

Billboard

87th
YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

Feb. 13, 1982 • \$3 (U.S.)

New Imports Division Set By PolyGram

By IRV LICHTMAN

NEW YORK—Drawing from sister companies and independents abroad, PolyGram Classics Inc. has established the PolyGram Special Imports division, which could make as many as 1,500 recordings available here in its first year.

The unit, which will market imports for most music tastes, will utilize a new warehouse in Long Island City, N.Y. as its national distribution point, although the division's 56 classical field reps at six PolyGram Distribution Inc. branch operations will take orders from accounts.

Some 300 recordings are now available from 15 sister labels in Europe and Japan and two independents, Britain's rock illuminated Records, with three initial releases, and Ricordi Records of Italy, debuting through the new import system with 53 classical sets.

(Continued on page 46)

Digital Cost Deters Studio Commitment

By LAURA FOTI

NEW YORK—Studio managers and engineers have not forsaken digital audio, but most feel, because of high equipment costs, that its time has not yet arrived. Until it does, they are renting recording equipment if clients so request, and still depending on the latest developments in analog recording.

A survey of seven studios finds that, in many cases, half-inch two-

track machines made by Studer and Ampex are seen as viable alternatives to twice-as-expensive digital equipment. In fact, there is little difference in sound quality between half-inch and digital, according to most engineers surveyed.

"The expense of digital equipment is horrendous, and I don't see any price breakthroughs in the short-term," says Fred Christie, chief engineer at New York's Media Sound. "So studios are turning to a stop-gap: higher state-of-the-art recorders like the Studer A-800 and the half-inch two-track.

"It's a step between analog and digital, but it doesn't replace digital," Christie believes that when prices drop on analog-to-digital and digital-to-analog converters, all studios will invest in digital equipment.

"With the lack of standardization now," he continues, "any studio that commits to one format is taking a big chance."

Not only is digital expensive, it offers no real advantage in the studio except better signal-to-noise ratio, believes Christie. "Digital record-

(Continued on page 44)

Mitsubishi OK Brings Digital Standard Near

By ALAN PENCHANSKY

CHICAGO—Digital audio industry standardization on the key issue of sampling frequencies for professional recording now seems to be a fait accompli.

The latest equipment manufacturer endorsing sampling frequency standards recommended in November by an AES technical committee is Mitsubishi—giving virtually unanimous manufacturer backing to the

(Continued on page 44)

IFPI Moving On Disk Rental Issue

By PETER JONES

LONDON—IFPI will be lobbying governments around the world to legislate control of record rental, according to Gillian Davies, acting joint director general of the federation. She says there are currently no laws anywhere which would protect the record industry from this development.

In the meantime, IFPI is recommending to its member groups that, as a provisional measure, they control rental by drawing up commercial contracts with dealers which expressly forbid this practice.

Record rental is most prevalent in Japan, but shows signs of spreading to other territories, including Scandinavia (see related story). IFPI's Davies says that she has heard rental is illegal in Norway, but is not aware whether the law has been tested in that regard.

Where video rental is concerned, the Berne Convention

has a provision which gives protection against rental of movies and videotapes based on the fact that motion pictures always used to be rented.

She adds that in Sweden and Finland, it is possible to control, under the law, rental of video-

(Continued on page 60)

Swedish Body Sues Retailer Over Rentals

By LEIF SCHULMAN

STOCKHOLM—Sweden's record industry organization, GLF, is suing a local retailer, Skivfabriken, in an attempt to curtail the spread of disk rental here. The action, taken on the basis of copyright infringement, seeks \$200,000 in compensation.

Swedish industryites are concerned that rental will grow to

(Continued on page 60)

Acquisition Of MCI Lifts Sony In Pro Audio Mart

By JIM McCULLAUGH

LOS ANGELES—Sony's position in the global professional audio marketplace strengthens considerably in the wake of its acquisition last week of Ft. Lauderdale, Fla.-based MCI, a major U.S. manufacturer of recording consoles and multitracks.

The move may also add considerable fuel to Sony's ambitious worldwide plans for both pro and consumer digital audio products.

Terms of the acquisition were not disclosed but negotiations have been ongoing for two years. Industry analysts peg MCI's revenues to be at least \$20 million annually.

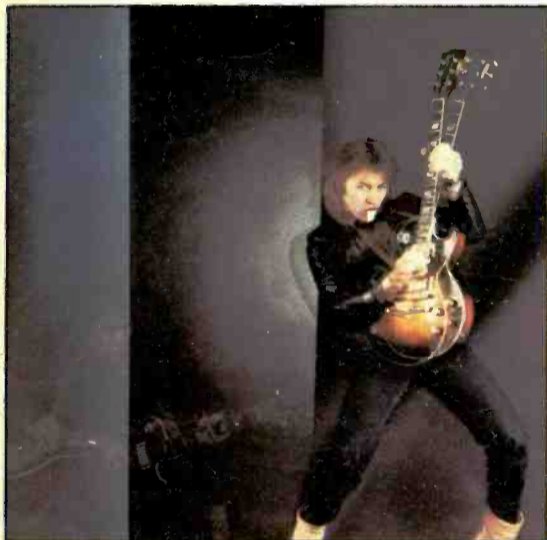
The package includes all of MCI's assets, including a 156,000 square foot headquarters on a 24-acre site in Broward County, Florida, and 430 employees.

MCI will remain an independent division of Sony with MCI founder/owner G.C. "Jeep" Harned remaining as chief executive officer and president. The division will have its own board of directors, while Michael Schulhof, a Sony Corp. director instrumental in the negotiations, becomes chairman of the board. MCI's world network of 35 dealers is also expected to remain intact.

The move is seen by industry observers to be mutually beneficial to both companies.

While MCI's explosive growth curve has tapered off somewhat, a condition linked to the record industry slowdown, the firm is hardly ailing. Combining radio broadcast equipment, recording consoles and

(Continued on page 45)



HE'S NO ORDINARY STAR. HE'S AN ALDO NOVA. "ALDO NOVA," ON PORTRAIT RECORDS AND TAPES. RR 37498. Produced by Aldo Nova. "Portrait" is a trademark of CBS Inc. © 1982 CBS Inc. (Advertisement)



STELLA PARTON has learned much from the gospel, bluegrass, rock 'n' roll and rhythm and blues contemporaries. Her first album scored four hit singles. She is presently finishing her debut album for TOWNHOUSE RECORDS. Milan Williams, of the super group "The Commodores," produces. The album is Stella Parton, ST 7015 and will be available next month, distributed by CAPITOL RECORDS. (Advertisement)

STRONG MUSIC FOR
A FRAGILE WORLD

"GROWING IN THE DARK"
THE NEW ALBUM FROM
GLASS MOON



ON RADIO RECORDS & TAPES
DISTRIBUTED BY ATLANTIC RECORDING CORP.



© 1982 Atlantic Recording Corp. A Warner Communications Co.

RR 19335

GLASS MOON



PRODUCED BY JOHN PACE &
RAYMOND SILVA FOR
ELECTRIC LADY PRODUCTIONS





PURE & NATURAL!

T-CONNECTION



The refreshing new album from T-CONNECTION (ST-12191)
featuring the sparkling single "A LITTLE MORE LOVE" (A5076)

Produced by T Coakley for T-Co International B.V.I.



© 1982 CAPITOL RECORDS, INC.

Industry Veteran Lee Hartstone Dead At 62

LOS ANGELES—Lee Hartstone, 62, who uniquely bridged retail, distribution, sub-distribution and record label executive positions in his 50-year industry career, died here Wednesday (3) while undergoing his second heart bypass surgery.

He entered the industry working in his late father Robert's Krey Music stores in Boston, his birthplace. After graduation from Harvard Univ., he entered the Army, serving in World War II, attaining the rank of major while serving in India.

Always a visionary, Hartstone expanded the company business, which also included his surviving brother, George, and his father. Sensing the emerging role of independent distribution, Hartstone formed Mass Music, Roxbury Crossing, in 1946. A year later, he acquired the Mercury Records branch there and formed Mutual Distributing.

At the insistence of Joe Delaney, then a London Records executive, Hartstone joined the label in 1951 as executive assistant to Delaney. Hartstone rose quickly to executive vice president, highest rank accorded to an American. He was the force behind the strongest early thrust into stereo when in 1957 he introduced 300 blue-jacketed LPs in their own London-provided browsers during that year. He was a pioneer in acquiring custom labels in the industry, bringing Hi, Parrot, Monument and many others into the London distribution family. He was perhaps the most aggressive in this formative period in acquiring budding single hits into the London fold. London thus became a major label force during his tenure.

In 1963, Hartstone resigned his top post with London, forming a

(Continued on page 9)

Calif. Mulling Sales-And-Use Tax On Rentals

LOS ANGELES—A proposal which would exact a sales-and-use tax on the retailer who rents a prerecorded videocassette or videodisk to a consumer in California has been introduced into the State Assembly.

Assembly Tom Hannigan (D-Sacramento) seeks passage of Assembly Bill 2348, which would amend Sections 6006 and 6010 of the Revenue and Taxation Code to include a 6½% tax on the lease of "television, films and tapes." Hannigan claims the amendment would bring the state an additional \$17 million annually. It would levy the tax on theater owners as well as retailers where a lease or rental of product is involved.

The sales-and-use tax proposal

(Continued on page 40)

Platinum, Gold Awards Maintain Healthy Pace

By PAUL GREIN

LOS ANGELES—Gold and platinum album certifications in January matched robust December totals, while single certifications in both categories posted healthy increases over last month.

The Recording Industry Assn. of America awarded 11 platinum albums in January, equalling December's tally. That, in turn, was the greatest monthly total since February, 1980, when there were 15 platinum LPs.

January also marked the eighth month in a row that the number of gold albums matched or exceeded the same month a year before. January was the third month in the past four that the RIAA has awarded 17 gold albums, compared to an average of 12.8 for the 12 months of 1981.

There were five gold singles in January, the greatest monthly total since March, 1981, when there were also five. The last time there were more than five gold singles in one month was December, 1980, when there were six.

And there was one platinum single in January (Olivia Newton-John's "Physical"), compared to two in all of 1981.

RCA and Warner Bros. each received a total of six certifications, as did Columbia, counting one on ARC/Columbia. EMI America/Liberty had four, followed by Atlantic with three and Elektra and MCA with two each.

The J. Geils Band and Daryl Hall & John Oates were top artists for the month, each scoring a gold single and a platinum album.

RCA Offers 'Real Deal' For New Acts At \$6.98

NEW YORK—RCA Records and its Associated Labels declare "A Real Deal" is a new \$6.98 line of albums featuring new and developing acts, with reports from the field indicating dealer incentives that include a 50% guarantee instead of the normal 22% and an extra 60 days billing.

The label says the series, bowing with six titles in the first quarter, will give a&r the "opportunity of helping develop new talent in all music segments and give marketing a much greater opportunity to penetrate the marketplace by providing dealers the ability to stock and merchandise the product line with especially attractive pricing and support."

Yet, the label has the state of the economy very much in mind, too. "The economic climate has forced consumers to become very selective in the marketplace, buying product of established artists rather than experimenting with new and developing talent... the new price line will give retailers the impetus to stock the new product with minimal risk, with enhanced profit potential as the new price line volume develops.

"The process of introducing new artists and musical styles is always risky, even in the most prosperous times. It is appreciably more difficult during a recession." The label says this reflects the views of Joe Mansfield, Ray Harris and Jerry Bradley, the vice presidents of contemporary, black and country music, respectively.

The label goes on to comment that the difficulty of breaking new acts is "particularly true in black music, where the market is particularly hard hit by recession and inflation."

Larry Gallagher, vice president of branch marketing, terms the development of new acts "the number one priority in 1982, and we will be supporting this new line with specialized advertising and merchandising programs to aid dealers in stimulating consumer demand."

The initial albums are Slow Children's "Slow Children," Norman Saleet's "Here I Am," Merge's "Merge," Michael Wycoff's "Love Conquers All."

Deregulation Bill Moving Slowly Through Committee

By BILL HOLLAND

WASHINGTON—Despite published reports to the contrary, the Senate Commerce Committee continues to move for passage of the broadcast deregulation bill sponsored by Sen. Howard Cannon (D-Nev.) even though the shock wave of the recent AT&T antitrust settlement stunned those senators and staffers who have worked in committee on both matters.

The Senate bill, S. 1629, went to markup Dec. 10 and was passed by the full Commerce Committee 17 to 0. It contains a codification of recent FCC deregulatory recommendations and also calls for the elimination of comparative renewal hearings, an expensive and time-consuming process requiring stations to explain to the FCC the public service to the community it has accomplished. Challengers can also offer plans. Broadcasters would like to see the provision eliminated.

TO COMBAT RETAIL LEAKS

New Coding System For MCA Promo LPs

By SAM SUTHERLAND

LOS ANGELES—MCA Records is coding promotional copies of its albums with a new numerical coding system designed to help track down leaks of the free product into retail bins.

Similar to the more complex alpha-numeric codes used by Atlantic and Elektra/Asylum since last March (Billboard, March 28, 1981), MCA's approach takes a simpler path by assigning individual three-digit codes to key sales and promotion executives responsible for distributing disks to print, radio and retail contacts. Instead of imprinting a unique number to each DJ album distributed, MCA's system sharply reduces the number of codes needed.

The code also differs in that MCA simply embosses its jackets with the indented numbers, not an additional metallic gold ink such as that used by the two WEA labels.

Label president Bob Siner, who confirmed that MCA began coding albums in January, distinguishes the system's philosophy from that taken by E/A and Atlantic. "We're essentially trying to enforce the accountability of our own employees," says Siner, who contends the employee-coding method thus compels staffers to monitor their own service lists more closely to track leaks.

"We're not inferring that our people have actually sold any product," he adds. "But they're responsible for who they do service, and this way if any sizable numbers of a

given code show up in the stores, the staffers will know that they have to tighten up their control.

(Continued on page 64)

'60 MINUTES' TO SPOTLIGHT RECORD PROMOTION

NEW YORK—"60 Minutes" is exploring record promotion at the radio level, a staff producer of the CBS News television program confirmed last week.

The producer, Steve Glauber, said he was working on the story with a researcher and that reporter Mike Wallace would host the segment. He said they had conducted a number of interviews with persons familiar with methods used to add records, but he declined to say whether any of the conversations were filmed. A broadcast date has not been set.

"We're looking into the role of the independent and corporate promotion representative," he said, "and why certain records get played. That's the angle."

A trade report last month said that Glauber had talked with several former record company executives, but the producer would not substantiate this. He invited people who "have knowledge or insight into the record business" to reach him.

At least one veteran independent promotion man here scoffed at the notion that the show would yield any new information. "He's on a fishing trip," said the representative, who requested anonymity. "I've been hearing about this report for over two years. If they had anything, it would have turned up already."

LEO SACKS

FEBRUARY 13, 1982, BILLBOARD

Video Voices Will Get Added Fee AFTRA Directors Approve Precedent-Setting Pact

NEW YORK—Singers whose voices are converted from records to videodisks or videocassettes will be paid an additional session fee even though no additional session took place, based on a contract developed by the American Federation of Television and Radio Artists (AFTRA).

The AFTRA board of directors has already approved the precedent-setting agreement, which is a supplement to the group's Phonograph

Code. It calls for a royalty payments fund of 4.5% of distributors' gross, plus pension and welfare.

National executive secretary Sanford Wolff of AFTRA remarks, "The most important aspect of the agreement is that identical provisions have been achieved for videodisks or cassettes as exist in the agreement negotiated with the Screen Actors Guild. This is what the singers' Wages and Working

Conditions Committees had asked for."

The new pact, retroactive to April 1, 1980, is being presented for ratification at AFTRA membership meetings. Its primary application is to singers, since program material produced under the supplement is in the category of entertainment material of the type historically produced on phonograph records. Non-musical programs are covered by other contracts.

In This Issue

CLASSICAL.....	46
CLASSIFIED MART.....	56, 57
COMMENTARY.....	16
COUNTRY.....	47
DISCO BUSINESS.....	54
INTERNATIONAL.....	58
GOSPEL.....	51
JAZZ.....	36
PUBLISHING.....	51
RADIO.....	18
SOUND BUSINESS.....	44
TALENT.....	33
VIDEO.....	40

FEATURES	
Chartbeat.....	6
Counterpoint.....	52
Industry Events.....	10
Inside Track.....	74
Lifelines.....	72
RIAA Certifications.....	12
Rock'n'Rolling.....	12
Stock Market Quotations.....	9
Vox Jox.....	25

CHARTS	
Top LP's.....	71, 73
Radio Singles	
Action.....	20, 22, 24, 26, 28
Rock Albums/Top Tracks.....	30
Boxscore.....	34
Bubbling Under.....	72
Disco Top 80.....	55
Jazz LPs.....	36
Hits Of The World.....	62, 63
Hot Soul Singles.....	52
Latin LPs.....	64
Soul LPs.....	53
Hot Country Singles.....	48
Hot Country LPs.....	50
Hot 100.....	68
Top 50 Adult Contemporary.....	31
Top 40 Videocassettes.....	42

REVIEWS	
Album Reviews.....	65
Singles Reviews.....	67

RCA Int'l New Structure Is Unveiled

NEW YORK—Following the recent appointment of Ekke Schnabel as vice president of RCA Records International, the label has revealed its new organizational structure under the executive.

Simultaneously, RCA reports a new appointment, that of Alan Cornish as vice president of finance and operations, Europe. Cornish, who reports directly to Schnabel, comes to RCA after serving over the past three years as group financial controller for Associated Communications Corp. Ltd.

Schnabel, who is also the New York-based chief of RCA's European regional office in London as acting vice president of RCA Rec-

(Continued on page 12)



QUEEN MEETS ANT—CBS Records artist Adam Ant, minus his warpaint and his Ants, is presented to Queen Elizabeth following the 1981 Royal Variety Performance in London which featured a segment highlighting 25 years of rock'n'roll. Looking on is Alfa artist Lulu.

Rogers Is Top NARM Nominee Leads All Artists In Poll For Best Seller Honors

By PAUL GREIN

LOS ANGELES—Kenny Rogers is the top artist, WEA the top corporation and Columbia, RCA and Warner Bros. are tied for top label in the National Assn. of Recording Merchandisers' 24th Annual Best Seller Awards nominations.

Rogers' "Greatest Hits" collection is nominated for the same three awards it won last year—best-selling album, best-selling album by a male artist and best-selling country album by a male artist.

WEA is the top corporation for calendar year 1981 with 23 nomi-

nations, followed by CBS with 18, EMI with 12, RCA with nine, MCA with seven and PolyGram with six. Motown leads indies with five bids.

Among individual labels, Columbia, RCA and Warner Bros. lead with eight nominations, followed by MCA with seven and Atlantic, Capitol and EMI America/Liberty with six.

In combined label activity, Columbia/ARC, Warner/Geffen and Atlantic/Modern/Rolling Stones share the lead with 10 bids, trailed by Epic, Portrait & the Associated

Labels with eight.

Three other albums besides "Kenny Rogers' Greatest Hits" are nominated again in categories they won last year: "Anne Murray's Greatest Hits" for best-selling country album by a female artist, Rodney Dangerfield's "No Respect" for best-selling comedy album and "Annie" for best-selling original cast album.

In addition, Diana Ross, Kool & the Gang and the Chipmunks are entered again with new albums in categories they won last year.

Two curiosities on the ballot: Yoko Ono is not credited for her contribution to "Double Fantasy," which is nominated for best-selling album by a male artist. And Neil

(Continued on page 74)

FEBRUARY 13, 1982, BILLBOARD

A&M Gears Push Around 'Dude' Grammy Showing

By SAM SUTHERLAND

LOS ANGELES—The Grammy Awards' potential clout in reviving consumer sales on nominated and awarded recordings gets a major test later this month when A&M Records climaxes a major new push for Quincy Jones' "The Dude," focal point for 12 different Grammy nominations.

With a major sales program just ending, an instore merchandising push in progress and a 20-market major tv advertising campaign booked around the awards telecast Feb. 24, A&M executives thus hope to make Jones' last album for the label his biggest seller as well.

Those television spots will zero in on the record number of nominations generated by touting "The Dude" as "the most honored album in the history of the Grammy," a tag line that could be enhanced considerably should Jones and his featured artists garner a significant number of wins.

If the A&M Grammy push isn't the first time a major label has invested advertising and marketing dollars on the NARAS annual awards, it could offer the most room for measurement, however. Both label executives and key principals at Jones' Qwest Records and Quincy Jones Productions combine are quick to note that Jones' stature as a superstar producer is largely con-

finned to the music business, not the general public.

"I think Quincy is an industry phenomenon, not a consumer phenomenon," explains Bob Reitman, A&M's vice president of marketing services. "He's a producer whose reputation in the industry is enormous. But, except for black consumers and the occasional hip pop fan, he isn't nearly as recognizable to the public."

In fact, Reitman says the new push for "The Dude" predates the Grammy nominations and was actually triggered by the label's dissatisfaction with its sales on the LP.

(Continued on page 72)

33.6% DROP

Radio Pre-Tax Profits Down

The following story was prepared by Douglas E. Hall in New York and Bill Holland in Washington.

WASHINGTON — Despite significant gains in gross revenues and advertising, the nation's commercial radio stations experienced a jolting 33.6% drop in pre-tax profits for 1980, according to a just-released FCC annual report.

The 33.6% drop came as a shock to

Final Grammy Ballots Due

NEW YORK—All voting members of NARAS, the recording academy, are reminded that the final round of voting for the Grammy awards must be received by the accounting firm of Deloitte, Haskins & Sells in Los Angeles by Wednesday (10). Grammy winners will be revealed on the Grammy show Feb. 24 over the CBS tv network.

Executive Turntable

Record Companies

At PolyGram Records, Joe Medlin is named consultant to the black music marketing department where he will help build catalog for the company's new



Medlin

gospel label, Lection Records. He will continue as vice president of promotion and merchandising at Spring Records, New York. In PolyGram's special projects department, Judy Jenkins moves up to the post of contracts and licensing administrator and Pat Sweeting to the associate manager's slot. Jenkins was licensing and contracts manager for Arista Records. Sweeting was PolyGram's licensing and contract administrator



Kozlik

for special projects.

Bob Kozlik is appointed Midwest regional marketing director for Arista Records. He will work out of Cleveland. Prior to his promotion, Kozlik was the label's associate marketing director for the Midwest. . . . Richard Baccigaluppi joins Nautilus Recordings, Shell Beach, Calif., as vice president of sales and marketing. He was national sales manager for Infinity Systems. . . . Audrey Strahl has left her press post at Warner Bros. Records. . . . Lolitha Perkins has joined the WEA Dallas branch market team as a field merchandiser for New Orleans, where he will be headquartered. . . . Ron Cain Jr. and Kevin Kurry have been added to the staff at Erect Records, Merrillville, Ind. Cain is national director of secondary r&b promotion, and Kurry is national director of college and secondary pop and top 40 promotion. Before joining the company, Cain worked as an independent promoter and Kurry was general manager of a Minnesota radio station.

Publishing

MCA Music announces that Debbie Previti has been appointed coordinator of creative services and that Deborah Dill is the new coordinator of creative services for the West Coast. Previti will be based in New York, Dill in Universal City. Both move up from other MCA posts. . . . Lanny Eliot Smith is appointed catalog representative for Buckhorn Music, Nashville. He was associated with the Music Business Institute, Atlanta.

Related Fields

U.S. Pioneer, Moonachie, N.J., and Pioneer Electronics of America, Long Beach, both subsidiaries of Pioneer Electronics Corp., Tokyo, have been merged to form Pioneer Electronics (USA) Inc. John F. Doyle, president of PEA since its founding in 1972, becomes president of the new company. Tamotsu Iuchi, USP president, and Sadao Kita, executive vice president of PEA, are named executive vice presidents of the new company. Gone from USP is marketing vice president Frank Leonardi; gone from PEA is vice president Steve Solut.



Doyle

Their duties will be assumed by newly appointed senior vice president for sales Jack Goldner. Other new senior vice presidents are Ronald Stone, finance; Ronald Van Abrahams, administration; and William Matthies, marketing. All three held similar posts with PEA. Goldner, prior to his appointment, was chairman of GDS Marketing. Also departed: USP communications general manager Ron Petty and public relations manager Peter Dobbins.



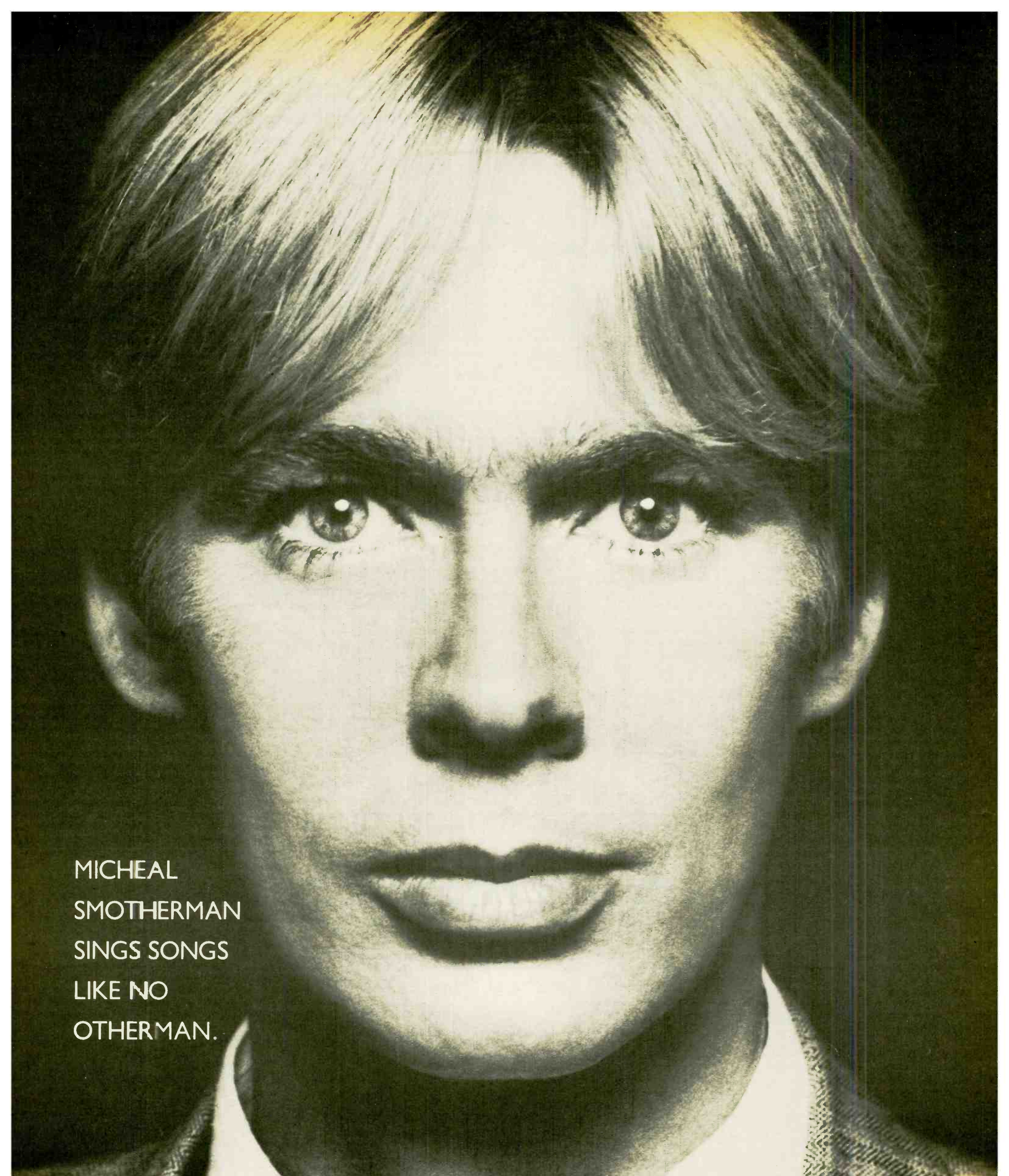
Steinberg

Michael O. Felix moves to the post of general manager of Ampex's advanced technology division. He has been with the company since 1960 and will be based at its Redwood City, Calif. headquarters. . . . Sue Steinberg is appointed vice president of programming for Vestron Video, Stamford, Conn. She was executive producer of MTV: Music Television. . . . Andy Surfer joins Martin Audio/Video Corp., New York, as senior field service engineer. He has been chief of maintenance at the Hit Factory, Electric Lady, Counterpoint and Plaza Sound, all New York recording studios. Also at Martin, Bob Quinones, former manager of the company's audio parts dept., moves to the professional audio/video sales dept. He is replaced by Dan White, who has been with Martin as a parts salesman and assistant dept. manager. . . . Richard Stevens is named Southeastern regional sales rep for Sony's professional digital audio division. For the past three years, he has worked as a recording engineer in Nashville, where he continues to be based.


Edward M. Kelman is named vice president of acquisitions and business affairs at Thorn EMI Video Programming Enterprises, New York. He was counsel to the law firm of Michael F. Sukin, P. C. . . . At Musico, New York, Brad Mason LeBeau is upped to the post of vice president of promotion, and Albert Yopez is named New York promotions rep. LeBeau was director of national promotion for the company; Yopez has been a disco jockey for various New York discotheques.



Billboard photo by Chuck Pulin
BLUES JAM—Singer Etta Jones and saxophonist Houston Person team up for a night of blues at the Bottom Line in New York recently.



MICHEAL
SMOTHERMAN
SINGS SONGS
LIKE NO
OTHERMAN.

"Epic,"  are trademarks of CBS Inc. © 1982 CBS Inc.

RE 37150

Management: Jonathan Coffin



SMOTHERMAN

MICHEAL

A DEBUT ALBUM FROM A TRULY DIFFERENT PERSPECTIVE. ON EPIC RECORDS AND TAPES.

Chartbeat

Geils: All Things In Time; Floyd Tops 'South Pacific'

LOS ANGELES—The J. Geils Band's "Centerfold" (EMI America) holds at No. 1 this week, 10 years and two months after the group first cracked the chart with "Looking For A Love."

Only 15 other acts in the rock era have taken 10 or more years between their first chart record and their first No. 1. Here they are, ranked by the length of time between those two milestones.

1. Chuck Berry, 17 years and two months. "Maybellene," 1955, to "My Ding-A-Ling," 1972.
 2. Johnny Nash, 14 years and 10 months. "A Very Special Love," 1957, to "I Can See Clearly Now," 1972.
 3. Glen Campbell, 13 years and 10 months. "Turn Around, Look At Me," 1961, to "Rhinestone Cowboy," 1975.
 4. Charlie Rich, 13 years and nine months. "Lonely Weekends," 1960, to "The Most Beautiful Girl," 1973.
 5. Spinners, 13 years and four months. "That's What Girls Are Made For," 1961, to "Then Came You," 1974.
 6. Patti LaBelle, 12 years and 11 months. "I Sold My Heart To The Junkman," 1962, to "Lady Marmalade," 1975.
 7. Kenny Rogers, 12 years and nine months. "Just Dropped In," 1968, to "Lady," 1980.
 8. Gladys Knight & the Pips, 12 years and five months. "Every Beat Of My Heart," 1961, to "Midnight Train To Georgia," 1973.
 9. Peaches & Herb, 12 years and four months. "Let's Fall In Love," 1966, to "Reunited," 1979.
 10. Johnnie Taylor, 12 years and four months. "Baby We've Got Love," 1963, to "Disco Lady," 1976.
 11. Dionne Warwick, 11 years and 11 months. "Don't Make Me Over," 1962, to "Then Came You," 1974.
 12. Manhattans, 11 years and six months. "I Wanna Be (Your Everything)," 1965, to "Kiss And Say Goodbye," 1976.
 13. Robert John, 11 years and six months. "If You Don't Want My Love," 1968, to "Sad Eyes," 1979.
 14. Kool & the Gang, 11 years and five months. "Kool & The Gang," 1969, to "Celebration," 1981.
 15. Smokey Robinson & the Miracles, 11 years and two months. "Bad Girl," 1959, to "Tears Of A Clown," 1970.
 16. J. Geils Band, 10 years and two months. "Looking For A Love," 1971, to "Centerfold," 1982.
- In addition to these acts, five per-

(Continued on page 64)

Vandross Cooks Up A Storm Grammy Nominee Has Broad-Based Aspirations

By PAUL GREIN

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

LOS ANGELES—For someone who left his career as an artist on the back burner for so long, Luther Vandross has suddenly brought his performance aspirations to a full boil.

Vandross recently signed for management with media whiz Shep Gordon and hopes to follow such Gordon clients as Teddy Pendergrass and Debbie Harry into a broad-based career.

"I want to be an entertainer," says Vandross. "I don't want to just be a singer or a stand-up comedian or an actor; I want to combine all three resources. I don't just want to go from record to tour to record to tour. I told Shep that within the next two to three years, I want to spend six months on Broadway in a musical."

What's most unusual about this burst of ambition is that until a year ago Vandross was perfectly content to make a tidy living by singing and arranging jingles and background vocals. He'd earlier cut two albums with the group Luther and also fronted the studio groups Change and Bionic Boogie, but seemed resigned to a behind-the-scenes role.

So what changed his mind? "Maybe it was being 29 years old and saying I'm going to be 30 next

year," Vandross says. "It really hit me when I went out on tour in 1980 singing background for Roberta Flack and Peabo Bryson. I'd sung behind Peabo at one of my first sessions in 1975. I remember thinking, here I am five years later and I'm getting ready to back Peabo again."

Vandross produced his Epic debut album, "Never Too Much," just as he'd produced the two Luther albums on Cotillion. That was something he insisted on.

"It was non-negotiable," he says. "That was one of the things that kept me from making a deal. The record companies wouldn't accept me as my own producer. I got turned down by a lot of labels because of that, so I just decided to



Luther Vandross: Full speed ahead.

wait it out. I was making plenty of money as a jingles singer; it wasn't like I was in financial need. I held out because I thought I was good—at least as good as the records I was hearing."

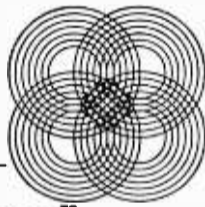
Vandross was signed to Epic by CBS vice president Larkin Arnold, who also lined up Vandross' first outside production assignment: Cheryl Lynn. The Lynn album is set to be released in the middle of May.

Vandross believes the name recognition brought by an accumulation of credits best explains why there was more receptivity to this album than to his past group efforts.

Those credits are many and varied. Vandross wrote "Everybody Rejoice (A Brand New Day)," the show-stopping production number from "The Wiz;" arranged "No More Tears (Enough Is Enough)," the No. 1 hit by Barbra Streisand and Donna Summer; and sang backup on gold records like Chic's "Le Freak" and Sister Sledge's "We Are Family."

Vandross intends to continue doing background vocals—on a more selective basis—as well as jingles. "They take so little time, there's no reason to stop doing them," he says. "But I don't think I could take on the amount of session arranging I was once doing."

(Continued on page 53)



mediasound

AN EXTRAORDINARY TEAM

Mediasound and Michael H. Brauer

LUTHER VANDROSS—"Never Too Much"—GOLD . . . PLATINUM LP

CHANGE—"The Glow of Love" and "Miracles"—2 GOLD LPs

EARL KLUGH—"Crazy For You"—#3 JAZZ LP and CLIMBING

HALL & OATES—"No Can Do"—GOLD SINGLE

FOUR PROJECTS: R&B, DISCO, JAZZ & POP

ONE MAN: MICHAEL H. BRAUER

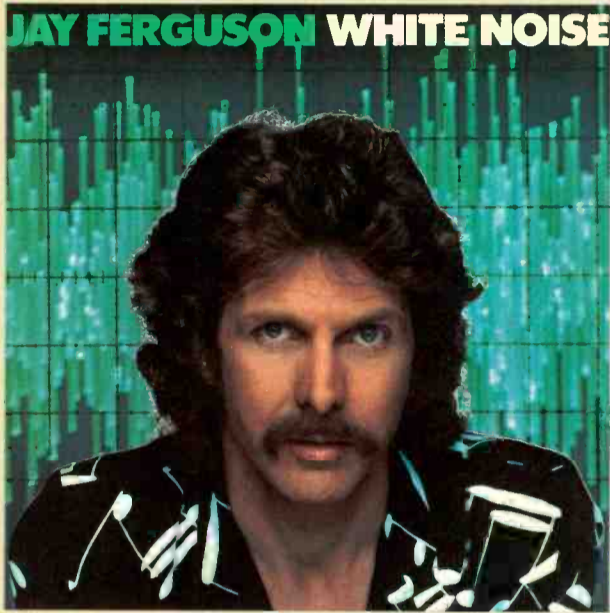
ONE STUDIO: MEDIASOUND

mediasound... *Once a Church, Now a Habit!*

311 W. 57th St., New York, N.Y. 10019 — (212) 765-4700

The CAPITOL MARKET

THIS MONTH'S RELEASES NOW IN STOCK



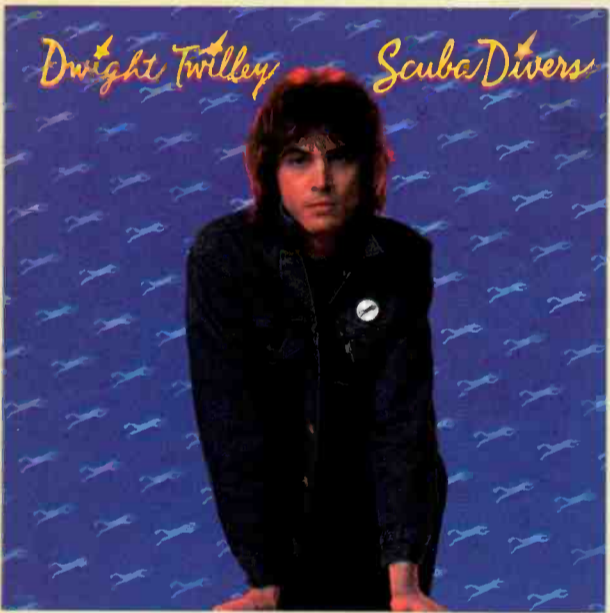
JAY FERGUSON / White Noise
ST-12196 • 4XT-12196



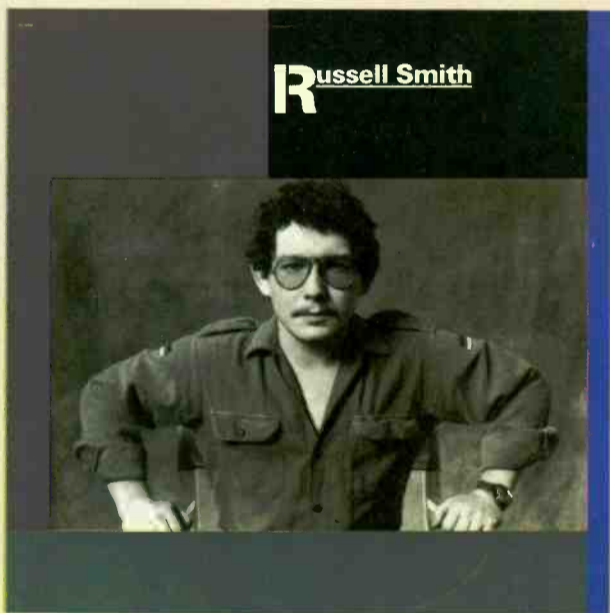
T-CONNECTION / Pure And Natural
ST-12191 • 4XT-12191



MYSTIC MERLIN / Full Moon
ST-12195 • 4XT-12195



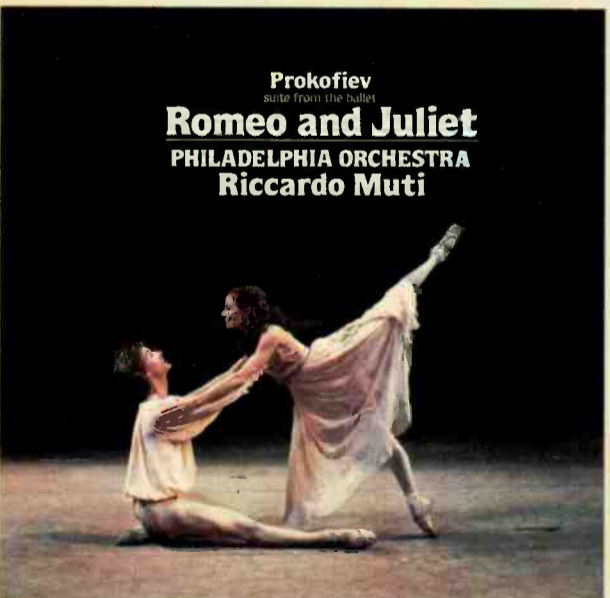
DWIGHT TWILLEY / Scuba Divers
ST-17064 • 4XT-17064 • 8XT-17064



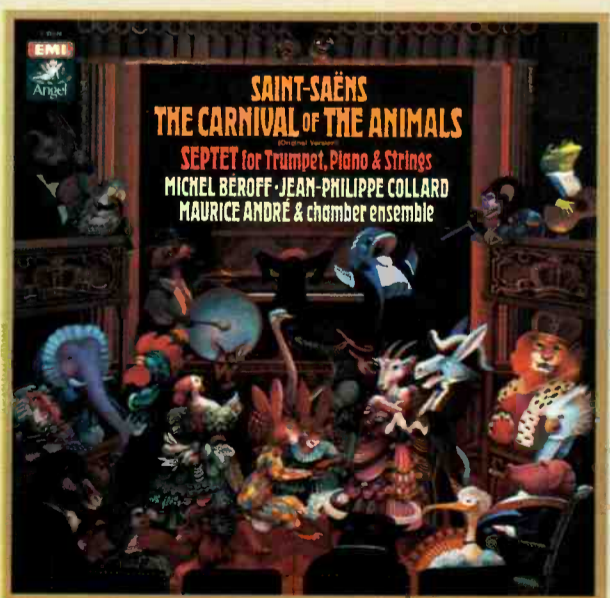
RUSSELL SMITH
ST-12197 • 4XT-12197



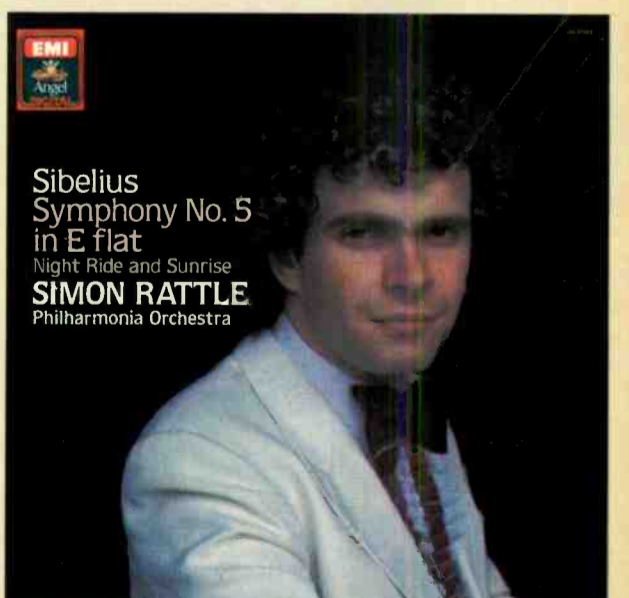
BOXCAR WILLIE / Last Train To Heaven
ST-73001 • 4XT-73001 • 8XT-73001



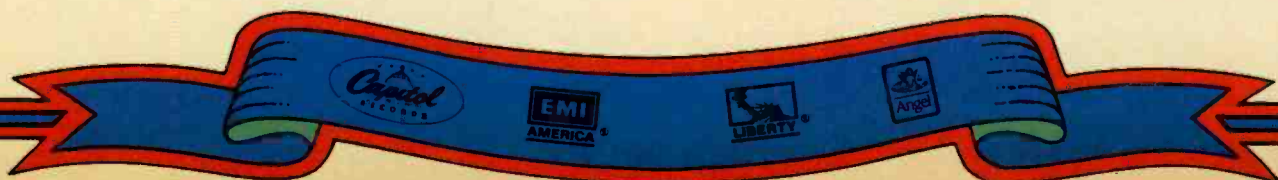
PROKOFIEV / Romeo and Juliet
(Riccardo Muti)
DS-37776 • 4XS-37776 (Digital)



SAINT-SAËNS / The Carnival Of The Animals
(Michel Béroff, Jean-Philippe Collard, Maurice André)
S-37874 • 4XS-37874



SIBELIUS / Symphony No. 5
(Simon Rattle)
DS-37883 • 4XS-37883 (Digital)



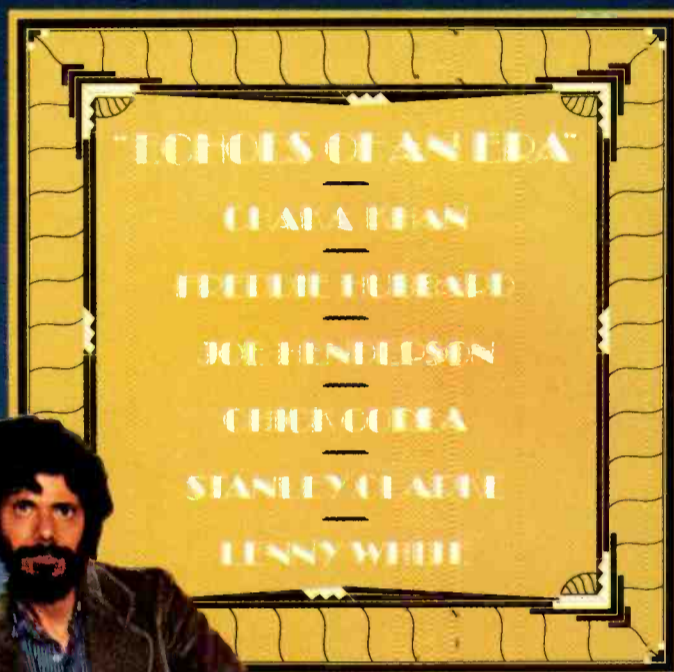
Give the gift of music.

ECHOES OF AN ERA is a major musical event!

E1-60021

Want to capture some rare and precious moments in contemporary music? Listen to ECHOES OF AN ERA and revel in a new classic recording of a glorious chapter in American music performed by Chaka Khan, Freddie Hubbard, Joe Henderson, Chick Corea, Stanley Clarke & Lenny White.

Echoes Of An Era, they never fade away.



Produced by Lenny White

for Berry Boo Enterprises Inc. 

featuring "All Of Me," "I Love You Porgy" & "I Hear Music."

© 1982 Elektra/Asylum Records A Warner Communications Co.

www.americanradiohistory.com



Market Quotations

As of closing, February 4, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	1/2	Altec Corporation	—	1	3/4	3/4	3/4	Unch.
38 1/4	26 3/4	ABC	6	439	32 1/2	32 1/2	32 1/2	Unch.
45 1/4	28 1/2	American Can	7	148	30 3/4	30	30 1/4	- 3/4
5 1/4	2 3/4	Automatic Radio	8	—	—	—	4 1/4	Unch.
61 1/4	40 1/2	CBS	6	74	45 1/2	45	45 1/2	- 3/4
63 1/2	31 1/4	Columbia Pictures	13	1034	60 1/4	59 1/2	59 1/2	+ 1/4
8 1/4	4 1/2	Craig Corporation	20	28	7	6 1/4	6 1/4	- 1/4
67 1/2	43 1/2	Disney, Walt	14	859	49 1/4	49 1/4	49 1/4	Unch.
8 1/4	3 1/4	Electrosound Group	17	—	—	—	3 1/2	Unch.
9	3 1/4	Filmways, Inc.	—	265	6 1/4	6 1/4	6 1/4	Unch.
22 1/2	14 1/4	Gulf + Western	4	211	16 1/4	16	16	- 1/4
19 1/4	11 1/4	Handleman	8	32	14 1/4	14 1/4	14 1/4	+ 1/4
6 1/4	3 1/4	Integrity Entertainment	4	170	5	4 1/2	4 1/2	Unch.
15 1/4	5 1/4	K-tel	4	3	6 1/4	6 1/4	6 1/4	- 1/4
82 1/2	39	Matsushita Electronics	12	127	54 1/4	54 1/4	54 1/4	- 1/4
59	38	MCA	10	230	46 1/4	46	46 1/4	Unch.
65	48	3M	9	1437	56 1/4	55 1/4	55 1/4	+ 1/4
90 1/2	51 1/4	Motorola	9	1591	56 1/4	55 1/4	55 1/4	- 3/4
59 1/4	34 1/4	North American Phillips	5	36	35 1/4	35 1/4	35 1/4	- 3/4
20	6 1/4	Orrox Corporation	—	29	9	8 1/4	8 1/4	+ 1/4
31 1/2	10 1/4	Pioneer Electronics	8	39	14 1/4	14 1/4	14 1/4	Unch.
32 1/4	16 1/4	RCA	—	5328	19 1/4	17 1/4	19 1/4	+ 1 1/4
26 1/4	14 1/4	Sony	13	2838	16 1/4	16	16 1/4	Unch.
43	23 1/4	Storer Broadcasting	14	817	26 1/4	24 1/4	25 1/4	- 3/4
6 1/4	3	Superscope	—	40	3 1/4	3 1/4	3 1/4	Unch.
35 1/4	24 1/4	Taft Broadcasting	9	29	31 1/4	31	31	- 1
62 1/4	33 1/4	Warner Communications	22	4040	62 1/4	61	62 1/4	+ 1

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	1/2	1 1/4	Koss Corp.	150	7 1/4	7 1/4
Certron Corp.	220	7/8	1	Kustom Elec.	—	1	1 1/4
Data Packaging	120	5 1/4	6	Recoton	—	2 1/4	3 1/4
First Artists	—	—	—	Reeves Comm.	228	32 1/4	32 1/2
Productions	500	5 1/4	6 1/4	Schwartz Brothers	—	2 1/4	3 1/4
Josephson Int'l.	—	8 1/2	9				

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 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Lee Hartstone, 62, Dies During Heart Surgery

Continued from page 3

wholesale-oriented entity that returned him to distribution and added one-stopping and rackjobbing to his laurels. He set up Recona Inc., which eventually encompassed Mutual Distributing, Boston; Cleve-Disc, Cleveland; Hart and Stone Distributing, here; C&C/Stone Distributing, San Francisco and about 30 retail stores in Boston and San Francisco. Cal Raks here was a rackjobber, while NorCal was a Bay area one stop, which he established. In 1968, the entire business was sold to Transcontinental Music, which Hartstone joined as an executive in introducing computerization here.

Irish Folio Out

NEW YORK—Warner Bros. Publications pays tribute to that great day for the Irish with a new folio, "51 Lucky Irish Classics." The release, with a list price of \$7.95, is part of the firm's "Great Songs Of The Century" series. It's available well in time for the print trade to have it on hand by St. Patrick's Day, March 15.

After leaving Transcontinental in 1969, Hartstone and Ben Bartel mapped Integrity Entertainment, which opened six Warehouse retail stores in Southern California in September 1970. The company went public in 1970 and remains today the sole public retail-only industry chain. Integrity was an over-the-counter investment until recently when it was listed on the American stock exchange.

Integrity was severely hit by the industry-wide recession that began in 1978. As chairman of the board of Integrity, Hartstone brought the western states chain back from a time when the stock was selling for less than \$1 to its present position where it hovers between \$6 and \$7 per share.

Integrity's 135 store operation has been marked by Hartstone's innovative concepts. He was a national leader in introducing video software both for sale and rental.

His survivors include his wife, Marcia; two daughters, Jane Ellen and Judy, a son, Roger, and another brother, Fred. JOHN SIPPEL

BPI Awarded \$75,000 In Music Piracy Case

LONDON—The British Phonographic Industry (BPI) has been awarded roughly \$75,000 damages in the High Court here. It's said to be the highest settlement made in Europe in a case involving music piracy.

The pay-up order followed a raid by BPI investigators when "vast quantities" of pirate cassettes were found in a specially constructed cellar under the home of Donald Kane, and his wife Jacqueline, in Newcastle, Northeast England.

At the initial hearing, the cellar, fitted out as a studio for the mass duplication of prerecorded cassettes, was described as "a ver-

itable Aladdin's cave of sophisticated equipment."

CBS U.K. initiated the prosecution on behalf of all BPI members and it was described as the most successful "search and seize" operation yet carried out by the record industry here.

Donald Kane, in the High Court, agreed to pay roughly \$70,000 and his wife and Philip Manning, bar-tender at a nearby public house, share the remainder. All agreed not to infringe further the copyrights of any BPI members or of any artwork concerned with the genuine tapes.

The defendants share the court costs, yet to be fixed.

CBS International To Bow New Subsidiary In Peru

This story prepared by Anne De Arrate in Lima and Enrique Fernandez in New York.

NEW YORK—CBS Records International plans to open a subsidiary in Peru, according to Manolo Diaz, vice president of creative operations for the major's Latin American division. Though the plan is subject to government approval, an April 1 opening date has been targeted.

It marks the latest in a series of expansionist moves in Latin America by CBS, and would be the company's ninth subsidiary on the continent.

The identity of the general manager (who would report to Nick Cirillo, vice president of CRI's Latin American operations) has not been confirmed, but Diaz notes that it will be a Peruvian.

CBS does not plan to manufacture in the country. Instead, it would use the services of another company, probably Sonoradio, which has been the major's licensee until now.

Diaz says the decision to open its own operation in Peru was determined by the strength and potential of the market, though he admits that it's not as currently buoyant as it might be.

INTERWORLD SALE SET?

LOS ANGELES—Chappell remains the front-runner to buy Interworld Music, which owner Ber-telesmann is seeking to sell. Of Arista/Interworld's 30 worldwide employees, about eight will be retained under the Arista Music banner. Arista will also retain its 10 writers, while Interworld's 10 will go with the buyer.

Administration for Arista/Car-reers Music and Interworld was brought together under Billy Meshel in November, 1980, after Mike Stewart left Interworld for April/Blackwood.

"We gave ourselves a year from the time Mike left the company," says Elliot Goldman, Arista's executive vice president, "and decided that considering the fact that Inter-world was not a fully developed international publisher, it didn't make sense for us.

"When you have that number of catalogs and copyrights, it's not an inexpensive proposition to monitor them and work them. It makes it difficult when you don't have it as part of a much larger group of catalogs."

"We gave it a terrific try," says Billy Meshel. "We reduced the company's overhead nearly 40% and increased its licensing by more than 25%. I just wish it had a happy ending."

Kool & The Gang Help Shed Pounds On Exercise Album

By IRV LICHTMAN

NEW YORK—PolyGram Records hopes Kool & the Gang will help get folks in trim on the label's first exercise album, "Aerobic Dance Hits, Vol. 1."

In fact, the \$8.98 list album, being marketed under the Casablanca logo, is seen as the first in the hot exercise album trend to feature original hits as well as cover versions.

The De-Lite hitmakers make their appearance on the package with three big hits, "Celebration," "Jungle Boogie" and "Hollywood Swinging." The album also includes cover versions of "Let's Groove," "Physical," "Yesterday's Songs," "I Can't Go For That," "Paradise" and "Waiting For A Girl Like You."

The idea was conceived by Rick Bleiweiss, PolyGram vice president of marketing and product development, who brought it to Chip Taylor, senior vice president of a&r. He, in turn, thought of the participation of Kool & the Gang, whose product is distributed by PolyGram.

Bleiweiss, who produced the album with Katnip Productions, is currently developing a number of merchandising avenues, most important of which are ways to provide "high visibility placement" at the dealer level. For the long-term, thought is being given to tv and mail direct-marketing, although Bleiweiss points out that tv advertising will be part of the local dealer scene, too.

As befits a release of this genre, alternative retail marketing is likely to

take place at supermarkets, drug stores, health spas, etc.

Since the package also includes an 11-inch by 11-inch, 16-page instruction brochure PolyGram is marketing a cassette version in an LP-sized sleeve with the notation on front that the buyer is looking at a cassette version. Bleiweiss contends that the illustrations differ from other exercise albums in that they are photographs of real people, not line drawings.

Want investment information?

Call Merrill Lynch collect:

(213) 488-2339

Merrill Lynch's wide range of investment services is just a phone call away.

An account executive will be glad to answer your investment questions. Give you a current quote on any stock or bond. Send you any Merrill Lynch research literature you're interested in.

Give us a call.

 **Merrill Lynch**
Merrill Lynch Pierce Fenner & Smith Inc.
Abreed apart.

707 Wilshire Blvd.,
Suite 5050, Los Angeles, CA 90017

Holm Leads Dove Nominees

NASHVILLE—Dallas Holm leads the nominees for the 13th annual Dove Awards, placing in five categories. Holm is a contender for male vocalist of the year, song of the year, songwriter of the year, contemporary gospel album of the year and for gospel group of the year, along with his group, Praise.

The Cruse Family is up for four awards—group of the year, song of the year, album cover of the year and contemporary album of the year.

Winners of the 13th annual Dove Awards will be announced during ceremonies March 3 at Opryland Hotel. Following is a list of all the nominees:

Gospel Artist Of The Year—Cynthia Clawson; Andrae Crouch; Dallas Holm; Sandi Patti; and the Imperials.

Gospel Group Of The Year—Andrus, Blackwood & Co.; Cruse Family; the Hawkins; Dallas Holm & Praise; and the Imperials.

Male Vocalist Of The Year—Rusty Goodman; Dallas Holm; Gary McSpadden; David Meece; and Russ Taff.

Female Vocalist Of The Year—Cynthia Clawson; Tanya Goodman; Amy Grant; Reba Rambo McGuire; Sandi Patti; and Christine Wyrzten.

Gospel Songwriter Of The Year—Gary Chapman; Cindy Cruse; Joel Hemphill; Dallas Holm; and Dottie Rambo.

Gospel Instrumentalist Of The Year—Joe English; Dino Kartsonakis; Phil Keaggy; Michael Omartian; and Fletch Wiley.

Gospel Record Album Cover Of The Year (Award to photographer/graphic artist/designer)—"Finest Hour" (Cynthia Clawson) design, Bill Barnes, photo, Matt Barnes/Pat Barnes; "For Every Heart" (Cruse Family) design, Bill Barnes, photo Ken Kim/Matt Barnes; "Hearts Of Fire" (Sweet Comfort Band) design & illustration, Kernie Erickson; "Joni's Song" (Joni Eareckson) photo, Harry Langdon; "Town To Town" (Phil Keaggy) photo, Alan Dognis, art design, Stan Evenson.

Contemporary Gospel Album Of The Year (award to artist and producer)—"For Every Heart" (Cruse Family/Impact Records), producer (Greg Nelson); "I Saw The Lord" (Dallas Holm & Praise/Greentree Records), producer (Phil Johnson); "In Concert" (Amy Grant/Myrrh), producer (Brown Bannister); "Priority" (Imperials/Dayspring), producer (Michael Omartian); "Soldiers Of The Light" (Andrus,

(Continued on page 51)



PRODUCERS' CONFAB—Panelists meet backstage prior to the start of the recent Nashville Music Assn. Producers' Forum entitled "Is Nashville Ready To Pop?" From left are producers Rodney Crowell, Brent Maher, Jimmy Bowen, Steve Buckingham and James Stroud. Looking on are Pet Meyer, center, manager of Sound Stage Studio, which co-sponsored the event with the NMA, and Dale Franklin Cornelius, NMA executive director.

Q&A SESSION

Producers' Forum Keys On Community's Involvement

By KIP KIRBY

NASHVILLE—In a lively 90-minute symposium entitled "Is Nashville Ready To Pop?" five producers examined the topic of this community's involvement in all areas of music Jan. 28 at the Blair School of Music.

The forum, sponsored by the Nashville Music Assn. and Sound Stage Studio, brought together Steve Buckingham, Rodney Crowell, Brent Maher, James Stroud and moderator Jimmy Bowen for an open question-and-answer session attended by more than 300 people.

Though they agreed that it is still necessary to go through Los Angeles and New York for pop recording contracts, panelists were unanimous in their feeling that from a technical and talent standpoint, Nashville now equals other major recording centers.

Said Steve Buckingham, whose cut of Alicia Bridges' "I Love The Night The Life" marked his entry into professional production, "Records these days can be cut in Iowa, for all labels care. They want hit product, and they could care less where it's cut."

On the subject of double-scale musicians, a relatively new situation for Nashville, producers were split in their views. "Artists don't all get the same money, and neither do producers, so why should some new gui-

tarist in town make the same rate as an established pro like Reggie Young?"

Buckingham pointed out that sometimes double-scale players can save costs on projects. "In Los Angeles, you use Tom Scott and he's triple scale. But in three hours, he'll give you what it takes another sax player all day to get."

One of the most heated questions dealt with the subject of producers writing their own songs for acts they produce. Brent Maher, who is currently producing rock group Toyz, observed that this can be an effective way of achieving unity on a project: "Sometimes you go up and down Music Row all day looking for just the right song for the direction you want to take the artist, and you come back empty-handed. That's when it can make sense to come up with your own."

Most of the producers said they receive about the same number of songs pitched from Nashville for their pop acts as from the Coast, although Rodney Crowell said his ratio is about 10-1 for Nashville songs.

James Stroud admitted that he will EQ differently for a country record than he would for one slated for pop airplay. "Also," said Stroud, who moved to Nashville last year to do session drumming and production, "I use different drums on country records, because country radio has a different sound. It's more acoustical, and the bass is rounder."

As a longtime jukebox supplier, Glassman is releasing singles, expecting to have 15 out by August. National distribution is from his Milwaukee home base, 240 N. Wells, Milwaukee 53203.

Glassman Bows MOR Records

LOS ANGELES — Longtime owner of Radio Doctors, Milwaukee one-stop, Stuart Glassman is operating a new label, MOR Records, 17596 Corbel Ct., San Diego 92128.

As the name indicates, thrusts of its a&r is middle-of-the-road music by a mixture of new and established acts. Thus far, Glassman, who now makes his home in San Diego, has signed Patti Andrews, J.P. Morgan and the Pied Pipers for future releases.

Industry Events

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

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.

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

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

RATED NO. 1 IN SERVICE AND RELIABILITY

AUDIO & VIDEO RETAILERS CALL THE "HOT LINE!"

Lowest Possible Prices! Take Advantage of our Multi-Million Dollar Buying Power.

Every Major Brand! Audio/Video Equipment, Cartridges, Accessories, Blank Tape. The Most Up-To-Date Models in Factory Sealed Cartons.

Call Our Wholesale "HOT LINE" Today!
(212)732-3944 For Immediate Service!

OUR PRICES ARE THE LOWEST IN THE INDUSTRY. CALL US AND COMPARE

.....THIS MONTH'S SUPER SPECIALS.....

AUDIO TAPE OUR PRICES ON AUDIO TAPE ARE TOO LOW TO ADVERTISE. PLEASE CALL	VIDEO TAPE FUJI T-120 13.25 BASF L-500 9.25 MEMOREX T-120 12.00 TDK T-120 12.50
CARTRIDGES SHURE V15 type IV \$85 SHURE M91ED \$18.00 SHURE M95ED 24.50	RECORD CLEANING KITS SCOTCH Total Record Care 15.50 DISCWASHER Call For Lowest Price

General information: (212)732-8600 • TELEX NO: 126221 J&R NYK
WHOLESALE DIV., 23 PARK ROW, NEW YORK CITY, 10038

J&R MUSIC WORLD

TeeJays Mfg. Co. Inc., Florence, AL. 35630

CONCERT SHIRTS

Custom printed tees and jerseys for rock and country groups

- Vertical mill
- In-house art department
- Up to 4-color printing front & back
- High quality/Low prices

For full details contact:
MARK IVEY (205) 767-0125
107 Riviera Dr., Florence, AL. 35630

PSI
polygram
special
imports

Announcing

music from all over the world

A service which makes available the finest imported classical, rock, popular and jazz recordings, from both Polygram and independent labels, uniquely packaged in loose poly bags overprinted with our own special logo. These recordings have not been easily obtainable in the U.S. before. All shipments are prepaid from our new warehouse in Long Island City.

In our first release we are proud to present recordings from

ARCHIV/GERMANY • ARGO/UK • BRAIN/GERMANY • DG/GERMANY
DG/JAPAN • ILLUMINATED/UK • L'OISEAU LYRE/UK • METRONOME/GERMANY
PHILIPS/GERMANY • PHILIPS/HOLLAND • PHONOGRAM/GERMANY
PHONOGRAM/HOLLAND • POLYDOR/GERMANY • POLYDOR/HOLLAND
POLYDOR/UK • RICORDI/ITALY • TELEFUNKEN/GERMANY

Highlighted in our first release are



6.35590



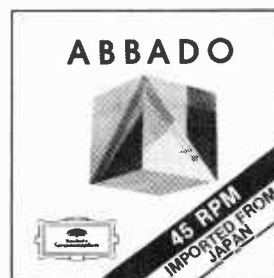
RCL27037



6301 025



ZRG 937



5 EXCITING RELEASES



6769 041

Plus these other February highlights

VERDI: Opera Choruses—La Scala/Abbado. DG Japan 28GG 0002 (45 RPM)
MOZART: Piano Concerto No. 20, KV466—Gulda: VPO/Abbado. DG Japan 28GG 0001 (45 RPM)
STRAVINSKY: Le Sacre du Printemps—LSO/Abbado. DG Japan 28GG 0003 (45 RPM)
PROKOFIEV: Lt. Kije Suite—CSO/Abbado. DG Japan 28GG 0004 (45 RPM)
MOZART: Symphony No. 40—LSO/Abbado. DG Japan 28GG 0005 (45 RPM)
J. M. HAYDN/MOZART: Duos for Violin & Viola—Lubotsky, Imai. Philips H 6514 101
SHOSTAKOVICH/SCHNITTKE: Violin Sonatas—Lubotsky, Edlina. Philips H 6514 102
BERLIOZ-LISZT: Symphonie Fantastique—Mezzana. Ricordi I RCL27006
FRANK/DEBUSSY: Violin Sonatas—Gitlis, Argerich. Ricordi I RCL27018
BARTOK: Piano Quintet—Quintetto Italiano. Ricordi I RCL27021
STRAVINSKY: Le Sacre du Printemps (Piano 4-Hands)—Canino, Ballista. Ricordi I RCL27036
VERDI: Opera Fantasies—Gazzelloni (Flute), Canino. Ricordi I RCL27049
BERLIOZ/LISZT: Harold in Italy (Trans. Viola & Pno)—Bennici, Rivera. Ricordi I RCL27054
BACH: Brandenburg Concertos—Teatro alla Scala/Abbado. Ricordi I RCL27001/2

MAHLER/SCHUMANN: Quartettsatz; Pno. Quintet, Op. 44
Quintetto Italiano. Ricordi I RCL2701
THE GAS: Emotional Warfare—Polydor UK POLS 1052
I'M SO HOLLOW: Emotion/Sound/Motion—Illuminated UK JAME 5
LEVEL 42: Level 42—Polydor UK POLS 1036
VICTORIAN PARENTS: Silence Follows—Polydor UK POLS 1049
KLAUS SCHULZE: Dig It—Brain G 0060 353 DIGITAL
KISS: Best of Solos—Phonogram G 6302 060
KIRSTY MACCOLL: Desperate Character—Polydor UK POLS 1035
PACO DE LUCIA: Plays Manuel de Falla—Philips G 6328 245
PACO DE LUCIA: Almoraima—Philips G 6328 199
PACO DE LUCIA: Meister der Spanischen Gitarre—Philips G 6695 001 (2 LPs)
PACO DE LUCIA: Solo Quiero Caminar—Philips H 6301 030
PACO DE LUCIA: Paco de Lucia—Philips G 6328 171

For the new February Release/Catalog contact your Polygram Sales Rep.

Or write:

PSI
137 West 55th St.
New York, N.Y. 10019
Polygram Special Imports, A Division of Polygram Classics, Inc.



TV DATE—Stewart Copeland, drummer for the Police, shares a laugh with host Richard Bey during the taping of a WCBS-TV "Two On The Town" segment in New York.

Police Interrupt U.S. Tour For South American Dates

NEW YORK—In order to develop the South American market, the Police are interrupting an arena tour of the U.S. to play two dates in Rio De Janiero next Tuesday and Wednesday (16-17). Then the group takes part in the Vina del Mar Song Festival in Chile the following Friday and Saturday (19-20), which will be televised throughout Latin America and Spain.

"This is the first time the festival will feature a rock band," claims Phil Alexander, associate director of

Irwin Corey Back On Disk

NEW YORK—Professor Irwin Corey, the comic who bills himself as "the World's Foremost Authority," has completed his first comedy album in several years. Called "Professor Irwin Corey's Stories Out Of School," the album was produced by Bob Schachner at Gemcom Studios in Ft. Lauderdale, Fla. for release on the Gateway label. Marketing plans call for a release early this spring.

label development for CBS Records International, which distributes A&M in South America. "Usually it has Latin and folk acts."

The dates in Rio are at the Maracanazinho Hall, a 17,000 capacity venue, says Alexander. Originally the Police were to play Rio two years ago, when the band played Mexico City and Caracas, but the dates did not work out.

"It is very difficult to tour Latin America the way one could tour the U.S. or Western Europe because of the distances and expense involved," says Alexander. "American artists who want to tour there should be flexible in terms of artist relations, the promotion they are willing to do to sell records, and the amount of cargo they need to take down there."

"Any American artist with a very ambitious and large stage show, should, in my opinion, be willing to reduce the stage show to the size they played when they first were beginning to break in their markets."

Last year, Queen went to South America with its complete stage
(Continued on page 61)

Rock 'n' Rolling

Sheila Comes To The U.S.; Papa Copeland Speaks Out

By ROMAN KOZAK

NEW YORK—"In your career, how many records have you sold?" "Sixty million." "Sixteen million?" "No, sixty million." "Oh..."

That was, verbatim, part of the conversation with Sheila. Sheila? If you're reading this outside the U.S., you know exactly who Sheila is. She's the big French pop star. Remember Sheila & B. Devotion?

Well, Sheila (without B. Devotion, which is her backup group, not her last name—we made that mistake, too), has moved to the U.S., at least part time. Getting Keith Olsen, Pat Benatar's producer, she has released "Little Darlin'," a rock album, from which a song of the same name has cracked the top 50 of the singles chart. She records for Carrere, being distributed in the U.S. by CBS.

"It's all pretty complicated, I am now living between here and Europe," she says. "I am going back to Europe next week because I have

some tv shows to do there. It's quite exciting, and a challenge. I don't know how it will come out."

A veteran of 13 years in the business, Sheila says that she has no intention of giving up her more disco and MOR-oriented career in Europe. She has a whole choreographed show that she does there. And that show is going to stay there. For the U.S., she says, she is "just Sheila."

For the moment, she says that she has no concerts planned in the U.S. She says it depends on how well the record does here. She has an American band, which recorded the album with her, and after they get a few more songs, they are ready to go out. But she doubts that will happen before the next LP.

"I am now between two things," she says. "In Germany, I have two tv shows to do, and then in Italy and France. But I want to live here. Before I used to come here for four days, and then go back. Now I think if you want to work properly here, you have to live here."

When the Police played Madison Square Garden, the other week, it was an occasion for the three Copeland brothers, Miles III, Ian and Stewart, to get together. But also in town was Miles Copeland II, 68-year-old father of the three, who didn't mind spending half an hour with a reporter and his tape recorder.

Father Copeland is a veteran of the O.S.S., and one of the founding members of the C.I.A. In light of
(Continued on page 72)

RIAA Certified Records Platinum LPs

The J. Geils Band's "Freeze-Frame" on EMI-America. Disk is their first platinum LP.

AC/DC's "For Those About To Rock" on Atlantic. Disk is their fourth platinum LP.

The Cars' "Shake It Up" on Elektra. Disk is their fourth platinum LP.

Daryl Hall & John Oates' "Voices" on RCA. Disk is their second platinum LP.

Diana Ross' "Why Do Fools Fall In Love" on RCA. Disk is her second platinum LP.

Neil Diamond's "On The Way To The Sky" on Columbia. Disk is his seventh platinum LP.

Gold LPs

Ozzy Osbourne's "Diary Of A Madman" on Jet. Disk is his second gold LP.

Rush's "Exit Stage Left" on Mercury. Disk is their seventh gold LP.

Doobie Brothers' "Best Of The Doobies, Vol. II," on Warner Bros. Disk is their eleventh gold LP.

Rod Stewart's "Tonight I'm Yours" on Warner Bros. Disk is his eleventh gold LP.

"The George Benson Collection" on Warner Bros. Disk is Benson's sixth gold LP.

Prince's "Controversy" on Warner Bros. Disk is his second gold LP.

Gold Singles

Foreigner's "Waiting For A Girl Like You" on Atlantic. Disk is their third gold single.

The J. Geils Band's "Centerfold" on EMI-America. Disk is their first gold single.

New Structure For RCA Int'l

• Continued from page 4

ords, Europe, says the new organization will "maximize the label's period of anticipated growth, both in audio and video home entertainment."

The Latin American regional office in Buenos Aires will be headed by Adolfo Pino, vice president of Latin America, who reports to Schnabel.

Reporting to Pino are Jorge Schutt, director of regional finance, Latin America; and H.D. (Buddy) McCluskey, director of regional marketing and licensing.

Reporting to Pino functionally are the managing directors of Spain and Latin American subsidiaries: Ed Lavish, general manager, RCA Electronica (Brazil), Larry Palmacci, general manager, RCA Ltd. (Argentina), Guillermo Infante, general manager, RCA S.A. de C.V. (Mexico) and Alberto Galtes Mont, general manager RCA S.A. (Spain).

Reporting functionally to Schnabel as vice president of RCA International are Hans-Georg Baum, managing director of RCA Schallplatten GmbH (Germany), Giuseppe Ornato, president of RCA S.p.A. (Italy), Francois Dacla, president and general manager, RCA S.A. (France), Don Ellis, managing director, RCA Ltd. (U.K.) and Carl Vos, general manager, the Netherlands and Belgium.

Brian E.W. Smith, managing director, RCA Ltd. (Australia), reports directly to Schnabel as vice president of RCA International.

Don Ellis, who also serves as vice president of market development for RCA in Europe, reports to Schnabel in his capacity as acting vice president of RCA in Europe.

New Dynamite Hits on ENJOY

1. "It's Magic" THE FEARLESS FOUR
 2. "Country Rock & Rap" THE DISCO FOUR
 3. "Put The Boogie In Your Body" THE TREACHEROUS THREE
 4. "Shake 'Em Up" HIGHER GROUND
 5. "Eei-Eei-O" SILVER STAR
- ENJOY RECORDS**
3205 Broadway, N.Y. NY 10027
(212) 678-8600

reunion arena

19,200 SEATS

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

DESIGN
ART and
Advertising

We create great ads, album covers, tape labels, catalogs — You name it. We also set type make stats, and can even do the printing in our own plant. Let us show you what creativity & service mean.

Lee Myles Associates, Inc.
160 East 56th Street Dept. A3
NYC, NY 10022 Tel: 758-3232

Supplying the graphic needs of the record industry since 1952.

DIVIDER CARDS

ALL SIZES AVAILABLE

15¢ and up

Why Pay More?

Direct from Manufacturer
Call or Write

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

WE'RE #1 SURPLUS
Records ★ 8 Track Tapes ★ Cassettes

SEND FOR FREE CATALOG LISTING (FOR THE TRADE ONLY)
Huge Selection of Manufacturers' Deletions, Overruns, Closeouts.

POP ★ SHOWS ★ MOVIES ★ JAZZ
COUNTRY & WESTERN ★ ROCK ★ VOCALS
CLASSICS ★ INSTRUMENTALS and much more!

Cash In On The Extra Profits That Surplus Makes Possible.

IMMEDIATE DELIVERY

WE BUY AND SELL SURPLUS

SURPLUS RECORD and Tape Distributors

84-184 Dayton Avenue Building 5A P.O. Box 479 Passaic, N.J. 07055 (201) 778-0877 (212) 695-6117 MANNY WELLS • PETE HYMAN

1120 West Exchange Avenue Chicago, Illinois 60609 (312) 376-8432 MERRILL OR JACK ROSE

WORLD WIDE TELEX 133404 NY RECORD PAS

**GOING, GOING,
GONE.
(ALMOST)**



GRAB YOURS NOW!

maxell
UDXL I & II
C90 2 PACKS

VERY LIMITED SUPPLY

START DIALING! 800-645-3747

(OUTSIDE N.Y. STATE)

MAXELL LN SERIES TWIN PACKS!



NEW!	1-59	60+
LN C46	2.15	2.05
LN C60	2.35	2.25
LN C90	3.55	3.45
LN C120	4.45	4.30

NEW OFFER FROM MAXELL

BUY 11, GET ONE FREE!

UDXL I & II C60	1-71	72+
UDXL I & II C90	2.85	2.75
UD C46	2.05	1.90
UD C60	2.25	2.10
UD C90	3.30	3.10
UD C120	4.35	4.19
LN 46	1.45	1.33
LN 60	1.55	1.43
LN 90	2.29	2.15
LN 120	2.95	2.80
MX 46 METAL	5.49	5.29
MX 60 METAL	5.99	5.79
MX 90 METAL	6.99	6.79
UD 50-60	5.85	5.40
UD 50-120	16.75	15.40
UD 35-90	6.79	6.25
UD 35-180	18.75	17.30
XL I 50-60B	6.69	6.39
XL I 50-120B	17.99	17.29
XL I 35-90B	7.49	7.19
XL I 35-180B	20.49	19.69
LN 8T-46	2.15	2.00
LN 8T-60	2.40	2.25
LN 8T-90	2.75	2.65

DEALERS, RADIO STATIONS ONLY PLEASE



TDK SUPER TWO-FERS!

SA C90 2 BAG	5.83
DC 90 2 BAG	2.99
DC 60 2 BAG	2.34
AD C90 2 BAG	4.49

TDK FEBRUARY SUPER BUYS!

METAL TAPE	1-60	61+
MA C60	3.85	3.69
MA C90	5.19	4.99
REFERENCE SERIES		
SAX C60	3.25	3.10
SAX C90	4.55	4.39

NEW! ADX REFERENCE SERIES

ADX C60	2.50	2.40
ADX C90	3.55	3.45

SA C60	1-60	61+
SA C90	2.63	2.52
AD C60	3.09	2.99
AD C90	1.98	1.90
DC 30	2.88	2.75
DC 46	1.26	1.21
DC 60	1.38	1.32
DC 90	1.50	1.45
DC 120	2.05	1.95
DC 180	2.39	2.29
	3.35	3.21

MAGNATONE (by Columbia)

8 Track 40 minute (approx.)	.49
8 Track 40 minute 2-pack	.99



BASF FEBRUARY BUYS!

NEW! PROFESSIONAL II
C90 2 PACK
4.99 PER PACK

TODAY'S BEST TAPE AT
TODAY'S LOWEST PRICE

The Only 2-Bag Promotion Available 12 Months A Year!

C 60 2 BAG	2.25
C 90 2 BAG	2.99

Professional II C60	2.05
Professional II C90	2.70
Professional III C60	2.05
Professional III C90	2.70
Performance C60	1.25
Performance C90	1.80

NEW! Tracs by AudioMagnetics®
C90 2 BAG D SERIES Just **2.49** PER BAG

NEW! RADIO RERUNS!

All time favorite radio shows featuring
Abbott and Costello, Lone Ranger, The
Shadow, Life of Riley, Burns & Allen,
Amos & Andy, War of the Worlds, Jack
Benny, Green Hornet, etc.

24 TITLES TO CHOOSE FROM **2.29**
EACH CASSETTE



WE RESERVE THE RIGHT TO LIMIT QUANTITIES NOT RESPONSIBLE FOR TYPOGRAPHICAL ERRORS

CANDY STRIPE ENTERTAINMENT CORP.

371 SOUTH MAIN STREET, FREEPORT, NEW YORK 11520

OFFER EXPIRES
FEBRUARY 28, 1982

TOLL FREE **800-645-3747** (Outside N.Y. State) (516) 379-5151 (212) 895-3930 TELEX 126851 CANSTRIPE FREE

SEEK \$600,000 IN DAMAGES

The Jacksons Go To Court In U.K. TV Videotape Battle

LOS ANGELES—The Jacksons want Superior Court here to stop defendants Robert S. Levinson of Los Angeles-based International Home Entertainment; Jeffrey S. Kruger of Kruger Leisure Enterprises and Ember Concert Promotions, U.K. firms; and Derek Rawden of Derek Rawden Mgt., London, from syndicating a tv special they headlined in England in February, 1979.

In addition, the five-member singing group asks cumulative damages of at least \$600,000 and destruction of all copies of the "Jacksons Live At the Rainbow" videotape.

The group charges that as part of a 1979 U.K. concert tour booked by Rawden, they agreed to do a one-shot special, specifically to be shown only on the BBC unless the Jacksons

agreed to further commercial use of the tape on tv. The complaint alleges that in June, 1981 the plaintiffs found out Kruger was participating in bootlegging home videocassettes of the special.

About the same time, the fivesome also learned, according to the filing, that International was trying to peddle the special to the Times Mirror Satellite programming firm here and that on December of the same year Levinson and International worked out a deal, wherein Select-TV would air the special. Both possible U.S. deals fell through, it's contended, when the firms involved checked and felt International did not have the rights to peddle the show.

The Jacksons allege their original Rawden agreement was altered when the Kruger name was added. In a meeting in December, 1981 between Levinson and the Jacksons' attorney, it's claimed Levinson backed down and agreed to notify companies to whom he'd licensed the tape that they should halt broadcast of the special until further notice.

'Spotlight' Set

NASHVILLE—The Nashville Music Assn. will hold the third in its series of "Spotlight" showcases Feb. 17 at Cantrell's. Acts to be featured are Tomboy, Kim Beard, Nick Rorick and Al Rhody. Showtime is 8 p.m.



Billboard photo by Chuck Pulin

BOWLING HEAD—David Byrne of the Talking Heads is all business as he prepares for his next shot at the Bowling Club in Greenwich Village. Post-midnight bowling has become the latest rage among musicians living and visiting New York.

Label Seeks Public Funds For Original Cast Disks

By IRV LICHMAN

NEW YORK—A label that feels failed musicals with worthy songs deserve original cast recordings is seeking public funding of these projects.

Original Cast Records is seeking to raise \$60,000 to record "Prettybelle," a musical that failed to reach Broadway in 1971 although it starred Angela Lansbury and had a score by Jule Styne and Bob Merrill. An ad in the Jan. 24 edition of the Sunday New York Times announced the concept.

According to Bob Sher, a producer of many of Original Cast albums, Lansbury has agreed to do the album and about \$30,000 has been raised so far through private investors. Sher says that Bruce Yeko, owner of the label, had polled his mailing list of 2,000 show music collectors to determine what shows without casters were worth doing and an overwhelming number suggested "Prettybelle."

Sher says investors would receive 90% of every dollar invested, distributed about every six months, until the \$60,000 is recouped and 60% of every dollar afterwards.

