIS**—Love Is Like A Rock 21-16
- ★ **SAMMY HAGAR**—I'll Fall In Love Again 25-19
- **OLIVIA NEWTON-JOHN**—Make A Move On Me
- **COMMODORES**—Why You Wanna Try Me
- **BOB/DOUG MCKENZIE**—Take Off A
- **EARTH, WIND & FIRE**—Wanna Be With You A

- **OAK RIDGE BOYS**—Bobbie Sue A
- **VAN HALEN**—Pretty Woman A
- **CLIFF RICHARD**—Daddy's Home X
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number X
- **BARBRA STREISAND**—Comin' In And Out Of Your Life X
- **SOFT CELL**—Tainted Love X
- **QUARTERFLASH**—Find Another Fool X
- **OZZY OSBORNE**—Flying High X
- **J. GEILS BAND**—Freeze-Frame X

KGFI-FM (99.1-FM)—Riverside

(Steve O'Neil—MD)

- ★ **SKYY**—Call Me 20-5
- ★ **J. GEILS BAND**—Centerfold 23-8
- ★ **CARS**—Shake It Up 10-3
- ★ **JUICE NEWTON**—The Sweetest Thing 16-11
- ★ **TIME**—Cool 21-16
- **HUEY LEWIS/NEWS**—Do You Believe In Love
- **DEL SHANNON**—Sea Of Love
- **KENNY ROGERS**—Through The Years B
- **AIR SUPPLY**—Sweet Dreams B
- **DAVE STEWART/BARBRA GASKIN**—It's My Party B
- **POINTER SISTERS**—Should I Do It A
- **OAK RIDGE BOYS**—Bobbie Sue A
- **MIKE POST**—Theme From Magnum P.I. A
- **GREG GUIDRY**—Goin' Down A
- **MADLEEN KANE**—You Can A
- **NEIL YOUNG/CRAZY HORSE**—Southern Pacific A
- **DOOBIE BROTHERS**—Here To Love You A
- **RICK SPRINGFIELD**—Love Is Alright Tonite X
- **PATTI AUSTIN**—Every Home Should Have One X
- **EDDIE SCHWARTZ**—All Our Tomorrows X
- **QUINCY JONES/JAMES INGRAM**—One Hundred Ways X

KFXM-AM—San Bernardino

(Jason McQueen—MD)

- ★ **J. GEILS BAND**—Centerfold 3-1
- ★ **PAUL DAVIS**—Cool Night 4-3
- ★ **RICK SPRINGFIELD**—Love Is Alright Tonite 10-9
- ★ **DAN FOGELBERG**—Leader Of The Band 16-10
- ★ **JOURNEY**—Open Arms 24-17
- **FOREIGNER**—Juke Box Hero
- **ROD STEWART**—Tonight I'm Yours
- **ABBA**—When All Is Said And Done A
- **CLIFF RICHARD**—Daddy's Home A
- **PLAYER**—If Looks Could Kill X
- **SKYY**—Call Me X
- **PRISM**—Don't Let Him Know X
- **STEVIE WOODS**—Just Can't Win 'Em All X
- **BUCKNER/GARCIA**—Pac-Man Fever X
- **THE GO-GO'S**—We Got The Beat X
- **DIANA ROSS**—Mirror Mirror X
- **ALABAMA**—Love In The First Degree X
- **DONNIE IRIS**—Love Is Like A Rock X
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number X
- **BARRY MANILOW**—Somewhere Down The Road X
- **SHEENA EASTON**—You Could Have Been With Me B
- **STEVIE WONDER**—That Girl B

KTKT-AM—Tucson

(Bobby Rivers—MD)

- ★ **KENNY ROGERS**—Through The Years 15-9
- ★ **BERTIE HIGGINS**—Key Largo 25-20
- ★ **LITTLE RIVER BAND**—Take It Easy On Me 20-16
- ★ **ALABAMA**—Love In The First Degree 22-18
- ★ **JOURNEY**—Open Arms 28-23
- **OLIVIA NEWTON-JOHN**—Make A Move On Me
- **STEVIE WONDER**—That Girl
- **DEL SHANNON**—Sea Of Love X
- **ROLLING STONES**—Waiting On A Friend X
- **ABBA**—When All Is Said And Done B
- **VANGELIS**—Titles B

Pacific Northwest Region

★ PRIME MOVERS

DAN FOGELBERG—Leader Of The Band (Full Moon/Epic)
DIANA ROSS—Mirror Mirror (RCA)
JOURNEY—Open Arms (Columbia)

● TOP ADD ONS

ABBA—When All Is Said And Done (Atlantic)
THE CARS—Shake It Up (Elektra)
THE POINTER SISTERS—Should I Do It (Planet)

● BREAKOUTS

HUEY LEWIS AND THE NEWS—Do You Believe In Love (Chrysalis)
COMMODORES—Why You Wanna Try Me (Motown)
OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)

BREAKOUTS-NATIONAL

MECO—Pop Goes The Movies (Arista)
JOAN JETT & THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
HUEY LEWIS AND THE NEWS—Do You Believe In Love (Chrysalis)

KFRC—San Francisco

(Jim Peterson—MD)

- ★ **DIANA ROSS**—Mirror Mirror 24-16
- ★ **JOURNEY**—Open Arms 30-20
- ★ **LOVERBOY**—Working For The Weekend 13-9
- ★ **PEABO BRYSON**—Let The Feeling Flow 23-19
- ★ **BUCKNER AND GARCIA**—Pac-Man Fever 37-27
- **THE CARS**—Shake It Up
- **HUEY LEWIS/NEWS**—Do You Believe In Love
- **KOOL & THE GANG**—Steppin' Out A
- **IRENE CARA**—Anyone Can See A
- **MIKE POST**—Theme From Magnum P.I. A
- **SISTER SLEDGE**—My Guy X
- **SMOKEY ROBINSON**—Tell Me Tomorrow X
- **TOMMY TUTONE**—867-5309/Jenny X
- **BALANCE**—Falling In Love X
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight X
- **EDDIE SCHWARTZ**—All Our Tomorrows X
- **PLAYER**—If Looks Could Kill B
- **BETTY LAVETTE**—Right In The Middle B

KJR-AM—Seattle

(Tracy Mitchell—MD)

- ABBA**—When All Is Said And Done
- THE POINTER SISTERS**—Should I Do It
- ★ **OAK RIDGE BOYS**—Bobbie Sue A
- ★ **BOB/DOUG MCKENZIE**—Take Off A

KEZR-AM—San Jose

(Bob Harlow—MD)

- ★ **DAN FOGELBERG**—Leader Of The Band 3-1
- ★ **EDDIE SCHWARTZ**—All Our Tomorrows 4-3
- ★ **GEORGE BENSON**—Turn Your Love Around 10-5
- ★ **CLIFF RICHARD**—Daddy's Home 16-9
- ★ **JOURNEY**—Open Arms 19-10
- **COMMODORES**—Why You Wanna Try Me
- **KUEY LEWIS/NEWS**—Do You Believe In Love
- **THE POINTER SISTERS**—Should I Do It B
- **PLAYER**—If Looks Could Kill B
- **STEVIE WONDER**—That Girl B
- **FOREIGNER**—Waiting For A Girls Like You A
- **CONDUCTOR**—Voice On The Radio A
- **SAMMY HAGAR**—I'll Fall In Love Again X
- **EARTH, WIND & FIRE**—Wanna Be With You X
- **AL JARREAU**—Breakin' Away X
- **TOMMY TUTONE**—867-5309/Jenny X
- **THE JOHN HALL BAND**—Crazy X

KIOU-FM—Fresno

(Roman Moore—MD)

- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That 3-1
- ★ **SHEENA EASTON**—You Could Have Been With Me 14-10
- ★ **DAN FOGELBERG**—Leader Of The Band 17-12
- ★ **JENNIFER WARNES**—Could It Be Love 24-20
- ★ **JOURNEY**—Open Arms 26-22
- **BERTIE HIGGINS**—Key Largo
- **ABBA**—When All Is Said And Done
- **THE STEVIE MILLER BAND**—Circle Of Love B
- **ROD STEWART**—How Long L

KRLC-AM—Lewiston

(Steve MacKevrie—MD)

- ★ **ALABAMA**—Love In The First Degree 1-1
- ★ **DAN FOGELBERG**—Leader Of The Band 5-2
- ★ **AIR SUPPLY**—Sweet Dreams 6-3
- ★ **BILLY JOEL**—She's Got A Way 7-5
- ★ **LITTLE RIVER BAND**—Take It Easy On Me 8-7
- **PEABO BRYSON**—Let The Feeling Flow

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (1/26/82)

Continued from page 17

- ★ DAN FOGELBERG—Leader Of The Band 15-8
- ★ PAUL DAVIS—Cool Night 18-13
- ★ AIR SUPPLY—Sweet Dreams 21-14
- ★ SKYY—Call Me 24-19
- THE POLICE—Spirits In The Material World
- STEVIE WONDER—That Girl
- JOURNEY—Open Arms B
- CLIFF RICHARD—Daddy's Home B
- PLAYER—If Looks Could Kill X

KXDA-AM—Sacramento (Kris Mitchell—MD)

NO LIST

KTAC-AM—Tacoma (Sean Carter—MD)

- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 15-9
- ★ JENNIFER WARNES—Could It Be Love 19-14
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 23-17
- OLIVIA NEWTON-JOHN—Make A Move On Me
- SISTER SLEDGE—My Guy
- STEVIE WONDER—That Girl X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration A
- MANHATTAN TRANSFER—Spies In The Night A
- T.G. SHEPPARD—Only One You X
- STEVIE WOODS—Just Can't Win 'Em All X
- CLIFF RICHARD—Daddy's Home X

North Central Region

★ PRIME MOVERS

JOURNEY—Open Arms (Columbia)
DAN FOGELBERG—Leader Of The Band (Full Moon/Epic)

THE CARS—Shake It Up (Elektra)

● TOP ADD ONS

STEVIE WONDER—That Girl (Tamla)
BARRY MANILOW—Somewhere Down The Road (Arista)
QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways (A&M)

● BREAKOUTS

FOREIGNER—Juke Box Hero (Atlantic)
THE DOOBIE BROTHERS—Here To Love You (WB)
HUEY LEWIS AND THE NEWS—Do You Believe In Love (Chrysalis)

WGCL-FM—Cleveland (Jay Stone—MD)

- ★ DONNIE IRIS—Love Is Like A Rock 17-5
- ★ JOURNEY—Open Arms 29-6
- ★ POLICE—Spirits In The Material World 23-10
- ★ PAUL DAVIS—Cool Night 25-13
- ★ SHEENA EASTON—You Could Have Been With Me 22-17
- STEVIE WONDER—That Girl
- FOREIGNER—Juke Box Hero
- AC/DC—Let's Get It Up A
- ABBA—When All Is Said And Done A
- BERTIE HIGGINS—Key Largo A
- ALABAMA—Love In The First Degree A
- EARTH, WIND & FIRE—Wanna Be With You A
- ROD STEWART—Tonight I'm Yours B
- CLIFF RICHARD—Daddy's Home B
- CHILLWACK—I Believe X
- JOHN HALL BAND—Crazy X
- BILL CHAMPLIN—Tonight Tonight X

CKLW-AM—Detroit (Rosalee Trombley—MD)

No List

WKRQ-FM—Cincinnati (Tony Galuzzo—MD)

No List

WZPP-FM—Cleveland (Bob McKay—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ DAN FOGELBERG—Leader Of The Band 12-4
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 8-4
- ★ ROLLING STONES—Waiting On A Friend 10-6
- ★ BEACH BOYS—Come Go With Me 14-9
- ★ STEVIE WONDER—That Girl A
- ★ EDDIE SCHWARTZ—All Our Tomorrows B
- BERTIE HIGGINS—Key Largo B
- KENNY ROGERS—Through The Years X
- BARRY MANILOW—Somewhere Down The Road X
- PETULA CLARK—Natural Love X
- JOURNEY—Open Arms X

WDRQ-FM—Detroit (Steve Summers—MD)

- ★ AIR SUPPLY—Sweet Dreams 16-12
- DIANA ROSS—Mirror Mirror
- QUINCY JONES/JAMES INGRAM—One Hundred Ways
- QUARTERFLASH—Harden My Heart B
- JOURNEY—Open Arms B

WBZZ-FM—Pittsburgh (Chuck Tyler—MD)

- ★ CARS—Shake It Up 13-11
- ★ TOM TOM CLUB—Genius Of Love 18-16
- ★ DONNIE IRIS—Love Is Like A Rock 19-17

- ★ DAN FOGELBERG—Leader Of The Band 21-18
- ★ JOURNEY—Open Arms 26-21
- GEORGE DUKE—Shine On
- THE GO-GO'S—We Got The Beat
- AC/DC—Let's Get It Up X
- STEVIE WONDER—That Girl X
- PAUL DAVIS—Cool Night X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- LITTLE RIVER BAND—Take It Easy On Me B
- KELLY MARIE—Feels Like I'm In Love B

WFFM-FM—Pittsburgh (Jay Crosswell—MD)

- ★ BEACH BOYS—Come Go With Me 10-5
- ★ BILL CHAMPLIN—Tonight Tonight 12-6
- ★ AL JARREAU—Breakin' Away 14-7
- ★ ABBA—When All Is Said And Done 19-11
- ★ DIANA ROSS—Mirror Mirror 20-12
- BARRY MANILOW—Somewhere Down The Road
- HUEY LEWIS/NEWS—Do You Believe In Love

WYYS-FM—Cincinnati (Barry James—MD)

- ★ DAN FOGELBERG—Leader Of The Band 6-1
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 8-4
- ★ AIR SUPPLY—Sweet Dreams 12-5
- ★ BARRY MANILOW—Somewhere Down The Road 15-10
- ★ QUARTERFLASH—Harden My Heart 21-15
- LITTLE RIVER BAND—Take It Easy On Me
- JOURNEY—Open Arms
- ABBA—When All Is Said And Done A

WNCI-FM—Columbus (Steve Edwards—MD)

- ★ J. GEILS BAND—Centerfold 6-1
- ★ CARS—Shake It Up 9-3
- ★ SHEENA EASTON—You Could Have Been With Me 10-6
- ★ AIR SUPPLY—Sweet Dreams 11-7
- ★ JOURNEY—Open Arms 19-13
- BARRY MANILOW—Somewhere Down The Road
- ROD STEWART—Tonight I'm Yours

WXGT-FM—Columbus (Terry Nutter—MD)

- ★ JOURNEY—Open Arms
- ★ POLICE—Spirits In The Material World 28-20
- ★ DAN FOGELBERG—Leader Of The Band 10-7
- ★ AIR SUPPLY—Sweet Dreams 15-11
- ★ CARS—Shake It Up 17-12
- ROD STEWART—Tonight I'm Yours
- RICK SPRINGFIELD—Love Is Alright Tonite B
- THE GO-GO'S—Our Lips Are Sealed X
- AC/DC—Let's Get It Up X
- MCGUFFEY LANE—Start It All Over X
- GENESIS—Abacab X
- FOREIGNER—Juke Box Hero X

WAKY-AM—Louisville (Bob Moody—MD)

- ★ KENNY ROGERS—Through The Years 6-1
- ★ DAN FOGELBERG—Leader Of The Band 7-2
- ★ GEORGE BENSON—Turn Your Love Around 13-9
- ★ SHEENA EASTON—You Could Have Been With Me 15-12
- ★ OAK RIDGE BOYS—Bobbie Sue 19-15
- POINTER SISTERS—Should I Do It
- STEVIE WOODS—Just Can't Win 'Em All
- LEE GREENWOOD—It Turns Me Inside Out A
- LINDSEY BUCKINGHAM—Trouble X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X

WKJ-FM—Louisville (Kevin O'Neil—MD)

- ★ DAN FOGELBERG—Leader Of The Band 5-3
- ★ JOURNEY—Open Arms 25-14
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ PAUL DAVIS—Cool Night 2-2
- ★ AIR SUPPLY—Sweet Dreams 13-7
- BERTIE HIGGINS—Key Largo
- DOOBIE BROTHERS—Here To Love You
- ROD STEWART—Tonight I'm Yours B
- CLIFF RICHARD—Daddy's Home B
- MCGUFFEY LANE—Start It All Over B
- STEVIE MILLER BAND—Circle Of Love A
- T.G. SHEPPARD—Only One You A
- DEL SHANNON—Sea Of Love X
- DONNIE IRIS—Love Is Like A Rock X
- CHILLWACK—I Believe X
- OAK RIDGE BOYS—Bobbie Sue X
- ALABAMA—Love In The First Degree X
- VANGELIS—Titles X
- PLAYER—If Looks Could Kill X

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

- PLAYER—If Looks Could Kill
- JERMAINE JACKSON—Paradise In Your Eyes
- SISTER SLEDGE—My Guy X
- GIDEA PARK—Seasons Of Gold X
- SWING—Big Bucks X
- EDDIE SCHWARTZ—All Our Tomorrows X
- LEE GREENWOOD—It Turns Me Inside Out X

- MCGUFFEY LANE—Start It All Over X
- STEVIE WONDER—That Girl X
- RUPERT HOLMES—The End A

Southwest Region

★ PRIME MOVERS

DARYL HALL AND JOHN OATES—I Can't Go For That (RCA)
THE J. GEILS BAND—Centerfold (EMI-America)
AIR SUPPLY—Sweet Dreams (Arista)

● TOP ADD ONS

SKYY—Call Me (Salsoul)
JOURNEY—Open Arms (Columbia)
ROD STEWART—Tonight I'm Yours (WB)

● BREAKOUTS

GEORGE DUKE—Shine On (Epic)
COMMODORES—Why You Wanna Try Me (Motown)
MECO—Pop Goes The Movies (Arista)

KVIL-FM—Dallas (Chuck Rhodes—MD)

No List

KEGL-FM—Ft. Worth (Sandra Bobek—MD)

No List

KRLY-FM—Houston (Blake Lawrence—MD)

- DARYL HALL/JOHN OATES—I Can't Go For That H
- GLADYS KNIGHT/PIPS—I Will Fight M
- JUNIOR—Mama Used To Say A
- XAVIER—Work That Sucker To Death A
- TIME—The Stick A
- BOB JAMES—That Steamy Feelin' A
- KOOL & GANG—Get Down On It L
- MIKE POST—Theme From Hill Street Blues L
- GENIE GIRLS—Nights Over Egypt LHO
- BRICK—Sure Feels Good L
- RONNIE LAWS—Heavy On Easy L
- GROVER WASHINGTON JR.—Jamming L
- GENE DUMMALAP—Something Special L
- PRINCE—Do Me Baby L
- SKYY—Jam The Box L
- BAR-KAYS—Freely Behavior L
- LUTHER VANDROSS—A House Is Not A Home L

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

- ★ AIR SUPPLY—Sweet Dreams 12-6
- ★ STEVIE WONDER—That Girl 24-15
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 10-5
- ★ JOURNEY—Open Arms 12-6
- ★ DIANA ROSS—Mirror Mirror 30-23
- SKYY—Call Me
- GEORGE DUKE—Shine On
- FOREIGNER—Juke Box Hero A
- POLICE—Spirits In The Material World B
- SMOKEY ROBINSON—Tell Me Tomorrow B
- ROD STEWART—Tonight I'm Yours B
- KENNY ROGERS—Through The Years X
- LITTLE RIVER BAND—Take It Easy On Me X

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

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 2-1
- ★ DAN FOGELBERG—Leader Of The Band 12-9
- ★ CARS—Shake It Up 15-10
- ★ JOURNEY—Open Arms 28-20
- STEVIE MILLER BAND—Circle Of Love
- SKYY—Call Me
- POLICE—Spirits In The Material World A
- SMOKEY ROBINSON—Tell Me Tomorrow A
- GREG GUIDRY—Goin' Down A
- POINTER SISTERS—Should I Do It B
- ROD STEWART—Tonight I'm Yours B
- COMMODORES—Why You Wanna Try Me B
- ABBA—When All Is Said And Done B
- QUINCY JONES/JAMES INGRAM—One Hundred Ways B
- JOHN HALL BAND—Crazy B

KEEL-AM—Shreveport (Kevin Davis—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 7-1
- ★ J. GEILS BAND—Centerfold 3-2
- ★ DAN FOGELBERG—Leader Of The Band 13-7
- ★ AIR SUPPLY—Sweet Dreams 27-17
- ★ KENNY ROGERS—Through The Years 23-18
- JOURNEY—Open Arms
- ROD STEWART—Tonight I'm Yours
- RICK SPRINGFIELD—Love Is Alright Tonite B/D
- GENESIS—Abacab B/D
- STEVIE WONDER—That Girl B/D
- T.G. SHEPPARD—Only One You A
- JOHN HALL BAND—Crazy A
- PLAYER—If Looks Could Kill A
- POLICE—Spirits In The Material World A
- CLIFF RICHARD—Daddy's Home X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- MIKE POST—Theme From Magnum P.I. X
- SNEAKER—More Than Just The Tow Of Us X
- ABBA—When All Is Said And Done X
- CHILLWACK—I Believe X
- BUCKMAN/GARCIA—Pac-Man Fever X
- HENRY PAUL BAND—Keeping Our Love Alive X

- EARTH, WIND & FIRE—Wanna Be With You X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
- PEABO BRYSON—Let The Feeling Flow X
- DEL SHANNON—Sea Of Love X
- SHEILA—Little Darlin' A
- FUSE ONE—Silk A

KHFI-FM—Austin (Ed Volkman—MD)

- WONNACK BROTHERS—Runaway Hearts X/L
- SISTER SLEDGE—My Guy X/L
- BUCKNER/GARCIA—Pac-Man Fever X/L
- POLICE—Spirits In The Material World X/L
- DIANA ROSS—Mirror Mirror X/L
- STEVIE WOODS—Just Can't Win 'Em All A
- JOHN HALL BAND—Crazy A
- SHEENA EASTON—You Could Have Been With Me A
- QUINCY JONES/JAMES INGRAM—One Hundred Ways A

KNUS-FM—Dallas (Gary Hamilton—MD)

No List

KFMK-FM—Houston (Jerry Steele—MD)

- ★ LINDSEY BUCKINGHAM—Trouble 10-4
- ★ BILLY JOEL—She's Got A Way 12-6
- ★ PAUL DAVIS—Cool Night 17-12
- ★ DAN FOGELBERG—Leader Of The Band 12-6
- ★ TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration 28-20
- JOURNEY—Open Arms
- SHEENA EASTON—You Could Have Been With Me X

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

- ★ BUCKNER/GARCIA—Pac-Man Fever 11-6
- ★ AIR SUPPLY—Sweet Dreams 12-8
- ★ BERTIE HIGGINS—Key Largo 15-11
- ★ GENESIS—Abacab 29-22
- STEVIE WONDER—That Girl 26-23
- THE GO-GO'S—We Got The Beat
- COMMODORES—Why You Wanna Try Me
- ROD STEWART—Tonight I'm Yours B
- MIKE POST—Theme From Magnum P.I. B
- ABBA—When All Is Said And Done B
- PEABO BRYSON—Let The Feeling Flow B
- IRENE CARA—Anyone Can See A
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll A
- JOHN HALL BAND—Crazy A
- MOLLY HATCHET—Power Play A/N
- BOB/DOUG MCKENZIE—Take Off X/N
- SMOKEY ROBINSON—Tell Me Tomorrow X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
- TOMMY TUNTONE—867-5309/Jenny X
- SISTER SLEDGE—My Guy X

WQUE-FM—New Orleans (Chris Bryan—MD)

- ★ KENNY ROGERS—Through The Years 27-20
- ★ SISTER SLEDGE—My Guy 30-21
- ★ SHEENA EASTON—You Could Have Been With Me 10-7
- ★ ABBA—When All Is Said And Done 26-22
- ★ STEVIE WONDER—That Girl 28-23
- ★ JOURNEY—Open Arms B
- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways B
- ALABAMA—Love In The First Degree A
- STEVIE WOODS—Just Can't Win 'Em All A
- CLIFF RICHARD—Daddy's Home A
- QUARTERFLASH—Harden My Heart X

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

- ★ J. GEILS BAND—Centerfold 10-1
- ★ PAUL DAVIS—Cool Night 12-9
- ★ JUICE NEWTON—The Sweetest Thing 7-5
- ★ DAN FOGELBERG—Leader Of The Band 15-10
- ★ CARS—Shake It Up 20-15
- VANGELIS—Titles
- MECO—Pop Goes The Movies
- POINTER SISTERS—Should I Do It A
- CHILLWACK—I Believe A
- CLIFF RICHARD—Daddy's Home A
- T.G. SHEPPARD—Only One You X
- BILL CHAMPLIN—Tonight Tonight X

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

- ★ DAN FOGELBERG—Leader Of The Band 3-1
- ★ AIR SUPPLY—Sweet Dreams 5-2
- ★ DIANA ROSS—Mirror Mirror 18-10
- ★ JOURNEY—Open Arms 26-16
- ★ STEVIE WONDER—That Girl 24-18
- COMMODORES—Why You Wanna Try Me
- POLICE—Spirits In The Material World
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration A
- BERTIE HIGGINS—Key Largo X
- LE ROUX—Nobody Said It Was Easy B
- CLIFF RICHARD—Daddy's Home B

KINT-FM—El Paso (Patty Zibbo—MD)

- ★ J. GEILS BAND—Centerfold 2-1
- ★ JOURNEY—Open Arms 18-13
- ★ QUARTERFLASH—Harden My Heart 3-2
- ★ CARS—Shake It Up 4-3

- ★ KENNY ROGERS—Through The Years 22-17
- AC/DC—Let's Get It Up
- PLAYER—If Looks Could Kill
- SAMMY HAGAR—I'll Fall In Love Again B
- T.G. SHEPPARD—Only One You B
- BOB/DOUG MCKENZIE—Take Off A
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll A
- TOMMY TUNONE—867-5309/Jenny A
- ANNE MURRAY—Another Sleepless Night A
- GENESIS—Abacab X
- FOREIGNER—Juke Box Hero L

KILE-AM—Galveston (Scott Taylor—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ PAUL DAVIS—Cool Night 6-3
- ★ ROLLING STONES—Waiting On A Friend 14-9
- ★ BARRY MANILOW—Somewhere Down The Road 16-12
- ★ AIR SUPPLY—Sweet Dreams 19-16
- DIANA ROSS—Mirror Mirror
- OAK RIDGE BOYS—Bobbie Sue
- ELO—Rain Is Falling A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- BOB/DOUG MCKENZIE—Take Off A
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll A
- MIKE POST—Theme From Magnum P.I. A

KVOL-AM—Lafayette (Phil Rankin—MD)

- ★ DIANA ROSS—Mirror Mirror 19-13
- ★ TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration 28-25
- ★ GENESIS—Abacab 26-21
- ★ ROD STEWART—Tonight I'm Yours 29-23
- ★ T.G. SHEPPARD—Only One You 30-24
- ★ VAN HALEN—Pretty Woman A
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll A
- AC/DC—Let's Get It Up A
- PRISM—Don't Let Him Know A
- SKYY—Call Me A
- BOB/DOUG MCKENZIE—Take Off A
- VANGELIS—Titles A
- MIKE POST—Theme From Magnum P.I. X
- PLAYER—If Looks Could Kill X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- MOLLY HATCHET—Power Play X
- KISS—A World Without Heroes A
- STEVIE WONDER—That Girl A
- CONDUCTOR—Voice On The Radio A
- VAN STEPHENSON—Seeing Is Believing A
- STEVIE WOODS—Just Can't Win 'Em All A
- STEVE MILLER BAND—Circle Of Love A
- PEABO BRYSON—Let The Feeling Flow A
- EARTH, WIND & FIRE—Wanna Be With You A

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

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 6-2
- ★ ROD STEWART—Young Turks 12-7
- ★ AIR SUPPLY—Sweet Dreams 14-11
- ALABAMA—Love In The First Degree
- DIANA ROSS—Mirror Mirror
- STEVIE WONDER—That Girl A
- DAN FOGELBERG—Leader Of The Band A
- BEACH BOYS—Come Go With Me X
- ROLLING STONES—Waiting On A Friend X
- POLICE—Spirits In The Material World X
- DEL SHANNON—Sea Of Love X
- SHEENA EASTON—You Could Have Been With Me X
- GENESIS—Abacab X

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

- ★ AIR SUPPLY—Sweet Dreams 7-5
- ★ LITTLE RIVER BAND—Take It Easy On Me 17-10
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ GEORGE BENSON—Turn Your Love Around 3-3
- ★ KENNY ROGERS—Through The Years 18-16
- ★ JOURNEY—Open Arms B
- ★ STEVIE NICKS/DON HENLEY—Leather and Lace X
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World X

WIKS-FM—Indianapolis (Tom Gilligan—MD)

- ★ STEVIE NICKS—Edge Of 17 16-8
- ★ JOURNEY—Open Arms 18-16
- MCGUFFEY LANE—Start It All Over
- NOVO COMBO—Tattoo
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll B
- SAMMY HAGAR—I'll Fall In Love Again B
- BOB/DOUG MCKENZIE—Take Off X
- CHARLIE—Fool For Your Love X

KBEQ-FM—Kansas City (Maja Britton—MD)

- OAK RIDGE BOYS—Bobbie Sue
- THE ALL SPORTS BAND—Opposites Do Attract
- GENESIS—Abacab X
- THE JOHN HALL BAND—Crazy X
- THE POLICE—Spirits In The Material World X

WISM-AM—Madison (Bob Starr—MD)

- SISTER SLEDGE—My Guy A
- ANNE MURRAY—Another Sleepless Night A
- PLAYER—If Looks Could Kill X
- CLIFF RICHARD—Daddy's Home A

WZEE-FM—Madison (Matt Hudson—MD)

- ★ AIR SUPPLY—Sweet Dreams 10-6
- ★ QUARTERFLASH—Harden My Heart 18-10
- ★ JOURNEY—Open Arms 30-20
- ★ THE GO-GO'S—Our Lips Are Sealed 6-4
- ★ DONNIE IRIS—Love Is Like A Rock 11-9
- ★ AC/DC—Let's Get It Up 33-27

WLS-FM—Chicago (Dave Denver—MD)

- ★ LOVERBOY—Working For The Weekend 23-17
- ★ JOURNEY—Open Arms 30-20
- ★ THE GO-GO'S—Our Lips Are Sealed 6-4
- ★ DONNIE IRIS—Love Is Like A Rock 11-9
- ★ AC/DC—Let's Get It Up 33-27

- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll
- PETER CETERA—Living In The Limelight A
- PRISM—Don't Let Him Know X
- STEVIE NICKS—Edge Of 17 X

WHB-AM—Kansas City (Tom Land—MD)

- ★ DON McLEAM—Castles In The Air 9-5
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 10-6
- ★ SHEENA EASTON—You Could Have Been With Me 15-13
- ★ BERTIE HIGGINS—Key Largo 18-15
- ★ KENNY ROGERS—Through The Years 22-18
- SISTER SLEDGE—My Guy
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X

WZUU-FM—Milwaukee (Bill Sharron—MD)

- ★ PAUL DAVIS—Cool Night 4-2
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 7-5
- ★ DAN FOGELBERG—Leader Of The Band 11-6
- ★ LITTLE RIVER BAND—Take It Easy On Me 15-10
- ★ AIR SUPPLY—Sweet Dreams 17-12

KDWB-AM—Minneapolis (Karen Anderson—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 9-7
- ★ KENNY ROGERS—Through The Years 19-15
- ★ AIR SUPPLY—Sweet Dreams 12-10

AOR, AC Formats Strong, While Country Weakens

NEW YORK—AOR is showing strength in numerous markets with the format emerging as the most listened to in Atlanta. Country is weak in a variety of markets, including Nashville, of all places. Adult contemporary retains a solid listenership in most places.

These are some of the trends indicated in an analysis of 18 recently issued Arbitron reports for the fall rating period.

The following markets are included here: Cleveland, St. Louis, Baltimore, Pittsburgh, Houston-Galveston, Miami, Denver, Milwaukee-Racine; Atlanta, Phoenix, Hartford-New Britain, Conn.; New Haven-West Haven, Conn.

CLEVELAND—SuperStars AOR WMMS-FM rebounded to a 9.0 share, up from 8.3 in the summer and 8.5 a year ago. AOR WLYT-FM is down to 3.9 from 4.2 in the summer, but up from 2.4 a year ago. WWWE-AM (3WE), which shifted to country in December, scored a 3.2 for its last adult contemporary book. Country WHK-AM has a 6.7, up from 6.2 in the summer, but down from 8.5 a year ago.

Adult contemporary WZZP-FM is up to 6.1 from 5.6 in the summer and 5.2 a year ago. Similarly formatted WWWM-FM is up to 4.0 from 3.4 in the summer and 3.0 a year ago. Adult contemporary WGAR-AM is down to 4.7 from 5.1 in the summer and 4.8 a year ago. Classical music-formatted WCLV-FM is up to 3.0 from 2.1 in the summer and 2.0 a year ago.

ST. LOUIS—KMJM-FM, which runs a format general manager Barry Baker calls "urban contemporary slash pop," has doubled its share from the audience the station attracted when it was a traditional black format. The station, which changed format and call letters last January (it used to be known as KKSS), is up to 6.1 from 3.2 it had before the switch. However, the station is down a bit from spring's 6.7. It is up from the 5.0 it had in fall 1980. The station uses the logo "Magic 108."

Country WIL-FM is up to 6.3 from 5.3 in the spring, but off from 8.7 a year ago. Similarly formatted KSD-AM is up to 5.2 from 3.7 in the spring and 2.5 a year ago. Sister station, KSD-FM, which runs an adult contemporary format, is up to 6.0 from 3.8 in the spring and 5.1 a year ago. Similarly formatted KSLQ-FM is up to 4.8 from 4.6 in the spring, but down from 6.2 it had a year ago.

Hot 100 combination KWK-AM-FM is down to 7.9 from 9.0 in the spring and up from 6.2 a year ago. Adult contemporary KADI-FM is up to 2.5 from 1.9 in the spring and 1.6 a year ago.

BALTIMORE — Market leader adult contemporary WBAL-AM is back in double digit shares after dropping to 9.5 in the spring. The station has a 12.6, up from 11.0 a year ago. Similarly formatted WPOC-FM is down to 6.1 from 6.3 in the spring but almost even with last year's 6.0. Adult contemporary WCAO-AM is down to 3.1 from 3.4 in the spring and 4.2 a year ago.

SuperStars AOR WIYY-FM is up to a 9.7 from 8.3 in the spring, but down from 9.9 a year ago. Hot 100-formatted WBSB-FM is up to 5.8 from 4.9 in the spring and 3.9 a year ago. Similarly formatted WFBR-AM is down to 3.9 from 5.6 in the spring and 4.0 a year ago.

Black WXYV-FM is down to 5.8

from 7.7 in the spring and 6.2 a year ago. Similarly formatted WWIN-AM is also down, to 3.2 from 3.8 in the spring and 3.9 a year ago. MOR "Music Of Your Life" station

WITH-FM is up to 3.4 from 2.4 in the spring and 1.2 a year ago.

PITTSBURGH—Adult contemporary is doing well in this market.

WTAE-AM is up to 8.2 from 6.6 in the spring and a year ago and WWSW-FM is up to 4.9 from 3.9 in the spring and 2.7 a year ago. Of course MOR KDKA-AM continues

to dominate the market with a 19.8 share, down from 22.3 in the spring and 22.2 a year ago. KDKA may have been hurt by the older
(Continued on page 23)

THE SILVER EAGLE RADIO SHOW PRESENTS
Jerry Lee Lewis
The Killer is Back!

On the Silver Eagle Radio Show... from Opryland in Nashville, it's *The Killer*—Jerry Lee Lewis with special guest star Kippi Brannon in a benefit concert for the Rainbow Ranch for underprivileged boys. February 6th on the over 400 ABC Entertainment Network stations.

Produced By
DIR BROADCASTING
DIR

RADIO abc Networks

FEBRUARY 6, 1982, BILLBOARD

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (1/26/82)

Continued from page 18

- ★ JOURNEY—Open Arms 21-11
- ★ AC/DC—Let's Get It Up 19-13
- ★ KINKS—Destroyer 23-18
- ★ ROD STEWART—Tonight I'm Yours 30-21
- ★ DIANA ROSS—Mirror Mirror A
- ★ HUEY LEWIS/NEWS—Do You Believe In Love A
- ★ STEVE NICKS—Edge Of 17 A
- ★ DOOBIE BROTHERS—Here To Love You X
- ★ SAMMY HAGAR—I'll Fall In Love Again X
- ★ POINTER SISTERS—Should I Do It X

WLWL-FM—Minneapolis (Phil Huston—MD)

- ★ ★ QUARTERFLASH—Harden My Heart 6-3
- ★ ★ J. GEILS BAND—Centerfold 12-6
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 8-5
- ★ AIR SUPPLY—Sweet Dreams 16-10
- ★ DAN FOGELBERG—Leader Of The Band 19-12
- ● LITTLE RIVER BAND—Take It Easy On Me
- ● KENNY ROGERS—Through The Years
- ● CLIFF RICHARD—Daddy's Home A
- ● BARRY MANILOW—Somewhere Down The Road A
- ● POLICE—Spirits In The Material World A
- ● STEVE WONDER—That Girl A
- ● BILL CHAMPLIN—Tonight Tonight X
- ● JOHN HALL BAND—Crazy X
- ● MADLEEN KANE—You Can X
- ● EDDIE SCHWARTZ—All Our Tomorrows X
- ● THE GO-GO'S—Our Lips Are Sealed X
- ● BEACH BOYS—Come Go With Me B

WOW-AM—Omaha (Jim Corcoran—MD)

- ★ ★ KENNY ROGERS—Through The Years 11-6
- ★ ★ AIR SUPPLY—Sweet Dreams 10-7
- ★ JOURNEY—Open Arms 15-13
- ★ STEVE WONDER—That Girl 16-14
- ★ EDDIE SCHWARTZ—All Our Tomorrows 17-15
- ● CLIFF RICHARD—Daddy's Home
- ● ALABAMA—Love In The First Degree
- ● GENESIS—Abacab N
- ● J. GEILS BAND—Centerfold N
- ● 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 Tonite N
- ● PLACIDO DOMINGO/JOHN DENVER—Perhaps Love N
- ● POLICE—Spirits In The Material World N
- ● DOOBIE BROTHERS—Here To Love You N

KXOK-AM—St. Louis (Lee Douglas—MD)

- ★ ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 8-3
- ★ ★ STEVE NICKS/DON HENLEY—Leather And Lace 10-6
- ★ SNEAKER—More Than Just The Two Of Us 13-7
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 14-8
- ★ DAN FOGELBERG—Leader Of The Band 12-9
- ● ALABAMA—Love In The First Degree
- ● KENNY ROGERS—Through The Years

WSPT-FM—Stevens Point (Brad Fuhr—MD)

- ★ ★ DAN FOGELBERG—Leader Of The Band 2-1
- ★ ★ RICK SPRINGFIELD—Love Is Alright Tonite 14-11
- ★ DONNIE IRIS—Love Is Like A Rock 23-17
- ★ SOFT CELL—Tainted Love 21-18
- ● SAMMY HAGAR—I'll Fall In Love Again
- ● ABBA—When All Is Said And Done
- ● PLAYER—If Looks Could Kill A
- ● CHILLWACK—I Believe X
- ● CLIFF RICHARD—Daddy's Home X
- ● OAK RIDGE BOYS—Bobbie Sue B
- ● DIANA ROSS—Mirror Mirror B
- ● ROD STEWART—Tonight I'm Yours B
- ● STEVE WONDER—That Girl B
- ● FOREIGNER—Juke Box Hero L
- ● TOMMY TUTONE—867-5309/Jenny L
- ● J. GEILS BAND—Freeze-Frame L
- ● CARS—Since You're Gone L
- ● ROSSE—Tachana L
- ● STEVE MILLER BAND—Circle Of Love L
- ● NOVO COMBO—Tattoo L
- ● QUARTERFLASH—Find Another Fool L
- ● PRISM—Don't Let Him Know L
- ● GO-GO'S—We Got The Beat L
- ● STEVE NICKS—Edge Of 17 L

KFYR-AM—Bismarck (Dan Brannan—MD)

- ★ ★ JUICE NEWTON—The Sweetest Thing 10-1
- ★ ★ DAN FOGELBERG—Leader Of The Band 8-5
- ★ LITTLE RIVER BAND—Take It Easy On Me 10-6
- ★ BERTIE HIGGINS—Key Largo 12-9
- ★ PAUL DAVIS—Cool Night 19-14
- ● ROD STEWART—Tonight I'm Yours
- ● DIANA ROSS—Mirror Mirror
- ● JOURNEY—Open Arms B
- ● ABBA—When All Is Said And Done B
- ● EDDIE SCHWARTZ—All Our Tomorrows B
- ● NEIL DIAMOND—Yesterday's Song X
- ● BARRY MANILOW—Somewhere Down The Road X

- STEVE CARLISLE—WKRP In Cincinnati X
- RICK SPRINGFIELD—Love Is Alright Tonite X
- OAK RIDGE BOYS—Bobbie Sue X
- NEIL YOUNG/CRAZY HORSE—Southern Pacific X
- ASSEMBLED MULTITUDE—Heaven And Hell X
- ALABAMA—Love In The First Degree X
- ELO—Rain Is Falling X
- CLIFF RICHARD—Daddy's Home X
- JENNIFER WARNES—Could It Be Love X

KIOA-AM—Des Moines (A.W. Pantoja—MD)

- ★ ★ SHEENA EASTON—You Could Have Been With Me 8-5
- ★ ★ ROLLING STONES—Waiting On A Friend 10-6
- ★ DAN FOGELBERG—Leader Of The Band 11-8
- ★ BILLY JOEL—She's Got A Way 14-11
- ★ BERTIE HIGGINS—Key Largo 23-15
- ● STEVE WONDER—That Girl A
- ● STEVE WOODS—Just Can't Win 'Em All A
- ● ABBA—When All Is Said And Done A
- ● POINTER SISTERS—Should I Do It A
- ● DEL SHANNON—Sea Of Love X
- ● ALABAMA—Love In The First Degree X

WNAP-FM—Indianapolis (Paul Mendenhall—MD)

- ★ ★ GEORGE BENSON—Turn Your Love Around 2-1
- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That 8-2
- ★ BILLY JOEL—She's Got A Way 11-8
- ★ DAN FOGELBERG—Leader Of The Band 14-10
- ★ BARRY MANILOW—Somewhere Down The Road 20-13
- ● LITTLE RIVER BAND—Take It Easy On Me B
- ● AIR SUPPLY—Sweet Dreams A
- ● KENNY ROGERS—Through The Years A
- ● STEVE WONDER—That Girl X

KEYN-FM—Wichita (Terri Springs—MD)

- ★ ★ J. GEILS BAND—Centerfold 7-3
- ★ ★ AIR SUPPLY—Sweet Dreams 10-6
- ★ ★ CARS—Shake It Up 14-11
- ★ SHEENA EASTON—You Could Have Been With Me 15-12
- ★ DAN FOGELBERG—Leader Of The Band 18-14
- ● DIANA ROSS—Mirror Mirror
- ● ALABAMA—Love In The First Degree
- ● BOB/DOUG MCKENZIE—Take Off X

KWKN-AM—Wichita (Dan Dickgrafe—MD)

- ★ ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 4-1
- ★ ★ BILLY JOEL—She's Got A Way 8-2
- ★ ★ PAUL DAVIS—Cool Night 4-3
- ★ ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 9-6
- ★ DAN FOGELBERG—Leader Of The Band 13-9
- ● STEVE WONDER—That Girl A

Northeast Region

★ PRIME MOVERS

- GEORGE BENSON—Turn Your Love Around (WB)
- THE J. GEILS BAND—Centerfold (EMI-America)
- JUNIOR—Mama Used To Say (Mercury)

● TOP ADD ONS

- CLIFF RICHARD—Daddy's Home (EMI-America)
- JOURNEY—Open Arms (Columbia)
- PLAYER—If Looks Could Kill (RCA)

● BREAKOUTS

- VAN HALEN—Pretty Woman (WB)
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'n' Roll (Boardwalk)
- STEVE WONDER—That Girl (Tamla)

WXKS-FM—Boston (Vinnie Peruzzi—MD)

- ★ ★ JUNIOR—Mama Used To Say 13-6
- ★ ★ CHRISTOPHER CROSS—Arthur's Theme 17-11
- ★ SMOKEY ROBINSON—Tell Me Tomorrow 27-21
- ● PLAYER—If Looks Could Kill
- ● HUEY LEWIS/NEWS—Do You Believe In Love A
- ● JOAN JETT/BLACK HEARTS—I Love Rock 'n' Roll A
- ● VANGELIS—Titles A
- ● SLAVE—Wait For Me X
- ● GREG LAKE—Let Me Love You Once X
- ● CONDUCTOR—Voice On The Radio X
- ● MADLEEN KANE—You Can X
- ● JOHN HALL BAND—Crazy X

WKBW-AM—Buffalo (John Summers—MD)

- ● STEVE WONDER—That Girl
- ● CLIFF RICHARD—Daddy's Home
- ● POINTER SISTERS—Should I Do It A

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

- ★ ★ KENNY ROGERS—Through The Years 8-5
- ★ ★ GEORGE BENSON—Turn Your Love Around 9-6
- ★ STEVE NICKS/DON HENLEY—Leather And Lace 24-13
- ★ BILLY JOEL—She's Got A Way 23-19

- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 30-27
- ● STEVE WONDER—That Girl
- ● JOURNEY—Open Arms
- ● DAN FOGELBERG—Leader Of The Band B
- ● CLIFF RICHARD—Daddy's Home B
- ● SISTER SLEDGE—My Guy B

WVBF-FM—Boston (Reg Johns—MD)

- ★ ★ BARBRA STREISAND—Comin' In And Out Of Your Life 7-4
- ★ ★ BILLY JOEL—She's Got A Way 13-8
- ★ ★ JUICE NEWTON—The Sweetest Thing 3-1
- ★ ★ DON McLEAN—Castles In The Air 14-11
- ★ STEVE NICKS/DON HENLEY—Leather And Lace 17-14

WFLY-FM—Albany (Jack Lawrence—MD)

- ★ ★ J. GEILS BAND—Centerfold 2-1
- ★ ★ DAN FOGELBERG—Leader Of The Band 12-8
- ★ CARS—Shake It Up 13-10
- ★ AIR SUPPLY—Sweet Dreams 16-11
- ★ JOURNEY—Open Arms 24-18
- ● CHILLWACK—I Believe X
- ● POINTER SISTERS—Should I Do It X
- ● LOVERBOY—Working For The Weekend D

WTRY-AM—Albany (Bill Cahill—MD)

- No List

WGUY-AM—Bangor (Jim Randall—MD)

- ★ ★ J. GEILS BAND—Centerfold 1-1
- ★ ★ SOFT CELL—Tainted Love 5-3
- ★ DONNIE IRIS—Love Is Like A Rock 10-7
- ★ DIANA ROSS—Mirror Mirror 14-12
- ★ PATTI AUSTIN—Every Home Should Have One 23-16
- ● SMOKEY ROBINSON—Tell Me Tomorrow B
- ● THE GO-GO'S—We Got The Beat B
- ● SISTER SLEDGE—My Guy B
- ● STEVE NICKS—Edge Of 17 A
- ● SKYY—Call Me A
- ● HUEY LEWIS/NEWS—Do You Believe In Love A

- ● QUINCY JONES/JAMES INGRAM—One Hundred Ways A
- ● GROVER WASHINGTON JR.—Be Mine A
- ● MOLLY HATCHET—Power Play A
- ● GENESIS—Abacab X
- ● EDDIE SCHWARTZ—All Our Tomorrows X
- ● JOHN HALL BAND—Crazy X
- ● KOOL & THE GANG—Steppin' Out X
- ● CHUBBY CHECKER—Running X
- ● DOOBIE BROTHERS—Here To Love You X
- ● ABBA—When All Is Said And Done X
- ● PRISM—Don't Let Him Know X
- ● VAN HALEN—Pretty Woman A

WICC-AM—Bridgeport (Bob Mitchell—MD)

- No List

WTIC-FM—Hartford (Rick Donahue—MD)

- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That 2-1
- ★ ★ GEORGE BENSON—Turn Your Love Around 3-3
- ★ ROLLING STONES—Waiting On A Friend 4-4
- ★ JUICE NEWTON—The Sweetest Thing 6-5
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 8-7
- ● KENNY ROGERS—Through The Years
- ● ROD STEWART—Tonight I'm Yours
- ● SKYY—Call Me B

WBLI-FM—Long Island (Bill Terry—MD)

- ★ ★ GEORGE BENSON—Turn Your Love Around 6-4
- ★ ★ J. GEILS BAND—Centerfold 19-9
- ★ DAN FOGELBERG—Leader Of The Band 16-12
- ★ AIR SUPPLY—Sweet Dreams 20-14
- ★ KENNY ROGERS—Through The Years 23-18
- ● CLIFF RICHARD—Daddy's Home
- ● BARRY MANILOW—Somewhere Down The Road
- ● SISTER SLEDGE—My Guy A
- ● DIANA ROSS—Mirror Mirror B
- ● STEVE WONDER—That Girl X

WKCI-FM—New Haven (Danny Lyons—MD)

- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 3-2
- ★ PAUL DAVIS—Cool Night 5-4
- ★ SHEENA EASTON—You Could Have Been With Me 8-5
- ★ ROLLING STONES—Waiting On A Friend 7-7
- ● ALABAMA—Love In The First Degree A

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

- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ ★ BARBRA STREISAND—Comin' In And Out Of Your Life 5-2
- ★ KENNY ROGERS—Through The Years 7-3
- ★ NEIL DIAMOND—Yesterday's Song 6-4

- ★ BILLY JOEL—She's Got A Way 10-8
- ● AIR SUPPLY—Sweet Dreams
- ● CLIFF RICHARD—Daddy's Home

WPJB-FM—Providence (Mike Waite—MD)

- No List

WPRO-FM—Providence (Gary Berkowitz—MD)

- No List

WHFM-FM—Rochester (Kelly McCann—MD)

- ● ROLLING STONES—Waiting On A Friend A
- ● DIANA ROSS—Mirror Mirror A
- ● JOURNEY—Open Arms A
- ● POINTER SISTERS—Should I Do It A
- ● QUINCY JONES/JAMES INGRAM—One Hundred Ways A
- ● CLIFF RICHARD—Daddy's Home X

WFTQ-AM—Worcester (Gary Nolan—MD)

- ● ANNE MURRAY—Another Sleepless Night
- ★ ★ FOREIGNER—Juke Box Hero 19-14
- ★ ★ BUCKNER/GARCIA—Pac-Man Fever 28-21

WACZ-AM—Bangor (Michael O'Hara—MD)

- ★ ★ FOREIGNER—Juke Box Hero 19-14
- ★ ★ BUCKNER/GARCIA—Pac-Man Fever 28-21
- ★ AIR SUPPLY—Sweet Dreams 17-9
- ★ PAUL DAVIS—Cool Night 14-10
- ★ RICK SPRINGFIELD—Love Is Alright Tonite 20-16
- ● JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll
- ● STEVE WONDER—That Girl
- ● HUEY LEWIS/NEWS—Do You Believe In Love A
- ● CLIFF RICHARD—Daddy's Home X
- ● ELO—Rain Is Falling X
- ● PRISM—Don't Let Him Know X
- ● MOLLY HATCHET—Power Play X
- ● PLAYER—If Looks Could Kill X
- ● THE GO-GO'S—We Got The Beat X
- ● POINTER SISTERS—Should I Do It X
- ● GIDEA PARK—Seasons Of Gold X
- ● OAK RIDGE BOYS—Bobbie Sue X
- ● KENNY ROGERS—Through The Years X

WIGY-FM—Bath (Willie Mitchell—MD)

- ★ ★ CARS—Shake It Up 5-1
- ★ ★ AIR SUPPLY—Sweet Dreams 10-7
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 16-9
- ★ DAN FOGELBERG—Leader Of The Band 17-12
- ★ BARRY MANILOW—Somewhere Down The Road 26-19
- ● ALABAMA—Love In The First Degree
- ● SAMMY HAGAR—I'll Fall In Love Again
- ● STEVE WONDER—That Girl B
- ● KENNY ROGERS—Through The Years B
- ● PEABO BRYSON—Let The Feeling Flow A
- ● DOOBIE BROTHERS—Here To Love You X
- ● TOMMY TUTONE—867-5309/Jenny X
- ● ALL SPORTS BANO—Opposites Do Attract X
- ● PRISM—Don't Let Him Know X
- ● QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- ● JENNIFER WARNES—Could It Be Love X
- ● EDDIE SCHWARTZ—All Our Tomorrows X
- ● DONNIE IRIS—Love Is Like A Rock X

WTSN-AM—Dover (Jim Sebastian—MD)

- ★ ★ PAUL DAVIS—Cool Night 10-3
- ★ ★ AIR SUPPLY—Sweet Dreams 11-7
- ★ DAN FOGELBERG—Leader Of The Band 9-2
- ★ CARS—Shake It Up 6-5
- ★ ANNE MURRAY—Another Sleepless Night B
- ★ VANGELIS—Titles B
- ★ ROD STEWART—Tonight I'm Yours B
- ★ POINTER SISTERS—Should I Do It B
- ★ DIANA ROSS—Mirror Mirror B
- ★ STEVE WONDER—That Girl B
- ★ JOURNEY—Open Arms B
- ★ CLIFF RICHARD—Daddy's Home B
- ★ GIDEA PARK—Seasons Of Gold X
- ★ AL JARREAU—Breakin' Away X
- ★ JENNIFER WARNES—Could It Be Love X
- ★ EDDIE SCHWARTZ—All Our Tomorrows X

WFEA-AM—Manchester (Keith Lemire—MD)

- ★ ★ J. GEILS BAND—Centerfold 3-1
- ★ ★ CARS—Shake It Up 5-4
- ★ DAN FOGELBERG—Leader Of The Band 15-7
- ★ AIR SUPPLY—Sweet Dreams 14-9
- ★ JOURNEY—Open Arms 22-12
- ● BERTIE HIGGINS—Key Largo
- ● ALABAMA—Love In The First Degree
- ● GO-GO'S—We Got The Beat A
- ● BOB/DOUG MCKENZIE—Take Off A
- ● PEABO BRYSON—Let The Feeling Flow A
- ● HUEY LEWIS/NEWS—Do You Believe In Love A

WFAA-AM—Manchester (Keith Lemire—MD)

- ● RICK SPRINGFIELD—Love Is Alright Tonite X
- ● PRISM—Don't Let Him Know X
- ● MIKE POST—Theme From Magnum P.I. X
- ● STEVE MILLER BAND—Circle Of Love X
- ● STEVE WOODS—Just Can't Win 'Em All X
- ● ROD STEWART—Tonight I'm Yours B
- ● OAK RIDGE BOYS—Bobbie Sue B
- ● CHILLWACK—I Believe B

WHEB-AM—Portsmouth (Rick Dean—MD)

- No List

WBBF-AM—Rochester (Jay Sevens—MD)

- ★ ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 9-4
- ★ ★ DAN FOGELBERG—Leader Of The Band 12-7
- ★ BILLY JOEL—She's Got A Way 13-11
- ★ SHEENA EASTON—You Could Have Been With Me 15-13
- ★ AIR SUPPLY—Sweet Dreams 20-16
- ● ALABAMA—Love In The First Degree
- ● DEL SHANNON—Sea Of Love
- ● KENNY ROGERS—Through The Years B
- ● JOURNEY—Open Arms B

WPST-FM—Trenton (Tom Taylor—MD)

- ★ ★ DAN FOGELBERG—Leader Of The Band 12-7
- ★ ★ JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll 32-29
- ★ DONNIE IRIS—Love Is Like A Rock 25-22
- ★ JOURNEY—Open Arms 26-23
- ★ POLICE—Spirits In The Material World 27-24
- ● BOB/DOUG MCKENZIE—Take Off
- ● VAN HALEN—Pretty Woman

WRCK-FM—Utica Rome (Jim Reitz—MD)

- ★ ★ J. GEILS BAND—Centerfold 1-1
- ★ ★ DONNIE IRIS—Love Is Like A Rock 16-12
- ● PRISM—Don't Let Him Know
- ● BOB/DOUG MCKENZIE—Take Off
- ● ROD STEWART—Tonight I'm Yours B
- ● AC/DC—Let's Get It Up B
- ● FOREIGNER—Juke Box Hero B
- ● TOMMY TUTONE—867-5309/Jenny A
- ● PLAYER—If Looks Could Kill A

Mid-Atlantic Region

★ PRIME MOVERS

- DAN FOGELBERG—Leader Of The Band (Full Moon/Epic)
- THE CARS—Shake It Up (Elektra)
- AIR SUPPLY—Sweet Dreams (Arista)

● TOP ADD ONS

- ALABAMA—Love In The First Degree (RCA)
- ABBA—When All Is Said And Done (Atlantic)
- THE POINTER SISTERS—Should I Do It (Planet)

● BREAKOUTS

- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'n' Roll (Boardwalk)
- VAN HALEN—Pretty Woman (WB)
- MECO—Pop Goes The Movies (Arista)

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

- ★ ★ CARS—Shake It Up 11-6
- ★ ★ AIR SUPPLY—Sweet Dreams 13-8
- ★ SHEENA EASTON—You Could Have Been With Me 14-11
- ★ STEVE WONDER—That Girl 30-23
- ● JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll
- ● ALABAMA—Love In The First Degree

WCAO-AM—Baltimore (Scott Richards—MD)

- ★ ★ J. GEILS BAND—Centerfold 6-1
- ★ ★ GEORGE BENSON—Turn Your Love Around 2-2
- ★ PAUL DAVIS—Cool Night 5-3
- ★ RICK SPRINGFIELD—Love Is Alright Tonite 9-7
- ★ SHEENA EASTON—You Could Have Been With Me 16-9
- ● JOURNEY—Open Arms
- ● ABBA—When All Is Said And Done
- ● QUINCY JONES/JAMES INGRAM—One Hundred Ways B
- ● JENNIFER WARNES—Could It Be Love B
- ● CLIFF RICHARD—Daddy's Home B
- ● BERTIE HIGGINS—Key Largo A
- ● ALABAMA—Love In The First Degree A
- ● TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration A

WIFI-FM—Philadelphia (Verna McKay—MD)

- ★ ★ DIANA ROSS—Mirror Mirror 21-12
- ★ ★ DAN FOGELBERG—Leader Of The Band 20-15
- ★ SHEENA EASTON—You Could Have Been With Me 16-11
- ★ AIR SUPPLY—Sweet Dreams 18-14
- ★ LOVERBOY—Working For The Weekend 23-19
- ● POINTER SISTERS—Should I Do It
- ● ALABAMA—Love In The First Degree
- ● STEVE WONDER—That Girl B
- ● CHILLWACK—I Believe B
- ● ABBA—When All Is Said And Done A
- ● THE GO-GO'S—We Got The Beat A
- ● SAMMY HAGAR—I'll Fall In Love Again A
- ● BERTIE HIGGINS—Key Largo A
- ● OEL SHANNON—Sea Of Love X
- ● SMOKEY ROBINSON—Tell Me Tomorrow X
- ● CLIFF RICHARD—Daddy's Home X
- ● ROD STEWART—Tonight I'm Yours X
- ● VANGELIS—Titles X
- ● OAK RIDGE BOYS—Bobbie Sue X
- ● PETULA CLARK—Natural Love X

- ● TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X

WRQX-FM—Washington, DC (Frank Holler—MD)

- ★ ★ LITTLE RIVER BAND—Take It Easy On Me 17-11
- ★ ★ PAUL DAVIS—Cool Night 24-22
- ★ ★ JUICE NEWTON—The Sweetest Thing 4-3
- ★ ★ CARS—Shake It Up 6-5
- ★ STEVE NICKS/DON HENLEY—Leather And Lace 8-7
- ● EARTH, WIND & FIRE—Let's Groove
- ● GEORGE BENSON—Turn Your Love Around
- ● POLICE—Spirits In The Material World A
- ● SHEENA EASTON—You Could Have Been With Me A
- ● KENNY ROGERS—Through The Years A
- ● GENESIS—No Reply At All X
- ● STEVE NICKS—Edge Of 17 X
- ● DIESEL—Goin' Back To China X
- ● DEL SHANNON—Sea Of Love X
- ● DONNIE IRIS—Love Is Like

New On The Charts



THE BLASTERS
"The Blasters"—★

The Blasters have been the Blasters since 1979, but the guys who make up this five-piece rockin' band from the Los Angeles suburbs of Norwalk and Downey have been running into each other for years in other local bands like the Flying Cats, Delta Pacific, the Night Shift, the Strangers and Fresh Water Bass & the Delta Rabbits.

All in their twenties, the band's members consist of Phil Alvin, on lead vocals, rhythm guitar and harmonica; Dave Alvin, Phil's brother, lead guitarist and writer; Gene Taylor on piano; bassist John Bazz; and Bill Bateman on drums.

Words like boogie, rockabilly and blues consistently crop up in the mass of press the band has accrued since venturing out on its first national tour that took them from coast-to-coast between Oct. 8 and Dec. 15. However, they're not another American band copying the English versions of these American music traditions. Under the influence of this music they grew up with, and with their own experiences—good and bad—to back them up, they're inciting life with lyrics meant to tell us all their still some-

thing worth fighting for like in the Blasters anthem "American Music" and another popular cut "So Long Baby Goodbye."

The Blasters first album was cut in a garage studio with Ronnie Weiser producing it for his Rollin' Rock Records. Twenty-two songs were reportedly cut in two days and 3,000 albums were pressed. Shakin' Stevens did a cover of one of the LP's cuts "Marie Marie" which was successful in England and several other foreign countries.

About their association with Slash Records—the label that released the Blasters' self-titled album currently climbing Billboard's Top LPs & Tape chart—David Alvin explains it best in an article done on the band in New York's "NY Rocker" magazine. "See, the advantage of Slash is, you have eight or ten people working there who are all behind the band 100%. That's better than having eight or ten who are and another 300 who aren't."

The Blasters are managed by Shelley Heber of Vision Management, 520 N. Lillian, Los Angeles, Calif. 90004 (213) 464-8341.

Goodphone Commentaries

Motivating An Audience

The following column is from the Goodphone files and was originally published under the byline of "Uncle Antenna," a pseudonym used for joint writings of the Goodphone staff led by Mike Harrison. It is being reprinted with the hope it may shed some light on what ever happened to top 40 radio.

LOS ANGELES—Just having an audience isn't always enough when a radio station wants to actually mobilize its listeners to some sort of action. Even the largest of audiences have been known to hear, but not listen. This reminds me of what was perhaps the wildest radio promotion ever done and it all started because a station wanted to do something good for someone.

Back in 1969, Chuck Blore had gotten KFWB, Los Angeles really cranked up and the station was quickly becoming a legend. They had more numbers than anyone in town, and, in turn, they also had the biggest drawing power. Blore and the entire KFWB staff were proud of their station and rightfully so. However, a situation popped up that got Chuck angry and that incident propelled the station even higher in the public's eye.

Seems a young student got shot by another kid who was messed up on hard drugs and the student's friends

went to KFWB to ask for help in turning public attention to the hard drug situation and to even possibly get the state government to take notice and toughen up their laws. Blore felt for the kids and KFWB went on-air with an appeal, in the form of some very creative public service announcements, to get people to donate money so the school kids could charter a bus to Sacramento, the state capital, and present their case. Well, the public couldn't have been more apathetic and after several days of airing the spots the station had only received about \$300. Needless to say, KFWB got irate! They had the audience, didn't they? They were dealing with a worthy cause weren't they? What in hell did it take to get Los Angeles to respond?

The results of that question made radio history. One of the KFWB newsmen interrupted a hit record to say, "Here's a special bulletin. An amoeba has been sighted in a Los Angeles residential neighborhood. Stay tuned for details." Another bulletin announced that the KFWB mobile unit was heading toward the scene. Stay tuned. A little later, the mobile unit reported the situation was serious. Whole neighborhoods were being evacuated in the face of the giant amoeba attack. Police cars

(Continued on page 25)

Mike Harrison

The Heartbreak Of Audio Fatigue

LOS ANGELES—A couple of veteran AOR programmers were sharing some confidences. . .

"I don't quite understand it . . . the old records that used to blow me away don't sound the same anymore. It's as if they were actually re-recorded on slow speed with duller tones. Even the lyrics that once seemed like revelations are suddenly quite elementary, banal and, in many cases, naive. Is it the actual music that's changed, or is it me?"

His buddy responded, "It's probably you. If you want the old records to sound good again, just compare them to the new crap that's coming out. I really can't get off on the old stuff or the new stuff anymore. It's all becoming work. It's getting harder and harder to listen."

A veteran concert reviewer, who just got a new job off the front-lines, whispered to a close associate, "Whew . . . I can't believe I'm not gonna have to go to those damn concerts anymore—that is unless I want to go. And the way I feel right now, I doubt I'll want to for at least a year."

The above are just two examples of a severe neuro-emotional disorder that victimizes members of the radio and music fields in astonishing numbers, although few are willing to admit it. It's best described as AU-



DIO FATIGUE, a syndrome not that unlike olfactory fatigue. Those who took grade school science may remember olfactory fatigue as what happens when a person is consistently exposed to the same smell . . . they soon lose the ability to distinguish it and must get away from it for a while before they can smell it again. Well, audio fatigue works basically the same way. When a person listens to large amounts of aural input on a regular basis for hours on end—particularly when it's part of their work and they have to listen to material that is consistently of the same generic ilk—they actually begin losing their sensitivity to it and thus their ability to appreciate it. The effects of this are psychologically disastrous in the face of an industry of peers who tend to exaggerate their love and reactions to the audio product they purvey. It's also industrially disastrous, clouding vision, hampering creativity and bogging down productivity.

