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## Warner Bows Concert Album Via Cable TV

By SAM SUTHERLAND

LOS ANGELES—Cable tv's potential for building record and tape sales gets a precedential test this weekend as Warner Bros. Records and Home Box Office team in a cross-promotion for Simon and Garfunkel's "The Concert In The Park," the first album/cable special coupling to date.

With HBO set to air the 90-minute show nationally Sunday (21) in the first of 10 initial screenings, Warner Bros. is rushing its two-disk album from the same Central Park reunion show to reach accounts Friday (19). Barring any delivery snags, the plan is to have product in retail bins ready for sales generated by the cable airing.

Because both album and special will thus share the same performances by the pop duo, Warner Bros. and HBO are thus setting up a variety of interlocking advertising and promotional plans aimed at cross-merchandising both:

- FM simulcasts in 20 major markets, with HBO slated to buy local newspaper ads plugging the album as well. Participating stations will also include a tagline alerting buyers to tapes and LPs.

- In-store merchandising by Warner Bros. that will include special streamers touting the

(Continued on page 74)

## 'Locked' Dealers Wary Of WEA Tape Discount

By LEO SACKS

NEW YORK—Dealers aren't running to embrace the WEA plan that awards a 2% discount on cassette titles to accounts who display them in open fixtures.

The program, which took effect last week, is designed to promote open merchandising of cassette product, but a Billboard survey has found that many racks and retailers won't respond to the incentive plan because of security risks.

WEA admits that initial reaction to the plan has been mixed. "This is a long-term project," says Skid Weiss, the national director of communications. "The goal is to get dealers with closed bins to rethink their positions and consider new marketing strategies. It's not going to happen overnight."

Weiss says that when WEA announced the program in October, "We knew it wouldn't be right for everyone. It all depends on the philosophy of the individual retailer. A 4% discount wouldn't encourage a dealer if he's not aggressive and promotion-minded. But if we can educate accounts by citing success stories, the program will be effective."

Ed Beda, of the five-store Disc-O-Mat chain here, won't support the plan. "It's not too practical in this day and age, especially in New York," he offers. "There's no doubt in my mind that we'd do more business if our tapes were exposed. But I can't afford to play with the theft percentage." On a sociological note, he adds. "The decision isn't about business. It's about people."

Alan Levenson, president of the 23-store Turtles web in Atlanta, says the program is "unattractive" to him. "I wouldn't dream of open fixturing," he insists. "Our stores aren't positioned to long-box cassettes, anyway. Even if we had the space, I'm not about to expose my merchandise for easy picking. I prefer that product stays in the store until it's paid for. I'm sure WEA feels like they've jumped into the ocean and now they're in a life raft all by themselves. And until other labels join them, that's the way it's probably going to stay."

"We can't unlock our tapes for just one label," says David Colson, vice president of Transcontinent Record Sales, the Buffalo rack and parent company of the 14-store

(Continued on page 8)

## Discounts On Multiple Sales Boost Midlines

By JOHN SIPPPEL

LOS ANGELES—Midline albums, which over the last year have consistently increased their share of unit and dollar sales in U.S. retail, are increasingly being discounted in multiples of three, the latest quarterly price survey by Billboard indicates.

One effect has been to lift further the \$5.98s' share of market, agree Randy Davidson, Sound Shop; Terry Woodward, Waxworks; Kay Moran, Sound Warehouse; Ralph King, Record Bar; Scott Young, Franklin Music/Davey's Locker; Raul Acevedo, Stars; Stu Schwartz, Harmony Hut; and Jay Jacobs, Music Jungle/Paradise.

While album retail pricing continues its spiral upward, many chains surveyed are using variable price graduations, a trend that first surfaced mid-year 1981 and seemed to have disappeared in the last survey (Billboard, Nov. 28). In the case of shelf or catalog merchandise, the dual and sometimes three-price tier is based on the amount of turn in a year that the particular album garners. Different pricing on advertised specials results from the kind of extended billing and/or freebies or discount which the manufacturer proffers.

Five of the fifteen chains in this first quarter study are already pricing singles around \$1.89.

(Continued on page 74)

## Euro Court: U.K. Can Bar Parallels From Portugal

By PETER JONES

LONDON—The European Court has upheld the right of the British record industry to bar cheap parallel imports flooding into the country from Portugal.

Although details of the final court judgement will not be available for at least two weeks, the ruling is viewed as a precedential victory in the long-running and often acrimonious battle between affected labels and retailers handling the Portuguese imports.

At the heart of the matter, taken to court by Polydor and RSO with the Bee Gees' album "Spirits Having Flown" as a key ingredient, is whether Portugal's membership of the old European Free Trade Assn. (EFTA) gave that country special trade rights within the European

Economic Community, of which it is not a full member.

In essence, the European Court has ruled that imports from countries such as Portugal can be restricted without infringing EEC free trade regulations. A main reason for the restriction is on the grounds of protecting intellectual property rights.

Michael Kuhn, director of PolyGram Leisure and head of its business and legal affairs division, says this is the first case of its kind and can be seen as a precedent for all countries, like Spain and Portugal, which have treaties of association with the Common Market countries. He believes there are more than 100 such countries.

(Continued on page 74)



Get ready for MERGE. This hot new group from Chicago features the vocal talents of Debbie Alexander and the freshest sound on the street. From flavory funk to the sweetest ballads, this talented group has put it all together. MERGE (NFL1-8003). Their hot new single is "Take It To The Top" (PB-13050) and you can bet they will! Produced by Sonny Sanders, Carl Davis & Eugene Record. On RCA Records. (Advertisement)



PEABO BRYSON CROSSES OVER WITH SUAVE STYLE—"Let The Feeling Flow," the Top 10 Hot Soul Single from Peabo Bryson's Top 10 Soul LP I Am Love, is a burgeoning crossover sensation. Both single and album are moving impressively. And in the weeks ahead, magazine cover stories, radio and television will herald Peabo as music's most romantic leading man. Capitol Records will drive the message home with an aggressive print, radio and TV advertising campaign. (Advertisement)

(Advertisement)

## The Human League

A Phenomenon Of Good Taste



For some time now, the music scene has been whipping back and forth with such dullness and trendy trappings that it's refreshing to see a new group making music that is qualitative and at the same time positively exploitative.

The Human League, since the release of their newest album, Dare, have become somewhat of a cultural phenomenon in the United Kingdom. They've sold millions of singles and

albums. Their first single in America, the classic "Don't You Want Me," was number one in England for two months and sold over one million records. Not bad for a depressed market!

Their demeanor, which can be seen in their tasteful pop-videos, is somewhat ambiguous. It smacks of a kind of "Cabaret" meets "Some Like It Hot" at a "Shindig" show. There is something that is very captivating about them, something that pushes all the right buttons, in all the right places.

What more could a record company ask for these days? And where

better suited in America than at A&M Records, the company that, in recent years, seems to have a monopoly on the good new music.

With all the competition for the consumer dollar and radio airplay, The Human League album, Dare, could, dare I say it, breathe some life into the music industry and get a lot of kids away from Pac-Man Mania and back to their stereos listening to radio and buying records.

DARE SP 6-4892  
Produced by Martin Rushent and The Human League  
Management: Tunecise  
Issued by arrangement with Virgin Records, Ltd.  
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February 1982

# The Chrysalis Chronicle

## HOT OFF THE PRESS MORE NEWS!



# HUEY LEWIS

AND THE NEWS

PICTURE THIS

	Album	Single
	#1 most added	2/8
BB	Flashmaker	2/8
RW	Flashmaker	2/15
	#1 most added	2/8
CB	Most added	2/15
RR	Debut 36*	Debut 26**
Bill Hard	Debut 32*	2/15
Album Network	Debut 31*	2/15

their new album

# “ P I C T U R E T H I S ”

featuring the single “Do You Believe In Love”



**Chrysalis**  
Records and Tapes

The album CHR 1340  
Produced by Huey Lewis and the News  
Management / Bob Brown



**MARIE CONFERS**—Marie Osmond, recently signed to Elektra/Curb, chats about her new single "I've Got A Bad Case Of You," with from left, Pat McCoy, E/A national adult contemporary promotion director; Lou Galliani, E/A national singles promotion director; and Jerry Sharell, senior vice president/promotion for the label.

**E/A, ALFA**

**More Labels Bow \$6.98 Line**

LOS ANGELES — Elektra/Asylum and Alfa last week became the latest labels to bow \$6.98 lines, following the leads of A&M and RCA, but the E/A line is unique among these in that it's not keyed to new and developing acts, but to shortened versions of full-length albums. Elektra's maiden release is Mike Post's six-cut "Television Theme Songs." Alfa's is a full-length LP by drummer Yukihiro Takahashi, "Neuromantic." Neither label plans

any special dealer incentives. "Most other labels are putting new and unproven artists out at \$6.98," says Vic Faraci, E/A's executive vice president and director of marketing. "We'll use it when a name act has five or six cuts in the can, but not enough for a full LP. "And we're doing a lot of singles-only deals with options right now. If a single begins to explode we can rush in and do a five or six song album, which would expedite completion so we can get it on the street before the single dies."

Among the candidates here are Marie Osmond and the Five Satins, latter represented with a medley single, "Memories."

E/A's \$6.98 concept is thus similar to Warner Bros.' four-to-six song mini-albums, which list for \$5.98.

Faraci says the \$6.98 line will be marketed in the same way as \$8.98 LPs, with sales, advertising and merchandising campaigns predicated on sales activity.

Pete Jones, Alfa's vice president of marketing, reports that that label will probably have a second addition to its \$6.98 line in the second quarter. He says Alfa plans no extended dating or guarantees.

**Video Dealers Join Against Senate Plan**

By BILL HOLLAND

WASHINGTON—Video retailers here met last Sunday (7) to voice their concern over the "increasingly and alarming" possibility that a recent Senate proposal might "unwittingly" damage their business.

The store owners were up until now an ad hoc group of area retailers with very similar concern to the

(Continued on page 76)

**NARM To Hear Cornyn, Take Tape Levy Stand**

By IRV LICHTMAN

NEW YORK—The NARM board of directors will decide the association's position on a legislative levy on blank tape, following next month's major address on home taping by Stan Cornyn, executive vice president of Warner Communications Record Group, at the opening business session of NARM's convention in Los Angeles.

According to Joe Cohen, executive vice president of NARM, Cornyn's speech—a major section of which will reveal the results of a new WCI study of home taping—is seen as a dramatic attempt to gain NARM support for a blank tape levy. The levy approach is at the core of RIAA activity to present a united industry front before Congress as it deals with levy recommendations in the months ahead (Billboard, Jan. 20).

Yet, as NARM itself points out, there is a point of considerable controversy with many NARM merchandiser members who are making a "healthy" profit on blank tape sales as they confront diminishing record and

prerecorded tape income. "There remains the persistent question as to the effect of the royalty on the amount of home taping and the resultant loss of sales of prerecorded product," a statement reporting Cornyn's speech notes.

Cohen says he expects a board decision on the matter before the close of the convention, along with a meeting with staffers of the RIAA.

"I have no idea what the decision will be," says Cohen. But, he adds, that RIAA is prepared to offer testimony in Washington several weeks after the convention "with or without the support" of NARM. "If the board supports the levy, our legal counsel in Washington will be with RIAA and others in support of such legislation all the way."

Although there have been no formal contacts Cohen expects some pressure from the Electronics Industry Assn., the audio/visual manufacturer trade group that does not support a levy on blank tape.

**U.K. Tape Levy Would Fund Arts BPI Offers Cultural Package To Sweeten Royalty Bid**

By PETER JONES

LONDON—At least a third of all income derived from the home taping levy currently sought by the British recording industry would be used to finance a Music Development Trust Fund.

A significant portion of the fund would be dedicated to the production of recordings of music that otherwise would not be recorded by commercial companies suffering heavy losses due to the practice of home taping.

That's the promise made by the British Phonographic Industry (BPI) to an all-party meeting of members of parliament here Monday (8).

It is a radical new proposal, unveiled by Chris Wright, BPI chairman and co-chairman of Chrysalis Records, and he says the fund would be used to "encourage the musical arts and generally regenerate the music industry."

It's also seen as an industry image-improving bid to help counter a public viewpoint that a levy on blank cassettes and tape hardware would simply be an added tax burden which would go into the pockets

of "already wealthy" artists and composers.

Wright places industry losses from home taping at "well over 200 million pounds (up to \$400 million) a year. And a survey currently being carried out by the British Market Research Bureau on behalf of the

U.K. industry is quite likely to show that the problem is getting worse."

At the parliamentary meeting earlier, Wright had emphasized: "One of this country's greatest natural resources is the creative genius of its people. How many people realize, I

(Continued on page 65)

**'Some Progress' Reported With IFPI, BIEM Contract**

By MIKE HENNESSEY

BRUSSELS—IFPI and BIEM have made "some progress" in reaching agreement on a new basis for a mechanical royalty contract, it was reported at a board meeting of IFPI held here Feb. 8-9.

Further negotiations over the next few weeks will, it is hoped, result in a resolution of the conflict which has endured since the standard contract, agreed in 1975 and amended in 1980, expired at the end of last year.

In the interim, IFPI national groups have been advised to settle temporary arrangements with the BIEM societies in their territories, on the understanding that such arrangements will be replaced by the new contract once it is concluded. The new contract will be made retroactive to apply from Jan. 1 this year (Billboard, Jan. 9).

On Friday (19), there will be an IFPI meeting in Amsterdam to consider the report of the accountancy firm on the matter of packaging allowances to be taken into account in computing mechanical royalty payments.

The Brussels meeting also noted with concern the advent of record rental business on a substantial scale in Japan and Sweden, and agreed that IFPI should campaign urgently for legislation in all territories, to give phonogram producers the right to control the rental of records and tapes.

Making their first appearance at a board meeting as newly co-opted members were RCA Records president Bob Summer and PolyGram executive vice president Jan Timmer, whose appointment follows the resignation of PolyGram executive vice president Kurt Kinkele, a member since 1971.

After the meeting, the members of the board were invited to a reception at the Amigo Hotel as guests of the Belgian national IFPI group, Sibesa.

The next meeting of the board will be in Lisbon on May 31-June 1, as a prelude to the IFPI's council meeting and annual general meeting, when a new president will be elected to succeed Nesuhi Ertegun on completion of his three-year term of office.

**Vidiocy?**

Clive Davis offers a perspective on video games. Commentary, page 18.

**RCA Price Moves Reflect Videodisk's Hazy Future**

By JIM McCULLAUGH

LOS ANGELES—Giant electronics firms attempting to market videodisk technology to the U.S. consumer marketplace continue to find their efforts spinning at slow speeds.

Fresh evidence of this came last week when RCA slashed the price of its first generation CED SelectaVision player by \$200—a product originally ballyhooed into retail stores last year for \$500.

This comes on the heels of RCA's one week closure of its Midwest player facility for "inventory adjustment" (Billboard, Feb. 20).

RCA officials, facing the reality of the marketplace, now admit that their original first year goal of selling 200,000 players to consumers was somewhat unrealistic. The company's move is expected to help unclutter the CED hardware pipeline. (An update of CED software can be found in the Video section).

And in yet another recognition of the marketplace, RCA is moving aggressively on the videocassette hardware and blank software front.

That the American consumer has yet to be magnetized by videodisk technology—ironically one of the most touted marvels of the consumer electronics/entertainment industry—is also mirrored by the arch rival laser optical (LaserVision) videodisk camp.

Recent weeks have seen the shuttering of DiscoVision Associates' Southern California disk manufacturing plant, followed rapidly by MCA and IBM's exit out of a joint software producing venture with Japan's Pioneer (Billboard, Feb. 6, Feb. 12). And two new generation optical players from U.S. Pioneer and Magnavox have seen their introductions delayed while current models struggle at retail.

Few RCA videodisk retailers have been pricing the product at \$499.95.

and the company's lowering of the official list price to \$299.95 is seen as acknowledgement of that fact. The move was also made to spur sluggish sales.

At the same time, the company has introduced a \$349.95 list model. It differs from its predecessor only cosmetically.

The \$299.95 list unit, Model SFT100, is now being offered to distributors at a reduced price and is considered a closeout item.

RCA research has found that the awareness level of the videodisk is 61% among American consumers

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**Slow Progress Seen In CBS' CX Campaign**

This story prepared by Alan Penchansky in Chicago and Jim McCullaugh in Los Angeles.

CHICAGO—CBS Records continues to make slow progress in gaining recording industry support for its CX encoding process, a disk noise reduction/dynamic range expansion system. Only a paucity of CX encoded software has appeared and decoder manufacturers are holding up their promotions until greater label support materializes.

One problem continuing to face CX is the debate over its "compatibility," an issue the giant record company has been unable to forcefully swing in its favor. Compatibility—meaning CX-encoded disks played on decoder-less home audio equipment sound like regular records—is a key part of the CBS CX

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## General News

## Elvis Estate Sues Parker Over License

By ROSE CLAYTON

MEMPHIS—Col. Tom Parker has been charged by the co-executors of the Elvis Presley estate with unlawfully representing the singer on the grounds that he allegedly was "unlicensed to perform the services of an artist's manager or talent agent under the laws of the State of California."

The suit, filed on Jan. 22 before the Labor Commissioner in San Francisco, names as respondent, Andreas Cornelus Van Kuijk a/k/a Thomas A. Parker, individually, and d/b/a All Star Shows, his management firm based in Madison, Tenn.

It is the first suit to be filed in compliance with the order of Probate

(Continued on page 16)

## NRB Seeking Better Music License Deals

By DOUGLAS E. HALL &amp; BILL HOLLAND

WASHINGTON—The National Religious Broadcasters are moving on several fronts to obtain "more reasonable" music licensing arrangements, and their 39th annual convention, which ended here Wednesday (10), focused on these efforts.

Taking the most heat was ASCAP when the NRB's music license committee gathered Tuesday (9) afternoon. The society was called "arrogant" and its representatives were accused of "tactics of bought protection."

While NRB is not in direct combat with ASCAP, it stands solidly behind 400 religious stations in a class action against the music licensing

(Continued on page 20)



ROYAL MEETING—Barry Manilow is greeted by Sheena Easton following the first of his five soldout performances at the Royal Albert Hall in London.

## 'Modest' Gains In Music Help WCI's Profits

NEW YORK—"Modest improvements in recorded music profits" helped Warner Communications Inc. post a 50% rise in 1981 earning per share, while the fourth quarter was the best in its history, the company reports.

"Recorded music and music publishing income increased 3% to \$85 million, the second best year in the division's history. While total revenues were essentially flat at \$811 million, both domestic and international profit margins improved," says WCI chairman Steve Ross.

WCI's operating revenues from recorded music and music publishing in 1981 were \$811,257,000, compared to \$805,732,000 in 1980. For the fourth quarter of 1981, they were \$241,492,000, a drop from \$267,586,000 for the same period in 1980.

WCI's operating income from recorded music and music publishing

(Continued on page 74)

## Slow Year For CBS Records &amp; Parent, Too

NEW YORK—A slow year in the CBS Records Group reflected onto the parent company in 1981, with CBS Inc. seeing declines in net income and earnings per share for both the fourth quarter and the full year.

"The CBS Records Group experienced declines in revenues and operating profits both in the fourth quarter and in the full year," the company reports. "These declines reflected a weak retail environment and a low level of record releases by major artists due to delayed delivery of new albums. While domestic profits declined, profits for international operations rose modestly."

"An important factor in the group's revenue decline was substantially lower sales for its Columbia House division. This resulted from a planned reduction in the size of its record and tape club through the elimination of its low margin ac-

(Continued on page 78)

## Fink Speaks On Warner Rentals Admits To 'Mistake' In Original Formula Banning Sales

By LAURA FOTI

Mort Fink, president of Warner Home Video, is first in a *Billboard* series of talks with leading executives in the video industry. Here, Fink speaks out on software rental, the future of original programming and other issues.

NEW YORK—When Warner Home Video revealed last September that it would no longer sell its programs, but rather would lease them to distributors and dealers, the company was responding to what it perceived as a loss of income from dealers' rentals to consumers.

Reaction to the rental-only plan was swift and overwhelmingly negative. Dealer groups formed around the country to protest WHV's action, and, four months after the plan's introduction, a modified version replaced it. The majority of WHV's ti-

tles are now available for both sale and rental.

"We made a mistake and I don't mind admitting it," says Mort Fink, president of WHV. "The marketplace rejected what we did and in effect told us, 'We'll buy at any price.'"

But Fink sees the original plan as successful in an important way: it introduced the concept of the supplier's maintaining the rights to a program. "After we made our announcement, 20th Century-Fox/Magnetic Video and MGM/CBS introduced six-month and four-month plans.

"We said, if the marketplace is accepting the concept of a long-term lease we have a win, so let's give the marketplace a win, too. We wanted to develop a system that serves everybody's best interests."

How could such an admirable motive lead to a policy unacceptable to so many people? Fink explains the reasoning behind WHV's decision to go rental-only.

"I realized in the summer of 1980 that we were not necessarily serving the appropriate demand for our product, that there was some kind of miscue. The early owners of videocassette machines were movie and video buffs who wanted to own certain programs.

"It wasn't until summer, 1980 that it became apparent to everyone that rental was better. The problem was that the studios had never examined the home video marketplace in the context of the first-sale doctrine."

Among the solutions discussed at WHV was the idea of a surcharge added to the wholesale cost of a videotape, to cover anticipated rental revenues. "We thought that would be the perfect solution," says Fink. "to premium-price all our titles and make the money that way."

"But what happens when there are 15 million video homes? How do you premium price for a growing market? Dealer costs are escalating;

(Continued on page 48)

## Executive Turntable

## Record Companies

Russ Bach and George Rossi have been promoted to executive vice president of marketing development and executive vice president of marketing, respectively, at the Warner/Elektra/Atlantic Corp., Burbank. Bach has been with WEA in various capacities since 1973. Most recently, Rossi was the company's vice president of sales-promotion administration.



Bach

Peter Bond is appointed vice president of business development for CBS Records International. Based in New York now, Bond held a similar position with the company in London. At CBS Records, Elon Cohen is promoted to director of finance on the operations and finance staff and Elise S. Solomon is named senior attorney in the records section of the law department. Prior to his promotion, Cohen was director of financial analysis for Columbia. Solomon was with the law firm of Well, Gotshal & Manges. . . . Raynoma Singleton is upped to vice president and operational director of the creative division of Motown Records, Hollywood. She is a long-time Motown employee. . . . Bonnie Greenberg, an attorney with MCA Records since 1980, moves to the post of director of business affairs for the label. She will be based in Universal City, Calif.



Rossi

Darrell Minger is upped to associate tour press director for Elektra/Asylum Records, New York. He was E/A tour press manager. . . . Bill Hearn is the new vice president of marketing for Sparrow Records, Canoga Park, Calif. He was the company's director of marketing services. . . . Ken Earl is appointed Midwest regional r&b promotional manager for EMI America/Liberty Records. He was most recently local promotion manager for CBS Records in Chicago—where he will continue to be headquartered.



Bond



Cohen



Solomon



Singleton

Patty Graf moves up to promotion coordinator for Chrysalis Records, Los Angeles. She has been with the label for the past two years. . . . At Inner City Records, New York, John Boulos becomes national promotion and publicity director. He has been with MMO Music Group, of which Inner City is a division, since January.

## Marketing

Joan Serata, executive secretary to the late Lee Hartstone and assistant vice president of Integrity Entertainment Corp., Torrance, Calif., leaves Friday (19). Prior to joining the 135-store chain, she was a buyer/operations manager with the Franklin Music stores in Philadelphia. . . . Mark Werner, recent MBA graduate of Northwestern Univ., joins the Evanston, Ill. home office of Big Daddy's, the nine-store retail chain, as director of merchandising of new music.

## Publishing

John A. Lofrumento is named controller of ASCAP, New York. He was vice president and controller of the Travelers Cheque Division of the American Express Co.

## Related Fields

Thomas B. Ross, former assistant secretary of defense and former Washington chief bureau of the Chicago Sun-Times, will become vice president of corporate communications of the RCA Corp. March 1. . . . Ray Healey is promoted to director of internal communications and corporate information for CBS. He came to CBS in 1980 as a press representative in the entertainment division. Healey will be based in New York.

Terry Bochanty moves to the post of national sales manager for VHD Programs, Los Angeles. He was a regional sales executive for Discovision Assocs. . . . Joan Rickett, former national accounts manager at United Video, is upped to the post of general sales manager for the company. Also at United Video, Cheryl Lambert moves from being Midwest regional marketing manager to Rickett's former post. Both will work out of the Tulsa home office. . . . BSR (USA) Ltd., Blauvelt, N.Y., names Ed Wennerstrand president of the consumer products group and Ken Reichel vice president of marketing for consumer products. Both men hold other positions within the company.

Randy Schwoerer joins the Good Music Agency Excelsior, Minn., as head of the variety department. He was sales manager at Gary Van Zeeland Talent. . . . John Hayes is appointed vice president of the national concert division of Blytham, Ltd., Champaign, Ill. He has been with the booking agency since 1978. . . . Melinda Scruggs, formerly with Word Records, joins Blanton/Harrell Productions, Nashville, as executive assistant.

## Court Denies RKO's FCC Appeal

WASHINGTON—In a surprising legal rebuke, the U.S. Court of Appeals and a U.S. Supreme Court judge denied a request for a stay of mandate to RKO General, Inc., a denial that almost surely ends the legal appeal process involving a decision by the FCC to strip RKO of one of its Boston tv stations, and possibly its other radio and tv holdings as well.

Lawyers for RKO General, Inc. said Tuesday (9) that after the appellate court denied the stay, they

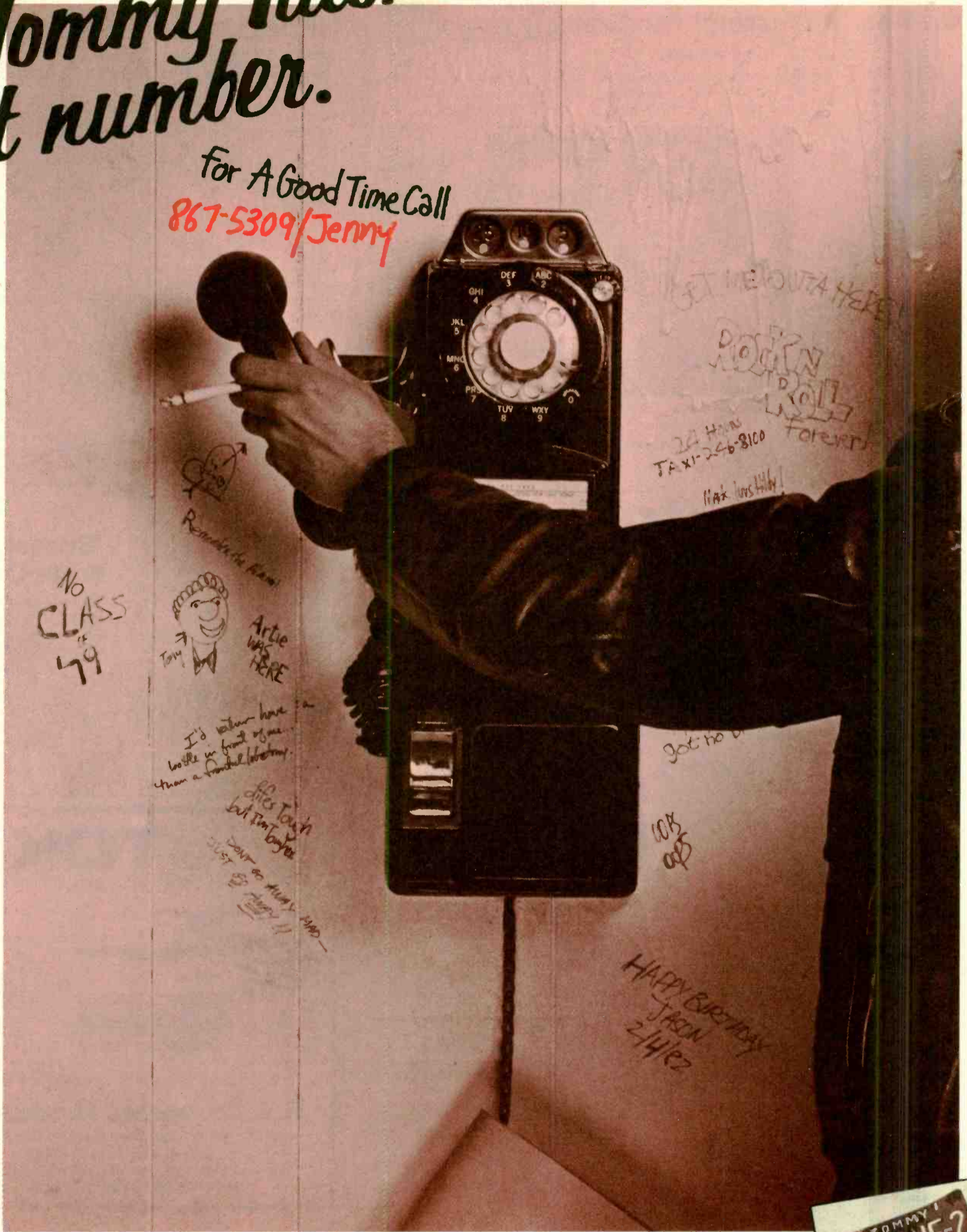
had filed again, this time with the D.C. Appeals circuit chief Supreme Court Justice Warren Burger. Burger was out of town and so the case went to Justice William Brennan, the next senior judge. Brennan also denied the stay of mandate, which meant that the FCC decision begins a 30-day issue, after which, as Roger Wallenburg, the chief RKO lawyer, said: "Then the station goes off the air."

The FCC will decide on the other stations in the future.



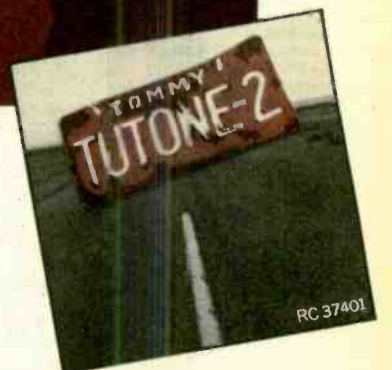
# Tommy Tutone's hot number.

For A Good Time Call  
**867-5309/Jenny**



## Look at those call letters:

WGUY	WIKS	KZFM	KYYX	KEJL	KDZA	WBBQ	KNBQ	KSEL-FM
WACZ	KKXX	KINT	KZZP	KFI	KRNA	KCPX	KBBK	KQIZ-FM
WTRV	WIGY	KBFM	WPHD	KIQQ	KBEQ	WISE	KSKD	WOMP-FM
KENI	KKQV	KROK	WRCK	KFRC	WKRZ	WFLB	KRQ	KSEL-FM
KSLY	KILE	BJ105	WPST	KEZR	KHFI	WGLF	KHYT	KIIS-FM
KOZE	WSPT	WGH	WKEE	B100	KLPQ	KVOL	WJBQ	



"867-5309/Jenny." The song that listeners are calling to your attention is on the album, "Tommy Tutone-2." On Columbia Records and Tapes.

Produced by Chuck Plotkin (Side I) and Geoff Workman (Side II). Management: Paul Cheslaw, (213) 456-8867. Agency: ICM.

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## Go-Go's: 3 Years For A Deal But That Was 'A Blessing' For Grammy Nominees

By PAUL GREIN

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

LOS ANGELES—The Go-Go's have already earned a place in pop history books as the first all-female rock band to achieve mass success. But they're not ready to settle for that: They'd much rather head up the chapter on all-time great bands, regardless of sex.

As such, they're being careful not to allow their image to overshadow their music. Specifically, they're wary of being characterized as fun-seeking, all-American teenage sweethearts.

"Photographers invariably stick us in a convertible or ask us to do mindless things like blow dry our hair," complains Kathy Valentine, the group's bassist and most serious, straightforward member. "It's taken awhile, but we've gotten

really outspoken about what we will and will not do. A photographer the other day wanted us to all

make kissing faces and we said no, why should we do that? Guys don't  
(Continued on page 16)



The Go-Go's: clockwise from upper left, Kathy Valentine, Belinda Carlisle, Gina Schock, Jane Wiedlin, Charlotte Caffey.

## Chartbeat

### Wonder Scores Knockout; Chubby And Pet Lead Vets

LOS ANGELES—Stevie Wonder's "That Girl" (Tamla) jumps to No. 1 on this week's r&b chart and to number six on the Hot 100, looking to become his first pop topper since "Sir Duke" in May, 1977.

It's Wonder's 23rd hit to reach the pop top 10, which puts him in third place among all acts of the rock era. He trails only Elvis Presley, with 38 top 10 hits, and the Beatles, with 33. Wonder is followed by the Rolling Stones and the Supremes, with 20 each, Ricky Nelson with 19 and Pat Boone with 18.

"That Girl" is also Wonder's 15th No. 1 r&b hit, a total topped only by James Brown and Aretha Franklin, with 17 each. That makes Wonder the artist with the most No. 1 r&b hits in Motown history: the Temptations had held that distinction, with 14. Marvin Gaye is in third place in the Motown hierarchy with 12 No. 1 r&b hits, including two with the late Tammi Terrell.

"That Girl" also becomes the first record in almost five years to hit No. 1 r&b in as few as five weeks. The last single to rise this quickly was the Emotions' "Best Of My Love" in June, 1977; the last to rise faster was Marvin Gaye's "Got To Give It Up" in April, 1977, which topped the chart in just four weeks.

Wonder's hit is the 91st Motown single to reach No. 1 r&b. The first, the Miracles' "Shop Around," was No. 1 21 years ago this week.

Here are Wonder's 15 No. 1 r&b hits to date, ranked by weeks at No. 1 and then weeks on the chart. Bear in mind that all of the post-1970 soul toppers will be featured on "Stevie Wonder's Original Musiquarium,"

release of which has been delayed again, in true Wonder fashion. Expect it "soon." This year, anyway. 1983 at the latest. Definitely before the end of the decade.

1. "Master Blaster (Jammin')," 1980, 7-24.
2. "Fingertips," 1963, 6-15.
3. "Signed, Sealed, Delivered, I'm Yours," 1970, 6-15.
4. "I Wish," 1977, 5-18.
5. "Uptight (Everything's Alright)," 1966, 5-15.
6. "I Was Made To Love Her," 1967, 4-15.
7. "Superstition," 1973, 3-17.
8. "Boogie On Reggae Woman," 1974, 2-17.
9. "Living For The City," 1973, 2-16.
10. "You Haven't Done Nothin'," 1974, 2-16.
11. "Higher Ground," 1973, 1-15.
12. "Sir Duke," 1977, 1-14.
13. "Blowin' In The Wind," 1966, 1-12.

(Continued on page 44)

### 'Brideshead' From Caedmon

NEW YORK—Caedmon Records markets here next month a three-LP/cassette album featuring Sir John Gielgud reading excerpts from Evelyn Waugh's "Brideshead Revisited," now running as an 11-part PBS tv series in the U.S. The album, with a \$22.95 list, was originally released by Decca Records in the U.K., although only in cassette configuration. Sir John is one of the stars of the production.

### Seek Okay For New AFTRA Phono Contract

NEW YORK—Singer members of the American Federation of Television and Radio Artists (AFTRA) are being asked to ratify increased Phono Code rates as part of a new three-year contract approved by the federation's board of directors. In the new pact, retroactive to April 1, 1980, group singers achieved a 7% increase in the first year; 4.6% in the second year; and 8.2% in the third year. Premium pay is 120% of the former amount, which was based on \$5 per hour.

With classical recordings, based on the length of a side, the definition was changed so that the minutes of recorded music are measured from the vocal entry of the singing group in each segment to the end of the music in that segment.

The pact also stipulates for the first time that when sound recordings are converted to videodisks or videocassettes those whose voices are heard on the sound version will be paid an additional session fee even though no additional session took place (Billboard, Feb. 13).

### U.K. ROYALTY DEAL FIRMED

LONDON—The British record industry has reached agreement with the Mechanical Right Society over a basis for mechanical royalty payments, necessitated by the abolition of list pricing in this country. The deal, announced Friday (19) by the British Phonographic Industry, is keyed to applying the existing 6¼% mechanical royalty to an adjusted "national" selling price, latter reached by surveying marketplace prices. It is backdated to Jan. 1, and contains a provision for an annual review of the basis on which mechanicals are computed. More details will be reported in next week's issue of Billboard.

### Williamson Named

LONDON—Alan Williamson, with EMI in London for 11 years and coordinator of Motown product and European tours for the past three years, has been named Motown international manager. U.K.

FEBRUARY 20, 1982, BILLBOARD



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Charlie Calello—SING, SING, SING

Lime—BABY I'LL BE YOURS

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# Dealers Wary Of Open Cassettes Despite 2% Discount

Continued from page 1

Record Theatre chain. "We tried exposing our budget tapes and the theft problem was tremendous. I'm afraid that until the industry devel-

ops a package we can merchandise next to albums, cassettes will have to stay in cases. I know I may be selling fewer pieces, but I'm not about to lose sleep at night over shrinkage."

At the rack level, he adds, "I have hundreds of thousands of dollars worth of pigeonhole fixtures that I'm not about to change for a 2% discount. It's too unrealistic to contem-

plate."

"The concept of open bin merchandising has never appealed to us," states Alen Strug, general manager of Hegewisch Discount Rec-

ords and Tapes in Calumet City, Ill. "So the discount is no factor. Our losses would be too great with open bins. We just don't trust people."

At Tara Record and Tape Distributors in Atlanta, which one-stops WEA product, buyer Joe Terrebonne says that even if the firm could pass on WEA's discount incentive "I doubt we'd sway very many accounts. I know what the small indie retailer is thinking, and he feels too vulnerable with the open display concept. People are watching their profits too closely these days to give their customers a free run at their merchandise."

Assistance in this story provided by Ed Harrison in Los Angeles.

"The reality of open bin merchandising isn't the same for everyone," notes Randy Davidson, president of the Sound Shop chain of 31 stores based in Nashville. "We've always displayed our tapes openly. But it's a question of environment for other retailers. A mall setting is a sharp contrast to an urban retail environment."

Dealers already committed to the advantages of open displays applauded the program as a positive step aimed at accelerating cassette sales.

David Hutkin, general merchandise manager of Pickwick's Rack Services division, feels that WEA has taken "a very forward-looking position. About 75% of our accounts merchandise their tapes openly, and by the end of the year I hope that all of our stores will be selling them that way. Of course, it's not feasible for every account, based on location, volume or demographics.

But in the absence of an acceptable industry package, I can't see how a smart retailer wouldn't support the program. I'm convinced that the cost of refixturing an outlet offsets any loss due to theft."

Stark Record and Tape Service has been merchandising its tapes openly for years, according to buyer Lew Garrett, "so we're just taking advantage of the rebate. I think one of the reasons why we sell so many tapes is because we make them as browsable as LPs. But I understand the thinking of those who can't see changing a long-standing position."

Similarly, Ed Berson, a Record Bar vice president, says the chain fully appreciates the extra 2% discount. "But I wouldn't call it gravy," he argues. "We've invested a lot of money in our store fixtures, and now the WEA plan is helping us to recover some of those costs." The executive says he encourages retailers to take "a hard look" at the incentive as a means of increasing cassette sales. "But," he adds, "if I were under lock and key today, I seriously doubt whether I would open up for one label for 2%."

Lou Fogelman of Music Plus in Los Angeles says he's intrigued by the WEA plan and reports that the company will experiment with unlocked tapes when it's newest store opens in Santa Monica next month. However, tapes in the chain's other 25 stores will remain locked.

"We're curious to see how it works," he states. "The 2% can't justify loss from theft, but it helps. We've unlocked some of our budget tapes in the past and saw increased sales. But I'm not going to put WEA frontline product out in the open."

At Newts Record Shop in Clarksville, Tenn., operations manager Larry Wilson is responding to what he calls "a cassette boom" in his region by unlocking his tapes and installing \$2,000 worth of new fixtures.

(Continued on page 76)

FEBRUARY 20, 1982. BILLBOARD

- Recording Studio
- Superdisc
- Key Track Sound Studios
- Universal Recording Studios
- Wessex Recording Studio
- A & R Recording
- Alpha International Recording Studio, Inc.
- Apogee Studio
- The Automatt
- Can-Base Productions
- Capitol Records
- Celebration Recording
- Cherokee Studios
- Columbia Studios
- Cybertechnicks
- Davlen Sound Studio
- Dimensional Echo Sound
- Group IV Recording, Inc.
- Wally Heider Studios
- Jack's Tracks Recording Studio
- Kendun Recorders
- Konk Studio
- Le Studio, Morin Heights
- Love 'n' Comfort
- MC
- Master Disc
- Media Sound
- The Mixing Lab
- Muscl
- North American Recording Corp
- P.S. Recording Studio
- Paramount Recording
- Plaza Sound Studios
- Pole
- Pumpkin Records
- Quadrasonic Sound Studio
- Recording Studio MED
- Remote Truck
- Ridge
- Rusk Sound Studio
- Sea-West Studios
- Sound City Studios
- Sound Labs
- Sound Recorder Studio
- Sundance F
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# Market Quotations

As of closing, February 11, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	1/2	Altec Corporation	—	11	3/4	3/4	3/4	- 1
38 1/4	26 1/4	ABC	6	152	32 1/2	32 1/2	32 1/2	Unch.
45 1/4	28 1/2	American Can	7	328	29 1/2	28 1/2	29	- 1/4
5 1/4	2 1/4	Automatic Radio	3	13	4 1/4	4 1/2	4 1/2	Unch.
6 1/4	40 1/2	CBS	6	1911	44 1/4	44 1/4	44 1/4	- 1/4
63 1/4	31 1/2	Columbia Pictures	13	619	60 1/2	59 1/2	59 1/2	Unch.
8 1/4	4 1/2	Craig Corporation	20	9	6 1/4	6 1/4	6 1/4	Unch.
67 1/4	43 1/2	Disney, Walt	14	835	49 1/2	49	49	- 1/2
8 1/4	3 1/4	Electrosound Group	17	1	3 1/2	3 1/2	3 1/2	Unch.
9	3 1/4	Filmways, Inc.	—	291	5 1/4	4 1/4	4 1/4	- 1/4
22 1/4	7 1/4	Gulf + Western	4	567	16 1/2	16 1/2	16 1/2	+ 1/4
19 1/4	11 1/4	Handleman	7	24	13 1/2	13 1/2	13 1/2	+ 1/4
6 1/4	3 1/4	Integrity Entertainment	4	143	4 1/4	3 1/4	4	Unch.
15 1/4	5 1/4	K-tel	4	1	6 1/4	6 1/4	6 1/4	Unch.
82 1/4	39	Matsushita Electronics	11	12	53 1/2	53 1/2	53 1/2	Unch.
59	38	MCA	10	217	46 1/4	46 1/4	46 1/4	+ 1/4
65	48	3M	9	1559	55 1/4	54 1/2	55	+ 1/2
90 1/2	51 1/4	Motorola	8	1336	53 1/4	52 1/2	53	+ 1/2
59 1/4	33 1/4	North American Phillips	5	9	34 1/2	34	34	- 1/4
20	6 1/4	Orrox Corporation	—	45	8 1/4	8 1/4	8 1/4	+ 1/4
31 1/4	10 1/4	Pioneer Electronics	8	2	13 1/2	13 1/2	13 1/2	- 1/4
32 1/4	16 1/4	RCA	—	9068	20	19 1/2	20	+ 1/4
26 1/4	14 1/4	Sony	11	4275	15 1/4	14 1/4	14 1/4	- 1/4
43	22 1/4	Storer Broadcasting	14	344	24 1/2	23 1/2	24 1/2	+ 1
6 1/4	3	Superscope	—	22	3 1/4	3 1/4	3 1/4	Unch.
35 1/4	24 1/4	Taft Broadcasting	8	12	31 1/4	30 1/4	31 1/4	+ 1/4
63 1/4	33 1/4	Warner Communications	21	3870	59 1/4	57 1/4	59	- 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	1/2	1 1/4	Koss Corp.	440	7	7 1/4
Certron Corp.	120	13/16	1	Kustom Elec.	—	1/4	1 1/4
Data Packaging	—	5 1/4	6	Recoton	—	2 1/4	3 1/4
First Artists	—	—	—	Reeves Comm.	306	32 1/2	33
Productions	130	5 1/4	6 1/4	Schwartz	—	—	—
Josephson Int'l.	170	8 1/4	8 1/4	Brothers	10	2 1/2	3 1/4

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. Volmer, 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.

## NARM 'Bankcard' Dealers Show Purchase Increases

NEW YORK—The NARM Bankcard Program will generate credit card sales in 1982 of \$10 million on more than 700,000 transactions, projects Joe Cohen, executive vice president of the merchandisers' group.