For past releases, funding has been accomplished through invest-

ments by the composers, writers, producers, and Yeko himself. In recent years, the label has become the archival source of such shows as Stephen Schwartz' "Baker's Wife," Alan Jay Lerner and Burton Lane's "Carmelina," Jule Styne's "One Night Stand," Stan Daniel's "So Long 174th Street," and Charles Strouse and Lee Adams' "Bring Back Birdie," among others.

Sher says recordings costs are close to half those required to make cast albums of successful shows, since the latter require payments to all members of a running show whether they are part of the recording process or not.

Some music publishers have been helpful, Sher adds, noting that "One Night Stand" and "Carmelina" made use of the music studio's of Chappell Music, publisher of the scores, with the publishing firm granting the label free mixing time and tape.

WEA U.K. Takes Shot With LP In German

LONDON—WEA Records U.K. is taking the unusual step of releasing the second album by new German band Ideal, despite the fact that its lyrics are sung entirely in German. If sales are encouraging, WEA International may seek the record's U.S. release.

"Der Ernst Des Lebens" ("The Seriousness of Life") is reportedly approaching sales of 300,000 in Germany. Producer was Conny Plank, who has also worked with Ultravox, Kraftwerk and DAF. Kraftwerk currently has the No. 1 single in Britain, with "The Model."

WEA's decision to issue Ideal in German stems from a belief that to ask the band to re-record the repertoire in English—which lead singer Annette Humpe and the group's three other members apparently could do—would be to compromise the music's integrity. In addition, accented English does not generally sit well with record buyers here.

WEA U.K. staffers also saw the band live during its recent tour of Holland, Switzerland, Belgium and Austria, and were impressed.

Yamaha Festival Due Oct. 29-31

NEW YORK — The Yamaha World Popular Song Festival takes place this year Oct. 29-31 in Tokyo. The contest is open to all singers and songwriters with original songs unpublished anywhere in the world prior to Sept. 15, 1982.

Application deadline is June 30 and for additional information and rules and regulations interested parties can contact: Yoshio Nakatani, secretary general, festival committee '82 of the Yamaha Music Foundation, 3-24-22 Shimoneguro, Meguro-ku, Tokyo 153, Japan; telephone: (03) 719-3101; cable: Worldfestival Tokyo; telex: 2466571 Yamaha J.

FEBRUARY 13, 1982, BILLBOARD



FREE
DOWN-LOOK VEST
with the purchase of
SAVOY
CARRYING CASES

A COMPLETE TAPE & ACCESSORY SERVICE

A. I. Rosenthal Associates, Inc.

Dept. B, 1035 Louis Dr., Warminster, PA 18974

24-Hour Freight-Paid Service

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

ALL 4.98 "12" INCH DISCO RECORDS

2.59
Loose Records**2.50**
Box

Including All New Releases

ALL 8.98 LP'S

5.09
Loose LP's**4.99**
BoxMinimum order, \$250. Same Day Shipping
All Orders C.O.D., Freight-FOB, Flushing, NY**HIPPO RECORDS**39-08 Janet Place, Flushing, NY 11354
(212) 762-3772**USE TAX CASE IN CA. COURT**

LOS ANGELES—The State Board of Equalization's abortive attempt to levy a sales and use tax on the industry reared its head again with the filing of a Superior Court law suit here.

The People of California on behalf of the agency which assesses state taxes instituted suit against Chicory Music. Attempts to gain information about the defendant company proved futile. The complaint seeks \$13,627.46, an accrual of \$6,484.54 in tax allegedly due from the period of Oct. 1, 1969, to Dec. 31, 1975, plus penalties of \$1,296.90 and \$5,846.01 in interest.

The tax agency never has revealed the entire extent fiscally of its industry dun, but it believed that the cumulative tax campaign probably tallied more than \$10 million.

An industry campaign for legislative relief resulted in a law being passed, making the tax illegal.

After laying down the tracks, lay down and relax

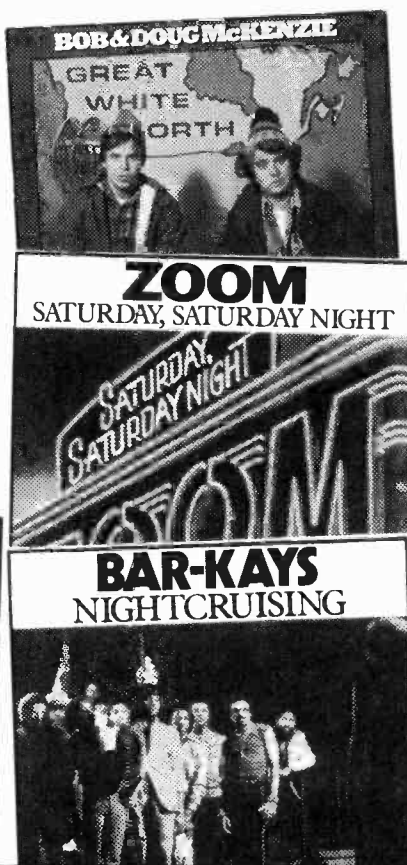
... at Le Parc—the informal hotel that's become the "in" of the industry. Close to the recording studios and west coast headquarters of the major labels. Located 1 block west of La Cienega's "Restaurant Row" 152 suites, each with wet bar, kitchenette and balcony. Complimentary continental breakfast and limousine service available within the area.

**Le Parc**
hôtel de luxe733 N. West Knoll • West Hollywood, CA 90069 (213) 855-8888
Toll-Free: U.S. (800) 421-4666 • Calif. (800) 252-2152

**SALE
PRICES**

Entire catalog of RUSH / PAVAROTTI / ROLLING STONES / MOODY BLUES / LP and Cassette

**Honest Abe,
JEK
is really
doing some
chopping!**



Pavarotti
\$15⁸⁵
LP or
Cassette

- Mac Davis • *Midnight Crazy*
- The Statler Bros. • *Years Ago*
- Bee Gees • *Living Eyes*
- Fame • *Includes: Fame/Red Light/Hot Lunch Jam*
- The Kendalls • *Lettin' You In On A Feelin'*
- Kool & The Gang • *Something Special*
- Con Funk Shun • *7*
- Reba McEntire • *Heart to Heart*
- Kiss • *Elder*
- Ray Goodman • *Stay*

**I Know George,
COMPARE
THESE PRICES**

Prices good thru Feb. 28

List Price	Sale Price
\$8.98	\$5.15
9.98	5.40
10.98	6.20
11.98	6.80

List Price	Sale Price
13.98	7.90
14.98	8.45
15.98	9.05
19.98	11.10



BARBRA STREISAND
MEMORIES
including:
Memory
Comin' In And Out Of Your Life

EARTH, WIND & FIRE
RAISE!
including:
Let's Groove/Wanna Be With You
I've Had Enough/My Love/Evolution Orange

LUTHER VANDROSS
NEVER TOO MUCH
including:
Never Too Much
Sugar And Spice (I Found Me A Girl)
I've Been Working/A House Is Not A Home
Don't You Know That?

JOURNEY
ESCAPE
including:
Who's Crying Now/Stone In Love
Don't Stop Believin'/Dead Or Alive
Keep On Runnin'

OZZY OSBOURNE
DIARY OF A MADMAN
including:
Flying High Again/Over The Mountain
Diary Of A Madman
You Can't Kill Rock And Roll/S.A.T.O.

BILLY JOEL
SONGS IN THE ATTIC
including:
Say Goodbye To Hollywood
I've Loved These Days/Captain Jack
Summer, Highland Falls/Miami 2017

GEORGE JONES
Still the Same Ole Me
including:
Still Doin' Time/Same Ole Me
I Won't Need You Anymore
Someday My Day Will Come/Daddy Come Home

PERHAPS LOVE
PLACIDO DOMINGO

THE JONES GIRLS
Get As Much Love As You Can
including:
Get As Much Love As You Can
ASAP (As Soon As Possible)
Let's Be Friends First (Then Lovers)
You're Breakin' My Heart
Love Don't Ever Say Goodbye

Neil Diamond • *On The Way to The Sky*/Merle Haggard • *Big City*/Molly Hatchet • *Take No Prisoners*
Teddy Pendergrass • *It's Time for Love*/Loverboy • *Get Lucky*/Pink Floyd • *A Collection of Great Dance Songs*

JEK
ENTERPRISES



Give the gift
of music.

Mid-Atlantic's #1 Wholesaler of Records •
Tapes • Accessories • Household Supplies
We stock complete LP & Tape Catalog
Inventories of all labels
1701 Washington Blvd. Baltimore, Md. 21230
CALL TOLL-FREE 1-800-638-1513
In Maryland call collect 0-837-7726

Distributors of these
Fine Products:
TDK • DURACELL • MEMOREX •
PFANSTIEHL • NUMARK •
MURA • TANCREDI •
PANASONIC • CALIBRON •
AVANTE • EMPIRE
Orders placed by 1 P.M. shipped
same day • Terms: Minimum
Order \$100, C.O.D. Cash (for
new customers), F.O.B. Balto.

Billboard®



Founded 1894
The International Newsweekly Of Music & Home Entertainment
©Copyright 1982 by Billboard Publications, Inc.

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

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

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

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

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

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

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

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

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

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

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

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

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

BILLBOARD PUBLICATIONS, INC.

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

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

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

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



Vol. 94 No. 6

Commentary

The Art Of Market Planning

By KENNETH A. LANZA

One area of the music business often maligned from within corporate ranks is market planning. There appears to be a broad-based misunderstanding of the function, role and purpose of market planning in our industry.

All too often I hear the argument put forth claiming a conflict between the function of market planning and the creative process. It goes something like this:

Creative endeavors, detractors of planning say, are the result of inspirational, often spontaneous and unpredictable events. The effects of these creations—whether they be musical, sculpture or film—on the market are unique, intangible and therefore un-plannable.

The truly creative event, it is reasoned, cannot be standardized like Coca-Cola, packaged for mass markets like designer jeans, or even defined in a way most would accept.

Each recording is itself a unique product, each with a different appeal, each capturing a special emotion, each relating on a different level to different people.

Therefore, it is concluded, how can one plan with any expectation of accuracy for an event as uniquely subjective and immeasurable as results from the release of an album?

On the surface, much of what these critics say appears to be logical. However, too much of what they believe the function of the planner to be is inaccurate, the result of misunderstanding.

spective relative to the creative effort. These risks are viewed on a market-to-market basis and weighed accordingly.

A true market planner takes input from each area, expands upon it, examines as many elements as is practicable, and uses these perceptions to deduce estimates of market reactions. The proverbial crystal ball does not exist. Planning is a tedious process, particularly in an environment as mercurial as the music business.

There is no simple formula for success in market planning, just as there is no formula for a hit record or movie. The quality needed is the ability to understand the music, the market, and the motivations behind each—the three Ms, if you will. Thus, every a&r and marketing person in the music industry is, at least in part, a market planner.

A professional market planner, however, must also be able to formulate all those intangible gut feelings expressed by the a&r manager and marketing executive, combine them with relevant facts and market figures, and then express them in the language of the organization. Finally, these conclusions must

be channeled to individuals within the organization who are able to act upon them.

Market planning, like the creative products for which it exists, involves the art of interaction rather than a science of calculation. It is a process of perception, coordination, interpretation and presentation.



Lanza: "There is no simple formula for success in market planning."

'Their task is to serve as the link between the creative individual, the corporate staff, and marketplace realities'

Market planning need not undermine the value or uniqueness of the creative undertaking. Planning is not meant to categorize, confine, limit, or even label that unique creation. Rather, in a creative enterprise, market planners have the distinctly difficult job of being psychologist, analyst and translator of the creative industry. Their task is to act as a link between the creative individual, the corporate staff, and the reality of the marketplace.

Another function of the market planner is to attempt to identify the effects of specific variables in the environment that play such a significant role for corporate decision makers. Some of these variables must include such apparently mundane statistics as demographics and economic indicators.

It is also the market planner's responsibility to recognize risks and uncertainties and to place these factors in a realistic per-

If similarities to a record producer seem evident, it is purposeful. In fact, a market planner serves as a "producer" for the corporate hierarchy. He acts as a channel through which compiled information from each area of the organization flows.

It is unfortunate that those critics of the planning function who echo the unpredictability of operating within a creative industry misunderstand its value and function. Without the benefits of strategic market planning, the artistic endeavor would not reach those people for whom it was created.

Ken Lanza is regional marketing administrator, CBS Records International, Latin America Operations, based in Coral Gables, Fla.

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

Letters To The Editor

Dear Sir:

I respect Morton Wax, but I must disagree with him when it comes to the feasibility of "going after" the foreign language record (Commentary, Jan. 30).

As a publicist who makes much of my living promoting Latin music artists, I am constantly being made aware of the fact that the difference lies in our attitude towards bi-lingualism in general. It is not unusual to find a person from Paris who speaks two or three languages. The same is true of people from Holland or Germany. People from Europe seem to thrive on the language differences, whereas in America we have the attitude that if it is not in English, it isn't as good.

Tito Puente, Ray Barretto, Machito, Celia Cruz and lesser names in the salsa field have been getting standing ovations in countries like Holland, Switzerland, France and Germany in recent years. They have been selling records for years in Japan.

Harriet Wasser
New York City

Dear Sir:

Recently I opened your Jan. 16 issue to find two articles coinciding. One was entitled "RIAA Certifications Down from '80 total," the other, "\$1.99 list for MCA 45s." Don't the large companies get the hint? The prices they are asking for 45s are ridiculous. The consumer can no longer afford to buy a couple of 45s. For this reason, the number of gold and platinum singles are down. The companies are killing the industry and, sadly, the artists with their high prices. I'm boycotting all RCA and MCA 45s until they lower or explain the increases.

Tom Durante
Reno, Nevada

Dear Sir:

Companies refuse free advertising. In these days of inflation, recessed economy and tight budgets a statement such as the preceding seems ridiculous, yet it is true. What I am referring to is the refusal of many record companies to provide the smaller market stations with promotional copies of their releases. These companies do not seem to understand that they are not doing us a favor, we are doing them one.

While most of the larger stations in metropolitan areas receive several copies for station use, they are also provided with additional copies for promotional giveaway purposes. This is partially understandable since the larger stations reach a more mass audience, but it does seem to reason that they could provide at least one copy of their releases to the smaller stations. Record companies, free advertising is awaiting you all across the nation. All you're required to furnish is the commercial. Help us to help you.

Bobby Anderson
Music Director
WBLE/WVUN
Batesville, Mass.

Dear Sir:

In your classical notes (Dec. 26) you referred to the Lorin Maazel recording of Alexander Zemlinsky's "Lyric Symphony" on Deutsche Grammophon as a world premiere.

For your information, I possess two other recordings of the work, both commercially released. One is with the Berlin Radio Symphony on Schwann Records, and the other is with the BBC Symphony on the Italia label.

Scott M. Cooper
Tracks Records & Tapes
Norfolk, Va.

Dear Sir:

After you published my Commentary on pops and clicks (Jan. 23), these office phones lit up like a hot newsroom.

RIAA could help our hard working production and marketing teams by being asked to develop a system of record grades relative to audio disk playback quality and longevity. This would allow a standardized base for tier pricing and creative media mixes.

We should support industrial research grants designed to move us away from costly petrol-vinyl and low yield factories.

Mr. Cornyn's excellent remarks in the same issue emphasized the need for more pragmatic short-range forecasting.

The music sounds great . . . the records are having problems.

Woody Roberts
San Antonio, Texas

Dear Sir:

Four hundred weeks on the Billboard Top LP & Tape chart and not one word of congratulations. Look ashamed, fellows.

Pink Floyd's "Dark Side Of The Moon" album has been picking up more and more popularity through the years, and like a fine wine gets better with age. I'm sure if it were Diana Ross, Hall & Oates or even the Bee Gees, you would have had a 10-page special edition of glory and praise for outstanding staying power in the record industry.

Congratulations, Pink Floyd. Keep up the good work and I and many others look forward to 400 more weeks on top!

Rick Upton
WBBX Radio
Portsmouth, N.H.

Editor's note: See this week's Chartbeat.

"Key Largo." Now starring Bertie Higgins.

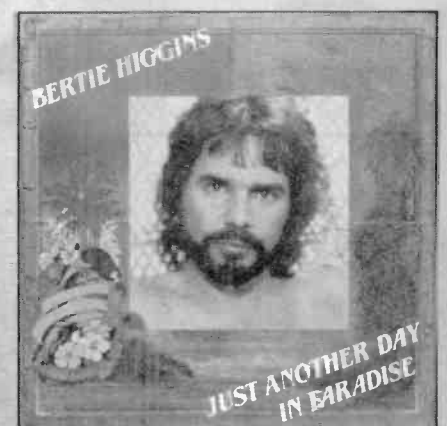
In the forties, "Key Largo" attracted national attention as a major motion picture.

Today that location is being made even more legendary—thanks to one of the hottest singles in the country.

It's all because of Bertie Higgins—a Florida-born singer/songwriter with a unique flair for weaving catchy melodies around tropical tales. And coming up with torrid hits.

You'll find it all on Bertie Higgins' debut album, "Just Another Day In Paradise."

For the exact location, check your charts.



**Bertie Higgins.
"Just Another Day
In Paradise."** FZ 37903 ZS5 02524
**Featuring "Key Largo"—
the hit that's where
the action is.
On Kat Family Records
and Tapes.**



Radio Programming



DRUNKEN JOB—Chuck "Sugarbear" Robson, left, and Bill Collins, center, both personalities on KFJH-AM Wichita, get drunk on the air to promote the dangers of alcohol as a local police officer checks their reactions. Robson almost illustrated the dangers too much. He had to be taken to the hospital and have his stomach pumped, but Collins says that got the station good local tv coverage.

Commercial Radio's Pre-Tax Profits Drop

• Continued from page 4

and AM-FM stations are down from 60% in 1979 and 67% in 1978, and the independent FMs are down from 52% in 1979. (The FMs associated with AMs dropped from 64% in 1979 to just 60% in 1979.)

Overall gross revenues were up 10.4% according to the report, with a total of \$3.2 billion. But expenses, up 14.3%, helped cut pre-tax profits to \$153.6 million, down 33.6%.

In 1979, the broadcasters showed a decrease in profits of 25.6%, making a total drop from 1978 to 1980 of almost 60%. The data shows clearly, however, that stations with budgets of more than \$1 million suffered fewer setbacks than those with smaller budgets—437 of 591 stations with \$1 million budgets showed a profit—and 277 showed profits of between \$250,000 and \$500,000.

The eight nationwide networks, measured by the FCC, tallied \$108 million in net revenues, which represent a profit decrease of more than 71%, due largely to escalating expenses totaling \$103.4 million. Some industry observers see this the result of high startup costs of network expansion and moves into satellite transmission as well as cut-throat competition among networks and against national spot radio sales.

For example, one executive points

out that a 60-second spot on Westinghouse stations KDKA-AM Pittsburgh, KWKY-AM Philadelphia, WBZ-AM Boston and KFJB-AM Los Angeles can be purchased in morning drive for \$900. All of these stations are affiliates of the NBC Radio Network. Coincidentally, the same spot can be bought on the NBC network for the same amount. The NBC network delivers 416 affiliates including the four Westinghouse outlets.

These problems among the networks' bottom lines will soon result in a shakeout of the rapid growth in this area. Network chiefs gathered in Dallas for a Radio Advertising Bureau sales meeting Jan. 30-Feb. 2 all agreed that such a shakeout was coming. Those who expressed this view were Marty Rubenstein of Mutual Broadcasting, Dick Verne of NBC, Bob Hosking of CBS, Ed McLaughlin of ABC and Tom Burchill of RKO.

Broadcast revenues of the 17 AM and 18 FM network owned stations were \$184.8 million, up 18.8% from 1979. Revenues for the other 7,312 AM, AM-FM and FM stations were \$2.9 billion, up 9.8% from 1979.

Advertisers spent \$3.5 billion for radio time in 1980, up 10.6%. Network advertising made up \$157.3 million of that figure, \$734.8 million for national and regional spot ads, and \$2.6 billion for local advertising.

SuperStar Stations Told To 'Get Back To Basics'

ORLANDO, Fla.—Program directors, music directors, promotion directors, sales managers, general managers representing 60 of the 70 AOR SuperStar stations were told to "get back to basics" at the 8th annual meeting held at Disney World here Monday to Wednesday (1-3).

Lee Abrams of Burkhart/Abrams/Michaels/Douglas & Assoc. kicked off the gathering of the consulting firm's affiliates with a "state of AOR address." It was he who set the theme "Back to Basics."

Jon Stinton, one of the associates in the company, explained that the "back to basics" approach was chosen when it was realized "none of us knew more than 50 people in attendance," a testament to the rapid turnover and movement within radio. Stinton also points out that many of the programmers currently programming SuperStars are working against those who were once trained by Burkhart/Abrams.

The meeting not only covered such fine points of programming as how to determine which jocks need close monitoring and which you can turn loose, but development of promotion and sales ideas.

The latest technology was covered in sessions on efficient rotation of music using computers and satellite transmission of programming. Guest speakers on these subjects included Dr. Andy Economos of RSC, a company offering a rotation computer system, and Sam Kopper, president of Starfleet Blair, which produces special programming, often delivered by satellite.

Tying in with this last presentation were Ellyn Ambrose, general manager of NBC's Source Network and Frank Cody, who works in Source affiliate relations. Many of the SuperStars stations are Source affiliates and the Source and Starfleet Blair just signed a special programming agreement.

(Continued on page 72)

19 Arbitron Markets Analyzed Miscrediting Of Diaries Causes Problems In R.I.

NEW YORK—With slight problems in Providence-Warwick-Pawtucket, the latest Arbitron reports continue to flood across the country. Miscrediting of diaries caused problems in the Rhode Island market and a new book has been issued.

Other markets included in this collection of Arbitron data are: Dallas-Ft. Worth; Seattle-Everett-Tacoma; New Orleans; San Antonio; Memphis; Buffalo; Canton, Ohio; Oklahoma City; Syracuse; Charlotte-Gastonia; Birmingham; Salt Lake City; Richmond; Jacksonville; Worcester, Mass.; Nashville; Sacramento; and Albany-Schenectady-Troy, N.Y.

KGB-AM TO SHIFT FORMAT

SAN DIEGO—Hot 100-formatted KGB-AM, faced with a year of severe audience declines, is about to jettison its music format for talk and is negotiating with Ted Turner's new news network. KGB-AM had a mere 1.7 share in the latest Arbitron compared to 4.3 a year ago. The station had a 2.7 share in the summer and 3.7 in the spring. Some of its music listening audience has apparently gone to similarly formatted KFSD-FM, which increased its audience to 4.5 in the latest Arbitron.

RKO Requests Stay Of Mandate

WASHINGTON—Lawyers for RKO should know within two weeks whether or not the request for a stay of mandate from the U.S. Appeals Court here has been granted, a stay that would allow them to file a writ of certiorari with the U.S. Supreme Court to review the controversial case involving a decision to strip RKO of one of its tv stations, and possibly its radio stations as well.

The legal team filed its request with the Appeals Court Jan. 28 after the court in early December upheld a 1980 decision by the FCC to refuse RKO a renewal license for its Boston tv station, WNAC-TV. An official close to the case was "fairly sure" the court would grant the stay.

Also at stake in the initial license stripping are two other tv holdings and 13 radio stations throughout the country that belong to RKO. The FCC has yet to decide their fate.

If the writ of certiorari (calling up the certified records of a lesser court) is denied by the Supreme Court, then the Appeals Court mandate or ruling would go into force immediately, thus effectively ending the appeals route for RKO. If the Supreme Court decides to review the case, however, a final decision on the RKO case could conceivably be held up until the fall or winter.

In January, 1980, the Commission issued a unanimous ruling to refuse RKO a renewal of its license to its Boston tv station because it found its parent company, General Tire and Rubber Co., guilty of improper behavior in its overseas dealings, and also that RKO throughout the hearings had shown "an egregious lack of candor" and had "played the dodger" to the serious charges presented. The FCC found the lack of candor in itself to be evidence enough to refuse renewal of the license.

PROVIDENCE—No sooner had this book come out than Arbitron announced in a mailgram to its subscribers that "some diary entry miscrediting was noted," so a revised edition was released, which has new figures for adult contemporary WHJJ-AM and talk WSAR-AM Fall River, Mass. WHJJ is up to 3.2 from 3.0 and WSAR is down to 2.5 from 2.8. Other figures remain unchanged from the erroneous book.

Adult contemporary WPRO-AM and Hot 100-formatted WPRO-FM both have an 8.6, the AM up from 8.4 in the spring and 8.3 a year ago and the FM down from 10.5 in the spring, but up from 8.3 a year ago. Adult contemporary WSNE-FM is up to 3.5 from 3.3 in the spring and 0.8 a year ago. Even with its reduction to 3.0, WHJJ is up from 2.6 it had a year ago, but down from 4.4 it had a year ago. Hot 100-formatted WPJB-FM is down to 5.9 from 6.1 in the spring and 7.7 a year ago. Country WHIM-AM is up to 3.4 from 2.5 in the spring and 2.2 a year ago.

DALLAS—Country KSCS-FM and MOR KVIL-FM are almost tied with an 8.3 and 8.2 respectively. KSCS is down from 8.9 in the spring

and 8.7 a year ago, while KVIL is up from 7.9 in the spring and 8.0 a year ago. Country KBOX-AM is also down, to 2.4 from 2.7 in the spring and 3.0 a year ago. Only MOR/country WBAP-AM is ahead, with a gain to 6.8 from 6.5 in the spring and 6.4 a year ago.

KZEW-FM leads the AOR race with a 6.5, up from 5.0 in the spring and 4.7 a year ago. And similarly formatted KEGL-FM is up to 5.0 from 4.9 in the spring and 3.5 a year ago. Mellow KMGC-FM is up to 4.4 from 2.8 in the spring and 3.2 a year ago.

SEATTLE—Hot 100-formatted KBLE-FM is the big news in this market with a 5.3 share. A year ago the station, then running religion, didn't even show up in the book. Then First Media bought the station and had program director Charlie Brown install a Hot 100 format in the spring. The new format immediately won a 1.9 share. The success of KBLE may have hurt similarly formatted KNBQ-FM, which slipped to 2.8 from 4.2 in the spring. A year ago the station had a 2.9. Hot 100 KYYX-FM is also down to 2.4 from

(Continued on page 23)

Out Of The Box HOT 100/AC

ATLANTA—"We're an adult contemporary station that doesn't like to blow your younger demos away," says Steve Davis, music director of WZGC-FM, who has put his money where his mouth is with the addition of Joan Jett's "I Love Rock-and-Roll" single (Boardwalk). "Sales patterns show the record has a lot of promise, almost a new life now that its crossing from rock to contemporary formats," he notes. "Pure energy rock, tasty, catchy. It won't make your eardrums bleed." Davis is impressed with the new Huey Lewis and the News 45, "Do You Believe In Love" (Chrysalis), which he calls "bright pop middle ground." He says that the new Pointer Sisters' single, "Should I Do It" (Planet), was "a natural. It's brought new life back to the album." As for the Vangelis instrumental, "Chariots Of Fire" (Polydor), the music director points out "how strong the record is for us to have added it even before the movie opened in town. But it showed up in our research, and that's what counts."

AOR

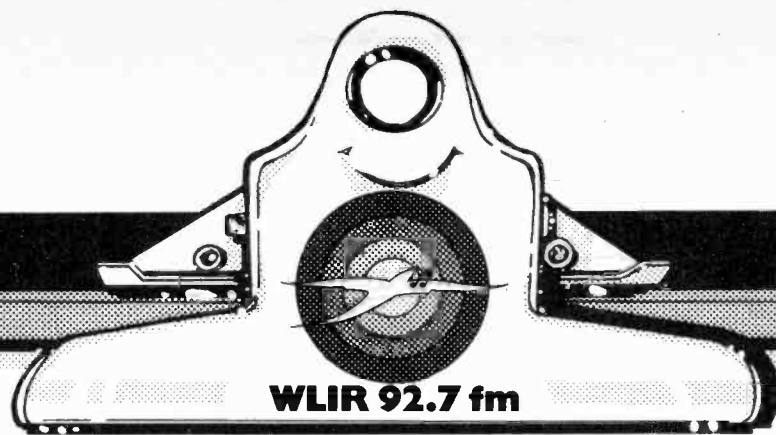
DENVER—"When we go on new product, we do it in a big way," says KAZY-FM program director Rich Meyer, who reports that the title track to Joan Jett's "I Love Rock-and-Roll" record (Boardwalk), is the most requested song at the station. Also in hot rotation is "Centerfold" and "Freeze Frame" by the J. Geils Band (EMI America); "Harden My Heart" and "Find Another Fool" by Quarterflash (Geffen); and "Let's Get It Up" and "For Those About To Rock" by AC/DC (Atlantic). Another "huge telephone record," says Meyer, is Bob and Doug McKenzie's "Great White North" disk (Mercury). He reports that "younger demos" particularly have responded to the track, "Take Off," which features Geddy Lee of Rush.

BLACK/URBAN

MOBILE—Charles Merritt, the program/music director of WGOK-AM who is celebrating his 20th anniversary in radio, is convinced that Michael Wycoff's new RCA single, "Still Got The Magic (Sweet Delight)," will bring the gospel singer a new audience with its jazz-funk flavor. "The South likes lots of bottom in its music," says Merritt, who joined WOVB-FM Ft. Pierce, Fla., as "The Mad Hatter" in 1962. Not that the thumping bass sound of the 45, which reminds Merritt of a Stanley Clarke-George Duke tune, will alienate Wycoff's gospel audience, he notes. "The song is in line with Donny Hathaway's 'In the Ghetto,' or what I call 'church-going funk.' It's just a more commercial sound." The broadcaster is also excited by Richard "Dimples" Fields' new Boardwalk record, "If It Ain't One Thing... It's Another." Merritt likes the fact that the singer has dedicated the album to Jackie Wilson ("I think it shows he's a true entertainer") in addition to the album cuts, "Merge," with its old Rufus drive, and "Take An Application," a tongue-and-cheek follow-up to "She's Got Papers On Me."

COUNTRY

CYPRESS GARDENS, Fla.—Henry Jay, WGTO-AM music director, thinks the new Crystal Gayle single, "You Never Gave Up On Me" (Columbia), has all the makings of a number one hit. "It sounds like it's there to me," he says. "It's a beautiful ballad with killer harmonies. The minute it came in, we had to add it. It's that good." He also feels that Bobby Goldsboro has "one heck of a lyric" on his new 45, "Lucy and the Stranger" (Curb/CBS). "It's a wild story that has to be heard." And Jay likes the Cajun sound of Eddie Raven's new Elektra single, "A Little Bit Crazy." "We got instant phones," he reports. "I think it could go top 20."



January 4, 1982

TO: STAFF
FROM: ELTON
RE: 1981 SUMMARY

1981 was an exciting year for us at WLIR-FM, and we would like to thank you for showing your support throughout:

PARTIES IN THE PARK

-WLIR continued it's tradition of outstanding summer outdoor musical events by presenting four FREE concerts at Fireman's Memorial Park in Hempstead. Thanks to Joan Jett & the Blackhearts, Jorma Kaukonen, The Greg Kihn Band and The Good Rats. Over 100,000 people attended and listened, as all four concerts were broadcast live.

AWARDS

-WLIR was the recipient of the prestigious Armstrong Award for the best musical documentary, the Urban League Humanitarian Award for community involvement, and awards from the Associated Press' Broadcasters Association, the Long Island Press Club, and the One-to-One Foundation.

JOVAN/ROLLING STONES

-WLIR played a unique part in Jovan Fragrances' historic tie-in with the 1981 Rolling Stones U.S. tour.

LISTENER SERVICES

-Freeflight magazine, WLIR's FREE quarterly magazine for listeners hit a new distribution level of 200,000.
-Over 1/2 million WLIR bumperstickers were distributed throughout the year.
-The WLIR Airline Club Card has reached a registered membership level of 26,000 listeners.
-The WLIR Airline, our 24 hour live listener hotline handled over a 1/4 million calls during 1981.
-Over 200,000 LIR listeners were greeted throughout our listening area by the WLIR Vinyl Van.

SUMMARY

IN WHAT WAS A TOUGH ECONOMIC AND COMPETITIVE YEAR, WLIR-FM CONTINUED TO PROSPER, WHILE MAINTAINING ITS REPUTATION FOR INNOVATIVE, CREATIVE ROCK 'n ROLL RADIC. THIS PAST SUMMER SAW US ACHIEVE OUR HIGHEST EVER CUMMULATIVE ARBITRON AUDIENCE (316,300 LISTENERS) IN THE LAST 7 YEARS OF CONSISTENTLY BEING RATED IN THE NEW YORK CITY ARB'S. THAT'S PRETTY GOOD FOR A 3,000 WATT, CLASS "A" RADIO STATION ON LONG ISLAND. FINALLY, THANKS FOR YOUR SUPPORT DURING OUR RECENT TECHNICAL PROBLEMS. AS YOU KNOW, OUR ORIGINAL BROADCAST TOWER WAS DESTROYED, FORCING US INITIALLY OFF THE AIR, AND THEN TO BROADCAST WITH A LIMITED SIGNAL FOR THE REMAINDER OF THE YEAR. (TIMING-WISE IT COULDN'T HAVE BEEN WORSE BECAUSE IT OCCURRED MID-WAY THROUGH THE FALL '81 NEW YORK/LONG ISLAND ARB RATING PERIOD, WITH AN UNAVOIDABLE EFFECT). THERE IS SOME GOOD NEWS HOWEVER. WE HAVE SINCE MOVED OUR BROADCAST TOWER TO THE HIGHEST GEOGRAPHIC POINT ON LONG ISLAND...NORTH SHORE TOWERS. WE ARE NOT BACK TO FULL POWER YET, BUT WE EXPECT TO BE VERY SHORTLY, WITH WHAT PROMISES TO BE OUR STRONGEST, MOST EFFECTIVE SIGNAL EVER. WITH ALL OF THIS IN MIND, 1982 WILL BE A VERY POSITIVE YEAR FOR WLIR-FM AND ALL OF US.



Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

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

PRIME MOVERS-NATIONAL

- JOURNEY—Open Arms (Columbia)
- AIR SUPPLY—Sweet Dreams (Arista)
- STEVIE WONDER—That Girl (Tamla)

TOP ADD ONS-NATIONAL

- THE POINTER SISTERS—Should I Do It (Planet)
- VANGELIS—Chariots of Fire (Polydor)
- HUEY LEWIS AND THE NEWS—Do You Believe In Love (Chrysalis)

BREAKOUTS-NATIONAL

- OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
- NEIL DIAMOND—On The Way To The Sky (Columbia)
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)

★ **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**
- JOURNEY—Open Arms (A&M)
 - SKYY—Call Me (Salsoul)
 - THE J. GEILS BAND—Centerfold (EMI-America)
- **TOP ADD ONS**
- THE POLICE—Spirits In The Material World (A&M)
 - QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways (A&M)
 - TOM TOM CLUB—Genius Of Love (Sire)
- **BREAKOUTS**
- OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
 - NEIL DIAMOND—On The Way To The Sky (Columbia)
 - HUEY LEWIS AND THE NEWS—Do You Believe In Love (Chrysalis)

KFI—Los Angeles (Roger Collins—MD)

- ★ THE J. GEILS BAND—Centerfold 2-1
- ★ JOURNEY—Open Arms 13-7
- ★ STEVIE WONDER—That Girl 15-11
- ★ THE GO-GO'S—We Got The Beat 23-16
- ★ STEVIE WONDER—That Girl 24-17
- OLIVIA NEWTON-JOHN—Make A Move On Me
- NEIL DIAMOND—On The Way To The Sky
- PRISM—Don't Let Him Know A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- MIKE POST—Theme From Magnum P.I. A
- CHILLWACK—I Believe X
- SAMMY HAGAR—I'll Fall In Love Again X
- THE KIDS FROM FAME—Hi-Fidelity X
- 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
- BERTIE HIGGINS—Key Largo X
- THE ALL SPORTS BAND—Opposites Do Attract X
- ROD STEWART—Tonight I'm Yours B
- PEABO BRYSON—Let The Feeling Flow B
- THE POINTER SISTERS—Should I Do It B

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

- ★ THE J. GEILS BAND—Centerfold 1-1
- ★ SKYY—Call Me 9-2
- ★ JOURNEY—Open Arms 14-9
- ★ ROD STEWART—Tonight I'm Yours 29-13
- ★ AIR SUPPLY—Sweet Dreams 22-16
- TOM TOM CLUB—Genius Of Love
- THE POLICE—Spirits In The Material World
- NEIL DIAMOND—On The Way To The Sky A
- THE J. GEILS BAND—Freeze-Frame A
- MIKE POST—Theme From Magnum P.I. A
- THE SUGARHILL GANG—Apache A
- CHILLWACK—I Believe A
- STEVIE WONDER—That Girl B
- DAN FOGELBERG—Leader Of The Band B
- SISTER SLEDGE—My Guy B
- THE POINTER SISTERS—Should I Do It B
- MADLEEN KANE—You Can X
- THE KIDS FROM FAME—Hi-Fidelity X
- NORMAN SALEET—Magic Is In The Air X
- CONDUCTOR—Why You Wanna Try Me X
- PRISM—Don't Let Him Know X
- GREG GUIDRY—Goin' Down X
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll X
- KASIM SULTON—Don't Break My Heart X
- CRYSTAL GAYLE—You Never Gave Up On Me A

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

- ★ SKYY—Call Me 15-7
- ★ JOURNEY—Open Arms 19-12
- ★ STEVIE WONDER—That Girl 25-15
- ★ ROD STEWART—Tonight I'm Yours 28-18
- ★ ROLLING STONES—Waiting On A Friend 30-26
- QUINCY JONES/JAMES INGRAM—One Hundred Ways
- OLIVIA NEWTON-JOHN—Make A Move On Me

- ALABAMA—Love In The First Degree A
- BERTIE HIGGINS—Key Largo A

KIMM-AM—Denver (Doug Ericson—MD)

- ★ THE J. GEILS BAND—Centerfold 3-2
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 6-5
- ★ BILLY JOEL—She's Got A Way 7-6
- ★ THE CARS—Shake It Up 9-7
- ★ GEORGE BENSON—Turn Your Love Around 10-8
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number
- CHILLWACK—I Believe
- HUEY LEWIS/NEWS—Do You Believe In Love A
- OAK RIDGE BOYS—Bobbie Sue A
- DIANA ROSS—Mirror Mirror B
- ROD STEWART—Tonight I'm Yours B
- THE POINTER SISTERS—Should I Do It B
- ALABAMA—Love In The First Degree A
- DEL SHANNON—Sea Of Love X
- THE JOHN HALL BAND—Crazy X
- VANGELIS—Chariots Of Fire X

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

- ★ BUCKNER/GARCIA—Pac-Man Fever 14-9
- ★ THE GO-GO'S—We Got The Beat 25-12
- ★ STEVIE WONDER—That Girl 21-14
- ★ JOURNEY—Open Arms 30-23
- THE POINTER SISTERS—Should I Do It
- GEORGE DUKE—Shine On
- LAKESIDE—I Want To Hold Your Hand A
- CHILLWACK—I Believe A
- G.Q.—Sad Girl X
- ROD STEWART—Tonight I'm Yours X
- VANGELIS—Chariots Of Fire X
- EARTH, WIND & FIRE—Wanna Be With You X
- CLIFF RICHARD—Daddy's Home X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- DEL SHANNON—Sea Of Love X
- ABBA—When All Is Said And Done X
- ALABAMA—Love In The First Degree X
- HUEY LEWIS/NEWS—Do You Believe In Love X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
- KENNY ROGERS—Through The Years X

KOPA-AM—Phoenix (Chaz Kelley—MD)

- ★ KENNY ROGERS—Through The Years 17-10
- ★ ALABAMA—Love In The First Degree 29-23
- ★ AIR SUPPLY—Sweet Dreams 9-5
- ★ PAUL DAVIS—Cool Night 11-7
- ★ GREG LAKE—Let Me Love You Once 18-13
- THE DOOBIE BROTHERS—Here To Love You
- HUEY LEWIS/NEWS—Do You Believe In Love
- ROD STEWART—Tonight I'm Yours B
- STEVIE WONDER—That Girl B
- POINTER SISTERS—Should I Do It X

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

- ★ JOURNEY—Open Arms 22-10
- ★ CLIFF RICHARD—Daddy's Home 24-17
- ★ THE POLICE—Spirits In The Material World 26-20
- ★ THE POINTER SISTERS—Should I Do It 30-22
- ★ CONDUCTOR—Voice On The Radio 39-29
- HUEY LEWIS/NEWS—Do You Believe In Love
- STEVIE WOODS—Just Can't Win 'Em All
- LE ROUX—Nobody Said It Was Easy A
- PETULA CLARK—Natural Love A
- KASIM SULTAN—Don't Break My Heart A
- IRENE CARA—Anyone Can See X
- THE ALL SPORTS BAND—Opposites Do Attract X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll B
- MIKE POST—Theme From Magnum P.I. B
- BOB/DOUG MCKENZIE—Take Off B
- PRISM—Don't Let Him Know B
- PEABO BRYSON—Let The Feeling Flow B

KGB-AM "13K"—San Diego (Rick Gillette—MD)

- ★ SKYY—Call Me 21-13
- ★ THE CARS—Shake It Up 20-15
- ★ DIANA ROSS—Mirror Mirror 23-18
- ★ JOURNEY—Open Arms 27-23
- ★ STEVIE WONDER—That Girl 30-25
- THE POLICE—Spirits In The Material World
- ALABAMA—Love In The First Degree
- HUEY LEWIS/NEWS—Do You Believe In Love A

- ROD STEWART—Tonight I'm Yours B
- THE POINTER SISTERS—Should I Do It X
- EDDIE SCHWARTZ—All Our Tommors B

KOQ-AM—Denver (Allan Sledge—MD)

- ABBA—When All Is Said And Done
- THE GO-GO'S—We Got The Beat
- OAK RIDGE BOYS—Bobbie Sue A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- THE POINTER SISTERS—Should I Do It B
- CHILLWACK—I Believe B
- ALABAMA—Love In The First Degree B
- SHEILA—Little Darlin' X
- EDDIE SCHWARTZ—All Our Tommors X
- DONNIE IRIS—Love Is Like A Rock X
- PLAYER—If Looks Could Kill X
- BARRY MANILOW—Somewhere Down The Road X
- JOHN HALL BAND—Crazy X
- BUCKNER AND GARCIA—Pac-Man Fever X

KLUC-FM—Las Vegas (Dave Van Stone—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 7-3
- ★ JOURNEY—Open Arms 18-7
- ★ ROD STEWART—Tonight I'm Yours 26-17
- ★ THE POLICE—Spirits In The Material World 23-18
- ★ STEVIE WONDER—That Girl 27-24
- CLIFF RICHARD—Daddy's Home
- HUEY LEWIS/NEWS—Do You Believe In Love
- SAMMY HAGAR—I'll Fall In Love Again A
- CHILLWACK—I Believe B
- THE DOOBIE BROTHERS—Here To Love You B
- CHUBBY CHECKER—Running B
- BOB/DOUG MCKENZIE—Take Off X

KZZP-FM—Mesa (Steve Goddard—MD)

- ★ PAUL DAVIS—Cool Night 4-1
- ★ JUICE NEWTON—The Sweetest Thing 7-4
- ★ JOURNEY—Open Arms 11-7
- ★ BERTIE HIGGINS—Key Largo 13-8
- ★ STEVIE WOODS—Just Can't Win 'Em All X
- DOOBIE BROTHERS—Here To Love You X
- CHUBBY CHECKER—Running X

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

- ★ AIR SUPPLY—Sweet Dreams 14-7
- ★ GENESIS—Abacab 15-10
- ★ BOB/DOUG MCKENZIE—Take Off 23-19
- HUEY LEWIS/NEWS—Do You Believe In Love
- VAN HALEN—Pretty Woman
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll A
- SAMMY HAGAR—I'll Fall In Love Again X
- PRISM—Don't Let Him Know X
- STEVIE WONDER—That Girl B

KFMB-FM—San Diego (Glen McCartney—MD)

- ★ CARS—Shake It Up 7-3
- ★ DAN FOGELBERG—Leader Of The Band 9-5
- ★ JOURNEY—Open Arms 11-10
- ★ BILLY JOEL—She's Got A Way 12-11
- VANGELIS—Chariots Of Fire A
- QUARTERFLASH—Right Kind Of Love X
- SNEAKER—Don't Let Me In X
- TOMMY TUTONE—867-5309/Jenny B

KERN-AM—Bakersfield (Jeff Young—MD)

- ★ BILLY JOEL—She's Got A Way 8-4
- ★ JENNIFER WARNES—Could It Be Love 25-17

KRQQ-FM—Tucson (Guy Zapfian—MD)

- ★ KENNY ROGERS—Through The Years 21-10
- ★ STEVIE NICKS—Edge Of 17 22-11
- ★ GEORGE BENSON—Turn Your Love Around 1-1
- ★ JOURNEY—Open Arms 20-15
- ★ BOB/DOUG MCKENZIE—Take Off 27-19
- OLIVIA NEWTON-JOHN—Make A Move On Me
- HUEY LEWIS/NEWS—Do You Believe In Love
- ABBA—When All Is Said And Done X
- POINTER SISTERS—Should I Do It X
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- DOOBIE BROTHERS—Here To Love You X
- CHILLWACK—I Believe X
- QUARTERFLASH—Find Another Fool B
- TOMMY TUTONE—867-5309/Jenny B
- ROD STEWART—Tonight I'm Yours B

- QUARTERFLASH—Find Another Fool B
- COMMODORES—Why You Wanna Try Me B
- CLIFF RICHARD—Daddy's Home B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- JENNIFER WARNES—Could It Be Love B
- BOB/DOUG MCKENZIE—Take Off X
- EARTH, WIND & FIRE—Wanna Be With You X
- VAN HALEN—Pretty Woman X
- TOMMY TUTONE—867-5309/Jenny X
- SOFT CELL—Tainted Love X
- OZZY OSBORNE—Flying High X
- J. GEILS BAND—Freeze-Frame X
- MOLLY HATCHET—Power Play X

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

- ★ SKYY—Call Me 5-1
- ★ STEVIE WONDER—That Girl 23-10
- ★ CLIFF RICHARD—Daddy's Home 24-20
- ★ LITTLE RIVER BAND—Take It Easy On Me 26-21
- ★ AIR SUPPLY—Sweet Dreams 29-24
- SMOKEY ROBINSON—Tell Me Tomorrow
- CHILLWACK—I Believe
- VANGELIS—Chariots Of Fire A
- BERTIE HIGGINS—Key Largo A
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- POINTER SISTERS—Should I Do It B
- BLUES BROTHERS—Expressway To Your Heart B
- POLICE—Spirits In The Material World B
- RICK SPRINGFIELD—Love Is Alright Tonight B
- QUINCY JONES/JAMES INGRAM—One Hundred Ways B
- PATTI AUSTIN—Every Home Should Have One X
- EDDIE SCHWARTZ—All Our Tommors X
- MIKE POST—Theme From Magnum P.I. X
- GREG GUIDRY—Goin' Down X
- HUEY LEWIS/NEWS—Do You Believe In Love X
- MADLEEN KANE—You Can X
- OAK RIDGE BOYS—Bobbie Sue X
- DEL SHANNON—Sea Of Love X

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

- ★ JOURNEY—Open Arms 17-9
- ★ STEVIE WONDER—That Girl 30-19
- ★ LITTLE RIVER BAND—Take It Easy On Me 7-3
- ★ DAN FOGELBERG—Leader Of The Band 10-4
- ★ AIR SUPPLY—Sweet Dreams 15-8
- OLIVIA NEWTON-JOHN—Make A Move On Me
- COMMODORES—Why You Wanna Try Me
- VAN HALEN—Pretty Woman A
- QUINCY JONES/JAMES INGRAM—One Hundred Ways A
- CHILLWACK—I Believe A
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll A
- FOREIGNER—Juke Box Hero X
- ROD STEWART—Tonight I'm Yours X
- ABBA—When All Is Said And Done X
- CLIFF RICHARD—Daddy's Home X
- 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
- ALABAMA—Love In The First Degree X
- DONNIE IRIS—Love Is Like A Rock X
- BARRY MANILOW—Somewhere Down The Road X
- AC/DC—Let's Get It Up X
- DIANA ROSS—Mirror Mirror B
- GO-GO'S—We Got The Beat B
- DAVE STEWART/BARBRA GASKIN—It's My Party B

KRQQ-FM—Tucson (Guy Zapfian—MD)

- ★ KENNY ROGERS—Through The Years 21-10
- ★ STEVIE NICKS—Edge Of 17 22-11
- ★ GEORGE BENSON—Turn Your Love Around 1-1
- ★ JOURNEY—Open Arms 20-15
- ★ BOB/DOUG MCKENZIE—Take Off 27-19
- OLIVIA NEWTON-JOHN—Make A Move On Me
- HUEY LEWIS/NEWS—Do You Believe In Love
- ABBA—When All Is Said And Done X
- POINTER SISTERS—Should I Do It X
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- DOOBIE BROTHERS—Here To Love You X
- CHILLWACK—I Believe X
- QUARTERFLASH—Find Another Fool B
- TOMMY TUTONE—867-5309/Jenny B
- ROD STEWART—Tonight I'm Yours B

KTKT-AM—Tucson (Bobby Rivers—MD)

- ★ BILLY JOEL—She's Got A Way 12-7
- ★ BARRY MANILOW—Somewhere Down The Road 14-10
- ★ CLIFF RICHARD—Daddy's Home 25-21
- ★ BERTIE HIGGINS—Key Largo 20-17
- ★ ALABAMA—Love In The First Degree 18-15
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- STEVIE WONDER—That Girl B
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration B
- DEL SHANNON—Sea Of Love X
- RICK SPRINGFIELD—Love Is Alright Tonight X
- J. GEILS BAND—Centerfold X
- ROLLING STONES—Waiting On A Friend X

Pacific Northwest Region

- ★ **PRIME MOVERS**
- JOURNEY—Open Arms (Columbia)
 - LITTLE RIVER BAND—Take It Easy On Me (Capitol)
 - AIR SUPPLY—Sweet Dreams (Arista)
- **TOP ADD ONS**
- ROD STEWART—Tonight I'm Yours (WB)
 - STEVIE WONDER—That Girl (Tamla)
 - CHILLWACK—I Believe (Millennium)
- **BREAKOUTS**
- NEIL DIAMOND—On The Way To The Sky (Columbia)
 - LE ROUX—Nobody Said It Was Easy (RCA)
 - THE BOYS BAND—Please Don't Stop Baby (Elektra)

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

- ★ JOURNEY—Open Arms 20-11
- ★ BUCKNER/GARCIA—Pac-Man Fever 27-13
- ★ DONNIE IRIS—Love Is Like A Rock 24-19
- ★ THE CARS—Shake It Up 38-25
- ★ PLAYER—If Looks Could Kill 33-29
- STEVIE WONDER—That Girl
- ROD STEWART—Tonight I'm Yours
- THE JOHN HALL BAND—Crazy A
- MAXIS—Nobody's Business A
- SMOKEY ROBINSON—Tell Me Tomorrow B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- KOOL & THE GANG—Steppin' Out B
- MIKE POST—Theme From Magnum P.I. X
- SISTER SLEDGE—My Guy X
- EDDIE SCHWARTZ—All Our Tommors X
- TOMMY TUTONE—867-5309/Jenny X
- HUEY LEWIS/NEWS—Do You Believe In Love X
- IRENE CARA—On My Own X

KJR-AM—Seattle (Tracy Mitchell—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 7-4
- ★ AIR SUPPLY—Sweet Dreams 10-7
- ★ KENNY ROGERS—Through The Years 15-8
- ★ JOURNEY—Open Arms 18-15
- CHILLWACK—I Believe
- NEIL DIAMOND—On The Way To The Sky
- ABBA—When All Is Said And Done B
- THE POINTER SISTERS—Should I Do It B
- OAK RIDGE BOYS—Bobbie Sue X
- BOB/DOUG MCKENZIE—Take Off X

KSFX-FM—San Francisco (Jeri Otteson—MD)

- No List
- ★ DAN FOGELBERG—Leader Of The Band 1-1
- ★ JOURNEY—Open Arms 10-4
- ★ SHEENA EASTON—You Could Have Been With Me 8-5
- ★ CLIFF RICHARD—Daddy's Home 9-6
- DONNIE IRIS—Sweet Merilee 12-8
- LE ROUX—Nobody Said It Was Easy
- GREG GUIDRY—Goin' Down
- HUEY LEWIS/NEWS—Do You Believe In Love B
- ROD STEWART—Tonight I'm Yours B
- VANGELIS—Chariots Of Fire B

KIOY-FM—Fresno (Roman Moore—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ LITTLE RIVER BAND—Take It Easy On Me 9-5
- ★ DAN FOGELBERG—Leader Of The Band 12-8
- ★ JOURNEY—Open Arms 22-19
- ★ AIR SUPPLY—Sweet Dreams 16-11

- STEVIE WOODS—Just Can't Win 'Em All
- PLAYER—If Looks Could Kill
- SISTER SLEDGE—My Guy
- PEABO BRYSON—Let The Feeling Flow X
- ROD STEWART—How Long LX

KRLC-AM—Lewiston (Steve Mac Kelvie—MD)

- ★ ALABAMA—Love In The First Degree 1-1
- ★ LITTLE RIVER BAND—Take It Easy On Me 7-4
- ★ JENNIFER WARNES—Could It Be Love 8-6
- ★ T.G. SHEPPARD—Only One You 12-8
- ★ OAK RIDGE BOYS—Bobbie Sue 18-14
- NEIL DIAMOND—On The Way To The Sky
- THE BOYS BAND—Please Don't Stop Me
- HUEY LEWIS/NEWS—Do You Believe In Love A
- SISTER SLEDGE—My Guy A
- LE ROUX—Nobody Said It Was Easy A
- GREG GUIDRY—Goin' Down A
- PEABO BRYSON—Let The Feeling Flow X
- THE STEVE MILLER BAND—Circle Of Love X
- CHUBBY CHECKER—Running X
- THE CARS—Seasons Of Gold X
- PETULA CLARK—Natural Love X
- THE DOOBIE BROTHERS—Here To Love You X
- PLAYER—If Looks Could Kill B
- DIANA ROSS—Mirror Mirror B
- THE POINTER SISTERS—Should I Do It B
- MECO—Pop Goes The Movies B

KGW-AM—Portland (Janise Wojniak—MD)

- ★ DAN FOGELBERG—Leader Of The Band 7-2
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 10-6
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 11-9
- ★ LITTLE RIVER BAND—Take It Easy On Me 14-11
- ★ KENNY ROGERS—Through The Years 16-12
- AIR SUPPLY—Sweet Dreams
- ALABAMA—Love In The First Degree B
- THE DOOBIE BROTHERS—Here To Love You B

KPLZ-AM—Seattle (Jeff Ring—MD)

- ★ AIR SUPPLY—Sweet Dreams 12-12
- ★ LITTLE RIVER BAND—Take It Easy On Me 18-13
- ★ DAN FOGELBERG—Leader Of The Band 9-4
- SISTER SLEDGE—My Guy
- NEIL DIAMOND—On The Way To The Sky
- LARRY CARLTON—Sleepwalk

KYYX-FM—Seattle (Elvin Ichijima—MD)

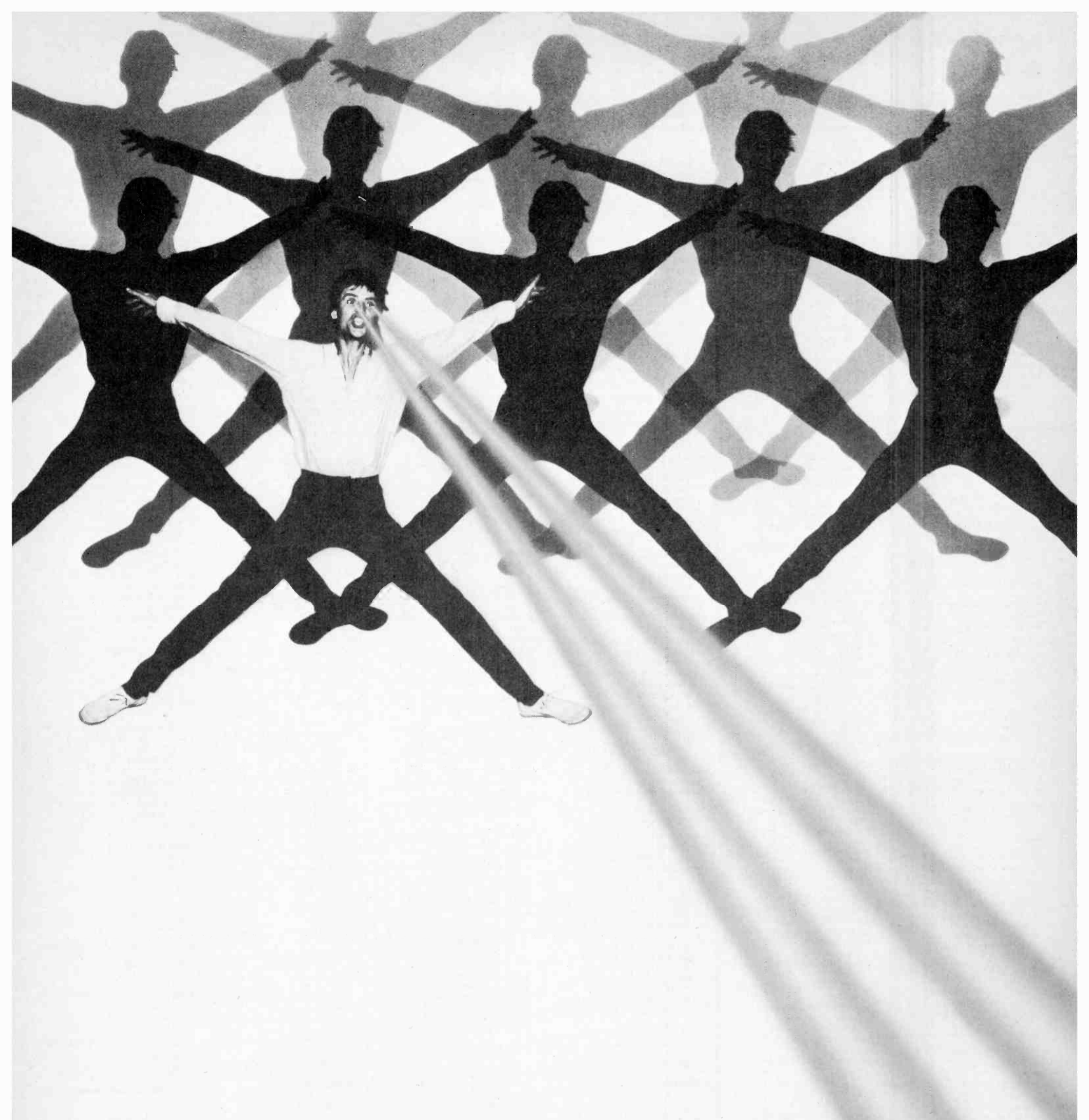
- ★ DAN FOGELBERG—Leader Of The Band 1-1
- ★ JOURNEY—Open Arms 10-2
- ★ EDDIE SCHWARTZ—All Our Tommors 12-9
- ★ THE POLICE—Spirits In The Material World 24-16
- ★ STEVIE WONDER—That Girl 27-17
- FOREIGNER—Juke Box Hero
- ALABAMA—Love In The First Degree
- PRISM—Don't Let Him Know A
- SAMMY HAGAR—I'll Fall In Love Again A
- COMMODORES—Why You Wanna Try Me A
- ROD STEWART—Tonight I'm Yours B
- CLIFF RICHARD—Daddy's Home B
- THE POINTER SISTERS—Should I Do It B
- BERTIE HIGGINS—Key Largo B
- THE GO-GO'S—We Got The Beat X
- BOB/DOUG MCKENZIE—Take Off X
- QUARTERFLASH—Find Another Fool X
- VAN HALEN—Pretty Woman X
- HUEY LEWIS/NEWS—Do You Believe In Love X
- PLAYER—If Looks Could Kill X
- THE DOOBIE BROTHERS—Here To Love You X
- AC/DC—Let's Get It Up L
- DONNIE IRIS—Love Is Like A Rock L
- THE ROLLING STONES—Hang Fire X

KJRB-AM—Spokane (Brian Gregory—MD)

- ★ JOURNEY—Open Arms 13-9
- ★ BERTIE HIGGINS—Key Largo 10-12
- ★ VANGELIS—Chariots Of Love 21-13

(Continued on page 22)

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



Angel City strikes without warning.


Australia's most explosive musical battalion is blitzing America with a rock and roll arsenal that won't be stopped. Angel City. See them live on the "Night Attack" tour.

"Night Attack." Their new album, on Epic Records and Tapes.

RE 37702

Live the spirit
of music



"Epic,"  are trademarks of CBS Inc. © 1982 CBS Inc.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

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

Continued from page 20

- ★ ABBA—When All Is Said And Done 19-16
- ★ BOB/DOUG MCKENZIE—Take Off 27-20
- OLIVIA NEWTON-JOHN—Make A Move On Me X
- HUEY LEWIS/NEWS—Do You Believe In Love A
- BILLY JOEL—She's Got A Way A
- PRISM—Don't Let Him Know A
- FOREIGNER—Juke Box Hero X
- BONNIE IRIS—Love Is Like A Rock X
- GENESIS—Abacab X
- QUARTERFLASH—Find Another Fool X
- THE POLICE—Spirits In The Material World X
- STEVIE NICKS—Edge Of 17 X
- SAMMY HAGAR—I'll Fall In Love Again X
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll X
- VAN HALEN—Pretty Woman X
- THE GO-GO'S—We Got The Beat X
- LOVERBOY—Take Me To The Top X
- ALABAMA—Love In The First Degree B
- COMMODORES—Why You Wanna Try Me B
- ROD STEWART—Tonight I'm Yours B
- BARRY MANILOW—Somewhere Down The Road B

KCBN-AM—Reno (Jim O'Neil—MD)

- ★ ★ ROLLING STONES—Waiting On A Friend 3-1
- ★ ★ RICK SPRINGFIELD—Love Is Alright Tonight 15-10
- ★ VANGELIS—Chariots Of Fire 23-20
- ★ THE POLICE—Spirits In The Material World 34-28
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll
- ROD STEWART—Tonight I'm Yours
- HUEY LEWIS/NEWS—Do You Believe In Love A
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- LE ROUX—Nobody Said It Was Easy A
- PRISM—Don't Let Him Know A
- PLAYER—If Looks Could Kill A

KFSM-FM—Sacramento (Mark Preston—MD)

- ★ ★ SKYY—Call Me 19-11
- ★ ★ JOURNEY—Open Arms 28-21
- ★ DAN FOGELBERG—Leader Of The Band 8-4
- ★ THE CARS—Shake It Up 9-6
- ★ DIANA ROSS—Mirror Mirror 20-14
- THE TIME—Cool
- BARRY MANILOW—Somewhere Down The Road
- THE POINTER SISTERS—Should I Do It A
- ROD STEWART—Tonight I'm Yours A
- STEVIE WONDER—That Girl B
- PLAYER—If Looks Could Kill B

KXOA-AM—Sacramento (Kris Mitchell—MD)

- No List
- KTAC-AM—Tacoma (Sean Carter—MD)
- ★ ★ BARRY MANILOW—Somewhere Down The Road 16-11
- ★ ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 24-16
- ★ JENNIFER WARNES—Could It Be Love 14-9
- THE POINTER SISTERS—Should I Do It
- GEORGE BENSON—Never Give Up On A Good Thing
- NEIL DIAMOND—On The Way To The Sky A
- PLAYER—If Looks Could Kill A
- LARRY CARLTON—Sleepwalk A

North Central Region

★ PRIME MOVERS

- BOB AND DOUG MCKENZIE—Take Off (Mercury)
- STEVIE WONDER—That Girl (Tamla)
- BERTIE HIGGINS—Key Largo (Kat Family)

● TOP ADD ONS

- ALABAMA—Love In The First Degree (RCA)
- DIANA ROSS—Mirror Mirror (RCA)
- T.G. SHEPPARD—Only One You (WB)

BREAKOUTS

- JULIO IGLESIAS—Begin The Beguine (Columbia)
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
- BOBBY WOMBAC—If You Think You're Lonely (Beverly Glen)

WGCL-FM—Cleveland (Jay Stone—MD)

- ★ ★ BOB/DOUG MCKENZIE—Take Off 18-6
- ★ ★ STEVIE WONDER—That Girl 23-13
- ★ ROD STEWART—Tonight I'm Yours 24-17
- ★ AC/DC—Let's Get It Up 26-19
- ★ FOREIGNER—Juke Box Hero 25-21
- THE GO-GO'S—We Got The Beat A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- SAMMY HAGAR—I'll Fall In Love Again A
- VANGELIS—Chariots Of Fire A
- NEIL DIAMOND—On The Way To The Sky A
- THE JOHN HALL BAND—Crazy X
- ALABAMA—Love In The First Degree B
- EARTH, WIND & FIRE—Wanna Be With You B
- CHILLIWACK—I Believe B

CKLW-AM—Detroit (Rosalee Trombley—MD)

- ★ ★ BOB/DOUG MCKENZIE—Take Off 21-5
- ★ ★ BERTIE HIGGINS—Key Largo 26-18
- ★ QUARTERFLASH—Harden My Heart 5-2
- ★ DAK RIDGE BOYS—Bobbie Sue 17-11
- JULIO IGLESIAS—Begin The Beguine
- THE POINTER SISTERS—Should I Do It A
- STEVIE NICKS—Edge Of 17 A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- CLIFF RICHARD—Daddy's Home X
- OLIVIA NEWTON-JOHN—Make A Move On Me X
- THE POLICE—Spirits In The Material World B
- JOURNEY—Open Arms B
- VANGELIS—Chariots Of Fire B

WKQF-FM—Cincinnati (Tony Galuzzo—MD)

- ★ ★ THE J. GEILS BAND—Centerfold 1-1
- ★ ★ DAN FOGELBERG—Leader Of The Band 8-3
- ★ JUICE NEWTON—The Sweetest Thing 12-9
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 15-11
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 28-20
- ROD STEWART—Tonight I'm Yours
- ALABAMA—Love In The First Degree
- DAN FOGELBERG—Run For The Roses X

WZZP-FM—Cleveland (Bob McKay—MD)

- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ ★ PAUL DAVIS—Cool Night 3-2
- ★ AIR SUPPLY—Sweet Dreams 16-7
- ★ LITTLE RIVER BAND—Take It Easy On Me 13-8
- ★ SHEENA EASTON—You Could Have Been With Me 15-9
- DIANA ROSS—Mirror Mirror
- CLIFF RICHARD—Daddy's Home A
- ROD STEWART—Tonight I'm Yours A
- BARRY MANILOW—Somewhere Down The Road B
- PETULA CLARK—Natural Love X
- STEVIE WONDER—That Girl X
- JOURNEY—Open Arms B
- KENNY ROGERS—Through The Years B

WDRQ-FM—Detroit (Steve Summers—MD)

- ★ ★ STEVIE WONDER—That Girl 9-4
- ★ ★ DIANA ROSS—Mirror Mirror 19-15
- ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 20-18
- TEDDY PENDERGRASS—Your My Latest, My Greatest Inspiration
- BOBBY WOMBAC—If You Think You're Lonely
- PEABO BRYSON—Let The Feeling Flow A
- ROLLING STONES—Waiting On A Friend A
- EARTH, WIND & FIRE—Let's Groove A
- COMMODORES—Oh No A
- ROD STEWART—Young Turks A

WBZZ-FM—Pittsburgh (Chuck Tyler—MD)

- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That 5-2
- ★ ★ THE CARS—Shake It Up 11-7
- ★ TOM TOM CLUB—Genius Of Love 16-11
- ★ DONNIE IRIS—Love Is Like A Rock 17-13
- ★ JOURNEY—Open Arms 21-15
- GEORGE BENSON—Never Give Up On A Good Thing A
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll A
- SHEENA EASTON—You Could Have Been With Me A
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- SMOKEY ROBINSON—Tell Me Tomorrow B
- PAUL DAVIS—Cool Night B
- AC/DC—Let's Get It Up X
- GEORGE DUKE—Shine On X
- THE GO-GO'S—We Got The Beat X

WFFM-FM—Pittsburgh (Jay Cresswell—MD)

- ★ ★ ABBA—When All Is Said And Done 11-3
- ★ ★ AIR SUPPLY—Sweet Dreams 20-11
- ★ ★ SHEENA EASTON—You Could Have Been With Me 31-13
- ★ ELO—Rain Is Falling 35-26
- T.G. SHEPPARD—Only One You
- ONE WAY—Who's Fooling You
- BERTIE HIGGINS—Key Largo A
- LE ROUX—Nobody Said It Was Easy A
- GLADYS KNIGHT/PIPS—A Friend Of Mine A
- CHARLIE PRIDE—Mountain Of Love A
- HUEY LEWIS/NEWS—Do You Believe In Love X
- SISTER SLEDGE—My Guy X
- DAN FOGELBERG—Leader Of The Band X
- MCGUFFEY LANE—Start It All Over X
- MANHATTANS—Honey Honey X
- GREG GUY—Goin' Down X
- COMMODORES—Lucy L
- IRENE CARA—My Baby L

WXIX-FM—Pittsburgh (Clark Ingram—MD)

- ★ ★ PAT BENATAR—Promises In The Dark 2-1
- ★ ★ THRILLS—Tonight 15-10
- ★ JOURNEY—Don't Stop Believin' 7-5
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 10-8

- ★ DAN FOGELBERG—Leader Of The Band 22-18
- MAXIS—Nobody's Business
- JDAN JETT/BLACKHEARTS—I Love Rock 'N' Roll
- LE ROUX—The Last Safe Place On Earth A

WYYS-FM—Cincinnati (Barry James—MD)

- ★ ★ BILLY JOEL—She's Got A Way 11-4
- ★ ★ ALABAMA—Love In The First Degree 17-12
- ★ LITTLE RIVER BAND—Take It Easy On Me 20-14
- BERTIE HIGGINS—Key Largo
- ANNE MURRAY—Another Sleepless Night
- STEVIE WOODS—Just Can't Win 'Em All A

WNCI-AM—Columbus (Sieve Edwards—MD)

- CLIFF RICHARD—Daddy's Home A
- CHILLIWACK—I Believe A
- HUEY LEWIS/NEWS—Do You Believe In Love A

WXGT-FM—Columbus (Terry Nutter—MD)

- ★ ★ SHEENA EASTON—You Could Have Been With Me 10-6
- ★ JOURNEY—Open Arms 15-10
- ★ RICK SPRINGFIELD—Love Is Alright Tonight 24-19
- ★ DAN FOGELBERG—Leader Of The Band 7-3
- GENESIS—Abacab
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll A
- THE GO-GO'S—We Got The Beat A
- ROD STEWART—Tonight I'm Yours B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- THE GO-GO'S—Our Lips Are Sealed X
- MCGUFFEY LANE—Start It All Over X
- AC/DC—Let's Get It Up X
- FOREIGNER—Juke Box Hero X

WAKY-AM—Louisville (Bob Moody—MD)

- ★ ★ BERTIE HIGGINS—Key Largo 10-6
- ★ ★ BARRY MANILOW—Somewhere Down The Road 11-7
- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 17-13
- ★ STEVIE WONDER—That Girl 18-14
- ★ CLIFF RICHARD—Daddy's Home 21-15
- ★ THE POINTER SISTERS—Should I Do It 23-18
- ★ STEVIE WOODS—Just Can't Win 'Em All 24-21
- ★ LEE GREENWOOD—It Turns Me Inside Out 25-22
- SISTER SLEDGE—My Guy
- MCGUFFEY LANE—Start It All Over
- NEIL DIAMOND—On The Way To The Sky A

WKJF-FM—Louisville (Kevin O'Neil—MD)

- ★ ★ AIR SUPPLY—Sweet Dreams 7-4
- ★ ★ JOURNEY—Open Arms 14-5
- ★ DAN FOGELBERG—Leader Of The Band 3-1
- ★ LITTLE RIVER BAND—Take It Easy On Me 9-7
- ★ BILLY JOEL—She's Got A Way 12-10
- THE POINTER SISTERS—Should I Do It A
- SMOKEY ROBINSON—Tell Me Tomorrow A
- CONDUCTOR—Voice On The Radio A
- LE ROUX—Nobody Said It Was Easy A
- DEL SHANNON—Sea Of Love X
- DONNIE IRIS—Love Is Like A Rock X
- OAK RIDGE BOYS—Bobbie Sue X
- VANGELIS—Chariots Of Fire X
- PLAYER—If Looks Could Kill X
- THE STEVE MILLER BAND—Circle Of Love X
- THE DOOBIE BROTHERS—Here To Love You X
- T.G. SHEPPARD—Only One You X
- ALABAMA—Love In The First Degree B
- CHILLIWACK—I Believe B
- BERTIE HIGGINS—Key Largo B

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

- NEIL DIAMOND—On The Way To The Sky A
- MIKE POST—Theme From Magnum P.I. A
- GENE COTTON—If I Could Get You Into My Life A
- MECO—Pop Goes The Movies A
- 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
- RUPERT HOLMES—The End X
- JERMAINE JACKSON—Paradise In Your Eyes X
- PLAYER—If Looks Could Kill X

Southwest Region

★ PRIME MOVERS

- JOURNEY—Open Arms (Columbia)
- THE CARS—Shake It Up (Elektra)
- BERTIE HIGGINS—Key Largo (Kat Family)

● TOP ADD ONS

- HUEY LEWIS AND THE NEWS—Do You Believe In Love (Chrysalis)
- THE GO-GO'S—We Got The Beat (I.R.S.)
- THE POINTER SISTERS—Should I Do It (Planet)

BREAKOUTS

- LE ROUX—Nobody Said It Was Easy (MCA)
- NEIL DIAMOND—On The Way To The Sky (Columbia)
- OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)

KVIL-FM—Dallas (Chuck Rhodes—MD)

No List

KEGL-FM—Ft. Worth (Sandra Bobek—MD)

- ★ ★ CARS—Shake It Up 1-1
- ★ ★ JOURNEY—Open Arms 8-2
- ★ DONNIE IRIS—Love Is Like A Rock 7-6
- ★ GENESIS—Abacab 13-7
- ★ TOMMY TUTONE—867-5309/Jenny 12-9
- PETER CETERA—Living In The Limelight
- QUARTERFLASH—Find Another Fool
- VAN HALEN—Pretty Woman A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- BOB/DOUG MCKENZIE—Take Off B
- ELO—Rain Is Falling B
- MOLLY HATCHET—Power Play B
- SAMMY HAGAR—I'll Fall In Love Again B
- GO-GO'S—We Got The Beat X
- DOOBIE BROTHERS—Here To Love You X

KRLY-FM—Houston (Blake Lawrence—MD)

No List

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

- ★ ★ JOURNEY—Open Arms 7-2
- ★ ★ STEVIE WONDER—That Girl 15-9
- ★ DIANA ROSS—Mirror Mirror 23-17
- ★ POLICE—Spirits In The Material World 27-23
- ★ SMOKEY ROBINSON—Tell Me Tomorrow 29-26
- GO-GO'S—We Got The Beat
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- SKYY—Call Me B
- FOREIGNER—Juke Box Hero B
- KENNY ROGERS—Through The Years B
- GEORGE DUKE—Shine On X
- LITTLE RIVER BAND—Take It Easy On Me X

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

- ★ ★ QUARTERFLASH—Harden My Heart 2-1
- ★ ★ J. GEILS BAND—Centerfold 4-2
- ★ GEORGE BENSON—Turn Your Love Around 25-22
- ★ JOURNEY—Open Arms 20-14
- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 39-32
- GO-GO'S—We Got The Beat
- HUEY LEWIS/NEWS—Do You Believe In Love
- STEVIE WOODS—Just Can't Win 'Em All A
- PLAYER—If Looks Could Kill A
- MECO—Pop Goes The Movies A
- POLICE—Spirits In The Material World B
- STEVE MILLER BAND—Circle Of Love B
- GREG GUIDRY—Goin' Down B
- SKYY—Call Me B
- SMOKEY ROBINSON—Tell Me Tomorrow X

KEEL-AM—Shreveport (Kevin Davis—MD)

- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ ★ BERTIE HIGGINS—Key Largo 14-8
- ★ ROLLING STONES—Waiting On A Friend 12-7
- ★ STEVIE WONDER—That Girl 35-25
- LE ROUX—Nobody Said It Was Easy
- NEIL DIAMOND—On The Way To The Sky
- HUEY LEWIS/NEWS—Do You Believe In Love A
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll A
- JOURNEY—Open Arms B
- ROD STEWART—Tonight I'm Yours B
- CLIFF RICHARD—Daddy's Home B
- CHILLIWACK—I Believe B
- PLAYER—If Looks Could Kill X
- JOHN HALL BAND—Crazy X
- T.G. SHEPPARD—Only One You X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- MIKE POST—Theme From Magnum P.I. X
- SNEAKER—More Than Just The Two Of Us X
- ABBA—When All Is Said And Done X
- EARTH, WIND & FIRE—Wann Be With You X
- BUCKNER/GARCIA—Pac-Man Fever X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
- PEABO BRYSON—Let The Feeling Flow X
- DEL SHANNON—Sea Of Love X

KHFI-FM—Austin (Ed Volkman—MD)

- OLIVIA NEWTON-JOHN—Make A Move On Me
- POINTER SISTERS—Should I Do It
- HUEY LEWIS/NEWS—Do You Believe In Love A
- PRISM—Don't Let Him Know A
- GO-GO'S—We Got The Beat A
- WONNACK BROTHERS—Runaway Hearts XL
- SISTER SLEDGE—My Guy XL
- BUCKNER/GARCIA—Pac-Man Fever XL
- POLICE—Spirits In The Material World XL
- STEVIE WOODS—Just Can't Win 'Em All XL

- DOOBIE BROTHERS—Here To Love You XL
- QUINCY JONES/JAMES INGRAM—One Hundred Ways XL

KNUS-FM—Dallas (Gary Hamilton—MD)

- ★ ★ DAN FOGELBERG—Leader Of The Band 1-1
- ★ ★ SHEENA EASTON—You Could Have Been With Me 3-2
- ★ VANGELIS—Chariots Of Fire 14-12
- ★ CLIFF RICHARD—Daddy's Home 17-13
- ★ STEVIE WONDER—That Girl 20-16
- AIR SUPPLY—Sweet Dreams
- CHILLIWACK—I Believe
- POCO—Sea Of Heartbreak A
- CRYSTAL GAYLE—You Never Gave Up On Me A

KFMK-FM—Houston (Jerry Steele—MD)

- ★ ★ BILLY JOEL—She's Got A Way 6-4
- ★ ★ DAN FOGELBERG—Leader Of The Band 15-12
- STEVIE WONDER—That Girl
- OAK RIDGE BOYS—Bobbie Sue
- QUINCY JONES/JAMES INGRAM—One Hundred Ways A
- SHEENA EASTON—You Could Have Been With Me B

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

- ★ ★ FOREIGNER—Juke Box Hero 14-8
- ★ ★ BERTIE HIGGINS—Key Largo 11-6
- ★ ★ AIR SUPPLY—Sweet Dreams 8-5
- ★ ★ POINTER SISTERS—Should I Do It 19-5
- ★ J. GEILS BAND—Centerfold 4-1
- NEIL DIAMOND—On The Way To The Sky
- OLIVIA NEWTON-JOHN—Make A Move On Me
- HUEY LEWIS/NEWS—Do You Believe In Love
- VAN HALEN—Pretty Woman
- QUARTERFLASH—Find Another Fool
- JOHN HALL BAND—Crazy X
- PEABO BRYSON—Let The Feeling Flow X
- MOLLY HATCHET—Power Play X
- COMMODORES—Why You Wanna Try Me X
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll X
- TOMMY TUTONE—867-5309/Jenny B
- THE GO-GO'S—We Got The Beat B
- SMOKEY ROBINSON—Tell Me Tomorrow B
- IRENE CARA—Anyone Can See B

WQUE-FM—New Orleans (Chris Bryan—MD)

- ★ ★ KENNY ROGERS—Through The Years 20-15
- ★ ★ JOURNEY—Open Arms 28-23
- ★ ★ TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration 14-11
- ★ ★ DIANA ROSS—Mirror Mirror 18-14
- ★ ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 30-24
- POINTER SISTERS—Should I Do It
- LE ROUX—Nobody Said It Was Easy
- GEORGE DUKE—Shine On A
- CLIFF RICHARDS—Daddy's Home B
- ALABAMA—Love In The First Degree B
- STEVIE WOODS—Just Can't Win 'Em All B

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

- ★ ★ DAN FOGELBERG—Leader Of The Band 10-6
- ★ ★ CARS—Shake It Up 15-13
- STEVIE WONDER—That Girl
- BARRY MANILOW—Somewhere Down The Road
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- ANNE MURRAY—Another Sleepless Night A
- JOHN HALL BAND—Crazy A
- CLIFF RICHARD—Daddy's Home X
- T.G. SHEPPARD—Only One You X
- BILL CHAMPLIN—Tonight Tonight X
- MECO—Pop Goes The Movies X
- VANGELIS—Chariots Of Fire X
- POINTER SISTERS—Should I Do It X
- CHILLIWACK—I Believe X

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

- ★ ★ LITTLE RIVER BAND—Take It Easy On Me 6-4
- ★ ★ DIANA ROSS—Mirror Mirror
- ★ JOURNEY—Open Arms 16-9
- ★ LE ROUX—Nobody Said It Was Easy 24-18
- ★ ROD STEWART—Tonight I'm Yours 28-20
- POINTER SISTERS—Should I Do It
- VAN HALEN—Pretty Woman
- ABBA—When All Is Said And Done A
- POLICE—Spirits In The Material World B
- COMMODORES—Why You Wanna Try Me B
- BERTIE HIGGINS—Key Largo B
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration B

KINT-FM—El Paso (Patty Zizzo—MD)

- ★ ★ CARS—Shake It Up 3-1
- ★ ★ AIR SUPPLY—Sweet Dreams 5-2
- ★ ★ JOURNEY—Open Arms 13-3
- ★ POLICE—Spirits In The Material World 14-4
- ★ BEACH BOYS—Come Go With Me 9-5
- CHINA—You Can't Treat Love That Way
- HUEY LEWIS/NEWS—Do You Believe In Love

- SUGARHILL GANG—Apache A
- MOLLY HATCHET—Power Play A
- LAKESIDE—I Want To Hold Your Hand A
- PETULA CLARK—Natural Love A
- BOB/DOUG MCKENZIE—Take Off B
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll B
- PLAYER—If Looks Could Kill B

KILE-AM—Galveston (Scott Taylor—MD)

- ★ ★ AIR SUPPLY—Sweet Dreams 16-9
- ★ ★ JOURNEY—Open Arms 23-16
- ★ ROD STEWART—Tonight I'm Yours 30-24
- ★ DIANA ROSS—Mirror Mirror 32-26
- ★ DAK RIDGE BOYS—Bobbie Sue 37-32
- SISTER SLEDGE—My Guy
- NEIL DIAMOND—On The Way To The Sky
- PEABO BRYSON—Let The Feeling Flow A
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- JOHN HALL BAND—Crazy A
- ZZ TOP—Tube Snake Boogie X
- BOB/DOUG MCKENZIE—Take Off X
- MIKE POST—Theme From Magnum P.I. X

KVOL-AM—Lafayette (Phil Rankin—MD)

- ★ ★ CARS—Shake It Up 9-6
- ★ ★ DIANA ROSS—Mirror Mirror 13-10
- LE ROUX—Nobody Said It Was Easy A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- SISTER SLEDGE—My Guy A
- QUARTERFLASH—Find Another Fool A
- NEIL DIAMOND—On The Way To The Sky A
- AC/DC—Let's Get It Up X
- PRISM—Don't Let Him Know X
- SKYY—Call Me X
- BOB/DOUG MCKENZIE—Take Off X
- VANGELIS—Chariots Of Fire X
- VAN HALEN—Pretty Woman X
- MIKE POST—Theme From Magnum P.I. X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- MOLLY HATCHET—Power Play X
- STEVIE WONDER—That Girl X
- CONDUCTOR—Voice On The Radio X
- STEVE MILLER BAND—Circle Of Love X
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll B
- PLAYER—If Looks Could Kill B
- GO-GO'S—We Got The Beat B

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

- ★ ★ QUARTERFLASH—Harden My Heart 14-8
- ★ ★ J. GEILS BAND—Centerfold 19-10
- ★ ★ GO-GO'S—Our Lips Are Sealed 24-16
- ★ JOURNEY—Open Arms 23-17
- DIANA ROSS—Mirror Mirror 29-24
- CLIFF RICHARD—Daddy's Home
- POINTER SISTERS—Should I Do It
- EDDIE SCHWARTZ—All Our Tomorrows A
- NEIL DIAMOND—On The Way To The Sky A
- 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
- STEVIE WONDER—That Girl B

Radio Programming

FOR WOMEN IN RADIO

The Road To The Top Is Rough

By ROBYN WELLS

NASHVILLE—Their numbers are steadily increasing, but women working in the radio field are still finding that the path to plum management positions and prime air spots is not easy.