Ever sit in with a bunch of record guys listening to their new releases? The signs of audio fatigue are obvious. First, they blast the music at preposterously loud levels. Second, they scream their reactions and comments to each other over the music at the top of their lungs . . . most of which are exaggerated confirmations of each other's hyped expectations. And finally, they go through excessive gesticulation reminiscent of some of the less inhibited partici-

pants on American Bandstand. It's tragic.

Audio fatigue makes radio people the hardest people to get to listen to anything. As an old convention organizer, one of the major lessons I learned is don't expect radio folks to sit still during audio presentations.

As a matter of fact, in research conducted by one of the scene's leading radio syndication firms, it was discovered that three minutes was the optimum length of time for a program demo . . . even if it is for a 48-hour special! If you make the demo much longer than that, the odds are it will not be listened to by the radio programmers whose affliction with audio fatigue render them deaf beyond that limit. Can you imagine trying to squeeze the essence, form, content and message of a 48-hour special into three minutes? No wonder radio producers have been known to have occasional nervous breakdowns.

Is there a cure for audio fatigue? Yes. Take a vacation. Is there a method of prevention? Yes, again. Expose your ears to an eclectic variety of aural input on a regular basis. Even if it means listening to sounds "outside the money" or beyond the approval of your professional peers.

Mike Harrison is available for comment at the Goodphone Communications Center, 4869 Topanga Canyon Blvd., Woodland Hills, Calif. 91364 (213) 888-5730.

Kent Burkhardt

The Case For Demographic Research

ATLANTA—In radio we constantly hear from the record people claiming that they're just not selling records anymore. Some estimates have been that they're selling about one-half of what they did three or four years ago. In a recent column, I indicated that one of the reasons "oldies" are being played on radio stations is that record companies aren't producing the proper new product for today's demographics. It seems to me that the radio industry is leaps and bounds ahead of the record industry, in the sense of knowing what the public wants.

The big question is, why don't the record companies do the kind of research that radio does? Why don't the record companies really find out what the public wants? They should visit homes and find out what the people want by demographics! Then they must design a package to sell this new product. Certainly a lot of the old merchandising thoughts will have to be scrapped and new "Slim Whitman" types of marketing strategy must be used. They're taking their movies into the homes now, and this will exaggerate on the next ten years with something called PPV. . . . Pay Per View.

For example, ten years from now, the movie companies will be releasing a new movie in theatres around the country, and simultaneously be releasing it on PPV! The movie people have researched the problem of declining grosses and have found that it is not necessarily their prod-

uct, but the cost factor of a person getting to the movies (fuel, et cetera). They've also found out that if people have dinner out, they can't afford the high movie tariff in the same night. Consequently, they're taking the movies into the homes. This unique way of merchandising and marketing a movie will actually increase revenues for the movie company. Although there will be a lot fewer theatres than today, the movie gross revenues will be very strong with the combination. The movie will be in the home if you want to see it there, or you can drive to the theatres to see it.

The music business should start similar research projects because radio stations need the record business to become creative again! For example, we're begging for good music that is appropriate for the high-powered demographics of 25 to 49. There is plenty of great music for those under age 25 for radio stations to play, but a severe lack of it for those above age 25. . . . new music, that is! Certainly by research, record companies can find a way to sell albums to adults above the age of 25.

For the most part, listeners like to be led! Consequently, they look for leaders! Leaders are those that the followers believe to be leaders! Consequently, a radio station must put forth this appearance. It can't just be done on the air. This big image must be very visible. The more visibility you have in boards, buses, matchbook covers, cocktail napkins or whatever, the better chance you have of becoming a leader in the eyes of a follower. It's what advertising is all about!!!

Here's a tip for all of you who use your own home-grown music panel tests. During or after the first visit, or test, your interviewees may become interviewers. That is to say, they may become experts or may think they're experts after one panel experience. Never have the same group return for a second visit. Always go for new faces.

If your general manager isn't in the habit of reading Billboard magazine, you should bring it to his attention. Specifically, for your benefit as a programmer, you should bring this column to his attention! This column will attempt to explain the complexities of modernized programming in this fragmented listening society.

For example, a tremendous investment, and a necessary investment, for radio stations in the next decade, beginning now, is a computerized music rotation system. There are several systems on the market that are excellent, and I would be happy to recommend one if you give me a call.

This equipment is very inexpensive, and there are significant lease arrangements to provide a low monthly cost factor. I repeat, you will need such a system in the future. As all computerized music formats get slicker, those that have such a system will stand out as negative listening.

Kent Burkhardt is available for comments and questions at Burkhardt/Abrams/Michaels/Douglas and Associates, 6445 Powers Ferry Road, Suite 180, Atlanta, Georgia 30339, (404) 955-1550.

Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (1/26/82)

Continued from page 20

- PRISM—Don't Let Him Know B
- TRIUMPH—Say Goodbye B
- GENESIS—Man On The Corner B
- CHILLWACK—I Believe B
- CONDUCTOR—Voice On The Radio B
- DEL SHANNON—Sea Of Love B
- CHUBBY CHECKER—Running B

WKBO-AM—Harrisburg (Tim Burns—MD)

- CLIFF RICHARD—Daddy's Home
- SISTER SLEDGE—My Guy
- ALABAMA—Love In The First Degree A
- JOURNEY—Open Arms A

WGH-AM—Norfolk (Bob Canada—MD)

- ★ PAUL DAVIS—Cool Night 1-1
- ★ AIR SUPPLY—Sweet Dreams 6-4
- ★ KENNY ROGERS—Through The Years 8-5
- ★ ALABAMA—Love In The First Degree 15-10
- ★ DIANA ROSS—Mirror Mirror 16-13
- MIKE POST—Theme From Magnum P.I.
- MECO—Pop Goes The Movies
- G.Q.—Sad Girl A
- KIDS FROM FAME—Hi Fidelity A
- CLIFF RICHARD—Daddy's Home B

WRVQ-FM—Richmond (Bill Thomas—MD)

- ★ DAN FOGELBERG—Leader Of The Band 11-4
- ★ ROLLING STONES—Waiting On A Friend 8-5

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

- ★ KINKS—Destroyer 12-9
- ★ JOURNEY—Open Arms 16-12
- J. GEILS BAND—Freeze-Frame
- AIR SUPPLY—Sweet Dreams
- CHILLWACK—I Believe B
- BERTIE HIGGINS—Key Largo B
- LOVERBOY—Working For The Weekend B
- BALANCE—Falling In Love A
- DIESEL—Goin' Back To China X/L
- AC/DC—Let's Get It Up X/L
- QUARTERFLASH—Find Another Fool X/L
- PRISM—Don't Let Him Know A

WFBG-AM—Altoona (Tony Booth—MD)

- ★ J. GEILS BAND—Centerfold 1-1
- ★ DONNIE IRIS—Love Is Like A Rock 4-2
- ★ PAUL DAVIS—Cool Night 5-3
- ★ AIR SUPPLY—Sweet Dreams 8-6
- ★ DAN FOGELBERG—Leader Of The Band 13-8
- ROD STEWART—Tonight I'm Yours
- CLIFF RICHARD—Daddy's Home
- PRISM—Don't Let Him Know A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- MOLLY HATCHET—Power Play A
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll A
- KINKS—Destroyer A
- MIKE POST—Theme From Magnum P.I. X
- SAMMY HAGAR—I'll Fall In Love Again X
- EARTH, WIND & FIRE—Wanna Be With You X
- T.G. SHEPPARD—Only One You X
- AC/DC—Let's Get It Up X
- ABBA—When All Is Said And Done X
- STEVIE WOODS—Just Can't Win 'Em All X
- CHILLWACK—I Believe X
- DEL SHANNON—Sea Of Love X
- BILL CHAMPLIN—Tonight Tonight X
- IRENE CARA—Anyone Can See X
- MADLEEN KANE—You Can X
- CONDUCTOR—Voice On The Radio X
- POINTER SISTERS—Should I Do It B
- BERTIE HIGGINS—Key Largo B
- BARRY MANILOW—Somewhere Down The Road B

WYRE-AM—Annapolis (Chuck Bradley—MD)

- ★ KENNY ROGERS—Through The Years 16-11
- ★ ABBA—When All Is Said And Done 22-16
- ★ ALABAMA—Love In The First Degree 25-17
- ★ JOURNEY—Open Arms 26-19
- ★ DIANA ROSS—Mirror Mirror 27-22
- ROD STEWART—Tonight I'm Yours
- QUINCY JONES/JAMES INGRAM—One Hundred Ways
- POINTER SISTERS—Should I Do It A
- ANNE MURRAY—Another Sleepless Night B
- OAK RIDGE BOYS—Bobbie Sue B
- POLICE—Spirits In The Material World B
- GENESIS—Abacab X
- DONNIE IRIS—Love Is Like A Rock X
- STEVIE WOODS—Just Can't Win 'Em All X

WORF-FM—Norfolk (Bruce Garraway—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 4-1
- ★ DAN FOGELBERG—Leader Of The Band 9-6
- ★ PAUL DAVIS—Cool Night 13-10
- ★ KENNY ROGERS—Through The Years 14-11
- ★ AIR SUPPLY—Sweet Dreams 22-19
- BARRY MANILOW—Somewhere Down The Road A
- CLIFF RICHARD—Daddy's Home A
- POINTER SISTERS—Should I Do It A
- OAK RIDGE BOYS—Bobbie Sue X
- JOURNEY—Open Arms B

WQXA-FM—(York) Dan Steel—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 1b-11
- ★ STEVIE WONDER—That Girl 25-20
- ★ CARS—Shake It Up 12-8
- ★ KENNY ROGERS—Through The Years 21-18
- ★ JOURNEY—Open Arms 28-23
- ★ POINTER SISTERS—Should I Do It A
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll A
- SKYY—Call Me A
- DONNIE IRIS—Love Is Like A Rock X
- AC/DC—Let's Get It Up X
- SAMMY HAGAR—I'll Fall In Love Again X
- ALABAMA—Love In The First Degree X

Southeast Region

★ PRIME MOVERS

- JOURNEY—Open Arms (Columbia)
- ALABAMA—Love In The First Degree (RCA)
- PAUL DAVIS—Cool Night (Arista)

● TOP ADD ONS

- THE GO-GO'S—We Got The Beat (E.R.S.)
- CLIFF RICHARD—Daddy's Home (EMI-America)
- ROD STEWART—Tonight I'm Yours (WB)

● BREAKOUTS

- HUEY LEWIS AND THE NEWS—Do You Believe In Love (Chrysalis)
- MECO—Pop Goes The Movies (Arista)
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)

WZGC-FM—Atlanta (Dale O'Brien—MD)

- ★ JOURNEY—Open Arms 19-13
- ★ TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration 23-18
- ★ THE J. GEILS BAND—Centerfold 1-1
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 2-2
- ALABAMA—Love In The First Degree 27-23
- ROD STEWART—Tonight I'm Yours
- THE GO-GO'S—We Got The Beat
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- OAK RIDGE BOYS—Bobbie Sue B
- THE JOHN HALL BAND—Crazy B
- CLIFF RICHARD—Daddy's Home X
- RICK SPRINGFIELD—Love Is Alright Tonight X

WQXI-FM—Atlanta (Jeff McCartney—MD)

- ★ ALABAMA—Love In The First Degree 13-8
- ★ JOURNEY—Open Arms 15-10
- ★ STEVIE WONDER—That Girl 18-14
- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 23-18
- ★ THE POLICE—Spirits In The Material World 28-22
- OAK RIDGE BOYS—Bobbie Sue B
- CHILLWACK—I Believe B
- ROD STEWART—Tonight I'm Yours B
- THE GO-GO'S—We Got The Beat L
- PLAYER—If Looks Could Kill L
- STEVIE NICKS—Edge Of 17 X
- THE JOHN HALL BAND—Crazy X
- CLIFF RICHARD—Daddy's Home X
- SPINNERS—Never Thought I'd Fall In Love L

WBBQ-FM—Augusta (Bruce Stevens—MD)

- ★ ALABAMA—Love In The First Degree 19-7
- ★ JOURNEY—Open Arms 22-12
- ★ GENESIS—Abacab 21-16
- ★ THE POLICE—Spirits In The Material World 25-19
- STEVIE WONDER—That Girl 29-21
- HUEY LEWIS/NEWS—Do You Believe In Love
- THE GO-GO'S—We Got The Beat
- OAK RIDGE BOYS—Bobbie Sue B
- CLIFF RICHARD—Daddy's Home B
- THE POINTER SISTERS—Should I Do It B
- ABBA—When All Is Said And Done B
- CHILLWACK—I Believe A
- THE JOHN HALL BAND—Crazy A
- VANGELIS—Titles A
- PLAYER—If Looks Could Kill X
- T.G. SHEPPARD—Only One You X
- EARTH, WIND & FIRE—Wanna Be With You X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X

WAYS-AM—Charlotte (Lou Simon—MD)

- ★ AIR SUPPLY—Sweet Dreams 10-7
- ★ BERTIE HIGGINS—Key Largo 13-9
- ★ BARRY MANILOW—Somewhere Down The Road 12-10
- ★ KENNY ROGERS—Through The Years 16-13
- ★ DIANA ROSS—Mirror Mirror 19-15
- CLIFF RICHARD—Daddy's Home
- MECO—Pop Goes The Movies
- SISTER SLEDGE—My Guy X

WBCY-FM—Charlotte (Bob Kagan—MD)

- ★ THE CARS—Shake It Up 6-2
- ★ GENESIS—Abacab 10-6
- ★ AIR SUPPLY—Sweet Dreams 17-9
- ★ THE POLICE—Spirits In The Material World 18-10
- ★ THE J. GEILS BAND—Freeze-Frame 24-19
- ALABAMA—Love In The First Degree

- DARYL HALL/JOHN OATES—Did It In A Minute
- HUEY LEWIS/NEWS—Do You Believe In Love A
- SAMMY HAGAR—I'll Fall In Love Again L
- PLAYER—If Looks Could Kill X
- THE JOHN HALL BAND—Crazy X
- HENRY PAUL BAND—Keeping Our Love Alive X
- PRISM—Don't Let Him Know X
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll X
- BOB/DOUG MCKENZIE—Take Off X
- MIKE POST—Theme From Magnum P.I. X

WHBQ-AM—Memphis (Charles Duvall—MD)

- ★ PAUL DAVIS—Cool Night 5-1
- ★ KENNY ROGERS—Through The Years 20-15
- ★ DAN FOGELBERG—Leader Of The Band 6-4
- ★ AIR SUPPLY—Sweet Dreams 10-8
- ★ ALABAMA—Love In The First Degree 13-11
- ABBA—When All Is Said And Done
- CLIFF RICHARD—Daddy's Home
- ANNE MURRAY—Another Sleepless Night A
- STEVIE WOODS—Just Can't Win 'Em All B
- JOURNEY—Open Arms B

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

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 2-1
- ★ THE J. GEILS BAND—Centerfold 4-3
- ★ ALABAMA—Love In The First Degree 6-5
- ★ AIR SUPPLY—Sweet Dreams 14-9
- ★ LITTLE RIVER BAND—Take It Easy On Me 15-10
- QUINCY JONES/JAMES INGRAM—One Hundred Ways
- BERTIE HIGGINS—Key Largo
- STEVIE WONDER—That Girl B
- KENNY ROGERS—Through The Years B
- JOURNEY—Open Arms N
- THE POLICE—Spirits In The Material World X
- GENESIS—Abacab X
- THE CARS—Shake It Up X

WHYI-FM—Miami (Mark Shards—MD)

- ★ GEORGE BENSON—Turn Your Love Around 5-1
- ★ JOURNEY—Open Arms 10-7
- ★ CHRISTOPHER CROSS—Arthur's Theme 11-10
- ★ AIR SUPPLY—Sweet Dreams 18-12
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 17-13
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll
- DAN FOGELBERG—Leader Of The Band
- COMMODORES—Why You Wanna Try Me A
- SOFT CELL—Tainted Love A
- EARTH, WIND & FIRE—Wanna Be With You A
- SKYY—Call Me B
- SISTER SLEDGE—My Guy B
- LITTLE RIVER BAND—Take It Easy On Me B
- EDDIE SCHWARTZ—All Our Tomorrows X
- ROLLING STONES—Waiting On A Friend X
- K.C. & THE SUNSHINE BAND—It Happens Every Night X
- THE POLICE—Spirits In The Material World X

WANS-FM—Anderson (Sam Church—MD)

- ★ THE CARS—Shake It Up 6-4
- ★ BERTIE HIGGINS—Key Largo 13-10
- ★ AIR SUPPLY—Sweet Dreams 19-11
- ★ DAN FOGELBERG—Leader Of The Band 24-13
- ★ ALABAMA—Love In The First Degree 23-17
- BUCKNER/GARCIA—Pac-Man Fever
- OAK RIDGE BOYS—Bobbie Sue
- STEVIE WONDER—That Girl B
- BOB/DOUG MCKENZIE—Take Off B
- GENESIS—Abacab B
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration B
- CLIFF RICHARD—Daddy's Home A
- SKYY—Call Me A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- ROD STEWART—Tonight I'm Yours X
- THE POINTER SISTERS—Should I Do It X
- THE JOHN HALL BAND—Crazy X
- KENNY ROGERS—Through The Years X
- DEL SHANNON—Sea Of Love X

WISE-AM—Asheville (John Stevens—MD)

- ★ JOURNEY—Open Arms 21-11
- ★ KENNY ROGERS—Through The Years 24-17
- ★ THE BEACH BOYS—Come Go With Me 15-9
- ★ DONNIE IRIS—Love Is Like A Rock 20-15
- ★ AIR SUPPLY—Sweet Dreams 29-21
- VANGELIS—Titles
- POINTER SISTERS—Should I Do It A
- SAMMY HAGAR—I'll Fall In Love Again A
- OAK RIDGE BOYS—Bobbie Sue A
- THE JOHN HALL BAND—Crazy A
- QUINCY JONES/JAMES INGRAM—One Hundred Ways A
- PEABO BRYSON—Let The Feeling Flow A
- CHINA—You Can't Treat Love That Way A
- BARRY MANILOW—Somewhere Down The Road X
- MIKE POST—Theme From Magnum P.I. X

- ROD STEWART—Tonight I'm Yours X
- BOB AND DOUG MCKENZIE—Take Off X
- EARTH, WIND & FIRE—Wanna Be With You X
- THE GO-GO'S—We Got The Beat X
- PLAYER—If Looks Could Kill X
- DIANA ROSS—Mirror Mirror X
- CHILLWACK—I Believe X
- CONDUCTOR—Voice On The Radio X
- PRISM—Don't Let Him Know X
- THE KINKS—Destroyer LP
- MOLLY HATCHET—Power Play LP

WQXI-AM—Atlanta (J.J. Jackson—MD)

- ★ OAK RIDGE BOYS—Bobbie Sue 11-6
- ★ JOURNEY—Open Arms 18-10
- ★ DIANA ROSS—Mirror Mirror 17-11
- QUINCY JONES/JAMES INGRAM—One Hundred Ways
- DAN FOGELBERG—Leader Of The Band
- STEVIE WONDER—That Girl B
- ALABAMA—Love In The First Degree B

WERC-AM—Birmingham (Al Karth—MD)

- NO LIST—
- WISN-AM—Birmingham (Sandra Chandler—MD)
- ★ PAUL DAVIS—Cool Night 4-2
- ★ DON MCLANE—Castles In The Air 11-7
- ★ ALABAMA—Love In The First Degree 17-8
- ★ BILLY JOEL—She's Got A Way 14-10
- ★ DAN FOGELBERG—Leader Of The Band 14-10
- THE POINTER SISTERS—Should I Do It
- OLIVIA NEWTON JOHN—Make A Move On Me
- JOURNEY—Open Arms B

WCKX-FM—Tampa (Colleen Cassidy—MD)

- DAN FOGELBERG—Leader Of The Band
- SHEENA EASTON—You Could Have Been With Me
- EDDIE SCHWARTZ—All Our Tomorrows A
- SMOKEY ROBINSON—Tell Me Tomorrow A
- QUINCY JONES/JAMES INGRAM—One Hundred Ways A

WFLB-AM—Fayetteville (Larry Canon—MD)

- ★ ROLLING STONES—Waiting On A Friend 7-3
- ★ BARRY MANILOW—Somewhere Down The Road 16-11
- ★ LITTLE RIVER BAND—Take It Easy On Me 21-16
- ★ STEVIE WONDER—That Girl 25-20
- ★ JOURNEY—Open Arms 31-23
- CHILLWACK—I Believe
- DOOBIE BROTHERS—Here To Love You
- MCGUFFEY LAME—Sorry Its All Over A
- THE STEVE MILLER BAND—Circle Of Love X
- STEVIE WOODS—Just Can't Win 'Em All X
- JOHN HALL BAND—Crazy X
- VANGELIS—Titles X
- MIKE POST—Theme From Magnum P.I. X
- PEABO BRYSON—Let The Feeling Flow X
- ANNE MURRAY—Another Sleepless Night X
- SKYY—Call Me X
- SAMMY HAGAR—I'll Fall In Love Again X
- PLAYER—If Looks Could Kill X
- T.G. SHEPPARD—Only One You
- BETTY LAVETTE—Right In The Middle X
- QUINCY JONES/JAMES INGRAM—Dne Hundred Ways B
- SMOKEY ROBINSON—Tell Me Tomorrow B
- OAK RIDGE BOYS—Bobbie Sue B
- THE POINTER SISTERS—Should I Do It B
- ROD STEWART—Tonight I'm Yours B
- BOB/DOUG MCKENZIE—Take Off D
- THE SUGARHILL GANG—Apache D
- CHRIS CHRISTIAN—I Want You I Need You D
- COMMODORES—Why You Wanna Try Me D
- CONDUCTOR—Voice On The Radio D

WAXY-FM—Ft. Lauderdale (Rick Shaw—MD)

- ★ AIR SUPPLY—Sweet Dreams 12-7
- ★ JOURNEY—Open Arms 18-15
- ★ JUICE NEWTON—The Sweetest Thing 7-4
- ★ LITTLE RIVER BAND—Take It Easy On Me 19-17
- ★ ROLLING STONES—Waiting On A Friend 23-19
- THE POINTER SISTERS—Should I Do It
- PEABO BRYSON—Let The Feeling Flow
- CLIFF RICHARD—Daddy's Home X
- STEVIE WONDER—That Girl B
- DIANA ROSS—Mirror Mirror B

WAAY-AM—Huntsville (Jim Kendrick—MD)

- ★ ALABAMA—Love In The First Degree 11-5
- ★ STEVIE WONDER—That Girl 25-15
- ★ PAUL DAVIS—Cool Night 4-2
- ★ LITTLE RIVER BAND—Take It Easy On Me 12-9
- ★ OAK RIDGE BOYS—Bobbie Sue 17-11
- OLIVIA NEWTON JOHN—Make A Move On Me
- THE DOOBIE BROTHERS—Here To Love You
- SMOKEY ROBINSON—Tell Me Tomorrow A
- PLAYER—If Looks Could Kill A
- QUINCY JONES/JAMES INGRAM—One Hundred Ways B

- MIKE POST—Theme From Magnum P.I. B
- CHILLWACK—I Believe B
- SISTER SLEDGE—My Guy X
- VAN STEPHENSON—You've Got A Good Love Comin' X

WVIV-FM—Jacksonville (Dave Scott—MD)

- DIANA ROSS—Mirror Mirror A
- ROD STEWART—Tonight I'm Yours A
- CLIFF RICHARD—Daddy's Home A
- THE POINTER SISTERS—Should I Do It A
- SAMMY HAGAR—I'll Fall In Love Again A
- ABBA—When All Is Said And Done A

WNOX-AM—Knoxville (Bill Evans—MD)

- ★ AIR SUPPLY—Sweet Dreams 24-12
- ★ KENNY ROGERS—Through The Years 25-15
- ★ EDDIE SCHWARTZ—All Our Tomorrows 22-17
- ★ BARRY MANILOW—Somewhere Down The Road 27-19
- ★ JENNIFER WARNES—Could It Be Love 26-22
- DIANA ROSS—Mirror Mirror
- OAK RIDGE BOYS—Bobbie Sue
- ABBA—When All Is Said And Done A
- ANNE MURRAY—Another Sleepless Night A
- VANGELIS—Titles A
- BOB/DOUG MCKENZIE—Take Off A
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
- JOURNEY—Open Arms B
- T.G. SHEPPARD—Only One You B
- CLIFF RICHARD—Daddy's Home B
- ROD STEWART—Tonight I'm Yours B

Q94-FM—Little Rock (Bob Lee—MD)

- ★ THE J. GEILS BAND—Centerfold 3-1
- ★ PAUL DAVIS—Cool Night 6-4
- ★ THE CARS—Shake It Up 8-5
- ★ ROLLING STONES—Waiting On A Friend 9-6
- ★ DAN FOGELBERG—Leader Of The Band 15-9
- ROD STEWART—Tonight I'm Yours
- AIR SUPPLY—Sweet Dreams B
- STEVIE WONDER—That Girl B
- KENNY ROGERS—Through The Years B
- AC/DC—Let's Get It Up A
- ABBA—When All Is Said And Done A
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll A
- CONDUCTOR—Voice On The Radio A
- THE JOHN HALL BAND—Crazy X
- OAK RIDGE BOYS—Bobbie Sue X
- QUINCY JONES—One Hundred Ways X
- CHINA—You Can't Treat Love That Way X

WINZ-FM—Miami (Johnny Dolan—MO)

- ★ THE CARS—Shake It Up 18-8
- ★ QUARTERFLASH—Harden My Heart 6-5
- ★ BUCKNER/GARCIA—Pac-Man Fever 8-7
- ★ GEORGE BENSON—Turn Your Love Around 11-10
- MADLEEN KANE—You Can 15-13
- JOURNEY—Open Arms
- DIANA ROSS—Mirror Mirror
- RICK SPRINGFIELD—Love Is Alright Tonight A
- THE GO-GO'S—We Got The Beat A
- SKYY—Call Me A
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll B
- LOVERBOY—Working For The Weekend B
- THE J. GEILS BAND—Flamethrower X
- LINDSEY BUCKINGHAM—Trouble X

WHHY-FM—Montgomery (Neil Harrison—MD)

- ★ DIANA ROSS—Mirror Mirror 22-13
- ★ THE POINTER SISTERS—Should I Do It 27-20
- ★ KENNY ROGERS—Through The Years 21-15
- ★ JOURNEY—Open Arms 28-21
- ★ STEVIE WONDER—That Girl 30-24
- CHILLWACK—I Believe
- THE DOOBIE BROTHERS—Here To Love You
- ROD STEWART—Tonight I'm Yours B
- BARRY MANILOW—Somewhere Down The Road B
- THE POLICE—Spirits In The Material World B
- GENESIS—Abacab B
- T.G. SHEPPARD—Only One You B
- CLIFF RICHARD—Daddy's Home X
- OAK RIDGE BOYS—Bobbie Sue X
- SISTER SLEDGE—My Guy X
- ABBA—When All Is Said And Done X
- ANNE MURRAY—Another Sleepless Night A

WMAK-FM—Nashville (Scottier Davis—MD)

- NO LIST—
- WVKX-FM (KX-104)—Nashville (John Anthony—MD)
- ★ AIR SUPPLY—Sweet Dreams 11-6
- ★ LITTLE RIVER BAND—Take It Easy On Me 17-12
- ★ THE CARS—Shake It Up 12-8
- ★ ALABAMA—Love In The First Degree 18-14
- ★ KENNY ROGERS—Through The Years 22-18
- CLIFF RICHARD—Daddy's Home B
- CHILLWACK—I Believe B
- THE POINTER SISTERS—Should I Do It B
- OAK RIDGE BOYS—Bobbie Sue A
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll A

- DOOBIE BROTHERS—Here To Love You A
- VANGELIS—Titles A
- AC/DC—Let's Get It Up X
- GREG GUIDRY—Goin' Down X

WBIW-FM—Orlando (Terry Long—MD)

- ★ J. GEILS BAND—Centerfold 1-1
- ★ QUARTERFLASH—Harden My Heart 9-6
- ★ THE CARS—Shake It Up 12-10
- ★ JOURNEY—Open Arms 24-21
- ★ BUCKNER/GARCIA—Pac-Man Fever 38-26
- PLAYER—If Looks Could Kill
- STEVIE WONDER—That Girl
- BARRY MANILOW—Somewhere Down The Road B
- PEABO BRYSON—Let The Feeling Flow B
- EDDIE SCHWARTZ—All Our Tomorrows B
- PRISM—Don't Let Him Know A
- MOLLY HATCHET—Power Play A
- CHILLWACK—I Believe A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- VANGELIS—Titles X
- CONDUCTOR—Voice On The Radio X
- THE GO-GO'S—We Got The Beat 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
- PETULA CLARK—Natural Love X
- SAMMY HAGAR—I'll Fall In Love Again X
- THE JOHN HALL BAND—Crazy X
- DONNIE IRIS—Love Is Like A Rock X
- T.G. SHEPPARD—Only One You X

WSGF-FM—Savannah (J.P. Hunter—MD)

- ★ DAN FOGELBERG—Leader Of The Band 9-3
- ★ JOURNEY—Open Arms 26-14
- ★ EDDIE SCHWARTZ—All Our Tomorrows 14-9
- ★ AL JARREAU—Breakin' Away 21-12
- ★ BARRY MANILOW—Somewhere Down The Road 22-13
- SISTER SLEDGE—My Guy
- CLIFF RICHARD—Daddy's Home
- GENESIS—Abacab A
- OAK RIDGE BOYS—Bobbie Sue A
- ABBA—When All Is Said And Done A
- BOB/DOUG MCKENZIE—Take Off X
- THE POINTER SISTERS—Should I Do It X
- SKYY—Call Me X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- STEVIE WOODS—Just Can't Win 'Em All X
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- MADLEEN KANE—You Can X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
- BUCKNER/GARCIA—Pac-Man Fever X
- STEVIE WONDER—That Girl B
- DIANA ROSS—Mirror Mirror B
- ROD STEWART—Tonight I'm Yours B
- CHILLWACK—I Believe B

WRBQ-FM—Tampa (Pat McKay—MD

ARBITRON REPORTS

AOR And AC Strong, Country Weakens

• Continued from page 19

demographics attracted to the installation of "The Music Of Your Life" on WJAS-AM, which moved to a 5.5 from 1.6 in the spring and 2.0 a year ago.

Country is not too strong this market with WEEP-AM up to 4.7 from 4.2 in the spring, but down from last year's 6.1. WDSY-FM is down to 2.2 from 2.5 in the spring and 3.4 a year ago. Hot 100 WBZZ-FM is up to 3.8 from 1.7 in the spring when it changed from being WJOI playing beautiful music. A year ago it had a 2.2. Similarly formatted WXXK-FM may be losing audience to B-94, as WBZZ is known. WXXK is down to 4.6 from 6.1 in the spring and 6.8 a year ago.

AOR WYDD-FM is up to 3.9 from 2.2 in the spring and 1.0 a year ago, while SuperStars WDV-FM is down to 6.1 from 7.9 in the spring and 6.4 a year ago. Black WAMO-FM has a 5.1, down from 5.8 in the spring, but up from 3.7 a year ago.

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HOUSTON—KRLY-FM, with its long-established urban contemporary format, now promoted as "Love 94," is up to a 7.3 share, from 5.8 in the summer and 4.6 a year ago. Similarly formatted KMJQ-FM is down to 7.7 from 11.2 in the summer and 10.8 a year ago. Hot 100 formatted KRBE-FM is up to 6.3 from 4.8 in the summer and 5.6 a year ago.

AOR KLOL-FM is up to 7.0 from 6.6 in the summer and 4.7 a year ago. The country listenership is divided between KIKK-AM-FM and KILT-AM-FM, with the KIKK combination ahead for a combined share of 9.6, up from 7.2 in the summer, but down from 12.0 a year ago. KILT's combination has a share totaling 8.9, down from 11.1 in the summer, but up from 5.8 a year ago.

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MIAMI—Adult contemporary WINZ-FM has rocketed to a 7.0 share from 6.4 in the spring and 1.1 a year ago. The station began the rise after dropping its AOR format last spring which was known as "Zeta 4." The station is now called "1-95."

Black WEDR-FM is up to 6.5 from 5.3 in the spring and 4.3 a year ago. Country WQAM-AM is down to 1.9 from 2.8 in the spring and 4.8 a year ago. WVCG-AM, which carries TM's TM-O-R format, is down to 1.9 from 3.1 in the spring, which put the station just about back where it was a year ago, with a 1.8.

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DENVER—Tommy Hattrik does it again. Doubleday's national program director scores big with his latest AOR creation, KPKE-FM, "Denver's New Peak," following up success with KWK-AM-FM St. Louis and WLLZ-FM Detroit. KPKE-FM is up to 5.9 from 1.8 in the spring and 1.1 a year ago when it ran an adult contemporary format as KHOW. KPKE sets back KBPI-FM, which is down to 7.1 from 9.9 in the spring and 8.6 a year ago. Similarly formatted KAZY-FM and KBCO-FM do better as KAZY goes down to 5.4 from 5.7 in the spring, but gains over last year's 4.2 and KBCO climbs to 3.5 from 3.1 in the spring and 2.4 a year ago.

Country KYGO-FM, which turned country two summers ago, has a 5.2 down from 5.7 in the spring, but up from 3.5 a year ago. KEZW-AM, which dropped beautiful music for the MOR format "The Music Of Your Life" is holding at 5.2, the same share it had in the spring and up from 3.2 a year ago.

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MILWAUKEE — Country WBCS-FM is up to a 9.2 now that WEMP-AM has moved out of that format into MOR Schulke II. WBCS is up from 8.3 in the spring and 8.2 a year ago. The new share finds the station closing in on market leader adult contemporary WTMJ-AM, which has a 9.8 share, down from 10.7 in the spring and 12.3 a year ago.

Apparently chipping away at WTMJ are WZUU-FM, up to 6.6 from 5.3 in the spring and 4.8 a year ago and WLUM-FM, up to 4.0 from 2.6 in the spring and 3.2 a year ago. Adult contemporary WQFM-FM has a 5.5, down from 6.0 in the spring, but up from 4.3 a year ago. AOR SuperStars WLPX-FM is down to 5.8 from 6.3 in the spring and 6.0 a year ago.

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COLUMBUS—WVCO-FM has taken a fresh approach in programming, featuring easy-listening jazz and has won a 4.7 share, up from 3.4 in the spring and 2.2 a year ago. Market leader MOR WTVN-AM is back in double digits with a 13.0, up from 7.3 in the spring and 12.3 a year ago. Close behind is AOR SuperStars WLWQ-FM with a 12.6, down from 15.9 in the spring and 14.0 a year ago.

Hot 100-formatted WXGT-FM is up to a 10.9 from 10.8 in the spring and 9.1 a year ago. Adult contemporary WNCI-FM is down to 8.6 from 10.0 in the spring and 11.1 a year ago.

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ATLANTA—Hot 100-formatted WZGC-FM (Z-93) is the new leader in this market, with a 12.6, passing by the traditional leader MOR WSB-AM, which is holding with a 10.2. Z-93 is up from 10.6 in the spring and 10.4 a year ago.

AOR SuperStars WKLS-FM, which jumped to the top with a 10.7 in the spring is back down to 8.7, still ahead of last year's 6.6. AOR competition WQXI-FM is down to 8.6 from 8.9 in the spring and 10.4 a year ago. Urban contemporary WVEE-FM has climbed to double digits with a 10.3, up from 8.9 in the spring and 8.0 a year ago.

Country WKHX-FM is up to a 5.3 as the result of a revised hit-oriented format and new call letters (the station used to be WBIE), but country WPLO-AM is still slightly ahead with a 5.5. WKHX is up from 3.5 in the spring and 2.7 a year ago, while WPLO is down from 6.5 in the spring, but up from 5.1 a year ago.

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PHOENIX—AOR SuperStars KDKB-FM is the new market leader with an 8.5 share, up from 6.5 in the spring and 6.2 a year ago. Urban contemporary KUKQ-AM is doing well too with a 4.6 up from a 3.0 in the spring and 2.1 in the fall. KJJJ-FM, which used to run disco when it was KXTC, changed call letters and formats by the spring book and now has a 2.9 up from 1.0 in the spring.

★ ★ ★

HARTFORD—AOR and Hot 100 formats are coming on strong in this market. SuperStars WHCN-FM moved up to 6.5 from 6.2 in the spring and 5.1 a year ago. Similarly formatted AOR WCCC-FM is up to 4.9 from 3.6 in the spring and a year ago.

Hot 100-FORMATTED WTIC-FM is up to 7.0 from 4.7 in the spring and 6.2 a year ago and WDRC-FM is up to 5.3 from 4.0 in the spring and 3.4 a year ago. Sister station adult

rocker WDRC-AM is down to 3.6 from 4.2 in the spring and 5.3 a year ago. MOR WTIC-AM continues as the market leader with 23.8, up from 23.4 in the spring and 23.0 a year ago.

★ ★ ★

NEW HAVEN—Adult contemporary WELI-AM is still the market leader, but the station does not enjoy the double digits heights it once did. It is down to 14.6 from 18.4 in the

spring and 20.0 a year ago. MOR "Music Of Your Life" WAVZ-AM is back up to a 8.6 after slumping to a 4.8 in the spring. It had a 8.2 a year ago. Hot 100 formatted WKCI-FM is up to 10.9 from 9.3 in the spring and 10.7 a year ago. Black WNHC-AM is up to 6.2 from 5.8 in the spring and 1.8 a year ago. AOR WPLR-FM has a 6.7, up from 6.1 in the spring, but down from 9.3 a year ago.

KPRI-FM Staffers Get 'The Message'

• Continued from page 16

replacing part, or all, of its air staff will advertise without listing its call letters," Wilkinson said. "They'll just identify themselves as something like, 'AOR station in Top Ten market,' and list a post office box number so that station morale isn't lowered."

Other reaction to the ad was even more negative. One KPRI disk jockey who at press time was still working at the station and for obvious reasons asked not to be identified, says, "The staff of KPRI was made the laughingstock of the radio community. I got a call from a friend who works at (rival AOR station) KGB-FM, and he said they had the ad up on the wall, circled in red. It demoralized the entire staff."

Another station aide, who also chose not to be identified, adds, "It's the tackiest thing I've ever seen done. Fire us, but don't humiliate us."

Comments were also forthcoming from programmers of other local radio stations.

"At least they could have had the courtesy to tell the people involved before the ad hit," says Paul Sansone, promotions director at XTRA-FM, which surged ahead of KPRI in the latest rock radio sweepstakes. "But that's one of the more horrendous aspects of a business we all don't like."

And the program director of another local station who requested his name not be used adds, "It was a move accompanied by an unfortunate lack of timing. Running the ad when they did, and using the wording that they did, was tactless beyond words."

But while the controversy over the ad will undoubtedly die down within a few weeks, the station's continuous ratings problems show no signs of abating.

A year ago, a similar ratings slump had the station in a similarly precarious position, but after bringing in radio consultant John Duncan as program director in February, 1981, KPRI logged an impressive 27% increase in listenership in just over six months and once again was in the running with archrival KGB-FM for the number one slot among San Diego rock stations.

In the meantime, however, corporate losses stemming from the October, 1979 purchase of KOGO-AM here for a reputed \$7 million were continuing due to that adult contemporary station's steady decline in the ratings, and operating costs had to be trimmed.

After KOGO had sustained about as many personnel cuts as it could, station sources told Billboard, SBI had to look toward KPRI, and in September of last year began a month-long bloodless massacre that saw the entire programming team

responsible for the recent jump—including Duncan, general manager Dex Allen, promotions director Les Edelson, and music director Sandi Banister—fired and many of their positions either eliminated or consolidated.

For awhile, George Johns—who had been hired by SBI the previous April as national program director for all of the San Diego-based firm's four stations—handled KPRI's programming chores himself, but by November he decided to finally fill the still-vacant program director slot with former cohort Buster Bodine.

Bodine had worked under Johns as a disk jockey at an Indianapolis top 40 station, WNAP-AM, for nearly nine years and had no prior programming experience. He admits that Johns maintains a strong input in the station's programming policies.

"George delivers the station's philosophy," Bodine says. "He sets down certain programming guidelines, although he's never too specific about how to do things."

Since then, the two have gradually altered the station's programming, shifting it more toward hits and the adult market, but while KPRI has been holding its own among older listeners, the fact remains that its overall listenership has been on a decline.

Even such major San Diego advertisers as Marc Berman Concerts have been looking more toward San Diego's other two rock stations, both to purchase advertising time and to engage in promotions, and station personnel feel the changes in the programming department are responsible.

"They're trying to run a station in San Diego, just a little more than 100 miles south of the major music center of Los Angeles, with Indiana programming principles, and it's not working," said the disk jockey.

"For years, KPRI has been SBI's main moneymaker, but it's continually being used to subsidize KOGO—with disastrous results. Average annual salaries for jocks on KOGO are \$25,000, but they're only \$18,000 on KPRI. Evidently they haven't gotten the message."

For their part, the current programming team at KPRI maintains that a ratings upswing "is right around the corner."

"We're constantly making changes," Bodine says. "We're trying to convey a more fun attitude by playing more hits and making everything sound like there's a party going on."

And you can't really fault Buster Bodine for trying. The same week that the controversy over the ad arose and the first DJs had been let go, he tacked a hand-lettered sign on the station bulletin board.

It read, "Life is good—let's party."

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.

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.

Feb. 6, **REO Speedwagon**, Off The Record Special, Westwood One, one hour.

Feb. 6, **Rockets, Loverboy**, In Concert, Westwood One, 90 minutes.

Feb. 6, **Ray Stevens**, Live From Gilley's, Westwood One, one hour.

Feb. 6, **Tom Browne**, Special Edition, Westwood One, one hour.

Feb. 6, **Jerry Lee Lewis, Kippi Brannon**, Silver Eagle, ABC Entertainment, one hour.

Feb. 6, **Bellamy Bros.**, Weekly Country Music Countdown, United Stations, three hours.

Feb. 6-7, **Steve Miller**, Robert W. Morgan Special of the Week, Watermark, one hour.

Feb. 6-7, **Gail Davies**, Country Sessions, NBC, one hour.

Feb. 6-7, **New Music in the '80s**, Continuous History of Rock'n'Roll, Rolling Stone Productions, one hour.

Feb. 7, **Michael Stanley**, Rock Hour, London Wavelength, one hour.

Feb. 7, **Oak Ridge Boys**, Country Star Countdown, RKO Two, three hours.

Feb. 7, **Rainbow, Pat Travers**, Best of the King Biscuit Hour, ABC Rock Radio, one hour.

Feb. 8, **Mills Bros.**, Music Makers, Narwood Productions, one hour.

Feb. 8, **Tammy Wynette**, Country Closeup, Narwood Productions, one hour.

Feb. 8-9, **Moody Blues**, Hot Ones, RKO One, one hour.

Feb. 12-14, **Rod Stewart**, Special, NBC Source, two hours.

Feb. 13, **Ozzy Osbourne**, Off The Record Special, Westwood One, one hour.

Feb. 13, **Johnny Paycheck**, Live From Gilley's, Westwood One, one hour.

Feb. 13, **Merle Haggard**, Silver Eagle, ABC Entertainment, one hour.

Feb. 13, **Slave**, Special Edition, Westwood One, one hour.

Feb. 13-14, **Smokey Robinson**, Robert W. Morgan Special of the Week, Watermark, one hour.

Feb. 13-14, **Women in Rock**, Continuous History of Rock'n'Roll, Rolling Stone Productions, one hour.

Feb. 13-14, **Ronnie Milsap**, Country Sessions, NBC, one hour.

Feb. 14, **Bob and Doug McKenzie**, Valentine's Day Special, Rock Hour, London Wavelength, one hour.

Feb. 14, **Joan Jett & the Blackhearts**, King Biscuit Flower Hour, ABC Rock Radio, one hour.

Feb. 14, **David Frizzell and Shelly West**, Countrystar Countdown, RKO Two, three hours.

Feb. 15, **George Shearing**, Music Makers, Narwood Productions, one hour.

Billboard[®] Rock Albums & Top Tracks[™]

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Rock Albums

Top Tracks

FEBRUARY 6, 1982, BILLBOARD

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	13	J. GEILS BAND—Freeze Frame, EMI-America	1	5	9	JOAN JETT—I Love Rock & Roll, Boardwalk
2	2	11	THE CARS—Shake It Up, Elektra	2	3	12	LOVERBOY—Working For The Weekend, Columbia
3	3	9	AC/DC—For Those About To Rock, Atlantic	3	1	13	THE J. GEILS BAND—Centerfold, EMI/America
4	4	23	THE ROLLING STONES—Tattoo You, Rolling Stones Records	4	2	11	THE CARS—Shake It Up, Elektra
5	6	12	LOVERBOY—Get Lucky, Columbia	5	6	13	OZZY OSBOURNE—Flying High, Epic
6	7	16	THE POLICE—Ghost In The Machine, A&M	6	27	4	SAMMY HAGAR—I'll Fall In Love Again, Geffen
7	9	17	GENESIS—Abacab, Atlantic	7	43	3	BRYAN ADAMS—Lonely Nights, A&M
8	8	12	OZZY OSBOURNE—Diary Of A Madman, Jet	8	4	10	AC/DC—For Those About To Rock, Atlantic
9	11	8	JOAN JETT—I Love Rock And Roll, Boardwalk	9	25	9	DONNIE IRIS—Love Is Like A Rock, MCA
10	5	13	QUARTERFLASH—Quarterflash, Geffen	10	10	15	QUARTERFLASH—Harden My Heart, Geffen
11	22	3	SAMMY HAGAR—Standing Hampton, Geffen	11	11	17	GENESIS—Abacab, Atlantic
12	10	12	ROD STEWART—Tonight I'm Yours, Warner Bros.	12	16	12	THE J. GEILS BAND—Freeze-Frame, EMI-America
13	15	10	THE HENRY PAUL BAND—Living Without Your Love, Atlantic	13	30	8	PETER CETERA—Living In The Limelight, Full Moon/Warner Bros.
14	13	30	FOREIGNER—4, Atlantic	14	39	3	BOB AND DOUG MCKENZIE—Take Off, Mercury
15	16	28	JOURNEY—Escape, Columbia	15	31	3	PRISM—Don't Let Him Know, Capitol
16	36	4	BOB AND DOUG MCKENZIE—Great White North, Mercury	16	7	10	THE POLICE—Spirits In The Material World, A&M
17	17	12	NEIL YOUNG AND CRAZY HORSE—Re-Ac-Tor, Warner Bros.	17	9	8	AC/DC—Let's Get It Up, Atlantic
18	26	7	PETER CETERA—Peter Cetera, Full Moon/Warner Bros.	18	20	13	JOHN HALL—Crazy (Keep On Falling), EMI/America
19	29	10	BRYAN ADAMS—You Want It, You Got It, A&M	19	18	12	QUARTERFLASH—Find Another Fool, Geffen
20	21	28	STEVIE NICKS—Bella Donna, Modern Records	20	12	20	THE POLICE—Every Little Thing She Does Is Magic, A&M
21	20	22	TRIUMPH—Allied Forces, RCA	21	14	25	ROLLING STONES—Start Me Up, Rolling Stones Records
22	41	3	PRISM—Small Change, Capitol	22	13	14	QUEEN & DAVID BOWIE—Under Pressure, Elektra
23	12	13	QUEEN—Greatest Hits, Asylum	23	29	11	NEIL YOUNG—Southern Pacific, Warner Bros.
24	43	3	DONNIE IRIS—King Cool, MCA	24	17	22	RED RIDER—Lunatic Fringe, Capitol
25	25	23	THE KINKS—Give The People What They Want, Arista	25	21	13	TRIUMPH—Fight The Good Fight, RCA
26	23	19	THE GO-GO'S—Beauty And the Beat, IRS	26	24	13	SURVIVOR—Poor Man's Son, Scotti Brothers
27	19	10	MOLLY HATCHET—Take No Prisoners, Epic	27	8	11	THE ROLLING STONES—Waiting On A Friend, Rolling Stones Records
28	42	2	THE JOHN HALL BAND—All Of The Above, EMI-America	28	23	10	THE HENRY PAUL BAND—Keeping Our Love Alive, Atlantic
29	35	7	EDDIE SCHWARTZ—No Refuge, Atco	29	33	28	FOREIGNER—Urgent, Atlantic
30	NEW ENTRY		ALDO NOVA—Aldo Nova, Portrait	30	48	3	THE GO GO'S—Our Lips Are Sealed, I.R.S.
31	27	3	JACK BRUCE/ROBIN TROWER—Truce, Chrysalis	31	55	2	STARFIGHTERS—Alley Cat Blues, Arista
32	NEW ENTRY		DAN FOGELBERG—The Innocent Age, Full Moon/Epic	32	32	3	LOVERBOY—When It's Over, Columbia
33	39	2	JIMMY BUFFETT—Somewhere Over China, MCA	33	19	19	TRIUMPH—Magic Power, RCA
34	30	9	SNEAKER—Sneaker, Handshake	34	NEW ENTRY		VAN HALEN—Pretty Woman, Warner Bros.
35	32	15	LINDSEY BUCKINGHAM—Law And Order, Elektra	35	41	2	JIMMY BUFFETT—It's Midnight And I'm Not Famous Yet, MCA
36	38	5	STARFIGHTERS—Starfighters, Arista	36	37	12	RUSH—Close To The Heart, Mercury
37	40	3	WRABIT—Wrabit, MCA	37	NEW ENTRY		POLICE—Secret Journey, A&M
38	46	24	RED RIDER—As Far As Siam, Capitol	38	15	16	LINDSEY BUCKINGHAM—Trouble, Elektra
39	NEW ENTRY		TOMMY TUTONE—Tutone 2, Columbia	39	22	13	RAINBOW—Jealous Lover, Polydor
40	49	41	BILLY SQUIER—Don't Say No, Capitol	40	38	9	ROD STEWART—Tora, Tora, Tora, Warner Bros.
41	45	2	SOFT CELL—Non-Stop Erotic Cabaret, Sire	41	35	4	JOURNEY—Open Arms, Columbia
42	NEW ENTRY		LE ROUX—Last Safe Place, RCA	42	NEW ENTRY		OZZY OSBOURNE—Over The Mountain, Epic
43	14	12	RUSH—Exit Stage Left, Mercury	43	46	2	BILLY SQUIER—My Kind Of Lover, RCA
44	18	11	BLACK SABBATH—Mob Rules, Warner Bros.	44	47	2	ROD STEWART—Jealous, Warner Bros.
45	24	13	STEVE MILLER BAND—Circle Of Love, Capitol	45	51	2	JANIS JOPLIN—One Night Stand, Columbia
46	28	11	U-2—October, Island	46	NEW ENTRY		JOAN JETT—Crimson And Clover, Boardwalk
47	33	15	GREG LAKE—Greg Lake, Chrysalis	47	26	15	ROD STEWART—Young Turks, Warner Brothers
48	47	20	HALL & OATES—Private Eyes, RCA	48	28	10	BLACK SABBATH—Turn Up The Night, Warner Bros.
49	48	20	BOB SEGER AND THE SILVER BULLET BAND—Nine Tonight, Capitol	49	34	11	STEVIE NICKS—Leather And Lace, Modern Records
50	50	24	SHOOTING STAR—Hang On For Your Life, Virgin/Epic	50	59	8	AC/DC—Put A Finger On You, Atlantic

Top Adds

1	ALDO NOVA—Aldo Nova, Portrait
2	JOHNNY AND THE DISTRACTIONS—Let It Rock, A&M
3	WRABIT—Wrabit, MCA
4	CARMINE APPICE—Carmine Appice, Pasha
5	GLASS MOON—Growing In The Dark, Radio Records
6	BILL CHAMPLIN—Runaway, Elektra
7	LE ROUX—Last Safe Place, RCA
8	PAUL COLLINS BEAT—The Kids Are The Same, Columbia
9	NICK LOWE—Nick The Knife, Columbia
10	MAXUS—Maxus, Warner Bros.

51	36	11	HALL & OATES—I Can't Go For That, RCA
52	40	3	JOURNEY—Don't Stop Believing, Columbia
53	42	7	THE CARS—Cruiser, Elektra
54	44	3	SOFT CELL—Tainted Love, Sire
55	45	4	BOB WELCH—It's What You Don Don't Say, RCA
56	49	3	OZZY OSBOURNE—You Can't Kill Rock & Roll, Jet
57	50	4	RICK SPRINGFIELD—Love Is Alright Tonight, RCA
58	52	3	SHOOTING STAR—Hang On For Your Life, Virgin/Epic
59	53	3	STEVIE NICKS—Edge Of Seventeen, Modern
60	57	11	TOMMY TUTONE—867-5309 Jenny, Columbia

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

Vox Jox

WABC-AM Going All-Talk?

NEW YORK—"I hope they stay in the format, but I think they could change as soon as March 1." So comments WNBC-AM New York program director **Kevin Metheny** about increasing rumors of WABC-AM New York dropping its music format for all talk.

ABC officials, including operations director **Jay Clark**, have long denied reports that the once leading music station in the nation would go all talk. Rumors have been fueled by WABC's shift to talk first in the evening and then overnight.

Metheny is concerned that if WABC does go to talk it will leave WNBC all alone on the AM dial playing contemporary music which could eventually lead to listeners moving over to the FM dial. "We'd like WABC to be a poor step-sister, but we want her to remain in the family." In the latest Arbitron (Billboard, Jan. 23), WABC dropped to a 3.1 share versus WNBC's gain to 4.5.

Metheny has been keeping busy of late flying the new WNBC traffic helicopter and giving traffic reports substituting for ailing reporter Roz Frank. Frank, who used to be music director of WNBC, was released from the hospital Wednesday (27) where she was under treatment for a severe asthma attack. Metheny flew from Jan. 19 through Monday (25).

Richard Neer, assistant program director at WNEW-AM is being promoted to p.d. succeeding **Scott Muni** who will move to operations director and be concerned with administrative affairs. Neer, who has been with the station since 1971, also has limited on-air duties. Neer is expected to tighten up the play list with the result that less unknown and less eclectic artists will be aired.

WWSW-AM (3WS) Pittsburgh continues to de-emphasize music. Midday man **Scott Cassidy** has been running a "words and music" segment shift, combining telephone calls and guests with music. This programming has been expanded to

two hours, with a 7 p.m. to midnight talk show, the only total music segment on the station is overnight. . . . WCKG-AM Pittsburgh has dropped the black format it introduced less than a year ago and has switched to simulcasting the mellow rock format of sister station WFFM-FM. Management had hoped to establish an adult-oriented black station, believing that firmly established WAMO-FM alienated older black demographics. A group of local Pittsburgh ministers failed in a bid to acquire WKGC, which is a daytimer, for religious programming.



Crabbe



Foxx

"Panama" **Jack Crabbe**, formerly of WNP-AM Indianapolis, has been named program director of WJDQ-FM (Q-101) Meridian, Miss., taking over the duties of operations director **Larry O'Neill**, who will now concentrate on operations and sales. Also joining the station is **Charles Foxx**, who becomes music director. He comes from WNEU-AM Wheeling, W. Va. . . . **Scott Howitt**, program director at WLYT-FM Cleveland Heights, was promoted to operations director at a meeting of United Broadcasting management Jan. 21-22. At the same meeting **KSOL-FM** San Mateo, Calif., was cited as the group's Station of the Year and **John Edwards Jr.**, public affairs director of WOOK-FM (OK-100) Washington was honored as Employee of the Year and was presented with the Richard Eaton award, named for the late founder of United. The award was presented by Eaton's widow. . . . Studios of WDR-AM-FM were vacated briefly Tuesday (26) when a bomb threat was phoned to the sta-

tion. The threat did not interrupt broadcasts.

New additions to the staff of KRQR-FM San Francisco, which changed its call letters last week from KCBS-FM (Billboard, Dec. 19, 1981) include **Jon Russell**, who joins as music director from KZAP-FM Sacramento, and promotion director **Loren Charles**, who moves from KOME-FM San Jose. CBS Inc.'s commitment to the new album-oriented rock format includes a \$500,000 budget for station promotions and a month of commercial-free music. . . . In Kansas City, KCKN-FM has changed its call letters to KFKF-FM. At the same time, sister station KCKN-AM switched to KRKR-AM. . . . KRLY-FM Houston has a new program director. He is **Steve Harris**, coming from WGCI-FM Chicago, where he was both program director and air personality. . . . **Larry Patton** has been named program director of WCXI-AM Detroit. He arrives at the Golden West outlet from WCUZ-AM/FM Grand Rapids, Mich.

Goodphone Commentaries

Continued from page 21

were on their way. Another bulletin. The amoeba had left the quiet neighborhood and was once again on the street. The army was on the way in, etc., etc. It was just like every "B" science-fiction movie you ever saw. A lot of listeners picked up on the gag and began to phone in their own amoeba reports. Blore had really gotten their attention.

Now understand, KFVB did run some disclaimers from time to time during the "amoeba attack" and figured that they were just having some fun. After all, everyone knows what an amoeba is and how tiny they are, right? Wrong. Other radio stations—who had no idea what Blore was up to—also got calls. They had no answers and the confused public got even more confused. Soon switchboards at police and fire stations began to literally blow out and it looked for a moment or two like a full-scale panic might be underway. At that point, KFVB pulled the plug on the "amoeba attack" and immediately shifted the attention to the original cause that prompted the whole scenario—the anti-drug cause, and no harm was done. The end result was that Blore got the attention that he wanted for his anti-drug effort and the kids got the money for their bus charter. The station's numbers also went through the roof. One of the all-time successful radio promotions came about just because somebody wanted to give someone a little help.

Incidentally, if you're sitting there thinking, "Now wait a minute. What about the FCC? Didn't KFVB get in trouble?" Well, there were a lot of protests from the public and other radio stations, but Blore got off with a warning because he was able to cite the promotion as a public service campaign. Unfortunately, another major market program director, who shall remain nameless, didn't use the public service tie-in when he heard about the amoeba, and one of his jocks spent the night in jail until the company lawyers could bail him out. Be careful how you do them promotions!

TOP 50

Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	6	9	LEADER OF THE BAND Dan Fogelberg, FullMoon/Epic 14-02647 (Hickory Grove/April, ASCAP)
☆	4	12	COOL NIGHT Paul Davis, Arista 9645 (Web IV, BMI)
3	3	14	I WOULDN'T HAVE MISSED IT FOR THE WORLD Ronnie Milsap, RCA 12342 (P-Gem/Chess, BMI/ASCAP)
☆	5	11	SHE'S GOT A WAY Billy Joel, Columbia 18-02628 (April/Impulsive, ASCAP)
5	1	16	THE SWEETEST THING Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)
6	2	13	COMIN' IN AND OUT OF YOUR LIFE Barbra Streisand, Columbia 18-02621 (Songs Of Bandier-Koppelman/Landers-Whiteside/Emanuel, ASCAP)
☆	8	9	YOU COULD HAVE BEEN WITH ME Sheena Easton, EMI-America 8101 (ATV, BMI)
☆	11	8	SOMEWHERE DOWN THE ROAD Barry Manilow, Arista 0658 (ATV/Mann And Weil/Snow, BMI)
☆	15	4	THROUGH THE YEARS Kenny Rogers, Liberty 1444 (Peso/Swanee Bravo, BMI)
10	10	11	SOMEONE COULD LOSE A HEART TONIGHT Eddie Rabbitt, Elektra 47239 (Briarpatch/Debdave, BMI)
☆	14	8	SWEET DREAMS Air Supply, Arista 0655 (Careers/Bestall Reynolds, BMI/Riva PRS)
12	12	11	I CAN'T GO FOR THAT Daryl Hall & John Oates, RCA 12361 (Fust Buzza/Hot-Char/Six Continents, BMI)
13	13	9	COULD IT BE LOVE Jennifer Warnes, Arista 0611 (Gee Sharp, BMI)
14	7	14	YESTERDAYS SONGS Neil Diamond, Columbia 18-02604 (Stonebridge, ASCAP)
☆	17	5	TAKE IT EASY ON ME Little River Band, Capitol 5057 (Colgems-EMI, ASCAP)
☆	20	8	LOVE IN THE FIRST DEGREE Alabama, RCA 12288 (House Of Gold, BMI)
☆	19	4	WHEN ALL IS SAID AND DONE Abba, Atlantic 3889 (Countless, BMI)
18	9	15	TURN YOUR LOVE AROUND George Benson, Warner Bros. 49846 (Garden Rake/Rehtakul/JSH, ASCAP)
19	16	16	HOOKED ON CLASSICS Royal Philharmonic Orchestra, RCA 12304 (Chappell, ASCAP)
☆	23	8	KEY LARGO Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
21	18	11	COME GO WITH ME The Beach Boys, Caribou 5-02633 (Epic) (Gil/See Bee, BMI)
22	22	4	PERHAPS LOVE Plácido Domingo & John Denver, Columbia 18-02679 (Cherry Lane, ASCAP)
☆	29	3	ANOTHER SLEEPLESS NIGHT Anne Murray, Capitol 5083 (Chappell, ASCAP)
☆	34	2	OPEN ARMS Journey, Columbia 18-02687 (Weed High Nightmare, BMI)
25	24	14	LEATHER AND LACE Stevie Nicks With Don Henley, Modern 7341 (Atlantic) (Welsh Witch, BMI)
☆	32	2	DADDY'S HOME Cliff Richard, EMI-America 8103 (Big Seven, BMI)
27	21	9	THOSE GOOD OLD DREAMS Carpenters, A&M 2386 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
28	25	12	MORE THAN JUST THE TWO OF US Sneaker, Handshake 9-02557 (Shellsongs/Sneaker/Home Grown, BMI)
☆	33	3	ONE HUNDRED WAYS Quincy Jones Featuring James Ingram, A&M 2387 (State of The Arts/Eliza M. Ritesonson, ASCAP/Kidda/Mr. Melody, BMI)
30	28	17	WAITING FOR A GIRL LIKE YOU Foreigner, Atlantic 3858 (Somerset/Evensongs, ASCAP)
☆	36	2	BOBBIE SUE Oak Ridge Boys, MCA 52006 (House Of Gold, BMI)
32	27	16	CASTLES IN THE AIR Don McLean, Millennium 11819 (RCA) (Mayday/Benny Bird, BMI)
33	37	2	MY GUY Sister Sledge, Cotillion 47000 (Atlantic) (Jobete, ASCAP)
34	26	16	WHY DO FOOLS FALL IN LOVE Diana Ross, RCA 12349 (Patricia, BMI)
☆	39	2	JUST CAN'T WIN 'EM ALL Stevie Woods, Cotillion 46030 (Atlantic) (Slapshot/Edition Sunrise/Interworld/Mighty Mathieson/Vinyl, BMI)
☆	36	NEW ENTRY	ONLY ONE YOU T.G. Sheppard, Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)
37	40	3	SEA OF LOVE Del Shannon, Network 47951 (Elektra) (Fort Knox/Tel, BMI)
☆	38	NEW ENTRY	TELL ME TOMORROW Smokey Robinson, Tamla 1601 (Motown) (Chardax, BMI)
39	42	2	BLUE MOON WITH HEARTACHE Rosanne Cash, Columbia 18-02659 (Hotwire/Atlantic, BMI)
☆	47	2	NATURAL LOVE Petula Clark, Scotti Brothers 5-02676 (Epic) (Flowering Stone, ASCAP/Holy Moley, BMI)
41	35	14	TROUBLE Lindsay Buckingham, Asylum 77223 (Elektra) (Now Sounds, BMI)
42	31	7	CHARIOTS OF FIRE Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
43	44	2	ALL OUR TOMORROWS Eddie Schwartz, AtCo 7342 (Atlantic) (ATV/Schwartzcake, BMI)
44	30	5	BREAKIN' AWAY Al Jarreau, Warner Bros. 49842 (Aljarreau/Desperate/Garden Rake, BMI)
45	38	19	OH NO Commodores, Motown 1527 (Jobete/Commodores Entertainment, ASCAP)
46	43	13	IF I WERE YOU Lulu, Alfa 7011 (Blackwood/Fullness, BMI)
47	41	3	HARDEN MY HEART Quarterflash, Geffen 49824 (Warner Bros.) (Narrow Dude/Bonnie Be Good/Geffen Kaye, ASCAP)
48	45	9	WKRP IN CINCINNATI Steve Carlisle, MCA 51205 (MTM/Fast Fade, ASCAP)
49	48	21	THE THEME FROM HILL STREET BLUES Mike Post, Elektra 47186 (MGM, ASCAP)
50	46	18	THE OLD SONGS Barry Manilow, Arista 0633 (WB/Upward Spiral, ASCAP)

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Scher Still Sees Profit In Concert Business

By ROMAN KOZAK

WEST ORANGE, N.J.—Though admitting that he is still “reasonably apprehensive” about the future of the live concert business, promoter John Scher, whose 3,200-capacity Capitol Theatre recently celebrated its 10th anniversary, says that by knowing his market and making prudent business moves, a promoter can still run a profitable enterprise.