The program, in which NARM member companies are guaranteed a discount rate of 2 1/4%, showed "significant increases" in 1981, when \$7.6 million was charged by consumers at participating stores, representing almost 500,000 transactions.

Although year-to-year figures comparing 1980 to 1981 aren't available, the association does cite comparisons for the two Decembers. Both the number of transactions and dollar volume more than doubled in December, 1981, against the previ-

ous year, i.e. 103,000 transactions worth \$2 million against 51,000 worth \$845,000.

Also, the average ticket size figures showed gains. In January, 1981, the average dollar transaction was \$16.44, with an upward trend throughout the entire year, reaching a high in December of \$18.81, a 15% increase. A previous NARM survey indicates that an average cash sale amounted to \$11. In 1981, 60% of sales in NARM's participating member outlets were to Visa, 40% to Mastercard.

NARM notes that the 2 1/4% is guaranteed through August, 1982. When the Bankcard was first introduced in 1979, NARM members were paying an average of over 4% with their individual banks, and NARM estimates they are now realizing approximately a \$250,000 in savings via membership in the program.

The program also provides for immediate transfer of funds, a free checking account, and an individualized company program for dealing with multiple store chains.

Those interested in participating in the program should contact Joan Chase, NARM, 1060 Kings Highway North, Cherry Hill, N.J. 08034; telephone: (609) 795-5555.

## TVer To Bentley

NEW YORK—Bentley Syndication has obtained the worldwide distribution rights to "Rhythm In The Sun," a 90-minute tv special starring James Brown, Aretha Franklin and Peter Tosh. The show will be aired in the U.S. over four CBS television affiliates and an additional 150 markets. Shooting takes place in Jamaica Monday (22).

## IN CONJUNCTION WITH SPARS

# NARM Planning Digital Session

By JIM McCULLAUGH

LOS ANGELES—A major session on the new digital audio technology especially slanted to the record community is being built into the upcoming NARM convention here next month at the Century Plaza Hotel.

NARM executive vice president Joe Cohen confirms that his association and SPARS, the Society of Professional Audio Recording Studios, are working in tandem to iron out the final details of the presentation, set to take place March 27, the second day of the confab. One day previous, SPARS will host its own more technically-oriented digital "road show" at A&M Studios, which is also expected to attract wide-scale record industry attendance.

Elements of the NARM digital presentation, according to Chris Stone, president of SPARS and Record Plant president, will include a Compact Disk (CD) digital audio disk demonstration from Sony and Philips, co-developers of the 4 1/2-inch optical CD audio format.

NARM registrants will also hear an a/b comparison of the Bee Gees' recent "Living Eyes" LP in both conventional analog vinyl form and CD form. The Bee Gees project utilized Sony digital equipment and was converted into a CD disk for a recent AES convention in New York.

The CD presentation will be followed by remarks from key pro digital audio manufacturers such as Sony, Mitsubishi, JVC, Soundstream, Studer and Neve on various aspects of the technology.

The hardware manufacturers may also have exhibit space at NARM

for even more hands-on understanding.

Originally, according to Stone, SPARS was slating its digital "road show" to run near the time of NARM in the hopes of getting more broad-based record industry participation. The idea to integrate into NARM was spurred by various digi-

tal manufacturers, Stone adds, and when approached on the idea, NARM received it enthusiastically.

Cohen feels the NARM digital presentation will have a strong marketing emphasis. He agrees that digital is still a buzz word for many label executives, record retailers and others outside the periphery of the recording studio/production/engineering community.

"Digital," says Cohen, "will have a major impact on our industry and we need to plan for it now. The opportunities are enormous and it's important we begin to educate every segment of the business. We've got to get people up to a common level of knowledge and understanding."

The SPARS A&M digital presentation will be day-long with a planned schedule to include the same Bee Gees a/b comparison—"Consumer Digital Vs. Consumer Analog."

Different digital topics will be then addressed for two hours by Larry Boden; JVC; Rick Plushner, Sony; Martin Dombie, 3M; Tore Nordhal, Neve; George Korngold, Soundstream; Lou Dollinger, Mitsubishi, and Bruno Hochstrasser, Studer-Revox.

Booths will also be set up at A&M for hands-on demonstrations.

## EMI, CBS Top Sales For '81 In U.K. Market

By PETER JONES

LONDON—CBS Records became the market leader in singles sales in Britain last year, and came within one-tenth of one percent of sharing the top spot in album sales with EMI, too.

The ranking comes from the just-published British Market Research Bureau's 1981 sales and charts survey, undertaken for the British Phonographic Industry.

In singles, CBS took 15.3% of the market, ahead of EMI's 14.2%. In 1980, CBS had 13.1% and EMI 19.5% (10 years earlier, the U.S. major's market share in singles was 5.2%).

(Continued on page 66)

## Euro Office, Taping Losses Key CMA Meet

NASHVILLE—A new European office, renewed resistance to royalty losses from home taping and increased membership dues were among the actions agreed to by the Country Music Assn. leadership at its first quarterly board meeting Feb. 24 in Mexico City.

The board accepted the international committee's recommendation that the CMA establish a European office in London. Details on when the office will be opened and who will staff it are expected to be released by the CMA this week.

The group also voted to have the organization support the Sen. Mathias bill in the U.S. Senate and to become a member of the Federation for Arts and Intellectual Rights (FAIR). Originally framed to impose a royalty fee on blank video tape, the Mathias bill is being

(Continued on page 57)

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## Ray Confirmed For Tribunal

WASHINGTON—Edward W. Ray, nominated last November by President Reagan as a commissioner on the Copyright Royalty Tribunal, was confirmed by the Senate Monday (8) in a unanimous voice vote. There were no hearings on Ray's nomination.

The new commissioner will fill the unexpired five-year term of former commissioner Clarence L. James Jr. Ray, a veteran record industry executive, had also most recently served as a real estate investment-management firm president.



# Rock'n'Rolling

## Krystof Comes To U.S. To Mine Capitalist Gold

By ROMAN KOZAK

NEW YORK—They are having a little party Monday (15) in Indianapolis. Local label TRC Records is celebrating the signing of Krystof. Krystof? The invitation explains who he is:

"Krystof (Krysztof Krawczyk) was Eastern Europe's most popular male recording star, with six gold LPs and a gold single to his credit," it says. "Krystof made his professional debut in 1965 as lead singer of the rock group 'Trubadurzy.' The group earned three gold LPs and performed over 4,300



concerts, travelling three million miles on successful tours of the Soviet Union, Germany, Czechoslovakia, Belgium, and even Mongolia. "He launched his solo career in 1972 as a recording artist, actor and television performer (over 150 tv appearances). There were three solo gold LPs and Krystof's 'How The Day Passed' became the first gold single originating in a Communist bloc country."

TRC is releasing an English language rock album by Krystof, titled "From A Different Place," which Krystof himself describes as being in

a "Bob Seger-Boz Scaggs" mode, using American musicians. He says he came to the U.S. last summer for "socio-economic, not political" reasons.

Last summer, he recorded a song, "Solidarity," which he says, was even played by local radio stations in his native country. Then the lights went out in Poland. And though the Red Brigades may play rock'n'roll for visiting American generals in Italy, their comrades now in Poland don't.

Krystof plans a U.S. tour, and hopes to visit Europe as well, though when he will be able to go home again, who knows?

★ ★ ★

Remember George Harrison's "Concert For Bangladesh," held back in August 1971? The U.S. Committee for UNICEF still does. The group has just awarded Harrison an "Honorary Citation" because the funds generated by that concert, record and film have topped the \$10 million mark.

The concert was organized by Harrison and Ravi Shankar to help the children of Bangladesh after an estimated 500,000 people died there in a devastating cyclone and tidal wave.

(Continued on page 76)



**MERRY MUSIC**—Rock vocalist Merry Clayton works on harmonies with saxophonist Joel Peskin during the recording sessions for Peskin's *Destiny Records LP, "The Joel Peskin Group Featuring Merry Clayton"* slated for March release.

## Competitors Still Weigh PolyGram's Import Move

NEW YORK—Record importers are taking a wait and see attitude following reports that PolyGram has entered their arena, establishing a special imports division which hopes to have as many as 1,500 import titles available in the U.S. by the end of the year (Billboard, Feb. 13).

"It depends on what their goals are and what they are trying to accomplish," says Marty Scott, president of JEM, the country's biggest rock importer, PolyGram is the biggest supplier of classical music product in the world, while classical imports are a relatively untapped

market in the U.S. So they can create a niche totally their own.

"But if they are trying to compete with JEM, they will end up like EMI," which, says Scott, tried several years ago to set up an import division here, and failed. "Importing and distributing is different from selling records in the U.S. Our returns policy is more favorable than PolyGram's, and our goals are different in terms of finished product."

"It is still too soon to tell," says Tom Pappageorge, vice president at Peters International. "If they are only bringing in classical and rock, it won't effect us too much. We have been moving away from that. But it may hurt the classical importers."

"This doesn't effect us whatsoever," says Simon Simunovic, partner in International Book & Record Distributors. "We have so many different labels, that I have to emphasize that we are not concerned."

"It's difficult to tell," says Laurence Vittes, president of Billy Corp. "I don't know what their distribution policies are or what are their goals. It's premature to say."

## Handleman Gets Alamo To Hike Latin Presence

NEW YORK—Handleman Co., the giant racker, will broaden its marketing of Spanish-language recordings, with the acquisition of Alamo Record Distributor, a San Antonio-based marketer of this type of music, as the catalyst.

The move is seen as recognition of the dramatic growth in the Spanish-speaking population in the U.S., and while Handleman has shared a number of accounts in the Southwest with Alamo, it now desires further penetration into such areas as California, New Mexico, Colorado and Chicago, among others.

Frank M. Hennessey, president of Handleman, sees the Spanish-speaking segment as an increasingly significant market for recordings, in particular.

According to David Handleman, chairman, the purchase of Alamo also includes a 50% interest in Scorpio Productions, a record producer that owns a larger number of Spanish-language master recordings.

With the acquisition, Handleman will rely heavily on the Spanish-market expertise of Carlos Balido, former owner of Alamo and Scorpio, who becomes a vice president of Handleman.

## Industry Events

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

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 3-4, **Telecommunications & Media in the 1980's** conference, Sheraton St. Louis Hotel, St. Louis, Mo.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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## LUNDVALL ROLLS *Showcases First Product Set For Musician Label*

By SAM SUTHERLAND

LOS ANGELES—A projected series of \$5.98 list sampler albums, multi-format radio promotion and a videotaped sales promotion piece are the special marketing tools Elektra/Asylum Records is giving Bruce Lundvall to launch his new Elektra/Musician label.

Lundvall's "dream" label, unveiled at press conferences here and in New York, will thus seek to buttress its more specialized jazz market bids with a combination of crossover projects and mass market exploitation. For the one-time CBS Records chief, the chance to underwrite LPs offering historical jazz performances (Charlie Parker's "One Night In Washington," with The Orchestra), classic acoustic jazz (Red Rodney & Ira Sullivan's "Spirit Within") and pioneering fusions of funk, rock and avant-garde ("Memory Serves" by Material) still carries bottom-line responsibilities.

That was the underlying message as Lundvall met with the trade and consumer press here Friday (5) at a noon reception at Elektra/Asylum's

headquarters, where he previewed the initial eight-album release, discussed new signings and informally commented on Musician's game plan for the coming year. Lundvall frankly deemed the opening release's balance between pure jazz and fusion-credentialed sets by Freddie Hubbard, Lee Ritenour and Eric Gale as necessary to Musician's financial viability.

Such a goal has led to the rollout's use of a 20-minute video piece, featuring Lundvall's remarks on the label as taped at the Village Vanguard in New York, and excerpts from the initial LPs. The format is similar to that on "The Musicians Guide, Vol. I," a \$5.98 list price album being distributed at retail to lure prospective buyers.

Lundvall says subsequent editions of the sampler will be prepared for future releases, of which Elektra/Musician has three more planned for this year. Also scheduled is a major print advertising campaign, embracing consumer and trade publications, and Lundvall reports that

the initial label package is being serviced to all radio formats, not just those already programming jazz.

That release arrives a few weeks later than originally planned, and with some slight revisions in the actual titles and artists featured (Billboard, Oct. 17, 1981). As promised, Hubbard, Gale, Ritenour, Rodney & Sullivan, Parker and the "Griffith Park Collection" team of Chick Corea, Lenny White, Stanley Clarke, Freddie Hubbard and Joe Henderson are all included.

Two more historical albums, featuring Bud Powell with Charlie Mingus and Roy Haynes, and Clifford Brown with Max Roach, have been delayed until a later release, however, as have albums from Blood Ulmer and Bobby McFerrin. Meanwhile, Lundvall has added the reissue of John McLaughlin's 1971 "My Goals Beyond" and the debut album for New York's Material to the maiden package.

Lundvall's earlier contention that he would develop a unified pack-

(Continued on page 46)

ON ANTILLES LABEL

## Island Gets Into Jazz Via New Artist Signings

NEW YORK—Island Records is getting into jazz. It has signed nine jazz artists whose product will be distributed through its Antilles label.

Originally, Island planned to start a new jazz label; however, it could not get clearance on the name, Black & Gold Records.

The jazz releases will be handled by independent distributors in the U.S. and by Island Records abroad.

The first releases, scheduled mid-March, will include LPs by the Heath Brothers, Ornette Coleman, JoAnne Brackeen and Ben Sidran. Other artists who have been signed include Gil Evans, the Phil Woods Quartet, AIR, Anthony Braxton, and Bireli Lagrene, a 15-year old guitarist.

"Our artist roster shows that we will be covering the entire spectrum of the jazz music idiom," says Ron Goldstein, president of Island's North American operations, who

stresses that this is a longterm commitment to jazz from the label inasmuch as its artists are being signed for multi-album deals.

All the signings and direction for Island jazz product will emanate from Island's New York office. More signings are expected, with Steve Backer, who formerly headed up jazz at Arista, retained as an a&r consultant. Goldstein indicates that a jazz marketing specialist will also be hired. A promotional video of its new artists has been prepared by Island.

"We don't say the marketplace is right for jazz now, and we did no market studies," says Goldstein. "We just feel that we want to build a jazz catalog. We like the music."

## Nine Years On Warner Issues Two 45s From Parsons' Album

NASHVILLE—Nine years after Gram Parsons' death, Warner Bros. is issuing two singles from his 1973 "Grievous Angel" album. "Return Of The Grievous Angel" and "Hearts On Fire" are being shipped to country radio as a double-sided single; neither has been previously released in this form.

"Grievous Angel" was recorded in L.A. in 1973, following the live U.S. concert tour made by Parsons, Emmylou Harris and the Angel Band the same year. Musicians on the project included members of what eventually became Harris' Hot Band: Emory Gordy, Glen D Hardin, James Burton, Herb Pedersen, Ronnie Tutt, Al Perkins and Byron Berline.

The idea for releasing the single at this time originated with Eddie Tickner, formerly Parsons' manager and now Harris' manager. "The interest in Gram's music has never died down," says Tickner. "A couple of months ago, I got a call from Ben Fong-Torres who was working on a piece on Gram for Esquire magazine. It started me thinking about all the country fans who were never exposed to 'Grievous Angel' when it first came out. It seemed like the timing might be good now."

Tickner shipped the original "Grievous Angel" masters to Nashville, where Warner Bros.' division director Frank Jones edited and remixed both "Return Of The Grievous Angel" and "Hearts On Fire" for radio. If the single clicks with programmers, there is the possibility for further singles, as well as possible repackaging of the original "Grievous Angel" catalog album.

"Return Of The Grievous Angel," the A-side, was written by Parsons and B. Brown; "Hearts On Fire" was penned by Walter Egan and Tom Guidera. Both songs are published by Tickner's Wait and See Music.

KIP KIRBY

## B'nai B'rith Meet To Hear Mondale

NEW YORK—Former Vice President Walter F. Mondale will be the keynote speaker at the Music & Performing Arts division of the B'nai B'rith's luncheon here March 4 honoring Walter Yetnikoff, president of the CBS Records Group. Event will be held at the Waldorf-Astoria Hotel.

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# Wholesalers Moving Into Retail

## Pittsburgh Entrepreneur Is Latest To Join The Trend

By JOHN SIPPEL

LOS ANGELES—More than 340 record/tape/accessories retail outlets, including some video stores, are now being operated by independent label distributors and subdistributors in the U.S.

Latest to join the swing to retail, a trend first evident more than a decade ago, is 30-year Pittsburgh wholesaler Bill Lawrence (One-Stop Inc.), who has acquired midtown City Music from Jim Winston. Lawrence is changing the store name to "John Marshall Records," with Dan Trader remaining as manager.

Lawrence intends to expand in retail. Like most of his conferees, he emphasizes he will grow carefully and slowly. Gene Silverman of Video Trends, Detroit, recently opened his third retail outlet. "Now

Playing," a store geared to the future with a hi tech look of chrome and glitter. More than 10 years ago, Silverman and his then partner in Merit Distributing, John Schlee, opened two Record Breaker stores in the Motor City. Tom Cetnar supervises the Silverman retail end.

Typical of the oldtimers who have expanded to retail is Schwartz Bros., Lanham, Md. Stu Schwartz heads retail, which includes 25 Harmony Huts spread over three states. The chain exemplifies a full-line entertainment center.

Probably oldest and by far largest is Stark Records Service, N. Canton, Ohio, which opened its first retail outlet in the rear of a jewelry store in 1962. Today, rackjobber Paul David heads a network of 125 Camelot

mall-oriented and three free-standing Grapevine stores.

Jerry Richman of Richman Bros., Pennsauken, N.J. distributor/one-stop, started his Sound Odyssey stores, now numbering six, which linked with Donny Weiss Hall of Fame stores in a common name five years ago to make a total of 12 stores in the Philadelphia area.

Most rapid recent growth is illustrated by Western Merchandisers, Amarillo-based rackjobber/distributor. John Marmaduke, president of the company's retail wing, oversees 93 stores, more than half of which were either opened or acquired within the past three years. Stores are variously named Hasting's Book & Records, Disc Records and Record Town/Sound.

Trans World Music, Albany rackjobber, numbers 37 Record Town and three Tape World stores among his holdings. Neighboring Transcontinent Record Sales, operated by Lenny Silver in Buffalo, which encompasses distribution and rackjobbing, operates 11 Record Theatres.

Since 1975, Bud and Don Daily of H.W. Daily, Houston, one-stop/rackjobber, have built a skein of seven Cactus Records stores in that city. Leonard and Angela Singer of Associated Distributors, Phoenix, have three of their older Circles Records stores in that Arizona city, along with nine Hollywood Record stores of more recent vintage.

The 21 Eli's retail stores also base in Phoenix. They are a division of Alta Distributing, one of the West's oldest rack/distributor/one-stop operations.

The three unit Q Records & Tape chain in Miami, Fla. is operated by Tone Distributors, under the direction of Linda Stone.

## 'Waste' Promo Ties 7-Up With Rainbow Chain

SAN FRANCISCO—The 17-store Northern California chain, Rainbow Records, has joined forces with 7-Up in a February "War on Waste" recycling promotion that allows consumers a healthy \$2 discount off any album or tape of their choice for any 7-Up or Diet 7-Up can brought into a Rainbow outlet. Other recyclable cans are worth a 25-cent discount during the month.

In addition to the discounts, Rainbow, 7-Up and local media backers (radio stations KMEL-FM, KSOL-FM, KTIM-FM and KEZR-FM, and television channel 20) are offering prizes for the largest can contributions by an individual or recognized group. Prizes include a round trip for two to Hawaii, a complete Pioneer home stereo system, two 10-speed bicycles, a weekend in the Napa Valley, three digital watches, an album or tape per week for a year and 40 cases of 7-Up.

All 17 Rainbow stores will serve the public as recycling outlets. All cans will be donated to non-profit recycling plants in the Bay Area, and a portion of the proceeds generated will be donated to local YMCAs.

Rainbow is headquartered in South San Francisco.

JACK McDONOUGH

## Accord Moves

LOS ANGELES—Accord/Townhouse Records has moved to 7525 Fountain Ave., L.A. 90046, (213) 874-9746.



**EUBIE'S BIRTHDAY**—McCoy Tyner, right, helps Eubie Blake celebrate his 99th birthday at Carl Selzer's studios in New York. Dick Hyman, George Wein and Alberta Hunter were also among those attending the special event.

## TORONTO AS BAROMETER?

# Soft Canadian Sales Tied To Lack Of 'Name' Product

By DAVID FARRELL

TORONTO—A survey of downtown record retailers in this city confirms that sales are soft so far this year, and that it's attributable to a lack of new superstar product, poor overall economic conditions, bad weather and a lull in marketing drives by labels.

Those surveyed claim that key sellers at present include a handful of new acts (mostly from Britain), midline items by major '60s and '70s acts, and an assortment of imports from Japan and Europe.

Ironically, one of the hottest records at the moment—Soft Cell's 12-inch version of "Tainted Love" and "Where Did Our Love Go"—isn't even available domestically. A limited run of less than 10,000 pieces was made available by PolyGram Canada late last year, but those have since been sold. The label is now pushing the act's album containing the tunes.

Another act generating strong retail activity is Pete Shelley, but negotiations to release his U.K. product domestically have been slow. Meantime, downtown retailers are selling British imports of Shelley's "Homo Sapiens" album for \$14.98, and 12-inch versions of his single "I Don't Know," for \$6.98.

While the nation's current top albums include Olivia Newton-John's "Physical," Kenny Rogers' "Greatest Hits," Foreigner's "4," Rod Stewart's "Tonight I'm Yours" and the J. Geils Band with "Centerfold," downtown retailers on the Yonge St. strip seem to shun mainstream product in front racks, instead pushing newer product that is either on the verge of breaking mainstream or is of minimal interest to the rank and file record buyer.

According to Rose Ierullo, owner/operator of the boutique sized Rec-

(Continued on page 69)



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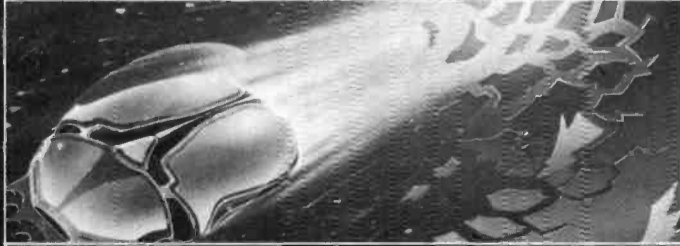
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## Wait Was 'Blessing' For Go-Go's

• Continued from page 6  
have to do that."

"We could get pushed into doing that all the time," adds Jane Wiedlin, the group's rhythm guitarist and co-writer of its breakthrough hit, "Our Lips Are Sealed." "It would be an easy marketing device, but ultimately it would work against us, because that gets boring real fast. Women can bring the (credibility) problem on themselves."

Belinda Carlisle, the group's charismatic lead singer, says that may be the reason all-female rock bands in the past haven't taken off.

"A lot of the other bands weren't really selling their music; they were selling their image and sex."

The Go-Go's have mixed feelings about being likened to earlier girl groups. "It's a comparison we're never going to stop hearing," Valentine acknowledges. "But I don't think the subject matter is at all the same."

"We play our own instruments and write our own songs," adds Charlotte Caffey, the band's lead guitarist and writer of its current smash "We Got The Beat." "Most of the time with the earlier groups, men wrote the songs for them."

One of those men was Richard Gottehrer, onetime member of the Strangeloves, which scored big in 1965 with "I Want Candy." Gottehrer is better known as a writer/producer for such early '60s girl group favorites as the Angels.

When the Go-Go's signed with I.R.S. Records, label chief Miles Copeland suggested their first album be produced by Gottehrer, who'd also produced the first Blondie album.

"I think we were a little skeptical at first," Caffey says. "He suggested slowing things down and simplifying things and we were all really scared to do that. But once we heard how they sounded it made total sense."

The Go-Go's this week are beginning pre-production on their follow-up album to "Beauty And The Beat," which this week leaps into the top three on the national chart. They're striving for a fatter guitar sound this time out, but want to keep the Go-Go's' trademarks of simple melodies and strong drumbeats.

The group isn't overly concerned about a backlash among its early constituency, such as Blondie encountered after its pop breakthrough.

"It's inevitable that we're going to alienate somebody," says Valentine.

The Go-Go's have also recently toned down some of the campy aspects of their act—day-glo colors and mini-skirts. "We've gotten a lot softer looking," agrees Carlisle, "but it's not part of any master plan; we just got tired of crazy colors."

For all their current success, it took the Go-Go's three years to get a label deal. They faced skepticism not only because they're all women, but also because they're from the  
(Continued on page 71)

FAMILY TRADITION

## Randy Newman Leads In Oscar Music Bids

LOS ANGELES—Randy Newman, Lionel Richie, Christopher Cross, Peter Allen, Vangelis, Joe Raposo and Michael Leeson all received their first Oscar nominations last week.

Newman is the top music nominee, entered in both the song and score categories for his work on the Elektra "Ragtime" soundtrack. The Warner artist thus carries on a family tradition: His uncle Alfred received a record 46 Oscar nominations from 1937-70; another uncle, Lionel, was nominated 10 times from '38 to '69.

The best song nominees include two tunes that are also up for Grammys for record and song of the year: Lionel Richie's "Endless Love" and the song that replaced it at No. 1 last October, "Arthur's Theme." Besides marking the first Oscar nominations for Christopher Cross and Peter Allen, the latter tune marks the third Oscar bid for Carole

Bayer Sager and the sixth for Burt Bacharach—his first since his double "Butch Cassidy" win in 1969.

The Sheena Easton hit "For Your Eyes Only" is also up for best song, marking composer Bill Conti's first nomination since the theme from "Rocky" five years ago. Lyricist is Michael Leeson. And Joe Raposo is entered with "The First Time It Happens" from "The Great Muppet Caper," reprising the nomination two years ago of Paul Williams' "The Rainbow Connection" from "The Muppet Movie."

In the score category, Newman faces fellow first-time candidate Vangelis, whose "Chariots Of Fire" soundtrack on Polydor races to number 33 on this week's album chart. The other best score nominees are all veterans. Dave Grusin receives his third Oscar nomination in the past four years with "On Golden Pond;" Alex North collects his 14th in the past 31 years with "Dragonslayer;" and John Williams earns his 16th in the past 15 years with "Raiders Of The Lost Ark."

PAUL GREIN

## Elvis Suit: Parker Had No Ca. License

• Continued from page 4

Court Judge Joseph Evans, acting on reports submitted at his request by Blanchard E. Tual, guardian ad litem for Elvis' 14-year-old daughter, Lisa Marie.

Representing the estate's co-executors (Priscilla Presley, Elvis' former wife; Joseph A. Hanks, and the National Bank of Commerce of Memphis) is the New York law firm of Parcher and Herbert with Charles R. Breyer serving as local counsel.

"What we are asking for," says Breyer, "is that all monies that were paid to the estate as a result of contracts which were negotiated in California or were performed in California be returned to the estate. In addition, we are asking for any monies that will be due Col. Parker, as a result of these contracts, not to be paid to Col. Parker."

The burden of proof for the es-

tate's attorneys will be to prove that Parker was not properly licensed and that he did actually negotiate the contracts, sign contracts, and procure employment for Elvis in the state of California where he is a resident.

The contracts in question begin in the fall of 1972 because there was a major concentration of business activity generated at that point in time, and because the attorneys feel it would be impractical to ask the court to go back into transactions spanning a 20-year period.

The exhibits include:

- a contract dated Sept. 12, 1972, between RCA Record Tours and All Star Shows, calling for "50 personal appearance dates \$4,000,000 against 65%, plus \$250,000 for professional services and supervision by All Star Shows for all dates";
- a tour schedule for November,

1972, showing five of 10 engagements performed in California;

- Elvis' exclusive recording agreement with RCA, outlining his royalty rates and calling for a 50/50 split between Elvis and All Star Shows;

- a contact with All Star Shows whereby RCA agreed to pay \$50,000 for each of the seven years in the agreement for the services of Parker to consult and assist "RCA towards RCA's development of merchandising and promotional materials for use in connection with RCA's exploitation of records under the agreement";

- another agreement between All Star Shows and RCA whereby RCA paid \$75,000 for the first year (commencing March 1, 1973) and \$100,000 for each year for the remainder of the seven year contract for "planning, promotion and merchandising in connection with records under the Record Agreement. The same \$75,000/\$100,000 payment agreement exists for "planning, promotion and merchandising in connection with the Tour Agreement";

- the same contract calls for "an additional compensation to All Star Shows for Parker's services in the amount equal to ten percent (10%) of RCA Record Tours' net profits." (This agreement is for professional services and supervision of tours and replaces the Sept. 12, 1972, agreement which called for 65%, plus a \$250,000 compensation);

- the controversial March 1, 1973, agreement between Elvis, Parker, and RCA which allowed for a 50/50 split of \$5 million between Elvis and Parker for royalties of his RCA and Sun recordings from 1956 to March 1, 1973;

- a payment of \$400,000, in the above agreement, with ¼ to Elvis and ¼ to All Star Shows which is not identified. The percentages indicate that it is not identified. The percentages indicate that it is a settlement from Elvis' 1967 contract with RCA;

- an additional agreement between All Star Shows and Elvis whereby RCA would pay \$100,000 each to Elvis and All Star Shows for Parker's services in connection with merchandising and exploiting RCA's interests in Presley and his records;

- another agreement between All Star Shows and RCA whereby RCA agreed to pay All Star Shows \$10,000 per year from April, 1973 to

April, 1977 for Parker's services "to consult with RCA Records and to assist RCA Records in the exploitation of the said Merchandising Rights;"

- a final tour agreement, dated Jan. 22, 1976, which states that Elvis and Parker are "a joint venture, and that Elvis Presley is responsible for the presentation of the stage performance, and Col. Tom Parker and his representatives handle the advertising and promotion of the show, under the exclusive direction of Colonel Tom Parker/All Star Shows."

The above agreement boosts Parker's split of the profits from personal appearances to 50/50. However, Parker's income, noted in Tual's report, shows that Parker continued to limit his share to one-third from that time until Elvis' death in 1977. The uncollected amount for that period per the '76 agreement was over \$1.6 million.

In addition to asking for full recovery of all compensation Parker received in the contracts attached to the suit, the petitioners claim that they "are informed and believe that there exists additional contracts for motion pictures, television and concert performances among other things that reflect Parker's procurement of employment for Presley in the State of California"; and they seek leave to amend the petition to allege the existence of such contracts when they become known to the petitioners.

## Signings

Ronnie Dyson to Cotillion Records with first album, "Phase 2" produced by Bobby Eli, for release next month. . . . The **Richard Smallwood Singers** to Onyx Records. . . . The **Bongos** to PVC/Jem Records with debut album "Drums Along The Hudson" being released in March. . . . **Bite** to Rumpelstiltskin Records. . . . **Tomex** to Stiff Records.

PAUL GREIN

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Vol. 94 No. 7

# You Can't Hum A Video Game

By CLIVE DAVIS

As proclaimers of doom, record industry pundits have to rank with the most portentous Greek choruses. If it's not one force of destruction descending on the world of music, it's another. There always seems to be a cataclysm just around the corner.

Yet we've somehow managed to live through about four different "Deaths Of Rock," plus economic crises, demographic shifts, price resistance, vinyl shortages and satin jacket surpluses. And each time the bell was about to toll, music refused to go under. Last year, the media (including news shows like "20/20") were overrun by our own experts rushing in to tell us all to open our eyes: the screen's the thing. The videocassette, the videodisk, the video revolution. To me, it all sounded like vidiocy, and I said so in these pages.

Well, now it's the video game that's going to sap our last drop of strength and do us in. Record company presidents are quoted in The Los Angeles Times as heralding the coronation of Space Invaders and, once more, the end of recorded music as we know it.

When does this foolishness stop? Can anyone really believe that Centipede and Springsteen can't coexist? That every game of Asteroids played represents a record unsold?

They have seen our demise, and have named it Atari.

It doesn't take much of a seer to recognize the strong attraction of the video game arcade. It's this generation's maltshop, or pool hall, or civic center. Hangouts are seductive, as anyone who has spent hours with his fingers on the flippers of a pinball machine can verify.

## 'Great songs bring us closer . . . the kind of experience that no man-against-machine contest can hope to equal'

Lunch money has always been spent on non-nutritious amusement, and always will be. Certainly we are competing for that lunch money, for those allowances, for the discretionary dollars of high school and college students. It would be evasive not to admit this, or to deny that funds that might be earmarked for records and tapes are instead being funneled into computers that bombard planets.

But to think that these games will supplant music is absurd, and this latest in a series of ceaseless assaults on our survival is baffling and irritating.

Yes, music stores will stock these games for home use, and may even plant a Laser Base next to REO Speedwagon. The video game industry will continue to grow dramatically. But

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.



Davis: "To think that these games will supplant music is absurd."

music will not only continue to exist, but it too will expand and survive the toy era.

While Intellivision may provide a reasonable simulation of ice hockey, it will not replace the home stereo.

Try telling Foreigner, whose new album is approaching sales of five million units, that their slice of the entertainment pie is being supplanted by these gizmos. If the very age group that plays these games is supposed to be stealing our rock dollars, how can these same kids be making LPs by the Stones, Queen, AC/DC, the J. Geils Band, the Kinks, Journey, the Police and others the hottest in the country?

All of these bands count the members of the video game generation among their most loyal supporters. All of these bands are prospering, to say the least.

I don't think the faddish sages of this industry realize how impossible it is to compare the tremendous fascination with video games to the wonder of music. When an "Endless Love" hits, or a "Bette Davis Eyes," when an artist like Quincy Jones comes up with a record like "The Dude," or Hall & Oates turn out a series of smashes, all boundaries of age, race, sex and class are shattered.

Great songs bring us closer to ourselves and to each other. They truly become the kind of experience that no man-against-machine contest can hope to equal.

We offer a unique, non-duplicable product, and it's infuriating that so many members of our industry are not able to recognize it, that it's so easy to take music for granted. They're so eager to write out condolence cards, so quick to see records and

tapes falling out of favor and being replaced by whatever novelty is taking hold on the public's imagination.

Music has a special niche in society, a special place in our memories and our day-to-day lives. These games make sounds, but they don't create melodies. They don't engage us in ideas, or go to the heart. You can't hum along with a video game, or dance to its beat.

If observers insist on seeing this as some computer-like battle—*Videogon versus Recordo*—you can place my wager, if it's a hundred-years war, on the one that rocks and rolls, not the one that blurts and beeps.

Clive Davis is president of Arista Records.

## Letters To The Editor

Dear Sir:

Although at this moment this is a one-man crusade, I hope that many more will join my thinking about radio stations promoting commercial-free time periods.

Unless a station is listener supported, the only revenue is going to come from commercials. So why bite the hand that feeds? And it feeds listeners too by way of better programming—better equipment to maintain technical standards—not to mention better air talent. To actively promote commercial-free time is to tell listeners and sponsors that commercials are undesirable.

Commercials with important information can be well presented and made to flow with the programming. But the hundreds, perhaps thousands, of stations which hammer away at negatively promoting commercials are doing a terrible disservice to the radio industry.

Although it is not the typical viewpoint, a station's success should be based not on its Arbitron rating but on how well it does economically, by way of serving its community.

Why does everyone continue to promote survey numbers and lack of commercials? If we live by these guidelines we will die of them, all too easily.

Robert Linder  
 General Manager, WDHA-FM  
 Dover, N.J.

Dear Sir:

Concerning your article of Jan. 30 about home audio taping, I have some comments to make. As a home record enthusiast and roving DJ hiring to parties, the matter of taping is very important.

First, when I buy records, they are to be used for my service, but I also listen to them myself. The necessity

of taping became realizable several years ago. I would buy a record, but with several hundred playings and cueings, the first minutes of the record became worn, working through to the rest of the record. I found I had many poor quality records. Then, I began taping records the same day I bought them, thus, when a record becomes permanently worn or damaged, I have the tape to use, thereby saving me the cost of buying another record.

Also, I can sympathize with the RIAA about people taping their friends' records, instead of buying that record. The one catch I can find is that sometimes certain records are just not available. Our city's best record store sometimes cannot get a certain record and the buyer is out of luck.

I can certainly understand the RIAA's issue, but they should look at the many honest people who tape for honest reasons.

Joseph J. Redding  
 Stevens Point, WI

Dear Sir:

I have been reading and hearing on radio about the caustic critical reviews given Barry Manilow on his recent British tour. While I favor constructive criticism and the right to express personal opinion, when a review becomes the vehicle for personal vendetta and abuse it's time to call a halt.

There is more to Barry Manilow than meets the eye or the ear. He has admitted that he is not a good technical vocalist, but he does caress a lyric and weave a melody into an emotional tour de force. That is artistry.

Manilow may not look like Redford or move like Baryshnikov, but that is to his advantage with his audiences. Being far from perfect in appearance and

movement myself, I find him comfortable and easy to relate to.

Today, Barry Manilow is the hub of a multi-million international industry. Anyone in such a position is a target for criticism. He has refused to respond to those reviewers who treat him like a bottle of Mogen David at a French wine tasting. Instead, he responds to the common people who attend his concerts and buy his records.

The British critics have done a great disservice to their readers with their childish name calling and near-sighted reviews.

Donna M. Katz  
 Rochester, N.Y.

Dear Sir:

When I read that the price of singles was going up I about died. I consider myself a serious record collector, although I'm only 17, and don't just collect top 10 songs teeny boppers sing.

I have records from all areas of music—from Waylon Jennings to Rick James—but I'll be damned if I'm going to pay those high prices for 45s.

Paul Sanders  
 Effingham, Ill.

Dear Sir:

There is an error in your article about opera telecasts from San Francisco (Jan. 23) that should be corrected. Credit for the PBS "Samson & Delilah" telecast should be given to Placido Domingo, and not to Luciano Pavarotti.

Surely Mr. Pavarotti has his own large publicity machine, and should not receive credit where it isn't due.

Janet Gianopoulos  
 New York City



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# Radio Programming



**DIGGING IN**—ABC Radio programming vice president Rick Sklar digs in as work begins on the construction of the new ABC Radio Enterprises studios at 1700 Broadway, New York. Sklar showed up with the shovel as demolition was underway as the first step to building the new facilities.

## Remixes Get Play In N.Y.

By LEO SACKS

NEW YORK—Gotham's urban contemporary stations have a new programming tool—the special remix.

"It's a novel way of hearing a familiar song in a new light," says Michael Ellis, music director of WKTU-FM. "Our listeners like to hear songs they enjoy performed in a way that differs from the commercial version. It's the same principle behind the success of rap—taking a familiar rhythm and adding a new twist."

Ellis and program director Carlos DeJesus work with a crew of 10 DJs and introduce about seven new tracks each month. Their chief competitors, WRKS-FM and WBSL-FM, also customize remixes for their listeners. But it's the approach each station takes to the art form that give its mixes their own distinctive flavor and identity.

Why remix a record in the first place? "Sometimes a tune is weak or boring in spots," DeJesus suggests. "Remixing enables you to soup it up and make it stronger. Maybe we'll add more chorus. Or hook. Or instrumentation. It's all relative to the song in question. When it's done right, your station really does stand out."

(Continued on page 63)

## KLAK SHIFTS TO MOR

DENVER—The good songs have gone to KLAK-AM, or so promotions for the new format would have listeners believe. After 27 years of country music, the station is changing to traditional MOR with Frank Sinatra, Tony Bennett, Peggy Lee and Nat Cole. The promotion campaign boasts "KLAK, where the good songs have gone."

General manager Jim Teeson decided to make the change after research indicated to him that five local stations are programming country to 10% of the audience who are devoted country fans.

KLAK will keep an afternoon sports talk show and will continue to carry play-by-play local sports and the baseball World Series.

## Birch Buys Out Media Statistics

CORAL GABLES, Fla.—The Birch Report will acquire Media Statistics, under an agreement reached by the principals of both operations. Birch will absorb all contracts and services of Media Statistics, which produces Mediastat reports. These reports will cease to exist as of March 1. No purchase price was disclosed, but it is believed to be under \$1 million.

The merger will mean Birch will now do radio listener research in 246 markets nationwide, based on quarterly, semi and annual measurements. Birch Report executives promise expansion plans have a goal of measurements in all of the top 50 markets by mid-summer.

The sale of Media Statistics coincides with the death of its founder and president Jim Seiler, but negotiations had been underway for some time. The negotiations were concluded by Tom Birch of the Birch Report and John Landreth, chairman of Media Statistics.

www.americanradiohistory.com

## WANTS 'MORE REASONABLE' DEALS

# NRB Meet Spotlights Music License Pacts

• Continued from page 4

agency. In this class action suit, known as the Alton Rainbow case, it was ruled Jan. 29 in U.S. District Court for the Southern District of New York, that the case should go to trial before Judge Whitmore Knapp. A pre-trial conference will be held Feb. 22.

This development brushes aside a move by Norman Bie of WSST-AM Largo, Fla., who represents the 400 stations, for a summary judgment and a request from ASCAP for a dismissal.

Bie and the NRB are also pursuing an alternate path through Congress. Bie has written a bill first introduced last year by Rep. C.W. "Bill" Young (R-Fla.) which would broaden the exemption for copyright payments. Known as the Religious Broadcasters Copyright Bill, it would expand the definition of music used "in the course of services at a place of worship" to include broadcasts which Bie argues are sources of worship for many.

The convention served as a rallying place for organizing support for this legislation. Attendees were urged to write their congressmen to call for passage.

During the meeting of the license committee on Tuesday, outgoing committee chairman Clinton Fowler of KGER-AM Long Branch, Calif., said NRB's philosophy is that "we

should only buy what (music) we want ... as Christians and gentlemen ... and pay only for what we use."

ASCAP's "either buy it all or nothing" does not agree with the committee's "way of doing business," he said. One of the points in the Alton Rainbow suit is that these broadcasters morally disapprove of much of the ASCAP music.

The committee on Tuesday praised the efforts of BMI, and BMI counsel Marvin L. Berenson in particular, for "respecting and listening to the needs of religious broadcasters" and "seeking to negotiate rather than engage in long and costly litigation." Berenson, who attended the meeting and spoke to the members, was warmly received.

One reason for his reception is the new, alternative type of contract that BMI and the committee have hammered out as a result of the long talks between both groups. Called a "block program" license, the new agreement is a tacit admission by the licensing organization that lower rates of fees can be charged when religious broadcasters air prerecorded tapes with smaller amounts of music. The block program aspect is actually an "added tier" to the per-program license already offered by BMI, Berenson explained, and takes into account the many religious broadcasters who sell "blocks of time" of prerecorded ministries.

# KGB-AM Shift Tied To FM 'Migration'

By THOMAS K. ARNOLD

SAN DIEGO—"The reason we're making this particular format move, and the reason we're doing it now, is there is an inevitable migration of music listeners to FM all over the country. Every AM operator of a music station is facing, or will face, the problem of diminishing audience."

So comments KGB-AM general manager Jim Price on the shift of KGB from a Hot 100 format to all-news, using the new Ted Turner Cable News Network.

Although KGB-AM will officially become KCNN on March 1, Price states, it may take one or two weeks for the station to start its all-news programming so that any initial bugs in the new format can be ironed out.

"The network provides 24 hours of national news a day in half-hour segments," Price says. "But we'll take a portion of that time to broadcast our own local and community news."

How many subscribers the new network will have by the time it goes on the air can only be speculated, but what is known is that KGB-AM is the first in the western United States.

"An added bonus is the fact that we'll be one of only two stations in the entire country with the Cable News Network abbreviation, 'CNN,' as part of our call letters," Price says.

"We applied for KCNN first, so no other station can have it. And I feel terrific—no station in San Diego has ever had the network abbreviation in its call letters.

"Do you realize every time they do a news story, the announcer will

say something like, 'This is Joe Smith of CNN?' Those are our call letters, so we have a tremendous advantage over other stations in terms of name identification."

As the oldest radio station in San Diego, KGB-FM went on the air in 1922, programming live band and orchestral music ("I have an old poster that advertises KGB as playing 'music for shut-ins,'" Price recalls) and counting among its early disk jockeys Art Linkletter and Jack Bailey.

In the late 1930s, the station switched to records, and for nearly 30 years brought San Diegans standard middle-of-the-road music (a fairly universal format for radio all over the country back then).

On April Fool's Day, 1964, however, current owner Willet Brown purchased the station and brought in Bill Drake, one of the pioneers in the development of the then-new top 40 format, to use it as a launching pad for his new "Boss Radio" format, the epitome of top 40 radio.

The playlist was tightened to include only the 30 most popular songs and chatter became a requirement rather than a necessary evil. Within 30 days of Drake's arrival, KGB had become the most listened-to station in town.