While some women are in key broadcasting positions, most notably Mimi Dawson, FCC commissioner, and Sis Kaplan, the first woman to head the National Radio Broadcasters Assn. (NRBA), the greatest impact females are having in radio is in the sales field.

According to figures from the Equal Employment Opportunity's (EEO) annual trend report, 27% of those holding down official and manager positions in AM radio are females, up from 19.2% in 1977. Women made up 20% of the AM sales force in 1981, up from 13.6% in 1977. And 38.7% of 1981's AM professionals, a group comprised primarily of on-air talent and news staff-

ers were women, compared to 23.4% in 1977.

On the FM side of the dial, 29.7% of those in official and manager positions were female, opposed to 23.2% in 1977. An impressive 42.6% of the sales ranks in 1981 were women, compared to 26.9% in 1977. And 20.3% of those in the professional grouping in 1981 were women, up from 12.9% in 1977.

Although many say that discrimination is no longer the problem it once was, some candidly concede that an often unspoken concern when hiring women is whether or not they'll get married or pregnant. And it still is rare to find more than one full-time female disk jockey on a station, and even more unusual to find women in back-to-back air positions. And some admit that there still is a stigma about using women in the morning drive slot.

"Television has been very good in

this respect," notes Kent Burkhart, of Burkhart/Abrams/Michaels/Douglas and Assoc. in Atlanta. "You see so many women in prime positions on tv. That helped radio a good deal."

Says Edie Hilliard, general manager, KING-AM Seattle, "You're seeing women move into management more from the sales side." Hilliard also points out that traditionally, radio personnel have gained their experience in small markets, where attitudes might not be as open to hearing female jocks. "Program directors are understandably reluctant to take a chance on something different, because if the market doesn't like it, the loss in revenue could be tremendous."

"I think there's more of a trend to use women on the air," says John Sebastian of Sebastian, Casey and Assoc. in Phoenix. "One of the biggest

(Continued on page 31)



SNOW KIIS—KIIS-FM Los Angeles air personality Paul Freeman learns there is more to skiing than he thought during the opening weekend of a three month promotion called the KIIS-FM Big Bear Ski Club. Standing over Freeman are from left, Don Janklow, president Don Janklow Promotions; Liz Fulton, KIIS news director; Richard Cooper, president Big Bear Lake Tourist & Visitor Bureau; and Benno Nager, operations director Goldmine Ski Resort. The Warehouse outlets are also tying in with the promotion.

Programming Switch Buys WZAK Sound

By JEAN WILLIAMS

LOS ANGELES — Following WZAK-FM Cleveland's switch from using an outside programming consultant, TM, to handling its own music, the urban contemporary station sounds fresher and is able to go on new product faster, according to Eric Faison, newly appointed music director.

"This is a 'breaker market.' A lot of new records break here first," he contends. "Consulting firms are good, they have scientific research at hand, but they are not in the market and they don't always know what works in a particular market. We fell behind in our music because we were not going on records as fast as we should."

Faison insists his audience has noticed the change in sound, adding that Cleveland is a highly competitive market with four black music-oriented stations, WJMO-AM, WDMT-FM, WABQ-AM and WZAK.

WZAK went on the air 11 months ago with an urban contemporary format. Previously the station offered ethnic programming—Greek, Latin, Spanish and others.

"To compete with these stations, we're trying to offer more music, better music and music with positive images." He notes that records peppered with sexual or drug-oriented lyrics are not aired at WZAK.

He explains that with the station's urban contemporary format 85% of the records are by black artists. However, white crossover product is aired, usually as oldies by such artists as the Doobie Brothers and Elton John, among others. Olivia Newton-John's "Physical" is also popular among his listeners, he says.

WZAK does not have a gospel program, as such, "but we play records by gospel artists in our regular format. We go with gospel crossover product by artists like the Mighty Clouds of Joy and Edwin Hawkins."

Faison points out that although they try to play more music than other stations, they are not downplaying the personality aspect of the announcers. "We want them to use their personalities; we want our audience to identify with our announcers." He adds that the station is attempting to be community-oriented and is looking to create an image. "But we're still pretty new here and we're working hard at building the station."

Two weeks ago, the station changed program directors. Lee Zapis has replaced Harry Osibin. Station announcers are Maxwell, 6-10 a.m.; Joy LaShawn, 10 a.m.-3 p.m.; Eric Faison, 3-7 p.m.; Jeffrey Charles, 7 p.m.-midnight and K.C., midnight-6 a.m. Gail Lynn works part-time.

Sampler From KDKB-FM Spotlights Local Artists

By AL SENIA

PHOENIX—Twelve of Arizona's top local artists and bands have received some much needed exposure with the recent release of a local sampler record album by Mesa radio station KDKB-FM.

Entitled "Arizona Sounds," the album is sold at a discount price at local record dealers in Arizona and is receiving heavy airplay on the SuperStars-formatted rocker. It is the fifth LP of its kind since KDKB-FM began screening artists and releasing the disc as a sign of its commitment to the local musical community.

"Each year the album is a labor of love by and for Arizonians," explains Jeff Sattler, the program director. "The quality of music being made in Arizona continues to improve and impress."

The dozen singles included on the

album were picked by station staff members from among more than 300 entered for consideration. Sattler acted as executive producer of the album along with Tommy Vasocu.

To further stimulate interest in the local artists, KDKB officials have initiated a series of local concerts with the Tempe-based Evening Star Productions. The first concert is billed as a Valentine's Day dance on Feb. 14 and features three local rock artists at Dooley's in Tempe. A second concert featuring other groups appearing on the album is scheduled for March 14.

"This is one of the nicest sampler albums ever," said Kitty Zelisko of Evening Star. "We're putting these concerts together as a way of showing support for the local artists."

19 Arbitron Markets Analyzed

• Continued from page 18

4.5 in the spring and 4.3 a year ago.

Another station with a big gain is AOR KZOK-FM, which has a 4.1, up from 2.3 in the spring and 2.9 a year ago. AOR SuperStars KISW-FM has a 7.9, down from 8.7 in the spring, but up from 7.3 a year ago. Making slow but steady gains is country KMPS-FM, up to 2.7 from 2.6 in the spring and 2.5 a year ago. Adult contemporary KING-AM and KJR-AM are both down, KING down to 2.7 from 4.1 in the spring and 3.5 a year ago and KJR down to 2.8 from 4.7 in the spring and 5.2 a year ago.

★ ★ ★

NEW ORLEANS—WAIL-FM, which switched to urban contemporary from top 40 and dropped its WXEL call letters in the spring of 1980, has doubled its audience in the past year. The station has moved into double digits with a 10.6, up from 8.4 in the spring and 5.2 a year ago. Hot 100-formatted WEZB-FM stays in the lead with a 11.5, up from 10.3 in the spring and 10.7 a year ago.

Similarly formatted WTIX-AM is down to 5.0 from 7.8 in the spring and 6.9 a year ago. WRNO-FM is down to 7.3 from 8.1 in the spring, but up from 6.5 a year ago. WNOE-FM, which runs TM Country, is up to 8.4 from 6.7 in the spring, but behind the 9.9 it had a year ago.

★ ★ ★

SAN ANTONIO—A new format, country, and new call letters, KAJA-FM, add up to a 6.0 for the station that used to be WOAI with a 2.0 in the spring. A year ago it had a 3.3. Other country stations are down: KKYX-AM is down to 6.1 from 8.4 in the spring, but up from 5.9 a year ago. KBUC-FM is down to 4.0 from 4.4 in the spring and 6.0 a year ago. KCCW-AM is down to 2.3 from 3.0 in the spring and 4.6 a year ago.

AOR KISS-FM is up to 8.8 from 5.1 in the spring and 5.0 a year ago. Adult contemporary KTFM-FM is up to 11.0 from 8.2 in the spring and 8.9 a year ago.

★ ★ ★

MEMPHIS—Urban contemporary WHRR-FM is the new market leader here with a 16.7, up from 9.6 in the fall and 11.1 a year ago. Country KWAM-FM is up to 2.4 from 0.8 in the spring and 1.0 a year ago. This has apparently cut into the audience of WMC-FM, which is down to 7.9 from 11.8 in the spring and 10.9 a

year ago. Hot 100-formatted WMC-FM has a 9.1, down from 10.3 in the spring, but up from 7.4 a year ago. AOR SuperStars WZXR-FM is down to 8.8 from 11.5 in the spring and 13.4 a year ago.

★ ★ ★

BUFFALO—AOR listening is up in this market as SuperStars WGRQ-FM moves up to 9.7 and

WBEN-FM climbs to 8.8. WGRQ is up from 7.6 in the spring and 6.0 a year ago. WBEN is up from 7.1 in the spring and 7.8 a year ago. Adult contemporary WBEN-AM is down to 13.1 from 13.4 in the spring and 14.3 a year ago. Hot 100 formatted WKBW-AM is down to 8.4 from 9.7 in the spring and 10.1 a year ago. MOR "Music Of Your Life"

(Continued on page 29)

BOOKER T. OF THE M.G.'S WAS A MEMBER OF WHAT GROUP?



SPECIAL OFFER BOOK & 1981 SUPPLEMENT
only \$37⁵⁰

Singles AND Albums
Pop AND Soul
All in one Book!!

Fantastic reference books—based upon BILLBOARD Charts—Top Rock & Roll and Rhythm & Blues Music of the last 32 years!

IN THIS INVALUABLE 805-PAGE HARDBOUND REFERENCE BOOK YOU WILL FIND: The TOP POPULAR SINGLES AND ALBUMS and the TOP RHYTHM & BLUES SINGLES AND ALBUMS of every month of every year from 1950-1981. PLUS the TOP POP & R&B SINGLES AND ALBUMS of the year for every year from 1950-1981 (except R&B albums which are for 1956-1981) PLUS more than 1400 trivia questions and answers including such categories as Real Names of Singers, Group Trivia, etc., etc.!! PLUS 6 INDEXES! (You will find every artist and every song that made Billboard's weekly top 10 singles and top 5 albums!! (Artist, record title, record label & serial #, the year(s) each record made the Top 10 and if it made #1 are all included!!)

52 MONTHLY AND ANNUAL CHARTS PER YEAR!!!!
(Costs less than \$1.20/year)

BLUEBERRY HILL PUBLISHING CO.

Box 24170, St. Louis, MO. 63130

Please send me:

_____ set(s) of TOP 10's & TRIVIA
1950-1981 at \$37.50
_____ copy(ies) of TOP 10's & TRIVIA
1950-1980 at \$35.00
_____ copy(ies) of 1981 SUPPLEMENT
at \$6.00

Price includes postage. Foreign orders that desire airmail please add \$15.00. All payments in U.S. dollars only!

Name _____

Address _____

City _____ State _____ Zip _____

Check or money order for full amount must accompany order.

SINGER FOR WHAT GROUP? • "HOUND DOG" WAS ORIGINALLY SUNG IN WHAT YEAR? •

FEBRUARY 13, 1982, BILLBOARD

WHAT IS FRANKIE VALLI'S REAL NAME?

WHO WERE JOHNNY CASH'S TENNESSEE TOW?

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

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

Continued from page 22

- ★ ★ THE GO-GO'S—Our Lips Are Sealed 4-2
- ★ JOURNEY—Open Arms 20-10
- ★ VAN HALEN—Pretty Woman A
- BOB/DOUG MCKENZIE—Take Off A
- PRISM—Don't Let Him Know B
- STEVE NICKS—Edge Of 17 B
- PETER CETENA—Living In The Limelight X
- SURVIVOR—Summer Nights X

WHB-AM—Kansas City (Tom Land—MD)

- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That 6-3
- ★ ★ ALABAMA—Love In The First Degree 10-7
- ★ BERTIE HIGGINS—Key Largo 15-13
- ★ KENNY ROGERS—Through The Years 18-16
- ★ JENNIFER WARNES—Could It Be Love 20-17
- PAUL DAVIS—Cool Night
- OAK RIDGE BOYS—Bobbie Sue
- ANNE MURRAY—Another Sleepless Night A
- CHILLWACK—I Believe A
- QUINCY JONES/JAMES INGRAM—One Hundred Ways A

WZUU-FM—Milwaukee (Bill Sharron—MD)

- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ ★ PAUL DAVIS—Cool Night 2-2
- ★ DAN FOGELBERG—Leader Of The Band 6-3
- ★ LITTLE RIVER BAND—Take It Easy On Me 10-7
- ★ AIR SUPPLY—Sweet Dreams 12-9
- STEVE WONDER—That Girl

KDWB-AM—Minneapolis (Karen Anderson—MD)

- ★ ★ LITTLE RIVER BAND—Take It Easy On Me 7-5
- ★ ★ AIR SUPPLY—Sweet Dreams 10-6
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 17-14
- ★ ROLLING STONES—Waiting On A Friend 11-9
- ★ BARRY MANILOW—Somewhere Down The Road 12-10
- DIANA ROSS—Mirror Mirror
- STEVE WONDER—That Girl
- VANGELIS—Chariots Of Fire
- BILL CHAMPLIN—Tonight Tonight X

KSQJ-FM—St. Louis (Johnnie King—MD)

No List

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

- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ ★ PAUL DAVIS—Cool Night 4-2
- ★ ★ AIR SUPPLY—Sweet Dreams 5-4
- ★ LITTLE RIVER BAND—Take It Easy On Me 10-5
- KENNY ROGERS—Through The Years 16-9
- THE POINTER SISTERS—Should I Do It A
- QUINCY JONES/JAMES INGRAM—One Hundred Ways A
- NEIL DIAMOND—On The Way To The Sky A
- STEVE 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)

No List

KBEQ-FM—Kansas City (Maja Britton—MD)

- ★ ★ AIR SUPPLY—Sweet Dreams 12-9
- ★ ★ EDDIE SCHWARTZ—All Our Tomorrows 16-14
- ★ CHILLWACK—I Believe 18-15
- ★ JOURNEY—Open Arms 19-16
- ★ DEL SHANNON—Sea Of Love 21-18
- ★ HUEY LEWIS/NEWS—Do You Believe In Love A
- THE POINTER SISTERS—Should I Do It A
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll A
- THE GO-GO'S—We Got The Beat A
- OAK RIDGE BOYS—Bobbie Sue B
- THE ALL SPORTS BAND—Opposites Do Attract B
- GENESIS—Abacab X
- THE JOHN HALL BAND—Crazy X

WISM-AM—Madison (Bob Starr—MD)

- ★ ★ BERTIE HIGGINS—Key Largo 12-4
- ★ ★ AIR SUPPLY—Sweet Dreams 13-5
- ★ KENNY ROGERS—Through The Years 14-6
- ★ ABBA—When All Is Said And Done 18-12
- ★ JOURNEY—Open Arms 19-13
- QUINCY JONES/JAMES INGRAM—One Hundred Ways
- ANNE MURRAY—Another Sleepless Night B
- CHILLWACK—My Girl B
- PLAYER—If Looks Could Kill B

WRVQ—Richmond (Deborah Maloughney—MD)

- ★ ★ ROD STEWART—Tonight I'm Yours 21-12
- ★ ★ FOREIGNER—Juke Box Hero 20-14
- ★ JOURNEY—Open Arms 11-6
- ★ LOVERBOY—Working For The Weekend 7-11
- ★ THE KINKS—Destroyer 18-13

- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll A
- THE GO-GO'S—We Got The Beat A
- STEVE WOODS—Just Can't Win 'Em All A
- THE J. GEILS BAND—Freeze-Frame A
- HUEY LEWIS/NEWS—Do You Believe In Love X
- THE DOOBIE BROTHERS—Here To Love You X
- MICHAEL STANLEY BAND—Falling In Love Again X
- THE POINTER SISTERS—Should I Do It B
- DIANA ROSS—Mirror Mirror B
- STEVE NICKS—Edge Of 17 B
- VAN HALEN—Pretty Woman B

WLOL-FM—Minneapolis (Phil Huston—MD)

- ★ ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 21-17
- ★ ★ STEVE WONDER—That Girl 28-23
- ★ BILLY JOEL—She's Got A Way 11-8
- ★ BERTIE HIGGINS—Key Largo 15-11
- ★ KENNY ROGERS—Through The Years 20-16
- VANGELIS—Chariots Of Fire
- THE POLICE—Spirits In The Material World
- NEIL DIAMOND—On The Way To The Sky A
- DEL SHANNON—Sea Of Love X
- ABBA—When All Is Said And Done X
- STEVE WOODS—Just Can't Win 'Em All X
- ALABAMA—Love In The First Degree B
- THE POINTER SISTERS—Should I Do It B

WNAP-FM—Indianapolis (Paul Mendenhall—MD)

- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That 2-1
- ★ ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 5-3
- ★ FOREIGNER—Waiting For A Girl Like You 4-4
- ★ DAN FOGELBERG—Leader Of The Band 10-5
- ★ BARRY MANILOW—Somewhere Down The Road 13-6
- JOURNEY—Open Arms A
- KENNY ROGERS—Through The Years B
- STEVE WONDER—That Girl X

WOW-AM—Omaha (Jim Corcoran—MD)

- ★ ★ JOURNEY—Open Arms 13-8
- ★ ★ BERTIE HIGGINS—Key Largo 12-9
- ★ KENNY ROGERS—Through The Years 6-3
- ★ CLIFF RICHARD—Daddy's Home 16-14
- BARRY MANILOW—Somewhere Down The Road
- RICK SPRINGFIELD—Love Is Alright Tonite N
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics N
- THE J. GEILS BAND—Centerfold N
- THE CARS—Shake It Up N
- LITTLE RIVER BAND—Take It Easy On Me N
- ROD STEWART—Tonight I'm Yours N
- BOB/DOUG MCKENZIE—Take Off N
- THE GO-GO'S—We Got The Beat N
- THE POLICE—Spirits In The Material World N
- GENESIS—Abacab N

KXOK-AM—St. Louis (Lee Douglas—MD)

- ★ ★ SNEAKER—More Than Just The Two Of Us 7-3
- ★ ★ KENNY ROGERS—Through The Years 20-8
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 3-1
- ★ STEVE NICKS/DON HENLEY—Leather And Lace 6-4
- ★ ALABAMA—Love In The First Degree 30-25
- SHEENA EASTON—You Could Have Been With Me
- AIR SUPPLY—Sweet Dreams
- ABBA—When All Is Said And Done A
- VANGELIS—Chariots Of Fire A
- SISTER SLEDGE—My Guy A
- POCO—Sea Of Heartbreak A
- NEIL DIAMOND—On The Way To The Sky A

WSPT-FM—Stevens Point (Brad Fuhr—MD)

- ★ ★ DAN FOGELBERG—Leader Of The Band 1-1
- ★ ★ THE J. GEILS BAND—Centerfold 2-2
- ★ LOVERBOY—Working For The Weekend 5-3
- ★ DONNIE IRIS—Love Is Like A Rock 17-10
- ★ JOURNEY—Open Arms 23-13
- EBARRY MANILOW—Somewhere Down The Road
- THE POINTER SISTERS—Should I Do It
- HUEY LEWIS/NEWS—Do You Believe In Love A
- ABBA—When All Is Said And Done B
- THE GO-GO'S—We Got The Beat B
- FOREIGNER—Juke Box Hero B
- CHILLWACK—I Believe X
- CLIFF RICHARD—Daddy's Home X
- PLAYER—If Looks Could Kill X
- SAMMY HAGAR—I'll Fall In Love Again X
- TOMMY TUTOME—867-5309/Jenny L
- THE J. GEILS BAND—Freeze-Frame L
- BOB/DOUG MCKENZIE—Take Off L
- THE STEVE MILLER BAND—Circle Of Love L
- NOVO COMBO—Tattoo L
- QUARTERFLASH—Find Another Pool L
- PRISM—Don't Let Him Know L
- STEVE NICKS—Edge Of 17 L

KFYR-AM—Bismarck (Dan Brannan—MD)

- ★ ★ LITTLE RIVER BAND—Take It Easy On Me 6-1
- ★ ★ THE CARS—Shake It Up 11-6
- ★ BERTIE HIGGINS—Key Largo 9-7
- ★ AIR SUPPLY—Sweet Dreams 12-9
- ★ JOURNEY—Open Arms 18-14
- NEIL DIAMOND—Yesterday's Songs X
- BARRY MANILOW—Somewhere Down The Road X
- STEVE CARLISLE—WKRP In Cincinnati X

- RICK SPRINGFIELD—Love Is Alright Tonite X
- NEIL YOUNG/CRAZY HORSE—Southern Pacific X
- ASSEMBLED MULTITUDE—Heaven And Hell X
- ELO—Rain Is Falling X
- ALABAMA—Love In The First Degree X
- CLIFF RICHARD—Daddy's Home X
- JENNIFER WARNES—Could It Be Love X
- ROD STEWART—Tonight I'm Yours X
- DIANA ROSS—Mirror Mirror X
- OAK RIDGE BOYS—Bobbie Sue B
- BUCKNER/GARCIA—Pac-Man Fever B

KIOA-AM—Des Moines (A.W. Pantaja—MD)

- ★ ★ QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways 21-17
- ★ ★ STEVE WONDER—That Girl 28-23
- ★ BILLY JOEL—She's Got A Way 11-8
- ★ BERTIE HIGGINS—Key Largo 15-11
- ★ KENNY ROGERS—Through The Years 20-16
- VANGELIS—Chariots Of Fire
- THE POLICE—Spirits In The Material World
- NEIL DIAMOND—On The Way To The Sky A
- DEL SHANNON—Sea Of Love X
- ABBA—When All Is Said And Done X
- STEVE WOODS—Just Can't Win 'Em All X
- ALABAMA—Love In The First Degree B
- THE POINTER SISTERS—Should I Do It B

WNAP-FM—Indianapolis (Paul Mendenhall—MD)

- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That 2-1
- ★ ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 5-3
- ★ FOREIGNER—Waiting For A Girl Like You 4-4
- ★ DAN FOGELBERG—Leader Of The Band 10-5
- ★ BARRY MANILOW—Somewhere Down The Road 13-6
- JOURNEY—Open Arms A
- KENNY ROGERS—Through The Years B
- STEVE WONDER—That Girl X

KEYN-FM—Wichita (Terri Springs—MD)

- ★ ★ SHEENA EASTON—You Could Have Been With Me 12-9
- ★ ★ DAN FOGELBERG—Leader Of The Band 14-10
- ★ JOURNEY—Open Arms 16-11
- ★ BILLY JOEL—She's Got A Way 21-17
- ★ STEVE WONDER—That Girl 24-20
- BARRY MANILOW—Somewhere Down The Road
- ROD STEWART—Tonight I'm Yours
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- BOB/DOUG MCKENZIE—Take Off A

KWKN-AM—Wichita (Dan Dickgrafe—MD)

- ★ ★ SHEENA EASTON—You Could Have Been With Me 12-10
- ★ ★ KENNY ROGERS—Through The Years 12-15
- ★ JOURNEY—Open Arms 27-23
- ★ STEVE WOODS—Just Can't Win 'Em All
- VANGELIS—Chariots Of Fire
- CLIFF RICHARD—Daddy's Home A
- T.G. SHEPPARD—Only One You A

Northeast Region

★ PRIME MOVERS

- JOURNEY—Open Arms (Columbia)
- KENNY ROGERS—Through The Years (Liberty)
- STEVE WONDER—That Girl (Tama)

● TOP ADD ONS

- LITTLE RIVER BAND—Take It Easy On Me (Capitol)
- OAK RIDGE BOYS—Bobbie Sue (MCA)
- ALABAMA—Love In The First Degree (RCA)

● BREAKOUTS

- FOREIGNER—Juke Box Hero (Atlantic City)
- OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)

WXKS-FM—Boston (Vinnie Peruzzi—MD)

- No List

WKBW-AM—Buffalo (John Summers—MD)

- ★ ★ JOURNEY—Open Arms 12-8
- ★ ★ SHEENA EASTON—You Could Have Been With Me 13-11
- ★ DIANA ROSS—Mirror Mirror 20-13
- ROD STEWART—Tonight I'm Yours A
- BARRY MANILOW—Somewhere Down The Road A
- ALABAMA—Love In The First Degree A
- BERTIE HIGGINS—Key Largo A
- MECO—Pop Goes The Movies A
- STEVE WONDER—That Girl B
- POLICE—Spirits In The Material World B
- EDDIE SCHWARTZ—All Our Tomorrows B
- POINTER SISTERS—Should I Do It B
- CLIFF RICHARD—Daddy's Home B

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

- ★ ★ KENNY ROGERS—Through The Years 5-4
- ★ ★ STEVE WONDER—That Girl 16-10

- ★ FOREIGNER—Waiting For A Girl Like You 8-6
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 20-15
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 21-17

WVBF-FM—Boston (Reg Johns—MD)

- ★ ★ JUICE NEWTON—The Sweetest Thing 1-1
- ★ ★ BARBRA STREISAND—Comin' In And Out Of Your Life 4-2
- ★ DAN FOGELBERG—Leader Of The Band 18-11
- ★ BILLY JOEL—She's Got A Way 8-4
- ★ KENNY ROGERS—Through The Years 15-8
- LITTLE RIVER BAND—Take It Easy On Me

WBNF-FM—Buffalo (Roger Christian—MD)

- ★ ★ STEVE WONDER—That Girl 15-2
- ★ ★ JOURNEY—Open Arms 21-6
- ★ ★ POLICE—Spirits In The Material World 13-9
- OAK RIDGE BOYS—Bobbie Sue
- FOREIGNER—Juke Box Hero
- GO-GO'S—We Got The Beat A
- PRISM—Don't Let Him Know A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- VAN HALEN—Pretty Woman
- MIKE POST—Theme From Magnum P.I. A
- MECO—Pop Goes The Movies A

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

- ★ ★ SECRET WEAPON—Must Be The Music 18-5
- ★ ★ BOBBY WOMACK—If You Think You're Lonely 17-12
- ★ PEABO BRYSON—Let The Feeling Flow 11-6
- ★ SKY—Call Me 3-1
- ★ STEVE WONDER—That Girl 15-8
- XAVIER—Work That Sucker To Death
- KOMIKO—Feel Alright
- SMOKEY ROBINSON—Tell Me Tomorrow B
- KENNY ROGERS—Through The Years B
- WHISPERS—In The Raw
- WHATNAUTS—Help Is On The Way
- TOMORROW'S EDITION—U Turn Me On
- STONE—Time
- TIME—Cool
- WAS (NOT WAS)—Tell Me What I'm Dreaming
- EMPIRE—Freakman
- GOLDIE ALEXANDER—Show You My Love

WFLY-FM—Albany (Jack Lawrence—MD)

- ★ ★ J. GEILS BAND—Centerfold 1-1
- ★ ★ JOURNEY—Open Arms 18-9
- ★ POLICE—Spirits In The Material World 23-19
- ★ DIANA ROSS—Mirror Mirror 24-20
- ★ BARRY MANILOW—Somewhere Down The Road 25-22
- KENNY ROGERS—Through The Years
- BERTIE HIGGINS—Key Largo
- LE ROUX—Nobody Said It Was Easy A
- CONDUCTOR—Voice On The Radio A
- CHILLWACK—I Believe X
- LOVERBOY—Working For The Weekend X

WTRY-AM—Albany (Bill Cahill—MD)

No List

WGUY-AM—Bangor (Jim Randall—MD)

- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll
- PLAYER—If Looks Could Kill
- GEORGE DUKE—Shine On A
- TOMMY TUTOME—867-5309/Jenny A
- VANGELIS—Chariots Of Fire A
- SKYY—Call Me B
- QUINCY JONES/JAMES INGRAM—One Hundred Ways B
- GENESIS—Abacab B
- JOHN HALL BAND—Crazy B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- GROVER WASHINGTON JR.—Be Mine B
- EDDIE SCHWARTZ—All Our Tomorrows X
- DOOBIE BROTHERS—Here To Love You X
- VAN HALEN—Pretty Woman X
- STEVE NICKS—Edge Of 17 X
- PRISM—Don't Let Him Know X
- ABBA—When All Is Said And Done X
- KOOL & THE GANG—Steppin' Out X
- CHUBBY CHECKER—Running X

WICC-AM—Bridgeport (Bob Mitchell—MD)

No List

WTIC-FM—Hartford (Rick Donahue—MD)

- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ ★ J. GEILS BAND—Centerfold 2-2
- ★ ★ GEORGE BENSON—Turn Your Love Around 3-3
- ★ DIANA ROSS—Mirror Mirror 12-7
- ★ STEVE WONDER—That Girl 22-12
- BERTIE HIGGINS—Key Largo B
- CLIFF RICHARD—Daddy's Home B
- GEORGE DUKE—Shine On B
- OLIVIA NEWTON-JOHN—Make A Move On Me B

WBFI-FM—Long Island (Bill Terry—MD)

- ★ ★ J. GEILS BAND—Centerfold 9-4
- ★ ★ DAN FOGELBERG—Leader Of The Band 12-8
- ★ AIR SUPPLY—Sweet Dreams 14-10
- ★ JOURNEY—Open Arms 19-13
- ★ KENNY ROGERS—Through The Years 18-14
- ALABAMA—Love In The First Degree
- POINTER SISTERS—Should I Do It
- STEVE WONDER—That Girl B
- BARRY MANILOW—Somewhere Down The Road B
- CLIFF RICHARD—Daddy's Home X
- SISTER SLEDGE—My Guy X

WKCI-FM—New Haven (Danny Lyons—MD)

- ★ ★ DAN FOGELBERG—Leader Of The Band 8-5
- ★ ★ KENNY ROGERS—Through The Years 11-6
- ★ LITTLE RIVER BAND—Take It Easy On Me 18-11
- ★ STEVE WONDER—That Girl 19-11
- ★ JOURNEY—Open Arms 25-17
- VANGELIS—Chariots Of Fire
- OLIVIA NEWTON-JOHN—Make A Move On Me
- NEIL DIAMOND—On The Way To The Sky A

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

- ★ ★ BILLY JOEL—She's Got A Way 5-3
- ★ ★ PAUL DAVIS—Cool Night 9-7
- ★ ★ SNEAKER—More Than Just The Two Of Us 21-19
- ★ AIR SUPPLY—Sweet Dreams 25-22

WPJB-FM—Providence (Mike Waite—MD)

- ★ ★ DIANA ROSS—Mirror Mirror 16-11
- ★ ★ JOURNEY—Open Arms 28-19
- ★ QUARTERFLASH—Harden My Heart 8-5
- ★ ROD STEWART—Young Turks 8-7
- ★ J. GEILS BAND—Centerfold 1-1
- STEVE WONDER—That Girl
- ROD STEWART—Tonight I'm Yours
- ALABAMA—Love In The First Degree A
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll A
- HUEY LEWIS/NEWS—Do You Believe In Love L
- AC/DC—Let's Get It Up L
- GENESIS—Abacab L
- THE POLICE—Spirits In The Material World L
- LOVERBOY—Working For The Weekend L
- VAN HALEN—Pretty Woman L

WPRO-FM—Providence (Gary Berkowitz—MD)

No List

WHFM-FM—Rochester (Kelly McCann—MD)

- ★ ★ JOURNEY—Open Arms 30-21
- ★ ★ KENNY ROGERS—Through The Years 20-15
- ★ SHEENA EASTON—You Could Have Been With Me 9-6
- ★ PAUL DAVIS—Cool Night 10-7
- ★ LITTLE RIVER BAND—Take It Easy On Me 14-11
- HUEY LEWIS/NEWS—Do You Believe In Love
- ALABAMA—Love In The First Degree
- GREG GUDRY—Goin' Down A
- THE POINTER SISTERS—Should I Do It B
- QUINCY JONES/JAMES INGRAM—One Hundred Ways B
- CLIFF RICHARD—Daddy's Home B
- NEIL DIAMOND—Yesterday's Songs B
- FOREIGNER—Waiting For A Girl Like You B

WFTQ-AM—Worcester (Gary Nolan—MD)

- VANGELIS—Chariots Of Fire
- QUINCY JONES/JAMES INGRAM—One Hundred Ways
- CLIFF RICHARD—Daddy's Home A

WACZ-AM—Bangor (Michael O'Hara—MD)

- ★ ★ FOREIGNER—Juke Box Hero 14-9
- ★ ★ DAN FOGELBERG—Leader Of The Band 20-15
- ★ SOFT CELL—Tainted Love 13-10
- ★ BUCKNER/GARCIA—Pac-Man Fever 21-19
- ★ ABBA—When All Is Said And Done 30-27
- BURTON CUMMINGS—Mothers, Keep Your Daughters In A
- STEVE WONDER—That Girl B
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll B
- CLIFF RICHARD—Daddy's Home B

WIGY-FM—Bath (Wilie Mitchell—MD)

- ★ ★ JOURNEY—Don't Stop Believin' 2-2
- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That 3-3
- ★ ROLLING STONES—Waiting On A Friend 5-4
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 9-7
- ★ LOVERBOY—Working For The Weekend 25-18
- DIANA ROSS—Mirror Mirror
- THE JOHN HALL BAND—Crazy
- HUEY LEWIS/NEWS—Do You Believe In Love A

- BOB/DOUG MCKENZIE—Take Off A
- QUARTERFLASH—Find Another Fool A
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll A
- MOLLY HATCHET—Power Play A
- GEORGE BENSON—Never Give Up On A Good Thing A
- FOREIGNER—Juke Box Hero X
- DOOBIE BROTHERS—Here To Love You X
- PRISM—Don't Let Him Know X
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- BONNIE IRIS—Love Is Like A Rock X
- TOMMY TUTOME—867-5309/Jenny X
- JENNIFER WARNES—Could It Be Love X
- EDDIE SCHWARTZ—All Our Tomorrows X
- PEABO BRYSON—Let The Feeling Flow X
- ALABAMA—Love In The First Degree X
- SAMMY HAGAR—I'll Fall In Love Again X
- THE POINTER SISTERS—Should I Do It B

WTSN-AM—Dover (Jim Sebastian—MD)

- ★ ★ BILLY JOEL—She's Got A Way 15-8
- ★ ★ CLIFF RICHARD—Daddy's Home 30-25
- ★ SHEENA EASTON—You Could Have Been With Me 11-6
- ★ PLACIDO DOMINGO/JOHN DENVER—Perhaps Love 19-7
- ★ ALABAMA—Love In The First Degree 22-16
- CHILLWACK—I Believe
- ABBA—When All Is Said And Done
- OAK RIDGE BOYS—Bobbie Sue A
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- MECO—Pop Goes The Movies A
- EDDIE SCHWARTZ—All Our Tomorrows B

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

- ★ ★ THE J. GEILS BAND—Centerfold 1-1
- ★ ★ DAN FOG



COUNTDOWN INTERVIEW—United Stations programming vice president Ed Salamon interviews Epic recording artist Charly McClain for United's Weekly Country Music Countdown.

Goodphone Commentaries AM Is Alive & Well

By DAVE FORMAN

ANAHEIM—The street talk about AM radio being dead is wrong!

I've been exploring in detail the problems facing AM radio and how this country's most highly rated AM stations are holding their own. In fact, in many markets the top ranked stations are AMs. Two examples are:

Los Angeles and Orange Counties, California, where the top rated station is an AM, talk radio KABC. And in New York, WNBC music radio, not on top in New York City, is on top in Long Island.

Depending upon which book you look at or which month of Mediastat you've got on your desk, in Los Angeles, perhaps the most fractionalized market in the country, AM is dominant.

I averaged out the past few Mediastats and Arbitrons. In L.A., KABC, KFWB, KNX, and let's say KFI, have about a 23 share combined. The other six radio stations in L.A.'s top 10 have about a 25 share in total. That is a hell of a far cry from thinking AM radio has had it. The December, 1981 Mediastat shows L.A.'s top three AMs with a 15.9.

The adjacent Orange County market shows the top three AMs with a 17.5 share while the top three FMs hold only a 13.6 share. OK, enough talk about the obvious. Don't believe the gossip. AM stations are listened to a lot. But, their problems are more complex than FMs due to ratings methodology.

Looking at a recent Arbitron Talo report, Metromedia's KMET had 140 diary entries in Orange County, ABC's KLOS had 135 while AM rocker KEZY had 100. Looking at a mechanical diary, you find all three radio stations sharing audience, but the FMs had disproportionately stronger shares due to longer listening habits and weighting formulas which consider ethnic and certain demographic groups and diary retrieval ratios.

Some markets don't weight ethnic diaries differently, and certain counties in a Metro Area are weighted. Learn your market. Understand your listeners, both in terms of what they listen to, and in terms of what they report listening to and why. Arbitron does not use aided recall methodology. Your own in-house surveys and focus groups probably do.

Mechanical diaries and Talo reports for fall '81 should be available soon, if not already, for your market. I strongly urge you to study this material and ask questions. AMs can really get screwed by Arbitron, but this past book (fall '81) shows that

two of Seattle's top three ranked radio stations are AMs. All news and talk KIRO is up from 8.1 to 9.5 and KOMO up from 6.3 to 6.7. Ken Kohl, veteran program of legendary progressive/AOR and top tracks radio stations, is at the helm of Adult Contemporary/News KOMO.

In my travels across the country, I've found that the older the demos you are going after on AM, the better. Here is a good example: Playing only five records per hour in morning drive. Ken Kohl is convinced the blend of music with information is the reason his AM is doing well. Even without the sports advantage KIRO has, KOMO, an AM, continues to grow.

On the topic of research, Ken told me, "We've got to get into people's heads and find out what they like about FM, our focus group research shows greater interest than just a cleaner technical sound." How concerned with stereo are listeners? "They're not all stereophiles," Kohl explains. "much of FM listening is done on mono clock and car radios."

Having a long background in aiming at young demographics, he is planning a trip to Beltsville to look at his diary patterns.

I've heard a number of programmers ask how come 17 year old white males seem to have become such great diary keepers? It's doubtful they have. As usable diary retrieval dwindles, those who do fill out diaries have greater weight.

As programmers, we should be outraged that most everyone looks at the first page of Arbitron, and that's it. Average share trends—metro survey total persons 12+. If you program for Arbitron results, understand their methodology. If you are fortunate enough to be one of the last few free spirits programming AM radio stations as an artist with concern only for style and form and you are still doing OK in terms of Arbitron shares, I truly wish you continued good luck. But watch over your shoulder, you'd better understand Arbitron as long as it's as powerful a sales device as it is, so you can maximize your effectiveness. But, most importantly, don't forget the creativity, the artistry and innovation. Remember, your programs are heard by people, not statistics. Ratings are only a means by which to rationalize buying or not buying air time.

The fact that AM radio still gets great ratings is a tribute to the fact that AM is still responding to people.

Dave Forman is director of programming for KEZY-AM-FM, Anaheim.

LOS ANGELES—On the surface, it would appear that the current propagation of national radio programming through syndication and networking is leading the medium to a new evolutionary phase of coast-to-coast homogenization. Radio practitioners and packagers alike are quick to cite variations of the late Marshall McLuhan's vision of a world technologically tied together into a sociological "global village" in their zeal to see radio stations all around the country carry much of the same standardized programming and sound basically alike.



Each day, radio broadcasters find themselves exposed to an increasing number of opportunities to plug into satellite (or mail) delivered programs, network specials and even entire formats. Of course, many of these services are indeed quite valuable providing stations around the nation with a level of programming they could not otherwise create by themselves for either a lack of funds, tools and/or talent. It's getting increasingly easy for stations to subscribe to methods of having their programming originate from afar and the temptation to do so is growing.

But the pendulum in radio only

Mike Harrison 'Think Global, Act Local'

swings so far before reversing itself. As a matter of fact, radio, because of its tremendous number of outlets and fierce level of competition, is forever a medium of diverse-but-concurrent trends. For every movement, you can be sure there will be a counter-movement. And whenever a particular style of programming seems to click it doesn't take long before saturation makes its opposite or alternative more lucrative.

Such will be the inevitable result of the emerging national programming glut—a recognition on the part of broadcasters of the continuing inherent strength of local radio.

Time seems to be proving McLuhan's complex philosophy as wrong as it is correct. Or, simply put, he was right on target in describing only one side of the coin. True, advanced communication and marketing have created, on a certain level, somewhat of a "Greater American Metropolitan Area." There are many ideas, customs, symbols and habits which have become common to the nation and even to the world.

But with all this there has been a significant counter-trend—a return to community consciousness. As the saying goes—"Think global, act local." The reasons for this are as complex and varied as are the reasons for the aforementioned new social homogenization, but the results are obvious. When people are confronted with losing local identity

and involvement they lose a sense of power and property. They will always resist and rebel.

Psychologists and sociologists alike generally divide the United States into about eight or nine different regions separate enough culturally and economically to actually qualify on certain levels as independent nations!

Everything from music (regional music is making a comeback in the wake of a slipping national scene) to politics (the New Federalism) show sweeping trends toward the continuing importance and growth of localness in media communications.

Radio, in its traditional configuration, is custom tailored to fill this need—it is the "voice" of the cities and the "soundtrack" of regions.

Again, not to knock the wonderful material coming out of the national programming houses (in which even I myself have a stake as director of Goodphone Communications)—properly used it can enhance the scope and diversify the contents of any radio station—but nationalness usually means a watering down of punch, impact, point of view and flavor, an important part of radio's appeal.

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

FEBRUARY 13, 1982, BILLBOARD



Billboard at NAB

DON'T MISS OUT! GET THERE EARLY!

It's amazing. Bonus copies of Billboard at trade shows such as the National Association of Broadcasters' are always the first to disappear. No wonder. No other magazine offers the kind of comprehensive coverage of music programming that Billboard delivers week after week to radio's key decision makers. That's what makes Billboard a valuable sales tool. Billboard's informative, authoritative editorial environment provides the perfect setting for advertising messages aimed at this important audience. That's why Billboard is snapped up so fast when it hits the stands at a trade show. And, that's why Billboard's 5,507 subscription copies sent to radio stations are passed along to nearly six decision makers. For your ad to be read, the magazine must be read. Billboard is read, and read, and read, and read, and read . . . and read.

NAB ISSUE April 10, 1982

AD DEADLINE: March 26, 1982

Billboard
1515 Broadway
New York, N.Y. 10036
Norm Berkowitz
212-764-7330
Richard M. Nusser
212-764-7352

Billboard
9107 Wilshire Blvd.
Beverly Hills, Calif. 90210
Joe Fleischman
213-859-5312

Billboard
14 Music Circle East
Nashville, Tenn. 37203
John McCartney
615-748-8145

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

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

Continued from page 24

- QUARTERFLASH—Find Another Fool
- MICKY GILLEY—Lonely Nights A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- TOMMY TUTONE—867-5309/Jenny A
- BOB/DOUG MCKENZIE—Take Off B
- VAN HALEN—Pretty Woman B
- BUCKNER/GARCIA—Pac-Man Fever B

WRCK-FM—Utica Rome (Jim Reitz—MD)

- ★ THE J. GEILS BAND—Centerfold 1-1
- ★ THE CARS—Shake It Up 4-2
- ★ JOURNEY—Open Arms 17-7
- ★ GENESIS—Abacab 11-9
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 21-24 *

- VAN HALEN—Pretty Woman
- QUARTERFLASH—Find Another Fool
- MOLLY HATCHET—Power Play A
- HUEY LEWIS/NEWS—Do You Believe In Love A

- SOFT CELL—Tainted Love X
- SAMMY HAGAR—I'll Fall In Love Again X
- PRISM—Don't Let Him Know X
- THE GO-GO'S—We Got The Beat B
- STEVIE WONDER—That Girl B
- CHILLIWACK—I Believe B
- BOB/DOUG MCKENZIE—Take Off B
- THE J. GEILS BAND—Freeze-Frame L
- STEVIE NICKS—Edge Of 17 L
- THE CARS—Since Your Gone L

Mid-Atlantic Region

★ PRIME MOVERS

- AIR SUPPLY—Sweet Dreams (Arista)
- STEVIE WONDER—That Girl (Tamla)
- JOURNEY—Open Arms (Columbia)

● TOP ADD ONS

- VANGELIS—Chariots Of Fire (Polydor)
- CHILLIWACK—I Believe (Millennium)
- ROD STEWART—Tonight I'm Yours (WB)

BREAKOUTS

- NEIL DIAMOND—On The Way To The Sky (Columbia)
- OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)

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

- ★ STEVIE WONDER—That Girl 23-13
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 25-14
- ★ AIR SUPPLY—Sweet Dreams 8-3
- ★ PAUL DAVIS—Cool Night 12-8
- ★ GEORGE BENSON—Turn Your Love Around 2-1
- ROD STEWART—Tonight I'm Yours
- CHILLIWACK—I Believe
- JOURNEY—Open Arms A
- COMMODORES—Why You Wanna Try Me X

WCAO-AM—Baltimore (Scott Richards—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 4-1
- ★ AIR SUPPLY—Sweet Dreams 8-2
- ★ SHEENA EASTON—You Could Have Been With Me 9-3
- ★ DAN FOGELBERG—Leader Of The Band 11-5
- ★ DIANA ROSS—Mirror Mirror 17-11
- VANGELIS—Chariots Of Fire
- MECO—Pop Goes The Movies
- JOURNEY—Open Arms B
- ABBA—When All Is Said And Done B
- ALABAMA—Love In The First Degree B
- BERTIE HIGGINS—Key Largo X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X

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

- ★ JOURNEY—Open Arms 21-14
- ★ STEVIE WONDER—That Girl 27-20
- ★ DIANA ROSS—Mirror Mirror 12-9
- ★ AIR SUPPLY—Sweet Dreams 14-10
- ★ LITTLE RIVER BAND—Take It Easy On Me 22-16
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll
- NEIL DIAMOND—On The Way To The Sky
- PEABO BRYSON—Let The Feeling Flow A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- VAN HALEN—Pretty Woman A
- NEIL DIAMOND—Be Mine Tonight A
- GO-GO'S—We Got The Beat B
- CLIFF RICHARD—Daddy's Home B
- ROD STEWART—Tonight I'm Yours B
- OAK RIDGE BOYS—Bobbie Sue B
- SMOKEY ROBINSON—Tell Me Tomorrow X
- VANGELIS—Chariots Of Fire X
- PETULA CLARK—Natural Love X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
- POINTER SISTERS—Should I Do It X
- ABBA—When All Is Said And Done X
- SAMMY HAGAR—I'll Fall In Love Again X
- BERTIE HIGGINS—Key Largo X

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

- ★ JUICE NEWTON—The Sweetest Thing 3-1
- ★ CARS—Shake It Up 5-4

- ★ BUCKNER/GARCIA—Pac-Man Fever 6-5
- ★ GEORGE BENSON—Turn Your Love Around 25-10
- ★ EARTH, WIND & FIRE—Let's Groove 16-12
- STEVIE WONDER—That Girl
- BOB/DOUG MCKENZIE—Take Off
- POLICE—Spirits In The Material World B
- KENNY ROGERS—Through The Years B
- GENESIS—Abacab
- BILLY SQUIER—My Kinda Lover X
- LOVERBOY—Working For The Weekend X
- STEVIE NICKS—Edge Of 17 X
- DIESEL—Goin' Back To China X
- DONNIE IRIS—Love Is Like A Rock X
- CHILLIWACK—I Believe X
- EDDIE SCHWARTZ—All Our Tomorrows X
- DAN FOGELBERG—Hard To Say X
- GENESIS—No Reply At All X

WAEB-AM—Allentown (Jefferson Ward—MD)

- ★ DIANA ROSS—Mirror Mirror 12-7
- ★ KENNY ROGERS—Through The Years 21-16
- ★ ROD STEWART—Tonight I'm Yours 17-13
- ★ ALABAMA—Love In The First Degree 28-20
- ★ GROVER WASHINGTON JR.—Be Mine 29-25
- QUARTERFLASH—Find Another Fool
- NEIL DIAMOND—On The Way To The Sky
- SISTER SLEDGE—My Guy A
- QUINCY JONES/JAMES INGRAM—One Hundred Ways A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- ABBA—When All Is Said And Done X
- STEVIE WONDER—That Girl B
- CLIFF RICHARD—Daddy's Home B
- VAN HALEN—Pretty Woman B
- GO-GO'S—We Got The Beat B
- COMMODORES—Why You Wanna Try Me X
- POLICE—Spirits In The Material World X
- CHILLIWACK—I Believe X

WBSB-FM—Baltimore (Rick James—MD)

- ★ AIR SUPPLY—Sweet Dreams 8-2
- ★ STEVIE WONDER—That Girl 25-19
- ★ LITTLE RIVER BAND—Take It Easy On Me 11-6
- ★ DIANA ROSS—Mirror Mirror 19-15
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 28-24
- CLIFF RICHARD—Daddy's Home
- OLIVIA NEWTON-JOHN—Make A Move On Me
- JOHN HALL BAND—Crazy A/K
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration A/L
- MIKE POST—Theme From Magnum P.I. A/L
- BOB/DOUG MCKENZIE—Take Off A/L
- SAMMY HAGAR—I'll Fall In Love Again A/L
- HUEY LEWIS/NEWS—Do You Believe In Love A/L

WFBR-AM—Baltimore (Andy Szulinski—MD)

- ★ AIR SUPPLY—Sweet Dreams 2-1
- ★ LITTLE RIVER BAND—Take It Easy On Me 5-3
- ★ JOURNEY—Open Arms 10-6
- ★ SHEENA EASTON—You Could Have Been With Me 11-7
- ★ CLIFF RICHARD—Daddy's Home 24-16
- OLIVIA NEWTON-JOHN—Make A Move On Me
- NEIL DIAMOND—On The Way To The Sky
- LE ROUX—Nobody Said It Was Easy A
- MECO—Pop Goes The Movies B
- BERTIE HIGGINS—Key Largo B
- JOURNEY—Open Arms B
- ABBA—When All Is Said And Done B
- ALABAMA—Love In The First Degree B
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X

WCCK-FM—Erie (Bill Shannon—MD)

- ★ AIR SUPPLY—Sweet Dreams 11-3
- ★ JOURNEY—Open Arms 13-4
- ★ EARTH, WIND & FIRE—Let's Groove 12-8
- ★ LOVERBOY—When It's Over 22-18
- ★ GO-GO'S—We Got The Beat 30-22
- J. GEILS BAND—Freeze-Frame
- COMMODORES—Why You Wanna Try Me
- CLIFF RICHARD—Daddy's Home A
- ROD STEWART—Tonight I'm Yours A
- CLIMAX BLUES BAND—Breakdown X
- DIANA ROSS—Mirror Mirror X
- POINTER SISTERS—Should I Do It X
- POCO—Sea Of Heartbreak X
- ELO—Rain Is Falling X
- MIKE POST—Theme From Magnum P.I. B
- QUARTERFLASH—Find Another Fool B

WKBO-AM—Harrisburg (Tim Burns—MD)

- VANGELIS—Chariots Of Fire
- QUINCY JONES/JAMES INGRAM—One Hundred Ways

WGH-AM—Norfolk (Bob Canada—MD)

- ★ AIR SUPPLY—Sweet Dreams 4-1
- ★ KENNY ROGERS—Through The Years 5-3
- ★ ALABAMA—Love In The First Degree 10-7
- ★ ABBA—When All Is Said And Done 18-13
- ★ CLIFF RICHARD—Daddy's Home 20-16
- COMMODORES—Why You Wanna Try Me A
- ANNE MURRAY—Another Sleepless Night A
- LE ROUX—Nobody Said It Was Easy A
- NEIL DIAMOND—On The Way To The Sky A
- OLIVIA NEWTON-JOHN—Make A Move On Me A

- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll A
 - SAMMY HAGAR—I'll Fall In Love Again B
- WRVQ-FM—Richmond (Bill Thomas—MD)

No List

WFBG-AM—Altoona (Tony Booth—MD)

- ★ DONNIE IRIS—Love Is Like A Rock 2-1
- ★ AIR SUPPLY—Sweet Dreams 6-2
- ★ DAN FOGELBERG—Leader Of The Band 8-5
- ★ JOURNEY—Open Arms 15-6
- ★ LITTLE RIVER BAND—Take It Easy On Me 11-7
- OLIVIA NEWTON-JOHN—Make A Move On Me
- NEIL DIAMOND—On The Way To The Sky A
- LE ROUX—Nobody Said It Was Easy A
- PEABO BRYSON—Let The Feeling Flow A
- BOB/DOUG MCKENZIE—Take Off A
- BILLY SQUIER—Lonely Nights A
- PRISM—Don't Let Him Know X
- HUEY LEWIS/NEWS—Do You Believe In Love X

- MOLLY HATCHET—Power Play X
- KINKS—Destroyer X
- 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
- IRENE CARA—Anyone Can See X
- MADLEEN KANE—You Can X
- CONDUCTOR—Voice On The Radio X
- FOREIGNER—Juke Box Hero X
- BUCKNER/GARCIA—Pac-Man Fever B
- CHILLIWACK—I Believe B

WYRE-AM—Annapolis (Chuck Bradley—MD)

- ★ ABBA—When All Is Said And Done 16-11
- ★ DIANA ROSS—Mirror Mirror 22-19
- ★ CLIFF RICHARD—Daddy's Home 25-21
- ★ ANNE MURRAY—Another Sleepless Night 27-23
- ★ OAK RIDGE BOYS—Bobbie Sue 29-25
- VANGELIS—Chariots Of Fire
- SISTER SLEDGE—My Guy
- GO-GO'S—We Got The Beat A
- T.G. SHEPPARD—Only One You A
- ROD STEWART—Tonight I'm Yours X
- POINTER SISTERS—Should I Do It X

WQRK-FM—Norfolk (Bruce Garraway—MD)

- ★ KENNY ROGERS—Through The Years 11-6
- ★ AIR SUPPLY—Sweet Dreams 19-14
- ★ BILLY JOEL—She's Got A Way 14-11
- ★ SHEENA EASTON—You Could Have Been With Me 15-12
- ★ JOURNEY—Open Arms 23-19
- BERTIE HIGGINS—Key Largo
- OLIVIA NEWTON-JOHN—Make A Move On Me
- BARRY MANILOW—Somewhere Down The Road B
- OAK RIDGE BOYS—Bobbie Sue B
- CLIFF RICHARD—Daddy's Home B

WQXA-FM—York (Dan Steele—MD)

- ★ KENNY ROGERS—Through The Years 18-11
- ★ JOURNEY—Open Arms 23-13
- ★ STEVIE WONDER—That Girl 20-15
- ★ ROD STEWART—Tonight I'm Yours 29-25
- BARRY MANILOW—Somewhere Down The Road
- OAK RIDGE BOYS—Bobbie Sue
- FOREIGNER—Juke Box Hero A
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- VAN HALEN—Pretty Woman A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- AC/DC—Let's Get It Up X
- SAMMY HAGAR—I'll Fall In Love Again X

Southeast Region

★ PRIME MOVERS

- JOURNEY—Open Arms (Columbia)
- ALABAMA—Love In The First Degree (RCA)
- AIR SUPPLY—Sweet Dreams (Arista)

● TOP ADD ONS

- HUEY LEWIS AND THE NEWS—Do You Believe In Love (Chrysalis)
- VANGELIS—Chariots Of Fire (Polydor)
- THE POINTER SISTERS—Should I Do It (Planet)

BREAKOUTS

- OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
- VAN HALEN—Pretty Woman (WB)

WZCG-FM—Atlanta (Dale O'Brien—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 2-1
- ★ JOURNEY—Open Arms 13-10
- ★ BUCKNER/GARCIA—Pac-Man Fever 20-14
- ★ ALABAMA—Love In The First Degree 23-19
- ★ OAK RIDGE BOYS—Bobbie Sue 29-25

- THE POINTER SISTERS—Should I Do It
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll
- CHILLIWACK—I Believe A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- VANGELIS—Chariots Of Fire A
- THE GO-GO'S—We Got The Beat B
- RICK SPRINGFIELD—Love Is Alright Tonite B
- ROD STEWART—Tonight I'm Yours B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- CLIFF RICHARD—Daddy's Home X

WQXI-FM—Atlanta (Jeff McCartney—MD)

- ★ STEVIE WONDER—That Girl 14-9
- ★ THE POLICE—Spirits In The Material World 22-18
- ★ OAK RIDGE BOYS—Bobbie Sue 28-21
- ★ CHILLIWACK—I Believe 29-25
- VANGELIS—Chariots Of Fire
- THE GO-GO'S—We Got The Beat B
- THE SPINNERS—Never Thought I'll Fall In Love Again X
- CLIFF RICHARD—Daddy's Home X
- PLAYER—If Looks Could Kill X
- STEVIE NICKS—Edge Of 17 X
- THE JOHN HALL BAND—Crazy X
- LE ROUX—Nobody Said It Was Easy L

WBBQ-FM—Augusta (Bruce Stevens—MD)

- ★ ALABAMA—Love In The First Degree 7-1
- ★ JOURNEY—Open Arms 12-5
- ★ GENESIS—Abacab 16-9
- ★ THE POLICE—Spirits In The Material World 19-12
- ★ STEVIE WONDER—That Girl 21-14
- OLIVIA NEWTON-JOHN—Make A Move On Me
- SKYY—Call Me
- FOREIGNER—Juke Box Hero A
- PLAYER—If Looks Could Kill B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll A
- VAN HALEN—Pretty Woman A
- MECO—Pop Goes The Movies A
- SISTER SLEDGE—My Guy A
- EARTH, WIND & FIRE—Wanna Be With You X
- T.G. SHEPPARD—Only One You X
- THE GO-GO'S—We Got The Beat X
- THE JOHN HALL BAND—Crazy X
- VANGELIS—Chariots Of Fire X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X

WKXX-FM—Birmingham (Chris Trane—MD)

- ★ DIANA ROSS—Mirror Mirror 25-19
- ★ BUCKNER/GARCIA—Pac-Man Fever 27-23
- ★ BILLY SQUIER—My Kinda Lover 13-10
- ★ LITTLE RIVER BAND—Take It Easy On Me 18-15
- ★ TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration 30-26
- HUEY LEWIS/NEWS—So You Believe In Love
- VAN HALEN—Pretty Woman
- THE SPINNERS—Never Thought I'd Fall In Love A
- OAK RIDGE BOYS—Bobbie Sue X
- CLIFF RICHARD—Daddy's Home X
- JOAN JETT/BLACKHEARTS—I Love Rock And Roll X
- BARRY MANILOW—Somewhere Down The Road X
- THE GO-GO'S—We Got The Beat X
- ROD STEWART—Tonight I'm Yours X
- CHILLIWACK—I Believe X
- KISS—A World Without Heroes X
- THE JOHN HALL BAND—Crazy X
- STEVIE WONDER—That Girl B
- THE POINTER SISTERS—Should I Do It B
- SAMMY HAGAR—I'll Fall In Love Again B

WAYS-AM—Charlotte (Lou Simon—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 2-1
- ★ ALABAMA—Love In The First Degree 3-2
- ★ BERTIE HIGGINS—Key Largo 9-7
- ★ OAK RIDGE BOYS—Bobbie Sue 16-12
- ★ DIANA ROSS—Mirror Mirror 15-13
- JOURNEY—Open Arms
- STEVIE WONDER—That Girl
- SKYY—Call Me A
- PRINCE—Let's Work X
- MECO—Pop Goes The Movies X

WBCY-FM—Charlotte (Bob Kahan—MD)

- ★ AIR SUPPLY—Sweet Dreams 9-3
- ★ THE POLICE—Spirits In The Material World 10-6
- ★ THE KINKS—Destroyer 16-13
- ★ THE J. GEILS BAND—Freeze-Frame 19-14
- OLIVIA NEWTON-JOHN—Make A Move On Me
- THE GO-GO'S—We Got The Beat A
- THE DOOBIE BROTHERS—Here To Love You A
- HUEY LEWIS/NEWS—So You Believe In Love X
- ALABAMA—Love In The First Degree X

- DARYL HALL/JOHN OATES—Did It In A Minute X
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll X
- BUCKNER/GARCIA—Pac-Man Fever B
- PRISM—Don't Let Him Know L
- SAMMY HAGAR—I'll Fall In Love Again L
- VAN HALEN—Pretty Woman L

WHBQ-AM—Memphis (Charles Duvall—MD)

- ★ ALABAMA—Love In The First Degree 11-5
- ★ JOURNEY—Open Arms 19-12
- ★ KENNY ROGERS—Through The Years 15-7
- ★ SHEENA EASTON—You Could Have Been With Me 14-8
- ★ BERTIE HIGGINS—Key Largo 16-10
- T.G. SHEPPARD—Only One You
- MECO—Pop Goes The Movies
- OAK RIDGE BOYS—Bobbie Sue A
- ANNE MURRAY—Another Sleepless Night B
- CLIFF RICHARD—Daddy's Home B

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

- ★ DIANA ROSS—Mirror Mirror 17-13
- ★ BARRY MANILOW—Somewhere Down The Road 18-14
- ★ STEVIE WONDER—That Girl 22-18
- ★ KENNY ROGERS—Through The Years 23-19
- ★ JOURNEY—Open Arms 24-20
- THE POINTER SISTERS—Should I Do It X
- CLIFF RICHARD—Daddy's Home X

WHYI-FM—Miami (Mark Shards—MD)

- ★ JOURNEY—Open Arms 7-2
- ★ STEVIE WONDER—That Girl 22-15
- ★ THE SUGARHILL GANG—Apache 16-14
- ★ DIANA ROSS—Mirror Mirror 18-16
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 23-19
- KOOL & THE GANG—Get Down On It
- SHEENA EASTON—You Could Have Been With Me
- BOB/DOUG MCKENZIE—Take Off A
- EDDIE SCHWARTZ—All Our Tomorrows X
- ROLLING STONES—Waiting On A Friend X
- COMMODORES—Why You Wanna Try Me X
- SOFT CELL—Tainted Love X
- EARTH, WIND & FIRE—Wanna Be With You X
- DAN FOGELBERG—Leader Of The Band B
- THE POLICE—Spirits In The Material World B

WANS-FM—Anderson (Sam Church—MD)

- ★ THE CARS—Shake It Up 4-1
- ★ AIR SUPPLY—Sweet Dreams 11-5
- ★ ALABAMA—Love In The First Degree 17-10
- ★ LITTLE RIVER BAND—Take It Easy On Me 16-12
- ★ EDDIE SCHWARTZ—All Our Tomorrows 23-18
- THE GO-GO'S—We Got The Beat
- OLIVIA NEWTON-JOHN—Make A Move On Me
- GEORGE DUKE—Shine On A
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll A
- CHILLIWACK—I Believe A
- CLIFF RICHARD—Daddy's Home X
- OAK RIDGE BOYS—Bobbie Sue X
- ROCKIE ROBBINS—I Believe In Love X
- SKYY—Call Me X
- THE JOHN HALL BAND—Crazy X
- THE POINTER SISTERS—Should I Do It X
- BUCKNER/GARCIA—Pac-Man Fever B
- KENNY ROGERS—Through The Years B
- ROD STEWART—Tonight I'm Yours B

WISE-AM—Asheville (John Stevens—MD)

- ★ ALABAMA—Love In The First Degree 7-1
- ★ JOURNEY—Open Arms 11-2
- ★ LOVERBOY—Working For The Weekend 12-5
- BERTIE HIGGINS—Key Largo
- VAN HALEN—Pretty Woman
- HUEY LEWIS/NEWS—Do You Believe In Love A
- T.G. SHEPPARD—Tonight I'm Yours B
- THE GO-GO'S—We Got The Beat B
- PLAYER—If Looks Could Kill B
- DIANA ROSS—Mirror B
- BOB/DOUG MCKENZIE—Take Off B
- BARRY MANILOW—Somewhere Down The Road X
- MIKE POST—Theme From Magnum P.I. X
- EARTH, WIND & FIRE—Wanna Be With You X
- CHILLIWACK—I Believe X
- CONDUCTOR—Voice On The Radio X
- PRISM—Don't Let Him Know X
- VANGELIS—Chariots Of Fire X
- SAMMY HAGAR—I'll Fall In Love Again X
- THE POINTER SISTERS—Should I Do It X
- OAK RIDGE BOYS—Bobbie Sue X
- THE JOHN HALL BAND—Crazy X
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- PEABO BRYSON—Let The Feeling Flow X
- CHINA—You Can't Treat Love That Way X
- MOLLY HATCHET—Power Play X

WQXI-AM—Atlanta (J.J. Jackson—MD)

- ★ JOURNEY—Open Arms 10-3
- ★ STEVIE WONDER—That Girl 15-8
- ★ ALABAMA—Love In The First Degree 16-10
- VANGELIS—Chariots Of Fire

WERC-AM—Birmingham (Al Karrh—MD)

- ★ OAK RIDGE BOYS—Bobbie Sue 13-7
- ★ JOURNEY—Open Arms 14-10
- ★ KENNY ROGERS—Through The Years 20-13
- ★ VANGELIS—Chariots Of Love 21-18
- ★ CLIFF RICHARD—Daddy's Home 25-20
- OLIVIA NEWTON-JOHN—Make A Move On Me
- NEIL DIAMOND—On The Way To The Sky
- SISTER SLEDGE—My Guy A
- QUINCY JONES/JAMES INGRAM—One Hundred Ways B
- T.G. SHEPPARD—Only One You B

WSGN-AM—Birmingham (Sandra Chandler—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 13-9
- ★ DAN FOGELBERG—Leader Of The Band 15-10
- ★ OAK RIDGE BOYS—Bobbie Sue 21-16
- ★ CLIFF RICHARD—Daddy's Home 27-20
- ★ JOURNEY—Open Arms 30-24
- VANGELIS—Chariots Of Fire
- BARBRA STREISAND—Memories
- NEIL DIAMOND—On The Way To The Sky A
- QUINCY JONES/JAMES INGRAM—One Hundred Ways A
- THE POINTER SISTERS—Should I Do It B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- T.G. SHEPPARD—Only One You X

WCKX-FM—Tampa (Colleen Cassidy—MD)

- ★ KENNY ROGERS—Through The Years 23-17
- ★ BARRY MANILOW—Somewhere Down The Road 29-21
- ★ AIR SUPPLY—Sweet Dreams 10-7
- ★ JOURNEY—Open Arms 13-10
- ★ STEVIE WONDER—That Girl 20-16
- MECO—Pop Goes The Movies
- OLIVIA NEWTON-JOHN—Make A Move On Me
- COMMODORES—Why You Wanna Try Me A
- PRINCE—Let's Work A
- DAN FOGELBERG—Leader Of The Band

Washington Roundup

AM Stereo Not On Agenda

By BILL HOLLAND

WASHINGTON—The Federal Communications Commission has once again removed from its general meeting schedule a position paper on AM stereo.

A position or decision on AM stereo, which broadcasters have repeatedly asked the FCC to commit to, was to be brought up in a Jan. 21 meeting, but the broadcast bureau dropped the topic from the meeting schedule.

The AM stereo topic was once again absent from this past week's schedule (98), according to an official in the public information office.

As of Monday (25), officials at the National Association of Broadcasters, an organization that has pressed the FCC for a decision on the matter, still thought that AM stereo was on the Thursday schedule, and were "very disappointed" to hear otherwise.

No explanation, other than a suggestion that FCC staffers might want to "fine tune" the decision, was

forthcoming, an FCC official admitted.

In related developments, the NAB meeting in Hawaii Jan. 18-22 for its semi-annual board meeting, once again came forward urging the Commission to adopt a single-standard system for AM stereo, and also pointed to the FCC's delays.

Also, the Consumer Electronics Group's board of directors adopted a single system position during its Jan. 9 meeting in Las Vegas, according to CES chairman Ray Gates.

FCC WANTS LEAKS HALTED

WASHINGTON—The Reagan Administration, as the daily newspapers have pointed out, is crusading against leaks. And that includes the Federal Communications Commission.

The leaks must be stopped—that's the word leaked from a highly placed FCC source. Employees have been instructed by way of the Chairman's office that no one should talk directly to the press and that inquiries (phone calls, in FCC parlance) should be routed to the public information office, according to the information received.

Evidently there's a feeling that the FCC should be as quiet about things as the Pentagon or the CIA, and that loose lips sink stuff other than ships, things like renewal filing forms, maritime mobile service requirements or withdrawn AM stereo decisions, and that the public has a right to know only what it's supposed to know.

"This leak about leaks could be the last leaked leak," one informed but unattributable source explained.

KROQ License Renewal Denied By FCC Judge

WASHINGTON — KROQ-AM-FM Los Angeles has been denied license renewals by an FCC administrative law judge. The denial, if sustained, could take off the air what has been considered by many to be LA's most progressive AOR outlet. KROQ-FM has just begun to gain some acceptance in the market, moving up to a 2.4 share in the latest Arbitron. KROQ-AM runs a Spanish format.

Judge John H. Conlin found George E. Cameron Jr. Communications for KROQ-AM (licensed to Burbank, Calif.) and Burbank Broadcasting for KROQ-FM (licensed to Pasadena) "inept in the operation and management of the station."

Conlon also found the station's management had "transferred control of the station without commission approval, failed to timely and fully report crucial financial and ownership operation, ... failed to maintain a public inspection file" and also guilty of several serious technical violations. An appeal must be made within 30 days.

Conlon also granted construction permits for facilities of the AM to Royce International Broadcasting Co. and the FM to the San Marco Broadcasting Co.

Broadcasters Assn. Sees Membership Rise

WASHINGTON—The National Radio Broadcasters Assn. has announced it now has almost 1,800 members and added 396 new members during 1981.

The jump compares with the 412 new members in 1980 in the full-service, radio-only organization.

Of the 396 new members, 218 were group-owned stations, 125 were independents and 53 were associated members.

Also, the NRBA was one of nine broadcast groups which met Jan. 12 to discuss cooperative efforts to get deregulation reforms in the 97th Congress. Another group meeting has been scheduled for Feb. 23.



IT'S A DEAL—NBC Radio president Dick Verne, right, shakes hands with Blair Video Enterprises president Dick Coveny on the conclusion of an agreement for Starfleet to supply 21 live AOR concerts through 1983 to the NBC Source Radio Network. Starfleet Blair president Sam Kopper looks on as Ellyn Ambrose, vice president and general manager of the Source offers her hand next. Starfleet Blair is an operating unit of Blair Video.

National Programming

Source Net Pacts Starfleet

NEW YORK—NBC's Source Network has signed an agreement with Starfleet Blair for Starfleet to produce 21 live AOR concerts which will be carried on the Source Network. Starfleet will supply these concerts throughout 1982 and '83.

Ellyn Ambrose, general manager of the Source, notes, "Live radio programming is an essential element of network radio's future growth. In signing Starfleet to produce this series, the Source has tapped the creative and technological talent of one of the broadcast music industry's most sought-after live concert teams. Starfleet has produced and originated more than 100 live concert network broadcasts from its spe-

cially designed mobile studio control, which houses a 32-input mixer and 24-track audio-tape recording capability."

The Source expects to have some of the concerts lined up with dates and artists in a few weeks. Starfleet will also be involved in production of taped concerts and classic shows. The Source has been offering a concert or special each weekend. Denny Somache will continue to produce two-hour artist profiles for the network.

A March 15 concert with Ozzy Osbourne has been postponed due to Osbourne's hospitalization after the rock artist bit the head off a bat during a concert in Des Moines. He is undergoing anti-rabies shots.

CBS' new RadioRadio Network will add a long-form comedy program with an hour-long summer special starring three former National Lampoon regulars. Starring in the show will be Andy Moses, who toured with the magazine's comedy revue, "That's Not Funny, That's Sick." The program will also feature a musical performance. The host is yet to be selected. ... Lois Love, Northeast promotion director of Arista Records, has been named president of Cosmic Muffin, Inc., which produces the show of the same name featuring astrologer Darrell Martinie. The program is heard in 17 markets on stations that include WMCA-AM New York, KLOS-FM Los Angeles, WMET-FM Chicago, WMMR-FM Philadelphia and WCOZ-FM Boston.

Dick Clark's "National Music Survey" on Mutual Broadcasting featured a tribute to John Lennon for the Dec. 5 program. Also on Mutual, Larry King recently had Eddie Fisher and NARAS consultant and author George Simon as guests. Both were plugging their new books. Mel Torme and Loni Anderson of WKRP were recent guests on Fred Robbins' "Assignment Hollywood," which is carried by Mutual. The Mutual advisory board in two days of meetings in Martinique has asked the network to increase promotions of affiliate relationships with the network ... Bob and Ray were fea-

tured guests for a week on Bill Diehl's "Spotlight" on the ABC Entertainment Network. Nick Alexander is the host of the year-end "1981 To Remember" on ABC's FM Network.

Dave Adriance has been named director of marketing for the TM Companies. He will oversee sales for both TM divisions, productions and programming. He has been serving as sales management consultant to TM and KMGC-FM Dallas. TM Programming has added WAJX-FM Titusville to its lineup of TM Stereo Rock stations. TM Production Image campaigns have been sold to WJLS-AM Beckley, W. Va.; WKIP-AM Poughkeepsie, N.Y.; WILE-FM Utica, N.Y.; WIQU-AM Kokomo, Ind.; WMRF-AM Lewistown, Pa.; KBRK-AM Brookings, S.D.; and WWBA-FM St. Petersburg.

Mutual Broadcasting's New Year's three-hour special "Country Music Countdown 1981" cleared 500 stations. It was hosted by the Oak Ridge Boys along with WHN-AM New York personality Mike Fitzgerald. WNHV-AM-FM White River Junction, Vt., has signed on as Mutual's first affiliate in that state. Stations which recently affiliated with Mutual include KOGO-AM San Diego; WFWL-AM Camden, Tenn.; WSEG-FM Erie, Pa.; WISP-AM Kinston, N.C.; WELL-AM-FM Marshall, Mich.; WBWA-FM Washburn, Wis.; WWGC-FM La Grange, Ga.; and KXLR-AM Little Rock. Mutual has also installed its 500th satellite earth receiving terminal, this one at KVI-AM Seattle. Mutual is in the midst of installing 650 earth stations in a \$10 million program to make the network fully satellite distributed.

DIR Broadcasting is working on a recording of a Rolling Stones concert from their recent tour that will probably become a King Biscuit Flower Hour for ABC. ... Toby Arnold has signed up three more stations for his "Unforgettable" format. The stations are WFAU-AM-FM Augusta, Me.; KFIO-FM Ridgecrest, Calif.; and KWTX-FM Waco, Tex.

WWWE-AM Keys On Country Competition

By JOHN MEHNO

CLEVELAND—Having abandoned the crowded adult contemporary field, WWWE-AM (3WE) is concentrating on two country formatted competitors.

The 50kw clear channel station made the change in December, dropping adult contemporary after nine years.

"We felt there was a real glut of adult contemporary stations in the market," says WWWE operations manager Norm Pringle. "Everybody was playing the same music. We did extensive research, made the change, and we feel confident that we're going to have a powerhouse."

WHK-AM and WKSX-FM are already programming country formats in Cleveland. Pringle says that WWWE differs in its style of presentation.

"WHK doesn't play that much music," he says. "Some hours in the mornings, they only have two or three records. WKSX is like a jukebox. They play maybe 16 or 17 songs an hour. When the music stops, there has to be something to listen to."

Rick McGuire and Ron Marron, formerly of WKTK-FM, Baltimore, are handling morning drive at WWWE. Jeff Elliot has shifted to

middays from afternoon drive and former morning man Larry Morrow now has afternoons. The 7 p.m. to midnight slot is filled with Pete Franklin's sports talk show and Jack Reynolds has the overnight show. Ray Marshall is music director and the station also carries Indians baseball.

WWWE invested a quarter of a million dollars in its initial promotional push. Pringle promises that more promotion is on the way, including a complete advertising facelift for the station's new "Country II" identity.

"We didn't want to hit people over the head with it," he says. "There are some people we knew would stay with it and we wanted to make the transition as smoothly as we possibly could. To some people, country music still means Grandpa Jones and a lot of fiddles. We want to show that people who wear three piece suits and carry attache cases listen to country music, too. We want things to be slickly presented and have a class operation."