In addition to the Capitol, Scher promotes a majority of the shows at the new 20,000-seat Brendan Byrne Arena in the Meadowlands, outside Manhattan, as well as concerts in upstate Syracuse and along the Jersey shore.

Scher's Monarch Entertainment also road manages the Grateful Dead and manages the Allman Brothers, Dave Edmunds and Jack Bruce. His performance video division has just pacted a deal with RCA SelectaVision for videodisk projects (Billboard, Jan. 30).

“I am off my soap box,” says Scher, who in the past has not been reluctant to criticize agents, managers or other promoters who have not adjusted to the lowered expectations in the business within the last few years. “Now I am proud that we have managed to build a profitable multifaceted entertainment complex of a business here in New Jersey,” he says.

The 10th anniversary of the Capitol was marked by a gala show, where the artists performing were Edgar Winter, the Allman Brothers, Steve Forbert, Gary U.S. Bonds, Dave Edmunds, Jack Bruce and Southside Johnny & the Asbury Jukes.

They are all acts, notes Scher, who have had an involvement or have been regulars in the history of the venue, which in its time has also featured such acts as the Rolling Stones, the Who and Bruce Springsteen. The anniversary show was broadcast live by both WNEW-FM in New York and WDHO-FM in New Jersey, and has been recorded and videotaped for future videodisk, or cable tv projects as well as an album.

“The Capitol is the centerpiece of our company, not because it is the most profitable, because it isn't, but it was something that people scoffed at for many years. If you play New York and Philadelphia, why go to Passaic? We were never establishment, but now there are editorials in the (local) Bergen Record newspaper hailing us. And we are glad of that.

Despite a drop-off in activity in

such theatres as the Capitol, Scher promises to keep it open, expecting to do about 30 shows a year. Scher is a part owner of the venue.

“This does not mean the end of the Capitol, because there is always that act that needs it as a step up,” he says. “A current example is Joan Jett, who six months ago was a club headliner in New Jersey. She is going to do a Valentine's Day show at the Capitol, and a week after tickets have gone on sale the show is three-quarters sold out. She is about to explode. I dare say that six months down the road she will be ready to play the Meadowlands.

“There is pattern there, and the Capitol fits that pattern,” he continues. There is room for those theatres if the promoters are willing to exploit them properly.”

Scher is now working on starting a club in the area. He has the venue, in West Patterson, N.J., a former supper club, holding 1,200 people, which he is renovating.

Scher expects it to open in the spring. He says he expects it to do better than a similar type club would in New York, because, for one, there is not that much competition.

“Also, New Jersey is a unique market,” he adds. “And I think you have to either live in a market or study it extensively and have good staff people. That is why we do not promote in a great many markets. In Rochester, for example, there is a beautiful old theatre, on a par with Carnegie Hall. There are shows that

we can do in that type of facility for the people in Rochester who cannot come to Carnegie Hall or Broadway. But in Jersey, it is there staring them in the face, and if you try to bring a Broadway touring company, or some of the things that belong in a Carnegie Hall, you are sitting there with an unfavorable comparison, because in New Jersey you do not



John Scher

have a beautiful concert hall. In Rochester you do.

“In New Jersey there are three different concert audiences. There are the rockers, from 13 to 24. Those are the people who steadfastly support the Capitol.

“Then there is the completely ignored audience in Jersey, which is who the new club will cater to. And

A New Country Club For N.Y.'s East 56th

By KIP KIRBY

NASHVILLE—The Sundown is determined to turn country music into an event in New York City. After several preliminary weeks of previews, the club opened Dec. 15 with Ricky Skaggs and Charly McClain. Since then, Sundown has been concentrating on attracting mid-town Manhattanites seven nights a week.

In the Big Apple? Well, co-owners Lynne Madrick and Bill Wolf think there's a lot better potential for country music in New York than most people believe. Also, with its fashionable East Side address and expensive sound and light systems, Sundown is able to offer its patrons—and its headliners—what may well be one of the city's most luxu-

rious country nightclub accommodations.

Its stage is large (25 feet by 18 feet) with a high ceiling and virtually unobstructed viewing from all points of the club's interior. There are two dressing rooms with showers, a musicians' room, and another room upstairs suitable for tapings and radio simulcasts.

Sundown features more than 300 seats along the ground floor, with more seating up in the balcony area, which covers approximately 60% of the club's interior area. There are double bars and kitchens to handle overflow crowds.

Sundown's premises had undergone a number of previous incarnations before it became a country showcase facility. It had been a dinner theatre, a theatrical supperclub, and an after-hours club. Yet for more than a year and a half, no one had utilized the building at 227 East 56th St. until Sundown's partners outbid their competition and began a six-month renovation project.

The decor is natural wood with clean lines. It has a 16-channel Gately sound board with graphic equalizers and two parametric equalizers. The speakers are Community Light and Sound. The lighting system incorporates a 12-channel board with phasers, 20 Lekos and a follow spot. The club employs professional sound and lighting personnel to operate the equipment.

Whenever possible, Sundown tries to book in recognizable names for weeknights when the club needs a draw. Among those who have played—or are scheduled to play—at Sundown are Razy Bailey, John Anderson, Ricky Skaggs, Moe Bandy, Randy Barlow, Charly

(Continued on page 63)

there are the people who are 22, 23, or 24, to about 40. They are the forgotten rock generation, the people from the mid-20s to the 40s who grew up liking rock'n'roll. It may have been the Highwaymen or Peter, Paul and Mary. But those people will not go to the Capitol Theatre for a rock concert. They don't want the kids or the crowds. So, if they want to be entertained, where do they go?”

Scher says his new club will cater to them, especially since the cost of gas, tolls, and parking makes it financially more attractive for New Jersey residents to stay closer to home. The club will also cater to Jersey's third large potential audience: its large black population. Scher notes that there is no place in northern New Jersey for Grace Jones to play.

In towns of large venues, Byrne Arena opened last fall, and of the 40 musical shows that have played there so far, Scher has been involved, totally or partially, in 37 of them, including dates by Bruce Springsteen and the Rolling Stones.

“I don't think that we will ever do 100% of the shows at the Byrne Arena, but if we do our job well we will be in a good position with most artists who have worked with us previously in the Capitol, colleges, Music Mountain, which we did last year, or wherever.”

Though the Byrne Arena is only

Epstein And Bernstein Set Partnership

By PETER JONES

LONDON — Clive Epstein, brother of the late Brian Epstein, manager of the Beatles, is joining forces with U.S. promoter Sid Bernstein. The pair is launching a new Liverpool group, Motion Pictures, on both sides of the Atlantic.

Epstein was director of Nems Enterprises in the '60s, a company in which Brian had a controlling interest. The firm eventually was sold to a merchant bank and Clive left the entertainment industry.

Some 18 months ago he decided on a comeback, linking with Bernstein, whose New York-based company is Sidstan Music Inc., operated with partner Stan Bernstein.

Says Epstein: “Sid had been essentially a promoter, not involved in management. But he wanted to be involved in launching a new European band and left me the job of finding some likely prospects.”

They decided that most existing bands would probably already have management ties, so the search was essentially for new talent. Around a year ago, Epstein spotted Motion Pictures in Liverpool and he recalls: “I kept them gigging and rehearsing, then Sid came over to see them late last year.

“The band has been off the road since September, concentrating on writing new material and preparing for the launch.”

The group is scheduled to arrive in New York this month for promotional interviews, arranged by Bernstein, then it will go to Media Sound Studios for recording.

Says Epstein: “We are inviting two major labels to see the band in action at the studio, and we're promoting them essentially as a joint American-British venture.”

half an hour from Manhattan, Scher says that computer printouts of ticket sales show that only 15% of an average audience, comes from Manhattan, Brooklyn or Long Island.

“The Meadowlands has been primarily and overwhelmingly successful because of the audience from New Jersey, not just for Bruce Springsteen and the Rolling Stones, but also for Barry Manilow and Kenny Rogers,” he points out.

New York audiences are not used to looking west to their entertainment, and also transportation to the Meadowlands is not that good. However the venue does attract the acts, because the Byrne Arena was designed with concerts in mind, and simply because an act can earn more money playing there than at Madison Square Garden.

“An artist selling out the Meadowlands on an average makes about 30% more money than Madison Square Garden. Also the Garden, which was built 10 or 11 years ago, is not state-of-the-art any more. When the Garden was first built, there were no arena concerts. The Cream played one of the first ones, and at the time nobody even knew where to put the stage. They put the musicians on a round stage that revolved.

“But now we have had more than 10 years of arena shows. And from the day the Byrne Arena was conceived, the then general manager came to me, and asked what does an act need. He said to bring in my technicians to get the sound right. It was an opportunity in building that arena, in that they knew that from 40 to 60 days a year it could have music in it.

“So sightlines were designed so
(Continued on page 28)

Concord Runs In The Black

CONCORD, Calif.—The Concord Pavilion, one of Northern California's finest outdoor theatres, set records for attendance and ticket sale income last year. It reports its first-ever operating revenue surplus since opening in 1975.

The venue, booked almost exclusively by the Nederland Organization, grossed \$2.7 million last year. With 26% of its 81 events free and an additional 12% cultural or community-oriented performances, facility operators report revenue in 1981 was \$22,660 after operating costs.

Sellout concerts were Donna Summer, James Taylor, the New York Philharmonic, the Beach Boys, the Marshall Tucker Band, Greg Kihn Band, Air Supply, Hall & Oates, Peter, Paul & Mary, the Commodores and the Jerry Garcia Band.

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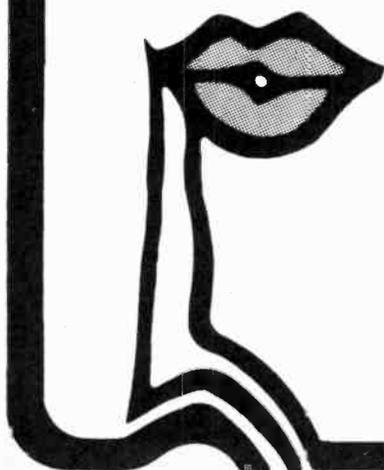
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Angela Bofill Enjoys The Road

Raw Food Diet Gives Her 4 New Notes For U.S. Tour

By LAURA FOTI

NEW YORK—As Angela Bofill heads out on the road this week, it is with a little something extra for her fans: four extra notes, to be exact. The Arista recording artist, a self-professed health food enthusiast, claims her new diet of raw foods has led to her being able to hit an E-flat above high C.

Bofill appears this week at Manhattan's Savoy, one of 25 stops in this country on her current tour. And where the singer goes, so go the alfalfa sprouts.

"I'm totally into raw and live foods," says Bofill, rhapsodizing on a theme of seaweed. "This business is strenuous and you're always on, so I'm glad to have this program to help me along."

The Bofill tour is open-ended, she says, because European and Orient dates have not yet been firmed. But the singer is not worried about the length of time she's on the road: "I hope the tour never ends," she says. Last year she toured for 10 months.

"I don't mind being away so much," Bofill says, "because my band is like my family. I see touring as an honor—singing to 10,000 people a night about peace and love."

Many of those songs with the message of peace and love were penned by Bofill herself, who began writing at the age of 14. She wrote two of the songs on her new album, "Something About You," and says she

hopes to co-write a song with Stevie Wonder.

"We need a super-good message song, because there's not a whole lot of love around these days," Bofill says.

A recently completed project is "An Evening With Angela Bofill," taped at the Savoy in conjunction with CBS Video Enterprises. The program will be shown on cable television.

Bofill claims she enjoys the live recording involved in making a program of this type. "It's completely different from being in the studio,"

she says. "You don't get any second chances. I like both ways of recording." A live album is a future possibility.

Bofill grew up in New York City, including 10 years in Harlem. She founded a group in high school known as the Puerto Rican Supremes. "I've always loved Diana Ross," Bofill states.

Other early influences include Herbie Hancock and the "serious fusion masters" with whom she has experimented. "But Dionne Warwick and Marilyn McCoo got me singing pop."

Talent Talk

Hall & Oates and Van Halen are in Europe for appearances at the San Remo Music Festival in Italy, which usually does not feature hard rock bands. Kiss was also invited but didn't go. Instead it sent a live video of the band performing at Studio 54. . . . Teddy Pendergrass is in England, meanwhile, for a 10-date tour.

The Ritz, which has dance contests on Wednesday nights, will feature "Swing Time At The Ritz" Thursday (4) featuring Bob January and his 17-piece N.Y. Satin Swing Orchestra. Men in tails and women in sequined gowns will be allowed in for free. . . . Rita Marley's "One Draw" on Shanachie Records re-

portedly sold 25,000 copies in the first week of its release.

Though Elliot Easton of the Cars is working with Robin Lane in the studio, it is not for release on Enzone Records, as was reported here last week. We goofed. Lane is currently label shopping. . . . Remember picture disks? The Go-Go's are releasing a seven-inch version of "We Got The Beat" with "Our Lips Are Sealed." List price is \$4.98.

Pacific Orchestra, "Key West's top rock'n'roll band," the release says, will play at Trax in New York on Saturday (6). . . . "Chicago On Location" seen on the local ABC-TV affiliate is doing a spot on Phil 'n' the Blanks doing a video about television called "Advertising Girl."

For the first time in their 14-year history, Jethro Tull will be working with outside producer Paul Samwell-Smith. The Chrysalis group has 16 self-produced LPs. The LP, tentatively titled "Beastie" is expected in April. A little about the producer: Samwell-Smith, an original member of the Yardbirds, has produced such acts as Cat Stevens and Paul Simon.

ROMAN KOZAK

Prudent Moves By John Scher

• Continued from page 26

that everybody has a great view of the stage. The building was built with acoustic paneling. There were positions built for spotlights. There were dressing rooms built, not just locker rooms. There was great stage access built. So it's more comfortable for the roadies, the acts and it sounds good. The acts are walking out of there feeling artistically more satisfied than playing Madison Square Garden, and they are walking out with more money," he says.

The reason the Byrne Arena is cheaper than the Garden has to do with the tremendous property taxes the Garden must pay, the union problems there and higher overall costs in New York, says Scher.

"The Meadowlands was also built more economically, so that it takes fewer people to run the place. And all the unions involved in New Jersey were fair. Nobody was piggish. Everybody worked to make it successful. All because of that there is an entertainment complex that is still a long way from being the cheapest arena around. It's more expensive, probably, than 95% of the arenas in the country. But it is significantly less expensive than Madison Square Garden. Its costs are about on a par with Spectrum in Philadelphia, or the Capitol Centre near Washington," he says.

Survey For Week Ending 2/6/82

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).

- **FOREIGNER, MICHAEL STANLEY BAND**—\$205,162, 16,413 (17,183 capacity), \$12.50. Albatross Prods., Pacific National Exhibition Coliseum, Vancouver, B.C., Jan. 20.
- **KINKS, BRYAN ADAMS**—\$205,160, 17,490, \$12.50 & \$10.50. Monarch Entertainment Bureau, Brendan Byrne Meadowlands Arena, E. Rutherford, N.J., sellout, Jan. 25.
- **POLICE, THE GO GO'S**—\$197,895, 16,784, \$12.50 & \$10.50. Tony Ruffino-Larry Vaughn Prods., Nassau Coliseum, Uniondale, N.Y., sellout, Jan. 19.
- **FOREIGNER, MICHAEL STANLEY BAND**—\$179,904, 14,992, \$13 & \$12. Seattle Coliseum, sellout, Jan. 21.
- **FOREIGNER, MICHAEL STANLEY BAND**—\$134,356, 11,904, \$11.50 & \$10.50. Double Tee Promotions, Portland (Ore.) Memorial Coliseum, sellout, Jan. 19.
- **AC/DC, MIDNIGHT FLYER**—\$122,125, 11,631, \$10.50. Mid-South Concerts, Mid-South Coliseum, Memphis, sellout, Jan. 19.
- **POLICE, THE GO GO'S**—\$117,253, 10,563, \$11.50, \$10.50, & \$9.50. Cross Country Concerts/Toad's Place, New Haven (Conn.) Coliseum, sellout, Jan. 23.
- **KINKS, BRYAN ADAMS**—\$96,805, 9,542, \$10.50, \$9.50, & \$8.50. Cross Country Concerts, New Haven (Conn.) Coliseum, sellout, Jan. 21.
- **POLICE, THE GO GO'S**—\$95,207, 9,050, \$11.50 & \$10.50. Don Law Co., Springfield (Mass.) Civic Center, sellout, Jan. 20.
- **OAK RIDGE BOYS, CON HUNLEY**—\$94,916, 9,000, \$12.50, \$10.50, & \$9.50. Gulf Artists, Univ. of S. Fla. Sun Dome, Tampa, sellout, Jan. 23.
- **KINKS, BRYAN ADAMS**—\$94,456, 10,050, \$10.50 & \$9.50. Don Law Co., Springfield (Mass.) Civic Center, sellout, Jan. 24.
- **PRETENDERS, ALAN VEGA**—\$78,166, 8,400, \$9.50. Don Law Co., Orpheum Theatre, Boston, three sellouts, Jan. 21-23.
- **KINKS, BRYAN ADAMS**—\$75,597, 8,078, \$9.50 & \$8.50. Tony Ruffino-Larry Vaughn Prods., Syracuse (N.Y.) War Memorial, sellout, Jan. 8.
- **JOHNNY MATHIS, JEANNINE BURNIER**—\$74,080, 5,936, \$13.50, \$11.50 & \$10.50. Northwest Releasing Co., Portland (Ore.) Civic Auditorium sellout, Jan. 22-23.
- **OZZY OSBOURNE, STARFIGHTER**—\$72,425, 8,824 (10,000), \$9 & \$8. Stardate Prods., Dane County Coliseum, Madison, Wis., Jan. 23.
- **JOHNNY MATHIS, JEANNINE BURNIER**—\$67,625, 4,849 (5,584), \$15, \$12.50, & \$10. Northwest Releasing Co., Orpheum Theatre, Vancouver, B.C., Jan. 19-20.
- **CONWAY TWITTY, RONNIE McDOWELL**—\$66,926, 7,588 (7,888), \$9.50 & \$8.50. United Prods., Veterans Memorial Coliseum, Columbus, Ohio, two shows, one sellout, Jan. 23.
- **DRIFTERS, SKYLINERS, SHIRELLES, ANGELS, FIVE SATINS, TONY WILLIAMS & THE PLATTERS, CRESTS**—\$60,525, 5,440 (5,800), \$12.50-\$8. Concerts East, Academy of Music, Philadelphia, "Rock n' Roll Oldies Marathon," two shows, Jan. 17.
- **OAK RIDGE BOYS, CON HUNLEY**—\$59,000, 5,926 (8,139), \$10.50 & \$9.50. Gulf Artists, Univ. of Fla. Stephen O'Connell Center, Gainesville, Jan. 22.
- **OZZY OSBOURNE, STARFIGHTER**—\$56,772, 6,120, \$9.50. Stardate Prods., Milwaukee Auditorium, sellout, Jan. 22.
- **HANK WILLIAMS JR., GEORGE JONES**—\$50,561, 5,222 (7,100), \$10.50 & \$9.50. Smokey Mountain Prods., Freedom Hall Civic Center, Johnson City, Tenn., Jan. 22.
- **JOAN ARMATRADING, STONEGROUND**—\$45,190, 4,360, \$10.50 & \$9.50. Bill Graham Presents, Warfield Theatre, San Francisco, two sellouts, Jan. 24.
- **OZZY OSBOURNE, STARFIGHTER**—\$44,681, 5,153 (7,000), \$9.50 & \$8.50. Contemporary Prods., Veterans Memorial Auditorium, Des Moines, Jan. 20.
- **KINKS, BRYAN ADAMS**—\$41,747, 3,556, \$11.75. Di Cesare Engler Prods., Stanley Theater, Pittsburgh, sellout, Jan. 19.
- **AL DIMOLEA, JAN HAMMER**—\$39,616, 4,026, \$10.50 & \$9.50. Bill Graham Presents, Warfield Theatre, San Francisco, two sellouts, Jan. 23.
- **MOLLY HATCHET, HENRY PAUL BAND, LAMONT CRANSTON**—\$37,863, 3,644 (4,452), \$10.95, \$9.95 & \$8.95. Bill Graham Presents, Memorial Auditorium, Sacramento, Calif., Jan. 23.
- **PRETENDERS, ALAN VEGA**—\$34,249, 3,367, \$10.50 & \$9.50. Monarch Entertainment Bureau, Capitol Theatre, Passaic, N.J., sellout, Jan. 16.
- **JOHNNY MATHIS, JEANNINE BURNIER**—\$32,045, 2,604 (2,700), \$12.50 & \$10. Northwest Releasing Co., Spokane (Wash.) Opera House, Jan. 24.
- **GARY MYRICK & THE FIGURES**—\$30,348, 3,344 (3,500), \$9 & \$8. Blue Suede Shows, Grand Rapids (Mich.) Jr. College Ford Fieldhouse, Jan. 24.
- **JOAN ARMATRADING, ROBERT CRAY BAND**—\$27,324, 2,952, \$9.50, \$9 & \$8.50. Double Tee Promotions/Albatross Prods., Civic Auditorium, Portland, Ore., sellout, Jan. 20.
- **BOBBY & THE MIDNIGHTS**—\$26,048, 2,285 (2,900), \$12 & \$11. Feyline Presents/Monarch Entertainment Bureau, Rainbow Music Hall, Denver, two shows, Jan. 20.
- **CONWAY TWITTY, RONNIE McDOWELL**—\$26,032, 3,134 (3,567), \$9 & \$8. United Prods., Jaffa Mosque, Altoona, Pa., Jan. 22.
- **MERLE HAGGARD & THE STRANGERS, LEONA WILLIAMS**—\$22,455, 2,360 (5,040), \$10 & \$9. W. James Bridges Presents, Masonic Auditorium, Toledo, Ohio, Jan. 16.
- **JOAN ARMATRADING, STONEGROUND**—\$18,658, 1,964, \$11 & \$9.50. Bill Graham Presents, Santa Cruz (Calif.) Civic Auditorium, sellout, Jan. 23.
- **OZZY OSBOURNE, STARFIGHTER**—\$18,391, 2,163 (8,000), \$9 & \$8. Stardate Prods., La Crosse (Wis.) Center, Jan. 19.
- **BOBBY & THE MIDNIGHTS**—\$18,302, 1,635 (2,400), \$12 & \$11. Feyline Presents/Monarch Entertainment Bureau, John Dobson Arena, Vail, Colo., Jan. 18.
- **BOBBY & THE MIDNIGHTS**—\$10,175, 925, \$11. Feyline Presents/Monarch Entertainment Bureau, Boulder (Colo.) Theatre, sellout, Jan. 19.
- **LEO KOTTKE**—\$7,920, 880, \$9. Feyline Presents, Boulder (Colo.) Theatre, sellout, Jan. 23.

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.



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DEBUSSY: LA MER; IBERT: ESCALES—Boston Symphony, Munch, RCA ATLL-4157, distributed by RCA, \$15.98.

More audiophile "gold" from RCA's vaults, demonstrating once again the high calibre of orchestral recording practiced at the dawn of the stereo era. The 26-year old master tapes do show the medium's limitations of the day in some places and their age may have taken its toll in another few instances; nonetheless, these recordings remain remarkable by any standards, and the disk presentation is clearly up to the finest technical standards. The superb transfer at half-speed and flawless pressings makes it even better perhaps than a first edition—which is the appeal of this ".5" RCA series to the audio buff. Ibert's "Escalaes" is musically insignificant alongside Debussy's famous "La Mer," but the former's splashy percussion scoring makes it the program selection hottest for demo—also Munch's "La Mer" performance seems underplayed at times.

★ ★ ★

SOLID GOLD—Tibor Szasz, Piano Sonic Arts Laboratory Series 16, distributed by Apex Marketing, \$17.95.

The torrential sound of the big Bosendorfer concert grand comes across about as excitingly as one can imagine in this digital effort—apparently the recording debut for young Hungarian-born Tibor Szasz. Szasz is a dynamic and somewhat reckless performer and this fact is accentuated by the live recording. Popular Chopin, Liszt, Schubert, Mendelssohn and Bartok pieces, recorded without pause, do show up some finger slips. Nonetheless, the recordings translate a great deal of musical excitement, and no one will quibble with the beautiful conception of two short Bartok pieces—one of them the famous "Evening In Transylvania."



ITALIAN PLEASURES: MUSIC FROM THE GOLDEN AGE OF THE GUITAR—Newman, Sequoia String Quartet, Oltman, Sheffield Lab 16, distributed by Sheffield Lab, \$16.98.

Recordings of string quartet and guitar generally don't sound the way the music does live, but Sheffield's expert miking combined with rigorous technical care puts the players "in the room"—a common enough impression with Sheffield disks. The rounded detail and tonal accuracy of this production make it a reference standard for this sort of material, and few recordings can be found with as much true musical nuance. The album promises bel canto loveliness and graceful technical agility from the 19th century Italian school, and featured artist Michael Newman and colleagues deliver it fully, achieving a nice entertaining style as befits these chamber music works that don't take themselves too seriously. Giuliani's "Introduction, Theme, Variations and Polonaise," for quartet and guitar, is a side-long stand-out. Curiously, some listeners may have to learn loving this production, so habituated are we to hearing these string instruments on record—generally



DIGITAL RENTS—Newest addition at New York's Audioforce, a pro equipment rental company, is the Mitsubishi X-80 two-track digital recorder, available on a weekly and daily basis. Here, Audioforce head Sid Zimet and Mitsubishi factory engineer Shoki Ikeda go over maintenance routine at the machine's installation.

EDUCATIONAL SESSIONS PLANNED

NAMM Meet Will Spotlight Trends In Pro Audio Sales

LOS ANGELES—Professional audio equipment is merchandised more and more through musical instrument stores, a trend that will continue to be highlighted by the National Assn. Of Music Merchants as the group begins its three-day exposition Friday (5) at the Anaheim Convention Center.

Of the 305 companies set to utilize more than 125,000 square feet of exhibit space, at least 40% will be manufacturers of sound reinforcement, creative multitrack and accessory equipment.

Electronics-assisted products are also a major trend for the remaining musical instruments exhibitors. The balance of exhibitors are print music marketers.

CAMEO, the Creative Audio & Music Electronics Organization (see separate story), sponsors two seminars for dealers who handle pro audio and sound equipment.

Audio-Technica's Bob Herrold

chairs "Gaining A Better Understanding Of Microphones" while pro audio consultant Gary Davis will chair a seminar on loudspeakers.

Educational sessions will be held every day. Other seminars include:

- "Everything You Always Wanted To Know About Harmonicas But Were Afraid To Ask," with M. Hohner chairing. Richard Gardner of the Harmonicas will lead a question and answer session.

- "There's A Whole In Your Head . . . Use It To Increase Your Sales" will be chaired by renowned sales training expert Jack Berman. Berman will also conduct a second class called "The Analysis Of A Transaction."

- "Selling In The Real World" will be conducted by Carol Waugh, instructor and marketing director for Max Sacks International. The session is sponsored by the National Piano Manufacturers Assn.

- "The Business Of Teaching Music" will be chaired by Dr. Ray Williams and Glen Ingles, authors of "The Business Of Teaching Music: A Music Dealer's Guide To Starting A Studio And Making It Pay."

All sessions will take place in the Orange County Room, adjacent to the exhibit area.

As in previous years, Music City News will host a free country music showcase for all NAMM attendees. Scheduled performers include Buck Trent, and Susie Allanson and her band, the O'Roark Brothers.

Remo/Pro-Mark will celebrate its 25th anniversary with a concert Saturday (6) evening in the ballroom at the nearby Inn At The Park. Scheduled performers include Louie Bellson's Big Band, Willie Bobo's Latin jazz group and the Harvey Mason jazz fusion group.

Belmont College Gets New Gear

NASHVILLE—Belmont College has recently purchased new equipment for its recording studio. Included are a Studer A-800 24-track tape machine, a Studer B-67 2-track tape machine, a Revox B-170 micro-computer controlled cassette tape deck and a remote controller to accompany the A-800.

Belmont College, which offers a degree in music business, is in the midst of a \$125,000 fund raising program to purchase equipment for a second studio. Dr. Jay Collins, director music business division at Belmont, notes that the college's single studio is booked to capacity.

3-POINT PROGRAM SET

Five Companies Join CAMEO Membership

LOS ANGELES—CAMEO, the Creative Audio & Music Electronics Organization, has added five members to its membership roles, according to president Larry Blakely.

New members include Audio-Technica U.S., BGW Systems, Fostex Corp. of America, RAMBA-Panasonic and Shure Bros.

The trade group, established several years ago to assist manufacturers in identifying the creative and semi-pro audio market, expand it and create new markets, already boasts nearly 40 members including: Acoustic Control, AKG, Altec Lansing, ARP, Biamp, Bose, BSR (dbx), Burns Audiotronics (Beyer), Cetec Gauss, Cerwin-Vega, Dallas Musical Instruments, Eastern Acoustic Works, Electro-Voice, Eventide, EXR, Fender, JBL, Kustom, MIC-MIX, Musical Instrument Corp. of America, MXR, Peavey, QSC, Roland, SAE, Sequential Circuits, Sesscom, Sound Workshop, Sunn, Tangent, TEAC, Unicord (Korg, Marshall) and Yamaha.

Blakely adds that CAMEO has also recently formulated a three point program, elements of which include:

- More education seminars for end users as well as dealers, similar to those CAMEO has already sponsored during such trade shows as AES and NAMM.

- More publication of educational material such as the CAMEO Dictionary of Creative Terms. Blakely indicates more than 17,000 copies of that publication have already been sold. Upcoming is a bibliography of available reading material for the professional audio and music electronics industry.

- A stepped up campaign to allow manufacturers to have more of a unified voice and identity in the industry such as advertising in major industry trade publications as CAMEO has already done in the past.

CAMEO sponsors two seminars March 5 and 6 during the upcoming

NAMM convention at the Anaheim Convention Center.

Bob Herrold of Audio-Technica will chair "Gaining A Better Understanding Of Microphones" while pro audio industry consultant Gary Davis will chair "Loudspeakers And Loudspeaker Systems (Sense Or Non-Sense?)"

AIDS SPEAKER PERFORMANCE

AR Unveils New Digital Component

LAS VEGAS — Acoustic Research, the Norwood, Mass.-based speaker manufacturer, has demonstrated a prototype version of a digital audio component designed to provide listeners with more accurate sound from their home speakers.

The AR Adaptive Digital Signal Processor (ADSP) grew out of the company's research into loudspeaker measurement criteria and

psychoacoustics. It recognizes frequency response errors in sound reproduction, including deviations caused by listening room acoustics, and automatically corrects for them.

At the heart of the unit is a new microprocessor from Texas Instruments that can perform 4 million mathematical calculations in less than 90 seconds. The hardware consists of more than 100 integrated circuits driven by AR's proprietary software program.

This program determines the exact correction filter needed to eliminate otherwise inherent room aberrations. Once the filter is determined, Triplex Digital Circuitry (TDC) automatically converts to the filter required.

By way of a remote data link, the ADSP receives white noise and analyzes all low frequency information (1,000 Hz and below). It then computes the frequency response evident at the listener's position in the room and calculates the frequency correction filter necessary.

Rick Sands, marketing and sales director for AR, points out that no engineer can design an audio system or speakers that are perfectly frequency response-matched for countless different room acoustics. The ADSP, which is actually a digital audio computer, is undergoing field testing and design finalization before pricing and delivery, but dealers will be supplied some time this year.

Sunset Sound Is Re-Opening

LOS ANGELES—The Sunset Sound Factory is re-opening for business this month. The studio had been closed for more than a year but was recently purchased by Sunset Sound.

Formerly known as Sound Factory, the facility's Studio A is being refurbished, which includes upgrading the current API console and adding Ampex multitracks.

Another room, B, is set to be refurbished by April. Richard Goldblatt, an English mixer, has been appointed studio manager, while Londi Lam will head the traffic department.

In its previous life, Sound Factory had been a favorite of Elektra/Asylum artists and was the site of numerous gold and platinum LPs by such artists as Linda Ronstadt, Jackson Browne and Warren Zevon.

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RCA Studio 'Holding Its Own' As Budgets Tighten

By LAURA FOTI

NEW YORK—Business has been better, but the massive RCA Records Recording Studio complex here is holding its own in a time of tight budgets, says director of recording operations Larry Schnapf.

"We had a reasonably good 1981, and 1982 is starting off the same way. Everything is relative; it's not like it was during the peak years, but it's okay," Schnapf says.

Changes in the industry over the past few years have led to changes in the way the facility is run as well. Sixty percent of all work done in the five-studio complex is non-RCA; 70% used to be RCA Records projects. About half of all business now is commercials.

Asserts Schnapf, "The swing is largely due to reductions in recording budgets, including by RCA. The cost awareness of both labels and independent producers has increased."

But Schnapf does not see this change as unwarranted. "The tight controls now constitute a legitimate move because in the past there have been blatant liberties taken with studio operations."

When Columbia Records closed down its studio on 30th Street, RCA became, for all intents and purposes, "the only game in town" for large projects, particularly those for classical music. Besides the enormous Studio A (60 feet x 100 feet, with a 30-foot ceiling), there are four other studios, nine tape mastering rooms and five lacquer mastering channels.

Studio A is booked solid through April with classical projects from such labels as Angel, Deutsche Grammophon, Polydor, EMI and CBS. The same studio has been used to record the soundtracks to such Broadway shows as "Sweeney Todd," "42nd Street" and "The King And I" and to the movie "Reds."

Two studios are "booked continuously," Schnapf says, while the other three are "fill-ins." As a result of the increased use of Studio A, RCA's other rooms are seeing increased work.

"Of course, I wish we were booked more," Schnapf says. "We haven't even raised our rates in three years." The studio's competitive rates are partly the result of its sheer size. "There are so many chains of command," Schnapf explains. "And

price increases by large corporations are looked at carefully by the government."

RCA Recording Studio is a \$4.5 million business, as well as a totally self-contained operation.

"One of the best-kept secrets in the industry is RCA's skills," Schnapf says. "We've been doing half-speed mastering since 1970. We're a state-of-the-art studio that has accomplished a lot of un-

announced firsts. We've never been big on blowing our own horn, but we do plan to become more visible."

Equipment includes five custom-designed Neve recording consoles, five Neumann VMS 70 cutting

lathes with SAL-74 cutter drive heads and amplifiers, and two "Lathes" by Scully. Outside vendors are used for digital and video equipment, or any other equipment requested by the client.



Japanese Inroads Concern French

PARIS—Japanese audio firms which set up their own manufacturing facilities in France are posing problems for the government.

Last year, Sony established a factory at Bayonne, and its success has been such that Pioneer plans to open a plant in Cestas employing 200 workers.

Since the French government is struggling with mounting unemployment in the country, it is reluctant to turn down any project likely to create jobs. But on the other hand, Japanese hi fi products already account for a very large proportion of French audio sales. Quotas can be imposed on imports, but not on hardware made inside France itself.

The result is a further threat to the hard-pressed French manufacturers, particularly Thomson, whose chairman, Jacques Fayard, has had to consider importing Japanese equipment simply to keep the company's name before the public, while efforts are made to become more competitive.

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Nashville Studio Broadens Its Non-Country Horizons

By KIP KIRBY

NASHVILLE—Not so long ago, Music City Music Hall could accurately claim that almost 90% of its sessions were country.

But recently, clients like James

Galway, B.B. King, the Crusaders and Joe Cocker have turned things around, and Music City Music Hall may soon find itself better known for other kinds of music.

For years, the studio was owned

and operated by RCA Records. Built in 1963, it was the site of numerous legendary all-nighters with Elvis Presley, Roy Orbison, Don Everly, Johnny Tillotson, and almost every country act RCA had. Gradu-

ally, though, escalating overhead and union fees made it economically unfeasible for the record company to continue operating it. When RCA finally sold the facility to producer Owen Bradley in 1977, it signalled

the near-demise of label-run studios in Nashville. (Today, only CBS continues to maintain its own studio here.)

Music City Music Hall is one of Nashville's largest facilities; it was originally constructed to handle symphonic orchestrations, and the main room measures approximately 75 ft. by 50 ft. However, for sessions where smaller dimensions or closer recording atmosphere is desirable, the studio has a system of electric-eye doors which can close off different sections of the room.

It's been remodelled several times over the past years. Today, even in the competitive studio business of Nashville, Music City Music Hall ranks as one of the better-equipped facilities. It uses a Neve 8038 console, automated with Allison Research Fadex, 32 inputs and 24 out. It relies on Studer tape machines with a BTX unit linking the 16- and 24-track machines. Control room speakers are Urei 813 time-aligned, with JBL 4313 mixdown monitors. It furnishes a variety of outboard gear and instruments, including acoustical and electric harpsichord, vibes, marimba, clavinet, and an assortment of keyboard models.

Music City Music Hall is still located in the RCA complex along Music Row, within walking distance to hotels. Also in the same structure is Randy's Roost, a mastering lab run by Randy Kling, formerly RCA's in-house mastering engineer.

Though the recent flurry of pop, blues and classical sessions may have brought the studio more than its customary share of publicity, chief engineer Bill Vandervort says that Music City Music Hall is used to a variety of projects. Gary Burton has done a vibes album at the studio, and Sons Of Brubeck with Larry Coryell cut a direct-to-disk LP there. Soundtracks for both Loretta Lynn's and the Statler Brothers' recent tv specials were recorded in the facility, and numerous country artists regularly use it for demos and masters.

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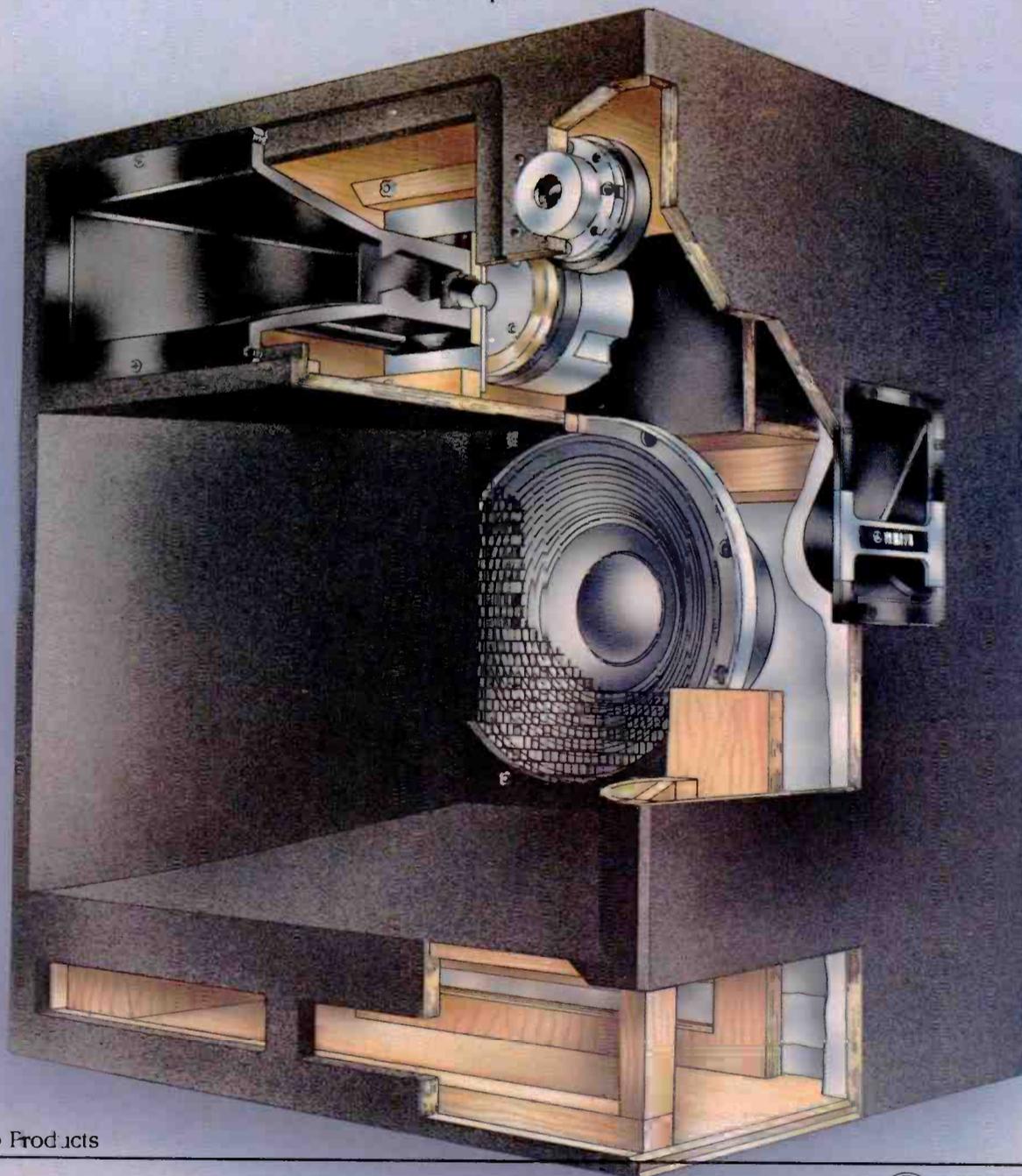
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TOKYO—The Electronic Industries Assn. of Japan has forecast 12.1% growth for 1982, an increase well ahead of overall economic trends here, but substantially below last year's forecast of 20% growth in production.

Projected value of the market in 1982 is \$53 billion, based on statistics from the Japanese government's Ministry of International Trade and Industry, and association chairman Sadakazu Shindo anticipates a good year ahead despite certain worrying factors.

Year end totals for 1981 show production reaching \$47.1 billion, with exports increasing by a dramatic 26% over the previous year to top 50% for the first time, worth \$23.6 billion.

Major growth areas were home use electronics, and electronics parts. Production of home equipment increased by 24.8% over 1980 to a value of \$16.75 billion, with video recorders accounting for \$5 billion, tape recorders for \$4.6 billion and color tv sets for \$3.3 billion. In percentage terms, these figures represent increases of 94.6%, 16.4% and 3% respectively.

As a result of the huge increase in VCR production, production of integrated circuits and other parts also mushroomed, showing 24% growth over 1980, with a total value of \$15 billion.

Sound Business

Studio Track

LOS ANGELES—Artists Earl Klugh, Joni Mitchell, Johnny Mathis and Herb Alpert are all working on individual projects at A&M Studios.

Billy Griffin is at Heritage Studios at work on a new Columbia project with John Barnes producing, Barney Perkins at the board and Craig Burbridge assisting. Barnes is also producing Arista's Hiroshima with Perkins engineering.

Producer Robert Margoueff is at Indigo Recording Studio in Malibu completing vocals for the Innocents on Boardwalk. Engineer: Howard Siegel.

Weather Report was recently at Soundcastle in Los Angeles, mixing a new album for CBS Records with Joe Zawinul producing, Brian Risner co-producing and Mitch Gibson engineering. Robert Williams is recording his new album for A&M with producer Joe Chiccarelli and engineer David Marquette. Additionally, A&M artist Lisa Bade is cutting tracks with producer David Ker-

shenbaum, engineer Chiccarelli and assistant Marquette.

At Conway Recording in Hollywood, Andre Fischer is producing an lp for Dusty Springfield on 20th Century Records with engineer Howard Steele. Patrice Rushin is finishing her album with Charles Mims producing for Elektra and Pe-

ter Chaiken at the board.

Buck Owens and Jim Shaw are producing Jesse Ross McQueen at Buck Owens Recording Studios, Bakersfield.

Hyde Street Studios in San Francisco recently hosted sessions by the Blue Ridden for Epiphany Records with Warren Smith producing

and Richard Van Dorn handling engineering. Erik Jacobsen is producing the SilverTones for Sweet Reliable Productions as well as the Tazmanian Devils for Warner with Gary Mankin at the board. Dan Alexander is engineer for the B-Team and producer Tom Chauncey.

The Automatt has Gamma, with Ronnie Mon-

trose, mixing an lp engineered by Jim Gaines and produced by Montrose. Herbie Hancock is mixing a Columbia lp with Ken Kessi engineering and Dave Frazer assisting. Leslie Ann Jones is engineering a self-produced Atlantic lp by Narada Michael Walden. Klique is working on an lp
(Continued on page 54)

We broke the rules to give you your first big break.



FLOOR STAND—TEAC is now making available a new metal floor console which is 19-inch, rack-mount style. Suggested list for the CS-500: \$175.

Effanel: A Studio In A Suitcase

NEW YORK—Effanel Music has come to town—and is leaving town, too. All the coming and going can be traced to the fact that the company is a mobile 24-track recording studio, accustomed to taking its show on the road.

The name Effanel comes from the initials of "Fear And Loathing." Founders Randy Ezratty (the engineer) and Gary Geller (production manager) sold their concept to Mick Fleetwood, who signed the company on for his trip to Ghana to record "The Visitor" last year.

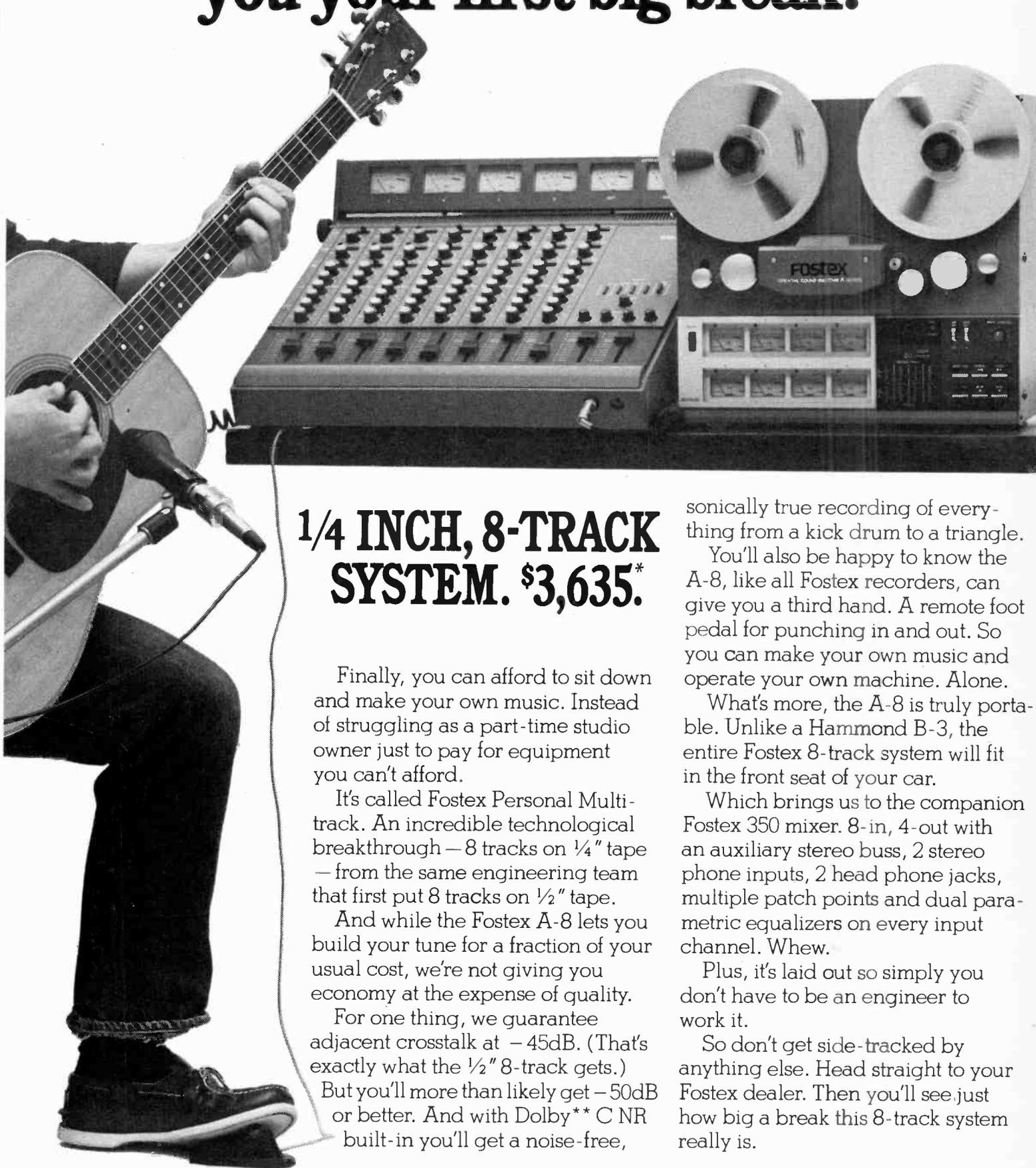
"What we have," says Ezratty, "is the innards of a recording studio in 18 cases and half a truck. Everything can be set up by one person."

The two partners had logged many miles on the road with Al Jarreau and Seals & Croft when they went into business themselves a year ago. "We decided to apply what we were doing on the road to a permanent business," according to Ezratty.

Effanel is presenting itself to record companies as well-suited to going along on tours. "There are a lot of special nights that are never captured on a tour," says Ezratty. "Our concept is to go along and set up with our crew to avoid the costs of having a truck follow you everywhere.

"We're hoping we can get involved with acts who need to be nurtured," he continues. "We're ideally suited, because we have such low overhead." Adds Geller, "We're actually very cost-effective because we take care of everything."

Current projects include demo tapes for local bands. "We go into a rehearsal hall after they've positioned themselves, and just set up around them," Geller explains.



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*Suggested list prices: A-8, \$2500. 350 Mixer and Meter Bridge, \$1125. Foot pedal, \$15. **Dolby is a registered trademark of Dolby Laboratories, Inc.
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MUSIC ANNEX Studio Has Varied Client Base; Video Projects Are Also Key

By JACK McDONOUGH

MENLO PARK, Calif.—Music Annex, a studio near Stanford University, has emerged, says owner/manager David Porter, "as a major facility on the Peninsula." The studio is already gearing up for new video projects as well. "We draw from San Jose, San Francisco and the Peninsula itself." Says Porter, "We do not get the real hard-core San Francisco recording people, since they feel it's a little too far to drive. But we're overcoming that. Elliot Mazer is working here now. Harvey Fuqua is working here now. And the opening of the new four-lane Dumbarton Bridge will open up the East Bay a lot more for us."

"So we are cultivating a varied client base and we don't rely only on music clients. Our claim to fame is our work with strong and upcoming minor labels like Windham Hill and Palo Alto Jazz."

Probably the best-known album to have come out of the Annex is

"Remote Control" by the Tubes, produced by Todd Rundgren. The album was mixed at Bearsville. Currently the Annex is hosting a triple-LP project for Polygram Mexico, with Jose Louis Villa Real coordinating for Polygram.

Currently the Annex operates three rooms; all are capable of 24-track recording, although A is usually reserved as the 24-track music room with B and C 16-track.

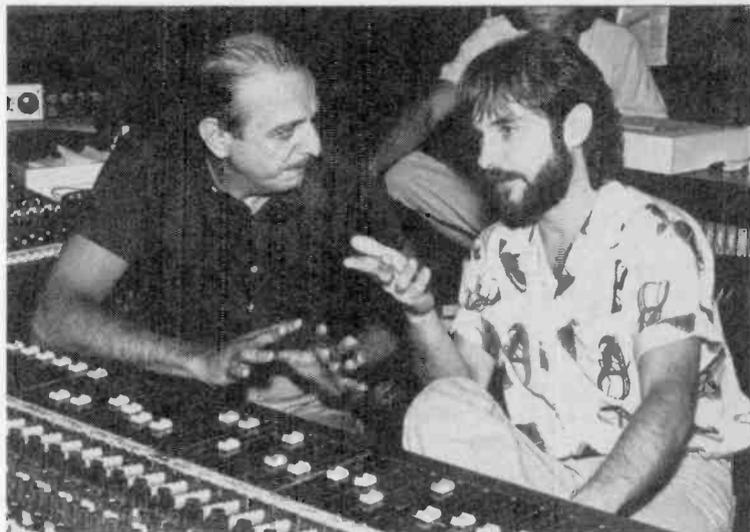
Porter says the next move is to complete work on Studio D, which will be a 3,000-square foot sound stage. Studio C is slated to get a new control room. At that point, video work originally envisioned for C can move to more proper quarters in D.

"This will be," claims Porter, "the finest audio/video production studio of its size designed specifically for music productions in the Bay Area. We already have clients looking for sound stages designed acoustically."

The new video control room, says Porter, "will be sans equipment. That way it will be available for a video production company to come in and interface right away with our lighting and with our sound stage. The video companies I've talked to all have remote trucks, and they want a place with good lights and good audio and enough power that they can just drive right into."

Porter says he still has yet another 3,000 square feet of space, "so if a video company wanted to be based here they could set up an entire production space right on the premises."

Consoles currently at the Annex are a Neve 8036, Amek TAC 16-input and MCI 416 24-input. Additional equipment includes two MCI JH114 24/16 recorders, one Ampex MM1000 8-track, 2 MCI JH110 2-tracks, three Ampex 440 2-tracks several other 2-tracks and one quarter-track machine.



"AS" IS—Jean-Luc Ponty, right, collaborated with Atlantic vice president Arif Mardin on a new version of Stevie Wonder's "As." The song was arranged by Ponty and co-produced by Mardin and appears on Ponty's new Atlantic album, "Mysical Adventures."



Billboard photo by Kathryn Passaro

DE-LITE-FUL—The Coffee II album was recently recorded at New York's Sigma Sound Studios for De-Lite Records. Pictured at the taping are (seated) producer Tony Valor and arranger Orin Canterbury and (standing) arranger Julian Skinner.

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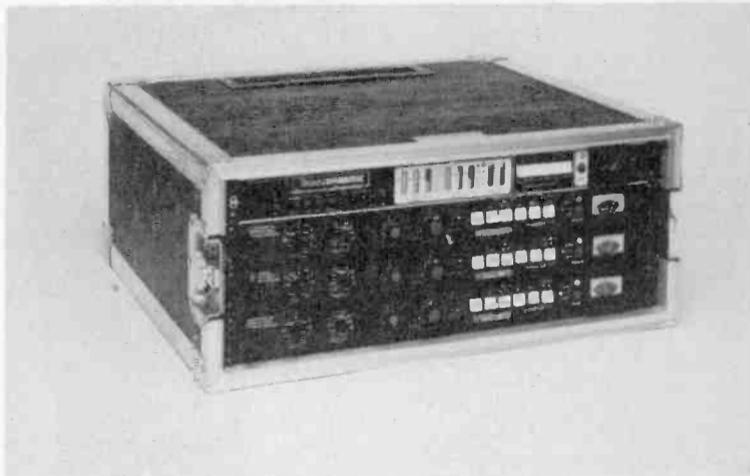


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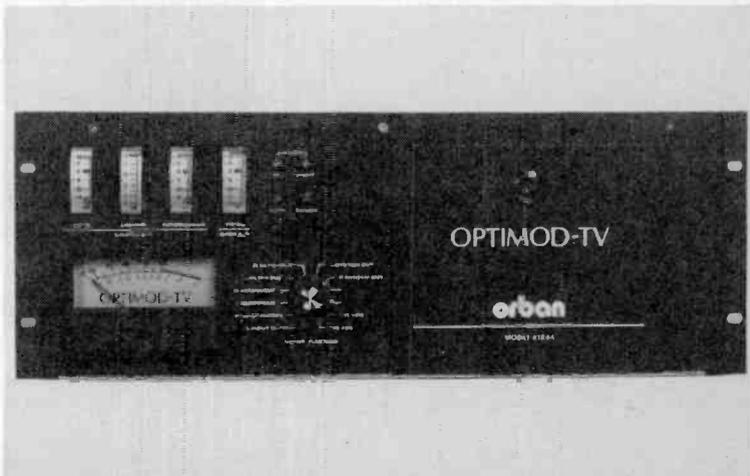
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New Products



AUDIO AID—Audio + Design of Bremerton, Wash., is making available its Transdynamic Tri-band Processing System.



OUTBOARD ADDITION—Orban is making available its new Optimod-TV, model 8180A and its optional accessory chassis, which can be used to split the processing into separate compressor and limiter sections.



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

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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.

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FOR WEEK ENDING FEBRUARY 6, 1982

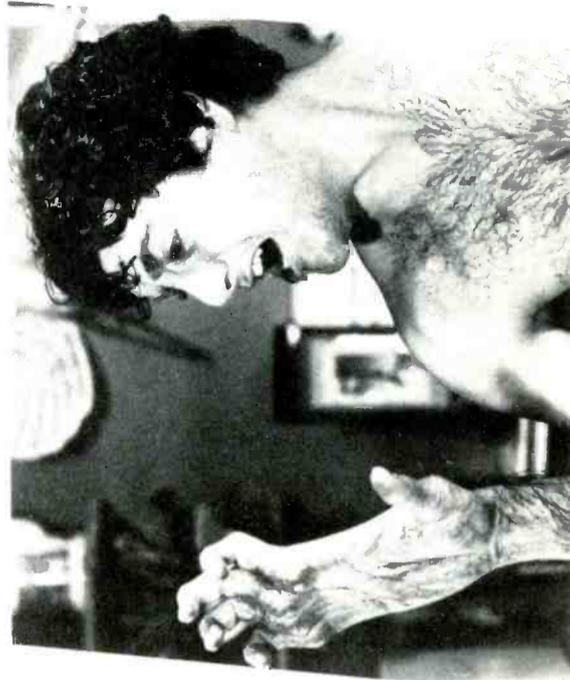
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Videocassette Top 40™

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Jack Grossman	1969	Joseph B. Smith	1973	M. Richard Asher	1978
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Stanley M. Gortikov	1971	Jay B. Lasker	1975	David Lieberman	1980
Cy Leslie	1972	Albert Berman	1976	Theodore Deikel	1981
		Joel M. Friedman	1977		

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LP This Week

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SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher Licensee)
2	14	☆	CALL ME—SAY (R. Muller), Salsoul 2152 (RCA)
2	1	☆	I CAN'T GO FOR THAT—Darryl Hall & John Oates (D. Hall, J. Oates, S. Allen), RCA 12361 (First Buiza/Hat/Cha/Six Continents, BMI)
6	12	☆	IF YOU THINK YOU'RE LONELY—Bobby Womack (B. Womack, P. Molen), Beverly Glen 2000 (Ashtray, BMI)
4	4	★	YOU'RE MY LATEST, MY GREATEST INSPIRATION—Teddy Pendergrass (K. Gamble, L.A. Huff), P.I.R. 502619 (Epic) (Wigby Three, BMI)
8	3	☆	THAT GIRL—Stevie Wonder (S. Wonder), Tamla 1602 (Motown) (Jobete/Black Bull, ASCAP)
6	3	☆	TURN YOUR LOVE AROUND—George Benson (J. Graydon, S. Lukather, B. Champblin), Warner Bros. 49846 (Garden Rake, BMI/Rehaku/JSH, ASCAP)
7	15	☆	LET THE FEELING FLOW—Peabo Bryson (P. Bryson), Capitol 5065 (WB/Peabo, ASCAP)
8	5	☆	HIT AND RUN—Bar-Kays (Bar-Kays, A.A. Jones), Mercury 76123 (Polygram) (Bar-Kays/Warner International, BMI)
10	11	★	COOL PART ONE—The Time (The Time), A&M 4002 (Fantasy)
3	40	☆	WANNA BE WITH YOU—Earth, Wind & Fire (M. White, W. Vaughn), ARC/Columbia 18 02688 (Sagefire/Youguler, ASCAP)
2	50	☆	STEPPIN' OUT—Kool & The Gang (R. Bell, J. Taylor, Kool & The Gang), De-Lite 816 (Polygram) (Delightful/Second Decade, BMI)
3	44	☆	IN THE RAW—The Whispers (G. Barbee, C. Sylvester, D. Meyers), Solar 47961 (Elektra) (Spectrum VII/Silver Sounds/Satellite, ASCAP)
7	38	★	STAGE FRIGHT—Chic (B. Edwards, N. Rodgers), Atlantic 3887 (Chic, BMI)
35	35	☆	CANT HOLD BACK—Kano (Mamared, B. Addams), Mirage 3878 (Atlantic) (not listed)
3	49	☆	MY GUY—Sister Sledge (W. Robinson), Cotillion 47000 (Atlantic) (Jobete, ASCAP)
3	57	☆	PHYSICAL—Olivia Newton-John (S. Kipner, T. Shaddick), MCA 51182 (Stephen A. Kuper/Agri/Terry Shaddick, ASCAP/BMI)
18	16	☆	WALKING INTO SUNSHINE—Central Line (L. Beckles, L. Francis, R. Carter), Mercury 4013 (Polygram) (Central Line Musc. P.R.S.)
12	12	☆	WHY DO FOOLS FALL IN LOVE—Diana Ross (F. Lyman, M. Levy), RCA 12349 (Patricia, BMI)

LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher Licensee)
1	13	★	RAISE ▲ Earth, Wind & Fire, ARC/Columbia TC 37548
2	16	☆	SOMETHING SPECIAL ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)
4	12	☆	SKYYLINE Skyy, Salsoul SA-8548 (RCA)
3	21	☆	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451
5	11	☆	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. 2HW 3577
6	13	☆	THE POET Bobby Womack, Beverly Glen BG 10000
7	12	★	NIGHT CRUISIN' Bar-Kays, Mercury SRM-1-4028
8	8	☆	TOM TOM CLUB Tom Tom Club, Sire SRK 3628 (Warner Bros.)
17	19	☆	THE MANY FACETS OF ROGER ● Roger, Warner Bros. BSK 3594
18	25	☆	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576
28	9	☆	GET AS MUCH LOVE AS YOU CAN The Jones Girls, P.I.R. FZ 37627 (Epic)
36	4	☆	8TH WONDER Sugarhill Gang, Sugar Hill SH 249
30	32	☆	LIVE IN NEW ORLEANS ● Maze Featuring Frankie Beverly, Capitol SKBK 12156
35	45	★	THE DUDE ● Quincy Jones, A&M SP 3721



CONLEY CONGREGATION—Earl Thomas Conley, left, shakes hands with fellow songwriter Jerry Foster following his recent Radio Luxembourg broadcast from Nashville's Tennessee Theatre. Looking on from left are Connie Bradley, southern regional director of ASCAP; and ASCAP membership reps Merlin Littlefield and John Sturdivant.

NMPA Names 48 Songs For Third Annual Awards

Continued from page 12

Sondheim and published by Revelation Music/Paramount Music.

Two of the songs nominated for Broadway's best are from "Merrily We Roll Along." Both written by Stephen Sondheim and published by Revelation Music Publishing Corporation/Rilting Music, they are "Good Thing Going" and "Not A Day Goes By." Competing against them is the Andrew Lloyd Webber/Tim Rice "Joseph And The Amazing Technicolor Dream Coat" from "Any Dream Will Do," published by Novello Music, and "Sometimes A Day Goes By" from "Woman Of The Year," by John Kander and Fred Ebb. The publisher is Fiddleback Music Publishing, Inc.

The Latin songs that voters will choose from are "A Sabiendas" by Mario Alberto Milar, published by Peer International Corp.; "De Nina A Mujer," co-written by Tony Renis, Julia Iglesias and Ramon Arcusa, published by Sunny Pops Songs and April Music Inc.; Oscar De Fontana's "Deseo," published by Fonza Music and Chilly Winds Music; Lolita de la Colina's composition "Ya No Regreso Contigo," also published by Peer, and "Yo No Soy Ese," written by Vidal Saenz, Jr. and published by Chilly Winds Music.

The competition for the best r&b song is between "Celebration" by R. Bell/Kool & The Gang, published by Delightful Music Ltd./Fresh Start Music, Inc.; "Just The Two Of Us," jointly written by Bill Withers, William Salter and Ralph MacDonald and published by Antisia Music Inc.; Stevie Wonder's "Master Blaster (Jammin')," Jobete Music Company Inc./Black Bull published; Leon Hayward's "She's A Bad Mama Jama," publisher Jim-Edd Music; and "We're In This Love Together," co-written by Roger Murrah and Keith Stegall, Blackwood Music/Magic Castle are the publishers.

The five songs competing for the Country award are Dallas Frazier's "Elvira," published by Acuff-Rose Publications Inc.; "I Love A Rainy Night," which Eddie Rabbitt wrote with Even Stevens and Dave Malloy and which Debdave Music co-published with Briarpatch Music; Kris Kristofferson's "Loving Her Was Easier," which Combine Music Corporation published; and Dolly Parton's "9 To 5," co-published by Velvet Apple Music/Fox Fanfare Music Inc. "Seven Year Ache," written by Rosanne Cash and published by Hotwire/Atlantic Music Corporation, completes this category.

Blackwood Music is represented

in the Easy Listening category where it shows up as the publisher of the Chip Taylor song "Angel Of The Morning," and also with co-publishers April Music/Darla Music/Darjen Music/SJC Music/Cannell Music of the Mike Post and Stephen Geyer theme from "The Greatest American Hero." Other nominations in this group are Barry, Robin and Maurice Gibb's "Guilty," Stigwood Music (administered by Unichappell) the publisher; "Lady," by Lionel B. Richie Jr., published by Brockman Music; "Love On The Rocks," which Neil Diamond and Gilbert Beaud wrote and Stonebridge Music/EMI Suisse co-published; and the late John Lennon's "Woman," published by Lennon Music.