In 1972, KGB-AM went on the air as one of the country's first AOR stations and, for a two-year period, was simulcast with KGB-AM "to kick off the FM," Price recalls.

In 1974, the station went top 40 again, and except for a two-year period in the late 1970s when it experimented with softer rock sounds, has remained so until now.

## Out Of The Box

### HOT 100/AC

SPRINGFIELD, Mass.—"We're not super current about our adds," says Mike Clark, the program-music director of WMAS-FM, "but what we add always seems to work, I think selectivity pays off." He says his programming philosophy is best represented by such tunes as "Take It Easy On Me" by the **Little River Band** (Capitol); "Someone Could Lose A Heart Tonight" by **Eddie Rabbitt** (Elektra); and "More Than Just The Two Of Us" by **Sneaker** (Handshake). The station is also supporting "Leather and Lace," the Modern single that features the **Stevie Nicks** duet with **Don Henley** ("It really hits with the people in Springfield," Clark says), and "The Sweetest Thing" by **Juice Newton** (Capitol). But he reserves his highest praise for **Dan Fogelberg's** "Leader Of The Band" (Full Moon). "As far as I'm concerned, he fits right into the AC format. 'Leader' has a story line that's easy to relate to because he has such a special rapport with adult contemporary listeners."

### AOR

SEATTLE—"The Visitors," the current single by **Abba** on Atlantic, is generating "the most incredible audience reaction to a song I have ever worked with," says KAZM-FM music director Dave Scott. "We put the song on as a test without identifying the group, and we logged 20 calls from people who wanted to know who the band was. I think it's a smash." He notes that response has also been strong to "867-5309/Jenny" by **Tommy Tutone** (Columbia) and "Do You Believe In Love," a cut from "Picture This" by **Huey Lewis and the News** (Chrysalis). In addition, Scott likes **Glass Moon's** cover of the Hollies' "On A Carousel" (Atlantic). "It's a real smooth song. The harmonies are pleasant and the treatment is close enough to the original to make recognizable, yet it's distinctive enough to make it stand apart."

### BLACK/URBAN

SHREVEPORT—KOKA-AM music director B.B. Davis says he would have selected "Get Down On It" as the single, but he still likes the new **Kool & the Gang** disk, "Steppin' Out" (Mercury). "I Want To Hold Your Hand," the new **Lakeside** single on Solar, has also grabbed his interest. "It's unlike anything the group has done previously," he notes. "Forget about the Beatles. This is something out of the '50s." Davis calls the new single by **D Train**, "You're The One For Me" (Prelude), "very different, very unique. After five weeks it still has staying power." He says this is also true of AM-FM's "You Are The One" (Dakar), which he calls "the beginning of a whole new sound."

### COUNTRY

ELKHART, Ind.—"I'm a melody guy," says WCMR-AM program-music director Rick Carson. "and 'The Same Old Me' by **George Jones** has a really good one." The Epic single is one of several new records that Carson added last week at the station. He says that **Johnny Lee's** "Be There For Me Baby" (Full Moon/Asylum) is "a good morning record. It has a bright sound." Carson thinks that "Through The Years," the latest offering by **Kenny Rogers** on Liberty, is stronger than its predecessor, "Blaze Of Glory," "because Kenny seems to have gone back to the ballads that built his country base." And he admits that he didn't like **Terri Gibbs'** "Mis'ry River" (MCA) at first, but that "once I gave it a chance it grew on me. It's got everything a modern country record should have—banjo, fiddle, a little steel. The instrumentation is strong, the vocals are good. It's a toe-tapper."



# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (2/9/82)

### PRIME MOVERS-NATIONAL

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

### TOP ADD ONS -NATIONAL

**OLIVIA NEWTON-JOHN**—Make A Move On Me (MCA)  
**THE POINTER SISTERS**—Should I Do It (Planet)  
**VANGELIS**—Chariots Of Fire (Polydor)

### BREAKOUTS-NATIONAL

**THE J. GEILS BAND**—Freeze Frame (EMI-America)  
**BARBRA STREISAND**—Memory (Columbia)  
**RUPERT HOLMES**—The End (Elektra)

★ **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.

- KIQQ-AM—Los Angeles**  
(Robert Moorhead—MD)
- ★★ **J. GEILS BAND**—Centerfold 1-1
  - ★★ **SKYY**—Call Me 2-2
  - ★ **STEVIE WONDER**—That Girl 28-7
  - ★ **ROD STEWART**—Tonight I'm Yours 13-8
  - ★ **SMOKEY ROBINSON**—Tell Me Tomorrow 29-14
  - **BERTIE HIGGINS**—Key Largo A
  - **ALABAMA**—Love In The First Degree A
  - **T.G. SHEPPARD**—Only One You A
  - **MOLLY HATCHET**—Power Play A
  - **LE ROUX**—Nobody Said It Was Easy A
  - **IRENE CARA**—Anyone Can See A
  - **GO-GO'S**—We Got The Beat A
  - **BETTYE LAVETTE**—Right In The Middle A
  - **BOYS BAND**—Don't Stop Me Baby, I'm On Fire A
  - **VANGELIS**—Chariots Of Fire A
  - **NORMAN SALEET**—Magic Is In The Air X
  - **PLAYER**—If Looks Could Kill X
  - **JUNIOR**—Mama Used To Say X
  - **ALL SPORTS BAND**—Opposites Do Attract X
  - **DOOBIE BROTHERS**—Here To Love You X
  - **PRISM**—Don't Let Him Know X
  - **GREG GUIDRY**—Goin' Down X
  - **KASIM SULTON**—Don't Break My Heart X
  - **J. GEILS BAND**—Freeze-Frame X
  - **TOM TOM CLUB**—Genius Of Love X
  - **NEIL DIAMOND**—On The Way To The Sky X
  - **MIKE POST**—Theme From Magnum P.I. X
  - **CRYSTAL GAYLE**—You Never Gave Up On Me X
  - **CHILLIWACK**—I Believe X
  - **QUARTERFLASH**—Find Another Fool X

- **STEVIE NICKS**—Edge Of 17
  - **GO-GO'S**—We Got The Beat
  - **BERTIE HIGGINS**—Key Largo A
  - **JOAN JETT/BLACKHEARTS**—I Love Rock 'N' Roll A
  - **CHILLIWACK**—I Believe X
  - **OAK RIDGE BOYS**—Bobbie Sue X
  - **VANGELIS**—Chariots Of Fire X
  - **JOHN HALL BAND**—Crazy X
  - **ALABAMA**—Love In The First Degree B
  - **HUEY LEWIS/NEWS**—Do You Believe In Love B
- KRLA-AM—Los Angeles**  
(Rick Stancatto—MD)
- ★★ **BUCKNER/GARCIA**—Pac-Man Fever 9-6
  - ★★ **STEVIE WONDER**—That Girl 14-9
  - ★ **GO-GO'S**—We Got The Beat 12-7
  - ★ **ROLLING STONES**—Waiting On A Friend 16-20
  - ★ **AIR SUPPLY**—Sweet Dreams 27-24
  - **SISTER SLEDGE**—My Guy
  - **QUINCY JONES/JAMES INGRAM**—One Hundred Ways
  - **J. GEILS BAND**—Freeze-Frame A
  - **COMMODORES**—Why You Wanna Try Me A
  - **POINTER SISTERS**—Should I Do It X
  - **VANGELIS**—Chariots Of Fire X
  - **EARTH, WIND & FIRE**—Wanna Be With You X
  - **ABBA**—When All Is Said And Done X
  - **GEORGE DUKE**—Shine On X
  - **LAKESIDE**—I Want To Hold Your Hand X
  - **CHILLIWACK**—I Believe X
  - **ALABAMA**—Love In The First Degree X
  - **HUEY LEWIS/NEWS**—Do You Believe In Love X
  - **BLASTERS**—I'm Shakin' A

- **ANNE MURRAY**—Another Sleepless Night A
  - **NOVO COMBO**—Tattoo A
  - **OAK RIDGE BOYS**—Bobbie Sue A
  - **SKYY**—Call Me A
  - **TOMMY TUTONE**—867-5309/Jenny A
  - **HUEY LEWIS/NEWS**—Do You Believe In Love B
  - **IRENE CARA**—Anyone Can See B
  - **LE ROUX**—Nobody Said It Was Easy B
  - **STEVIE WOODS**—Just Can't Win 'Em All B
  - **TEDDY PENDERGRASS**—You're My Latest, My Greatest Inspiration B
  - **ALL SPORTS BAND**—Opposites Do Attract B
  - **PETULA CLARK**—Natural Love X
  - **KASIM SULTON**—Don't Break My Heart X
- KGB-AM—San Diego**  
(Rick Gillette—MD)
- ★★ **GO-GO'S**—We Got The Beat 8-4
  - ★★ **CARS**—Shake It Up 15-9
  - ★ **DIANA ROSS**—Mirror Mirror 18-14
  - ★ **STEVIE WONDER**—That Girl 25-18
  - ★ **JOURNEY**—Open Arms 23-20
  - **JOAN JETT/BLACKHEARTS**—I Love Rock 'N' Roll
  - **OLIVIA NEWTON-JOHN**—Make A Move On Me
  - **FOREIGNER**—Juke Box Hero A
  - **ALABAMA**—Love In The First Degree X
  - **HUEY LEWIS/NEWS**—Do You Believe In Love X
  - **POINTER SISTERS**—Should I Do It B

- **JOAN JETT/BLACKHEARTS**—I Love Rock 'N' Roll
  - **QUARTERFLASH**—Find Another Fool A
  - **HUEY LEWIS/NEWS**—Do You Believe In Love B
  - **CLIFF RICHARD**—Daddy's Home B
  - **SAMMY HAGAR**—I'll Fall In Love Again X
- KZZP-FM—Mesa**  
(Steve Goddard—MD)
- ★★ **JOURNEY**—Open Arms 7-1
  - ★★ **BERTIE HIGGINS**—Key Largo 8-4
  - ★ **STEVIE WONDER**—That Girl 10-6
  - ★ **GO-GO'S**—We Got The Beat 14-10
  - ★ **ALABAMA**—Love In The First Degree 20-12
  - **OLIVIA NEWTON-JOHN**—Make A Move On Me
  - **J. GEILS BAND**—Freeze-Frame
  - **SISTER SLEDGE**—My Guy A30
  - **STEVIE WOODS**—Just Can't Win 'Em All X
  - **LE ROUX**—Nobody Said It Was Easy X
  - **QUARTERFLASH**—Find Another Fool X

- ★ **QUINCY JONES/JAMES INGRAM**—One Hundred Ways 30-28
  - **SISTER SLEDGE**—My Guy
  - **BERTIE HIGGINS**—Key Largo
  - **GIDEA PARK/ADRIAN BAKER**—Seasons Of Gold B
  - **VANGELIS**—Chariots Of Fire B
  - **CONDUCTOR**—Voice On The Radio B
  - **MECO**—Pop Goes The Movies Park I A
  - **ANNE MURRAY**—Another Sleepless Night A
  - **NEIL DIAMOND**—On The Way To The Sky A
  - **LARRY CARLTON**—Sleepwalk A
  - **SUGARHILL GANG**—Apache A
- KKXX-FM—Bakersfield**  
(Doug Derow—MD)
- ★★ **JOURNEY**—Open Arms 2-1
  - ★★ **POLICE**—Spirits In The Material World 14-5
  - ★ **ABBA**—When All Is Said And Done 8-2
  - ★ **SAMMY HAGAR**—I'll Fall In Love Again 11-4
  - ★ **ROD STEWART**—Tonight I'm Yours 21-8
  - **JOAN JETT/BLACKHEARTS**—I Love Rock 'N' Roll
  - **HUEY LEWIS/NEWS**—Do You Believe In Love
  - **BOB/DOUG MCKENZIE**—Take Off B
  - **J. GEILS BAND**—Freeze-Frame B
  - **ALABAMA**—Love In The First Degree A
  - **PRISM**—Don't Let Him Know X
  - **CONDUCTOR**—Voice On The Radio X
  - **VAN HALEN**—Pretty Woman X
  - **TOMMY TUTONE**—867-5309/Jenny X
  - **FOREIGNER**—Juke Box Hero X

### Pacific Southwest Region

★ **PRIME MOVERS**

**JOURNEY**—Open Arms (Columbia)  
**SKYY**—Call Me (Salsoul)  
**STEVIE WONDER**—That Girl (Tamla)

● **TOP ADD ONS**

**VANGELIS**—Chariots Of Fire (Polydor)  
**QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways (A&M)  
**JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll (Boardwalk)

● **BREAKOUTS**

**THE J. GEILS BAND**—Freeze Frame (EMI-America)  
**STEVIE NICKS**—Edge of 17 (Modern)  
**OLIVIA NEWTON-JOHN**—Make A Move On Me (MCA)

- KFI—Los Angeles**  
(Roger Collins—MD)
- ★★ **JOURNEY**—Open Arms 7-5
  - ★★ **SKYY**—Call Me 11-7
  - ★ **STEVIE WONDER**—That Girl 17-13
  - ★ **DIANA ROSS**—Mirror Mirror 20-14
  - ★ **ROD STEWART**—Tonight I'm Yours 28-21
  - **QUINCY JONES/JAMES INGRAM**—One Hundred Ways
  - **J. GEILS BAND**—Freeze-Frame
  - **BARBRA STREISAND**—Memory
  - **GREG GUIDRY**—Goin' Down
  - **PLAYER**—If Looks Could Kill
  - **SUGAR HILL GANG**—Apache
  - **NEIL DIAMOND**—On The Way To The Sky X
  - **PRISM**—Don't Let Him Know X
  - **MIKE POST**—Theme From Magnum P.I. X
  - **CHILLIWACK**—I Believe X
  - **SAMMY HAGAR**—I'll Fall In Love Again X
  - **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
  - **TEDDY PENDERGRASS**—You're My Latest, My Greatest Inspiration X
  - **BERTIE HIGGINS**—Key Largo X
  - **ALL SPORTS BAND**—Opposites Do Attract X

- KRTH-FM—Los Angeles**  
(David Grossman—MD)
- ★★ **STEVIE WONDER**—That Girl 15-8
  - ★★ **ROD STEWART**—Tonight I'm Yours 18-13
  - ★ **SHEENA EASTON**—You Could Have Been With Me 17-12
  - ★ **SMOKEY ROBINSON**—Tell Me Tomorrow 23-19
  - ★ **G.Q.**—Sad Girl 25-20
  - **VANGELIS**—Chariots Of Fire
  - **ALABAMA**—Love In The First Degree X
  - **BERTIE HIGGINS**—Key Largo X
  - **OLIVIA NEWTON-JOHN**—Make A Move On Me B
  - **QUINCY JONES/JAMES INGRAM**—One Hundred Ways B
- KIMM-AM—Denver**  
(Doug Ericson—MD)
- ★★ **DARYL HALL/JOHN OATES**—I Can't Go For That 5-3
  - ★★ **AIR SUPPLY**—Sweet Dreams 10-5
  - ★ **GEORGE BENSON**—Turn Your Love Around 8-6
  - ★ **SHEENA EASTON**—You Could Have Been With Me 12-9
  - ★ **LITTLE RIVER BAND**—Take It Easy On Me 14-10

- KOPA-AM—Phoenix**  
(Chaz Kelley—MD)
- ★★ **BERTIE HIGGINS**—Key Largo 18-11
  - ★★ **ALABAMA**—Love In The First Degree 23-19
  - ★ **GREG LAKE**—Let Me Love You Once 13-10
  - ★ **POLICE**—Spirits In The Material World 20-17
  - ★ **BARRY MANILOW**—Somewhere Down The Road 25-22
  - **VANGELIS**—Chariots Of Fire
  - **POINTER SISTERS**—Should I Do It B
  - **DOOBIE BROTHERS**—Here To Love You B
  - **HUEY LEWIS/NEWS**—Do You Believe In Love X
- KCPX-AM—Salt Lake City**  
(Gary Waldron—MD)
- ★★ **JOAN JETT/BLACKHEARTS**—I Love Rock 'N' Roll 36-28
  - ★★ **GO-GO'S**—We Got The Beat 35-25
  - ★ **VANGELIS**—Chariots Of Fire 27-22
  - ★ **JOURNEY**—Open Arms 10-3
  - ★ **PRISM**—Don't Let Him Know 39-33
  - **OLIVIA NEWTON-JOHN**—Make A Move On Me A
  - **RUPERT HOLMES**—The End A

- KOAZ-AM—Denver**  
(Alan Sledge—MD)
- ★★ **CARS**—Shake It Up 8-4
  - ★★ **STEVIE WONDER**—That Girl 14-10
  - ★ **KENNY ROGERS**—Through The Years 16-12
  - ★ **POINTER SISTERS**—Should I Do It 23-19
  - ★ **ALABAMA**—Love In The First Degree 25-20
  - **JOAN JETT/BLACKHEARTS**—I Love Rock 'N' Roll
  - **CONDUCTOR**—Voice On The Radio
  - **LE ROUX**—Nobody Said It Was Easy A
  - **OLIVIA NEWTON-JOHN**—Make A Move On Me A
  - **BERTIE HIGGINS**—Key Largo A
  - **GO-GO'S**—We Got The Beat X
  - **HUEY LEWIS/NEWS**—Do You Believe In Love X
  - **BUCKNER/GARCIA**—Pac-Man Fever X
  - **EDDIE SCHWARTZ**—All Our Tomorrows X
  - **JOHN HALL BAND**—Crazy X
- KLUC-FM—Las Vegas**  
(Dave Van Stone—MD)
- ★★ **JOURNEY**—Open Arms 7-1
  - ★★ **ROD STEWART**—Tonight I'm Yours 17-10
  - ★ **STEVIE NICKS**—Edge Of 17 21-17
  - ★ **STEVIE WONDER**—That Girl 24-18
  - ★ **POINTER SISTERS**—Should I Do It 23-19
  - **VANGELIS**—Chariots Of Fire

- KRSP-FM (FM-103)—Salt Lake City**  
(Lorraine Windgar—MD)
- ★★ **JOURNEY**—Open Arms 7-3
  - ★ **FOREIGNER**—Juke Box Hero 18-12
  - ★ **BOB/DOUG MCKENZIE**—Take Off 19-13
  - **CHILLIWACK**—I Believe
  - **J. GEILS BAND**—Freeze Frame
  - **JOAN JETT/BLACKHEARTS**—I Love Rock 'N' Roll B
  - **VAN HALEN**—Pretty Woman B
  - **HUEY LEWIS/NEWS**—Do You Believe In Love B
  - **STEVIE NICKS**—Edge Of 17 B
  - **SAMMY HAGAR**—I'll Fall In Love Again X
  - **PRISM**—Don't Let Him Know X
  - **LE ROUX**—Nobody Said It Was Easy X
- KFMB-FM—San Diego**  
(Glen McCartney—MD)
- ★★ **JOURNEY**—Open Arms 8-4
  - ★★ **POLICE**—Spirits In The Material World 14-7
  - ★ **ROD STEWART**—Tonight I'm Yours 21-13
  - ★ **EDDIE SCHWARTZ**—All Our Tomorrows 18-15
  - ★ **GENESIS**—Abacab 19-17
  - **J. GEILS BAND**—Freeze-Frame
  - **HUEY LEWIS/NEWS**—Do You Believe In Love
  - **SNEAKER**—Don't Let Me In X
  - **QUARTERFLASH**—Right Kind Of Love X
  - **VANGELIS**—Chariots Of Fire B

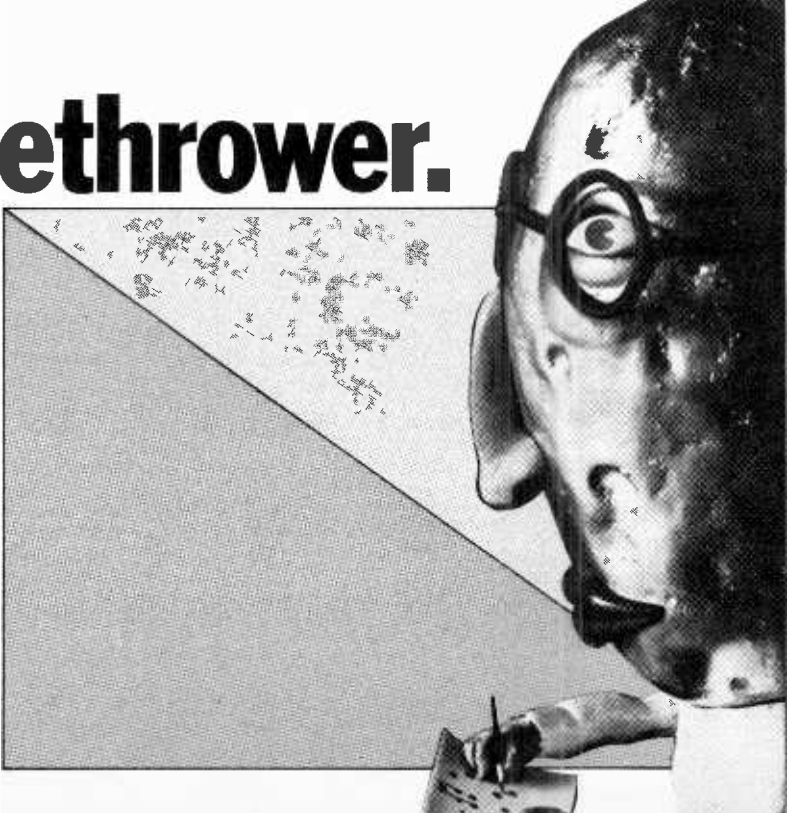
- KGCI (99.1-FM)—Riverside**  
(Steve O'Neil—MD)
- ★★ **JOURNEY**—Open Arms 15-7
  - ★★ **SMOKEY ROBINSON**—Tell Me Tomorrow 25-8
  - ★ **STEVIE WONDER**—That Girl 10-3
  - ★ **ROD STEWART**—Tonight I'm Yours 18-15
  - ★ **KENNY ROGERS**—Through The Years 23-18
  - **GO-GO'S**—We Got The Beat
  - **OLIVIA NEWTON-JOHN**—Make A Move On Me
  - **BARRY MANILOW**—Somewhere Down The Road A
  - **SURVIVOR**—Summer Night A
  - **IRENE CARA**—Anyone Can See A
  - **CHILLIWACK**—I Believe X
  - **VANGELIS**—Chariots Of Fire X
  - **BERTIE HIGGINS**—Key Largo X

(Continued on page 22)

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FEBRUARY 20, 1982, BILLBOARD

**Just Released:**  
**FREEZE FRAME / Flamethrower.**  
**The J. GEILS BAND**  
 follow-up to their  
**#1 Gold Single "Centerfold"**  
 from the **#1 Platinum Album.**  
**On EMI America Records.**



Produced & Arranged by Seth Justman  
 Management: Kragen & Co., N.Y.—Jeb Hart & Bob Hinkle  
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# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (2/9/82)

Continued from page 21

- PATTI AUSTIN—Every Home Should Have One X
- EDDIE SCHWARTZ—All Our Tomorrows X
- OAK RIDGE BOYS—Bobbie Sue X
- MIKE POST—Theme From Magnum P.I. X
- GREG GUIDRY—Goin' Down X
- MADLEEN KANE—You Can X
- HUEY LEWIS/NEWS—Do You Believe In Love X

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

- ★ JOURNEY—Open Arms 9-3
- ★ POLICE—Spirits In The Material World 23-14
- ★ STEVIE WONDER—That Girl 19-10
- ★ SHEENA EASTON—You Could Have Been With Me 25-16
- STEVIE NICKS—Edge Of 17
- LE ROUX—Nobody Said It Was Easy A
- SISTER SLEDGE—My Guy A
- CONDUCTOR—Voice On The Radio A
- COMMODORES—Why You Wanna Try Me X
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 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
- FOREIGNER—Juke Box Hero B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- CHILLWACK—I Believe B
- VAN HALEN—Pretty Woman B
- SKYY—Call Me B

KRQQ-FM—Tucson (Guy Zapoleon—MD)

- ★ GEORGE BENSON—Turn Your Love Around 1-1
- ★ KENNY ROGERS—Through The Years 10-4
- ★ STEVIE NICKS—Edge Of 17 11-7
- ★ JOURNEY—Open Arms 15-10
- ★ BOB/DOUG MCKENZIE—Take Off 19-11
- OAK RIDGE BOYS—Bobbie Sue
- BERTIE HIGGINS—Key Largo
- EDDIE SCHWARTZ—All Our Tomorrows A
- VANGELIS—Chariots Of Fire A
- J. GEILS BAND—Freeze-Frame A
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- ABBA—When All Is Said And Done B
- POINTER SISTERS—Should I Do It B
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- DOOBIE BROTHERS—Here To Love You X
- CHILLWACK—I Believe X
- HUEY LEWIS/NEWS—Do You Believe In Love X

KTKT-AM—Tucson (Bobby Rivers—MD)

- ★ AIR SUPPLY—Sweet Dreams 4-3
- ★ DAN FOGELBERG—Leader Of The Band 8-5
- ★ KENNY ROGERS—Through The Years 6-4
- ★ BERTIE HIGGINS—Key Largo 17-14
- ★ JOURNEY—Open Arms 20-16
- SISTER SLEDGE—My Guy A
- STEVIE NICKS—Edge Of 17 A
- RUPERT HOLMES—The End A
- DEL SHANNON—Sea Of Love X
- FOREIGNER—Waiting For A Girl Like You X
- RICK SPRINGFIELD—Love Is Alright Tonite X
- J. GEILS BAND—Centerfold X
- STEVIE WOODS—Just Can't Win 'Em All X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X

## Pacific Northwest Region

### ★ PRIME MOVERS

- JOURNEY—Open Arms (Columbia)
- BUCKNER AND GARCIA—Pac-Man Fever (Columbia)
- LOVERBOY—Working For The Weekend (Columbia)

### ● TOP ADD ONS

- THE GO-GO'S—We Got The Beat (I.R.S.)
- OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
- NEIL DIAMOND—On The Way To The Sky (Columbia)

### BREAKOUTS

- THE J. GEILS BAND—Freeze Frame (EMI-America)
- BARBRA STREISAND—Memory (Columbia)
- JENNIFER WARNES—Could It Be Love (Arista)

KFRC—San Francisco (Jim Peterson—MD)

- ★ LOVERBOY—Working For The Weekend 8-3
- ★ BUCKNER/GARCIA—Pac-Man Fever 13-8
- ★ JOURNEY—Open Arms 11-9
- ★ PAUL DAVIS—Cool Night 14-11
- ★ CARS—Shake It Up 25-13
- GO-GO'S—Our Lips Are Sealed A
- JOHN HALL BAND—Crazy X

- MAXIS—Nobody's Business X
- IRENE CARA—Anyone Can See X
- MIKE POST—Theme From Magnum P.I. X
- EDDIE SCHWARTZ—All Our Tomorrows X
- STEVIE WONDER—That Girl B
- TOMMY TUTONE—867-5309/Jenny B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- SISTER SLEDGE—My Guy B
- ROD STEWART—Tonight I'm Yours B

KJR-AM—Seattle (Tracy Mitchell—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 4-2
- ★ BARRY MANILOW—Somewhere Down The Road 11-9
- ★ JOURNEY—Open Arms 16-12
- ★ BERTIE HIGGINS—Key Largo 18-14
- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 20-15
- HUEY LEWIS/NEWS—Do You Believe In Love
- OLIVIA NEWTON-JOHN—Make A Move On Me
- LE ROUX—Nobody Said It Was Easy A
- LARRY CARLTON—Sleepwalk A
- NEIL DIAMOND—On The Way To The Sky X
- CHILLWACK—I Believe B
- BOB/DOUG MCKENZIE—Take Off B
- OAK RIDGE BOYS—Bobbie Sue B

KEZR-AM—San Jose (Bob Harlow—MD)

- ★ JOURNEY—Open Arms 4-1
- ★ EDDIE SCHWARTZ—All Our Tomorrows 3-2
- ★ AIR SUPPLY—Sweet Dreams 8-4
- ★ BERTIE HIGGINS—Key Largo 15-9
- ★ POLICE—Spirits In The Material World 14-11
- J. GEILS BAND—Freeze-Frame
- GO-GO'S—We Got The Beat
- BOB/DOUG MCKENZIE—Take Off
- MADLEEN KANE—You Can
- IRENE CARA—Anyone Can See
- POCO—Sea Of Heartbreak
- SAMMY HAGAR—I'll Fall In Love Again X
- NEIL DIAMOND—On The Way To The Sky X
- CONDUCTOR—Voice On The Radio X
- MIKE POST—Theme From Magnum P.I. X
- COMMODORES—Why You Wanna Try Me
- PRISM—Don't Let Him Know B
- TOMMY TUTONE—867-5309/Jenny B
- GREG GUIDRY—Goin' Down B
- LE ROUX—Nobody Said It Was Easy B

KRLC-AM—Lewiston (Steve MacKelvie—MD)

- ★ DAN FOGELBERG—Leader Of The Band 2-1
- ★ KENNY ROGERS—Through The Years 10-4
- ★ JOURNEY—Open Arms 12-8
- ★ OAK RIDGE BOYS—Bobbie Sue 14-9
- ★ STEVIE WONDER—That Girl 20-13
- BARBRA STREISAND—Memory
- LARRY CARLTON—Sleepwalk
- POLICE—Spirits In The Material World A
- NEIL DIAMOND—On The Way To The Sky B
- SISTER SLEDGE—My Guy B
- LE ROUX—Nobody Said It Was Easy B
- PEABO BRYSON—Let The Feeling Flow X
- HUEY LEWIS/NEWS—Do You Believe In Love X
- GREG GUIDRY—Goin' Down X
- BOYS GANG—Please Don't Stop Me X
- DOBBIE BROTHERS—Here To Love You X
- CHUBBY CHECKER—Running X
- PETULA CLARK—Natural Love DX

KGW-AM—Portland (Janise Wojniak—MD)

- ★ KENNY ROGERS—Through The Years 12-6
- ★ LITTLE RIVER BAND—Take It Easy On Me 11-10
- ★ DAN FOGELBERG—Leader Of The Band 2-1
- ★ PAUL DAVIS—Cool Night 4-3
- SHEENA EASTON—You Could Have Been With Me
- BERTIE HIGGINS—Key Largo
- VANGELIS—Chariots Of Fire A
- AIR SUPPLY—Sweet Dreams B

KPLZ-FM—Seattle (Jeff Ing—MD)

- ★ JOURNEY—Open Arms 17-12
- ★ BERTIE HIGGINS—Key Largo 20-15
- ★ AIR SUPPLY—Sweet Dreams 12-9
- ★ CLIFF RICHARD—Daddy's Home 21-18
- POINTER SISTERS—Should I Do It A
- T.G. SHEPPARD—Only One You A
- OLIVIA NEWTON-JOHN—Make A Move On Me A

- DAVE GRUSIM—Lake Sone A
- GROVER WASHINGTON JR.—Reaching Out A
- NEIL DIAMOND—On The Way To The Sky B
- SISTER SLEDGE—My Guy B

KYYX-FM—Seattle (Elvin Ichiyama—MD)

- ★ KENNY ROGERS—Through The Years 12-6
- ★ STEVIE WONDER—That Girl 17-8
- ★ POLICE—Spirits In The Material World 16-10
- ★ DIANA ROSS—Mirror Mirror 14-11
- ★ VANGELIS—Chariots Of Fire 14-12
- ALABAMA—Love In The First Degree B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- FOREIGNER—Juke Box Hero X
- PRISM—Don't Let Him Know X
- SAMMY HAGAR—I'll Fall In Love Again X
- COMMODORES—Why You Wanna Try Me X
- GO-GO'S—We Got The Beat X
- BOB/DOUG MCKENZIE—Take Off X
- QUARTERFLASH—Find Another Fool X
- VAN HALEN—Pretty Woman X
- PLAYER—If Looks Could Kill X
- DOBBIE BROTHERS—Here To Love You X

KJRB-AM—Spokane (Brian Gregory—MD)

- ★ JOURNEY—Open Arms 9-3
- ★ BERTIE HIGGINS—Key Largo 12-8
- ★ VANGELIS—Chariots Of Fire 13-10
- ★ BOB/DOUG MCKENZIE—Take Off 20-15
- ALABAMA—Love In The First Degree 27-22
- OAK RIDGE BOYS—Bobbie Sue A
- GEORGE DUKE—Shine On A
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- BILLY JOEL—She's Got A Way B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- J. GEILS BAND—Freeze Frame D
- LOVERBOY—When It's Over D
- FOREIGNER—Juke Box Hero X
- OLIVIA NEWTON-JOHN—Make A Move On Me X
- 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

KCBN-AM—Reno (Jim O'Neil—MD)

- ★ ROLLING STONES—Waiting On A Friend 1-1
- ★ CARS—Shake It Up 2-2
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 4-3
- ★ RICK SPRINGFIELD—Love Is Alright Tonite 10-4
- ★ LOVERBOY—Working For The Weekend 15-9
- J. GEILS BAND—Freeze-Frame
- VAN HALEN—Pretty Woman
- STEVIE NICKS—Edge Of 17 A
- QUARTERFLASH—Find Another Fool A
- HUEY LEWIS/NEWS—Do You Believe In Love X
- LE ROUX—Nobody Said It Was Easy X
- PRISM—Don't Let Him Know X
- CHUBBY CHECKER—Running X
- CHILLWACK—I Believe X
- DOOBIE BROTHERS—Here To Love You X

KSFM-FM—Sacramento (Mark Preston—MD)

- ★ SKYY—Call Me 11-8
- ★ DIANA ROSS—Mirror Mirror 14-10
- ★ SHEENA EASTON—You Could Have Been With Me 17-13
- ★ JOURNEY—Open Arms 21-14
- ★ TIME—Cool 23-18
- KOOL/GANG—Get Down On It
- VANGELIS—Chariots Of Fire
- HUEY LEWIS/NEWS—Do You Believe In Love A
- BERTIE HIGGINS—Key Largo A
- BARRY MANILOW—Somewhere Down The Road B
- POINTER SISTERS—Should I Do It B20
- ROD STEWART—Tonight I'm Yours X

KXOA-AM—Sacramento (Kris Mitchell—MD)

- ★ JENNIFER WARNES—Could It Be Love 9-5
- ★ BILLY JOEL—She's Got A Way 10-6
- ★ BARRY MANILOW—Somewhere Down The Road 11-7
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 12-8
- ★ KENNY ROGERS—Through The Years 15-10
- OAK RIDGE BOYS—Bobbie Sue
- BARBRA STREISAND—Memory
- GIDEA PARK/ADRIAN BAKER—Seasons Of Gold A
- MANHATTAN TRANSFER—Spies In The Night X
- PLAYER—If Looks Could Kill X
- GEORGE BENSON—Never Give Up On A Good Thing X
- OLIVIA NEWTON-JOHN—Make A Move On Me X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X

## North Central Region

### ★ PRIME MOVERS

- JOURNEY—Open Arms (Columbia)
- AIR SUPPLY—Sweet Dreams (Arista)
- DONNIE IRIS—Love Is Like A Rock (MCA)

### ● TOP ADD ONS

- THE POINTER SISTERS—Should I Do It (Planet)
- VAN HALEN—Pretty Woman (WB)
- JUNIOR—Mama Used To Say (Mercury)

### BREAKOUTS

- THE J. GEILS BAND—Freeze Frame (EMI-America)
- GEORGE BENSON—Never Give Up A Good Thing (WB)
- ROBBIE DUPREE—Saturday Night (Elektra)

WGCL-FM—Cleveland (Jay Stone—MD)

- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 25-11
- ★ FOREIGNER—Juke Box Hero 21-12
- VAN HALEN—Pretty Woman
- SISTER SLEDGE—My Guy A
- BUCKNER/GARCIA—Pac-Man Fever A
- DAK RIDGE BOYS—Bobbie Sue A
- PRISM—Don't Let Him Know A
- SKYY—Call Me A
- J. GEILS BAND—Freeze-Frame A
- JOHN HALL BAND—Crazy X
- HUEY LEWIS/NEWS—Do You Believe In Love X
- SAMMY HAGAR—I'll Fall In Love Again X
- NEIL DIAMOND—On The Way To The Sky X
- GO-GO'S—We Got The Beat B
- VANGELIS—Chariots Of Fire B

CKLW-AM—Detroit (Rosalee Trombley—MD)

- ★ BOB/DOUG MCKENZIE—Take Off 5-1
- ★ AIR SUPPLY—Sweet Dreams 25-15
- ★ DONNIE IRIS—Love Is Like A Rock 28-20
- ★ JOURNEY—Open Arms 29-23
- ★ POLICE—Spirits In The Material World 27-24
- SOFT CELL—Tainted Love
- JUNIOR—Mama Used To Say
- PRISM—Don't Let Him Know A
- STEVIE NICKS—Edge Of 17 A
- HUEY LEWIS/NEWS—Do You Believe In Love X

WKRC-FM—Cincinnati (Tony Galluzzo—MD)

- ★ GEORGE BENSON—Turn Your Love Around 2-1
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 11-8
- ★ BILLY JOEL—She's Got A Way 12-10
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 20-11
- ★ JOURNEY—Open Arms 17-14
- RICK SPRINGFIELD—Love Is Alright Tonite
- POINTER SISTERS—Should I Do It

WZZP-FM—Cleveland (Bob McKay—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ DAN FOGELBERG—Leader Of The Band 6-2
- ★ AIR SUPPLY—Sweet Dreams 7-4
- ★ LITTLE RIVER BAND—Take It Easy On Me 8-5
- ★ JOURNEY—Open Arms 14-8
- POINTER SISTERS—Should I Do It
- STEVIE WOODS—Just Can't Win 'Em All
- STEVIE WONDER—That Girl B
- PETULA CLARK—Natural Love X
- CLIFF RICHARD—Daddy's Home X
- ROD STEWART—Tonight I'm Yours X

WDRQ-FM—Detroit (Brian White/Dena—MD)

- ★ STEVIE WONDER—That Girl 4-2
- ★ JOURNEY—Open Arms 13-9
- ★ SHEENA EASTON—You Could Have Been With Me 8-5
- ★ TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration 9-7
- ★ BOBBY WOMACK—If You Think You're Lonely 16-14
- SMOKEY ROBINSON—Tell Me Tomorrow

WBZZ-FM—Pittsburgh (Chuck Tyler—MD)

- ★ TOM TOM CLUB—Genius Of Love 11-3
- ★ DONNIE IRIS—Love Is Like A Rock 13-5
- ★ JOURNEY—Open Arms 15-6
- ★ KELLY MARIE—Feels Like I'm In Love 19-11
- ★ POLICE—Spirits In The Material World 26-22
- SKYY—Call Me A
- J. GEILS BAND—Freeze Frame A
- FOREIGNER—Juke Box Hero A
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll B
- GO-GO'S—We Got The Beat B
- GEORGE DUKE—Shine On B
- GEORGE BENSON—Never Give Up A Good Thing X
- SHEENA EASTON—You Could Have Been With Me X
- OLIVIA NEWTON-JOHN—Make A Move On Me X

WFFM-FM—Pittsburgh (Jay Cresswell—MD)

- ★ SHEENA EASTON—You Could Have Been With Me 13-6

- ★ CHILLWACK—I Believe 27-20
- ★ AIR SUPPLY—Sweet Dreams 11-5
- ★ ALL SPORTS BAND—Opposites Do Attract 23-17

- ★ JOURNEY—Open Arms 35-28
- GEORGE BENSON—Never Give Up On A Good Thing
- ROBBIE DUPREE—Saturday Night
- SNEAKER—Don't Let Them In A
- BOYS GANG—Please Don't Stop Me A
- T.G. SHEPPARD—Only One You X
- ONE WAY—Who's Foolin' Who X
- DAN FOGELBERG—Leader Of The Band X
- BERTIE HIGGINS—Key Largo X
- LE ROUX—Nobody Said It Was Easy X
- SPINNERS—Never Thought I'd Fall In Love X
- GLADYS KNIGHT/PIPS—A Friend Of Mine X
- GEORGE DUKE—Shine On X
- MANHATTANS—Honey Honey X
- MCGUFFEY LANE—Start It All Over X
- CHARLEY PRIDE—Mountain Of Love X
- GREG GUIDRY—Goin' Down X
- MOODY BLUES—Meanwhile L
- IRENE CARA—My Baby L

WXKX-FM—Pittsburgh (Clark Ingram—MD)

- ★ DONNIE IRIS—Love Is Like A Rock 13-7
- ★ JOURNEY—Open Arms 17-10
- ★ CARS—Shake It Up 16-12
- ★ DAN FOGELBERG—Leader Of The Band 18-14
- ★ GENESIS—Man On The Corner 20-15
- FOREIGNER—Juke Box Hero
- J. GEILS BAND—Freeze-Frame
- QUARTERFLASH—Find Another Fool B
- AC/DC—Let's Get It Up B
- VAN HALEN—Pretty Woman B
- BOB/DOUG MCKENZIE—Take Off B
- SAMMY HAGAR—I'll Fall In Love Again B
- PRISM—Don't Let Him Know X
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll X
- THRILL—High Side Of 55 X
- MAXIS—Nobody's Business X
- LE ROUX—Nobody Said It Was Easy X

WYYS-FM—Cincinnati (Barry James—MD)

- ★ AIR SUPPLY—Sweet Dreams 2-1
- ★ LITTLE RIVER BAND—Take It Easy On Me 14-10
- ★ JOURNEY—Open Arms 15-11
- ★ KENNY ROGERS—Through The Years 16-13
- ★ JENNIFER WARNES—Could It Be Love 20-16
- CLIFF RICHARD—Daddy's Home
- SISTER SLEDGE—My Guy

WNCA-AM—Columbus (Steve Edwards—MD)

- ★ JOURNEY—Open Arms 7-1
- ★ STEVIE WONDER—That Girl 11-4
- ★ KENNY ROGERS—Through The Years 12-6
- ★ POLICE—Spirits In The Material World 17-10
- ★ EDDIE SCHWARTZ—All Our Tomorrows 14-11
- NEIL DIAMOND—On The Way To The Sky
- OLIVIA NEWTON-JOHN—Make A Move On Me
- STEVIE NICKS—Edge Of 17 A
- ABBA—When All Is Said And Done A

WXGT-FM—Columbus (Terry Nutter—MD)

- ★ OAK RIDGE BOYS—Bobbie Sue 8-2
- ★ STEVIE WONDER—That Girl 14-8
- ★ CLIFF RICHARD—Daddy's Home 15-9
- ★ POINTER SISTERS—Should I Do It 18-13
- ★ LEE GREENWOOD—It Turns Me Inside Out 22-17
- VANGELIS—Chariots Of Fire
- CHILLWACK—I Believe
- J. GEILS BAND—Freeze-Frame X
- BEACH BOYS—Come Go With Me X
- GEORGE BENSON—Never Give Up On A Good Thing X
- DARYL HALL/JOHN OATES—Private Eyes X

WKJJ-FM—Louisville (Kevin O'Neil—MD)

- ★ JOURNEY—Open Arms 5-4
- ★ LITTLE RIVER BAND—Take It Easy On Me 7-5
- ★ DAN FOGELBERG—Leader Of The Band 1-1
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 2-2
- ★ AIR SUPPLY—Sweet Dreams 4-3
- BARBRA STREISAND—Memory
- QUINCY JONES/JAMES INGRAM—One Hundred Ways
- ANNE MURRAY—Another Sleepless Night A
- SISTER SLEDGE—My Guy A
- IRENE CARA—Anyone Can See A
- PRISM—Don't Let Him Know A
- POINTER SISTERS—Should I Do It B
- OAK RIDGE BOYS—Bobbie Sue X
- VANGELIS—Chariots Of Fire X
- PLAYER—If Looks Could Kill X
- DOBBIE BROTHERS—Here To Love You X
- T.G. SHEPPARD—Only One You X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- CONDUCTOR—Voice On The Radio X
- LE ROUX—Nobody Said It Was Easy X

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

- GIDEA PARK/ADRIAN BAKER—Seasons Of Gold X
- SWING—Big Bucks X
- CRYSTAL GAYLE—You Never Gave Up On Me X
- GENE COTTON—If I Could Get You Into My Life X
- EDDIE SCHWARTZ—All Our Tomorrows X
- MCGUFFEY LANE—Start It All Over X
- JERMAINE JACKSON—Paradise In Your Eyes X
- PLAYER—If Looks Could Kill X
- MIKE POST—Theme From Magnum P.I. X

## Southwest Region

### ★ PRIME MOVERS

- JOURNEY—Open Arms (Columbia)
- THE J. GEILS BAND—Centerfold (EMI-America)
- STEVIE WONDER—That Girl (Tama)

### ● TOP ADD ONS

- LE ROUX—Nobody Said It Was Easy (RCA)
- VANGELIS—Chariots Of Fire (Polydor)
- OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)

### BREAKOUTS

- THE J. GEILS BAND—Freeze Frame (EMI-America)
- RUPERT HOLMES—The End (Elektra)
- HUMAN LEAGUE—Don't You Want Me (Import)

KVIL-FM—Dallas (Denise—MD)

- No List
- KEGL-FM—Ft. Worth (Sandra Bobek—MD)
- ★ JOURNEY—Open Arms 2-1
- ★ ROLLING STONES—Waiting On A Friend 5-3
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 10-4
- ★ DONNIE IRIS—Love Is Like A Rock 6-5
- ★ TOMMY TUTONE—867-5309/Jenny 9-8
- CHUBBY CHECKER—Running
- HUMAN LEAGUE—Don't You Want Me
- VAN HALEN—Pretty Woman B
- QUARTERFLASH—Find Another Fool B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- PETER CETERA—Living In The Lighthouse
- J. GEILS BAND—Freeze-Frame A
- JOHN HALL BAND—Crazy A
- SNEAKER—Don't Let Me In A
- GO-GO'S—We Got The Beat X
- DOBBIE BROTHERS—Here To Love You X
- WRABIT—Anytime A

WRLY-FM—Houston (Blake Lawrence—MD)

- No List
- WEZB—New Orleans (Jerry Loosteau—MD)
- ★ JOURNEY—Open Arms 2-1
- ★ STEVIE WONDER—That Girl 9-4
- ★ DIANA ROSS—Mirror Mirror 17-10
- ★ POLICE—Spirits In The Material World 23-15
- ★ SKYY—Call Me 24-17
- J. GEILS BAND—Freeze Frame
- LE ROUX—Nobody Said It Was Easy
- DAN FOGELBERG—Leader Of The Band A
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- GO-GO'S—We Got The Beat B
- GEORGE DUKE—Shine On X
- LITTLE RIVER BAND—Take It Easy On Me X
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll X

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

- ★ J. GEILS BAND—Centerfold 2-1
- ★ JOURNEY—Open Arms 14-3
- ★ KENNY ROGERS—Through The Years 17-7
- ★ POINTER SISTERS—Should I



# ALL FOR ONE

"After working with Westwood One for a number of years in several cities, I found their programming and servicing to be excellent. We find it very beneficial on WKLS to program all of the Westwood One AOR features available to us."