Pringle estimates that it took six months to put the new format together, from market research, to the logistics of assembling a record library and developing playlists.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

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

Continued from page 26

WAAY—Huntsville
(Kum Kendrick—MD)

No List

WIVY-FM—Jacksonville
(Dave Scott—MD)

- ★ ★ DAN FOGELBERG—Leader Of The Band 8-5
- ★ ★ AIR SUPPLY—Sweet Dreams 11-8
- ★ JOURNEY—Open Arms 12-9
- ★ SHEENA EASTON—You Could Have Been With Me 16-12
- ★ KENNY ROGERS—Through The Years 19-13
- ● BERTIE HIGGINS—Key Largo
- ● RICK SPRINGFIELD—Love Is Alright Tonite
- OAK RIDGE BOYS—Bobbie Sue A
- CHILLIWACK—I Believe A
- SAMMY HAGAR—I'll Fall In Love Again B
- ABBA—When All Is Said And Done B

WNOX-AM—Knoxville
(Bill Evans—MD)

No List

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

- ★ ★ THE J. GEILS BAND—Centerfold 1-1
- ★ ★ THE CARS—Shake It Up 5-4
- ★ DAN FOGELBERG—Leader Of The Band 9-5
- ★ JUICE NEWTON—The Sweetest Thing 8-6
- ★ JOURNEY—Open Arms 20-15
- ● GENESIS—Abacab
- ● LE ROUX—Nobody Said It Was Easy
- ● PLAYER—If Looks Could Kill A
- ● BOB/DOUG MCKENZIE—Take Off A
- ● THE POINTER SISTERS—Should I Do It A
- ● JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll B
- AC/DC—Let's Get It Up B
- JOHN HALL BAND—Crazy X
- OAK RIDGE BOYS—Bobbie Sue X
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- CHINA—You Can't Treat Love That Way X
- ABBA—When All Is Said And Done X
- CONDUCTOR—Voice On The Radio X

WINZ-FM—Miami
(Johnny Dolan—MD)

- ★ ★ GEORGE BENSON—Turn Your Love Around 10-9
- ★ ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 11-10
- ★ QUARTERFLASH—Harden My Heart 5-4
- ● THE POLICE—Spirits In The Material World
- ● TOM TOM CLUB—Genius Of Love
- STEVIE WONDER—That Girl A
- DAN FOGELBERG—Leader Of The Band A
- JOURNEY—Open Arms B
- DIANA ROSS—Mirror Mirror B
- SKYY—Call Me B

- RICK SPRINGFIELD—Love Is Alright Tonite X
- THE GO-GO'S—We Got The Beat X
- THE J. GEILS BAND—Flame Thrower X

WHYY-FM—Montgomery
(Neil Harrison—MD)

- ● VAN HALEN—Pretty Woman
- ● FOREIGNER—Juke Box Hero
- ● HUEY LEWIS/NEWS—Do You Believe In Love X
- BOB/DOUG MCKENZIE—Take Off A
- T.G. SHEPPARD—Only One You A
- DOOBIE BROTHERS—Here To Love You B
- BARRY MANILOW—Somewhere Down The Road B
- ALABAMA—Love In The First Degree B
- AC/DC—Let's Get It Up X
- CHILLIWACK—I Believe X
- OAK RIDGE BOYS—Bobbie Sue X
- ABBA—When All Is Said And Done X
- SISTER SLEDGE—My Guy X

WMAK-FM—Nashville
(Scotter Davis—MD)

- ★ ★ TOM TOM CLUB—Genius Of Love 10-5
- ★ ★ AIR SUPPLY—Sweet Dreams 15-10
- ★ LEE GREENWOOD—It Turns Me Inside Out 9-4
- ● SHEENA EASTON—You Could Have Been With Me 19-15
- ● DIANA ROSS—Mirror Mirror 28-23
- ● VANGELIS—Chariots Of Fire
- ● T.G. SHEPPARD—Only One You
- ● ANNE MURRAY—Another Sleepless Night A
- ● OLIVIA NEWTON-JOHN—Make A Move On Me A
- ● STEVIE WONDER—That Girl B
- ● OLIVIA NEWTON-JOHN—Physical B
- ● KENNY ROGERS—Through The Years X
- ● THE POINTER SISTERS—Should I Do It X
- ● EDDIE SCHWARTZ—All Our Tomorrows X
- ● CLIFF RICHARD—Daddy's Home X
- ● CHILLIWACK—I Believe X
- ● SISTER SLEDGE—My Guy X
- ● KISS—A World Without Heroes X
- ● CHUBBY CHECKER—Running X
- ● GREG GUIDRY—Goin' Down X
- ● EARTH, WIND & FIRE—Wanna Be With You X
- ● ELO—Rain Is Falling X
- ● THE GO-GO'S—Our Lips Are Sealed X

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

- ★ ★ STEVIE WONDER—That Girl 22-16
- ★ ★ KENNY ROGERS—Through The Years 18-12
- ★ ★ ROD STEWART—Tonight I'm Yours 23-19
- ★ BARRY MANILOW—Somewhere Down The Road 28-23
- ★ POINTER SISTERS—Should I Do It
- ● OLIVIA NEWTON-JOHN—Make A Move On Me A
- ● SKYY—Call Me A
- ● HUEY LEWIS/NEWS—Do You Believe In Love A

- OAK RIDGE BOYS—Bobbie Sue B
- DOOBIE BROTHERS—Here To Love You B
- AC/DC—Let's Get It Up X
- VANGELIS—Chariots Of Fire X
- GREG GUIDRY—Goin' Down X

WBJW-FM—Orlando
(Terry Long—MD)

- ★ ★ J. GEILS BAND—Centerfold 1-1
- ★ ★ AIR SUPPLY—Sweet Dreams 16-10
- ★ DAN FOGELBERG—Leader Of The Band 19-13
- ★ DIANA ROSS—Mirror Mirror 32-25
- ★ BUCKNER/GARCIA—Pac-Man Fever 26-19
- ● THRILLS—Tonight I'm Yours
- ● JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll
- ● ANNE MURRAY—Another Sleepless Night
- ● SKYY—Call Me
- ● SMOKEY ROBINSON—Tell Me Tomorrow
- ● QUINCY JONES—One Hundred Ways
- ● NEIL DIAMOND—On The Way To The Sky
- ● OLIVIA NEWTON-JOHN—Make A Move On Me
- ● VANGELIS—Chariots Of Fire X
- ● CONDUCTOR—Voice On The Radio X
- ● THE GO-GO'S—We Got The Beat X
- ● NEIL DIAMOND—On The Way To The Sky
- ● PETULA CLARK—Natural Love X
- ● SAMMY HAGAR—I'll Fall In Love Again X
- ● EARTH, WIND & FIRE—Wanna Be With You X
- ● TOMMY TUTONE—867-5903/Jenny X
- ● PLAYER—If Looks Could Kill X
- ● PRISM—Don't Let Him Know X
- ● MOLLY HATCHET—Power Play X
- ● CHILLIWACK—I Believe X
- ● HUEY LEWIS/NEWS—Do You Believe In Love X

WSGF-FM—Savannah
(J.P. Hunter—MD)

- ★ ★ DIANA ROSS—Mirror Mirror 23-17
- ★ ★ ROD STEWART—Tonight I'm Yours 24-18
- ★ JOURNEY—Open Arms 14-8
- ★ THE POLICE—Spirits In The Material World 21-25
- ★ STEVIE WONDER—That Girl 22-16
- ● OLIVIA NEWTON-JOHN—Make A Move On Me
- ● HUEY LEWIS/NEWS—Do You Believe In Love
- ● KENNY ROGERS—Through The Years A
- ● EARTH, WIND & FIRE—Wanna Be With You A
- ● BOB/DOUG MCKENZIE—Take Off A
- ● TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
- ● SKYY—Call Me X
- ● SMOKEY ROBINSON—Tell Me Tomorrow X
- ● CLIFF RICHARD—Daddy's Home B
- ● GENESIS—Abacab B
- ● POINTER SISTERS—Should I Do It B
- ● OAK RIDGE BOYS—Bobbie Sue B
- ● QUINCY JONES/JAMES INGRAM—One Hundred Ways B
- ● STEVIE WOODS—Just Can't Win 'Em All B
- ● SISTER SLEDGE—My Guy B
- ● QUARTERFLASH—Find Another Fool L

- LE ROUX—Nobody Said It Was Easy L

WRBQ-FM—Tampa
(Pat McKay—MD)

- ★ ★ BERTIE HIGGINS—Key Largo 11-9
- ★ ★ OAK RIDGE BOYS—Bobbie Sue 21-16
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 17-14
- ★ DIANA ROSS—Mirror Mirror 24-20
- ★ STEVIE WONDER—That Girl 26-23
- ● SKYY—Call Me
- ● ANNE MURRAY—Another Sleepless Night
- ● COMMODORES—Why You Wanna Try Me A

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

- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ ★ DAN FOGELBERG—Leader Of The Band 10-3
- ★ BARRY MANILOW—Somewhere Down The Road 18-14
- ★ SHEENA EASTON—You Could Have Been With Me 17-5
- ★ KENNY ROGERS—Through The Years 25-11
- ● HUEY LEWIS/NEWS—Do You Believe In Love
- ● OLIVIA NEWTON-JOHN—Make A Move On Me
- ● VANGELIS—Chariots Of Fire A
- ● NEIL DIAMOND—On The Way To The Sky A
- ● SISTER SLEDGE—My Guy A
- ● BOB/DOUG MCKENZIE—Take Off A
- ● ANNE MURRAY—Another Sleepless Night B
- ● GENESIS—Abacab B
- ● EARTH, WIND & FIRE—Wanna Be With You B
- ● T.G. SHEPPARD—Only One You B
- ● SKYY—Call Me B
- ● GEORGE BENSON—Never Give Up On A Good Thing A

WCSC-AM—Charleston
(Chris Bailey—MD)

- ★ ★ JOURNEY—Open Arms 8-4
- ★ ★ BERTIE HIGGINS—Key Largo 10-7
- ★ DIANA ROSS—Mirror Mirror 11-9
- ★ ABBA—When All Is Said And Done 12-10
- ★ OAK RIDGE BOYS—Bobbie Sue 20-17
- ● OLIVIA NEWTON-JOHN—Make A Move On Me
- ● NEIL DIAMOND—On The Way To The Sky
- ● LE ROUX—Nobody Said It Was Easy A
- ● THE SUGAR HILL GANG—Apache A
- ● HUEY LEWIS/NEWS—Do You Believe In Love B
- ● ALABAMA—Love In The First Degree B
- ● GEORGE DUKE—Shine On X
- ● G.Q.—Shy Baby X
- ● SKYY—Call Me X
- ● GLASS MOON—Carousal A
- ● BOY'S BAND—Don't Stop Me Baby A
- ● GEORGE BENSON—Never Give Up A Good Thing A
- ● STELLA PARTON—I'll Miss You A

WSKZ-AM—Chattanooga
(David Carroll—MD)

- ★ ★ AIR SUPPLY—Sweet Dreams 7-3
- ★ ★ SHEENA EASTON—You Could Have Been With Me 21-12
- ★ JOURNEY—Open Arms 12-8
- ★ STEVIE WONDER—That Girl 24-20
- ★ ROD STEWART—Tonight I'm Yours 25-21
- ● PRISM—Don't Let Him Know
- ● SAMMY HAGAR—I'll Fall In Love Again
- ● CHILLIWACK—I Believe B
- ● THE JOHN HALL BAND—Crazy B
- ● CONDUCTOR—Voice On The Radio
- ● LOVERBOY—Working For The Weekend
- ● JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll
- ● THE GO-GO'S—We Got The Beat
- ● AC/DC—Let's Get It Up

WJDX-AM—Jackson
(Lee Adams—MD)

- ★ ★ PAUL DAVIS—Cool Night 5-2
- ★ ★ AIR SUPPLY—Sweet Dreams 11-7
- ★ DAN FOGELBERG—Leader Of The Band 12-10
- ★ STEVIE WONDER—That Girl 20-15
- ★ JOURNEY—Open Arms 26-21
- ● HUEY LEWIS/NEWS—Do You Believe In Love
- ● THE GO-GO'S—We Got The Beat
- ● QUINCY JONES/JAMES INGRAM—One Hundred Ways A
- ● BARRY MANILOW—Somewhere Down The Road B
- ● OAK RIDGE BOYS—Bobbie Sue X
- ● VANGELIS—Chariots Of Fire X
- ● G.Q.—Sad Girl X
- ● DEL SHANNON—Sea Of Love X
- ● PRINCE—Controversy X
- ● BOB/DOUG MCKENZIE—Take Off X

WOKI-AM—Knoxville
(Gary Adkins—MD)

- ★ ★ JOURNEY—Open Arms 11-9
- ★ ★ BOB/DOUG MCKENZIE—Take Off 24-21
- ★ DAN FOGELBERG—Leader Of The Band 8-6
- ★ EDDIE SCHWARTZ—All Our Tomorrows 19-17
- ★ ROD STEWART—Tonight I'm Yours 29-26
- ● THE GO-GO'S—We Got The Beat
- ● QUARTERFLASH—Find Another Fool
- ● BARRY MANILOW—Somewhere Down The Road A
- ● T.G. SHEPPARD—Only One You A
- ● NOVO COMBO—Tattoo A
- ● CONDUCTOR—Voice On The Radio A
- ● GREG GUIDRY—Goin' Down A
- ● THE POINTER SISTERS—Should I Do It B
- ● FOREIGNER—Juke Box Hero B
- ● CHILLIWACK—I Believe B
- ● ABBA—When All Is Said And Done X
- ● PRISM—Don't Let Him Know X
- ● THE STEVE MILLER BAND—Circle Of Love X
- ● PLAYER—If Looks Could Kill X
- ● PEABO BRYSON—Let The Feeling Flow X

- HUEY LEWIS/NEWS—Do You Believe In Love X

WONN-AM—Lakeland
(Allan Rich—MD)

- ★ ★ JOURNEY—Open Arms 19-7
- ★ ★ CLIFF RICHARD—Daddy's Home 37-17
- ★ IRENE CARA—Anyone Can See 29-19
- ★ THE STEVE MILLER BAND—Circle Of Love 30-20
- ★ ELO—Rain Is Falling 33-24
- ● LARRY GATLIN/GATLIN BROTHERS BAND—In Like With Each Other X
- ● ONE WAY—Who's Fooling You X
- ● SISTER SLEDGE—My Guy X
- ● BERTIE HIGGINS—Just Another Day In Paradise X

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

No List

WKXY-AM—Sarasota
(Tony Williams—MD)

- ★ ★ PAUL DAVIS—Cool Night 10-3
- ★ ★ THE CARS—Shake It Up 12-4
- ★ DAN FOGELBERG—Leader Of The Band 16-6
- ★ LITTLE RIVER BAND—Take It Easy On Me 22-11
- ★ AIR SUPPLY—Sweet Dreams 23-12
- ● OLIVIA NEWTON-JOHN—Make A Move On Me
- ● DONNIE IRIS—Love Is Like A Rock
- ● ABBA—When All Is Said And Done A
- ● FOREIGNER—Juke Box Hero A
- ● JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll A
- ● EDDIE SCHWARTZ—All Our Tomorrows X
- ● DEL SHANNON—Sea Of Love X
- ● POLICE—Spirits In The Material World X
- ● OAK RIDGE BOYS—Bobbie Sue X
- ● IRENE CARA—Anyone Can See X
- ● ROD STEWART—Tonight I'm Yours X
- ● BUCKNER/GARCIA—Pac-Man Fever X
- ● THE JOHN HALL BAND—Crazy X

WWSA-AM—Savannah
(Ron Fredricks—MD)

- ★ ★ SHEENA EASTON—You Could Have Been With Me 6-3
- ★ ★ ALABAMA—Love In The First Degree 14-7
- ★ DAN FOGELBERG—Leader Of The Band 7-5
- ★ SKYY—Call Me 17-11
- ★ TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration 19-15

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

FEBRUARY 13, 1982, BILLBOARD

Follow through... with your help to prevent Birth Defects.

SUPPORT MARCH OF DIMES

THIS SPACE CONTRIBUTED BY THE PUBLISHER

19 Arbitron Markets Analyzed

• Continued from page 12

WECK-AM is up to a 5.1 from 1.6 in the spring when it dropped rock in favor of the syndicated format. A year ago the station did not make the rating book.

★ ★ ★

CANTON—The adult contemporary listenership seems to be moving from WOOS-FM to WDJQ-FM. WDJQ is up to 9.4 from 8.4 in the spring and 5.6 a year ago while WOOS is down to 5.4 from 7.3 in the spring and 9.0 a year ago. Country WNYN-AM is back up to a 2.3 after dropping to 1.5 in the spring from 4.0 a year ago.

★ ★ ★

OKLAHOMA CITY — AOR KATT-FM (the Cat) has clawed its way up to 7.4 from 5.3 in the spring and a year ago, leaving behind SuperStars KXXY-FM, down to 5.7 from 8.5 in the spring and 6.2 a year ago. Country KEBC-FM is down to 11.8 from 12.8 in the spring and 12.2 a year ago. KOMA-AM leads the adult contemporary stations, but it's down to 8.0 from 8.9 in the spring. It is up from 6.1 a year ago. Similarly formatted KOFM-FM is down to 7.7 from 8.6 in the spring and 9.9 a year ago.

★ ★ ★

SYRACUSE—AOR SuperStars WSYR-FM is the new leader in this market with a 13.8, up from 12.1 in the spring and 9.6 a year ago. The station has passed its sister outlet, WSYR-AM, which has a 13.0 with its adult contemporary format. This is down from 14.6 in the spring and 14.7 a year ago. Similarly formatted WKFM-FM is up to 7.4 from 4.5 in the spring and 4.7 a year ago.

MOR "Music Of Your Life" WFBL-AM has a 7.3, down from 7.9 it had in the spring, but way ahead of 2.3 a year ago. Country WSEN-FM is down to 3.9 from 6.0 in the spring and 5.5 a year ago. Country WOLF-AM is down to 1.7 from 2.9

in the spring and 5.1 a year ago.

★ ★ ★

CHARLOTTE—Country WSOC-FM has tightened its grip on first place in this market with a 17.3, up from 15.3 in the spring and 12.6 a year ago. Sister station, WSOC-AM, which dropped all news in the summer to go to MOR, is down to 2.7 from 4.5 in the spring and 3.8 a year ago. Adult contemporary WBT-AM is down to 11.1 from 14.8 in the spring and 15.9 a year ago. Similarly formatted WBCY-FM is down to 9.0 from 9.2 in the spring, but up from 8.7 a year ago.

WPEG-FM, which runs Drake-Chenault's SuperSoul, is up to 8.3 from 7.4 in the spring and 7.3 a year ago. AOR SuperStars WROQ-FM is down to 8.5 from 8.9 in the spring and 10.5 a year ago. Black WGIV-FM is up to 6.6 from 4.7 in the spring and 4.4 a year ago.

★ ★ ★

BIRMINGHAM — Country WZZK-FM moves further in the lead with a 17.7, up from 13.6 in the spring and 7.7 a year ago. But country WYDE-AM is down to 2.3 from 4.6 in the spring and 2.9 a year ago. Hot 100-formatted WKXX-FM is down to 10.5 from 12.3 in the spring and 11.1 a year ago. AOR WRKK-FM is down to 2.8 from 4.8 in the spring and 6.6 a year ago. Black gospel WENN-AM has a 3.3, down from 3.8 in the spring, but up from 2.4 a year ago. Black WENN-FM is down to 7.0 from 9.1 in the spring and 11.1 a year ago.

★ ★ ★

SALT LAKE CITY—With MOR KSL-AM sitting in first place with a 10.5, down from 11.1 from the spring and last year, MOR KALL-AM and adult contemporary KCPX-FM are vying for second place. KALL is up to 7.2 from 6.8 in the spring and 4.5 a year ago and KCPX is up to 7.1 from 6.3 in the spring and a year ago. Country KSOP-FM has a 6.4, down

from 6.6 in the spring, but up from 5.9 a year ago. Country KRGO-AM is down to 2.1 from 5.8 in the spring and 3.6 a year ago.

★ ★ ★

RICHMOND—Country WXGI-AM is ahead to 5.5 from 4.3 in the spring and 2.7 a year ago. SuperStars AOR WRXL-FM is down to 9.1 from 9.3 in the spring and 11.0 a year ago. Black WANT-AM is up to 8.0 from 5.3 in the spring, but down from 8.6 a year ago. Adult contemporary WRVQ is up to 13.5 from 13.0 in the spring and 11.8 a year ago. MOR WRVA-AM is the market leader, but is down to 16.6 from 20.8 in the spring and 20.2 a year ago.

★ ★ ★

JACKSONVILLE — WAPE-AM's move from top 40 to country hasn't made much of a dent in the competition. WQIK-FM is up to 13.3 from 12.2 in the spring and 12.8 a year ago. WAPE is down to 4.7 from 7.3 in the spring and 8.8 a year ago. Another country loser is WVOJ-AM, down to 3.8 from 4.0 in the spring and 6.9 a year ago.

AOR SuperStars WFYV-FM has a 10.5, down from 11.7 in the spring, but up from 7.0 a year ago. Adult contemporary WIVY-FM is down to 12.5 from 14.3 in the spring and 14.7 a year ago. Urban contemporary WJAX-FM is up to 5.5 from 4.6 in the spring and 2.1 a year ago. Black WCGL-AM is up to 3.5 from 1.9 in the spring and 1.2 a year ago.

★ ★ ★

WORCESTER — AOR WAAF-FM is high in this market with a 12.6, up from 11.7 in the spring, but almost even with last year's 12.5. MOR WTAG-AM is down to 9.8 from 12.1 in the spring and 11.8 a year ago. Hot 100-formatted WFTQ-AM is down to 5.4 from 6.2 in the spring and 6.6 a year ago. MOR "Music Of Your Life" WNEB-AM is up to 5.6 from 5.5 in the spring and 2.6 a year ago.

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. 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, **Statler Bros.**, Weekly Country Music Countdown, United Stations, three hours.

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**, Con-

tinuous 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.

Feb. 15, **Burrito Bros.**, Live From Gilley's, Westwood One, one hour.

Feb. 15, **Pat Benatar**, Off The Record Special, Westwood One, one hour.

Feb. 15, **Booker T**, Special Edition, Westwood One, one hour.

Feb. 15, **Outlaws**, In Concert, Westwood One, 90 minutes.

Feb. 15, **Razzy Bailey**, Country Closeup, Narwood Productions, one hour.

Feb. 19, **Charly McClain**, Weekly Country Music Countdown, United Stations, three hours.

New On The Charts



THE JOHN HALL BAND

"Crazy"—★

"All Of The Above"—164

Although John Hall has previously hit the charts via albums with Orleans, as well as his two solo efforts, he'll be the first to tell you that "All Of The Above" is not a new John Hall album. The LP is the debut of the John Hall Band—a cooperative effort of four distinctive artists creating modern rock'n'roll, he says.

Each member of the band brings a variety of experience to the group. Hall's five-year stint with Orleans produced four albums and three hit singles including "Let There Be Music," "Dance With Me" and "Still The One." As a guitar player he's performed on albums with Carly Simon, Little Feat and Jackson Browne. His songs, co-written with wife Johanna, have been recorded by Bonnie Raitt and Janis Joplin. He's also produced LPs for Raitt and John Sebastian among others. Hall's song "Power" became the theme for the MUSE concerts project which help to heighten the public's awareness of the hazards of nuclear power.

Keyboardist Bob Leinbach played the same upstate New York circuit that spawned Orleans. He toured with Joe Cocker, played with Fabulous Rhinestone, and joined Orleans after Hall's departure. Drummer Eric Parker was also a Fabulous Rhinestone and backed Ian Hunter for awhile. Bassist John Troy worked with Livingston Taylor and Johnathan Edwards, was a member of the Pousette Dart Band, and more recently worked with Natalie Cole.

The John Hall Band got underway when Hall went on tour as the opener for Poco, with only Leinbach playing with him. Missing the energy of working with a band, they began jamming at the end of their set with Poco's rhythm section. It wasn't long before they were making demos in Leinbach's living room and looking for ways to lure Parker and Troy into working with this new venture.

A two-week tour for the band was climaxed by a gig at New York's Bottom Line which led to their current contract with EMI America and the full-time commitment of Parker and Troy to the John Hall Band. The team effort "All Of The Above" which includes the single "Crazy" on Billboard's Hot 100 chart was produced by Hall and Richard Sanford.

The John Hall Band is managed by Abe Hoch for Olympic Entertainment Group Ltd. He may be reached at (212) 875-4187.

• This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LP/Tape charts. For newcomers on the soul chart, see page 53.

FEBRUARY 13, 1982, BILLBOARD

Vox Jox

ABC Restructures Station Group

NEW YORK—ABC Radio has restructured its owned station group under a single executive for both AM and FM. **Chuck DeBare** has been promoted to president of the group. He had been president of the



DeBare



Bouloukos

AM owned stations and **Marty Greenberg** had been president of the FM group. Greenberg resigned to take a post with Belo Broadcasting (Billboard, Jan. 16).

Don Bouloukos has been promoted to newly created position of vice president of operations. He moves up from general manager of WLS-AM-FM Chicago.

In an unrelated move **Walt Sabo** has joined ABC as vice president of the radio networks to oversee affiliate relations.

Sabo was previously with NBC in charge of the FM-owned stations

★ ★ ★

Chester Davis has been promoted to program director and music director at WLL-AM Raleigh. He will continue to do his afternoon drive DJ shift. He

succeeds **Charles Harrison** who's left the station. . . **Pat Patterson** has been named overnight announcer at WISN-AM Milwaukee. He's been with the station for the past year. . . More than 10,000 entries came in to KRTH-FM Los Angeles to its "Elvis" '57" contest.

★ ★ ★

WNEW-AM New York afternoon drive personality **Jim Lowe** has been promoted to program director. Lowe, who has been with the station for the past ten years, will continue his afternoon Music Hall show from 2 to 6 p.m.



Lowe

Lowe, who had a singing career in the late 1950s—his biggest hit "Green Door" was No. 1 and on the chart for 26 weeks—is a director of the Songwriters Hall of Fame and a member of the "first nighters" voting committee for Broadway's Tony awards.

Lowe first joined WNEW in 1964, but he left in 1968 to work for WNBC-AM New York and NBC's Monitor network. After three years, he returned to WNEW. Lowe also worked at WCBS-AM-FM New York from 1956 to 1959 and had his own show on the CBS Radio Network during that period. He succeeds **Russ Knight**, who has left the station.

★ ★ ★

Harry Curtis has been upped to

director of program operations for the ABC Radio Networks. Curtis, who joined the company in 1950, had been manager of program operations since 1978. . . **Hugh Beville Jr.**, executive director of the Broadcast Rating Council, will resign May 30 to write a book on ratings research. Beville, who is 74, will also resume consulting work. . . **Robert Burch** is named assistant to the vice president of KSHE-AM St. Louis. . . **Marvin Levey** has been appointed general manager of WFDF-AM Flint, Mich. . . **Dean Tyler Farkas** has taken over as program director of WTCY-AM/WTOO-FM Bellefontaine, Oh. His morning show is heard from 6-10 a.m.

★ ★ ★

The Colorado Broadcasters Assn. has presented a Broadcast Achievement Award to **Charlie Roberts**, public affairs director of KLZ-AM/KAZY-FM Denver. Roberts, who is 71, joined the AM station in 1941 and served as its program director from 1945-1972. . . **Bill Mayhugh**, WMAL-AM Washington D.C.'s overnight host, was recognized last month for his work with local charities at the Touchdown Club's 47th annual awards dinner. . . **Pat Patterson** is WISN-AM Milwaukee's new overnight announcer. . . **Chuck Bailey** has taken over as the morning

(Continued on page 31)

Billboard® Rock Albums & Top Tracks™

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

Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	14	J. GEILS BAND —Freeze Frame, EMI-America
2	2	12	THE CARS —Shake It Up, Elektra
3	3	10	AC/DC —For Those About To Rock, Atlantic
4	5	13	LOVERBOY —Get Lucky, Columbia
5	6	17	THE POLICE —Ghost In The Machine, A&M
6	7	18	GENESIS —Abacab, Atlantic
7	4	24	THE ROLLING STONES —Tattoo You, Rolling Stones Records
8	9	9	JOAN JETT —I Love Rock And Roll, Boardwalk
9	8	13	OZZY OSBOURNE —Diary Of A Madman, Jet
10	11	4	SAMMY HAGAR —Standing Hampton, Geffen
11	13	11	THE HENRY PAUL BAND —Living Without Your Love, Atlantic
12	16	5	BOB AND DOUG MCKENZIE —Great White North, Mercury
13	15	29	JOURNEY —Escape, Columbia
14	10	14	QUARTERFLASH —Quarterflash, Geffen
15	18	8	PETER CETERA —Peter Cetera, Full Moon/Warner Bros.
16	19	11	BRYAN ADAMS —You Want It, You Got It, A&M
17	22	4	PRISM —Small Change, Capitol
18	24	4	DONNIE IRIS —King Cool, MCA
19	12	13	ROD STEWART —Tonight I'm Yours, Warner Bros.
20	20	29	STEVIE NICKS —Bella Donna, Modern Records
21	14	31	FOREIGNER —4, Atlantic
22	17	13	NEIL YOUNG AND CRAZY HORSE —Re-Ac-Tor, Warner Bros.
23	30	2	ALDO NOVA —Aldo Nova, Portrait
24	21	23	TRIUMPH —Allied Forces, RCA
25	23	14	QUEEN —Greatest Hits, Asylum
26	32	2	DAN FOGELBERG —The Innocent Age, Full Moon/Epic
27	29	8	EDDIE SCHWARTZ —No Refuge, Atco
28	28	3	THE JOHN HALL BAND —All Of The Above, EMI-America
29	33	3	JIMMY BUFFETT —Somewhere Over China, MCA
30	25	24	THE KINKS —Give The People What They Want, Arista
31	26	20	THE GO-GO'S —Beauty And the Beat, IRS
32	36	6	STARFIGHTERS —Starfighters, Jive (Arista)
33	27	11	MOLLY HATCHET —Take No Prisoners, Epic
34	37	4	WRABIT —Wrabit, MCA
35	39	2	TOMMY TUTONE —Tutone 2, Columbia
36	38	25	RED RIDER —As Far As Siam, Capitol
37	40	42	BILLY SQUIER —Don't Say No, Capitol
38	41	3	SOFT CELL —Non-Stop Erotic Cabaret, Sire
39	42	2	LE ROUX —Last Safe Place, RCA
40	31	4	JACK BRUCE/ROBIN TROWER —Truce, Chrysalis
41	34	10	SNEAKER —Sneaker, Handshake
42	35	16	LINDSEY BUCKINGHAM —Law And Order, Elektra
43	43	13	RUSH —Exit Stage Left, Mercury
44	44	12	BLACK SABBATH —Mob Rules, Warner Bros.
45	NEW ENTRY		JANIS JOPLIN —Farewell Song, Columbia
46	NEW ENTRY		JOHNNY AND THE DISTRACTIONS —Let It Rock, A&M
47	45	14	STEVE MILLER BAND —Circle Of Love, Capitol
48	47	16	GREG LAKE —Greg Lake, Chrysalis
49	48	21	HALL & OATES —Private Eyes, RCA
50	50	25	SHOOTING STAR —Hang On For Your Life, Virgin/Epic

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	10	JOAN JETT —I Love Rock & Roll, Boardwalk
2	6	5	SAMMY HAGAR —I'll Fall In Love Again, Geffen
3	2	13	LOVERBOY —Working For The Weekend, Columbia
4	7	4	BRYAN ADAMS —Lonely Nights, A&M
5	4	12	THE CARS —Shake It Up, Elektra
6	3	14	THE J. GEILS BAND —Centerfold, EMI-America
7	5	14	OZZY OSBOURNE —Flying High, Epic
8	13	9	PETER CETERA —Living In The Limelight, Full Moon/Warner Bros.
9	15	4	PRISM —Don't Let Him Know, Capitol
10	9	10	DONNIE IRIS —Love Is Like A Rock, MCA
11	11	18	GENESIS —Abacab, Atlantic
12	14	4	BOB AND DOUG MCKENZIE —Take Off, Mercury
13	18	14	JOHN HALL —Crazy (Keep On Falling), EMI-America
14	8	11	AC/DC —For Those About To Rock, Atlantic
15	12	13	THE J. GEILS BAND —Freeze-Frame, EMI-America
16	10	16	QUARTERFLASH —Harden My Heart, Geffen
17	16	11	THE POLICE —Spirits In The Material World, A&M
18	19	13	QUARTERFLASH —Find Another Fool, Geffen
19	17	9	AC/DC —Let's Get It Up, Atlantic
20	20	21	THE POLICE —Every Little Thing She Does Is Magic, A&M
21	21	26	ROLLING STONES —Start Me Up, Rolling Stones Records
22	23	12	NEIL YOUNG —Southern Pacific, Warner Bros.
23	34	2	VAN HALEN —Pretty Woman, Warner Bros.
24	25	14	TRIUMPH —Fight The Good Fight, RCA
25	NEW ENTRY		ALDO NOVA —Fantasy, Portrait
26	30	4	THE GO GO'S —Our Lips Are Sealed, I.R.S.
27	24	23	RED RIDER —Lunatic Fringe, Capitol
28	31	3	STARFIGHTERS —Alley Cat Blues, Jive (Arista)
29	29	29	FOREIGNER —Urgent, Atlantic
30	22	15	QUEEN & DAVID BOWIE —Under Pressure, Elektra
31	32	4	LOVERBOY —When It's Over, Columbia
32	35	3	JIMMY BUFFETT —It's Midnight And I'm Not Famous Yet, MCA
33	37	2	POLICE —Secret Journey, A&M
34	NEW ENTRY		LE ROUX —Addicted, RCA
35	36	13	RUSH —Close To The Heart, Mercury
36	NEW ENTRY		WRABIT —Anyway, Anytime, MCA
37	26	14	SURVIVOR —Poor Man's Son, Scotti Brothers
38	27	12	THE ROLLING STONES —Waiting On A Friend, Rolling Stones Records
39	28	11	THE HENRY PAUL BAND —Keeping Our Love Alive, Atlantic
40	42	2	OZZY OSBOURNE —Over The Mountain, Epic
41	45	3	JANIS JOPLIN —One Night Stand, Columbia
42	33	20	TRIUMPH —Magic Power, RCA
43	NEW ENTRY		THE GO-GO'S —We Got The Beat, I.R.S.
44	50	9	AC/DC —Put A Finger On You, Atlantic
45	46	2	JOAN JETT —Crimson And Clover, Boardwalk
46	NEW ENTRY		EDDIE SCHWARTZ —No Refuge, Atco
47	38	17	LINDSEY BUCKINGHAM —Trouble, Elektra
48	39	14	RAINBOW —Jealous Lover, Polydor
49	NEW ENTRY		OZZY OSBOURNE —Kill, Epic
50	40	10	ROD STEWART —Tora, Tora, Warner Bros.
51	41	5	JOURNEY —Open Arms, Columbia
52	43	3	BILLY SQUIER —My Kind Of Lover, RCA
53	44	3	ROD STEWART —Jealous, Warner Bros.
54	47	16	ROD STEWART —Young Turks, Warner Brothers
55	48	11	BLACK SABBATH —Turn Up The Night, Warner Bros.
56	49	12	STEVIE NICKS —Leather And Lace, Modern Records
57	52	4	JOURNEY —Don't Stop Believing, Columbia
58	54	4	SOFT CELL —Tainted Love, Sire
59	58	4	SHOOTING STAR —Hang On For Your Life, Virgin/Epic
60	60	12	TOMMY TUTONE —867-5309 Jenny, Columbia

Top Adds

1	HUEY LEWIS AND THE NEWS —Picture This, Chrysalis
2	THIN LIZZY —Renegade, Warner Bros.
3	THE B-52's —Mesopotamia, Warner Bros.
4	UFO —Mechanix, Chrysalis
5	ALDO NOVA —Aldo Nova, Portrait
6	JOHNNY AND THE DISTRACTIONS —Let It Rock, A&M
7	GLASS MOON —Growing In The Dark, Radio Records
8	NICK LOWE —Nick The Knife, Columbia
9	BILL CHAMPLIN —Runaway, Elektra
10	PAUL COLLINS BEAT —The Kids Are The Same, Columbia

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

Vox Jox

Continued from page 29

jock at KFHM-Wichita. He replaces Jennifer Wild, who moved to WJJD-AM Chicago. KFHM's Don Walton is looking for an afternoon announcer to complete his lineup.

Eddie Fingers has joined WWWM-FM (3WE) Cleveland from WSAI-FM Cincinnati. He is heard Saturdays from 8 a.m. to 1 p.m. and from 11 p.m. to 5 a.m. Sundays. T.J. Watson has moved to country WJIC-AM Salem, N.J. from WGLS-FM Glassboro, N.J. His weekend shifts are Saturdays from 10 a.m.-2 p.m. and Sundays from noon-5 p.m. KDIG-AM San Bernardino, Calif., has a new lineup. Morning man Gary Zane comes from KLAZ-AM Las Vegas; he is followed by Richard Lee (10 a.m.-2 p.m.), Dean Peterson (3-7 p.m.), Brian Bridges (7-12 p.m.), and Dennis Floyd (midnight-6 a.m.). The country station was recently purchased by Kotcom Broadcasting Corp.

Dale Parsons is the new operations manager of WTAR-AM Norfolk, Va. He will also host an afternoon show on the station's sister outlet, WLTY-FM. Doubleday has promoted Alan Baxter to program director of its AOR outlet in Denver, KPKE-FM. He had been the station's morning personality. And Mike Schmidt has been promoted to assistant music director. He comes from KBEQ-FM



Kansas City. Chuck Geiger continues as KPKE's music director. Three general managers have been elevated to vice presidential posts at Sandusky Radio. They are Louise Heifetz of KNUS-FM Denver; Jim Hardy of KWFM-FM Tucson; and Bob Sharon of KJZZ-AM and KZAM-FM Seattle.

WICC-AM Bridgeport, Conn., program director Gary Peters has resigned to form a consulting firm. His first client is WICC. Terri Lynn Erb has been named music director for WDFM Marion, Ohio, succeeding Ed Douglas who's become the station's production director. Steve Summers is out as music director of WDRQ-FM Detroit. Summers, who was hired for a Hot 100 format, moves out as the station adds more black crossover product and rumors intensify that the station will go to an urban contemporary format. Brian White has been installed as the new p.d., the fourth in the past 18 months. He comes from KGGI-FM Riverside, Calif. He succeeds Cliff Winston, who moves over to be production director. Other recent p.d.'s are Bill Garcia and Rick Torcasso, who was transferred to KSLQ-FM St. Louis, as previously reported.

Bob Kinskeep is the new afternoon drive jock at WPTF-AM Raleigh, N.C. He comes from WRAL-FM Raleigh. Michael Jones, former program director at WKTU-FM New York and KRLY-FM Houston, has formed Palm Tree Inc., a consultancy and program development firm. He has associated with PMG Recording Studios in Houston and is using their facilities in pro-

gram development. WBSL-FM New York DJ Ken Webb will be honored at a tribute luncheon to raise money for the station's charity "Sure Shots" basketball team. The luncheon will be held Feb. 24 at the Helmsley Palace Hotel in Manhattan. Marc McKinney, former p.d. at WRNZ-FM (Z-96) Wrens, Ga., is now handling the 7 p.m. to midnight shift at WWSA-AM Savannah, Ga.

Russ Garrett is the new p.d. at WNAB-AM Bridgeport, Conn., succeeding Tiny Markle, who has moved up to general manager. WASH-FM's annual Children's Hospital campaign raised a record \$123,164, with donations up by 65%. WCOZ-FM Boston's Ron Rudy is MCing shows at the Mohawk in nearby Shirley. Rudy is accompanied by the 'COZ van which is dispensing concert guides and bumper stickers. Edward Wein, general manager of WDAK-AM/WEIZ-FM Columbus, Ga., and Mark Shor, general manager of WWCW-AM/WALG-FM Albany, Ga., have both been named vice presidents of parent company Solar Broadcasting. Charlie Vincent, who worked overnight at KACE-FM Los Angeles, has joined KGFJ-AM Los Angeles, working weekends and part time.

Charlie Van Dyke is the new program director of KOY-AM Phoenix. He joins the Harte-Hanks Radio station from WRKO-AM Boston, where he guided the format transition from contemporary music to talk in 1980. Gulf Broadcasting has named L. David Moorhead general manager of its Indianapolis stations, WNDE-AM and WFBQ-FM. He replaces Ken Wolt, who moved earlier this month to Gulf's WJMD-FM Washington, D.C. Andy Lockridge joins KZEW-FM Dallas as program director Feb. 1, coming from KATT-AM-FM Oklahoma City.

Radio Women

Continued from page 23

problems radio has is dealing with air personalities' egos. But women seem to have a better attitude and take criticism constructively. They don't seem to have as many ego problems as some men do.

AOR stations seem to be the route to go for young women breaking in the field. Neil Mirsky, program director, WSHE-FM Ft. Lauderdale, feels, "I've heard very few females who can translate the forced energy on top 40 stations." Mirsky's station does employ two full-time female disk jockeys who work back-to-back late evening and overnight shifts.

But because the majority of stations do not employ more than one full-time female air personality, DJ Lois Gilbert of WBSL-FM New York says, "Women for the most part are put in the position of being pitted against each other, there can be a 'My God, is she going to take my place,' attitude. So, women can end up being competitive with each other, rather than being co-workers."

Women are making an impact in radio news. KHJ-AM Los Angeles recently won two Golden Mike awards, the only music station in the city to win more than one, a feat program director Charlie Cook attributes to news director Lori Lerner.

Most contend that disk jockeys whether, male or female, will, if they are good, get the air spots and the promotions. Says Burt Sherwood of Sherwood-Hennes in Chicago, who sees the radio field as expanding for women across the board, "If they can get the numbers, then that's what it's all about."

Billboard

Survey For Week Ending 2/6/82

TOP 50

Adult Contemporary

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

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★	1	10	LEADER OF THE BAND Dan Fogelberg, FullMoon/Epic 14-02647 (Hickory Grove/April, ASCAP)
★	2	13	COOL NIGHT Paul Davis, Arista 9645 (Web IV, BMI)
☆	8	9	SOMEWHERE DOWN THE ROAD Barry Manilow, Arista 0658 (ATV/Mann And Weil/Snow, BMI)
★	4	12	SHE'S GOT A WAY Billy Joel, Columbia 18-02628 (April/Impulsive, ASCAP)
☆	9	5	THROUGH THE YEARS Kenny Rogers, Liberty 1444 (Peso/Swanee Bravo, BMI)
★	7	10	YOU COULD HAVE BEEN WITH ME Sheena Easton, EMI-America 8101 (ATV, BMI)
★	7	5	THE SWEETEST THING Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)
★	8	6	COMIN' IN AND OUT OF YOUR LIFE Barbra Streisand, Columbia 18-02621 (Songs Of Bandier-Koppelman/Landers Whiteside/Emanuel, ASCAP)
☆	11	9	SWEET DREAMS Air Supply, Arista 0655 (Careers/Bestall Reynolds, BMI/Riva PRS)
★	10	3	I WOULDN'T HAVE MISSED IT FOR THE WORLD Ronnie Milsap, RCA 12342 (Pi-Gem/Chess, BMI/ASCAP)
☆	16	9	LOVE IN THE FIRST DEGREE Alabama, RCA 12288 (House Of Gold, BMI)
★	12	10	SOMEONE COULD LOSE A HEART TONIGHT Eddie Rabbitt, Elektra 47239 (Briarpatch/Debdave, BMI)
★	13	12	I CAN'T GO FOR THAT Daryl Hall & John Oates, RCA 12361 (Fust Buzza/Hot Cha/Six Continents, BMI)
★	17	5	WHEN ALL IS SAID AND DONE Abba, Atlantic 3889 (Countless, BMI)
★	15	6	TAKE IT EASY ON ME Little River Band, Capitol 5057 (Colgems-EMI, ASCAP)
★	20	9	KEY LARGO Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
☆	24	3	OPEN ARMS Journey, Columbia 18-02687 (Weed High Nightmare, BMI)
☆	23	4	ANOTHER SLEEPLESS NIGHT Anne Murray, Capitol 5083 (Chappell, ASCAP)
☆	26	3	DADDY'S HOME Cliff Richard, EMI-America 8103 (Big Seven, BMI)
★	20	13	COULD IT BE LOVE Jennifer Warnes, Arista 0611 (Gee Sharp, BMI)
★	21	18	TURN YOUR LOVE AROUND George Benson, Warner Bros. 49846 (Garden Rake/Rehtakul/JSH, ASCAP)
★	22	14	YESTERDAY'S SONGS Neil Diamond, Columbia 18-02604 (Stonebridge, ASCAP)
☆	29	4	ONE HUNDRED WAYS Quincy Jones Featuring James Ingram, A&M 2387 (State Of The Arts/Eliza M. Ritesonian, ASCAP/Kidda/Mr. Melody, BMI)
☆	33	3	MY GUY Sister Sledge, Cotillion 47000 (Atlantic) (Jobete, ASCAP)
★	25	19	HOOKED ON CLASSICS Royal Philharmonic Orchestra, RCA 12304 (Chappell, ASCAP)
★	26	25	LEATHER AND LACE Stevie Nicks With Don Henley, Modern 7341 (Atlantic) (Welsh Witch, BMI)
★	31	3	BOBBIE SUE Oak Ridge Boys, MCA 52006 (House Of Gold, BMI)
★	28	21	COME GO WITH ME The Beach Boys, Caribou 5-02633 (Epic) (Gil/See Bee, BMI)
★	35	3	JUST CAN'T WIN 'EM ALL Stevie Woods, Cotillion 46030 (Atlantic) (Snapshot/Edition Sunrise/Interworld/Mighty Mathieson/Vinyl, BMI)
★	36	2	ONLY ONE YOU T.G. Sheppard, Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)
★	NEW ENTRY		THAT GIRL Stevie Wonder, Tamla 1602 (Motown) (Jobete/Black Bull, ASCAP)
★	42	8	CHARIOTS OF FIRE Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
★	NEW ENTRY		ON THE WAY TO THE SKY Neil Diamond, Columbia 18-02712 (Stonebridge, ASCAP/Unichappell/Begonia Melodies, BMI)
★	40	3	NATURAL LOVE Petula Clark, Scotti Brothers 5-02676 (Epic) (Flowering Stone, ASCAP/Holy Moley, BMI)
★	38	2	TELL ME TOMORROW Smokey Robinson, Tamla 1601 (Motown) (Chardax, BMI)
★	36	37	SEA OF LOVE Del Shannon, Network 47951 (Elektra) (Fort Knox/Tel, BMI)
★	NEW ENTRY		POP GOES THE MOVIES PART I Meco, Arista 0660 (20th Century-Fox/Robbins/Warner Bros./UA, ASCAP/Unart, BMI)
★	38	39	BLUE MOON WITH HEARTACHE Rosanne Cash, Columbia 18-02659 (Hotwire/Atlantic, BMI)
★	NEW ENTRY		SHOULD I DO IT The Pointer Sisters, Planet 47960 (Elektra) (Unichappell/Watch Hill, BMI)
★	40	27	THOSE GOOD OLD DREAMS Carpenters, A&M 2386 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
★	41	43	ALL OUR TOMORROWS Eddie Schwartz, Atco 7342 (Atlantic) (ATV/Schwartzcake, BMI)
★	42	22	PERHAPS LOVE Placido Domingo & John Denver, Columbia 18-02679 (Cherry Lane, ASCAP)
★	43	28	MORE THAN JUST THE TWO OF US Sneaker, Handshake 9-02557 (Shellsongs/Sneaker/Home Grown, BMI)
★	44	NEW ENTRY	SEA OF HEARTBREAK Poco, MCA 52001 (Shapiro & Bernstein, ASCAP)
★	45	30	WAITING FOR A GIRL LIKE YOU Foreigner, Atlantic 3858 (Somerset/Evensongs, ASCAP)
★	46	32	CASTLES IN THE AIR Don McLean, Millennium 11819 (RCA) (Mayday/Benny Bird, BMI)
★	47	34	WHY DO FOOLS FALL IN LOVE Diana Ross, RCA 12349 (Patricia, BMI)
★	48	44	BREAKIN' AWAY Al Jarreau, Warner Bros. 49842 (Aljarreau/Desperate/Garden Rake, BMI)
★	49	45	OH NO Commodores, Motown 1527 (Jobete/Commodores Entertainment, ASCAP)
★	50	41	TROUBLE Lindsey Buckingham, Asylum 77223 (Elektra) (Now Sounds, BMI)

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

FEBRUARY 13, 1982, BILLBOARD

BILLBOARD RADIO JOB MART

RATES:
POSITIONS OPEN:
70¢ per word—\$14.00 minimum.
\$40.00 per inch.

POSITIONS WANTED:
40¢ per word—\$10.00 minimum.
\$20.00 per inch.

BOX NUMBER, c/o
Job Mart, \$3.00 service charge

ADDRESS ALL ADS: JEFF SERRETTE
Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. Phone: (212) 784-7386 (locally) or (800) 223-7524 (Out of State). Use any major credit card when calling in your advertisement.

PAYMENT MUST ACCOMPANY ORDER

Name _____
Address _____
City _____ State _____ Zip _____
Telephone _____

Credit Card # _____
 Amer. Express
 Diners Club
 Visa Expires _____
 Master Card
Bank # _____
Signature _____

POSITIONS WANTED

TEACHER-MUSICOLOGIST WITH 50,000 premium cut record collection (Rock, R&B, Jazz, and Black Gospel from the 40's through the 80's). Looking to do radio programming for a station that wants a unique sound. I am also interested in putting together specialist re-issue projects. Attention record production companies: Much of this material was highly commercial for its time and could be worked into modern mixes if the right talent, studios, and experimental engineering were used. I have been collecting for 25 years. Call (401) 231-5228, or write to Box 7448, Billboard Publ., Inc., 1515 Broadway, New York, N.Y. 10036.

ANNOUNCER

Mature. Handle Sports—Play by Play. Minor League Baseball. News. MOR DJ. Oldies but Goodies.
Interested in good small station market.

FRANK MAHER
48 S. 22nd Street
San Jose, CA 95116
(408) 293-3285

POSITIONS OPEN

MAJOR MARKET A.C. MORNING DRIVE PERSONALITY

We are a dynamic adult contemporary major station in a top five market, and we need a bright, strong personality for morning drive. If you are ready to make the jump to a market leader we offer an incredible opportunity. Qualified candidate must possess tremendous one on one technique, know how to use the phones, be clever, witty, not afraid to laugh, and be able to write adult humor. Voices helpful but not necessary. Salary and fringes are substantial, and we guarantee that you would be one of the highest paid morning personalities in the country. We guarantee confidentiality in your response, and no background calls will be made without your approval. Send resume only to:

Billboard, Box 7453
Equal Opportunity Employer

JOB MART ADVERTISING DOESN'T COST, IT PAYS.

ATTENTION - CALIFORNIA RADIO—Would you like to have a talk or talk/music personality who has seen and experienced life outside of radio. Background as lawyer, history and political science buff, music enthusiast, both Pop and Rock, and even songwriter and singer. But don't worry I've done radio in college as training and I have a good radio voice. Will send a tape and best wishes on your written request. So let me hear from you. Write to Box 7451, Billboard Job Mart, 1515 Broadway, New York, NY 10036.

Consistent Foreigner Rolls Up The Figures

By ROMAN KOZAK

NEW YORK—While the Rolling Stones have been getting the headlines through fall and winter, it's been Foreigner which has been rolling up impressive figures in record sales.

The group's album, "4," has been on Billboard's Top LP & Tape charts for 10 weeks, hitting the top spot on three different occasions in August, November/December and January. With the release of "Juke Box Hero," the third single from the album, "4" may return yet again to No. 1. Meanwhile, it's reportedly sold an estimated five million copies.

The band itself, booked by Monterey Peninsula, has been on the road since August, beginning with a rare tour of Europe, and then playing arena shows across the U.S. until the end of this month. It took a couple of weeks off at midpoint to do some dates and tv shows in Germany.

Says Foreigner's manager, Bud Prager, "In touring, we may be number two to the Stones. But we were number one in sales for many of the weeks the Stones were number one in the trade charts. We may be the biggest single group in the U.S."

He may be right. Though other acts have had bigger albums in the last four years, none has been so

consistent. "Foreigner," the first LP, released in 1977, sold five million copies. Prager and Atlantic report. "Double Vision," which followed in 1978, has sold seven million copies so far. "Head Games," in 1979, is considered a disappointment. It only sold two million. But, "4" has been selling in the vicinity of 400,000 copies every 10 days, says Atlantic.

"They sort of pre-guess the trends," says radio consultant Kent Burkhart, in explaining the consistent radio success of Foreigner. "Within each album they have a variety of sound, and it is excellent. And they don't stop at a particular sound. They continue to grow with the times. They feel the public empathy."



FOREIGNER—From left: Dennis Elliott, Rick Wills, Lou Gramm, Mick Jones.

Burkhart cites the "Waiting For A Girl Like You" single as an example of what he means. Until the release of the song, Foreigner was almost exclusively an AOR act, appealing to a teen audience. The ballad got them a whole new adult audience, also points out David Glew, senior vice president of marketing for Atlantic.

"Waiting For A Girl" was the first time, Foreigner was played at an adult contemporary level," echoes Vince Faraci, senior vice president of promotion at Atlantic. "It was played by many stations that had previously shied away from Foreigner. And it served a dual purpose: A station could play it and keep its older demographics, while it fit in nicely with previous album cuts."

Foreigner's acceptance on radio came even before the band's debut album was released. Bud Prager remembers how Foreigner began:

"The band started here," he says in his office. "Mick Jones asked me to be involved, and I said no. The reason was that at that time it took two or three albums and two or three years to get a group off the ground. And at the time I was going bankrupt, and I had no intention of managing a new band."

"But he wanted me to do it, to be involved, and he wound up looking at me, and saying, quite emotionally, which was unusual for him, since he is a low-key person, 'I don't have two or three years either.'" Before Foreigner, Prager had managed Mountain and the Leslie West Band, in which Jones was also a member. Since the early '60s Jones had played with such artists as French pop idol Johnny Halliday, Wonderwheel and Spooky Tooth.

"So you had two people with experience, knowledge and awareness," continues Prager. "And at the time a great motivating thing happened. It was one specific thing: Boston. Before Boston, there was no such thing as an instant breakout. Everything was in increments. But Boston came along and it exploded the industry. And I decided that if CBS could do that with Boston, so could we. It was a combination of all of that, and one stroke of genius."

Atlantic's Faraci continues the story: "Even before the band was signed, in the promotion department a cassette started floating around. And everyone was listening to one cut: 'Feels Like The First Time.' It got everybody excited."

"After the band was signed there was a Radio & Records convention, and we brought white label copies to different programmers. We kept playing it in the hospitality suite. KLOS-FM in Los Angeles and WMMS-FM in Cleveland picked it up while we were still at the convention."

Having thus created a buzz on the record, Atlantic shipped both the album and single, which took off simultaneously. Faraci remembers. "Other labels started calling us, asking about the record, and you know that when other promo men from other labels start working your record, you have yourself a hit."

Since then Foreigner has kept a good working relationship with Atlantic's promotion department, giving it advance pressings and consulting it on singles releases and release schedules.

"Too many artists make records to suit themselves," says Prager. "They don't realize that if the promotion

(Continued on page 34)

AT 31, A NEW START FOR ARTIST

Dyson Back Strong Following His Victory Over Drug Problem

By JEAN WILLIAMS

LOS ANGELES—Following a forced retirement to rid himself of a drug habit, 31-year-old Ronnie Dyson has returned to the music industry with a new LP expected this month on Atlantic-Cotillion. He signed with the label last October, after 10 years with Columbia.

Dyson, with a string of hits in the early '70s including "If You Let Me Make Love To You, Why Can't I Touch You," "When You Get Right Down To It," "One Man Band," "Just Don't Want To Be Lonely" and others, had not been in a studio since his last Columbia LP, "If The Show Fits," two years ago.

Although he praises Michael Zager, producer of his last little-known, disco-oriented LP, he says, "It was not a good effort. I wasn't pleased with the way things were going for

me personally, I was not pleased with the way things were going at Columbia. I was depressed, and I sat there watching my peers pass me by." He adds that most of his problems were due to drugs.

How did Dyson, who appeared to have the world by the tail, succumb to drugs?

"I went from high school right into the musical 'Hair.' It happened too fast and I didn't have a chance to make the transition from a sheltered high school kid to a star.

"Everything came too easy for me. I began to believe that everybody was in my corner. I also was a loner and wanted to be accepted. That was part of the problem. I wanted to be 'in.' I started smoking marijuana. I originally said I would only smoke when I wasn't working. That only lasted for a while.

"Then I went on the road. I was involved with people who were famous and making a lot of money. They also were dealing with cocaine. I began using it, not so much because I wanted it or even liked it, but because I wanted to be in the company of these people and accepted by them.

"Like most people, I suspect, I told myself that I could handle it. 'This is easy,' I said. I began to deteriorate, but slowly," he continues. "I didn't realize what was happening to me. Then I began to try to cover up my drug activities. I got to the point where I couldn't function."

What made him decide to give up drugs? "I saw an incident and realized it could have been me because we were at the same place. I saw a guy take an overdose. That turned me around.

"My parents and my manager (Buddy Allen) helped me overcome drugs. (Allen also is manager of the Spinners). Buddy, who has been my manager for 13 years, knew a doctor

in New York who has worked with people in show business with drug problems.

"Starting about the middle of 1980 I saw him every day. Although I'm off drugs, I still go to see him once a week just to talk to him."

Why is Dyson telling this story? "I want young people coming into the industry, who may still be impressionable, to know how easy it is to do irrevocable harm to themselves and end promising careers through drugs," he asserts.

About his upcoming LP, he says, "We have titled it 'Phase 2' because we feel the name explains my comeback. This is the second phase of my career."

He maintains that his original deal called for three singles, "but fortunately, Henry Allen (president of Cotillion) liked what he heard and wanted an album." The LP was produced by Bobby Eli.

Dyson insists his voice has changed. "There's more intensity, confidence, awareness and maturity. Before, I would go out, hit a few high notes and people would say 'he certainly can sing.' Now I use mostly my middle register and my high register only sparingly."

He notes that he is in the process of pulling together a stage act, and he plans to build his show from an initial 35 minutes to more than an hour. "I already have a band and background singers and we'll start rehearsing this week," he adds.

He reports that Atlantic/Cotillion is planning a multi-city promotional tour for March.

P.R. Firm Moves

LOS ANGELES—Agee Stevens & Acree Inc., a public relations firm, has moved its offices to 3815 W. Olive St., Suite 201, Burbank, Calif. Telephone (213) 841-4746.

Country Acts Holding Own In Face Of Poor Economy

By KIP KIRBY

NASHVILLE—If rock and pop acts are reflecting the crunch of a squeezed economy by reduced touring itineraries (Billboard, Jan. 30), country appears to be holding its own. In fact, it appears that more superstar acts and mid-range country performers are out on the road than usual.

Although the winter months are notoriously poor for touring, country headliners such as Alabama, the

Oak Ridge Boys, the Statlers, Ronnie Milsap, Conway Twitty and Hank Williams Jr. show no signs of slowing down. Also, country acts' popularity at the fair level keeps many artists booked the first three months of the year in the Sunbelt region.

What is apparent, however, is that packaging is playing more importance these days in country touring. Additionally, it seems more superstar-level acts are handling their own packaging and promotion in-house to guarantee their fees.

Says Bob Dee, co-owner of Top Ten Talent in Reno, "Too many promoters have been burned—they've used the superstars and found the built-in guarantees, percentages and costs too exorbitant to make a profit, even on a sellout date."

Dee points to the fact that promoters are now looking at situations where they can buy two or three \$5,000-a-night acts and not have to worry about selling out every seat in the coliseum to come out ahead.

"Country's success and the 'urban cowboy' movement have created a situation where everybody is interested in buying country," says Dee. "It's created a lot of new stars in country. Buyers have more opportunity to book exactly what they want, and more room to take chances on acts with good chart records but unproven concert sales."

Tony Conway, vice president of Buddy Lee Attractions in Nashville, (Continued on page 47)



Billboard photo by Chuck Pulin
STING SINGS—Sting of the Police sings and plays his custom standup bass during the band's SRO show at Madison Square Garden.

Unsurpassed in Quality

GLOSSY
PHOTOS

24 1/2¢
EACH IN
1000 LOTS

1000 POSTCARDS \$165.00

100 8x10 \$31.95

CUSTOM \$98

COLOR PRINTS per 100

COLOR LITHO \$425

per 1000

COLOR \$240

POSTCARDS per 3000

MOUNTED 20"x30" 30"x40"

ENLARGEMENTS \$25.00 \$40

COPYART
Photographers
103 WEST 44th STREET, N.Y. 10018

A Division of JAMES J. KRIEGSMANN
(212) PL 7-0233

Big Reception For Country At New Club

By JOE X. PRICE

PALM SPRINGS, Calif.—“They said it couldn't be done in a resort town like Palm Springs—at least not successfully.” Well, according to nightclub promoter-consultant Jan Jacques, it has been done—and successfully.

Jacques is talking about Bronco Billy's, a plush, new, big-city-sized nightclub that showcases country music acts. It officially opened its doors New Year's Eve in the middle of this millionaire-inhabited desert town which, Jacques claims, is as starved for big-time entertainment as it is for cool air in the summertime.

Merle Haggard was the club's first major act Jan. 23 and was first to pack the 1,000-seat club with turn-away business totaling more than 3,000 customers for the two shows performed on his one-night stand.

According to the New Jersey-born Jacques, who has been instrumental in the launching of some of the

country's most noted entertainment palaces (Bullwinkle's, Dr. Jekyll's and Rock Island, to name a few), Haggard represents just the “tip of the iceberg” as far as talent policy is concerned.

“We're going after the biggest names in the business,” he says.

Billy Taylor, owner-operator of Bronco Billy's, is a Southern California restaurateur who is taking his first stab at the nightclub business. He says, he spared no expense in any area in the ground-up construction of the club—claiming a total expenditure of \$1.5 million. “My main concern was the sound,” says Taylor. “For a place this size to be acoustically great is a tough and expensive proposition. A good part of that \$1.5 million went to sound equipment and engineering. We used Flying Systems of Anaheim (Calif.) to put it together and they did one hell of a job.”

The club, a multi-leveled, 25,000

square-foot structure, sports a 153-foot bar which seats more than 100 (“biggest bar west of Texas,” claims Taylor).

According to Billy Super, the club's general manager, there also is a built-in system of underground pumps which assures a never-ending flow of beer and wine. Additionally, the club has its own “big dish” on the roof for continual satellite reception.

The house-band on the night caught was the Gerald Ray Band, a hot, country sextet. Handling the lighting system is Bronco Billy's entertainment director Reed Glick, former lighting manager for such acts as the Grateful Dead, Michael Jackson, the Allman Bros. and Kenny Loggins. Working adjacent to him in the sound booth is the club's in-house engineer, Ron Riley. Both contend the club is perfect for live recordings and they intend to

(Continued on page 34)



FLASH SPLASH—Geffen Records' Quarterflash rocks the Municipal Auditorium in Nashville during the band's performance of its hit single, “Harden My Heart,” at the eighth annual Volunteer Jam.

CONCERT REVIEW

Volunteer Jam VIII 'Practically A Steal'

By ROBYN WELLS

NASHVILLE—With more than 25 acts and eight hours-plus of live music, all for the ticket price of \$12.50, the Charlie Daniels' eighth annual Volunteer Jam was more than a bargain—it was practically a steal.

Despite the cut-rate admission price, the talent lineup was anything but bargain-basement variety. As usual, the acts performing were shrouded in secrecy, until they appeared onstage. First-time around jammers included the Oak Ridge Boys, Quarterflash and George Thorogood and the Destroyers.

The crowd of more than 10,000 was also treated to performances by Leon Russell, Kansas' lead singer Steve Walsh, Dobie Gray, Johnny Lee, Crystal Gayle, Jimmy Hall, the Winter Brothers, Grinder Switch, Jimmy C. Newman and Cajun Country, Duane Eddy, Mississippi, Chuck Leavell, Dickey Betts, and China, Canadian pop/rock group.

Three acts—Dobie Gray, Leon Russell and Papa John Creach—composed special songs just for the Jam. But the piece de resistance was Daniels' own performance, almost

three hours of entertainment. Guesting during a segment were Creach, Roy Acuff, Moses Dillard and Creation, and musicians Jamie Nichol, Jerry Mills, Buddy Spicher and Richie Cannata.

The Jam is also known as the Charlie Daniels Band's homecoming concert, since it is the only full-fledged show the group puts on in the area during the year. The band played virtually all of its old hits, including “The Devil Went Down To Georgia” and “In America,” as well as several numbers from their upcoming album, “Windows.” A standout new selection was “Still In Saigon,” a tribute to the Vietnam War Veterans.

Putting on an especially vibrant show were the Oak Ridge Boys. Although they did some of their best-known country selections, including “Y'all Come Back Saloon,” their emphasis was on the Oaks' new pop image. The crowd roared with approval over “Elvira,” “Bobbie Sue” and “Doctor's Orders,” a cut, destined to be a hit single from their new album.

(Continued on page 34)

Blues Alley In Expansion

WASHINGTON—Blues Alley, one of this area's oldest and most successful nightclubs and certainly the grandfather of jazz clubs here, is expanding its business operations into talent management, booking, promotion and production.

The club, which over the years has hosted an enormous number of na-

tionally known and local jazz artists—from Ahmad to Zoot—will continue with jazz as its main focus, but the new businesses will fall under an umbrella organization called Blues Alley Presentations, according to Jeff Lettes, vice president of the company.

“We want to tap the market here, to help the embassies with their needs for quality music and to give production assistance to all the conventions held in Washington every year,” says Lettes.

He also is interested in artist management, and, he says, is negotiating with several established national acts and some newcomers as well.

Blues Alley owner John Bunyan, who built the establishment into one of the finest jazz clubs in the country since he acquired it in 1973 (the club itself dates back to the '60s) is interested in investigating new markets for the business.

He is seeking to tie-in the club's activities—recording, radio & television hookups and workshops—with forays into the production of “events” at conventions as well as music bookings and, farther up the road, concert production.

WHEN IT COMES TO INSURING YOUR TOURS, FRANK B. HALL IS A TOUGH ACT TO FOLLOW

How tough? Consider this. Frank B. Hall is the oldest and largest insurance broker in the entertainment industry. Which means we've got exactly what you're looking for. Like experience in the special coverage you need—for equipment, vehicles, workman's comp, general liability, as well as the performers themselves. Even non-appearance coverage is available. Plus, we've got the ability to put it all into a single package. And bargaining power to get you the best possible rates. So next time you're putting a show on the road, book the star performer in the entertainment insurance field to help keep it there.

Call toll-free: 1-800-531-7354.

Insuring America's Good Times.

Entertainment Division
International Insurance Brokers
P.O. Box 17200, San Antonio, Texas 78217
Toll-free: 1-800-531-7354 (USA)
1-800-292-5526 (TEXAS)

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10's
500 - \$45.00 1000 - \$65.00

COLOR PRINTS
1000 - \$311.00

SEND 8x10 PHOTO - CHECK OR M.O.
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES
1867 E. FLORIDA ST.
SPRINGFIELD, MO. 65803

Talent In Action

YELLOWJACKETS & ROBBERN FORD LINE ONE

Roxy, Los Angeles
Admission: \$6.50

On vinyl, this fusion quartet's debut suggested a prototypical commercial style long on rhythm and short on atmosphere, its appeal built largely around Robben Ford's use of rock dynamics and blues-drenched single lines and keyboard player Russell Ferrante's brisk but sometimes slight excursions on synthesizer and electric piano.

Why, then, have both their Roxy stands proven SRO successes? The answer may simply be the added time spent playing and its sanguine effect on Yellowjackets' ensemble interaction. Their Jan. 15 show, like an earlier Roxy engagement in the fall, revealed a limber, even swinging band feel only hinted at on record. And without the horn section employed in the studio to punch up the playing, it became more apparent that the group is deft indeed.

Ford's role, that of permanent guest owing to separate solo recording plans, is still a focal one, and his varied dossier as a blues, jazz and pop instrumentalist translates into an economical but potent combination of jazz phrasing, blues harmony and rock firepower. During the 68-minute show, Ferrante, too, was given room to solo, but it was Ford's more concise and melodically

defined work that garnered the greater share of crowd reaction.

The band's material still proves somewhat threadbare when considered outside the admittedly propulsive context of their arrangements. That aspect may only be a problem for older fans, since the band's emphasis is on tightly interlocking riffs and the sort of fusion dynamic changes that make many commercial jazz units crowd pleasers. At this show, they previewed new material as well as the better known highlights of their eponymous Warner Bros. LP. Songs like "Rush Hour," from the latter, yielded crowd recognition, but the newer "Mama's College Fight Song," slated for inclusion on a live

Montreux Festival compilation, and the rock-oriented "Pass It On" earned equally strong responses by the final bars.

One serious flaw: use of a back projection visual screen at various points in the show smacked of low rent psychedelia or, worse, bald commerce when the band's logo was pointedly flashed up behind the players.

Opening was local fusion outfit Line One, which appeared to have plenty of technique. Unfortunately, an overdriven sound mix and heavy-handed dynamics prevented listeners from gleaming any sonic proof of those appearances.

SAM SUTHERLAND

Foreigner Figures Mount

• Continued from page 32

department doesn't like it, they are just wasting their time. The promotion people don't have the time to listen to a record six times before they can like it. And even if they do have the time, the program directors don't.

Though former Roxy Music bassist Rick Wills joined the band in mid-1979, the subsequent "Head Games" LP was, comparatively speaking, a disappointment commercially. Critics who never had been kind to Foreigner hated it. Members of Foreigner didn't much like it, either, and for the next LP original members Ian McDonald and Al Greenwood were let go. It was an internal decision within the band.

"Bands should always decide what their constituents should be," says Prager. "And managers should just stand aside, unless the changes are destructive. Then a manager can stick his two bits in. But it is the musicians who have to play with each other."

Palm Springs Club

• Continued from page 33

pursue that aspect of the business.

In addition to the "bucking horse" ride, the shooting cowboy and the assortment of other such adult toys in the game section, the club has its own emcee, DJ Tom Potts, plus its own resident dance instructor, Wiley Hicks.

Among the name acts booked for upcoming appearances, according to Jacques, are: Hank Williams Jr., Feb. 25, and Mel Tillis, March 8.



MEMPHIS MEANS BEAUTIFUL MUSIC

For more than 50 years the Ellis Auditorium has been the place in Memphis for touring music shows, stage productions, rock, country, gospel and blues concerts. Ellis has two halls, one seats 4300 the other, 2400. Underground parking, contemporary lighting and specially controlled acoustical ceiling panels for great sound. Ellis has the largest stage in Memphis and a stage lift that allows performers to play to their audience from floor or stage level.

The price? Call and you won't believe the sound you hear. Plan to make your music beautiful in Memphis.



Ellis Auditorium Music Halls

Part of the beautiful Cook Convention Center
Call Guy Coffey (901) 523-2982

Charlie Daniels

• Continued from page 33

Another crowd favorite was George Thorogood and the Destroyers. At one point, Thorogood jumped from the stage, and worked his way through the front lines of the audience, never missing a guitar lick. And a crowd too young to know the original Hank Williams' version, obligingly sang the lyrics to "Move It On Over," when Thorogood turned the microphone to them.

Quarterflash, which shares Daniels' producer John Boylan, made their debut appearance not only at the Jam, but also in the Nashville area. They performed a trio of tunes, including their current hit, "Harden My Heart."

The real "jam" began after 1 a.m. with Chuck Leavell and Dickey Betts. Close to 2:30, the show ended with Dobie Gray and Jimmy C. Newman harmonizing with Daniels on the traditional closing number, "The Tennessee Waltz."

Following the show, the artists, friends and press were treated to a breakfast backstage at Municipal Auditorium. Although the post-jam party has been held in the past at the Hyatt Regency, Daniels explained at a press conference that the move was partially instituted for economic reasons, so that more money from the show would go to the T.J. Martell Memorial Fund for Leukemia Foundation and for Vietnam Veterans of America.

The Volunteer Jam was broadcast live over WKKZ-FM and WRVU-FM Nashville; WSKZ-FM Chattanooga; WZXR-FM Memphis; WIMZ-FM Knoxville and WGBY-FM, Tullahoma, Tenn. The concert was also taped for later broadcast over the King Biscuit network. The concert was produced by Sound Seventy Productions.

No album will be released from the Jam this year, although Daniels indicated that a compilation LP containing portions of the 1982 show would be released in the next two years.

www.americanradiohistory.com

Survey For Week Ending 2/13/82

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).

- J. GEILS BAND—\$383,359, 36,519, \$11 & \$10. Brass Ring Prods., Cobo Arena, Detroit, three sellouts, Jan. 27-29.
- FOREIGNER, MICHAEL STANLEY BAND—\$381,330, 35,000, \$12.50 & \$11.50. Avalon Attractions, the Forum, Los Angeles, two sellouts, Jan. 29 & Feb. 1.
- FOREIGNER, MICHAEL STANLEY BAND—\$304,512, 29,000, \$12 & \$10.50. Bill Graham Presents, Cow Palace, San Francisco, two sellouts, Jan. 26-27.
- DIANA ROSS, MICKI FREE—\$253,631, 17,000, \$15.65 & \$13.15. Barry Mendelson Presents/JAM Prods., the Summit, Houston, sellout, Jan. 29.
- AC/DC, MIDNIGHT FLYER—\$233,350, 19,835, \$12.50 & \$10.50. Beach Club Concerts/Cellar Door, Lakeland (Fla.) Civic Center, two sellouts, Jan. 28-29.
- DIANA ROSS, MICKI FREE—\$232,155, 16,108 (19,000 capacity), \$15 & \$12.50. Barry Mendelson Presents/JAM Prods., Reunion Arena, Dallas, Jan. 26.
- AC/DC, MIDNIGHT FLYER—\$227,628, 19,012, \$13.35 & \$11.35. Pace Concerts, Reunion Arena, Dallas, sellout, Feb. 1.
- DIANA ROSS, MICKI FREE—\$222,267, 15,116, \$17.50-\$12.50. Barry Mendelson Presents, La. State Univ. Assembly Center, Baton Rouge, sellout, Jan. 28.
- ROD STEWART—\$187,336, 15,363, \$12.50, \$11.50 & \$10.50. Brass Ring Prods., Joe Louis Arena, Detroit, sellout, Jan. 24.
- ROD STEWART—\$170,646, 14,933 (17,000), \$11.75. Di Cesare Engler Prods., Avalon Attractions, Pittsburgh Civic Arena, Jan. 26.
- ROD STEWART—\$166,648, 15,768, \$11 & \$10. Contemporary Prods./New West Presentations, Kemper Arena, Kansas City, Mo., sellout, Jan. 30.
- DAN FOGELBERG—\$164,624, 12,916 (18,000), \$12, \$11 & \$10. Feyline Presents, McNichols Arena, Denver, Jan. 25.
- ROD STEWART—\$155,595, 14,837 (23,000), \$11.50, \$10.50 & \$9.50. Sunshine Promotions/Sunshine South, Rupp Arena, Lexington, Ky., Jan. 22.
- AC/DC, MIDNIGHT FLYER—\$144,045, 12,804, \$11.75. Beach Club Concerts/Cellar Door, Hollywood (Fla.) Sportatorium, sellout, Jan. 27.
- POLICE, THE GO GO'S—\$141,555, 13,730, \$10.50 & \$9.50. Beach Club Concerts, Greensboro (N.C.) Coliseum, Jan. 26.
- POLICE, THE GO GO'S—\$134,507, 12,191, \$11.50 & \$10.50. Brass Ring Prods., Cobo Arena, Detroit, sellout, Jan. 30.
- DAN FOGELBERG—\$118,101, 11,730, \$10.50 & \$8.50. Mid-South Concerts, Mid-South Coliseum, Memphis, sellout, Jan. 29.
- CHARLIE DANIELS BAND VOLUNTEER JAM VIII, 35 GUEST ACTS—\$111,875, 9,150, \$12.50. Sound Seventy Prods., Nashville Municipal Auditorium, promoter house gross record, sellout, Jan. 30.
- DAN FOGELBERG—\$193,833, 10,130 (12,000), \$10.25. Feyline Presents, Univ. of Okla. Lloyd Noble Center, Norman, Jan. 28.
- STATLER BROTHERS, BRENDA LEE—\$100,252, 10,917, \$9, \$8.50 & \$7. Lon Varnell Enterprises, Greensboro (N.C.) Coliseum, sellout, Jan. 30.
- DAN FOGELBERG—\$99,867, 9,683 (15,598), \$10.50 & \$9.50. Beach Club Concerts, Greensboro (N.C.) Coliseum, Jan. 31.
- FOREIGNER, MICHAEL STANLEY BAND—\$99,724, 7,400, \$13.50. Beaver Prods., Aladdin Theater, Las Vegas, sellout, Jan. 30.
- DAN FOGELBERG—\$97,438, 8,418 (12,000), \$12, \$11 & \$10. Feyline Presents/in-house promotion, Colorado Univ. Events Center, Boulder, Jan. 26.
- ALABAMA, JANIE FRICKE—\$86,976, 9,138, \$10 & \$9. Keith Fowler Prods., Jackson (Miss.) Coliseum, sellout, Jan. 22.
- ZZ TOP, GRAND FUNK—\$74,343, 8,111 (9,000), \$10 & \$9. Sunshine Promotions/Sunshine South, Rupp Arena, Lexington, Ky., Jan. 26.
- JOHNNY MATHIS—\$68,289, 5,440 (6,198), \$13.50, \$11.50 & \$10.50. Northwest Releasing Co., Seattle Opera House, Jan. 25-26.
- ZZ TOP, GRAND FUNK—\$63,292, 6,448 (6,900), \$10. Sunshine Promotions, Ohio Center, Columbus, Jan. 21.
- MARSHALL TUCKER BAND, MCGUFFEY LANE—\$53,980, 6,514 (8,500), \$8.50 & \$7.50. Paradise Island Prods., Ohio Univ. Convocation Center, Athens, Jan. 29.
- STATLER BROTHERS, BRENDA LEE—\$50,199, 6,000 (7,000), \$8.50 & \$7.50. Lon Varnell Enterprises, Savannah (Ga.) Civic Center, Jan. 28.
- JOAN ARMATRADING, JOHN BAYLEY—\$48,342, 4,604, \$10.50, Feyline Presents/in-house promotion, Colo. Univ. Macky Auditorium, two sellouts, Jan. 31.
- ZZ TOP, GRAND FUNK—\$36,785, 3,864 (8,000), \$10 & \$9. Sunshine Promotions/Sunshine South, Huntington (W. Va.) Civic Center, Jan. 24.
- OZZY OSBOURNE, STARFIGHTERS—\$34,682, 4,049 (6,500), \$9.50 & \$8.50. Sunshine Promotions/Sunshine South, Hulman Civic Center, Terre Haute, Ind., Jan. 29.
- JOAN ARMATRADING, MICHAEL CRAY BAND—\$30,246, 3,024 (3,650), \$10. Avalon Attractions, Perkins Palace, Pasadena, Calif., Jan. 27-28.
- BOBBY & THE MIDNIGHTS—\$28,238, 2,766, \$10.50 & \$9.50. Don Law Co./Monarch Entertainment Bureau, Orpheum Theatre, Boston, sellout, Jan. 29.
- JOHN PRINE, STEVE GOODMAN—\$27,260, 2,974, \$9.50 & \$8. Electric Factory Concerts, Tower Theatre, Philadelphia, sellout, Jan. 30.
- PRETENDERS, SILVER BULLET THEORY—\$27,062, 3,187, \$9 & \$8. Festival East Concerts, Shea's Buffalo (N.Y.) Theatre, sellout, Jan. 31.
- AL DIMEOLA, JAN HAMMER—\$24,015, 2,402, \$10.75 & \$9.75. Fahn & Silva, Fox Theater, San Diego, sellout, Jan. 26.
- BOBBY & THE MIDNIGHTS—\$23,877, 2,500, \$10.50 & \$9.50. Cross Country Concerts/Monarch Entertainment Bureau, Yale Univ. Woolsey Hall, New Haven, sellout, Jan. 31.
- CHUCK MANGIONE & HIS QUARTET—\$20,055, 2,002, \$10.50. Fantasma Prods., West Palm Beach (Fla.) Auditorium, sellout, Jan. 31.
- JOHN KLEMMER, ALAN VIZZUTTI—\$18,866, 1,628, \$10.55. Avalon Attractions/Bill Graham Presents, Univ. of Calif. at Los Angeles Royce Hall, sellout, Jan. 27.
- BOBBY & THE MIDNIGHTS—\$18,854, 2,010 (3,198), \$9.50 & \$8.50. Monarch Entertainment Bureau/Frank J. Russo, Ocean State Theatre, Providence, R.I., Jan. 30.

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.

POSITION IS NINE- TENTHS OF THE LAW

Since November 15, 1980, when Kenny Rogers' "Lady" began its six week run at the top of the pop charts, the clients of Kragen and Company have held the number one spot for 26 out of the last 63 weeks, and an astounding 20 out of the last 38 weeks. This includes nine weeks each for Kim Carnes' "Bette Davis Eyes" and Lionel Richie's "Endless Love," (with Diana Ross), and two weeks for our current number one record, The J. Geils Band's "Centerfold." We're getting to feel real at home up there.

NUMBER ONE RECORDS ARE JUST
ONE REASON
KRAGEN AND COMPANY
IS THE HOT ONE



Kansas City Jazz Getting A Taylor PBS Spotlight

LOS ANGELES—Dr. Billy Taylor, jazz pianist/composer and scholar, hosts "Swingin' The Blues," a four-part series now airing over PBS stations across the country.

Co-produced by Mid-America Arts Alliance and the Nebraska Arts Network, the four segments showcase major jazz artists who helped forge the role played by Kansas City in the development of jazz styles from the 1930s on.

For The Record

LOS ANGELES—Omitted from a series review of the initial album release for ENJA product via PolyGram Classics (Billboard, Jan. 30) was "Plays Monk" by Bennie Wallace.

Album features Wallace with both trio and quartet lineups, and is listed at \$9.98.

Series began airing in some markets last Wednesday (3) with the initial hour-long segment, an introductory episode titled "Goin' To Kansas City."

Subsequent 30-minute segments include profiles of Count Basie (first airdate was to be Feb. 6), Mary Lou Williams (13) and Jay "Hootie" McShann (20).

Funding for the series is provided by the Kansas City Life Insurance Co., Nebraskans for Public Television, Mid-America Arts Alliance, Phillips Petroleum Co. and the Corp. for Public Broadcasting.

Show also offers a 60-page companion booklet, "Goin' To Kansas City," advertised at the conclusion of first segment. The illustrated tome is available from Mid-America Arts Alliance for \$4. Address is 20 West 9th St., Suite 550, Kansas City, Mo. 64105.

Jazz

3-Day Louisiana Bash Tees May 6

NEW ORLEANS—Tulane Univ. and the annual New Orleans Jazz and Heritage Festival will team to produce an ambitious three-day series of special historical jazz events, including both live concerts and films, under the banner of the Tulane Hot Jazz Classic.

The program, slated to run from May 6 through May 9, has been developed by Tulane's William Ransom Hogan Jazz Archive and the producers of the New Orleans Jazz and Heritage Festival held every spring. The Louisiana State Arts Council and the Louisiana Committee for the Humanities are also sponsoring the series, together with the festival backers.

Included in the schedule unveiled by the archive's curator, Curtis D. Jerde, and George Wein, jazz impresario and chief executive of the Jazz and Heritage Festival, are both

festive and scholarly segments, ranging from symposia on early jazz forms from the region to a jazz reunion for pre-1940 stylists to be held on a riverboat.

Replica bands will be utilized to recreate the styles and bankbooks of classic early bands headed by titans like King Oliver, Louis Armstrong, Jelly Roll Morton and others. Included in those performances, which will be featured during several of the key events such as a May 7 jazz picnic at the New Orleans Fairground, will be rarely heard arrangements from the school's archives, and memorabilia from the period will be on display at each event.

Scholars set to participate in afternoon and morning lectures include musicologist Bill Russell, former Jazz Archive curator Richard B. Allen and jazz film collector David Chertok.

Concert activities include a program dubbed "The Fingerbreaker," slated for the evening of May 7, in which ragtime performer Max Morath and other pianists will present an overview of New Orleans piano styles, and "In The Gloaming," set for May 8, in which more obscure music originally performed between 1890 and 1920 will be performed by the New Leviathan Oriental Foxtrot Orchestra.

The finale, a special jazz reunion, will be held on the riverboat S. S. President the evening of May 9. Other sites include a variety of university facilities.

Complete schedule information is available through the Tulane Jazz Archive, Howard-Tilton Memorial Library, Tulane Univ., New Orleans, La. 70118.

SAM SUTHERLAND

RAPID GROWTH EXCEPTIONAL

Hubert's Firm Distributing Eight Labels Worldwide

LOS ANGELES—David Hubert & Associates here, a consulting firm specializing in international licensing, music publishing, record and tape marketing and distribution and video and digital recording, is now representing eight jazz labels on a worldwide basis.

The eight labels include First American Record Group/Jazz Man Records; Contemporary/Good Time Jazz Records; Cherry Pie Records; Trend/Discovery/Musicraft; Headfirst Records; Gramavision Records; Palo Alto Jazz Records and Legend Records.

Because several of the labels—Contemporary, Cherry Pie, Trend, Head First and Gramavision—fall under an audiophile banner, Hubert had a suite at the recently concluded Consumer Electronics Show in Las Vegas in an effort to expand product distribution at the hi fi retail level.

Headfirst, for example, is offering

half-speed mastered product, while Cherry Pie intends offering digitally recorded product later in the year. In fact, according to Hubert, the Australian label plans to have the first Sony digital multitrack recording and editing equipment in that country by mid-year.

Hubert was also in Las Vegas highlighting his recent executive producer chores on "Fanfares," a new Sony digital LP with the London Philharmonic conducted by Jorge Mester. On the Varese Sarabande label, that LP is distributed by Discwasher.

Hubert also plans to expand his European activities by opening an office in Denmark in March. All eight of the labels were represented at the recent Midem '82 in Cannes, part of a vigorous new marketing effort worldwide with the slogan "It's Shocking, But True... Jazz Sells."

JIM McCULLAUGH

Sacramento's Jubilee May 28-31

LOS ANGELES—They come from everywhere to perform at the Sacramento Dixieland Jubilee. This year, the four-day event will be held

May 28-31 and more than 100,000 patrons are expected.

Noel Crow's combo from Australia will be there, as will the Merseyside group from Liverpool. The Scottish Jazz Advocates are flying in from Edinburgh. A Canadian outfit, the Climax, will be there as well.

And, says Chuck Mason, president of the Sacramento Traditional Jazz Society, "at least a dozen other bands from outside the 50 states are heading for California for the Memorial Day weekend."

From Hawaii, the New Orleans Jazz Band of Hawaii will be heard, and from New Orleans, Mike Vax and Papa Jac Assunto are booked.

More than 50 groups, in fact, will hold forth. The Allotria Band from West Germany returns, with Jorn Pfennig on tenor sax.