Because of several ties in the voting, there are 12 entries for the gospel song of the year. Manna Music published two of them: "How Great Thou Art" by Stuart K. Hine, and "Through It All" by Andrae Crouch. Also competing are "Here In My Heart" by Jerry Crutchfield and Claire Cloninger, published by Duchess Music Corp. (MCA Music); Bill Gaither's "I Am Loved," published by Benson Music; A.P. Carter's "Keep On The Sunny Side," publisher Peer International Corp.; "Majesty" by Jack Hayford, published by Rocksmith Music; Jim Weber's "Singing A Love Song," published by Meadowgreen Music; and the Chris Water/Randy Cox composition "The Highest Praise," published by April Music Inc./Lifesong Music Press. Together with King of Hearts Publishing, April also published "Your Love Broke Through," written jointly by Keith Green, Todd Fishkind and Randy Stonehill. Completing the Gospel category are Rainbo's "We Shall Behold Him," Heartwarming/Benson Music published; Shirley Caesar's "Whisper A Prayer" co-published by Shubel Music and Stepmat Music; and Blackwood Music's "Without You," written by Chris Waters and Greg Nelson.

Publishers Claim Infringement

LOS ANGELES—Four oldline publishers are accusing the publisher of "Variety Pack Of Speed Music" of infringing on four standards in a Federal District Court complaint here.

Mills Music, Warner Bros. Music, Shapiro-Bernstein and Williamson Music are plaintiffs, alleging that Harold Warner, also known as Howard Verner and Howard Hall is compiling, printing and distributing the

ATV Music Not For Sale, Parent Says

LONDON—Despite more than a half dozen or so bids in the \$50-\$70 million range and additional inquiries here at MIDEM, ATV Music is definitely not for sale.

The decision was made by the new management of parent company Associated Communications Corp., the entertainment conglomerate, a few days before the start of MIDEM.

The new head of ACC is Australian businessman Rupert Holmes aCort, who replaced Lord Grade recently as chairman, and the no-sell decision underlines his cited stance against "asset stripping."

Peter Phillips, managing director of ATV Music, revealed the decision here, adding that Northern Songs contributed a total of 75% of the earnings of the publishing arm.

The sale of ATV Music was put in motion late last year, seemingly as a method of paying off indebtedness of the parent company, mainly from losses on the film production side. Bids came in from Paul McCartney, Yono Oko, WEA and CBS, among others.

Also, ATV Music's U.S. chief, Sam Trust, was said to be heading a group of investors in an attempt to buy the company, although several weeks ago he was reportedly told that a sale of the division was no longer considered in the best interests of ACC.

No announcement has been made yet about the future of PRT Records, formerly Pye Records, another part of ACC.

Peer Int'l Suing Latin Label

LOS ANGELES—Peer International Corp. has filed two similar suits in Federal District Court here accusing Fama World Circles, a Latin label, and its alleged president and majority stockholder Ron Sproehle of infringement of copyrights.

The complaint alleges the defendant was notified by Peer July 19, 1981, that unless royalties were paid the plaintiff would revoke compulsory licenses. For each infringement that court is asked to assess at least \$50,000, enjoin the defendant from using the copyrights and impound all copies of recordings of the tunes in controversy.

Tunes cited in the suit are "Ambicion," "El Marido," "La Bala Brother," "Traficón Y Contrabando," "Te Busque," "Ahora," "Que Soy Libre," "Añoche Sone Contigo," "No Pidas Mas Perdon," "A Quien No Le Gusta Eso" and "La Luz (Fua)."

Being infringed are "Stardust," "Sweet Georgia Brown," "Oklahoma," and "Sunny Side Of The Street," according to the filing. The suit asks no less than \$50,000 for each infringement in damages and that the defendant be enjoined from further publishing and selling the book. The court is asked to destroy all copies of the book and also all material and equipment used in its preparation.

www.americanradiohistory.com

Billboard Singles Radio Action

Based on station playlists through Tuesday (1/26/82)

Continued from page 22

- CLIFF RICHARD—Daddy's Home A
- GEORGE DUKE—Shine On A
- G.Q.—Shy Baby A
- PETULA CLARK—Natural Love A
- OAK RIDGE BOYS—Bobbie Sue B
- PLAYER—If Looks Could Kill B
- CHUBBY CHECKER—Running B
- THE GO-GO'S—We Got The Beat B
- STEVIE WOODS—Just Can't Win 'Em All B
- SKYY—Call Me X
- BETTYE LAVETTE—Right In The Middle X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
- PEABO BRYSON—Let The Feeling Flow X

WSKZ—Chattanooga

- (David Carroll—MD)
- ★ DAN FOGELBERG—Leader Of The Band 5 1
- ★ ALABAMA—Love In The First Degree 12-5
- ★ AIR SUPPLY—Sweet Dreams 16 7
- ★ JOURNEY—Open Arms 21 12
- ★ POLICE—Spirits In The Material World 23-19
- ★ DONNIE IRIS—Love Is Like A Rock 25-22
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll
- THE GO-GO'S—We Go The Beat
- AC/DC—Let's Get It Up A
- LOVERBOY—Working For The Weekend X
- JOHN HALL BAND—Crazy X
- CHILLIWACK—I Believe X
- CONDUCTOR—Voice On The Radio X

WJDX-AM—Jackson

- (Lee Adams—MD)
- ★ PAUL DAVIS—Cool Night 11 5
- ★ SUGARHILL GANG—Apache 12-6
- ★ LULU—If I Were You 13-8
- ★ AIR SUPPLY—Sweet Dreams 15-11
- ★ DAN FOGELBERG—Leader Of The Band 18-12
- ROD STEWART—Tonight I'm Yours
- CHILLIWACK—I Believe
- JOURNEY—Open Arms B
- BERTIE HIGGINS—Key Largo B
- POINTER SISTERS—Should I Do It A
- SMOKEY ROBINSON—Tell Me Tomorrow A
- OAK RIDGE BOYS—Bobbie Sue A
- VANGELIS—Titles A
- G.Q.—Sad Girl A
- DEL SHANNON—Sea Of Love X
- BARRY MANILOW—Somewhere Down The Road X
- PRINCE—Controversy X
- BOB/DOUG MCKENZIE—Take Off X

WOKI-AM—Knoxville

- (Gary Adkins—MD)
- ★ JOURNEY—Open Arms 14-11
- ★ DONNIE IRIS—Love Is Like A Rock 17-13
- ★ BILLY JOEL—She's Got A Way 18-14
- ★ RICK SPRINGFIELD—Love Is Alright Tonight 19-16
- ★ KENNY ROGERS—Through The Years 26-21
- FOREIGNER—Juke Box Hero
- HUEY LEWIS/NEWS—Do You Believe In Love
- PLAYER—If Looks Could Kill A
- MOLLY HATCHET—Power Play A
- PEABO BRYSON—Let The Feeling Flow A
- ABBA—When All Is Said And Done X
- CHINA—You Can't Treat Love That Way X
- POINTER SISTERS—Should I Do It X

- CHILLIWACK—I Believe X
- STEVE MILLER BAND—Circle Of Love X
- BOB/DOUG MCKENZIE—Take Off B
- ROD STEWART—Tonight I'm Yours B
- VANGELIS—Titles B
- CLIFF RICHARD—Daddy's Home B
- STEVIE WONDER—That Girl B
- JENNIFER WARREN—Could It Be Love B

WONN-AM—Lakeland

- (Allan Rich—MD)
- ★ ANNE MURRAY—Another Sleepless Night 35 29
- ★ STEVE MILLER BAND—Circle Of Love 40 30
- ★ ABBA—When All Is Said And Done 34 23
- ★ OAK RIDGE BOYS—Bobbie Sue 31 24
- ★ JOURNEY—Open Arms 22-19
- ★ POINTER SISTERS—Should I Do It A
- DAN HILL—I'm Just A Man A
- CHUBBY CHECKER—Running A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- PLAYER—If Looks Could Kill X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
- MIKE POST—Theme From Magnum P.I. X
- LARRY GATLIN—In Like With Each Other A
- GENE COTTON—If I Could Get With You X

KLAZ-FM—Little Rock

- (Rhonda Kurtis—MD)
- No List
- WKXY-AM—Sarasota
- (Tony Williams—MD)
- BERTIE HIGGINS—Key Largo
- DIANA ROSS—Mirror Mirror A
- ROD STEWART—Tonight I'm Yours A
- BUCKNER/GARCIA—Pac-Man Fever A
- JOHN HALL BAND—Crazy A
- LOVERBOY—Working For The Weekend X
- SNEAKER—More Than Just The Two Of Us X
- EDDIE SCHWARTZ—All Our Tomorrows X
- AL JARREAU—Breakin' Away X
- POLICE—Spirits In The Material World X
- STEVIE WONDER—That Girl X
- GENESIS—Abacab X
- OAK RIDGE BOYS—Bobbie Sue X
- IRENE CARA—Anyone Can See X

WSGA-AM—Savannah

- (Ron Fredricks—MD)
- ★ SHEENA EASTON—You Could Have Been With Me 13-6
- ★ DAN FOGELBERG—Leader Of The Band 14-7
- ★ AIR SUPPLY—Sweet Dreams 17-9
- ★ ROLLING STONES—Waiting On A Friend 16-12
- ★ BEACH BOYS—Come Go With Me 19-13
- QUARTERFLASH—Harden My Heart
- LITTLE RIVER BAND—Take It Easy On Me
- CLIFF RICHARD—Daddy's Home A
- SISTER SLEDGE—My Guy A

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THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
1	1	13	THE J. GEILS BAND Freeze-Frame EMI-America 300-17062	36	37	48	RICK SPRINGFIELD Working Class Dog RCA AFL1 3697	71	55	13	BAR-KAYS Night Cruisin' Mercury SRM-1-4028 (Polygram)
2	2	27	JOURNEY Escape Columbia TC 37408	37	35	35	AIR SUPPLY The One That You Love Arista AL 9551	72	69	21	LITTLE RIVER BAND Time Exposure Capitol ST 12163
3	1	29	FOREIGNER 4 Atlantic SD 16999	38	31	11	NEIL DIAMOND On The Way To The Sky Columbia TC-37628	73	83	22	THE TIME The Time Warner Bros. BSK 3598
4	4	13	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1 4194	39	47	12	SKYY Skyline Salsoul SR-8548 (RCA)	74	77	16	DIANA ROSS All The Greatest Hits Motown M 13-960C2
5	5	22	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)	40	76	5	BOB AND DOUG MCKENZIE Great White North Mercury SRM-1-4034 (Polygram)	75	75	19	TEDDY PENDERGRASS It's Time For Love P.I.R. TZ 37491 (Epic)
6	6	26	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	41	45	21	LUTHER VANDROSS Never Too Much Epic FE 37451	76	60	11	BLACK SABBATH Mob Rules Warner Bros. BSK 3605
7	7	9	AC/DC For Those About To Rock Atlantic SD 11111	42	39	9	PINK FLOYD A Collection Of Great Dance Songs Columbia TC 37680	77	87	5	LAKESIDE Your Wish Is My Command Solar S-26 (Elektra)
8	8	20	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1 4028	43	41	17	BARRY MANILOW If I Should Love Again Arista AL-9573	78	79	78	DARYL HALL & JOHN OATES Voices RCA AQL1 3646
9	9	16	POLICE Ghost In The Machine A&M SP-3730	44	42	22	THE KINKS Give The People What They Want Arista AL 9567	79	67	35	MOODY BLUES Long Distance Voyager Threshold TR1 1-2901 (Polygram)
10	11	11	THE CARS Shake It Up Elektra SE 567	45	30	11	THE JACKSONS The Jacksons Live Epic KE2 37545	80	70	12	ANGELA BOFILL Something About You Arista AL 9576
11	20	28	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	46	43	14	LINDSEY BUCKINGHAM Law And Order Asylum SE 561 (Elektra)	81	84	77	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275
12	12	13	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548	47	58	45	QUINCY JONES The Dude A&M SP-3721	82	82	9	DAVID BOWIE Changes Two Bowie RCA AFL1-4202
13	15	15	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	48	56	7	BOBBY WOMACK The Poet Beverly Glen BG-10000	83	103	2	THE SUGAR HILL GANG 8th Wonder Sugarhill SH-249
14	14	12	GEORGE BENSON The George Benson Collection Warner Bros. ZHW 3577	49	57	11	PEABO BRYSON I Am Love Capitol ST 12179	84	81	19	ROGER The Many Facets Of Roger Warner Bros. BSK 3594
15	16	17	GENESIS Abacab Atlantic SD 19313	50	64	17	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	85	85	17	CARLY SIMON TorCH Warner Bros. BSK 3592
16	17	15	OLIVIA NEWTON-JOHN Physical MCA MCA 5229	51	48	19	BILLY JOEL Songs In The Attic Columbia TC 37461	86	86	19	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS-60617
17	10	9	BARBRA STREISAND Memories	52	54	14	PRINCE Contrivers	87	87	10	THE WILSONS The Wilsons

7th Holland Fest Firmed On July 16-18

AMSTERDAM—The North Sea Jazz Festival, now established as one of the key events on the international jazz calendar, will be staged for the seventh time at the Dutch Congress Building in The Hague July 16-18, and this year a special blues section has been built into the programming.

It will be held in a new auditorium within the building, giving a total 10 halls now available for concerts and jam sessions.

More than 100 concerts are planned and early name acts booked include Count Basie, Ella Fitzgerald, Lionel Hampton, B.B. King, the Modern Jazz Quartet, Gerry Mulligan, Aretha Franklin, McCoy Tyner, the Brecker Brothers and Freddie Hubbard.

Also invited: Joe Henderson, Elvin Jones, Eddie Gomez, Manhattan Transfer, Art Blakey, Anita O-Day, Archie Shepp and Koko Taylor and Jack deJohnette's Special Edition, featuring Chico Freeman.

Dave Grusin Reaches Beyond Jazz Roots

By LAURA FOTI

NEW YORK—The memories inspired in theatre-goers by "Reds," "On Golden Pond" and "Absence Of Malice" can be traced, at least in part, to the artistry of composer/pianist Dave Grusin, who reaches well beyond his jazz roots in creating film music.

Grusin has scored these and many other films while also pursuing his career as a solo jazz artist and setting up a production company and record label with partner Larry Rosen.

Currently, Grusin is at work at Manhattan's A&R Recording, finishing an album for JVC of Japan. The as yet untitled collection will be released in the U.S. through GRP (Grusin/Rosen Productions) Records, distributed by Arista.

Arista and GRP are linked by a custom label/production deal whereby GRP produces the records while Arista manufactures and markets them. The Arista/GRP relationship has existed since 1978 and has introduced such successful fusion artists as Angela Bofill, Tom Browne and Bernard Wright.

Grusin says he has enjoyed working on soundtracks, particularly "On Golden Pond," which is soon to be released by MCA, and will include dialog sequences. "Nothing in 'Golden Pond' has anything to do with today's record market," Grusin admits. "But because of the nostalgic quality of the film, the music brings back special scenes."

Right now Grusin is not at work on any major film scores. "Since I moved east about four years ago and have been working with the GRP label, I haven't done too much with film. I do about four a year and try to be selective," he says.

"There was a long period of time when soundtracks didn't sell well. But 'Star Wars' and 'Close Encounters' proved that a lot of good music is written for films."

Japan plays a large part in the marketing of most GRP Records releases. "Japan is attractive to us who are not in the mainstream of pop music," Grusin says. "Most everything we do is tinged with jazz in some way, and there's a nice audience in Japan for that."

Grusin's own jazz-tinged album-in-progress takes the live approach to recording. "Everyone is here in the studio for each song at once," Grusin explains, "and then we mix down to digital two-track. It's an amazing process and leads to a different quality in sound."

Old Buffalo Club Airing

BUFFALO, N.Y.—Seeking to boost membership and visibility, the historic Colored Musicians Club, Inc., once an after-hours spot for jazz greats in the 1920s-40s, has aired first-ever live radio remotes.

The second-floor, 64-year-old nightspot at 145 Broadway Ave., hosted five three-hour broadcasts on Sundays in November with plans now calling for twice-monthly programs over WEBR-AM.

Les Davis and Herb Nelson, board members of the non-profit group, say the purpose was to preserve the existence of the 200-capacity club and attract fans on slow business nights.

Originally started as a musicians local, the CMC remotes featured a trio composed of Lou Hackney on bass, formerly with Dizzy Gillespie, pianist Les Davis, once with Sammy Davis Jr., and drummer Mel Brewer.

Never charging a cover but accepting donations, the Colored Musicians Club, Inc. is continuing to seek government grant funds to expand next door to establish banquet facilities.

Beamed north towards Niagara Falls and Toronto, WEBR-AM, an NPR outlet, non-university station and has been rated sixth in a market of 28 AM/FM stations here.

Jazz For A Deli

LOS ANGELES—Pat Longo's Super Big Band will perform at the first of a regular series of Sunday jazz brunches at a San Fernando Valley deli starting Feb. 14.

Longo's musicians will be featured at Kandel's Delicatessen in Canoga Park from 1 to 4 p.m. A saxophonist, Longo worked for many years in the reed section of Harry James' orchestra.

Chicago's Jazz Fair Pulls 700

CHICAGO—Chilly temperatures and chilly consumer spending patterns weren't enough to cool enthusiasm for the Jazz Institute of Chicago's biggest annual event. The Chicago Jazz Fair Jan. 25 at the Blackstone Hotel drew approximately 700 persons, according to president Penny Tyler, promoter of "Jazz At Noon" concerts here.

Fairgoers paid \$6 and \$8—non-members—admission to hear more than six continuous hours of live jazz and view historic motion pictures and videotape featuring jazz performances. Tyler said attendance matched last year's figure but despite higher ticket costs profits were held down because of talent budget increases.

The fair, in its fourth year, is the biggest annual bread-earner for the non-profit group. Tyler said the year's other scheduled JIC concerts have less of a commercial draw.

One special feature this year was the recreation of a 1930s "blues rent

party" featuring Willie Dixon, Sunnyland Slim and Irwin Helfer. Big Band, bebop, Latin and avant-garde jazz styles also were represented.

Also appearing were Made In Brazil, Carl Leukauf Quintet, Steve Jensen/Norm Murphy All-Stars, Joseph Jarman/Kalaparusha/Don Garrett Quintet and Johnny Board Orchestra.

Three ballrooms were used to stage performances, and record labels, publishers, radio stations and other businesses took part in a jazz product exhibit.

The institute's activities also include underwriting a weekly WBEZ-FM jazz interview program, operation of a jazz telephone "hotline" for concert and club listings, creation of a jazz archives in conjunction with the Univ. of Chicago, promotion of special concerts—a Red Norvo tribute is planned for 1982—and coordination and booking of the annual Chicago Jazz Festival.

CHICAGO (Salsa)		N. CALIFORNIA (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	HECTOR LAVOE Fania 598	1	ARCO IRIS MUSICAL 15 rancheras y nortenas. Musart 101
2	TITO PUENTE Ce Magnifique. Tico 1440	2	CAMILO SESTO Mas y mas. Pronto 700
3	CELIA CRUZ 15 exitos. Cubalegre 1453	3	LOS TELEFONISTAS Ramex 109
4	VIVA LA SALSA 14 exitos originales. Profono 1401	4	PARCHIS 15 exitos mundiales. CBS 83301
5	WILFRIDO VARGAS Karen 59	5	VIVA EL NORTE Volumen II. Profono 1502
6	ORQUESTA NOVEL Fania 601	6	NAPOLEON Celos. Raff 9083
7	CELIA CRUZ Y WILLIE COLON Dos juyes. Vaya 93	7	AMANDA MIGUEL El sonido Volumen I. Profono 3049
8	EL GRAN COMBO Combo 2021	8	JULIO IGLESIAS De nina a mujer. CBS 50317
9	JOHNNIE PACHECO Y CELIO GONZALEZ Fania 600	9	LOS BUKIS Profono 3050
10	VARIOS ARISTAS 12 exitos bailables de quisqueya. Cubane 31005	10	LOS SONORITMICOS Cumbia Country. Yurico 3124
11	ORLANDO CONTRERAS Y DANIEL SANTOS Teca 3006	11	VIVA LA SALSA 14 exitos originales. Profono 1401
12	WILLIE COLON Y RUBEN BLADES Canciones del solar de los aburridos. Fania 597	12	REGULO ALCOSER Yurico 5018
13	EL GRUPO 7 Cubane 21005	13	JOSE JOSE Gracias. Pronto 701
14	EDDIE PALMIERI Barbaro 205	14	ROCIO DURCAL Confidencias. Pronto 1099
15	RICHIE REY Y BOBBY CRUZ Vaya 96	15	JOSE LUIS RODRIGUEZ Mujer. TH 2151
16	LA SONORA PONCENA Night Riders. Inca 1079	16	LOS JOAO Musart 1793
17	FANIA ALL STARS Latin Connection. Fania 595	17	EMMANUEL Intimamente. Arcano 3535
18	JOHNNIE VENTURA Combo 2023	18	ANGELICA MARIA El sentir de Juan Gabriel. Profono 3053
19	CONJUNTO CULEBRA CBS 27303	19	VICENTE FERNANDEZ El numero uno. CBS 20555
20	SONORA PONCENA Inca 1079	20	MOCEDADES CBS 60320
21	JUSTO BETANCOURT Y LA SONORA MATANCERA Barbaro 207	21	LOS 8 DE COLOMBIA El poder de los 8 de Colombia. Gas 4241
22	LUIS PERICO ORTIZ Lo mejor de Luis Perico Ortiz. NG 720	22	GALI GALEANO Frio de ausencia. FM 12075
23	VICTOR WAIL Alhambra 172	23	VICKY Gas 4247
24	TITO ALLEN LM 703	24	LUPITA D'ALESSIO Sentimiento ranchero. Orfeon 5292
25	DIMENSION LATINA LAD 362	25	LOS HUMILDES A mis amigos del norte. Fama 608

Survey For Week Ending 2/6/82							
Billboard® Best Selling Jazz LPs™							
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	9	COME MORNING Grover Washington Jr., Elektra SE 562	26	22	64	WINELIGHT ▲ Grover Washington Jr., Elektra 6E-305
★	2	11	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. ZHW 3577	27	28	16	ANTHOLOGY Grover Washington Jr., Motown M9 961A2
	3	3	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	28	19	12	FREE LANCING James Blood Ulmer, ARC/Columbia 37493
	4	4	CRAZY FOR YOU Earl Klugh, Liberty LT 51113	29	26	43	VOYEUR David Sanborn, Warner Bros. BSK 3546
	5	5	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576	30	31	14	TRAVELIN LIGHT Tim Weisberg, MCA MCA-5245
	6	6	YOURS TRULY Tom Browne, Arista/GRP 5507	31	36	2	SHARKY'S MACHINE Soundtrack, Warner Bros. BSK 3653
★	7	20	REFLECTIONS Gil Scott-Heron, Arista AL 9566	★	→	→	SLEEPWALK Larry Carlton, Warner Bros. BSK 3635
	8	8	THE DUO ● Quincy Jones, A&M SP 3721	33	34	16	MONDO MANDO David Grisman, Warner Bros. BSK 3618
	9	9	SOLID GROUND Ronnie Laws, Liberty LO 51087	★	NEW ENTRY	→	WYNTON MARSALIS Wynton Marsalis, Columbia FC37574
★	14	23	FREE TIME Spyro Gyra, MCA MCA 5238	35	38	3	STRAIGHT AHEAD Art Blakey & The Jazz Messengers, Concord Jazz CJ-168
	11	10	STANDING TALL ● Crusaders, MCA MCA-5245	★	NEW ENTRY	→	BALLADS BY FOUR Art Pepper/John Klemmer/Johnny Griffin/Joie Henderson, Galaxy GXY-5133 (Fantasy)
	12	11	BELO HORIZONTE John McLaughlin, Warner Bros. BSK 3619	37	37	4	IT'S A BREEZE Perlman/Previn/Mann, Angel DS 37799 (Capitol)
	13	12	SOLO SAXOPHONE II-LIFE John Klemmer, Elektra SE 566	38	39	3	OASIS Dan Siegel, Inner City IC-1134
	14	15	SIGN OF THE TIMES ● Bob James, Columbia FC 37495	39	40	2	VINTAGE 1981 Stephane Grappelli, Concord Jazz CJ-169
	15	16	THE MAN WITH THE HORN Miles Davis, Columbia FC 36790	40	41	27	THIS TIME Al Jarreau, Warner Bros. BSK 3434
	16	13	SHE SHOT ME DOWN Frank Sinatra, Reprise FS 2305 (Warner Bros.)	41	45	2	ONE SEPTEMBER AFTERNOON Art Pepper, Galaxy GXY 5141 (Fantasy)
	17	18	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1 1190 (Warner Bros.)	42	42	3	SATURDAY NIGHT AT THE VILLAGE VANGUARD Art Pepper, Contemporary 7644
	18	17	EVERY HOME SHOULD HAVE ONE Patti Austin, QWest QWS 3591 (Warner Bros.)	43	27	31	APPLE JUICE Tom Scott, Columbia FC 37419
	19	20	PIECES OF A DREAM Pieces Of A Dream, Elektra 6E 350	44	29	18	TENDER TOGETHERNESS Stanley Turrentine, Elektra 5-E535
	20	21	A LADY AND HER MUSIC Lena Horne, QWest 2QW 3597 (Warner Bros.)	45	30	26	FUSE ONE Fuse One, CTI CII 9003
★	NEW ENTRY	→	OBJECTS OF DESIRE Michael Franks, Warner Bros. BSK 3648	46	46	36	HUSH John Klemmer, Elektra SE 527
	22	24	7	47	33	20	ORANGE EXPRESS Sadao Watanabe, Columbia FC 37433
	23	23	15	48	32	18	MAGIC WINDOWS Herbie Hancock, Columbia FC 37387
	24	25	15	49	49	40	RIT Lee Ritenour, Elektra 6E-331
★	NEW ENTRY	→	ECHOES OF AN ERA Various Artists, Elektra E! 60021	50	44	3	SANFONA Egberto Gismonti & Acadameia De Danças, ECM ECM-1-1203 (Warner Bros.)

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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)	THIS WEEK	LAST WEEK	WKS CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1★	3	14	CENTERFOLD—The J. Geils Band ● (Seth Justman), S. Justman, EMI-America 8102	34	15	13	SOMEONE COULD LOSE A HEART TONIGHT—Eddie Rabbitt (David Malloy), E. Rabbitt, D. Malloy, E. Stevens, Elektra 47239	67★	77	3	GENIUS OF LOVE—Tom Tom Club (Tom Tom Club), not listed, Sire 49882 (Warner Bros.)
2	1	13	I CAN'T GO FOR THAT—Daryl Hall & John Oates ● (Daryl Hall & John Oates), D. Hall, J. Oates, S. Allen, RCA 12361	35★	38	5	PAC-MAN FEVER—Buckner And Garcia (J. Buckner & G. Garcia), J. Buckner & G. Garcia, Columbia 18-02673	68★	78	3	867-5309/JENNY—Tommy Tutone (Chuck Plotkin, Tutone, Keller), A. Call, J. Keller, Columbia 18-02646
3	2	18	WAITING FOR A GIRL LIKE YOU—Foreigner ● (Robert John "Mutt" Lange & Mick Jones), M. Jones, Gramm, Atlantic 3868	36★	53	4	DADDY'S HOME—Cliff Richard (Cliff Richard), J. Sheppard, W. Miller, EMI-America 8103	69★	76	3	JUST CAN'T WIN 'EM ALL—Stevie Woods (Jack White), G. Mathieson, T. Veitch, Cotillion 46030 (Atlantic)
4★	5	17	HARDEN MY HEART—Quarterflash (John Boylan), M. Ross, Geffen 49824 (Warner Bros.)	37	26	17	YOUNG TURKS—Rod Stewart (Rod Stewart), Stewart, Appice, Savigar, Hitchings, Warner Bros. 49843	70	73	4	TAINTED LOVE—Soft Cell (Mike Thorne), E.C. Cobb, Sire 49855 (Warner Bros.)
5★	7	16	TURN YOUR LOVE AROUND—George Benson (Jay Graydon), J. Graydon, S. Lukather/B. Champlin, Warner Bros. 49846	38	23	12	SHE'S GOT A WAY—Billy Joel (Phil Ramone), B. Joel, Columbia 18-02628	71★	81	2	MY GUY—Sister Sledge (Sister Sledge), W. Robinson, Cotillion 47000 (Atlantic)
6	6	16	LEATHER AND LACE—Stevie Nicks with Don Henley (Jimmy Iovine), S. Nicks, Modern 7341 (Atlantic)	39★	49	5	WHEN ALL IS SAID AND DONE—Abba (Benny Andersson & Bjorn Ulvaeus), B. Anderson, B. Ulvaeus Atlantic 3889	72	72	8	IT'S MY PARTY—Dave Stewart & Barbara Gaskin (Dave Stewart), H. Wiener, Gold, Gluck Jr., Platinum 4
7	4	19	PHYSICAL—Olivia Newton-John ▲ (John Farrar), S. Kipner, T. Shaddick, MCA 51182	40	27	16	I WOULDN'T HAVE MISSED IT FOR THE WORLD—Ronnie Milsap (Ronnie Milsap, Tom Collins), K. Fleming, D.W. Morgan, C. Quillen, RCA 12342	73★	83	2	I'LL FALL IN LOVE AGAIN—Sammy Hagar (Keith Olsen), S. Hagar, Geffen 49881 (Warner Bros.)
8★	9	17	THE SWEETEST THING—Juice Newton (Richard Landis), O. Young, Capitol 5046	41	28	14	YESTERDAY'S SONGS—Neil Diamond (Neil Diamond), N. Diamond, Columbia 18-02604	74★	80	3	ANYONE CAN SEE—Irene Cara (Ron Dante), I. Cara, B. Roberts, Network 47950 (Elektra)
9★	13	12	SHAKE IT UP—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47250	42★	46	8	LOVE IS LIKE A ROCK—Donnie Iris (Mark Avsec), M. Avsec, D. Iris, M. Lee, A. McClain, K. Valentine, MCA 51223	75★	85	2	VOICE ON THE RADIO—Conductor (Stuart Alan Love), F. Golde, P. McLan, Montage 1210
10	10	15	HOOKED ON CLASSICS— The Royal Philharmonic Orchestra (Jeff Jarratt & Don Reedman), not listed, RCA 12304	43★	59	3	TONIGHT I'M YOURS—Rod Stewart (Rod Stewart), Stewart, Cregan, Savigar, Warner Bros. 49886	76★	86	2	DON'T LET HIM KNOW—Prism (Carter), B. Adams, J. Vallance, Capitol 5082
11★	12	14	COOL NIGHT—Paul Davis (Ed Seay & Paul Davis), P. Davis, Arista 9645	44★	62	3	SHOULD I DO IT—The Pointer Sisters (Richard Perry), L. Martine Jr., Planet 47960 (Elektra)	77★	NEW ENTRY	NEW ENTRY	DO YOU BELIEVE IN LOVE—Huey Lewis And The News (Huey Lewis And The News), R.J. Lange, Chrysalis 2589
12★	19	9	SWEET DREAMS—Air Supply (Harry Maslin), G. Russell, Arista 0655	45★	52	8	ONE HUNDRED WAYS— Quincy Jones Featuring James Ingram (Quincy Jones), K. Wakefield, B. Wright, T. Coleman, A&M 2387	78★	88	2	ANOTHER SLEEPLESS NIGHT—Anne Murray (Jim Ed Norman), C. Black, R. Bourke, Capitol 5083
13★	14	10	WAITING ON A FRIEND—The Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones Records 21004 (Atlantic)	46★	60	4	BOBBIE SUE—Oak Ridge Boys (Ron Chancey), D. Tyler, A. Tyler, W. Newton, MCA 51231	79	42	17	WHY DO FOOLS FALL IN LOVE—Diana Ross (Diana Ross), F. Lyman, M. Levy, RCA 12349
14★	16	11	LEADER OF THE BAND—Dan Fogelberg (Dan Fogelberg & Marty Lewis), D. Fogelberg, Full Moon/ Epic 14-02647	47★	51	7	CRAZY—The John Hall Band (Richard Sanford Orshoff & John Hall), B. Leimbach, E. Parker, J. Hall, EMI-America 8096	80★	NEW ENTRY	NEW ENTRY	THEME FROM MAGNUM P.I.—Mike Post (Mike Post), M. Post, P. Carpenter, Elektra 47400
15★	21	4	OPEN ARMS—Journey (Mike Stone & Kevin Elson), S. Perry, N. Schon, J. Cain, Columbia 18-02687	48★	61	4	CALL ME—Sky (Randy Muller & Solomon Roberts Jr.), R. Muller, Salsoul 2152 (RCA)	81★	NEW ENTRY	NEW ENTRY	HERE TO LOVE—The Doobie Brothers (Ted Templeman), M. McDonald, Warner Bros. 50001
16★	17	10	TAKE IT EASY ON ME—Little River Band (George Martin), G. Cahie, Capitol 5057	49★	57	5	YOU'RE MY LATEST MY GREATEST	82★	NEW ENTRY	NEW ENTRY	WHY YOU WANNA TRY ME—Commodores (James Anthony Carmichael & Commodores), L.B. Richie Jr., D. Cochran, Motown 1604
								83	45	17	TAKE MY HEART—Kool & The Gang (Eumir Deodato), C. Smith, J. Taylor, G. Brown, Kool & The

18	18	12	50	9	(Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, P.I.R. 5 02619 (Epic)
19	20	11	51	5	KEEPING OUR LOVE ALIVE—Henry Paul Band (Kevin Beamish), S. Grisham, H. Paul, J. Peterick, Atlantic 3883
20	11	13	52	24	LET THE FEELING FLOW—Peabo Bryson (Peabo Bryson & Pate), P. Bryson, Capitol 5065
21	25	7	53	14	OUR LIPS ARE SEALED—The Go-Go's (Richard Gottcher, Rob Freeman), J. Wiedlin, T. Hall, I.R.S. 9901 (A&M)
22	24	10	54	4	UNDER PRESSURE—Queen & David Bowie (Queen & David Bowie), Queen & D. Bowie, Elektra 47235
23	29	5	55	7	I BELIEVE—Chilliwack (Bill Henderson & Brian MacLeod), B. Henderson, Millennium 13102 (RCA)
24	22	16	56	4	TONIGHT TONIGHT—Bill Champlin (David Foster), D. Foster, R. Kennedy, B. Champlin, Elektra 47240
25	30	13	57	4	LET'S GET IT UP—AC/DC (Robert John "Mutt" Lange), Y. Johnson, Atlantic 3894
26	37	4	58	3	TELL ME TOMORROW—Smokey Robinson (George Tobin), G. Goetzman, M. Piccirillo, Tamla 1601 (Motown)
27	32	8	59	9	WANNA BE WITH YOU—Earth, Wind & Fire (Maurice White), M. White, W. Vaughn, ARC/Columbia 18-02688
28	31	13	60	4	CHARIOTS OF FIRE—Vangelis (Vangelis), Polydor 2189 (Polygram)
29	39	4	61	3	PERHAPS LOVE—Placido Domingo & John Denver (Milton Okun), J. Denver, Columbia 18-02679
30	36	7	62	15	IF LOOKS COULD KILL—Player (Dennis Lambert), D. Lambert, P. Beckett, RCA 13006
31	33	13	63	4	DON'T STOP BELIEVIN'—Journey (Mike Stone & Kevin Elson), S. Perry, N. Schon, J. Cain, Columbia 18-02567
32	34	9	64	3	I LOVE ROCK N' ROLL—Joan Jett & The Blackhearts (Ritchie Cordell & Kenny Laguna), J. Hooker, A. Merrill, Boardwalk 7-11-135
33	35	9	65	2	WE GOT THE BEAT—Go-Go's (Richard Gottcher & Rob Freeman), C. Caffey, I.R.S. 9903 (A&M)
34	34	9	66	3	CIRCLE OF LOVE—The Steve Miller Band (Steve Miller), S. Miller, Capitol 5086
35	35	9	67	2	TAKE OFF—Bob & Doug McKenzie (Marc Giacomelli), Crawford, Goldsmith, Giacomelli, Moranis, Thomas, Mercury 76134 (Polygram)
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ALBUM SERIES REVIEW

MOR Artists Get A Break On Mogull Applause Label

LOS ANGELES—There isn't a hell of a lot to applaud among the six albums on the Applause label's initial release.

The roster of Artie Mogull's new firm here is comprised exclusively of what many in the industry would tag as "old folk." MOR artists who seemingly have been around for eons.

Once-potent talent which hasn't made a chart in a decade or more includes Shirley Bassey, Jack Jones, Robert Goulet, Tony Martin, Buddy Greco, the Baja Marimba Band, Sammy Davis Jr. and the singing Lettermen. Major and independent labels alike have evinced little interest in any of them recently.

But now, thanks to Mogull's unshakable faith, all are getting another chance on vinyl. Their product is being marketed by indie distributors.

Bassey relies on contemporary tunes—10 of them—ranging from Billy Joel through Neil Sedaka to Carole Bayer Sager, with Johnny Harrison leading a modest-sized orchestra behind her rangy, ever-dramatic pipes. It is perhaps the most salable album on the release.

Jack Jones likewise chooses fairly current material. Harry Betts and Dan Micheli conduct the strings and rhythm, respectively. Like Bassey, Jones is in good voice.

Tony Martin, who was playing saxophone and crooning in Tom Gerun's big San Francisco band 50 years ago, taped his LP in Japan. Then the original master was destroyed. So his Applause entry is

dubbed from a tape duplicate. Once an admirable stylist, Martin sounds dated in 1982, yet perhaps he retains enough fans from the old days to reap at least modest sales.

Buddy Greco sang and stroked the Steinway with Benny Goodman—briefly—long, long ago. His new LP offers his songs and keyboard skills on Fender Rhodes and Crumar synthesizers along with too much chirping background singing. An oddity: two Greco tracks are cut with the Golden West College Band.

As for Robert Goulet, his strident, insensitive, bellowing baritone was unsuited to records 20 years ago and it still is. He's a marvel on stage, but is another version of "If Ever I Would Leave You" enough to attract today's buyers?

Julius Wachter's Baja Marimba Band sounds more contemporary than any of the others. "Spanish Flea" is included on its LP, as part of a medley, yet we suspect that the BMB track that will attract uncommon interest in its rendition of "Theme From 'Deep Throat,'" which hasn't previously been recorded.

Applause has a tough row to hoe. Front cover graphics are uniformly attractive but annotation is desperately needed. And because of a mechanical goof, Mogull did not ship copies of albums starring Sammy Davis Jr. and the Lettermen. Maybe—just maybe—they will have a stronger sales potential than the six albums now in the stores.

DAVE DEXTER JR.

Music Operations Are Key In Thorn's Profit Picture

LONDON—Improved profitability by Thorn EMI's music operations helped the company return much improved overall profits for the six months to Sept. 30, 1981. Other contributory factors were improved performances by its overseas divisions, and the absence of further restructuring costs in its U.K. and European record arms.

Total Thorn EMI sales were \$2.25 billion, compared with \$1.98 billion for the same period in 1980. Trading profit was \$288 million, and pre-tax profit amounted finally to \$86.45 million.

The 18% increase in pre-tax profit was achieved on a 13.5% increase in turnover, and accompanied by further reductions in the workforce, which in the U.K. now numbers 79,000 compared with 101,000 following the merger with EMI in December 1979.

Commenting on the results, the company says: "The profitability of

the Music Group was improved as a result of the rationalization actions taken in earlier years, particularly in the U.K. and European subsidiaries. Business levels have generally held up well in the U.S. and other international markets."

Nevertheless, EMI Films continues to lose money, on a modest scale, and despite strong demand for home video equipment fuelled by last year's Royal Wedding, front-end depreciation costs appear to have wiped out cash flow on the software side. The company says: "The high level of investment in video software and the lack of any real success in recent film releases led to a loss in films, video and leisure."

Year-end profits are likely to reach \$200 million, but much will depend in the longer term on further rationalization. "Adjustments are likely to be required in some businesses which do not fit into the strategy either by product or performance considerations."

BERNSTEIN-BEETHOVEN

DG Release 'Piggybacks' Series

NEW YORK — Deutsche Grammophon is piggybacking on the PBS-TV airing of Leonard Bernstein Beethoven performances which began Jan. 25.

Bernstein presides as conductor and commentator over an 11-week European-taped TV series available in stereo simulcast in numerous markets. DG says its Bernstein-Beethoven recordings, derived from the same performances, will be specially promoted at this time.

D.C. Opera Looks For Record Year

WASHINGTON—The Washington Opera, for the 1981-82 season, anticipates a record-breaking gross of more than \$1,350,000 in ticket sales, according to Martin Feinstein, the general director.

While a number of American opera companies have recently announced significant reductions in subscription prices in an attempt to secure new subscribers—New York and Boston, for example—the Washington Opera has seen considerable increases in both subscriptions and single ticket sales. This even follows a 47 percent increase in ticket prices; nevertheless, more than 2,000 additional subscription tickets were sold this year.

This current season is also the longest continuous season of opera at the Kennedy Center, with 57 performances over a ten-and-a-half week period. Last year the opera grossed \$820,000 for 46 performances. The Washington Opera now ranks as number 5 nationwide in number of performances, according to a company spokesperson.

Classical Notes

Giovanni Pacini's 1840 opera "Saffo" is the first production, Sunday (7), of New York's Opera Rediviva company, founded by conductor Richard Kapp. Kapp plans the revival of operas and operatic selections of interest that have dropped from the active repertoire. A second presentation, Rameau's "Abaris Ou Les Boreades," is planned for March 21. Both concert performances are at Town Hall. . . . James Galway premieres the new flute concerto written for him by John Corigliano Thursday (4) with the Los Angeles Philharmonic led by Myung-Whun Chung. The 34-minute work, entitled "Pied Piper Fantasy," is expected to be waxed this summer by RCA. . . . Pianist Veronica Jochum is set to collaborate in a new Beethoven piano concerto complete recording with her renowned father, conductor Eugen Jochum. The pianist, a U.S. resident who has concertized in 40 countries, will make the set for Munich's Pro-Arte Productions. Veronica Jochum also has had albums on Philips, DG and Golden Crest. . . . Latest U.S. classical group visiting mainland China is the Audubon String Quartet, resident at Virginia Polytechnic Institute. The group's three-week Peking stay included performing, coaching and studying contemporary Chinese scores and delivering gifts of sheet music, violin strings and mutes and recordings to their hosts. . . . Leonard Slatkin and the Saint Louis Symphony have wrapped up their seventh Telarc album: Debussy's "La Mer," "Prelude To The Afternoon Of A Faun" and "Dances Sacred And Profane." The Dallas Opera is expanding its season to 16 performances in 1982—instead of 12. General manager Plato Karayannis also announced future plans for a festival setting presentation of the entire Wagner "Ring." "Walkure" was offered in 1981 and "Rheingold" is part of the 1982 season.

ALAN PENCHANSKY

Classical

Included in the PBS hour-long telecasts are performances of all nine symphonies, various overtures, "Missa Solemnis" and String Quartet Op. 131. The programming promises to be one of 1982's biggest classical music video events.

"It's the same soundtrack as our records," DG's vice president Allison Ames explains. "We simply had our recording teams there to make our recordings as well as their soundtracks." The tapings, which took place between 1977 and 1979 resulted in DG's eight-record boxed complete symphonies set, released two years ago. Now the symphonies are appearing on single disks timed to the video presentation, says Ames, and a new Overtures LP, based on the series, is slated to appear in March.

In January, Symphonies Nos. 1-4 appeared, to be followed this month by Symphonies 6-9. The series-derived "Missa Solemnis" and String Quartet performances are already in Schwann, as is the popular Fifth Symphony—issued singly to coincide with last fall's video series showing on the new CBS cultural pay tv service. The Vienna Philharmonic is featured throughout, except in the choral mass, taped with Amsterdam's Concertgebouw Orchestra.

Ames says all new albums are stickered to call attention to the PBS tie-in, and there has been a special review copy mailing to tv critics. Ames said the fall cable presentation was not a discernable factor in album sales patterns, but the series PBS exposure will be much wider.



Billboard photo by E. Michael James

WFMT LIVE—The Chicago Brass Quintet settles into the new Studio A at WFMT-FM, Chicago, for a live broadcast performance. Full-length live concert broadcasts now originate from the facility every Tuesday night.

FOR 'FUN' OR 'CLASSY' EVENTS Ensemble Booking Set By Nashville Symphony

By EDWARD MORRIS

NASHVILLE—The Nashville Symphony Assn. has embarked on an elaborate booking campaign to secure for its musicians paying dates beyond those in the symphony's regular concert rehearsals and performances. The move grows out of a three-year contract the group signed with Local #257 of the American Federation of Musicians in September which guarantees a minimum number of paid "services" for the players.

Under the booking plan, the orchestra can be broken into several configurations of self-contained performing units, ranging from a 20- to 24-piece chamber orchestra to a harp duo. Other combinations up for booking include string, woodwind, brass, percussion/harp and piano quintets; string quartet; string, brass and piano trios; string duo; seven-piece German band; and five-piece dixieland band.

"We charge clients approximately the union scale," says Laurie Scott, a fellow in the American Symphony Orchestra League's management training program, who is overseeing the introductory phase of the campaign. "But we're paying the musicians at symphony contract scale—so we're not making full costs at this point."

Scott adds that the symphony estimates outside bookings will bring in \$73,000 of its \$1½ million budget for this year. To spread the word about the new play, the symphony has set

up a blue-ribbon marketing committee, comprised largely of members who are influential in Nashville's commercial music industry.

A promotional plan, created by the Eric Ericson & Assocs. advertising agency, has been built around the slogan, "The Nashville Symphony Is Breaking Up For You." The agency has designed a mailing piece and a press kit to be distributed to potential talent buyers. Copies of the kit will be given to the Nashville Chamber of Commerce for use with organizations scheduling conventions or other meetings in the city. The initial order calls for 5,000 mailing pieces and 1,000 press kits.

A local newspaper article about the program elicited more than 30 phone inquiries, Scott reports. So far, she says, small groups have been booked at a restaurant and a gourmet cookshop.

Depending on the size of the performing group and the amount of preparation it needs, prices for a two- to two-and-a-half-hour concert range from \$100 to \$300. The chamber orchestra lists at more than \$1,000.

Under the present union contract, the symphony's 24 principal players are guaranteed 200 services this year: 65 are pledged 120 services; and 80, 87 services. In the 1983-84 season, the numbers will rise to 200 services for 32 musicians: 127 for 65; and 94 for 80.



S-S-SPECIAL GUEST—Mel Tillis, center, joins Alfa's Corbin/Hanner Band on stage at the Palomino club in Los Angeles. That's Dave Hanner, left, and Bob Corbin, right.

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General News

New Companies

★ ★ ★
Song of Songs Music, ASCAP, formed by Barbara Riffe. The company is currently publishing a song-folio "A collection of Jazz" by Spain's Pedro Iturralde. Address: P.O. Box 219, Langhorne, Penn. 19047 (215) 757-4144.

★ ★ ★
Hit Maker Record Promotions formed by R.J. Hatcher. Address: 4767 Walford, Suite 8, Cleveland, Ohio 44128 (216) 831-3066.

★ ★ ★
Judi Barlowe Fields Management, formed by Judi Barlowe Fields, to represent comedian Harry Anderson, recording artist Bill Medley and actor Danny Wells. Address: 9777 Wilshire Blvd., Suite 606, Beverly Hills, Calif. 90212 (213) 274-9437.

★ ★ ★
Fantasy Stage Concepts formed by Jack Yoder, president, and George Arredondo, vice president, to provide such services as staging, staging covers, sound, lighting, catering, etc. The firm has worked with

Newton-John
TVer Features
Vidisk Tracks

LOS ANGELES—Olivia Newton-John's upcoming television special will give viewers a look at much of her new videodisk when it airs Feb. 8 over the ABC network.

Newton-John's second starring network special, "Let's Get Physical," is being directed by British music video specialist Brian Grant, who also helmed the production of the vocalist's optical videodisk version of her latest LP, "Physical."

Special will include some of the same video performances of the tracks on that album, as well as additional live footage and performances of several earlier Newton-John hits.

She's also set to host a special "Australian Tribute" segment on Monday's (25) "American Music Awards" over the same network, in which other Australian acts, including Rick Springfield, the Little River Band, Air Supply, Joe Dolce and the Bee Gees, appear.

MISCELLANEOUS

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★ ★ ★
POP Records, formed by Craig Bartock and Harlan Lansky, former members of the group Vision. The label's first project is Bartock and Lansky's own band 100 Proof Pop, being produced at Lansky's Western Audio studio. Address: 8050 Ronson Road, San Diego, Calif. 92111 (714) 292-9805.

★ ★ ★
Galleon Records formed by Clifford Lorenzo Richey Jr. First signings are Sam Hancox with first release "What Becomes Of The Brokenhearted" and Spectrum's "You Don't Seem To Understand."

The company is currently looking for distributors. Address: 3088 Laurel Drive, Riverside, Calif. 92509 (714) 684-2671.

★ ★ ★
J & B Records and Jim & Bill Enterprises, Inc., formed by Bill Haynes and James Pirtle. Darlene Austin. The four Guys and Tommy St. John have signed with the production firm. Address: 58 Music Square West, Nashville, Tenn. 37203. (615) 329-0288.

★ ★ ★
Real Music Records, formed by Virgil Ginyard, to handle recording and management of r&b, pop and rock artists. Address: 1422 Chestnut Street, Suite 712, Philadelphia, Penn. 19102 (215) 569-1007.



PIZZA TIME—Jim Monaghan, seated, music director of WNEW-FM, and Steve Greenberg, PolyGram, New York promotion manager, are being served pizza to commemorate the Waitresses' new album "Wasn't Tomorrow Wonderful" on ZE/Polydor Records. The label will soon release the single "I Know What Boys Like," previously available on an independent label.

THEATRE REVIEW

'Little Me' Is An Evening
Of 'Light-Hearted' Fluff

NEW YORK—A catchy Cy Coleman score, along with some often funny one-liners is among the highlights of "Little Me," a vintage Neil Simon effort now at the Eugene O'Neil Theatre.

The revival (the original was staged in 1962 with Sid Caesar in the lead role) is not without its problems, but the combination of the Coleman score, Simon's wit, and performances by James Coco, and Victor Garber combine to make it an entertaining evening of light-hearted fluff.

The story, based on the novel by Patrick Dennis, focuses on Belle Poitrine, a desperately poor small-town girl (she looks as though she was modeled after Daisy Mae in the Lil Abner comic strip) who sets out on an international search for "wealth, culture and social position," attributes she must acquire if she is to marry her wealthy, blue-blooded boyfriend.

The quest takes her from burlesque halls to palaces on both sides of the Atlantic. A narrative thread, delivered by Jessica James (who looks like a combination Mae West, Sophie Tucker and Phyllis Diller) is woven through the show to give it continuity.

Unfortunately, in spite of the Coleman score (with lyrics by Carolyn Leigh) which includes such standouts as "Real Live Girl," "I've Got Your Number," and "The Other Side Of The Tracks," and commendable performances by the cast, the show never really flies. It is long,

and uneven, and betrays more than a touch of self-indulgence.

What "Little Me" needs is better pacing. Many of the puns (some are easily reminiscent of the ill-fated "Oh! Brother!" of earlier this season) could be trimmed, and the overall production tightened to lend greater sparkle to the effort.

Still Peter Gennaro has choreographed some nifty dances, and Harold Wheeler's orchestrations along with Donald York's musical direction enhance Coleman's score, and provide despairing Broadway audiences with at least a pleasant diversion if not a hit.

RADCLIFFE JOE

RIAA Sponsors
3 Workshops

NEW YORK—A series of three regional traffic/transportation workshops will be held this year under RIAA sponsorship.

Held with the cooperation of NARM, the one-day workshops are viewed as a key element in the ongoing freight cost reduction and control program developed by the RIAA and RIAA/Video traffic committee.

The first workshop will be held April 13 in Edison, N.J., at the PolyGram Records distribution center; the second in June, in Terre Haute or Indianapolis, Ind.; and the third in the Los Angeles area in October. Fee is \$75 for association regular and associate members.

Thom Bell Is 'Having A Ball'

Says 'It's Time To Get Back To Old Stomping Grounds'

Continued from page 8

lipe Wynne and the group. But they're different artists with different strengths. Elton wasn't in it for the challenge. It was a creative step. MCA couldn't see it. They were afraid he would look bad. Soon after I delivered the mixes they shelved the project." Ultimately, the label re-

leased three tracks on an album called "The Thom Bell Sessions."

The incident reminds him of the Teddy Pendergrass-Loretta Lynn duet he was forced to scrap from the soundtrack to the film "The Fish That Saved Pittsburgh," which he scored in 1978. Contractual problems blocked its release, but Bell re-

calls that it was "a fantastic performance."

"The picture wasn't the greatest, but I had a ball recording it for two years. I explored a little of everything. I cut ragtime with Eubie Blake, country with Loretta, pop with Bell and James, rock and soul with the Four Tops and the Spinners, torch with Phyllis Hyman. A commercial disappointment, but no musical regrets."

Bell is extremely enthusiastic about his return to his native Philadelphia. He left the East Coast with his wife and children in 1975 for Tacoma, Wash., where he purchased a ranch. "My brain was tired. It was time to slow down," he reflects. "I wanted to bring the kids to the country. I wanted to raise them in a natural environment, with cows, horses and trees. Now it's time to get back to the old stomping grounds."

When he left he was at the top of his game, writing, orchestrating and producing for the Stylistics and the Spinners. His first hit was the Del-fonics' "La La Means I Love You" in 1968. Then he started working with the Stylistics as the producer of such tunes as "You Are Everything," "People Make The World Go Round," "I'm Stone In Love With You," and "You Make Me Feel Brand New." At the same time he was taking the Spinners, a group of Motown veterans with a new singer, Phillippe Wynne, to new commercial heights with sophisticated compositions like "I'll Be Around," "Could It Be I'm Falling In Love," "One Of A Kind (Love Affair)," "Mighty Love," "Then Came You" (with Dionne Warwick) and "Sadie."

Along with Kenny Gamble and Leon Huff, Bell had emerged as the decade's pre-eminent soul producer, a triple threat whose symphonic feel for candied strings, horns and woodwinds contrasted with Gamble and Huff's hypnotic, rhythmic sound.

"We used to play together in the Romeos," he recalls. "Kenny sang lead, Roland and Carl Chambers played guitar and drums, and Win Wilford was our bass player. People used to beg us to play. We never had to shop for a gig." Born to a mother of West Indian extraction who played organ and piano and a father who fiddled with the accordion and pedal steel guitar, Bell studied music at age six. As a teen he was part of the white Philly music scene, recording with Bobby Rydell, the Orlons and Fabian, among others. When he left the Romeos in 1965 to get married, he found a job at Cameo-Parkway Records—in the packing room. "But I was a white elephant. I was one of the few black cats in the city who could read music. Ma Bell made sure of that." Soon he was writing lead sheets for staff producer Dave Appell, "and then they found out I could play piano! Motown was popping and they needed a house band. Did I know anybody to play with? They wanted to know. It was comical. But they were good days. The cardinal rule was to never say 'never.' Even if you couldn't do what they asked, you gave it a try."

Today Bell lives in the Seattle suburb of Puyallup, where he writes in "a little back office" overlooking scrambling skunks, badgers and possums. "I really feed off of the environment. A little rain, some snow, it's wide-open country where people love people and people love nature. I'm looking forward to producing about three artists a year, and writing soundtracks, a Broadway show, an aria. I'm really having a ball."

New On The Charts



AMFM
"You Are The One"—50

Mike Hughes, Gerard Butler and Cleveland "Clebo" Battle were members of Vaughn Mason's Crew before branching out on their own and teaming with drummer Eric "Ice" Talley to form AMFM.

As members of Crew, the band had been associated with Dakar Records through Mason, who recorded for the label. However, when Mason left, the band stayed. They chose the name AMFM to reflect the diversity of their music which is written (mostly by Hughes and Butler), produced and arranged by the band.

An album containing this single, currently on Billboard's Hot Soul Singles chart, is completed for release after their second single is out. Titled "Head, Shoulder, Knees and Toes," the single is planned for release in late February or early March.

AMFM is staying on the road through March in support of the acceptance "You Are The One" has received in the eastern and southern regions. The tour includes dates in New York, Virginia, Atlanta, Memphis, and Florida.

Further information may be obtained through AMFM's manager, Tina Scott, P.O. Box 24265, Washington, D.C. 20024 (202) 484-0370; or through Rane Boone at Brunswick Recording Corp., 1995 Broadway, New York, N.Y. 10023 (212) 496-0700.

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Billboard

Survey For Week Ending 2/6/82

Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	13	RAISE ▲ Earth, Wind & Fire, ARC/Columbia TC 37548	39	39	29	COMPUTER WORLD Kraftwerk, Warner Bros. HS 3549
	2	16	SOMETHING SPECIAL ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)	40	40	4	SET MY LOVE IN MOTION Syretta, Tamlia TB-376M1 (Motown)
☆	4	12	SKYLINE Skeyy, Salsoul SA-8548 (RCA)	41	41	10	BLUE JEANS Chocolate Milk, RCA AFL1-3896
	4	21	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451	42	42	12	FACE TO FACE GQ, Arista AL 9547
	5	11	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. 2HW 3577	43	43	8	TAKE IT OFF Chic, Atlantic SD 19323
☆	6	13	THE POET Bobby Womack, Beverly Glen BG 10000	44	45	14	CAMOUFLAGE Rufus With Chaka Khan, MCA MCA 5270
★	7	12	NIGHT CRUISIN' Bar-Kays, Mercury SRM-1-4028 (Polygram)	★	50	18	LOVE IS THE PLACE Curtis Mayfield, Boardwalk NB1-33239
	8	19	IT'S TIME FOR LOVE ● Teddy Pendergrass, P.I.R. TZ 37491 (Epic)	46	47	18	SOLID GROUND Ronnie Laws, Liberty LO 51087
★	9	13	WHY DO FOOLS FALL IN LOVE ▲ Diana Ross, RCA AFL1-4153	47	44	15	GO FOR IT Shalamar, Solar BXL1-3984 (RCA)
★	11	10	I AM LOVE Peabo Bryson, Capitol ST-12179	48	45	15	INSIDE YOU The Isley Brothers, T.Neck FZ 37533 (Epic)
★	12	9	COME MORNING Grover Washington, Jr., Elektra 5E-562	49	52	23	TOUCH Gladys Knight & The Pips, Columbia FC 37086
☆	14	5	PRIVATE EYES ▲ Daryl Hall & John Oates, RCA AFL1-4028	50	48	16	BEWARE Barry White, Unlimited Gold FZ 37176 (Epic)
	13	12	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576	51	49	22	TONIGHT Four Tops, Casablanca NBLP 7258 (Polygram)
☆	24	2	LOVE IS WHERE YOU FIND IT The Whispers, Solar S-27 (Elektra)	★	NEW ENTRY		ECHOES OF AN ERA Various Artists, Elektra EI-60021
	15	24	THE TIME The Time, Warner Bros. BSK 3598	53	53	18	EVERY HOME SHOULD HAVE ONE Patti Austin, Qwest QWS 3591 (Warner Bros.)
★	16	14	CONTROVERSY ● Prince, Warner Bros. BSK 3601	★	NEW ENTRY		OBJECTS OF DESIRE Michael Franks, Warner Bros. BSK 3648
★	21	9	JAM THE BOX Bill Summers And Summers Heat, MCA MCA-5266	55	58	4	I'LL DO ANYTHING FOR YOU Denroy Morgan, Becket BKS 015
	18	20	SHOW TIME Slave, Cotillion 5224 (Atlantic)	56	56	19	FANCY DANCER One Way, MCA MCA 5247
	19	7	7 Con Funk Shun, Mercury SRM-1-4030 (Polygram)	57	57	7	NEW YORK CAKE Kano, Mirage WTG 19327 (Atlantic)
★	22	7	YOURS TRULY Tom Browne, Arista GRP 5507	★	NEW ENTRY		ANYONE CAN SEE Irene Cara, Network EI 60003 (Elektra)
★	26	7	YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra)	59	55	8	THAT'S WHAT TIME IT IS Johnny "Guitar" Watson, A&M SP 4880
	22	11	LIVE The Jacksons, Epic KE2-37545	60	54	9	CAN'T SHAKE THIS FEELING Spinners, Atlantic SD 19318
★	25	5	CENTRAL LINE Central Line, Mercury SRM-1-4033 (Polygram)	61	51	23	LOVE ALL THE HURT AWAY Aretha Franklin, Arista AL 9552
★	27	18	REFLECTIONS Gil Scott-Heron, Arista AL 9566	62	63	2	SATURDAY SATURDAY NIGHT Zoom, Polydor PD-16434 (Polygram)
☆	31	8	TOM TOM CLUB Tom Tom Club, Sire SRK 3628 (Warner Bros.)	63	64	2	JOSE FELICIANO Jose Feliciano, Motown M8-953M1
	26	17	THE MANY FACETS OF ROGER ● Roger, Warner Bros. BSK 3594	64	66	3	THE LADY AND HER MUSIC Lena Horne, Qwest 20W-3597 (Warner Bros.)
	27	18	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	65	65	3	THE SEQUENCE The Sequence, Sugar Hill SH 250
	28	28	GET AS MUCH LOVE AS YOU CAN The Jones Girls, P.I.R. FZ 37627 (Epic)	66	67	8	WEST STREET MOB West Street Mob, Sugar Hill SH263
☆	36	4	8TH WONDER Sugarhill Gang, Sugar Hill SH 249	67	69	2	WATCH OUT Brandi Wells, WMOT FW 37668
	30	32	LIVE IN NEW ORLEANS ● Maze Featuring Frankie Beverly, Capitol SKBK 12156	68	NEW ENTRY		PARTY IN ME Gene Dunlap, Capitol ST-12190
★	35	45	THE DUDE ● Quincy Jones, A&M SP 3721	69	NEW ENTRY		WHAT A WOMAN NEEDS Melba Moore, EMI-America ST-17048
	32	33	CRAZY FOR YOU Earl Klugh, Liberty LT-51113	70	70	20	THIS KIND OF LOVIN' The Whispers, Solar BXL1-3976 (RCA)
★	38	4	STAY Ray, Goodman & Brown, Polydor PD-1-6341 (Polygram)	71	59	9	JUST LIKE DREAMIN' Twennynine With White, Elektra 5E-551
	34	11	LOVE MAGIC LTD, A&M SP-4881	72	60	20	I LIKE YOUR STYLE Jermaine Jackson, Motown M8-952M1
	35	23	STREET SONGS ▲ Rick James, Gordy G8-1002M1 (Motown)	73	62	13	GWEN McRAE Gwen McRae, Atlantic SD 19308
	36	29	IN THE POCKET ● Commodores, Motown ME-955M1	74	74	9	TAKE ME TO YOUR HEAVEN Stevie Woods, Cotillion SD 5229 (Atlantic)
	37	32	KEEP ON MOVING STRAIGHT AHEAD Lakeside, Solar BXL1-3974 (RCA)	75	75	21	LOVE BYRD Donald Byrd And 125th St., N.Y.C., Elektra 5E-531
	38	37	ALL THE GREATEST HITS Diana Ross, Motown M13-960C2				

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★ 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).

REFURBISHMENT IS UNDERWAY

Rogers Buys Recording Studio

By JIM McCULLAUGH

LOS ANGELES—There's been little in the pop world superstar Kenny Rogers hasn't achieved during the past three years. Now add ownership and operation of a major recording studio complex.

Rogers recently acquired Concorde Recording Center here on Beverly Blvd. in Hollywood. Prior to that, industryites knew it as the ABC Recording Studios. The new name is Lion's Share Recording.

According to new studio manager Terry Williams, interestingly a member of Rogers' First Edition band years ago, the complex is undergoing a substantial equipment and cosmetic refurbishment. The end result will be three state-of-the-art audio recording studios, video and film post production capability and a video production complex.

The showcase studio—A—is already operational and has hosted such projects as a Fleetwood Mac string date.

The new electronics are a Neve 8180 console with NECAM computer automation, double Studer multitracks and a Studer 1/2-inch 2-track, and UREI time-aligned monitors. The new acoustic design of A was provided by Lakeside Associates.

Studio B and C have the existing API and Harrison consoles but Williams points out the equipment in those rooms will likely be upgraded at some future date. B will remain a smaller r&b-oriented room while C will be expanded for film scoring. A is now equipped for video post production, already hosting a Carole King project.

Rogers, no stranger to film or video, is serious about the video commitment, indicates Williams, as the adjacent property is being blueprinted to be a major facility for shooting, production and post production. The entire complex is also the home of some of Rogers' business companies.

While Rogers has done his last several projects at Lion's Share, including the Lionel Richie-produced single "Lady," the studio is not meant to be a private or even semi-private facility, Williams asserts.

"The studio will be artist-oriented," explains Williams, who helms a staff of 20. "We think we have a distinct edge in that the studio is owned and run by artists. Our philosophy is to serve the artist and give them the best equipment available.

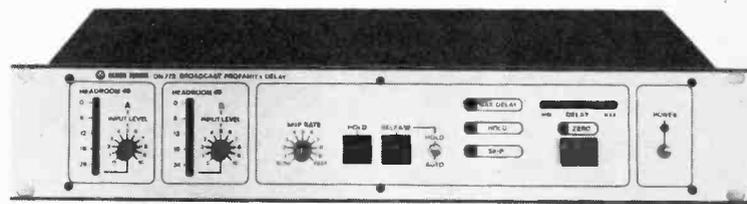
"There is really only a microscopic difference," he explains further, "between state-of-the-art equipment from one manufacturer as opposed to another. We think the difference is people. Our intent is to provide a comfortable, pleasant and emotional setting for the client. It's still basically a service business."