**MAX FLOYD, PROGRAM DIRECTOR  
WKLS, ATLANTA  
SUPERSTARS STATION**

"One feature we like about Westwood One programming is that we can use the programming that makes sense for us, unencumbered by obligations that require us to air what we would rather not air."

**BOB HATTRIK  
VICE PRESIDENT, PROGRAMMING  
DOUBLEDAY BROADCASTING**

"Every week OFF THE RECORD SPECIALS with MARY TURNER come up with consistently fine interviews. They're always big names, nothing marginal. We air OFF THE RECORD, IN CONCERT, THE ROCK YEARS and SPACES AND PLACES. I would give my left nut if I could get DR. DEMENTO away from the LOOP."

**TOM TEUBER, PROGRAM DIRECTOR  
WMET, CHICAGO  
METROMEDIA BROADCASTING**

"The most successful show we've had in recent history here at COZ is DR. DEMENTO. He does very well for us, showing up very strong in Sunday night ratings. We run MARY TURNER long and short interview shows. We also run specials like THE ROCK YEARS."

**ANDY BEAUBIEN, PROGRAM DIRECTOR  
WCOZ, BOSTON  
SEBASTIAN, CASEY & ASSOC., CONSULTANTS**

"I'm a big believer in great syndicated shows. We're pretty tied in with Westwood One, running IN CONCERT, OFF THE RECORD and ROCK ALBUM COUNTDOWN."

**PAT EVANS, PROGRAM DIRECTOR  
KSFX, SAN FRANCISCO  
J. POLLACK COMMUNICATIONS, CONSULTANTS**

# WESTWOOD ONE

## THE ONE FOR ALL

Los Angeles: 9540 Washington Blvd., Culver City, CA 90230 • (213) 204-5000

New York: 575 Madison Ave., Suite 1006, New York City, N.Y. 10022 • (212) 486-0227

AMERICA'S NUMBER ONE PRODUCER OF NATIONALLY SPONSORED RADIO PROGRAMS, CONCERTS & SPECIALS

Based on station playlists through Tuesday (2/9/82)

## ● Continued from page 22

- ★ KENNY ROGERS—Through The Years 12-9
- ★ JOURNEY—Open Arms 21-11
- ★ STEVIE WONDER—That Girl 25-14
- ANNE MURRAY—Another Sleepless Night
- VANGELIS—Chariots Of Fire
- POINTER SISTERS—Should I Do It A
- SKYY—Call Me A
- BUCKNER AND GARCIA—Pac-Man Fever B
- LE ROUX—Nobody Said It Was Easy B
- QUINCY JONES/JAMES INGRAM—One Hundred Ways B
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll B
- NEIL DIAMOND—On The Way To The Sky X
- HUEY LEWIS/NEWS—Do You Believe In Love X
- MECO—Pop Goes The Movies Part 1 X
- T. G. SHEPPARD—Only One You X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- PLAYER—If Looks Could Kill X
- JOHN HALL BAND—Crazy X
- MIKE POST—Theme From Magnum P.I. X
- EARTH, WIND & FIRE—Wanna Be With You X
- PEABO BRYSON—Let The Feeling Flow X
- ABBA—When All Is Said And Done X

 KHFI-AM—Austin  
 (Ed Volkman—MD)

- COMMODORES—Why You Wanna Try Me
- BERTIE HIGGINS—Key Largo
- WONKACK BROTHERS—Runaway Hearts LX
- SISTER SLEDGE—My Guy LX
- BUCKNER/GARCIA—Pac-Man Fever LX
- DOOBIE BROTHERS—Here To Love You LX
- QUINCY JONES/JAMES INGRAM—One Hundred Ways LX
- POINTER SISTERS—Should I Do It LX
- HUEY LEWIS/NEWS—Do You Believe In Love LX
- PRISM—Don't Let Him Know LX
- NEIL DIAMOND—On The Way To The Sky A
- TOMMY TUTONE—867-5309/Jenny A
- GEORGE DUKE—Shine On A
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll A
- QUARTERFLASH—Find Another Fool A

 KNUS-FM—Dallas  
 (Gary Hamilton—MD)

- ★ DAN FOGELBERG—Leader Of The Band 1-1
- ★ BARRY MANILOW—Somewhere Down The Road 7-3
- ★ STEVIE WONDER—That Girl 16-13
- ★ LITTLE RIVER BAND—Take It Easy On Me 22-18
- ★ ALABAMA—Love In The First Degree 24-19
- RUPERT HOLMES—The End
- MECO—Pop Goes The Movies Part 1
- CRYSTAL GAYLE—You Never Gave Up On Me B
- LARRY CARLTON—Sleepwalk
- EARTH, WIND & FIRE—Wanna Be With You N
- AIR SUPPLY—Sweet Dreams N
- CHILLWACK—I Believe N
- DONALD BYRD—Butterfly L
- CRUSADERS—The Longest Night L
- JOHN KLEMMER—All I Ever Wanted Was My Life L

 KFMK-FM—Houston  
 (Jerry Steele—MD)

- ★ DAN FOGELBERG—Leader Of The Band 12-7
- ★ ALABAMA—Love In The First Degree 13-9
- ★ BARRY MANILOW—Somewhere Down The Road 15-12
- ★ JOURNEY—Open Arms 21-19
- ★ SHEENA EASTON—You Could Have Been With Me 30-20
- OLIVIA NEWTON-JOHN—Make A Move On Me
- NEIL DIAMOND—On The Way To The Sky
- ANNE MURRAY—Another Sleepless Night A
- T.G. SHEPPARD—Only One You A

 KBFM-FM—McAllen-Brownsville  
 (Kenny Garcia—MD)

- ★ JOURNEY—Open Arms 17-5
- ★ STEVIE WONDER—That Girl 21-9
- ★ BERTIE HIGGINS—Key Largo 6-3
- ★ SHEENA EASTON—You Could Have Been With Me 9-7
- ★ POLICE—Spirits In The Material World 20-16
- ALABAMA—Love In The First Degree
- CHILLWACK—I Believe
- SAMMY HAGAR—I'll Fall In Love Again A
- J. GEILS BAND—Freeze-Frame A
- NEIL DIAMOND—On The Way To The Sky X
- VAN HALEN—Pretty Woman X
- QUARTERFLASH—Find Another Fool X
- COMMODORES—Why You Wanna Try Me X
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
- MOLLY HATCHET—Power Play X
- PEABO BRYSON—Let The Feeling Flow B
- SISTER SLEDGE—My Guy B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- JOHN HALL BAND—Crazy B
- TIERRA—Together Again X

 WQUE-FM—New Orleans  
 (Chris Bryan—MD)

- ★ KENNY ROGERS—Through The Years 15-7
- ★ STEVIE WONDER—That Girl 21-16
- ★ SISTER SLEDGE—My Guy 18-13
- ★ DOOBIE BROTHERS—Here To Love You 22-17
- ★ STEVIE WOODS—Just Can't Win 'Em All 31-25
- VANGELIS—Chariots Of Fire
- OLIVIA NEWTON-JOHN—Make A Move On Me
- POINTER SISTERS—Should I Do It B
- LE ROUX—Nobody Said It Was Easy B
- GEORGE DUKE—Shine On B

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

- ★ ALABAMA—Love In The First Degree 10-5
- ★ CARS—Shake It Up 13-8
- ★ JOURNEY—Open Arms 17-12
- ★ OAK RIDGE BOYS—Bobbie Sue 21-13
- DIANA ROSS—Mirror Mirror
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll
- MECO—Pop Goes The Movies Part 1 B
- T.G. SHEPPARD—Only One You B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- POINTER SISTERS—Should I Do It B
- CLIFF RICHARD—Daddy's Home B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- BILL CHAMPLIN—Tonight Tonight X
- VANGELIS—Chariots Of Fire X
- CHILLWACK—I Believe X
- ANNE MURRAY—Another Sleepless Night X
- JOHN HALL BAND—Crazy X

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

- ★ STEVIE WONDER—That Girl 15-10
- ★ POLICE—Spirits In The Material World 24-19
- ★ LE ROUX—Nobody Said It Was Easy 18-15
- ★ ROD STEWART—Tonight I'm Yours 20-17
- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 24-19
- ZOOM—Saturday Saturday Night
- OLIVIA NEWTON-JOHN—Make A Move On Me
- HUEY LEWIS/NEWS—Do You Believe In Love A
- NEIL DIAMOND—On The Way To The Sky A
- POINTER SISTERS—Should I Do It B
- VAN HALEN—Pretty Woman B
- ABBA—When All Is Said And Done B

 KINT-FM—El Paso  
 (Patty Zibbo—MD)

- ★ KENNY ROGERS—Through The Years 13-3
- ★ AC/DC—Let's Get It Up 11-7
- ★ ABBA—When All Is Said And Done 17-10
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll 19-13
- ★ PLAYER—If Looks Could Kill 25-15
- ROD STEWART—Tonight I'm Yours
- LE ROUX—Nobody Said It Was Easy
- NOVO COMBO—Tattoo A
- RUPERT HOLMES—The End A
- STELLA PARTON—I'll Miss You A
- JIM STEINMAN—Lost Boys and Golden Girls A

 KILE-AM—Galveston  
 (Scott Taylor—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ AIR SUPPLY—Sweet Dreams 9-3
- ★ DAN FOGELBERG—Leader Of The Band 13-7
- ★ JOURNEY—Open Arms 16-10
- ★ STEVIE WONDER—That Girl 22-14
- OLIVIA NEWTON-JOHN—Make A Move On Me
- VANGELIS—Chariots Of Fire
- J. GEILS BAND—Freeze-Frame A
- ANGELA BOFILL—Holding Out For Love A
- MIKE POST—Theme From Magnum P.I. X
- JOHN HALL BAND—Crazy X

 KVOL-AM—Lafayette  
 (Phil Rankin—MD)

- ★ AIR SUPPLY—Sweet Dreams 9-3
- ★ DAN FOGELBERG—Leader Of The Band 8-4
- ★ POLICE—Spirits In The Material World 15-11
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll 28-18
- ★ PLAYER—If Looks Could Kill 29-24
- CLIFF RICHARD—Daddy's Home A
- Sneaker—Don't Let Him In A
- NOVO COMBO—Tatto A
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- BURTON CUMMINGS—Mother Keep Your Daughter In A
- TOMMY TUTONE—867-5309/Jenny A
- LE ROUX—Nobody Said It Was Easy X
- SISTER SLEDGE—My Guy X
- QUARTERFLASH—Find Another Fool X
- NEIL DIAMOND—On The Way To The Sky X
- DAVE STEWART/BARBARA GASKIN—It's My Party X
- PRISM—Don't Let Him Know X
- SKYY—Call Me X
- BOB/DOUG MCKENZIE—Take Off X
- VANGELIS—Chariots Of Fire X
- MIKE POST—Theme From Magnum P.I. X

 ● STEVIE NICKS—Just Can't Win 'Em All X  
 ● IRENE CARA—Anyone Can See X

 K TSA-AM—San Antonio  
 (Charlie Brown—MD)

- ★ J. GEILS BAND—Centerfold 10-4
- ★ GO-GO'S—Our Lips Are Sealed 16-11
- ★ JOURNEY—Open Arms 17-13
- ★ KENNY ROGERS—Through The Years 19-15
- ★ ALABAMA—Love In The First Degree 23-19
- BERTIE HIGGINS—Key Largo
- POINTER SISTERS—Should I Do It B
- HUEY LEWIS/NEWS—Do You Believe In Love
- OAK RIDGE BOYS—Bobbie Sue
- ROD STEWART—Tonight I'm Yours
- GO-GO'S—We Got The Beat
- POLICE—Spirits In The Material World X
- SHEENA EASTON—You Could Have Been With Me X
- GENESIS—Abacab X
- CLIFF RICHARD—Daddy's Home X
- NEIL DIAMOND—On The Way To The Sky X

## Midwest Region

## ★ PRIME MOVERS

DAN FOGELBERG—Leader Of The Band (Full Moon/Epic)

 SAMMY HAGAR—I'll Fall In Love Again (Geffen)  
 JOURNEY—Open Arms (Columbia)

## ● TOP ADD ONS

SHEENA EASTON—You Could Have Been With Me (EMI-America)

 THE POINTER SISTERS—Should I Do It (Planet)  
 NEIL DIAMOND—On The Way To The Sky (Columbia)

## ● BREAKOUTS

 RUPERT HOLMES—The End (Elektra)  
 BERTIE HIGGINS—Key Largo (Kat Family)  
 CLIFF RICHARD—Daddy's Home (EMI-America)

 WLS-AM—Chicago  
 (Dave Denver—MD)

- ★ SAMMY HAGAR—I'll Fall In Love Again 43-38
- ★ DAN FOGELBERG—Leader Of The Band 35-24
- ★ JOHN HALL BAND—Crazy 30-27
- ★ LOVERBOY—Working For The Weekend 12-9
- ★ JOURNEY—Open Arms 10-8
- LITTLE RIVER BAND—Take It Easy On Me
- BOB/DOUG MCKENZIE—Take Off B
- BUCKNER/GARCIA—Pac-Man Fever B

 WLS-FM—Chicago  
 (Dave Denver—MD)

- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll 41-19
- ★ SAMMY HAGAR—I'll Fall In Love Again 43-38
- ★ JOHN HALL BAND—Crazy 30-27
- ★ LOVERBOY—Working For The Weekend 12-9
- ★ JOURNEY—Open Arms 10-8
- TRUMPH—Say Goodbye
- MIKEY GILLEY—Lonely Nights
- VAN HALEN—Pretty Woman B
- BOB/DOUG MCKENZIE—Take Off B
- SURVIVOR—Summer Night B
- PETER CETERA—Living In The Limelight B

 WHB-AM—Kansas City  
 (Tom Land—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 3-2
- ★ ALABAMA—Love In The First Degree 7-5
- ★ BERTIE HIGGINS—Key Largo 13-10
- ★ PAUL DAVIS—Cool Night 14-12
- ★ OAK RIDGE BOYS—Bobbie Sue 20-15
- NEIL DIAMOND—On The Way To The Sky
- RUPERT HOLMES—The End
- T.G. SHEPPARD—Only One You X
- CHILLWACK—I Believe X

 WZUU-FM—Milwaukee  
 (Bill Sharron—MD)

- ★ DAN FOGELBERG—Leader Of The Band 3-1
- ★ AIR SUPPLY—Sweet Dreams 9-4
- ★ LITTLE RIVER BAND—Take It Easy On Me 7-5
- ★ SHEENA EASTON—You Could Have Been With Me 12-8
- POINTER SISTERS—Should I Do It
- CLIFF RICHARD—Daddy's Home
- BERTIE HIGGINS—Key Largo A

 KDWB-AM—Minneapolis  
 (Karen Anderson—MD)

- ★ KENNY ROGERS—Through The Years 13-7
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 14-11
- ★ JOURNEY—Open Arms 19-15
- ★ STEVIE WONDER—That Girl 21-18
- ★ VANGELIS—Chariots Of Fire 22-20
- CHUBBY CHECKER—Running X
- MIKE POST—Theme From Magnum P.I. X

 KSLQ-FM—St. Louis  
 (Johnnie King—MD)

- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 14-9
- ★ AL JARREAU—Breakin' Away 19-21
- ★ QUARTERFLASH—Harden My Heart 21-19
- ★ AL JARREAU—We're In This Love Together 24-25
- SHEENA EASTON—You Could Have Been With Me
- BERTIE HIGGINS—Key Largo
- JUICE NEWTON—The Sweetest Thing A

 KSTP-FM—St. Paul  
 (Chuck Napp—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 5-4
- ★ DAN FOGELBERG—Leader Of The Band 7-6
- ★ JOURNEY—Open Arms 13-11
- ★ SHEENA EASTON—You Could Have Been With Me 16-13
- DIANA ROSS—Mirror Mirror A
- STEVIE WONDER—That Girl A
- ALABAMA—Love In The First Degree A
- POINTER SISTERS—Should I Do It X
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- NEIL DIAMOND—On The Way To The Sky X
- STEVIE NICKS/DON HENLEY—Leather And Lace X

 WIKS-FM—Indianapolis  
 (Tom Gillian—MD)

## No List

 KBQF-FM—Kansas City  
 (Maja Britton—MD)

- ★ AIR SUPPLY—Sweet Dreams 9-6
- ★ JOURNEY—Open Arms 16-9
- ★ EDDIE SCHWARTZ—All Our Tomorrows
- ★ CHILLWACK—I Believe 15-12
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 21-15
- TOMMY TUTONE—867-5309/Jenny A
- CHUBBY CHECKER—Running A
- LE ROUX—Nobody Said It Was Easy A
- HUEY LEWIS/NEWS—Do You Believe In Love B
- POINTER SISTERS—Should I Do It B
- GENESIS—Abacab X
- JOHN HALL BAND—Crazy X
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll X
- GO-GO'S—We Got The Beat X

 WISM-AM—Madison  
 (Barb Starr—MD)

- ★ CLIFF RICHARD—Daddy's Home 26-16
- ★ OAK RIDGE BOYS—Bobbie Sue 20-12
- ★ STEVIE WOODS—Just Can't Win 'Em All 18-11
- ★ POINTER SISTERS—Should I Do It 25-17
- ★ JOURNEY—Open Arms 13-8
- STEVIE WONDER—That Girl
- QUINCY JONES/JAMES INGRAM—One Hundred Ways B

 WZEE-FM—Madison  
 (Matt Hudson—MD)

- ★ JOURNEY—Open Arms 6-1
- ★ KINKS—Destroyer 13-10
- ★ DONNIE IRIS—Love Is Like A Rock 18-13
- ★ VAN HALEN—Pretty Woman 30-23
- ★ STEVIE WONDER—That Girl 22-18
- BOB/DOUG MCKENZIE—Take Off
- QUARTERFLASH—Find Another Fool
- CHILLWACK—I Believe
- OLIVIA NEWTON-JOHN—Make A Move On Me
- SAMMY HAGAR—I'll Fall In Love Again X
- STEVIE WOODS—Just Can't Win 'Em All X
- DOOBIE BROTHERS—Here To Love You X

 WLWL-FM—Minneapolis  
 (Phil Huston—MD)

- ★ QUARTERFLASH—Harden My Heart 2-1
- ★ DAN FOGELBERG—Leader Of The Band 7-4
- ★ JOURNEY—Open Arms 17-14
- ★ LITTLE RIVER BAND—Take It Easy On Me 21-15
- DIANA ROSS—Mirror Mirror 18-16
- ROD STEWART—Tonight I'm Yours
- RICK SPRINGFIELD—Love Is Alright Tonite
- GO-GO'S—We Got The Beat A
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- BERTIE HIGGINS—Key Largo A
- BOB/DOUG MCKENZIE—Take Off A
- PETULA CLARK—Natural Love X
- BUCKNER/GARCIA—Pac-Man Fever X
- BARRY MANILOW—Somewhere Down The Road X
- KENNY ROGERS—Through The Years X
- GO-GO'S—Our Lips Are Sealed X
- POLICE—Spirits In The Material World X
- ALABAMA—Love In The First Degree X
- HUEY LEWIS/NEWS—Do You Believe In Love B
- POINTER SISTERS—Should I Do It B
- JOHN HALL BAND—Crazy B

 WOW-AM—Omaha  
 (Jim Corcoran—MD)

- ★ JOURNEY—Open Arms 8-5
- ★ BERTIE HIGGINS—Key Largo 9-6
- ★ AIR SUPPLY—Sweet Dreams 6-3
- ★ DAN FOGELBERG—Leader Of The Band 7-4
- SHEENA EASTON—You Could Have Been With Me
- CHILLWACK—I Believe
- BARBRA STREISAND—Comin' In And Out Of Your Life X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- J. GEILS BAND—Centerfold X
- CARS—Shake It Up N
- LITTLE RIVER BAND—Take It Easy On Me N
- POLICE—Spirits In The Material World N
- GENESIS—Abacab N

- BOB/DOUG MCKENZIE—Take Off N
- RICK SPRINGFIELD—Love Is Alright Tonight N
- DOOBIE BROTHERS—Here To Love You N
- ROD STEWART—Tonight I'm Yours N
- GO-GO'S—We Got The Beat N

 KXOK-AM—St. Louis  
 (Lae Douglas—MD)

- ★ KENNY ROGERS—Through The Years 8-2
- ★ LITTLE RIVER BAND—Take It Easy On Me 14-11
- ★ JENNIFER WARNES—Could It Be Love 19-15
- ★ SHEENA EASTON—You Could Have Been With Me 20-17
- ★ AIR SUPPLY—Sweet Dreams 21-19

 WSPT-FM—Stevens Point  
 (Brad Fuhr—MD)

- ★ DAN FOGELBERG—Leader Of The Band 1-1
- ★ JOURNEY—Open Arms 13-4
- ★ J. GEILS BAND—Centerfold 2-2
- ★ AIR SUPPLY—Sweet Dreams 7-6
- ★ OAK RIDGE BOYS—Bobbie Sue 23-16
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll
- LE ROUX—Nobody Said It Was Easy
- STEVIE WOODS—Just Can't Win 'Em All A
- VAN HALEN—Pretty Woman A
- VANGELIS—Chariots Of Fire A
- CLIFF RICHARD—Daddy's Home X
- HUEY LEWIS/NEWS—Do You Believe In Love X
- SAMMY HAGAR—I'll Fall In Love Again X
- POINTER SISTERS—Should I Do It B
- EDDIE RABBITT—Someone Could Lose A Heart Tonite B
- CHILLWACK—I Believe B
- TOMMY TUTONE—867-5309/Jenny L
- J. GEILS BAND—Freeze-Frame L
- BOB/DOUG MCKENZIE—Take Off L
- PRISM—Don't Let Him Know L
- NOVO COMBO—Tattoo L
- QUARTERFLASH—Find Another Fool L
- STEVIE NICKS—Edge Of 17 L

 KFYR-AM—Bismarck  
 (Dan Brannan—MD)

- ★ AIR SUPPLY—Sweet Dreams 9-3
- ★ JOURNEY—Open Arms 14-7
- ★ KENNY ROGERS—Through The Years 15-10
- ★ BUCKNER/GARCIA—Pac-Man Fever 20-13
- ★ EDDIE SCHWARTZ—All Our Tomorrows 19-16
- POINTER SISTERS—Should I Do It
- HUEY LEWIS/NEWS—Do You Believe In Love
- NEIL DIAMOND—On The Way To The Sky A
- BOB/DOUG MCKENZIE—Take Off A
- POLICE—Spirits In The Material World A
- ROD STEWART—Tonight I'm Yours X
- JENNIFER WARNES—Could It Be Love X
- ALABAMA—Love In The First Degree X
- ELECTRIC LIGHT ORCHESTRA—Rain Is Falling X
- ASSEMBLED MULTITUDE—Heaven And Hell X
- NEIL YOUNG/CRAZY HORSE—Southern Pacific X
- RICK SPRINGFIELD—Love Is Alright Tonite X
- STEVE CARLISLE—WKRP In Cincinnati X
- CLIFF RICHARD—Daddy's Home B
- BARRY MANILOW—Somewhere Down The Road B

 KIOA-AM—Des Moines  
 (A.W. Pantoja—MD)

- ★ BERTIE HIGGINS—Key Largo 11-6
- ★ KENNY ROGERS—Through The Years 16-14
- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 17-15
- ★ EDDIE SCHWARTZ—All Our Tomorrows 22-17
- ★ STEVIE WONDER—That Girl 23-19
- ★ JOURNEY—Open Arms 27-20
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me A
- LE ROUX—Nobody Said It Was Easy A
- SISTER SLEDGE—My Guy A
- CHILLWACK—I Believe A
- ANNE MURRAY—Another Sleepless Night A
- DEL SHANNON—Sea Of Love X
- VANGELIS—Chariots Of Fire X

 WNAF-FM—Indianapolis  
 (Paul Mendenhall—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ BARRY MANILOW—Somewhere Down The Road 6-3
- ★ FOREIGNER—Waiting For A Girl Like You 11-6
- ★ KENNY ROGERS—Through The Years 14-9
- ★ JOURNEY—Open Arms 21-14
- ★ STEVIE WONDER—That Girl B

 KEYN-FM—Wichita  
 (Terri Springs—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 7-4
- ★ STEVIE WONDER—That Girl 20-16
- ★ JUICE NEWTON—The Sweetest Thing 23-20
- ★ DIANA ROSS—Mirror Mirror 26-21
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 16-22

- QUINCY JONES/JAMES INGRAM—One Hundred Ways
- FOREIGNER—Juke Box Hero
- GENESIS—Abacab A
- BOB/DOUG MCKENZIE—Take Off X

 KWKN-AM—Wichita  
 (Dan Dickgrafe—MD)

- ★ DAN FOGELBERG—Leader Of The Band 7-4
- ★ SHEENA EASTON—You Could Have Been With Me 10-7
- ★ BARRY MANILOW—Somewhere Down The Road 12-9
- ★ KENNY ROGERS—Through The Years 15-13
- OAK RIDGE BOYS—Bobbie Sue A
- NEIL DIAMOND—On The Way To The Sky A30

## Northeast Region

## ★ PRIME MOVERS

 JOURNEY—Open Arms (Columbia)  
 STEVIE WONDER—That Girl (Tamla)  
 SHEENA EASTON—You Could Have Been With Me (EMI-America)

## ● TOP ADD ONS

 AIR SUPPLY—Sweet Dreams (Arista)  
 BOB AND DOUG MCKENZIE—Take Off (Mercury)  
 HUEY LEWIS AND THE NEWS—Do You Believe In Love (Chrysalis)

## ● BREAKOUTS

 THE FIVE SATINS—Memories of Days Gone By (Elektra)  
 STEVIE NICKS—Edge Of 17 (Modern)  
 THE J. GEILS BAND—Freeze Frame (EMI-America)

 WXKS-FM—Boston  
 (Vinnie Peruzzi—MD)

## No List

 WKWB-AM—Buffalo  
 (John Summers—MD)

- ★ JOURNEY—Open Arms 13-3
- ★ SHEENA EASTON—You Could Have Been With Me 11-6
- ★ DIANA ROSS—Mirror Mirror 11-8
- ★ STEVIE WONDER—That Girl 18-11
- ★ KENNY ROGERS—Through The Years 17-14
- OAK RIDGE BOYS—Bobbie Sue
- BOB/DOUG MCKENZIE—Take Off
- CHILLWACK—I Believe A
- ROD STEWART—Tonight I'm Yours B</



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- 77 Auditoriums, arenas, concert facilities
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- 81 Libraries
- 82 Music fans/audiophiles

### Financial Institutions

- 85 Investment houses
- 86 Banks
- 87 Federal, state and international departments of government, embassy officials
- 88 Non-music industry firms

### Music Publishers and Associations

- 91 Music publishers, songwriters
- 92 Performing unions, licensing and rights organizations
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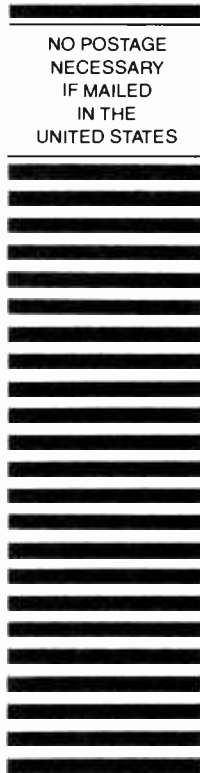


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## AT NRB CONVENTION

## New CBN Format Causes Stir

WASHINGTON—National programmers were offering a variety of products and services at the National Religious Broadcasters Convention which gathered at the Sheraton Washington Sunday (7) through Wednesday (10).

Possibly causing the biggest stir was Continental Broadcasting, a division of Christian Broadcasting Network, which is offering a satellite-delivered full-format service of 20% contemporary Christian music mixed with 80% adult contemporary.

The excitement Continental generated was based on the performance of the new format on KBCN-FM Anchorage, which climbed to an 8.2 share in the fall Arbitron after

format was installed in September. Last spring the station only had a 1.9 share (see Arbitron roundup story for complete details on Anchorage).

Executive director Craig Hodgson, who presided over both an exhibit booth and a hospitality suite, said most of the initial interest came from "station operators with a religious bent," but he noted he is signing stations who have been running "a secular format" such as WHAG-AM Hagerstown, Md., and WCOU-AM Lewiston, Me. Hodgson said he had "thought this would be a way to go for AM stations," but FMs have been signing up as well.

The philosophy behind the format is to screen the adult contemporary product used so no lyrics

deemed offensive will be included. Hodgson cites Kim Carnes' "Bette Davis' Eyes" as an example of a song with offensive lyrics. Some of the most important gospel groups included in the format include the Imperials, Chris Christian and B.J. Thomas.

Hodgson said that a number of cable systems were interested in the format as well as a cable radio station in Bloomfield, N.J. known as WAUP which delivers 2,000 homes. Hodgson said he was initially concerned that if he signed up these cable systems they would compete with potential over-the-air client stations, but he thinks he's resolved that problem by getting the cable systems

(Continued on page 61)



PARADISE LAUNCH—Bertie Higgins, left, chats with WQXI-FM Atlanta music director Jeff McCartney during an on-air interview. Higgins was promoting his current single, "Key Largo," and his debut Kat Family album, "Just Another Day In Paradise."

## FORMAT SHIFT IS 'CHALLENGE'

## KRQR-FM Entering The AOR Battlefield

By JACK McDONOUGH

SAN FRANCISCO—"A direct challenge to KMEL" is how KRQR-FM's change of call letters and shift to an AOR format is characterized by KRQR general manager George Sosson.

Sosson, who changed his station's call letters from KCBS-FM (Billboard, Dec. 19), points to KMEL-FM as "virtually unchallenged in this market. When they competed with KSAN (FM) they were in the low twos (Arbitron share), but when KSAN went country they started to grow dramatically. So we'll go after them."

The format change is contrary to Sosson's public statement at the time

of the call change in December, when he said that the station was happy with its "old-and-new" album rock hits approach. Sosson says he was constrained by CBS executives from publicizing the forthcoming switch to AOR until the full ad campaign was ready to go.

Sosson says the campaign focuses on "a huge television and billboard blitz. We have a total promotion budget of \$400,000. We'll be on all major tv stations and will have 240 billboards in the area."

The new KRQR format was introduced at midnight Jan. 17 and will be commercial-free for one month, with this emphasized by the theme of the ad campaign, which Sosson says will tout phrases like "non-stop rock," "the rocker" and "Rocker 97."

Spots for KRQR, done by Calico of San Francisco, feature five bands: Journey, the Who, the Rolling Stones, Tom Petty and Led Zeppelin.

In addition to KMEL, KRQR will also be competing with KSFY-FM (holding at a 2.1 in the fall book), which over the past year has been fighting to reestablish itself as a rock station after a successful tour with dance/disco sounds. Sosson says, however, he is not too concerned about KSFY: "The same focus groups that told us we needed to make a call change also told us that KSFY still has a disco, urban contemporary image that they can't seem to shake no matter what they do. And I don't think ABC has the commitment behind it to make it go. We feel we've got a much stronger commitment here."

Accompanying the format change are several new jocks and a revised daily airdrop. Sosson says the "key" air change brings Jon Russell to KRQR for the 3 to 6 p.m. slot, from KZAP-FM Sacramento, where in the afternoon drive slot he helped KZAP earn a 14 share in its market. Russell also becomes music director at KRQR.

The rest of the schedule has Peter B. Collins, formerly of KOME-FM San Jose 6 to 10 a.m.; Jon Brent, 10 a.m. to 3 p.m.; Belle Nolan, former music director at KTIM-FM San Rafael, 6 to 10 p.m.; Steve Garland 10 p.m. to 2 a.m.; and John Mack Flanagan moving from the afternoon drive slot to graveyard.

## KMEL Promos Revolve Around Alex Bennett

SAN FRANCISCO—KMEL-FM, the dominant AOR outlet which jumped from a 4.2 to a 4.7 in the fall Arbitron, is continuing its program of aggressive promotions, with much of the recent activity centered around morning man Alex Bennett.

Capitalizing on what promotion director Ken Wardell calls Bennett's image as "the guy everybody loves to hate," KMEL has created an "Alex Bennett Dart Board," over 300 of which have already sold at \$10 per.

Over the past year Bennett has perfected his morning schtick as the benignly nasty DJ who frequently gets so cranky he'll just hang up on people who call him on the air. The dartboard recreates a pose of Bennett from local billboards with the jock proclaiming, "I don't take no requests!"

Bennett was also the subject of a "roast," featuring a number of San Francisco comics, held at the 600-seat Old Waldorf in January. This affair, which sold out at \$15 per, was for the benefit of San Francisco's Cable Car Fund.

KMEL also recently hosted several thousand people at the theatre of the Palace of Fine Arts for the Dec. 18 cable transmission of the Rolling Stone show from Hampton, Va. The following night KMEL simulcast the Rod Stewart concert from the Los Angeles Forum.

## National Programming

## DIR Planning Own Syndication

NEW YORK—DIR Broadcasting, which has been doing extensive production for ABC Radio networks, is launching a project which it will syndicate itself to AOR stations.

The show, called Inside Track, debuts March 16, hosted by syndicated columnist and WPLJ-FM New York personality Lisa Robinson, who does rock news and interviews. Her first guests on the 90-minute presentation will be Rolling Stones Mick Jagger, Keith Richards and Bill Wyman. Each will be featured in his own segment of the show.

The show will be 75% music and upcoming programs in a monthly schedule will include Stevie Nicks, Rod Stewart, Peter Wolf of the J. Geils Band, Ray Davies and Chrissie Hynde of the Pretenders.

More than 150 stations are being lined up for the show including WPLJ, WRIF-FM Detroit, WMMS-FM Cleveland and KISS-FM San Antonio.

Continuum Broadcasting is adding two new series to its syndication lineup. "Rockcapsule" is a three-and-half minute twice-a-day interview series that will be developed from current interviews as well as a library of interviews that go back to 1960. All "Rockcapsule" segments will be customized with station call letters.

Also being offered is "On Bleeker Street," a weekly hour show that offers a mix of primarily 1960s music, interviews and features. The show is being cleared on 58 stations. Both programs are being produced at Continuum's new Manhattan studios.

More than 40 affiliates have been signed up for CBS' new Radioradio Network, which is to debut April 26. Among those signed up are WCBS-FM New York, KWST-FM Los Angeles, WBBM-FM Chicago, WCZY-FM Detroit, WCAU-FM Philadelphia, KRQR-FM San Francisco, and WKTK-FM Baltimore. . . . The following special awards were presented during the eighth annual SuperStars Programming Conference (Billboard, Feb. 13): best station, major market, KISW-FM Seattle; best station, medium market, WLAV-FM Grand Rapids; best station, small market, WWCK-FM Flint, Mich.; best promotion, WAAF-FM Worcester, Mass.; best production, CLIQ-FM Toronto;

best tv commercial, WWDC-FM (DC-101) Washington; best use of tv, WHCN-FM Hartford; best morning show, Langan & West, KISW-FM Seattle; and best show (excluding mornings) Crow & Hovaines, KISW.

\*\*\*

Tim Hauser, founder and leader of the Manhattan Transfer, has agreed to host a 26-week series of syndicated radio shows. He will appear as a character creation of his, L. Dorado Kaddy. He created this character several years ago for use during concert performances. Kaddy is the quintessential hipster. The show is being produced by programmer and consultant Paul Ward for Ward's Far West Communications.

\*\*\*

RKO Radio Networks has restructured its affiliate services department. In connection with this Thomas Gatewood and Peter Marcus have been named directors of affiliate services for RKO One and

RKO Two respectively. In the realignment, Julie Spira, manager of affiliate services, who was formerly manager of affiliate services for RKO One, working with Gatewood, which will include work on RKO shows designed for RKO One affiliates. Barbara McMahon, who was a sales account executive in the networks' Los Angeles office, becomes manager of affiliate services for RKO Two, working with Marcus. All are based in New York. Gatewood and Marcus had served as managers of affiliate services.

\*\*\*

B.J. Anderson has been promoted to the newly created position of vice president of marketing for Drake-Chenault Enterprises. She will assist regional managers in both format and feature sales. She's been with the company since 1964, working her way up from traffic director at KYNO-AM Fresno. . . . Ken Martin has joined Narwood Productions as station relations manager. He comes from Mutual Broadcasting, where he was program clearance manager.

Big band, nostalgia, or variety format?; The latest word in syndicated series radio is...