Mason says a \$40 "all-jubilee" badge will admit one to all concerts, 400 cabaret sessions, shuttle bus service, "special" concerts and a free souvenir program. Fifteen area hotels are offering special rates to visitors.

California bands booked include Lou Black's Republicans, the Fulton Street unit, Swanee's Swingers, the South Frisco, Heritage and Rosie O'Grady outfits. But that is just a start. A dozen more will be added before May 28. DAVE DEXTER JR.

Playboy Ducats On Sale—Early

LOS ANGELES—Although the talent lineup won't be unveiled until Tuesday (9), Playboy Enterprises is already taking advance ticket orders for its fourth annual Playboy Jazz Festival, slated for June 19-20 at the Hollywood Bowl here.

At present, however, producers are only accepting advance orders for both days. Order forms for tickets—priced at \$25, \$18, \$15, \$12.50 and \$7 per day—are available from Playboy Jazz Festival Tickets, 8560 Sunset Blvd., Los Angeles, Calif. 90069.

All seats are reserved, and requests are being handled on a first-come, first-served basis due to the heavy demand for box seats in the past.

Women's Fest Nears In K.C.

LOS ANGELES—Nancy Wilson, Blossom Dearie, Ann Patterson and Joanne Grauer will headline the fifth annual Women's Jazz Festival in Kansas City March 24-28.

The event will be held in numerous venues in the Missouri city, once a hotbed of jazz when Count Basie, Charlie Parker, Jay McShann, Pete Johnson, Joe Turner, Mary Lou Williams, Andy Kirk, Ben Webster, Harlan Leonard, Julia Lee and Bennie and Bus Moten all resided there.

The Mabee Theatre, Harling's Upstairs Bar & Grill, the Crown Center Hotel, Folly Theatre, Rockhurst College, Penn Valley Community College and the downtown Music Hall are sites for the five-day event.

MCA To Distribute Black Label Records

NASHVILLE—MCA Distributing Corp. has signed an agreement to handle Black Label Records, a black gospel music company here, headed by Larry Blackwell.

Blackwell says he anticipates about eight Black Label releases this year. Artists include Willie Banks and the Messengers, Howard Hunt and the Supreme Angels, the Gospel Dynamics, Gertrude Bradley, the Washington State Choir and the Savannah Community Choir.

Shannon Williams, formerly with Nashboro Records, is gospel director for the label and will be producing some of the acts, according to Blackwell. Prior to the MCA link, Black Label was self-distributed.

Survey For Week Ending 2/13/82			
Billboard® Best Selling Jazz LPs™			
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	10	COME MORNING Grover Washington Jr., Elektra SE 562
★	2	12	THE GEORGE BENSON ● COLLECTION George Benson Warner Bros 2HW 3577
	3	3	BREAKIN' AWAY ● Al Jarreau Warner Bros BSK 3576
	4	5	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576
	5	4	CRAZY FOR YOU Earl Klugh, Liberty LT 51113
★	7	21	REFLECTIONS Gil Scott Heron, Arista AL 9566
	7	6	YOURS TRULY Tom Browne, Arista/GRP 5507
	8	8	THE DUDE ● Quincy Jones, A&M SP 3721
★	10	24	FREE TIME Spyro Gyra, MCA MCA 5238
★	21	2	OBJECTS OF DESIRE Michael Franks Warner Bros BSK 3648
	11	11	STANDING TALL ● Crusaders MCA MCA 5245
	12	12	BELO HORIZONTE John McLaughlin Warner Bros BSK 3619
★	NEW ENTRY		ELECTRIC RENDEZVOUS Al DiMeola, Columbia FC 37654
	14	9	SOLID GROUND Ronnie Laws, Liberty LD 51087
	15	14	SIGN OF THE TIMES ● Bob James, Columbia FC 37495
	16	16	SHE SHOT ME DOWN Frank Sinatra, Reprise FS 2305 (Warner Bros)
	17	17	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1 1190 (Warner Bros)
★	25	2	ECHOES OF AN ERA Various Artists, Elektra EL 60021
	19	15	THE MAN WITH THE HORN Miles Davis, Columbia FC 36790
	20	18	EVERY HOME SHOULD HAVE ONE Patti Austin, QWest QWS 3591 (Warner Bros)
★	34	2	WYNTON MARSALIS Wynton Marsalis Columbia FC37574
★	32	2	SLEEPWALK Larry Carlton Warner Bros BSK 3635
	23	20	A LADY AND HER MUSIC Lena Horne, QWest 2QW 3597 (Warner Bros)
	24	19	PIECES OF A DREAM Pieces Of A Dream, Elektra 6E 350
★	NEW ENTRY		FULL MOON Neil Larsen & Buzz Feiten Warner Bros BSK 3585
★	31	3	SHARKY'S MACHINE Soundtrack Warner Bros BSK 3653
	27	28	FREE LANCING James Blood Ulmer ARC/Columbia 37493
	28	13	SOLO SAXOPHONE II-LIFE John Klemmer, Elektra SE 566
	29	26	WINELIGHT ▲ Grover Washington Jr. Elektra 6E 305
	30	22	THE BEST OF MANHATTAN TRANSFER Manhattan Transfer Atlantic SD 19319
	31	23	LOVE BYRD Donald Byrd, Elektra SE 531
	32	24	ENDLESS FLIGHT Rodney Franklin Columbia FC 37154
★	36	2	BALLADS BY FOUR Art Pepper/John Klemmer/Johnny Griffin/Joe Henderson, Galaxy GXY 5133 (Fantasy)
★	NEW ENTRY		CHARIOTS OF FIRE Ernie Watts, QWest QWS 3637 (Warner Bros)
	35	35	STRAIGHT AHEAD Art Blakey & The Jazz Messengers Concord Jazz CJ 168
	36	38	OASIS Dan Siegel, Inner City IC 1134
★	NEW ENTRY		SILK Fuse One, CTI 9006
	38	41	ONE SEPTEMBER AFTERNOON Art Pepper Galaxy GXY 5141 (Fantasy)
	39	39	VINTAGE 1981 Stephane Grappelli Concord Jazz CJ 169
	40	40	THIS TIME Al Jarreau Warner Bros BSK 3434
	41	42	SATURDAY NIGHT AT THE VILLAGE VANGUARD Art Pepper, Contemporary 7644
	42	45	FUSE ONE Fuse One, CTI 9003
★	NEW ENTRY		LIVE IN JAPAN Dave Grusin, Arista GRP 5506
	44	44	TENOER TOGETHERNESS Stanley Turrentine Elektra 5 E535
★	NEW ENTRY		DR. JOHN PLAYS MAC REHENNACK Dr. John, Clear Cuts CC 70
	46	27	ANTHOLOGY Grover Washington Jr. Motown M9 961A2
	47	29	VOYEUR David Sanborn Warner Bros BSK 3546
	48	33	MONDO MANDO David Grisman Warner Bros BSK 3618
	49	30	TRAVELIN LIGHT Tim Weisberg, MCA MCA 5245
	50	48	MAGIC WINDOWS Herbie Hancock Columbia FC 37837

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

★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).
★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of American seal for sales of 1,000,000 units (seal indicated by triangle).

OUR THANKS TO KENNY



For helping us establish America's most successful
new line of celebrity apparel
"THE KENNY ROGERS WESTERN COLLECTION"



Leading the field in Celebrity Fashion Licensing

• MARKETING • PROMOTION • ADVERTISING • PRESS AND PUBLIC RELATIONS

Contact: GORDON BENNETT (213) 854-4400 TELEX 698242 KRAGEN CO.

8733 Sunset Boulevard, Los Angeles, California USA 90069

• LOS ANGELES • LONDON • MONTREAL

THA

**TO KENNY ROGERS, EDDIE
THE J. GEILS BAND**



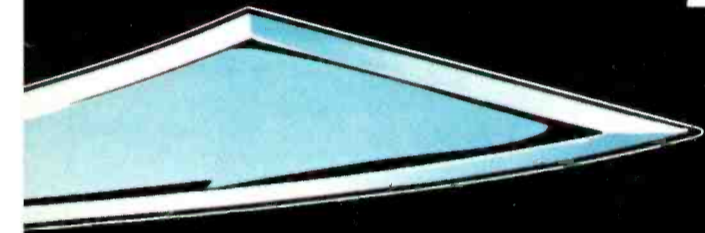
TROROT

**The Ultimate in Creative Tour Merchandising, Graphic Design,
Fan Club Development & Mail Order Sales for the discriminating**

**CONTACT: J
8733 Sunset Boulevard, Los Angeles, California, U**

WINKS

**RABBITT, KIM CARNES,
AND DOTTIE WEST FOR AN
INCREDIBLE YEAR.**

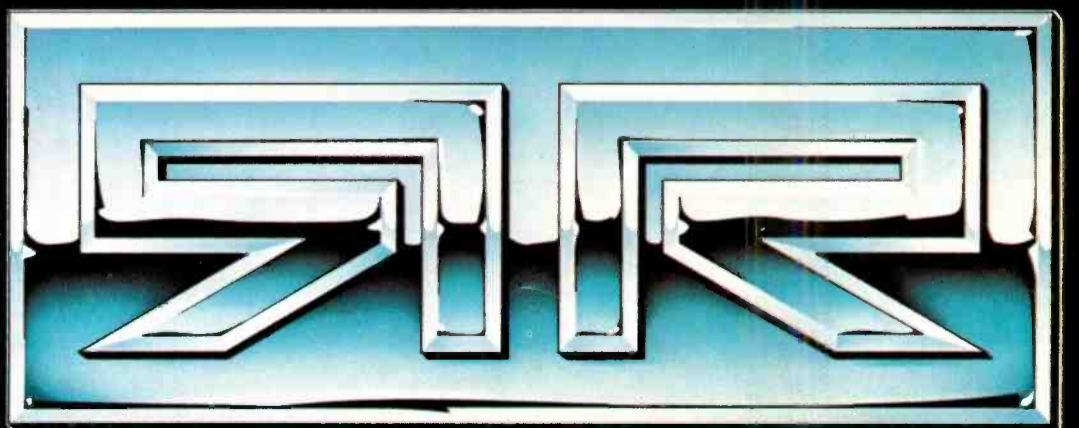


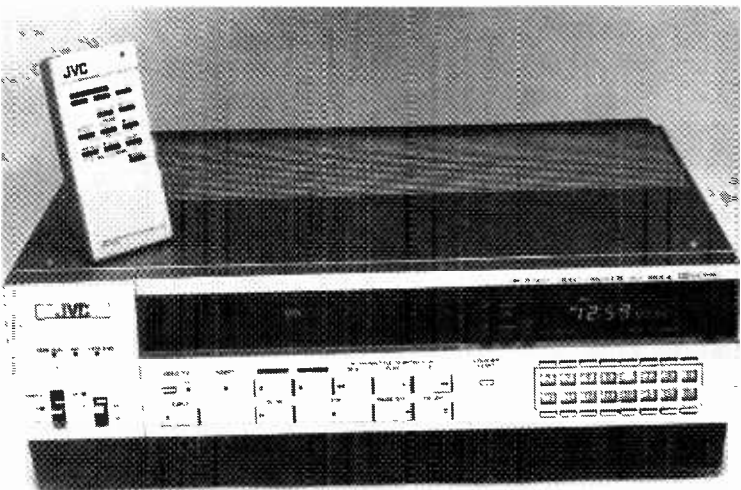
WINKS

TOUR MERCHANDISING

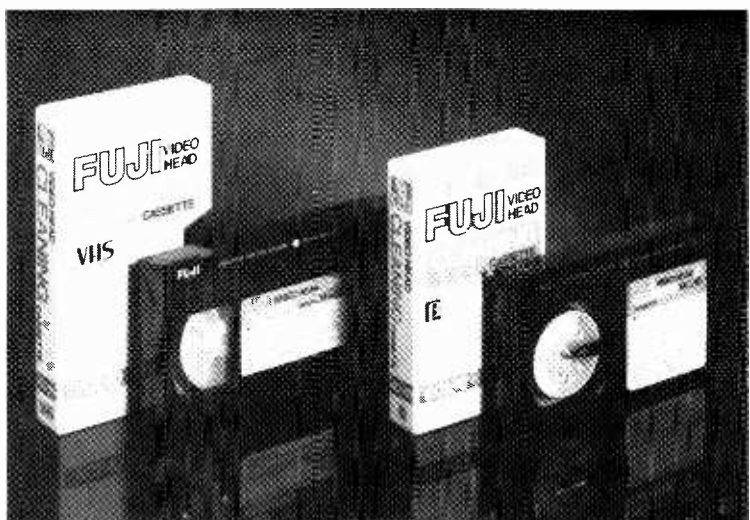
**Design, Celebrity Licensing,
Originating Artist/Entertainer**

**John Coulter or Lyle Schatz
SA 90069 213-854-4400**





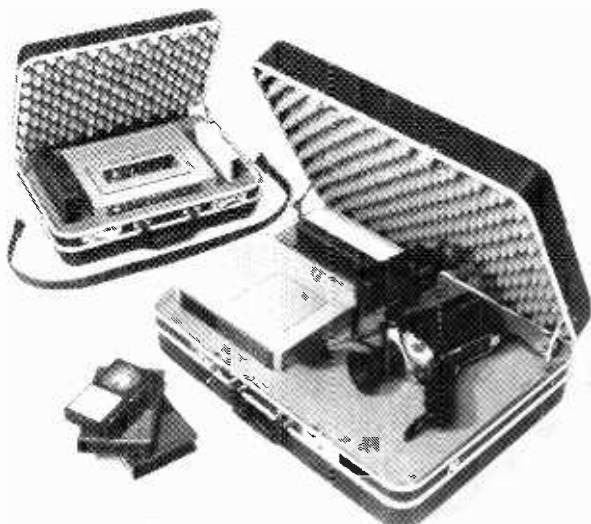
STEREO VIDEO—JVC's HR-7600U is a new breed of VCR with both stereo sound and Dolby noise reduction. Other features: wireless; remote control; front loading; 2/6-hour record and 2/4/6 hour playback; and 14-day, eight-event programmable timer. Suggested list: \$1,595.



FUJI CLEANER—Fuji has new VHS and Beta video head cleaning cassettes that provide up 900 VHS and 450 Beta cleanings. Model numbers are VCL-10 and BCL-10, respectively.



VELVETY SOFT—Pfanstiehl's new Pfantone video head-cleaning cassettes contain a specially woven velour tape to clean without damaging vcr parts. The cleaners may be used dry or with Pfantone TV-Fluid.



A CASE FOR IT—Blackbourn Inc. of Eden Prairie, Minn. offers a video case in two sizes. The larger carries a portable vcr and power pack and camera. The smaller holds either a camera and power pack or recorder and power pack with room for cassettes.

Video

Calif. Mulling A Tax On Retailer Levy On Lease Of Tapes Would Bring State \$17 Mil

By JOHN SIPPEL

• Continued from page 3

would historically provide 5¼% to the state and 1¼% to local government.

The bill will be considered by the Assembly's Revenue and Taxation committee Wednesday (10) at 1:30 p.m. If it passes that hearing, it would proceed to the Assembly

Ways and Means committee, where, if approved, it would move to the full Assembly, where it requires a two-thirds vote of the 80 legislators.

After passage in the Assembly, the bill would go to the Senate in Sacramento, where the revenue and taxation committee and then Finance committee would have to approve it

before it reaches the Senate where it requires a two-thirds approval from the 40 senators. The bill then would have to be signed by the governor.

Unless the measure were signed by the governor before Aug. 31, 1982, it would have to be re-introduced at the next session of the state legislature beginning Dec. 6, 1982.

U.K.'s Brown, Millaney Link In A Venture

LONDON—Des Brown, six years with Chrysalis Records here, most recently as international director, has quit to set up a television and video production company, Premier Programming, with Scott Millaney, who formed Millaney Grant with director Brian Grant some years back as the U.K. video scene started developing.

Brown says the new company will "make broad appeal entertainment programs for tv, videocassette, videodisk, film and cable, but there'll be a marked slant towards the U.S. market."

The two have also formed a management company, Millaney Brown, to handle "selected" video acts. Brown, a one-time WEA press officer, has recently coordinated Chrysalis video music productions such as Blondie's "Eat To The Beat," and the Jethro Tull special pumped via satellite from the U.S. to Europe.

Former Island Records executive Scott Millaney, also a one-time managing director of Blue Mountain Films here, has set up another company with a team of video directors, including ex-10cc musicians Kevin Godley and Lol Creme, which has just put out a 50-minute program "Physical," featuring Olivia Newton-John and distributed by EMI Music Video in the U.K.

VCL Video Tie To Philips 2000

LONDON—VCL Video is making a substantial catalog commitment to the Philips Video 2000 system, believing that it'll capture at least a third of all European markets this year against its main hardware rivals, Betamax and VHS.

As a start, VCL Video is releasing 11 top titles from its catalog, including "Elton John In Central Park," "ELO Live In Concert," "Breaking Glass" and "Elvis The Movie."

The company has overseas offices in Scandinavia and West Germany, both major Video 2000 strongholds now, and plans to add extra titles in the format until its complete catalog is available.

'Chainsaw' Sells 10,000 A Week

NEW YORK—Since Family Home Entertainment pacted with Wizard Video, the latter's videocassette of "The Texas Chainsaw Massacre" has been selling like mad. An FHE spokeswoman says she is at a loss to explain why distributors are buying more than 10,000 copies of the tape a week, but adds, "I hope it's not a comment on society."

Movie Videocassettes Brisk Sellers In College Suburb

By MILENA BALANDZICH-RIMASSA

LOS ANGELES—Videothèque, a boutique-like video software shop here in suburban Westwood, went into the business of selling major motion picture videocassettes in April, 1981.

Since then, according to founder/owner Meir Hed, the store has increased its shelf space and inventory five-fold, now boasting a 15%-35% monthly profit margin.

Keys to Videothèques' success, Hed believes, include proximity to Westwood's sizable and affluent movie-going throngs as well as the UCLA campus, and a retailing philosophy that dictates specializing in software only with titles stocked in-depth.

In fact, nine months after its inception, Videothèque, Hed claims, has pushed home video software off the shelves of Tower Records and other nearby Westwood outlets

"which don't have the space to keep up a good selection."

The 34-year-old ex-television director and self-proclaimed film buff who directed several films and series for independent television in England and in Israel, says he now carries "just about everything the major studios release and any quality foreign films he can get his hands on."

Hed doesn't disclose an exact number of titles in stock or on order because "the numbers change so quickly," although he does concede that Videothèque houses "several hundred titles" ranging from classics "2001-A Space Odyssey," "Casablanca," "The Maltese Falcon" to the most current new video music releases.

Originally, the store, which was started with an initial investment of \$50,000 by Hed, his brother and wife

(Continued on page 43)

25 New Firms In RIAA Wing

NEW YORK — The video division of the Recording Industry Association of America, RIAA/VIDEO, has been joined by four creative companies, bringing total membership to 25 firms. In addition, the trade group has certified three more videocassettes as gold and one as platinum.

The new members are Pacific Arts Video Corp. of Carmel, Calif., Ron

Hays Music-Image of Los Angeles, Scotland Video of New York and Fat Lady Productions of New York.

All newly certified platinum and gold videocassettes come from Magnetic Video. The platinum tape is The Muppet Movie, with sales of 50,000 copies valued at at least \$2 million. Gold tapes (25,000 units) are The Graduate, The Stuntman and The African Queen.



VIDEO DISPLAY—Pioneer Video is offering its network of LaserDisc dealers a combination point-of-purchase/storage display unit.

THANKS GRAMMY, FOR PRAISING OUR KIDS.



Optical Programming Associates wishes to thank the National Academy of Recording Arts and Sciences for nominating The First National Kidisc for the first Grammy ever given in the category of Video Of The Year.

We're very gratified that the Academy recognized the Kidisc and we wish to congratulate Bruce Seth Green

and MCA VIDEODISC for the creation of this breakthrough in participative programming designed specifically for the at-home audience. And we at OPA will continue to produce outstanding original programming such as The First National Kidisc, The Master Cooking Course with Craig Claiborne and Pierre Franey, and How to Watch Pro Football.



OPTICAL
PROGRAMMING
ASSOCIATES

EAST COAST:
445 Park Avenue
New York, NY 10022

WEST COAST:
100 Universal City Plaza
Universal City, CA 91608

Optical Programming Associates is a joint venture of MCA VIDEODISC, INC., Pioneer Video, Inc., and Magnavox Productions, Inc.; formed to create, develop or produce programming that makes best use of the unique features of the LaserVision videodisc system.

© 1982 Optical Programming Associates

theque, looks at videocassette packaging inside his store.

Sound Business

EXPENSE IS KEY

Digital Alternatives Get Nod From Studios

• Continued from page 1

ings are very time-consuming to edit; you need two machines to do everything. The manufacturers have to realize we're not a bottomless well of money."

One who feels digital retains an obvious edge over half-inch is Murray Allen, owner of Chicago's Universal Recording Corp. and chairman of the Society of Professional Audio Recording Studios.

Allen, who operates a 3M 32-track digital system, says his experience with digital has sensitized him to analog's flaws—even those with half-inch. However, if analog is your medium, half-inch is the way to travel, he feels.

In Nashville, Woodland Sound Studio's chief engineer David McKinley says, "We don't have any plans to dive into digital. I think a great deal of it, but it's a sheer matter of economics."

Assistance in preparing this story provided by Alan Penschansky in Chicago, Edward Morris in Nashville and Jim McCullaugh in Los Angeles.

The studio has had few requests for digital. A Farrell Morris project, McKinley says, was done with a rented Sony system and a Paul Williams one with 3M.

"Studer's half-inch two-track recorder has closed the gap a little bit between analog and digital," McKinley reports. He says that Woodland has bought two of the machines, one for mastering and one for recording.

Two other Nashville studios have also purchased half-inch equipment: Sound Emporium and Music City Music Hall. Sound Emporium chief engineer John Abbott says, "The problems with digital now are the lack of a standard format and the exorbitant cost—which has to be passed on to the consumer. Most of the requests we've had to use digital are on a curiosity basis. People want to see what it's all about."

Music City Music Hall chief engineer Bill Vandevort does not feel digital offers sufficient advantages to justify its purchase. "We have rented JVC digital equipment, though, upon request."

Comments Allen, "The half-inch head stack is that much better than the quarter-inch head stack, and digital is that much better than half-inch. The half-inch head stack still has analog problems of wow and flutter and noise, and optimally delivers 80 dB compared to digital's optimal 94 to 96 dB.

"Analog is starting to annoy me because you get so damn critical when working in the digital domain—because digital is just so good."

Many analog proponents maintain that analog's high-end is "airier," "sweeter" and "more natural" than digital's high end. Allen flatly disputes this and adds that analog high end suffers from a pervasive problem of loss of information.

Digital detractors, says Allen, suffer from the sour grapes syndrome. "When a person can't afford a machine, the first thing he does is to knock the technology. Once you work in the digital domain there's no comparison."

But most engineers are not knocking digital technology. They readily admit they can't afford to spend \$100,000 and up to re-equip for the technology and claim they have to

make do with the best analog equipment they can find.

Another proponent of half-inch mastering is Terry Williams, manager of Lion's Share in Los Angeles. "It's the closest thing you can get to digital sound but still have the analog technology," he says. "I think it's a good compromise right now in light of the high cost of digital equipment. An A/B comparison between it and digital reveals only nominal sonic differences.

"I still believe in the future of digital, and we are looking to add that type of equipment, but for now the Studer is the way to go, I think."

Sal Greco, chief technical engineer at Manhattan's Electric Lady Studios, agrees. The studio has invested in two half-inch machines from Studer, and Greco says that wider tape offers improved lower frequency sound and less noise "because there's more information on the tape."

Of digital, Greco remarks, "it has a sound all to itself. It has better specs, but numbers are not everything." A digital two-track machine, he points out, costs twice the \$10,000 Electric Lady paid for a half-inch machine. "And there's no advantage, because once you've started with analog, you won't pick up anything by switching to digital."

According to Studer salesman Fred Layn, the company's A80RC and A80VU half-inch two-track mastering decks have been selling much more strongly than anticipated. The units, shown last October at the Audio Engineering Society convention, reduce tape drop-out, he says, leading to less sound variation.

"The main advantage is that this is a format (analog) that engineers have already been working with and are familiar with," Layn says. "It's an easy way out. Even if they had the money to go digital, this gives them a convenient way to get equivalent sound quality without worrying about the problems associated with new technology, such as standardization."

Sweet Thunder Expands Catalog Firm Is Crossing Over To Retail Via Rep Network

By JIM McCULLAUGH

LOS ANGELES—Beverly Hills-based Sweet Thunder, one of the industry's newer audiophile label entrants, is expanding its catalog of titles and is moving more vigorously into retail sales.

The firm actually began last April, according to Russell Palmer, vice president, by offering four titles on a mail-order basis.

Among those initial titles were Rick Wakeman's "Journey To The Center Of The Earth," the soundtrack to "Taxi Driver," "The Billy The Kid Ballet Suite" with Aaron Copland conducting the London Philharmonic Orchestra, and a Frankie Valli and the Four Seasons reunion LP recorded live.

Ads, indicates Palmer, were placed in such publications as Stereo Review, Playboy, GQ and the New Yorker.

Last November the firm began making the crossover to retail and has set up a representative network which is targeting the disks to audio stores as well as record outlets.

By the end of February, the label expects to have its catalog up to 12

• Continued from page 1

committee move Mitsubishi's endorsement is added to those of 3M, Sony, Soundstream, Ampex, Studer, PolyGram (Decca) and others.

Mitsubishi's support virtually clinches 48 kHz as the international professional recording sampling rate. 48 kHz is the compromise figure settled upon by manufacturers together with record industry, film and broadcast engineers and formally set forth under AFS aegis at the organization's November meeting.

The 48 kHz figure—adopted simultaneously with 44.1 kHz in a somewhat awkward but unavoidable dual standard—still is challenged by some high-end audio enthusiasts as too low to deliver tonal resolution equal to the best analog. However, it is felt by the industry to satisfy stringent high fidelity playback demands, and was chosen because it intermeshes easily with several established international video, film and radio frequency standards.

Promulgation of the standard represents a major breakthrough for the digital audio industry which had been stalemated by threats of anti-trust action in standard-setting attempts. The standard, however, represents only one step toward complete professional digital audio compatibility and will evolve gradually in practice as costly machine adjustments in some cases are instituted.

To date, digital recordings have been made with a variety of sampling rates, depending upon the manufacturer.

Mitsubishi, which now plans to introduce 48 kHz sampling in its 32-track recorder, the X-800, said its endorsement of the standard was withheld while the factory examined sonic compromises involved in the clock-speed roll-back.

Sony Kawakami, head of the company's U.S. digital audio division, says it was determined "there wouldn't be any dramatic sonic compromises." Mitsubishi's X-80 and X-80A fixed-head two-track

recorders utilize 50.4 sampling frequency and will be retrofitted to meet the new standard, notes Kawakami.

About 100, X-80 series machines have been produced. "A factory team is going to go around the world to retrofit them," Kawakami explains.

A reduction of clock frequencies from other manufacturers also is due if the accord is universally upheld. According to 3M—which announced support of 48 kHz prior to the AES meet—the variable speed feature of its machines permits 48 kHz operation without elaborate modification. Soundstream has indicated its machine clocks will be slowed as international support for the standard is solidified.

Both Soundstream and 3M have operated at 50 kHz. According to Soundstream, more than 200 LPs have been recorded at this sampling point.

Among the bases of support for 48 kHz were the European broadcast industry and the motion picture industry—both with representation at the AFS day-long committee meeting.

In addition to its compatibility with video and film, 48 kHz's simple relationship to 32 kHz—the European standard for digital radio transmission and satellite broadcasting—was a factor influencing the decision.

Although the 48 kHz standard will solidify growth of digital audio, manufacturers caution that universal sampling rate alone will not permit tape interchangeability when two different manufacturers' machines are used nor allow different manufacturers' machines to talk directly to one another without an analog interface. The sampling rate standard, however, is viewed as the groundwork for further technical accords.

In addition to 48 kHz, AES's draft resolution recommends adoption of 44.1 as an international digital audio sampling frequency, creating in effect a dual standard. However, the

resolution proposes 40 kHz alone for full 20 kHz professional bandwidth recording and for applicability to video interfacing.

The 44.1 frequency—the sampling rate of the Philips/Sony Compact Disc DAD—is endorsed specifically for applications involving consumer digital audio.

The 44.1 standard, viewed by many as an unfortunate compromise, was urged by Japanese manufacturers, led by Sony, as an official endorsement of the Compact Disc system and of the presence in the market of numerous rotary-head design Japanese recorders operating at the lower frequency.

The dual standard will necessitate frequency rate conversion in Compact Disc mastering from studio digital recordings at 48 kHz—a digital process that involves 3 dB theoretical signal to noise ratio loss.

Mitsubishi, in its announcement, emphasizes that only the 48 kHz number is being accepted. According to Kawakami, the combination of full 20 kHz bandwidth with variable speed recording in a professional machine cannot be accomplished at the lower sampling rate.

According to Kawakami, Mitsubishi's first 48 kHz machine, priced at \$170,000, will be exhibited in New York in March. Only one of the multi-track units will be brought to the U.S. initially, however two reportedly have been ordered for Europe.

Sony, while upholding the viability of 44.1 kHz as a high fidelity standard, itself will adopt the split frequency mandate with 48 kHz sampling frequency to be the basic number in its soon-to-be delivered 24-track professional recorder. The company, however, apparently plans to stick with 44.1 kHz in its PCM-1600 series rotary-head mastering machines.

One digital manufacturer which has not formally spoken out on the standard, is JVC. However, only rotary-head recorders at 44.1 are offered by JVC, and thus it is covered by the standard. If and when JVC multi-track digital is introduced, the sampling rate will almost certainly be 48 kHz.

One result of the 48 kHz affirmation will likely be to encourage firms such as Ampex—which has watched the digital audio market from the sidelines—now to enter the ballgame.

Digital recordings also is advancing on the consumer front with several prototype machines using standard format cassette tape. Here, however, there is not yet a consensus on sampling frequency.

In digital recording, any sampling rate reduction, while necessarily trimming the limits of audio performance, also by definition results in slightly better tape economy—all things being equal.

Audio Society Anthology Set

NEW YORK—The Audio Engineering Society has made available a new anthology series and a cumulative index to articles published in the Journal of the AES during the last 31 years.

The anthology series offers reprints of selected papers from the Journal bound into volumes devoted to specific subjects. Topics covered are disks Vols. 1 and 2, Loudspeakers, microphones, quad-

raphony and sound reinforcement. A single anthology costs \$19 to AES members, \$22 to non-members.

The cumulative index lists articles by title under the subject categories and by author alphabetically. The index, covering the Journal of the AES from 1953 to 1980 (Vols. 1-28) sells for \$7.50 to members, \$9 to non-members.

Copies are available from the AES in New York.

New Products



SALES AID—A new display card found in each Shure microphone cable / connector combination display pack is printed with illustrations and descriptions of all six Shure combinations available.



IN THE GROOVE—Allsop's Orbitrac record cleaning system has thousands of ultra-soft cleaning fibers which are automatically aligned with the record groove.



DOUBLY QUIET—The TEAC V-IRX three-head cassette deck offers separate dbx noise reduction systems for record and playback. Claimed wow and flutter on the \$590 deck is 0.025%. A "Bias Fine" adjustment control allows compensation between the different bias requirements of various tape brands.



MINI "PRODIGY"—Sony has introduced a complete mini component system dubbed the Prodigy, built around a cassette deck, tuner and 50-watt-per-channel amp. Speakers are also included; a turntable and equalizer are available as options. Retail price of the system is \$1500.

MCI DEAL

Acquisition Seen As Lift To Sony

• Continued from page 1

multitracks, MCI's three main product areas, the firm is believed to have a worldwide market share of 20%-30%. MCI's recording console share of market for U.S. recording studios is said to be about 20%, while multi-track share of market in the U.S. is believed to be a vigorous 40%. MCI still bears the distinction of being the only pro audio maker producing the two prime pieces of studio gear—consoles and multitracks.

"Our business," comments Harned, "has been reasonably good, particularly in the wake of the record business crush, the economy and the explosion of new manufacturers. Yet we've held our own. We were not growing at the rate we were in the middle '70s, but doing well, nevertheless. Our radio broadcast business has been strong."

In addition to market share, MCI and Harned are well-respected in the pro audio industry for their own technological developments and product breakthroughs. The firm helped pioneer 24-track recording in the late 1960s; its JH-600C series was the recording industry's first automation-ready, in-line production console, and it developed the Auto-Locator, an optional accessory product for MCI multitrack tape recorders which enables the operator to find any position on the tape.

MCI had also developed a 32-track, three-inch analog tape machine and had entered the digital area a few years ago via an agreement with England's EMI, a pact however, that has since "been put to bed," according to Harned.

More recently MCI entered into an agreement with both Sony and Studer on a common format for multi-channel stationary head digital audio recording.

Harned agrees that engineering assistance, financial infusion, and related other resources from Sony will help accelerate MCI, particularly as the digital age progresses.

From Sony's point of view, it secures a potent niche in the pro audio community. While Sony is a force in consumer audio and video and professional video, its beachhead in pro audio, industry observers point out, has been less than muscular. Sony maintains a pro division in New York which markets microphones, mixers and headphones, but has never attempted to manufacture and market recording studio consoles and multitracks.

But Sony is banking upon being a leader in the pro digital area and its West Coast-based digital division—which has PCM gear out there at the studio level—is promising delivery of a digital multitrack this summer.

And as Harned observes: "It's a lot easier selling multitracks when you have consoles to go with them."

Sony, as well as MCI, also is looking at the potential of major new pro audio markets that will come with the introduction of stereo AM and television broadcasting as well as an expected sizable consumer market for component television.

"We want to increase MCI's busi-

Three Paramount Videos In Stereo

LOS ANGELES—Three of Paramount Home Video's VHS videocassette titles are being released in stereo, according to Richard B. Childs, vice president and general manager.

Titles include "The Jazz Singer," "Apocalypse Now" and "Aerobicise."

ness as well as our own," comments Schulhof. "It's a unique industry situation and many possibilities are open to us."

He adds: "It further strengthens Sony's capacity for the launch of the compact digital audio disk later this year enabling us to provide the full range of services in support of this dramatic step forward in audio technology."

Both Sony's network of pro audio distribution and MCI's pro dealer set-up will remain distinct, Schulhof claims.

Without committing himself, Schulhof also maintains that it would not be illogical to assume that the Ft. Lauderdale site might be a candidate for the manufacture of both pro and digital audio equipment. Harned adds that it's too early to tell the exact product and marketing mix that might emanate from the acquisition.

The MCI site will give Sony its fourth major manufacturing operation in the U.S. In 1972 it established a color television plant in San Diego, a magnetic tape facility opened in Dothan, Ala., in 1977, and a second color tv plant is slated to become operational later this year in Columbia, S.C.

MCI's origins can be traced to 1955 when Harned opened up a

hi fi retailing operation—Harned's Music Centers, Inc. But his audio inclinations soon took him into the pro audio realm when he began custom-building recording consoles and working with area recording studios such as North Miami's Criteria.

MCI is credited with opening up the recording studio business because, as Harned recalls, "we brought out multitracks for \$16,500 and consoles for \$18,000. So for \$35,000 a guy could get into the business. The cost of both those pieces of equipment was just a little bit more than the multitracks Ampex and 3M were selling in those days." Since then Harned has earned a reputation in the pro audio community for his technological expertise and marketing shrewdness.

Growth for the firm was particularly explosive in the mid-'70s as MCI rode the crest of the record industry and recording studio boom. Its current 24-acre site was purchased in 1979 from STP.

MCI also hosted a recording industry workshop in 1979 which later evolved into SPARS, the Society Of Audio Recording Studios.

MCI's international business also mushroomed considerably in the past several years and now extends into more than 30 countries worldwide.

TEAC DIVISION

TASCAM Introduces New Pro Audio Products

NEW YORK—The Tascam division of TEAC has introduced eight new professional audio products, including a portable mixer/recorder.

The Portastudio Model 244 has four-track simultaneous recording capability which, with the four-channel tape outputs, permits cassettes to be copied from one unit to another.

Each of the four input positions has a two-band parametric sweep equalizer for optimum tone control. The unit also features built-in dbx tape noise reduction.

There are also three new tape recorder/reproducers: the two-track Model 32, four-track Model 34 and eight-track Model 38. Full sync recording is provided on all models. All three also utilize the same transport.

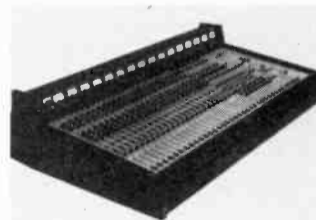
The 38 features a precision

by stereo output submix section, switchable to be fed from pre or post input fader signals, or a tape recorder return. The submix section can be used for performer cue, live or remix monitoring or an effects send.

Model 35 includes a solo feature for previewing one or more inputs in the monitors without affecting the output to the tape recorder. There's a 16-input by mono out tape/input cue mix, and a separate eight-input by stereo output monitor mix.

A 16-track tape recorder/reproducer and a 16-track mixing console round out the new offerings. The former is a refined version of the company's one-inch 16-track recorder/reproducer, with a new sync head and dbx noise reduction. Model 85-16B also provides greater monitoring flexibility and ease of operation than its predecessor.

The new console, Model M16, has 24 input positions and a 16-track monitor section. Up to



THREE MIXES—Tascam's new M16 16-track mixing console can do up to three independent stereo mixes simultaneously.



PORTASTUDIO—Model 244 from Tascam has four-track simultaneous recording capability.

die-cast head mounting block and plug-in head assembly for field replacement with minimal or no realignment. Head angle can be adjusted while the tape is in motion. A rack-mount kit is optional.

Tascam's new Series 30 includes two eight-input audio mixers: the Model 35 and Model 30. The latter has an eight-input

three independent stereo mixes can be done simultaneously. The M16 has four-band parametric EQ on every input position. Tascam calls the M16 "the most advanced Tascam console ever built."

Studio Track

NEW YORK—Jan Hunter and band are at Songshop Recording, as is Ellen Foley, being produced by Mick Ronson with Joe Barbaria at the board. Frank Ferrucci is recording an lp for Sparrow Records with engineer John Palermo. And Chuck Hammer is recording an lp with Frank Post producing and Wayne Vican engineering.

Also in New York, at Soundworks, John Denver is at work on a self-produced digital album for RCA with engineer Roger Nichols. Another digital project: four new sides from Stevie Wonder, utilizing the Studio 54/Soundworks soundstage. Wonder is producing the Tamla/Motown album himself; engineer is Gary Olazabal. Donald Fagen, for Warner Brothers Records, is being produced by Gary Katz and engineered by Nichols and Daniel Lazerus. This, too, is a digital project. Jimmy Mack is recording with producer Rick Derringer and engineer Ralph Moss for RCA. Additional Soundworks activity includes an audio/video live simulcast with Kiss, by direct satellite to the San Remo music festival in Italy. Director: Michael Bernhaut. The project was coordinated by Jerry Ross for producer Bill Aucoin.

Tim Bomba is engineering and co-producing a single for Bobby Lawler at Soundmixers in New York. Lawler is co-producer.

The Shirts are at Park South Studios in Manhattan, being produced by Genya Ravan. Engineer is Joe Barbaria, with assistance from Tim Hatfield. David Carpin is producing single mixes for RCA's previously mentioned Jimmy Mack project, as well as for Doug and the Slugs. Engineering is by Rick Rowe, with assistance from Steve Baldwin.

At Dreamland Recording Studio in Manhattan, the TV Babies are recording an album for Rockin'Horse Records with Steve Rosenthal producing and engineering. The Stereo Types are also at Dreamland; same engineer and label. And a Nancy and Sluggo album is being recorded for Kid Stuff Records with John Braden producing and Rosenthal engineering.

Hiram Bullock is recording a solo album at New York's Secret Sound Studio. The self-produced project features Jack Malkin as engineer and musical assistance from Steve Jordan, Will Lee, Paul Schaffer and David Sanborn. Also at Secret, the Bruce Carroll Band has laid down basic tracks for three tunes. Nina Siff assisted engineer Scott Noll.

Music from the Broadway production of "The Curse Of An Aching Heart" has been recorded at M&I Recording. The music is by Claibe Richardson.

An EP from Jamie Bernstein is forthcoming from New York's Skyline Studios. Brian Cullman produced.

At Music City Music Hall in Nashville, Charley Pride is finishing up an album with producer Norro Wilson and Bill Harris as engineer. George Strait is with Blake Mevis producing a new album with Harris engineering. Tom Collins is finishing up Steve Wariner's first album with Harris engineering. The Lewis Family is laying Word tracks with producer Herman Harper and engineer Bill Vandevort.

At Woodland Sound Studios in Nashville, mastering supervisor Denny Purcell is cutting lacquers for Waylon Jennings' album with Chips Moman producing; Bobby Smith's new single for Louise Mandrell on RCA with Eddie Kilroy producing; an R.C. Bannon and Louise Mandrell al-

bum; Gail Davies' Warner Bros. single; and the new Razy Bailey RCA single with Montgomery producing. Mastering engineer Hank Williams is cutting lacquers for the Corbin Hanner Band with Tommy West producing, the Oak Ridge Boys new MCA album with Ron Chancey producing, and Roger Bowling single for PolyGram.

CBS recording artist Greg Guidry is producing tracks for Michael Jay and Randy Guidry for Out of Key Productions at Young'Un Sound Recording Studios in Nashville. Bruce Sugar is engineering. Also at Young'Un, Billy Joe Royal is at work with engineer/producer Chip Young.

★ ★ ★
In Sheffield, Ala., at Muscle Shoals Sound Studios, Jerry Wexler and Jimmy Johnson are co-producing an album for Billy Vera on Alfa Records. Steve Melton is at the board, with Mary Beth McLemore assisting. The two are also engineering Levon Helm's debut album for MSS/Capitol, with Gregg Hamm. Producing are Jimmy and Barry Beckett. Producer Rob Chancey and engineer Les Ladd are mixing the Oak Ridge Boys for MCA.

★ ★ ★
The Artisan Recorders mobile unit recorded the Allman Brothers Band live in Gainesville, Fla. for an MTV cable special. Peter Yianilos engineered with assistants Richard Hilton and John Catalano. At Artisan, the Fort Lauderdale Symphony Orchestra, with guest conductor Richard Buckley, was recorded with engineer Yianilos. Guest soloists were Lorne Meyers and Seth McCoy.

★ ★ ★
Studio 4 in Philadelphia has the Markley Band cutting its second album, to be released this spring by Townhouse Records. Producers are Steve Scharf and Neal Teeman; engineers are Teeman and Phil Nicole.

Queen Village Recording Studios, also Philly-based, has Walter Kahn completing albums for Dick Tracey, a local band; Karen Young; Danny Paradise; and Cindy and Roy.

★ ★ ★
In Manchaca, Tex.: Reelsound Recording's remote unit recently completed a live date with Quarterflash for the King Biscuit Flower radio show. Paul Zulo produced with engineer Malcolm Harper and Mason Harlow and Lewis Valis.

★ ★ ★
And in the Los Angeles area: Narada Michael Walden is adding percussion and background vocals to his album for Atlantic Records at Eldorado Recording Studio. Michael Stewart is producing Cynthia Manley and Jill Colucci. Engineer for all projects is Dave Jerden; Sarco and Brian Malouf are assistants.

Josie Cotton is recording a new album for Paine Prods. with Gold Star Recording Studios engineer Don Snyder at the board.

Continuing projects at Kendun Recorders include producers Christopher Cross and Michael Austin supervising instrumental overdubs for the Alessi Brothers on Qwest Records. Chet Himes is behind the board, assisted by Tom Cummings. Augie Johnson is producing Side Effect for Elektra with engineer Mike Evans, and assistants Dan Bates and Tim Jessup.

Recent Activity at Wizard Recording Studio: Bob Margouloff and Howard Sigel are completing mix-downs for the Boardwalk group the Innocents. Engineer Norm Kinney is working on tracks with the Team, formerly Popeye.



MUSIC CITY—Steve Wariner recently completed his first RCA album at Music City Music Hall in Nashville. Standing behind console left to right are songwriter Dennis Morgan, Warner and musician Shane Keister. Seated are producer Tom Collins (front) and engineer Bill Harris.

AUDIOPHILE LPs INCLUDED

Sine Qua Non Sets Chandos LPs

NEW YORK—Sine Qua Non Productions is issuing its first major Chandos release since it took over U.S. and Canadian distribution of the independent British classical label from Brilly Imports last fall.

Of the 13 Chandos albums in the release, seven are either digital or 30 i.p.s. "super analog" productions that will be stickered with SQN's Digitech audiophile logo, although they will continue to be pressed by

Teldec in Germany.

Joan Grow, SQN president, says her company has now taken over Brilly's complete Chandos inventory and that some 70 titles are currently available through SQN.

The SQN-Chandos relationship will also result in occasional joint productions, says Grow, with each company receiving distribution territory on its side of the Atlantic. Already planned are two digital recordings to be produced in England featuring the guitarist Sharon Isbin.

Sales activities are to be stepped up, says Anthony Orr, SQN vice

president of marketing, with the naming of Ron Palladino as mid-west regional manager. The company, based in Providence, R.I., sells direct to retailers except for the West Coast, where Pacific Records & Tape in Oakland serves as distributor.

Grow says additional "high end" record lines will be sought for distribution as SQN expands its scope.

The imported Chandos product lists at \$14.98 per LP, equivalent to SQN's digitals, with chrome tape versions listing at \$9.98. SQN analog recordings, both LP and cassette, carry suggested lists of \$5.98.

THRU CLASSICS

New Imports Division Set By PolyGram

• Continued from page 1

"We've learned from our sister companies in Germany and England how successful an import service can be," claims Gianfranco Rubella, president of PolyGram Classics Inc. "We suspect there's a similar market here."

Rubella says he's reached what he describes as a "gentleman's agreement" with Illuminated and Ricordi in which they will hold off exports through other U.S. channels, suggesting that exclusivity will be formalized at a point when the system proves itself out.

Rubella says billing of \$2 million in its first year would be regarded as profitable.

Steve Jacques, named special imports manager, will work closely with Rubella in lining up product, with both expecting a produce-source tour in late spring. Jacques had previously operated import services in the U.K. and the West Coast.

Jacques notes that the system purposely avoids branch participation in inventory because of the specialty nature of the lines. "We've got to be careful with inventory control. Otherwise, it won't be cost-effective." For the time being, Jacques notes, cassettes will not be part of the product mix.

Yet, the product is being marketed and merchandised with the full complement of the classical division's force of 23 merchandisers and six classical managers, directed in New York by John Harper. Harper adds that point-of-purchase and consumer brochures are now being developed.

A distinguishing mark on the imported product is a gold "PSI" stamp on both the reverse side of each album and on a new poly sleeve, which is put on in the U.S. This is designed for inventory control and as a guard against returns of product purchased from other than PolyGram sources. As it is, Rubella notes that restraints on returns are far more than most domestic product, although he would not specify the percentages.

Harper says the order cycle starts at the salesman level, after which it's mailed or sent by Parafax to PolyGram Classics' headquarters, from which it's cycled by computer to the Long Island City warehouse.

There is a minimum order of 25 units and Harper indicates that accounts would receive shipments direct, freight prepaid in three or four days.

Rubella says the classical division can easily accommodate the new lines, stressing that they fall into the



RODRIGO READIED—Composer Joaquin Rodrigo goes over the score of his new cello concerto with Britain's Julian Lloyd Webber, who will give the world premiere April 15 in London and record the work in England for RCA. Rehearsal is at Rodrigo's villa in San Ramon, Spain.

Avenue Of Arts Council Alters Concert Hall Plans

PHILADELPHIA—Plans for a new \$31 million concert hall here as the centerpiece of an Academy Center performing arts complex rivaling New York's Lincoln Center and Washington's Kennedy Center have gone up in smoke. The Avenue of the Arts Council, which was spearheading development of the new home for the Philadelphia Orchestra has abandoned its efforts to build the hall and announced that it was studying other possible concert hall sites in the center city area.

According to James Martin, executive director of the Old Philadelphia Development Corp., the decision to look for other sites stemmed from the breakdown in negotiations to purchase a 20-foot-wide strip of land owned by the developers of the Hershey Philadelphia Hotel now under construction opposite the Academy of Music which now houses the Philadelphia Orchestra and is the city's main concert venue.

The new concert hall was planned to be built adjacent to the new hotel

on a site owned by the City of Philadelphia. The need for the extra strip of land was dictated by the noted acoustical designer Cyril Harris, who said the city-owned site alone was too narrow for an acoustically satisfactory concert hall. Martin said that the Avenue of the Arts Council would have to re-examine its plans in light of the need to seek another site, since the group expected to purchase the original site from the city at a reduced price.

Still another set-back for sponsors of the \$41 million arts complex was the announcement the week previous by the Pennsylvania Ballet that it was cancelling its operations for the next 90 days because of financial difficulties and dropping its February-March subscription season at the Shubert Theatre. Its future plans are still up in the air. The Pennsylvania Ballet was to have been an important user of the proposed center.

The Avenue of the Arts Council, a group of center-city businessmen, announced plans for the performing arts complex, under single management and ownership, last fall. Developed around the 3,000-seat Academy of Music, it would also include the 1,800-seat Shubert Theatre next door as well as the planned new concert facility. The Council's theatre feasibility committee, headed by Richard Ravenscroft, president of the Philadelphia National Bank, said that the Academy and the Shubert are the prime locations for the performing arts center and they will be kept as the base for a new site for a new concert hall.

MAURIE ORODENKER

WEATHER NO HINDRANCE, EITHER

Country Acts Hold Their Own On Tours Despite The Economy

• Continued from page 32

observes a definite trend back toward assembling two- and three-act country packages. "For a while in the last year or so, buyers thought having one big act was enough," he says. "Not any more. With the economy the way it is, no one's taking chances."

Mickey Baker of KS Productions (C.K. Spurlock's organization) sees a rapidly disappearing middle ground these days in the touring field. Instead, he says, there are the certified top-dollar headliners, with everyone else fighting for what's left. "Record companies don't have the money to develop showcase tours, clubs are closing every day, and country fans can't afford to go to concerts every month."

Says Ben Farrell of Lon Varnell Enterprises flatly, "There's definitely more packaging in country today than ever. And frankly, unless an act can guarantee selling at least 4,000 tickets on its own strength, packaging only makes sense."

Among the packages about to be announced for this spring will be a deadline bill covering approximately 100 cities featuring Kenny Rogers and Larry Gatlin and the Gatlin Brothers. Another version of the same package, with the addition of Susan Anton, may also be in the works for later in the year. C.K. Spurlock is handling the show.

Hap Peebles, a 50-year veteran of the industry, is concerned about the effects of overpricing on the country buyer. As chairman of the board of the International Country Music Buyers Assn., Peebles says, "It's gotten to the point that the big superstars are promoting through their own organizations because rank and file buyers just can't afford their prices any longer. Where we used to be able to charge \$5 a ticket, acts now want \$10,000-\$30,000 a night, driving ticket prices up to \$10 apiece. The superstars are pricing themselves right out of business. If it weren't for fairs, we'd all be in trouble."

Another buyer relates a story of trying to buy T.G. Sheppard for a week's engagement, only to find out that Sheppard wanted \$100,000. Instead, he hired two mid-range acts for \$40,000 and the date was highly

successful. "People will pay to see the Oaks or Kenny or Alabama," he says. "But unfortunately, too many acts seem to think that having No. 1 records gives them the right to ask for the moon when they can't fill the seats."

Top Ten's Bob Dee spent several days in Nashville recently to coordinate a package for a two-day country music festival slated for Memorial Day weekend in Coarse Gold, Calif. at the entrance to Yosemite National Park. Originally, Dee's plans called for a full-scale production with several headline attractions. After checking prices and availability, however, Dee is revising his plan to feature one or two headliners and subsidizing the rest of the

show with bright up-and-coming acts. Otherwise, says Dee, he wouldn't have been able to scale the ticket prices within a reasonable range.

More buyers, particularly for fairs, are lining up their talent early this year, with many agencies reporting almost-full schedules for summer and early fall. "This is a key advantage to country booking," comments Bob Romeo of the Don Romeo Agency. "In rock, we can't get commitments four months in advance from the acts, and besides, the way pop is, they could be cold as ice by the day of the show."

Along with Variety Attractions in Zanesville, Ohio, and Bette Kaye Attractions in Anaheim, the Romeo Agency has formed a touring conglomerate known as Rete. The premise behind Rete is that the three agencies work together to purchase two or three acts for a specific time period, guaranteeing the artists' fees whether they're booked or not. For 1982, Rete has bought Sylvia and Boxcar Willie, with many of the dates already filled well in advance.

With country acts more willing to cut corners, eliminate extensive riders, travel inexpensively and use basic sound and lighting systems in their halls, buyers and promoters feel there is reason for cautious optimism.

However, Ben Farrell interjects a note of alarm about the increasing number of country concerts backing into each other in neighboring areas. "It's very competitive out there, and auditoriums need at least three weeks between similar shows for promotion and ticket sales. The acts who are getting hurt are the mid-echelon acts that aren't on headline packages." Farrell says he would prefer seeing time-restriction clauses to protect promoters and buyers on their shows.

Admitting that country touring is still much steadier than rock, Hap Peebles cites fairs as the mainstay of today's country booking.

Says Peebles: "The way things are going, you can make much better interest putting your money into a bank than on the road promoting shows. It's not the investment it once was."

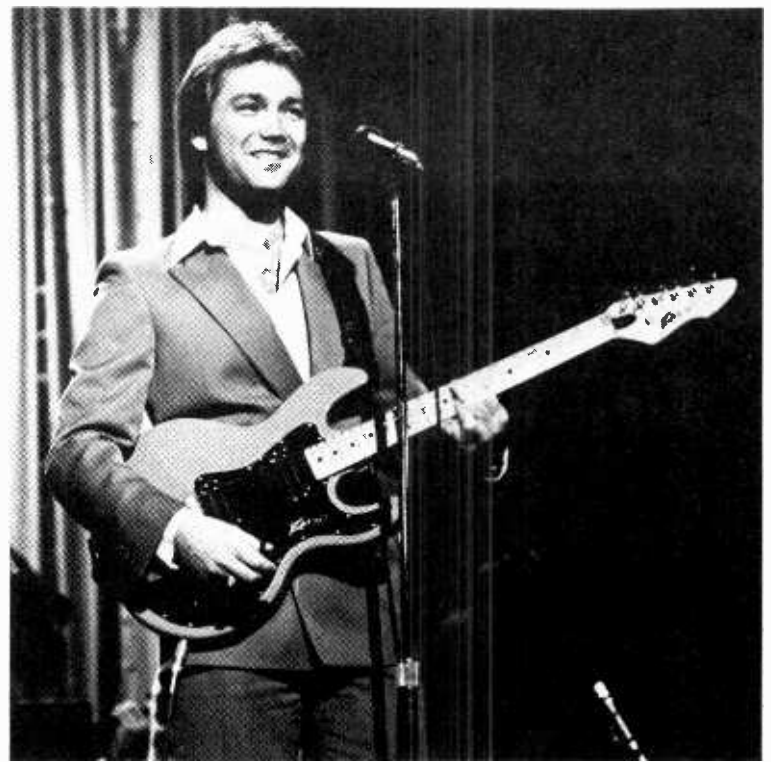
Duo Debuts New Agency

TULSA—Dianna Pugh and Barbara McMahon have formed Solid Gold Entertainment for artist management, booking and career development. In addition, the firm will handle talent acquisition for corporations, institutions and organizations for use at conventions and other functions.

Pugh, who heads Solid Gold, is a former executive vice president of the Jim Halsey Co. and of First Artists Management Enterprises. McMahon was an agent for Halsey, involved in booking concerts, fairs and clubs. She will serve as vice president of the new company, as well as retain her post as director of marketing for World Wide Amusement Corp.

Pugh says she left First Artists Management Enterprises, a firm she co-founded, "because I didn't feel I was able to take advantage of my experience and background in country music. FAME has become a contemporary Christian music booking agency, which is not my forte. I still own one-third of FAME. I just felt I could be of greater service by developing new artists in the country music field."

The new firm's first clients are The Shoppe and Jana Sas.



WANDERING WARINER—Steve Wariner takes to the stage for his spot on the cable tv show, "Nashville Alive," after recording two songs for his forthcoming debut album on RCA.

New Gail Davies Album Is Departure From Norm

By KIP KIRBY

NASHVILLE—Now on her third Warner Bros. album, Gail Davies still finds herself the only self-produced female artist on a major country label. In fact, she remains one of the small handful of women producers in music, period.

With her new single, "Round The Clock Lovin'," showing signs of turning into one of her biggest chart records yet, Davies now has a new LP, "Givin' Herself Away," which is musically somewhat of a directional change for her: higher energy, more diversified and with a broader range of material and instrumentation. Also, it contains only two of her own tunes. Instead, Davies has cut a variety of songs running the gamut from Joni Mitchell's "You Turn Me On I'm A Radio" to her own arrangement of "Dream Baby (How Long Must I Dream)."

All the basic tracks for the album were cut at Producers' Workshop in Los Angeles. Overdubs and mixes were done at Woodland in Nashville, along with the mastering which utilizes the Outer Ear aural expander recovery system.

Among the musicians Davies brought aboard for the project are keyboardist Billy Payne, bassist Leland Sklar, drummer Mike Baird and guitarists Albert Lee, Pete Carr and Dean Parks.

Davies believes this album is her best work in the studio so far. It came in almost exactly on budget—"actually, we were about \$500 under, but the record company asked us to go back in and do a couple of things."

She says she experimented more this time during the recording. "I think I stepped out a lot more with 'Givin' Herself Away.' I wanted to make an album that would feature really talented but unknown songwriters. The guitar player in my band, Jeff Tassin, wrote one of the cuts, 'Movin',' and it's another 'Luxury Liner.' Albert Lee does a guitar solo on it

that's incredible."

Davies prefers to work out the arrangements herself with the players before putting the parts down on tape. She had never worked with horn players prior to this album, but she imported the Muscle Shoals Horns for "Round The Clock Lovin'" and ended up contributing to their parts as well.

She thinks that the fact horns were able to be used on this record signifies just how far country music has come. "Three years ago, I wanted to put horns on 'Good Lovin' Man,' and everybody said don't do it," she recalls. "But now, it's perfectly okay."

Davies hopes to release her version of "You Turn Me On I'm A Radio" as a single and says she believes radio would play it with no problem. It's an example, she points out, of her unwillingness to remain fixed in one place as an artist.

Meanwhile, with manager John Doumanian guiding her career, Davies hopes to do more touring this year and continue her television exposure. She has appeared on shows such as "Solid Gold" and "Country Top 20," and recently guested on "Barbara Mandrell and the Mandrell Sisters" where she introduced her single. After opening for the Burrito Brothers and Hank Williams Jr. in Chattanooga, Davies begins a two-week road tour with Glen Campbell through February.

She says she has no difficulty balancing her simultaneous careers as producer, artist and songwriter.

"I'm learning a lot and growing with each project I do," Davies emphasizes. "I guess it's coming together, because Lenny Waronker told me he thought I was a natural musician and a very good producer. And coming from a producer like Lenny Waronker, that means everything."



PIECE OF CAKE—The Oak Ridge Boys receive a cake resembling their "Elvira" album cover to commemorate its platinum sales. From left are members Bill Golden; Richard Sterban; Duane Allen; Van Vanyo, vice president/national buyer for Lieberman Enterprises; Joe Bonsall; Roger Sattler, vice president of sales of Lieberman Enterprises; Bill Pierce, MCA Minneapolis branch manager.

Billboard[®] Hot Country Singles

Survey For Week Ending 2/13/82

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	13	SOMEONE COULD LOSE A HEART TONIGHT —Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 47239 (Briarpatch, Debdave, BMI)	35	41	4	I LIE —Loretta Lynn (T.W. Damphier), MCA 52005 (Coal Miners, BMI)	69	NEW ENTRY	NEW ENTRY	IT'LL BE HER —Tommy & The Glaser Brothers (B.R. Reynolds), Elektra 47405 (Baron, Hat Band, BMI)
2	3	13	ONLY ONE YOU —T.G. Sheppard (B. Jones, M. Garvin), Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)	36	44	4	CRYING MY HEART OUT OVER YOU —Ricky Skaggs (C. Butler, L. Certain, G. Stacey, M. Wilken), Epic 14-02692 (Cedarwood, BMI)	70	51	12	LADY LAY DOWN —Tom Jones (R. Van Hoy, D. Cook), Mercury 76125 (Tree, BMI/Cross Keys, ASCAP)
3	4	13	LORD I HOPE THIS DAY IS GOOD —Don Williams (D. Hanner), MCA 51207 (Sabal, ASCAP)	37	50	2	SAME OLE ME —George Jones (F. Overstreet), Epic 14-02696 (Silverline, BMI)	71	53	16	RED NECKIN' LOVE MAKIN' NIGHT —Conway Twitty (T. Seals, M.D. Barnes), MCA 51199 (Warner-Tamerlane/Face The Music, Blue Lake, BMI)
4	5	14	WATCHIN' GIRLS GO BY —Ronnie McDowell (B. Killen, R. McDowell), Epic 14-02614 (Tree, Strawberry Lane, BMI)	38	1	15	LONELY NIGHTS —Mickey Gilley (K. Stegall, S. Harris), Epic 14-02578 (Blackwood, BMI)	72	54	17	YOU'RE MY BESTEST FRIEND —Mac Davis (M. Davis), Casablanca 2341 (Songpainter, BMI)
5	6	12	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD —Ed Bruce (W. Holyfield, R. Hatch), MCA 51210 (Bibo, Vogue, Welk, ASCAP, BMI)	39	47	4	BUT IT'S CHEATING —The Family Brown (B. Brown), RCA 13015 (Terrace, ASCAP)	73	83	2	COULD IT BE LOVE —Jennifer Warnes (R. Sharp), Arista 0611 (Gee Sharp, BMI)
6	7	13	SHINE —Waylon Jennings (W. Jennings), RCA 12367 (Waylon Jennings, BMI)	40	45	5	DON'T EVER LEAVE ME AGAIN —Vern Gosdin (M.D. Barnes), AMI 1302 (Blue Lake, BMI)	74	57	10	ALL I'M MISSING IS YOU —Eddy Arnold (W. Holyfield), RCA 13000 (Bibo, Welk, ASCAP)
7	8	13	I JUST CAME HOME TO COUNT THE MEMORIES —John Anderson (G. Ray), Warner Bros. 49860 (Contention, SESAC)	41	46	6	GUILTY EYES —Bandana (I. Dowell, K. Blazy), Warner Bros. 49872 (New Albany, BMI/Hoosier, ASCAP)	75	NEW ENTRY	NEW ENTRY	VICTIM OR A FOOL —Rodney Crowell (R. Crowell), Warner Bros. 5000B (Coolwell, Granite, ASCAP)
8	9	11	BLUE MOON WITH HEARTACHE —Rosanne Cash (R. Cash), Columbia 18-02659 (Holwire, Atlantic, BMI)	42	48	5	RUNNING ON LOVE —Don King (S. Harris, K. Stegall), Epic 14-02674 (Blackwood, BMI)	76	79	2	THE CUBE —Bob Jenkins (R. Jenkins), Liberty 1448 (Robchris, BMI)
9	10	14	DIAMONDS IN THE STARS —Ray Price (J. Sholner), Dimension 1024 (Almarie, BMI)	43	52	3	IF YOU'RE THINKING YOU WANT A STRANGER —George Strait (B. Mevis, D. Wills), MCA 51228 (Jack And Bill, Welk, ASCAP)	77	85	2	LET'S GO ALL THE WAY —Claude Gray & Norma Jean (D. Rose), Granny White 1009 (NSD) (Unichappell, BMI)
10	11	12	EVERBODY MAKES MISTAKES/WILD TURKEY —Lacy J. Dalton (L.J. Dalton, B. Sherrill, H. Moffatt, P. Sebert), Columbia/Sherrill 18-02637 (Algee, Song Biz, BMI)	44	63	2	ANOTHER HONKY TONK NIGHT ON BROADWAY —David Frizzell & Shelly West (M. Brown, S. Dorff, S. Garrett), Warner/Viva 50007 (Peso, Wallet, BMI)	78	80	3	NO PLACE TO HIDE —Gayle Zeiler (L.K. Stallings, K. Savage), Equa 670A (M. Lloyd, SESAC/Jerrimac, BMI)
11	12	8	MOUNTAIN OF LOVE —Charley Pride (H. Dorman), RCA 13014 (Morris, Unichappell, BMI)	45	55	3	NEW CUT ROAD —Bobby Bare (G. Clark), Columbia 18-02690 (World Song, ASCAP)	79	NEW ENTRY	NEW ENTRY	HOLDIN' ON —Jessi Colter (Colter, McDavid, Jennings), Capitol 5073 (W. Jennings, BMI)
12	13	10	DO ME WITH LOVE —Janie Fricke (J. Schwears), Columbia 18-02644 (Jack & Bill, Welk, ASCAP)	46	9	14	MIDNIGHT RODEO —Leon Everette (D. Orender, R. Ware), RCA 12355 (Denny, ASCAP)	80	NEW ENTRY	NEW ENTRY	I'D LOVE YOU TO WANT ME —Harvel Felts (Lobo), Lobo III (Famous, ASCAP)
13	14	13	ONLY YOU AND YOU ALONE —Reba McEntire (B. Ram, A. Rand), Mercury 57062 (Tro-Hollis, BMI)	47	77	2	IN LIKE WITH EACH OTHER —Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18-02698 (Larry Gatlin, BMI)	81	NEW ENTRY	NEW ENTRY	YOU SURE KNOW YOUR WAY AROUND MY HEART —Louise Mandrell (T. Rocco, R. Bourke, C. Black), RCA 13039 (Bibo, Welk, Chappell, ASCAP)
14	15	9	SHE LEFT LOVE ALL OVER ME —Razzy Bailey (C. Lester), RCA 13007 (House Of Gold, BMI)	48	16	15	IT'S WHO YOU LOVE —Kieran Kane (K. Kane, R. Bourke, C. Black), Elektra 47228 (Cross Keys, Chappell, ASCAP)	82	NEW ENTRY	NEW ENTRY	BORN WITH THE BLUES —Johnny Rodriguez (J. Rodriguez), Epic 14-02638 (Hallnote, BMI)
15	16	8	THE VERY BEST IS YOU —Charly McClain (F. Stephens, L. Shell), Epic 14-02656 (Aoudad, ASCAP/IBEX, BMI)	49	64	2	AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES —Earl Thomas Conley (E.T. Conley, R. Devereux), RCA 13053 (Blue Moon, Easy Listening, ASCAP)	83	61	11	I DON'T WANT TO WANT YOU —Lobo (R. Lavoie), Lobo I (Guyasuta, BMI)
16	17	10	IF YOU'RE WAITING ON ME —The Kendalls (K. Bell, T. Skinner, J.L. Wallace), Mercury 76131 (Hall-Clement, Welk, BMI)	50	58	3	DON'T COME KNOCKIN' —Cindy Hurt (M.T. Heeny, F. Matan), Churchill 94000 (MCA) (Cedarwood, BMI)	84	62	4	NOW I LAY ME DOWN TO CHEAT —David Allan Coe (W. Aldridge, B. Henderson), Columbia 18-02678 (Fame, BMI/R. Hall, ASCAP)
17	18	4	BOBBIE SUE —Oak Ridge Boys (D. Tyler, A. Tyler, W. Newton), MCA 52006 (House Of Gold, BMI/B. Goldsboro, ASCAP)	51	19	12	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE —Billy Swan (B. Morrison, J. MacRae), Epic 14-02601 (Southern Nights, ASCAP)	85	NEW ENTRY	NEW ENTRY	PRETENDING FOOL —Michael Ballou (J. English, M. Ballou), Liberty 1447 (Black Mountain, Worthmore, BMI)
18	19	5	BIG CITY —Merle Haggard (M. Haggard, D. Holloway), Epic 14-02686 (Shade Tree, BMI)	52	20	17	THE SWEETEST THING —Juice Newton (O. Young), Capitol 5046 (Sterling, Addison, ASCAP)	86	NEW ENTRY	NEW ENTRY	LET YOUR FINGERS DO THE WALKIN' —Jebby Lee Briley (P. Briley), Paid 141 (Front Runner, Iron Blossom Caliente, ASCAP)
19	20	8	MIS'RY RIVER —Terri Gibbs (G. Wolf), MCA 51225 (Chiplin, ASCAP)	53	59	6	I SEE AN ANGEL EVERYDAY —Billy Parker (J.H. Forst), Soundwaves 4659 (NSD) (Hitkit, BMI)	87	67	4	AIN'T NOBODY GONNA GET MY BODY BUT YOU —Del Reeves (J. Calhoun), Koala 339 (United Artists, ASCAP)
20	21	5	ANOTHER SLEEPLESS NIGHT —Anne Murray (C. Black, R. Bourke), Capitol 5083 (Chappell, ASCAP)	54	56	5	MISTER GARFIELD —Merle Kilgore & Friends (J. Elliott), Elektra 47252 (Rightsong, BMI)	88	71	4	THE REVEREND MR. BLACK/CHATTANOOGA CITY LIMIT SIGN —Johnny Cash (B.E. Wheeler, J. Peters, B. Drawdy), Columbia 18-02669 (U.S. Songs, Bexhill, Jac, Blue Seas, ASCAP/First Lady, BMI)
21	22	10	WHEN YOU WERE BLUE AND I WAS GREEN —Kin Vassy (E.T. Conley), Liberty 1440 (Blue Moon, Easy Listening, ASCAP)	55	60	4	BLUE EYES DON'T MAKE AN ANGEL —Zella Lehr (M. Shepstone, P. Dibbens), Columbia 18-02677 (September, ASCAP)	89	72	4	ONE DAY SINCE YESTERDAY —Colleen Camp (E.P. Ball, P. Bogdanovich), Moon Pictures 0001A (House Of Cash, Moon Pix, BMI, ASCAP)
22	23	3	THE CLOWN —Conway Twitty (C. Chalmers, S. Rhodes, B. Barnett, W. Carson), Elektra 47302 (Mammoth Spring, Rose Bridge, BMI)	56	60	4	HAVE YOU EVER BEEN LONELY —Jim Reeves and Patsy Cline (P. DeRose, G. Brown), RCA 12346 (Shapiro, Bernstein, ASCAP)	90	75	4	THE HIGHLIGHTS OF '81 —Johnny Paycheck (R. Hellard, M. Garvin), Columbia 1402684 (Tree, BMI)
23	24	3	THROUGH THE YEARS —Kenny Rogers (S. Dorff, M. Panzer), Liberty 1444 (Peso, Swanee Bravo, BMI)	57	26	15	WRITTEN DOWN IN MY HEART —Ray Stevens (W.T. Davidson), RCA 13038 (Grand Avenue, ASCAP)	91	78	8	PLAY ME OR TRADE ME/WHERE WOULD I BE —Mel Tillis & Nancy Sinatra (O. Davis, M. Huffman, J. McHaffey), Elektra 47247 (Prater, Movieville, ASCAP)
24	25	9	WHEN A MAN LOVES A WOMAN —Jack Grayson (A. Wright, C. Lewis), Koala 340 (Cotillion, Quinzy, BMI)	58	69	2	EVERYBODY LOVES A WINNER —Dickey Lee (B. McMill), Mercury 76129 (Hall-Clement, Welk, BMI)	92	NEW ENTRY	NEW ENTRY	HOW DID YOU GET SO GOOD —Denny Hilton (C. Waters, M. Garvin), Rose Bridge 0014 (Blackwood, BMI)
25	26	8	INNOCENT LIES —Sonny James (S. James, C. Smith), Dimension 1026 (Marson, BMI)	59	39	14	BLAZE OF GLORY —Kenny Rogers (J. Slate, D. Morrison, L. Keith), Liberty 1441 (House Of Gold, BMI)	93	NEW ENTRY	NEW ENTRY	MIDNIGHT MAGIC —Gary Buck (J. McBe, R. Pennington), Dimension 1029 (Almarie, BMI/Millstone, ASCAP)
26	27	5	TENNESSEE ROSE —Emmylou Harris (K. Brooks, H. Devito), Warner Bros. 49892 (Warner-Tamerlane/Babbling Brook/Drunk Monkey, BMI)	60	43	18	WHO DO YOU KNOW IN CALIFORNIA —Eddy Raven (E. Raven), Elektra 47216 (Milene, ASCAP)	94	81	10	SOME DAY MY SHIP'S COMIN' IN —Joe Waters (J. Waters), New Colony 6812 (Lantern, BMI)
27	28	6	NO RELIEF IN SIGHT —Con Hunley (R. Bourke, G. Dobbins, J. Wilson), Warner Bros. 49887 (Chappell, ASCAP)	61	74	2	NATURAL LOVE —Petula Clark (J. Harrington, J. Pennia, K. Espy, P. Gernhardt), Scotti Bros. 5-02676 (CBS) (Flowering Stone, ASCAP/Holy Moley, BMI)	95	82	3	HELL YES, I CHEATED —Jim Owen (R. Sutton, L. Cheshier), Sun 1171 (Flagship, BMI)
28	29	6	LIES ON YOUR LIPS —Cristy Lane (L. Shell, J. Dowell), Liberty 1443 (C. Lane, New Albany, BMI)	62	43	18	WHO DO YOU KNOW IN CALIFORNIA —Eddy Raven (E. Raven), Elektra 47216 (Milene, ASCAP)	96	84	3	FEEL —Tom Carline (T. Carline), Door Knob 172 (Opa-Locka, ASCAP)
29	30	8	IF SOMETHING SHOULD COME BETWEEN US —Burrito Brothers (J. Beland, G. Guilbeau), Curb/CBS 1402667 (Atlantic, BMI)	63	70	4	TIL SOMETHING BETTER COMES ALONG —R.C. Bannon (R.C. Bannon, J. Bettis), RCA 13029 (Warner Tamerlane/Sweet Harmony, BMI)	97	86	22	IT TURNS ME INSIDE OUT —Lee Greenwood (J. Crutchfield), MCA 51159 (Duchess, Red Angus, BMI)
30	31	9	LOVE WAS BORN —Randy Barlow (R.D. Eden, F. Kelly), Jaxex 45-002 (Frebar, BMI)	64	49	14	PREACHING UP A STORM —Mel McDaniel (R. Murrain, S. Anders), Capitol 5059 (Blackwood, Magic Castle, BMI)	98	87	9	LAY BACK DOWN AND LOVE ME —Rich Landers (J. Young), AMI 1301 (Nub-Pub, Washington Girl, Bagdad, ASCAP)
31	32	6	LIES ON YOUR LIPS —Cristy Lane (L. Shell, J. Dowell), Liberty 1443 (C. Lane, New Albany, BMI)	65	76	2	BEST OF FRIENDS —The Thrasher Brothers (L. Creed, B. DeVorzon), MCA 51227 (Duchess, BMI)	99	88	16	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)
32	33	5	SWEET YESTERDAY —Sylvia (K. Fleming, D.W. Morgan), RCA 13020 (Tom Collins, BMI)	66	73	2	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)	100	89	18	TELL ME WHY —Earl Thomas Conley (E.T. Conley, J. B. Acklen), RCA 12344 (Blue Moon, Easy Listening, April, ASCAP)
33	34	4	BE THERE FOR ME BABY —Johnny Lee (C. Black, T. Rocco), Full Moon/Asylum 47301 (Chappell, Intersong, ASCAP)	67	68	5	LADY LAY DOWN (LAY DOWN ON MY PILLOW) —Gary Goodnight (J. Johnson), Door Knob 81-169 (Door Knob, BMI)				
34	35	4	A COUNTRY BOY CAN SURVIVE —Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47257 (Bocephus, BMI)	68	NEW ENTRY	NEW ENTRY	ROUND THE CLOCK LOVIN' —Gail Davies (R. Bourke, K.T. Oslin), Warner Bros. 50004 (Chappell, ASCAP/Tri-Chappell, SESAC)				
35	36	6	YOU LOOK LIKE THE ONE I LOVE —Deborah Allen (D. Allen, R. VanHoy), Capitol 5080 (Duchess/MCA), Posey, Unichappell, Van Hoy BMI/ASCAP)	69	NEW ENTRY	NEW ENTRY					

☆ 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).



CEDARCREEK

"TOOK IT LIKE A MAN,
CRIED LIKE A BABY"

3003

BB **66** CB **70** RW **76**

Produced by:
ANDY DI MARTINO
National Promotion:
MIKE BORCHETTA-SAM CERAMI
TOM MCBEE-BOB SAPORITI

MOON SHINE
RECORDS

1007 17th Avenue South
Nashville, TN 37212
(615) 327-1505

R.J. Reynolds Launches Tour

NASHVILLE—Yet another major U.S. corporation is entering the ring of concert promotion, as R.J. Reynolds launches its "Salem Country Gold Tour '82" this spring.

The fixed-billing package, coordinated by Century II Promotions in Nashville, features Alabama, Mickey Gilley, Johnny Lee and the Thrasher Brothers. Comedian Eddie Jay will emcee each concert on the tour.

Century II president Cecil "Sonny" Simmons, who logged a total of 381 fair dates booked and promoted through 1981, says he was

chosen by Reynolds on the strength of his company's experience in the outdoor concert and fair market.

In addition to R.J. Reynolds' underwriting for the dates, Simmons expects to receive support from the record labels and also possibly from Schlitz, for whom Mickey Gilley serves as spokesman.

Currently confirmed for "Salem Country Gold" are Baltimore, April 16; Uniondale, N.Y., 17; Norfolk, 18; Cincinnati, 23; St. Louis, 24; Chicago, 25; Richfield, Ohio, 30; Pontiac, Mich., May 1; Pittsburgh, 2; Jacksonville, Nov. 19; Tampa, 20; and the Broward County Fair in Florida 21. Additional dates are being added around the acts' own touring schedules.

Talent headlined on the Salem package will not be rotated, Simmons notes. "The primary concern with this bill is to provide entertainment that will reach maximum audiences. And we intend to stage them with the same quality production as you'd expect to find at a Rolling Stones concert."

Jamboree Sets Spring Lineup

NASHVILLE—The spring lineup for WWVA-AM's Jamboree U.S.A. will include regular Friday night performances this season.

Set for appearances are the Kendalls, Cal Smith, Mel Tillis, Johnny Rodriguez, Sweetwater and Jimmy B. Newman in March, Don Gibson, Mack Vickery, Billy Joe Shaver, Donna Fargo, Helen Cornelius, Johnny Russell, Ricky Skaggs, Jacky Ward and Janie Fricke will headline during April. May's schedule features Faron Young, Sylvia, Freddy Fender, Jerry Lee Lewis, Carl Perkins, Sammi Smith and Ronnie McDowell. And in June, Jamboree U.S.A. is slated to headline Jeannie Pruett, Ralph Emery, David Houston, Charlie Louvin, Skeeter Davis, Billy Walker and Ernest Tubbs.



NO PRETENDING—It's the real thing as Michael Ballew lays down the vocal for his current Liberty single, "Pretending Fool," at Record One in L.A.

Burrito Brothers Tour Underway

NASHVILLE — The Burrito Brothers are on a major-market concert tour throughout the month behind the release of the group's newest Epic LP, "Sunset, Sundown." The tour encompasses in-store and radio visits by Burrito members John Beland and Gib Guilbeau, and also introduces the newly revamped Burrito Brothers band which was

formed in Nashville.

Among the dates being coordinated by CBS and Dan Wojcik of Shorty Lavender Talent are showcase venues and concert auditoriums in Atlanta, Chattanooga, Louisville, New York, Boston and Indianapolis. Included on certain dates of the tour are Hank Williams Jr., Leon Russell and Gail Davies.

GRAMMY SONG NOMINEE

Frazier Mines Buried Treasure

By EDWARD MORRIS

This is the third part of a five-part series, spotlighting songwriters whose work has been nominated for Grammy country song of the year.

NASHVILLE—Dallas Frazier's song catalog has become the Music Row equivalent of buried treasure. Emmylou Harris unearthed a 1967 artifact, "Beneath Still Waters," and polished it into a No. 1 country hit in 1980. This year, Gene Watson did the same with "Fourteen Carat Mind," a mid '70s bauble which Frazier had co-written with Larry Lee. But the brightest discovery so far is a composition Frazier first recorded himself in 1966—a nugget called "Elvira." It earned the Oak Ridge Boys not only a No. 1 country berth, but also a number five spot on the pop charts. Now it's in Grammy contention for best country song of 1981.

The reason people are opting for old Frazier songs, apparently, is that there are no new ones available. Explains Frazier, "I haven't been doing much writing for the last six years, but that's due to my own choice." He says that problems with alcohol and a subsequent commitment to Christianity led to his self-imposed "sabbatical."

"I'm going to make up my mind this year if I'm going to pursue songwriting in a competitive way," Frazier continues. "If I do, I feel my work will be better than it was before I stopped. I'm older, and I don't think you ever lose the ability."

At 42, Frazier is older in experience than years. He signed his first recording contract (with Capitol Records) when he was 14. Later, he



Dallas Frazier

was on the rosters of Mercury, RCA and 20th Century-Fox.

Concurrent with performing, he was writing. His first self-penned hit was "Alley Oop," a pop monster for the Hollywood Argyles in 1960. Gradually, he turned more toward the country idiom, creating in the process such standards as "Ain't Had No Lovin'," "Son Of Hickory Holler's Tramp," "All I Have To Offer You Is Me" (with A. L. Owens), "What's Your Mama's Name" (with Earl Montgomery) and the classic weeper, "There Goes My Everything."

Frazier credits Ray Baker, whose Blue Crest Music he used to write for, with much of his success. "I owe Ray a lot for my career, he

was a good businessman and a hard worker in publishing my songs. This whole business is teamwork." Frazier signed with Acuff-Rose, his present publisher, after Baker sold Blue Crest to that company.

While he acknowledges that politics may be playing an increasing role in determining which songs get cut, Frazier says he believes art will triumph over artifice. "A great song is going to do something regardless of who publishes it," he insists. "But if it's just a good song, there's going to be politics involved."

The "Elvira" windfall, Frazier confirms, is hastening him toward a decision on whether to resume writing. "It's kind of revived interest in my catalog. A lot of people are wondering if there's another sleeper lying around."

Good songs can easily get buried, he says, noting that "Elvira" attracted little notice as a cut on an early Kenny Rogers album. "So many times," he contends, "a song goes into an album and that takes the edge off it. People can get scared away if a song's been cut before. I don't know why that is."

Frazier has not lost his love for performing and says he may look for a label deal if he returns to the music industry fulltime.