Digital equipment is also being scrutinized and may be added in the near future, Williams adds.



GUITAR MEN—Kenny Rogers, right, surveys a session at his newly acquired Lion's Share Recording Studios in Los Angeles. Shown, left to right, are James Burton, Freddy Tackett, Kin Vassy and Rogers

New Products



NO PROFANITY—The Klark-Teknik DN772 stereo delay was designed as an obscenity filter for broadcast stations during live formats. It provides a delay time of 7.15 seconds. Both audio channels track each other exactly in all modes of operation by using a single control system. Delivery begins in February.



PRIME TIME—Lexicon's user-programmable audio processor with memory is called the Model 97 Super Prime Time. It stores eight factory-preset programs and 32 user-created programs and allows convenient off-loading of user programs to ordinary audio cassettes. The eight built-in effects include chorusing, short and long echo and resonant flanging. Dynamic Recirculation control makes it possible to achieve long delay time feedback effects. The company is located in Waltham, Mass.

SEMINARS, WORKSHOPS SET

AES Meeting Spotlights New Digital Technology

LOS ANGELES—What amounts to the industry's first major conference on the new digital recording technology has been set for June 4-6 at the Rye Town Hilton, Rye, N.Y.

Sponsor of the event is the Audio Engineering Society, which had ap-

pointed a "blue ribbon committee" headed by Dr. Barry Blesser to develop such a conference. Recently the AES had decided to hold only one professional audio trade expo a year instead of its customary two conventions (May in Los Angeles and November in New York). The next AES is set for the late October/early November period at the Disneyland Hotel, Anaheim, Calif.

"The New World Of Digital Audio," as the premiere AES conference has been designated, will explore the following areas in intensive seminar/workshop fashion:

- An overview of the present state-of-the-art.
- The digital console.
- High Density Magnetic Recording.
- High Density Optical Recording.
- Digital Data Protection.
- Digital Data Preservation.
- Error Correction.
- Encoding and Transcoding.
- Digital Music.

Thus far scheduled speakers include Dr. Elwyn Berlekamp, Dr. Barry Blesser, Prof. John Chowning, Dr. James Lemke, Dr. Max Mathews, Dr. Larry Rabiner, Dr. Thomas Stockham and Dr. Andrew Viterbi.

Participation is also expected from Japanese and European audio experts.

Digital technical products will be exhibited on a limited basis as an adjunct to the presentation of scientific papers. Attendance at the conference will be limited. A fee will be announced at a later date.

An AES spokesman indicates the Rye site, with 60 acre wooded surroundings, was chosen as a counterpoint atmosphere to the information intensive program scheduled.

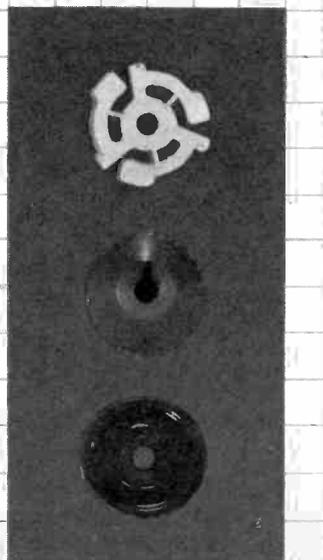
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Sound Business

Audio-Technica Pro Sound Build-Up Spawns New Mixers

CHICAGO—Audio-Technica is introducing two new professional sound mixing consoles at this month's NAMM trade show in Anaheim, Calif. The moderately priced consoles are the first such products from A-T which is into a professional audio product line build-up.

The ATC820 eight-channel stereo console (\$1,495 list) and the ATC1220 twelve-channel stereo model (\$1,995) are designed to be equally at home in mixing down live performances and for recording studio work, says the manufacturer. Key features of both consoles, according to A-T, are phantom-power availability through all microphone channels and individual channel high-, mid- and low-frequency equalization. Also, program outputs are equipped with a dual-channel graphic equalizer and there is a mono graphic equalizer for the monitor output.

A line of professional microphones also is offered by the Stow, Ohio firm. Says A-T's Charlie Winkler, "We needed a mixing console that would make our microphones perform the way they were intended to, and we were unable to find any moderately priced models which offered all the features we felt were important to our own pro-sound dealers and their customers."

Winkler, who heads up A-T's expanding pro audio thrust, has been given the title of national sales manager, professional products; formerly, Winkler was marketing manager, microphones.

Other features of the new consoles include transformer-balanced inputs and outputs that reduce the possibility of extraneous noise pick-up, filters to eliminate p-popping, a talkback system allowing the board operator to provide directions or musical fill-in through the stage monitor, accurate easily read peak level meters, line as well as microphone inputs, direct inputs, effects

and monitor buses, built-in head-phone amplification, and stacking inputs.

A-T's primary product thrust has been in consumer audio, including

phono cartridges, tone-arms, head phones, record care accessories, audio connectors and audiophile recordings.

At the recent Las Vegas CES, A-T

consumer product introductions included three new high conductivity interconnect cables for video components and a unique vacuum-operated stabilizing device for holding

phono disks firmly against the turntable platter during playback, thus combating warpage and eliminating record resonances.

ALAN PENCHANSKY

Same Porta. More Studio.

When we introduced the original TASCAM®144 Portastudio® two years ago, it created a sensation.

But were we satisfied?

Apparently not. Because we're introducing a brand new Portastudio. The TASCAM 244. Just as portable. Only it's even more studio.

The new Portastudio can record on all four tracks

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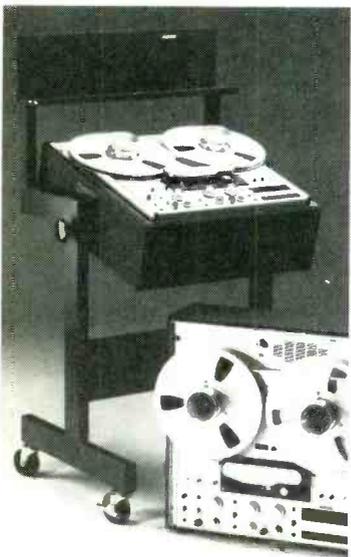
Advanced 2-band parametric type sweep equalizers on each input give more flexible tone

control. And we now offer an optional remote foot switch for punching in and out.

So if you've been turned on by the Portastudio concept of a full-function multi-track cassette recording system, wait till you see how far the idea's gone now.

But then, with a name like "Portastudio," it could hardly be expected to stand still.

COPYRIGHT 1982, TEAC CORPORATION OF AMERICA, 7733 TELEGRAPH ROAD, MONTEBELLO, CA 90640 *dbx* IS THE REGISTERED TRADEMARK OF dbx, INC., NEWTON, MA.



INSTANT MOBILITY—Studer Revox has a wheeled console, a rugged transportation case and a monitor panel for use with its Revox PR99 compact professional recorder. The monitor, which may be fitted at the top of the cabinet console housing, includes amp card, six-inch oval speaker, volume control and track selector switch. Professional user net for the console is \$330, the utility shelf, \$65, the transportation case \$225 and the monitor panel \$130. The PR99 is \$2,095.

Synopsis Moves

LOS ANGELES—Synopsis, a videotape production and design facility here, has moved. New location is 8214 Sunset Blvd. in Hollywood.



The New Tascam 244 Portastudio.

Sound Business

Studio Track

• *Continued from page 33*

with **Felton Pilate** and **Michael Cooper** producing, **Wayne Lewis** engineering and **Maureen Dronney** assisting.

Pleasure, a Portland-based r&b group, recently completed basic tracks and overdubs at San Francisco's **Different Fur Recording** for RCA Records. **Robert Wright** is co-producing with **Nathaniel Phillips** of the group. **Michael Brauer** serves as engineer with assistance from **Howard Johnston** and **Don Mack**. Additional "furry" projects include **Pat Gleeson** scoring the soundtrack for the film "Plague Dogs" for release by Avco Embassy. **Stacy Baird** is engineering with assistance from Johnston.

In San Rafael, **Tres Virgos Studio** has been busy with **David Rankin's** band **Lightning** and

the group **Tease**. The **Edge** is laying down tracks engineered by **Tom Fly**. **Roky Erickson** is at work on an album engineered by **Ed Bannon**, and **Robin Yeager** is engineering a **Terry Haggerty** album.

★ ★ ★

Dr. Hook is completing tracks for a new LP at **Trilad Recording Studios**, Ft. Lauderdale, Fla. **Ron Haffkine** is producing, **Jim Cotton** engineering and **Vincent Oliveri** assisting.

Island recording artist **Grace Jones** is at the label's **Compass Point Studios** in Nassau, the Bahamas. Back-up band includes **Sly Dunbar** on drums, **Robbie Shakespeare** on bass, **Barry Reynolds** and **Michael Chung** on guitar, **Wally Badarou** on keyboards and **Sticky Thompson** on percussion. **Chris Blackwell** and **Alex Sadkin** are

producers. **Black Uhuru** is at work on a new album with **Dunbar** and **Shakespeare** producing.

★ ★ ★

At Detroit's **Tantus Studio**, recent activity includes **Van Hunter** remixing old vintage tapes featuring **Don Davis**, **Mike Theodore** and **Dennis Coffee**. **Jam-Pack Productions** is at work on a new single entitled "You Can Count On Me" featuring vocalist **Joe Anderson**. Co-producers are **Al Woods**, **Tanis Tramontin** and **Michael Talley**. Engineer: **David Schreiner**.

Jimmy Ruffin is producing his own new album at **RMJ Recording Studio** in Detroit. **Steve Lucas** is laying down tracks for an album on **Airison Records**, and **Scott Stern** is cutting material for the **Cherie-Atlantic** label. Sessions are being engineered by **Rick Kerr**.

At **Studio A Recording**, Dearborn Heights, Mich., **Troy Prentice** is at work on a single, as are **Ray Wimbley** and **Kelly/Southwell**. Engineering is **Eric Morgeson**.

In Kansas City, Missouri, premiere singles in the works for **Intrepid Records**, a local label, include **William Strother** and **Strother Strategy** with producer **Ronald Gillum**; **Bonnie Flakes** with producer **Jill Jones** and self-produced **Urail Williams**. All are being engineered by **Chris Bauer** at **Sound Recorders**.

★ ★ ★

Island Records' **Compass Point Studios** in Nassau, Bahamas, is where **Robert Palmer** is producing **Moon Martin's** album for **Capitol**. **Barry Reynolds'** own album is in the mixing

stage, with **Alex Sadkin** producing. Backing **Reynolds**, who has worked with **Marianne Faithfull** and **Grace Jones**, are the **Compass Point All Stars** featuring **Sly Dunbar** and **Robbie Shakespeare**. **Roxy Music** is recording a new album for **E.G. Records/Warner Bros**. **Steven Stanley**, co-producer of **Tom Tom Club** and engineer for **Black Uhuru's** LP, is producing his own album.

★ ★ ★

Ohio activity: Work was recently completed at **Kingsmill Recording Studio** of Columbus on two singles to be released on **Doubletree Records**. "Take Me Right Now" by the **Stage Corporation** was produced by **Mark Spangler** and **Jack Marchbanks** for **Falcon Productions**. "Cry A Little Harder" by **Tom Shumate** was also produced by **Spangler**, who engineered both tracks.

And at the **Recording Connection**, Beachwood, Ohio, the **Dazz Band** recently finished their third album with producer **Reggie Andrews** of **Motown** and engineer **Dale Peters**. **The Reverend and His Musical Men** from **Grace Cathedral** were in to record some songs for their second album with engineer **Arnie Rosenberg**.

Compose yourself

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VOCAL AID—Cerwin-Vega's model V-23 column/vocal monitor is a three-way system using a 12-inch woofer, 8-inch cone midrange and a dome-compression driver/horn combination. Suggested list: \$325.

Trident Open Again

LONDON—The Trident recording studio complex here, closed down for three months after its financial problems had led to the official receiver moving in, is now open for business again.

The studio has been bought up by **Metropolis Ltd.**, worldwide publishers for **Soft Cell** and **Visage**. Heading up the new operation is **Stephen Short**.

Manor Complex Installing New Master Studio System

LONDON—The Manor Studio complex, owned by Virgin chief Richard Branson, is installing a Solid State Logic 4000 E series master studio system as center-piece of a control room redesign project.

Since the studio opened in 1975, artists such as Queen, Van Morrison and Mike Oldfield have visited the tiny Oxfordshire village of Shipton-on-Cherwell, some 100 miles out of London. Now Tom Hidley, responsible for the original acoustic design, is handling the technical update.

Branson says, "We bought the first U.K.-based SSL B series for the Townhouse 2 studios in 1978 and it's

come up with a load of hits."

The new 40-input console provides the usual SSL signal processing flexibility of a limiter/compressor/noisegate/expander on each channel, but also is fitted with SSL's primary studio computer.

This gives listings of all title, track, cue and mix information on a television screen, also giving storage and repeat frame accurate drop-in, drop-out times, so the engineer can create as many mixes for each title as he wants.



WIDE RANGE—Sony's new entry in the consumer audio cassette market is its UCX-S high-bias tape, claimed to have higher retentivity for wider dynamic range and better sensitivity.

SMALLER BUDGET WORK M&I Finds Its Niche

NEW YORK—M&I Recording has carved out a place for itself in this competitive market, and timing, as they say, had nothing to do with it.

"We came into the music industry just as the gravy period ended," says Steve Hasday, general manager. M&I Recording, founded in 1978, therefore found its niche as a studio specializing in working on smaller budgets, not tied to any specific kind of music.

The 16-track house is now go-

ing 24-track, with the acquisition of an Otari MTR-90. "Our room was originally wired for 24-track, because we knew we'd have the capability some day. So we don't have to rip down any walls. Also, everything we've bought since we opened has been with 24-track in mind—all our outboard equipment."

The "M" in M&I is Mitch Yuspeh; "I" is his brother Ira. Both are co-owners. The studio originally was formed because the Yuspeh brothers were musicians who needed a place to record.

Austrian Technicians Develop New Computer

VIENNA—The trend towards electronic and computerized music has been taken a few stages further here by the experiments of Austrian technicians Hubert Bognermayr and Harald Zuschrader.

The two have developed a music computer to be used in recording studios. The machine, originally from Australia, was presented at the Ars Electronica in Linz here some three years ago.

Says Bognermayr, "Commercial music is demanding more and more scope from computerized music. Already some composers use a percussion computer. We've gone much further. With our equipment, it is possible to produce virtually any instrumental sound a composer requires." The machine can be used in studios to simulate different effects, and would also be useful for composers.

But the duo denies that it renders musicians "virtually useless." Says Bognermayr, "If you require a saxophone solo, for example, that would be impossible with our computer. But we can imitate certain rhythmical backings alongside original sounds."

"What we're offering is revolutionary in the studio music world, and we're claiming that we're a full year or so ahead of general international developments."

An official verdict from the Austrian music business comes from Helmut Steinmetz, general manager of the Austro-Mechana mechanical copyright society. He believes "This new computer gives a composer the chance to reproduce his musical requirements at a much lower cost. He can come up with a ready-made demonstration recording without being involved in paying musicians or renting a studio."

Beginning as a Nashville session musician with a burning desire to be a producer, Larry Butler watched and listened. His first break came when he got a producer job with Capital Records in Nashville. The first record he ever cut, with Jean Shepard, was a hit. Since then he has cut over 50 gold and platinum records as producer for CBS, Johnny Cash Productions, Tree International, United Artists and now as an independent. His recent relationship with a man named Kenny Rogers, has produced hits like Lucille, She Believes In Me and The Gambler. Larry won the Grammy Award as producer of the year in 1980.

ON DEVELOPING A STYLE

"When I started producing, I was producing like everybody in town. I started to produce a record like Billy Sherrill would do it or like Owen Bradley would do it or whatever. And then one day I listened to a lot of records I had done and I thought now wait a minute. If somebody wants a record that sounds like a Billy Sherrill record they can go get the real thing. So I started producing the way I wanted to produce. It was a great lesson for me. It was a big turning point in my career. I think that nobody is really going to sell or really succeed until they reach that point where they're putting themselves into it, instead of making a copy of someone else's work."

ON REACHING THE LISTENER

"I'm a believer in the simplicity of a song. I believe in laying something in somebody's lap they don't have to search for mentally. I've said this before, if a guy's driving home from work he's got a million things on his mind. He's got to spank the kids when he gets there. He's got a flat tire on the way home. And through all of this there's a song. He's got his radio turned down kind of low and a song cuts through all of that and he finds himself humming along with it. When that happens you've hit one in the upper decks."

ON KENNY ROGERS

"Kenny is such a universal name, such a big name. I try not to let any prejudice enter into comments about Kenny because we've been so close, but I guess he has to be the strongest single male artist in the United States. I can't think of anybody that's reaching the mass of people that he's reaching and I think it's unfair that people say he's the new Elvis. Well, there's never going to be another Elvis. There's Elvis Presley. That's it. Forever. But as far as sales, you might compare them."

ON KNOWING WHEN TO STOP

"I think the most common mistake for an engineer and producer to make is maybe not really realizing the take when they've gotten it. Sometimes going too far because they're looking for that emotion or magic. Sometimes you can have it and not realize it. Sometimes you can have maybe one guitar part that bothers you, so you go ahead and do another take. Well, you have gone by the one that had the feeling, the one that had the emotion."

ON TAPE

"I use the philosophy and theory of surrounding myself with people who know what the hell they're doing and letting them do it. I let the engineer do his job."

The only things I've heard them say about 3M is it's dependable, you can trust it, you don't have to worry about it. When you're spending money and you get good service you're not going anywhere else. You're going to stay there with whoever it is.

I just know 3M has always been very, very open for ideas and suggestions. It's just like "money making music." Three M's. That's the way I think of the tape, because it works and it sounds great."

**SCOTCH 250
WHEN YOU LISTEN FOR A LIVING.**

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"Scotch" is a registered trademark of 3M
3M hears you...
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THREE EMERALDS—A three-pack of 60-minute tapes from Irish Brand Cassettes of Plainview, N.Y., called the Emerald series, lists for \$1.99. A 90-minute format tape from the company is soon to follow.

Video

Vid Suppliers Build Own Original Programs

• Continued from page 1

Music programming will also be available in the VHD format by such artists as Paul McCartney, Peter Allen, Lisa Minnelli and so on. "Music is not interactive," Foster points out, "but it is programmed by chapter so you can repeat various selections."

But just because most original VHD programs are interactive doesn't mean they won't turn up in non-interactive outlets. In most cases, two versions of a program are developed, one straight linear for

cable or syndicated television. "I don't know if this will continue; it depends on where the money is," says Foster.

MCA is also heavily involved in production of original programming. Besides MCA Videodisc, there is MCA-Thorn EMI Programs International. MCA is also a partner in Optical Programming Associates and will produce six or seven interactive programs for that group this year, according to MCA Videodisc president Jim Fiedler.

Titles due in the first half of the

year are "Fun And Games," "How To Belly Dance" and "Wine Appreciation." For the second half there's "The Amazing Maze Game," the first interactive game disk; "Adult Party Games," an R-rated disk; and "Total Relaxation."

Budgets on these titles run from \$50,000 to \$250,000. For the joint venture with Thorn EMI, however, budgets can run into the millions. These titles will be more entertainment-oriented than interactive and will also be released to cable tv.

In fact, cable plays a large part in

the plans of all programming developers. The home video sale and rental market is presently too small to offer a return on production expenses that would make original programming worthwhile, so even programming with great appeal ends up on cable, where it can be taped by viewers.

However, David Bean, president of Pacific Arts, says exposure on cable can work to the advantage of the original programming developer. Michael Nesmith's "Elephant Parts," a Pacific Arts production,

was shown selectively on cable tv, then withdrawn, and Bean believes cable can serve as a strong promotional vehicle. Since "Elephant Parts" did not appear repeatedly on cable, viewers who wished to see it had no choice but to purchase it themselves.

Pacific Arts is at work on a follow-up to "Elephant Parts" and has also completed a full-length feature film for theatrical and home video release: "The Adventures Of Lyle Swan." Bean adds that the company is deep in negotiations for acquisition of outside projects and plans to develop programming with outside producers in addition to using its own in-house producers.

Another firm deeply involved in original productions is VidAmerica, which has established a division called VCA Productions. VCA has yet to announce titles, but is working on about six programs in the how-to genre.

"We see original programming becoming an integral part of our business," says Joe Gunsberg, vice president and general manager of VidAmerica, "because of the way we're set up." VidAmerica owns Teletronics, a major New York video studio, and has a full technical staff.

VidAmerica, too, will sell its programming to cable and pay television. "As there is a significant increase in VCR penetration in the mass consumer market, the demand for 'video publishing' will dramatically increase as well. The major motion pictures will always be here, but what's happened in books as far as how-to and self-help product will also occur in video. After all, we're a visual society.

"I do see lots of things besides how-to's as the market grows," Gunsberg continues.

MGM/CBS is at work on "plenty of original programming," says Jim Mervis, vice president of programming. The company has completed numerous projects that have appeared on cable and pay tv and on videocassettes and disks.

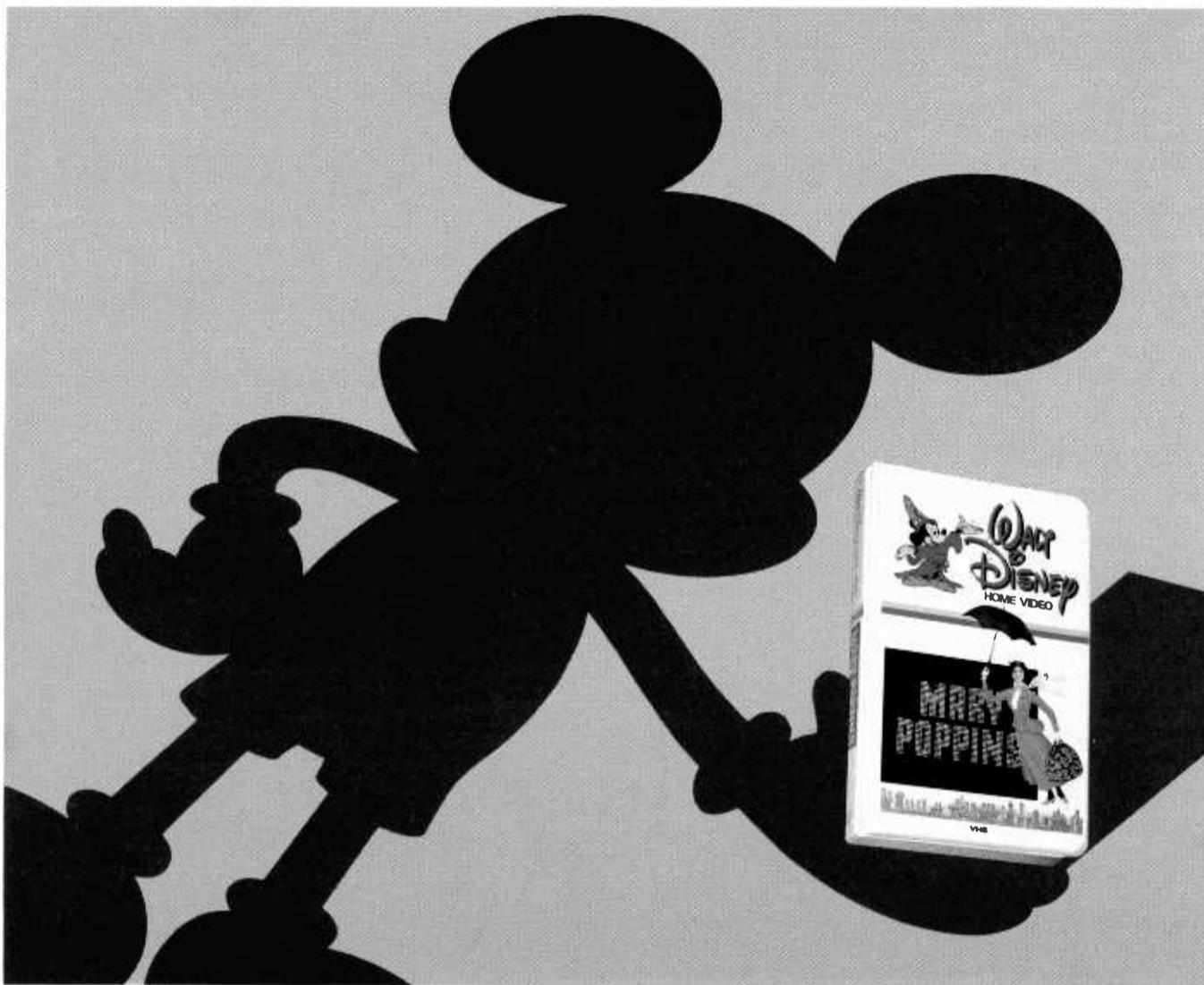
Music plays a large part in MGM/CBS productions; the Charlie Daniels Band, "Piaf," and so on. "We'll be doing additional music video programs," says Marvis, "which for the most part will be intended for cable as well."

For the most part, he says, cable shows straight concert footage, while home video gives producers a chance to be more interpretive with music.

MGM/CBS will release at least 20 original programs this year. Mervis says, "There's an obvious need for programming beyond feature films because, once catalogs have all been released, new releases will be no more frequent than they are in the theatres. There simply won't be enough programming available without original works."

20th Century-Fox Video will release how-to programming, sports and, eventually, music and original full-length films. "We like to keep our exclusivity," says Seymour Horowitz, vice president of programming, "because as soon as anything is on the air, it's copied."

There will be 12 20th Century-Fox Video productions out this year. "It's not a large number because the field is still new and the market is not large. We have to market our programming throughout the world as well as in the U.S., which means we're not yet able to concentrate on special interest," says Horowitz.



The Only Brand Name In The Industry

Think about the Walt Disney Home Video movies and cartoons you sell and rent in your video store.

They're different from the rest of the titles you sell and rent. Because Walt Disney Home Video is the only brand name in our business.

When it comes to the other videocassettes, you don't usually think of the studio that produced them.

But it's different with Disney. That name comes shining through loud and clear every time.

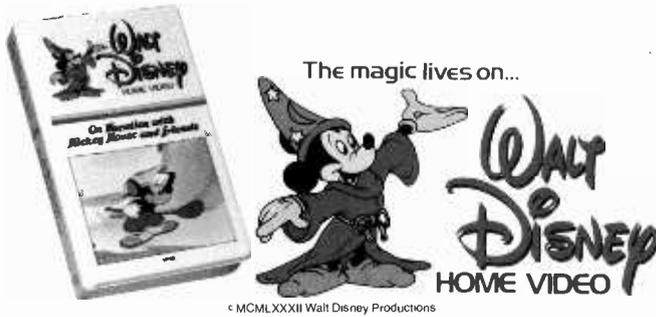
Your customers react the same way. Most of them have had a lifelong personal relationship with Disney—through movies, through Disneyland and Walt Disney World, through music or through their favorite Disney TV program. They are buying more than a particular title when they buy Disney. They are buying a name.

The industry's only brand name.

So, if you haven't done it already, we ask you to rethink Disney in your video store. Walt Disney titles are not flash-in-the-pan, here-today-gone-tomorrow

videocassettes. They are steady, constant sellers with the kind of endurance that will make them as delightful for the next generation as they are today.

Keep the entire Walt Disney Home Video line of cassettes out there, in front of your customers every day. And keep them in stock. You owe it to yourself. You owe it to your customers. And you owe it to your bottom line.



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Walt Disney Home Video distributed by Walt Disney Telecommunications and Non-Theatrical Co., Burbank, CA

Billboard®

Survey For Week Ending 2/6/82

Videocassette Top 25 Rentals

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

This Week	Last Position	Weeks on Chart	TITLE	Copyright owner, Distributor, Catalog Number
1	-	1	AN AMERICAN WEREWOLF IN LONDON	MCA 77004
2	-	1	APOCALYPSE NOW	Paramount Pictures, Paramount Home Video 2306
3	-	1	PATERNITY	Paramount Pictures, Paramount Home Video 1401
4	-	1	MOMMIE DEAREST	Paramount Pictures, Paramount Home Video 1263
5	-	1	CLASH OF THE TITANS	MGM/CBS 700074
6	-	1	STIR CRAZY	Columbia Pictures 10248E
7	-	1	FOUR SEASONS	MCA 77003
8	-	1	EXCALIBUR	Warner Bros. Inc., Warner Home Video 72018
9	-	1	SUPERMAN II	Warner Bros. Inc., Warner Home Video 61120
10	-	1	ROLLERBALL	20th Century Fox Video 4559
11	-	1	ATLANTIC CITY	Paramount Pictures, Paramount Home Video 1460
12	-	1	THIEF	20th Century Fox Video 4550
13	-	1	MANIAC	Media Home Entertainment 155
14	-	1	USED CARS	Columbia Pictures 10557
15	-	1	BLUE LAGOON	Columbia Pictures 100252
16	-	1	NIGHTHAWKS	Universal City Studios, Inc., MCA Dist. Corp. 71000
17	-	1	MEATBALLS	Paramount Pictures, Paramount Home Video 1324
18	-	0	PHYSICAL	Columbia Pictures 9880
19	-	1	FRIDAY THE 13TH II	Paramount Pictures, Paramount Home Video 1457
20	-	1	BUSTIN' LOOSE	Universal City Studios Inc., MCA Dist. Corp. 77002
21	-	1	OUTLAND	Warner Bros. Inc., Warner Home Video 70002
22	-	1	GLORIA	Columbia Pictures 4560
23	-	1	KRAMER VS. KRAMER	Columbia Pictures 10355
24	-	1	AIRPLANE	Paramount Pictures, Paramount Home Video 1305
25	-	1	GODFATHER	Paramount Pictures, Paramount Home Video 8049

Japanese Book Store Moves Into Home Video

TOKYO—Sanseido Book Store, one of the biggest in Japan, began selling prerecorded video software last month at its main store in Kanda, Tokyo. The sales corner is next to the Video City, the videocassette viewing corner opened on Oct. 1 in the store.

Sanseido decided to start selling video software because the viewing corner has proved very popular and customers have been asking where they can buy videocassettes.

It is the first among the major book stores to begin selling video software, but it is expected that others will follow because the sale of books and other publications has not been good recently.

Videocassettes that Sanseido is selling include music, movies (including adult-only), education,

sports, cultural and business cassettes. In stock are 1,500 titles, and there are about 900 other titles listed in a catalog which customers can order.

Sanseido is buying the videocassettes from Nippon Shuppan Hanbai, a major wholesaler of publications, and Nippon Pony, a subsidiary of Pony (video software maker) for selling software.

For the time being, it is looking to move between \$30,000-45,000 worth of product monthly.

The Video City established on the fourth floor of the main store in Manda, Tokyo, by the Japan Video Assn. on Oct. 1 proved very popular, and many customers said they wanted to buy videocassettes. In order to fill the customers' needs, Sanseido decided to start selling video software.

Journey Clicks With Videofilm

90-Second Production Used To Close Concerts

By JACK McDONOUGH

SAN FRANCISCO—The fall of 1981 Journey tour, which concluded in Hawaii Dec. 22, featured, from Nov. 6 on, a 90-second, concert-closing video piece that spotted live footage and freeze frames of the five Journey players as well as management personnel credits set against the well-known Journey logo and album graphics, which have boasted a symbolic consistency ever since 1978's "Infinity" LP.

Jim Welch, who created the film (and who oversees the in-house creation of all Journey graphics for Nightmare Productions) says that while other acts like Styx have used film in their concert productions, he believes Journey is the first band to use a film "to serve as a closing transition between the final encore and the lights. It's a definite buffer zone, like you get in a theater at the end of a movie. It signals to the fans that the show is over without hitting them in the face right away with the lights, and it gives them a chance to come down a little bit before they leave the hall."

Welch says the film originated many months ago after he had finished the idea for the cover design for what became Journey's first number one album, "Escape" (with the actual artwork executed by Stanley Mouse) and then discussed with Journey manager Herbie Herbert the possibility of incorporating the artwork into television ads for the album.

"I have an affinity," says Welch, "for organic/technical combinations—organo/techno, I call it. Everything we've done from the beginning has used spheres—earth shapes, crystal balls—set off with the mobius strip or wings or scarabs. The concept for the live al-

bum, 'Captured,' was to have the band trapped inside a crystal ball. 'Escape' was a natural followup to 'Captured.' We wanted to portray the force breaking out of the sphere, symbolizing the band breaking free. So the center of the crystal ball on 'Escape' is a plasma ball, like a star being born. It's an escape from the heat of a supernova that will destroy the crystal ball. This was so that we can now move on in the next LP to another art symbol.

"So when we got that I talked to Herbie about a tv ad, because I've always been after him to do some animation that would work on tv. That way you sell more albums to people who wouldn't get exposed any other way. I knew from being in the ad business with Record Factory that it was effective—that you'd get 20% more traffic with a tv buy during a sale than you would with just radio and print.

"So we sold CBS on a budget for animation, but I was concerned about control because I wanted to be sure the integrity of our visualization would remain intact.

"I did a storyboard, taking all the elements I'd been playing with, and ended up with a board for a 30 to 60-second ad. Then CBS hired Wayne Kimbell, who had worked on 'Heavy Metal,' to rework it. I thought what they came up with violated the original to the point where it screwed it up. They left out a lot of things and mixed everything up to where it didn't make sense. But they ended up doing what they wanted anyway, and their 30-second tv spots ran nationwide last August.

"But my philosophy all along had been that if we did a tv ad we should do a board that would hold up on its own as an editorial piece.

So I went back and did a new storyboard and reworked the film and chopped and edited to get it into a flow that worked.

"Then I took live footage shot in Japan by Aki Morishita from CBS/Sony and took excerpts of each player and created freeze frames. Then I hired Ed Pacio and Paul Becker, of Media Axis and Becker Video in New York. I sent the new storyboard and the odds-and-ends 35 m.m. and one-inch video to them. They transferred the one-inch to film, edited the film together and then made prints.

"When I first showed it to the band a few of the guys were skeptical, but we agreed to try it out for the first time at the Houston Summit Nov. 5. The people went nuts about it and we've been using it ever since."

In Houston the piece was shown on video screens at either end of the hall, but afterward Welch went with rear-screen projection on a 30x30 screen that rolls down in front of the stage after the final encore. "The rear projection keeps your attention where it should be, on the stage."

A 35 m.m. projector is kept on a forklift during the show, and is raised up only near show's end when another graphic piece (a blueprint sketch of a little scarab-like spaceship, that was in fact used as the cover for the CBS "Escape" two-song sampler) rolls down at stage rear.

"When the band comes on for the final encore, the forklift is already up," notes Welch, "but there's enough smoke and fireworks and slight-of-hand that no one even notices it until the light hits the screen."

FEBRUARY 6, 1982, BILLBOARD

New Copyright Law May Slow Danish Pirates

COPENHAGEN—A new copyright law under preparation in Denmark should halt the growth of video piracy in a territory where 25% of all videotapes are pirated.

Johan Schuster, secretary of the local IFPI branch's video wing, says: "Nobody knows how much money is involved but distribution level turnover is at least \$7 million and we estimate piracy to be worth around \$1.5 million of that.

"At the moment the video business is a jungle. We have 35 cases on our books, some big, some small, but the lack of hard evidence is causing problems for our members: to catch the big pirates we must have the help of the police."

Fisher/Braun Launch

NEW YORK — Fisher/Braun Communications, a video and film production company based here, is using the MIDEM convention in Cannes to announce the formal launching of its Music-Video division.

Company president Craig Brain, a former album cover and graphic designer, teamed up with television producer Albert Fisher in June 1981. Fisher/Braun concentrates its efforts not only on music video but on programming for syndication and cable television and corporate video.

WEA Int'l Video Meeting Spotlights Rental Policies

AMSTERDAM — WEA International's first in-house video conference (Billboard, Jan. 16) drew a total 45 representatives from 32 countries here Jan. 14-15.

Nesuhi Ertegun, president of WEA International, headed the conference at the Marriott Hotel here and also present were Mort Fink, president, Warner Home Video, and Lee Mendell, vice president, WEA-Video.

According to Mendell, the main aim of the meeting was to acquaint new affiliates of WEA International with the corporate video operation and to discuss the worldwide implementation of rental policies, along with the expansion and exploration of new markets.

But, he said afterwards, anti-piracy and anti-counterfeiting measures were also discussed. And there was an overall review of product available as well as matters affecting manufacturing, advertising, marketing and merchandising of video material.

Special attention was paid to the United Artists video catalog, acquired by WEA International in December, last year, and set for a major launch during the first quarter of 1982.

Nesuhi Ertegun announced four major appointments at the meeting. Warren Lieberfarb was named exec-

utive director of WEA-Video for the east coast of the U.S., and will be strongly involved in handling the U.A. material. And Daniel Gruenberg, David Jones and David Young were appointed, respectively, regional managers of WEA-Video for Europe, Central and South America and Asia/Pacific.

Mendell said that a similar in-house global get-together would be arranged before the end of the year, though the timing and siting have not yet been decided. Furthermore, he added, there will be three or four regional video conferences in Europe during 1982. It is likely that similar meetings will take place in other WEA International regions worldwide.

Pay TV Seminar At UCLA Feb. 6

LOS ANGELES—UCLA Extension presents a one-day program on "Pay TV: Challenges And Opportunities For The Creative Community" on Feb. 6.

Guest speakers from the entertainment industry will discuss such subjects as creative freedoms, new markets, special needs of pay television and what increased competition means for program suppliers.

Music Monitor

By CARY DARLING

NOW SHOWING: Van Halen is part of a "mini-featurette" as the foursome has just completed a video for its new single "Pretty Woman." Though the song runs near three minutes, the video—which includes extra instrumental music by the band—runs five minutes. The video is being tagged a soap opera with "several extras, little people and stuntmen." Shot at the Newhall Ranch and Indian Dunes in Lancaster, Calif., it was produced by Van Halen with Robert Lombard Productions. Incidentally, the B-side of "Pretty Woman," the legendary Roy Orbison song, is a reworking of the classic "Happy Trails."

★ ★ ★

SHORT VIDEO: Jazz singer and pianist Bobby Short records a video Feb. 15 in front of a black-tie audience at the Cafe Carlyle in New York. Produced by Boggs/Baker Productions, special guests include Lucia Arnaz and Jack Lemmon. Kirk Browning, known for his work with PBS, directs. This is Short's first television special and the 60-minute show will be distributed by Lexington Broadcast Services. Short's repertoire includes the best of George Gershwin, Cole Porter, Noel Coward, Cy Coleman and Stephen Sondheim.

★ ★ ★

BLANK TAPE: "Advertising Girl," a song from the Phil'n'the Blanks' "Multiple Choice" album, is being made into a video by the band and producer/director Joe Federici. The making of the video is the subject of an ABC-TV "Chicago On Location" program Saturday (6).

★ ★ ★

LBS VIDEO: Lexington Broadcast Services in New York is launching a new service, the LBS Entertainment Network, which is to reach 1.2 million subscribers monthly. Premiering March 5 with a live satellite feed of the Pointer Sisters from the Variety Arts Theatre in Los Angeles, the system includes hookups with OAK Communications, Buford TV, American Subscription TV, American Television Communication, WOMETCO Home Theatre, National Subscription of Detroit, STV of Greater Washington, S.T.A.R. TV, Times-Mirror Satellite Programming (SPOTLITE). A WESTAR III Communications Satellite is doing the transmitting.

★ ★ ★

A TOAST TO JAM: E.J. Stewart Video of Philadelphia and Celebration Productions in Nashville videotaped the eighth annual Charlie Daniels Band Volunteer Jam Saturday (30). Stewart used two 35-foot trucks for the eight-hour event.



VIDEO MUSIC—Cynthia Johnson, left, lead singer with Casablanca/Polygram's Lipps, Inc., gets ready to do a video promotional film with Steven Greenberg, middle, producer and musical director of Lipps, Inc., and video producer Chuck Statler.

MAKING MUSIC: Lexington Broadcast Services is offering for syndication a new program called "Music Makers," a monthly series. The initial lineup for the first six months includes Abba, Ian Hunter, Sammy Davis Jr., and Peter Allen & the Rockettes. The performances are all taken from concert footage.

Stations which are carrying the show include WNEW-TV New York, WCIX-TV Miami/Ft. Lauderdale, WHP-TV Harrisburg, Pa. and nearly 30 other outlets. So far, the show is not being aired in Los Angeles, Chicago or San Francisco.

★ ★ ★

FAITHFULL VIDEO: Island Records' Marianne Faithfull is part of a three-song conceptual video which is written and directed by Paul Henry of Island Records in the U.K. Taken from the album "Dangerous Acquaintances," the tracks are "Truth Bitter Truth," "Intrigue" and "Sweetheart." In addition, Marianne reads a letter from the 18th century novel which has the title of "Dangerous Acquaintances." Choderlos de Laclos authored the book. The video was taped at a country mansion in England.

★ ★ ★

JOURNEY'S ALIVE: Last month, Alive Video finished production on "Journey—Live In Concert." It was filmed live at the Summit Houston and was initially aired over Warner-Amex's MTV. Neal Marshall produced with Dave Levishon directing. Fellow CBS Records act the Charlie Daniels Band became the first act to have its concert produced for live telecast over a cable network (MTV). Professional Video Services has completed for CBS Video Enterprises a home video program of the concert.

★ ★ ★

GO-GO'S GO TO SCHOOL: In the last Music Monitor, it was mentioned that the Go-Go's recently shot their first live video, directed and designed by Mike Haggerty and C.D. Taylor with Jerry Kramer producing for I.R.S. Records. The name of the high school where the concert was taped was kept a secret for a while but the location was Palos Verdes High School south of Los Angeles. More than 1,200 students attended the early December show.

Mitchell Beazley, Thorn EMI Tie For Production

LONDON—Thorn EMI and Mitchell Beazley, American Express-owned publisher of illustrated reference books, have linked in a \$6 million deal to produce and market programs for the home video and cable television fields.

The new company is based on mutual belief that the future of publishing is in producing "multi-media packages," an example cited being books on cookery linked with videocassettes covering the culinary action.

It's claimed this is the first time a book publisher has teamed up with an entertainment outfit to bridge the gap between books and television. The partners will produce home video material on standard tape cassettes but its technological emphasis is to be on the JVC VHD videodisk system, due in the U.K. marketplace mid-1982.

Initial schedule plans include 18 videodisk productions in the first three years, on sale in multiples like W.H. Smith and television rental companies from November, 1982.

The aim is to keep prices under the \$40 mark and to look for eventual worldwide distribution, probably with a mail order facility in the U.K.

Garry Pownall, director of programs for Thorn EMI Video, says he thinks photography, wine, gardening, health and sex education will be among early subjects covered by the new company.

And he foresees that, inside two years, there will be talking encyclopedias which can run a program through a television set, hold a memory of thousands of reference pages and then ask the viewer questions.

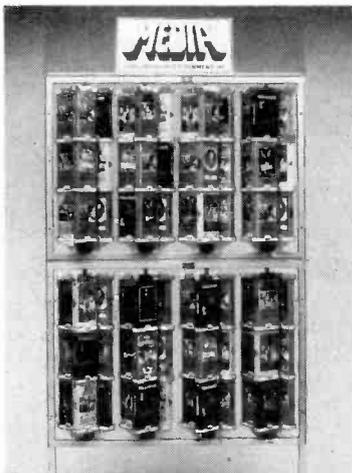
Technicolor Sets Dealer Program

LOS ANGELES—Technicolor, makers of a 1/4-inch micro VCR, has a fall/winter program in the works for its dealers.

Elements include dating, a specially targeted advertising program and a consumer incentive plan involving free accessories.

For The Record

LOS ANGELES—The photograph appearing last week of Rickie Lee Jones and video director Ethan Russell was taken by Andy Caufield. His credit line was inadvertently deleted.



MODULAR MEDIA—Media Home Entertainment in Los Angeles has packed with Securette Ltd. of London to market a modular display rack. The unit shown holds 96 tapes locked between transparent trays. Wall and counter units are also available.

Videocassette Top 40

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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	2	8	AN AMERICAN WEREWOLF IN LONDON MCA 77004
2	1	7	APOCALYPSE NOW Paramount Pictures, Paramount Home Video 2306
3	18	2	PATERNITY Paramount Pictures, Paramount Home Video 1401
4	3	4	CLASH OF THE TITANS MGM/CBS 700074
5	17	2	MOMMIE DEAREST Paramount Pictures, Paramount Home Video 1263
6	6	16	STIR CRAZY Columbia Pictures 10248E
7	7	8	FOUR SEASONS MCA 77003
8	11	13	ATLANTIC CITY Paramount Pictures, Paramount Home Video-1460
9	10	12	THE THIEF 20th Century Fox Video 4550
10	24	19	THE JAZZ SINGER Paramount Pictures, Paramount Home Video 2305
11	4	16	THE BLUE LAGOON Columbia Pictures 10025E
12	22	14	FRIDAY THE 13TH II Paramount Pictures, Paramount Home Video 1457
13	5	12	KRAMER VS. KRAMER Columbia Pictures 10355
14	13	10	DOGS OF WAR 20th Century Fox Video 4569
15	33	3	ROLLERBALL 20th Century Fox Video 4559
16	29	2	FIRST MONDAY IN OCTOBER Paramount Pictures, Paramount Home Video 1408
17	23	24	NIGHTHAWKS Universal City Studios Inc., MCA Dist. Corp. 71000
18	25	52	AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305
19	21	5	TAKE THIS JOB AND SHOVE IT 20th Century Fox Video 4076-30
20	34	3	MAGNIFICENT SEVEN 20th Century Fox 4553
21	19	26	CASABLANCA United Artists, 20th Century Fox Video 4514
22	37	13	MEATBALLS Paramount Pictures, Paramount Home Video-1324
23	9	16	ENDLESS LOVE MCA 77001
24	8	24	RAGING BULL United Artists, 20th Century Fox Video 4523
25	39	13	THE FAN Paramount Pictures, Paramount Home Video-1469
26	26	4	THE CONVERSATION Paramount Pictures, Paramount Home Video 2307
27	15	12	THE MALTESE FALCON 20th Century Fox Video 4530
28	28	35	ORDINARY PEOPLE (ITA) Paramount Pictures, Paramount Home Video 8964
29	30	20	DRESSED TO KILL Warner Bros. Inc./Warner Home Video 26008
30	32	19	BUSTIN' LOOSE Universal City Studios, MCA Dist. Corp. 77002
31	12	5	THE ADVENTURES OF ROBIN HOOD 20th Century Fox Video 4540-30
32	NEW ENTRY		MANIAC Media Home Entertainment 155
33	14	12	THE POSTMAN ALWAYS RINGS TWICE MGM/CBS 700077
34	16	8	BREAKER MORANT Columbia Pictures 8300
35	20	12	USED CARS Columbia Pictures 10557
36	35	4	GODFATHER EPIC Paramount Pictures, Paramount Home Video 8480
37	27	11	BACK ROADS MGM/CBS 70071
38	NEW ENTRY		GODFATHER Paramount Pictures, Paramount Home Video 8049
39	NEW ENTRY		GODFATHER II Paramount Pictures, Paramount Home Video 8459
40	38	15	THE COMPETITION Columbia Pictures 10124E

☆ 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.

McDONALD & SNOW SET FOR SEMINAR

NASHVILLE — Michael McDonald and Phoebe Snow are among the songwriters slated to participate in the fourth annual Nashville Songwriters' Assn. International (NSAI) symposium March 5-7 at the Hyatt Regency.

The theme for this year's symposium is "Song Power." The three major panel discussions are Songwriters—The Generators; Songpluggers—The Re-Lay Station; and Producers—The Power Outlet.

Critique panels, a songwriters showcase and the 15th annual NSAI songwriter achievement awards banquet round out the events.

Cost of the entire seminar is \$100. Showcase and banquet tickets may be purchased separately for \$5 and \$30, respectively.



LUCKY SEVEN—At a gala industry reception hosted by Elektra in Nashville, Hank Williams Jr., left, receives two "firsts" in his career: a gold album (for "Whiskey Bent And Hell Bound") and a plaque honoring his unprecedented feat in landing seven different albums concurrently on the Billboard country LP chart. Holding the "lucky seven" award is Williams' guitarist, Merle Kilgore, while manager J.R. Smith, center, looks on.

Independent Labels Survive Via Specialization And Innovation

• Continued from page 1

cialization, artist investment, pared down budgets and novel marketing techniques.

Generally, these survivors complain about the tightening economy and, specifically, about short playlists, artist defection and catch-as-catch-can financing.

Some labels have become dormant or have severely lessened their activity because they were set up originally as career-building vehicles for a particular artist. LS Records ultimately propelled Cristy Lane to Liberty, and Orlando brought Leon Everette to RCA.

Other labels—among them Ovation and Playboy—built stables of first-rate stars, but withered while the stars departed to larger companies.

The common denominators of the long-term survivors are flexibility in all aspects of production and marketing and a mechanism for quick action.

Says Gene Kennedy, president of Door Knob Records, "Probably the biggest advantage I have is having nobody to answer to. I make my own decisions." This organizational clarity, he adds, speeds up the supply process. "I can ship records in 24 hours," he maintains. "There have actually been times when I've gone into the studio one morning and shipped a single the next."

Before founding Door Knob in 1976, Kennedy worked for MCA Records and Acuff-Rose.

In Kennedy's view, this is a good time to operate a small label. "It's probably the best time there's been in the past 10 years," he says. "Independent distributors don't have the big indie labels to handle now that they used to. The majors have bought them up or are distributing them. So the distributors are hurting for product. Besides, there's more of a demand now for country music."

First Generation vice president Rick Sanjek agrees that distributors need product, but he says the economy is as perilous for small labels as for large ones. "Actually, our risks are greater than the majors because we have smaller capital and smaller catalog. And fewer records are being bought."

The peculiarities of the market,

Sanjek reports, have led First Generation to virtually discontinue the production of singles. Although the company has artists of high visibility in its "Stars Of The Grand Ole Opry" series, Sanjek admits that tight playlists leave little room for these largely traditional performers.

Consequently, he says the label is concentrating on album sales, catalog sales and foreign licensing. "We can make foreign licensing deals with someone who will really work our product," he notes, citing a recent pact First Generation made with Ahed Records of Canada. Such singles as are issued, Sanjek says, will be handled by independent promoters.

By promoting the entire "Opry" series, instead of individual artists, Sanjek points out, his label can get the most mileage from its budget and avoid the common problem of having to decide how the resources are to be allocated throughout the roster.

"We're looking for albums with markets that are not dependent on a hit single," Sanjek continues. This is leading First Generation, he says, to the production of specialty artists who have a hardcore country audience. A new series of albums will feature instrumentals by steel guitar players—the specialty of First Generation's owner, Pete Drake, Sanjek estimates that the sale of 25,000 to 50,000 albums can turn a profit for the company.

The labels disagree on the question of whether they need to have a recognized artist on their roster to establish credibility. Phil Baugh, who founded Sound Factory five years ago, says the label made no mark for itself until Sammi Smith signed to it in late 1980. Smith charted consistently through 1981 and earned Billboard's "Artist Resurgence" award for the year.

"You need a star that is going to sell to interest a distributor," Sanjek adds. "Any label needs a flagship-type artist." First Generation's "flagship" was Ernest Tubb and his "The Legend And The Legacy" album.

Gene Kennedy maintains that all a label needs to make its name is good product—a notion that Tommy Martin, president of Churchill Records concurs with. Both brought

their labels onto the charts with unknowns.

Dimension Records has concentrated lately on rebuilding the popularity of Ray Price and Sonny James and, in the process, heightening its own reputation.

Some labels fear their artists will leave them once they gain a measure of success, but others look forward to it as a business windfall. "If the deal is right," Kennedy says, "I don't have anything I wouldn't sell. If we did sell an artist to a major, I would probably go along as a producer."

Baugh, who says that "everything we do is with the artist's or the artist's company's backing," asserts that he would like to see his acts move up to the majors.

Sunbird Records' top artist, Earl Thomas Conley, moved to RCA because the smaller label was having a "distribution disagreement" that threatened to halt Conley's momentum, says Sunbird president Nelson Larkin. "If we had had everything set up to keep him moving," Larkin explains, "it would have been to our advantage to keep him." Larkin says he will still stay on as Conley's producer.

It is now routine for small labels to protect themselves by contracts with options for annual renewals. Martin says he sees no salvation in such contracts, however. "If someone wants to leave you, he will. You just have to select artists with integrity."

"The biggest thing that plagues an independent label," Larkin adds, "is lack of a system to sell records and collect money consistently. Majors have hits all the time to sustain them. Independents may have a hit only every now and then."

Most small companies, at least in the formative stages, accept or require an investment from the artist, as Sound Factory does. Kennedy says it varies from artist to artist as to whether upfront money is a requirement at Door Knob. First Generation recoups its investment only from sales, Sanjek says.

Martin, whose label has been purchased by the Jim Halsey Agency and which will now be distributed by MCA, says he had to resort to custom work and investors to sustain Churchill. "An artist has to invest in his career," he maintains.

'Name' Acts, New Staffers Aid E/A Expansion Plans

NASHVILLE—It's taken nearly three years, but Elektra's Nashville division is ready for the expansion that Jimmy Bowen envisioned for the label when he took over the reins in January, 1979.

"It took a while for E/A to be considered an integral part of the local music scene," says vice president Bowen. "I made a big splash at first by signing a number of songwriter/artists, and then I waited for things to settle in."

As "new kid on the block," Elektra found itself in the position of maintaining a roster heavy on unknown acts but light on the big names.

That situation is changing now, with the addition in recent months of both the Bellamy Brothers and Conway Twitty. Bowen says he's still scouting for major "superstar" talent for Elektra to balance out the "breaking artists" he has in country and pop.

Bowen predicts his division will boast a 40% bottom line net sales profit for 1982, a conjecture he bases on the yearly increases he has seen Elektra's Nashville branch rack up. Toward this end, the in-house staff has been implemented substantially.

"We've always been the 'little guys,'" says Bowen. "We've never had the size staff to compete in numbers with the bigger labels in town."

Now, however, E/A has installed James Wood as its national sales manager, Nancy Selinsky as national promotion administrator, Randy Carlisle as national promotion coordinator, Jan Ballard as marketing/sales assistant, and Jim

Howe as a&r assistant to Martha Sharp. The label has also just hired a publicity director to be named shortly.

"It became necessary, as we continued to grow and add acts like Conway and the Bellamys, to increase our personnel," Bowen comments. "This expansion is part of a three-year program phase for Elektra/Asylum in Nashville. We don't want to isolate ourselves from our Los Angeles headquarters, but it's important to be autonomous wherever possible. This takes staff."

Not that E/A's roster is a small one. Under its own logo, or the affiliated Elektra/Curb masthead, come the label's album, singles and pop artists.

These include (for albums) Eddie Rabbitt, Hank Williams Jr., Conway Twitty, Johnny Lee, The Bellamy Brothers, Mel Tillis, Dave Rowland, Joe Sun, Tompall and the Glaser Brothers, Eddy Raven, Kieran Kane, Jacky Ward, Sonny Curtis, Roy Acuff, Debby Boone and actor Tom Wopat (from the "Dukes Of Hazzard").

On the singles side, Elektra houses Merle Kilgore, Kay T. Oslin, Denise Draper, Marie Osmond, the Osmonds, Sami Jo Cole, La Costa Tucker, Rick and Janis Carnes, and Roger Miller.

For pop, Elektra carries the Boys Band, Bill Lamb, Pam Tillis, Pebble Daniel and Troy Seals.

If the label's in-house staff is getting bigger, its production costs won't be, at least not if Bowen is successful with a newly devised daily (Continued on page 62)

New On The Charts

PETULA CLARK
"Natural Love"—★



Although Clark has been absent from the charts for a decade, she is one of pop's best known female vocalists. She racked up six top 10 hits between 1965 and 1967, including her debut chart-topper, "Downtown," and the No. 1 tune, "My Love."

Clark was lured back into the recording scene by her long-time appreciation of country music. She is currently starring in a London production of "The Sound Of Music" and is working on a country-flavored album for Scotti Brothers Records. For more information about Clark, contact Scotti Brothers Records, 2114 Pico Blvd., Santa Monica, Calif. 90404. (213) 450-3193.

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Survey For Week Ending 2/6/82

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
★	2	14	LONELY NIGHTS—Mickey Gilley (K. Stegall, S. Harris), Epic 14-02578 (Blackwood, BMI)	★	41	5	LIES ON YOUR LIPS—Cristy Lane (L. Shell, J. Dowell), Liberty 1443 (C. Lane, New Albany, BMI)	★	69	NEW ENTRY	WRITTEN DOWN IN MY HEART—Ray Stevens (W.T. Davidson), RCA 13038 (Grand Avenue, ASCAP)		
★	3	12	SOMEONE COULD LOSE A HEART TONIGHT—Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 47239 (Briarpatch, Debdave, BMI)	★	44	4	SWEET YESTERDAY—Sylvia (K. Fleming, D.W. Morgan), RCA 13020 (Tom Collins, BMI)	★	70	76	3	TIL SOMETHING BETTER COMES ALONG—R.C. Bannon (R.C. Bannon, J. Bettis), RCA 13029 (Warner Tamerlane/Sweet Harmony, BMI)	
★	4	12	ONLY ONE YOU—T.G. Sheppard (B. Jones, M. Sharvin), Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)	★	48	3	BE THERE FOR ME BABY—Johnny Lee (C. Black, T. Rocco), Full Moon/Asylum 47301 (Chappell, Intersong, ASCAP)	★	71	74	3	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)	
★	6	12	LORD I HOPE THIS DAY IS GOOD—Don Williams (D. Hanner), MCA 51207 (Sabal, ASCAP)	★	49	3	A COUNTRY BOY CAN SURVIVE—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47257 (Bocephus, BMI)	★	72	75	3	ONE DAY SINCE YESTERDAY—Colleen Camp (E.P. Ball, P. Bogdanovich), Moon Pictures 0001A (House Of Cash, Moon Pix, BMI, ASCAP)	
★	7	13	WATCHIN' GIRLS GO BY—Ronnie McDowell (B. Killen, R. McDowell), Epic 14-02614 (Tree, Strawberry Lane, BMI)	★	39	9	BLAZE OF GLORY—Kenny Rogers (J. Slate, D. Morrison, L. Keith), Liberty 1441 (House Of Gold, BMI)	★	73	NEW ENTRY	TOOK IT LIKE A MAN, CRIED LIKE A BABY—Cedar Creek (R. Bourke, C. Black, T. Rocco), Moon Shine 3003 (Chappell, ASCAP/Tri-Chappell, SESAC)		
★	14	11	YOU'RE THE BEST RECK THIS OLD HEART EVER HAD—Ed Bruce (W. Holyfield, R. Hatch), MCA 51210 (Bibo, Vogue, Welk, ASCAP, BMI)	★	42	5	YOU LOOK LIKE THE ONE I LOVE—Deborah Allen (D. Allen, R. VanHoy), Capitol 5080 (Duchess/MCA), Posey, Unichappell, Van Hoy BMI/ASCAP)	★	74	NEW ENTRY	NATURAL LOVE—Petula Clark (J. Harrington, J. Penna, K. Espy, P. Gernhardt), Scotti Bros. 5-02676 (CBS) (Flowering Stone, ASCAP/Holy Moley, BMI)		
★	8	12	SHINE—Waylon Jennings (W. Jennings), RCA 12367 (Waylon Jennings, BMI)	★	50	3	I LIE—Loretta Lynn (T.W. Dampier), MCA 52005 (Coal Miners, BMI)	★	75	77	3	THE HIGHLIGHTS OF '81—Johnny Paycheck (R. Hellard, M. Garvin), Columbia 1402684 (Tree, BMI)	
★	13	12	I JUST CAME HOME TO COUNT THE MEMORIES—John Anderson (G. Ray), Warner Bros. 49860 (Contention, SESAC)	★	60	2	THROUGH THE YEARS—Kenny Rogers (S. Dorff, M. Panzer), Liberty 1444 (Pesa, Swanee Bravo, BMI)	★	76	NEW ENTRY	BEST OF FRIENDS—The Thrasher Brothers (L. Creed, B. DeVozon), MCA 51227 (Duchess, BMI)		
★	9	10	MIDNIGHT RODEO—Leon Everette (D. Orender, R. Ware), RCA 12355 (Denny, ASCAP)	★	43	11	WHO DO YOU KNOW IN CALIFORNIA—Eddy Raven (E. Raven), Elektra 47216 (Milene, ASCAP)	★	77	NEW ENTRY	IN LIKE WITH EACH OTHER—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18-02698 (Larry Gatlin, BMI)		
★	10	12	DIAMONDS IN THE STARS—Ray Price (J. Sholner), Dimension 1024 (Almarie, BMI)	★	59	3	CRYING MY HEART OUT OVER YOU—Ricky Skaggs (C. Butler, L. Certain, G. Stacey, M. Wilken), Epic 14-02692 (Cedarwood, BMI)	★	78	43	7	PLAY ME OR TRADE ME/WHERE WOULD I BE—Mel Tillis & Nancy Sinatra (O. Davis, M. Hulfman, J. McHaffey), Elektra 47247 (Prater, Movieville, ASCAP)	
★	15	8	BLUE MOON WITH HEARTACHE—Rosanne Cash (R. Cash), Columbia 18-02659 (Hotwire, Atlantic, BMI)	★	53	4	DON'T EVER LEAVE ME AGAIN—Vern Gosdin (M.D. Barnes), AMI 1302 (Blue Lake, BMI)	★	79	NEW ENTRY	THE CUBE—Bob Jenkins (R. Jenkins), Liberty 1448 (Robchris, BMI)		
★	16	10	EVERBODY MAKES MISTAKES/WILD TURKEY—Lacy J. Dalton (L.J. Dalton, B. Sherrill, H. Moffatt, P. Sebe), Columbia/Sherrill 18-02637 (Aigea, Song Biz, BMI)	★	55	5	GUILTY EYES—Bandana (J. Dowell, K. Blazy), Warner Bros. 49872 (New Albany, BMI/Hoosier, ASCAP)	★	80	87	2	NO PLACE TO HIDE—Gayle Zeiler (L.K. Stallings, K. Savage), Equa 670A (M. Lloyd, SESAC/Jerrimac, BMI)	
★	23	7	MOUNTAIN OF LOVE—Charley Pride (H. Dorman), RCA 13014 (Morris, Unichappell, BMI)	★	56	3	BUT IT'S CHEATING—The Family Brown (B. Brown), RCA 13015 (Terrace, ASCAP)	★	81	47	9	SOME DAY MY SHIP'S COMIN' IN—Joe Waters (J. Waters), New Colony 6812 (Lantern, BMI)	
★	21	9	DO ME WITH LOVE—Janie Fricke (J. Schweers), Columbia 18-02644 (Jack & Bill, Welk, ASCAP)	★	57	4	RUNNING ON LOVE—Don King (S. Harris, K. Stegall), Epic 1402674 (Blackwood, BMI)	★	82	84	2	HELL YES, I CHEATED—Jim Owen (R. Sutton, L. Cheshier), Sun 1171 (Flagship, BMI)	
★	18	12	ONLY YOU AND YOU ALONE—Reba McEntire (B. Ram, A. Rand), Mercury 57062 (Tro-Hollis, BMI)	★	49	19	PREACHING UP A STORM—Mel McDaniel (R. Murrain, S. Anders), Capitol 5059 (Blackwood, Magic Castle, BMI)	★	83	NEW ENTRY	COULD IT BE LOVE—Jennifer Warnes (R. Sharp), Anista 0611 (Gee Sharp, BMI)		
★	16	17	IT'S WHO YOU LOVE—Kieran Kane (K. Kane, R. Bourke, C. Black), Elektra 47228 (Cross Keys, Chappell, ASCAP)	★	51	11	LADY LAY DOWN—Tom Jones (R. Van Hoy, D. Cook), Mercury 76125 (Tree, BMI/Cross Keys, ASCAP)	★	84	85	2	FEEL—Tom Carlile (T. Carlile), Door Knob 172 (Opa-Locka, ASCAP)	
★	22	8	SHE LEFT LOVE ALL OVER ME—Razzy Bailey (C. Lester), RCA 13007 (House Of Gold, BMI)	★	68	2	IF YOU'RE THINKING YOU WANT A STRANGER—George Strait (B. Mevis, D. Wills), MCA 51228 (Jack And Bill, Welk, ASCAP)	★	85	NEW ENTRY	LET'S GO ALL THE WAY—Claude Gray & Norma Jean (D. Rose), Granny White 1009 (NSD) (Unichappell, BMI)		
★	24	7	THE VERY BEST IS YOU—Charly McClain (F. Stephens, L. Shell), Epic 1402656 (Aoudad, ASCAP/IBEX, BMI)	★	53	15	RED NECKIN' LOVE MAKIN' NIGHT—Conway Twitty (T. Seals, M.D. Barnes), MCA 51199 (Warner-Tamerlane/Face The Musys, Blue Lake, BMI)	★	86	51	21	IT TURNS ME INSIDE OUT—Lae Greenwood (J. Crutchfield), MCA 51159 (Duchess, Red Angus, BMI)	
★	19	20	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE—Billy Swan (B. Morrison, J. MacRae), Epic 14-02601 (Southern Nights, ASCAP)	★	54	16	YOU'RE MY BESTEST FRIEND—Mac Davis (M. Davis), Casablanca 2341 (Songpainter, BMI)	★	87	52	8	LAY BACK DOWN AND LOVE ME—Rich Landers (J. Young), AMI 1301 (Nub-Pub, Washington Girl, Bagdad, ASCAP)	
★	20	1	THE SWEETEST THING—Juice Newton (O. Young), Capitol 5046 (Sterling, Addison, ASCAP)	★	65	2	NEW CUT ROAD—Bobby Bare (G. Clark), Columbia 18-02690 (World Song, ASCAP)	★	88	54	15	I WOULDN'T HAVE MISSED IT FOR THE WORLD—Ronnie Milsap (K. Fleming, D.W. Morgan, C. Quillen), RCA 12342 (Hall-Clement and Jack & Bill Music Company, Welk, BMI/ASCAP)	
★	25	9	IF YOU'RE WAITING ON ME—The Kendalls (K. Bell, T. Skinner, J.L. Wallace), Mercury 76131 (Hall-Clement, Welk, BMI)	★	63	4	MISTER GARFIELD—Merle Kilgore & Friends (J. Elliott), Elektra 47252 (Rightsong, BMI)	★	89	58	17	TELL ME WHY—Earl Thomas Conley (E.T. Conley, J. B. Acklen), RCA 12344 (Blue Moon, Easy Listening, April, ASCAP)	
★	36	3	BOBBIE SUE—Oak Ridge Boys (D. Tyler, A. Tyler, W. Newton), MCA 52006 (House Of Gold, BMI/B. Goldsboro, ASCAP)	★	57	30	ALL I'M MISSING IS YOU—Eddy Arnold (W. Holyfield), RCA 13000 (Bibo, Welk, ASCAP)	★	90	61	19	FOURTEEN KARAT MIND—Gene Watson (D. Frazier, L. Lee), MCA 51183 (Acuff-Rose, BMI)	
★	27	9	WHEN YOU WERE BLUE AND I WAS GREEN—Kim Vassy (E.T. Conley), Liberty 1440 (Blue Moon, Easy Listening, ASCAP)	★	69	2	DON'T COME KNOCKIN—Cindy Hurt (M.I. Heene, F. Matan), Churchill 94000 (MCA) (Cedarwood, BMI)	★	91	62	11	WHERE THERE'S SMOKE THERE'S FIRE—R.C. Bannon & Louise Mandrell (K. Fleming, D.W. Morgan), RCA 12359 (Hall-Clement, Welk, BMI)	
★	32	4	BIG CITY—Merle Haggard (M. Haggard, D. Holloway), Epic 14-02686 (Shade Tree, BMI)	★	64	5	I SEE AN ANGEL EVERYDAY—Billy Parker (J.H. Forst), Soundwaves 4659 (NSD) (Hitkit, BMI)	★	92	72	18	THE WOMAN IN ME—Crystal Gayle (S.M. Thomas), Columbia 18-02523 (O.A.S., ASCAP)	
★	31	7	MIS'RY RIVER—Terri Gibbs (G. Wort), MCA 51225 (Chiplin, ASCAP)	★	67	3	BLUE EYES DON'T MAKE AN ANGEL—Zella Lehr (M. Shepstone, P. Dibbens), Columbia 18-02677 (September, ASCAP)	★	93	73	17	HEADED FOR A HEARTACHE—Gary Morris (J. Dowell, K. Blazy), Warner Bros. 49829 (New Albany, BMI/Hoosier, ASCAP)	
★	26	5	HAVE YOU EVER BEEN LONELY—Jim Reeves and Patsy Cline (P. DeRose, G. Brown), RCA 12346 (Shapiro, Bernstein, ASCAP)	★	61	40	10	I DON'T WANT T: WANT YOU—Lobo (R. Lavie), Lobo 1 (Gyvasuta, BMI)	★	94	78	10	LOVE NEVER COMES EASY—Helen Cornelius (J. Macrae, B. Morrison), Elektra 47237 (Southern Nights, ASCAP)
★	38	4	ANOTHER SLEEPLESS NIGHT—Anne Murray (C. Black, R. Bourke), Capitol 5083 (Chappell, ASCAP)	★	62	66	3	NOW I LAY ME DOWN TO CHEAT—David Alan Coe (W. Aldridge, B. Henderson), Columbia 18-02678 (Fame, BMI/R. Hall, ASCAP)	★	95	81	13	I CAN'T SAY GOODBYE TO YOU—Terry Gregory (B. Hobbs), Handshake 02563 (Al Gallico, BMI)
★	46	2	THE CLOWN—Conway Twitty (C. Chalmers, S. Rhodes, B. Barnett, W. Carson), Elektra 47302 (Mammoth Spring, Rose Bridge, BMI)	★	63	NEW ENTRY	ANOTHER HONKY TONK NIGHT ON BROADWAY—David Frizzell & Shelly West (M. Brown, S. Dorff, S. Garrett), Warner/Viva 50007 (Pesa, Waller, BMI)	★	96	82	17	RODEO ROMEO—Moe Bandy (D. Mitchell), Columbia 18-02532 (Baray, BMI)	
★	34	8	WHEN A MAN LOVES A WOMAN—Jack Grayson (A. Wright, C. Lewis), Koala 340 (Cotillion, Quinzy, BMI)	★	64	NEW ENTRY	AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES—Earl Thomas Conley (E.T. Conley, R. Devereux), RCA 13053 (Blue Moon, Easy Listening, ASCAP)	★	97	83	16	YEARS AGO—The Statler Brothers (D. Reid), Mercury 57059 (American Cowboy, BMI)	
★	35	7	INNOCENT LIES—Sonny James (S. James, C. Smith), Dimension 1026 (Marson, BMI)	★	80	2	FROM LEVI'S TO CALVIN KLEIN JEANS—Brenda Lee (R.D. Runyon, R. Lathrop, R. Jones), MCA 51230 (Tree, BMI/Cross Keys, ASCAP)	★	98	86	10	LET'S GET TOGETHER AND CRY—Joe Stampley (J. Koonse), Epic 14-02533 (Honeytree, Tellum, ASCAP)	
★	31	33	LOVE WAS BORN—Randy Barlow (R.D. Eden, F. Kelly), Jaxem 45-002 (Frebar, BMI)	★	79	2	EVERYBODY LOVES A WINNER—Dickey Lee (B. McDill), Mercury 76129 (Hall-Clement, Welk, BMI)	★	99	88	14	IT'S HIGH TIME—Dottie West (R. Goodrum, B. Maher), Liberty 1436 (Welbeck, Blue Quill, Random Notes, ASCAP)	
★	39	5	NO RELIEF IN SIGHT—Con Hunley (R. Bourke, G. Dobbins, J. Wilson), Warner Bros. 49887 (Chappell, ASCAP)	★	67	70	3	AIN'T NOBODY GONNA GET MY BODY BUT YOU—Del Reeves (J. Calhoun), Koala 339 (United Artists, ASCAP)	★	100	89	16	LOVE IN THE FIRST DEGREE—Alabama (J. Hurt, T. DuBois), RCA 12288 (House Of Gold, BMI)
★	45	4	TENNESSEE ROSE—Emmylou Harris (K. Brooks, H. Devito), Warner Bros. 49892 (Warner-Tamerlane/Babbling Brook/Drunk Monkey, BMI)	★	71	4	LADY LAY DOWN (LAY DOWN ON MY PILLOW)—Gary Goodnight (J. Johnson), Door Knob 81-169 (Door Knob, BMI)						
★	34	37	IF SOMETHING SHOULD COME BETWEEN US—Burrto Brothers (J. Beland, G. Guilbeau), Curb/CBS 1402667 (Atlantic, BMI)	★	68								

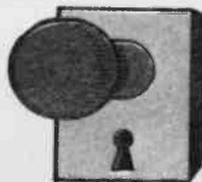
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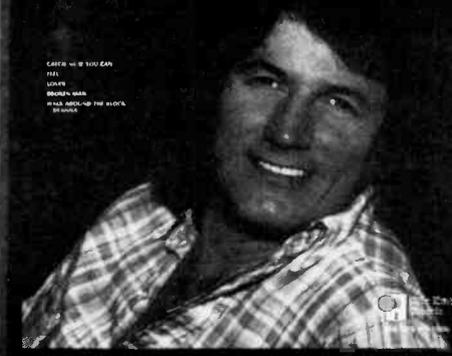
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GRAMMY SONG NOMINEE

First Collaboration 'A Charm'

By ROBYN WELLS

This is the second part of a five-part series spotlighting songwriters whose work has been nominated for Grammy country song of the year.