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# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (2/9/82)

Continued from page 24

- WKU-FM—New York City**  
(Michael Ellis—MD)
- ★ SECRET WEAPON—Must Be The Music 5-4
  - ★ STEVIE WONDER—That Girl 8-5
  - ★ KENNY ROGERS—Through The Years 25-21
  - ★ PEABO BRYSON—Let The Feeling Flow 6-6
  - ★ BOBBY WOMACK—If You Think You're Lonely Now 12-8
  - SOFT CELL—Tainted Love
  - LAKESIDE—I Wanna Hold Your Hand
  - PURE ENERGY—Breakaway
  - TERRY GONZALEZ—Treat Yourself To My Love
  - IMAGINATION—Burning Up
  - TIME—Cool X
  - WHISPERS—In The Raw X
  - GOLDIE ALEXANDER—Show You My Love X
  - WAS (NOT WAS)—Tell Me That I'm Dreaming X
  - CAROL WILLIAMS—No One Can Do It (Like You) X
  - TOMORROW'S EDITION—U Turn Me On X
  - WHATNAUTS—Help Is On The Way X
  - STONE—Time X
  - XAVIER—Work That Sucker To Death X
  - KOMIKO—Feel Alright X

- WFLY-FM—Albany**  
(Jack Lawrence—MD)
- ★ KENNY ROGERS—Through The Years 25-18
  - ★ STEVIE WONDER—That Girl 29-20
  - ★ DAN FOGELBERG—Leader Of The Band 9-5
  - ★ DIANA ROSS—Mirror Mirror 20-14
  - ★ JOURNEY—Open Arms 9-5
  - OLIVIA NEWTON-JOHN—Make A Move On Me
  - HUEY LEWIS/NEWS—Do You Believe In Love A
  - JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll A
  - BERTIE HIGGINS—Key Largo B
  - LE ROUX—Nobody Said It Was Easy X
  - CONDUCTOR—Voice On The Radio X

- WTRY-AM—Albany**  
(Bill Cahill—MD)
- ★ AIR SUPPLY—Sweet Dreams 5-3
  - ★ JOURNEY—Open Arms 11-4
  - ★ CARS—Shake It Up 9-6
  - ★ KENNY ROGERS—Through The Years 17-12
  - ★ ROD STEWART—Tonight I'm Yours 27-23
  - HUEY LEWIS/NEWS—Do You Believe In Love
  - FRED PARRIS/FIVE SATINS ELEKTRA—Memories Of Days Gone By
  - STEVIE WONDER—That Girl B
  - OLIVIA NEWTON-JOHN—Make A Move On Me B
  - JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll B
  - CLIFF RICHARD—Daddy's Home X

- WGUY-AM—Bangor**  
(Jim Randall—MD)
- ★ SKYY—Call Me 14-7
  - ★ STEVIE WONDER—That Girl 18-9
  - ★ SMOKEY ROBINSON—Tell Me Tomorrow 22-12
  - ★ EARTH, WIND & FIRE—Wanna Be With You 21-16
  - ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 25-18
  - JUNIOR—Mama Used To Say
  - J. GEILS BAND—Freeze-Frame
  - HUMAN LEAGUE—Don't You Want Me A
  - SPINNERS—Never Thought I'd Fall In Love A
  - BOB/DOUG MCKENZIE—Take Off A
  - GEORGE BENSON—Never Give Up On A Good Thing A
  - IRENE CARA—Anyone Can See A
  - BUCKNER/GARCIA—Pac-Man Fever X
  - VAN HALEN—Pretty Woman X
  - CHUBBY CHECKER—Running X
  - OAK RIDGE BOYS—Bobbie Sue X
  - TOMMY TUTONE—867-5309/Jenny X
  - VANGELIS—Chariots Of Fire X
  - GEORGE DUKE—Shine On X
  - OLIVIA NEWTON-JOHN—Make A Move On Me B
  - JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll B
  - PRISM—Don't Let Him Know B
  - PLAYER—If Looks Could Kill B

- 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
  - ★ GEORGE BENSON—Turn Your Love Around 3-2
  - ★ STEVIE WONDER—That Girl 12-8
  - ★ AIR SUPPLY—Sweet Dreams 16-9
  - ★ BERTIE HIGGINS—Key Largo 27-20
  - HUEY LEWIS/NEWS—So You Believe In Love
  - FRED PARRIS/FIVE SATINS ELEKTRA—Memories Of Days Gone By
  - BARRY MANILOW—Somewhere Down The Road B
  - ABBA—When All Is Said And Done B

- WBLI-FM—Long Island**  
(Bill Terry—MD)
- No List
- WKCI-FM—New Haven**  
(Danny Lyons—MD)
- ★ DAN FOGELBERG—Leader Of The Band 5-1
  - ★ SHEENA EASTON—You Could Have Been With Me 4-2
  - ★ PAUL DAVIS—Cool Night 3-3
  - ★ AIR SUPPLY—Sweet Dreams 8-4
  - ★ KENNY ROGERS—Through The Years 6-5
  - HUEY LEWIS/NEWS—Do You Believe In Love
  - FRED PARIS/FIVE SATINS—Memories Of Days Gone By
  - QUINCY JONES/JAMES INGRAM—One Hundred Ways A

- WNBC-AM—New York City**  
(Lyndon Abell—MD)
- No List

- WPJB-FM—Providence**  
(Mike Waite—MD)
- No List

- WPRO-FM—Providence**  
(Gary Berkowitz—MD)
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
  - ★ JOURNEY—Open Arms 20-8
  - ★ BERTIE HIGGINS—Key Largo 19-14
  - ★ DIANA ROSS—Mirror Mirror 18-15
  - ★ SHEENA EASTON—You Could Have Been With Me 21-10
  - JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll
  - AIR SUPPLY—Sweet Dreams
  - DAN FOGELBERG—Leader Of The Band B
  - STEVIE WONDER—That Girl B
  - POINTER SISTERS—Should I Do It
  - CARS—Shake It Up
  - SISTER SLEDGE—My Guy
  - GO-GO'S—We Got The Beat
  - PEABO BRYSON—Let The Feeling Flow X

- WHFM-FM—Rochester**  
(Kelly McCann—MD)
- ★ DAN FOGELBERG—Leader Of The Band 1-1
  - ★ PAUL DAVIS—Cool Night 7-4
  - ★ LITTLE RIVER BAND—Take It Easy On Me 11-8
  - ★ JOURNEY—Open Arms 21-11
  - ★ POINTER SISTERS—Should I Do It 25-21
  - OLIVIA NEWTON-JOHN—Make A Move On Me A
  - ALABAMA—Love In The First Degree B
  - HUEY LEWIS/NEWS—Do You Believe In Love B
  - GREG GUIDRY—Goin' Down B

- WFTQ-AM—Worcester**  
(Gary Nolan—MD)
- JOURNEY—Open Arms
  - ABBA—When All Is Said And Done
- WACZ-AM—Bangor**  
(Michael O'Hara—MD)
- ★ JOURNEY—Open Arms 20-14
  - ★ JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll 29-20
  - ★ POLICE—Spirits In The Material World 21-18
  - ★ DONNIE IRIS—Love Is Like A Rock 14-10
  - ★ BUCKNER/GARCIA—Pac-Man Fever 19-5
  - J. GEILS BAND—Freeze-Frame
  - MORTH BRILEY—I Don't Feel Better
  - OLIVIA NEWTON-JOHN—Make A Move On Me B
  - HUEY LEWIS/NEWS—Do You Believe In Love B
  - PRISM—Don't Let Him Know B

- WIGY-FM—Bath**  
(Willie Mitchell—MD)
- ★ CARS—Shake It Up 1-1
  - ★ JOURNEY—Open Arms 17-8
  - ★ LOVERBOY—Working For The Weekend 18-10
  - ★ ROD STEWART—Tonight I'm Yours 26-17
  - JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll B
  - HUEY LEWIS/NEWS—Do You Believe In Love B
  - ALABAMA—Love In The First Degree B
  - JOHN HALL BAND—Crazy X
  - SAMMY HAGAR—I'll Fall In Love Again X
  - EDDIE SCHWARTZ—All Our Tomorrows X
  - PRISM—Don't Let Him Know X
  - DOOBIE BROTHERS—Here To Love You X
  - QUINCY JONES/JAMES INGRAM—One Hundred Ways X
  - DIANA ROSS—Mirror X
  - DONNIE IRIS—Love Is Like A Rock X
  - PEABO BRYSON—Let The Feeling Flow X
  - MOLLY HATCHET—Power Play X
  - TOMMY TUTONE—867-5309/Jenny X
  - QUARTERFLASH—Find Another Fool X
  - FOREIGNER—Juke Box Hero X
  - BOB/DOUG MCKENZIE—Take Off X
  - GEORGE BENSON—Never Give Up On A Good Thing X

- WTSN-AM—Dover**  
(Jim Sebastian—MD)
- ALABAMA—Love In The First Degree B
  - JOHN HALL BAND—Crazy X
  - SAMMY HAGAR—I'll Fall In Love Again X
  - EDDIE SCHWARTZ—All Our Tomorrows X
  - PRISM—Don't Let Him Know X
  - DOOBIE BROTHERS—Here To Love You X
  - QUINCY JONES/JAMES INGRAM—One Hundred Ways X
  - DIANA ROSS—Mirror X
  - DONNIE IRIS—Love Is Like A Rock X
  - PEABO BRYSON—Let The Feeling Flow X
  - MOLLY HATCHET—Power Play X
  - TOMMY TUTONE—867-5309/Jenny X
  - QUARTERFLASH—Find Another Fool X
  - FOREIGNER—Juke Box Hero X
  - BOB/DOUG MCKENZIE—Take Off X
  - GEORGE BENSON—Never Give Up On A Good Thing X

- ★ STEVIE WONDER—That Girl 23-14
- ★ SNEAKER—More Than Just The Two Of Us 26-21
- ★ KENNY ROGERS—Through The Years 12-9
- ★ BARRY MANILOW—Somewhere Down The Road 23-14
- ★ JOURNEY—Open Arms 28-22
- BOB/DOUG MCKENZIE—Take Off
- BARBRA STREISAND—Memory
- ABBA—When All Is Said And Done B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- CHILLIWACK—I Believe B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- OAK RIDGE BOYS—Bobbie Sue B
- MECO—Pop Goes The Movies Part I B

- WFEA-AM—Manchester**  
(Keith Lemire—MD)
- ★ J. GEILS BAND—Centerfold 1-1
  - ★ CARS—Shake It Up 4-3
  - ★ DAN FOGELBERG—Leader Of The Band 7-4
  - ★ JOURNEY—Open Arms 12-6
  - NEIL DIAMOND—On The Way To The Sky
  - J. GEILS BAND—Freeze-Frame
  - BERTIE HIGGINS—Key Largo B
  - ALABAMA—Love In The First Degree B
  - GO-GO'S—We Got The Beat B
  - PRISM—Don't Let Him Know X
  - MIKE POST—Theme From Magnum P.I. X
  - STEVIE WOODS—Just Can't Win 'Em All X
  - HUEY LEWIS/NEWS—Do You Believe In Love X

- WHEB-AM—Portsmouth**  
(Rick Dean—MD)
- ★ DAN FOGELBERG—Leader Of The Band 1-1
  - ★ AIR SUPPLY—Sweet Dreams 7-2
  - ★ QUARTERFLASH—Harden My Heart 5-5
  - ★ SHEENA EASTON—You Could Have Been With Me 9-7
  - ★ LITTLE RIVER BAND—Take My Heart 15-9
  - HUEY LEWIS/NEWS—Do You Believe In Love
  - OLIVIA NEWTON-JOHN—Make A Move On Me
  - MECO—Pop Goes The Movies Part 1 A
  - ROD STEWART—Tonight I'm Yours B
  - VANGELIS—Chariots Of Fire B
  - CHILLIWACK—I Believe B
  - STEVIE WOODS—Just Can't Win 'Em All X
  - MIKE POST—Theme From Magnum P.I. X
  - QUINCY JONES/JAMES INGRAM—One Hundred Ways X

- WBBF-AM—Rochester**  
(Jay Stevens—MD)
- CLIFF RICHARD—Daddy's Home
  - POINTER SISTERS—Should I Do It
- WPST-FM—Trenton**  
(Tom Taylor—MD)
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll 10-1
  - ★ JOURNEY—Open Arms 9-5
  - ★ POLICE—Spirits In The Material World 20-16
  - ★ GO-GO'S—We Got The Beat 22-18
  - ★ SOFT CELL—Tainted Love 22-18
  - J. GEILS BAND—Freeze Frame
  - STEVIE NICKS—Edge Of 17
  - MORTH BRILEY—I Didn't Feel Better A
  - LE ROUX—Nobody Said It Was Easy A
  - BONNIE RAITT—Keep This Heart In Mind A
  - GINO VANELLI—The Longer The Wait A
  - FOREIGNER—Juke Box Hero B
  - TOMMY TUTONE—867-5309/Jenny B
  - QUARTERFLASH—Find Another Fool B
  - MICKY GILLEY—Lonely Nights B
  - HUEY LEWIS/NEWS—Do You Believe In Love B

- WRCK-FM—Utica Rome**  
(Jim Reitz—MD)
- ★ JOURNEY—Open Arms 7-3
  - ★ ROD STEWART—Tonight I'm Yours 20-14
  - ★ CARS—Shake It Up 2-1
  - ★ JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll 14-10
  - ★ POLICE—Spirits In The Material World 17-13
  - OLIVIA NEWTON-JOHN—Make A Move On Me
  - BUCKNER/GARCIA—Pac-Man Fever
  - OZZY OSBORNE—Tonight A
  - JOHN HALL BAND—Crazy A
  - TOMMY TUTONE—867-5309/Jenny B
  - SOFT CELL—Tainted Love B
  - J. GEILS BAND—Freeze-Frame B
  - STEVIE NICKS—Edge Of 17 B

- WRCR-FM—Utica Rome**  
(Jim Reitz—MD)
- ★ JOURNEY—Open Arms 7-3
  - ★ ROD STEWART—Tonight I'm Yours 20-14
  - ★ CARS—Shake It Up 2-1
  - ★ JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll 14-10
  - ★ POLICE—Spirits In The Material World 17-13
  - OLIVIA NEWTON-JOHN—Make A Move On Me
  - BUCKNER/GARCIA—Pac-Man Fever
  - OZZY OSBORNE—Tonight A
  - JOHN HALL BAND—Crazy A
  - TOMMY TUTONE—867-5309/Jenny B
  - SOFT CELL—Tainted Love B
  - J. GEILS BAND—Freeze-Frame B
  - STEVIE NICKS—Edge Of 17 B

- Mid-Atlantic Region**
- ★ PRIME MOVERS
- JOURNEY—Open Arms (Columbia)
  - JOAN JETT AND THE BLACKHEARTS—I Love Rock 'n' Roll (Boardwalk)
  - AIR SUPPLY—Sweet Dreams (Arista)
- TOP ADD ONS
- SKYY—Call Me (Salsoul)
  - OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
  - FOREIGNER—Juke Box Hero (Atlantic)
- BREAKOUTS
- SNEAKER—Don't Let Me In (Handshake)
  - THE POINTER SISTERS—Should I Do It (Planet)
  - HUEY LEWIS AND THE NEWS—Do You Believe In Love (Chrysalis)

- WCAU-FM—Philadelphia**  
(Roy Lawrence—MD)
- No List

- WPGC-FM—Washington, D.C.**  
(Jim Elliott—MD)
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll 14-7
  - ★ NAVO COMBO—Tattoo 13-8
  - ★ GO-GO'S—We Got The Beat 19-16
  - ★ OLIVIA NEWTON-JOHN—Make A Move On Me 22-18
  - SKYY—Call Me
  - POINTER SISTERS—Should I Do It
  - BERTIE HIGGINS—Key Largo A
  - QUARTERFLASH—Find Another Fool A
  - VANGELIS—Chariots Of Fire A
  - COMMODORES—Why You Wanna Try Me B

- WCAO-AM—Baltimore**  
(Scott Richards—MD)
- ★ KENNY ROGERS—Through The Years 14-6
  - ★ BARRY MANILOW—Somewhere Down The Road 16-9
  - ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 22-16
  - ★ JOURNEY—Open Arms 28-20
  - ★ ALABAMA—Love In The First Degree 30-21
  - SISTER SLEDGE—My Guy
  - LARRY CARLTON—Sleepwalk A
  - NEIL DIAMOND—On The Way To The Sky A
  - OLIVIA NEWTON-JOHN—Make A Move On Me A
  - TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration B
  - MECO—Pop Goes The Movies (Part 1) B
  - BERTIE HIGGINS—Key Largo B
  - VANGELIS—Chariots Of Fire B

- WIFI-FM—Philadelphia**  
(Don Cannon/Vera McKay—MD)
- ★ JOURNEY—Open Arms 14-6
  - ★ STEVIE WONDER—That Girl 20-14
  - ★ DIANA ROSS—Mirror Mirror 9-4
  - ★ JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll 13-13
  - ★ GO-GO'S—We Got The Beat 24-18
  - FOREIGNER—Juke Box Hero
  - OLIVIA NEWTON-JOHN—Make A Move On Me
  - POINTER SISTERS—Should I Do It B
  - VANGELIS—Chariots Of Fire B
  - BERTIE HIGGINS—Key Largo B
  - ABBA—When All Is Said And Done B
  - MIKE POST—Theme From Magnum P.I. A
  - SKYY—Call Me A
  - BOB/DOUG MCKENZIE—Take Off A
  - SMOKEY ROBINSON—Tell Me Tomorrow X
  - PETULA CLARK—Natural Love X
  - TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
  - SAMMY HAGAR—I'll Fall In Love Again X
  - NEIL DIAMOND—On The Way To The Sky X
  - HUEY LEWIS/NEWS—Do You Believe In Love X
  - PEABO BRYSON—Let The Feeling Flow X
  - VAN HALEN—Pretty Woman X
  - NEIL DIAMOND—Be Mine Tonight X

- WRQX-FM—Washington, DC**  
(Frank Holler—MD)
- ★ EARTH, WIND & FIRE—Let's Groove 12-5
  - ★ AIR SUPPLY—Sweet Dreams 23-12
  - ★ BUCKNER/GARCIA—Pac-Man Fever 5-3
  - ★ LITTLE RIVER BAND—Take It Easy On Me 11-7
  - ★ SHEENA EASTON—You Could Have Been With Me 16-13
  - POINTER SISTERS—Should I Do It
  - HUEY LEWIS/NEWS—Do You Believe In Love
  - OLIVIA NEWTON-JOHN—Make A Move On Me A
  - VAN HALEN—Pretty Woman A
  - DONNIE IRIS—Love Is Like A Rock B
  - STEVIE WONDER—That Girl B
  - GENESIS—Abacab B
  - BOB/DOUG MCKENZIE—Take Off B
  - STEVIE NICKS—Edge Of 17 X
  - GENESIS—No Reply At All X
  - CHILLIWACK—I Believe X
  - LOWERBOY—Working For The Weekend X
  - DIESEL—Goin' Back To China X
  - EDDIE SCHWARTZ—All Our Tomorrows X
  - BILLY SQUIER—My Kinda Lover X
  - 4 OUT OF 5 DOCTORS—Never Say Oie A

- WAEB-AM—Allentown**  
(Jefferson Ward—MD)
- No List
- WBSB-FM—Baltimore**  
(Rick James—MD)
- ★ AIR SUPPLY—Sweet Dreams 2-1
  - ★ JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll 14-7
  - ★ PAUL DAVIS—Cool Night 5-2
  - ★ LITTLE RIVER BAND—Take It Easy On Me 6-3
  - ★ DAN FOGELBERG—Leader Of The Band 10-5
  - GO-GO'S—We Got The Beat
  - QUARTERFLASH—Find Another Fool
  - CLIFF RICHARD—Daddy's Home B
  - OLIVIA NEWTON-JOHN—Make A Move On Me B
  - HUEY LEWIS/NEWS—Do You Believe In Love B

- JOHN HALL BAND—Crazy X
- MIKE POST—Theme From Magnum P.I. X
- PRISM—Don't Let Him Know X
- BOB/DOUG MCKENZIE—Take Off X
- SAMMY HAGAR—I'll Fall In Love Again X
- TOMMY TUTONE—867-5309/Jenny X
- LE ROUX—Nobody Said It Was Easy X
- GREG GUIDRY—Goin' Down X

- WFBM-AM—Baltimore**  
(Andy Szulinski—MD)
- ★ AIR SUPPLY—Sweet Dreams 1-1
  - ★ JOURNEY—Open Arms 6-4
  - ★ KENNY ROGERS—Through The Years 10-6
  - ★ CLIFF RICHARD—Daddy's Home 16-12
  - ★ CHILLIWACK—I Believe 18-14
  - HUEY LEWIS/NEWS—Do You Believe In Love
  - NEIL DIAMOND—On The Way To The Sky B
  - CHUBBY CHECKER—Running X
  - MIKE POST—Theme From Magnum P.I. X
  - LE ROUX—Nobody Said It Was Easy X
  - OLIVIA NEWTON-JOHN—Make A Move On Me B

- WCKE-FM—Erie**  
(Bill Shannon—MD)
- ★ JOURNEY—Open Arms 4-1
  - ★ FRICIAN—Rockin' Tonight 12-9
  - ★ DONNIE IRIS—Love Is Like A Rock 14-11
  - ★ GO-GO'S—We Got The Beat 22-15
  - ★ LITTLE RIVER BAND—Take It Easy On Me 26-20
  - EARTH, WIND & FIRE—Wanna Be With You
  - VAN HALEN—Pretty Woman
  - OLIVIA NEWTON-JOHN—Make A Move On Me A
  - BOYS GANG—Please Don't Stop Me A
  - HENRY PAUL BAND—Brown Eyed Girl A
  - JAY FERGERSON—White Noise A
  - ROD STEWART—Tonight I'm Yours X
  - CLIFF RICHARD—Daddy's Home X
  - CLIMAX BLUES BAND—Breakdown X
  - DIANA ROSS—Mirror Mirror B
  - POCO—Sea Of Heartbreak B
  - ELECTRIC LIGHT ORCHESTRA—Rain Is Falling B
  - POINTER SISTERS—Should I Do It B

- WKBO-AM—Harrisburg**  
(Tim Burns—MD)
- No List

- WGH-AM—Norfolk**  
(Bob Canada—MD)
- ★ KENNY ROGERS—Through The Years 3-1
  - ★ ALABAMA—Love In The First Degree 7-3
  - ★ ABBA—When All Is Said And Done 13-8
  - ★ BERTIE HIGGINS—Key Largo 19-10
  - ★ CLIFF RICHARD—Daddy's Home 16-12
  - BARBRA STREISAND—Memory
  - GREG GUIDRY—Goin' Down
  - SNEAKER—Don't Let Me In A
  - SISTER SLEDGE—My Guy B
  - NEIL DIAMOND—On The Way To The Sky B
  - ANNE MURRAY—Another Sleepless Night B
  - MECO—Pop Goes The Movies Part I B
  - OLIVIA NEWTON-JOHN—Make A Move On Me B
  - STELLA PARTON—I'll Miss You A
  - JIM STEINMAN—Last Boys Golden Girls A

- WRVQ-FM—Richmond**  
(Bill Thomas—MD)
- ★ J. GEILS BAND—Freeze-Frame 17-6
  - ★ POLICE—Spirits In The Material World 12-8
  - ★ JOURNEY—Open Arms 6-3
  - ★ RICK SPRINGFIELD—Love Is Alright Tonight 7-5
  - BERTIE HIGGINS—Key Largo 18-15
  - SAMMY HAGAR—I'll Fall In Love Again
  - SNEAKER—Don't Let Me In
  - GO-GO'S—We Got The Beat B
  - HUEY LEWIS/NEWS—Do You Believe In Love B
  - DONNIE IRIS—Love Is Like A Rock B
  - JOHN HALL BAND—Crazy B
  - STEVIE NICKS—Edge Of 17 X
  - AC/DC—Let's Get It Up X

- WFBG-AM—Atoona**  
(Tony Booth—MD)
- ★ BUCKNER/GARCIA—Pac-Man Fever 13-1
  - ★ SHEENA EASTON—You Could Have Been With Me 10-6
  - ★ STEVIE WONDER—That Girl 19-11
  - ★ BERTIE HIGGINS—Key Largo 25-15
  - ★ JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll 29-22
  - GEORGE DUKE—Shine On A
  - J. GEILS BAND—Freeze-Frame A
  - STEVIE NICKS—Edge Of 17 A
  - SNEAKER—Don't Let Me In A
  - BOB/DOUG MCKENZIE—Take Off B
  - MIKE POST—Theme From Magnum P.I. B
  - NEIL DIAMOND—On The Way To The Sky X
  - LE ROUX—Nobody Said It Was Easy X
  - PEABO BRYSON—Let The Feeling Flow X
  - MICKY GILLEY—Lonely Nights X
  - PRISM—Don't Let Him Know X
  - HUEY LEWIS/NEWS—Do You Believe In Love X
  - MOLLY HATCHET—Power Play X
  - KINKS—Destroyer 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
- CONDUCTOR—Voice On The Radio X
- FOREIGNER—Juke Box Hero X

- WYRE-AM—Annapolis**  
(Chuck Bradley—MD)

- ★ DIANA ROSS—Mirror Mirror 19-14
- ★ STEVIE WONDER—That Girl 22-15
- ★ POLICE—Spirits In The Material World 28-20
- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 30-21
- ★ GENESIS—Abacab 27-22
- OLIVIA NEWTON-JOHN—Make A Move On Me
- NEIL DIAMOND—On The Way To The Sky
- CHILLIWACK—I Believe A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- VANGELIS—Chariots Of Fire B
- ROD STEWART—Tonight I'm Yours B
- POINTER SISTERS—Should I Do It X
- SISTER SLEDGE—My Guy X
- GO-GO'S—We Got The Beat X
- T.G. SHEPPARD—Only One You X

- WQRK-FM—Norfolk**  
(Bruce Garraway—MD)

- ★ AIR SUPPLY—Sweet Dreams 14-11
- ★ JOURNEY—Open Arms 19-15
- ★ OAK RIDGE BOYS—Bobbie Sue 22-17
- ★ NEIL DIAMOND—On The Way To The Sky A
- ★ STEVIE WONDER—That Girl A
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me X
- BERTIE HIGGINS—Key Largo B

- WQXA-FM—York**  
(Dan Steele—MD)

- ★ JOURNEY—Open Arms 13-6
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll 26-19
- ★ STEVIE WONDER—That Girl 15-10
- GO-GO'S—We Got The Beat
- VANGELIS—Chariots Of Fire
- LE ROUX—Nobody Said It Was Easy A
- BARRY MANILOW—Somewhere Down The Road B
- OAK RIDGE BOYS—Bobbie Sue B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- FOREIGNER—Juke Box Hero B
- AC/DC—Let's Get It Up X
- SAMMY HAGAR—I'll Fall In Love Again X
- VAN HALEN—Pretty Woman X
- HUEY LEWIS/NEWS—Do You Believe In Love X

## Southeast Region

- ★ PRIME MOVERS
- JOURNEY—Open Arms (Columbia)
  - STEVIE WONDER—That Girl (Tamla)
  - KENNY ROGERS—Through The Years (Liberty)

- TOP ADD ONS
- OLIVIA NEWTON-JOHN—Make A Move On Me (RCA)
  - VANGELIS—Chariots Of Fire (Polydor)
  - THE POINTER SISTERS—Should I Do It (Planet)

- BREAKOUTS
- THE J. GEILS BAND—Freeze Frame (EMI-America)
  - BARBRA STREISAND—Memory (Columbia)
  - CHARLEEN—I've Never Been To Me (Prodigal)

- WZGC-FM—Atlanta**  
(John Young—MD)

- ★ JOURNEY—Open Arms 10-1
- ★ BUCKNER/GARCIA—Pac-Man Fever 14-9
- ★ BERTIE HIGGINS—Key Largo 3-2
- ★ ALABAMA—Love In The First Degree 19-16
- ★ STEVIE WONDER—That Girl 21-19
- ABBA—When All Is Said And Done
- SKYY—Call Me
- VANGELIS—Chariots Of Fire B
- POINTER SISTERS—Should I Do It B
- CHILLIWACK—I Believe X
- HUEY LEWIS/NEWS—Do You Believe In Love X
- CLIFF RICHARD—Daddy's Home X
- QUARTERFLASH—Find Another Fool X

- WQXI-FM—Atlanta**  
(Jeff McCartney—MD)



## AC Makes Small Market Inroads

NEW YORK—Adult contemporary is the leading format in many of the smaller markets measured in the latest Arbitron survey.

Country is the hot format in Des Moines, Akron, and Tulsa while AC is doing well in Louisville, Honolulu and Anchorage. Other markets included in this week's analysis are Toledo and Gainesville, Fla.

★ ★ ★

TULSA—Country KVOO-AM continues to lead this market, but the station is down to 15.4 from 17.2 in the spring and 18.4 a year ago. Close behind is similarly formatted KWEN-FM with a 13.3, up from 7.0 in the spring and 5.8 a year ago. Adult contemporary KRAV-FV has a 12.4, up from 11.8 in the spring and 7.4 a year ago. But AC KMOD-FM is down to an 8.3 from 8.6 in the spring and 13.3 a year ago.

★ ★ ★

ANCHORAGE—Adult contemporary KFQD-AM continues to lead this market with a 17.3, but there are some surprises with KBCN-FM carrying Continental Radio's mix of adult contemporary and contemporary Christian winning a 8.2, up from 1.9 in the spring and 1.8 a year ago (see separate story on Continental).

KFQD is down from 19.8 in the spring and 19.7 a year ago. KRKN-FM, which switched from jazz to AOR in May of 1980 and dropped its KJZZ call letters has a 7.3, down from 8.5 in the spring, but up from 3.5 a year ago. KKLK-FM, which carries TM's Stereo Rock is down to 8.6 from 10.4 in the spring and 12.3 a year ago. KGOT-FM, which carries the similar Drake-Chenault Contempo 300, is up to 10.0 from 8.5 in the spring and 7.0 a year ago.

★ ★ ★

GAINESVILLE, Fla.—WYKS-FM, which shifted from AOR to Hot 100 and dropped call letters WGVL,

is now the market leader with a 19.3. Second is country WDVH-AM with an 18.7. Adult contemporary WRUF-AM has a 10.2.

★ ★ ★

LOUISVILLE—Adult contemporary WRKA-AM is almost in first place with a 9.2 share in this highly volatile market, up from 6.8 in the spring and 3.6 a year ago. Barely holding on to the lead is beautiful WVEZ-FM with a 9.3 share.

Dropping down from the front runners is country WAMZ-FM, which has fallen to 7.9 from 10.6 in the spring and 11.7 a year ago. Country WCII-AM, which used to be WKJJ and run adult contemporary, is up to 8.4 from 6.7 in the spring and 4.7 a year ago. Adult contemporary WKJJ-FM is down to 6.9 from 8.7 in the spring and 10.5 a year ago. AOR SuperStars WLRN-FM is down to 5.1 from 6.0 in the spring and 8.5 a year ago while fusion rocker WQFM-FM is up to 7.7 from 6.1 in the spring and 3.9 a year ago.

★ ★ ★

DES MOINES—Country is booming in this market with KSO-AM up to a 15.0 up from 14.9 in the spring and 10.3 a year ago. And this is in the face of KJYY-FM, which has carved out a country audience of 6.9 after abandoning beautiful music and old call letters KANY. The station is up from 1.9 in the spring and 1.0 a year ago. MOR WHO-AM still leads the market with a 16.4, up from 10.4 in the spring and 15.1 a year ago. AOR SuperStars KGGO-FM is down to 9.8 from 13.0 in the spring, but up from 8.8 a year ago. TM Stereo Rock KRKQ-FM is down to 10.3 from 12.5 in the spring and 13.1 a year ago.

★ ★ ★

AKRON—Country is a growing format in this market with WSLR-AM up to 7.1 from 6.9 in the spring and 5.7 a year ago, but adult con-

temporary WAKR-AM holds the market leadership with a 10.7, unchanged from spring, but down from 13.7 a year ago.

★ ★ ★

TOLEDO—AOR SuperStars WIOT-FM AND MOR WSPD-AM are tied for second place, each with an 11.8, WIOT down from 14.2 in the spring and 14.9 a year ago and WSPD up from 10.3 in the spring and 11.3 a year ago. MOR WLQR-FM is holding on to first place, but is down to 12.9 from 13.1 in the spring and 16.0 a year ago. Hot 100-formatted WOHO-AM is down to 4.2 from 4.6 in the spring and 8.7 a year ago. Country WTOP-AM has a 7.8, down from 8.4 in the spring, but up from 6.9 a year ago.

★ ★ ★

HONOLULU—Adult contemporary KSSK-AM moves into first place with a 12.0 from 10.0 in the spring and 15.7 a year ago. Slipping from top spot is similarly formatted KIKI-AM, which is down to 9.1 from 12.2 in the spring and 14.2 a year ago. Also down is similarly formatted KKUA-AM, down to 8.6 from 10.7 in the spring and a year ago. AOR SuperStars KDUK-FM has an 11.2, down from 11.5 in the spring, but up from 6.4 a year ago. Also gaining in this category is KQM-FM, up to 3.4 from 1.8 in the spring and 2.2 a year ago. Country KDEO-AM, which used to play top 40 as KAHU, is up to 6.3 from 4.4 in the spring and 0.6 a year ago.

★ ★ ★

SACRAMENTO—AOR SuperStars KZAP-FM continues to lead this market with a 12.0, down from a 13.1 in the spring and a 12.2 a year ago. Adult contemporary KSFM-FM is holding at a 7.9, which is ahead of the 6.2 it had a year ago. Country KRAK-AM is down to 8.2 from 8.3 in the spring and 9.0 a year ago.

★ ★ ★

NASHVILLE—It's been said from time to time by country performers fresh from a poorly attended performance here that "they don't appreciate country in Nashville." That seems to be born out by the latest Arbitron. Country is down and AOR is up.

Country WSIX-FM is down to 9.3 from 9.4 in the spring and 11.0 a year ago and WSM-AM is down to 5.6 from 6.3 in the spring and 8.5 a year ago.

While country may be faint, Hot 100 and AOR are booming here. Hot 100-formatted WWKX-FM is the new market leader with a 12.9 share, up from 8.2 in the spring and 8.3 a year ago. AOR WKDF-FM, the displaced leader, is not far behind with a 12.6, up from 11.9 in the spring and 7.3 a year ago. Mellow AOR WSM-FM is down to 4.9 from 9.4 in the spring and 6.5 a year ago. Black WVOL-AM is down to 6.7 from 7.8 in the spring and 9.0 a year ago. Adult contemporary WMAK-FM is down to 2.5 from 5.1 in the spring and 3.7 a year ago.

★ ★ ★

ALBANY—Adult contemporary is the strong format in this market with fragmentation chipping away at market leader WGY-AM. WGY has a 15.8, but is down from 16.4 in the spring and 16.7 a year ago. Similarly formatted WGFM-FM is up to 5.2 from 3.6 in the spring and 3.8 a year ago and WWOM-FM is up to 5.0 from 4.5 in the spring and 3.9 a year ago. AOR SuperStars WPYX-FM has a 9.9, down from 10.7 in the spring, but up from 6.2 a year ago. Country WGNA-FM is down to 3.9 from 5.3 in the spring and 4.3 a year



PRIZE WINNER—KMPX-FM San Francisco program director Ben Taylor holds an oversized entry in his station's contest as station general manager Louis Fox presents a camera to winning listener Marla Bostick.

## Washington Roundup

### Fowler Fires Up NRB Meet

WASHINGTON—FCC chairman Mark S. Fowler, addressing several thousand members of the National Religious Broadcasters at the 39th annual convention here, offered up his standard potion of deregulation and marketplace decision making—but laced it with just a small shot of patriotic morals squad pizzazz.

Calling himself "a free market enthusiast," the loquacious and jocular FCC chairman went through his usual spiel, mentioning that "Washington has undergone a drastic change... to a leaner government with a leaner budget for leaner times" and that the FCC therefore had to "do more with less" adding that his new team had "cleared the aisles" at the Commission. Fowler said he wanted "more competition and less regulation," and that he wanted to move from the old "protectionist attitude that the FCC had for years.

"I'd rather let the people dictate (what's on the airwaves) than good old Uncle Sam," Fowler told the crowd, and got one of many strong rounds of applause.

But it was when he got around to first amendment rights and censorship that the conservative audience responded the strongest.

### FCC Orders WRVL To Cut Back Power

WASHINGTON—The Federal Communications Commission has ordered WRVL, the FM station at Rev. Jerry Falwell's Liberty Baptist College in Lynchburg, Va., to reduce its power from its present 10,000 watts to 5,000 watts because its signal has been causing radio and television interference around Lynchburg and other parts of Amherst County.

Both broadcast stations and residents had complained to the Commission, WRVL has a temporary authorization to operate. The power reduction will cut the station's broadcast range in half, and roughly one-third fewer people will receive the evangelical broadcasts.

The FCC will hear the station's request for a fulltime license in about three months, according to a Commission spokesman.

"The government must refrain utterly from regulating content," the chairman began, mentioning that such a hands-off policy might also mean programming objectionable to some. The room grew quiet. Then, driving it home, he added: "But of course groups also have first amendment rights to go to advertisers" with boycott pressure.

"When Proctor and Gamble withdrew \$450 million from certain programs (as the result of ad boycott threat) there was no government interference," Fowler said. The audience cheered. "That was the gamble in Proctor and Gamble," he quipped as the crowd roared.

### NPR Chief Fights Cuts

WASHINGTON—During the first round of budget cuts, National Public Radio president Frank Mankiewicz, like many other officials in and around government, bit the bullet. But in reaction to the second round of budget slashes that would cut the Corporation for Public Broadcasting's FY 1983 funds by an additional 33% beyond the autumn cuts. Mankiewicz isn't biting bullets. He's shooting them—right back at the Administration and the Office of Management and Budget.

The new OMB proposals, the NPR chief announced Wednesday (10) "go beyond prudent fiscal policy. They threaten the very independence, stability and survival of public broadcasting."

He also commented on the CPB budget for FY 1984, which would be slashed to \$93.5 million, and FY 1985, targeted at \$85 million: "These figures are taken out of thin air and are totally unacceptable. If permitted to continue," he added, taking aim at OMB head David Stockman, "these recurrent attacks on CPB's budget will prevent precisely what President Reagan has said that he wants... a strong public broadcasting system depending substantially on private enterprise."

(NPR recently embarked on an ambitious plan to become independent of most federal funds by tapping the private sector.)

### FORMER ROCK OUTLET

## KMJC-AM Gets Religion And Ratings Via Gates Co.

By DOUGLAS E. HALL

WASHINGTON—Once fundamentalist religious leaders railed against the evils of rock'n'roll emanating from the airwaves. Now it seems they are, at least in some cases, silencing rock stations and replacing them with religious music and messages.

One of the most upbeat exhibit booths at the Sheraton Washington where the National Religious Broadcasters gathered from Sunday to Wednesday (7-10) was a small cubicle proudly displaying a blue and white banner proclaiming "KMJC, King and Master Jesus Christ."

KMJC-AM used to promote itself as "Magic 91" when it was rocking along in the San Diego market. But that was before James C. Gates of the sales rep firm of J.C. Gates & Co. got owner Lee Bartell to see that paid religion would reverse those declining ratings and declining profits. He is of the same Bartell Broadcasting family (now Charter Broadcasting) which did so much to propagate the faith of top 40 radio in the 1950s.

But the 1950s were a long time ago and Bartell shifted to religion in the fall of 1980, and according to Gates has been doing nicely ever since.

So nicely, in fact, that Gates has been encouraged to convert another rock outlet in Los Angeles. Gates heads a group which expects to shortly take over progressive rocker KROQ-FM, which just lost its license (Billboard, Feb. 13).

Gates, whose group filed against the station seven years ago when he heard that the station had a number of FCC violations, expects to win the license within six months to a year.

The point of the booth at the convention was to drum up more paid block programming, not only for KMJC, but for some 90 other stations the company reps. The word from the exhibit floor was the business was good.

### \$10,000 Offered In KSON-FM Giveaway

SAN DIEGO—KSON-FM is giving away \$10,000 any time they fail to play fewer than three songs in a row during regular programming hours. According to program director Ed Chandler, there will be a winner during the first 97 days of the contest. Another \$10,000 will be offered after the first winner is announced. In addition, the station will take random phone calls from listeners who can name the last three songs played. These winners will receive albums, tickets and other prizes. The contests run through Dec. 31.

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (2/9/82)

Continued from page 26

- CLIFF RICHARD—Daddy's Home B
- SISTER SLEDGE—My Guy X
- GINO VANNELLI—The Longer You Wait X

### WBBQ-FM—Augusta

(Bruce Stevens—MD)

- ★ POLICE—Spirits In The Material World 12-5

- ★ STEVIE WONDER—That Girl 14-8
- ★ ROD STEWART—Tonight I'm Yours 20-14
- ★ OAK RIDGE BOYS—Bobbie Sue 21-17
- ★ HUEY LEWIS/NEWS—Do You Believe In Love 30-25

- J. GEILS BAND—Freeze-Frame
- QUARTERFLASH—Find Another Fool
- LE ROUX—Nobody Said It Was Easy A
- BOB/DOUG MCKENZIE—Take Off A
- TOMMY TUTONE—867-5309/Jenny A
- GINO VANNELLI—The Longer You Wait A
- T.G. SHEPPARD—Only One You X
- JOHN HALL BAND—Crazy X
- VANGELIS—Chariots Of Fire X
- VAN HALEN—Pretty Woman X
- MECO—Pop Goes The Movies (Part 1) X
- SISTER SLEDGE—My Guy X
- EARTH, WIND & FIRE—Wanna Be With You X
- GO-GO'S—We Got The Beat B
- CHILLWACK—I Believe B
- HUEY LEWIS/NEWS—Do You Believe In Love B

### WKXX-FM—Birmingham

(Chris Trane—MD)

- ★ POLICE—Spirits In The Material World 25-16

- ★ STEVIE WONDER—That Girl 28-15
- ★ PAUL DAVIS—Cool Night 14-6
- ★ DIANA ROSS—Mirror Mirror 19-11
- ★ POINTER SISTERS—Should I Do It 29-21
- KENNY ROGERS—Through The Years
- OLIVIA NEWTON-JOHN—Make A Move On Me
- OAK RIDGE BOYS—Bobbie Sue B
- BARRY MANILOW—Somewhere Down The Road B

- ROD STEWART—Tonight I'm Yours B
- CHILLWACK—I Believe B
- CLIFF RICHARD—Daddy's Home B
- GO-GO'S—We Got The Beat B
- VANGELIS—Chariots Of Fire
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll X
- JOHN HALL BAND—Crazy X
- VAN HALEN—Pretty Woman X
- HUEY LEWIS/NEWS—Do You Believe In Love X
- SPINNERS—Never Thought I'd Fall In Love Again X
- BOB/DOUG MCKENZIE—Take Off X

### WAYS-AM—Charlotte

(Lou Simon—MD)

- ★ BERTIE HIGGINS—Key Largo 7-5
- ★ JOURNEY—Open Arms 14-8
- ★ OAK RIDGE BOYS—Bobbie Sue 12-9
- ★ STEVIE WONDER—That Girl 15-12
- ★ SKYY—Call Me 16-13
- VANGELIS—Chariots Of Fire
- OLIVIA NEWTON-JOHN—Make A Move On Me
- POINTER SISTERS—Should I Do It A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- MECO—Pop Goes The Movies Part I X
- SISTER SLEDGE—My Guy X

### WBCY-FM—Charlotte

(Bob Kaghan—MD)

- ★ J. GEILS BAND—Freeze-Frame 14-7
- ★ STEVIE WONDER—That Girl 16-8
- ★ ROD STEWART—Tonight I'm Yours 20-14
- ★ MIKE POST—Theme From Magnum P.I. 23-16
- GO-GO'S—We Got The Beat
- SNEAKER—Don't Let Me In
- POINTER SISTERS—Should I Do It A
- LE ROUX—Nobody Said It Was Easy A
- VANGELIS—Chariots Of Fire A
- QUARTERFLASH—Find Another Fool A
- OLIVIA NEWTON-JOHN—Make A Move On Me X
- DOOBIE BROTHERS—Here To Love You X
- 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)

- ★ BARRY MANILOW—Somewhere Down The Road 15-10
- ★ ABBA—When All Is Said And Done 16-12
- ★ STEVIE WOODS—Just Can't Win 'Em All 14-11
- ★ T.G. SHEPPARD—Only One You 19-14
- ★ CLIFF RICHARD—Daddy's Home 18-15
- VANGELIS—Chariots Of Fire
- POINTER SISTERS—Should I Do It
- OAK RIDGE BOYS—Bobbie Sue B
- NEIL DIAMOND—On The Way To The Sky A
- BARBRA STREISAND—Memory A

### WMC-FM (FM-100)—Memphis

(Tom Prestigiacomo—MD)

- ★ KENNY ROGERS—Through The Years 19-15
- ★ JOURNEY—Open Arms 20-16
- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 21-17

### ★ BEACH BOYS—Come Go With Me 22-18

- VANGELIS—Chariots Of Fire
- CLIFF RICHARD—Daddy's Home B
- OAK RIDGE BOYS—Bobbie Sue X
- ROD STEWART—Tonight I'm Yours X
- HUEY LEWIS/NEWS—Do You Believe In Love NA

### WHYI-FM—Miami

(Mark Shands—MD)

- ★ IRENE CARA—Anyone Can See 10-5
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 19-9
- ★ DIANA ROSS—Mirror Mirror 16-12
- ★ STEVIE WONDER—That Girl 15-13
- ★ SISTER SLEDGE—My Guy 22-18
- CHARLEEN—I've Never Been To Me
- POINTER SISTERS—Should I Do It
- CARS—Shake It Up A
- SOFT CELL—Tainted Love B
- BOB/DOUG MCKENZIE—Take Off B
- COMMODORES—Why You Wanna Try Me B
- HUEY LEWIS/NEWS—Do You Believe In Love A
- SURVIVOR—Summer Night A
- EDDIE SCHWARTZ—All Our Tomorrows X
- EARTH, WIND & FIRE—Wanna Be With You X
- KDOL & THE GANG—Get Down On It X
- SHEENA EASTON—You Could Have Been With Me X

### WANS-FM—Anderson

(Sam Church—MD)

- ★ ALABAMA—Love In The First Degree 10-6
- ★ JOURNEY—Open Arms 17-11
- ★ BUCKNER/GARCIA—Pac-Man Fever 24-13
- ★ BOB/DOUG MCKENZIE—Take Off 21-16
- ★ STEVIE WONDER—That Girl 25-21
- J. GEILS BAND—Freeze-Frame
- GEORGE BENSON—Never Give Up A Good Thing
- VANGELIS—Chariots Of Fire A
- SKYY—Call Me B
- POINTER SISTERS—Should I Do It B
- CHILLWACK—I Believe B
- GO-GO'S—We Got The Beat B
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll B
- GEORGE DUKE—Shine On X
- OLIVIA NEWTON-JOHN—Make A Move On Me X
- CLIFF RICHARD—Daddy's Home X
- OAK RIDGE BOYS—Bobbie Sue X
- HUEY LEWIS/NEWS—Do You Believe In Love X
- JOHN HALL BAND—Crazy X

### WISE-AM—Asheville

(John Stevens—MD)

- ★ KENNY ROGERS—Through The Years 15-7
- ★ STEVIE WONDER—That Girl 19-14
- ★ DONNIE IRIS—Love Is Like A Rock 12-9
- ★ AIR SUPPLY—Sweet Dreams 18-13
- ★ GO-GO'S—We Got The Beat 21-17
- NEIL DIAMOND—On The Way To The Sky
- FOREIGNER—Juke Box Hero
- HUMAN LEAGUE—Don't You Want Me A
- LE ROUX—Nobody Said It Was Easy A
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- TOMMY TUTONE—867-5309/Jenny A
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll A
- J. GEILS BAND—Freeze-Frame A
- CONDUCTOR—Voice On The Radio X
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- SAMMY HAGAR—I'll Fall In Love Again X
- MIKE POST—Theme From Magnum P.I. X
- PEABO BRYSON—Let The Feeling Flow X
- T.G. SHEPPARD—Only One You X
- CHILLWACK—I Believe B
- POINTER SISTERS—Should I Do It B
- OAK RIDGE BOYS—Bobbie Sue B

### WQXI-AM—Atlanta

(J.J. Jackson—MD)

- ★ STEVIE WONDER—That Girl 8-2
- ★ DIANA ROSS—Mirror Mirror 9-5
- ★ DAN FOGELBERG—Leader Of The Band 17-14
- OLIVIA NEWTON-JOHN—Make A Move On Me
- VANGELIS—Chariots Of Fire B
- LARRY CARLTON—Sleepwalk X
- FIVE SATINS—Memories Of Days Gone By X

### WSGN-AM—Birmingham

(Sandra Chandler—MD)

- ★ ALABAMA—Love In The First Degree 6-1
- ★ LITTLE RIVER BAND—Take It Easy On Me 9-4
- ★ DAN FOGELBERG—Leader Of The Band 10-6
- ★ SHEENA EASTON—You Could Have Been With Me 13-8
- SISTER SLEDGE—My Guy
- MECO—Pop Goes The Movies Part I
- HUEY LEWIS/NEWS—Do You Believe In Love A
- QUINCY JONES/JAMES INGRAM—One Hundred Ways B
- VANGELIS—Chariots Of Fire B
- NEIL DIAMOND—On The Way To The Sky B
- BARBRA STREISAND—Memory B
- T.G. SHEPPARD—Only One You B
- CHARLEY PRIDE—Mountain Of Love X
- FIVE SATINS—Memories Of Days Gone By X
- CAPRIS—Morse Code Of Love X

### WCKX-FM—Tampa

(Colleen Cassidy—MD)

- ★ KENNY ROGERS—Through The Years 17-12
- ★ LITTLE RIVER BAND—Take It Easy On Me 24-19
- ★ DAN FOGELBERG—Leader Of The Band 27-22
- MECO—Pop Goes The Movies (Part 1) B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- COMMODORES—Why You Wanna Try Me B
- SISTER SLEDGE—My Guy B

### WFLB-AM—Fayetteville

(Larry Canon—MD)