As a writer, Frazier's admitted preference is for story songs. "I really enjoyed writing songs like 'Son Of Hickory Holler's Tramp' and 'Big Mabel Murphy,'" he recalls. Assignment writing, though, is an ordeal for him: "After they tell you what they want, your head's completely locked in." Still,

(Continued on page 50)

FOR AGENTS & ACTS

New Booking Concept Set

NASHVILLE—Shelton Bissell, president of Houston-based BAS Enterprises, has come up with what he thinks is a "new concept" for the booking agency business.

Bissell's plan is to serve as a broker for acts and agencies trying to fill in last-minute gaps in their itineraries. He says he will regularly canvass major national country booking firms at the first of each month to find out what dates they have yet unfilled. Then Bissell will compile the information and send it out in a newsletter called "Short Fuse Bulletin" so that potential buyers can call him direct for prices.

Bissell's theory is that since the dates need to be filled in a short time, agencies and managers are more likely to negotiate lower prices for clubs and buyers interested in us-

ing the acts enroute to another location.

He claims to have tested this plan in regions of the Southwest and Southeast "with favorable response," and now plans to launch his newsletter nationwide.

"I think this could turn out to be a great way for acts to fill in those last-minute holes in their tours which, if left unbooked, would end up costing them money," says Bissell. "This way, buyers can get an artist they might not otherwise be able to afford, and the act has a chance to try a new venue."

There is no charge to buyers, promoters and agencies wishing to receive "Short Fuse Bulletin." It may be obtained by contacting Bissell at 5925 Kirby Dr., Suite 226, Houston, Tex. 77005.

Nashville Scene

By KIP KIRBY

What's eight-years old now, makes a lot of enthusiastic noise (but rarely much profit after expenses), and gets better every year?

The **Charlie Daniels Volunteer Jam**—and anyone who doesn't think this annual marathon of music qualifies as a bona fide superstar event hasn't been to one. This year's Vol Jam VIII may have topped all its predecessors for sheer professionalism. Time between performances was minimal; the pacing was polished; even the usual backstage hoopla and outfront craziness seemed more subdued this year, with more attention paid to the acts and their music. (In fact, the only shortcoming was the radio simulcast, which was poorly mixed at times and quite distorted.)

Country had its shot, with **Poy Acuff**, **Crystal Gayle** and **Johnny Lee** filling in whatever Charlie and his band might have overlooked (not much, since the CDB performed close to a three-hour set). **Mickey Gilley** was supposed to perform, but he had to fly back to Texas to be with his 82-year-old father, who was seriously ill. And then, there were the **Oak Ridge Boys**.

It's a safe guess that the Oaks emerged as one of the night's biggest smashes, walking away with an unexpected standing ovation from the Jam's 10,000 cheering fans. In fact, if the effects of **Richard Sterban's** bass contributions on "B-B-Bobbie Sue" could be measured on a Richter scale, the Municipal Auditorium would have been declared an earthquake zone.

It was exciting to see the Oaks back with **George Thorogood & the Destroyers**, **China** and **Quarterflash** within the same hour or so... another reason the Jam has become one of the industry's most prestigious "launching grounds." Charlie Daniels and everyone connected with the Volunteer Jam (a genuine labor of love) are owed a sincere vote of appreciation for succeeding where others have failed. The Jam has become more than just Daniels' annual thank you for his fans—it's become treasured proof that it's possible to stage eight hours of music in a concert setting with no incidents, no disasters and an inordinate amount of good vibes.

Not that the Volunteer Jam was the only musical event of interest in Nashville last week, though. The Cannery featured a one-night stop-over by former top 40 group **Grass Roots**. No, it's not all the original members—but the lead singer, **Rob Grill**, is the same vocalist who gave the group all its hits. His voice is still distinctive, powerful and rock-edged. More than that, though, Grill is one of those performers who can sing the "old ones"—the ones that first brought fame—and make the songs sound absolutely contemporary and ideal even for today's radio.

Unfortunately, a last-minute venue change and a misprint in the newspaper saw almost no people on hand for the Grass Roots' show; but those who did come were rewarded with an exciting rock 'n' roll set that brings to mind immediately the familiar question—why doesn't this guy have a label deal? It was difficult to believe that the outstanding four-piece group had only been together for three performances, and more difficult still to believe that Grill is still shopping for a recording contract. At a time when the industry badly needs vibrant, magnetic artists to

boost sagging rock sales, Grill would fit right into the Rick Springfield groove if given half a chance.

By the way, in the audience at the Cannery for the show was songwriter **Lou Josie**, who originally penned "Midnight Confessions" for the Grass Roots, and moved to Nashville seven months ago to run Frank And Nancy Music and Billy "Crash" Craddock's publishing operation.

In the "Sometimes You Just Can't Win" Dept., here's the real story behind **Razzy Bailey's** cut of "Blaze Of Glory" on his new RCA album. Razzy originally cut the song to be a single, and right up until the last minute, Kenny Rogers' organization said there were no plans to release Kenny's version first. Apparently, someone heard Razzy's cut on the song, though, and rushed back to Liberty to tell them it might be a hit. So Kenny's "Blaze Of Glory" hit the charts first, and Razzy's... well, Razzy's stays as an album cut. Although the song stopped at 8 for Kenny, Razzy says he still believes the song was a No. 1 candidate. (If you want to check it out for yourself, it's on Bailey's latest LP, "Feelin' Right.")

Alabama will be working with Robert Small Enterprises out of New York to coordinate the group's first national arena tour. Backdrops for Alabama's new show will include a 40-foot Confederate flag, a moonlit landscape and a striking sunburst.

Stella Parton's new single, a pop-sounding tune titled "I'll Miss You," was produced by Milan Williams, a member of the Commodores. It's Parton's first single in nearly two years. Seems like Commodores members like to produce country acts... it will be interesting to see if Williams' success with Stella comes close to Lionel Richie's with Kenny.

Loretta Lynn's career shows no signs of slowing down. Three gold certifications rolled in recently (for "Loretta Lynn's Greatest Hits, Vol. II," "Lead Me On," which is a duet package with

(Continued on page 50)

PRINTED SLEEVES

FOR ALBUMS AND SINGLES
on coated white paper
in one to three colors.

1000
Black & White Album Sleeves
\$120.00

1000
Black & White Single Sleeves
\$95.00

Includes: In-House Printing, Design,
Type and Mechanicals.
You supply photos and master tape.

Nashville Album Productions, Inc.
1114 Gallatin Rd. N.
Madison, Tenn. 37115



(615)
883-2153



ACUFF JAMS—Roy Acuff takes a brief break from his regular Saturday night appearance on the Grand Ole Opry to join the Charlie Daniels Band on Volunteer Jam VIII at the Municipal Auditorium in Nashville.

Chart Fax

'Someone Could Lose' Wins For Steady Eddie Rabbitt

By ROBYN WELLS

NASHVILLE—Eddie Rabbitt secures his fifth country topper in a row this week as "Someone Could Lose A Heart Tonight" locks into the No. 1 spot. The tune also becomes Rabbitt's tenth to rule the summit since "Drinkin' My Baby (Off My Mind)" turned the trick in 1976.

Rabbitt also becomes the first artist this year to hit the top with a self-penned number. He cowrote "Someone Could Lose A Heart Tonight" with Even Stevens and David Malloy.

Three artists currently holding starred positions in the top 10 have never had a chart-topper. Ed Bruce leads the trio at superstar five, followed by John Anderson at starred six and Lacy J. Dalton at starred 10.

And almost a third of the starred contenders in the top 30 are women. Holding down these spots are Rosanne Cash, Lacy J. Dalton, Janie Fricke, Reba McEntire, Terri Gibbs, Anne Murray, Emmylou Harris, Charly McClain and Cristy Lane.

Tompall and the Glaser Brothers bow this week with the classic "It'll Be Her." The tune's been cut a number of times, most recently by Debby Boone and Johnny Cash. Boone took it to 46 in 1981, while Cash reached 89 with the song in 1978. And interestingly enough, Tompall Glaser released the number in 1977, when it peaked at 45.

All In The Family: Three artists whose spouses are already on the chart debut this week with their own solo efforts. Rodney Crowell enters with "Victim Or A Fool," while wife Rosanne Cash is currently in the top 10 with "Blue Moon With Heartache." Jessi Colter climbs aboard with "Holdin' On," as husband Waylon Jennings continues his top 10 journey with "Shine." And Louise Mandrell bows with "You Sure Know Your Way Around My Heart," while husband R.C. Bannon continues his starred trek with "Til Something Better Comes Along."

Of course, as Chart Fax has noted in the past, the family connection is always strong on the country chart. Cash's father Johnny is currently riding the charts with "The Reverend Mr. Black"/"Chattanooga City

Limit." Father Royce and daughter Jeannie Kendall are in the top 20 with "If You're Waiting On Me." The Family Brown, the Thrasher Brothers, Larry Gatlin and the Gatlin Brothers Band and Tompall and the Glaser Brothers all have current singles.

But wait, there's more. David Frizzell and Shelly West are climbing with "Another Honky Tonk Night On Broadway." West is married to Frizzell's brother Allen, a recording artist in his own right. And Cedar Creek is at starred 66 with "Took It Like A Man, Cried Like A Baby," while the Oak Ridge Boys are at superstar 17 with "Bobbie Sue." The connection? The Oak Ridge Boys' William Golden's son Chris is the drummer for Cedar Creek. And Cedar Creek's keyboardist Garland Jeffreys used to play with the Oak Ridge Band.

And when the bonds between artists who used to play together are explored, the ties on the country chart become even closer. Crowell used to play with Emmylou Harris' Hot Band, as did Ricky Skaggs. Both Harris and Skaggs currently have starred singles. Hank Williams Jr.'s guitarist Merle Kilgore appears to have peaked at 54 with "Mister Garfield." Williams and his wife Becky, as well as Johnny Cash, lend their vocals on the tune, as well.

But before you get too confused, bear in mind that among the artists currently charting, the Burrito Brothers are not related. Nor are Johnny Lee, Brenda Lee and Dickey Lee. George Jones and Tom Jones are not brothers. And neither are Don Williams and Hank Williams Jr.

Tennis Tourney Begins May 15

NASHVILLE—The ninth annual Music City Tennis Invitational is slated for May 15-17 at Maryland Farms Racquet & Country Club. Proceeds from the amateur doubles tournament will go toward the completion of the critical care waiting area at Nashville Memorial Hospital.

The tournament is round robin. For the first time, a women-only category will be offered, joining the es-

Nashville Scene

• Continued from page 49

Conway Twitty, and the soundtrack album from "Coal Miner's Daughter"), and her first network tv special on NBC gave that bedraggled channel its first Neilsen winner in six months.

David Frizzell and Shelly West dropped by WQYK-FM in St. Petersburg, Fla. during one of the duo's area appearances there. . . . Dolly Parton is off in Australia recovering from the rigors of filming "Best Little Whorehouse In Texas" with Burt Reynolds, and is scheduled to resume touring again late this month.

ACM AWARD NOMINEES SET

LOS ANGELES—Preliminary nominees have been announced by the Academy of Country Music for its 17th annual "Hat" awards. Final winners will be announced April 29 on a live primetime NBC television special to be produced by the Dick Clark Co.

Prizes will be awarded for entertainer of the year, top female vocalist, top male vocalist, top new female vocalist, top new male vocalist, top vocal duet, top vocal group, single record of the year, song of the year and album of the year.

First-round contenders for top new female vocalist are Judy Bailey, Tammy Cline, Terry Gregory, Tricia Johns, Diana Pfeifer, Kippi Brannon, Peggy Forman, Donna Hazard, Juice Newton and Judy Taylor. New male vocalist nominees are Earl Thomas Conley, Lee Greenwood, Gary Morris, John Schneider, Bobby Smith, Rodney Crowell, Kieran Kane, Eddy Raven, Ricky Skaggs and George Strait.

Riders In Sky Set For Benefit

NASHVILLE—Rounder artists Riders In The Sky are headlining the third annual show to benefit Hospital Hospitality House, a non-profit organization that provides temporary lodging for family members of patients in area hospitals. The show is Thursday (11) at the National Guard Armory. Tickets are \$4.50 prior to the show and \$5.50 at the door.

Dallas Frazier

• Continued from page 49

he says, "if you're a professional songwriter, you can sit down and write when you don't feel like it."

If he does return to writing, Frazier asserts, it will be with all the stops out. "If a songwriter is going to make money in this town, he's got to write hard and he's got to write lots of songs."

King Performs

NASHVILLE—Epic artist Don King performed Saturday (6) at the ninth annual Heart Gala at Opryland Hotel. Sponsored by the Middle Tennessee Chapter of the Heart Assn., the event was the biggest fundraiser for the organization.

tablished mixed and men's open categories. An additional classification is for men partners who are both in the music industry.

Entry fee per player of a doubles team is \$80. All entry fees and sponsors' donations are tax deductible. Since its inception in 1973, the Music City Tennis Invitational has donated more than \$85,000 to worthy causes.

Hot Country LPs™

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

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	48	FEELS SO RIGHT ▲ Alabama, RCA AHL 3930	40	32	54	ROWDY Hank Williams Jr., Elektra/Curb 6E 330
	2	36	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	41	42	31	YEARS AGO The Statler Brothers, Mercury SRM 16002
	3	11	STILL THE SAME OLE ME George Jones, Epic FE 37106	42	36	21	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194
	4	47	JUICE ▲ Juice Newton, Capitol ST 12136	43	46	3	ONE TO ONE Ed Bruce, MCA 4910
	5	21	GREATEST HITS Willie Nelson, Columbia KC2 37542	44	48	118	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
	6	7	BIG CITY Merle Haggard, Epic FE 37593	45	45	43	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528
	7	6	CIMARRON Emmylou Harris, Warner Bros. BSK 3603	46	50	13	I JUST CAME HOME TO COUNT THE MEMORIES John Anderson, Warner Bros. BSK 3599
	8	21	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438	47	49	118	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E 237
	9	10	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535	48	37	33	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)
	10	12	STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532	49	55	15	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193
	11	11	LIVE Barbara Mandrell, MCA 5243	50	51	28	TAKIN IT EASY Lacy J. Dalton, Columbia FC 37327
	12	9	THERE'S NO GETTING ● OVER ME Ronnie Milsap, RCA AHL 4060	51	53	16	FRAGILE, HANDLE WITH CARE Cristy Lane, Liberty LT 51112
	13	14	GREATEST HITS Jim Reeves & Patsy Cline, RCA AHL 4127	52	39	197	STARDUST ▲ Willie Nelson, Columbia JC 35305
★	22	32	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108	53	56	78	I BELIEVE IN YOU ▲ Don Williams, MCA 5133
★	15	69	SOUTHERN COMFORT Conway Twitty, Elektra EI 60005	54	54	38	DESPERATE DREAMS Eddy Raven, Elektra 5E 545
	16	15	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	55	54	38	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108
	17	16	ESPECIALLY FOR YOU Don Williams, MCA 5210	56	57	83	HORIZON ▲ Eddie Rabbitt, Elektra 6E 276
	18	13	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541	57	41	54	I'M COUNTRIFIED Mel McDaniel, Capitol ST 12116
	19	23	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464	58	52	5	ENCORE George Jones, Epic FE 37123
	20	19	MY HOME'S IN ALABAMA ● Alabama, RCA AHL 3644	59	47	21	HABITS OLD & NEW ● Hank Williams Jr., Elektra/Curb 6E 278
	21	27	GREATEST HITS ▲ Ronnie Milsap, RCA AHL 3772	60	69	18	SLEEPING WITH YOUR MEMORY Janie Fricke, Columbia FC 37353
	22	20	MR. T Conway Twitty, MCA 5204	61	67	38	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
	23	21	FIRE & SMOKE Earl Thomas Conley, RCA AHL 4135	62	62	8	GREATEST HITS VOL. 1 Elvis Presley, RCA AHL 2347
	24	25	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416	63	65	20	HEART TO HEART Reba McEntire, Mercury SRM 16003
	25	17	GREATEST HITS Charley Pride, RCA AHL 4151	64	58	12	RODEO ROMEO Moe Bandy, Columbia FC 37568
★	44	2	FINALLY T.G. Sheppard, Warner/Curb BSK 3600	65	74	16	LOVIN HER WAS EASIER Tompall and the Glaser Brothers, Elektra 5E 542
	27	18	I AM WHAT I AM ● George Jones, Epic IE 36586	66	59	16	RODNEY CROWELL Rodney Crowell, Warner Brothers BSK 3587
	28	26	MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257	67	60	31	SOME DAYS ARE DIAMONDS John Denver, RCA AFL 4055
	29	34	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	68	61	17	OLD LOVES NEVER DIE Gene Watson, MCA 5241
	30	28	WITH LOVE John Conlee, MCA	69	63	4	ASK ANY WOMAN Con Hunley, Warner Bros. BSK 3617
	31	35	STRAIT COUNTRY George Strait, MCA 5248	70	75	11	MEL & NANCY Mel Tillis & Nancy Sinatra, Elektra 5E 549
★	32	NEW ENTRY	THE DAVID FRIZZELL AND SHELLY WEST ALBUM Warner/Viva BSK 3643	71	66	16	I'M A LADY Terri Gibbs, MCA 5255
	33	31	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	72	68	5	KING OF THE ROAD Boxcar Willie, Main Street SN 73000
	34	24	TOWN & COUNTRY Ray Price, Dimension DL 5003	73	70	6	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol SOO 12144
	35	38	GREATEST HITS ▲ Anne Murray, Capitol SOO 12110	74	71	9	HIGH TIMES Dottie West, Liberty LT 51114
	36	33	URBAN CHIPMUNK ● The Chipmunks, RCA AFL 4027	75	72	41	LIVE Hoyt Axton, Jeremiah 4002
	37	29	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399				
	38	40	GREATEST HITS ▲ Waylon Jennings, RCA AHL-3378				
	39	30	HURRICANE Leon Everette, RCA AHL 4152				

★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

\$9,000 RAISED

Testimonial Dinner Aids Radio Veterans

By LEO SACKS

PHILADELPHIA — Leading record executives and radio personalities from around the country gathered at the Franklin Plaza Hotel here Jan. 29 for a testimonial dinner honoring Joe "Butterball" Tamburro, program and music director of WDAS-FM.

The dinner drew over 550 people and raised approximately \$9,000, according to a spokesman for the Philadelphia Record Promoters Organization, which sponsored the event. But Marcus Martin, a regional promotional manager for Polygram Records, said that an official total would not be released until expenses had been deducted.

The proceeds will go to veteran radio broadcasters Kae Williams of Philadelphia and Milton "Butterball" Smith of Miami. Williams, known as the "King of the Blues" after 37 years in radio, underwent surgery for lung cancer last fall. Smith, who spent nearly 25 years as a jock in Miami, suffers from diabetes. When his leg was amputated last summer, Tamburro promised to arrange a dinner to help with his medical costs.

"It was one hell of a gesture on Joe's part," Williams said last week. "The dinner moved me in a way that made me want to cry. It would be hard to pinpoint any one speaker—everyone was strong—but Butterball touched me the most when he said that people in our business usually forget those that have helped to build it. And even though we're not active, in this case people remembered. That was really something. Also, it was the first time I can remember that proceeds from a testimonial for a white colleague went to blacks. It was inspiring."

Williams, who worked for WDAS-AM-FM for 14 years during a career that has also included stints with WTTM-AM Trenton, WNJR-AM Newark, WCAM-FM Camden, and WIBG-AM and WHAT-AM in Philadelphia, hopes to return to the

business he loves. "I know the Philadelphia market, and as soon as my doctor cuts me loose, I'll start sending out resumes. I hope I can get back. It's the only thing I know."

Smith, who sang the "Negro National Anthem" by James Weldon Johnson at the end of his speech, said last week that he was "twice as good as I used to be and not half as good as I'm going to be." The dinner, he said, "was just unbelievable. It broke my heart. Having lived in the South for 50 years, I've been subjected to a life of second-class citizenship. But you adjust to it, you accept it, you learn to live with a certain mentality. So the dinner in Philly really was a tribute. It made me believe again."

A veteran of such AM stations as WFEC, WMBM and WAME, Smith plans to use the proceeds from the dinner to organize a home for underprivileged youths in Miami. "The state closed two homes, Kendall and Parkway, just last year, and it was a terrible thing," he said. "Now the kids are on the street selling reefer and cocaine, and we've got to get them back."

The broadcaster, who used to cook soul food dinners for Martin Luther King, Aretha Franklin and Harry Belafonte, said that he hoped to establish a "Butterball Building Fund" in the coming year. "I'd like the City Council's help. Maybe the Council can donate a piece of land or a building where the kids can have a place to live and go to school. It's a dream, and I'd love for Harry to help me."

"I lost my leg," he added, "but I gained some knowledge."

Among the labels represented at the gathering, hosted by George Woods of WDAS-AM, were Philadelphia International, Motown, Beverly Glen, Destiny, Polygram, Sugarhill, Elektra, Cotillion, MCA, Prelude, Capitol, Boardwalk, Warner Bros., RCA, WMOT, E/P/A and Columbia.

the vocal arrangements on the spot and even contributed a song to the album, the subsequent Luther hit "Funky Music (Is A Part Of Me)," which Bowie retitled "Fascination."

Bowie touted Vandross' talents to Bette Midler, who in turn brought him to the attention of her producer at the time, Arif Mardin. Mardin used Vandross on several albums and then helped the group Luther get signed to Cotillion.

Vandross has played in touring bands behind David Bowie, Todd Rundgren, Bette Midler, Chic and

Rawls, Johnson Set For Radio Special

LOS ANGELES—Lou Rawls and J.J. Johnson, program director at KDAY-AM here, are set to host "The Music Of Black America," a 24-hour syndicated radio special expected to air in June.

The program, a tie-in with Black Music Month, June, will feature a mix of contemporary and historical music along with interviews. The show is produced by Syndicate It Inc.

Roberta Flack & Peabo Bryson, but now is concentrating on his own shows. He was the opening act for two months on the Commodores' recent tour and has also done about 10 headlining dates.

Vandross first turned on to music listening to the Shirelles but soon graduated to Dionne Warwick, Diana Ross and Aretha Franklin, who remain his favorite lead singers to this day. His favorite background and live singer is Cissy Houston, who backed him on several songs on "Never Too Much," including the title track, a No. 1 r&b and top 40 pop hit last fall.

"Those ladies are brilliant," Vandross says. "I'm a tone freak and there's a tone in Diana's voice that just reaches down and hits the right spot. And Cissy is the tone queen."

In many respects, those singers took the place of a formal musical education. "It might not have hurt to be a bit more formally trained," Vandross says, "but all those hours I would have spent studying violin notation and cello placement, I spent in my bedroom after school in the earphones with Dionne Warwick and the Sweet Inspirations."

www.americanradiohistory.com

New On The Charts

DUNN & BRUCE STREET
"If You Come With Me"—★



Dunn Pearson, Jr. and Bruce Gray make up the duo whose single "If You Come With Me," is now in its third week on Billboard's Hot Soul Singles chart.

A writer, musician, arranger and producer, Pearson began his first national tour in 1975 with the O'Jays. During that year, he also arranged the LP by Alice Cooper's group titled "Billion Dollar Babies." Later, he was a musician and arranger on the O'Jays' 1978 platinum album, "So Full Of Love." The following year he co-produced another platinum LP for the group, "Identify Yourself." His credits also include arrangements for Lou Rawls, Teddy Pendergrass, Stephanie Mills and the Spinners.

While still in high school, Bruce Gray wrote and performed with the Rev. James Cleveland. Following his graduation from Virginia Union University, he became an integral part of the "Sound of Philadelphia."

Devaki Records, the label that released the duo's debut single, is headed by former O'Jay Bobby Massey. The label is marketed and distributed worldwide by the Cleveland-based Mirus Music, Inc.

For further information regarding Dunn & Bruce Street contact Mirus Music at 2440 Lakeside Avenue, Cleveland, Ohio 44114 (216) 241-0892.

Luther Vandross Cooks Up Storm

Grammy Nominee Has Broad-Based Aspirations

Continued from page 6

The group Luther was first signed to Avco, but Vandross says the record was never finished. "There was a dispute between Paul Riser, our producer at the time, and Hugo & Luigi, the label co-presidents, which resulted in us getting a release."

Luther had a pair of top 40 r&b hits in 1976, "It's Good For The Soul" and "Funky Music (Is A Part Of Me)," but then faded. Even those hits weren't enough to get the group off the ground. "They weren't enough to get us tour support or to get the promoters to pay enough to justify our coming out," Vandross says.

Luther nonetheless did a few shows in '76 and '77. The five-member (later three-member) group was backed by a six-member rhythm section which included the nucleus of the group Kleer as well as Nile Rodgers and Bernard Edwards, who went on to greater glory in Chic.

Vandross' big break came in 1974 when he accompanied a friend, guitarist Carlos Alomar, to David Bowie's "Young Americans" sessions. Vandross wound up doing all

Billboard Survey for Week Ending 2/13/82

Soul LPs

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

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	3	13	SKYYLINE Skyy, Salsoul SA-8548 (RCA)	39	41	11	BLUE JEANS Chocolate Milk, RCA AFL1-3896
☆	6	14	THE POET Bobby Womack, Beverly Glen BG 10000	★	40	45	LOVE IS THE PLACE Curtis Mayfield, Boardwalk NBI-33239
	3	1	RAISE ▲ Earth, Wind & Fire, ARC/Columbia TC 37548		41	39	COMPUTER WORLD Kraftwerk, Warner Bros. HS 3549
	4	2	SOMETHING SPECIAL ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)	☆	54	2	OBJECTS OF DESIRE Michael Franks, Warner Bros. BSK 3648
	5	4	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451		43	43	TAKE IT OFF Chic, Atlantic SD 19323
★	7	13	NIGHT CRUISIN' Bar-Kays, Mercury SRM-1-4028 (Polygram)		44	40	SET MY LOVE IN MOTION Syretta, Tamla T8-376M1 (Motown)
	7	5	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. ZHW 3577		45	42	FACE TO FACE GQ, Arista AL 9547
★	9	14	WHY DO FOOLS FALL IN LOVE ▲ Diana Ross, RCA AFL1-4153	★	46	52	ECHOES OF AN ERA Various Artists, Elektra E1-60021
★	10	11	I AM LOVE Peabo Bryson, Capitol ST-12179		47	49	TOUCH Gladys Knight & The Pips, Columbia FC 37086
★	11	10	COME MORNING Grover Washington, Jr., Elektra SE-562	★	48	48	INSIDE YOU The Isley Brothers, T-Neck FZ 37533 (Epic)
☆	14	3	LOVE IS WHERE YOU FIND IT The Whispers, Solar S-27 (Elektra)	★	50	50	PHYSICAL Olivia Newton-John, MCA MCA 5229
★	12	6	PRIVATE EYES ▲ Darryl Hall & John Oates, RCA AFL1-4028	★	50	17	BEWARE Barry White, Unlimited Gold FZ 37176 (Epic)
	13	8	IT'S TIME FOR LOVE ● Teddy Pendergrass, P.I.R. TZ 37491 (Epic)	★	51	2	ANYONE CAN SEE Irene Cara Network E1-60003 (Elektra)
	14	15	THE TIME The Time, Warner Bros. BSK 3598		52	55	I'LL DO ANYTHING FOR YOU Denroy Morgan, Becket BKS 015
☆	25	9	TOM TOM CLUB Tom Tom Club, Sire SRK 3628 (Warner Bros.)		53	44	CAMOUFLAGE Rufus With Chaka Khan, MCA MCA 5270
★	17	10	JAM THE BOX Bill Summers And Summers Heat, MCA MCA-5266		54	47	GO FOR IT Shalamar, Solar BXL1-3984 (RCA)
★	19	8	7 Con Funk Shun, Mercury SRM-1-4030 (Polygram)		55	46	SOLID GROUND Ronnie Laws, Liberty LO 51087
★	22	12	LIVE The Jacksons, Epic KE2-37545	★	56	9	WEST STREET MOB West Street Mob, Sugar Hill SH263
★	21	8	YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra)	★	57	NEW ENTRY	SILK Fuse One, CTI 9006
	20	20	YOURS TRULY Tom Browne, Arista GRP 5507		58	62	SATURDAY SATURDAY NIGHT Zoom, Polydor PD-16434 (Polygram)
★	24	19	REFLECTIONS Gil Scott-Heron, Arista AL 9566	★	58	3	WATCH OUT Brandi Wells, WMOT FW 37668
☆	29	5	B7H WONDER Sugarhill Gang, Sugar Hill SH 249		60	65	THE SEQUENCE The Sequence, Sugar Hill SH 250
	23	23	CENTRAL LINE Central Line, Mercury SRM-1-4033 (Polygram)		61	63	JOSE FELICIANO Jose Feliciano, Motown M8-953M1
	24	26	THE MANY FACETS OF ROGER ● Roger, Warner Bros. BSK 3594		62	57	NEW YORK CAKE Kano, Mirage WTG 19327 (Atlantic)
★	28	10	GET AS MUCH LOVE AS YOU CAN The Jones Girls, P.I.R. FZ 37627 (Epic)	★	63	NEW ENTRY	BEST OF PATTI LABELLE Patti Labelle, Epic FE 36997
	26	13	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576		64	69	WHAT A WOMAN NEEDS Melba Moore, EMI-America ST-17048
★	30	33	LIVE IN NEW ORLEANS ● Maze Featuring Frankie Beverly, Capitol SKBK 12156		65	NEW ENTRY	SHOCK Shock Fantasy, C-9613
★	31	46	THE DUDE ● Quincy Jones, A&M SP 3721		66	53	EVERY HOME SHOULD HAVE ONE Patti Austin, QWest QWS 3591 (Warner Bros.)
	29	16	CONTROVERSY ● Prince, Warner Bros. BSK 3601		67	71	JUST LIKE DREAMIN' Twennynine With White, Elektra SE-551
	30	18	SHOW TIME Slave, Cotillion 5224 (Atlantic)		68	68	PARTY IN ME Gene Dunlap, Capitol ST-12190
	31	27	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576		69	70	THIS KIND OF LOVIN' The Whispers, Solar BXL1-3976 (RCA)
	32	32	CRAZY FOR YOU Earl Klugh, Liberty LT-51113		70	NEW ENTRY	DOWN HOME Z.Z. Hill, Malaco MAL 7406
	33	33	STAY Ray, Goodman & Brown, Polydor PD-1-6341 (Polygram)		71	51	TONIGHT Four Tops, Casablanca NBLP 7258 (Polygram)
	34	36	IN THE POCKET ● Commodores, Motown ME-955M1		72	72	I LIKE YOUR STYLE Jermaine Jackson, Motown M8-952M1
	35	34	LOVE MAGIC LTD, A&M SP-4881		73	56	FANCY DANCER One Way, MCA MCA 5247
	36	35	STREET SONGS ▲ Rick James, Gordy G8-1002M1 (Motown)		74	60	CAN'T SHAKE THIS FEELING Spinners, Atlantic SD 19318
	37	37	KEEP ON MOVING STRAIGHT AHEAD Lakeside, Solar BXL1-3974 (RCA)		75	59	THAT'S WHAT TIME IT IS Johnny "Guitar" Watson, A&M SP-4880
	38	38	ALL THE GREATEST HITS Olana Ross, Motown M13-906C2				

☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales to 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Disco Business

Panel Issues A Call For Unity Says Time Has Come For New Approach To Disco

NEW YORK—A panel of record industry people has issued a call for unity, professionalism and a willingness to grow and change to the movers and shakers of the dance music industry in this country.

The call was made Monday (1) at the fourth annual general meeting of the For The Record music pool based here. The meeting, attended by the estimated 200 members and friends of the organization, was held at the Copacabana discotheque.

The panel, chaired by Judith Weinstein, founder and head of For The Record, included Ray Caviano, RFC Records; John Luongo, Pavilion Records; Stan Hoffman, Prelude Records; Howard Rumack, Sunshine Distributors; John Kulish, Downstairs Records; Frankie Crocker, WBSL-FM; Barry Mayo, WRKS-FM; Michael Ellis, WKTU-FM; and Vince Aletti.

The panelists reminded the audience that disco's honeymoon was over, and that the time had come for a serious, constructive and innovative approach to building and managing the business.

As Vince Aletti, one of the pioneers of the dance music sounds of the 1970s, put it, "The time has come to re-address ourselves to the roots of dance music."

Aletti felt that black music, which had played a pivotal role in the shaping of today's dance music sounds, had been virtually ignored by national radio and had suffered as a result.

In spite of this sentiment, both Mayo (WRKS-FM) and Ellis (WKTU-FM), acknowledged that clubs and DJs especially in New York, play an important role in influencing dance-oriented music radio programming across the country.

Caviano and Hoffman stated that in spite of a general industry lament that record sales were on a decline, the sale of product from their labels was "better than ever." They felt that this was probably true of most labels releasing good dance music for the discotheque industry.

However, Caviano cautioned that artist development, an area of the industry long neglected by people in the dance music business, was growing in importance. He advised that the industry must start paying more attention to the promotion and marketing of dance music artists, with special attention to exploitation through the video medium.

Caviano reminded his audience that the absence of artists with whom audiences could relate hurt disco during its heyday. He added, "We've got to come out of the box with more dance music artists that America can recognize."

The panelists agreed that the dance music sound was rapidly changing, and that the Eurodisc beat which was so popular during disco's heyday is probably a thing of the past. In its place, they felt, would be a new sound, loosely designated "street music," and incorporating elements of r&b, funk, pop and new wave.

The panel also deplored what it saw as a reluctance among many DJs to program "new" music in their clubs. Dismissing the DJs' claim that owners and many audiences were not receptive to innovations in music, the panel reminded the audience that the spinners had a responsibility to educate the people on how to appreciate and accept new sounds.

Calming the DJs' fears that untried sounds may empty the dance floor, the panel assured that there were worse disasters that could befall the DJ. The panel indicated that, "There is no need to feel insecure if a new tune empties the dance floor. Such a phenomenon will give an audience an opportunity to relax and buy a drink. Later in the evening the tune can be re-programmed and then the audience may be more receptive."

The panel accused some clubs and radio stations of not properly identifying music that was being played, and stated that although many records were frequently played through both mediums, audiences remained

vague as to the names of artists and records.

Kulish underscored this by saying that many potential customers who came to his store were reduced to humming the tune as a means of identification, because they knew neither the name of the artist nor the record.

Mayo defended the radio station's willingness to identify both artists and their records, and charged that the problem was with audiences which never listened.

A pledge was made by both panelists and audience to strive for a better working relationship in 1982 that will hopefully lead to greater gains for the dance music industry in the months and years ahead.

The meeting, which was co-sponsored by A&M, RCA, Warner Bros. and Salsoul Records, closed with the presentation of awards to the winners of Salsoul's Christmas competition for disco DJs. Winners were Carlos Ramos, third place; Bill Voz, Magique, second place; and Michael Hacker, Elephas, first place. Hacker won a top prize of \$1,200.

RADCLIFFE JOE

NEW MIAMI VENUE Changes Club 'Reflects The Time'

By SARA LANE

MIAMI—In a move aimed at establishing what they hope will be a trend in dance clubs in the U.S., Florida entrepreneurs Harry Coin and Sol Bradman have created Changes, a club patterned after the England-based Blitz Club and Club For Heroes.

Coin and Bradman were so impressed by "the music, fashions, and overall creativity" of those clubs that they decided to import their styles to Miami.

Says Coin, "It was time to introduce something new to the South Florida entertainment scene. We liked the music we heard in England, and wanted to introduce it here. We also wanted to provide a place where patrons could have an opportunity to display their creativity in modes of dress."

Coin and Bradman began experimenting with the concept last November when they opened Le Club on a one-night-a-week basis in a Miami Beach motel. According to them, it quickly became the place to

hear music by such British groups as Spandau Ballet, Soft Cell, Ultravox, Duran Duran and Steve Strange and Visage.

The success of Le Club, which attracted patrons "from all over Miami, and as far away as Fort Lauderdale," lead to the creation of Changes.

Changes is located in Miami's fashionable "Decorator's Row." During the day, it functions as a restaurant named On Stage, and at night it converts into an avant-garde club.

"Times are changing and we want Changes to reflect the times. People are dressing up more and I think the new music has a lot to do with it," states Bradman. "We're somewhat like Studio 54 in New York in that we're very selective as to who comes through our doors. And, a very important concept of this club is that it is a social club where people can get together and exchange ideas."

While records featured at Changes are 75 to 85% futuristic English imports, '40s swing is also getting a good play, as are records by Frank Sinatra. "We love the '40s music," says 19-year old Bradman, a drummer turned nightclub owner. "And so does our audience."

Changes is following the entertainment precedent set by Le Club. Promotional concepts have included a Neo-Romantic fashion show, and Atari computer games.

On opening night, which attracted many media people, England's Alex Atari, singer and dancer, performed.

On future Friday nights, Miami designers will have an opportunity to display their work, tap dancers will be featured, as well as local musicians and singers.

Other entertainment on the agenda will include bands from England. Soft Cell will be performing at the end of this month. Various DJs from London clubs will be on hand to spin records.

Smart Alex Club Changing Format

PHILADELPHIA—The Smart Alex discotheque here is phasing out its country music programming for what its management describes as "a more contemporary music format."

Under the new music policy, the club, in the University City Holiday Inn, near the campus of the University of Pennsylvania, will retail popular disco deejays and radio station personalities to provide the music.

The first phase of the new format

will be hosted by Purple Haze and Sound Entertainment, which are among the more popular mobile disco deejays in the area. Spinners from the two companies will alternate at the turntables Mondays through Fridays between 9 p.m. and 2 a.m. On Saturday nights, Jerry Abear, air personality at WYSP-FM, a local rock music station, will spin records from 9 p.m. until 1:30 a.m.

The new music format is expected to allow Smart Alex more flexibility in creating monthly theme promotions such as beach parties, and themes revolving around the Beatles and oldies music.

The club's "fun food" menu and unusual assortment of drinks will not be altered.

Las Vegas Record Service Presents First DJ Awards

By IRA DAVID STERNBERG

LAS VEGAS—The Las Vegas Record Service has capped the first six months of its formation by successfully presenting the first Annual DJ Awards in conjunction with a sold-out show by Roger Troutman and Zapp at Caesars Palace here.

The pool was formed in July, 1981 after months of infighting by members of the Nevada Disco DJ Assn. The new organization consists of 30 members (including two in Lake Tahoe and five in Los Angeles), with George W. Luster Jr. and Frank Anobile serving as operating officers "in a check-and-balance-type system."

The awards were preceded by a dinner for members of the pool, which includes both club and radio disk jockeys.

The pool agreed to leave the choice of award categories and winners to Luster and Anobile; both officers excluded themselves from any ballot consideration this year. A new balloting procedure will be developed for next year's awards.

The categories and winners (both club and radio) for the first Annual DJ Awards are:

1. "Most Improved"—a. disco: tie

between Hypo Scott (Brewery) and Vinnie Lombardi (Don Jose's); b. radio: Al "J" (KCEP-FM).

2. "Up & Coming"—a. disco: "El Bobbo" ("El Bobbo Disco Show"); b. radio: Lady Essence (KCEP-FM).

3. "Most Versatile"—a. disco: Jr. Romero (Fantasia); b. radio: Ghino "B" (KVOV-AM).

4. "Most Entertaining"—a. disco: D.C. Rider (Westside Story); b. radio: Patti Glover (KCEP-FM).

5. "D.J. Of The Year"—a. disco: Richard Scotti (Jubilation); b. radio: "Taro" (KCEP-FM).

While the dinner was open only to members of the Las Vegas Record Service and their guests, the awards ceremony and show were open to the general public. Roger Troutman and Zapp played before a sold-out house of 1,200.

The pool is planning other events for 1982 and officer Frank Anobile sees disco as evolving in Las Vegas. "It's evolved with r&b, Eurodisco, and dance oriented rock," he says. The pool is planning to bring more performers here, because, according to Anobile, disco sold more records in 1981 than 1978, which "was the boom year for disco."

CICCO PRODUCTIONS 25 W. 38th St. New York, N.Y. 10018
TEL: (212) 391-8040 TELEX: 237702 CICCOUR

NEW LP's	12"
<p>SUPERSTAR ON 33 REGGAE ON 33 FIREFLY—MY DESIRE JIMMY ROSS—FIRST TRUE LOVE AFFAIR FULLTIME WINTER—(MEDLEY) PASSENGERS—CASINO PRELUDEDANCE—DANCE MUSIC VOL. 1 LOBO—CARIBBEAN DISCO SHOW DISCO CROSS NO. 2—(MEDLEY) DISCO CROSS ON 33—(MEDLEY)</p> <p>Disco Cross No. 1—(Medley) Barrabas—On The Road Again Strange Affair—Love A Strange Affair Carra 30 x 60—Trentaper Sessanta</p>	<p>DIDI SOUND—BLUE FEATHER FIREFLY CLOCKS C & T GROUP BAND SWELLS DOCTOR TO GO—MR. BLUE NEBBIA & CRIACI—WE ARE NOT AMERICAN</p> <p style="text-align: center;">Domestic 12" THE STEREOS—VIDEO DREAMING</p> <p style="text-align: center;">Domestic LP KASSO—BRAZILIAN DANCER</p>

For orders Write or Call for our Full Catalogue. Mail Order U.P.S. WE EXPORT SAME DAY SERVICE

MANUFACTURERS AND DISTRIBUTORS
Write or call for free catalog

FARRALANE Enterprises, Inc.

66 Commerce Drive
Farmingdale, N.Y. 11735, USA
516-752-9824
TELEX: 221618 FARRA UR

 Mirror Ball	 F-301	 Helicopter Beacon	 Fresnel
<ul style="list-style-type: none"> • MIRROR EFFECTS • PIN SPOTS • RAIN LITES 	<ul style="list-style-type: none"> • HELICOPTERS • SPEAKERS • MIXERS • ROPE LIGHTS 	<ul style="list-style-type: none"> • THEATER LIGHTS • CONTROLLERS • NEON 	

Installations through authorized dealers worldwide include:
CRAZY HORSE—CHILE / CLUB HIPPOPOTAMUS—MEXICO
SCARAMOUCHE—MEXICO / COMMERCIAL CENTER—VENEZUELA
SALTY DOG—NEW YORK / LA CASCADA—PANAMA
DISCOTECH ESTRAMBURGO—PANAMA / TRADEWINDS—NEW JERSEY

Disco Mix

By BARRY LEDERER

NEW YORK—Notice should be taken of Stiff Records' LP titled "Bostich" by Yello. The title cut is a riveting electronic new wave excursion. The vocals vary in speed and tone, from rapid-fire to sensuously narrative. A continuous synthesizer beat is intense and effective. "She's Got A Gun" is an intriguing and haunting tune, reminiscent of the soundtracks from "Midnight Express" and "American Gigolo." This slower paced instrumental has rockish guitar chords

highlighting the tracks and building in momentum. Side 2 starts with "Downtown Samba," an off-beat Latin number. "Daily Disco" begins with hard to understand vocals that fade into vigorous and spacey instrumentation, packed with drama and threatening overtones, with an underlying sound similar to the break in "Bang-A-Gong." Produced by Boris Blank and Ursli Weber, these songs are available in their original form on the group's earlier LPs titled, "Solid Pleasure" and "Claro Que Si."

Fantasy starts off 1982 with a fresh sound that is both captivating and scintillating. The group's latest 12-inch 33 1/3 r.p.m. on Pavillion Records is "Hold On Tight" at 5:50. Departing from their strict r&b formula that saw much chart success, Fantasy reverts to a more pop flavored strutting tempo, with perky guitar instrumentation dominating the tracks. Members of the group sing solo on the cut, which adds more spice. The production, by Tony Valor, offers a

polished work with an infectious hook. The flip-side is an instrumental version which can easily stand on its own. "Hold On Tight" is from Fantasy's upcoming album, "Sex And Material Possessions," which will contain other uptempo cuts as well as several ballads.

Candi Staton's current 12-inch on Sugar Hill Records is "Love And Be Free." Although the artist's vocals are always welcome, this time the production by Dave Crawford offers nothing new in style, or in arrangement. Staton can only stretch so far, the same dance format that she has been successful with in the past. The B side, "Suspicious Minds," fares better. Perhaps it is because this is a song both familiar and memorable.

For The Record music pool held one of its more enlightening meetings at the Copacabana disco Monday (1). Director Judy Weinstein, chaired a panel of distinguished industry members, including representatives of RFC, Pavillion, Prelude, A&M, Sunshine, WKTU-FM, WBLS-FM, WRKS-FM and Downstairs Records. The speakers gave their viewpoints on the status of today's music. What was commonly felt was that dance music has definitely been fused into a combination of rock, funk, r&b and street formats. The high energy eurodisco sounds of years ago has been replaced. They encouraged the DJs present to vary their spinning repertoire with the vast amounts of untapped music available. The attending spinners expressed dissatisfaction with some of the music played at certain major clubs, and at the lack of DJs in New York playing new product. Attention to ballad material was suggested to DJs who can program such items in their clubs. The importance of "feedback" was also cited as necessary to small labels. Radio personalities recognized the importance of the DJ in exposing music to their stations, and urged continued contact in the future.

Saint Tropez returns to the club scene on a new label (Destiny) with an album in pink vinyl. This LP, "Hot And Nasty," aptly describes the Rinder and Lewis production. Side 1, "Dancer," is highlighted by "The Love Stealers" at 5:12. Phyllis Rhodes, Lyndie White, and Mona Young, who make up the group, offer fine harmonies with rigorous and sassy arrangements for back-up. "Midnight Fantasy" contains much of the same feel, but in a more soulful and lushly orchestrated style. Side 2, titled "Amour," contains "Femmes Fatales" which is the continuing story of Nicole's lover as heard in "Je T'aime" and "Belle de Jour" on earlier Saint Tropez albums. This tune contains a laid back late-night tempo, romantically and erotically sung. This cut will be better understood if the deejay has a knowledge of the French language.

Laurin Rinder and W. Michael Lewis also produced the Le Pamplemousse LP, "My Love Is Burning Up" on AVI. An easy r&b feeling, with soft funk undertones, is captured on most cuts. The title cut and "Lock It Up" are lighter and breezier in mood, while "Rock And Fire" and "Keep On Doin'" are more nitty-gritty. If a 12-inch is to be released from the album, a little re-mix and added pizzaz in the production wouldn't hurt.

PSW Record has brought back the Philly sound via the Philly Society and the Vince Montana Orch. re-creating the works of such classic groups as the O'Jays, and Harold Melvin and the Blue Notes. Such notable musicians as Earl Young, Ron Baker, Norman Harris, Lenny Pakula, Larry Washington, and Lamb Chop Curry provide the instrumentation as produced by Vince Montana Jr. However, the vocals do not measure up to the memories of the original artists. Although the concept by Montana captures the feel of this time period, the total sound is

lacking. Both sides are titled "Philly Medley" and contains such former hits as "Love Train" and "The Love I Lost" (Side 1), and "Backstabbers," "I Don't Love You Anymore" and "Bad Luck" (Side 2). In the years that have passed since these songs were introduced, dance music has changed significantly whereas, this new production doesn't compete in what is necessary for the dance floors of 1982.

The Long Island Disco DJs' up-and-coming selections, according to Jackie McCloy, include: "Get On Up" by Suzy Q (Atlantic); "First True Love Affair" by Jimmy Ross (RFC); "Get Down To The Music" by Colors (Becket); "Play To Win" by Heaven 17 (Virgin); "P.S." by Dolly Dots (Atlantic); and "Body Snatcher" by R.J.'s on Sutra.

Litelab Is Renovating Its HQ Showroom

BUFFALO, N.Y. — Shifting scopes to balance entertainment and architectural clients, Litelab Inc. is renovating its headquarters showroom here.

The eight-year-old firm, which now employs about 165 people at offices and warehouses in both New York and Los Angeles, at present handles about 60% entertainment vs. 40% architectural jobs.

Litelab's entertainment clients include theatres, discos, bars and roller rinks. Offices, hotel lobbies, churches, schools and auditoriums comprise the more industrial-related work.

Housed in a 70,000 sq. ft., seven story building at 251 Elm St., both the exterior and interior of the former glass company is being redone to showcase product.

The first floor contains a demonstration room where 10 different disco products, capable for 15 club systems packages, are exhibited. Four, eight and 10 channel controllers are the most used, says Barry Besmanoff, LiteLab's general manager.

Light-painting tiers, varied abstract forms for office lobbies, have been available a year and are found here as is the Micro-Lite reader-computer board and electronic message sender.

Taking about three days for orders-to-be-shipped Litelab's products are inventoried and stored in first floor areas.

Corporate offices and an employee lounge are found on the second floor, an assembly area for fixtures on the third level and Buffalo Metals' is on the fourth.

Carpentry and metal work with trade show work are accomplished on the fifth floor, six is used for customizing systems and seven is for storage.

About 20% of Litelab's total business is roller disco.

Besides discos, clubs, theatres and offices, Litelab has also supplied lighting effects for such films as "Can't Stop The Music," "Xanadu" and "Saturday Night Fever."

HANFORD SEARL

Billboard®

Disco Top 80

Survey For Week Ending 2/13/82

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

This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	9	1	YOU'RE THE ONE FOR ME—D. Train—Prelude (12 inch) PRLD 621	41	46	5	FREAKMAN—Empire—RFC/Quality (12 inch) QRFC 007
2	6	6	GLAD TO KNOW YOU/3,000,000 SYNTHS—Chas Jankel—A&M (LP) SP 4885	42	48	5	NSB RADIO/THE BEAT INSIDE—Nick Straker Band—Prelude (LP) PRL 14101
3	11	4	SURE SHOT—Tracy Weber—RFC/Quality (12 inch) QRFC 005	43	50	3	TIME—Stone—West End (12 inch) WES 33-139
4	25	5	TAINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (LP/12 inch) SRK 3647/DERE 49856	44	51	4	NEVER SAY NEVER—Romeo Void—415 Records (EP) A-0007
5	8	6	MEGATRON MAN/GET A LITTLE—Patrick Cowley—Megatone (LP) M1002	45	12	13	COME LET ME LOVE YOU—Jeanette "Lady" Day—Prelude (12-inch) PRLD 619
6	2	12	I CAN'T GO FOR THAT (No Can Do)—Daryl Hall & John Oates—RCA (LP) AFL1-4028	46	31	17	LET'S GROOVE/I'VE HAD ENOUGH—Earth, Wind & Fire—Columbia (LP) TC 37548
7	3	14	CALL ME/LET'S CELEBRATE—Skiy—Salsoul (LP/12-inch) SA8548/SG365	47	30	15	ROCK YOUR WORLD—Weeks & Co.—Chaz Ro/Brasilia Dist. (12 inch) CHDS 2519
8	6	11	MAMA USED TO SAY—Junior—Mercury (12 inch) MDS 4014	48	37	18	PLAY TO WIN/PENTHOUSE & PAVEMENT—Heaven 17—Virgin (LP) Import
9	14	6	TELL ME THAT I'M DREAMING—Was (Not Was)—Island/ZE (12 inch) DISD 50011	49	57	4	LIFE IN SPACE—Mayday—A&M (LP) SP 17180
10	7	17	YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalet (LP) CH0702	50	59	3	THE BEAT ESCAPE—Fingerprintz—Stiff (LP) TEES 1001
11	9	23	GENIUS OF LOVE/WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (LP/12 inch) SFK 3628/DSRF 49817	51	56	4	CAN'T BE FUNKY—Bush Tetras—Stiff (EP) TEES 1208
12	22	8	THIS BEAT IS MINE—Vicky "D"—Sam (12 inch) S12343	52	58	2	WHAT DOES IT TAKE—Amy Bolton—Importe/12 (EP) MP 314AA
13	13	10	GIGOLO—Mary Wells—Epic (LP) ARE 37540	53	41	9	FAVORITE SHIRT/(BOY MEETS GIRL)—Haircut 100—Arista (12 inch) Import
14	16	9	GET ON UP/WITH YOUR LOVE/TONIGHT—Suzi Q—RFC/Atlantic (LP) SD 19328	54	52	11	CAN'T HOLD BACK/BABY NOT TONIGHT/DON'T TRY TO STOP ME—Kano—Mirage/Atlantic (LP) WTG 19327
15	17	10	JAPANESE BOY—Aneka—Handshake (12 inch) 4W902623	55	60	3	SPRING IN FIALTA—Slow Children—Ensign/RCA (LP) BXL 1-4204
16	21	8	WATCH OUT—Brandi Wells—WMOT (LP) FW37668	56	61	2	SPIRIT OF THE DANCER—Evelyn King—RCA (LP/12 inch) AFL 13962/PD 13018
17	19	12	MIRROR MIRROR/WORK THAT BODY—Diana Ross—RCA (LP) AFL1-4153	57	63	3	DON'T TURN YOUR BACK ON LOVE—Eloise Whitaker—Destiny (LP/12-inch) DLA 10006/DT 302R
18	20	9	QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE—Syreeta—Tania (LP) T8-376M1	58	64	3	MAKE UP YOUR MIND—Aura—Salsoul (LP/12 inch) SA 8551/SG 360
19	10	11	SIXTY-NINE—Brooklyn Express—One Way Records (12 inch) OW003A	59	65	3	ABACAB—Genesis—Atlantic (LP) SD 19313
20	15	12	ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME—Debra DeJean—Handshake (12 inch) 4W9-02541	60	NEW ENTRY	→	BREAKAWAY—Pure Energy—Prism (12-inch) POS 420
21	35	4	IN THE RAW—Whispers—Solar (LP) EAS 27	61	67	2	GOLDENES SPIELZEUG/EEL QUE—D.A.F.—Virgin (LP) Import
22	25	9	I DON'T KNOW WHAT IT IS/HOMOSAPIENS—Pete Shelley—Genetic (LP/12 inch) Import	62	NEW ENTRY	→	ALL NIGHT—Bonnie Forman—Wave (12-inch) CM 120
23	28	8	THIS IS RADIO CLASH—The Clash—Epic (12 inch) 492662	63	NEW ENTRY	→	(THE BEST PART OF) BREAKIN' UP—Roni Griffith—Vanguard (12-inch) SPV 54 A
24	24	11	DESIGNER MUSIC/HOLD ME DOWN—Lipps' Inc.—Casablanca (LP) NBLP 7262	64	49	9	WE'LL MAKE IT—Mike & Brenda Sutton—Sam (12 inch) S12342
25	23	20	LET'S STAND TOGETHER/TAKE MY LOVE—Melba Moore—EMI (LP) ST 17060	65	68	2	POSITIVE NEGATIVE—Positive Noise—Statik (7 inch) Import
26	32	8	SHAKE IT UP/CRUISER—The Cars—Elektra (LP) SE567	66	69	2	MUST BE THE MUSIC—Secret Weapon—Prelude (12 inch) PRLD 614
27	33	13	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4892	67	NEW ENTRY	→	AFTER ALL THIS TIME—Double Exposure—Gold Coast (12-inch) 7401
28	18	14	LOVE FEVER—Gayle Adams—Prelude (12 inch) PRLD 618	68	72	20	WAIT FOR ME/SNAP SHOT/PARTY LIGHTS—Slave—Atlantic (LP) SD 5227
29	29	6	FUNGI MAMA (BEBOPAFUNKADISCOLYPSO)—Tom Brown—Arista (LP) GRP 5507	69	70	2	DYNAMITE—Karen Young—Sunshine Recording (12 inch) SG 807-12X
30	36	4	HELP IS ON THE WAY—Whatauts—Harlem International (12 inch) HIR 110	70	71	2	HOT ON A THING—The Chi-Lites—US 20th Century (LP/12 inch) 7635/TCD136
31	27	18	MODERN LOVE IS AUTOMATIC/TELECOMMUNICATION—Flock of Seagulls—Jive/Arista (EP) VK 22001	71	NEW ENTRY	→	SHOW YOU MY LOVE/GO BACK—Goldie Alexander—Chaz Ro/Brasilia Dist. (12-inch) CHDS 2521
32	34	19	CAN YOU MOVE/CLUBLAND MIX—Modern Romance—Atlantic (LP/12-inch) SD 19338/DMD 4819	72	NEW ENTRY	→	I LOVE ROCK 'N ROLL—Joan Jett & the Blackhearts—Boardwalk (LP) NB 1-33243
33	44	4	THE VISITOR/WHEN ALL IS SAID AND DONE—ABBA—Atlantic (LP) SD 19332	73	NEW ENTRY	→	BOSTICH—Yello—Stiff (EP) TEES 12-10
34	47	4	U TURN ME ON—Tomorrow's Edition—RFC/Atlantic (12 inch) DM 4825	74	53	20	CONTROVERSY/LET'S WORK—Prince—Warner Bros. (LP) BSK 3601
35	45	5	CENTERFOLD/FLAMETHROWER—J. Geils Band—EMI (LP) SOO 17062	75	55	16	TAKE MY HEART/GET DOWN ON IT—Kool and the Gang—De-Lite/Polygram (LP) DSR 8502
36	43	4	BURNIN' UP/SO GOOD SO RIGHT—Imagination—MCA (LP) MCA 5271	76	42	10	GARDEN OF EVE—Yvonne Gage—RFC/Atlantic (12 inch) DMD 284
37	38	25	I GOT A LINE ON YOU/X FACTOR/EMENERGY—Patrick Cowley—Fusion (LP) FPSF 004	77	54	8	TURN YOUR LOVE AROUND—George Benson—Warner Bros. (LP) 2HW 3577
38	26	16	JUST CAN'T GET ENOUGH—Depeche Mode—Sire/Warner Bros. (LP) SRK 3642	78	62	12	PHYSICAL—Olivia Newton-John—MCA (LP) MCA 5229
39	39	8	JOHNNY ARE YOU QUEER?/(Let's Do) THE BACKLASH—Josie Cotton—Elektra (12 inch) AS 11538	79	76	9	HIT & RUN/FREAKY BEHAVIOR—Bar-Kays—Mercury (LP) SRM 14028
40	40	6	THE TWO OF US—Ronnie Jones & Claudja Barry—Handshake (12 inch) 4W9 02554	80	77	26	COOL/GET IT UP—The Time—Warner Bros. (LP) BSK 3589

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch

☆ Superstars are awarded to those products demonstrating the greatest audience response on 15 U.S. regional disc lists. (Prime Movers).
★ Stars are awarded to other products demonstrating significant response.

DISCO & DANCE REC. MAIL ORDER SERVICE
Retail • DJ • Imports & U.S.

Telex: 230 199 SWIFT-UR (MAIL-O)
Call or write us—Fastest service, best stock and cheapest retail price on U.S. and imports. Send for our FREE lists of imports, 12" Discs, and U.S. LP's.

Call us about our AUTOMATIC MAILING SUBSCRIPTION—SERVICE—personalized to the needs of your disco or area. We export to DJs in all countries (retail only).

All orders are shipped immediately U.P.S.—We give personal attention to your needs

MAIL O DISC RECORDS
40 SOUTH MALL, PLAINVIEW, NY 11803
PHONE (516) 694-0088



NEW 12"—Olivia John (One of the first ones Remix), Sylvia Love, Dance Reaction (Remix), Lisa, Kryptolite, Flirta, Kelly Marie, Divine, Vogue, War, Sister Shedge (My Guy), Whispers (In the Raw), Terry Clayton Hall (Shakin' All Over), Ecstasy Passion Pain (If You Want Me French Remix), Car Crash, Skyy (Call Me D-Net Remix), The Bendeth Band, Stereo, Next Movement, Supercharge, Melba Moore, Jimmy Ross, Romeo Void, Robert Palmer, Soft Cell, Rita Marley, Stars on Stevie Medley, Was Not Was, Yella (Genius Rap by Tom Tom), Ferrarra (Disaconet Mix), Kebeckelectric (Remix), Bruce Johnson (Remix), Marsha Hunt (Remix), Sunbelt, Coco De Jour, Veterans, Fall Eddie Band, Modern Romance, Yello, Blood, Slave, Earth Wind Fire (Remix), Mad Kane (Remix), Kasso, Hot Posse, Brandi Wells, Liquid Liquid, Fashion, Rick James (Uhedo Lite), Tom Browne, Hot Plate 2, David Gerson, Alton Edwards, Front Line Orch., Imagination (Burnin' Up), Level 42, Crystal & The Team, George Benson, Time Bandits, Zinn Zinn, Diana Ross (15 Min. Medley), Marc Harris, Nona Hendrix, Human League, Nick Straker, Pete Richards, Carbone 6, Disco Circus 82 (Four Mixes).
IMPORT NEW LP's—Pete Shelley, Firefly (New), Prelude Dance, Rockets, Otisown 2, Full Time Winter, Disco Cross Vol. 2, Superstars on 33, Alec Constantino.

MARKETPLACE

Check Type of Ad You Want

- REG. CLASSIFIED: \$1.45 per word—Minimum ad order \$29.00.
- DISPLAY CLASSIFIED Ad. \$60.00 per inch, 4 insertions \$54.00 per, 26 insertions \$49.00 per, 52 insertions, \$39.00 per.
- REVERSE CHARGE: \$6.00 per insertion.
- FOREIGN ADVERTISEMENTS: (Outside the U.S.) Regular \$75 per word, minimum ad order \$22.00. DISPLAY CLASSIFIED ADS: \$48.00 per inch, \$40.00 if the ad runs 4 or more times.
- BOX NUMBER c/o Billboard, \$5.00 service charge.

ADDRESS ALL ADS: Billboard Classified.
1515 Broadway, New York, N.Y. 10036
Phone: Jeff Serrette 212/764-7388
(800) 223-7524 Toll Free
All major credit cards accepted

Check Heading You Want

- HOME VIDEO
- HAPPY BIRTHDAY
- JOBS AVAILABLE
- HELP WANTED
- COLLEGES
- REHEARSAL SPACE
- ANNOUNCEMENTS
- OTHER
- BUSINESS OPPORTUNITIES
- REAL ESTATE
- FOR SALE
- GOLDEN OLDIES
- MISCELLANEOUS
- DISTRIBUTING SERVICES

PAYMENT MUST ACCOMPANY ORDER

NAME _____ Amer. Express Credit Card Number: _____

ADDRESS _____ Diners Club _____

CITY _____ STATE _____ ZIP _____ Visa Expires _____

TELEPHONE _____ Master Chg. Bank # _____ Signature _____

FOR SALE

8 TRACK DIAMONDS

Wide selection of TOP NOTCH performers. All HIT MAKERS. Priced for BIG PROFITS. WILLIE NELSON - J. GEILS BAND - HALL & OATES - LED ZEPPELIN - PETER DINKELBAUM - GENESIS - ERIC CLAPTON - BLUES BROS - BOZ SCAGGS - ABBA

FABULOUS DEALS FOR BIG VOLUME BUYERS

Also available
MUPPETS - BETTE MIDLER - EMERSON, LAKE & PALMER - CROSBY, STILLS & NASH - BAD COMPANY - MANHATTAN TRANSFER - BUFFALO SPRINGFIELD

Write, call for FREE CATALOG

HOPE INTERNAT'L PRODUCTIONS, LTD.

314 W. 53rd Street
New York, NY 10019
Tel: (212) 247-3188 or
(212) 246-4980

EXPORT TO ALL FOREIGN COUNTRIES 12" & LP's

We specialize in all disco releases from—U.S.—CANADA—GERMANY—ITALY—HOLLAND—ENGLAND—FRANCE, Try us.

IMPORT-O-DISC

40 South Mall
Plainview, N.Y. 11803
(516) 694-4545 Telex: 230199 SWIFT UR (MAIL-0)

MAKE MORE PROFIT...

with our low dealer prices, liberal return and same day shipment on all major label tapes and LPs. Top 1,000 list updated weekly Write:

TOBISCO

6144 Highway 290 West
Austin, TX 78735

PROMINENT ONE STOP STOCK REDUCTION ALL MAJOR LABELS ALL CURRENT HITS

\$8.98 List LPs & TAPES **5¹⁵**

For a limited time
\$500 Minimum Orders
(no minimum per title)
Same Day Shipments
Write for particulars
Box 7454, Billboard Pub. Inc.
1515 Broadway
New York, NY 10036
(512) 892-1470

Mötley Crüe

"Too Fast for Love"
\$7.98 list price

The long awaited debut album by America's premier rock 'n' roll band is now in stock!

Exclusively available from

GREENWORLD DISTRIBUTION
20445 Gramercy Place PO Box 2896
Torrance, CA 90509-2896
Telephone (213) 533-8075 (CA, AK, HI)
(800) 421-2095 (Toll Free)
Telex (4) 5720103 "Green" (ITT System)

C-O CASSETTES

- HIGH RELIABILITY
- IMMEDIATE DELIVERY
- MEETS ALL INDUSTRIAL STANDARDS
- 5 SCREW, SONIC SEALED OR CLIP TYPE
- TABS IN - TABS OUT
- SOFT WINDOW

ENGINEERED FOR HIGH SPEED LOADING

BEST RATES

For Free Samples and Pricing Contact:

SEPCO A.G.

Gornacherstrasse 17
6003 Luzern, Switzerland
Tel: (041) 232706
Telex: 72152 SEPC CH

RECORD PRESSING EQUIPMENT—2 Lened 12" automatic record presses with dies, extruders, control valves. \$12,000 ea. Cryovac SA1 packaging machine with tunnel. \$12,500. Adams and Finebilt semi-automatic presses with dies, controls. \$2,500 each. Other equipment also. Call Neil (213) 767-8833.

REAL

TEXAS & CAJUN MUSIC!!

Texas Playboys, Fiddlin' Frenchie Burke, Johnny Bush. Plus dance instrumentals including "Cotton-Eyed Joe." Also, Southern humorists Justin Wilson, "Brother" Dave Gardner & Bob Murphy.

Delta Records, Box 225
Nacogdoches, TX 75961
(713) 564-2509

REAL ESTATE

LONDON OFFICE SPACE

Carnaby Street location—ideal for record/music operations. Will sacrifice furnishings, air conditioning. 2600 square feet.

BOX LOS

Billboard Publications, Inc.
1515 Broadway, N.Y., N.Y. 10036

BUTTONS

OVER 60,000 DESIGNS!!!

If you want to buy buttons from hucksters who dabble in anything to make a buck, fine. If you want to have the world's largest selection, new designs weekly, 48-hour shipping, full return policy with terms available, then let's talk!! 1982 Catalog now out! Patches, Stickers, Keychains too!! Dealers only!

BUTTON MASTER, 39 Front St.
Bridgeport, PA 19405
(215) 277-1966 (in Pa.)
1 (800) 523-1197 (national)

Much, Much, Much More Than Just Rock
BUTTONS & PINS
100's of Exclusive Designs
Free fully illustrated order form
Free counter display with order
PO Box 723
San Francisco, CA 94101
(415) 552-4199
EPHEMERA

CUT-OUTS

8 Track and Cassettes

Our Specialty

If you are a distributor, rack jobber or exporter, contact J S J today. Call or write for free catalog.

J S J DISTRIBUTORS

6620 W. Belmont, Chicago, Ill. 60634
(312) 286-4444

CUT-OUTS MIDLINES
RECORD DIST.
1467 PINWOOD ST.
RAHWAY, N.J. 07065
PHONE (201) 574-0900
GREAT SELECTION—ALL LABELS—(LP—8T—CASSETTE)
JAZZ—BLUES—GOSPEL—ROCK—C&W
DEALERS ONLY—FREE UPDATE CATALOG UPON REQUEST

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LPs as low as 50¢. Your choice. Write for free listings. Scorpio Music, Box 391-BC, Cornwallis Hts., Pa. 19020, USA. Dealers only.

CUT-OUTS. THOUSANDS TO CHOOSE from as low as 50¢. Free listings. Record Warehouse, Box 13617, Rochester, NY 14613-0617. Dealers only.

BLOWFLY

Albums, 8-Tracks, and Cassettes now in stock. Thousands of other titles available at budget prices. Call or write for our free giant catalog.

RECORD-WIDE DISTRIBUTORS

1755 Chase Drive
Fenton (St. Louis) MO 63026
(314) 343-7100

ANNOUNCEMENTS

COMING SOON

"GOLDEN OLDIES TRADING POST" FOR THOSE OF YOU WHO HAVE BEEN READING THE CLASSIFIED PAGES OF BILLBOARD SINCE THE 70's—I AM SURE YOU WILL REMEMBER THIS LIVELY SECTION. IF YOU HAVE RECORDS YOU WISH TO SELL OR TRADE... IF YOU ARE LOOKING TO BUY "HARD TO GET" RECORDS... USE THE CATEGORY THAT FITS YOUR NEED.

KEEP A SHARP LOOK OUT FOR THIS REVISED NEW SECTION AND GET YOUR AD MESSAGE READY!!!

CHART RECORD SERVICES

THE FASTEST, MOST DEPENDABLE SERVICE IN THE WORLD

Att: INTERNATIONAL RADIO STATIONS, DISCO THEQUES and PRIVATE COLLECTORS.
Subscribe to our AUTOMATIC AIRMAIL SERVICE for 45¢. LPs, and Cassettes from all the charts.

Special Orders Welcome

AIRDISC USA
P.O. Box 835, Amityville, N.Y. 11701

AIR CARGO

WE LOVE YOU

To Overseas buyers and American Exporters. Since 1965 you have made us the most important transportation specialist for the music industry. Daily from N.Y. and L.A. confidential.

Best Rates—Personal Attention
BERKLEY AIR SERVICES
Contact: Bernard Kleinberg, Pres.
Bldg. 80 POB 665, JFK Airport, N.Y. 11430
Phone: (212) 656-6066 TLX 425628

TAPES

PROFESSIONAL BLANK TAPE MEMOREX

Custom Cut 8 Track and cassettes. 90 different lengths in one minute increments. Prices start at 85¢.

- 8-T & Cass. Duplicators
- Low cost Shrink Wrappers
- Tape Players & Recorders
- Recording Supplies

CALL TOLL FREE

1 (800) 237-2252

In Florida call collect (813) 778-4442

BAZZY ELECTRONICS CORP.
3018 Avenue "C" Holmes Beach, Florida 33510
Master Card & Visa Welcome

C-O CASSETTES

Highest quality 100% guaranteed—Manufactured in U.S.A.—Specially designed for high speed loading—sonic or screw—Tab in or tab out—truck load quantity pricing direct from manufacturer. Also available computer C-O cassettes 8 tracks and Norelco Boxes. For free sample and pricing contact:

ATHENIA INDUSTRIES

2200 Industrial Way
Toms River, N.J. 08753
(201) 244-8500

BLANK AUDIO & VIDEO

CASSETTE—8-TRACK

Direct from manufacturer—below wholesale—any length cassettes—4 different qualities to choose from—bulk and reel master tape from 1/4" to 2". Cassette duplication available. Call for brochure.

ANDOL AUDIO PRODUCTS, INC.
4212 14th Ave., Brooklyn, N.Y. 11216
Call Toll Free 800-221-6578
N.Y. RES. (212) 435-7322

PROTECT YOUR MERCHANDISE CASSETTE SECURITY DEVICE

Display cassettes in your 8-track hand hole store display safely.

SIMPLE • ECONOMICAL • REUSABLE

For free sample & pricing contact
C & D Special Products
309 Sequoia Dr., Hopkinsville, KY 42240
(502) 885-8088

EXACT LENGTH CASSETTES

HIGH-SPEED DUPLICATION

Std C-10, C-20, C-60 and C-90 high grade cassettes with or without box. Able to supply any other length at competitive prices. High speed duplication available at lowest prices.

RECORTEC, INC. (415) 962-0220
475 Ellis St. Mt. View, CA 94043

BLANK CASSETTES, VOICE OR MUSIC. High speed cassette duplication. Quantity discounts. Mail orders welcome. Bantish Recording, 1310 Mission St., Santa Cruz, CA 95060.

REAL TIME STEREO CASSETTE DUPLICATION. Unprecedented quality, unbelievable low rates. Send or call for more information, demo tape. G.G. Productions, Box 24164, Denver, CO 80224. (303) 751-2268.

T-SHIRTS

TEE SHIRTS

LOWEST PRICES IN THE INDUSTRY
CUSTOM PRINTED OR BLANK
QUALITY WORK LOW MINIMUMS
RUSH JOBS OUR SPECIALTY FREE CATALOG
PLYMOUTH MILLS
EMPIRE STATE BLDG. SUITE 3110
350 5th AVE. N.Y. 10116 (212) 394-0120

NEWSLETTER

FOR THE EDUCATED LISTENER—A music newsletter. Expert analysis and ratings of new releases, concerts, etc. From rock to classical, including imports. Published monthly \$30/year by LP Company, Box 1053, Pacific Palisades, California 90272. Phone 213/454-8424.

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

PAY AS YOU SELL PLAN! 12" RECORDS from your tapes, album covers of your own design! Call JSR Record Manufacturing Service—Toll Free—(800) 631-2292; in New Jersey (201) 870-2843.

RECORDS AND TAPES

ANTISTATIC RECORD SLEEVES

Lifetime Guarantee! New space age technology keeps records static free. Eliminates the use of antistatic guns, fluids, and brushes which cause particulate contamination. Package of 10 sleeves \$3.50. Add \$1.00 for postage and handling.

HITECH POLYMERS INC.
13906 Ventura Boulevard, Suite 167
Sherman Oaks, CA 91423 (213) 760-3713

HOME VIDEO

RARE POLITICAL AND HISTORICAL FILMS on videocassettes. Third Reich, Soviet, Eastern European and Vietnam era. Send \$1.00 for illustrated catalog. International Historic Films, P.O. Box 29035, Chicago, IL 60629.

POSTERS

POSTERS

LARGEST SELECTION OF ROCK STAR & BLACKLIGHT VELVET POSTERS IN THE COUNTRY. Just Out!!! Our new "1982" full color catalogue. Featuring posters, buttons, pins, bumper stickers, patches, T-shirts and jersey's.

Write or call for free catalogue

FUNKY ENTERPRISES

"The only name for all your Poster needs"
DEALERS ONLY
132-05 Atlantic Ave.
Richmond Hill, N.Y. 11418
(212) 441-5500
Toll free (800) 221-6730

POSTERS

Rock and Roll posters. Display units available

DEALERS ONLY

write or call for free catalog

ONE STOP POSTERS

1001 Monterey Pass Road
Monterey Park, Calif. 91754
(213) 263-7361 (800) 421-6341
areas available for Representatives

POSTERS

Largest Selection of Rock Posters

ZAP ENTERPRISES

2833 W. Pico Blvd.
Los Angeles, Calif. 90006
(213) 732-3781
DEALERS ONLY

WHEN REPLYING TO ADVERTS PLEASE MENTION BILLBOARD MAGAZINE

WASHINGTON'S BIRTHDAY SPECIAL!!!

Run an advertisement in any three issues of February at \$50 per inch.

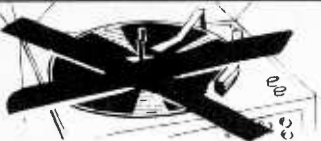
Call

JEFF SERRETTE
at

(800) 223-7524

for details.

GOLDEN OLDIES



TURNTABLE TERROR

Are you still using your expensive turntable as a record cleaning device? You need SPIN-CLEAN RECORD WASHER SYSTEM.

ORDER NOW!

**TOLL FREE IN THE USA
1-800-426-4747**

ASK FOR OPERATOR 894

ALASKA & HAWAII 1-800-426-4808

WASHINGTON STATE
1-800-562-4555

24 HRS. - 7 DAYS A WEEK

OR WRITE FOR FREE DETAILS

DEALER INQUIRIES WELCOME



SPIN-CLEAN

P.O. BOX 15395-BB
PITTSBURGH, PA
15237-0595

OLDIES FROM 1950 TO PRESENT wholesale for stores and retail for consumers. Send \$2.00 for catalog of 5,000 titles—all in mint condition. Write to: Mail-O-Disc, 40 So. Mall, Plainview, N.Y. 11803.

GOLDEN OLDIES. THOUSANDS OF 45 records available, send \$2.00 for catalog, Stewart Estep Records, Box 10243, Alexandria, VA 22310.

MAIL ORDER FROM ENGLAND

WE ARE THE BIGGEST
WE ARE THE BEST
WE SEARCH, WE SUPPLY
YOUR REQUESTS
LP'S OR SINGLES
TELL US WE'LL DO THE REST
SEND I.R.C. TO:
ROBINSON'S RECORDS
DEPT. BB
26, BLACKFRIARS STREET
MANCHESTER, M3 5BP, ENGLAND.

COLLECTIBLES

AT LAST THE GENERIC PHONOGRAPH record. \$6.00 - \$1.50 postage & shipping. Write Chuck Cowan, 11 1/2 E. 6th Ave., Emporia, KANS. 66801.

COMEDY MATERIAL

FUN-MASTER

PROFESSIONAL COMEDY MATERIAL
(The Service of the Stars Since 1940)

"THE COMEDIAN"
THE ORIGINAL COMEDY SERVICE

12 available issues... \$50 3 Sample Issues... \$20

"HOW TO MASTER THE CEREMONIES"... \$40

ANNIVERSARY ISSUE... \$40

35 "FUN-MASTER" Gag Files—all different... \$100

BILLY GLASON
200 W. 54th St., N.Y.C. 10019

DEEJAY SPECIALS! MONTHLY GAGLETter! Individualized Service! We have it all. FREE information package. PETER PATTER. P.O. Box 402-B, Pinedale, CA 93650.

FREE SAMPLE ISSUE OF RADIO'S MOST popular humor service! Write on station letter-head to: O'Liners, 1448-H W. San Bruno, Fresno, California 93711. (209) 431-1502.

NOT COMEDY: CURRENT ARTIST BIO'S, daily calendar, much more for working pros! Free issue: Galaxy, Box 20093-A, Long Beach, CA 90801. (213) 595-9548.

COMEDY MATERIAL

Personalized Comedy Material... We'll write what you need. CW Jocks see what we do to your song titles.

DJ's throughout the country are signing up fast... Check our low prices.

For free sample write to:

APPLE COMEDY SERVICES

22E Constitution Way

Methuen, Mass. 01844

SCHOOLS & INSTRUCTIONS

24-TRACK ENGINEERING, TAUGHT IN-State of the Arts Studios. Call the University of Sound Arts for free brochure, Hollywood (213) 467-5256.

EMPLOYMENT OPPORTUNITIES

RADIO JOBS!

10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week!! Disk Jockeys, Newspeople and Program Directors. Small, medium and major markets, all formats. Many jobs require little or no experience! One week computer list \$6.00 Special Bonus: Five consecutive weeks only \$12.95—you save \$17.00!

AMERICAN RADIO JOB MARKET
6215 Don Gaspar Dept. 2
Las Vegas, Nevada 89108

DISTRIBUTING SERVICES

BACK CATALOG IS OUR SPECIALTY!

- New Releases
- Premium Cut-Outs

ALL U.S. LABELS DELIVERED AT TOP 100 PRICES!

CANDY STRIPE

ENTERTAINMENT COMP.
371 SO. MAIN ST. • FREEPORT, N.Y. 11520
516-379-5151 • 212-895-3930
TOLL FREE (OUTSIDE N.Y.S.) 800-645-3747-48
TELEX: 126851 CANSTRIPE FREE

EXPORT ONLY

We represent Cerwin-Vega Exclusively in Latin America, Africa and the Middle East.

If you are interested in our exclusive distributorship for Cerwin-Vega professional sound products, please write to:

CORPOREX INTERNATIONAL
21308 Pathfinder Rd., Suite 203
Diamond Bar, Calif. 91765
Phone (714) 594-0738 Telex 364412 INTR

EXPORT ONLY

All brands phonograph records and pre-recorded audio and video tapes (NTSC and PAL). Also largest selection of attractive close-out offers—35 years of specialized service to record and tape importers throughout the world. Overseas dealers and distributors only.

ALBERT SCHULTZ, INC.
116 W. 14th St., N.Y., NY 10011
(212) 924-1122
Cable: ALBYREP Telex: 236569

RECORDING TAPE & ACCESSORIES
24 HR. FREIGHT-PAID SERVICE

Largest Selection at Lowest Cost Anywhere

MAXELL • MEMOREX • SCOTCH • TDK • SONY • DURACELL • WATTS • DISC-WASHER • SOUND GUARD • SHURE • PICKERING • AUDIO TECHNICA • RECOTON • EVEREADY • VID. TAPE • SAVOY • AMPEX • TRACS • FUJI

SEND FOR FREE CATALOG
A.I. ROSENTHAL ASSOCIATES
Dept. A, 1035 Louis Dr., Warminster, Pa. 18974
DEALERS ONLY (215) 441-8900

BUSINESS OPPORTUNITIES

RECORD LIBRARY INC.

Partner needed for new concept in the record business. Located in your town. Partner receives \$20,000 a yr. + 1/3 net profit. (monthly acctg. req.) \$30,000 investment req.

Respond to: **Wm. R. Morris, President**
Record Library, Inc.
2308 N. Main
Rockford, IL 61103

YOUR OWN RADIO STATION! AM-FM-cable, licensed, unlicensed, low cost transmitters. Free information, Broadcasting, Box 130-BP 12, Paradise, CA 95969.

WANTED FINANCIER TO BACK TALENTED singer/songwriter. Have strong C&W song with number 1 hit potential. Must meet in person. Neil (201) 429-9095.

BOOKING BANDS IS BIG BUSINESS

START YOUR OWN ENTERTAINMENT AGENCY. JOIN NATIONWIDE INDEPENDENT OFFICES \$10,000 TO \$15,000 MINIMUM INVESTMENT FINANCING AVAILABLE. SEND FOR FREE BROCHURE.

HORIZON MANAGEMENT
NATIONAL HEADQUARTERS
106 MAIN STREET
BINGHAMTON, NY 13905

JOBS AVAILABLE

ATTENTION

Well-known Hollywood Club is Now Accepting Tapes Or Live Auditions Of R & B Groups And Singers. Copy Or Originals. Bookings To Start In Mid-February.

Send Live Tape To:
The Speakeasy
8531 Santa Monica Boulevard
West Hollywood, Ca. 90069
Attn: Abe—or call: (213) 657-4777 Days.

MUSICIANS

ESTABLISHED DRUMMER AVAILABLE

EXCELLENT CREDITS. SEEKS STUDIO/ROAD/GROUP SITUATION WITH LABEL AFFILIATED PROJECTS ONLY. CONTACT:

SPHERE PUBLISHING
(212) 685-3122 SERVICE

Kid Stuff Bows Coast Office

LOS ANGELES—Kid Stuff Records is opening an office here, where co-principal Jerry Weiner and newly-appointed West Coast sales director Pam Muler will locate. The office is at 8944 Reseda Blvd., Northridge, Calif. 91324 (213) 349-1510.

Muler, first full-time regional employee, is new to the industry. Jeff Schieble, Atlanta, and Larry Morse, Hartford, are factory reps for the moppet label.

HELP WANTED

NATIONAL SALESPERSON FOR SUBSTANTIAL INDEPENDENT RECORD CO.

Knowledge of national accounts required. Willing to travel. Salary open.