NASHVILLE—"I feel like I've reached the Super Bowl of the music business as far as writing is concerned," grins Jerry Gillespie, who, along with co-writer Ed Penney, is a Grammy contender for country song of the year.

The duo are nominees for "Somebody's Knockin'." Terri Gibbs' debut MCA single that garnered top country, pop and adult contemporary airplay. Although the pair had talked about collaborating for six years, they never wrote together until the night they penned Gibbs' hit.

"We started early in the evening working on another song, a waltz. We finished it about 10 p.m. and agreed that it was just an average song, but that it was too early to quit writing, so we went out and got a pizza," recalls Penney. He had been playing a cassette of Gibbs singing at the piano for Gillespie, and when the two returned, they sat down and churned out "Somebody's Knockin'" in less than two hours.

"Jerry set it with those minor chords which felt right for Terri and the song mysteriously built from there," Penney adds. Gillespie titled the song and wrote most of the melody, while Penney composed most of the lyrics.

Ironically, "Somebody's Knockin'" was not originally slated to be Gibbs' first single. "It's not that MCA didn't like it; they just felt that something else might have been easier to get played country," says Penney. As Gibbs' producer and manager, Penney pushed for the song to be released as a single and ultimately, the label went with his decision.

Although Penney and Gillespie double as producers—Penney guides Gibbs, Rob Parsons (MCA) and Jerry Dycke (Churchill) and Gillespie has supervised Cristy

Lane (Liberty), Micki Fuhrman (MCA) and the Kendalls (Mercury)—both think of themselves first and foremost as songwriters. And both agree that the decision whether or not to cut their own material on an artist can be a problem.

"I really question myself, 'do I like this because it's mine or do I like it because it's good,'" muses Penney. "When I submit songs to Terri, I won't tell her if something's mine; and if she passes on it, I don't push it." He points to "That's What Friends Are For," a song he

agree. "It sort of dwindles my yearning to write," notes Gillespie. "After working in the studio and hearing music all day, the last thing I want to do is write music. But when I get through with a project, I breathe a little easier and say, 'let me develop this idea.'"

"You can't just write during a lunch break, your mind is too cluttered," agrees Penney, adding that he did not write a song for a year after "Somebody's Knockin'" was finished, because of time limitations.

Both enjoy collaborating with



Jerry Gillespie, left, and Ed Penney, right, rehearse "Somebody's Knockin'" with Terri Gibbs in the studio.

penned with Rob Parsons, which was a hit for Barbara Mandrell. "It had been a favorite of Terri's, and she asked me to cut it. She didn't know I had written it until afterwards."

Adds Gillespie, "I sort of write a record in my head with licks and everything, which helps me to do a better job producing a song that I wrote. But the final thing is if the song stands on its own, whether it's mine or somebody else's."

Production responsibilities eat away at songwriting energy, both

other people. "Two heads are better than one," says Gillespie. "If you're writing by yourself there's a tendency to quit halfway through and say, 'I'll finish this tomorrow.'" observes Penney.

Deadline pressure is a help when it comes to writing, the pair admits. "I think if you wait for inspiration you're not going to do much more than wait," says Penney. Nonetheless, Gillespie interjects. "I feel like my best songs are more or less inspired—maybe it's

(Continued on page 63)

E/A NASHVILLE

No Longer The 'New Kid'

• Continued from page 59

cost-run program. The record company will maintain daily tabulated cost-runs on each studio session showing how much has already been spent on allocated projects.

"This way, I will know exactly what has been used up as we go along," Bowen says. "Our acts and their producers receive a generous budget upfront for their albums—approximately \$75,000 average—and by monitoring expenses, it should help everyone to stay within their agreed-on budgets."

Bowen himself, who produces a number of his company's artists, prefers to work in digital for the sound quality and editing capabilities offered by the system. "Hopefully, now I'll have more free time to become involved with the music of this division and spend less time dealing with the administrative paperwork," Bowen says optimistically. It is, he says, one of the primary reasons behind the staff implementations, although the expansion fits in with the timing of an overall Elektra/Asylum growth surge as well.

"We've acquired Solar, the Network label with Al Coury, and Bruce Lundvall came to us in the past year, too," Bowen points out. "These are big jumps for us."

Other executives assuming new or expanded titles at E/A's Nashville bureau are Nick Hunter, national director of promotion; Ewell Rousell, national director of marketing; Bruce Adelman, national promotion manager; Martha Sharp, director of a&r; and Ginger Tillisch, director of administration.

Ahead of E/A in 1982 lies an increased emphasis on video for acts unable to afford the costs of touring for sales and airplay exposure, and heavy concentration on the foreign market.

"There's a newly felt nationalism going on overseas," says Bowen. "I think it stems from worldwide lean economies, rising album prices and a desire to promote artists indigenous to each foreign nation. We're going to have to fight equally for our space in the total music marketplace. Video is one way of accomplishing this."

KIP KIRBY

TV Series Set

NASHVILLE—March has been set for the first airing of a new live two-hour country concert series slated for tv syndication by Bentley Syndication Services Inc. in New York.

Approximately 150 stations are projected to carry the series, entitled "Country On The Road," and Datson Corp. has signed on as the concerts' first sponsor.

Las Vegas, San Francisco and Fort Worth are major contenders for the series' tapings. The production schedule calls for live concerts to be aired via participating stations in July, September and November.

Statler Substitute

NASHVILLE—The Statler Brothers have temporarily replaced tenor Lew DeWitt, who is on a medical leave of absence, recovering from regional enteritis, and will resume their concert season after a period of brief rehearsals.

The Statlers have chosen Jimmy Fortune of Charlottesville, Va. to fill in for DeWitt until the ailing singer is able to return to the group.

Billboard®

Survey For Week Ending 2/6/82

Hot Country LPs™

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	47	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	40	43	145	GREATEST HITS ▲ Waylon Jennings, RCA AAL1 3378
☆	5	35	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	41	38	53	I'M COUNTRYFIED Mel McDaniel, Capitol ST 12116
	3	10	STILL THE SAME OLE ME George Jones, Epic FE 37106	42	42	30	YEARS AGO The Statler Brothers, Mercury SRM 16002
	4	46	JUICE ▲ Juice Newton, Capitol ST 12136	43	36	11	CHRISTMAS Kenny Rogers, Liberty 51115
	5	20	GREATEST HITS Willie Nelson, Columbia KC2 37542	★	NEW ENTRY		FINALLY T.G. Sheppard, Warner/Curb BSK 3600
	6	7	CIMARRON Emmylou Harris, Warner Bros. BSK 3603	45	47	42	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528
	7	6	BIG CITY Merle Haggard, Epic FE 37593	46	48	2	ONE TO ONE Ed Bruce, MCA 4910
	8	20	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438	47	46	20	HABITS OLD & NEW Hank Williams Jr., Elektra/Curb 6E 278
	9	9	THERE'S NO GETTING OVER ME Ronnie Milsap, RCA AHL1 4060	48	51	117	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
	10	10	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535	49	49	117	WHISKEY BENT AND HELL BOUND ● Hank Williams Jr., Elektra/Curb 6E-237
	11	12	LIVE Barbara Mandrell, MCA 5243	50	55	12	I JUST CAME HOME TO COUNT THE MEMORIES John Anderson, Warner Bros. BSK 3599
	12	11	STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532	51	53	27	TAKIN IT EASY Lacy J. Dalton, Columbia FC 37327
	13	14	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541	52	52	4	ENCORE George Jones, Epic FE 37123
	14	16	GREATEST HITS Jim Reeves & Patsy Cline, RCA AHL1 4127	53	56	15	FRAGILE, HANDLE WITH CARE Cristy Lane, Liberty LT 51112
	15	13	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	54	60	37	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108
	16	18	ESPECIALLY FOR YOU Don Williams, MCA 5210	55	66	14	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193
	17	15	GREATEST HITS Charley Pride, RCA AHL1 4151	56	62	77	I BELIEVE IN YOU ▲ Don Williams, MCA 5133
	18	21	I AM WHAT I AM ● George Jones, Epic JE 36586	57	57	82	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276
	19	20	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	58	58	11	RODEO ROMEO Moe Bandy, Columbia FC 37568
	20	22	MR. T Conway Twitty, MCA 5204	59	50	15	RODNEY CROWELL Rodney Crowell, Warner Brothers BSK 3587
	21	19	FIRE & SMOKE Earl Thomas Conley, RCA AHL1 4135	60	63	30	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055
	22	17	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108	61	61	16	OLD LOVES NEVER DIE Gene Watson, MCA 5241
	23	24	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464	62	64	7	GREATEST HITS VOL. 1 Elvis Presley, RCA AHL1 2347
★	33	25	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416	63	59	3	ASK ANY WOMAN Con Hunley, Warner Bros. BSK 3617
	26	23	MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257	64	41	14	DESPERATE DREAMS Eddy Raven, Elektra 5E 545
	27	26	GREATEST HITS ● Ronnie Milsap, RCA AAL1 3772	65	70	19	HEART TO HEART Reba McEntire, Mercury SRM 16003
	28	27	WITH LOVE John Conlee, MCA	66	74	15	I'M A LADY Terri Gibbs, MCA 5255
	29	29	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399	67	45	37	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
	30	30	HURRICANE Leon Everette, RCA AHL1 4152	68	54	4	KING OF THE ROAD Boxcar Willie, Main Street SN 73000
	31	31	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	69	65	17	SLEEPING WITH YOUR MEMORY Jane Fricke, Columbia FC 37535
	32	28	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	70	67	5	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol S00 12144
	33	35	URBAN CHIPMUNK ● The Chipmunks, RCA AFL1 4027	71	68	8	HIGH TIMES Dottie West, Liberty LT 51114
	34	32	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	72	69	40	LIVE Hoyt Axton, Jeremiah 5002
	35	39	STRAIT COUNTRY George Strait, MCA 5248	73	71	11	CHRISTMAS WISHES Anne Murray, Capitol SN 16232
	36	34	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194	74	73	15	LOVIN' HER WAS EASIER Tompall and the Glaser Brothers, Elektra 5E 542
	37	37	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)	75	75	10	MEL & NANCY Mel Tillis & Nancy Sinatra, Elektra 5E 549
	38	44	GREATEST HITS ▲ Anne Murray, Capitol S00 12110				
	39	40	STARDUST ▲ Willie Nelson, Columbia JC 35305				

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GILLESPIE AND PENNEY

'Somebody's Knockin' ' Is A Crossover Hit For Duo

• Continued from page 62

because I'm lazy and do have to work harder when it's assigned." He points to "Heaven's Just A Sin Away," a song he wrote in 20 minutes while riding in a car.

Neither profess to being a prolific songwriter. "Over the years I've been a steady songwriter, but I would almost finish a song and then discard it if I felt it wasn't something out of the ordinary. Although I've been writing for almost 30 years, I probably haven't written more than 200 songs," says Penney.

"I've always thought that I write 'fooler' songs, songs that people are afraid to take a chance with," reflects Gillespie. "I don't believe that everything I write is a hit, but I have several songs that I think will prove themselves eventually." A case in point is "Heaven's Just A Sin Away," a song that was shopped around and turned down for two years before the Kendalls cut it. Then, it was released as a "B" side, unnoticed until "some nice disk jockey flipped it," laughs Gillespie.

Both like to plug their own songs. "I don't know of a cut I've ever had that I haven't pitched myself," muses Penney. Penney now writes for his own company, Ed Penney

Music, an ASCAP affiliate. Gillespie recently worked out a deal with the Welk Music Group to write for his own firm, a SESAC company aptly titled Somebody's Music.

Penney admires Kris Kristofferson, while Gillespie commends Bob McDill for his consistency. Both are Jimmy Webb aficionados. "Webb puts 'MacArthur's Park' in such a way that it's up to the listener to interpret it," says Gillespie. "I like a lyric that teases."

Among Gillespie's notable successes are the Bellamy Brothers' No. 1 hit, "Do You Love As Good As You Look," penned with Charlie Black and Rory Bourke; a top five hit for Tommy Overstreet, "Gwen (Congratulations)," penned with Ricci Moreno; and Overstreet's "That's When My Woman Begins."

Penney counts six Moe Bandy tunes, including one written with Tom Benjamin, called "Two Lonely People." Another song, penned with Ron Oates, called "Who's Going To Love Me Now," has been cut 20 times by artists such as Charlie Rich, Dottie West, Jim Ed Brown, Nat Stuckey, Connie Eaton and Charlie Louvin, but has yet to be a hit. Gibbs recently cut the tune and it may appear on her upcoming album.

Nashville Scene

By KIP KIRBY

Scene idled around the tv dial recently and caught the season premiere of "Austin City Limits," one of the finer musical offerings available on the tube. The kick-off show paired Billy Swan and Kris Kristofferson, a natural combination since Swan has played with Kris' band for years and opens concerts on the road for him. It was nice to see Kristofferson with a guitar again, obviously enjoying being in front of an audience in a performing situation again, and getting a very warm reaction from the live studio crowd.

Swan led off with three of his own hits, each remarkable for its diversity (a Billy Swan song always sounds like nothing else on the airwaves): "Do I Have To Draw A Picture," "Lover Please" and "I Can Help." Swan said that "Lover Please" was the first song he ever wrote, and he wrote it for Ernest Tubb (Ernest Tubb??). Tubb didn't cut it, naturally—but a young black singer named Clyde McPhatter did, and in April of 1962, "Lover Please" reached number 7 on the national pop charts.

Sitting in with Swan (and later with Kris) was an excellent singer/musician named Glen Clark from Fort Worth, who added a lot to both segments. Kris' set offered some of his best-known older tunes mixed in with a few of the newer ones, and against the fine driving framework of his band, Kris sounded surprisingly melodic and appealing. His lyrics have a way of sneaking up on you, sucking you in and then making you hold your breath to see where they end up... a lot of wisdom from personal experience. On stage, Kristofferson has a charisma that's both vulnerable and confident. He's learned to compensate for his vocal weaknesses with charm and magnetism—one reason, perhaps, why some of his newer material comes off better when you can watch him instead of just listening to a record.

"Austin City's Limit's" tight, no-frills editing and excellent sound give a sharp, clearly defined look at performers doing what they do best; and both director Alan Muir and producer Terry Lickona deserve full credit for making this PBS production one of the most appetizing musical fares offered to tv viewers.

Gail Davies, whose production in the studio just keeps getting better with every album, has another winner in her third Warner Bros. album, "Givin' Herself Away." It's full of wonderful surprises, songs that are fresh and new and perfectly suited to Gail's strong vocal range. She's included two great versions of "Dream Baby" and "Singin' The Blues," along with a marvelous cover of Joni Mitchell's "You Turn Me On I'm A Radio." Gail sang her single, "Round The Clock Lovin'," on a recent "Barbara Mandrell and the Mandrell Sisters" show. In March, Gail tours the Southeast with Glen Campbell, after a mid-Feb-

(Continued on page 64)



GIRL WATCHING—Ronnie McDowell sings his current single, "Watchin' Girls Go By," during a recent videotaping of the song by Media Productions Inc. in Nashville. The video will be used on "America's Top 10," a syndicated tv show.

N.Y. Welcomes A Country Club

• Continued from page 26

McClain, Ronnie McDowell, the Burrito Brothers and the Kendalls.

The club stages a weekly Sunday brunch at which free country dance lessons are given all afternoon. On various other nights of the week, professional dance lessons are given in the art of country swing, clogging and doing the two-step.

Sundown's house band is Blackwater, a six-piece group with fiddles; however, Madricks also books in other regional and local country bands regularly.

Sundown utilizes New York's two country radio outlets—WHN-AM and WKHK-FM—for simulcasts and special events. The Skaggs-McClain opening night festivities were aired live on WHN, as will be John Anderson's upcoming concert Saturday (5).

However, the key to the club's continued success lies in luring patrons on a consistent basis, something that co-owner Wolf envisions as within the realm of reality.

"Clubs like the Lone Star and City Limits have continued to do well here, and country has never been bigger nationally than now," he insists. "By spending the money in the right way, we feel we've come up with a friendly, attractive state-of-the-art club that offers the best in sound and entertainment. Once people get used to the idea of finding country music seven nights a week on East 56th, we think Sundown will do fine."



PREMIERE AFFAIR—Ricky Skaggs performs during the grand opening festivities at the Sundown, New York's newest country nightclub.

CBS Artists Tape Cameo Promo Spots

NASHVILLE—A total of 13 CBS country artists recently taped cameo inserts for the label's new multimedia presentation tying in new product and national promotion campaigns.

The project, videotaped by Scene Three, included Moe Bandy, Bobby Bare, Calamity Jane, Mike Campbell, Rosanne Cash, Larry Gatlin and the Gatlin Brothers, Bobby Goldsboro, Don King, Ronnie McDowell, Marty Robbins, Johnny Rodriguez, Billy Joe Shaver and Joe Stampley.

Chart Fax

By ROBYN WELLS

The urban cowboy craze may have waned, but the one of the key characters in the movement, the urbane Mickey Gilley, continues to ride the No. 1 wave. "Lonely Nights" becomes his sixth chart-topper in a row, following "You Don't Know Me," "A Headache Tomorrow (Or A Heartache Tonight)," "That's All That Matters," "Stand By Me" and "True Love Ways."

"Lonely Nights" was penned by Keith Stegall and Stewart Harris, a potent pair who also wrote Don King's "Running On Love," which moves to starred 48 this week.

Songs of the pensive, crying-in-your-beer genre like "Lonely Nights" have always been bread and butter numbers for country tune-sters. So, as a Chart Fax exclusive, here is a rundown of some of the tear-jerking singles that have shot to the top of the chart.

So far, the '80s have been ripe with mournful toppers, including Rosanne Cash's "Seven Year Ache," Mickey Gilley's "A Headache Tomorrow (Or A Heartache Tonight)," Merle Haggard's "I Think I'll Just Stay Here And Drink," Milsap's "Cowboys And Clowns"/"Misery Loves Company," "Am I Losing You" and "My Heart"/"Silent Night (After The Fight)," Charley Pride's "Honky Tonk Blues" and George Jones' "He Stopped Loving Her Today."

Some of the tear-stained No. 1 tunes dotting the '70s include Moe Bandy's "I Cheated Me Right Out Of You," Anne Murray's "Broken Hearted Me," Willie Nelson and Leon Russell's "Heartbreak Hotel," Eddie Rabbitt's "Suspicions," Crystal Gayle's "Why Have You Left The One You Left Me For," Barbara Mandrell's "Sleeping Single In A Double Bed," Dave & Sugar's "Tear Time," Margo Smith's "Don't Break The Heart That Loves You," Don Williams' "Some Broken Hearts Never Mend," Elvis Presley's "Moody Blue"/"She Thinks I Still Care," Crystal Gayle's "You Never Miss A Real Good Thing (Till He Says Goodbye)" and Billy "Crash" Craddock's "Broken Down In Tiny Pieces."

And let's not forget Eddie Rabbitt's "Drinkin' My Baby (Off My Mind)," Conway Twitty's "This Time I've Hurt Her More Than She Loves Me," Willie Nelson's "Blue Eyes Crying In The Rain," Freddy Fender's "Wasted Days And Wasted Nights" and "Before The Next Teardrop Falls," Tammy Wynette's "Another Lonely Song," Merle Haggard's "Things Aren't Funny Anymore," Charlie Rich's "I Don't See Me In Your Eyes Anymore," Jerry Wallace's "If You Leave Me Tonight I'll Cry" and Johnny Rodriguez' "You Always Come Back (To Hurting Me)."

There's more, but you get the general idea. Tears are always a country premium. After all, currently climbing the chart are Rosanne Cash's "Blue Moon With Heartache," Terri Gibbs'

"Mis'ry River," Ricky Skaggs' "Crying My Heart Out Over You" and Cedar Creek's "Took It Like A Man, Cried Like A Baby."

Rabbitt Run: It appears that Eddie Rabbitt will stop at two with "Someone Could Lose A Heart Tonight." If the song does not regain its star and ascend to the summit, it would be the first time that Rabbitt has missed the mark since "Pour Me Another Tequila" peaked at five in early 1980.

When You're Hot: Two songs holding superstar positions in the top 30 are rapidly scaling the chart—the Oak Ridge Boys' "Bobbie Sue" (at superstar 22 after three weeks on the chart) and Conway Twitty's "The Clown" (at superstar 28 after two weeks on the chart). The average amount of weeks on the chart for other starred contenders currently holding positions between 20 and 30 is seven.

The song of most significant longevity by a country mile on the current singles chart is Lee Greenwood's "It Turns Me Inside Out," now in its 21st week of record history. It's the first country song in at least a decade to amass that many weeks on the chart without reaching the top 15 (the tune peaked at 17). The only other song in the past 10 years that remained on the chart at least 21 weeks without hitting the top 10 was Jerry Wallace's "To Get To You," which topped out at 12 during its 22 weeks of chart life in 1972.

And here's the rundown of all the songs in the past decade who managed to hang onto the chart for at least 21 weeks, complete with peak position, for all you list junkies.

"The Happiest Girl In The Whole U.S.A.," Donna Fargo, No. 1, 1972, 23 weeks.

"Let Me Be There," Olivia Newton-John, seven, 1973, 22 weeks.

"To Get To You," Jerry Wallace, 12, 1972, 22 weeks.

"Rhinestone Cowboy," Glen Campbell, No. 1, 1975, 21 weeks.

"Reconsider Me," Narvel Felts, two, 1975, 21 weeks.

"Wrong Road Again," Crystal Gayle, six, 1974, 21 weeks.

"It Turns Me Inside Out," Lee Greenwood, 17, 1982, 21 weeks.

From the It Had To Happen, Sooner Or Later Department comes Bob Jenkins' ode to Rubik. Aptly called "The Cube," the tune bows at starred 79. And for video game aficionados, there's "Pac-Man Fever," already in the top 40 on the pop chart. Incidentally, Buckner and Garcia, the duo powering "Pac-Man Fever," also penned Edgel Groves' recent country single, "Footprints In The Sand."

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

Nashville Scene

• Continued from page 63

bruary date in Chattanooga opening for **Hank Williams Jr.** and the **Burrito Brothers**.

Remember the old show biz adage, "Any publicity is better than no publicity at all"? Well, somehow, that takes a different relevance when confronted by a recent press release sent out by a new country nightclub in New York. The press release's headline screams, "John Anderson, country music's blond bombshell...!" Now, we'll agree that Anderson is many talented things, including a fine country traditionalist—but a **blond bombshell**?? Is it possible we've missed something along the way?

Is it true that **Dick Clark** has bought the rights to videotape this year's upcoming Fan Fair at the Tennessee Fairgrounds for a possible tv special? (We always suspected Fan Fair qualified as a Barnum & Bailey-sized media event!) Clark's "Great American Singalong" tv show just finished taping a segment with **T.G. Sheppard** at the Cannery here last week, directed by Gene Weed. The **Burrito Brothers**, who are in town rehearsing a new band, happened to drop by the taping and ended up singing in a segment with **Donna Fargo** to the audience.

Keep an eye on a new Liberty artist named **Michael Ballew**. Michael's second single for the label, "Pretending Fool," is a great energetic

country kicker that ought to bring him to the attention of fans and DJs alike. Singing harmonies with Ballew on the record is Maureen McDonald—she's the sister of Doobie Brothers member Michael McDonald. Ballew is an Austin-based performer who's opened shows in the past for **Willie, Don Williams** and **Don McLean**. He's produced by John English of the Val Garay organization in Los Angeles—and if "Pretending Fool" is a hint of what's coming out of there, expect to hear a lot more about this artist.

Congratulations to **Trish Williams**, celebrating 12 years with PolyGram in Nashville and now named administrative assistant. She's label chief **Jerry Kennedy's** right hand, we're told, and somewhat more visible than the IN-visible Mr. K!). ... Also congratulations to **Glenda Smith-Whyte**, secretary to **Erv Woolsey** at MCA Records, whose single, "Reach Up," is getting some r&b airplay.

Oh, and not to be outdone, everyone's favorite octogenarian, **George Burns**, is one of 100 celebrities chosen to star in the aptly titled "Night Of 100 Stars" benefit for the Actors' Fund, taping live at Radio City Music Hall on Valentine's Day. The show, which airs in March, will feature **Sophia Loren**, **Laurence Olivier**—and **Burns**, of course, who will sing his country hit, "I Wish I Was Eighteen Again."

Country Singles A-Z

After The Love Slips Away (N. Larkin, E.T. Conley).....	64	Williams, G. Fundis.....	4
All I'm Missing Is You (N. Wilson).....	57	Love In The First Degree (Alabama, L. McBride, H. Shedd).....	100
Ain't Nobody Gonna Get My Body (B. Vaughn).....	67	Love Never Comes Easy (James Stroud)...	94
Another Honky Tonk Night On Broadway (S. Garrett, S. Dorff).....	63	Love Was Born (F. Kelly).....	31
Another Sleepless Night (J.E. Norman).....	27	Midnight Rodeo (R. Dean, L. Everette)....	9
Be There For Me Baby (J.E. Norman).....	37	Mis'ry River (E. Penney).....	25
Best Of Friends (J. Foglesong).....	76	Mister Garfield (J. Bowen).....	56
Big City (M. Haggard, L. Talley).....	24	Mountain Of Love (N. Wilson).....	13
Blue Eyes Don't Make An Angel (G. Sutton).....	60	Natural Love (T. Scotti).....	74
Blaze Of Glory (Lionel B. Richie).....	39	New Cut Road (R. Crowell).....	55
But It's Cheating (J. Feeney).....	47	No Relief In Sight (T. Collins).....	32
Blue Moon With Heartache (R. Crowell)....	11	No Place To Hide (J. Shook, B. Saporiti)..	80
Bobby Sue (R. Chancy).....	22	Now I Lay Me Down To Cheat (B. Sherrill).....	62
Clown, The (C. Twitty, J. Bowen).....	28	One Day Since Yesterday (E.P. Ball).....	72
Could It Be Love (J.E. Norman).....	83	Only One You (Buddy Killen).....	3
Country Boy Can Survive, A (J. Bowen)....	38	Only You And You Alone (Jerry Kennedy). 5	
Crying My Heart Out Over You (R. Scaggs).....	44	Play Me Or Trade Me (B. Strange).....	78
Diamonds In The Stars (Ray Pennington). 10		Preachin' Up A Storm (Larry Rogers).....	49
Do Me With Love (Jim Ed Norman).....	14	Red Neckin' Love Makin' Night (Larry Rogers).....	53
Don't Come Knockin' J.B. Barnhill).....	58	Reverend Mr. Black, The (B. Sherrill).....	71
Don't Ever Leave Me Again (B. Fisher)....	45	Rodeo Romeo (Ray Baker).....	96
Everybody Loves A Winner (J. Kennedy)....	66	Running On Love (S. Gibson).....	48
Everybody Makes Mistakes (B. Sherrill) ..	12	Same Ole Me (B. Sherrill).....	50
Feel (G. Kennedy).....	84	She Left Love All Over Me (B. Montgomery).....	17
Fourteen Karat Mind (Russ Reeder, G. Watson).....	90	Shine (Chips Moman).....	7
From Levi's To Calvin Klein Jeans (R. Chancy).....	65	Some Day My Ship's Comin' In (Joe Waters).....	81
Guilty Eyes (S. Cornelius, M. Daniel).....	46	Someone Could Lose A Heart Tonight (D. Malloy).....	2
Have You Ever Been Lonely (Owen Bradley).....	26	Stuck Right In The Middle Of Your Love (L. Rogers).....	19
Headed For A Heartache (M. Morgan, P. Worley).....	93	Sweet Yesterday (T. Collins).....	36
Hell Yes, I Cheated (B. Self, S.S. Singleton Jr.).....	82	Sweetest Thing, The (Richard Landis).....	20
Highlights Of '81 (B. Sherrill).....	75	Tell Me Why (N. Larkin, E.T. Conley).....	89
I Can't Say Goodbye To You (M. Sherrill). 95		Tennessee Rose (B. Ahern).....	33
I Don't Want To Want You (K. Lavoie).....	61	Till Something Better Comes Along (E. Kilroy).....	70
I Just Came Home To Count The Memories (F. Jones).....	8	The Cube (R. Jenkins).....	79
I Lie (O. Bradley).....	41	Through The Years (L.B. Richie Jr.).....	42
I See An Angel Everyday (J. Gibson).....	59	Took It Like A Man (A. DiMartino).....	73
I Wouldn't Have Missed It For The World (R. Milsap, T. Collins).....	88	Very Best Is You, The (N. Wilson).....	18
If Something Should Come Between Us (M. Lloyd).....	34	Watchin' Girls Go By (Buddy Killen).....	5
If You're Thinking You Want A Stranger (B. Mevis).....	52	Who Do You Know In California (Jimmy Bowen).....	43
If You're Waiting On Me (J. Gilliespie)....	21	When A Man Loves A Woman (B. Vaughn, J. Grayson).....	29
In Like With Each Other (L. S.R. Gatlin)..	77	When You Were Blue (Larry Rogers).....	23
Innocent Lies (K. Stilts, S. James).....	30	Where There's Smoke There's Fire (Tom Collins).....	91
It Turns Me Inside Out (Jerry Crutchfield).....	86	Woman In Me, The (Allan Reynolds).....	92
It's High Time (B. Maher, R. Goodrum)....	99	Written Down In My Heart (B. Montgomery, R. Stevens).....	69
It's Who You Love (Jimmie Bowen).....	16	Years Ago (Jerry Kennedy).....	97
Lady Lay Down (S. Popovich, B. Justis)....	68	You Look Like The One I Love (S. Gibson).....	40
Lady Lay Down (G. Kennedy).....	51	You're My Bestest Friend (Rick Hall).....	54
Lay Back Down And Love Me (M. Radford).....	87	You're The Best Break (Tommy West).....	6
Let's Go All The Way (C. Gray).....	85		
Let's Get Together And Cry (Ray Baker)....	98		
Lies On Your Lips (R. Oates).....	35		
Lonely Nights (Jim Ed Norman).....	1		
Lord I Hope This Day Is Good (D.			

Free Promotion

NASHVILLE—The Music Row Directory, a monthly Nashville industry paper, will be distributed to more than 175 country reporting stations.

LITURGICAL MUSIC TOP PROSPECT

Word Enters Catholic Market

By EDWARD MORRIS

NASHVILLE—While its gains have been modest to date, Word Records and Music is making inroads into the Catholic market with both printed and recorded product.

Russell O'Dell, Word's director of administration and planning, says his company has isolated four major sales areas within the Catholic structure. He identifies these—in a descending order of profitability—as liturgical, educational, evangelistic and social.

Maintaining that Catholics spend more in the liturgical area than any other, O'Dell says there is a market for classical/traditional Catholic music and for folk music oriented toward worship services.

O'Dell says the educational division—which embraces parochial schools as well as activities comparable to those in Protestant Sunday schools—has the purchasing structure, but not the purchasing power, of the worship area.

The evangelistic aspect of the market is "so new most Catholics aren't even aware of it," according to O'Dell. Just as is standard with Protestants, music is used here by the Catholic church "to communicate the Christian message to the world," O'Dell explains.

He says the social area of the market looks to "a lighter vein of music" that is appropriate for such gatherings as retreats, encounter groups and conventions. This sector, he adds, "may be open to Protestant songs."

Word's first printed effort directed to Catholics was its "Gathering To Praise" songbook, introduced last May at the National Pastoral Music Convention in Detroit. Tagged at \$2.95 each, the book has sold 17,000 of the initial 20,000 run. "We've broken even on our investment," O'Dell reports, "but it's not something we want to shout about."

Appraising this project, O'Dell observes that the songbook was designed to cover all the target areas. "Probably that was making it too weak," he says.

Word has also produced and distributed two albums by Catholic artists Dion DiMucci and Dana Scallon. "We went after these artists for their abilities," O'Dell stresses, "not just because they are Catholic." DiMucci has enjoyed secular success as Dion; while Scallon, who is from Northern Ireland, first gained fame as a major European talent contest winner. Their albums are "Dion: Only Jesus" and "Dana: Totally Yours."

O'Dell says the albums are being marketed through Christian bookstores as well as being made available through specifically Catholic outlets. There are about 100 Catholic bookstores in the U.S., according to O'Dell. The National Church Goods Assn., of which Word is now a member, constitutes another ave-

Word Prices Up

WACO—Word Distribution has raised by \$1 the price on albums from Word, Myrrh, DaySpring, Maranatha, A & S, New Song, Seed and Solid Rock. The jump from \$7.98 to \$8.98 took place Feb. 1.

Roland Lundy, vice president of sales for Word Distribution, says that all multi-priced albums (doubles, etc.) will stay at the same price. Canaan label product will be raised from \$6.98 to \$7.98.

nue of sales.

The DiMucci and Scallon albums have not been on the market long enough to draw conclusions about their appeal to Catholics, O'Dell notes.

Word's active interest in reaching the Catholic market dates back to 1980, O'Dell says, when the company began receiving requests from parishes and Catholic publishers to reprint certain of its songs. In response to this, Word began its research. It also started sending representatives to Catholic conventions. At four of the 16 conventions attended, the company held workshops and seminars to showcase their music.

O'Dell reports that Word's basic research reveals an increased Catholic interest in MOR-style music for use in worship, school and home; an awareness of a "void" in religious music for children and youth; and

an urgency on the part of church leaders and lay workers for changes in musical styles.

He says Word will continue to be represented at Catholic conventions and will be holding more one-day music conferences in Catholic dioceses. The conferences present both printed music and records. One held recently in San Antonio drew 350 registrants.

The company has hired consultants to review the suitability of its music for Catholic use. O'Dell says Word will release a Catholic catalog in mid-February which lists about 70 pieces of music.

O'Dell adds, "I have one piece of advice for other companies: If they plan to get into the Catholic market for fast bucks, they should stay out and forget about it. To be successful, a company must consider long-range investment in time, money and staff energy."

Best Selling			Survey For Week Ending 2/6/82				
Billboard [®] Inspirational LPs							
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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	10	JONI'S SONG Joni Eareckson, Word WSB 8856	21	15	15	JUST PIANO ... PRAISE II Dino, Light LS 5790
2	3	19	AMAZING GRACE B.J. Thomas, Myrrh MSB 6675	22	NEW ENTRY		THE BEST OF PRAISE Marantha Singers Marantha (Word) MM0083A
3	2	44	PRIORITY The Imperials, Day Spring DST 4017	23	23	6	FOREVER Tim Sheppard, Greentree R3572
4	4	19	HEARTS OF FIRE Sweet Comfort Band, Light LS 5794	24	17	10	THE KEITH GREEN COLLECTION Keith Green, Sparrow SPR 1055
5	5	94	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625	25	NEW ENTRY		THE TRAVELER Don Francisco, New Pax NP 33106
6	6	94	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004	26	27	6	NEVER SAY DIE Petra, Starsong SSR0032
7	7	94	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015	27	16	27	JUST PIANO ... PRAISE Dino, Light LS-5727
8	10	70	IN HIS TIME, PRAISE IV Marantha Singers, Maranatha MM0064 (Word)	28	36	27	KIDS PRAISE ALBUM Maranatha MM0068
9	8	27	IN CONCERT Amy Grant, Myrrh MSB 6688	29	34	27	SOLDIERS OF THE LIGHT Andrus/Blackwood & Co., Greentree R3738
10	20	10	HOLM, SHEPPARD, JOHNSON Holm, Sheppard, Johnson, Greentree R3583	30	30	75	NEVER ALONE Amy Grant, Myrrh MSB 6645 (Word)
11	9	94	HEED THE CALL The Imperials, Dayspring DST 4011	31	33	94	FORGIVEN Don Francisco, New Pax NP 33042
12	NEW ENTRY		UNFAILING LOVE Evie Tournquist, Word WSB-8867	32	32	6	SHOT OF LOVE Bob Dylan, Columbia TC 37496
13	11	23	REJOICE 2nd Chapter of Acts, Sparrow SPR 1050	33	NEW ENTRY		I SAW THE LORD Dallas Holm, Benson R3723
14	12	31	IT'S TIME TO PRAISE THE LORD Praise Five, Maranatha MM 0077A	34	NEW ENTRY		THE VERY BEST OF THE IMPERIALS The Imperials, Day Spring DST-4025
15	24	94	MUSIC MACHINE Candle, Birdwing BWR 2004	35	35	6	DON'T GIVE UP Andrea Crouch, Warner Bros. BSK 3513
16	19	10	PRAISE V Marantha Singers, Maranatha MM 0076 A	36	21	23	DON'T GIVE IN Leon Patillo, Myrrh MSB 6662 (Word)
17	22	57	FAVORITES Evie Tournquist, Word WSD 8845	37	25	27	NOBODY KNOWS ME LIKE YOU Benny Hester, Myrrh 6655
18	18	57	BEST OF B.J. THOMAS B.J. Thomas, Myrrh/Word MSB 6653	38	28	57	ARE YOU READY? David Meace, Myrrh MSB 6652
19	13	36	HEY, I'M A BELIEVER Dallas Holm & Praise, Greentree R3441	39	26	19	SOMETHING NEW UNDER THE SON Larry Norman, Solid Rock SRA 2007
20	14	31	THE NEW GAITHER VOCAL BAND Day Spring MST 4024	40	29	62	PH'LP SIDE Phil Keaggy, Sparrow SPR 1036

Disco Business

DISCO DESIGN FIRM

Juliana's Acquires Bacchus Assets

NEW YORK—Juliana's Sound Services, a major disco design and construction companies, has acquired the assets of Bacchus, a British-based company which also designs and constructs discos and nightclubs.

The acquisition of Bacchus, Juliana's largest competitor with its 45 discotheques worldwide, is believed to make the latter the largest of its kind worldwide. Juliana's, formed in 1966, has already constructed and manages 106 discotheques and nightclubs.

According to Thomas Vaughan, head of Juliana's, the acquisition will not interfere with Bacchus' autonomy. The company, which is being moved into new headquarters in London, will continue to function independently under the direction of David Payne, its new president. Vaughan states that it will be encouraged to actively compete against Juliana's, in Europe and the Far East.

According to Vaughan, who started the company with his brother, Oliver, who now heads the firm's Asian operations, the acquisition of Bacchus underscores Juliana's faith in the discotheque/nightclub business.

Vaughan states that although the worldwide downturn in the economy has had some adverse effect on the disco/nightclub industry, the outcome has not been as bad as some expected.

He adds that his firm has continued to build clubs at an even pace around the world.

At present, Juliana's installations are going up in such countries as Venezuela and Trinidad, and in a number of U.S. cities including Kansas City.

Vaughan states that his company spent a lot of time during the late 1970s when the tide of public opinion was turning against the disco concept, educating its clients to broaden and solidify their base in the industry.

In expanding its base in the industry, Juliana's has moved beyond its initial concentration on installations in hotels and motels, and is now involved in building freestanding clubs.

The organization is also getting involved in partnership ventures in which it takes part of the risk, but also shares in the profits.

Meanwhile, as part of the firm's broad expansion program, Winnie Mutch, has been promoted to senior vice president in charge of operations, from her original position as coordinator of deejay training services.

According to Vaughan, as part of her new responsibilities Mutch will coordinate contracts and act as troubleshooter on Juliana's installations throughout the Americas and the Caribbean.

Juliana's has also outgrown its New York offices on one floor of an Eastside Manhattan townhouse, and is looking for larger quarters, preferably in its own building.

The company also maintains offices in Toronto, where Bacchus' offices have been absorbed into its own, (the only city in which such a coordination has been undertaken), London, Hong Kong and Singapore.

Its installations can be found in hotels and motels all over Europe, the Middle and Far East, Australia, North and South America and the Caribbean. It also maintains club installations of cruise ships of the Chandris, Hadag, Hellenic and Karageorgis lines.

The firm's mobile DJ operation is said to be the best known in England. It is the source from which the entire Juliana's conglomerate sprang, and is now under the direction of William Bartholomew.

Juliana's is still essentially a group of membership clubs, maintains a policy of allowing members to use their membership cards for entry to all their affiliated clubs worldwide.

RADCLIFFE JOE

Pool Plans DJ Training Program Course Is Designed To Upgrade Skills, Earning Power

NEW YORK—The International Disco Record Center (IDRC), a record pool based here, has launched an 8-week training program for disco DJs from clubs around the city.

The program, aimed at upgrading the skills and earning power of all DJs, will be offered free of charge, and will concentrate on instructing participants in the use and service of their sound and light systems, mixing and selection of music played, and audience psychology.

The course, scheduled to get underway in mid-February, is being conducted with the cooperation of the New York-based AST Sound Co., which will provide one of its technicians to train the DJs in the use of such sound components as

mixers, crossovers, amplifiers and speakers.

According to Eddie Rivera, head of the IDRC, DJs who are members of pools other than his own are welcome to take part in the program. All they need is a letter of introduction from their pool director.

At the end of the 8-week program, AST sound and the IDRC will encourage club operators to hire the newly trained spinners by offering special discounts on new equipment, as well as on service contracts.

The training program will be conducted at the IDRC's mid-Manhattan offices.

As a continuing part of its expanding role in community affairs, the IDRC has joined forces with New York City's Board of Educa-

tion and radio station WRKS-FM to stage special concerts in the city's junior high and high schools.

The concerts will be offered as part of the city's sweeping drug education program, being held in schools throughout the five boroughs.

According to Rivera, the concerts, which will feature live entertainers, are already getting encouraging support from record labels and their artists.

As Rivera explains, the way the drug program is structured by the city, there is simultaneous participation by between eight and 10 schools in each borough. At the end of the program, tests in comprehension are run by the city. The school emerging at the top in this test, is selected by the IDRC and WRKS for the staging of the concert. Students from the other participating schools are also invited to attend.

The first concert, scheduled for February, will feature Vicki Dee, Sam Records; a group called Valley Harper, performing its popular tune, "Do It For The Children;" the Bernice Johnson dancers; and special disco mix demonstrations by Luis Rivera (no relation to Eddie).

WRKS will extensively promote the concerts and participating artists, in the weeks prior to the concerts, according to Rivera.

Meanwhile the IDRC, with the cooperation of WRKS, continues to sponsor its long running limousine tours which help promote currently popular artists by taking them around for guest appearances at clubs around the city.

According to Rivera, the program was recently expanded to include the winner (and guest) of an on-air contest being run by WRKS and participating record labels.

Rivera explains that the contest winners share the limo tour and dinner with the artist, with all expenses shared by the participating label, WRKS-FM and the IDRC.

Another successful community-oriented program that is being run by the IDRC in conjunction with WRKS is the summer clean-up campaign under which participating communities are rewarded with a free street concert for cleaning up their neighborhoods.

The program is now in its third year, and according to Rivera, applications for the coming summer campaign will be accepted by the IDRC beginning in March.

New Miami Night Spot Is Alternative To Area Clubs

By SARA LANE

MIAMI—Showtime, a \$3.3 million club scheduled for a May 1 opening here, is being touted by its owners as an alternative for people who have few entertainment choices in this disco stronghold.

The club, owned by the same consortium of businessmen which owns the highly successful Casanova's disco in Hialeah, Fla., is underwriting the project because it feels that there is room for a "real nightclub in this town of small-time entertainment."

According to Mark Golub of the consortium, Showtime is being patterned after such clubs as the Ritz and the Savoy in New York City.

It will feature a huge floor for dancing because Golub feels that dancing "is one of the main features of any type of club these days."

"Basically," states Golub, "showtime will be a small concert hall with facilities for dancing, having drinks and/or watching a show."

More than \$3.3 million is being poured into renovations of the existing bowling alley which will become a "really beautiful nightclub," Golub states.

The club will be set up for television productions with full in-house tv capabilities. "Any big club that is looking toward the future has to be thinking video these days," notes Golub. "This is especially true now that so many cable stations are springing up. If we're going to be bringing in 80 acts a year to Miami through Showtime and Casanova's, the club must be set up for tv."

Casanova's already has tv productions to its credit, and Golub is negotiating to syndicate some of the acts he's taped at the Hialeah disco.

He also plans to negotiate with certain acts coming to Showtime for tv rights to their performance, and will also try to tape each performance for club use only if the acts are willing.

"We would repeat these shows between performances of our live acts," Golub explains. "Record companies are also coming out with all sorts of material to promote records on video, and we'll probably utilize some of their product."

Showtime will be open only on weekends, although Golub predicts that there will be an occasional mid-week special event. During the evening a DJ will spin records between live appearances.

Entertainment will be an eclectic blend—jazz, rock and, as Golub puts

it, some of the more aggressive disco acts such as Grace Jones. He expects to book his talent through the larger New York and Los Angeles talent agencies. "There's no place in Miami where one can see a Herbie Mann or Stanley Turrentine in a nightclub atmosphere," Golub continues.

"We'll have jazz one week, then rock another. We're going to book at least eight weeks of talent in advance and will run display ads in the newspapers. That way our customers can choose the act they want to see and make plans accordingly. We hope to have something for everyone."

Golub anticipates that Showtime will draw customers from Coconut Grove, Coral Gables, South Miami and the Kendall area (all of these municipalities are located south of downtown Miami). One of the problems, however, that club owners in this multi-ethnic and multi-cultural city face is clientele, and it will be difficult for Golub to predict his audience. In the past club owners have found that unless the Anglo/Cuban mix is equally divided, one group or the other will stay away.

"Right now, disco is the only thing that's happening in Miami," says Golub. "We're definitely bucking the trend. But, I feel we will attract many people who now stay at home because there isn't an entertainment alternative to discos."



Billboard photo by Harrison Green

HAPPY PARTY—Scores of spectators in a party mood line rooftops for a better view of one of the International Disco Record Center's most successful street concerts of the past summer. The New York City concerts, sponsored in cooperation with WRKS-FM, featured such artists as Wanda Walden, Revelation, Gary Criss, Vaughn Mason, the Jones', and Yvonne Mobley. The concerts were part of a drive to encourage community cleanup programs.



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Disco Mix

By BARRY LEDERER

NEW YORK—Atlantic Records will have no problem in promoting the Modern Romance album, "Adventures In Clubland." The group's earlier hit, "Can You Move," is included in the LP. Certainly the most popular cut will be "Clubland Mix." At 11:30 it is a non-stop journey of hot and energetic tracks. This selection, which includes "Everybody Salsa," "Moose On The Loose," "Salsa Rhapsody," and "Ay Ay Ay Mooney," goes through musical changes from rap and funk to a definite Latin flavor. The other cuts on the album, though not as rousing, still stand on their own. Most noteworthy are "Nothing Ever Goes The Way You Plan/Queen Of The Rapping Scene" and "I Can't Get Enough." It is produced by Norman Mighell and group members Geoffrey Deane and David Jaymes.

★ ★ ★

Sister Sledge has produced its new Cotillion LP titled "The Sisters." The girls have everything well in hand as this record is a crisp, pop-sounding r&b effort. "Super Bad Sisters" is a melodic, catchy tune sung in fine harmonies. The group's version of "My Guy" is pretty. "Get You In Our Love" is sassy while tender ballads include "My Special Way" and "Everybody's Friend."

★ ★ ★

Take Five found chart success with "B.Y.O.B. (Bring Your Own Body)." Their first Destiny LP, simply titled "Take Five," is packed with solid dance material from which numerable 12-inchers can be drawn. "The Word Is Out" highlights the album with a tempo that is driving, and a musical style that's similar to the classic disco group, the Trammps. "You Gotta Walk Through It To Get To It" features a more mid-tempo and brass-oriented sound. Producer and arranger Michael Zager has given Take Five the right material for funk, disco, and even ballad tunes, in a polished and slick format.

"Dyin' To Be Dancin'" by Empress received enthusiastic response in the clubs. The group's debut album for Prelude contains six selections that are similar to this former 12-inch hit. Although the music is performed by accomplished artists, the final product still lacks impact. However, the popularity of the Empress sound in today's discos will probably overcome this flaw. Produced by Raymond Reid and William Anderson, stand-out selections include: "Take Me Along," "Gonna Get Ya What You Want," and "Take A Risk."

★ ★ ★

From Montage Records is the Black Ice album, in which the sides are curiously titled "Dancer's Side" and "Lover's Side." Side A ("Dancer's") has potential, but still needs re-working and re-mixing. The group shines best on Side B ("Lover's"). The ballads offered are sensitive and easily sung, and might see some radio play.

★ ★ ★

Montage fares much better with the Conductor LP. The five cuts have a commercial rock-style, with lead vocalist Judy Comden co-penning four of the five selections. The production is more listenable than it is danceable. DJs will have to give the record several spins before deciding what is appropriate for their clubs. Producer Stewart Allan Love might see better results with radio play, as opposed to strong club reaction.

★ ★ ★

From "O" Records is a 12-incher titled "Native Love (Step By Step)" by Divine. A fast-paced, rock/synthesizer format is offered with an intriguing melody and rousing tracks. However, the vocals interfere with the overall effect. This problem has occurred before with "O" Record releases. Producer Bobby Orlando aptly finds quality rhythm tracks and arrangements, but the vocals take away from the end product. Perhaps an instrumental version should be offered on the flip side, or the label should better select their artists.

Blue Stripe Records is a label from New York's Upper West Side, and its 12-inch 33 1/3 r.p.m. "X-Rated Man" by Wiretap should see results in the clubs. The cover is deceptive, as the ugly picture of a gawkish man's head is not in keeping with the soulful music on the inside. The female lead vocalist is not identified on the label credits, but her voice gives an added lift and spicy feel to the production. Producer Singh Singh could possibly sharpen the disk's impact with a re-mix, as the song has definite club appeal.

★ ★ ★

Other 12-inchers that should not be overlooked include: "New Wave" by the Patterson Twins (Montage), "Thin Ice/Time Bomb" by Kim Larsen (Epic), "Will You See Me Tonight" by Zafra Bros. (Eastbourne), "Feel Alright" by Komiko (Sam), and "Midnight Celebration" by Harlowe (Graf).

Billboard

Disco Top 80

Survey For Week Ending 2/6/82

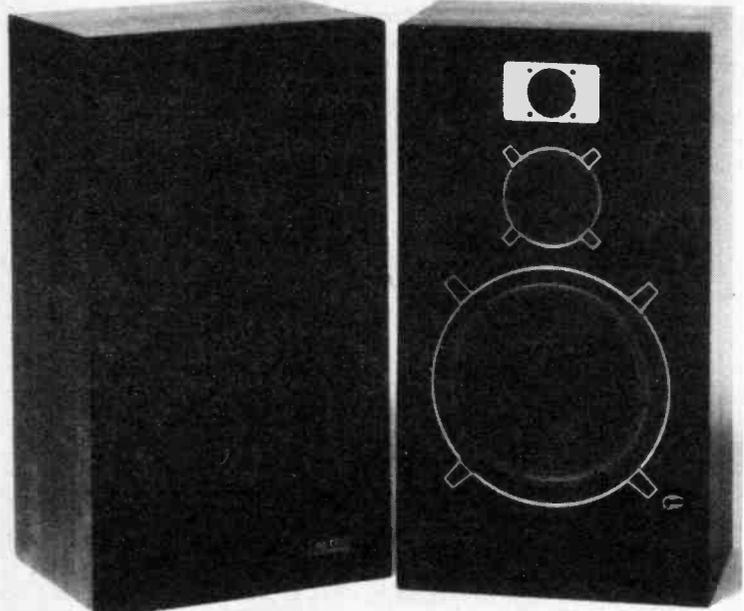
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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	8	1	YOU'RE THE ONE FOR ME—D. Train—Prelude (12 inch) PRLD 621	41	41	8	FAVORITE SHIRT/(BOY MEETS GIRL)—Haircut 100—Arista (12 inch) Import
2	2	11	I CAN'T GO FOR THAT (No Can Do)—Daryl Hall & John Oates—RCA (LP) AFL1-4028	42	36	9	GARDEN OF EVE—Yvonne Gage—RFC/Atlantic (12 inch) DMD 284
3	3	13	CALL ME/LET'S CELEBRATE—Sky—Salsoul (12 inch) SG 365	43	50	3	BURNIN' UP/SO GOOD SO RIGHT—Imagination—MCA (LP) MCA 5271
4	6	10	SURE SHOT—Tracy Weber—RFC/Quality (12 inch) QRFC 005	44	54	3	THE VISITOR/WHEN ALL IS SAID AND DONE—ABBA—Atlantic (LP) SD 19332
5	5	24	TAINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (LP/12 inch) SRK 3647/DERE 49856	45	55	4	CENTERFOLD/FLAMETHROWER—J. Geils Band—EMI (LP) SOO 17062
6	8	7	MEGATRON MAN/GET A LITTLE—Patrick Cowley—Megatone (LP) M1002	46	52	4	FREAKMAN—Empire—RFC/Quality (12 inch) QRFC 007
7	4	16	YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalet (LP) CH0702	47	58	3	U TURN ME ON—Tomorrow's Edition—RFC/Atlantic (12 inch) DM 4825
8	11	5	GLAD TO KNOW YOU—Chas Jankel—A&M (LP) SP 4885	48	53	4	NSB RADIO/THE BEAT INSIDE—Nick Straker Band—Prelude (LP) PRL 14101
9	7	22	GENIUS OF LOVE/WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (LP/12 inch) SFK 3628/DSRF 49817	49	49	8	WE'LL MAKE IT—Mike & Brenda Sutton—Sam (12 inch) S12342
10	10	10	SIXTY-NINE—Brooklyn Express—One Way Records (12 inch) OW003A	50	60	2	TIME—Stone—West End (12 inch) WES 33-139
11	19	5	MAMA USED TO SAY—Junior—Mercury (12 inch) MDS 4014	51	56	3	NEVER SAY NEVER—Romeo Void—415 Records (EP) A-0007
12	12	12	COME LET ME LOVE YOU—Jeanette "Lady" Day—Prelude (12-inch) PRLD 619	52	35	10	CAN'T HOLD BACK/BABY NOT TONIGHT—Kanq—Mirage/Atlantic (LP) WTG 19327
13	13	9	GIGOLO—Mary Wells—Epic (LP) ARE 37540	53	40	19	CONTROVERSY/LET'S WORK—Prince—Warner Bros. (LP) BSK 3601
14	27	5	TELL ME THAT I'M DREAMING—Was (Not Was)—Island/ZE (12 inch) DISD 50011	54	32	7	TURN YOUR LOVE AROUND—George Benson—Warner Bros. (LP) 2HW 3577
15	15	11	ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME—Debra DeJean—Handshake (12 inch) 4W9-02541	55	43	15	TAKE MY HEART/GET DOWN ON IT—Kool and the Gang—De-Lite/Polygram (LP) DSR 8502
16	17	8	GET ON UP/WITH YOUR LOVE/TONIGHT—Suzi Q—RFC/Atlantic (LP) SD 19328	56	61	3	CAN'T BE FUNKY—Bush Tetras—Stiff (EP) TEES 1208
17	18	9	JAPANESE BOY—Aneka—Handshake (12 inch) 4W902623	57	62	3	LIFE IN SPACE—Mayday—A&M (LP) SP 17180
18	9	13	LOVE FEVER—Gayle Adams—Prelude (12 inch) PRLD 618	58	NEW ENTRY	→	WHAT DOES IT TAKE—Amy Bolton—Importe/12 (EP) MP 314AA
19	14	11	MIRROR MIRROR/WORK THAT BODY—Diana Ross—RCA (LP) AFL1-4153	59	64	2	THE BEAT ESCAPE—Fingerprntz—Stiff (LP) TEES 1001
20	21	8	QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE—Syreeta—Tamlia (LP) T8-376MI	60	65	2	SPRING IN FIALTA—Slow Children—Ensign/RCA (LP) BXL 1-4204
21	22	7	WATCH OUT—Brandi Wells—WMOT (LP) FW37668	61	NEW ENTRY	→	SPIRIT OF THE DANCER—Evelyn King—RCA (LP/12 inch) AFL 13962/PD 13018
22	25	7	THIS BEAT IS MINE—Vicky "D"—Sam (12 inch) S12343	62	57	11	PHYSICAL—Olivia Newton-John—MCA (LP) MCA 5229
23	20	19	LET'S STAND TOGETHER/TAKE MY LOVE—Melba Moore—EMI (LP) ST 17060	63	68	2	DON'T TURN YOUR BACK ON LOVE—Eloise Whitaker—Destiny (LP) DLA 10006
24	24	10	HOLD ME DOWN/DESIGNER MUSIC—Lipps' Inc.—Casablanca (LP) NBLP 7262	64	69	2	MAKE UP YOUR MIND—Aurra—Salsoul (LP/12 inch) SA 8551/SG 360
25	29	8	I DON'T KNOW WHAT IT IS/HOMOSAPIENS—Pete Shelley—Genetic (LP/12 inch) Import	65	70	2	ABACAB—Genesis—Atlantic (LP) SD 19313
26	26	15	JUST CAN'T GET ENOUGH—Depeche Mode—Sire/Warner Bros. (LP) SRK 3642	66	67	3	SERIOUS SIRIUS SPACE PARTY—Ednah Holt—West End (12 inch) WES 22138
27	28	17	MODERN LOVE IS AUTOMATIC/TELECOMMUNICATION—Flock of Seagulls—Jive/Arista (EP) VK 22001	67	NEW ENTRY	→	GOLDENES SPIELZEUG/EEL QUE—D.A.F.—Virgin (LP) Import
28	33	7	THIS IS RADIO CLASH—The Clash—Epic (12 inch) 492662	68	NEW ENTRY	→	POSITIVE NEGATIVE—Positive Noise—Statik (7 inch) Import
29	34	5	FUNGI MAMA (BEBOPAFUNKADISCOLYPSO)—Tom Brown—Arista (LP) GRP 5507	69	NEW ENTRY	→	MUST BE THE MUSIC—Secret Weapon—Prelude (12 inch) PRLD 614
30	23	14	ROCK YOUR WORLD—Weeks & Co.—Chaz Ro/Brasilia Dist. (12 inch) CHDS 2519	70	NEW ENTRY	→	DYNAMITE—Karen Young—Sunshine Recording (12 inch) SG 807-12X
31	16	16	LET'S GROOVE/I'VE HAD ENOUGH—Earth, Wind & Fire—Columbia (LP) TC 37548	71	NEW ENTRY	→	HOT ON A THING—The Chi-Lites—20th Century (LP/12 inch) T635/TCD136
32	37	7	SHAKE IT UP/CRUISER—The Cars—Elektra (LP) 5E567	72	72	19	WAIT FOR ME/SNAP SHOT/PARTY LIGHTS—Slave—Atlantic (LP) SD 5227
33	38	12	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—Virgin (LP) Import	73	42	9	KICKIN' BACK—LTD—A&M (LP) SP 4881
34	30	18	CAN YOU MOVE—Modern Romance—Atlantic (12 inch) DMD 4819	74	63	16	R.R. EXPRESS—Rose Royce—Whitfield (LP) WHK 3620
35	47	3	IN THE RAW—Whispers—Solar (LP) EAS 27	75	51	7	APACHE—Sugar Hill Gang—Sugar Hill (12 inch) SH567
36	48	3	HELP IS ON THE WAY—Whatnauts—Harlem International (12 inch) HIR 110	76	59	8	HIT & RUN/FREAKY BEHAVIOR—Bar-Kays—Mercury (LP) SRM 14028
37	31	17	PLAY TO WIN/PENTHOUSE & PAVEMENT—Heaven 17—Virgin (LP) Import	77	66	25	COOL/GET IT UP—The Time—Warner Bros. (LP) BSK 3589
38	39	24	I GOT A LINE ON YOU/X FACTOR/MENERGY—Patrick Cowley—Fusion (LP) PFSF 004	78	73	12	THIS MUST BE HEAVEN—Jerry Carr—Cherie/Atlantic (12 inch) DM4821
39	45	7	JOHNNY ARE YOU QUEER?/(Let's Do) THE BLACKOUT—Josie Cotton—Elektra (12 inch) AS 11538	79	71	24	THE GENIE/DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591
40	46	5	THE TWO OF US—Ronnie Jones & Claudja Barry—Handshake (12 inch) 4W9 02554	80	44	17	HAPPY DAYS/TEE'S HAPPY—North End featuring Michelle Wallace—Emergency (12 inch) ENDS 6520

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Menergy (Remix from Holland)—Patrick Crowley
- Gary Glitter Medley (by G.G.)
Boney M Medley (by Boney M)
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Don't You Want Me—Human League
Disco Train—Dance Reaction
Free Man—Terry Clayton
I'm On Fire—Hot Shot
If You Want Me (Remix)—Ecstasy.
Passion, Pain
I Don't Know What It Is—Pete Shelley
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IFPI Keys On Piracy, Disk Rental

Monetary Issue Is Spotlights At Cannes Session

• Continued from page 1

Opening the debate, Ertegun stressed that while after 10 years of antipiracy campaigning, IFPI could claim some great achievements, much remained to be done. An essential element was finding the necessary funds. "We know we can beat piracy, but we need a lot of money from all who are active in this business of ours," he said.