- ★ JOURNEY—Open Arms 19-11
- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 23-18
- ★ POINTER SISTERS—Should I Do It 27-23
- ★ SKYY—Call Me 23-18
- ★ ANNE MURRAY—Another Sleepless Night 35-31
- BARBRA STREISAND—Memory
- KOOL & THE GANG—Get Down On It
- GENE COTTON—If I Could Get You Into My Life A
- GEORGE BENSON—Never Give Up A Good Thing A
- SNEAKER—Don't Let Me In A
- SISTER SLEDGE—My Guy B
- VANGELIS—Chariots Of Fire B
- NEIL DIAMOND—On The Way To The Sky B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- MECO—Pop Goes The Movies Part I D
- GO-GO'S—We Got The Beat N
- PRISM—Don't Let Him Know N
- TOMMY TUTONE—867-5309/Jenny N
- BOB/DOUG MCKENZIE—Take Off X
- PLAYER—If Looks Could Kill X
- JOHN HALL BAND—Crazy X
- CONDUCTOR—Voice On The Radio X
- STEVIE WOODS—Just Can't Win 'Em All X
- MIKE POST—Theme From Magnum P.I. X

### WAXY-FM—St. Lauderdale

(Rick Shaw—MD)

- ★ STEVIE WONDER—That Girl 15-10
- ★ DIANA ROSS—Mirror Mirror 22-17
- ★ JOURNEY—Open Arms 8-5
- ★ ROLLING STONES—Waiting On A Friend 25-20
- ★ KENNY ROGERS—Through The Years 26-22
- OLIVIA NEWTON-JOHN—Make A Move On Me
- SMOKEY ROBINSON—Tell Me Tomorrow
- HUEY LEWIS/NEWS—Do You Believe In Love X
- COMMODORES—Why You Wanna Try Me B
- QUINCY JONES/JAMES INGRAM—One Hundred Ways B

### WAAY-AM—Huntsville

(Jim Kendrick—MD)

- ★ JOURNEY—Open Arms 6-2
- ★ STEVIE WONDER—That Girl 11-5
- ★ OAK RIDGE BOYS—Bobbie Sue 10-4
- ★ DIANA ROSS—Mirror Mirror 15-9
- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 22-12
- HUEY LEWIS/NEWS—Do You Believe In Love
- BARBRA STREISAND—Memory
- BOYS GANG—Please Don't Stop Me A
- GEORGE BENSON—Never Give Up A Good Thing A
- SMOKEY ROBINSON—Tell Me Tomorrow X
- DOOBIE BROTHERS—Here To Love You X
- T.G. SHEPPARD—Only One You X
- MECO—Pop Goes The Movies Part I B
- ANNE MURRAY—Another Sleepless Night B
- HUEY LEWIS/NEWS—Do You Believe In Love A
- VANGELIS—Chariots Of Fire A

### WVY-FM—Jacksonville

(Robert John—PD)

- ★ DAN FOGELBERG—Leader Of The Band 5-2
- ★ AIR SUPPLY—Sweet Dreams 8-4
- ★ JOURNEY—Open Arms 9-6
- ★ LITTLE RIVER BAND—Take It Easy On Me 10-8
- ★ KENNY ROGERS—Through The Years 13-11
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll
- GO-GO'S—We Got The Beat
- OAK RIDGE BOYS—Bobbie Sue B
- BERTIE HIGGINS—Key Largo B
- CHILLWACK—I Believe B
- RICK SPRINGFIELD—Love Is Alright Tonite B
- HUEY LEWIS/NEWS—Do You Believe In Love
- OLIVIA NEWTON-JOHN—Make A Move On Me
- J. GEILS BAND—Freeze-Frame
- GEORGE BENSON—Never Give Up On A Good Thing
- VANGELIS—Chariots Of Fire
- LE ROUX—Nobody Said It Was Easy

### WNOX-AM—Knoxville

(Scott Majors—MD)

- ★ JOURNEY—Open Arms 18-11
- ★ ROD STEWART—Tonight I'm Yours 26-16
- ★ JUICE NEWTON—The Sweetest Thing 3-1
- ★ RIDGE BOYS—Bobbie Sue 19-15
- ★ DIANA ROSS—Mirror Mirror 30-19
- EARTH, WIND & FIRE—Wanna Be With You
- POINTER SISTERS—Should I Do It

- MECO—Pop Goes The Movies (Part 1) A
- GREG GUIDRY—Goin' Down A
- GEORGE DUKE—Shine On A
- PLAYER—If Looks Could Kill X
- LE ROUX—Nobody Said It Was Easy X
- DOOBIE BROTHERS—Here To Love You X
- CONDUCTOR—Voice On The Radio X
- ANNE MURRAY—Another Sleepless Night X
- CHILLWACK—I Believe B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- ABBA—When All Is Said And Done B
- BOB/DOUG MCKENZIE—Take Off B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- VANGELIS—Chariots Of Fire B

### Q-94-FM (KLPQ-FM)—Little Rock

(Bob Lee—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 2-1
- ★ DAN FOGELBERG—Leader Of The Band 5-2
- ★ JUICE NEWTON—The Sweetest Thing 6-5
- ★ JOURNEY—Open Arms 15-7
- ★ SHEENA EASTON—You Could Have Been With Me 12-8
- ABBA—When All Is Said And Done B
- POINTER SISTERS—Should I Do It B
- BOB/DOUG MCKENZIE—Take Off B
- QUINCY JONES/JAMES INGRAM—One Hundred Ways B
- TOMMY TUTONE—867-5309/Jenny A
- FOREIGNER—Juke Box Hero A
- SKYY—Call Me A
- J. GEILS BAND—Freeze-Frame A
- JOHN HALL BAND—Crazy X
- OAK RIDGE BOYS—Bobbie Sue X
- CONDUCTOR—Voice On The Radio X
- LE ROUX—Nobody Said It Was Easy A
- PLAYER—If Looks Could Kill X

### WINZ-FM—Miami

(Johnny Dolan—MD)

- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 11-6
- ★ MADLEEN KANE—You Can 13-9
- ★ BUCKNER/GARCIA—Pac-Man Fever 7-5
- ★ JOURNEY—Open Arms 15-11
- ★ DIANA ROSS—Mirror Mirror 18-15
- BOB/DOUG MCKENZIE—Take Off
- DONNIE IRIS—Love Is Like A Rock
- STEVIE WONDER—That Girl B
- POLICE—Spirits In The Material World B
- GO-GO'S—We Got The Beat B
- J. GEILS BAND—Flamethrower X
- TOM TOM CLUB—Genius Of Love X

### WHHY-FM—Montgomery

(Neil Harrison—MD)

- ★ JOURNEY—Open Arms 15-8
- ★ STEVIE WONDER—That Girl 9-11
- ★ KENNY ROGERS—Through The Years 11-5
- ★ RICK SPRINGFIELD—Love Is Alright Tonite 12-7
- ★ CLIFF RICHARD—Daddy's Home 27-21
- SPINNERS—Never Thought I'd Fall In Love
- NEIL DIAMOND—On The Way To The Sky
- GEORGE BENSON—Never Give Up On A Good Thing A
- PRISM—Please Don't Let Him Know A
- BOB/DOUG MCKENZIE—Take Off X
- CHARLEY PRIDE—Mountain Of Love X
- ANNE MURRAY—Another Sleepless Night X
- FOREIGNER—Juke Box Hero A
- GO-GO'S—We Got The Beat X
- HUEY LEWIS/NEWS—Do You Believe In Love X
- CHILLWACK—I Believe B
- DOOBIE BROTHERS—Here To Love You B
- OLIVIA NEWTON-JOHN—Make A Move On Me B

### WMAK-FM—Nashville

(Scooter Davis—MD)

- ★ DAN FOGELBERG—Leader Of The Band 18-9
- ★ JOURNEY—Open Arms 22-13
- ★ BERTIE HIGGINS—Key Largo 5-1
- ★ SHEENA EASTON—You Could Have Been With Me 15-8
- NEIL DIAMOND—On The Way To The Sky
- BARBRA STREISAND—Memory
- QUINCY JONES/JAMES INGRAM—One Hundred Ways A
- GENE COTTON—If I Could Get You Into My Life A
- EDDIE SCHWARTZ—All Our Tomorrows X
- OLIVIA NEWTON-JOHN—Make A Move On Me X
- ANNE MURRAY—Another Sleepless Night X
- T.G. SHEPPARD—Only One You X
- PEABO BRYSON—Let The Feeling Flow X
- EARTH, WIND & FIRE—Wanna Be With You X
- GO-GO'S—We Got The Beat X
- SISTER SLEDGE—My Guy B
- CHILLWACK—I Believe B
- POINTER SISTERS—Should I Do It B
- VANGELIS—Chariots Of Fire B
- GREG GUIDRY—Goin' Down B

### WKKX-FM (KX-104)—Nashville

(John Anthony—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 9-4
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 29-21

- ★ STEVIE WONDER—That Girl 16-11
- ★ FOREIGNER—Juke Box Hero 18-15
- ★ OAK RIDGE BOYS—Bobbie Sue 21-17
- ★ SKYY—Call Me B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- GREG GUIDRY—Goin' Down B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- STEVIE NICKS—Edge Of 17 A
- QUARTERFLASH—Find Another Fool A
- LE ROUX—Nobody Said It Was Easy A
- GO-GO'S—We Got The Beat A
- AC/DC—Let's Get It Up X
- VANGELIS—Chariots Of Fire X

### WBWJ-FM—Orlando

(Terry Long—MD)

- ★ JOURNEY—Open Arms 17-9
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 38-20
- ★ DAN FOGELBERG—Leader Of The Band 13-8
- ★ BUCKNER/GARCIA—Pac-Man Fever 19-10
- ★ LOVERBOY—Working For The Weekend 20-16
- FOREIGNER—Juke Box Hero
- BOB/DOUG MCKENZIE—Take Off
- SUGARHILL GANG—Apache A
- BARBRA STREISAND—Memory A
- LE ROUX—Nobody Said It Was Easy A
- HUEY LEWIS/NEWS—Do You Believe In Love B
- GO-GO'S—We Got The Beat B
- STELLA PARTON—We Will Miss You A
- ANNE MURRAY—Another Sleepless Night X
- OLIVIA NEWTON-JOHN—Make A Move On Me X
- NEIL DIAMOND—On The Way To The Sky X
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- SKYY—Call Me X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- VANGELIS—Chariots Of Fire X
- SAMMY HAGAR—I'll Fall In Love Again X
- PLAYER—If Looks Could Kill X
- PRISM—Don't Let Him Know X
- CHILLWACK—I Believe X
- PETULA CLARK—Natural Love X
- EARTH, WIND & FIRE—Wanna Be With You X
- TOMMY TUTONE—867-5309/Jenny X

### WSGF-FM—Savannah

(J.P. Hunter—MD)

- ★ STEVIE WONDER—That Girl 16-10
- ★ CLIFF RICHARD—Daddy's Home 23-16
- ★ SHEENA EASTON—You Could Have Been With Me 5-2
- ★ BERTIE HIGGINS—Key Largo 11-8
- ★ DIANA ROSS—Mirror Mirror 17-12
- STEVIE NICKS—Edge Of 17
- BARBRA STREISAND—Memory
- KENNY ROGERS—Through The Years B
- STEVIE WOODS—Just Can't Win 'Em All B
- SISTER SLEDGE—My Guy B
- SKYY—Call Me B
- ABBA—When All Is Said And Done B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- GEORGE BENSON—Never Give Up A Good Thing A
- GEORGE DUKE—Shine On A
- EARTH, WIND & FIRE—Wanna Be With You X
- HUEY LEWIS/NEWS—Do You Believe In Love X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- BOB/DOUG MCKENZIE—Take Off X
- GINA VANNELLI—The Longer You Wait A

### WSEZ-FM—Winston-Salem

(Bob Mahoney—MD)

- ★ DAN FOGELBERG—Leader Of The Band 3-1
- ★ KENNY ROGERS—Through The Years 11-5
- ★ LITTLE RIVER BAND—Take It Easy On Me 12-6
- ABBA—When All Is Said And Done 19-11
- DIANA ROSS—Mirror Mirror 22-13
- J. GEILS BAND—Freeze-Frame
- CHILLWACK—I Believe
- SAMMY HAGAR—I'll Fall In Love Again A
- LE ROUX—Nobody Said It Was Easy A
- RUPERT HOLMES—The End A
- PLAYER—If Looks Could Kill A
- QUINCY JONES/JAMES INGRAM—One Hundred Ways B
- JOHNNY BRISTOL—Take Me Down B
- VAN HALEN—Pretty Woman X
- GEORGE BENSON—Never Give Up A Good Thing X
- VANGELIS—Chariots Of Fire X
- HUEY LEWIS/NEWS—Do You Believe In Love X
- OLIVIA NEWTON-JOHN—Make A Move On Me X
- SISTER SLEDGE—My Guy X

### WCSA-AM—Charleston

(Chris Bailey—MD)

- ★ BERTIE HIGGINS—Key Largo 7-4
- ★ MECO—Pop Goes The Movies Part I 26-18
- ★ DIANA ROSS—Mirror Mirror 9-5
- ★ RICK SPRINGFIELD—Love Is Alright Tonite 8-6
- ★ STEVIE WONDER—That Girl 12-8
- J. GEILS BAND—Freeze-Frame
- GINO VANNELLI—The Longer You Wait
- BONNIE RAITT—Keep This Heart In Mind A

- OLIVIA NEWTON-JOHN—Make A Move On Me B
- NEIL DIAMOND—On The Way To The Sky B
- LE ROUX—Nobody Said It Was Easy B
- GEORGE BENSON—Never Give Up A Good Thing B
- SNEAKER—Don't Let Me In A
- COMMODORES—Why You Wanna Try Me A
- LAST MOON—On A Carousel A
- BOYS GANG—Please Don't Stop Me X
- GREG GUIDRY—Goin' Down X
- GEORGE DUKE—Shine On X

### WSKZ-AM—Chattanooga

(David Carroll—MD)

- ★ CHILLWACK—I Believe 24-19
- ★ STEVIE WONDER—That Girl 20-12
- ★ DONNIE IRIS—Love Is Like A Rock 19-16
- ★ ROD STEWART—Tonight I'm Yours 21-18
- ★ SHEENA EASTON—You Could Have Been With Me 12-8
- STEVIE NICKS—Edge Of 17
- J. GEILS BAND—Freeze-Frame
- LE ROUX—Nobody Said It Was Easy
- QUARTERFLASH—Find Another Fool
- AC/DC—Let's Get It Up X
- SAMMY HAGAR—I'll Fall In Love



## 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. 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. **Seals & Crofts**, Dick Clark's Rock, Roll and Remember, United Stations, four hours.

Feb. 19. **Charly McClain**, Weekly Country Music Countdown, United Stations, three hours.

Feb. 19-20. **Foreigner**, special, NBC Source, two hours.

Feb. 20. **Police**, Robert W. Morgan Special of the Week, Watermark, one hour.

Feb. 20. **Terri Gibbs, Lee Greenwood**, Silver Eagle, ABC Entertainment, one hour.

Feb. 20-21. **LA Rock Revisited**, Continuous History of Rock'n'Roll, one hour.

Feb. 20-21. **Bobby Goldsboro**, Country Sessions, NBC, one hour.

Feb. 21. **Moody Blues**, King Biscuit Flower Hour, ABC Rock Radio, one hour.

Feb. 21. **Queen**, Rock Hour, London Wavelength, one hour.

Feb. 21. **Hank Williams, Jr.**, Country Star Countdown, RKO Two, three hours.

Feb. 22. **Connie Francis**, Music Makers, Narwood Productions, one hour.

Feb. 22. **Charly McLain**, Country Closeup, Narwood Productions, one hour.

Feb. 22. **John Anderson**, Live From Gilley's Westwood One, one hour.

Feb. 22. **Lindsey Buckingham**, Off the Record Specials, Westwood One, one hour.

Feb. 22. **Herbie Hancock**, Special Edition, Westwood One, one hour.

Feb. 22. **Jacksons**, Budweiser Concert Hour, Westwood One, one hour.

Feb. 22-23. **Foreigner**, Hot Ones, RKO One, one hour.

Feb. 26. **Kendalls**, Weekly Country Music Countdown, United Stations, three hours.

Feb. 26. **Four Tops**, Dick Clark's Rock, Roll and Remember, United Stations, four hours.

Feb. 26-28. **Lindsey Buckingham**, Special Special, NBC Source, two hours.

Feb. 27. **Corbin-Hanner Band, Mel Tillis**, Silver Eagle, ABC Entertainment, one hour.

Feb. 27-28. **Sammi Smith**, Country Sessions, NBC, one hour.

Feb. 27-28. **David Bowie**, Continuous History of Rock'n'Roll, Rolling Stone Productions, one hour.

Feb. 27-28. **Rick Springfield**, Robert W. Morgan Special of the Week, Watermark, one hour.

Feb. 28. **Rita Coolidge**, Country Star Countdown, RKO Two, three hours.

Feb. 28. **Little River Band**, Rock Hour, London Wavelength, one hour.

Feb. 28. **Billy Squier**, King Biscuit Flower Hour, ABC Rock Radio, one hour.



**JUICY ROLE**—WHN-AM New York jock Mike Fitzgerald, left, and station music director Pam Green, right, coach Juice Newton in her first guest DJ shift on the country music outlet.

## Goodphone Commentaries

### Spacing Out On Satellites

By MICHAEL R. LEE, Ph.D.

DENVER—Things were never better at the Satellite Bar & Grill. Business was pretty good until the radio folks showed up. Now it is a veritable Sutter's Mill.

"By the middle of '82, we're gonna have at least 23 of those radio nets up there," declared trade representative Billy Broadcast.

The Satellite's maitre d' was enthusiastic about his newfound ability to afford fast cars and evil women. "I hope some of these radio ventures pan out. I'd just love a Porsche 924."

Over in the corner, the Satellite's newest patrons were swilling daquiris and congratulating each other on their brave new ventures.

"If we get enough channels, Herb, we can deliver every major format there is."

"Local radio is a thing of the past, Chuck. There's no way the local boobs can compete with us."

"Are you thinking what I'm thinking, Mary? Our stuff will be so ultra-incredible that consumers will buy dishes to steal a format they can't get locally."

It is obvious that the Satellite menu is heady stuff. Opiated sugar cookies appear to be the special of the day.

"Jesus, Jenny. Did you hear about that incredible new weekly countdown show Edwards is going to do? I am so envious."

"Don't forget about our simply outrageous live concerts, Roger. So innovative, so inspiring."

"When you get right down to it, gentlemen, satellites are the ultimate method of delivering 90-minute specials about everybody's favorite musical groups."

"I can't wait for all those wonderful year-end reviews of music. Imagine how authoritative they can be."

Into this den of opulent optimism strides the quixotic college undergraduate, Argyle Johnson, who has come in search of comments for his imminently due term paper on satellite radio networks. After duly recording every pronouncement of impending boom, Argyle poses the first of his naive questions.

"What will you be doing that differs from radio as it is currently constituted?"

"Well, we'll be ... uh, live ... pretty much all the time."

"What is radio now if it isn't live?" ventures Argyle.

"Yes ... it's live, but this will be ... better."

"Is that because the satellite delivered networks will be run by adventurous new people like yourselves?"

"You're quite astute there, young man. My ideas are being imitated in 60 markets already. Why shouldn't it go national?"

"What are your goals?"

"Why, to make terrific radio available to everybody everywhere."

Argyle was so impressed that he stayed at the Satellite Bar & Grill the rest of the afternoon writing his term paper. His conclusion became at once a challenge and an epitaph:

"Amid the delirium of hundreds of national advertisers stampeding through the doors of satellite-delivered radio networks to purchase time at discount premium prices, there seems to be an overriding belief that stations and listeners will be somehow better served. However, one must suspend rational thought processes to share in such exultation. Vast technological potential cannot in and of itself transcend the certain mortality of radio networks that offer only a trite reprise of current programming."

How likely is it that the radio contingent at the Satellite Bar & Grill will pay any attention to the Argyle Johnsons of this world? When was the last time you heard an "incredible" new weekly countdown show?

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

### KOYN-AM Switches To Big Band Format

BILLINGS, Mont.—KOYN-AM, a country station for 18 years, has switched to big band. According to program director Lonnie Bell, daytime KOYN was having problems competing with the two full-time country stations in the market. "There were three country stations and four rockers in the market, so we had to come up with something exclusive to do better in the Arbitrons. So far, the switch to big band has met with affirmative response."

## Kent Burkhardt Using Common Sense

ATLANTA—Sometimes you don't need research to give a programming "position." In other words, is it always necessary to do a research study of a market to determine the success probability of a particular facility and format??? The answer is usually that 95% of the time this research is needed. However, 5% of the time, experience and a general common sense analysis can give a firm opinion and a correct judgment.



For example, three or four years ago my associates and I were the consultants for WKTU-FM in New York City when it changed from mellow music to disco. During that time, I became very familiar with New York attitudes toward music. As you recall, WKTU was very successful with double digits. For some unknown reason, the ownership of the station decided that they did not want to use our services anymore. Thus, we became available in New York City again. About a year thereafter, we were contacted by RKO Radio. During the course of the conversation, I told them that I believed their New York FM's facility could easily have a five share if the proper urban music was programmed. This conclusion was merely based on the rating fact that approximately 18% of New York was listening to two urban radio stations.

With 18% sitting around, it seemed only logical (without research) that one more station could enter the urban programming field. When dividing three stations into a possible 18 share, there could be a six share probability for all three stations. This means that there would be enough audience to attract the five share area we promised.

The RKO ownership and management accepted the idea and a year and a quarter later, meaning within this past rating sweep (fall of 1981), the RKO FM station, WRKS-FM, indeed did crack a five share. Keep in mind that many people at WRKS worked very hard to achieve such a share after the positioning decision to urban was made.

★ ★ ★

This past week, I received a phone call from a client program director who advised me that a competitor made a change. When asked about the change, he said, "It's 40-ish ... slightly to the right of it ... but not quite to AC." It's interesting to note how many programmers still refer to "40-ish" or "top 40" as a beginning point when describing a format. The reason for this is very simple.

Top 40 was the beginning of the radio revolution in the late '40s and early '50s. Thus, that expression is the root of contemporary radio. For example, above we talked about the "urban" programming of New York City. Urban is, in effect, New York's answer to top 40. That is, it is extraordinarily mass appeal radio, geared for huge cumes and quarter hour tune-in. It is not a specialty station in New York City. It would be a specialty station in Phoenix or some other "non-urban" market.

★ ★ ★

Referring back to the above mentioned "positioning without research" ... has anybody noticed that there is not a pure top 40 FM on the air in the Norfolk area? There are

soft rockers, adult contemporaries, and AORs, but nobody is doing a mass. I suspect a station like what WEZB is to New Orleans would work well in Norfolk! It's another case where a market research study to determine positioning is not necessary. It is an obvious niche.

★ ★ ★

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

## New On The Charts



**GREG GUIDRY**  
"Goin' Down"—13

Greg Guidry first performed on stage when he was five, with a family gospel group organized by his mother. When playing churches and other special events, the group sometimes shared the stage with such acts as the Oak Ridge Boys, the Blackwood Brothers and the Spear Family.

By the time he was 13, Guidry had discovered pop music and began to front local rock bands in St. Louis where he was growing up. It was during this time that he realized he wanted to do more than just sing the songs—he wanted to write them. At 21 he started seriously concentrating on writing and studying piano.

Among the artists who have cut Guidry's tunes are the Climax Blues Band, England Dan & John Ford Coley and Robbie Dupree. In fact, it was Guidry's demo of the Climax Blues Band's "Gotta Have More Love," which led to his association with producer John Ryan.

While in Los Angeles on business, Ryan and Guidry ran into Bruce Bird, president of Badland Records. He listened to Guidry's demo and almost immediately started negotiating to sign him to the label, distributed by Columbia.

Guidry wrote or co-wrote each of the 10 tracks on his "Over The Line" album which includes the single "Goin' Down," currently on Billboard's Hot 100 chart.

Further information may be obtained from Badland Records, 9255 W. Sunset Blvd., Los Angeles, Calif. 90069 (213) 654-1220.

• *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 63.*

# Billboard<sup>®</sup> Rock Albums & Top Tracks<sup>™</sup>

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## Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	15	<b>J. GEILS BAND</b> —Freeze Frame, EMI-America
2	2	13	<b>THE CARS</b> —Shake It Up, Elektra
3	4	14	<b>LOVERBOY</b> —Get Lucky, Columbia
4	5	18	<b>THE POLICE</b> —Ghost In The Machine, A&M
5	8	10	<b>JOAN JETT</b> —I Love Rock And Roll, Boardwalk
6	3	11	<b>AC/DC</b> —For Those About To Rock, Atlantic
7	6	19	<b>GENESIS</b> —Abacab, Atlantic
8	10	5	<b>SAMMY HAGAR</b> —Standing Hampton, Geffen
9	9	14	<b>OZZY OSBOURNE</b> —Diary Of A Madman, Jet
10	7	25	<b>THE ROLLING STONES</b> —Tattoo You, Rolling Stones Records
11	17	5	<b>PRISM</b> —Small Change, Capitol
12	12	6	<b>BOB AND DOUG MCKENZIE</b> —Great White North, Mercury
13	13	30	<b>JOURNEY</b> —Escape, Columbia
14	15	9	<b>PETER CETERA</b> —Peter Cetera, Full Moon/Warner Bros.
15	16	12	<b>BRYAN ADAMS</b> —You Want It, You Got It, A&M
16	14	15	<b>QUARTERFLASH</b> —Quarterflash, Geffen
17	18	5	<b>DONNIE IRIS</b> —King Cool, MCA
18	11	12	<b>THE HENRY PAUL BAND</b> —Living Without Your Love, Atlantic
19	23	3	<b>ALDO NOVA</b> —Aldo Nova, Portrait
20	19	14	<b>ROD STEWART</b> —Tonight I'm Yours, Warner Bros.
21	21	32	<b>FOREIGNER</b> —4, Atlantic
22	39	3	<b>LE ROUX</b> —Last Safe Place, RCA
23	20	30	<b>STEVIE NICKS</b> —Bella Donna, Modern Records
24	27	9	<b>EDDIE SCHWARTZ</b> —No Refuge, Atco
25	28	4	<b>THE JOHN HALL BAND</b> —All Of The Above, EMI-America
26	29	4	<b>JIMMY BUFFETT</b> —Somewhere Over China, MCA
27	31	21	<b>THE GO-GO'S</b> —Beauty And the Beat, IRS
28	34	5	<b>WRABIT</b> —Wrabit, MCA
29	35	3	<b>TOMMY TUTONE</b> —Tutone 2, Columbia
30	22	14	<b>NEIL YOUNG AND CRAZY HORSE</b> —Re-Ac-Tor, Warner Bros.
31	24	24	<b>TRIUMPH</b> —Allied Forces, RCA
32	NEW ENTRY		<b>RICK SPRINGFIELD</b> —Working Class Dog, RCA
33	25	15	<b>QUEEN</b> —Greatest Hits, Asylum
34	38	4	<b>SOFT CELL</b> —Non-Stop Erotic Cabaret, Sire
35	26	3	<b>DAN FOGELBERG</b> —The Innocent Age, Full Moon/Epic
36	NEW ENTRY		<b>NICK LOWE</b> —Nick The Knife, Columbia
37	NEW ENTRY		<b>THE WAITRESSES</b> —Wasn't Tomorrow Wonderful, Polydor
38	45	2	<b>JANIS JOPLIN</b> —Farewell Song, Columbia
39	46	2	<b>JOHNNY AND THE DISTRACTIONS</b> —Let It Rock, A&M
40	30	25	<b>THE KINKS</b> —Give The People What They Want, Arista
41	32	7	<b>STARFIGHTERS</b> —Starfighters, Jive (Arista)
42	33	12	<b>MOLLY HATCHET</b> —Take No Prisoners, Epic
43	36	26	<b>RED RIDER</b> —As Far As Siam, Capitol
44	37	43	<b>BILLY SQUIER</b> —Don't Say No, Capitol
45	40	5	<b>JACK BRUCE/ROBIN TROWER</b> —Truce, Chrysalis
46	41	11	<b>SNEAKER</b> —Sneaker, Handshake
47	42	17	<b>LINDSEY BUCKINGHAM</b> —Law And Order, Elektra
48	43	14	<b>RUSH</b> —Exit Stage Left, Mercury
49	44	13	<b>BLACK SABBATH</b> —Mob Rules, Warner Bros.
50	50	26	<b>SHOOTING STAR</b> —Hang On For Your Life, Virgin/Epic

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	11	<b>JOAN JETT</b> —I Love Rock & Roll, Boardwalk
2	2	6	<b>SAMMY HAGAR</b> —I'll Fall In Love Again, Geffen
3	4	5	<b>BRYAN ADAMS</b> —Lonely Nights, A&M
4	9	5	<b>PRISM</b> —Don't Let Him Know, Capitol
5	23	3	<b>VAN HALEN</b> —Pretty Woman, Warner Bros.
6	3	14	<b>LOVERBOY</b> —Working For The Weekend, Columbia
7	8	10	<b>PETER CETERA</b> —Living In The Limelight, Full Moon/Warner Bros.
8	5	13	<b>THE CARS</b> —Shake It Up, Elektra
9	6	15	<b>THE J. GEILS BAND</b> —Centerfold, EMI/America
10	10	11	<b>DONNIE IRIS</b> —Love Is Like A Rock, MCA
11	7	15	<b>OZZY OSBOURNE</b> —Flying High, Epic
12	12	5	<b>BOB AND DOUG MCKENZIE</b> —Take Off, Mercury
13	11	19	<b>GENESIS</b> —Abacab, Atlantic
14	13	15	<b>JOHN HALL</b> —Crazy (Keep On Falling), EMI/America
15	15	14	<b>THE J. GEILS BAND</b> —Freeze-Frame, EMI-America
16	25	2	<b>ALDO NOVA</b> —Fantasy, Portrait
17	16	17	<b>QUARTERFLASH</b> —Harden My Heart, Geffen
18	17	12	<b>THE POLICE</b> —Spirits In The Material World, A&M
19	14	12	<b>AC/DC</b> —For Those About To Rock, Atlantic
20	34	2	<b>LE ROUX</b> —Addicted, RCA
21	18	14	<b>QUARTERFLASH</b> —Find Another Fool, Geffen
22	19	10	<b>AC/DC</b> —Let's Get It Up, Atlantic
23	20	22	<b>THE POLICE</b> —Every Little Thing She Does Is Magic, A&M
24	21	27	<b>ROLLING STONES</b> —Start Me Up, Rolling Stones Records
25	24	15	<b>TRIUMPH</b> —Fight The Good Fight, RCA
26	NEW ENTRY		<b>THE WAITRESSES</b> —I Know What Boys Like, Polydor
27	22	13	<b>NEIL YOUNG</b> —Southern Pacific, Warner Bros.
28	36	2	<b>WRABIT</b> —Anyway, Anytime, MCA
29	27	24	<b>RED RIDER</b> —Lunatic Fringe, Capitol
30	26	5	<b>THE GO GO'S</b> —Our Lips Are Sealed, I.R.S.
31	31	5	<b>LOVERBOY</b> —When It's Over, Columbia
32	NEW ENTRY		<b>THE J. GEILS BAND</b> —Flame Thrower, EMI-America
33	NEW ENTRY		<b>ROD STEWART</b> —Tonight I'm Yours, Warner Bros.
34	30	16	<b>QUEEN &amp; DAVID BOWIE</b> —Under Pressure, Elektra
35	43	2	<b>THE GO-GO'S</b> —We Got The Beat, I.R.S.
36	28	4	<b>STARFIGHTERS</b> —Alley Cat Blues, Jive (Arista)
37	32	4	<b>JIMMY BUFFETT</b> —It's Midnight And I'm Not Famous Yet, MCA
38	38	13	<b>THE ROLLING STONES</b> —Waiting On A Friend, Rolling Stones Records
39	33	3	<b>POLICE</b> —Secret Journey, A&M
40	46	2	<b>EDDIE SCHWARTZ</b> —No Refuge, Atco
41	40	3	<b>OZZY OSBOURNE</b> —Over The Mountain, Epic
42	49	2	<b>OZZY OSBOURNE</b> —Kill, Epic
43	41	4	<b>JANIS JOPLIN</b> —One Night Stand, Columbia
44	44	10	<b>AC/DC</b> —Put A Finger On You, Atlantic
45	NEW ENTRY		<b>JOHNNY AND THE DISTRACTIONS</b> —Shoulder Of The Road, A&M
46	29	30	<b>FOREIGNER</b> —Urgent, Atlantic
47	35	14	<b>RUSH</b> —Close To The Heart, Mercury
48	NEW ENTRY		<b>LOVERBOY</b> —Lucky Ones, Columbia
49	NEW ENTRY		<b>NOVO COMBO</b> —Tattoo, Polydor
50	37	15	<b>SURVIVOR</b> —Poor Man's Son, Scotti Brothers
51	39	12	<b>THE HENRY PAUL BAND</b> —Keeping Our Love Alive, Atlantic
52	42	21	<b>TRIUMPH</b> —Magic Power, RCA
53	45	3	<b>JOAN JETT</b> —Crimson And Clover, Boardwalk
54	47	18	<b>LINDSEY BUCKINGHAM</b> —Trouble, Elektra
55	48	15	<b>RAINBOW</b> —Jealous Lover, Polydor
56	50	11	<b>ROD STEWART</b> —Tora, Tora, Tora, Warner Bros.
57	51	6	<b>JOURNEY</b> —Open Arms, Columbia
58	52	4	<b>BILLY SQUIER</b> —My Kind Of Lover, RCA
59	58	5	<b>SOFT CELL</b> —Tainted Love, Sire
60	60	13	<b>TOMMY TUTONE</b> —867-5309 Jenny, Columbia

## Top Adds

1	<b>HUEY LEWIS AND THE NEWS</b> —Picture This, Chrysalis
2	<b>THIN LIZZY</b> —Renegade, Warner Bros.
3	<b>UFO</b> —Mechanix, Chrysalis
4	<b>THE B-52-S</b> —Mesopotamia, Warner Bros.
5	<b>CHUBBY CHECKER</b> —The Change Has Come, MCA
6	<b>HUMAN LEAGUE</b> —Dare, A&M
7	<b>THE BUGGLES</b> —Adventures In Modern Recording, Carrere
8	<b>SUSAN LYNCH</b> —Big Reward, Johnston/Epic
9	<b>JOHNNY AND THE DISTRACTIONS</b> —Let It Rock, A&M
10	<b>NICK LOWE</b> —Nick The Knife, Columbia

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



Vox Jox

Verne To Join LIN Broadcasting

NEW YORK—Dick Verne will leave his post as president of the NBC Radio Network to join LIN Broadcasting next month as group vice president of radio and common carrier operations. "It's a rare, excellent opportunity," says Verne, who leaves NBC Radio after eight-and-one-half years, the last two as president, to oversee LIN's four television and 10 radio properties. "I'm very intrigued about the possibilities of developing their mobile phone business."

The executive, who characterizes his departure as "a tough call," was instrumental in founding the Source Network in 1979, which he says is "number one among 18-34-year-olds in the market." Verne says he plans to speak with Bob Mulholland, president and chief operating officer of NBC, next week to discuss a replacement, but he declined to reveal who that might be. Insiders suggest that Bob Sherman, the network's executive vice president, is a strong candidate. He had been general manager of WNBC-AM New York and was instrumental in bringing Don Imus back to New York. In the meantime, Verne says he is looking forward to "getting to know the people at LIN," adding that it is premature to discuss possible format changes. However, he did have words of praise for its country outlet in Houston, KILT-FM.

who stays with the RKO outlet on his afternoon air shift. "It's a healthy station," he says. "Our air staff is set for the moment."

Lee Arnold has returned to WHN-AM New York, which he left last summer. The popular broadcaster will be heard weekdays from 10 a.m.-1 p.m. and will also host the WHN Country Music Countdown on Sunday mornings. Arnold, the recipient of honors bestowed by Billboard and the Country Music Assn., says his return to the station "is like coming home. I missed the excitement, and all my friends in the field, especially the artists who have grown into superstars."

Jim Herron has been appointed program director of WXTR-AM-FM Washington, D.C. He joins the Dalton outlet from Jeff Pollack Communications in Los Angeles, where he was a programming consultant. The long-time D.C. air personality assumed his new post Monday (15). ... WTTI-AM Dalton, Ga., has appointed Lamar McClure program director. He left the station in 1979 to work outside the industry. The station has also introduced a "Country Music Top 40 Countdown," researched by air personality Linda Deal. The show is heard Saturdays from 11 a.m.-2 p.m. ... Dayna Steele is the new music researcher at KSRR-FM Houston, where she will also fill-in as a weekend air personality.

Frank Holler kicked off his new "Sunday Supergold" program on WRQX-FM Washington, D.C., last week with a tribute to Richie Valens. Buddy Holly and the Big Bopper. The trio died in a plane crash Feb. 3, 1959. Holler, the station's music director, airs the show Sundays from 8

a.m. to noon. ... Walter Cronkite will receive NAB's 1982 Distinguished Service Award on April 7 at the Dallas Convention Center during the closing session of the organization's 60th annual convention. ... WLS-AM-FM Chicago station manager John Gehron has been promoted to vice president and general manager of the stations, succeeding Don Bouloukos, who is the new operations vice president for ABC's FM group, as previously reported (Billboard, Feb. 13). Gehron has been with the station for eight years.

KZAM-FM Seattle concluded its 60-hour live broadcast yesterday (14) from Tower Records in that city as part of its second annual benefit for Greenpeace, the environmental group. Listeners bid on over \$20,000 worth of merchandise donated by local merchants, from wood-burning stoves to kayak tour trips to hot-air balloon rides. Last year the station collected over \$45,000.

WTAR-AM Norfolk has presented a check for \$10,127.12 to the Children's Hospital of the King's Daughters in Norfolk, the only children's hospital in the state. The station raised the amount in a benefit drive over the Christmas holiday. ... RCA Records, in conjunction with Air Jamaica and WBLS-FM New York, has launched a "Skyline to Jamaica" promotional contest in support of Skyy's current Salsoul album, "Skyline." Five winners selected from ballots received at participating retail outlets will win trips to Montego Bay in March. Other prizes include cassette players and concert tickets to the group's next appearance in the Apple.

Dale Mitchell joins WMC-AM Memphis in the 1 to 4 p.m. slot, replacing Chris Angel, who moves to the 4 to 7 p.m. slot. Mitchell comes to WMC from KXLR-AM Little Rock. Also at WMC, morning news personality Kathy Thurmond is upped to news director, replacing Jim Feltman, who moves to WREG-TV as assignment editor. Thurmond will continue in her on-air slot.

Dave White is the new music director for WVOK-AM Birmingham. White has been with WVOK for a year. Previously, he was music director at WYDE-AM Birmingham and program director at WBAM-AM Montgomery, Ala.

Mike Tanner takes over the midday slot at KLZ-AM Denver, replacing Sandy Travis, who moves to afternoon drive. Tanner was with WDAE-AM Tampa.

Gary Murphy has joined the WRQX-FM Washington, D.C., air staff in the 10 a.m. to 2 p.m. slot. The station has also promoted Greg Cole to director of special projects.

For The Record

NEW YORK—Last week's Billboard incorrectly reported changes at KFH-AM Wichita and at KUUY-AM Cheyenne, Wy. Chuck Robson, the KFH program director, has replaced Hooter Myers in morning drive. Promotion director Bill Collins handles the afternoon slot. Don Walton is the music director. At KUUY, Chuck Bailey has taken over morning drive from Jennifer Wild, who has moved to WJJD-AM Chicago. Program director Chuck White does afternoon drive.



Expect competition for the adult contemporary listener in the Chicago market to intensify now that Jack Kelly has joined WFYR-FM as program director. He moves "across the street" from WCLR-FM, where he was vice president of programming. Kelly replaces Dick Bartley,

**BILLBOARD RADIO JOB MART**

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TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	3	10	<b>SOMEWHERE DOWN THE ROAD</b> Barry Manilow, Arista 0658 (ATV/Mann And Weil/Snow, BMI)
2	2	14	<b>COOL NIGHT</b> Paul Davis, Arista 9645 (Web IV, BMI)
3	1	11	<b>LEADER OF THE BAND</b> Dan Fogelberg, FullMoon/Epic 14-02647 (Hickory Grove/April, ASCAP)
4	4	13	<b>SHE'S GOT A WAY</b> Billy Joel, Columbia 18-02628 (April/Impulsive, ASCAP)
☆	5	6	<b>THROUGH THE YEARS</b> Kenny Rogers, Liberty 1444 (Peso/Swanee Bravo, BMI)
☆	6	11	<b>YOU COULD HAVE BEEN WITH ME</b> Sheena Easton, EMI-America 8101 (ATV, BMI)
☆	9	10	<b>SWEET DREAMS</b> Air Supply, Arista 0655 (Careers/Bestall Reynolds, BMI/Riva PRS)
☆	11	10	<b>LOVE IN THE FIRST DEGREE</b> Alabama, RCA 12288 (House Of Gold, BMI)
9	8	15	<b>COMIN' IN AND OUT OF YOUR LIFE</b> Barbra Streisand, Columbia 18-02621 (Songs Of Bandier-Koppelman/Landers-Whiteside/Emanuel, ASCAP)
10	7	18	<b>THE SWEETEST THING</b> Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)
☆	16	10	<b>KEY LARGO</b> Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
☆	14	6	<b>WHEN ALL IS SAID AND DONE</b> Abba, Atlantic 3889 (Countless, BMI)
☆	17	4	<b>OPEN ARMS</b> Journey, Columbia 18-02687 (Weed High Nightmare, BMI)
14	15	7	<b>TAKE IT EASY ON ME</b> Little River Band, Capitol 5057 (Colgems-EMI, ASCAP)
☆	18	5	<b>ANOTHER SLEEPLESS NIGHT</b> Anne Murray, Capitol 5083 (Chappell, ASCAP)
☆	19	4	<b>DADDY'S HOME</b> Cliff Richard, EMI-America 8103 (Big Seven, BMI)
17	12	13	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> Eddie Rabbitt, Elektra 47239 (Briarpatch/Debdave, BMI)
☆	23	5	<b>ONE HUNDRED WAYS</b> Quincy Jones Featuring James Ingram, A&M 2387 (State of The Arts/Eliza M. Ritesonian, ASCAP/Kidda/Mr. Melody, BMI)
19	10	16	<b>I WOULDN'T HAVE MISSED IT FOR THE WORLD</b> Ronnie Milsap, RCA 12342 (Pi-Gem/Chess, BMI/ASCAP)
☆	24	4	<b>MY GUY</b> Sister Sledge, Cotillion 47000 (Atlantic) (Jobete, ASCAP)
21	20	11	<b>COULD IT BE LOVE</b> Jennifer Warnes, Arista 0611 (Gee Sharp, BMI)
☆	32	9	<b>CHARIOTS OF FIRE</b> Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
☆	33	2	<b>ON THE WAY TO THE SKY</b> Neil Diamond, Columbia 18-02712 (Stonebridge, ASCAP/Unichappell/Begonia Melodies, BMI)
☆	27	4	<b>BOBBIE SUE</b> Oak Ridge Boys, MCA 52006 (House Of Gold, BMI)
☆	31	2	<b>THAT GIRL</b> Stevie Wonder, Tamla 1602 (Motown) (Jobete/Black Bull, ASCAP)
☆	29	4	<b>JUST CAN'T WIN 'EM ALL</b> Stevie Woods, Cotillion 46030 (Atlantic) (Slapshot/Edition Sunrise/Interworld/Mighty Mathieson/Vinyl, BMI)
☆	30	3	<b>ONLY ONE YOU</b> T.G. Sheppard, Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)
28	13	13	<b>I CAN'T GO FOR THAT</b> Daryl Hall & John Oates, RCA 12361 (Fust Buzza/Hot-Cha/Six Continents, BMI)
☆	34	4	<b>NATURAL LOVE</b> Petula Clark, Scotti Brothers 5-02676 (Epic) (Flowering Stone, ASCAP/Holy Moley, BMI)
30	21	17	<b>TURN YOUR LOVE AROUND</b> George Benson, Warner Bros. 49846 (Garden Rake/Rehtakul/ISH, ASCAP)
☆	35	3	<b>TELL ME TOMORROW</b> Smokey Robinson, Tamla 1601 (Motown) (Chardax, BMI)
☆	37	2	<b>POP GOES THE MOVIES PART I</b> Meco, Arista 0660 (20th Century Fox/Robbins/Warner Bros./UA, ASCAP/Unart, BMI)
33	26	16	<b>LEATHER AND LACE</b> Stevie Nicks With Don Henley, Modern 7341 (Atlantic) (Welsh Witch, BMI)
☆	39	2	<b>SHOULD I DO IT</b> The Pointer Sisters, Planet 47960 (Elektra) (Unichappell/Watch Hill, BMI)
☆	NEW ENTRY		<b>SLEEPWALK</b> Larry Carlton, Warner Bros. 50019 (Hudson Bay, BMI)
36	36	5	<b>SEA OF LOVE</b> Del Shannon, Network 47951 (Elektra) (Fort Knox/Tel, BMI)
☆	NEW ENTRY		<b>MAKE A MOVE ON ME</b> Olivia Newton-John, MCA 52000 (John Farrar/Snow, BMI)
38	38	4	<b>BLUE MOON WITH HEARTACHE</b> Rosanne Cash, Columbia 18-02659 (Hotwire/Atlantic, BMI)
☆	NEW ENTRY		<b>THE END</b> Rupert Holmes, Elektra 47409 (WB/Holmes Line Of Music, ASCAP)
40	41	4	<b>ALL OUR TOMORROWS</b> Eddie Schwartz, Atco 7342 (Atlantic) (ATV/Schwartzcake, BMI)
41	44	2	<b>SEA OF HEARTBREAK</b> Poco, MCA 52001 (Shapiro & Bernstein, ASCAP)
42	22	16	<b>YESTERDAYS SONGS</b> Neil Diamond, Columbia 18-02604 (Stonebridge, ASCAP)
43	25	18	<b>HOOKED ON CLASSICS</b> Royal Philharmonic Orchestra, RCA 12304 (Chappell, ASCAP)
44	40	11	<b>THOSE GOOD OLD DREAMS</b> Carpenters, A&M 2386 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
45	28	13	<b>COME GO WITH ME</b> The Beach Boys, Caribou 5-02633 (Epic) (Gil/See Bee, BMI)
46	43	14	<b>MORE THAN JUST THE TWO OF US</b> Sneaker, Handshake 9-02557 (ShellSongs/Sneaker/Home Grown, BMI)
47	45	19	<b>WAITING FOR A GIRL LIKE YOU</b> Foreigner, Atlantic 3858 (Somerset/Evensongs, ASCAP)
48	42	6	<b>PERHAPS LOVE</b> Placido Domingo & John Denver, Columbia 18-02679 (Cherry Lane, ASCAP)
49	46	18	<b>CASTLES IN THE AIR</b> Don McLean, Millennium 11819 (RCA) (Mayday/Benny Bird, BMI)
50	49	21	<b>OH NO</b> Commodores, Motown 1527 (Jobete/Commodores Entertainment, ASCAP)

☆ 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).