All inquiries will be kept in strictest confidence. Please send resume to:

BOX 7450, BILLBOARD
1515 Broadway
New York, NY 10036

ROYALTY AUDITOR

Successful CPA firms seeks accountants experienced in audits of record companies on behalf of recording artists. CPA preferred. Excellent partnership potential in our N.Y.C. office. Salary commensurate with experience. Only resumes including salary history and requirements will be considered.

Box 7452, Billboard Pub. Inc.
1515 Broadway, New York, NY 10036

ELECTRONIC TECH/ENGINEER—WORKING knowledge of high quality sound and entertainment lighting installation and service. Heavy air travel in North America and Caribbean. Relocation to New York City a must. Send resume and salary history to: Dave Polsky, Tech Manager, Juliana's Sound Service, Inc., 115 E. 69th St., NYC 10021. All replies confidential. No calls.

RETAIL MANAGER

To merchandise and organize the operations of a two unit record/leisure electronics store.

Chain store management experience a must. Send resume and salary requirement to:

President
ARTEC, INC.
Pine Hoden Shore Rd.
Shelburne, VT 05482

RETAIL MANAGEMENT

We need experienced Record Management Personnel who are ambitious and hard working. Individuals can use their experience to grow with us. Reply in confidence to:

Tim Sexton—(301) 459-8000
or write:
HARMONY HUT,
4901 Forbes Blvd.
Lanham, MD 20801

MISCELLANEOUS

TALENT FOR SALE

PROFESSIONAL SERVICES

HELP WANTED TAPES

the Marketplace is open and your best buy is **BILLBOARD**

CLASSIFIED

PROFITABLE ADS

Something to sell or something to tell, your message gets to over 200,000 readers weekly.

Don't Miss Another Week!!!

CALL **Jeff Serrette** (TOLL FREE)

800/223-7524

NOW to place your ad

(Use any major credit card.)

General News



UNIQUE IN-STORE—Arista Records' Gil Scott-Heron signs a copy of his album "Reflections" for a fan at Unique Records store in Inglewood, Calif.

ALBUM SERIES REVIEW

B'casts, Transcriptions Heard Again On Hindsight

LOS ANGELES — Tommy Gramuglia serenely goes along, month after month, operating his Hindsight label in the tranquil surrounds of Massena, an upstate New York village unknown to the music industry.

But this month, Gramuglia is making loud noises. He is issuing a blockbuster series of 15 albums which were lovingly produced by big band fanatic and prominent West Coast recording engineer Wally Heider in Burbank. Hindsight was once Heider's own label. He sold it to Gramuglia a couple of years ago but has remained active acquiring near-ancient radio transcriptions (on 16-inch acetates) and old live radio broadcasts. A one-time Oregon attorney, Heider also contracts with the elderly artists, or their estates, for release privileges and sees to it that all fees and royalties are legitimately paid to conform with American Federation of Musicians requirements.

The slate of February LPs, which Gramuglia is marketing via independent distributors and by direct mail, comprises these rarities from the past:

Sonny Burke's Orchestra—It was short-lived in Los Angeles but memorable in 1951. Its attractions included JoAnn Greer, Pete Condo, Conrad Gozzo, Paul Tanner, Al Hendrickson and other brilliant sidemen. Twelve tunes, mainly jumping originals, and sleek, swinging charts make this LP a standout.

Jimmy Dorsey Vol. 3—Charlie Teagarden, Ray Bauduc and Shorty Sherock are all heard with JD's alto and clarinet in this 15-song broadcast of 1949. There are no vocals. It wasn't Jimmy's best, but it was superior to most at a sad time when the big bands, one by one, were expiring.

The King Sisters—Alyce, Donna, Yvonne and Marilyn King in 1947 turned out 14 songs for transcriptions with Frank DeVol arranging and conducting a splendid studio orchestra. One misses Alvinio Rey's guitar wizardry, but it's a melodic, impressive display of unusual female harmony which in 1982 still sounds contemporary.

Artie Shaw Vol. 5—The clarinetist's 1938-39 band was the most exciting he ever fronted with sidemen like Buddy Rich, Georgie Auld, Tony Pastor, Les Robinson, Les Jen-

kins and a trumpet trio of Privin-Best-Peterson. Add Helen Forrest's splendid singing and these 14-tracks ring the bell. Shaw's music is taken from radio broadcasts.

Hal McIntyre—The lead altoist in the old Glenn Miller band briefly led a distinctive big band in which Ruth Gaylor, Tommy Todd and Eddie Safranski were employed. The 14 titles here are typical of McIntyre's sounds.

Skinny Ennis—After many years singing and drumming with Hal Kemp, Ennis led his own ensemble many years. The 16 tracks here are off 1947-48 transcriptions and showcase Skinny's breathless singing in front of a precise brass section and reeds which were almost as extraordinary as Kemp's.

Freddy Martin Vol. 2—Martin's tenor and vocals by Artie Wayne, Clyde Rogers, Gene Conklin and Glenn Hughes spark 14 titles from 1944-46 transcriptions. Virtually the entire repertoire is time-tested standards.

Alvinio Rey Vol. 2—Jo Anne Ryan is the singer and Rey's innovative guitar is the highlight of 16 transcriptions dating back to 1946. A good, clean, rhythmic orchestra in which Rocky Coluccio stroked the Steinway.

Billy Butterfield—The rotund Ohio trumpeter out of Bob Crosby's Dixielanders failed as a leader, but his music was perhaps too good and too late in '46. The 14 cuts brought out of oblivion by Hindsight showcase beautiful trumpet and an enviable ensemble. Billy even sings a couple of tunes.

The remaining six packages are not so impressive, musically. They feature the big bands of Chuck Foster, Joe Reichman, Art Kassel, Griff Williams, Jimmie Grier and Sammy Kaye. Recording quality of all 15 albums is remarkably good.

Graphics are pleasing, with long, detailed and extremely accurate notes by various veterans of the big band era. Credit Tom Shallcross, Jack Hunt and Donna Tolbert, along with owner Gramuglia and producer Heider, for a truly unusual, intriguing and historically important project. There won't be any additional Hindsight releases until next autumn, at earliest. 0136

DAVE DEXTER JR.

FEBRUARY 13, 1982, BILLBOARD

More Video Planned For MIDEM '82 Figures Show Increase In Countries Participating

CANNES—Next year's MIDEM will follow the same shorter format initiated this year, running just five days, Jan. 24-28. It should be held in the next Palais des Festivals, though industry pessimists, eyeing progress thus far, are betting against the new center being ready in time.

And Bernard Chevy, commissaire general, plans to develop further the video section for next year's meet, with additional technical facilities being readied.

His official wrap-up attendance figures seem at variance with the overall impression that numbers were quite noticeably (and perhaps substantially) down this year, despite the return to the fold of some of the majors and an increased presence by the more ambitious independents.

However, Chevy says there were a total 5,017 participants this year, as against 5,104 for 1981, and a slight upturn in attendee countries, up to 56 from 53. He also emphasizes that nearly 100 radio and television programmers were at Cannes this year, further kindling his determination to give even greater video prominence.

Altogether, says Chevy, there were 1,178 companies attending this year, two up on the 1981 event. France produced the biggest delegation, with 1,397 registrants as against 1,350 last year.

Rest of the MIDEM top 10, in attendee terms, with 1981 attendances in brackets: 2, U.K., 960 (794); 3, U.S., 546 (557); 4, West Germany, 333 (352); 5, Italy, 256 (245); 6, Holland, 173 (188); 7, Canada, 163 (106); 8, Belgium, 128 (155); 9, Japan, 110 (120); 10, Spain, 97 (100).

The top countries in company attendance terms: 1, U.S., 239; 2, U.K., 224; 3, France, 197; 4, West Germany, 75; 5, Canada, 61; 6, Holland and Italy, 44 each; 8, Australia,

34; 9, Japan, 31; 10, Belgium, 29.

For next year, Chevy says he intends to put as much emphasis as possible again on talent, following the success of this year's galas, notably the Applause Records showcase, introduced by Artie Mogull and including Shirley Bassey and

Jack Jones. Says Chevy: "We're looking for a really big show for 1983 which can be broadcast on the Eurovision links and perhaps put out by satellite on Mondovision. Initial contacts have already been made in order to ensure the appearances of the highest quality talent."

AT MIDEM

Entertainment Lawyers Key On Vid Questions

CANNES—The videocassette has not yet been subjected to much specific legislation, and it was in this context that Frederic Chartier, Paris lawyer and organizer of the seventh annual MIDEM entertainment lawyers confab here, spurred a debate about the legality of home videotaping, industrial piracy and the generally unresolved question of rental.

Said Chartier: "There's a tremendous difference between the piracy of sound recordings and sound video. It's a dramatic problem when it concerns music but if we copy a television film or a sports event, I believe we do not harm the author or creator of the event."

"And when we're talking about commercial video piracy, the motion picture industry has discovered its own weapon."

"The market for pirated films is really at basis for those not yet released on videocassette. So, to protect themselves, the studios are releasing their films after three to five months of opening in the cinemas."

"But there are no such safeguards nor protective laws for phonographic home taping, which surely is much the more serious matter. Home videotaping though illegal in certain countries, does not really harm the financier or composer as the tape is usually only played back once or twice."

"Really it adds up to a time-shifting exercise to enable the viewer to see and watch a program at his leisure. It is not exactly a theft in the same way that a taped record is retained and listened to many times over instead of going out and buying a copy of that record."

The Universal Studios/Disney/Sony Betamax case in the U.S. was discussed at this one-day MIDEM seminar as an example of how the American producer/creators feel rather differently about this practice of home taping.

they do, or just the fact that they are bloody good rock 'n' roll players."

After two Chas & Dave chart hits last year in the U.K., England's Towerbell label is enjoying success on a number of fronts. In Southeast Asia, the little-known acts Natasha and the Balls are both in the top 20, going through WEA, which England says is making strenuous efforts to legitimize a traditionally pirate-ridden market. Now he's mulling an Asian tour by a package of Towerbell acts for this spring. "That whole area is just beginning to open up: you can go to Thailand, Singapore, the Philippines, all those local markets in one trip."

And new signing Freddie Starr, zaniest of British TV comics, looks set to score with a MOR album out in the U.K. this month, representing a reversion to his first career as a '60s singer and group leader.

Jay Cooper, senior partner of the Los Angeles firm of Cooper, Epstein & Hurewitz, updated delegates on the various bills that have been introduced by both the Senate and House following the Circuit Court's decision last October that the public's use of videorecorders for taping off the air was a violation of the Copyright Act of 1976.

It is Cooper's opinion that a bill will be passed, however, to exempt recording of television programs for private non-commercial purposes from the implications of copyright infringement law. He said: "The reality of the situation is that Universal and the various creators of product are not working up a lot of sympathy in the U.S. Congress. They'd really like to stay out of the whole thing."

"I don't see Congress rushing out to levy a new tax which would end up in the copyright holders' pockets rather than the government coffers. I'm not saying that it is right, but that is the reality of the situation as it occurs to me."

Retailers in the video field have forced into the open the issues and controversies of rentals, the meeting agreed. That, combined with the high cost of today's software, retailing for around \$60 to \$80 in many territories, is seeing the rental market at some 75% above that of sales.

Distributors, who have made a considerable financial investment in their product, are now seeing the retail stores make a considerably larger profit on rentals to customers over outright sales.

Said Chartier: "The distributors got wise and decided they'd begin renting to the retailers. So a tug of war is going on between the retailer and the distributor. Disney, with its unique product and little real competition in the all-family film scene, may insist on and accomplish a viable rental scheme."

"But on the other hand, most movie product, if held back by one distributor, can be replaced by another line."

Jay Cooper believes there will finally be a situation in America with videocassettes leased by the stores for a limited period of time and then returned to the distributor.

"Rent will be based then on time, rather than a percentage of sales."

"However, I think this whole subject of video is an exercise in futility. In the near future, we'll all have interactive television in our homes, where by pushing a button on our television sets we can bring into the home whatever form of entertainment we want."

These final reports from this year's MIDEM were written and coordinated by Billboard's international editorial director, Mike Hennessey, and international editor, Peter Jones.

MIDEM Wrapup

Walter Woyda, chief executive of both audio and video divisions of Precision Records & Tapes U.K., enthused over the energy of this year's MIDEM, but insisted the records side was more productive than the video. . . . And, according to Keith Yershon, director of Lightning Records, U.K. company with an oldie Old Gold label, on the records side there was tremendous interest in rock nostalgia, specially for the 1950s material.

Confirmation of this theory from Trevor Churchill, of Chiswick Records U.K., representing Ace and Rockin' Music: This year there's been a dusting-down of old rock catalogs". . . . Strong Country Music Assn. delegation attended as usual, topics discussed including the setting up of a permanent European CMA office in London, headed up by executive director Ed Benson.

Hungary's Editio Musica, of Budapest, also into the country music action, setting possible deals for the "country and eastern" group Bojtorjan. . . . U.S. lawyer David Steinberg in Cannes representing the Jamaican label Tuff Gong, formed by the late Bob Marley, setting license deals, including one for material from Marley's widow Rita with Gallo Records of South Africa.

Special award to Jim Halsey, president of Churchill Records, organ-

izer of many country music events, from FIDOF, the worldwide organization of music festival promoters, for his "contribution to international understanding through music festivals."

The Kid Stuff Records label from the U.S., claiming to be the biggest in the children's record market next to Disney, made a MIDEM debut seeking foreign deals and was signed to the Super Tempo label of Multiple Sound Distributors for the U.K. and Eire, with Barbie Doll and Pink Panther product featured in a first release batch of 20 albums for June.

MCA Music to handle the Red Bus Music U.K. catalog for the U.S. and Canada following another major MIDEM deal between Eliot Cohen (Red Bus) and Leeds Levy (president, MCA Music). . . . SP&S, U.K., deletions specialist company, is to open a German operation in Dueseldorf, with offices and a showroom, commencing trading end of March.

U.K. composer Trevor Lyttleton, also a lawyer and constant critic of the Performing Right Society in London, finalized a deal here with Pricon Entertainment Company of Los Angeles to administer 180 of his music themes on U.S. television or movies. . . . Chrysalis announced it

(Continued on page 59)

Cannes Meet Sees Video Integrating With Music

CANNES—Judging by MIDEM '82, the record industry has recovered from the initial novelty of video with surprising speed, and in the Palais Des Festivals the impression was of a medium integrated with, rather than distinct from, the mainstream music business.

Bernard Chevy's organization had done much to encourage this, supplying every stand-holder with tri-standard videocassette hardware and monitors, dotting the premises with giant screen projectors, introducing a "Video Club" to showcase video clips for the benefit of radio/tv executives, setting video piracy as a main topic for the meeting of show business lawyers, and running the second International Video-Clip Festival in conjunction with radio station Europe No. 1.

Top prize at the latter event went to Russell Mulcahy for Ultravox's "Vienna." The Jacksons' "Can You Feel It" won a best direction award for Michael Gibson, while Meat Loaf's "Dead Ringer Special" was judged best international production, the judges taking into account what they called investment/result ratio.

A separate award for the best promotional impact was given to "Sray Cats Strut," whose director Julien Temple also made the Kinks' "Predictable," which brought Ray Davies a best actor award. Best script prize went to Jim Steinman for "Dance In My Pants," and Dire Straits' "Romeo and Juliette" was given a special jury award as consolation for not quite coming first in any one category. In the French section, the grand prize was carried off by Bernard Lavilliers' "Night Bird."

A number of video promo companies made the trip, including British firms Keefco and Limelight, mainly in the words of Limelight's Siobhan Barron: "To show the

record companies our work and establish contacts in Europe. Record companies get great value from their video clips," she adds, "but a lot of them still seem to think they are grown in the promotion department, that they just sort of appear." And she warned: "If they want to put together their clips and call it a video compilation, then we as producers feel we should get a continuing share of the profits."

Production companies specializing in commercial videograms were few in number and subdued in manner. Music video pioneer VCL reported little in the way of program acquisitions, and Precision Video's Walter Woyda lamented that all the action was on the audio side.

One stand that did excite interest, however, was Pioneer LaserDisc's, where attendees made fruitless efforts to buy up the demonstration hardware on show, which is still unavailable in Europe.

Company president Yasuo Aomi revealed that part of LD's 3.5 million annual production capacity in Japan would be set aside for PAL European disks. Philips' Blackburn plant in the U.K. was unlikely to be able to cope with demand after LaserVision's launch later this year, and discussions were under way on custom-pressing. LD already provides around 100,000 disks a month to the U.S., augmenting DVA's 70,000 a month output at its two Californian plants.

Aomi relates the video software market more to book publishing than to record selling, and only around a third of LD's current catalog of 115 titles are musical, ranging from Elton John and the Commodores to East German classical music festivals. Japanese sales since last October's launch were over 60,000, with one million pieces the year-end target, each retailing at about \$25.

Awards Ceremony Is Staged By Anderson

CANNES—Stig Anderson, head of the Swedish Music group in Stockholm, and manager and mentor of the group Abba, staged an impromptu awards ceremony on the steps of the Palais des Festivals here for a new batch of winners of his company's "Number One" awards.

This is strictly a music publishing honor, first established by Anderson in 1979. The awards go to writers and publishers of songs that have been on top of the Scandinavian bestseller charts.

Chas & Dave Set For U.S. Visit

CANNES—If British bands have trouble breaking in the U.S. then the solution is not to make them less English but more so and let the novelty work in their favor.

That, at any rate, is what Bob England, manager of Cockney duo Chas & Dave is hoping will happen when he takes the act to New York later this month for a series of showcase gigs in New York, Boston and Atlanta.

Set up in conjunction with ex-Polydor president Jerry Schoenbaum, the trip is a toe-in-the-water exercise. Says England, "We are not expecting to sign a deal first time out. We just want to take a look, and see what develops."

"It's just hard to know what element will appeal to American audiences, whether it's the humor and the Englishness, or the rapping thing

SAYS CHRIS WRIGHT

Benefits Of Radio Play Must Be Re-Evaluated

CANNES—The record business, certainly in Britain, has to make a major re-evaluation as to the benefits of radio stations, BBC or independent, playing its product.

That is the view of Chris Wright, chairman of the British Phonographic Industry (BPI), and co-chairman of Chrysalis Records, who made the point during a MIDEM debate on the new technology. He said radio today is so good, with improved programming techniques and stereo sound, that the music consumer is more motivated than before to tune in.

His point, publicly empha-

sized, comes when the U.K. industry through Phonographic Performance Ltd. is hustling the BBC to create a new set of "needletime" payment fees.

Said Wright: "We're discussing what compensation record companies should have for their product being programmed. For years, we've been in the position of needing radio to promote records and we'd do almost anything to get disks played on air."

"Yet all the while radio has been developing as a very real competitor. A radio switched on adds up to a record not being bought."

MIDEM Wrapup

• Continued from page 58

gets U.K. representation of the Combine Music Group, Nashville-based and with a writer roster including **Larry Gatlin**, **Billy Swan**, **Tony Joe White** and **Bill Justis**, taking over from EMI Music which has administered the material for many years.

SISCOM, the international songwriting contest of Montreux, Switzerland, announced here as set for Aug. 16-21 this year, featuring both professional and amateur sections, with a \$10,000 top prize.

One video company very active in Cannes was VCL Video U.K., pushing its "Superstars On Video" series, which started with "Electric Light Orchestra In Concert" and "Elton John In Central Park".... Rondor Music International hosted a big party to launch new subsidiary Rondor Music (France), headed up in Paris by **Jeremy Jones**.

Rick Wakeman a visitor to MIDEM, confirming that he hopes to play a string of concerts in China later this year, following in France's **Jean-Michel Jarre**, and with a live album for Charisma part of the deal.... Czechoslovakian record and publishing company Opus in attendance for the 11th successive year, with **Ivan Stanislav**, managing director, saying: "There's now a flourishing two-way trade between east and west."

Major launch activity by Ariola/Arista U.K. on behalf of **Haircut 100**, claimed to be "the hottest property in Britain right now," the three-piece band's debut album, following a hit single "Favourite Shirts," unveiled at a breakfast meet.... West Germany's Europawelle Saar among several radio networks from Europe pumping out special MIDEM-slanted programs featuring new product on display here.

On the merchandising side, U.K. company Concert Publishing, set up by **John Collins** and **John Lyons** five years ago, finalized a U.K. and European deal with **Earth**, **Wind & Fire**, to go alongside similar past pacts with **Stevie Wonder**, the **Kinks** and **George Benson**.

Larry Page relaunched his Page One label at MIDEM (after a gap of 11 years), having repurchased it from **Dick James**, pushing a talent mix of old 'Troggs' classics and new material from 17-year-old Welsh girl singer **Jade**.... Nigerian participant, looking for international license deals, was **Tessy Sal Allan**, a&r chief of Skylark Records in Lagos.

Australian **Joe Dolce**, whose single "Shaddap You Face" was

launched at the 1981 MIDEM with subsequent international sales in excess of four million units, much sought after here this time with "You Toucha My Car, I Breaka You Face," also via Full Moon Records.... **Jay Warner**, with producer and arranger **Jimmy Haskell** heading up Horn Records, formed in the U.S. six months ago, said here: "Lots of new companies here this year. They realize this is make or break year."

The two girl members of **Abba**, **Agnetha Faltskog** and **Anni-Frid Lyngstad**, strongly tipping Stockholm-based **Free Style**, six-strong soul-reggae band as the next major act to break internationally from Scandinavia.... Announcement here of the First International Popular Guitar Festival Ko Afingita, set for Curacao, Netherlands Antilles, March, 1983.

Shakin' Stevens, with his self-penned single "Oh Julie" at number one in the U.K., flew in to receive a special MIDEM award from **Bernard Chevry**, vowing to "crack" the U.S. marketplace in a big way this year.

On offer for license deals in various territories, "The Old Man Of Lochnagar," the children's book written by **Prince Charles**, now in cassette/album formats with narration by **Peter Ustinov** and through Multi-Media Tapes Ltd.... **Sonny Shroyer**, who plays Enos in television's "The Dukes Of Hazzard," in Cannes, with **Denim & Lace Productions** president **Stan Cornelius** to fix worldwide single and album deals, following his Nashville studios recording debut of five original songs.

On the specialist music front, **Jed Kears**, now heading Bandleader Productions in London, making deals for albums he's produced with the bands of the Coldstream Guards and the Irish Guards.... Athletic rock, or "jock-rock" introduced to bemused MIDEM-goers by **Rita Jacuzzi McCann**, president of Mississippi-based Jacuzzi Music, via its act **Flicker** and the "First Base" album.

Considerable interest in Australian talent showcased here this year, including **Marc Hunter**, **Mental As Anything**, the **Mighty Guys**, the **Swingers**, **Heaven** and **Barry Leaf**, and on the "down under" publishing side **Barry Kimberley's** Jonathan Music inked long-term renewals for **Bruce Springsteen** and **Paul Simon**.

U.S. corporation MCI, with a major U.K. operation, finalized a deal to build a \$500,000 studio in the Lebanon, according to **Ziggy Jackson**, director of studio hardware for the company.

TALENT IS WELL-RECEIVED

Applause Gets Kudos In Cannes

CANNES—The talent showcases at this year's MIDEM generally met with good audience turnout and enthusiasm, though criticism (evident at Cannes in past years, too) that many of the artists featured were better-known for their entertainment value than for their sales impact in today's marketplace was not entirely muted.

If this latter criticism applied to the star-studded concert presented by Artie Mogull's Applause Records at the Palais des Festivals theatre, however, it did not prevent many industryites from commending Mogull for organizing such a professional and shrewd package (it was televised for world distribution, with recordings rights to K-tel).

The concert was co-produced by **Marty Pasetta** and presented by **Michel Legrand** in his series "Le Grand Studio" first for France's No. 1 national tv network.

Featured acts, working with the big Legrand orchestra, were **Shirley Bassey**, **Vic Damone**, the **Lettermen**, **Jack Jones** and **Steve Lawrence** and **Eydie Gorme**, each with a solo spot and joining together for a MOR supergroup format finale which had the audience cheering.

At the start of the concert, Artie Mogull told the audience they'd hear no ear-pounding synthesizers and "nobody is coming out to bite the head off a dove." He continued, "The future of the record industry lies in the past."

The first U.S. television transmission of the show is reportedly set (with simultaneous FM radio transmission) on Mother's Day. Mogull said here that he's awaiting a concrete deal for the U.K., but that 57 other territories had already bought rights.

Despite the praise, there were some industryites here with reservations about presenting this kind of package in an otherwise contemporary scene.

Sunshiny Is Lone Taiwanese Rep At MIDEM

CANNES—The lone Taiwanese representative at MIDEM was long-established hardware and software importer Sunshiny Trading Corp., founded in 1960 by **Ming-Shan Lin** and currently claiming to be responsible for 60% of the republic's imported disks and tapes.

Sunshiny imports directly from CBS, EMI, Philips and others, and is the exclusive distributor of product from Ariola, Telefunken, Harmonia Mundi, Virgin, Chrysalis, K-tel, Denon PCM and Telarc, as well as for a number of high-end audio manufacturers including **Rogers**, **Sumo** and **Dynavector**.

Despite worldwide recession, sales of imported records increased by over 30% in 1981, and Lin predicts they will double this year to more than 100,000 albums. He believes his own company's knowledge of local market conditions—where import taxes are high, bootlegs unregulated and consumer tastes unique—gives it an edge over internationally oriented conglomerates whose Taiwanese divisions are still struggling to come to terms with local conditions.

In 1980, Sunshiny expanded into record manufacturing and set up its own independent record company. The Sunrise offshoot presses under license those records it exclusively distributes and that it judges will have mass appeal.

Adrian Rudge, former Polydor executive and now head of Runaway Records U.K., said, "I think it's ridiculous to give so much time and effort for artists of the Applause kind when there is so much good new talent available and which should be spotlighted at MIDEM."

And **Geoff Hannington**, managing director of Logo Records in London, said: "The fact is that everybody in the world knows how good these artists like **Bassey** and **Jones** are, and everybody knows they'll give superb performances in any gala show. But the fact is that they have little to do with the current record scene, though I understand fully how difficult it is to put on balanced shows at an event like this."

Bernard Chevry, MIDEM commissaire-general, hired a 5,000-ca-

capacity marquee next to the old yacht center in Cannes, principally for the rock presentations and these, open to the public, proved a most successful venue, even in an acoustics sense. **Running** at the same time as the MOR gala was a concert featuring the **Blues Band**, with ex-Manfred Mann member **Paul Jones** as singer. **Crazy Cavan** and **Madness**.

The latter group's movie, "Take It Or Leave It," directed by **Stiff Records** chief **Dave Robinson**, was French-premiered at MIDEM, a film feature running 82 minutes and full of authentic rock group impromptu humor.

Another rock package which pulled a big audience was that topped by **Alice Cooper**, who staged a new production which matched anything he created in his heyday. **Cooper**, predictably, ran into trouble getting his stage "prop" boa constrictor into France, on the grounds that it didn't have a performer's permit. But the stage show went smoothly and dramatically under canvas and the new **Cooper** band was well supported by Belgian four-pieder **Machiavel**.

And another well-balanced pop-rock evening was provided by the mix of **Edgar Winter** (U.S.), the **Opposition** (U.K.), **Marty Balin** (U.S.) and **Cheetah** (Australia).

Yet another major concert presentation was devoted to the French chanson style of music. And the special MIDEM "awards" show, which featured **Pierre Bachelet** (France), **Miguel Bose** (Spain), **Kim Larsen** (Denmark), **Herbert Leonard** (France), **Ricchi e Poveri** (Italy) and **Diane Tell** (Canada). Two award winners unable to attend the gala itself, **Shakin' Stevens** (U.K.) and **Kim Carnes** (U.S.), but video clips of them were shown and their prizes, awarded for pop achievements over the past year, were accepted by stand-in representatives.

Nolans Tour Japan

TOKYO—The **Nolans**, British act which reportedly sold \$8.5 million worth of records and tapes in Japan last year, is embarking upon a 19-concert tour of that country next month. **Epic/Sony** recently released the group's third album, "Don't Love Me Too Hard."

VIA WORLDWIDE AUDIO

Blyton Stories Go 'Round The Globe

CANNES—**Noddy** and **Bigears**, the **Famous Five**, the **Secret Seven**—this is the talent roster that has scored eight gold disks in West Germany since MIDEM last year, and sold nine million records and tapes worldwide since 1975.

But a&r men need not check their lists, for these are not performing acts, but characters in the children's stories of **Enid Blyton**, who before her death in 1968 had written some 600 volumes.

More to the point for Worldwide Audio Products, the U.K. company that owns exclusive worldwide recording rights to her stories, **Blyton** was also, after the **Bible** and **Lenin**, the most translated author of all time, into 165 languages. Clearly, **Blyton** product does not lack international sales potential.

Part-owned by the **Blyton** estate, part by **Mobile One** studio owner **Barry Ainsworth**, **WWAP** was formed in 1975 specifically to ex-

plot the recording potential, and has since produced over 120 individual records and cassettes in various languages. A key market is France, where **Blyton** is a household name. **Noddy** is known as **Oui-Oui**, and **Librairie Hachette** holds the sub-license.

Equally strong is West Germany, where **Miller International** has over 40 titles on the market, and English-speaking territories like **Australia** (**Image Records**) and **South Africa** (**Transistor Music**) also achieve enormous sales.

Post-MIDEM possibilities for additional licensing deals are **Scandinavia**, **Israel**, **Canada** and **Italy**, according to **WWAP's** **Sandy Stewart**, and the company is also taking a close look at **South America**. In all countries tape sales typically outstrip disk volume, parents welcoming the opportunity to keep kids quiet in the car, or more inclined to trust infants with tough tape players than delicate turntables.

Swedish Org. In Disk Rental Suit

Seeks \$200,000 From Retailer For Infringement

• Continued from page 1

Major record companies have stopped supplying Skivfabriken, and a letter has been sent to all disk retailers pointing out that record hire is illegal and an incitement to home taping.

However, Skivfabriken, which rents albums for around \$2 a day and also sells blank cassettes, insists that the trade is legal, and threatens to acquire supplies from other retailers or through parallel imports, in order to continue its scheme.

GLF's Eddie Landkvist, in fact, concedes that the existing law does not clearly outlaw record hire as illegal. "In this case, the law is a matter of interpretation," he says, adding that GLF and copyright organization STIM are working hard to have the legal position more clearly defined.

"We hope to get the law changed very soon," he says, "but we really don't know just how quickly this can be handled." In the meantime, GLF plans to take legal action against any other retailer following Skivfabriken's example. "So far retailers have reacted very positively to our letter, and we will also be setting up contracts now between every retailer and distributor that state clearly our products must not be hired." To date only a handful of Swedish retailers have followed Skivfabriken's example.

Speaking at the IFPI antipiracy seminar at MIDEM, Sweden Music's Stig Anderson described this as "a most sinister and damaging development," and went on to explain how within weeks of a Swedish tv program on the Japanese situation, similar services were being set up in Scandinavia.

Despite GLF's claim on the ille-

gality of hiring, it is generally understood that of the Scandinavian countries, only Norway actually has a provision in its copyright legislation requiring a writer's permission before disks containing copyrighted

music may be rented. Now IFPI plans a study of national legislation around the world to determine exactly what measure of protection, if any, is provided against record rental (separate story, this issue).

Confusion Reigning Over French B'casting Scene

PARIS—Now that France has formally abandoned the old principle of a state-run radio monopoly here and is on the verge of establishing a free and independent network system, there are signs that broadcasting nationally could become as tangled and confused as it has been in, say, Italy.

For months now no copyright payments have been paid on most of the on-air music usage, because the copyright society SACEM cannot properly demand payment until it is convinced of the legality of most of the stations.

As stations proliferate, using frequencies that often obliterate the established networks, the situation is already chaotic in Paris. Already there are more than 100 stations going on air, some 24 hours a day.

In some areas of the capital, France Musique, admittedly not as powerful as France Inter, is virtually inaudible and overlapped by "pirates" and their haphazard frequency selection.

It seems there won't be any kind of control until the slow and drawn-out processes of the French legal system run their course. Here, a bill passed by parliament does not become law until all its degrees of application have been studied, as-

essed and then published.

Once the principle of independent radio was established by the politicians, the legal niceties were set for publication certainly before the end of 1981. And so the number of unofficial, mostly illegal, broadcasting outlets grows unabated.

All that has been established so far is that Andre Holleaux is to head the government commission which will hand out authorized frequencies, and it's expected that there will only be around 35. That means that many stations already on air will be banned, especially in the densely populated Paris area.

Some of the stations have accepted advertising and these have been jammed by government action, with the minister of communications, Georges Filloud, issuing stern warnings that advertising is definitely not permitted. But still some networks try to flout the law.

RCA Names Lavish

NEW YORK — Ed Lavish has been appointed general manager of RCA Records Brazil. Previously vice president, finance and operations, for RCA Records Europe, he reports to Adolfo Pino, vice president of RCA Records Latin America.

IFPI Plans Int'l Lobby To Fight Record Rental

• Continued from page 1

grams after sale. Thus, in these two countries, video dealers offering rental schemes have to have the permission of video companies even after they've purchased the software and they also pay royalties to the video companies.

Davies says that despite the recent British government green paper, which said nothing about rentals but was generally negative about copyright law reform, the U.K. government has "shown an extremely positive" response to the need for rental control.

She further adds that despite the deeply entrenched U.S. principle of the first sale doctrine, which means that once an article has been sold, its

new owner can do what he likes with it, other than duplicate it in the case of videogram or phonogram.

And, arising from talks at MIDEM, the 17 member nations of the International Federation of Popular Music Publishers (IFPMP) are to write, individually, to the Japanese government expressing concern about the rental "menace" and ask for official action to be taken to stop the practice.

Ron White, president of the organization and managing director of EMI Music in London, says he sees the rental-system, with its small lending fee and high returnable deposit, as "another enormous and damaging source of home taping and virtually a license to piracy."

Spaniard Gets Prison Term For Copyright Infringement

By ED OWEN

MADRID—A cover cassette, "The Hits of Julio Iglesias" by a studio group, has led to Spain's first record industry fraud case jailing.

Taken to court by the Spanish Phonographic Assn., which was formed by record companies to fight piracy, Juan Vilches Garcia, of the Euromusic company, was jailed for four months and fined \$2,000 for failing to name the studio group on the sleeve.

The Madrid provincial court ruled that "The production and marketing of a cassette . . . of an artist different to the famous singer which appears on the cassette . . . without the least reference to the actual artist (studio group) constitutes an infringement of copyright."

The judgment covered the period March, 1976 to January, 1977.

The cassette was made by four instrumentalists under contract with Euromusic. The singer's fictitious name was Jose Maria Puron, who performed 12 of Iglesias's best-known titles from his Columbia label days.

Euromusic had obtained the authority of the publishers to release the cassette, but the first 1,000 copies only bore the name of Julio Iglesias.

The sleeves of the next batch were overprinted in tiny script crediting the studio group, but this did not figure on the actual cassette. The cover version sold at \$1.75 while the Columbia original marketed at \$7.50.

Garcia was indicted for copyright infringement "with the deliberate intention of profiting from the fame and public demand of the well-known artist."

Such covers are frequent in Spain, but are mostly sold in secondary outlets such as supermarkets, bars and gas stations. Disappointed buyers have never denounced the fraud to police.

Lawyer for the Spanish Phonographic Assn. Carlos Grande, expressing his delight at the verdict, said that "in some cases up to 50% of the market is flooded with these fraudulent versions," notably "featuring" the Beatles, Abba, Iglesias and a number of big-selling domestic acts.

"Many times their presence is detected because of low sales of the original," Grande said.

Meanwhile, another half dozen similar cases are slowly grinding their way through Spain's ponderous legal system.

SEEK CUSTOMER INVOLVEMENT

French Retailers Fighting Tax

PARIS—French record retailers are urging their customers to sign and send off postcards to the minister of culture protesting the 33½% Value Added Tax long levied on disks and prerecorded cassettes—a tax seen by the industry as a key reason for slumping sales.

Many retail stores carry huge posters advising customers that records are so expensive because of the punitive tax, and stressing the injustice of music carrying a much heavier tax burden than, say, books.

The French record industry organization SNEPA, the Societe Nationale d'Edition Phonographique & Audio-Visuelle, is behind the move to coordinate a massive public attack on the VAT rating and at least

250,000 postcards have already been distributed for signature.

It points out that the tax is paid specifically by the public, not by the record industry. At the same time, a lower rating would mean cheaper disks and bigger sales.

Additionally, SNEPA recently sent a delegation, headed by delegate general Pierre Chesnais, to ask Jack Lang, culture minister, about prospects of a cut in the VAT rates. He said his examination of the matter was complete and that the findings would go through to the ministry in charge of the national budget, a notoriously sticky section of the administration in earlier industry tax-cut bids.

The upcoming annual meeting of SNEPA is likely to approve a short-

ening of the organization's name. This would follow the separation of the video section from the audio department so there would be SNEP as the record business "watchdog" and SNEV covering French national video matters.

Sales Picking Up In Yugoslavia

By MITJA VOLCIC

BELGRADE—Despite general economic problems and an alarming sales decline in the first six months of last year, Yugoslav record companies ended 1981 in a mood of qualified optimism, with sales picking up and cassettes, in particular, finding a strong market.

RTB Belgrade, for instance, reached planned production targets last year, and for 1982 anticipates modest growth centered on cassette product. Licensed product accounts for less than 30% of turnover, and that situation is likely to remain unchanged. Foreign currency problems persist, but have been alleviated by exports from RTB Belgrade's own catalog.

ZKP RTV Ljubljana says the market improved after a poor start to 1981, with cassettes in considerable demand, but singles declining to the point where some retailers no longer bother to stock them. Overall unit growth of around 8% is expected this year.

Licensed product accounts for 35% of sales, and the company was

pleased with the success of the "Stars On 45" releases, sales of which reached 100,000 units. But ZKP RTV's license program is also in trouble because of lack of foreign currency, and no domestic titles were exported.

Jugoton's head of music and repertoire Dubravko Majnaric, however, explains how his company has overcome the foreign currency problem, through the recording studio the company owns jointly with Jadran Film. The latter does a good deal of work for foreign filmmakers, and a portion of the foreign currency so-acquired is made available to Jugoton. Both Jugoton and Jadran now plan a move into video.

License product runs at about 30% of total turnover and Majnaric forecasts the same proportion in 1982. Nor does he foresee any increase in sales overall, since the likely increase in cassette sales will be offset by a continuing drop in singles volume, already 40% below the levels of five years ago.

He also points out that Yugoslav

retailers cannot cope with bigger and more variegated production. The solution would be more specialist shops, but these are now quite rare.

French Ex-Colonies Form Own Societies

PARIS—Former French colonies in Africa, whose authors' rights have been administered by French performing right society SACEM, are moving towards the establishment of their own authors' and composers' societies as their music industries develop.

Latest countries to set up their own societies are the Ivory Coast and Cameroun. The former took the decision three years ago, but only now has the organization, BURIDA, come into being. Serbe Raiff, SACEM executive, has been appointed interim director of this society, but he'll eventually be replaced by an Ivory Coast national.

Gallup To Test Data System

LONDON—Market research organization Gallup Pull will begin tests on a new electronic data collection system for chart returns, as commissioned here by the British Phonographic Industry.

The first machines are now being built, and will be tried out in two shops during the month of March. One major advantage of the system, according to Gallup Director Malcolm Mather, is that it removes the need for mechanical collection, using instead British Telecom's so-called "midnight lines" to relay information back to the collection center.

If the trial proves successful, the BPI will have to decide whether to pay for an extended test. Director-general John Deacon says that both Gallup and the British Market Research Bureau—whose existing chart contract has been extended to the end of this year—have been asked to come up with proposals.

"We wanted to look at more sophisticated ways of doing the chart: the current diary system was felt to be outdated. It's not so much a matter of money, more of coming up with an accurate chart at the end of the day.

Duo 'Beats The System,' Films Manilow Show

LONDON—Despite all the elaborate security precautions taken at the Barry Manilow SRO concerts during his first major tour here, a couple of hoaxers beat the system and filmed virtually the whole of one show at the Royal Albert Hall.

The duo, Gary Tendler and Shelley Glynn, presented themselves at the venue as the camera crew of the New Video Viewing Company. They were given six seats for their equipment and they claim that members of Manilow's road crew helped them set up the cameras.

Afterwards, Tendler admitted that the company did not exist and that the official-looking letters of authorization and the elaborate lapel badges were phoney. He said: "We set up on side of the stage area and filmed the show and no one challenged us."

While the black market value of such a film record of a Manilow show would be enormous, especially in the U.K. where Manilow "mania" is rife, Tendler says he "won't do anything illegal."

The Barry Manilow management team has emphasized that the hoaxers have no rights at all to the film, so Tendler says he intends keeping it just as a personal souvenir.

In Manchester, the Manilow tour ran into a different kind of

controversy when the city's environmental services committee sent a representative to monitor the performance, specifically to see whether the audience followed the usual practice of lighting candles as the singer performed "One Voice."

Earlier, the council had waived the regulation which requires the fire curtain to be lowered during performances because the promoters had complained that it would damage the lighting effects.

Councillors, it was said, learned with "horror" that Manilow fans lit candles during his performances. Committee chairman Roger Delahunty said: "The possible hazards of several thousands of candles being waved around are horrifying to contemplate."

Though the fear was originally thought to be "petty and pathetic," in the end a request was made from the stage for the candles to remain unlit. But a few fans were armed with battery torches.

Delahunty said that had there been many candles used at the first-night performance, he was prepared to go to the High Court the following morning to apply for injunctions to ban the other two shows.

Police Interrupt U.S. Tour For South American Dates

• Continued from page 12

show, playing dates primarily in Argentina. But Alexander says he doubts a band could do that again. Since the Queen tour, he says, the Argentine currency has been devalued by half, and now a tour like that would be much too expensive.

"Another important aspect of the Queen tour was that they had tremendous local sales in Argentina and Brazil. 'Another One Bites The Dust' was a huge hit before they ever set foot in those markets, so their timing was excellent," he adds.

"Another thing that is very important to note is that artist development in South America takes a lot longer," he notes. "Because of the isolation of the markets, their insular quality, and their basic dependence on their own excellent local artists, you have to be willing to come back and earn the loyalty of that market. It is a two to three year project."

"One thing I have learned, as an American involved in the Latin market for the last year, is that it is a mistake for managers to consider the Latin American countries as a whole. You have Argentina and Brazil and Mexico and each is a separate market, and each has very strong local repertoire. Each is separated from each other by tremendous distances, and from a social economic and artistic point of view each has to be viewed as a different market."

Alexander points out that for an American act there are two basic tour routes of Latin America. On the one hand, an act can easily go to Caracas from Miami or to Mexico City from Houston and make it a part of the U.S. tour. Or it could actually take the plunge and spend some time in Latin America, and that is much tougher.

"The traditional relationships between record companies, promoters,

and managers of American and European artists that have been developed over the last 10-15 years of American artists touring Europe still do not exist in Latin America," comments Alexander. "But those relationships now are becoming more developed, and that is something that we at CRI are trying to do out of our office at Coral Gables, Fla.," says Alexander.

It was Alexander's office that arranged for the Police to play the festival in Chile.

"The significance of the Police is that there are only three of them, they have no big stage show, and they are willing to go with less equipment than they would use in the States. You can tour them much more easily, because of the nature of their music," he says.

In Brazil, CBS is advertising the Police and "Ghost In The Machine" on the national Redi Globo television network in conjunction with the bands appearance there. "The power of television in selling international artists in any Latin American country cannot be underestimated," says Alexander. "Compilations and special products still outsell by far normal retail store releases. If you strike an advertising deal with Redi Globo you can sell 50,000 to 100,000 albums, where normally sales would be 15,000 to 20,000."

The festival in Chile, which will be seen live on tv in South America, takes place in an open amphitheatre near the beach, with the Police expected to play between a Mexican comic and a folk group from Ecuador, says Alexander. Originally CRI wanted Adam & the Ants, the Go-Go's as well as the Police on the festival, but only the Police were available. It took since last September, when the idea was first suggested, to set up the date, says Alexander.

ROMAN KOZAK

West Germany

Innovations Key WEA's Year Loch Praises Role Of Domestic Rock Repertoire

By JIM SAMPSON

MUNICH—1981 was a year of innovation for WEA Germany. Though several new ideas fell flat in the marketplace, enough proved successful to give the firm a 24% sales increase over the previous year. It was also the best performance in the company's 10 year history.

Label president Siggie Loch points to the role WEA played in the success rise of domestic rock repertoire last year, particularly through a series of reduced-priced cassettes showcasing the label's talent roster in this field.

"Our 'Formel D—New Music From Germany' campaign provided a vital initial spark for the new wave of new German sounds," Loch says. But although pleased with these results, WEA here has no firm plans for a repeat of the Formel (Formula) D marketing ploy.

Foremost among the rock successes was Marius Mueller-Westernhagen, whose three gold albums and more than on million unit sales made him the most charted German artist of the year.

The campaign also helped launch Interzone and Joachim Witt into the sales charts, while a later acquisition, Ideal, was Germany's bestselling rock group in 1981.

Another WEA Germany artist, now breaking internationally, is New York singer Helen Schneider. Her second WEA album, "Schneider With The Kick," passed the gold standard mark here, with early 1982 release assured in seven other European countries, and Jerry Greenberg has picked up the rights for the U.S.

Jazz fusion veteran Klaus Doldinger, named jazz artist of the year by the German Phono Academy, provided another artistic and sales highlight with his soundtrack for Germany's biggest recent movie, "Das Boot."

Despite the accent on domestic repertoire, Loch emphasizes that there has been no reduction in WEA's commitment to international artists. He stresses that German product accounted for 40% of the company's chart action during the

Local Product Makes Comeback In Austria

VIENNA—The year 1981 goes down in Austrian record business history as the year when local product came back to popularity, probably an all-time record in terms of chart representation.

An analysis of the various media charts shows the majority of the hits came from Phonogram, Polydor, GIG-Records, Amadeo, Lemon Records, Bellaphon, WEA and Musica.

In the album sector for local artists, the leader, in chart terms, was "Augustin" by Wolfgang Ambros (Bellaphon), followed by "Und Ollas Is Ganz Anders Word'n" by Rainhard Fendrich (Phonogram), then "Selbstbewurst," Wolfgang Ambros again (Bellaphon), "Ruge Vor Dem Sturm" by Georg Danzer (Amadeo) and, in fifth place, "Ganz Normal," by Wilfried (Polydor).

Top single in the overall chart analysis was "Du, Entschuldige" by Peter Cornelius (Phonogram), then "Video Life" by Bilgeri (GIG-Records), "Strada Del Sole" by Rainhard Fendrich (Phonogram), "Love Will Tear Us Apart" by Chuzpe (GIG-Records) and, fifth, "Der Durscht" by Ulli Baer (Musica).

year, while over 75% of WEA Germany's sales came from international product.

AC/DC's popularity continued unabated. "Back In Black" went platinum while "For Those About To Rock" shipped gold. Phil Collins and John Lennon both coupled hit singles with gold albums.

Two well-publicized new ventures met with limited consumer response, however. The "Two For One" catalog album/cassette promotion proved much more successful in the U.K. than in West Germany, where results are frankly termed "disappointing." And WEA's attempt here at adult contemporary/MOR instrumentals, Kris Morgan, failed even to approach the popularity of James Last or Richard Clayderman.

WEA Germany also got off to a rocky start in video software last February, switching abruptly last September from all sales to all rental.

Says Michael Haentjes, manager of WEA's German video operation: "We consider last year a test period

in which we learned a lot."

He adds that now WEA has developed a marketing system for rentals which is "right." Now the major will support it with a steady flow of new releases, with 10 coming Feb. 15, 10 more March 1, with the first James Bond product in the later spring. Having access to both the Warner Brothers and United Artists libraries, Haentjes is confident that WEA's rental revenues will expand "significantly" during 1982.

But he does not believe the introduction of videodisks this fall will sharply affect demand for cassette rentals. A decision has not been made whether WEA Germany will be involved in videodisks.

Siggie Loch shares this optimism. He points to WEA's chart shares in 1981: 10% of albums, 7% of singles and 7% of singles airplay. He adds: "On audio and in video, we're pleased with ourselves. We're confident, too, that this year will enable us to prove that the more bleak forecasts from some quarters just will not prove correct."

Ariola Sees Strong Sales For 'Super Hitparade' LP

MUNICH—In the two weeks immediately before last Christmas, Ariola Records here reports it moved more than one million copies at wholesale of the charity compilation album "Super Hitparade."

All the records and prerecorded cassettes came from Bertelsmann subsidiary Sonopress in Guetersloh, West Germany.

The "Super Hitparade" package features 20 German language hits by 20 artists. Czapski says he developed the idea in the spring of 1981 with ZDF network television producer Dieter Weber. They planned a 90-minute television special featuring the "schlager" hits, without additional advertising support.

It was agreed that part of the proceeds would go to the "Heart For Children" road safety campaign.

Hans R. Beierlein, Munich-based music publisher, suggested the public should be involved in the song selection process, an idea which had contributed to the phenomenal success of several previous television-merchandised albums.

Then readers of "Bild," Germany's biggest-selling daily newspaper, joined Radio Luxembourg listeners in choosing their favorites.

Czapski says that Ariola was "obvious choice" to release the album because of its "commitment to the German Schlager scene." Last year, the company had a 42% share of the "Musikmarkt" schlager sales chart and nearly half of the songs even-

tually chosen by consumers were controlled by Ariola.

In the three weeks before the show, a total 80,000 copies of "Super Hitparade" were ordered. After the Dec. 10 telecast, daily tallies reached up to 160,000 units. Since the start of the year, the album has topped the national album sales chart.

Then in mid-January, Monti Leufner, Ariola president, and ZDF-TV head Dieter Stolte joined representatives of "Bild" and Radio Luxembourg in presenting a Golden Heart inlaid in platinum to the charity involved. And Stolte revealed there would be a second album of the "Super Hitparade" in the fall.

Kuehn Concert To Aid Poland

HAMBURG—Joachim Kuehn appeared at the 1,400-seater Schloss in Kiel Jan. 26 in a solo piano improvisation concert to aid the people of Poland. Kuehn, who was born in the German Democratic Republic, plans to follow up the performance with a four-part concert at the 1,800-seater Hamburg Music Hall on Feb. 15.

The concert will open with a performance by Kuehn's new electric keyboard band, Information, featuring percussionist Trilok Gurtu from India; then a solo piano recital, "Polish Improvisation," will follow with an appearance by Kuehn's European Jazz Quintet, featuring Chet Baker and Gerry Brown, and finally a session involving all the musicians.

Kuehn is currently touring Europe with a schedule that includes 35 solo piano dates and 10 with the Quintet, taking him to major cities in West Germany and venues in Yugoslavia, France, Spain, Italy, Austria, Switzerland, North Africa and Greece.

Joachim Kuehn Productions will be releasing an album of the Kiel and Hamburg concerts, part of the proceeds of which will be allocated to the fund for the Polish people. Both concerts are also being videotaped.

Billboard® Hits Of The World™

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

BRITAIN

(Courtesy of Music Week)
As of 2/6/82
SINGLES

This Week	Last Week	
1	3	THE MODEL, Kraftwerk, EMI
2	1	OH JULIE, Shakin' Stevens, Epic
3	4	GOLDEN BROWN, Stranglers, Liberty
4	2	THE LAND OF MAKE BELIEVE, Bucks Fizz, RCA
5	9	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
6	17	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Din Disc
7	10	ARTHUR'S THEME, Christopher Cross, Warner Bros.
8	5	GET DOWN ON IT, Kool & Gang, De-Lite
9	14	DROWNING IN BERLIN, Mobiles, Riato
10	6	BEIN' BOILED, Human League, EMI
11	7	I'LL FIND MY WAY HOME, Jon Vangelis, Polydor
12	19	EASIER SAID THAN DONE, Shakatak, Polydor
13	11	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
14	NEW	LET'S GET IT UP, AC/DC, Atlantic
15	32	SENSES WORKING OVERTIME, XTC, Virgin
16	8	MIRROR MIRROR, Dollar, WEA
17	13	I COULD BE HAPPY, Altered Images, Epic
18	16	DON'T WALK AWAY, Four Tops, Casablanca
19	15	I WANNA BE A WINNER, Brown Sauce, BBC
20	NEW	SAY HELLO, WAVE GOODBYE, Soft Cell, Bizzare
21	26	NEVER GIVE UP A GOOD THING, George Benson, Warner Bros.
22	12	DON'T YOU WANT ME? Human League, Virgin
23	20	I WANNA SPEND SOME TIME WITH YOU, Alton Edwards, Streetwave
24	21	YELLOW PEARL, Phil Lynott, Vertigo
25	NEW	RESTLESS, Gillan, Virgin
26	24	HERE IS THE NEWS/TICKETS TO THE MOON, Electric Light Orchestra, Jet
27	40	I CAN'T GO FOR THAT (NO CAN DO), Daryl Hall & John Oates, RCA
28	18	IT MUST BE LOVE, Madness, Stiff
29	NEW	THE LION SLEEPS TONIGHT, Tight Fit, Jive
30	22	ONE OF US, Abba, Epic
31	33	EUROPEAN SON, Japan, Hansa/Ariola
32	23	ANT RAP, Adam & Ants, CB
33	34	LISTEN, Stiff Little Fingers, Chrysalis
34	39	THEME FROM HILL STREET BLUES, Mike Post/Larry Carlton, Elektra
35	38	THE BOILER, Rhoda With The Specials, Two-Tone
36	36	LOVE PLUS ONE, Haircut One Hundred, Arista
37	31	TROUBLE, Lindsey Buckingham, Mercury
38	25	YOUNG TURKS, Rod Stewart, Riva
39	NEW	THAT GIRL, Stevie Wonder, Motown
40	NEW	DO YOU BELIEVE IN THE WESTWORLD, Theatre Of Hate, Burning Rome

ALBUMS

1	1	LOVE SONGS, Barbra Streisand, CBS
2	2	DARE, Human League, Virgin
3	4	PEARLS, Elkie Brooks, A&M
4	9	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Din Disc
5	8	4, Foreigner, Atlantic
6	14	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
7	7	MODERN DANCE, Various, K-tel
8	13	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
9	5	GREATEST HITS, Queen, EMI
10	10	SOMETHING SPECIAL, Kool & Gang, De-Lite
11	6	THE VISITORS, Abba, Epic
12	NEW	ALL FOR A SONG, Barbara Dickson, CBS
13	20	NON-STOP EROTIC CABARET, Soft Cell, Some Bizzare
14	21	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
15	30	THE MAN MACHINE, Kraftwerk, Capitol
16	16	LA FOLIE, Stranglers, Liberty
17	28	CHRISTOPHER CROSS, Warner Bros.
18	12	GHOST IN THE MACHINE, Police, A&M
19	3	HITS HITS HITS, Various, Ronco
20	11	PRINCE CHARMING, Adam & Ants, CBS
21	22	SIMON & GARFUNKEL COLLECTION, CBS
22	17	PERHAPS LOVE, Placido Domingo & John Denver, CBS
23	19	SHAKY, Shakin' Stevens, Epic
24	35	GEORGE BENSON COLLECTION, Warner Bros.
25	25	TRAVELOGUE, Human League, Virgin
26	29	TIN DRUM, Japan, Virgin
27	36	COMPUTER WORLD, Kraftwerk, EMI

28	23	TONIGHT I'M YOURS, Rod Stewart, Riva
29	18	LOVE SONGS, Cliff Richard, EMI
30	33	WALK UNDER LADDERS, Joan Armatrading, A&M
31	15	CHART HITS '81, Various, K-tel
32	27	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
33	37	PENTHOUSE & PAVEMENT, Heaven 17, Virgin
34	NEW	BUCKS FIZZ, RCA
35	NEW	SECRET COMBINATION, Randy Crawford, Warner Bros.
36	NEW	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
37	32	DURAN DURAN, Duran Duran, EMI
38	34	HAPPY BIRTHDAY, Altered Images, Epic
39	26	BEST OF BLONDIE, Chrysalis
40	31	ONCE UPON A TIME, Siouxsie & Banshees, Polydor

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 2/1/82
SINGLES

This Week	Last Week	
1	1	CENTERFOLD, J. Geils Band, EMI America
2	2	I CAN'T GO FOR THAT, Hall & Oates, RCA
3	7	TAINTED LOVE, Soft Cell, PolyGram
4	3	WAITING FOR A FRIEND, Rolling Stones, Rolling Stones
5	9	OUR LIPS ARE SEALED, Go-Go's, A&M
6	13	LETTING GO, Straight Lines, CBS
7	12	SHAKE IT UP, Cars, Elektra
8	8	UNDER PRESSURE, Queen/David Bowie, Elektra
9	5	TROUBLE, Lindsay Buckingham, Elektra
10	10	HARDEN MY HEART, Quarterflash, Geffen
11	4	PHYSICAL, Olivia Newton-John, MCA
12	6	YOUNG TURKS, Rod Stewart, Warner Bros.
13	11	LEATHER AND LACE, Stevie Nicks, Modern
14	15	TAKE IT EASY ON ME, Little River Band, Capitol
15	NEW	COOL NIGHT, Paul Davis, Arista
16	NEW	SPIRITS IN THE MATERIAL WORLD, Police, A&M
17	14	WORKING FOR THE WEEKEND, Loverboy, CBS
18	NEW	ABACAB, Genesis, Atlantic
19	18	WIND HIM UP, Saga, A&M
20	NEW	ALL OUR TOMORROWS, Eddie Schwartz, A&M

ALBUMS

1	1	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
2	6	FREEZE-FRAME, J. Geils Band, EMI America
3	3	4, Foreigner, Atlantic
4	2	GHOST IN THE MACHINE, Police, A&M
5	5	TATTOO YOU, Rolling Stones, Rolling Stones
6	4	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
7	NEW	NON-STOP EROTIC CABARET, Soft Cell, PolyGram
8	7	GET LUCKY, Loverboy, CBS
9	9	ABACAB, Genesis, Atlantic
10	8	PHYSICAL, Olivia Newton-John, MCA

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 2/8/82
SINGLES

This Week	Last Week	
1	3	SKANDAL IM SPERRBEZIRK, Spider Murphy Gang, Electrola
2	1	POLONAISE BLANKENESE, Gottlieb Wendehals, Master
3	4	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff
4	2	CAMBODIE, Kim Wilde, Rak
5	8	GOLDENER REITER, Joachim Witt, WEA
6	9	OH JULIE, Shakin' Stevens, CBS
7	5	ONE OF US, Abba, Polydor
8	7	SHARAZAN, Al Bano & Romina Power, Baby
9	6	TAINTED LOVE, Soft Cell, Vertigo
10	11	ICH WUNSCH DIR DIE HOELLE AUF ERDEN, Christian Franke, Ariola
11	13	LITTLE LADY, Aneka, Hansa Int'l
12	11	DU ENTSCHULDIGE I KENN DI, Peter Cornelius, Philips
13	12	EISBAR, Grauzone, Welt-Rekord
14	18	DER BLAUE PLANET, Karat, Pool
15	15	PHYSICAL, Olivia Newton-John, EMI
16	22	EISZEIT, Ideal, Eitel Imperial
17	21	DREIKLANGDIMENSIONEN, Rheingold, Welt-Rekord
18	23	WOZU SIND KREIGE DA, Udo Lindenberg & Pascal, Telefunken
19	20	URGENT, Foreigner, Atlantic
20	19	HEY LOUISE, Ricky King, Epic
21	NEW	THE WAY'S LIFE MEANT TO BE, Electric Light Orchestra, Jet
22	14	ROCK'N'ROLL GYPSY, Helen Schneider, WEA
23	17	JA, WENN WIR ALLE ENGLEIN WAEREN, Fred Sonnenschein & Freunde, Hansa

24	27	JUKE BOX HERO, Foreigner, Atlantic
25	16	DER PAPA WIRD SCHON RICHTEN, Peter Alexander, Ariola
26	25	UNDER PRESSURE, Queen & David Bowie, EMI
27	30	BISCAYA, James Last, Polydor
28	28	FLASH IN THE NIGHT, Secret Service, Teldec
29	NEW	POLIZISTEN, Extrabreit, Metronome
30	NEW	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol

ALBUMS

1	NEW	ICH WILL LEBEN, Peter Maffay, Metronome
2	NEW	BERLIN: A CONCERT FOR THE PEOPLE, Barclay James Harvest, Polydor
3	2	THE VISITORS, Abba, Polydor
4	3	DOLCE VITA, Spider Murphy Gang, Electrola
5	5	ZAZA ZABADAK, Saragossa Band, Ariola
6	1	CLASSIC DISCO, Royal Philharmonic Orchestra, K-tel
7	4	4, Foreigner, Atlantic
8	6	DER ERNST DES LENENS, Ideal, WEA
9	8	IDEAL, Ideal, IC
10	7	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
11	14	WORLDS APART, Saga, Polydor
12	18	DIE GROSSEN SCHLAGER DES DEUTSCHEN TONFILMS, Marco Bakker, EMI
13	20	SILBERBLICK, Joachim Witt, WEA
14	10	SCHNEIDER WITH A KICK, Helen Schneider, WEA
15	NEW	WELCH EIN LAND WAS FUER MAENNER, Extrabreit, Metronome
16	NEW	STIMME DER HEIMAT, Ronny, K-tel
17	16	ZERTLICHKEITEN, Julio Iglesias, CBS
18	NEW	RHEINGOLD, Rheingold, EMI
19	9	ALLES LIEBE, Nana Mouskouri, Philips
20	12	SHAKY, Shakin' Stevens, Epic

AUSTRALIA

(Courtesy Kent Music Report)
As of 2/8/82
SINGLES

This Week	Last Week	
1	1	TROUBLE, Lindsay Buckingham, Mercury
2	2	OUR LIPS ARE SEALED, Go-Go's, Illegal
3	5	TAINTED LOVE, Soft Cell, Mercury
4	3	DOWN UNDER, Men At Work, CBS
5	6	LET'S HANG ON, Barry Manilow, Arista
6	4	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff
7	7	FOR YOUR EYES ONLY, Sheena Easton, EMI
8	9	CAMBODIA, Kim Wilde, Rak
9	14	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
10	8	WIRED FOR SOUND, Cliff Richard, EMI
11	11	GIRLS ON FILM, Duran Duran, EMI
12	13	SHAKE IT UP, Cars, Elektra
13	12	YOU'VE GOT NOTHING I WANT, Cold Chisel, WEA
14	10	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
15	18	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
16	15	THE BREAKUP SONG, Greg Kihn Band, Liberation
17	NEW	LOVE SONG, Simple Minds, Virgin
18	17	PHYSICAL, Olivia Newton-John, Interfusion
19	16	UNDER PRESSURE, Queen & David Bowie, Elektra
20	19	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M

ALBUMS

1	1	BEST OF BLONDIE, Blondie, Chrysalis
2	2	BUSINESS AS USUAL, Men At Work, CBS
3	3	TATTOO YOU, Rolling Stones, Rolling Stones
4	4	GREATEST HITS, Queen, Elektra
5	5	1982... IN THE SUN, Various, EMI
6	7	MANILOW MAGIC, Barry Manilow, Arista
7	6	FOR THOSE ABOUT TO ROCK WE SALUTE YOU, AC/DC, Albert
8	14	MARCIA HINES' GREATEST HITS, Wizard
9	8	SIMON & GARFUNKEL COLLECTION, CBS
10	11	SIROCCO, Australian Crawl, EMI
11	9	MEMORIES, Barbra Streisand, CBS
12	12	ON THE WAY TO THE SKY, Neil Diamond, CBS
13	20	4, Foreigner, Atlantic
14	10	GHOST IN THE MACHINE, Police, A&M
15	16	LAW AND ORDER, Lindsey Buckingham, Mercury
16	NEW	DARE, Human League, Virgin
17	13	WIRED FOR SOUND, Cliff Richard, EMI
18	15	COLLECTION OF GREAT DANCE SONGS, Pink Floyd, CBS
19	NEW	DURAN DURAN, Duran Duran, EMI
20	NEW	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.

Canada

'Electronic Retailing' Gets Big Boost At Cannes Meet

CANNES—The prospect of "electronic retailing" moved a step closer at MIDEM this year with the demonstration by Canadian trade associations CIRPA (Canadian Independent Record Production Assn.) and ADISQ (Assn. du Disque et de l'Industrie du Spectacle Quebecois) of a videotex-based catalog which will soon be advanced enough to transmit digital recordings by telephone.

Using Telidon technology, the Canadian Record Catalog was developed jointly with information processing firm Infomart, and funded by grants from the Department of Communications Canada and the Canadian Radio-television Telecommunications Commission.

The telephone-accessed database, which carries detailed information

on nearly 4,000 Canadian recordings, will be available later this year, with a printed version also available on subscription.

The presence of Canada's Minister of Communications, Francis Fox, in Cannes indicates the government's ambition to see its videotex system adopted as a worldwide standard. Francois Arcand of the Assn. du Disque et de l'Industrie du Spectacle Quebecois says for instance that the Telidon technology could easily be adapted to U.S. needs.

Eventually, he says, subscribing retailers will be able to check stock availability and place orders electronically, and within two years it should be possible, copyright chaos permitting, to sell music directly to the home.

COINCIDES WITH LP

Cockburn Completes Concert Film

TORONTO—Recording artist Bruce Cockburn recently completed taping of his first major film, "Rumors Of Glory," to coincide with a live soundtrack LP.

Scheduled for release next fall, the 90-minute film and LP are titled after a song. The final scenes were shot in December during two SRO nights at Dan Forth Music Hall.

A project of Extra Modern Productions here, "Glory" is coverage of interviews, backstage activity, rehearsals and concert dates during Cockburn's 22-city tour last November.

It was directed by Martin Lavut, produced by Bill House and Bernie Finklestein, Cockburn's manager.

A winner of eight Juno Awards, Cockburn made a brief cameo appearance in the 60-minute, CBC-TV special, "Clown White," the first Canadian production for the hearing-impaired, closed-captioned in 1981.

McKenzie Bros. Album Still Selling Strongly

TORONTO—Contrary to many industry predictions, the McKenzie Brothers' "Great White North" album has survived the Christmas season and continues to sell. According to Anthem Records, which has licensed the LP to Mercury in the U.S., Canadian sales now exceed 300,000 units.

The spin-off album from the Second City SCTV television show snow-balled its way to the top of the chart here in short order. Released just four weeks prior to Christmas Day, the initial AM cut to gain acceptance was "The Twelve Days Of Christmas." Since then "Take Off" has surfaced as a top 10 item, although in both cases commercial copies have not been serviced.

The impact of the album has been widespread. Stores report big sales

for the plaid shirts the Bob & Doug duo wear on their tv show, the "take off, eh" expression is heard everywhere, and constant references to the duo and their brand of cornball humor appear in newspapers and even the national television news with some frequency. Merchandising everything from beer cap openers to touques has been a big money maker for the record company here, which sought to include a brochure outlining accessories in the album package.

The duo is now off to the U.S. for in-store promotions in Los Angeles and Chicago. In Los Angeles, KMET-FM is hosting the duo and in Chicago, competitive stations' WMET and WXRT have called a truce to co-host an in-store at a Flip-Side disk outlet.

#1 IMPORT COMPANY IN CANADA

The finest selection of European, Australian and Japanese imports.

Also available a great selection of box sets (BEATLES, STONES, THE WHO, AC/DC, etc.).

For free catalog phone write or telex.

BEACHES RECORDS & TAPES, LTD.

950 Denison Street, Unit 20, Markham, Ontario L3R 3K5, Canada
Phone: (416) 495-1175 • Telex: 06-986-787
A fabulous selection of surplus and deletions always available.

BPI Report Spotlights Parallel Import Decline

LONDON—The halving of parallel import levels, and the establishment of two important new points of legal principle, were cited by British Phonographic Industry antipiracy coordinator Tony Hoffman in his annual report as highlights of last year's efforts in the field.

Parallel imports started 1981 at 20%-30% and ended it at only 10%-15%. A more competitive pound, combined for the first time with direct action by the BPI's antipiracy unit, brought about the improvement, with the High Court victory of July, 1981 restraining Simons' Records from importing certain Canadian pressings considered a major landmark.

The EMI/Riley case heard in the High Court last March established the principle that the BPI can bring

representative actions on behalf of its members, thereby simplifying the prosecution of cases involving a number of record company plaintiffs. And in December, the right of record companies to bring actions on behalf of their exclusively contracted artists for bootleg damages was also affirmed.

While characterizing 1981 as a year of "solid achievement," the BPI expects no let-up in 1982, with a number of actions coming to the courts, and imports from the Philippines and Singapore likely to become a major problem. "Though many pirates are transferring their attention to the video field," the report concludes, "this is not the time to relax the vigilance which has led to the successful prosecution of a substantial number of audio pirates over the last nine years."

Finnish Firm Launches Video Retail Operation

HELSINKI—Fazer Musiikki, the leading music company in Finland and associates with the Finnscaandia group, is joining the video bandwagon here by launching a chain of Videopiste retail outlets. It's also seeking other video associates nationally.

Says John-Eric Westoe, managing director: "Our Videopiste operation will get underway inside two months, and we're looking to have some 75 to 100 outlets by the end of the year."

"They'll be located at leading music stores, radio and television retailers and 35 to 40 of the biggest SOKOS department stores. The lat-

ter organization is particularly significant in our planning."

According to Westoe, the new operation will concentrate on material from the Warner Brothers/United Artists catalogs, plus local video production companies, and will cover just about everything from major international features to sport, wild life and educational material.

However, at the start, the role of musical entertainment in the software barrage is not expected to add up to more than 10% of the total.

Says Westoe: "We're prepared to open up some 200 additional outlets by the end of 1983 if we experience a video market explosion in Finland similar to that in Sweden. We'll sell and rent and eventually turn to our own productions, most likely in the children's market and in pop and rock."

But he accepts that the Finnish video market right now is in "a rather confused state." Three systems prevail, Betamax with 60% of the market, then VHS (25%) and Philips (15%). The national buying appetite is far from keen, with some 70,000 tapes sold last year for around 15,000 hardware units in consumer usage.

Says Westoe: "We've test-marketed video through our own Fazer Music Club but the results were rather negative. At that time, the penetration of video hardware, the playback equipment, was very low and there were problems in getting accurate returns."

"Traditionally, Finns prefer to buy rather than rent. But you really need numerous agents across the country to handle returns properly."

Billboard® Hits Of The World™

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

JAPAN

(Courtesy Music Labo)
As of 2/8/82
SINGLES

This Week	Last Week	Title	Label
1	1	AKAI SWEET PEA, Seiko Matsuda, CBS/Sony (Sun)	
2	2	JOUNETSU NEPPU SERENADE, Masahiko Kondo, RVC (Janny's)	
3	3	SAILOR FUKU TO KIKANJU, Hiroko Yakushimaru, Polydor (Kitty/Variety)	
4	NEW	KIMINI BARA BARA... TO IUKANJI, Toshihiko Tahara, Canyon (Janny's)	
5	4	YUME NO TOCHUU, Takao Kisugi, Polydor (Kitty)	
6	8	DESIRE, Monty & Brothers, Nippon Phonogram (PMP)	
7	12	REIJIN, Kenji Sawada, Polydor (Watanabe)	
8	18	KOKORO NO IRO, Masatoshi Nakamura, Nippon Columbia (Nichion)	
9	5	AKUJO, Miyuki Nakajima, Canyon (Yamaha)	
10	13	BURIKKO ROCK'N'ROLL, Grease, Nippon Columbia (Crazy Rider)	
11	15	SUZUME, Keiko Masuda, Warner-Pioneer (Nichion)	
12	7	KANSEN MUKETSU NO ROCK'N'ROLLER, Aladdin, Canyon (Yamaha)	
13	6	JAMES DEAN NO YOUNI, Johnny, King (Nichion/Crazy Rider)	
14	10	PHYSICAL, Olivia Newton-John, Toshiba-EMI	
15	11	MICHINOKU HITORI TABI, Jouji Yamamoto, Canyon (Nichion/Kitajima)	
16	9	LOVE LETTER, Naoko Kawai, Nippon Columbia (Geiei)	
17	16	GYPSY, Hideki Saijou, RVC (Geiei)	
18	14	HELLOGOODBYE, Yoshie Kashiwabara, Nippon Phonogram	
19	19	ARTHUR'S THEME, Christopher Cross, Warner-Pioneer	
20	17	SENTIMENTAL JOURNEY, Iyo Matsumoto, Victor (Nichion)	

ALBUMS

1	7	FOR YOU, Tatsuro Yamashita, RVC
2	2	YUME NO TOCHUU, Takao Kisugi, Polydor
3	1	SAILOR FUKU TO KIKANJU, Hiroko Yakushimaru, Polydor
4	3	OVER, Off Course, Toshiba-EMI
5	4	KISHOUTENKETSU II, Chiharu Matsuyama, News
6	8	YOROSHIKU, Grease, Nippon Columbia
7	5	PHYSICAL, Olivia Newton-John, Toshiba-EMI
8	9	RAISE, Earth, Wind & Fire, CBS/Sony
9	6	GINGIRAGIN NI SARIGENAKU, Masahiko Kondo, RVC
10	10	SAKUBAN OAI SHIMASHOU, Yumi Matsutoya, Toshiba-EMI
11	11	POTATO BOYS NO. 1, Imokin Trio, Four Life
12	13	ALONE, Masayoshi Takanaka, Toshiba-EMI
13	17	THE GEORGE BENSON COLLECTION, Warner-Pioneer
14	12	GOOD LUCK LOVE, Soundtrack, Canyon
15	14	THE VISITORS, Abba, Disco
16	15	SENTIMENTAL IYO, Iyo Matsumoto, Victor
17	19	A LONG VACATION, Eiichi Ohtaki, CBS/Sony
18	16	SAYONARA, George Yanagi V Rainywood, Warner-Pioneer
19	NEW	AYASHII YORU O MATTE, Yousui Inoue, Four Life
20	NEW	MEMORIAL, Masatoshi Nakamura, Nippon Columbia

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

ITALY

(Courtesy Germano Ruscitto)
As of 2/2/82
ALBUMS

This Week	Last Week	Title	Label
1	5	IL TEMPO DELLE MELE, Soundtrack, Delta/WEA	
2	1	ARTIDE E ANTARTIDE, Renato Zero, Zerolandia/RCA	
3	11	TRENTA PER SESSANTA, Various, CGD-MM	
4	4	Q. DISC, Lucio Dalla, RCA	
5	3	GHOST IN THE MACHINE, Police, A&M	
6	8	NIKKA COSTA, Nikka Costa, CGD-MM	
7	2	BUONA FORTUNA, Pooh, CGD-MM	
8	6	ABACAB, Genesis, Chrisma/PolyGram	
9	9	STRADA FACANDO, Claudio Baglioni, CBS	
10	12	LA SERENISSIMA, Rondo' Veneziano, Baby/CGD-MM	
11	14	PYE 3.14, Rockets, Rockland/CGD-MM	
12	20	E... PENSO A TE, Ricchi E. Poveri, Baby/CGD-MM	
13	7	SALOME, Mina, PDU/EMI	
14	19	LO DEVO SOLO A TE, Pupo, Baby/CGD-MM	
15	17	BOLERO, Soundtrack, Cinevox/Ricordi	
16	15	RUDY E RITA, Alberto Camerini, CBS	
17	13	LA GRANDE DROTTA, Alberto Fortis, Philips/PolyGram	
18	NEW	ITALIAN GRAFFIATI, Ivan Cattaneo, CGD-MM	
19	NEW	LO DEVO SOLO A TE, Pupo, Baby/CGD-MM	
20	18	RAISE, Earth, Wind & Fire, CBS	

NETHERLANDS

(Courtesy Stichting Nederlandse)
As of 2/6/82
SINGLES

This Week	Last Week	Title	Label
1	2	I WON'T LET YOU DOWN, PHD, WEA	
2	1	JE LOOG TEGEN MIJ, Drukwerk, EMI	
3	3	CAMBODIA, Kim Wilde, Rak	
4	4	I'LL FIND MY WAY HOME, Jon & Vangelis, Polydor	
5	5	DON'T YOU WANT ME, Human League, Virgin	
6	7	DISCO TRAIN, Dance Reaction, Friends	
7	NEW	MAMA WAOR IS MIEN PILS, Normaal, WEA	
8	NEW	OH JULIE, Shakin' Stevens, Epic	

9	NEW	YOUNG TURKS, Rod Stewart, Warner Bros.
10	NEW	ZEG MAAR NIETS MEER, Andre Hazes, EMI

ALBUMS

1	1	THE VISITORS, Abba, Polydor
2	3	GEWOON ANDRE, Andre Hazes, EMI
3	6	PHD, PHD, WEA
4	2	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
5	9	DRUKWERK, Drukwerk, EMI
6	4	KINDEREN VOOR KINDEREN, Div. Kinderen, Varagram
7	5	GHOST IN THE MACHINE, Police, A&M
8	8	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
9	NEW	DE DAVERENDE 13 CARNAVAL, Various, CNR
10	7	SHADES OF DESIRE, Anita Meyer, Ariola

SPAIN

(Courtesy El Gran Musical)
As of 2/6/82
SINGLES

This Week	Last Week	Title	Label
1	1	ON MY OWN, Nikka Costa, Ariola	
2	3	QUE NO LASTIMEN A TU CORAZON, Pecos, Epic	
3	2	JUNTOS, Paloma San Basilio, Hispavox	
4	8	PERDIDO EN MI HABITACION, Mecano, CBS	
5	4	TAINTED LOVE, Soft Cell, Fonogram	
6	5	LATINO, Francisco, Polydor	
7	6	WORDY RAPPINGHOOD, Tom Tom Club, Ariola	
8	NEW	WE KILL THE WORLD, Boney M, Ariola	
9	NEW	UNDER PRESSURE, Queen/David Bowie, EMI	
10	NEW	PERHAPS LOVE, Placido Domingo & John Denver, CBS	

ALBUMS

1	1	SIMON & GARFUNKEL COLLECTION, CBS
2	8	PERHAPS LOVE, Placido Domingo & John Denver, CBS
3	NEW	NKKA COSTA, Nikka Costa, Ariola
4	2	20 ASOS, Pecos, Epic
5	4	BOONOOOONOOS, Boney M, Ariola
6	5	TIME, Electric Light Orchestra, Jet
7	7	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, Rdgisa
8	6	GHOST IN THE MACHINE, Police, A&M
9	3	JUNTOS, Various, Hispavox
10	NEW	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic

Greek Gov't To Merge Stations

ATHENS—Greece's two state-run radio and tv channels are to be merged by the new Socialist government, although the move has already been deemed too difficult to accomplish.

The regime of prime minister Andreas Papandreu announced the move in a bid to gain control of one of the networks, Yened, which is run by the military.

More civilian staffers have been recently drafted into the network, but this has been opposed by some long-serving personnel who charge that the station has the highest ratings in the country and should be left alone.

As a result of the changes, the ratings are now plummeting, they charge.

The civilian channel, ERT, is seen as top-heavy with staff, which would also militate against an easy merger.

Meanwhile, Papandreu's election victory in October, there has been a marked political left-wing turn in program content, while networks are being urged to use far more domestic musical and screen product. Already there are far fewer American entertainment programs on tv.

Salvini Resigns

MILAN—Lucio Salvini has resigned as general manager of Carosello Records here, and is reportedly to become chief executive of a private radio station in a major Italian city.

FEBRUARY 13, 1982, BILLBOARD

EW&F Receives Crystal Globe

NEW YORK—CBS Records International recently hosted a special dinner and reception in San Francisco for Earth, Wind & Fire, at which the group was presented with Crystal Globe awards in recognition of album sales worldwide (outside the U.S.) topping five million units. Among CRI executives joining members of Earth, Wind & Fire and their management were Bunny Freidus, vice president of creative operations, and Mauri Lathower, vice president of creative operations, West Coast. The occasion followed Earth, Wind & Fire's SRO date at San Francisco's Cow Palace.



Via Timavo, 34 - Milano - Italy
phone 02-6071266 - telex 313502



EVERY DAY THE SAME STORY...



THE TEENS FLIP OUT FOR THE NEW SONG "LO DEVO SOLO A TE,!!"



TO COMBAT RETAIL LEAKS

New Coding System For MCA Promo LPs

• Continued from page 3

"It's very disgruntling to walk into a retail store and see your records for sale as DJs even before they've shipped to stores for legitimate sale."

Not all MCA promotional product is coded, however, since the company's computerized mail service packages will continue to hold uncoded copies of new releases.

The potential for such coding to deter resale in the first place may be as important as the system's use in back-tracking DJs found in stores. At Elektra/Asylum, Keith Holzman, senior vice president/production

and director of its Nonesuch arm, asserts the code is working.

"As far as we're aware, we haven't seen many DJs at retail in some time," reports Holzman, who has supervised E/A's coding since the system's launch. "The couple that have crept in we've succeeded in tracing all the way back to their original recipients."

Despite what Holzman sees as evidence of the code's success as a deterrent, there have been attempts to short-circuit its effectiveness. Says the E/A executive, "Some people have tried to scrape the code off, but we've generally been able to figure out where they came from anyway."

Although Atlantic sources could not be reached for an update on the system at press time, it appears that label also remains committed to the code's use: unlike E/A, which began coding all its promotional LPs from the outset, Atlantic started using codes only on its name artist product. In recent releases, however, they have expanded usage to virtually all new LP titles.

Delmark Expands Distrib Network

CHICAGO — Delmark Records' distributor network now includes North Country Music, Pittsburgh; Old Foggy Distributors, East Lansing, Mich. and Indie Record Label Distributors, South Windsor, Conn. Also, Delmark's Pearl Records line was added by Action Music Sales, Cleveland.



CHRYSLIS CITATION—For the second consecutive year, Chrysalis Records names its 'distributor of the year,' an award based on performance in promotion, sales, merchandising, artist relations, advertising, financial affairs and publicity. Recipient is Seattle-based Pacific Record and Tape Distributors. Shown, left to right, are Sal Licata, label president; Ed Richter, sales manager PRT Seattle; Mike Paikos, PRT president; Sandy Skeie, PRT vice president; and Chrysalis vice president of sales Stan Layton. Last year's kudos went to Plk's.

Chartbeat

• Continued from page 6

formers who first hit the chart prior to the rock era took 10 years or more before finally reaching No. 1. Here they are, ranked the same way:

1. David Rose, 18 years and five months. "Holiday For Strings," 1944, to "The Stripper," 1962.
2. Sammy Davis Jr., 17 years and 10 months. "Hey There," 1954, to "The Candy Man," 1972.
3. Lawrence Welk, 16 years and 10 months. "Don't Sweetheart Me," 1944, to "Calcutta," 1961.
4. Louis Armstrong, 14 years and seven months. "That Lucky Old Sun," 1949, to "Hello Dolly," 1964.
5. Steve Lawrence, 10 years and seven months. "Poinciana," 1952, to "Go Away Little Girl," 1963.