He noted that record companies and publishers have been major fund contributors, "but one section of our business which we have totally failed to mobilize is that represented by the recording artists. We have been unable to impress the importance of antipiracy action on the superstars.

"There are perhaps 100 to 150 in the world, and they have much more to lose than anyone else. But we just cannot get a cent from them. We have tried to reach them through their managers and their lawyers. We get plenty of encouragement, and no money."

Later in the meeting, French recording star Sylvie Vartan arrived to announce her support for the IFPI in its campaign and pledged that she would spread the word among her fellow artists. And in a written statement distributed after the meeting, Nana Mouskouri condemned piracy not only as theft from authors, composers, artists and producers, but also as an example of swindling the public because of the poor quality of pirate products.

A new element in the erosion of the legitimate record industry business was condemned by Stig Anderson, who drew the meeting's attention to the mushrooming growth of record rental in Japan, which has now spread to his native Sweden. "This is a most sinister and damaging development," Anderson said, "and one result has been that the record market in Japan has suffered a 50% drop."

Anderson revealed that two weeks after a Swedish television news broadcast had reported that records could be rented in Tokyo for less than \$2.00 a day, similar services were being set up in Sweden.

The IFPI group in Sweden received more than 100 calls and as the media took up the story, so interest in record rental spread. "This is an extremely dangerous situation," Anderson said, "and I urge all of you to dig into your national laws to see what protection there is against record rental. We've discovered that it is quite legal in Sweden and Denmark, though not in Norway. Record rental could be more damaging to our industry than piracy."

Tokugun Yamamoto confirmed that record rental had proved a major disaster to the Japanese record industry and said there were now more than 1,200 outlets where records could be hired, for as little as a \$1.00 a day. More than 20 million albums had been copied, to compound the already severe home taping problems there.

"Although we are proud to say we have virtually no record piracy in Japan, we have to acknowledge that 130 million blank cassettes are sold each year and unless we do something about record rental, there will be no future MIDEMs and we'll all have to change our jobs."

Broadening his canvas to survey piracy in Southeast Asia as a whole, Yamamoto pointed out that the legitimate industry was fighting against well-organized and wealthy

adversaries. In some countries, the pirates had their own associations and teams of lawyers briefed and available for very much more money than the legitimate industry could muster.

"But with hard work on the part of our local groups," he said, "We are bringing about some changes, and have already succeeded in improving the antipiracy legislation in Hong Kong, Thailand and the Philippines."

Taking the example of Hong Kong, chairman Ertegun said it was one of the great success stories of IFPI. A country which had once had an industry that was 95% pirate had now transformed the market to the extent that piracy accounted for less than 5% of the business.

James Wolsey, of the Southeast regional office of IFPI, said that the Federation's campaign in Hong Kong had been a costly one and had run four years. But it had produced excellent results, he repeated. He said it was important not to lose sight of the fact that the banishing of the pirates resulted in a flourishing revival of the legitimate industry. Southeast Asia, with a population of 300 million increasingly prosperous people, offered tremendous potential for the expansion of the "official" record industry once piracy had been conquered.

Jean-Loup Tournier for SACEM said that lack of adequate finance was not the only factor that militated against the elimination of record piracy and all other forms of intellectual property theft.

He asserted that there were psychological and political obstacles to be surmounted. Countries which were diligent in inculcating into young children respect for tangible property made no attempt to educate them that intellectual property must also be protected from theft.

Tournier instanced an occasion when a man who went to the police to seek their aid in dealing with a man who was counterfeiting song copies. The police response was that

it was "unthinkable" to waste their time dealing with such a minor misdemeanor. If, on the other hand, it had been a matter of counterfeit banknotes, they would not have hesitated to take action, he said.

Dealing with the political obstacles, Tournier pointed out that the governments of developing countries which had once been colonized and exploited by the developing countries saw their failure to respect intellectual property rights as a form of revenge.

Dr. David Attard, of the Mediterranean Regional Office of IFPI, said that the diversity of cultures, political systems and legislation in his area which covered the Mediterranean countries (Greece, Turkey, Egypt, Saudi Arabia and certain gulf states) made it impossible to apply a uniform antipiracy policy.

Turkey has copyright legislation but Kuwait, for example, has none. In Kuwait, however, it had been possible to secure a conviction against pirates under the laws of fair competition.

John Norton pledged the support of the International Federation of Musicians in the antipiracy cause, but urged that consideration be given to the whole spectrum of abuse and misappropriation of musical works, included the misuse of public performance.

"This is a battle we have been fighting not for 10 years but for 50 years. Let us not forget the part the performing artist collectively has played in reaching the present levels of protection, inadequate though they are."

Billboard's coverage of MIDEM was written and coordinated by the magazine's international editorial director, Mike Hennessey, and Peter Jones, international editor. Final reports from the Cannes meet will appear in next week's issue.

Austria Blank Tape Levy Falls Short Of \$\$ Goal

• Continued from page 1

The first year's income from the levy, at 0.8 Austrian schillings (approximately five cents) per hour of playing time, delivered close to six million schillings (\$380,000). This was substantially less than the 10 million schillings (\$630,000) expected. The imposition of the new rate, 1.50 schillings per hour, is expected to produce the equivalent of \$700,000, which was designated for the levy's second year.

Approximately 55% of the income from the tax goes to the government, for social organizations operating on behalf of musicians and artists. There are still difficulties attending the distribution of the balance to the various copyright owners.

The new 1.50 schillings levy is applicable to those Austrian importers (under license) of blank tape which have contracts with the country's mechanical rights organization, Austro-Mechana. Non-contracted importers will pay 2.25 schillings (around 16 cents) per hour of playing time under the new rate structure. Both this and the 1.50 schillings rate were mandated under the original legislation, in the event that the levy failed to yield pre-designated income targets.

At MIDEM, Austrian delegates displayed some uncertainty over the benefits of the levy. Gottfried Indra, head of Danubius Publishing, says, "We have to note that it is a start, a step in the right direction. But the problem of distribution has yet to be resolved."

Dr. Helmut Steinmetz, of Austro-Mechana says that the reason for last year's substantial shortfall in income from the levy was a recession in the Austrian blank tape market of between 20% and 25%. Because the sales decline was overwhelmingly in low-priced tapes, the turnover in money terms was down only by 8-9%.

He says: "To what extent the recession has been due to the imposi-

tion of the levy is difficult to determine. But what is certain is that the levy has resulted in that significant reduction in the sale of low-priced cassettes.

"The reason is obvious. If dealers are going to have to pay a fixed levy no matter what the quality of the tape, there is that much profitability for them in promoting the highest quality and most expensive software."

Assistance in this story provided by Manfred Schreiber in Vienna.

If the increased levy still does not seem to be producing the expected revenue yield for Austro-Mechana, then the society has an option to add a further increase as from April 1 this year.

The matter will be considered within the next few days. Dr. Steinmetz claims that about 35 importers have signed the contract with Austro-Mechana. They represented between 80% and 85% of the blank tape market in Austria.

As to distribution of income, Austro-Mechana has settled for a split which gives 60% to authors and composers and 40% to performers and record producers. But the performers and record producers are not happy with this division, so the money transferred by Austro-Mechana to the Austrian neighboring rights society, representing the record companies and the artists, has been effected on a provisional basis.

Says Dr. Steinmetz: "While we are satisfied in principle with the levy, I can't pretend that we are 100% content with the result. It's very difficult to be the first country to enact this provision."

On July 1, the blank tape levy is due to be extended to cover videotapes in Austria, but agreement has yet to be reached. However, the society, says Dr. Steinmetz, will be looking for a rate of something like six schillings per hour, or around 40 cents U.S.

MIDEM Seminar Spotlights Rights Questions

CANNES—A call to the international record industry to wake up to the fact that its investment in music covered much more than the sale of records was made by Norbert Thurow, director of the German national group of IFPI, during an afternoon seminar here at MIDEM Jan. 26.

Rounding off a debate on the protection of intellectual property rights in the face of accelerating technological innovation, Dr. Thurow said: "Much of the discussion here has centered on what are customarily described as 'neighboring rights'. But the terminology should be abandoned because these rights could well prove in the future to be the primary rights of authors, composers, artists and producers.

"We live from the sale of records, but in a declining market for record sales, we must direct our attention to securing compensation from other users of our product."

He listed seven principal categories of use in summary which was later described by IFPI president Nesuhi Ertegun as a guideline formula for music owners and creators. They are: broadcasting rights, public performance, rental, home taping, television and video programs, cable television, satellite broad-

casting.

Dr. Thurow went on to predict an eighth use: "It is said that the day will come when we'll be able to sit at home and dial a computer for a specific record.

"I repeat, we live from the sale of records, but if in some years' time when we ask ourselves if we have rights in those eight uses of recorded music, and if we are getting fair remuneration, then unless we can answer 'yes' in most of these cases, we will die from selling records."

The panel, entitled "New Technology—Friend or Foe?," and chaired by former PolyGram chief Coen Solleveld, featured contributions from Michael Freegard, chief executive of the Performing Right Society, London; Chris Wright, co-chairman of Chrysalis and chairman of the British Phonographic Industry; Lucien Ades, president of Ades SA, France; Harn Van Der Wall, corporation planner of PolyGram, Holland; and France Delahalle, president of the International Federation of Actors.

All speakers emphasized the need, created by the growing threats to the protection of intellectual property, of a united front aligning writers, producers, publisher and performers.

Michael Freegard said the answer to the question of whether new technology was a friend or a foe would depend on the behavior of two distinct groups—on the one hand, governments and legislators, and on the other hand, authors in the broadest sense of the term and their contracted partners, the publishers, and the record industry and its artists.

Freegard said it was vital for all those concerned to hold fast to the concept of the exclusive right of the creator. "And if that right cannot be exercised individually, then it has to be exercised collectively by such groupings as authors' societies. We must also be firm in our opposition of antitrust laws which were designed for quite other purposes than to diminish the level of protection afforded to creators of intellectual property."

He said that compulsory licensing for cable television must be resisted and he saw no great problem in dealing with satellite broadcasting, provided that it was acknowledged that the initiation of the signal to the satellite constituted the beginning of the broadcasting process.

Stan Cornyn, senior vice president to WCI Record Group, underlined the growing urgency of the chal-

lenge from technology when he revealed that some days before his arrival in Cannes, there had been a gathering in New York of music publishers, record industry executives, performing right societies, retailers, the American Federation of Musicians, NARAS, NARM, the American Federation of TV and Radio Artists and various other bodies to discuss ways of working together to combat the home taping problem.

Said Cornyn: "They came together because technology has scared them. Over the next nine months, a battle will be fought in the U.S. as to whether everyone should home tape for free or whether there should be a royalty for the creators. The issue will be settled for many years to come, so we have just got to get all interested parties together to link arms and fight for the constituencies that we represent."

Gillian Davies, acting joint director-general of IFPI, recalled that the television advertising slogan of a certain hardware manufacturer was: "simply years ahead."

"But," she noted, "I have to say that legislation is decades behind. Most of the problems we are confronted with today did not exist, and were never envisaged, when current legislation was introduced."



"I know they call it Country Music... I'm just trying to figure out which country."

COUNTRY MUSIC ASSOCIATION'S INTERNATIONAL SHOW

NASHVILLE, TENNESSEE • JUNE 8, 1982

Held annually during the world-famous *International Country Music Fan Fair*, the show features outstanding Country performers from around the world. In addition to being considered the most prestigious opportunity for international Country artists to appear in the USA, it provides unique press and television coverage and exposure to the Country Music industry and

YOU COULD BE INVITED TO APPEAR.

Artists residing outside the United States who have had a Country recording commercially released within the past 24 months may apply by sending:

- (1) Biography and photograph (2) Copy of Country recordings released (3) Name and address of artist and record label
TO:

International Show Selection Committee • Country Music Association • P. O. Box 22299 • Nashville, Tennessee 37202 • USA

Selection screening begins in February so materials should be forwarded as soon as possible.

Artists appearing on the International Show will be provided an expense allowance and lodging for 3 days' stay in Nashville.

CMA • COUNTRY MUSIC ASSOCIATION

See IFPI, BIEM Settlement Near SACEM Chief Expresses 'Strong Hopes' At Cannes

CANNES—There are "strong hopes" of settling a new mechanical royalty rate in Europe within a few months as a result of negotiations between BIEM and IFPI, according to Jean-Loup Tournier, director-general of French copyright society SACEM. He reminded participants at the fourth annual MIDEM Congress of the International Federation of Popular Music Publishers (IFPMP) here that since the last BIEM deal ran out in December, there was "no contractual relationship."

"At the same time, there's no war. We're not spending all our money on lawyers to fight our case. There is a problem over deductions for cassettes, because of possible effects on upcoming video deals.

"However, there is the will on both sides to find agreement. Elsewhere at MIDEM we've talked about industry problems, but found no solutions. We debated photo-

copying, home taping, rental.

"But it is up to governments to help find solutions. We're suffering from a lack of political will and that is proving more and more difficult. In France, we hear nothing new from ministers, and get the same talk from both right and left wings."

Publishers, Tournier said, seemed to lack confidence in their future. "But the publisher is needed in the music business. The writer can't write and promote. The publisher is the only person interested in the work. The record companies are interested not in the work, but in the records."

Irwin Robinson, president of Chappell, also addressed the meeting. He said, "When sheet music was the main tool of publishing, we had control over our destiny. Today it is the record company which is the main tool, and we don't have control.

"And the record business is in a

state of stagnation. One reason is technological and the other is creative. Some of today's U.S. music is boring, the same. There are artists and writers just imitating each other.

"Record companies are afraid of taking risks, and it is not like that in many other countries. We're still stuck with phonograph records. Companies have invested heavily in machinery and need to keep pressing. But we need to improve our distribution of music and have to concentrate on getting our material to the public in a cheaper format. People who want to buy can't afford it."

He added that ways had to be found for publishers to license videograms. "We've a long way to go. We're still investing in creativity and we're back on a sound track. What we need is help from other segments of our industry community."

AT MIDEM CONFERENCE

Lawyers Debate Vidgram Rights

CANNES—Further evidence of the failure of music users to come to terms with music owners (Billboard, Feb. 6) emerged here at MIDEM when the seventh annual meeting of entertainment lawyers debated the subject of videograms with particular reference to rights negotiations.

Jay L. Cooper, senior partner in the U.S. law firm of Cooper, Epstein & Hurewitz, in a survey of the American video situation, reiterated that uncertainty about the way in which the market would develop was creating widespread difficulties in negotiating contracts between video producers and rights owners.

Cooper said that a lot of product was simply not finding its way onto videocassette because of the inability of users to agree to terms with music publishers. He claimed that, as a result of this RCA was now creating its own music through an in-house publishing wing specially for video use to avoid lengthy negotiations for existing copyrights.

"I think it is fair to say that Europe is much further ahead in the negotiating process for publishing rights in the video field than we are. In the U.S., we are still a long way off."

Noting that the vast majority of video software on sale in the U.S. was movie product, Cooper said

there was a major conflict over whether the motion picture companies' original synchronization rights covering use of music in films also extended to its use of videocassette and videodisk. He predicted that there would ultimately be lawsuits between motion picture companies and music publishers to decide this issue.

Unlike the record and music publishing business, Cooper said the video business had no definitive patterns to its negotiations. Right owners were looking for high royalties and short-term deals. Distributors were prepared to offer little because the marketplace was very small and overall business was running at a loss. And in addition, there was the incompatibility problem of the various videocassette and videodisk systems.

"Anyone in manufacturing or distribution in the United States," Cooper said, "has to carry a large inventory to supply a small demand. The average videocassette sells around 2,000 copies. A real monster seller might achieve 90,000 at the very highest."

To illustrate the smallness of the market, Cooper compared the penetration of three million videocassette players and 120,000 videodisk play-

ers in the U.S. with the extent of cable television, which was in 35 million homes and offering from 10 to 30 channels. This had to be seen as a major limiting factor for the video software market.

"People just aren't spending their dollars on software," Cooper said. "Videodisks at \$25 at a time and videocassettes at between \$60 and \$80 are very expensive and viewing patterns indicate that few items of software are seen more than once or twice. For this reason, rental is booming."

Dealing with rental development in the U.S., Cooper said that when the videocassette first came onto the market, manufacturers sold prerecorded tapes into the shops, paving the way for the rental bonanza. "Dealers were buying the tapes for \$25 and renting them out over and over again for \$5 a day. Eventually the manufacturers woke up to the fact and began their own rental schemes. This upset the stores, some of whom threatened to boycott firms operating rental policies."

Cooper explained that under U.S. copyright law, once a distributor sells a cassette to a dealer, the dealer has the right either to re-sell it or to rent it, though he has no right to duplicate it. If, on the other hand, the distributor rents the videocassette to the dealer, the distributor retains ownership and can require the dealer to conform to specific rental conditions.

Cooper continued that producers of new videocassette programs had to look to other uses to recoup investments. "I know of one video made by a rock group that cost \$500,000. The artists' production company picked up most of that tab because the video distributors only paid \$50,000. Because of the relatively small size of the video market, the production company can only get its money back by selling the video rights abroad, country by country and then by making the videocassettes available to the cable systems."

Giving a breakdown of the price structure of videocassettes, Cooper said that a cassette retailing at \$60 would have a wholesale price of \$40. Out of this wholesale price, \$14 would be the manufacturing price, \$10 company overheads and \$8 royalty payments, leaving a profit of \$8. (Continued on page 71)

West Germany

Video Meet Keys On Financial Problems

BERLIN—Video '82, the trade seminar and exhibition to be staged here May 3-6, will lay emphasis on the financial problems involved in dealing with video programs within a German marketplace fast showing signs of becoming overcrowded.

Video programming has developed from a mere sideline to a major industry much faster than expected.

Now there are around 3,000 radio and television dealers in the Federal Republic handling video software, alongside 1,000 videotheques which have mushroomed in the past year or so.

Says Wolfgang Hillenhutter, manager of the California Videothek in Berlin's Europacenter: "With such fast growth, the business and financial risks are great. The harsh fact is that we're powerless to cope with rivals who copy films illegally and then hire them out or sell them at ridiculously low prices.

"These people are a real menace to all of us who operate according to

the accepted principles of business ethics."

At a recent conference of the German Video Institute in Munich, one supplier of prerecorded videocassettes said: "If I were to supply only those dealers who don't dabble in offering illegal products, then I couldn't meet the demand of even 60% of my customers."

So "fear of failure with video programs" will be a central theme at Video '82, and problems of profitability, presentation and promotion will be checked over. Program producers will reveal their marketing concepts and there will be panel discussion on how the overall market should be developed.

There will also be talks on videodisk development, and the latest trends in cable television, particularly in the U.S. Pricing policies of the major manufacturers of video hardware will be mulled over and debates on upcoming video technology will lay special stress on the video cameras of the future.

SAYS DIETER DIERCKS

Concert Tours Are Vital To Int'l Pop Breakthroughs

COLOGNE—For a German pop act to break through internationally it's no longer enough just to produce successful product, according to Dieter Diercks, a leading producer and record company executive here.

He says: "It's now every bit as important for that act to go out on concert and personal appearance tours, even if it costs money and doesn't produce immediate record sales.

"The crisis which is afflicting the whole international market can be felt here by producers looking to place new talent worldwide. Foreign record companies are taking longer and much greater care in making decisions."

Diercks, who has created hits for the Scorpions worldwide over the past seven years, continues: "There was a time, not so long ago, when it was a positive handicap to be a German musician, no matter how great the talent involved. But now our rock music, especially in the electronic style, is a major selling point and we're getting international acceptance. Today, being German can even be helpful in gaining that break. Our players and singers are as

readily accepted as those from the U.K. or U.S."

Diercks has been involved recently with two major new acts, Revolver and Bullet. He sees bright international prospects for both, given the tour exposure and the basic hard work.

"Revolver is in the melodic-rock music area. We went to Japan for the 1981 World Popular Song Festival and it was the only new group to get through to the finals alongside all the established acts."

The first Revolver album, "First Shot," has been well received by the critics, he says, and is already out in West Germany, Austria, Switzerland, France and Italy.

Bullet, a four-man band, is in today's German heavy metal sphere and, says Diercks, has a strong lead singer in Klaus Thiel. The group's first album is "Execution," soon out on Diercks' own Hi-Score label, which is distributed through Polydor.

Says Diercks: "Right from the start I aimed Bullet for the international marketplace, so we concentrated solely on English-language productions in the studio."

Levi Strauss Sponsoring Tour Of Local Rock Bands

MUNICH—Jeans manufacturer Levi Strauss is partnering Mama Concerts to tour a 28-date package of new local rock bands.

The Levi's Rock Festival starts March 15, running through mid-April. It's been developed by the CPR advertising agency, operated by former CBS executives Gerhard Maurer and Stefan Droeger, who previously worked on the Marlboro Country Festival here.

In addition to lending its name to the tour, Levi Strauss will use its jeans stores to sell tickets, with all seats roughly \$8, and to distribute a sampler disk featuring the tour acts. Tickets will be available through regular outlets but the sampler is available exclusively through Levi stores.

Three of the four acts featured on the tour come from West Berlin's new wave dance-band scene. Spliff, which backed singer Nina Hagen, received wide acclaim for the 1981 "Spliff Radio Show" on CBS here.

Spliff's guitarist produced Prima Klima, a promising newcomer, also on CBS, also on the tour.

Rounding out the bill are WEA's Interzone and Metronome's Extrabreit, whose second album has been on the German charts for the past two months.

Jed Licki, tour manager for Mama in Frankfurt, promises an "elaborate show," made possible by Levi's support. If, as he anticipates, the rock festival reaches a wide audience, he thinks there will be similar ventures in the future.

Realism Key In Cannes

• Continued from page 3

formidable problems affecting the worldwide music industry and the discussions certainly substantiated Nesuhi Ertegun's observation that a new degree of solidarity is evident among the various factions, with publishers, record people, broadcasters and performers coming together to defend their collective interests against abuses made facile by sophisticated technology.

As well as the familiar problems of piracy, home taping, parallel imports, cable and satellite television, the development of record rental was a major preoccupation.

But MIDEM, nevertheless, remains first and foremost a marketplace and the intensity of the trading which goes on in the Palais des Festivals throughout the week is a remarkable accurate barometer of the general state of the industry.

Not surprising, then, that there was too much product chasing too

few buyers. As one label executive, typifying comments by many, put it: "Advances are so hard to come by, they're not taking credit cards."

Rotterdam Orch. Gives Benefit

AMSTERDAM—The Rotterdam Philharmonic Orchestra, one of the top three most prominent classical ensembles in Holland, is giving a benefit concert here Feb. 5 to raise money to send food supplies to Poland.

The event is set for the Doelen Hall, Rotterdam, and the orchestra will be conducted by Polish musician Andrzej Markowski, who has been living in the Netherlands for a while. Young Polish pianist Hanna Jaszky will be soloist, and the first part of the concert will feature works of Polish composers Chopin and Moniuszko.

PRS Pressing For License Fee Hikes

LONDON—Britain's Performing Right Society (PRS) is to press independent tv and radio stations—and perhaps the state-owned BBC—to up license fees paid to its members.

PRS chief executive Michael Freegard said that the society is also seeking higher tariffs for cinemas, pop music concerts and discotheques and will campaign with the government for an "urgent revision" of U.K. copyright legislation.

Freegard argued in the case of independent tv that past agreements were reached when the prospects of these media were not as good as at present. Since then "revenue has shot up," he said.

PRS has always sought a deal on the basis of a percentage of net advertising revenue, aiming at a figure of 1.5%. But under a lump sum agreement which expired in March 1980 the figure was more like 0.6% according to Freegard.

The BBC, Freegard said, had for 10 years paid at a rate of 2% of its annual license income but since this was fixed in 1972 "the BBC's use of our members' music has increased proportionally and in absolute terms," he said. This would be the main PRS bargaining plank at talks to renew the agreement, which ex-

pires on March 31, he added.

On independent radio, a provisional agreement is currently in force based on a percentage of advertising revenue fixed on the amount of protected music broadcast.

Here too, Freegard maintains that the "use of the society members' music is substantially understated, sometimes by as much as 40%."

On copyright law reform, PRS is mainly worried by the effects of new technology, which while being of "great benefit" in making works more widely available, could be detrimental if copyright legislation did not keep abreast of new methods, Freegard said.

CBS IS U.K. MART LEADER

LONDON—CBS Records swept British charts in albums and singles October through December with a 16.6% share in the albums markets and 13.8% in singles.

Responsible for CBS' strong performance, according to statistics released by the British Market Research Bureau (BMRB), were titles by Julio Iglesias, Earth, Wind and Fire, Abba, Shakin' Stevens, Adam and the Ants, Placido Domingo and John Denver.

Behind CBS in singles action were WEA (13.3%—its best figure for more than a year), and EMI (12.3%). Among companies to improve ratings were Phonogram, Stiff, Ariola/Arista, A&M and PRT, the survey showed.

In albums listings, EMI held second place despite a drop to 13.8% of the market, and WEA was third with 10.4%.

PolyGram group results, however, would have taken it to top place in singles at 14.5% and equal second in albums at 13.8%.

Virgin Music was top corporate publisher for the period and Warner Brothers first in the individual publisher listing, the survey said.

King To Play Maltings Hall

LONDON—Carole King, coming to Britain in April for her first concert appearances in seven years, will become the first contemporary pop artist to play the Aldeburgh Snape Maltings concert hall in Suffolk, eastern England.

The venue, founded by Benjamin Britten and Peter Pears, has built an international reputation for its acoustical qualities and has hitherto been used exclusively for classical music recitals.

King, accompanied by her own eight-piece band, follows with two shows at London's Dominion Theatre, with a \$15 top ticket price.

Lawyers Debate Vidgram Rights

Continued from page 70

Breaking down the artist/producer royalty of \$8, Cooper said that as a general rule 2% (or 80 cents) of the wholesale price would go to the audio producer, 1% (40 cents) to the director, 2.5% (\$1) to the video producer, 2.5% (\$1) to the unions, and 6% (\$2.40) to the publishers, making a total of \$5.60.

"This leaves just \$2.40 out of the \$8 for the artist/or production company or both," Cooper said, "so if they've invested \$500,000 in the production, they're going to have to sell a hell of a lot of videocassettes to recover their money."

In a survey of the European video market, U.S. lawyer Michael Sukin

said that whereas the U.S. video boom happened in the last two or three years, it had been under way in Europe for twice as long.

While there was a 3% penetration of video recorders in U.S. homes with television, the figure for Europe was anything from 5% to 15%. Sukin contrasted the type of movies with those selling in Europe, where the emphasis was on films of action and violence which could not be seen on television. He noted that video distributors in Europe has to keep a close watch on film transmissions over the television networks because such transmission could totally wipe out the potential market for videocassettes of the films concerned.

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 1/23/82
SINGLES

This Week	Last Week	SINGLE
1	3	OH JULIE, Shakin' Stevens, Epic
2	1	THE LAND OF MAKE BELIEVE, Bucks Fizz, RCA
3	2	THE MODEL, Kraftwerk, EMI
4	16	GOLDEN BROWN, Stranglers, Liberty
5	4	GET DOWN ON IT, Kool & Gang, De-Lite
6	9	BEIN' BOILED, Human League, EMI
7	6	I'LL FIND MY WAY HOME, Jon Vangelis, Polydor
8	11	MIRROR MIRROR, Dollar, WEA
9	7	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
10	18	ARTHUR'S THEME, Christopher Cross, Warner Bros.
11	8	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
12	5	DON'T YOU WANT ME?, Human League, Virgin
13	10	I COULD BE HAPPY, Altered Images, Epic
14	13	DROWNING IN BERLIN, Mobiles, Rialto
15	23	I WANNA BE A WINNER, Brown Sauce, BBC
16	19	DON'T WALK AWAY, Four Tops, Casablanca
17	31	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Din Disc
18	12	IT MUST BE LOVE, Madness, Stiff
19	22	EASIER SAID THAN DONE, Shakatak, Polydor
20	20	I WANNA SPEND SOME TIME WITH YOU, Alton Edwards, Streetwave
21	14	YELLOW PEARL, Phil Lynott, Vertigo
22	17	ONE OF US, Abba, Epic
23	15	ANT RAP, Adam & Ants, CBS
24	26	HERE IS THE NEWS/TICKETS TO THE MOON, Electric Light Orchestra, Jet
25	21	YOUNG TURKS, Rod Stewart, Riva
26	37	NEVER GIVE UP A GOOD THING, George Benson, Warner Bros.
27	25	ROCK'N'ROLL, Status Quo, Vertigo
28	24	DADDY'S HOME, Cliff Richard, EMI
29	35	LANDSLIDE, Olivia Newton-John, EMI
30	NEW	FOOL IF YOU THINK IT'S OVER, Elkie Brooks, A&M
31	NEW	TROUBLE, Lindsey Buckingham, Mercury
32	NEW	SENSES WORKING OVERTIME, XTC, Virgin
33	NEW	EUROPEAN SON, Japan, Hansa/Ariola
34	39	LISTEN, Stiff Little Fingers, Chrysalis
35	29	BIRDIE SONG, Tweets, PRT
36	NEW	LOVE PLUS ONE, Haircut One Hundred, Arista
37	NEW	MIRROR MIRROR, Diana Ross, Capitol
38	NEW	THE BOILER, Rhoda With The Specials, Two-Tone
39	NEW	THEME FROM HILL STREET BLUES, Mike Post/Larry Carlton, Elektra
40	NEW	I CAN'T GO FOR THAT (NO CAN DO), Daryl Hall & John Oates, RCA

ALBUMS

1	5	LOVE SONGS, Barbra Streisand, CBS
2	1	DARE, Human League, Virgin
3	2	HITS HITS HITS, Various, Ronco
4	7	PEARLS, Elkie Brooks, A&M
5	3	GREATEST HITS, Queen, EMI
6	4	THE VISITOR, Abba, Epic
7	6	MODERN DANCE, Various, K-tel
8	10	4, Foreigner, Atlantic
9	9	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Din Disc
10	18	SOMETHING SPECIAL, Kool & Gang, De-Lite
11	11	PRINCE CHARMING, Adam & Ants, CBS
12	8	GHOST IN THE MACHINE, Police, A&M
13	NEW	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor

14	12	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
15	13	CHART HITS '81, Various, K-tel
16	NEW	LA FOLIE, Stranglers, Liberty
17	31	PERHAPS LOVE, Placido Domingo & John Denver, CBS
18	17	LOVE SONGS, Cliff Richard, EMI
19	35	SHAKY, Shakin' Stevens, Epic
20	14	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre
21	15	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
22	21	SIMON & GARFUNKEL, CBS
23	16	TONIGHT I'M YOURS, Rod Stewart, Riva
24	20	WIRED FOR SOUND, Cliff Richard, EMI
25	28	TRAVELOGUE, Human League, Virgin
26	23	BEST OF BLONDIE, Chrysalis
27	35	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
28	27	CHRISTOPHER CROSS, Warner Bros.
29	24	TIN DRUM, Japan, Virgin
30	NEW	THE MAN MACHINE, Kraftwerk, Capitol
31	26	ONCE UPON A TIME, Siouxsie & Banshees, Polydor
32	19	DURAN DURAN, Duran Duran, EMI
33	37	WALK UNDER LADDERS, Joan Armatrading, A&M
34	38	HAPPY BIRTHDAY, Altered Images, Epic
35	30	GEORGE BENSON COLLECTION, Warner Bros.
36	NEW	COMPUTER WORLD, Kraftwerk, EMI
37	NEW	PENTHOUSE & PAVEMENT, Heaven 17, Virgin
38	33	CHANGESTWOBOWIE, David Bowie, RCA
39	25	ALL THE GREAT HITS, Diana Ross, Motown
40	40	SPEAK AND SPELL, Depeche Mode, Mute

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 1/25/82
SINGLES

This Week	Last Week	SINGLE
1	1	CENTERFOLD, J. Geils Band, EMI America
2	2	I CAN'T GO FOR THAT, Hall & Oates, RCA
3	6	WAITING FOR A FRIEND, Rolling Stones, Rolling Stones
4	4	PHYSICAL, Olivia Newton-John, MCA
5	5	TROUBLE, Lindsey Buckingham, Elektra
6	3	YOUNG TURKS, Rod Stewart, Warner Bros.
7	12	TAINTED LOVE, Soft Cell, PolyGram
8	7	UNDER PRESSURE, Queen/David Bowie, Elektra
9	10	OUR LIPS ARE SEALED, Go-Go's, A&M
10	9	HARDEN MY HEART, Quarterflash, Geffen
11	8	LEATHER AND LACE, Stevie Nicks, Modern
12	14	SHAKE IT UP, Cars, Elektra
13	13	LETTING GO, Straight Lines, CBS
14	11	WORKING FOR THE WEEKEND, Loverboy, CBS
15	NEW	TAKE IT EASY ON ME, Little River Band, Capitol
16	16	DON'T STOP BELIEVIN', Journey, CBS
17	17	TAKE OFF, Bob & Doug McKenzie, Capitol
18	19	WIND HIM UP, Saga, A&M
19	20	SOMEONE COULD LOSE A HEART TONIGHT, Eddie Rabbitt, Elektra
20	15	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic

ALBUMS

1	1	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
2	7	GHOST IN THE MACHINE, Police, A&M
3	3	4, Foreigner, Atlantic
4	4	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
5	5	TATTOO YOU, Rolling Stones, Rolling Stones

6	9	FREEZE-FRAME, J. Geils Band, EMI America
7	10	GET LUCKY, Loverboy, CBS
8	6	PHYSICAL, Olivia Newton-John, MCA
9	8	ABACAB, Genesis, Atlantic
10	2	THE GREAT WHITE NORTH, Bob & Doug McKenzie, Capitol

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 2/1/82
SINGLES

This Week	Last Week	SINGLE
1	1	POLONAISE BLANKENESE, Gottlieb Wendehals, Master
2	4	CAMBODIA, Kim Wilde, Rak
3	6	SKANDAL IM SPERRBEZIRK, Spider Murphy Gang, Electrola
4	3	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff
5	2	ONE OF US, Abba, Polydor
6	5	TAINTED LOVE, Soft Cell, Vertigo
7	7	SHARAZAN, Ai Bano & Romina Power, Baby
8	8	GOLDENER REITER, Joachim Witt, WEA
9	16	OH JULIE, Shakin' Stevens, CBS
10	11	ICH WUNSCH DIR DIE HOELLE AUF ERDEN, Christian Franke, Ariola
11	9	DU ENTSCHULDIGE I KENN DI, Peter Cornelius, Philips
12	14	EISBAR, Grauzone, Welt-Rekord
13	10	LITTLE LADY, Aneka, Hansa Int'l
14	12	ROCK'N'ROLL GYPSY, Helen Schneider, WEA
15	13	PHYSICAL, Olivia Newton-John, EMI
16	15	DER PAPA WIRD SCHON RICHTEN, Peter Alexander, Ariola
17	18	JA, WENN WIR ALLE ENGLEIN WAEREN, Fred Sonnenschein & Freunde, Hansa
18	17	DER BLAUE PLANET, Karat, Pool
19	23	HEY LOUISE, Ricky King, Epic
20	22	URGENT, Foreigner, Atlantic
21	21	DREIKLANGDIMENSIONEN, Rheingold, Welt-Rekord
22	25	EISZEIT, Ideal, Eitel Imperial
23	19	WOZU SIND KREIGE DA, Udo Lindenberg & Pascal, Telefunken
24	20	DANCE LITTLE BIRD, Electronica's, Philips
25	24	UNDER PRESSURE, Queen & David Bowie, EMI
26	26	WE KILL THE WORLD (DON'T KILL THE WORLD), Boney M, Hansa Int'l
27	NEW	JUKE BOX HERO, Foreigner, Atlantic
28	NEW	FLASH IN THE NIGHT, Secret Service, Teldec
29	NEW	THEN HE KISSED ME/BE MY BABY, Rachel Sweet, CBS
30	NEW	BISCAYA, James Last, Polydor

ALBUMS

1	2	CLASSIC DISCO, Royal Philharmonic Orchestra, K-tel
2	1	THE VISITORS, Abba, Polydor
3	3	DOLCE VITA, Spider Murphy Gang, Electrola
4	10	4, Foreigner, Atlantic
5	13	ZAZA ZABADAK, Saragossa Band, Ariola
6	4	DER ERNST DES LENENS, Ideal, WEA
7	5	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
8	6	IDEAL, Ideal, IC
9	7	ALLES LIEBE, Nana Mouskouri, Philips
10	12	SCHNEIDER WITH A KICK, Helen Schneider, WEA
11	8	GREATEST HITS, Queen, EMI
12	14	SHAKY, Shakin' Stevens, Epic
13	NEW	TIME, Electric Light Orchestra, Jet
14	NEW	WORLDS APART, Saga, Polydor
15	18	TRAEUMEREIEN 3, Richard Claydermann, Teldec
16	15	ZAERTLICHKEITEN, Julio Iglesias, CBS
17	9	MORNING HAS BROKEN, Cat Stevens, Island
18	NEW	DIE GROSSEN SCHLAGER DES DEUTSCHEN TONFILMS, Marco Bakker, EMI
19	17	SUCH MICH IN MEINEN LIEDERN, Howard Carpendale, EMI
20	NEW	SILBERBLICK, Joachim Witt, WEA



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JAPAN

(Courtesy Music Labo)
As of 2/1/82
SINGLES

This Week	Last Week	Artist
1	NEW	AKAI SWEET PEA, Seiko Matsuda, CBS/Sony (Sun)
2	1	JOUNETSU NEPPU SERENADE, Masahiko Kondo, RVC (Janny's)
3	2	SAILOR FUKU TO KIKANJU, Hiroko Yakushimaru, Polydor (Kitty/Variety)
4	3	YUME NO TOCHUU, Takao Kisugi, Polydor (Kitty)
5	4	AKUJO, Miyuki Nakajima, Canyon (Yamaha)
6	5	JAMES DEAN NO YOUNI, Johnny King (Nichion/Crazy Rider)
7	8	KANZEN MUKETSU NO ROCK'N ROLLER, Aladdin, Canyon (Yamaha)
8	9	DESIRE, Monta & Brothers, Nippon Phonogram (PMP)
9	7	LOVE LETTER, Naoko Kawai, Nippon Columbia (Geiei)
10	11	PHYSICAL, Olivia Newton-John, Toshiba-EMI
11	6	MICHINOKU HITORI TABI, Jouji Yamamoto, Canyon (Nichion/Kitajima)
12	13	REIJUN, Kenji Sawada, Polydor (Watanabe)
13	NEW	BURIKKO ROCK'N ROLL, Grease, Nippon Columbia (Crazy Rider)
14	10	HELLOGOODBYE, Yoshie Kashiwabara, Nippon Phonogram
15	19	SUZUME, Keiko Masuda, Warner-Pioneer (Nichion)
16	16	GYPSY, Hideki Saijou, RVC (Geiei)
17	14	SENTIMENTAL JOURNEY, Iyo Matsumoto, Victor (Nichion)
18	NEW	KOKORO NO IRO, Masatoshi Nakamura, Nippon Columbia (Nichion)
19	15	ARTHUR'S THEME, Christopher Cross, Warner-Pioneer
20	12	GINGIRAGIN NI SARIGENAKU, Masahiko Kondo, RVC (Janny's)

ALBUMS

This Week	Last Week	Artist
1	1	SAILOR FUKU TO KIKANJU, Hiroko Yakushimaru, Polydor
2	5	YUME NO TOCHUU, Takao Kisugi, Polydor
3	2	OVER, Off Course, Toshiba-EMI
4	3	KISHOUTENKETSU II, Chiharu Matsuyama, News
5	6	PHYSICAL, Olivia Newton-John, Toshiba-EMI
6	4	GINGIRAGIN NI SARIGENAKU, Masahiko Kondo, RVC
7	NEW	FOR YOU, Tatsuro Yamashita, RVC
8	NEW	YOROSHIKU, Grease, Nippon Columbia
9	8	RAISE, Earth, Wind & Fire, CBS/Sony
10	10	SAKUBAN OAI SHIMASHOU, Yumi Matsuyama, Toshiba-EMI
11	7	POTATO BOYS NO. 1, Imokin Trio, Four Life
12	9	GOOD LUCK LOVE, Soundtrack, Canyon
13	11	ALONE, Masayoshi Takanaka, Toshiba-EMI
14	13	THE VISITORS, Abba, Disco
15	12	SENTIMENTAL IYO, Iyo Matsumoto, Victor
16	14	SAYONARA, George Yanagi V Rainywood, Warner-Pioneer
17	15	THE GEORGE BENSON COLLECTION, Warner-Pioneer
18	19	THE BEST, Seiko Matsuda, CBS/Sony
19	16	A LONG VACATION, Eiichi Ohtaki, CBS/Sony
20	20	SELECTION 1978-1981, Off Course, Toshiba-EMI

AUSTRALIA

(Courtesy Kent Music Report)
As of 2/1/82
SINGLES

This Week	Last Week	Artist
1	3	TROUBLE, Lindsey Buckingham, Mercury
2	2	OUR LIPS ARE SEALED, Go-Go's, Illegal
3	1	DOWN UNDER, Men At Work, CBS
4	4	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff
5	6	TAINTED LOVE, Soft Cell, Mercury
6	7	LET'S HANG ON, Barry Manilow, Arista
7	8	FOR YOUR EYES ONLY, Sheena Easton, EMI
8	5	WIRED FOR SOUND, Cliff Richard, EMI
9	11	CAMBODIA, Kim Wilde, Rak
10	9	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
11	12	GIRLS ON FILM, Duran Duran, EMI
12	18	YOU'VE GOT NOTHING I WANT, Cold Chisel, WEA
13	20	SHAKE IT UP, Cars, Elektra
14	NEW	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
15	14	THE BREAKUP SONG, Greg Kihn Band, Liberation
16	13	UNDER PRESSURE, Queen & David Bowie, Elektra
17	10	PHYSICAL, Olivia Newton-John, Intersun

19	15	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
20	16	START ME UP, Rolling Stones, Rolling Stones

ALBUMS

This Week	Last Week	Artist
1	2	BEST OF BLONDIE, Blondie, Chrysalis
2	1	BUSINESS AS USUAL, Men At Work, CBS
3	3	TATTOO YOU, Rolling Stones, Rolling Stones
4	4	GREATEST HITS, Queen, Elektra
5	8	1982... IN THE SUN, Various, EMI
6	5	FOR THOSE ABOUT TO ROCK WE SALUTE YOU, AC/DC, Albert
7	7	MANILOW MAGIC, Barry Manilow, Arista
8	6	SIMON & GARFUNKEL COLLECTION, CBS
9	10	MEMORIES, Barbra Streisand, CBS
10	9	GHOST IN THE MACHINE, Police, A&M
11	12	SIROCCO, Australian Crawl, EMI
12	14	ON THE WAY TO THE SKY, Neil Diamond, CBS
13	13	WIRED FOR SOUND, Cliff Richard, EMI
14	NEW	MARCIA HINES' GREATEST HITS, Wizard
15	NEW	COLLECTION OF GREAT DANCE SONGS, Pink Floyd, CBS
16	NEW	LAW AND ORDER, Lindsey Buckingham, Mercury
17	11	1981 OVER THE TOP, Various, Festival
18	17	NIGHT ATTACK, Angels, Epic
19	15	PHYSICAL, Olivia Newton-John, Intersun
20	NEW	4, Foreigner, Atlantic

ITALY

(Courtesy Germano Ruscitto)
As of 1/26/82
SINGLES

This Week	Last Week	Artist
1	1	REALITY, Richard Sanderson, Delta/WEA
2	2	CICALI, Ehanrthir Parisi, CGD-MM
3	3	SHARAZAN, Al Bano & Romina Power, Baby/CGD-MM
4	11	IL BALLO DEL QUA QUA, Romina Power, Baby/CGD-MM
5	4	LO STELLONE, Sbiruling, CGD-MM
6	5	YOU CAN STAY THE NIGHT, Miguel Bose, CBS
7	12	ARIA DI CASA, Sammy Barbot, WEA
8	7	ARTHUR'S THEME, Christopher Cross, Warner Bros./WEA
9	13	SKA CHOU, Claudio Cecchetto, Cetra/Fonit Cetra
10	8	M'INNAMORO DI TE, Ricchi & Poveri, Baby/CGD-MM
11	6	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M/CBS
12	9	BETTE DAVIS EYES, Kim Carnes, EMI
13	15	MI MANCHERAI, Marcella Bella, CBS
14	19	ABACAB, Genesis, Charisma/PolyGram
15	10	LO DEVO SOLO A TE, Pupo, Baby/CGD-MM
16	14	FIVE O'CLOCK IN THE MORNING, Village People, CGD-MM
17	NEW	BUONA FORUNA, Pooh, CGD-MM
18	NEW	PHYSICAL, Olivia Newton-John, EMI
19	18	HE'S A LIAR, Bee Gees, RSO/PolyGram
20	NEW	WORDYRAPPINGHOOD, Tom Tom Club, Island/Ricordi

NETHERLANDS

(Courtesy Stichting Nederlandse)
As of 1/30/82
SINGLES

This Week	Last Week	Artist
1	1	JE LOOG TEGEN MIJ, Drukwerk, EMI
2	2	I WON'T LET YOU DOWN, PHD, WEA
3	5	CAMBODIA, Kim Wilde, Rak
4	7	I'LL FIND MY WAY HOME, Jan & Vangelis, Polydor
5	NEW	DON'T YOU WANT ME, Human League, Virgin
6	3	THEY DON'T PLAY OUR LOVESONG ANYMORE, Anita Meyer, Ariola
7	8	DISCO TRAIN, Dance Reaction, Friends
8	6	S.T.O.P., Dolly Dots, WEA
9	9	LIVE IT UP, Time Bandits, CBS
10	4	ONE OF US, Abba, Polydor
1	1	THE VISITORS, Abba, Polydor
2	2	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
3	5	GEWOON ANDRE, Andre Hazes, EMI
4	3	KINDEREN VOOR KINDEREN, Div. Kinderen, Varagram
5	4	GHOST IN THE MACHINE, Police, A&M
6	NEW	PHD, PHD, WEA
7	6	SHADES OF DESIRE, Anita Meyer, Ariola
8	8	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
9	NEW	DRUKWERK, Drukwerk, EMI
10	7	LEVEL 42, Level 42, Polydor

SWEDEN

(Courtesy GLF)
As of 1/19/82
SINGLES

This Week	Last Week	Artist
1	2	CAMBODIA, Kim Wilde, Rak
2	1	HELA NATTEN, Attack, CBS
3	6	DIE FOGEL-SONG, Kvack Kvack, Mariann
4	4	SCHEISSE, Ebba Groen, Mistlur
5	9	VAD POJKAR VILL HA, Rymdimperiet, Mistlur
6	7	FOR YOUR EYES ONLY, Sheena Easton, EMI
7	5	TAINTED LOVE, Soft Cell, Bizarre
8	3	TVA AV OSS, X-Models, Parlophone
9	NEW	POPITOP, Dag Vag, Silence
10	NEW	SNART KOMMER ANGLARNA, Ulf Lundell, Parlophone
1	1	THE VISITORS, Abba, Polar
2	3	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
3	2	RATT STUK, Attack Epic
4	4	SHAKY, Shakin' Stevens, Epic
5	5	YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI
6	NEW	DURAN DURAN, Duran Duran, EMI
7	7	DET LJUVA LIVET, Noice, Sonet
8	10	HEMLIGHETER, X-Models, Parlophone
9	NEW	TIME, Electric Light Orchestra, Jet
10	9	DEAD RINGER, Meat Loaf, Cleveland Int'l/Epic

ISRAEL

(Courtesy IBA/Reshet Gimmel)
As of 1/22/82
SINGLES

This Week	Last Week	Artist
1	1	YOUNG TURKS, Rod Stewart, Warner Bros.
2	7	DON'T YOU WANT ME, Human League, Virgin
3	8	THE VOICE, Ultravox, Chrysalis
4	2	ONE OF US, Abba, Epic
5	3	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
6	NEW	JOAN OF ARC, O.M.D., Virgin
7	NEW	BEDSITTER, Soft Cell, Bizzare
8	NEW	SPIRITS IN THE MATERIAL WORLD, Police, A&M
9	NEW	LAND OF MAKE BELIEVE, Bucks Fizz, RCA
10	NEW	IT MUST BE LOVE, Madness, Stiff
1	1	ISRAEL CHILDREN SONG FESTIVAL NO. 12, Various, Isradisc
2	2	NAOMI SHERMER SINGS HER OWN WORKS, Naomi Shemer, CBS
3	10	4, Foreigner, Atlantic
4	6	TWILIGHT, Matti Caspi, CBS
5	3	STARS ON 45 VOL. 2, Stars on 45, Mercury
6	4	WHITE WEDDING, Shalom Chanoch, CBS
7	5	GREATEST HITS, Queen, EMI
8	8	PRESENT ARMS, UB 40, Epic
9	NEW	SHADOWS, ON THE SUN, Arik Sinai, CBS
10	7	STARS ON 45, Stars On 45, Mercury

SPAIN

(Courtesy El Gran Musical)
As of 1/30/82
SINGLES

This Week	Last Week	Artist
1	1	ON MY OWN, Nikka Costa, Ariola
2	2	JUNTOS, Paloma San Basilio, Hispavox
3	4	QUE NO LASTIMEN A TU CORAZON, Pecos, Epic
4	10	TAINTED LOVE, Soft Cell, Fonogram
5	3	LATINO, Francisco, Polydor
6	8	WORDY RAPPINGHOOD, Tom Tom Club, Ariola
7	NEW	HE'S A LIAR, Bee Gees, RSO
8	9	PERIDIDO EN MI HABITACION, Mecano, CBS
9	5	SERA PORQUE TE AMO, Ricchi & Poveri, CBS
10	6	MARCHATE YA/MAS ALLA, Miguel Bose, CBS
1	1	COLLECTION SIMON & GARFUNKEL, CBS
2	3	20 ASOS, Pecos, Epic
3	2	JUNTOS, Various, Hispavox
4	5	BOONOOOONOOS, Boney M, Ariola
5	6	TIME, Electric Light Orchestra, Jet
6	10	GHOST IN THE MACHINE, Police, A&M
7	NEW	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, Edigsa
8	NEW	PERHAPS LOVE, Placido Domingo & John Denver, CBS
9	4	AQUELLAS MANOS EN TU CINTURA, Adamo, EMI
10	8	BODAS DE PLATA, Platters, Mercury

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

Canada



GOLDEN BOXCAR—Country singer Willie Nelson was recently presented with a gold record for his album "King Of The Road" onstage at the Hamilton Place Theatre in Ontario, Canada. The surprise presentation was made by Len Friedman, left, director of CBS direct marketing, CBS Canada.

New Acts Are Succeeding Via Innovative Marketing

By DAVID FARRELL

TORONTO—The lack of superstar material is having its impact on rock radio, creating a new genre of star acts, a good number of whom fit loosely into the "new wave" category.

A cursory glance at the influential CHUM-AM radio chart for the last week of January shows chart placements for relatively unknown acts like the Go-Go's, The Human League, Simple Minds, Soft Cell and ex-Runaway vocalist Joan Jett. Perhaps more revealing is that nine singles charted on CHUM-AM's top 30 are by acts with no previous track record in this country; additionally, eight of the hit tunes in the top 30 countdown are by Canadian acts.

Canadian acts to make inroads recently include Triumph with "Say Goodbye," Straight Lines with "Letting Go," Eddie Schwartz with "All Our Tomorrows," Loverboy with "Working For The Weekend" and Chilliwack with "I Believe."

New international acts to chart include two PolyGram releases, Soft Cell ("Tainted Love") and Human League ("Love Action"). Others include The Go-Go's with "Our Lips Are Sealed," Ozzy Osbourne with "Flying High Again," Simple Minds with "Love Song," the Henry Paul Band with "Keepin' Our Love Alive," Joan Jett with "I Love Rock 'N' Roll" and Quarterflash with "Find Another Fool."

In addition, the top three FM chart movers in Canada last week were Soft Cell, Human League and the Go-Go's, acts with no stage visibility or persona to speak of in the public's mind.

The lack of availability of sure-fire hits has forced record companies to become artful and creative in marketing potential hit records by the new breed of acts. While developing talent is nothing new to the record industry, restraints placed by economic factors have seriously curtailed hyping retail to push records onto the street. Inventories at retail are lean, few are willing to push head on with a promotion and few deals are being offered these days to inspire risk taking.

PolyGram must be given credit for successfully assigning strategies to specific pieces of product and scoring enviable results. Earlier last year it was with the album "The Friends Of Mr. Cairo" by Jon (Anderson) and Vangelis. Insistent song plugging by head office in Montreal and on a regional basis egged programmers to add the title track. The record went on to be a number one

hit in most parts of the country, fueled by phone-in response which left many programmers dumbfounded. Since then the LP has spawned a second hit single, "Back To School." With the radio air-play PolyGram was able to rack the album and sales have now surpassed the platinum or 100,000 unit level.

While persistence can pay off, PolyGram's marketing department has also been successful in crossing a retail record over to radio. Specifically, it was decided last fall that new product by Human League and Soft Cell could break AM if sales were there to back belief in the records. To this end the company released three-song 12-inch singles by each act and priced them at the same level as regular seven inch disks. In-store play and the novelty of the concept created sales and PolyGram has since created national radio awareness, in addition to withdrawing the limited edition 12-inch for replacement with a revamped package with a higher list. A seven-inch is also available.

At Capitol an unusually quiet first month opened the way for creation of some industry excitement. At least this is the explanation offered by national promotions director Dave Munns, who chartered a bus to move around Toronto to preview the release of Australian band The Church's debut album. Produced by American Bob Clearmountain, the key in breaking this commercial sounding rock LP is the premiere single, "The Unguarded Moment," which has cracked the Australian Top 10.

CBS is also into a quiet period in terms of release. The big splash of the month is Aldo Nova, an unknown Montrealer who comes close to executing a solo album in the literal sense of the word. Apparently the album was over a year in the making. He is signed to ATV publishing and inked to Portrait worldwide. His self-titled album was an instant add at most AOR FMs across the country and has seen success in the U.S. within the first two weeks of release.

On the innovative side, CBS is marketing drummer Carmine Appice's solo album with a refund offer to consumers. The stickered album gives a brief biography of his career, along with an exchange guarantee to anyone buying the album who is unsatisfied with the content. Senior product manager Bob Muir conceived the return policy program, first introducing it with his "Brown Bag" release.



NICK LOWE—Nick The Knife, Columbia FC37932. Produced by Nick Lowe. Lowe's gut level grasp of pop fundamentals has made him one of rock's best craftsmen. This attention to detail is evident on his new album which may be bereft of important statements but conveys the goodtime innocence of pure pop. Though "Heart" has a slight reggae edge, the bulk of the 12 cuts stay in the '60s rock/r&b niche which Lowe has carved for himself. While this sound isn't an AOR automatic, Lowe does have many fans. His last album, "Labour Of Lust," reached the top 40.

Best cuts: "Queen Of Sheba," "Heart," "Burning," "Too Many Teardrops," "Raining Raining."

SHALAMAR—Friends, Solar S28 (Elektra/Asylum). Produced by Leon F. Sylvers. The brightest stars in the Solar galaxy are back with another excellent set of danceable pop. The trio is at its best on sprightly midtempo material like "A Night To Remember" and "Friends," but also scores here with change-of-pace ballads and even one semi-funky, sassy cut ("Playing To Win"). While Shalamar's final album through RCA late last year was a bit of a disappointment, this first album through Elektra marks a return to the pop brilliance of "Three For Love." Now it's up to E/A.

Best cuts: Those cited plus "I Just Stopped By Because I Had To," "There It Is," "I Can Make You Feel Good."



RAY, GOODMAN & BROWN—Stay, Polydor PD16341. Produced by Vincent Castellano. The classic trio is back with another set of exquisite romantic ballads. Ray, Goodman & Brown make some of the best love songs in the business, owing mainly to the purity of their vocal harmonizing. The use of a piercing lead falsetto over a cushion of soft backup voices recalls the best of the streetcorner and doo-wop harmony groups. The trio pays homage to its roots in a pretty version of the Platters' "Only You." The act strays from this formula just once, on the harder-sounding closing cut, "Lovers Night (Rain In May)."

Best cuts: Those cited plus "Good Ole' Days," "Heaven In The Rain."



RAZZY BAILEY—Feelin' Right, RCA AHL4228. Produced by Bob Montgomery. This is Bailey's strongest vinyl outing to date. For the most part, instrumentation takes a backseat to his finely-honed, blues-bred vocals. There's a wealth of fine material here, including a version of Kenny Rogers' recent hit, "Blaze Of Glory." Bailey injects a certain bluesy razzmatazz into a number of tunes, most notably, "I've Had My Limit (Of Two-Timing Women)" and "Night Life."

Best cuts: Those cited, plus "She Left Love All Over Me" and "Everytime You Cross My Mind."



FUSE ONE—Silk, CTI CTI 9006. Produced by Creed Taylor. Like the maiden album for this ad hoc supergroup, this set of sleek fusion instrumentals is an extension of the glossy ensemble charts and r&b paced rhythms producer Taylor often extracted from CTI's roster in the '60s and '70s. With Stanley Clarke as musical director, this edition features Ronnie Foster, Ndugu, Tom Browne, Stanley Turrentine, Eric Gale, George Benson, Dave Valentin and Wynton Marsalis. The emphasis is on group playing, not solos, and there should be urban contemporary airplay on top of its automatic jazz base.

Best cuts: "Silk," "In Celebration Of The Human Spirit," "Hot Fire."



THE CHURCH—Capitol ST12193. Produced by Chris Gilbey, Bob Clearmountain. Utilizing a mesmerizing 12-string guitar sound plus inviting post-punk rhythms, this Australian quartet is one of the most distinctive acts in some time. The Psychedelic Furs and U2 attracted much attention with a similar sound so the Church should meet with a ready response. The highlights are the modern pop of "Too Fast For You" and the cool balladry of "Don't Open The Door To Strangers." This is a natural for college radio, dance clubs and progressive AOR stations.

Best cuts: Those mentioned plus "The Unguarded Moment," "Sisters."

THE WAITRESSES—Wasn't Tomorrow Wonderful? Ze/Poly-

dor PD16346. Produced by Kurt Munkacs, Chris Butler. The self-made single, "I Know What Boys Like" has been a New York club favorite for a couple of years now, and on their debut LP the Waitresses maintain and expand on the same sassy tough-girl image. Lead singer Patty Donahue sometimes speaks to the audience the same way that Annabella does in Bow Wow Wow. Some of the songs are more chanted than sung, but the music itself is perky new wave pop. The songs are quite intelligent as well.

Best cuts: "I Know What Boys Like," "No Guilt," "Pussy Strut," "Go On" "Wasn't Tomorrow Wonderful."

GLASS MOON—Growing In The Dark, Radio Records RR19335. Produced by John Pace, Raymond Silva. Take a bit of Who type mythology on the first song, a bit of post-Yes fancy vocalizing on the second cut, and an Elton John/Billy Joel type of ballad on the third cut, and a formula emerges as how to build a group for current radio tastes. Yet somehow it all seems bland and uninspiring. The four members of this band are quite proficient, and they may be very successful. But original they are not.

Best cuts: Pick your choice.



CATFISH HODGE & CHICKEN LEGS, Fanpower Productions FPL001. Produced by Freebo, Catfish Hodge. This six-song, 12-inch EP is unique in one regard. All the songs are on one side. The second side is blank with customers urged to test the anti-skating device on their turntables with it. The music here is good barroom rock'n'roll, not very sophisticated, but funky, and it moves well. **Best cuts:** "High Roller," "Pump It Up," "Shake A Tail Feather."



MAHLER: SYMPHONY NO. 5, RUCKERT SONGS—Schwarz, Chicago Symphony, Abbado, DG 2707128. Mahler's popularity has increased tenfold in the past 25 years and his symphonies have been explored in numerous recordings. Still, this version has plenty of new things to say thanks both to the performance's illuminating qualities and the recording's superb realism. Alternating lyrical and dramatic moods are one of the piece's interpretive challenges, but all facets of the composer's fertile imagination shine brilliantly here, and Abbado's leadership inspires one of the Chicagoans' finest days before the microphones, playing with rapier-like attack and ravishing tone. And DG's extraordinarily accurate sonics—a highly musical analog recording—is a plus not to be undervalued. Romantic German poems in settings for soprano and orchestra take up side four.



pop

THE TEARDROP EXPLODES—Wilder, Mercury SRM14035. Produced by Clive Langer. Led by Julian Cope, who writes all the music, Teardrop Explodes plays sophisticated pop rock, full of interesting and unexpected touches. Its arrangements and song directions veer off into the new, but always within a commercial context. It's music that swoops and swirls around a midtempo base, lyrical and always original, yet very much within a progressive rock context. Is this the next Pink Floyd? **Best cuts:** "Colours Fly Away," "Passionate Friend," "Falling Down Around Me," "The Culture Bunker."

TOOTS & THE MAYTALS—Knock Out, Mango MLPS9670. Produced by F. Toots Hibbert. Toots' warm and supple vocals carry this LP, while the Maytals provide warm reggae instrumental backing. Half the songs here make socio/religious/political statements, though for the mass audience the love songs work the best. It helps that the lyrics are printed on the cover. **Best cuts:** "Will You Be Kind," "I Know We Can Make It," "Never Get Weary."

PAUL COLLINS' BEAT—The Kids Are The Same, Columbia ARC36794. Produced by Bruce Botnick. The last time we heard from Paul Collins' Beat, formerly just the Beat, the group was at the forefront of the new wave of California bands. After staying out of sight for awhile, the group is back, though its sound hasn't changed much. The quarter still works in the breezy pop-rock style that made it appealing in the late 1970s.

Best cuts: "That's What Life Is All About," "The Kids Are The Same," "Trapped."

BOBBY SHORT—Moments Like This, Elektra E16002. Produced by Dick Hazard, Bobby Short. Short's first album in years marks his move from Atlantic to Elektra and a substantial rethinking of his recording approach. In lieu of the usual trio and small group settings of the past, this venerable saloon singer reaches here for more drama by using an expanded band and lush string settings. With renewed label and radio interest in adult-oriented pop, it should be interesting to see how Short's subtle handling of lyrics and up-town slant on melody fare. **Best cuts:** All.