MINI-SYSTEMS USED

# Illegal Taping Problem At Clubs

By RADCLIFFE JOE

NEW YORK—There is growing concern among label executives whose companies specialize in dance music that popular stereo mini-cassette systems with recording features are being used to tape dance music illegally at many discotheques around the city.

According to Mel Cheren, whose West End Records currently has such dance hits as "Time" by Stone, the ease with which the new mini units can be concealed makes it easy for young dance music buffs to smuggle them into the discotheques and gain access to music even before it is released to retail.

Cheren complains that record labels are already being hurt by illegal home and commercial duplicating, and this development is not helping.

He is urging club operators to post prominently lettered notices in their clubs, warning that illegal taping is an offense punishable by law, and that offenders will also have their recorders confiscated.

Cheren is also appealing to pool operators to make their members aware of the problem, and to remind them that illegal taping hurts everyone in the business, not just the labels.

Marv Schlachter, whose Prelude label has at least six of the hits on Billboard's current disco charts, is also concerned about the problem. He agrees with Cheren that club owners should do more to insure that recorders are not smuggled into the clubs. He also agrees with the suggestion of prominently displayed signs warning of the seriousness of the offense, and the penalty involved.

Schlachter confesses that he does not know the extent of the problem, and believes that it would be difficult to make an accurate assessment of the situation.

However, he suggests that the only hope may be that the quality of the recordings made at the clubs may be so poor that it would discourage further serious efforts to pirate club sounds.

Billy Smith of Salsoul Records, also a label that is currently enjoying success on the disco charts, agrees with Schlachter that poor recording quality may be the best deterrent to pirates who try to tape sounds off discotheque systems.

He also feels that the problem is most likely to proliferate at lesser-known clubs that attract younger, less sophisticated audiences. "I can-

not see it happening at places like Magique, Xenon and Studio 54," he states.

Jane Brinton of Pavillion Records, a company that is also enjoying dance music chart success, reveals that her company protects itself from widespread pirating of its music prior to general release by delaying promotional releases until about a week before the general release goes out.

However, she, too, feels that club noises and the overall lack of sophistication of the equipment used in the alleged illegal recordings would be enough of a deterrent to would-be pirates.

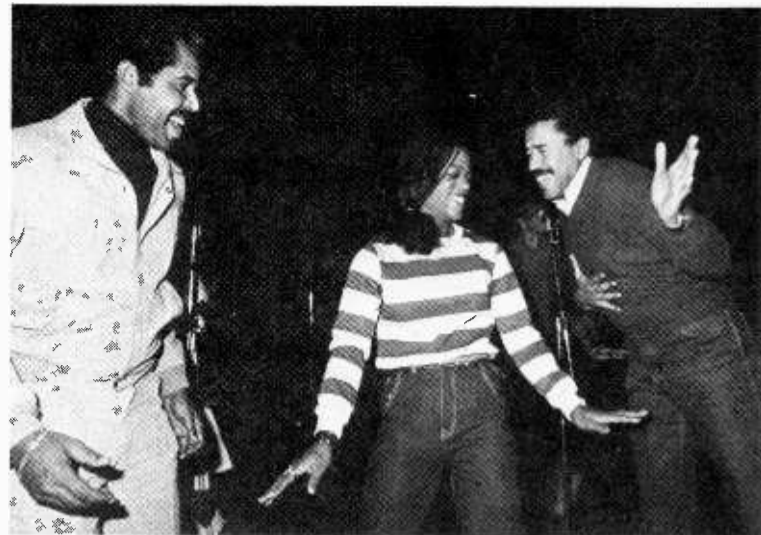
A spokesperson for For The Record record pool disagrees. He points to the fact that most clubs boast clear, clean sound systems,

and that in spite of background noises, a person who is not too finicky about sound quality can get relatively good recordings even with a hidden recorder and microphone.

At the International Disco Record Center (IDRC), Eddie Rivera states that the problem had been brought to his attention some time ago, and that his pool conducted several tests, using different kinds of equipment and different clubs, to see what the results would be.

"The results were uniformly poor," he states. He adds, "I do not think that illicit taping in clubs poses a major problem. I believe that much more of a threat is being posed by major urban contemporary radio stations like WKTU-FM, WRKS-FM, and WBLS-FM offering sev-

(Continued on page 33)



**DANCING SPIRIT**—Evelyn King, RCA Records, shimmies to the tune of her new single, "Spirit Of The Dancer," with Ray Harris, left, division vice president, black music, RCA, and Keith Jackson, division vice president of the firm's black music marketing division.

## 15TH NITERY

# Regine To Open New Club In Miami Grand Bay Hotel

NEW YORK—Regine Zylberg, the Parisian chanteuse who parlayed her name into a multi-million dollar chain of international discotheques, will open her fifteenth club in June, 1983, in the new \$26 million Grand Bay Hotel, Miami.

According to Regine, the club, like all her other rooms, will be a membership nitery, and will cater extensively to wealthy South American visitors, as well as to wealthy and upper middle class locals of Miami and environs.

The Miami club, Regine's second in this country (the first was established in New York about five years ago), is being designed by Francois de Lamothe of Regine's Interiors, Paris.

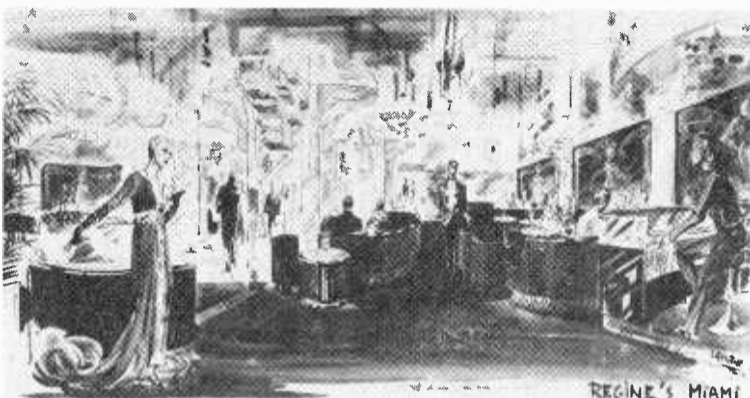
de Lamothe is regarded as an expert in Art Deco, and will design the club for "cushioned warmth" in dark colors and a complex interplay

of mirrors and soft lighting that characterize every Regine's discotheque.

At present, discotheques bearing the Regine name can be found in Paris, Monte Carlo, Geneva, Dusseldorf, Montreal, Buenos Aires, Rio de Janeiro, Bahia, Sao Paulo and in Spain.

The "grand dame" of the discotheque business is also expanding into the hotel business, and soon an international chain of hotels, named Regine's International, will be established in major world capitals.

Involved in the venture with Regine are Sherwood Weiser and Donald Lefton, co-founders of the Continental Companies, whose holdings across the U.S. include Miami's Sheraton River House, Daphne's Restaurant & Lounge, and the Grand Bay Hotel in which the Miami Regine is being housed.



**SWANK REGINE'S**—Artist rendering of the new Regine's discotheque—her second in this country now under construction in the Grand Bay hotel, Coconut Grove, Miami Florida. The club is scheduled for opening in June 1983.

## ISSUES DETAILED REPORTS

# Toronto DJ Association Is Off To A Solid Start

By HANFORD SEARL

TORONTO—After one year of organization, the Toronto Programmers Assn. has settled into solid record servicing, proven feedback of breaking product and community involvement.

Comprised of 15 DJs from the city's top 25 clubs, the new group is serviced by every major label in Canada, independent U.S. companies and promoters.

"Of course our main concern is running operations and growing daily," reports Vince DeGiorgio,

editor of TOPA, published every two weeks.

Formerly the Ontario Record Pool, the new DJ operation meets twice monthly and charges \$40 membership dues for servicing of all LPs, publishing costs, duty on U.S. records and travel expenses.

According to DeGiorgio, TOPA's detailed reports on new, breaking artists and groups, along with the support of all DJs, has assured the new organization's credentials.

The magazine makeup includes "From The Editor's Desk" with varied comments by DeGiorgio or chairman George Grant, DJ top 20 Picks, "Views and Reviews" by Grant about new product, and the top 35 playlist.

The association's other officers include Jean Zeversenuke, TOPA's layout & graphics editor, and Greg Howlett, a contributing writer.

"Not everyone was pulling their weight in the old group," recounts John Weber, Billboard's 1980 Disco Forum VII choice for best regional disco DJ.

Weber, who has worked with Vanguard's Carole Williams and A&M Canada's Donna Robbins, claims the old record pool literally fell apart. Service cutbacks, a lack of communication between record representatives and DJs and in-house politics were cited by DeGiorgio.

Strict attendance rules apply with one missed meeting without representation grounds for expulsion. Upcoming community events include \$5 Dance Caravan books complete with 20 tickets for 20 clubs to benefit the Heart Fund.

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# France Taxes Mobile Units

By HENRY KAHN

PARIS—The ticket sales tax for cinemas and theaters in France is 7% of the admission price, yet there's a 17.5% tax levied on tickets sold for mobile discos, a fast-growing new development in the entertainment business here.

Now questions are being asked at top level about this "discrimination" by Garard Gouzes, a French congressman.

He says that mobile discos have effectively replaced the old-style Saturday evening dances which were a familiar part of urban and rural life throughout France, and which provided work for countless professional or semi-professional bands.

Now the mobile disco makes the rounds, pulling in the young people and, according to Gouzes, is unfairly penalized by the sales tax.

Most mobile discos in France operate for just three evenings a week but this is sufficient to make them eligible for registry as commercial enterprises, which in turn leads to complex regulations over tax payments and social security levies.

Most of the established mobiles obey the law, but many, operating in remote country areas, do not and can therefore offer much cheaper admission prices.

Gouzes says his aim is to make life easier for those mobile operators who do respect the law, and one way would be an immediate reduction in the tax paid. He hopes to persuade

the government minister responsible that it's difficult to trap the guilty operators who can offer cut-price entertainment so it's only fair to lighten the burden of "the innocent."

# L.I. Record Pool To Host Benefit

NEW YORK—The Long Island based O.P.E.C. Record Pool, in association with Davemann Enterprises, will host a fundraising party March 14 to raise funds for The Association For The Help Of Retarded Children (AHRC).

According to Clyde Davis, head of O.P.E.C., the event is also being designed as a celebration of dance music, and will present what he calls "the best production of dance music in the world."

Among the DJs lending their talents to the mixing of the music will be Gary Baxter, WKTU-FM; Sergio Munzibai, WBLS-FM; Tony Humphrey, WRKS-FM; and Mike Arato, formerly of WBLS.

The event, which will be held at the Uncle Sam's discotheque, Levittown, N.Y., will also feature guest appearances by key recording artists, radio and television personalities and sports celebrities.

Autographed albums, tapes and posters will be given to lucky patrons.



# Disco Mix

By BARRY LEDERER

NEW YORK—War never fails to provide some of the best all-around dance music. This holds true for the group's new 12-inch 33 1/2 r.p.m. from RCA. Taken from the "Outlaw" LP, "You Got The Power" runs 6:35, with energy flowing from beginning to end. A high-powered pulse is provided by riveting tracks and smooth-sailing harmonies. A dynamic brass section gives added substance and punch to this selection. The B

side, "Cinco De Mayo," is a Latin-influenced tune. An infectious hook and repeated title refrain result in spiciness and perky tracks. Produced by Jerry Goldstein and Lonnie Jordan, War's inimitable sound is refreshing, invigorating and welcome on the dance floor.

The B-52s' latest album from Warner Bros. is "Mesopotamia." The group has toned down its music into a more commercial and less raucous

style. "Loveland" and "Cake" are hard edged and danceable movers that rock DJs will easily accept. "Deep Sleep" is a lazy and haunting tune, perfect for late-night dancing. "Throw That Beat In The Garbage Can" makes effective use of rock'n'roll guitar chords and saxophone solos. Female vocalists Cindy Wilson and Kate Pierson complement the tracks. Producer David Byrne has given the B-52s spirited and catchy material from which to work.

The Brian Briggs LP, "Combat Zone" on Bearsville, is a tough, full-sounding release. The title cut relies heavily on keyboards played expertly by Briggs, and contains rollicking energy and sizzling arrangements. This mood is also evident on "Crosstown Traffic" and "Here To Win." "Look Around The Corner" is an upbeat tune with a 1950s flair, reminiscent of "Telstar" and the Ventures. Produced by John Holbrook, this set of rock-oriented dance cuts will definitely be greeted with enthusiasm in the clubs.

LP on Mercury contains more of the same peppy pop-oriented, r&b music. "That's No Way To Treat My Love" is a driving, midtempo pleaser, with pulsating pace and lead guitar arrangements. "Don't Tell Me" offers polished harmonies by the group, in an easy-going format, which is also represented in the other selections. "Breaking Point" is a jazz cut that is sprightly and special in its production. "Good-bye" is a tender and pretty ballad which should not be overlooked. Produced by Roy Carter, Central Line's quality performance offers the DJ fine material from which to choose.

Moby Dick Records has released several notable 12-inchers recently. Crystal and the Team's "(Won't You) Dance With Me?"/"Sooner Or Later (I'm Gonna Be The One)" is already receiving positive response from DJs. Love International's "Dance On The Groove and Do The Funk" is a former Polydor import and is fine funk material. The flipside, "Airport Of Love," is a sensuous new wave rocker. The label has fared well with Hot Posse's "An American Dream (Medley)". Though the selection featured Patrick Cowley, on synthesizer, the journey into a country-disco format is certainly uptempo. However, the material is uninspiring. The best part of the record is the red-colored vinyl.

Moby Dick Records and its president, Bill Motley, redeem themselves with their latest release, "Jump Shout" by Lisa. Original and remix versions are offered to the DJ, with the latter probably the favorite. The original version, nevertheless, should still prove acceptable. Lisa's vocals contain a sense of urgency and excitement, with fast-paced synthesizer tracks maintaining an irresistible and gutsy amount of vitality. Produced by John Hedges and Barry Blum, the re-mix, by Bill Motley and Craig Morey, should guarantee this 12-inch 45 a bright future.

Two 12-inchers that were previously available as imports, have been picked up by American labels. AVI Records introduces "In The Medley Mood" by Ballroom Orchestra, with a vocal and instrumental side. The medley includes: "In The Mood," "Boogie Woogie Bugle Boy," "Goodie Goodie," "Pennsylvania 6-5000" and "Chattanooga Choo Choo." This big band music is given a 1982 dance beat, and the result is a fulfilled excursion back to the 1940s by producers Andre Di Cesare and Gilbert Morin.

From Prelude Records is Powerline's jazzed-up instrumental titled "Journey." One side of this 12-inch 33 is the original tune in its entirety. The second side, titled "Double Journey," presents a six minute introduction of music in the same format as the A side. Percussion, bells and keyboard dominated tracks give a bouncy, high-tempo feeling. However, the segue back into "Journey" is almost non-existent. The pause between the two sections on this 13:50 minute side is inexcusable and will stop any dance floor.

Central Line found well-deserved success with its hit, "Walking Into Sunshine." The debut

The new Linda Clifford LP, "I'll Keep On Loving You," is available on Capitol Records. A 12-inch for DJs only contains "Don't Come Crying To Me"/"Let It Ride." "Don't Come Crying To Me" was produced by Michael Gore ("Redlight," "Fame") and mixed by Rusty Gardner. This rolling and energetic synthesizer production has a sound similar to Giorgio Moroder's work. The artist's vocals are in top form. The flipside is "Let It Ride," and is produced by Leo Graham. Other cuts from the album with are garnering attention include: "Ain't You Glad" and "Build A Fire." Clifford's return to the club scene should easily find DJ play as well as easy radio acceptance.

## Illegal Taping Is Problem For Clubs

Continued from page 32

eral hours of virtually uninterrupted dance mixes in stereo. It offers an ideal opportunity for illegal taping." However, at least one Manhattan club, the Paradise Garage, is taking steps to counteract the problem. Under the direction of Mike Brody, and with prodding of DJ Larry LeVan, whose mixes are often pirated, the "Garage" is now using its metal detectors (generally used to screen knives and guns) to intercept recorders being smuggled into the club. When found, the equipment is usually confiscated and held until the patron is ready to leave the club.

Jules Yarnell, chief legal counsel for the RIAA, is aware of the problem. He discloses that recent revisions of the piracy laws in New York State take the problem into account, and that it is now a criminal offense to do an unauthorized taping in discotheques, nightclubs or at concerts.

Yarnell also states that it is the obligation of a club's management to take "whatever steps necessary" to curb the practice.

He says that the problem the RIAA has been having is with club operators who are either unaware of the law, or indifferent about their obligations to help enforce it.

# Billboard® Disco Top 80™

Survey For Week Ending 2/20/82

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	
☆	2	7	GLAD TO KNOW YOU/3,000,000 SYNTHS/ QUESTIONNAIRE—Chas Jankel—A&M (LP) SP 4885	41	25	21	LET'S STAND TOGETHER/TAKE MY LOVE—Melba Moore—EMI (LP) ST 17060	
2	1	10	YOU'RE THE ONE FOR ME—D. Train—Prelude (12 inch) PRLD 621	★	49	5	LIFE IN SPACE—Mayday—A&M (LP) SP 17180	
☆	3	12	SURE SHOT—Tracy Weber—RFC/Quality (12 inch) QRFC 005	★	52	3	WHAT DOES IT TAKE—Amy Bolton—Importe/12 (EP) MP 314AA	
4	4	26	TAINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (LP/12 inch) SRK 3647/DERE 49856	★	51	5	CAN'T BE FUNKY/COWBOYS IN AFRICA—Bush Tetras—Stiff (EP) TEES 1208	
☆	5	9	MEGATRON MAN/GET A LITTLE—Patrick Cowley—Megatone (LP) M1002	★	50	4	THE BEAT ESCAPE—Fingerprntz—Stiff (LP) TEES 1001	
☆	8	7	MAMA USED TO SAY—Junior—Mercury (12 inch) MDS 4014	★	46	28	LOVE FEVER—Gayle Adams—Prelude (12 inch) PRLD 618	
☆	9	7	TELL ME THAT I'M DREAMING—Was (Not Was)—Island/ZE (12 inch) DISD 50011	★	47	38	JUST CAN'T GET ENOUGH—Depeche Mode—Sire/Warner Bros. (LP) SRK 3642	
8	7	15	CALL ME/LET'S CELEBRATE—Skiyy—Salsoul (LP/12-inch) SA8548/SG365	★	48	29	FUNGI MAMA (BEBOPAFUNKADISCOLYPSO)—Tom Brown—Arista (LP) GRP 5507	
9	6	13	I CAN'T GO FOR THAT (No Can Do)—Daryl Hall & John Oates—RCA (LP) AFL1-4028	★	58	4	MAKE UP YOUR MIND—Aurra—Salsoul (LP/12 inch) SA 8551/SG 360	
10	10	18	YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalet (LP) CH0702	★	55	4	SPRING IN FIALTA—Slow Children—Ensign/RCA (LP) BXL 1-4204	
★	12	9	THIS BEAT IS MINE—Vicky "D"—Sam (12 inch) S12343	★	57	4	DON'T TURN YOUR BACK ON LOVE—Eloise Whitaker—Destiny (LP/12-inch) DLA 10006/DT 302R	
★	14	10	GET ON UP/WITH YOUR LOVE/TONIGHT—Suzi Q—RFC/Atlantic (LP) SD 19328	★	52	46	18	LET'S GROOVE/I'VE HAD ENOUGH—Earth, Wind & Fire—Columbia (LP) TC 37548
☆	21	5	IN THE RAW—Whispers—Solar (LP) EAS 27	★	59	4	ABACAB—Genesis—Atlantic (LP) SD 19313	
14	11	24	GENIUS OF LOVE/WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (LP/12 inch) SFK 3628/DSRF 49817	★	54	56	3	SPIRIT OF THE DANCER—Evelyn King—RCA (LP/12 inch) AFL 13962/PD 13018
15	15	11	JAPANESE BOY—Aneka—Handshake (12 inch) 4W902623	★	60	2	BREAKAWAY—Pure Energy—Prism (12-inch) PDS 420	
16	16	9	WATCH OUT—Brandi Wells—WMOT (LP) FW37668	★	61	3	GOLDENES SPIELZEUG/EEL QUE—D.A.F.—Virgin (LP) Import	
17	17	13	MIRROR MIRROR/WORK THAT BODY—Diana Ross—RCA (LP) AFL1-4153	★	62	2	ALL NIGHT—Bonnie Forman—Wave (12-inch) CM 120	
18	18	10	QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE—Syrreeta—Tamla (LP) T8-376M1	★	63	2	(THE BEST PART OF) BREAKIN' UP—Roni Griffith—Vanguard (12-inch) SPV 54 A	
19	13	11	GIGOLO—Mary Wells—Epic (LP) ARE 37540	★	59	53	10	FAVORITE SHIRT/(BOY MEETS GIRL)—Haircut 100—Arista (12 inch) Import
☆	36	5	BURNIN' UP/SO GOOD SO RIGHT—Imagination—MCA (LP) MCA 5271	★	60	NEW ENTRY	WORK THAT SUCKER TO DEATH—Xavier—Liberty (12 inch) SPRO 212	
★	26	9	SHAKE IT UP/CRUISER—The Cars—Elektra (LP) 5E567	★	61	NEW ENTRY	DON'T COME CRYING TO ME/LET IT RIDE—Linda Clifford—Capitol (LP) ST 12181	
★	27	14	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4892	★	62	2	AFTER ALL THIS TIME—Double Exposure—Gold Coast (12-inch) 7401	
23	23	9	THIS IS RADIO CLASH—The Clash—Epic (12 inch) 492662	★	63	2	I LOVE ROCK 'N ROLL—Joan Jett & the Blackhearts—Boardwalk (LP) NB 1-33243	
☆	33	5	THE VISITOR/WHEN ALL IS SAID AND DONE—ABBA—Atlantic (LP) SD 19332	★	64	NEW ENTRY	TREAT YOURSELF TO MY LOVE—Terri Gonzalez—Becket (12 inch) BKD 507	
★	30	5	HELP IS ON THE WAY—Whatnauts—Harlem International (12 inch) HIR 110	★	65	NEW ENTRY	THAT GIRL—Stevie Wonder—Tamla (7 inch) 1602TF	
☆	34	5	U TURN ME ON—Tomorrow's Edition—RFC/Atlantic (12 inch) DM 4825	★	66	71	2	SHOW YOU MY LOVE/GO BACK—Goldie Alexander—Chaz Ro/Brasilia Dist. (12-inch) CHDS 2521
27	22	10	I DON'T KNOW WHAT IT IS/HOMOSAPIENS—Pete Shelley—Genetic (LP/12 inch) Import	★	67	2	FEEL ALRIGHT—Komiko—Sam (12 inch) S 12344	
28	24	12	DESIGNER MUSIC/HOLD ME DOWN—Lipps' Inc.—Casablanca (LP) NBLP 7262	★	68	73	2	BOSTICH—Yello—Stiff (EP) TEES 12-10
29	19	12	SIXTY-NINE—Brooklyn Express—One Way Records (12 inch) OW003A	★	69	68	21	WAIT FOR ME/SNAP SHOT/PARTY LIGHTS—Slave—Atlantic (LP) SD 5227
★	35	6	CENTERFOLD/FLAMETHROWER—J. Geils Band—EMI (LP) S00 17062	★	70	NEW ENTRY	EVERY WAY BUT LOOSE—Oneness of Juju—Sutra (12 inch) SUD 006	
31	31	19	MODERN LOVE IS AUTOMATIC/TELECOMMUNICATION—Flock of Seagulls—Jive/Arista (EP) VK 22001	★	71	74	21	LET'S WORK/CONTROVERSY—Prince—Warner Bros. (LP/12 inch Remix) BSK 3601/BW-DS-50028
☆	43	4	TIME—Stone—West End (12 inch) WES 33-139	★	72	45	14	COME LET ME LOVE YOU—Jeanette "Lady" Day—Prelude (12-inch) PRLD 619
33	32	20	CAN YOU MOVE/CLUBLAND MIX—Modern Romance—Atlantic (LP/12-inch) SD 19338/DMD 4819	★	73	69	3	DYNAMITE—Karen Young—Sunshine Recording (12 inch) SG 807 12X
34	20	13	ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME—Debra DeJean—Handshake (12 inch) 4W9-02541	★	74	54	12	CAN'T HOLD BACK/BABY NOT TONIGHT/DON'T TRY TO STOP ME—Kano—Mirage/Atlantic (LP) WTG 19327
★	41	6	FREAKMAN—Empire—RFC/Quality (12 inch) QRFC 007	★	75	75	17	TAKE MY HEART/GET DOWN ON IT—Kool and the Gang—De Lite/Polygram (LP) DSR 8502
★	44	5	NEVER SAY NEVER—Romeo Void—415 Records (EP) A-0007	★	76	76	11	GARDEN OF EVE—Yvonne Gage—RFC/Atlantic (12 inch) DMD 284
★	42	6	NSB RADIO/THE BEAT INSIDE—Nick Straker Band—Prelude (LP) PRL 14101	★	77	64	10	WE'LL MAKE IT—Mike & Brenda Sutton—Sam (12 inch) S12342
38	39	9	JOHNNY ARE YOU QUEER?/(Let's Do) THE BLACKOUT—Jossie Cotton—Elektra (12-inch) AS 11538	★	78	70	3	HOT ON A THING—The Chi Lites—US 20th Century (LP/12 inch) 1635/TCD136
39	40	7	THE TWO OF US—Ronnie Jones & Claudja Barry—Handshake (12 inch) 4W9 02554	★	79	66	3	MUST BE THE MUSIC—Secret Weapon—Prelude (12 inch) PRLD 614
40	37	26	I GOT A LINE ON YOU/X FACTOR/MENERGY—Patrick Cowley—Fusion (LP) FPSF 004	★	80	65	3	POSITIVE NEGATIVE—Positive Noise—Statik (7 inch) Import

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \* non-commercial 12-inch

☆ Superstars are awarded to those products demonstrating the greatest audience response on 15 U.S. regional disco lists. (Prime Movers).  
★ Stars are awarded to other products demonstrating significant response.

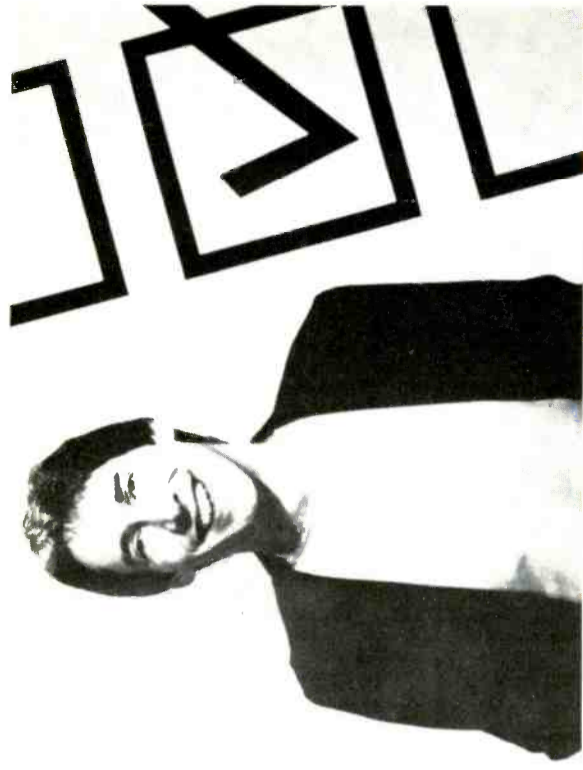
## New Products



VISONIK SPEAKER—Visonik of America, Inc. has developed a high performance, compact three-way speaker system that will retail for \$460 per pair. The system, featured here with an egg in the foreground for size comparison, has been designated the David 800, and incorporates a five-inch woofer, one-inch tweeter and 1 1/2-inch midrange.



# Single This Week



**GLAD TO KNOW YOU/3,000,000 SYNTHS  
QUESTIONNAIRE**

Chas Jankel  
A&M (LP) SP 4885

**Give the gift  
of music.**

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# Billboard® DISCO TOP 60™

☆ Superstars are awarded to those products demonstrating the greatest audience response on 15 U.S. regional disco lists. (Prime Movers). ★ Stars are awarded to other products demonstrating significant response.

THIS WEEK	LAST WEEK	TITLE-Artist-Label	THIS WEEK	LAST WEEK	TITLE-Artist-Label
☆	2	<b>GLAD TO KNOW YOU/3,000,000 SYNTHS/ QUESTIONNAIRE</b> —Chas Jankel—A&M (LP) SP 4885	☆	43	<b>TIME</b> —Stone—West End (12 inch) WES 33-139
2	1	<b>YOU'RE THE ONE FOR ME</b> —D. Train—Prelude (12 inch) PRLD 621	33	32	<b>CAN YOU MOVE/CLUBLAND MIX</b> —Modern Romance—Atlantic (LP/12-inch) SD 19338/DMD 4819
☆	3	<b>SURE SHOT</b> —Tracy Weber—RFC/Quality (12 inch) QRFC 005	34	20	<b>ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME</b> —Debra DeJean—Handshake (12 inch) 4W9-02541
4	4	<b>TAINTED LOVE/WHERE DID OUR LOVE GO</b> —Soft Cell—Sire/Warner Bros. (LP/12 inch) SRK 3647/DERE 49856	★	41	<b>FREAKMAN</b> —Empire—RFC/Quality (12 inch) QRFC 007
☆	5	<b>MEGATRON MAN/GET A LITTLE</b> —Patrick Cowley—Megatone (LP) M1002	★	44	<b>NEVER SAY NEVER</b> —Romeo Void—415 Records (EP) A-0007
★	8	<b>MAMA USED TO SAY</b> —Junior—Mercury (12 inch) MDS 4014	★	42	<b>NSB RADIO/THE BEAT INSIDE</b> —Nick Straker Band—Prelude (LP) PRL 14101
☆	9	<b>TELL ME THAT I'M DREAMING</b> —Was (Not Was)—Island/ZE (12 inch) DISD 50011	38	39	<b>JOHNNY ARE YOU QUEER?/(Let's Do) THE BLACKOUT</b> —Josie Cotton—Elektra (12 inch) AS 11538
8	7	<b>CALL ME/LET'S CELEBRATE</b> —Skiyy—Salsoul (LP/12-inch) SA8548/SG365	39	40	<b>THE TWO OF US</b> —Ronnie Jones & Claudja Barry—Handshake (12 inch) 4W9 02554
9	6	<b>I CAN'T GO FOR THAT (No Can Do)</b> —Daryl Hall & John Oates—RCA (LP) AFL1-4028	40	37	<b>I GOT A LINE ON YOU/X FACTOR/MENERGY</b> —Patrick Cowley—Fusion (LP) FPSF 004
10	10	<b>YOU CAN/FIRE IN MY HEART</b> —Madleen Kane—Chalot (LP) CH0702			



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Single This Week

ONLY ONE YOU

T.G. Sheppard  
Warner / Curb 49858

Give the gift  
of music.



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Billboard®

# HOT COUNTRY SINGLES & LPS™

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

## SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	14	2	ONLY ONE YOU—T.G. Sheppard (B. Jones, M. Garvin), Warner/Curb 49858 (Cross Keys ASCAP/Tree BMI)
☆	3	14	LORO I HOPE THIS DAY IS GOOD—Don Williams (D. Harner), MCA 51207 (Sabal, ASCAP)
☆	5	13	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD—Ed Bruce (W. Holyfield, R. Hatch), MCA 51210 (Bibo, Vogue, Weik, ASCAP, BMI)
☆	8	10	BLUE MOON WITH HEARTACHE—Rosanne Cash (R. Cash), Columbia 18-02659 (Holzwir, Atlantic, BMI)
5	6	14	SHINE—Waylon Jennings (W. Jennings), RCA 12367 (Waylon Jennings, BMI)
☆	10	12	EVERBODY MAKES MISTAKES/WILD TURKEY—Lacy J. Dalton (L.J. Dalton, B. Sherrill, H. Moffatt, P. Sebort), Columbia/Stern 18-02637 (Algee, Song Brz, BMI)
7	7	14	I JUST CAME HOME TO COUNT THE MEMORIES—John Anderson (G. Ray), Warner Bros. 49880 (Contention, SESAC)
☆	11	9	MOUNTAIN OF LOVE—Charley Pride (H. Dorman), RCA 13014 (Morris, Unichappell, BMI)
☆	12	11	DO ME WITH LOVE—Janie Fricke (J. Schwers), Columbia 18-02644 (Jack & Bill, Weik, ASCAP)
☆	14	10	SHE LEFT LOVE ALL OVER ME—Razy Bailey (C. Lester), RCA 13007 (House Of Gold, BMI)
☆	17	5	BOBBIE SUE—Oak Ridge Boys (D. Tyler, A. Thier, W. Newton), MCA 52006
☆	45	4	NEW CUT ROAD—Bobby Bare (G. Clark), Columbia 18-02650 (World Song, ASCAP)
40	42	6	RUNNING ON LOVE—Don King (S. Harris, K. Stegall), Epic 1402674 (Blackwood, BMI)
☆	47	3	IN LIKE WITH EACH OTHER—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18-02698 (Larry Gatlin, BMI)
☆	49	3	AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES—Earl Thomas Conley (E.T. Conley, R. Devereux), RCA 13053 (Blue Moon, Easy Listening, ASCAP)
43	4	15	WATCHIN' GIRLS GO BY—Ronnie McDowell (B. Killen, R. McDowell), Epic 14-02614 (Tree, Strawberry Lane, BMI)
44	9	15	DIAMONDS IN THE STARS—Ray Price (J. Sholner), Dimension 1024 (Almanac, BMI)
★	50	4	DON'T COME KNOCKIN—Cindy Hurt (M.T. Heaney, F. Matan), Churchil 94000 (MCA), (Cedarwood, BMI)
46	21	11	WHEN YOU WERE BLUE AND I WAS GREEN—Kin Vassy (E.T. Conley), Liberty 1440 (Blue Moon, Easy Listening, ASCAP)
47	30	10	LOVE WAS BORN—Randy Barber (R.D. Eden, F. Kelly), Jaxx 45-002 (Tribar, BMI)
★	55	4	FROM LEVI'S TO CALVIN KLEIN JEANS—Brenda Lee (B.D. Rymoney, R. Lathrop, B. Jones), MCA 51230 (Tree, BMI/Cross Keys, ASCAP)
☆	62	3	NATURAL LOVE—Petula Clark (J. Harrington, J. Penna, K. Espy, P. Gerinhardt), Scotti Bros. 5-02676 (CBS), (Flowerline Stone, ASCAP/Hov-Molev, BMI)

## LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	1	49	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930
2	2	37	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209
3	3	12	STILL THE SAME OLE ME George Jones, Epic FE 37106
4	4	48	JUICE ▲ Juice Newton, Capitol ST 12136
5	5	22	GREATEST HITS Willie Nelson, Columbia KC2 37542
6	6	15	BIG CITY Merle Haggard, Epic FE 37593
7	7	10	CIMARRON Emmylou Harris, Warner Bros. BSK 3603
24	23	11	FIRE & SMOKE Earl Thomas Conley, RCA AHL1 4135
★	32	2	THE DAVID FRIZZELL AND SHELLY WEST ALBUM Warner/Viva BSK 3643
26	22	33	MR. T Conway Twitty, MCA 5204
27	30	30	WITH LOVE John Conlee, MCA
28	34	20	TOWN & COUNTRY Ray Price, Dimension DL 5003
29	21	71	GREATEST HITS ● Ronnie Milsap, RCA AAL1 3772
30	25	16	GREATEST HITS Charley Pride, RCA AHL1 4151

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## 'NAME' ARTISTS EMPHASIZED

# London To Bow New Jubilee Line

CHICAGO—London Records is structuring broad-based appeal into a new mid-price line set to debut in March. The Jubilee line, which of-

fers universal cassette availability, will have approximately 50 titles by year's end, according to London vice president Richard Rollefson.

Rollefson says popular repertoire together with big draw artist names will be emphasized in the imported LPs. Jubilee carries a \$6.98 list price as do other PolyGram midlines.

"We're going to concentrate on popular repertoire with name artists particularly in the beginning," comments Rollefson. "Most of the releases will be single records in the beginning—there won't be any three or four record sets.

"If the line's a success, we'll be able to branch out," he adds.

Highlights of the first 25 title release include a Karajan-led "Planets," Bach's "Brandenburg Concertos" led by Benjamin Britten, Pavarotti and Freni Operatic Duets (first U.S. release), Vladimir Ashkenazy playing Rachmaninoff Concerto No. 2, and Karl Munchinger conducting Vivaldi's "Four Seasons" and Pachelbel's "Canon."

Other featured artists include Joan Sutherland, Zubin Mehta, Lorin Maazel, Fritz Reiner, Renata Tebaldi, Antal Dorati and Carlo Maria Giulini.

Rollefson said the series carries over some titles Decca offers in the British Jubilee series. However, other titles are specially prepared for the U.S. and all album covers are designed here with jacket printing in Canada.

According to London, there will be a full complement of merchandising aids in addition to a 60-second radio spot to promote the launch. All Jubilee albums also contain a promotional insert listing complete series' titles.

Rollefson said issuing on London's \$5.98 Treasury series won't be affected by the new line.

## Gold Prodigy

AMSTERDAM — Ana-Maria Vera, aged 16, pianist "child prodigy" of the classical music world in the Netherlands, has won a gold disk for sales of 15,000 units of a Philips label album of concertos by Mozart and Haydn.

In fact, the Dutch-Bolivian girl recorded the album when she was just 11. She received the gold award, a rare event in the Dutch classical record industry, from Willem Brents, managing director of Phonogram Holland, after a concert in Rotterdam at which she played Beethoven's Fifth Piano Concerto.

## Task Force Hosts Seminar

NEW YORK—The New York Music Task Force, in association with NARAS, the recording academy, will host a classical music seminar, "The Classical Music Scene—Present & Future," at the WQXR Auditorium here Monday (22) from 6 to 8 p.m.

The first of a jointly sponsored series dealing with current topics of interest to the music industry, the seminar will have as its panel Marvin Saines, executive vice president of the Moss Music Group; Tom Shepard, vice president of RCA Red Seal; Joe Dash, vice president and general manager of CBS' classical division; Martin Bookspan, critic and columnist; and Shelly Gold, president of ICM.

The seminar, moderated by Robert Sherman, music director of WQXR, is free and open to the general public. For further information contact Shel Freund, series director, at (212) 982-7290.



GOOD ADVICE—"Keep Working!" is the message Itzhak Perlman inscribes on a young fan's LP at Tower Records in San Francisco. The recent in-store party was hosted by Angel Records.

## Japanese Push For U.S. Digital Bobesco Release

TOKYO—A digitally recorded five-album set, "The Art Of Lola Bobesco," released here last month through Nippon Phonogram, has won praise from music critics here and now there are firm hopes the package will come out in the U.S. and the Netherlands.

Jack Renner, president of Telarc Records, acted as adviser during the recording at the Shimin Kaikan in Shinza City, near Tokyo, last September.

The JVC DAS-90 digital recording system was used, as well as four microphones, two Shoeps CMT-52U, one CMT-54U and one CMT-50IS, with a Studer 169 mixing console, two ADS 1530 monitor speakers and two Threshold Stasis II power amplifiers.

Violinist Bobesco was accompanied by Jacques Genty on piano. They've worked together since 1949. The resultant five-record set sells here at \$60.60 and Nippon Phonogram initially pressed 1,000 boxed packages.

Hopes of wide foreign release come as a result of the critical praise. Says Yoshinori Nish-

iwaki, of Nippon Phonogram's classical marketing division: "The orders are coming in fast now. Philips in Holland has been delighted with the sound quality and many Japanese critics are saying the albums probably represent the best recording ever by Bobesco."

Included in the set: Cesar Franck's "Sonata in A for Violin and Piano;" Francis Poulenc's "Sonata For Violin and Piano;" Debussy's "Sonata for Violin and Piano in G Minor;" Jules Massenet's "Meditation de Thais;" Maurice Ravel's "Piece en Forme de Habanera;" and works by Beethoven, Mozart and Guillaume Leku.

Bobesco was not previously well known in Japan because her records had not been released here. Her reputation was based on imported product and in the end demand from admirers brought her in for a series of small hall concerts, including three in Tokyo in early 1980.

Her following then grew fast and another concert series was arranged for April, 1981. It was then she agreed to go for the digital five-album set. SHIG FUJITA

## WFLN-Philly Marathon Reaches Goal

PHILADELPHIA—Despite the lack of cooperation from the economy and the weather, the sixth annual WFLN-Philadelphia Orchestra Marathon was again over the top at the end of its eight-day run, Jan. 31. The fund-raiser netted \$341,585, surpassing its \$325,000 goal but falling short of the record \$400,000—last year's \$100,000-over-goal figure.

Contributors this year were offered a vast assortment of one-of-a-kind and specially produced premiums and more than 100 hours of Philadelphia Orchestra recordings were aired by WFLN. A special premium this year was the two-record set issued in limited edition by RCA

Special Products, "Centennial Celebration," marking the 100th anniversary of the births of Leopold Stokowski and Igor Stravinsky. For the 13½-hour "marathon" concert on closing day with 48 different chamber music ensembles and soloists performing, more than 300 persons paid \$10 to attend.

The marathon, begun in 1977 with a goal of \$25,000, over the years has raised \$1.6 million. While the funds subsidize only a small part of the orchestra's annual deficit of about \$2 million, the marathon is a major promotional medium for the AM-FM simulcast station and its classical format, and for the Philadelphia Orchestra.