★ ★ ★

Pink Power: Pink Floyd's "Dark Side Of The Moon" (Harvest) this week pulls ahead of the "South Pacific" original cast album (Columbia) as the third longest-running album in the 37-year history of the Billboard chart.

The Floyd album first hit the chart in March, 1973 and is now in its 402nd chart week. "South Pacific," featuring Mary Martin and Ezio Pinza, first charted in May, 1949 and rode the survey for 401 weeks.

These albums are topped only by Johnny Mathis' "Greatest Hits," which first charted in April, 1958 and stayed on for 490 weeks, and the "My Fair Lady" original cast album, featuring Julie Andrews and Rex Harrison, which first charted in April, 1956 and stayed on for 480 weeks. Both front-running albums are on Columbia.

"Dark Side" surpassed Carole King's "Tapestry" in March, 1980 as the longest-charting rock or contemporary album. That's when the Floyd album reached 303 chart weeks, beating the 302-week record "Tapestry" set from April, 1971 to January, 1977.

If the album, which this week moves up (!) a notch to number 107, stays on the chart until October, 1983 it will set a new all-time record.

As Billboard's Irv Lichtman points out, at the rate it's going the album may make the midlines some time in the 21st century.

★ ★ ★

Green Light: The Go-Gos' "Beauty & The Beat" (I.R.S.) jumps two points to number nine, setting

several records as forecast in last week's Chartbeat. The Go-Gos are the first act in the past 20 months to hit the top 10 with its debut album: the first all-female rock group ever to snag a top 10 album; and the first act from Los Angeles' new wave scene to crack the pop top 10 since the Knack in 1979.

But wait, there's more! By hitting the top 10 in its 29th chart week, "Beauty & The Beat" becomes the slowest-climbing top 10 album since Blondie's "Parallel Lines" in 1979, which cracked the top 10 in its 31st week.

New wave-based acts customarily take a long time to reach the top 10. The Pretenders' debut album two years ago took 18 weeks to crack the top 10—longer than any other album in 1980.

Rick Springfield's "Working Class Dog" took 24 weeks to hit the top 10 last year—the longest of any 1981 LP. Runnersup were Grover Wash-

ington Jr.'s "Winelight" (22 weeks) and Kool & the Gang's "Celebrate" (21 weeks).

The album in the last five years that took the most weeks to hit the top 10 was, surprisingly, Barry Manilow's "This One's For You," which finally did the trick in its 33rd chart week in April, 1977. That's because the initial single (the title track) was Manilow's lowest-charting hit up to that point (it peaked at 29). When the followup single, "Weekend In New England," hit the top 10, so did the album.

Other albums in the last five years that took 20 or more weeks to hit the top 10 are Leo Sayer's "Endless Flight" (28 weeks), Chuck Mangione's "Feels So Good" (28), Rita Coolidge's "Anytime... Anywhere" (27), Styx's "The Grand Illusion" (26), Manfred Mann's Earth Band's "Roaring Silence" (25) and Kansas' "Leftoverture" (21).

PAUL GREIN

Counterpoint

• Continued from page 52

stations. Why? Because white are usually a majority in most cities. But look at cities where blacks are close in number or becoming the majority race and see who gathers the ratings points.

"For this reason, I can understand a black station contemplating a crossover format. But if these stations look at the far-reaching effects this may have on the industry, they may consider sacrificing these immediate, short-lived revenues for long-range success. Not only for him/herself but for the next brother or sister who comes along.

"I certainly don't want to sound like a racist myself, but I am looking at the situation with an eye toward the future, while looking back on the past."

★ ★ ★

There has been a top-level shake-up at the Stevie Wonder-owned station, KJLH-FM in Los Angeles.

Although no confirmation could be obtained, Wonder, reportedly unhappy with the way the station was operating, called from Mexico for a conference call with employees.

Lawrence Tanner has resigned as program director. Station general manager Don Mizell is acting pro-

gram director. Tanner, who continues with his 1-4 p.m. airshift, is now director of special features programming. Rico, 4-7 p.m. announcer, becomes assistant program director.

Music director Levi (6-10 a.m. announcer) now shares the title, and duties, with Rick Holmes (10 p.m.-2 a.m. announcer).

Airshifts are also in the process of being changed, says Mizell.

"Lawrence had contemplated this move for awhile. He wants to do outside projects. We accepted because we thought it was time for certain adjustments in an effort to improve the sound of the station and our ratings," explains Mizell.

Wonder is also said to be unhappy with the content of some of the records aired.

★ ★ ★

Despite what appeared to be a bit of mud-slinging in the press between Rufus and Chaka Khan concerning their respective careers, both together and apart, as well as how they seem to personally feel about each other, Rufus and Kahn are reportedly set to record a new LP when appearing at New York's Savoy Cabaret Friday Through Sunday 12-14).

★ ★ ★

Remember... we're in communications, so let's communicate.

LOS ANGELES (Pop)		MIAMI (Pop)	
This Week	TITLE-Artist, Label & Number (Distributing Label)	This Week	TITLE-Artist, Label & Number (Distributing Label)
1	NAPOLEON 15 grandes exitos. Profono 1503	1	CAMILO SESTO Y mas Pronto 700
2	AMANDA MIGUEL Profono 3049	2	JOSE JOSE Gracias Pronto 701
3	VIVA LA SALSA 14 exitos originales. Profono 1401	3	LIPITA D'ALESSIO Orfeon 16055
4	ARCO IRIS MUSICAL 15 rancheras y nortenas. Musart 101	4	HUGO HENRIQUEZ Ramex 4010
5	CAMILO SESTO Mas y mas. Pronto 700	5	NAPOLEON 15 grandes exitos. Profono 1503
6	CHELO Musart 1819	6	EMMANUEL Intimamente. Arcano 3535
7	LUPITA D'ALESSIO Orfeon 16055	7	JULIO IGLESIAS De nina a mujer. CBS 50317
8	VARIOS ARTISTAS Grandes exitos de trios. Caytronics 1501	8	MIAMI SOUL MACHINE CBS 10302
9	PARCHIS 15 exitos mundiales. CBS 83301	9	FRANCISCO Latino. Atlas 60228
10	JOSE JOSE Gracias. Pronto 701	10	MIGUEL BOSE CBS 50322
11	VARIOS ARTISTAS Super disco cumbias. Gas 4249	11	PARCHIS 15 exitos mundiales. CBS 83301
12	VARIOS ARTISTAS Nortenas de oro. CBS 20558	12	IVA ZANICCHI Nostalgia. CBS 11312
13	JUAN GABRIEL Con tu amor. Pronto 1096	13	BASILIO Karen 59
14	EMMANUEL Intimamente. Arcano 3535	14	NELSON NED CBS 81301
15	FRANCISCO Latino. Atlas 60228	15	NAPOLEON Celos. Raff 9083
16	VARIOS ARTISTAS Rancheras de oro. CBS 20557	16	JOSE LUIS PERALES CBS 80340
17	RAMON AYALA Freddy 1212	17	JEANETTE Corazon de poeta. RCA 7004
18	ORQUESTA DE LOS HERMANOS FLORES Discolando 001	18	SOPHY Velvet 6011
19	LOS FELINOS Musart 10856	19	AMANDA MIGUEL Profono 3049
20	VARIOS ARTISTAS Disco de oro de CBS. CBS 10319	20	RAPHAEL En carne viva. CBS 80305
21	GALI GALEANO Frio de ausencia. FM 12075	21	ROCIO DURCAL Confidencias. Pronto 1099
22	IVAN Asolas. CBS 60321	22	JOSHIO CBS 20559
23	CARLOS Y JOSE TH 2099	23	VARIOS ARTISTAS Disco de oro de CBS. CBS 10319
24	MERCEDES CASTRO Musart 10857	24	JUAN GABRIEL 15 sensacionales exitos. Telediscos 1018
25	VIVA EL NORTE Volumen II. Profono 1502	25	ANGELA CARRASCO Pronto 1102

Billboard's

Survey For Week Ending 2/13/82

Top Album Picks

Number of LPs reviewed this week **31** Last week **25**

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



SMOKEY ROBINSON—Yes It's You Lady, Tamla 6001TL. Produced by George Tobin. Placed by his new chart single "Tell Me Tomorrow," Smokey sounds like he's getting a little bit younger every year, a little more sophisticated, and keeping up with the beat without losing track of his gold roots. "Tell Me Tomorrow" is the somewhat daring sound of Smokey's live performance captured in the studio. "Yes It's You Lady" is vintage Smokey, and "Old Fashioned Love," like Smokey himself, appeals to youth of all ages.

Best cuts: Those mentioned.

UFO—Mechanic, Chrysalis CHR 1360. Produced by Gary Lyons. One of Britain's foremost heavy metal bands returns with another set of no holds barred rock. There are touches of pop here though as there is an inspired version of the oldie "Something Else" (with horn section) and a saxophone is used in "The Writer." "Back Into My Life" and "Terri" are effective ballads while "Feel It" and "Let It Rain" have the texture of pop singles. Fans of such commercial rockers as Journey and Foreigner may now appreciate UFO.

Best cuts: "Let It Rain," "Dreaming," "The Writer," "Something Else," "Feel It."

OAK RIDGE BOYS—Bobbie Sue, MCA 5294. Produced by Ron Chancey. It's a sure bet that "Bobbie Sue" is about to become as legendary in the career of this group as their former girlfriend-in-song, "Elvira." Meanwhile, they've left nothing to chance on this delightfully evocative remake of the old Philly days feel. Without giving up any of their spirited country appeal, the Oaks and Chancey have cleverly managed to infuse a light-hearted '50s/'60s energy to the entire album. As both a showcase and weathervane for the group, "Bobbie Sue" is splendid.

Best cuts: "Bobbie Sue," "Doctor's Orders," "I Wish You Could Have Turned My Head (And Left My Heart Alone)."

LOU REED—The Blue Mask, RCA AFL14221. Produced by Lou Reed, Sean Fullan. Reed returns to RCA with a powerfully personal dose of late night confessions. While not as immediately accessible as his last Arista effort, "Growing Up In Public," it is nonetheless a riveting piece of work. Much of the lyrics are on the downbeat side with "The Day John Kennedy Died" and the title track being the prime examples. This bleakness is alleviated by the pared optimism of "Heavenly Arms," "Women" and "My House."

Best cuts: Those mentioned plus "Average Guy."

VARIOUS ARTISTS—The First Family Rides Again, Boardwalk NBI3248. Presented by Earle Doud. Starring Rich Little with Melanie Chartoff, Michael Richards, Shelley Hack, Jenilee Harrison, Earle Doud, "Bonzo" and Vaughn Meader, this comedy LP pokes good natured fun at the current inhabitants of the White House. Rich Little not only impersonates Ronald Reagan, but also Johnny Carson, George Burns, Jerry Ford, and David Brinkley. The producers here hope that this does as well as the original "First Family" album did 20 years ago. It may. It is as funny.

Best cuts: "Reagonomics," "Late Night Phone Call," "The Big Game," "Press Conference."

AL DI MEOLA—Electric Rendezvous, Columbia FC37654. Produced by Di Meola. Di Meola may have recently been voted the "best jazz guitarist" for the fifth consecutive year by readers of "Guitar Player," but he could have as easily been voted best rock guitarist or just best all-around guitarist by any group with discerning ears. In a word this album demonstrates that Di Meola is incredible. There's a bit of everything here, although this album is into rock more than past efforts. He also plays acoustic in the grand traditional Spanish manner on "Passion, Grace & Fire." There are some solid rockers here—"Black Cat Shuffle," "God Bird Change," and "Cruisin'." Keyboardist Jan Hammer adds much to the album, but one of the hardest rockers, "Black Cat Shuffle," he's replaced by composer Philippe Saisse.

Best cuts: all.

HUE LEWIS & THE NEWS—Picture This, Chrysalis CHR1340. Produced by Huey Lewis & The News. The single "Do You Believe In Love," which is storming up the charts, is giving new life to this band whose first album sank without a trace. With the assistance of the Tower of Power horns, this sextet makes graceful rock/r&b with a slight reggae touch at times. Lewis' gruff vocals give this band the air of a slightly slicker J. Geils Band. Don't let the pop craftsmanship of the single fool you, this group can rock with the best of them.

Best cuts: "Do You Believe In Love," "Buzz Buzz Buzz," "Tell Me A Little Lie," "Giving It All Up For Love," "Change Of Heart."

GORDON LIGHTFOOT—Shadows, Warner Bros. BSK3663. Produced by Gordon Lightfoot, Ken Friesen. The revered master of the ballad returns with another collection of intimate songs delivered in Lightfoot's mellow yet personal style. While the majority of the tunes are uncluttered acoustical treatments, there are passages which get an electrified edge. Lightfoot's writing contains vivid lyrical prose which become highly introspective, at times passionate and always romantic.

Best cuts: "14 Karat Gold," "Shadows," "Thank You For The Promises," "Baby Step Back."

ORIGINAL MOTION PICTURE SOUNDTRACK—The Border, Backstreet BSR 6105 (MCA). Produced by Ry Cooder. The new Jack Nicholson drama offers guitarist and musical voyager Ry Cooder an even riper assignment than "The Long Riders," which yielded one of the best uses of ethnic and his-

torical scores yet. Here Cooder and a provocative supporting cast get to cross musical boundaries to rich effect: frequent Cooder collaborator John Hiatt turns in two chilling rockers, Sam "The Sham" Samudio returns to vinyl via some lilting Mexican ballads, and Freddy Fender wrings deep feeling from a Spanish-tinged theme song, "Across The Borderline." In all, a musical triumph with varied airplay and sales hooks.

Best cuts: "Across The Borderline," "Highway 23" (featuring Cooder), "Skin Game" (featuring Hiatt), "No Quiero" (featuring Samudio).



GAIL DAVIES—Givin' Herself Away, Warner Bros. BSK3636. Produced by Gail Davies. No one understands this artist better than this artist. As a producer, she knows how to pace, polish, find material that never gets repetitious and musicians who make her tracks sparkle. As a singer, she delivers straightforward leads and harmonies with strength and honesty, showing a surprising range and fluidity. This album toes the line smoothly between country and pop with no apologies; it's her best work yet.

Best cuts: "Round The Clock Lovin'," "Dream Baby (How Long Must I Dream)," "You Turn Me On I'm A Radio," "Hold On."

LORETTA LYNN—I Lie, MCA 5293. Produced by Owen Bradley. Except for a couple of selections, this album is strangely spiritless. There's too much reliance on production and too little on material. The songs, for the most part, are more clever than profound—a case of sharp hooks with no bait on them. Lynn's styling has flashes of the old mixture of innocence and toughness; but there's not enough resilience in the material to demand her best treatment.

Best cuts: "There Stands The Glass," "If I Ain't Got It (You Don't Need It)," "Step Right Up And Break My Heart."

THE CORBIN/HANNER BAND—Sons Of America, Alfa AAB11008. Produced by Tommy West. This is one of the freshest groups emerging on the country scene. As the title indicates, the songs here deal with the heartland and revolve around universal themes like love and despair. All the tunes are originals and have a straight-ahead country orientation. A crisp, clean production is enhanced by Corbin and Hanner's clear-cut vocals.

Best cuts: "Lord, I Hope This Day Is Good," "Oklahoma Crude," "One Fine Morning," "Regular Joe" and "Queen Of The Prom."

JOE SUN—I Ain't Honky Tonkin' No More, Elektra 60010. Produced by Brian Fisher. This album is a marked change in style for Sam, as he plants himself squarely into the "FM/AOR" country-rock mode. Gone for the most part are the stirring, emotional ballads he delivers so movingly. In their place are hard-driving, raw-boned numbers like "Gimme Some Lovin'," typical honkytonk genre offerings and an occasional blues tune. When Sun sings sincerely, without affectation, he's the best. Unfortunately, there are too many uneven, self-conscious moments to make this album what it could have been. And it defies description how Sun could have pandered his talents for something as awful as "Boys On The Back Of The Bus."

Best cuts: "Slow Movin' Freight Train," "Stepping Out Blues," "Fraulein," "Will The Circle Be Unbroken."



WEATHER REPORT, Columbia FC 37616. Produced by Zawinul. The increasingly swinging ensemble thrust that enlivened their last LP continues here, abetted by producer and chief composer Zawinul's ongoing evolution as a master synthesizer orchestrator. Sober-sided purists may still resent this fusion supergroup for its high-tech grasp of electronic instruments and recording techniques, but the music itself is anything but cold or calculated, the band's limber interplay clearly stemming from men and not machines.

Best cuts: "Volcano For Hire," "Current Affairs," "Dara Factor One," "Pipeline."



EYE TO EYE, Warner Bros. BSK3570. Produced by Gary Katz. It's no mystery why blue chip producer Katz should make this young British duo his latest project outside Steely Dan and its members: keyboard player Julian Marshall and singer Deborah Berg write deceptively infectious, sleekly rhythmic pop songs with a host of darker musical and thematic twists. Marshall's nimble keyboard layering and Berg's smooth, often jazz-tinged lead voice invite just the sort of powerful but restrained instrumental support that Katz enlists from a strong studio lineup, and if the lyrics sometimes falter in their ambitious reach, the music itself could tape an offbeat array of AOR, a/c and even jazz audiences.

Best cuts: "Hunger Pains," "Nice Girls," "More Hopeless Knowledge," "Progress Ahead," "On The Mend."

RED ROCKERS—Condition Red, 415 Records 415A0006. Produced by David Kahne. The Red Rockers are a New Orleans based band whose musical and political inspiration obviously comes from the early Clash. With songs such as "Guns Of Revolution," "Dead Heroes," "Teenage Underground," "White Law," and "Live Or Die," the band keeps the spirit of rebellion alive in American rock'n'roll. There is nothing subtle here, but the execution cannot be faulted. Helping out is Jello Biafra of the Dead Kennedys.

Best cuts: Those mentioned.



pop

POCO—Cowboys & Englishmen, MCA 5288. Produced by Mike Flicker. This album is going to lead to some double-takes, seesawing as it does between pure country and pure pop. Happily, there's a taste and skill at both ends of the spectrum. Such old standards as "Sea Of Heartbreak" and "Ribbon Of Darkness" yield up new delights through inventive arrangements. The reliance on acoustic instruments gives the album a clean, lively sound—and the group's vocal diversity seems limitless. **Best cuts:** Those named and "No Relief In Sight."

ROY LONEY—Rock & Roll Dance Party, War Bride 9006 (Solid Smoke). Produced by Roy Loney. One of San Francisco's best kept secrets, Loney this time mixes well-worn oldies and originals in a hot rockabilly brew. The production is spare but this only enhances the charm of the music. With the Blasters on the charts and the Stray Cats being a big import seller, Loney stands a chance of seeing some success with this one. **Best cuts:** "Don't Start Cryin' Now," "Doctor Boogie," "Slip, Slide And Stomp," "Panic To A Manic Degree."

JASUN MARTZ—The Pillory, Neoteric Music NEO61853 (JCOA/New Music Distribution Service). Produced by Jasun Martz. Not only does Jasun Martz compose, score, conduct and play synthesizers, mellotrons, grand piano, organ, saxophones, flute, recorder, wind hoses, gongs, zil, percussion, vocals and electronics, but he also has some 40 other musicians helping out on this. The result sounds something like the soundtrack to a Roman movie, with endless armies marching across the plains. **Best cuts:** All of it.

soul

LINDA CLIFFORD—I'll Keep On Loving You, Capitol ST12181. Produced by Leo Graham, Michael Gore. Tough n'tender Clifford really gets down on beat-driven rock and soul, and her uncompromising approach is a call to dance that's hard to deny. Clifford's full-bodied vocals grip the urban tensions in "Let It Ride," "Ain't You Glad" and "Build A Fire." Produced in Chicago and New York, aided by Luther Vandross on some backgrounds and riveting on her own, this effort sends a strong signal to radio that Clifford possesses the voice, material and production to clear the airwaves if given the chance. **Best cuts:** Those mentioned.

jazz

DAVE MCKENNA TRIO—The Music Of Harry Warren, Concord Jazz CJ174. Produced by Carl E. Jefferson. McKenna offers nine superior tunes by the late Warren, who dies last September. Bob Miazze and Jake Hanna back McKenna's powerful pianistics well. Mac's technique is downright formidable, but he is sensitive, too. A first rate tribute to one of the world's foremost pop composers. **Best cuts:** "Medley," "I Only Have Eyes For You," "My Heart Tells Me."

ReCOIL—Pausa 7117. Produced by Roger Green and ReCoil. This eight-man combo headed by former Woody Herman keyboardist Pat Coil serves up a variety of contemporary sounds, eight original tracks in all. Pete Brewer's reeds attract attention and ensemble passages reflect a high energy level. The album marks a switch for the label, most of whose product originates in West Germany. **Best cuts:** "Pardson My Fantasy," "Ozark Daydream," "Sweet Music."

CHARLIE BYRD TRIO WITH BUD SHANK—Brazilville, Concord Jazz CJ173. Produced by Carl E. Jefferson. Bass and drums

accompany Byrd's tasty guitar pluckings and Shank's alto through eight quality tunes. It's a pleasing wedding of four talents, all blending elegantly with urgent Brazilian overtones. The LP was recorded before an audience at Charlie's Georgetown in Washington, D.C. last May. **Best cuts:** "Speak Low," "Yesterdays."

LIONEL HAMPTON—With His Jazz Giants, Jazz Man JAZ5011. Produced by Jacques Morgantini. Taped in France in 1977, these eight tracks find the veteran vibes-drums star leading five men, including Milt Buckner and Eddie Chamblee, through a leaping program of mostly evergreens. A 6½-minute "Misty" and a swinging "Sweet Georgia Brown" are highlights, along with Hamp's two-fingered piano on "Honey-suckle Rose." The man with the mallets never sounds dated. **Best cuts:** those cited.

TOUR DE FORCE—Concord Jazz CJ172. Produced by Carl E. Jefferson. This two-LP set was taped last August live in Tokyo and it spots a troupe comprising Scott Hamilton, Buddy Tate, Al Cohn, Cal Collins, Bob Maize, Dave McKenna and Jake Hanna cavorting on 11 standards. All but one track run long, perhaps too long for most listeners, yet there's much moving, grooving jazz to be enjoyed. Hamilton's tenor is the standout, with Collins' Indiana-flavored guitar artistry. John S. Wilson's annotation provides a bonus. **Best cuts:** "Tickle Toe," "Riff tide," "Do Nothin'," "Jumpin' At The Woodside."

LESTER BOWIE—The Great Pretender, ECM ECM 11209 (Warner Bros.). Produced by Manfred Eicher. Trumpeter Bowie takes a busman's holiday from the Art Ensemble of Chicago, and brings the same daunting avant-garde spirit along for the ride. By turns lyrical, impish and exotic, the music tempers its occasional dissonance with superb playing and Bowie's rich humor, particularly on a wild 16-minute romp through the old Platters hit that gives the LP its title. **Best cuts:** "The Great Pretender," "It's Howdy Doodly Time," "Rios Negroes," "Oh, How The Ghost Sings."

SLAM STEWART—Featuring Milt Buckner And Jo Jones. Jazz Man JAZ5010. Produced by David Hubert & Associates. Stewart started as a fiddler, then switched to acoustic bass and became prominent in the '40s with Benny Goodman. Ten tracks taped in France almost 11 years ago result in a listenable but unexciting album. Jones' drumming is impeccable and Buckner's two-fisted piano contributions are of more interest, perhaps, than Stewart's simultaneous bowing and humming. As a novelty item, it rates high. **Best cuts:** "Slam Bam," "Moten Swing," "Lady Be Good."

KIP HANRAHAN—Coup De Tete, American Clave 1007 (New Music Distribution Service). Produced by Kip Hanrahan. Using elements of new wave, new music, jazz avant garde, and Latin percussions, Hanrahan has fashioned a remarkably accessible LP, both melodic and moody, and at the same time infused with the joy of good playing. This is an LP that transcends genres. **Best cuts:** "At The Moment Of The Sanyo."

EPs

ROMEO VOID—Never Say Never, 415 Records 415A0007. Produced by Ric Ocasek and Ian Taylor. A relentless driving beat, with the drums upfront, and chanting female vocals, mark the music of Romeo Void. It is good stuff for rock discos, and even translates pretty well onto the home turntable. Interesting here is the band's funky use of the saxophone. **Best cuts:** "Never Say Never," "Not Safe."

MARILYN & THE MOVIE STARS—So Disgraceful, Aim Records 12101. Produced by Ray Monahan. Somewhere in the same constellation as the Bush Tetras and Nina Hagen are Marilyn & the Movie Stars. The band, led by a blonde named Marilyn, mixes its percussion in front of a bank of synthesizers, while the vocals are more chanted than sung. It all sounds a bit decadent, but it's great. **Best cuts:** "So Disgraceful," "Luftpause."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Ed Ochs, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

Ad Council A Public Service of This Magazine & The Advertising Council

Billboard International Music Industry Conference

IMIC '82

APRIL 26-29, 1982

ASTIR PALACE HOTEL

ATHENS, GREECE

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

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

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

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

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

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

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

■ **Anti-Piracy** — The World Battle-ground.

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

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

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

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

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

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

REGISTRATION

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

LAST NAME

FIRST NAME

MIDDLE INITIAL

TITLE

COMPANY

ADDRESS

CITY

STATE

ZIP

COUNTRY

TELEPHONE

TELEX

REGISTRATION FEES:

\$500 (£265) before February 19, 1982

\$600 (£320) after February 19, 1982

\$275 (£145) Spouse's Registration

I wish to change my registration to:

American Express

Bank Americard/VISA

MasterCard Diner's Club

Card Number

Expiration Date

Signature

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

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

ROOM RESERVATIONS

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

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

Please circle accommodations & rates you would like to reserve.

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

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

Rates include

Continental Breakfast

Please give us your home address for special mailings.

Home Address

Arrival Date	Time of Arrival	Departing Date	No. of Nights

City

State/Country

Zip

Europe and U.K.

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

U.S.A. and Others

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

Billboard
IMIC 4

Music can be a rewarding
personal and intimate
experience throughout life.



That's why
"Times Of Our Lives"
by Judy Collins
is very important.

Right now.

The new Judy Collins album,
TIMES OF OUR LIVES,
is produced by Lewis Hahn
and Judy Collins with
Arif Mardin as executive producer.



© 1982 Elektra/Asylum Records
A Warner Communications Co.



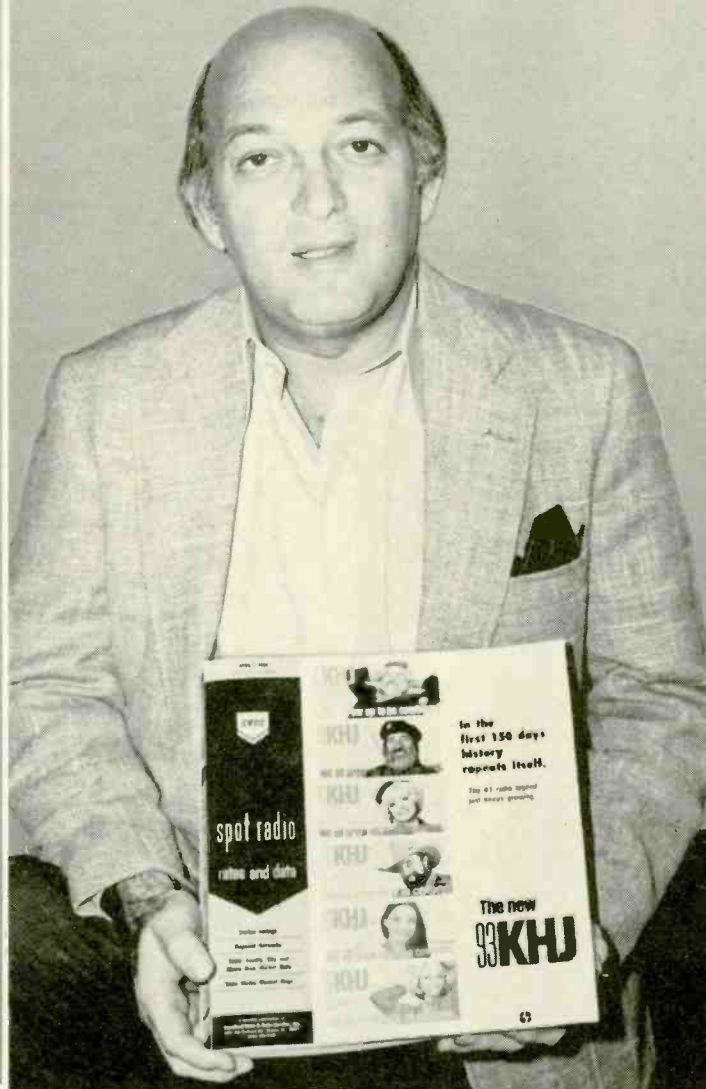
Rick Lee,
Vice President/
General Manager,
106 FM KMEL, San Francisco.

"We at KMEL 'The Camel' in San Francisco and my counterparts at the other Century Broadcasting Stations consistently advertise in SRDS because it works. Our goal via SRDS is to maintain high visibility, positive image and point of purchase awareness of our product. SRDS keeps our stations in full view of the people who buy radio."



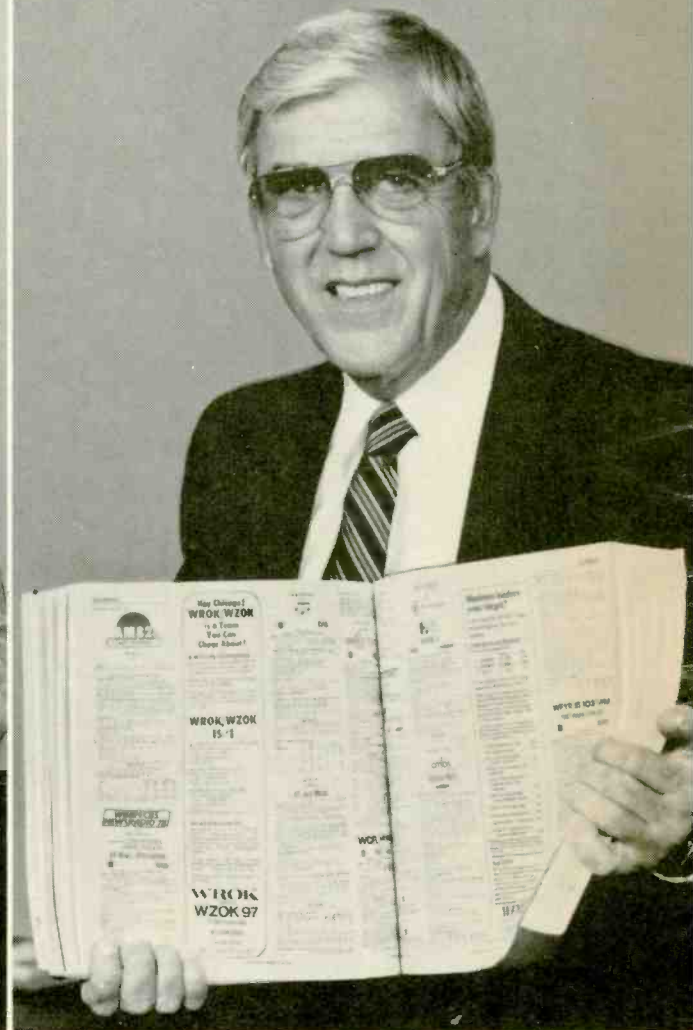
Neil Rockoff,
Vice President and
General Manager,
93 KHJ, Los Angeles.

"The question was... how do we translate what we're doing locally to national buyers, account people and media directors? The answer was simple and singular... use SRDS. Use it boldly, with color, and splash our message. From what we hear nationally, it's working incredibly well."



David W. Sallsbury,
Executive Vice President,
WROK/WZOK, Rockford, IL.

"Although WROK/WZOK are the top rated stations in our market and our reps, McGavren Guild, do an outstanding job, we feel that advertising in SRDS is a must to get our message to the various agencies. SRDS is the only publication that most time buyers use."



Your station's ads get better reception in SRDS.

These radio station executives know SRDS Spot Radio Rates and Data is used to recommend particular radio stations for spot radio advertising.

They capitalize on this opportunity with Service-Ads that influence media planners/buyers the very moment their markets are being considered.

They know their Service-Ads provide pertinent facts about their stations and markets (format and

programming, ratings, coverage, demographics) at a time when this is just what planners/buyers are *looking for*. That's why your station's ads get better reception in SRDS.

No other reference or trade publication provides the opportunity to communicate your sales story at so critical a time. Take advantage of it.

Service-Ads in SRDS Spot Radio Rates and Data. It's the logical decision. Media decision-makers will thank you for it.

STANDARD RATE & DATA SERVICE, INC.
5201 Old Orchard Road/Skokie, IL 60077
(312) 470-3100

The Media's Medium
srds

Billboard TOP LPs & TAPE

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

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
☆	1	14	THE J. GEILS BAND Freeze-Frame EMI-America SDD 17062	▲	8.98		36	35	30	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98		71	71	14	BAR-KAYS Night Cruisin' Mercury SRM-1-4028 (Polygram)	●	8.98	SLP 6
★	2	28	JOURNEY Escape Columbia TC 37408	▲			37	39	13	SKYY Skyline Salsoul SA-8548 (RCA)	▲	8.98	SLP 1	72	72	22	LITTLE RIVER BAND Time Exposure Capitol ST 12163	●	8.98	
	3	30	FOREIGNER 4 Atlantic SD 16999	▲	8.98		38	38	12	NEIL DIAMOND On The Way To The Sky Columbia TC 37628	▲			73	73	23	THE TIME The Time Warner Bros. BSK 3598	●	8.98	SLP 14
☆	4	14	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	▲	8.98		39	41	22	LUTHER VANDROSS Never Too Much Epic FE 37451	●		SLP 5	74	74	17	DIANA ROSS All The Greatest Hits Motown M 13-960C2	●	13.98	SLP 38
☆	8	21	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	▲	8.98	SLP 12	40	18	15	PLACIDO DOMINGO Perhaps Love Columbia FM 37243	▲			75	75	20	TEDDY PENDERGRASS It's Time For Love P.I.R. T2 37491 (Epic)	●		SLP 13
★	6	27	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98		41	55	3	SAMMY HAGAR Standing Hampton Geffen GHS-2006 (Warner Bros.)	▲	8.98		76	83	3	THE SUGAR HILL GANG 8th Wonder Sugarhill SH-249	●	8.98	SLP 22
★	7	10	AC/DC For Those About To Rock Atlantic SD 11111	▲	8.98		42	57	6	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)	▲	8.98	SLP 15	77	87	4	THE WHISPERS Love Is Where You Find It Solar S-27 (Elektra)	●	8.98	SLP 11
★	9	17	POLICE Ghost In The Machine A&M SP-3730	▲	8.98		43	50	18	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	▲	8.98		78	68	22	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	●		CLP 5
☆	11	29	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	●	8.98		44	47	46	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 28	79	80	13	ANGELA BOFILL Something About You Arista AL 9576	▲	8.98	SLP 26
★	10	12	THE CARS Shake It Up Elektra SE-567	▲	8.98		45	46	15	LINDSEY BUCKINGHAM Law And Order Asylum SE-561 (Elektra)	▲	8.98		80	81	78	PAT BENATAR Crimes Of Passion Chrysalis GHE 1275	▲	8.98	
★	13	16	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	▲	8.98		46	48	8	BOBBY WOMACK The Poet Beverly Glen BG 10000	▲	8.98	SLP 2	81	89	9	CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VMI 7733 (Mirus)	▲	8.98	
★	12	5	THE ROLLING STONES Tattoo You Rolling Stones Records CDC 16052 (Atlantic)	▲	8.98		47	49	12	PEABO BRYSON I Am Love Capitol ST-12179	▲	8.98	SLP 9	82	69	13	NEIL YOUNG & CRAZY HORSE Re-Ac-Tor Reprise HS 2304 (Warner Bros.)	▲	8.98	
★	13	12	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548	▲		SLP 3	48	54	42	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)	▲	8.98	SLP 36	83	76	12	BLACK SABBATH Mob Rules Warner Bros. BSK 3605	●	8.98	
★	15	18	GENESIS Abacab Atlantic SD 19313	●	8.98		49	53	36	OAK RIDGE BOYS Fancy Free MCA MCA-5209	▲	8.98	CLP 2	84	84	20	ROGER The Many Facets Of Roger Warner Bros. BSK 3594	●	8.98	SLP 24
★	15	14	GEORGE BENSON The George Benson Collection Warner Bros. 2HW 3577	●	16.98	SLP 7	50	51	20	BILLY JOEL Songs In The Attic Columbia TC 37461	▲			85	78	79	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	▲	8.98	
★	16	16	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	▲	8.98	SLP 49	51	28	14	QUEEN Greatest Hits Elektra SE-564	▲	8.98		86	86	20	THE ROLLING STONES Hot Rocks, 1964-71 London 2PS-60617	▲	10.98	
★	30	9	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243	▲	8.98		52	59	3	MICHAEL FRANKS Objects Of Desire Warner Bros. BSK 3648	▲	8.98	SLP 42	87	79	36	MOODY BLUES Long Distance Voyager Threshold TRL 1-2901 (Polygram)	▲	8.98	
★	18	17	BARBRA STREISAND Memories Columbia TC 37678	▲			53	42	10	PINK FLOYD A Collection Of Great Dance Songs Columbia TC 37680	●			88	82	10	DAVID BOWIE Changes Two Bowie RCA AFL1-4202	●	8.98	
★	20	23	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	▲			54	43	18	BARRY MANILOW If I Should Love Again Arista AL 9573	●	8.98		89	85	18	CARLY SIMON Torch Warner Bros. BSK 3592	●	8.98	
★	21	14	LOVERBOY Get Lucky Columbia FC 37638	●			55	44	23	THE KINKS Give The People What They Want Arista AL 9567	●	8.98		90	92	26	EDDIE RABBITT Step By Step Elektra SE-532	●	8.98	CLP 10
★	23	13	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	●			56	56	10	EMMYLOU HARRIS Cimarron Warner Bros. BSK 3603	▲	8.98	CLP 7	91	88	44	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98	
★	22	22	BILLY SQUIER Don't Say No Capitol ST-12146	▲	8.98		57	45	12	THE JACKSONS The Jacksons Live Epic KE2-37545	▲		SLP 18	92	90	14	THE STEVE MILLER BAND Circle Of Love Capitol ST-12121	●	8.98	
★	24	47	ALABAMA Feels So Right RCA AHL1-3930	▲	7.98	CLP 1	58	64	22	TRIUMPH Allied Forces RCA AFL1 3902	▲	8.98		93	93	105	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98	
★	26	50	JUICE NEWTON Juice Capitol ST-12136	▲	8.98	CLP 4	59	61	26	AL JARREAU Breakin' Away Warner Bros. BSK 3576	●	8.98	SLP 31	94	104	10	BILL SUMMERS AND SUMMERS HEAT Jam The Box MCA MCA-5266	▲	8.98	SLP 16
★	25	25	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	▲	8.98	SLP 4	60	60	62	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲			95	NEW ENTRY		RICH LITTLE The First Family Rides Again Boardwalk NB1-33248	▲	8.98	
★	26	27	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153	▲	8.98	SLP 8	61	63	12	SHEENA EASTON You Could Have Been With Me EMI-America SW 17061	▲	8.98		96	96	14	EARL KLUGH Crazy For You Liberty LFL 51113	▲	8.98	SLP 32
☆	40	6	BOB AND DOUG MCKENZIE Great White North Mercury SRM 1-4034 (Polygram)	▲	8.98		62	95	3	SOFT CELL Non-Stop Erotic Cabaret Sire SRK 3647 (Warner Bros.)	▲	8.98		97	100	44	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98	
★	29	10	GROVER WASHINGTON JR. Come Morning Elektra SE-562	▲	8.98	SLP 10	63	65	70	KENNY ROGERS Greatest Hits Liberty LOO-1072	▲	8.98	CLP 16	98	143	2	AL DIMEOLA Electric Rendezvous Columbia FC 37654	▲		
★	31	6	ABBA The Visitors Atlantic SD 19332	▲	8.98		64	52	15	PRINCE Controversy Warner Bros. BSK 3601	●	8.98	SLP 29	99	117	3	IRENE CARA Anyone Can See Network E1-60003 (Elektra)	▲	8.98	SLP 51
★	30	19	ROD STEWART Tonight I'm Yours Warner Bros. BSK-3602	▲	8.98		65	67	32	KENNY ROGERS Share Your Love Liberty LOO-1108	▲	8.98	CLP 14	100	101	17	SURVIVOR Premonition Scotti Bros. ARZ 37549 (Epic)	▲		
★	33	4	JIMMY BUFFETT Somewhere Over China MCA MCA-5285	▲	8.98		66	66	78	AC/DC Back In Black Atlantic SD 16018	▲	8.98		101	94	10	ADAM AND THE ANTS Prince Charming Epic ARE 37615	●		
★	32	21	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK-12182	▲	12.98		67	58	16	BLONDIE The Best Of Blondie Chrysalis CHR 1337	▲	8.98		102	102	24	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4060	●	7.98	
★	37	36	AIR SUPPLY The One That You Love Arista AL 9551	▲	8.98		68	70	68	THE DOORS Greatest Hits Elektra SE-515	▲	8.98		103	103	10	MANHATTAN TRANSFER The Best Of Manhattan Transfer Atlantic SD 19319	▲	8.98	
★	34	34	RUSH Exit Stage Left Mercury SRM 2-7001 (Polygram)	●	12.98		69	77	6	LAKESIDE Your Wish Is My Command Solar S-26 (Elektra)	▲	8.98	SLP 19	104	105	9	DAVID BYRNE The Catherine Wheel Sire SRK 3645 (Warner Bros.)	▲	8.98	
★	35	36	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	▲	7.98		70	62	32	THE COMMODORES In The Pocket Motown M6-955M1	▲	8.98	SLP 34							

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Closeup

ABBA—The Visitors, Atlantic SD19332. Produced by Benny Andersson and Bjorn Ulvaeus.

Abba's ninth album is their most consistently satisfying and poignant collection of songs—all as un-failingly catchy as any one of their worldwide hits. The group's two songwriters, Anderson and Ulvaeus, have also fashioned arrangements (though typically lush and dense) that are at least as distinctive as the songs they adorn.

Even the most opinionated, saddled with one-dimensional notions of what is and is not hip, may be hard-pressed to deny that this Swedish pop quartet has included one or two timeless, endearing tunes on each one of their previous eight albums. Unfortunately, much of the rest on those LPs was cluttered and cloying filler. Perhaps nine is a lucky number—far more likely is the inevitable culmination of introspection, experience and fantasy into a marriage of music and words that is Abba's first true masterpiece—song after song.

The title track opens the record in an eerie aural mood defined by synthesizer; the narrator unfolds in a voice of hollow resignation a story of torment and paranoia about real or imagined visitors. The concerted throb and pulse of bass and drums build the tension slowly until it is released into the relief of a characteristically well-crafted Abba chorus.

"Head Over Heels" is a breezy account in the first person of a woman "with a taste for the world" who does exactly as she pleases. A tango-like melody supports the story line, leading just enough flamboyance to convince us of this woman's willfulness. Two bars before the hook, the pace doubles and the tune cascades (head over heels) into full-blown refrain.

"When All Is Said And Done" leaves an indelible imprint at the very beginning of the song with a light-as-air childlike chorus (reminiscent of those in "The Wizard Of Oz") by Abba's other half, Anna and Frida. The song is a small celebration by two lovers counting their blessings in an uncertain and unpredictable world.

In an album full of great songs,

"Soldiers" is particularly conspicuous because of its simple yet ominous metaphors that envision impending nuclear holocaust. Emphasizing that although there seems to be so little one can do to prevent the machinations of soldiers and those who control them ("they blow their horns and march along/they drum their drums and look so strong/you'd think that nothing in the world was wrong"), we must "not look the other way/taking a chance/cause if the bugler starts to play/we too must dance." The off-beat cadence of the drumming holds dark, somber verses and the sing-song quality of the chorus together. Certainly very few groups can effectively handle a subject as serious as this, and still imbue it with all the qualities of great pop music.

"I Let The Music Speak" is the singer's personal acknowledgement of the wondrous transcendental power and sweep of music: "leading me gently, urging me like a lover... into a place where beauty will defeat the darkest day... where I'm one with every grand illusion."

"One Of Us" is a fresh wistful update on a familiar theme; a tender song of regret over the impetuous dismissal of the one person she now needs most.

The last two songs, "Slipping Through My Fingers" and "Like An Angel Passing Through My Room," are related in their soft cry of sentiment in the face of an indifferent, relentless march of time: the mother who can't suppress the feeling of losing her little girl forever as she waves goodbye each morning, and the world weary soul clinging to twilight images of "love [that] was one prolonged goodbye."

Owing to Abba's image as "international pop's self-appointed ministers of good cheer," it is uncertain what, if any, impact this deserving record will have on those well-entrenched denizens who seem not only to resent that image, but also their instantly memorable music. If their enormous worldwide record sales of the past are considered, it hardly matters. "The Visitors" is Abba and pop music at its endearing best.

THOMAS GABRIEL

General News

A&M Gears Push Around 'Dude' Grammy Showing

• Continued from page 4

While edging toward platinum, the set's high profile through its three single hits, culminating in top 20 pop stature for James Ingram's vocal performance of "Just Once," along with 46 weeks on the album chart indicate "The Dude" may have a considerably higher sales ceiling ahead.

Thus, Reitman says A&M's marketing strategy since early January is actually linked to what he terms the "problems" posed by the album: "First, this album was first perceived as a black record, and the already poor economy is even worse for black consumers.

"Then, Quincy is a producer—he's not a singer or a songwriter himself. So what you get is an album of songs written by other people, and performed by artists other than Quincy Jones.

"It's consequently a series of abstractions before you get to the message you want to give consumers, especially when dealing with radio programmers: 'Here's James Ingram

singing "One Hundred Ways" from the album, "The Dude," by Quincy Jones.' That problem just becomes exacerbated with each new hit single by a different singer, because there's so little continuity except for Quincy himself. So it's both blessing and curse."

Thus, according to Reitman, the label decided to treat the album like a new release nearly a year after it first shipped. A discount program just wrapped, offering dealers an incentive during January to restock the album, and both print and radio ad dollars have been infused through dealer customers.

A special merchandising bin has also been devised to afford twin hooks—NARM's "Gift Of Music" thrust on Valentine's Day and the Grammys themselves. A die-cut header section in the unit holds a display flat with a Valentine's Day plug on one side and the "most honored" Grammy slogan on the other. Users can showcase the first message through Feb. 14, then flip to the Grammy connection afterward.

Harold Childs, the label's senior vice president of sales and promotion, confirms that the LP's multi-format radio penetration is another mixed blessing, in that chasing a singles tie-in has necessitated frequent restocking of album product as each new single release has charted.

But Childs also sees "The Dude" as a worthy opportunity to challenge what he terms a chronic problem in racking black product. Says Childs, "The major resistance has been from the racks, who've had a problem with a Quincy, or an Al Jarreau for that matter, in their pop bins. In that sense, some of the racks are in the Dark Ages."

Finally, the Grammy tv buys are being buttressed with half-page ads in the various editions of TV Guide published regionally. Notes David Steffen, sales vice president, "Had 'The Dude' received only two or three nominations, we still would've gone out and done something around the Grammys. But I don't know how the rack customers in particular would've responded.

"But when we learned he'd gotten 12 nominations on this record alone, a bell just went off—if the Grammys do create consumer demand, then we're definitely going to know this time."

Regardless of how many awards are actually reaped on Grammy night, both A&M and Jones' Qwest/QJP combine see the campaign as consolidating not only "The Dude" itself but myriad separate careers, such as those of vocalists Patti Austin and James Ingram, both contracted to Qwest in its Warner Bros. Records deal.

Ed Eckstine, general manager for Jones' companies, feels that both A&M and the producer ended their long association on an atypically gracious note. Admitting their relationship was "a little strange" prior to delivery of the album, Eckstine says, "I think it's just part of the mores of the business, given the usual LPs offered to fulfill contractual obligations, that A&M initially feared we might give them a bad record.

"So we started bringing top executives over to the studio to play them tracks. And when they heard it, they went back enthusiastic and ready to really work it. All in all, they've done an honorable job—after a year, they really are treating it like a new record, which is marvelous."

'Get Back To Basics'

• Continued from page 18

Record labels, which have always made their presence known at this gathering with hospitality suites, were almost overshadowed this year by a new proliferation of syndicators wooing program directors with special programming.

But CBS Records hosted a dinner Monday (1) and bussed attendees to a nearby performance of Lover Boy, while Warner Bros. hosted a Tuesday (2) dinner which included a video presentation of that label's top acts.

Another perennial fixture of these gatherings was a presentation by futurist Dr. John Parikhal, who did a cultural and media analysis. He predicted a continuing conservative trend and discussed the relationship of radio listening to the left and right brain functions.

me," he says, talking about his sons. "Everything that is good about my kids is a reaction to me. Miles is a great businessman. We had \$120,000 in the bank, and I turned it all over to him. Now they don't trust me with money. Ian pays my credit cards. Miles just bought us a nice house in Oxford, and Stewart gives me my mad money."

"Anyway," he continues, "Miles took over, and the little rascal, he used to buy expensive clothes... well, he still does... though they look like hell... and now he does pay less for them. He used to travel first class in airplanes. But once he had the family accounts, nobody traveled first class from then on.

"The three boys are complementary," says the father. "They get along tremendously. They are on the phone every day, no matter where they are. And they trust each other, with no dissensions. And if they have any trouble, Miles knocks their heads together. He doesn't take any crap from them. He's the boss... of me, too."

Copeland admits that he himself is not the biggest fan of the type of music his sons make and sell, but he does acknowledge that the music has

"cultural validity." And, he says, "it has the right ingredients of individualism and rebellion, which are two things that make Americans what they are."

Moreover, says Copeland, "there was a lot of cold blooded calculation about the Police. Back in 1970, Miles was already thinking about who would be Beatles in 1980, and already now he is thinking about what 1990 will be like, and what he can lend his promotional talents to."

"It's not the music that he thinks about. Everybody makes that mistake, asking what the music will be like. It is not the music, it is the culture that develops, and the music, going back and forth, is the expression of what the culture is at the moment.

"In 1990, he thinks it will be a crowded world. He thinks that health will be very important. Probably there will be a romantic revolution. The conditions under which people will live will make for fantasies. It will be a much more disciplined society, and when you live in that society you fantasize. A society where you feel that you can do something about conditions, is where you go out on the streets and yell."

Lifelines

Births

Girl, Alexandra, to Lita Eliscu and Ian Dove, Dec. 15 in Thousand Oaks, Calif. Father is a music industry publicist.

★ ★ ★

Girl, Genevieve, to Eileen and Bill Marino, Jan. 26 in New York. Father is chief engineer of Regent Sound Studios.

★ ★ ★

Boy, Melvin Andreas, to Andre and Ellen Hazes, Jan. 19 in Amsterdam, Holland. Father is a singer.

Deaths

Joseph Hiatt, 59, former vice president of MCA Inc., Jan. 28 in Los Angeles after a long illness. He worked for Warner Bros. from the late 1940s until 1964, when he joined Universal, where he rose to vice president and general manager in 1973. Active in several United Jewish Appeal fund drives, he retired as vice president last year. He is survived by a wife; a son and daughter; his mother and a brother.

★ ★ ★

Sam (Lightnin'), Hopkins, 69, of pneumonia Jan. 30 in Houston. The contemporary of such blues greats as Muddy Waters, B.B. King and John Lee Hooker, Hopkins sang as a child in Centerville, Texas. His professional career started in the 1930s, when his singing became as distinctive as his guitar playing. He first recorded in Los Angeles in 1946, and performed at Carnegie Hall and at the Village Gate in 1960. He last appeared in New York at the club Tramps for a three-night run in 1981.

★ ★ ★

Lee Hartstone, 62, in Los Angeles Feb. 3 while undergoing his second heart bypass surgery. A 50-year industry veteran, Hartstone was chairman of Integrity, the retail chain. Story, page 3.

Bubbling Under The Top LPs

- 201—JIMMY DESTRI, *Heart On A Wall*, Chrysalis CHR-1368
- 202—SOUNDTRACK, *Reds*, Columbia BJS 36790
- 203—LAURIE ANDERSON, *O Superman*, Warner Bros. DWBS 49888
- 204—FLESHTONES, *Roman Gods*, I.R.S. SP-72018 (A&M)
- 205—KEITH SYKES, *It Don't Hurt To Flirt*, Backstreet BSR 5277 (MCA)
- 206—ERNE WATTS, *Chariots Of Fire*, Qwest QWS 3637 (Warner Bros.)
- 207—NEIL LARSEN AND BUZZ FEITEN, *Full Moon*, Warner Bros. BSK 3585
- 208—MARCY MUIR, *20 Aerobic Dance Hits*, Parade PA-101 (Peter Pan)
- 209—BETTIE LAVETTE, *Tell Me A Lie*, Motown 6000
- 210—G.Q., *Face To Face*, Arista AL 9547

Bubbling Under The HOT 100

- 101—RAIN IS FALLING, E.L.O., Jet 5-02693 (Epic)
- 102—I WANT TO HOLD YOUR HAND, Lakeside, Solar 47954 (Elektra)
- 103—WAIT FOR ME, Slave, Cotillion 46018 (Atlantic)
- 104—LET'S WORK, Prince, Warner Bros. 50002
- 105—SPIES IN THE NIGHT, Manhattan Transfer, Atlantic 3899
- 106—STAGE FRIGHT, Chic, Atlantic 3887
- 107—TATTOO, Novo Combo, Polydor 2194 (Polygram)
- 108—RIGHT IN THE MIDDLE, Bettye Lavette, Motown 1532
- 109—IN THE RAW, The Whispers, Solar 47961 (Elektra)
- 110—SAY GOODBYE, Triumph, RCA 13035

Rock'n'Rolling

• Continued from page 12

that, he was asked if he objected to what his sons were doing, not just working in the rock'n'roll business, but also trading on such monikers as the F.B.I., the I.R.S., and the Police. (Ian runs the first, Miles III the second, and Stewart drums for the third.)

"Oh, that I love," says the elder Copeland. "It's what I did for years. I joined because it was fun. I wasn't motivated by national duty. I took tests, and then I was asked if I wanted to slide around in the mud in comparative safety, or if I wanted to have a more dangerous job, but stay in good hotels. Guess what I answered."

Copeland himself was a musician playing, "the loudest trumpet you ever heard," and briefly he was in the Glenn Miller Band, and then various other army bands. During World War II, he says, it was the task of the Army musicians to clear the dead bodies off the field after a battle. After that, being a spy doesn't seem so bad.

"I am the world's worst businessman, and one of the world's greatest fantasists, I guess, while Miles, is down to earth, and is a reaction to

TOP LPs & TAPE

POSITION 106-200

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

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	106	12	CAROL HENSEL Carol Hensel's Exercise And Dance Program Vantage VNI 7713 (Mirus)		8.98		136	138	16	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SK88 11523		10.98		168	NEW ENTRY		FUSE ONE Silk CTI CTI 9005		8.98	
106	107	33	AIR SUPPLY Lost In Love Arista AL 9530	▲	8.98		137	110	37	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 41	170	140	10	LAKESIDE Keep On Moving Straight Ahead Solar BXL1-3974 (RCA)		8.98	SLP 37
107	108	402	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98		138	148	6	THE BLASTERS The Blasters Slash SR 109		8.98		171	NEW ENTRY		CONWAY TWITTY Southern Comfort Elektra E1-60005		8.98	
108	115	21	GIL SCOTT-HERON Reflections Arista AL 9566		8.98	SLP 21	139	129	16	KING CRIMSON Discipline Warner Bros. BSK 3629		8.98		172	182	2	SHOOTING STAR Shooting Star Virgin/Epic PE-37720			
109	136	2	PRISM Small Change Capitol ST-12184		8.98		140	NEW ENTRY		ORIGINAL CAST Evita MCA MCA 2-11007		12.98		173	179	15	MERLE HAGGARD Big City Epic FE 37593			CLP 6
110	118	11	LOVERBOY Loverboy Columbia JC 36762		8.98		141	141	18	THE WHO Holligans MCA MCA 2-12001		13.98		174	142	19	RONNIE LAWS Solid Ground Liberty LO-51087		8.98	SLP 55
111	120	3	JACK BRUCE/ROBIN TROWER Truce Chrysalis CHR 1352		8.98		142	144	9	AC/DC Highway To Hell Atlantic SD 19244		8.98		175	175	28	DEF LEPPARD High N' Dry Mercury SRM-1-4021 (Polygram)		8.98	
112	114	69	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98		143	111	10	CON FUNK SHUN 7 Mercury SRM-1-4030 (Polygram)		8.98		176	186	2	TEARDROP EXPLODES Wilder Mercury SRM-1-4035 (Polygram)		8.98	
113	113	55	STYX Paradise Theatre A&M SP 3719	▲	8.98		144	154	4	SOUNDTRACK Ragtime Elektra SE 565		8.98		177	177	9	RUSH 2112 Mercury SRM-1-1079 (Polygram)		8.98	
114	116	52	JOURNEY Captured Columbia KC-2-37016	▲	8.98		145	146	9	GEORGE CARLIN A Place For My Stuff Atlantic SD 19326		8.98		178	187	2	BILL CHAMPLIN Runaway Elektra SE-563		8.98	
115	123	3	LARRY CARLTON Sleepwalk Warner Bros. BSK 3635		8.98		146	149	27	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236		8.98		179	145	6	CENTRAL LINE Central Line Mercury SRM-1-4033 (Polygram)		8.98	SLP 23
116	121	10	TOM BROWNE Yours Truly Arista/GRP GRP-5507		8.98		147	183	2	J. GEILS BAND Love Stinks EMI-America 17016		8.98		180	180	15	U2 October Island ILPS 9680 (Warner Bros.)		8.98	
117	152	2	THE WAITRESSES Wasn't Tomorrow Wonderful Polydor PD-1-6346 (Polygram)		8.98		148	150	9	AC/DC High Voltage Atco SD 36-142 (Atlantic)		8.98		181	147	11	BARRY MANILOW Greatest Hits Arista A2L 8601		11.98	
118	122	9	PAUL DAVIS Cool Night Arista AL 9578		8.98		149	112	11	KISS Music From The Elder Casablanca NBLP 7261 (Polygram)		8.98		182	155	11	THE JONES GIRLS Get As Much Love As You Can P.R. FZ 37627 (Epic)			SLP 25
119	NEW ENTRY		JANIS JOPLIN Farewell Song Columbia PC 37569				150	151	10	SNEAKER Sneaker Handshake FW 37631		8.98		183	159	28	SOUNDTRACK Heavy Metal Full Moon/Asylum DP-90004 (Elektra)		15.98	
120	124	22	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407		8.98		151	153	6	RAY, GOODMAN AND BROWN Stay Polydor PD-1-6341 (Polygram)		8.98	SLP 33	184	188	2	TOMMY TUTONE Tutone II Columbia ARC 37401			
121	NEW ENTRY		JEAN LUC-PONTY Mystical Adventures Atlantic SD 19333		8.98		152	162	3	BRYAN ADAMS You Want It, You Got It A&M SP 4864		8.98		185	185	28	JON AND VANGELIS The Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)		8.98	
122	NEW ENTRY		DONNIE IRIS King Kool MCA MCA-5237		8.98		153	168	2	VARIOUS ARTISTS Echoes Of An Era Elektra E1-60021		8.98	SLP 46	186	161	8	HENRY PAUL BAND Anytime Atlantic SD 19325		8.98	
123	126	10	DEL SHANNON Drop Down And Get Me Network SE-568 (Elektra)		8.98		154	164	2	PLAYER Spies Of Life RCA AFL1-4186		8.98		187	197	2	JOURNEY Evolution Columbia FC 36797			
124	127	19	DEVO New Traditionalists Warner Bros. BSK 3595		8.98		155	119	19	GEORGE JONES Still The Same Ole Me Epic FE 37106			CLP 3	188	192	4	PETER CETERA Peter Cetera Full Moon/Warner Bros. FMH-3624		8.98	
125	125	50	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98		156	156	3	T.G. SHEPPARD Finally Warner Bros. BSK-3600		8.98	CLP 26	189	189	3	SYREETA Set My Love In Motion Tama TB-376M1 (Motown)		8.98	SLP 44
126	91	11	MOLLY HATCHET Take No Prisoners Epic FE 37480		8.98		157	157	42	KIM CARNES Mistaken Identity EMI-America SO 17052	▲	8.98		190	167	10	CHOCOLATE MILK Blue Jeans RCA AFL1-3896		8.98	SLP 39
127	130	18	JOAN ARMATRADE Walk Under Ladders A&M SP-4876		8.98		158	128	12	L.T.D. Love Magic A&M SP-4881		8.98	SLP 35	191	191	8	THE BEACH BOYS Ten Years Of Harmony Caribou ZZX-37445 (Epic)			
128	97	11	FRANK SINATRA She Shot Me Down Reprise FS 2305 (Warner Bros.)		8.98		159	131	28	RICKIE LEE JONES Pirates Warner Bros. BSK 3432		8.98		192	195	4	WISHBONE ASH Hot Ash MCA MCA-5283		8.98	
129	98	13	THE DOOBIE BROTHERS Best Of The Doobies, Vol. II Warner Bros. BSK 3612	●	8.98		160	170	2	LE ROUX Last Safe Place RCA AFL1-4195		8.98		193	194	4	MCGUFFY LANE Aqua Dream Atco SD-38-144 (Atlantic)		8.98	
130	NEW ENTRY		SISTER SLEDGE The Sisters Cotillion SD 5231 (Atlantic)		8.98		161	174	2	ORCHESTRAL MANOEUVRES IN THE DARK Architecture And Morality Virgin/Epic ARE 37721		8.98		194	196	8	DEPECHE MODE Speak And Spell Sire SRK 3642 (Warner Bros.)		8.98	
131	135	25	SPYRO GYRA Freelime MCA MCA-5238		8.98		162	133	23	RED RIDER As Far As Siam Capitol ST-12145		8.98		195	NEW ENTRY		GANG OF FOUR Another Day/Another Dollar Warner Bros. 3846		8.98	
132	132	19	SLAVE Show Time Cotillion SD 5227 (Atlantic)		8.98	SLP 30	163	134	24	BARBARA MANDRELL Live MCA MCA 5243		8.98	CLP 11	196	171	4	SOUNDTRACK Sharky's Machine Warner Bros. BSK 3653		8.98	
133	137	11	JUDI SHEPPARD MISSETT Jazzercise MCA MCA-5272		8.98		164	166	11	THE JOHN HALL BAND All Of The Above EMI-America SW 17058		8.98		197	199	6	T. S. MONK More Of The Good Life Mirage WTG-19324 (Atlantic)		8.98	SLP 71
134	99	20	CHILLIWACK Wanna Be A Star Millennium BXL1-7759 (RCA)		8.98		165	169	64	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120		9.98		198	198	2	EDDIE SCHWARTZ No Refuge Atco SD-38-141 (Atlantic)		8.98	
135	109	16	GREG LAKE Greg Lake Chrysalis CHR 1351		8.98		166	176	2	WRABIT Wrabit MCA MCA 5268		8.98		199	172	63	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98	
							167	139	9	CHIC Take It Off Atlantic SD 19323		8.98	SLP 43	200	193	11	STEVIE WOODS Take Me To Your Heaven Cotillion SD 5229 (Atlantic)		8.98	SLP 74

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba.....29	Lindsey Buckingham.....45	Fuse One.....169	Greg Lake.....135	Police.....8, 112	Ragtime.....144
AC/DC.....7, 66, 91, 142, 148	Jimmy Buffett.....31	Gang Of Four.....195	Lakeside.....69, 170	Jean Luc-Ponty.....121	Sharky's Machine.....196
Adam And The Ants.....101	David Byrne.....104	Genesis.....14	McGuffey Lane.....193	Rick Springfield.....35	Styx.....73
Air Supply.....152	Irene Cara.....99	Go-Go's.....9	Ronnie Laws.....174	Spyro Gyra.....109	Tom Tom Club.....73
Alabama.....23	George Carlin.....145	Sammy Hagar.....41	John Lennon/Yoko Ono.....199	Quarterflash.....11	Triumph.....58
Arista.....111	Larry Carlton.....115	Merle Haggard.....173	Le Roux.....160	Queen.....51	Tommy Tutone.....184
Bar-Kays.....71	Kim Carnes.....157	John Hall Band.....164	Rich Little.....95	Rod Stewart.....30	Conway Twitty.....171
Beach Boys.....191	Cars.....10	Daryl Hall & John Oates.....5, 85	Little River Band.....72	Barbra Streisand.....18	Def Leppard.....185
Bill Champlin.....178	Central Line.....179	Emmylou Harris.....56	Loverboy.....20, 110	Styx.....113	Depeche Mode.....194
Black Sabbath.....83	Peter Cetera.....188	REO Speedwagon.....81, 105	LTD.....158	Sugar Hill Gang.....76	Devo.....124
Blasters.....138	Bill Champlin.....178	Roger.....84	Barbara Mandrell.....163	Survivor.....100	Del Shannon.....126
Blonde.....67	Chic.....122	Kenny Rogers.....63, 65	Manhattan Transfer.....103	Syreeta.....189	Def Leppard.....185
Angela Bofill.....79	Jacksons.....122	Diana Ross.....12, 86	Barry Manilow.....181	Teardrop Explodes.....176	Doobie Brothers.....129
David Bowie.....88	Rick James.....57	Bob And Doug McKenzie.....27	Barry Manilow.....181	The Time.....42	Doors.....68
Tom Browne.....116	Al Jarreau.....59	Steve Miller Band.....133	Bob And Doug McKenzie.....27	Tom Tom Club.....73	Earth, Wind & Fire.....13
Peabo Bryson.....47	Joan Jett.....147	Ronnie Milsap.....102	Carly Simon.....89	Triumph.....58	Sheena Easton.....61
Jack Bruce/Robin Trower.....111	Joan Jett.....147	Judy Sheppard Missett.....102	Olivia Newton-John.....16	Tommy Tutone.....184	Dan Fogelberg.....19
	Billy Joel.....50	Molly Hatchet.....126	Stevie Nicks.....6	Conway Twitty.....171	Foreigner.....3
	Jon And Vangelis.....185	T.S. Monk.....197	Olivia Newton-John.....16	U2.....180	Michael Franks.....52
	George Jones.....182	Moody Blues.....87	Stevie Nicks.....6	Luther Vandross.....39	
	Quincy Jones.....44	Willie Nelson.....78	Skyy.....37	Wangels.....43	
	Rickie Lee Jones.....159	Juice Newton.....24	Frank Sinatra.....128	Various Artists.....153	
	Janis Joplin.....119	Orliva Newton-John.....16	Sister Sledge.....130	Grover Washington Jr.....28	
	Journey.....2, 114, 168, 187	Stevie Nicks.....6	Slayer.....132	Waitresses.....117	
	King Crimson.....139	Oak Ridge Boys.....49	Soft Cell.....62	Whispers.....77	
	Kinks.....149	Ozzy Osbourne.....161	SOUNDTRACKS.....140	Who.....141	
	Kiss.....139	Henry Paul Band.....186	Evita.....140	Wishbone Ash.....46	
	Earl Klugh.....96	Teddy Pendergrass.....75	Heavy Metal.....183	Bobby Womack.....46	
	Paul McCartney.....25	Pink Floyd.....54, 107		Stevie Woods.....200	
	Paul Simon.....54, 107	Kraftwerk.....137		Wrabit.....166	
				Neil Young & Crazy Horse.....82	

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.



TALKIN' JOANS—Joan Armatrading, right, chats with Joni Mitchell and producer Henry Lewy backstage at the Perkins Palace in Pasadena, Calif., where Armatrading and her new band recently played two nights.

PIONEER IS BUYER

DiscoVision Sale Laid To Soft Mart

By JIM McCULLAUGH

LOS ANGELES—The task of driving home the optical videodisk (LaserVision) system fell more squarely on the shoulders of Pioneer last week as MCA and IBM decided to sell their side of a videodisk manufacturing venture last week to the Japanese giant.

MCA is not exiting the home video business, however, as two existing units of the entertainment conglomerate—MCA Videodisc and MCA Videocassette—will continue to be programmers. MCA also retains its optical videodisk patents.

Jim Fiedler, president of MCA Videodisc, says: "We will continue to produce and distribute programming for the optical format."

The joint venture—known as DiscoVision Associates—was formed in 1979. Headquartered in Costa Mesa,

Calif., the firm marketed industrial optical videodisk players made by Japan's Universal-Pioneer. DVA also manufactured industrial and consumer disks. U.S. Pioneer and North American Philips' Maganvox continue to market consumer players.

DVA had scaled down considerably in recent weeks and intended closing its nearby Carson, Calif., software manufacturing facility at the end of the month (Billboard, Feb. 6). The remaining 250 employees (down from 800) are expected to be laid off shortly in the wake of the new development.

An existing Pioneer plant in Kofu, Japan, will now assume responsibility for all of DVA's existing contracts. A new Pioneer software plant is being targeted for California next year but not at the Carson site since the physical assets of DVA are not included in the buy.

U.S. Pioneer had formed a Pioneer Video arm last year responsible for selling optical players, while another wing, Pioneer Artists, continues to develop entertainment programming. Pioneer, of course, still has a powerful ally in Philips (co-developer of the optical videodisk technology), still very much committed to worldwide marketing of LaserVision.

But Pioneer's optical videodisk job is not expected to be an easy one. Sales of both industrial and consumer players in the U.S. and Japan have been sluggish. And Pioneer continues to combat a depressed hi fi market.

New Offices For Boardwalk

LOS ANGELES—New offices housing the Boardwalk Entertainment Co. here were opened Feb. 1 at 8255 Sunset Blvd. Telephone is (213) 656-2840.

The move follows the transfer of several company departments to New York and extends the restructuring plan begun last fall. Promotion and business affairs wings now are in Manhattan.



BROADWAY SOUNDTRACK—Stephen Sondheim, left, composer/lyricist of the Broadway musical "Merrily We Roll Along" discusses a musical matter with Thomas Z. Shepard, division vice president of RCA's Red Seal label and producer of the show's original cast album being recorded at RCA's Studio A in New York. The audiophile LP is being readied for release in March.

InsideTrack

According to insiders, Sony's launch of its Compact Disc digital audio disk system within the next year will be unparalleled in consumer electronics history in terms of ad and promo mega bucks. . . . Nabobs from **DiscoVision**, **IBM** and **Universal Pioneer** huddled in **Universal City's MCA** bailiwick last week over the future of the laser optical videodisk format, following the shuttering of **DiscoVision's** disk manufacturing plant in nearby Carson. . . . **Boardwalk Records** claims a hot January. **Label prexy Irv Biegel** reports a \$4 million month which topped all others in its short history. **Joan Jett**, **Richard "Dimples" Fields** and **"First Family Rides Again"** did the trick.

Free Lunch: If you've noted that your branch manager, sales manager or salesperson isn't inviting you to dine as of yore, it's now out of his own pocket in most companies in the industry. The only street people who have not been told to hold down expenses are radio promo folk. . . . If you think **Jean Pierre Rampal** is merely a world class flautist, you're wrong. **"The Book Of Sushi"** by **Kinjiro Omae** carries a forward by Rampal. . . . **Things We Never Knew Till Now:** **Jack Hurst** is country music editor of the **Chicago Tribune**, the only such full-timer we know on a U.S. daily.

Senior vice president Harold Childs and **veep of sales Dave Steffen** at **A&M** solidly back the move to keep singles at \$1.69 list (Billboard, Jan. 30). Promotion pioneer Childs sees the \$1.99 trend's most devastating influence as cutting down the number of starter retailers who handle breaking 45s. As a result, he sees radio with a lesser universe to canvass to track early progress of the ultra important releases. **A&M** is introducing its breaking artist albums at \$6.98 with 120-day billing (Billboard, Jan. 16) and, additionally, is coming with a **"Best Of"** compilation series at \$6.98. **George Benson**, **King Crimson**, **Kim Carnes**, **Nils Lofgren** and **the Ozark Mt. Daredevils** kick off the series. Both album price decreases are hoped to offset the shrinking discretionary dollar supply. Both **A&M** brass said ad allowance bucks will not be cut, but most likely increased on the breaking act \$6.98 packets.

Erstwhile bassplayer **Jim Guercio**, who now operates the famed **Caribou Ranch** (Billboard, Feb. 3), tells **Track** he and the **Colorado Rockies'** recording studio are very much in business. A blizzard cut phone lines to the ranch, thus causing the intercept we reported. The one-time personal manager has installed an 800-number (525-0503) to take the overflow from the studio's regular number. **Carl Wilson**, **Eddie Rabbit** and **Sheena Easton** have booked time there in the near future, among others. . . . Look for a mammoth salute to the record/tape/accessories departments of the **K-mart** stores in the U.S.

soon as the chain store giant is feted on its 20th birthday. **Tommy Schlesinger** is rounding up the promotion.

A half century of industry prominence ended last week when 79-year-old **Lawrence Welk** hung up his baton. **Track** first enjoyed the affable Swiss at the **Riverside Theatre, Milwaukee**, in 1934. Actually he started his first band in 1928. **Welk** this coming September starts a rerun syndicated tv series when his present show concludes. He'll personally introduce each show with a nostalgic look at the year during which the show was recorded. The entire show will then be replayed. **Welk** intends to keep his present 45-member aggregation together for sporadic location and one-night concert stops. **Welk's Ranwood Records**, run by son **Larry Jr.**, continues, as does his music publishing empire. **Welk's** break with live tv concludes 32 continuous years on the tube, 27 of which were nationwide. **Welk** many years ago set up a lucrative pension fund for his performers.

The Glenn Miller orchestra under **Larry O'Brien** jets to Japan soon, where it will rerecord all of the World War II hits for a Nipponese label. . . . **Track** erred. **Diana Ross' "Why Do Fools Fall In Love"** was certified both gold and platinum simultaneously, a rather normal procedure now that the 60-day delay after release is in effect. . . . **RCA** just plunked down \$50,000 in a grant for a **Frank Stanton** professorship at **Harvard's Center for Press, Politics and Public Policy** of the **John F. Kennedy School of Government**.

The **Bloomington, Ind. RCA** plant, which makes its videodisk players and color tvs, closed Monday (1) for a week of "inventory adjustment." The label's longtime album/single pressing plant in Indianapolis also laid off 150 of its 1,000 employees indefinitely at the same time.

Is **Dave Rothfeld's** return to consultant status at **Sam Goody** a sign of more stewardship from the **Musicland Group** in Minneapolis? The former **Korvettes'** record honcho had been general manager of the **Goody** wing in Edison, N.J. He now works out of the 43rd and Third Ave. store in Gotham City. . . . The loser in the Valentine's Day (14) softball tiff between the **Fleetwood Mac All Stars** and the **Record Plant Reamers** pays the **City of Hope** charity fund \$500.

Warner Bros. Records handed out its second series of pink slips in recent months last Friday (29), with insiders offering the now familiar spectre of a sluggish economy as the culprit. Estimates range from 15 to 20 employees cut, with progressive and black music promotion among the areas hit. Meanwhile, label has yet to rebuild its adult contemporary promo team, virtually eliminated in the last streamlining late in '81.

Edited by JOHN SIPPEL

Rogers Is Top NARM Nominee

• Continued from page 4

Diamond's smash hit "The Jazz Singer" is passed over in the same category, though it is, as expected, up for best-selling soundtrack.

Besides voting in the 17 categories listed below, retailers, rack jobbers and one-stop operators are asked to supply write-in votes for best-selling classical album and best-selling gospel/spiritual album. The winners will be announced at the annual NARM convention at the Century Plaza Hotel here March 26-30.

The complete list of nominations:
Best Selling Single: "Bette Davis Eyes," Kim Carnes, EMI America; "Celebration," Kool & the Gang, De-Lite; "Elvira," Oak Ridge Boys, MCA; "Endless Love," Diana Ross & Lionel Richie, Motown; "Physical," Olivia Newton-John, MCA.

Best Selling Album: "Escape," Journey, Columbia; "4," Foreigner, Atlantic; "Greatest Hits," Kenny Rogers, Liberty; "Hi Infidelity," REO Speedwagon, Epic; "Tattoo You," Rolling Stones, Rolling Stones.

Best Selling Album By A New Artist: "Beauty And The Beat," Go-Go's, I.R.S.; "Bella Donna," Stevie Nicks, Modern; "Blizzard Of Ozz," Ozzy Osbourne, Jet; "Don't Say No," Billy Squier, Capitol; "Face Value," Phil Collins, Atlantic; "Juice," Juice Newton, Capitol; "Loverboy," Columbia; "Never Too Much," Luther Vandross, Epic; "Quarterflash," Geffen; "Sheena Easton," EMI America; "Working Class Dog," Rick Springfield, RCA.

Best Selling Album By A Group: "Back In Black," AC/DC, Atlantic; "Escape," Journey, Columbia; "4," Foreigner, Atlantic; "Hi Infidelity," REO Speedwagon, Epic; "Paradise Theatre," Styx, A&M; "Tattoo You," Rolling Stones, Rolling Stones.

Best Selling Album By A Male Artist: "Don't Say No," Billy Squier, Capitol; "Double Fantasy," John Lennon, Geffen; "Face Value," Phil Collins, Atlantic; "Greatest Hits," Kenny Rogers, Liberty; "The Innocent Age," Dan Fogelberg,

Full Moon/Epic; "Working Class Dog," Rick Springfield, RCA.

Best Selling Album By A Female Artist: "Bella Donna," Stevie Nicks, Modern; "Mistaken Identity," Kim Carnes, EMI America; "Physical," Olivia Newton-John, MCA; "Precious Time," Pat Benatar, Chrysalis.

Best Selling Black Music Album By A Group: "In The Pocket," Commodores, Motown; "Raise," Earth, Wind & Fire, ARC/Columbia; "Something Special," Kool & the Gang, De-Lite.

Best Selling Black Music Album By A Male Artist: "Being With You," Smokey Robinson, Tamla; "Controversy," Prince, Warner; "It's Time For Love," Teddy Pendergrass, Philadelphia International; "Never Too Much," Luther Vandross, Epic; "Street Songs," Rick James, Gordy; "The Many Facets Of Roger," Warner.

Best Selling Black Music Album By A Female Artist: "It Must Be Magic," Teena Marie, Gordy; "My Melody," Deniece Williams, ARC/Columbia; "Stephanie," Stephanie Mills, 20th Century; "What Cha Gonna Do For Me," Chaka Khan, Warner; "Why Do Fools Fall In Love," Diana Ross, RCA.

Best Selling Country Album By A group: "Fancy Free," Oak Ridge Boys, MCA; "Feels So Right," Alabama, RCA; "Year Ago," Statler Brothers, Mercury.

Best Selling Country Album By A Male Artist: "Greatest Hits," Kenny Rogers, Liberty; "Great-

est Hits," Ronnie Milsap, RCA; "Greatest Hits," Willie Nelson, Columbia; "I Am What I Am," George Jones, Epic; "Step By Step," Eddie Rabbitt, Elektra.

Best Selling Country Album By A Female Artist: "Evangeline," Emmylou Harris, Warner; "Greatest Hits," Anne Murray, Capitol; "Juice," Juice Newton, Capitol; "Live," Barbara Mandrell, MCA; "Nine To Five," Dolly Parton, RCA; "Seven Year Ache," Roseanne Cash, Columbia.

Best Selling Jazz Album: "Breakin' Away," Al Jarreau, Warner; "Free Time," Spyro Gyra, MCA; "The Dude," Quincy Jones, A&M; "Wavelength," Grover Washington Jr., Elektra.

Best Selling Comedy Album: "A Place For My Stuff," George Carlin, Atlantic; "Greatest Hits," Cheech & Chong, Warner; "No Respect," Rodney Dangerfield, Casablanca; "Rev. Durita," Richard Pryor, Laff; "Steven Martin Brothers," Stevie Martin, Warner.

Best Selling Children's Album: "Fox And The Hound," Disneyland; "In Harmony II," Columbia; "Mickey Mouse Disco," Disneyland; "Strawberry Shortcake And Her Friends," Kidstuff; "Urban Chipmunk," RCA.

Best Selling Soundtrack Album: "Arthur," Warner; "Endless Love," Mercury; "Fame," RSO; "Heavy Metal," Full Moon/Asylum; "The Jazz Singer," Capitol.

Best Selling Original Cast Album: "A Chorus Line," Columbia; "Annie," Columbia; "Evita," MCA; "Sophisticated Ladies," RCA.

WEFM: New Owners

CHICAGO—WEFM-FM became "U.S. 99" here last week following a change of ownership and format switch to contemporary slanted country music. The station, which had been airing Schulke II foreground beautiful music under General Cinema Corp. ownership, was sold to First Media Corp. of Illinois for \$9.2 million.

First Media, which operates FM stations in several major markets including Atlanta, Washington and Houston, will seek a change of call letters to WUSN, general manager Chuck Artigue said. The country format was scheduled to be introduced Saturday (6) following a five-day off-air period for technical upgrading and remodeling.

Go For The Skyy



Skyy's electrifying new album "Skyline" features the cuts that have rocketed this group to new heights. We're talking about heavy hits like "Call Me," "Let's Celebrate" and the smoker "Jam The Box."
57-2152 57-7020
 With that kind of pulling power going for it, no wonder this album is lighting up the charts.

Just check these numbers...

Black Charts

Billboard ★

Record World 4

Cashbox 4

Pop Charts

Billboard 39

Record World 27

Cashbox 32

"Skyline" The Best Line You Ever Heard...Live On Tour

Feb. 6 & 7—Circle Star Theatre,
San Francisco, CA

Feb. 11—Arizona State University,
Phoenix, AZ

Feb. 12—Eastern New Mexico, Portales, NM

Feb. 13—University of Texas, El Paso, TX

Feb. 14—Tingley Coliseum,
Albuquerque, NM

Feb. 18—Macon Coliseum, Macon, GA

Feb. 19—University of Alabama,
Tuscaloosa, AL

Feb. 21—Reunion Arena, Dallas, TX

Feb. 22—San Antonio Convention
Center, San Antonio, TX

Feb. 23—Frank C. Owens Special Event
Center, University of Texas, Allston, TX

Feb. 26—Lake Charles Civic Center,
Lake Charles, LA

Feb. 27—Municipal Arena, Mobile, AL

Feb. 28—Leon County Civic Center, Tallahassee, FL

(Dates may be subject to change)



Bonnie Raitt

*You've got the
GREEN LIGHT from
Bonnie Raitt.*

*Bonnie &
the Bump Band
(featuring ex-Face
Ian McLagan &
ex-Beach Boy
Ricky Fataar)
go full throttle
rock 'n' roll.*

*On **GREEN LIGHT** BSK 3630*

Featuring the single
"Keep This Heart In Mind" WBE 50022



Produced by Rob Fraboni
On Warner Bros. Records & Tapes



Bonnie Raitt and the Bump Band on tour! Coming soon...