GLEAMING SPIRES—Songs Of The Spires, Posh Boy PBS125. Produced by Steven Hague. Otherwise known as David Kendrick and Leslie Bohlen of Sparks, Gleaming Spires plays heavily rhythmic electronic rock with intriguing lyrics. "Are You Ready For The Sex Girls?" is getting AOR attention already and much of this is suitable for dance clubs and college radio. **Best cuts:** "Watch Your Blood Beat," "Are You Ready For The Sex Girls?," "While We Can," "How To Get Girls Thru Hypnotism."

soul

RICHARD "DIMPLES" FIELDS—Mr. Look So Good!, Boardwalk NB133249. Produced by Richard "Dimples" Fields, Belinda Wilson. Dimples follows his big r&b hit "She's Got Papers On Me" with a well-balanced set of soulful songs and spoken raps. But the best cut is the most unexpected: a spicy sax-driven version of Jackie Wilson's "Baby Work Out." Dimples has the talent, both on ballads and tempo material, to move beyond the novelty tag that his first hit may have given him. **Best cuts:** Those cited plus "Taking Applications."

BLACK ICE—Montage ST72003. Produced by Hadley D. Murrell. The five-man group plays a wide range of material here, from party pop to funkier r&b. "Big Fun" is the uptempo good-time cut its title would suggest; but other tracks are pegged to other moods and markets. **Best cuts:** "Big Funk," "Come On Connect," "This Time," "Never Knew Love."

PATTI LABELLE—The Best of, Epic FE 36997. Produced by Allen R. Toussaint, David Rubinson, Skip Scarborough. Labelle is a soul queen for all seasons, and though her music is gaining in sophistication, her Epic phase from 1977-80 is stylish enough to produce a body of vital listening pleasure. Allen Toussaint's "Lady Marmalade" hit from '75 has been added for spice, but "You Are My Friend," "Joy To Have Your Love" and "Little Girls" are strong performances capturing a dramatic singer in transition from r&b history to pop-soul renewal. **Best cuts:** Those mentioned.

CLIFTON DYSON—Slow Your Body Down, After Hours Records LU200. Produced by Clifton Dyson, Rodney Brown, Butch Bonner, Greg Millerton. Dyson hit a disco peak on "Slow Your Body Down," and here it becomes clear that he drives a great soul machine. Tough, gimmickless vocals propel the action, while the rhythm section guns the beat. Side-long title tune is a top dance number that demands extra plays, while side two downshifts into "I'm Giving Up" to cushion re-entry. **Best cuts:** Those mentioned.

MIGHTY DIAMONDS—Reggae Street, Shanachie-43004. Produced by the Mighty Diamonds. Bob Marley is gone, but as great as he was (and is on record), the reggae movement in 1982 is larger than one man, having spread into rock and elevating new reggae stars like Sly Dunbar, Robbie Shakespeare, Earl "Chinna" Smith—the core of the Mighty Diamonds. Recorded in Kingston for a N.J.-based label, the Diamonds carry the timeless beat to new levels of pop possibilities. **Best cuts:** "Reggae Street," "Hunting Ground," "King Kong."

country

KIERAN KANE—Elektra 60004. Produced by Jimmy Bowen. In this debut album, Kane demonstrates his facility with lyrics (all of which he had a hand in writing) in a firm, resonant, pop-sounding voice. He is considerably aided in this demonstration by Bowen's vigorous but uncluttered production. **Best cuts:** "It's Who You Love," "I Feel It With You," "Makin' It Up."

LOUISE MANDRELL & R.C. BANNON—Me And My RC, RCA AHL14059. Produced by Tom Collins, Eddie Kilroy. At the rate they're going, Louise and R.C. could end up as country's answer to Steve and Eydie. They have a penchant for doing cute little love ballads, "me 'n you" songs that sound pleasant but carry no memorable content. With their combined vocal talents and ability to deliver a song with style and meaning, it would be nice to see this team picking better material and less fluffy arrangements. **Best cuts:** "Til Something Better Comes Along," "Better Things To Do," "(You Sure Know Your Way) Around My Heart."

RIAA Says \$55 Million In Booty Seized In Past Year

• Continued from page 6

ton in U.S. District Court in Jacksonville, Fla.

• The conclusion of a five-and-one-half-year court battle between six record labels and Gale Distributing in which a jury in Circuit Court, Ft. Lauderdale, found the company guilty of winding pirate "pancakes" into 8-track cartridges and distributing them across the U.S.

• The indictment of Salem Arsham Zakarian, Wahi Karabit and Faried Saba in Chicago on misdemeanor and felony counts for their illegal involvement in the man-

jazz

GEORGE SHEARING TRIO—On Target, Pausa 7116. Produced by Hans Georg Brunner-Schwer. Robert Farnon's orchestra backs Shearing's piano, Louis Stewart's guitar and Niels Henning Orsted-Pedersen's bass on nine titles taped in Germany in 1979. It's a musically charming combination. **Best cuts:** "Last Night When We Were Young," "This Is All I Ask."

THE DAVE LE FEBVRE BAND—Marble Dust, Jazz Hounds JHR0001. Produced by Jack Harcourt. Saxophonist Le Febvre is a Californian who also plays lovely flute. His seven-man group sounds larger. The jazz he offers is anything but dated, or nostalgic, but he errs in recording only his own compositions. Still, it's a solid start on vinyl for Le Febvre, and he writes his own explanatory annotation. **Best cuts:** "Thanks For Nothin'," "A Simple Thought," "Nomad."

BUCKY PIZZARELLI—Love Songs, Stash ST213. Produced by Bernard Brightman. Playing his seven-string guitar unaccompanied, Pizzarelli shines on 11 glorious tracks, all well-known standards. He sounds much like George Van Eps, and his choice of songs is impeccable. This has to be the guitar album of the month, with wide appeal to virtually every record buyer. **Best cuts:** "Ellington Medley," "Smoke Gets In Your Eyes," "One Morning In May," "Flashes."

LEIGH KAPLAN—Shades Of Dring, Cambria C1016. Produced by Earl H. Kaplan, Lance Bowling and Leigh Kaplan. Bud Shank, Bill Perkins, Ray Brown and Shelly Manne back pianist Kaplan in this intriguing recital of two jazz suites composed by the late Madeleine Dring of England. Her music requires concentration, yet it is rewarding. Shank and Perkins duet, elegantly, with their flutes and alto saxophones. **Best cuts:** "Shades Of Dring," "Pastel Panache."

EARL ROSE—Solo, Gramavision GR8003. Produced by Earl Rose. This virtually unknown pianist deserves wider recognition, based on this attractive album. He serves up 10 strong songs, alone at the Steinway without accompaniment. Rose is modern, his time is faultless and he is keenly aware of dynamics. **Best cuts:** "All The Things You Are," "It," "Linnea."

PHIL BODNER & COMPANY—Fine & Dandy, Stash ST214. Produced by Bernard Brightman. Working with two different small groups, Bodner demonstrates enviable dexterity as a clarinetist on 10 revered evergreens. He's a versatile artist with a big and understanding jazz heart and men like Marty Napoleon, Butch Miles, Mel Lewis and George Duvivier give the recital added class. **Best cuts:** "But Beautiful," "These Foolish Things," "Moonglow."

MILT BUCKNER—Rockin' Again, Jazz Man JAZ5012. Produced by David Huber & Associates. By overdubbing, the well-membered Lionel Hampton keyboardist is heard doubling organ and piano simultaneously on eight agreeable tunes. The backing is by Bob Blackwell, bass; Skeets Marsh, drums, and Thorne Schwartz, guitar. Recorded in Philadelphia in 1972, Buckner exhibits his ever-swinging technique admirably. Produced by "Jumpin' The Blues," "Count's Basement," "Topsy."

BOBBY SHEW SEXTET—Play Song, Jazz Hound JHR0002. Produced by Bobby Shew. The Los Angeles trumpeter-flugelhornist is assisted by Gordon Brisker, Bill Mays, Dick Berg, David Levine and Bob Magnusson on this LP. Six titles are performed, all composed by Shew and members of the group. It's highly contemporary small combo jazz with minimal electronic sounds. Magnusson's big acoustic bass is a particular delight. **Best cuts:** "Olvera Street," "Surprise Samba."

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.

ufacture and sale of pirate Arabic tape recordings, valued, with associated equipment, at \$15.9 million by the Chicago Police Department.

• The imposition of a \$40,000 fine and three years probation on a man accused of illegally duplicating sound recordings, live video concerts and feature films. Lonnie Claire Fisher of Enon, Oh., was sentenced by the U.S. District Court for the Northern District of Ohio in November. The fine was one of the largest penalties ever passed on an individual for video piracy activities. 450 masters and 21 video recorders were seized in July at his residence.

Billboard's
Survey For Week Ending 2/6/82

Number of singles reviewed
this week **114** Last week **95**

Top Single Picks

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FOREIGNER—Juke Box Hero (4:05); producer: Robert John "Mutt" Lange, Mick Jones; writer: Gramm-Jones; publisher: Somerset Songs/Evansongs, ASCAP Atlantic STA40041SP. The group follows its massive hit "Waiting For A Girl Like You" with a snarling rocker featuring tough guitar breaks and hot vocals. Foreigner thus moves from its softest single to date to one of its hardest.

NEIL DIAMOND—On The Way To The Sky (3:35); producer: Neil Diamond; writers: N. Diamond, C. Bayer Sager; publisher: Stonebridge ASCAP/UniChappell/Begonia Melodies BMI; Columbia 18-02712. Diamond follows the top 15 "Yesterday's Songs" with another ballad aimed straight at adult contemporary programmers' hearts. A downbeat melodyline gives this track its emotional pull.

VAN HALEN—Pretty Woman (2:55); producer: Ted Templeman; writers: Roy Orbison/ Joe Melson/Ray B. Rush; publisher: Acuff-Rose BMI; WB 50003. Van Halen has its strongest singles shot to date with this heavy metal treatment of Roy Orbison's 1964 pop classic. The flip side of the promotional 12-inch is even stranger: A winged-out version of Dale Evans' "Happy Trails."

recommended

ANGELA BOFILL—Holdin' Out For Love (3:22); producer: Narada Michael Walden; writers: Cynthia Weil/Tom Snow; publishers: ATV/Mann & Weil Songs/Braintree/Snow BMI; Arista 0662.

RUPERT HOLMES—The End (2:59); producer: R. Holmes; writer: R. Holmes; publisher: WB/The Holmes Line ASCAP; Elektra 47409.

MECO—Pop Goes The Movies Part I (3:32); 1. 20th Century-Fox Trademark; 2. Tara's Theme; 3. The Magnificent Seven; 4. The James Bond Theme; 5. Goldfinger; 6. The Good, The Bad And The Ugly; 7. Theme From The Apartment; 8. Theme From The High & The Mighty; producers: Mecro Monrado, Tony Bongiovi, Lance Quinn; writers: 1. Alfred Newman; 2. Max Steiner; 3. Elmer Bernstein; 4. Monty Norman; 5. Leslie Bricusse/Anthony Newley; 6. Ennio Morricone; 7. Adolph Deutsch; 8. Dmitri Tiompin & Ned Washington; publishers: 1. 20th Century-Fox ASCAP/Robbins ASCAP; 2. Warner Bros. ASCAP; 3. UA ASCAP; 4. Unart BMI; 5. Unart BMI; 6. Unart BMI; 7. UA ASCAP; 8. Warner Bros. ASCAP Arista 0660.

TUBES—Gonna Get It Next Time (3:58); producer: David Foster; writers: Dominic Frontiere-Adrienne Anderson; publisher: 20th Century-Fox; Capitol 9728.

CHAS JANKEL—Glad To Know You (3:35); producers: C. Jankel, Philip Bagenal, Pete Van-Hooke; writers: C. Jankel, Dury; publishers: Avir BMI/Warner ASCAP; A&M 2396.

MAXUS—Nobody's Business (3:20); producer: Michael Omar-tian; writers: Jay Grusha/Lisa Dal Bello; publishers: Colgems-EMI/Nevebianca ASCAP; WB 50015.

LE ROUX—Nobody Said It Was Easy (Lookin' For The Lights) (3:30); producer: Leon Nedica; writer: Tony Haselden; publisher: Screen Gems EMI Lerner BMI; RCA 13059.

SURVIVOR—Summer Nights (3:23); producers: James Peterik, Frank Sullivan; writers: J. Peterik, F. Sullivan; publishers: Holy Moley/Rude BMI/WB/Easy Action ASCAP; Scotti Bros. 02700.

BILLY BURNETTE—The Bigger The Love (The Harder The Fall) (3:50); producers: Barry Seidel, Barry Beckett; writers: B. Burnette, L. Henley, L. Keith; publishers: Dorsey ASCAP/House of Gold BMI; Columbia 18-02699.

GENE COTTON—If I Could Get You (Into My Life) (2:50); producer: not listed; writer: G. Cotton; publisher: Knoll ASCAP; Knoll 5002.

MICHAEL SMOTHERMAN—Do I Ever Cross Your Mind (2:50); producers: Bill House, M. Smotherman; writers: M. Smotherman, B. Burnette; publisher: Songs of Bandier-Koppelman/If Eyes/Garbo/Seventh Son/Dorsey ASCAP; Epic 14-02711.

KASIM SULTON—Don't Break My Heart (4:01); producer: Bruce Fairbairn; writers: K. Sulton, M.R. Onofrio; publisher: Marcasite BMI; EMI 8106.

BUCKY PIZZARELLI ORCHESTRA—Theme From Reds (Good-bye For Now) no time listed, no producer listed; writer: Stephen Sondheim; publishers: Famous/Revelation/Ritling; Stash 703.

KATAHDIN—Black Is Black (3:05); producer: Pat Costa; writers: Hayes, Wade, Grainger; publisher: Robert Millin BMI; Kamalot 187201.

BENDETH BAND—I Was There (3:33); producer: David Bendeth; writers: R. Boyer-D. Bendeth; publisher: Dizzy Heights MCPS; Ensign 13047.

STRAIGHT LINES—Letting Go (3:15); producer: Jeffrey Lesser; writers: R. Buckley, D. Sinclair; publisher: Blackwood/Rare Bear BMI; Epic 14-02689.



L.T.D.—April Love (3:40); producers: Michael Stokes and L.T.D.; writers: Alvino Bennett, Henry Davis, Marilyn McCleod; publisher: Almo/McRovscod/Key of G ASCAP/Irving/McDorsbov BMI; A&M 2395. Latest from the group's "Love Magic" LP is a lazy midtempo ballad which conjures images of springtime pleasures. Soft strings and sharp horn punctuation give the track its instrumental focus.

SPINNERS—Never Thought I'd Fall In Love (3:09); producers: James Mtume, Reggie Lucas; writer: Dean Gant; publishers: Sir Gant/Frozen Butterfly BMI; Atlantic 40839. The veteran group returns with a bright, upbeat track which alternates between soft and harder-edged vocal work. Mtume & Lucas have effectively updated the Spinners' music without sacrificing their classic style.

STYLISTICS—I've Got This Feeling (3:36); producer: Thom Bell; writers: T. Bell, L. Creed; publishers: Assorted/Bellboy/Decreed BMI; TSOP 02702. Another legendary group returns with one of its best singles in years. The team of the Stylistics, Thom Bell and Linda Creed reunites for a light, lilting cut featuring the highly distinctive lead vocal of Russell Thompkins Jr.

GLADYS KNIGHT & THE PIPS—A Friend Of Mine (3:21); producers: Nickolas Ashford & Valerie Simpson; writers: N. Ashford, V. Simpson, J. Armstead; publisher: Warner-Tamerlane/Renleigh BMI; Columbia 18-02706. Latest single from "Touch" features a rhythmic vocal by the always excellent Gladys Knight. Great arrangement; great rhythm track.

recommended

RICHARD "DIMPLES" FIELDS—If It Ain't One Thing... It's Another (6:40); producers: R. Fields, B. Wilson; writers: R. Fields, B. Wilson; publisher: On The Boardwalk/Dat Richfield Kat BMI/Son can Sing ASCAP; Boardwalk 010.

ISLEY BROTHERS—Welcome Into My Heart (4:58); producers: E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, and R. Isley; writers: O. Isley, M. Isley, C. Jasper, R. Isley, E. Isley, R. Isley; publisher: April/Bovina ASCAP; TNeck 02705.

JONES GIRLS—Nights Over Egypt (3:19); producer: Dexter Wansel; writers: D. Wansel, C. Biggs; publisher: Mighty Three BMI; Philadelphia International 5 02713.

JOHNNY BRISTOL—Take Me Down (4:06); producer: Gus Dudgeon; writers: J.P. Pennington, Mark Gray; publisher: Chinnichap BMI/Down In Dixie/Irving BMI; Handshake 02594.

RAMSEY LEWIS WITH VOCALISTS ALICE ECHOLS AND MORRIS GRAY—You Never Know (3:28); producer: Tom Tom "84"; writers: R. Irving III, L. Bates; publisher: Paper Boy/Vitasia/Lewis & Sons BMI; Columbia 18-02704.

ONE WAY—Who's Foolin' Who (3:54); producers: ADK & Irene Perkins; writers: Al Hudson, Glenda Hudson; publishers: Perk's/Duchess BMI; MCA 52004.

REN WOODS—Take Me To Heaven (3:59); producer: Chuck Jackson; writers: Alex Brown/Kevin Moore; publishers: Little Mama/Kevin Moore/Tammi BMI; Elektra 47403.

FIVE SPECIAL—Your Body Heat (3:45); producer: Ron Banks; writers: Tony Green/Steven "Steff" Hairston/R. Banks; publishers: Baby Dump/T. Bostonian ASCAP; Elektra 47407.

JEAN KNIGHT & PREMIUM—You Show Me Yours, I'll Show You Mine (3:45); producer: Bobby Eli; writers: Bobby Eli, Ron Tyson; publishers: Unart/Friday's Child/Dajoye BMI; Cotillion 47002.

JIMMY CASTOR—Anyway, Anywhere, Anytime (3:32); producers: J. Castor, Gerry Thomas; writer: J. Castor; publisher: Lucky Three/Shell BMI; Salsoul 7018.

LAMONT DOZIER—Shout About It (5:14); producer: L. Dozier; writers: L. Dozier/S. Goraieb/G. Rotter; publisher: M&M/Beau-di-o-do/Goraieb/Dozier BMI; M&M 103.

HAMILTON BOHANNON—Take The Country To N.Y. City (4:01); producer: H. Bohannon; writer: H. Bohannon; publisher: April Bohannon Intersong USA ASCAP Phase II 02682.

SHADOW—Party In The Streets (4:14); producer: Leon Ware; writers: Clarence Willis/William Beck/James Williams/Leon Ware; publishers: Council Rock BMI/Alma ASCAP; Elektra 47404.

CHARLES EARLAND—The Only One (3:57); producers: Tom Washington, Larry Blackmon; writer: L. Blackmon; publisher: Better Nights ASCAP; Columbia 18-02710.

EDWIN BIRDSONG—Funtaztik (3:59); producer: E. Birdsong; writer: E. Birdsong; publisher: E. Birdsong ASCAP; Salsoul 7 7019.

GANGSTERS—Strung Out On The Boogie (3:45); producer: Mac & Mac; writers: S.A. McCants, C. McCants; publisher: Frontwheel/Jimi Mac BMI; Montage 1212.

TOMORROW'S EDITION—U Turn Me On (3:35); producer: Amir Bayyan; writers: Greg Radford, Wesley Thomas, Tomorrow's Edition; publisher: Mel-O-Mel ASCAP; Atlantic 4010.

MICHAEL WYCOFF—Still Got The Magic (Sweet Delight) (4:02); producer: Webster Lewis; writers: M.F. Page-D.A.

Miller Jr.-A. Ramsey; publisher: Bearbutt BMI/Pure Love/Ram-A-Lamb ASCAP; RCA 13055.

QT—Want Some, Get Some (5:34); producer: John Wilson; writer: Robin Wartell; publisher: Roshkind/Magic Disc BMI M & M 100.

M-ZEE BAND—Bop Box (3:25); producer: Michael Zager; writers: M. Zager, Jolyon Skinner; publisher: Sumac BMI Mirage 4003.

PLAYERS—Bengals #1 (2:59); producer: Midnight Star; writers: B. Watson, B. Lipscomb, K. Gant; publisher: Mid-Star BMI Players 1.



DOTTIE WEST—You're Not Easy To Forget (3:41); producers: Brent Maher/Randy Goodrum; writers: C. Weil/T. Snow; publishers: ATV/Mann And Weil/Braintree/Snow, BMI. Liberty 1451. West continues her pop/country trek with this catchy love lament. An upbeat melody is enhanced by a memorable refrain and strong backup support.

NARVEL FELTS—I'd Love You To Want Me (2:58); producer: Johnny Morris; writer: Lobo; publisher: Famous, ASCAP. Lobo III. Felts, who could sound intense just singing the scales, shows himself anew to be the Prince of Anguish in this vignette of the restrained lover. His haunting delivery is accented by dappled string and piano riffs.

BOBBY GOLDSBORO—Lucy And The Stranger (4:16); producer: Larry Butler; writer: B. Goldsboro; publisher: House of Gold, BMI. Curb ZS502726. The tale of "Miss Lucy and Big Jim" is a strange one, and by the time the final grave has been dug, the game the two protagonists are playing is grimly obvious. Oh, well, the tracks are pretty, and the chorus is oddly upbeat.

recommended

STELLA PARTON—I'll Miss You (3:14); producer: Milan Williams; writer: Bob Teague; publisher: My Mama's, BMI. Town House 1056.

KENNY DALE—Moanin' The Blues (2:37); producer: A.V. Mittelstedt; writers: J.D. & Jennifer Meister/W.W. Wimberly; publisher: Publicare, ASCAP. Funderburg 5001.

DENNY HILTON—How'd You Get So Good (2:23); producer: Wayne Carson; writers: Chris Waters/Michael Garvin; publisher: Blackwood, BMI. Rosebridge 0014.

Labels Passing On 'Gift' Fee

• Continued from page 3

shipments of album product are to begin sending their first payments in April reflecting shipments for the first quarter of the year.

The advisory board, meeting at the Waldorf Astoria Hotel, consists of funding label executives with expertise in advertising and merchandising, in addition to chairman John Marmaduke, president of NARM, and chairman of the association's retail and rack advisory committees, Lou Fogelman of Show Industries and Harold Okinow of Lieberman Enterprises, respectively.

Assistance on this story provided by Is Horowitz in New York, Laura Foti in New York.

According to Cohen, NARM will assure the confidentiality of each label's funding through the appointment of a CPA firm, which will be named shortly.

One of the "Gift Of Music" first tasks is to name an advertising agency to develop the campaign.

In meeting its obligations, the advisory board will probably meet once a month, splitting the venues between the east and west. Also, Cohen notes, the formation of subcommittees may require enlargement of the board at a future date.

With the agreement of MCA Records to participate in the program, which could realize funding of \$2 to \$3 million for its first year, the label's Vince Cosgrave is the latest appointment to the board. Motown Records

BILLY DEE HAINES—You Ain't Never Been Mine (2:56); producer: Royce Clark; writers: Royce G. Clark/Buddy Harris; publisher: Shelby Singleton, BMI. Soundwaves NSD/SW 4663.

FOUR GUYS—Made In The U.S.A. (2:59); producer: Walter Haynes; writers: Chips Moman/Bobby Emmons; publishers: Baby Chick/Vogue, BMI. JB 1001.



KIDS FROM "FAME" FEATURING VALERIE LANDSBERG—Hi-Fidelity (2:44); producer: Barry Fasman; writer: Enid Levine; publisher: Koppelman-Bandier BMI, RCA 13054. The stars of NBC-TV's new series "Fame" deliver a catchy rhythm number with an energetic tempo. Gives new meaning to the word sprightly.

MONDO ROCK—State Of The Heart (3:35); producer: Ern Rose; writer: Eric McCusker; publisher: Chappell ASCAP Atlantic 40801. Group bows with a soft midtempo ballad which should perk pop and adult contemporary interest. Great melodic hook on the title phrase.

ANEKA—Japanese Boy (3:57); producer: Neil Ross; writer: Bobby Heatlie; publisher: Colgems EMI ASCAP. Handshake 02571. "Turning Japanese" and "Sukiyaki" opened the door, so bring on the Japanese-shaded tunes. This cut features a hard-driving rhythm track and cute female vocal.



recommended

MARIANNE McCALL—I Turn To You (3:50); producer: not listed; writer: Alan Barcus; publisher: Old Harrier ASCAP, M&M 13131.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

remains the dominant hold-out.

Other record company board members include Sophia Beary, Warner Bros.; Irv Biegel, Boardwalk; Barbara Burns, WEA; Rick Dobbis, Arista; Randy Edwards, Elektra/Asylum; Pete Jones, Alfa; Harry Losk, PolyGram; Mike Martinovich, CBS; Ron McCarrell, Epic; Fran Musso, Chrysalis; Bob Reitman, A&M; Mark Shulman, Atlantic; Bob Sherwood, Columbia; Rich Thorward, RCA; and Dennis White, Capitol.

Smithsonian Sets Festival

WASHINGTON—The Smithsonian Institution's Performing Arts Division will present a three day festival entitled "Black American Blues Song, A Study in Poetic Literature" Feb. 5-7, and will present performances and remarks by some of the country's most renowned blues artists and poets.

For the weekend program, songwriter-performers will demonstrate and discuss their process of composition, performance style and philosophy.

Artists such as Willie Dixon, Koko Taylor, Taj Mahal and J.C. Burris will perform, and scholars such as poet Sterling Brown and Bernice Johnson, the Smithsonian's director of Black American Culture, will provide a backdrop of the "world view and system of values" revealed in the American blues form.



“SOMETHING SPECIAL” JUST STEPPED UP TO SOMETHING PLATINUM.



Produced by Eumir Deodato in association with Kool & The Gang

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
☆	3	13	THE J. GEILS BAND Freeze-Frame EMI-America S00-17062	▲	8.98		36	37	48	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	▲	7.98		71	55	13	BAR-KAYS Night Cruisin' Mercury SRM-1-4028 (Polygram)		8.98	SLP 7
2	2	27	JOURNEY Escape Columbia TC 37408	▲			37	40	35	AIR SUPPLY The One That You Love Arista AL 9551	▲	8.98		72	69	21	LITTLE RIVER BAND Time Exposure Capitol ST 12163	●	8.98	
3	1	29	FOREIGNER 4 Atlantic SD 16999	▲	8.98		38	31	11	NEIL DIAMOND On The Way To The Sky Columbia TC-37628	▲			73	83	22	THE TIME The Time Warner Bros. BSK 3598		8.98	SLP 15
4	4	13	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	▲	8.98		39	47	12	SKYY Skyyline Salsoul SA-8548 (RCA)		8.98	SLP 3	74	77	16	DIANA ROSS All The Greatest Hits Motown M 13-960C2		13.98	SLP 38
5	5	22	THE ROLLING STONES Tattoo You Rolling Stones Records C0C 16052 (Atlantic)	▲	8.98		40	76	5	BOB AND DOUG MCKENZIE Great White North Mercury SRM-1-4034 (Polygram)		8.98		75	75	19	TEDDY PENDERGRASS It's Time For Love P.I.R. TZ 37491 (Epic)	●		SLP 8
6	6	26	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98		41	45	21	LUTHER VANDROSS Never Too Much Epic FE 37451	●		SLP 4	76	60	11	BLACK SABBATH Mob Rules Warner Bros. BSK 3605		8.98	
7	7	9	AC/DC For Those About To Rock Atlantic SD 11111	▲	8.98		42	39	9	PINK FLOYD A Collection Of Great Dance Songs Columbia TC 37680				77	87	5	LAKESIDE Your Wish Is My Command Solar S-26 (Elektra)		8.98	SLP 21
8	8	20	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	▲	8.98	SLP 12	43	41	17	BARRY MANILOW If I Should Love Again Arista AL 9573	●	8.98		78	79	78	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	▲	8.98	
9	9	16	POLICE Ghost In The Machine A&M SP-3730	▲	8.98		44	42	22	THE KINKS Give The People What They Want Arista AL 9567		8.98		79	67	35	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)	▲	8.98	
10	11	11	THE CARS Shake It Up Elektra SE-567	▲	8.98		45	30	11	THE JACKSONS The Jacksons Live Epic KE2-37545			SLP 22	80	70	12	ANGELA BOFILL Something About You Arista AL 9576		8.98	SLP 13
11	20	28	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	●	8.98		46	43	14	LINDSEY BUCKINGHAM Law And Order Asylum SE-561 (Elektra)		8.98		81	84	77	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
12	12	13	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548	▲		SLP 1	47	58	45	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 31	82	82	9	DAVID BOWIE Changes Two Bowie RCA AFL1-4202		8.98	
13	15	15	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)		8.98		48	56	7	BOBBY WOMACK The Poet Beverly Glen BG-10000		8.98	SLP 6	83	103	2	THE SUGAR HILL GANG 8th Wonder Sugarhill SH-249		8.98	SLP 29
14	14	12	GEORGE BENSON The George Benson Collection Warner Bros. 2HW 3577	●	16.98	SLP 5	49	57	11	PEABO BRYSON I Am Love Capitol ST-12179		8.98	SLP 10	84	81	19	ROGER The Many Facets Of Roger Warner Bros. BSK 3594	●	8.98	SLP 26
15	16	17	GENESIS Abacab Atlantic SD 19313	●	8.98		50	64	17	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)		8.98		85	85	17	CARLY SIMON Torch Warner Bros. BSK 3592		8.98	
16	17	15	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	▲	8.98		51	48	19	BILLY JOEL Songs In The Attic Columbia TC 37461	▲			86	86	19	THE ROLLING STONES Hot Rocks, 1964-71 London 2PS-60617		10.98	
17	10	9	BARBRA STREISAND Memories Columbia TC 37678				52	54	14	PRINCE Controversy Warner Bros. BSK 3601	●	8.98	SLP 16	87	97	3	THE WHISPERS Love Is Where You Find It Solar S-27 (Elektra)	▲	8.98	SLP 14
18	18	14	PLACIDO DOMINGO Perhaps Love Columbia FM 37243				53	59	35	OAK RIDGE BOYS Fancy Free MCA MCA-5209	▲	8.98	CLP 2	88	90	43	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98	
19	13	12	ROD STEWART Tonight I'm Yours Warner Bros. BSK-3602	●	8.98		54	63	41	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)	▲	8.98	SLP 35	89	99	8	CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Mirus)		8.98	
20	21	22	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	▲			55	106	2	SAMMY HAGAR Standing Hampton Geffen GHS-2006 (Warner Bros.)		8.98		90	66	13	THE STEVE MILLER BAND Circle Of Love Capitol ST-12121	●	8.98	
21	22	13	LOVERBOY Get Lucky Columbia FC 37638	●			56	46	9	EMMYLOU HARRIS Cimarron Warner Bros. BSK 3603		8.98	CLP 6	91	71	10	MOLLY HATCHET Take No Prisoners Epic FE 37480			
22	24	41	BILLY SQUIER Don't Say No Capitol ST-12146	▲	8.98		57	80	5	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)		8.98	SLP 25	92	78	25	EDDIE RABBITT Step By Step Elektra SE-532	●	8.98	CLP 12
23	23	12	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	●			58	36	15	BLONDIE The Best Of Blondie Chrysalis CHR 1337		8.98		93	88	104	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98	
24	26	46	ALABAMA Feels So Right RCA AHL1-3930	▲	7.98	CLP 1	59	122	2	MICHAEL FRANKS Objects Of Desire Warner Bros. BSK 3648		8.98	SLP 54	94	94	9	ADAM AND THE ANTS Prince Charming Epic ARE 37615			
25	19	17	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	▲	8.98	SLP 2	60	62	61	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲			95	121	2	SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)		8.98	
26	28	49	JUICE NEWTON Juice Capitol ST-12136	▲	8.98	CLP 4	61	49	25	AL JARREAU Breakin' Away Warner Bros. BSK 3576	●	8.98	SLP 27	96	96	13	EARL KLUGH Crazy For You Liberty LT-51113		8.98	SLP 32
27	27	14	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153	▲	8.98	SLP 9	62	52	31	THE COMMODORES In The Pocket Motown MB-955M1	▲	8.98	SLP 36	97	72	10	FRANK SINATRA She Shot Me Down Reprise FS 2305 (Warner Bros.)		8.98	
28	25	13	QUEEN Greatest Hits Elektra SE-564	▲	8.98		63	51	11	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061		8.98		98	91	12	THE DOOBIE BROTHERS Best Of The Doobies, Vol. II Warner Bros. BSK 3612	●	8.98	
29	33	9	GROVER WASHINGTON JR. Come Morning Elektra SE-562		8.98	SLP 11	64	74	21	TRIUMPH Allied Forces RCA AFL1 3902	▲	8.98		99	101	19	CHILLIWACK Wanna Be A Star Millennium BXL1-7759 (RCA)		8.98	
30	44	8	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBI-33243		8.98		65	53	69	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 15	100	102	43	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98	
31	35	5	ABBA The Visitors Atlantic SD 19322		8.98		66	68	77	AC/DC Back In Black Atlantic SD 16018	▲	8.98		101	98	16	SURVIVOR Premonition Scotti Bros. ARZ 37549 (Epic)			
32	29	20	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK-12182	▲	12.98		67	61	31	KENNY ROGERS Share Your Love Liberty L00-1108	▲	8.98	CLP 22	102	104	23	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4060	●	7.98	
33	38	3	JIMMY BUFFETT Somewhere Over China MCA MCA-5285		8.98		68	65	21	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	●		CLP 5	103	105	9	MANHATTAN TRANSFER The Best Of Manhattan Transfer Atlantic SD 19319		8.98	
34	32	13	RUSH Exit Stage Left Mercury SRM-2-7001 (Polygram)	●	12.98		69	50	12	NEIL YOUNG & CRAZY HORSE Re-Ac-Tor Reprise HS 2304 (Warner Bros.)		8.98		104	114	9	BILL SUMMERS AND SUMMERS HEAT Jam The Box MCA MCA-5266		8.98	SLP 21
35	34	29	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98		70	73	67	THE DOORS Greatest Hits Elektra SE-515	▲	8.98								

* Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

FEBRUARY 6, 1982, BILLBOARD

Closeup

BOBBY WOMACK—The Poet, Beverly Glenn BG-10000. Produced by Bobby Womack and Patrick Moten.

Like his mentor, the late Sam Cooke, Bobby Womack sings deep from the heart. He used to sing clean, sweet and innocent as a teenage member of the Womack Brothers and later the Valentinos, until comparisons to Cooke began to haunt him and he started singing tougher. There could only be one Sam Cooke. There can only be one Bobby Womack.

James Brown talks about "the good foot;" "The Poet" is an album for both feet. Sam used to tell him that a good singalong was worth its weight in gold; everyone likes to be a part of a hit record. Accordingly, the tracks are deceptively straightforward. Womack shelved his trademark horn and string arrangements for the project, harking back to what Sam said to him years ago: Your music is simple. The more you complicate it, the more you lose it.

A major part of the disk's success is the singing of the Waters. Womack has them comfortably mixed through the left and right channels. The rhythm section is smart. Bassist David Sheilds is extremely versatile, playing upright and slick. James Gadson can support 20 other drummers. A former singer with the Watts 103rd St. Band, he takes it all out on his kit.

"So Many Sides Of You" is an urban sound for the '80s, incorporating a host of musical styles into a seamless groove. Sheilds kicks off with a bass line reminiscent of "Master Blaster," but the reggae feel promptly melts into a rocking funk-soul melange. Patrick Moten, who played keyboards and co-produced, smooths out the song's hard edges with a lovely acoustic solo. "Lay Your Lovin' On Me" has the simple feel of a raw soul shuffle. "Secrets" is corny, but then everything that's corny is usually so real. It's deep: Everyone has secrets. Sam built his throne upon this type of walk and its 4/4 feel.



Bobby Womack

"Just My Imagination" and "Stand Up" were written by Cecil Womack. The former is pure country; UA told Bobby to leave the genre to Charley Pride, but Womack knows that music comes in all shades. Old-timer Red Rhodes plays a pedal steel that sounds like a string arrangement, and the singer's vocal is gently weary. "Stand Up" is for Sly with its Chocolate Milk groove. Ten years ago he told people to do the same; Womack just figured it was time for Sly to tell himself the same thing.

Side two flows with three beautiful ballads. "Games" is the tune for the people in the business who figured Womack was through; guitarist David T. Walker jumps out, slurring and bending his licks. Fernando, Harkless plays the kind of tenor one remembers from his work with Marvin Gaye. Small wonder that Rod Stewart wanted to record "If You Think You're Lonely Now," the album's first big hit. The message is blunt and to the point; the hook ("... wait until tonight, girl") is unforgettable. "Where Do We Go From Here" is another likely crossover hit. Originally the title track—for the Administration—the Poet shows that he's never at a loss for words: "One silent night a guiding light brought your love to me/Oh this ecstasy for all eternity/A burning flame melted our two hearts into one/A burning desire could only take us higher." **LEO SACKS**

Rock'n'Rolling

• Continued from page 6

three weeks later, or on the back of a socialite.

The core crowd was comprised of artists from the graphic realm, including film, with a handful of others from literature, music and politics. Many of them dabbled in all four. On some nights you could glance up from your \$5.95 "surf and turf" dinner (w/baked potato and salad) and catch Jackie Kennedy dining with Leonard Bernstein and other friends, while Andy Warhol, or Jim Morrison, or Warren Beatty or Jimi Hendrix edged their way through the crowd, trying to find their circle. The place was alive with ideas, chatter and up-to-the-minute debate on what it all meant. It was rich, yet affordable.

Within a year, the prime topics of conversation centered around drugs, sex and rock'n'roll. There was no party politics. There was just a non-stop party. It was part of a desperate effort being made, in some sort of civilized fashion, to make sense of a crazy world, reflect upon it, and try to enjoy it. It was 1967.

Outside, there was a war in Vietnam and riots in the streets, and later, assassinations. Inside, there were lights, action and strange new sounds on the jukebox. The customers were the floor show.

The jukebox at Max's was a strategic listening post for anyone even remotely concerned about the flow of events. It occupied a prominent place in the scheme of things, and its message was pumped throughout the cavernous interior via several remote speakers. The speakers in the back room had their own volume control, as did the lights in that inner sanctum of hip. Mickey Ruskin played them like a pipe organ. The music ranged from Hank Williams to Otis Williams, from the Hollies to the Velvet Underground. The latest hits were added immediately, played relentlessly, and burned out before they ever reached radio—if they ever did get aired.

Not much has changed, has it, kids?

As time went by, Mickey began to line the walls with some of his customers' art, ranging from Warhol's silk screens to John Chamberlin's smashed auto parts and Frosty Meyer's laser display. There was every medium you could think of: television, neon, oils, acrylic; bold shapes, threatening and rhythmic at the same time. But the music overpowered everything, and gradually, it took over.

You didn't have to look at the music; it was just there, and so were the musicians and their followers. Fashion followed in its wake, and the crowd responded in bursts of style as angry, flamboyant and gay as the splashes of minimal color that brightened the walls.

Being there, while the madness swirled around you, was comforting. There was a sense of community that offered strength in numbers. Even squares felt at home. It was like many of today's rock discos, in fact, and that's the point.

As the art crowd moved further uptown, Max's began to rely more on rock'n'roll for its sustenance and inspiration. The upstairs room became an intimate, informal and experimental cabaret, starring neophytes such as Patti Smith and Alice Cooper. Mickey liked it and consented to move some tables and replace them with a drum riser. Everyone got so used to going upstairs and dancing that they soon added a separate jukebox, and later installed a turntable. The place became a disco when there wasn't a live act. It was all part of a new wave, rippling somewhere offshore.

For a while, there wasn't anyplace like it. If you were straight or square, cool or hip, from L.A., London, Warsaw, Boston, San Francisco, Paris or Casablanca, you stopped by Max's Kansas City when you hit New York if you wanted to take the pulse.

It started to die when the culture caught on and spread like a brush fire. People started coming in from the suburbs, and from smaller towns all over, to peek at the freaks and

sample decadence. They must have liked it, because as the years went by, they stopped coming to Max's. There was no reason to: they didn't have to leave home to find drugs, sex and rock'n'roll. You could find the same ambiance at the corner bar, just about. By 1980, nothing had really changed. There was just more of it. And, of course, Video Games.

And the music is about the same.

★ ★ ★

A correction: in last week's column we said that Tommy Mandel's EP on Songshop Records was picked up for distribution by JEM Records. It wasn't. It was Important Records. So don't call JEM about it. Or better yet, do. Call the other distributors, too. If they hear there is demand, they will pick up on it. It's a good record and things can sometimes start that way.—R.K.

Lifelines
Births

Girl, Chelsea Jane, to Rodney Crowell and Rosanne Cash, in Nashville, Jan. 25. Father records for Warner Bros., mother records for Columbia.

★ ★ ★

Girl, Marci Renay, to Linda and Dell Perez, Jan. 20, in Los Angeles. Father is assistant director of national credit for WEA in suburban Burbank.

★ ★ ★

Girl, Brianne Esteves, to Deborah and Aldo Abronzino, Jan. 22, in San Jose, Calif. Mother is general manager of KRVE-FM in Los Gatos.

★ ★ ★

Girl, Christina Ann, to Rosanne and Dan Pucciarelli, Jan. 24, in Brooklyn. Father is a club deejay at Dynasty in Brooklyn.

★ ★ ★

Girl, Eriko Etoile, to Masako and Eric Gale, Jan. 15, in New York. Father is Elektra/Musician artist.

★ ★ ★

Girl, Megan Elizabeth, to Betty and Chris Logan last month in Los Angeles. Mother is assistant to Bill Follett, regional vice president, sales, at PolyGram Records.

★ ★ ★

Girl, Brynne, to Scott and Joanna Howitt, Jan. 13. Father is station operations director at WLYT-FM Cleveland Heights, Ohio.

Marriages

Thomas Lockett, member of the Aurra group on Salsoul Records, to Penetta Jordan Feb. 6 in Washington, D.C.

★ ★ ★

Larry Brown, producer-engineer, to Tina Nichols Jan. 23 in Los Angeles. They honeymooned in Hawaii.

★ ★ ★

Betty Ehrlich, personal manager, to Fred Ehrlich-Migliaccio, actor, Jan. 24 in New York.

Deaths

Jack Owens, 69, in Phoenix Jan. 26. A composer, author and singer, he was a radio and television star for many years and had sung with the big bands of Ted Weems and Ray Noble. A member of ASCAP since 1942, Owens' songs included "The Hut Sut Song," "Hi, Neighbor," "Cynthia's In Love," "By-u By-o" and "The Hukilau Song." He is survived by his widow and three children.

Chartbeat

• Continued from page 8

(Sire) and Lipps Inc. (Casablanca) all did the trick in May, 1980.

This tally reasonably excludes top 10-charting debut albums by long-standing group members Phil Collins of Genesis and Stevie Nicks of Fleetwood Mac. It also omits novelty-oriented albums by the groups behind "Stars On 45" and "Hooked On Classics."

The Go-Go's also stand to become the first all-female rock group to snag a top 10 album. The all-female groups which have placed albums in the top 10 until now have all been in the pop and r&b field. These range from the Andrews Sisters and the Chordettes to the Supremes, the Emotions, Sister Sledge and LaBelle.

The Go-Go's are also on the verge of becoming the first act from Los Angeles' new wave scene to crack the pop top 10 since the Knack broke through in July, 1979. The L.A.-based Van Halen has collected three top 10 albums since '79, but it's in the vanguard of heavy metal bands.

★ ★ ★

Worth Beans: Geils is the second group from Boston to reach No. 1 in the past four years: Epic's Boston did the trick in 1978 with "Don't Look Now." In fact, Boston-based

groups bookend the top 10 this week, with the Cars jumping to number 10 with "Shake It Up" (Elektra).

The Cars' album first hit the top 10 in December and has climbed back on the strength of the title track, which this week becomes the group's first top 10 single.

★ ★ ★

We Get Letters: Several readers wrote in last week asking why Chartbeat recently credited Guy Mitchell's 1956 hit "Singing The Blues" with 10 weeks at No. 1 when such reference books as Joel Whitburn's "Top Pop Records: 1955-1972" list it with nine weeks.

Bruce Nesmith of Naperville, Ill., Randy Price of Elmhurst, N.Y. and Bert Bertrand of Brussels, Belgium, this column's for you.

Until the present Hot 100 was introduced in August, 1958, there was no one definitive pop singles chart in Billboard incorporating airplay, jukebox play and retail sales. Instead, there were several specialized charts serving individual factions of the business—DJs, jukebox operators and shopkeepers—as well as a Top 100 that was less comprehensive than the one we have today.

That's why when Whitburn issued his next research tome, "Top Pop

Artists & Singles: 1955-1978," he began awarding each record the highest position it attained on any one of those charts. "Singing The Blues" had 10 weeks at No. 1 on the jukebox chart, and thus that's the number it was given in the new book—and in Chartbeat.

★ ★ ★

Lease Expires: This is only the second week in the past 25 that the

Bubbling Under The
HOT 100

- 101—GOIN' DOWN, Greg Guidry, Badland/Columbia 18-02691
- 102—RAIN IS FALLING, E.L.O., Jet 5-02693 (Epic)
- 103—SPIES IN THE NIGHT, Manhattan Transfer, Atlantic 3877
- 104—APACHE, The Sugar Hill Gang, Sugarhill 567
- 105—STAGE FRIGHT, Chic, Atlantic 3887
- 106—MAMA USED TO SAY, Junior, Mercury 76132 (Polygram)
- 107—LET'S WORK, Prince, Warner Bros. 50002
- 108—WAIT FOR ME, Slave, Cotillion 46018 (Atlantic)
- 109—TATTOO, Novo Combo, Polydor 2194 (Polygram)
- 110—RIGHT IN THE MIDDLE, Bettye Lavette, Motown 1532

Atlantic family of labels has not controlled the No. 1 album spot. Columbia's Journey managed to sneak in a week at No. 1 last September, but otherwise it was a clean sweep for Atlantic from Aug. 22 to Jan. 30. Contributing to the tally: Foreigner, with 10 weeks at No. 1, the Rolling Stones (nine), AC/DC (three) and Stevie Nicks (one).

Bubbling Under The
Top LPs

- 201—GANG OF FOUR, Another Day/Another Dollar, Warner Bros. MINI-3646
- 202—JANIS JOPLIN, Farewell Song, Columbia PC 37569
- 203—JIMMY DESTRI, Heart On A Wall, Chrysalis CHR-1368
- 204—SOUNDTRACK, Reds, Columbia BJS-37690
- 205—LAURIE ANDERSON, O Superman, Warner Bros. DWBS 49888
- 206—NEIL LARSEN AND BUZZ FEITEN, Full Moon, Warner Bros. BSK-3585
- 207—KEITH SYKES, It Don't Hurt To Flirt, Backstreet BSR-5277 (MCA)
- 208—MARCY MUIR, 20 Aerobic Dance Hits, Parade PA-101 (Peter Pan)
- 209—KEITH SYKES, It Don't Hurt To Flirt, Backstreet BSR-5277 (MCA)
- 210—ERNE WATTS, Chariots Of Fire, Qwest QWS-3637 (Warner Bros.)

Laser Videodisk Future Clouded By Plant Closing

• Continued from page 3

lines about content, particularly nudity and violence, meaning that certain smash titles may not reach the U.S. market in laser format for some time. Ironically, this comes at a time when the laser optic videodisk camp, experiencing lackluster sales in both Japan and the U.S., could benefit from stepped-up and potent programming.

At the recent CES, the LaserVision Assn., those hardware and software firms in the laser optic videodisk camp, issued an impressive list of titles for the first half of 1982—some 200 in all. Suppliers included Columbia Pictures Home Entertainment, MCA Videodisc, NFL Films, Optical Programming Associates, Paramount Home Video, Pioneer Artists, Pioneer Video Imports, and 20th Century-Fox Video.

Fox public relations vice president Phil Myers acknowledges that there could be some alteration of announced titles, admitting that "Last Tango In Paris," for example, rated X, would probably have to wait. In all, Fox Video indicated it would add 40 laser optical titles to an already existing catalog of 40.

Another major film studio home video executive confirms the potential problem off the record but adds: "I don't think we will be adversely affected. We have yet to sit down and discuss the situation in depth with DiscoVision in order to see how to proceed. We may have to juggle our title selections and, of course, re-evaluate the quantities we were originally projecting for the year. But we are still committed to the laser format."

The problem may be solved through sending film masters to Japan under bonded conditions, insuring that those titles will not be released in that country. There is also speculation that the 3M facility may soon be able to accommodate certain film studio requests for entertainment disks on an allocation basis.

It's been no industry secret that

the Carson plant, the result of a joint venture between MCA Inc. and IBM, has had manufacturing difficulties from its inception several years ago.

Error rate was high and yields low for the new technological processes, with one former DiscoVision executive indicating that as many as 40%-50% of all disks manufactured at the facility were unusable. Even disks passing quality control, he added, had problems which resulted in some alienation of laser hardware and software dealers, not to mention consumer purchasers.

It remained a workbench operation until the end," he says, "You couldn't tell whether or not they were making widgets or space age laser disks."

The newer Kofu plant is believed to be much superior technically to Carson. The Kofu plant's capacity is also believed to be 100,000 disks annually and Universal Pioneer is telling its customers that there should be no delay in getting product.

In fact, a number of LaserVision companies, such as MCA Videodisc and Pioneer Artists, were already having disks sourced from Japan.

Jim Fiedler, MCA Videodisc Inc., president, comments: "Our programming and production plans shouldn't be affected by this."

The first wave of layoffs for DiscoVision, which also has executive and sales offices in nearby Costa Mesa, came last December when some 150 people were let go. It's believed an additional 250-300 employees are affected, resulting now in a 40% scaling down.

Miller Bonner, communications manager for DiscoVision, concedes that laser disk sales have been soft, a condition which led to the one-plant manufacturing consolidation to the more modern Kofu facility.

The sized-down DiscoVision Associates will continue to market its industrial videodisk player and systems but even here the market has been soft, industry observers contend.

Inside Track

CBS Records street folk back from the San Juan "management meetings" telling accounts to expect 51 W. 52nd notices on singles price change soon. No list price label could join the five other branch operations at equivalent \$1.99 OR come with a 99 cent single. The 99-cent concept is in the embryonic stage. It could be a one-sided 45, an "A" side with several very short excerpts from album tracks as "B," or a regular 45 with an "A" and "B" pairing. Expect CBS to announce the signing of **Natalie Cole**.

MORE 45: PolyGram rumored ready to announce that their next \$1.99 singles will be doubled-sided, with medley cuts from the artist's album.

Freeze frame: The L.A. Times reported last week what may be the home video industry's first casualty. A San Pedro spouse shot and killed his wife, a local video retailer. His motive: she was spending too much time in front of her VCR.

Track reported **Motown** would duplicate 8-tracks on all new albums where distributors ordered the waning configuration recently. Motown would not accept any returns but defectives. Now the ukase from the label emphasizes that no more than 3% of the order can qualify as defectives.

Medical Melange: Criterion Music's Mickey Goldsen returns to his desk after two weeks convalescing from surgery. **Integrity Entertainment chairman of the board Lee Hartstone** undergoes his second bypass mid-week. **Track** hopes to report the 62-year old's return to his desk soonest. **Charlie ("Sweetest Trumpet In The World") Spivak** is seriously ill in a Greenville, S.C. hospital. . . . **Singer Billy Daniels** recuperating from surgery at Cedars-Sinai Hospital, Los Angeles.

Composers and Lyricists Guild of America executive board member Fred Steiner has received his doctorate in musicology from USC. His doctoral dissertation was on **Alfred Newman**. **David Raksin**, president emeritus of CLGA and now a prof at USC, was on his dissertation committee. . . . Belated congrats to **Lynda Stone**, president of **Tone Distributing, Miami**, and **Q Records' boss Ned Berndt**, a wing of the Stone dynasty. **Track** just found out they were wed over Thanksgiving holiday. . . . **RCA Music Service**, the mail order project, offering six tape or record albums for 1 cent as an incentive for new club members. . . . **Lou Simon and Irwin Steinberg** shopping for financing for a new label they envision.

Track loved **Diana Ross'** costuming and straight rendition of the **National Anthem** at the most-viewed tv event annually in the U.S., the NFL Super Bowl. . . . **Ever Upward: "Sophisticated Ladies"** ducats for Friday and Saturday night cost \$32.50, a record high for L.A. legitimate theatre presentations. . . . A call to the famed **Caribou Ranch recording studios, Nederland, Colo.**, elicited an operator intercept, stating the number had been disconnected. It is known that during the past year the **Jim Guercio** facility started a recording engineering school presumably to supplement business.

Columbia House has set up a video club that operates

separately from, but similar to, its record club. Ads in TV Guide offer four videotapes for \$1 plus \$6.95 shipping and handling. Members must purchase four tapes in two years at regular prices. No rental-only titles are offered.

Lightning Twice? Boardwalk's new "First Family" album, a burlesque of **President Reagan**, family et friends, ala the supersuccessful Cadence Records' package on late **President Kennedy** of 20 years ago, couldn't meet consumer demand in places like Atlanta last week. **Label proxy Irv Biegel** claims shipments of 100,000, with cassettes coming late. The **Archie Bleyer** entry, with **Vaughn Meader** and **producer Earl Doud**, both on the Boardwalk project, sold an estimated 5 million before mass-marketing really took hold. . . . **Expect a major announcement from Pickwick International** regarding the demise of its record labels division. **Excelsior Records**, its newest entry, is releasing its artists. The two classical labels, the \$5.98 list **Quintessence** and the \$9.98 list **Pro Arte**, may end up with **Don Johnson**, onetime biggie with the Minneapolis label division, who had been reported taking the country end of the labels to start another Nashville-based operation.

WHDH-AM/WCOZ-FM Boston have decided not to renew their current five-year contracts with **Arbitron** due to "the fact that we were facing increases on the order of 60% over our last five-year deal," according to WHDH station manager **Peter Crawford**.

Chicago Mayor Jane Byrne hopes to revitalize the Windy City's Loop theatres with a five-day extravaganza of top concerts, flicks, ballet and theatre, starting Thursday (11). **Tony Bennett, Liza Minnelli, Bob Hope and Sarah Vaughn and Dizzy Gillespie** have been slated by **Festivals Inc.** for the Chicago Theatre, largest in the area. . . . Informed **ABC Radio Sources**, when pressed about rumors that **WABC-AM super-jocks Dan Ingram and Ron Lundy** will depart the New York flagship to staff up **ABC Enterprises** new satellite-delivered full-format adult contemporary **Superadio** network, responded that the grapevine is "near to reality."

Assuming **Diana Ross'** "Why Do Fools Fall In Love?" was platinum caliber, **RCA** skipped gold certification. They were right. **RIAA** just awarded the set a platinum rating. . . . **Cochairmen of the Chrysalis Group of Companies Terry Ellis and Chris Wright** receive the **Humanitarian award of the T.J. Martel Memorial Foundation for Leukemia Research** at a Waldorf-Astoria dinner April 24. . . . After attending **Gotham Mayor Koch's** salute to the 100th anniversary of **FDR's** birth last week, **King Karol's Ben Karol** said he voted for FDR in 1936, 1940 and 1944, regretting that he was too young to vote when FDR ran the first time.

Digital Doings: Representatives from JVC, Mitsubishi, Sony, 3M and Soundstream met with SPARS in L.A. last week to discuss a digital audio conference slanted to the record industry to be piggybacked onto the NARM convention in March.

Edited by JOHN SIPPEL

FEBRUARY 6, 1982, BILLBOARD

Cable Networks Offering High Quality Music Shows

• Continued from page 12

Lily Laskine and a chamber orchestra.

The two-week ARTS Festival of Opera begins Feb. 2 with Puccini's "La Boheme" and continues on the third with Verdi's "A Masked Ball." Both performances star Luciano Pavarotti and are staged by Franco Zeffirelli at the La Scala opera house in Milan. In addition, a profile of tenor Pavarotti airs on Feb. 1, drawn from interviews, scenes of his home life in Italy and his performances: "Rigoletto," "Turandot," "Pagliacci" and others.

Four full-length operas make up the second week of the festival's programming. Feb. 8 is Verdi's "La Traviata," with the choir and ballet company of the Deutsche Staatsoper Berlin and the Staatskapelle Berlin Orchestra conducted by Lamberto Gardelli. Feb. 9 is "Norma," Bellini's four-acter with Montserrat Caballe. Feb. 10 is Umberto Giordano's "Andrea Chenier" featuring the Symphony Orchestra and Chorus of Milan conducted by Bruno Bartolotti. And Feb. 13 offers "Carmen," Bizet's tragic story starring Viorica Cortez.

ARTS programming for the rest of February includes "Women In Jazz—From Bessie to Billie" on Feb. 14, "Women In Jazz—Scatting" on

Feb. 15 and "Women In Jazz—Yesterday And Today," on Feb. 16. On Feb. 21 there's "A Music Lesson With Cathy Berberian," who guides students through three pieces and performs her own avant-garde composition, "Stripsody."

Feb. 24 is devoted to the Boston Symphony's 100th birthday, with performances by Isaac Stern, Leontyne Price, Rudolf Serkin and Mstislav Rostropovich. Itzhak Perlman is host of the evening.

CBS Cable provides viewers with jazz and cabaret performances, as well as "Swan Lake" and "La Boheme." On Feb. 1 "Cabaret Times Three" showcases Bobby Short, Hugh Shannon and Mabel Mercer. The Chicago blues scene and the construction of a viola are also examined.

Jazz stylist Betty Carter is shown on the third, pianist Emil Gilels the fifth. Gilels gives solo performances of Beethoven's "Sonata #21," and works by Mozart and Mendelssohn. There's singer Eileen Farrell on the eighth, and songwriter Burton Lane joins three singers on the Kraft Music Hall Feb. 10.

On CBS Cable Feb. 12, the Vienna Philharmonic performs two pieces by Richard Strauss with conductors Christoph von Dohnanyi and Karl Boehm. Karen Morrow

and Nancy Dussault team up twice (Feb. 15 and 22) for two different sets of tunes on "Cabaret."

Additional programming: "A Tribute To Count Basie," a 30-minute profile, and "Count Basie, Carnegie Hall, March 20, 1981," both on Feb. 17; Beethoven's "Emperor Concerto" by pianist Arthur Schnabel and Paul Klecki conducting the Orchestra de Paris on Feb. 19; "Swan Lake" with Natalia Makarova and Anthony Dowell and the Royal Ballet on Feb. 20; Rachmaninoff's "Piano Concerto #2" by pianist Alexis Wessenberg and conductor Herbert von Karajan on Feb. 26; and, finally, von Karajan also conducts "La Boheme" and is the subject of a profile on Feb. 27.

MTV (Music Television) has rock specials and concerts every Saturday and Sunday night. The line-up for February includes Ian Hunter on Feb. 6, taped at last summer's Dr. Pepper Music Festival; Rush's concert film, "Exit . . . Stage Left," edited by bassist Geddy Lee on Feb. 13; Cheap Trick in concert from the Chicago Fest Feb. 20; and Billy Squier on Feb. 27.

Additional MTV programming for the month includes "News That Rocked '81" on Feb. 7. This original MTV production reviews the year's rock events. On Feb. 14, a contest of-

fers viewers the chance to win red satin tour jackets and albums by calling a toll-free number. On Feb. 21 the channel will show highlights of interviews taped during its first six months; one week later there's an MTV exclusive, "Doors Are Open," with vintage footage of the Doors in concert.

USA Network's "Night Flight" features music by Blue Oyster Cult on the fifth, Oingo Boingo and X on the sixth. On the same date there is a "rock piece on the Tropicana Hotel; "Sympathy For The Devil," the Jean Luc Godard film; and a program on video artists, part of a regular Saturday night series.

On Feb. 12 a "Take-Off" segment features Elvis Presley, Billy Burnette and Rachel Sweet. Then there's a program on Irish rocker Rory Gallagher. The next night features the Grateful Dead and the Psychedlic Furs, as well as footage on Al Stewart.

"Take-Off" on Feb. 19 covers Devo and the Japanese rock band the Plastics; on the 20th it covers Todd Rundgren and video music artist Jesse Rae of Scotland Video. Following is "Boston Rocks," with interviews and music by the J. Geils Band, Aerosmith and the Cars. "Astonishing Odyssey" the same night features the Canadian Symphony

Orchestra directed by Michel LeGrand with music from "Star Wars," "2001," and others mixed with a laser show.

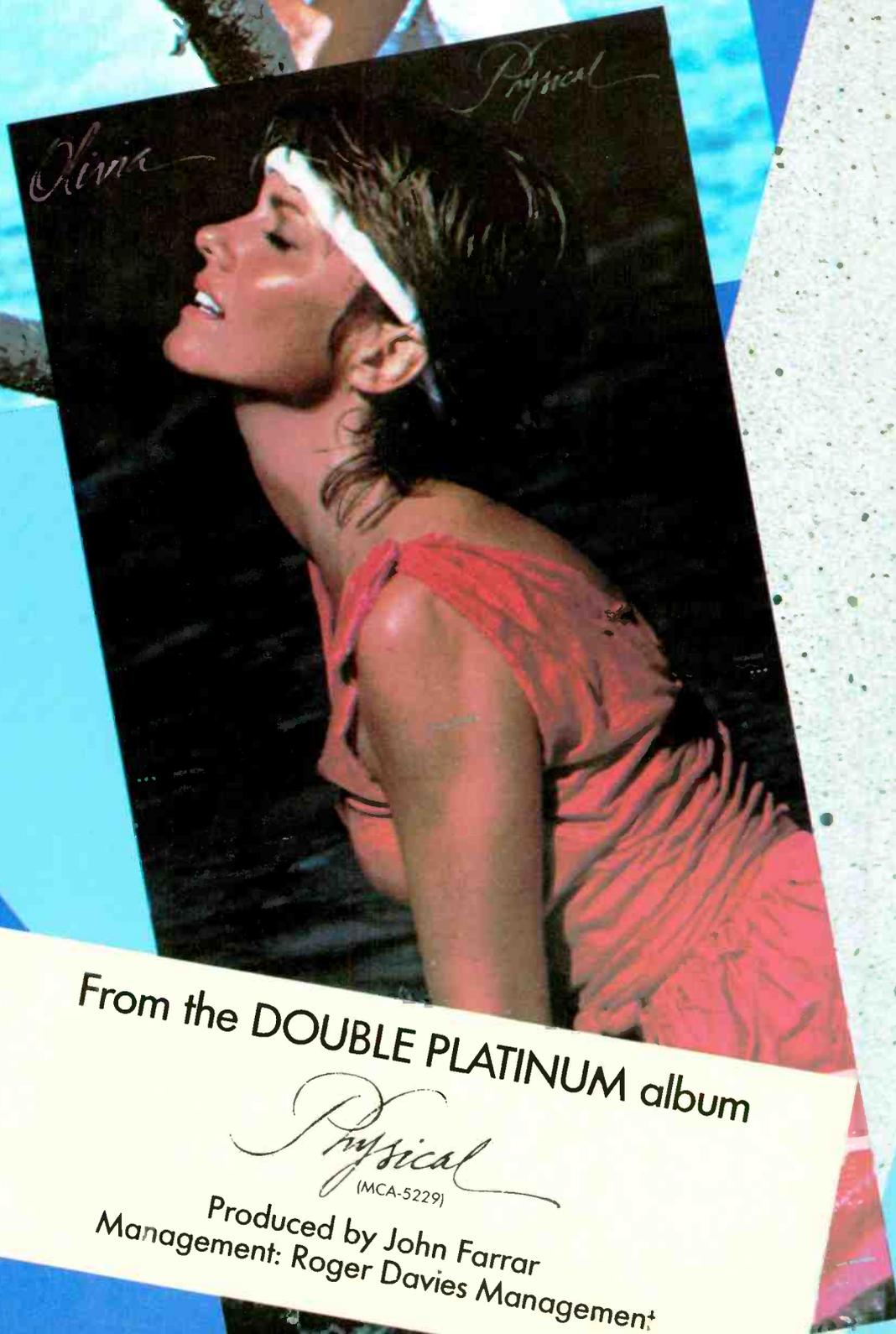
"The Celebration Continues" on Feb. 26, as "Night Flight" shows a film reuniting Woodstock performers Richie Havens, Canned Heat, Taj Mahal and others. The next night offers concert footage of Billie Holiday; a short subject by Linda McCartney with original music; and jazz pianist Chick Corea teaming with Gary Burton on vibes for a concert taped in Tokyo.

Showtime has "Rock Show," an in-concert movie with Paul McCartney and Wings, on Feb. 22; "Dottie West—Special Delivery," on Feb. 3, in which the singer teams with Kenny Rogers; and "Perfectly Frank," a tribute to Frank Loesser starring Cloris Leachman, Feb. 1.

The musical highlight on Home Box Office this month is an exclusive showing of Simon and Garfunkel taped during their Central Park concert reunion last summer. That special airs on Feb. 21. Other programming for the month is "This Is Elvis," with performance footage, interviews and scenes from all his movies (Feb. 6); "An Evening At The Moulin Rouge" hosted by George Hamilton; and Liza Minnelli in concert on Feb. 2. **LAURA FOTI**

Olivia Newton-John

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