Billboard

Survey For Week Ending 2/20/82  
(Published Once A Month)

Best Selling

Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	115	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
2	3	41	60th ANNIVERSARY GALA Stern, Perlman, Zukerman, New York Philharmonic (Mehta), CBS Masterworks IM 36692
3	2	19	THE UNKNOWN KURT WEILL Teresa Stratas, Nonesuch Digital D 79019
4	6	14	PLACIDO DOMINGO GALA OPERATIC CONCERT (Guilini), DG 2532009
5	7	14	BEETHOVEN: VIOLIN CONCERTO IN D (Perlman, Guilini), Angel DS-37471
6	8	10	HOLST: THE PLANETS (Karajan), DG Digital 2532019
7	5	32	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Karajan), DG Bargain Box 2740-241
8	10	93	PAVARTOTTI'S GREATEST HITS London, PAV 2003/4
9	9	14	BOLLING: TOOT SUITE FOR TRUMPET & JAZZ PIANO (Andre, Bolling), CBS SM 36731
10	4	28	LIVE FROM LINCOLN CENTER Sutherland, Horne & Pavarotti, New York City Opera Orchestra (Bonyng), London Digital LDR 72009
11	11	154	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
12	12	315	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
13	13	119	O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560
14	15	10	PAVARTOTTI SINGS EARLY VERDI ARIAS Pavarotti, CBS M37228
15	14	28	VIVALDI: Four Seasons Karajan, DG 2530 296
16	23	175	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
17	16	28	MAHLER: Symphony No. 2 Solti, London Digital LDR 72006
18	18	10	WAGNER: MUSIC FROM THE RING OF THE NIBELUNGEN (Tennstedt), Angel DS 37808
19	NEW ENTRY		KORNGOLD, CONUS: Violin Concertos (Perlman, Previn), Angel Digital DS 37770
20	20	5	BRAMHS: German Requiem (Haitink), Vienna Philharmonic, Philips Digital 6769-055
21	27	10	BARTOK: CONCERTO FOR ORCHESTRA (Solti), London Digital LDR 71036
22	31	5	MAHLER: Symphony No. 8 (Ozawa), Philips 6769-069
23	25	10	HANDEL: Messiah (Hogwood), L'Oiseau Lyre D 189 D3
24	24	5	WAGNER: Ring (Boulez), Philips Digital 6769-074
25	30	49	PAVARTOTTI'S GREATEST HITS, Vol. 2 London PAV 2006
26	NEW ENTRY		RAVEL: Daphnis Et Chloe (Dutoit), London Digital LDR 71028
27	17	19	POPS ON BROADWAY Boston Pops (Williams), Philips Digital 6302 124
28	19	14	MENDELSSOHN: SYMPHONIES NOS. 3 & 4 (Marriner), Argo ZRG-926
29	NEW ENTRY		BEETHOVEN: Symphony No. 9 (Bohm), DG Digital 2741 009
30	29	19	HOLST: THE PLANETS The Philharmonia and Ambrosian Singers (Rattle), Angel DS 37817
31	22	28	BRAMHS: Symphony No. 4 Vienna Philharmonic (Kleiber) DG 2532-003
32	NEW ENTRY		PACHELBEL: CANON Academy Of Ancient Music (Hogwood)
33	33	14	IT'S A BREEZE (Itzhak Perlman & Andre Previn), Angel DS-37799
34	26	53	A DIFFERENT KIND OF BLUES: Perlman & Previn Angel DS-37780
35	NEW ENTRY		GERSHWIN: An American In Paris Dallas Symphony (Mata), RCA Digital ATC1-4149
36	28	28	PACHELBEL: CANON: Galway RCA AFL 1 4063
37	NEW ENTRY		VAUGHAN-WILLIAMS: Fantasia On A Theme Of Tallis, Other Works (Slatkin), Telarc DG 10059
38	21	19	BAROQUE AND ON THE STREETS Fred Hand, CBS Masterworks FM 36687
39	32	28	DRFF: Carmina Burana Atlanta Symphony (Shaw), Telarc 10056
40	40	14	DEL TREDICI: FINAL ALICE (Hendricks, Solti), London Digital LDR-71018

# Billboard® TOP LPs & TAPE®

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☆ Superstars are awarded to those product demonstrating the greatest sales gains this week (Prime Movers), ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		WKS ON CHART		LAST WEEK		THIS WEEK		Artist-TITLE-Label	
1	☆	15	▲	42	7	THE J. GEILS BAND Freeze-Frame EMI/America 300 17062	8.98	▲	71	71	15	BAR-KAYS Night Cruisin' Mercury SRM-1-4028 (Polygram)	8.98	SLP 6	8.98	SLP 6	
2	2	29	▲	41	4	JOURNEY Escape Columbia TC 37408	8.98	▲	72	73	24	THE TIME The Time Warner Bros BSK 3598	8.98	SLP 20	8.98	SLP 20	
3	3	30	●	39	23	THE GO GO'S Beauty And The Beat I.R.S. SP 70021 (A&M)	8.98	●	73	74	18	DIANA ROSS All The Greatest Hits Motown M 13-96002	13.98	SLP 50	13.98	SLP 50	
4	4	15	▲	46	9	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA A&L 4194	8.98	▲	74	67	17	BLONDIE The Best Of Blondie Chrysalis CHR 1337	8.98		8.98		
5	5	22	▲	44	47	DARYL HALL AND JOHN OATES Private Eyes RCA A&L 4028	8.98	▲	75	68	69	THE DOORS Greatest Hits Elektra 5E-515	8.98	▲	8.98	▲	
6	6	18	▲	41	32	POLICE Ghost In The Machine A&M SP 3730	8.98	▲	76	70	33	THE COMMODORES In The Pocket Motown M8-955M1	8.98	▲	8.98	SLP 34	
7	7	11	▲	95	2	AC/DC For Those About To Rock Atlantic SD 1111	8.98	▲	77	57	13	THE JACKSONS The Jacksons Live Epic KE2-37545			8.98	SLP 18	
8	8	31	▲	47	13	FOREIGNER 4 Atlantic SD 16999	8.98	▲	78	98	3	AL DIMEOLA Electric Rendezvous Columbia FC 37654			8.98		
9	9	17	●	48	43	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros)	8.98	●	79	98	3	OAK RIDGE BOYS Bobbie Sue MCA MCA-5294			8.98		
10	10	13	▲	45	34	THE CARs Shake It Up Elektra 5E-567	8.98	▲	80	81	10	CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Merius)			8.98		
11	11	10	▲	46	36	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBI-33243	8.98	▲	81	72	23	LITTLE RIVER BAND Time Exposure Capitol ST 12163			8.98		
12	12	28	▲	48	49	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	8.98	▲	82	75	21	TEDDY PENDERGRASS It's Time For Love P.I.R. TZ 37491 (Epic)			8.98	SLP 13	
13	13	24	▲	49	38	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)	8.98	▲	83	78	23	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542			8.98	CLP 5	
14	14	19	●	50	16	GENESIS Abacab Atlantic SD 19313	8.98	●	84	79	14	ANGELA BOFILL Something About You Arista AL 9576			8.98	SLP 28	
15	15	17	▲	51	16	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	8.98	▲	85	80	79	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275			8.98		
16	16	15	▲	52	50	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548	8.98	▲	86	98	3	THE B-52'S Mesopotamia Warner Bros Mini 3641			5.99		
17	17	24	▲	49	38	DAN FOGELBERG 4 Atlantic SD 16999	8.98	▲	87	98	3						
18	18	31	▲	47	13			▲	88	98	3						
19	19	17	▲	48	43			▲	89	98	3						
20	20	13	▲	45	34			▲	90	98	3						
21	21	10	▲	46	36			▲	91	98	3						
22	22	28	▲	48	49			▲	92	98	3						
23	23	24	▲	49	38			▲	93	98	3						
24	24	19	●	50	16			●	94	98	3						
25	25	17	▲	51	16			▲	95	98	3						
26	26	15	▲	52	50			▲	96	98	3						
27	27	15	▲	52	50			▲	97	98	3						
28	28	15	▲	52	50			▲	98	98	3						



# New LP/Tape Releases

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

## POPULAR ARTISTS

**ANGEL CITY**  
Night Attack  
LP Epic ARE37702  
CA AET37702

**BAILEY, RAZZY**  
Feelin' Right  
LP RCA AHL14228 ..... \$8.98

**BANNON, R. C.**, see Louise Mandrell

**BIRDSONG, EDWIN**  
Funtaztik  
LP Salsoul SA6550 ..... \$8.98

**BLACK ICE**  
Black Ice  
LP Montage ST72003 ..... \$8.98

**BROWNE, TOM**  
Yours Truly  
LP Arista/GRP 5507 ..... \$8.98

**BRUCE, JACK, & ROBIN TROWER**  
Truce  
LP Chrysalis CHR1352 ..... \$8.98

**BUGGLES**  
Adventures In Modern Recording  
LP Carere ARZ37926  
CA AZT37926

**CARA, IRENE**  
Anyone Can See  
LP Network E160003 ..... \$8.98

**CARMAN**  
Carman  
LP Priority JU37743  
BT JUA37743  
CA JUT37743

**CHAMPLIN, BILL**  
Runaway  
LP Elektra 5E563 ..... \$8.98

**CHURCH**  
Church  
LP Capitol ST12193 ..... \$8.98  
CA 4XT12193 ..... \$8.98

**CLIFFORD, LINDA**  
I'll Keep On Loving You  
LP Capitol ST12181 ..... \$8.98  
BT 8XT12181 ..... \$8.98  
CA 4XT12181 ..... \$8.98

**COE, DAVID ALLAN**  
Rough Rider  
LP Columbia FC37736  
BT FCA37736  
CA FCT37736

**COLTER, JESSI**  
Ridin' Shotgun  
LP Capitol ST12185 ..... \$8.98  
BT 8XT12185 ..... \$8.98  
CA 4XT12185 ..... \$8.98

**CURVES**  
Curves  
LP Liberty LT1111 ..... \$8.98  
BT 8LT1111 ..... \$8.98  
CA 4LT1111 ..... \$8.98

**DAVIS, PAUL**  
Cool Night  
LP Arista AL9578 ..... \$8.98

**DEJEAN, DEBRA**  
Debra DeJean  
LP Handshake FW37630  
CA FWT37630

**DEPECHE MODE**  
Speak & Spell  
LP Sire SRK3642 ..... \$8.98

**DESTRI, JIMMY**  
Heart On A Wall  
LP Chrysalis CHR1368 ..... \$8.98

**DUKE, GEORGE**  
Dream On  
LP Epic FE37532  
BT FE37532  
CA FET37532

**DUKE JUPITER**  
Duke Jupiter 1  
LP Coast to Coast ARZ37912  
CA AZT37912

**DURY, IAN, & THE BLOCKHEADS**  
Juke Box Dury  
LP Stiff America VSE17

**DYSON, CLIFTON**  
Slow Your Body Down  
LP After Hours LU200

**FALCO'S, TAV, PANTHER BURNS**  
Behind The Magnolia Curtain  
LP Rough Trade US16/FZ4000

**FAST**  
Leather Boys From The Asphalt  
Jungle  
LP Recca RR2001

**FIELDS, RICHARD "DIMPLES"**  
Mr. Look So Good!  
LP Boardwalk NB133249 ..... \$8.98

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Objects Of Desire  
LP Warner Bros. BSK3648 ..... \$8.98

**FRIZZELL, DAVID, & SHELLEY**  
WEST  
Album  
LP Warner Bros./Viva BSK3643 ..... \$8.98

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Featuring Neil Larsen & Buzz  
Feiten  
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**GAS**  
Emotional Warfare  
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**GLASS MOON**  
Growing In The Dark  
LP Radio RR19335 ..... \$8.98  
BT TP19335 ..... \$8.98  
CA CS19335 ..... \$8.98

**GLEAMING SPIRES**  
Songs Of The Spires  
LP Posh Boy PBS125

**GOLDSBORO, BOBBY**  
Round Up Saloon  
LP Curb FZ37734  
BT FZA37734  
CA FZT37734

**HAGAR, SAMMY**  
Standing Hampton  
LP Geffen GHS2006 ..... \$8.98

**HIGGINS, BERTIE**  
Just Another Day In Paradise  
LP Kat Family FZ37901  
CA FZT37901

**HOLLAND, MICHAEL**  
Do She Want Love  
LP Bomb 7036

**HOLLIDAY, DOC**  
Rides Again  
LP A&M SP64882 ..... \$6.98

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

**JETT, JOAN, & THE BLACKHEARTS**  
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LP Boardwalk NB133243

**JOHNNY, & THE DISTRACTIONS**  
Let It Rock  
LP A&M SP64884 ..... \$6.98

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Kieran Kane  
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**KLEENER**  
Taste The Music  
LP Atlantic SD19334 ..... \$8.98  
BT TP19334 ..... \$8.98  
CA CS19334 ..... \$8.98

**LaBOUNTY, BILL**  
Bill LaBounty  
LP Warner/Curb BSK3632 ..... \$8.98

**LEROUX**  
Last Safe Place  
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**LEWIS, RAMSEY**  
Live At The Savoy  
LP Columbia FC37687  
BT FCA37687  
CA FCT37687

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Another Mile  
LP Grand Prix GPR3001 ..... \$8.98

**LMO, VON**  
Future Language  
LP Strazar Prod'ns 88

**MAGIC SAM**  
Magic Sam Live  
LP Delmark DL645/646 (2)

**MANDRELL, LOUISE, & R.C. BANNON**  
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Maxus  
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Adventures In Clubland  
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Mondo Rock Chemistry  
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CA CS19337 ..... \$8.98

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LP Factory Communications FCLNR50

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Spies Of Life  
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**PRISM**  
Small Change  
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Say  
LP Polydor PD16341 ..... \$8.98

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BT TP19336 ..... \$8.98  
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Finally  
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Moments Like This  
LP Elektra E16002 ..... \$8.98

**SISTER SLEDGE**  
The Sisters  
LP Cotillion SD5231 ..... \$8.98  
BT TP5231 ..... \$8.98  
CA CS5231 ..... \$8.98

**SMOTHERMAN, MICHAEL**  
Michael Smotherman  
LP Epic ARE37150  
CA AET37150

**SOFT CELL**  
Non-Stop Erotic Cabaret  
LP Sire SRK3647 ..... \$8.98

**STARR, KAY**  
Kay Starr  
LP GPKS5020

**STATLER BROTHERS**  
Country Gospel  
LP Priority PU37709  
CA PUT37709

**SUGARHILL GANG**  
8th Wonder  
LP Sugarhill SH249

**SULTAN, KASIM**  
Kasim  
LP EMI-America ST17063 ..... \$8.98  
BT 8XT17063 ..... \$8.98  
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Pure & Natural  
LP Capitol ST12191 ..... \$8.98  
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Wildier  
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**TEXAS TROUBADOURS**  
Texas Troubadours  
LP First Generation 101

**TOOTS, & THE MAYTALS**  
Knock Out  
LP Mango MLPS9670

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**TWITTY, CONWAY**  
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LP Elektra E160005 ..... \$8.98

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LP Priority PU37708  
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**VARIOUS ARTISTS**  
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LP Cachalot CA125

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LP Celluloid/Ze CEL5001

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Wasn't Tomorrow Wonderful?  
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Girl  
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LP Kaleidoscope F15

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Influence On The Chicago Rhythm  
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**LE FEBVRE, DAVE, BAND**  
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The Early Bird Charlie Parker  
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Casa Forte  
LP Inner City IC1125

**MILLER, EDDIE**, see Ralph Sutton

**MONK, THELONIOUS**  
Something In Blue  
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**NOVAK, LARRY**, see Warren Kime

**PETERSON, OSCAR**  
Tracks  
LP Pausa 7119 ..... \$8.98

**PIZZARELLI, BUCKY**  
Love Songs  
LP Stash ST213 ..... \$8.98

**PONTY, JEAN-LUC**  
Mystical Adventures  
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CA CS19333 ..... \$8.98

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Solo  
LP Gramavision GR8003

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**WATTS, ERNIE**  
Chariots Of Fire  
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**WEBB, CHICK, with ELLA FITZGERALD**  
Princess Of The Savoy  
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**WITHERSPOON, JIMMY**  
Sings The Blues  
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LP London LC50019 ..... \$5.98  
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Amador Nino Rota:  
Interpretations Of Nino Rota's  
Music From The Films Of Federico  
Fellini  
LP Hannibal HNBL9301

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B Minor Mass—Highlights  
Baker, Ramey, Chorus & Academy of  
St. Martin, Marriner  
LP Sequenza 6527099 ..... \$6.98  
CA 7311099 ..... \$6.98

**Concertos For 2 Harpsichords**  
Gilbert, Pinnock, English Concert  
LP DG Digital 2534002 ..... \$12.98  
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**Easter Oratorio**  
Donath, Reynolds, Heffiger, Talvela,  
Maazel, RSO Berlin  
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Hurford  
LP Argo D226D (3) ..... \$32.94

**BARTOK, BELA**  
Concerto For Orch.  
New York Philh., Boulez  
LP CBS Great Performances MY37259  
CA MYT37259

**BETHOVEN, LUDWIG VAN**  
Symphony No. 5; Egmont  
Overture  
London Symph. Orch., Monteux  
LP Treasury Series STS15519 ..... \$5.98  
CA STS15519 ..... \$5.98

**Symphony No. 6, "Pastorale"**  
Vienna Philh., Bernstein  
LP DG 2531312 ..... \$10.98  
CA 3301312 ..... \$10.98

**Symphony No. 7**  
Vienna Philh., Bernstein  
LP DG 2531313 ..... \$10.98  
CA 3301313 ..... \$10.98

## CLASSICAL

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Jones, Schwarz, Kollo, Moll, Vienna  
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Philh., Bernstein  
LP DG 2707124 (2) ..... \$21.96  
CA 3370037 ..... \$21.96

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Carmen & L'Arlesienne Suites  
National Philh., Stokowski  
LP CBS Great Performances MY37260  
CA MYT37260

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The Carmen Ballet  
Los Angeles Chamber Orch.,  
Schwarz  
LP Angel Digital DS37337 ..... \$10.98  
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Suite For Viola & Piano;  
Hindemith: Sonata For Viola &  
Piano, Op. 25, No. 4  
Schotten, Collier  
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**BRAHMS, JOHANNES**  
Piano Concerto No. 2  
Serkin, Cleveland Orch., Szell  
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Pollini, Vienna Philh., Boehm,  
Abbado  
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CA 3370039 (2) ..... \$21.96

**Variations**  
Katchen  
LP Treasury Series STS15551 ..... \$5.98  
CA STS15551 ..... \$5.98

**Violin Concerto**  
Stern, Philadelphia Orch., Ormandy  
LP CBS Great Performances MY37262  
CA MYT37262

**BRITTEN, BENJAMIN**  
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Grimes"; Tippett: 4 Ritual Dances  
From "The Midsummer Marriage"  
Chorus & Orch. of the Royal Opera  
House Covent Garden, Davis  
LP Sequenza 6527112 ..... \$6.98  
CA 7311112 ..... \$6.98

**CHOPIN, FREDERIC**  
Piano Music, Vol. 15  
Ashkenazy  
LP London CS7210 ..... \$10.98  
CA CS57210 ..... \$10.98

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Appalachian Spring; Music For  
Movies  
London Sinfonietta, Howarth  
LP Argo ZRG935 ..... \$10.98

**Appalachian Spring Suite; Fanfare  
For The Common Man; El Salon  
Mexico, Danzon Cubano**  
New York Philh., Bernstein  
LP CBS Great Performances MY37257  
CA MYT37257

**DEBUSSY, CLAUDE**  
La Mer; Prelude To The Afternoon  
Of A Faun; Jeux  
New Philharmonia Orch., Boulez  
LP CBS Great Performances MY37261  
CA MYT37261

**DELIUS, FREDERICK**  
Sea Drift; Appalachia  
Shirley-Quirk, London Symph.  
Chorus, Royal Philh. Orch., Hickox  
LP Argo ZRG934 ..... \$10.98

**DRUCKMAN, JACOB**  
Windows; Moevs: Concerto  
Grosso For Piano, Percussion &  
Orch.  
Maximilien, Orch. of the 20th  
Century, Weisberg  
LP CRI SD457 ..... \$8.95

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Symphony No. 8  
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# HOT 100®

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	16	CENTERFOLD—The J. Geils Band ● (Seth Justman), S. Justman, EMI-America 8102	1	44	11	CHARIOTS OF FIRE—Vangelis (Vangelis), Vangelis, Polydor 2189 (Polygram)	67	NEW ENTRY	1	FREEZE-FRAME—The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8108
2	2	15	I CAN'T GO FOR THAT—Daryl Hall & John Oates ● (Daryl Hall & John Oates), D. Hall, J. Oates, S. Allen, RCA 12361	35	40	10	ONE HUNDRED WAYS—Quincy Jones Featuring James Ingram (Quincy Jones), K. Wakefield, B. Wright, T. Coleman, A&M 2387	68	16	18	LEATHER AND LACE—Stevie Nicks with Don Henley (Jimmy Iovine), S. Nicks, Modern 7341 (Atlantic)
3	3	19	HARDEN MY HEART—Quarterflash (John Boylan), M. Ross, Geffen 49824 (Warner Bros.)	36	9	20	WAITING FOR A GIRL LIKE YOU—Foreigner ● (Robert John "Mutt" Lange & Mick Jones), M. Jones, Grammm, Atlantic 3868	69	77	2	POP GOES THE MOVIES PART I—Meco (Warner Bros./UA, ASCAP/Unart, BMI), (Meco Monardo, Tony Bongiovi, Lance Quinn), Various, Arista 0660
4	4	6	OPEN ARMS—Journey (Mike Stone & Kevin Elson), S. Perry, N. Schon, J. Cain, Columbia 18-02687	37	38	10	LOVE IS LIKE A ROCK—Donnie Iris (Mark Avsec), M. Avsec, D. Iris, M. Lee, A. McClain, K. Valentine, MCA 51223	70	76	4	ONLY ONE YOU—T.G. Sheppard (Buddy Killen), B. Jones, M. Garvin, Warner/Curb 49858
5	5	14	SHAKE IT UP—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47250	38	49	3	DO YOU BELIEVE IN LOVE—Huey Lewis And The News (Huey Lewis And The News), R.J. Lange, Chrysalis 2589	71	80	3	NATURAL LOVE—Petula Clark (Tony Scotti), J. Harrington, J. Pennig, K. Espy, P. Gerhardt, Scotti Brothers 5-02676 (Epic)
6	6	6	THAT GIRL—Stevie Wonder (Stevie Wonder), S. Wonder, Tamia 1602 (Motown)	39	11	16	COOL NIGHT—Paul Davis (Ed Seay & Paul Davis), P. Davis, Arista 9645	72	NEW ENTRY	2	NOBODY SAID IT WAS EASY—Le Roux (Leon Medica), T. Haselden, RCA 13059
7	7	19	THE SWEETEST THING—Juice Newton (Richard Landis), O. Young, Capitol 5046	40	54	4	TAKE OFF—Bob & Doug McKenzie (Marc Giacomelli), Crawford, Goldsmith, Giacomelli, Moranis, Thomas, Mercury 76134 (Polygram)	73	NEW ENTRY	17	EDGE OF SEVENTEEN—Stevie Nicks (Jimmy Iovine), S. Nicks, Modern 7401 (Atlantic)
8	10	11	SWEET DREAMS—Air Supply (Harry Maslin), G. Russell, Arista 0655	41	48	6	I BELIEVE—Chilliwack (Bill Henderson & Brian MacLeod), B. Henderson, Millennium 13102 (RCA)	74	15	17	HOOKED ON CLASSICS—The Royal Philharmonic Orchestra (Jeff Jarratt & Don Reedman), not listed, RCA 12304
9	8	21	PHYSICAL—Olivia Newton-John ▲ (John Farrar), S. Kipner, T. Shaddick, MCA 51182	42	43	9	CRAZY—The John Hall Band (Richard Sanford Drshoff & John Hall), B. Leinbach, E. Parker, J. Hall, EMI-America 8096	75	27	21	LET'S GROOVE—Earth, Wind & Fire (Maurice White), M. White, W. Vaughn, W. Vaughn, ARC/Columbia 18-02536
10	12	13	LEADER OF THE BAND—Dan Fogelberg (Dan Fogelberg & Marty Lewis), D. Fogelberg, Full Moon/Epic 14-02647	43	47	7	LET THE FEELING FLOW—Peabo Bryson (Peabo Bryson & Pate), P. Bryson, Capitol 5065	76	33	11	SEA OF LOVE—Del Shannon (Tom Petty), P. Baptiste & G. Khoury, Network 47951 (Elektra)
11	5	18	TURN YOUR LOVE AROUND—George Benson (Jay Graydon), J. Graydon, S. Lukather/B. Champlin, Warner Bros. 49846	44	46	6	LET'S GET IT UP—AC/DC (Robert John "Mutt" Lange), Y. Johnson, Atlantic 3894	77	87	2	FIND ANOTHER FOOL—Quarterflash (John Boylan), M. Ross, Geffen 50006 (Warner Bros.)
12	14	12	TAKE IT EASY ON ME—Little River Band (George Martin), G. Goble, Capitol 5057	45	45	7	YOU'RE MY LATEST, MY GREATEST (Robert John "Mutt" Lange), Y. Johnson, Atlantic 3894	78	78	3	OPPOSITES DO ATTRACT—All Sports Band (Joey Carbone, Richie Zito), Sulaok, Toffe, Radio Records 3892 (Atlantic)
13	13	12	WAITING ON A FRIEND—The Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones Records 21004 (Atlantic)	46	50	6	TELL ME TOMORROW—Smokey Robinson (George Tobin), G. Goetzman, M. Piccirillo, Tamia 1601 (Motown)	79	79	3	YOU CAN—Madleen Kane (Giorgio Moroder), G. Moroder, P. Bellotte, Chalet 1225
14	19	7	MIRROR, MIRROR—Diana Ross (Diana Ross), M. Sembello, D. Nathkosy, RCA 13021	47	61	4	MY GUY—Sister Sledge (Sister Sledge), W. Robinson, Cotillion 47000 (Atlantic)	80	88	2	APACHE—Sugar Hill Gang (Sylvia Robinson), S. Robinson, J. Chase, G. Cook, M. Wright, Sugar Hill 774
15	17	13	YOU COULD HAVE BEEN WITH ME—Sheena Easton (Christopher Neil), L. Maatfrid, EMI-America 8101	48	50	6	TELL ME TOMORROW—Smokey Robinson (George Tobin), G. Goetzman, M. Piccirillo, Tamia 1601 (Motown)	81	81	26	OUR LIPS ARE SEALED—The Go-Go's (Richard Gottscheer, Rob Freeman), J. Wiedlin, T. Hall, I.R.S. 9901 (A&M)
16	18	9	THROUGH THE YEARS—Kenny Rogers (Lionel B. Richie), S. Dorff, M. Panzer, Liberty 1444	49	61	4	MY GUY—Sister Sledge (Sister Sledge), W. Robinson, Cotillion 47000 (Atlantic)	82	86	2	MAMA USED TO SAY—Junior (Bob Carter), J. Gisombe, B. Carter, Mercury 4014 (Polygram)



39	18	3	<b>I LOVE ROCK N' ROLL</b> —Joan Jett & The Blackhearts (Ritchie Cordell & Kenny Laguna), J. Hooker, A. Merrill, Boardwalk 7-11-135
25	19	6	<b>SPIRITS IN THE MATERIAL WORLD</b> —The Police (The Police, Hugh Padgham), Sting, A&M 2390
20	20	12	<b>LOVE IS ALRIGHT TONITE</b> —Rick Springfield (Rick Springfield & Bill Drescher), R. Springfield, RCA 13008
21	23	10	<b>SOMEWHERE DOWN THE ROAD</b> —Barry Manilow (Barry Manilow), T. Snow, C. Weil, Arista 0658
24	22	7	<b>PAC-MAN FEVER</b> —Buckner And Garcia (J. Buckner & G. Garcia), J. Buckner & G. Garcia, Columbia 18-02673
26	23	15	<b>KEY LARGO</b> —Bertie Higgins (Sonny Limbo & Scott MacLellan), B. Higgins, S. Limbo, Kat Family 9-02524
31	24	4	<b>WE GOT THE BEAT</b> —Go-Go's (Richard Gottfreh & Rob Freeman), C. Caffey, I.R.S. 9903 (A&M)
36	25	6	<b>BOBBIE SUE</b> —Oak Ridge Boys (Ron Chancey), D. Tyler, A. Tyler, W. Newton, MCA 51231
28	26	9	<b>ABACAB</b> —Genesis (Genesis), Banks, Collins, Rutherford, Atlantic 3891
34	27	5	<b>TONIGHT I'M YOURS</b> —Rod Stewart (Rod Stewart), Stewart, Cregan, Savigar, Warner Bros. 49886
30	28	11	<b>ALL OUR TOMORROWS</b> —Eddie Schwartz (Eddie Schwartz & Dave Tyson), E. Schwartz & T. Tyson, Atco 7342 (Atlantic)
29	29	15	<b>WORKING FOR THE WEEKEND</b> —Lowerboy (Bruce Fairbairn & Paul Dean), P. Dean, M. Reno, M. Prenette, Columbia 18-02589
32	30	6	<b>DADDY'S HOME</b> —Cliff Richard (Cliff Richard), J. Sheppard, W. Miller, EMI-America 8103
37	31	5	<b>SHOULD I DO IT</b> —The Pointer Sisters (Richard Perry), L. Martine Jr., Planet 47960 (Elektra)
35	32	7	<b>WHEN ALL IS SAID AND DONE</b> —Abba (Benny Anderson & Bjorn Ulvaeus), B. Anderson, B. Ulvaeus, Atlantic 3889
42	33	6	<b>CALL ME</b> —Sly (Randy Muller & Solomon Roberts Jr.), R. Muller, Salsoul 2152 (RCA)

69	49	2	<b>MAKE A MOVE ON ME</b> —Olivia Newton-John (John Farrar), J. Farrar, T. Snow, MCA 52000
70	50	2	<b>ON THE WAY TO THE SKY</b> —Neil Diamond (Neil Diamond, Dennis St. John), N. Diamond, C. Bayer-Sager, Columbia 18-02712
51	51	5	<b>WANNA BE WITH YOU</b> —Earth, Wind & Fire (Maurice White), M. White, W. Vaughn, ARC/Columbia 18-02688
58	52	5	<b>867-5309/JENNY</b> —Tommy Tutone (Chuck Plotkin, Tutone, Keller), A. Call, J. Keller, Columbia 18-02646
62	53	4	<b>DON'T LET HIM KNOW</b> —Prism (Carter), B. Adams, J. Vallance, Capitol 5082
60	54	5	<b>JUST CAN'T WIN 'EM ALL</b> —Stevie Woods (Jack White), G. Mathieson, T. Veitch, Cotillion 46030 (Atlantic)
55	55	5	<b>CIRCLE OF LOVE</b> —The Steve Miller Band (Steve Miller), S. Miller, Capitol 5086
57	56	5	<b>GENIUS OF LOVE</b> —Tom Tom Club (Tom Tom Club), not listed, Sire 49882 (Warner Bros.)
63	57	4	<b>I'LL FALL IN LOVE AGAIN</b> —Sammy Hagar (Keith Olsen), S. Hagar, Geffen 49881 (Warner Bros.)
64	58	5	<b>ANYONE CAN SEE</b> —Irene Cara (Ron Dante), I. Cara, B. Roberts, Network 47950 (Elektra)
66	59	3	<b>THEME FROM MAGNUM P.I.</b> —Mike Post (Mike Post), M. Post, P. Carpenter, Elektra 47400
68	60	4	<b>ANOTHER SLEEPLESS NIGHT</b> —Anne Murray (Jim Ed Norman), C. Black, R. Bourke, Capitol 5083
73	61	2	<b>JUKE BOX HERO</b> —Foreigner (Robert John "Mutt" Lange, Mick Jones), Gramm-Jones, Atlantic 40041
74	62	3	<b>PRETTY WOMAN</b> —Van Halen (Ted Templeman), R. Orbison, J. Melson, R.B. Rush, Warner Bros. 50003
65	63	4	<b>VOICE ON THE RADIO</b> —Conductor (Stuart Alan Love), F. Golde, P. McLan, Montage 1210
67	64	6	<b>TAINTED LOVE</b> —Soft Cell (Mike Thorne), E.C. Cobb, Sire 49855 (Warner Bros.)
71	65	3	<b>HERE TO LOVE</b> —The Doobie Brothers (Ted Templeman), M. McDonald, Warner Bros. 50001
72	66	3	<b>WHY YOU WANNA TRY ME</b> —Commodores (James Anthony Carmichael & Commodores), L.B. Richie Jr., D. Cochrane, Motown 1604

84	NEW ENTRY	NEW ENTRY	<b>NEVER GIVE UP A GOOD THING</b> —George Benson (Jay Graydon), T. Shapiro, M. Garvin, Warner Bros. 50005
85	NEW ENTRY	NEW ENTRY	<b>SHINE ON</b> —George Duke (George Duke), G. Duke, Epic 14-02701
86	NEW ENTRY	NEW ENTRY	<b>MEMORY</b> —Barbra Streisand (Andrew Lloyd Webber), A.L. Webber, T.S. Eliot, T. Nunn, Columbia 18-02717
87	41	15	<b>COMIN' IN AND OUT OF YOUR LIFE</b> —Barbra Streisand (Andrew Lloyd Webber), R. Parker, B. Whiteside, Columbia 18-02621
88	52	18	<b>TROUBLE</b> —Lindsey Buckingham (Lindsey Buckingham, Richard Dashut), L. Buckingham, Asylum 47223 (Elektra)
89	89	2	<b>STEPPIN' OUT</b> —Kool & The Gang (Emir Deodato, Kool & The Gang), R. Bell, J. Taylor, Kool & The Gang, De-Lite 816 (Polygram)
90	NEW ENTRY	NEW ENTRY	<b>SUMMER NIGHTS</b> —Survivor (James Peterik, Frank Sullivan), J. Peterik, F. Sullivan, Scotti Bros. 02700 (Epic)
91	91	4	<b>COOL</b> —The Time (Not Listed), Not Listed, Warner Bros. 49864
92	93	3	<b>BE MINE</b> —Grover Washington Jr. (Grover Washington Jr. & Ralph MacDonald), R. MacDonald, W. Salter, W. Eaton, Elektra 47246
93	NEW ENTRY	NEW ENTRY	<b>RUNNING</b> —Chubby Checker (Evan Pace), J. Russo, MCA 51233
94	56	14	<b>COME GO WITH ME</b> —The Beach Boys (Alan Jardine), C.E. Quick, Caribou 5-02633 (Epic)
95	59	6	<b>PERHAPS LOVE</b> —Placido Domingo & John Denver (Milton Okun), J. Denver, Columbia 18-02679
96	75	19	<b>WHY DO FOOLS FALL IN LOVE</b> —Diana Ross (Diana Ross), F. Lyman, M. Levy, RCA 12349
97	98	3	<b>START IT ALL OVER</b> —McGuffey Lane (Al Nalli & Henry Weck), R.E. McNeely, Atco 7345 (Atlantic)
98	82	15	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> —Eddie Rabbitt (David Malloy), E. Rabbitt, D. Malloy, E. Stevens, Elektra 47239
99	83	19	<b>YOUNG TURKS</b> —Rod Stewart (Rod Stewart), Stewart, Appice, Savigar, Hitchings, Warner Bros. 49843
100	84	14	<b>SHE'S GOT A WAY</b> —Billy Joel (Phil Ramone), B. Joel, Columbia 18-02628

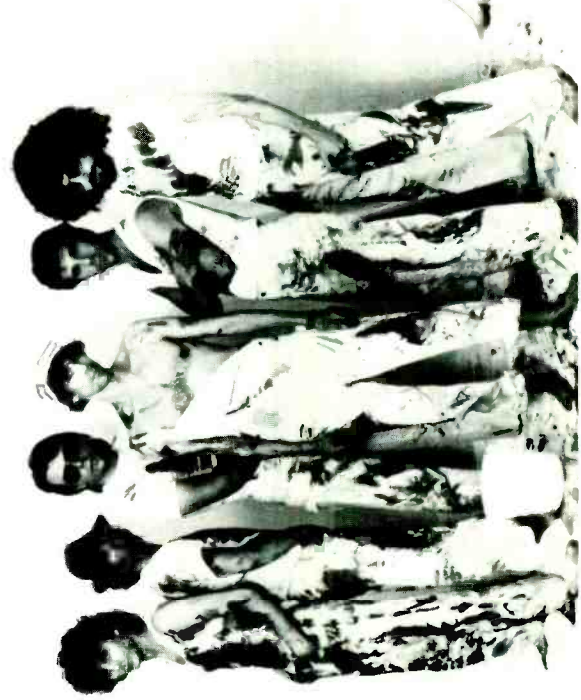


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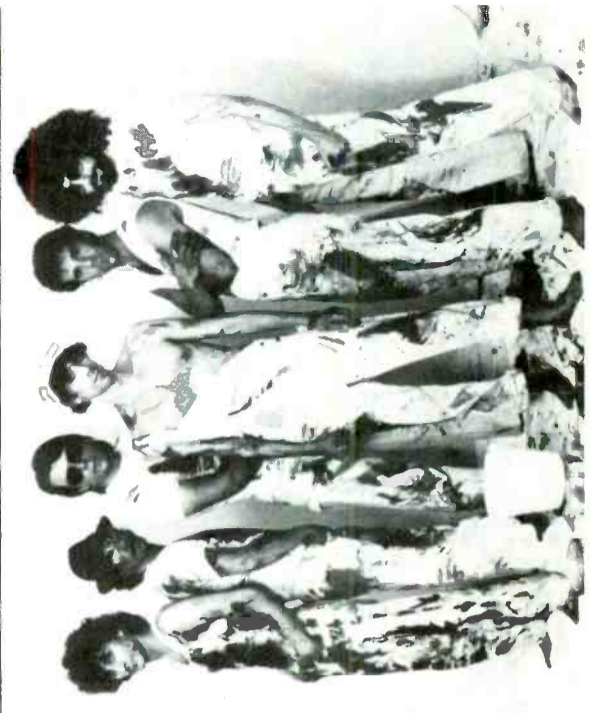


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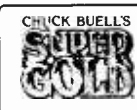
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## General News



**STORE VISIT**—Members of Sire's Depeche Mode autograph copies of their  
debut LP, "Speak & Spell" during a promotional visit to the Record Factory  
store in New York.

## Chartbeat

• Continued from page 6

14. "Shoo-Be-Doo-Be-Doo-Da-Day," 1968, 1-12.
15. "That Girl," 1982, 1-5 and counting.

By moving up to No. 1 this week, "That Girl" bumps Skyy's "Call Me" down to number two after two weeks on top. "Call Me" was Sal-soul's second No. 1 r&b hit, following Instant Funk's "I Got My Mind Made Up (You Can Get It Girl)" from March, 1979. That gold single reached number 20 pop; "Call Me" this week vaults to number 33.

Welcome Back: We would certainly be remiss if we didn't point out that **Chubby Checker** this week cracks the pop chart for the first time since April, 1969, when he had a minor hit with a cover version of the Beatles' "Back In The U.S.S.R." Checker's record is "Running" on MCA, which bows at 93.

Checker, of course, has earned a permanent spot in pop history books by having the only record to hit No. 1, fall off the chart, and then make it back to No. 1 a second time. He did it with "The Twist" (Parkway), which first hit No. 1 in September, 1960 and repeated the trick in January, 1962. All told, the record had a mind-boggling 25 weeks in the top 10. (Then again, Chartbeat's mind boggles easily.)

We are also happy to report that **Petula Clark** has earned her first chart hit in nearly 10 years with "Natural Love" (Scotti Brothers/Epic), which jumps nine points to 71.

Clark's last chart record was

Univ. To Bow  
Mercer Room

LOS ANGELES—Georgia State Univ. in Atlanta will open its Johnny Mercer Room in the school library April 19 with the late lyricist-singer's widow flying there from Los Angeles to participate.

The Mercer Room on campus will be stocked with photos, letters, notes, tapes, records, the manuscript of an unfinished autobiography and other prized memorabilia. Mrs. Ginger Mercer donated the collection, as well as a gold Oscar trophy, to the university after Mercer's death in 1976.

Assisting the university financially with the Mercer Room are ASCAP, NARAS, AGAC, the Nashville Songwriters Assn., Lowery Music and even Tiffany's, the New York jewelry firm.

an MGM cover version of **Paul Stookey's** "Wedding Song (There Is Love)" in November, 1972. Her last top 40 hit is "Don't Give Up" from August, 1968; her last top 20, "Kiss Me Goodbye" from April, 1968; her last top 10, "Don't Sleep In The Subway" from July, 1967; her last top three, "This Is My Song" from April, 1967; her last No. 1, "My Love" from February, 1966.

You get the idea. **Del Shannon**, meanwhile, drops from his number 33 peak to 76 with his Network remake of **Phil Phillips'** "Sea Of Love." The label probably hoped it would go higher, but it was nonetheless Shannon's biggest hit since "Stranger In Town" in March, 1965. It was his first single to even hit the chart since "The Big Hurt" in May, 1966.

Livvy Lives: **Olivia Newton-John's** "Physical" (MCA) logs its 15th consecutive week in the top 10, a week after **Foreigner's** "Waiting For A Girl Like You" (Atlantic) concluded its 15-week run. The last record before these back-to-back hits to spend 15 weeks in the top 10 was **Queen's** "Another One Bites The Dust" (Elektra) in 1980. The last one before that was **Chic's** "Le Freak" (Atlantic) in 1978-'79.

The Foreigner and Queen hits went one better: they both had 13 weeks in the top five, a longevity achieved by only two other records in the past 10 years. Those smashes: **Debbie Boone's** "You Light Up My Life" (Warner/Curb) in 1977 and **Diana Ross & Lionel Richie Jr.'s** "Endless Love" (Motown) last year.

New Blood: **Quarterflash** this week becomes the second act in as many weeks to hit the top 10 with its debut album, following the **Go-Go's**. Before this spurt of newcomer success, the last acts to reach the top 10 with their first LPs were **Christopher Cross**, the **Pretenders** and **Lipps Inc.** in May, 1980.

L.A. Ladies: We can't leave you without pointing out how hot Los Angeles' female rockers are on this week's charts. **The Go-Gos'** "Beauty & The Beat" (I.R.S.) leaps to number three on this week's album chart; **Joan Jett & the Blackhearts'** "I Love Rock 'N' Roll" (Boardwalk) jumps to number 11. The title song from that album vaults 21 notches to number 18 on this week's Hot 100; the **Go-Gos'** "We Got The Beat" sprints seven points to 24.

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New  
Companies

**Deep South Records** formed by president Allen Cash and vice president Frank Bober. The first artists signed to the label are actor Dennis Weaver and Noel. The label's first single is "Lyn' Myself To Sleep" by Noel. Cash is overseeing production for the firm, with Eddy Fox of General Delivery Ltd., Productions signed for some independent work. Distribution for Deep South will be handled by Mike Shepherd of Album Globe Productions. Address: 622 West Iris, Nashville, Tenn. 37206 (615) 385-9427.

**Danoff Music Co.**, with Danoff Music as the publishing wing and M&M Management as the artist management division, formed by songwriter/performer Bill Danoff and Margery Tabankin. Address: 2301 E Street, N.W., Suite A-820, Washington, D.C. (202) 775-1955.

**Traq Records** formed by president Dr. Michael Smolanoff, Stanley B. Malinowski and Thomas V. Melodia to specialize in pop, Latin and children's records. Address: 40 Whitney Ave., Syosset, N.Y. 11791 (516) 921-0551 or 0887.

**South Side Management** formed by Kathy Hooper, formerly head of the creative services division of Top Billing International. First artist signed is Elektra Records artist Helen Cornelius. Address: P.O. Box 121321, Nashville, Tenn. 37212 (615) 385-4748.

**Tape Copies Unlimited** formed by Ray Emmett, for duplicating reel to reel tapes, cassettes and recording demos as a service to songwriters and artists. Emmett has been affiliated with the shows of Faron Young, George Jones, Billie Jo Spears and Jean Shepard. Address: Faron Young Bldg., 1300 Division Street, Nashville, Tenn. 37203 (615) 255-1592.

New  
LP/Tape  
Releases

• Continued from page 39

<b>DART, THURSTON</b> , see Maurice Andre	
<b>DE LUCIA, PACO</b> Castro Marin LP Philips H6301025	\$10.98
<b>DOMINGO, PLACIDO</b> Sings Tangos LP DG 2536416	\$9.98
CA 3336416	\$9.98
<b>EARLY MUSIC CONSORT OF LONDON &amp; DAVID MUNROW</b> Triumphs Of Maximilian I LP Treasury Series STS15555	\$5.98
CA STS51555	\$5.98
<b>GRUBEROVA, EDITA</b> French & Italian Opera Arias LP Angel Digital DS37870	\$10.98
CA 4X537870	\$10.98
<b>HEAFNER, CAROLYN</b> Sings American Songs LP CRI SD462	\$8.95
<b>MUNROW, DAVID</b> , see Early Music Consort of London	
<b>PEARS, PETER</b> , see Julian Bream	
<b>VARIOUS ARTISTS</b> Light Cavalry LP Treasury Series STS15547	\$5.98
CA STS515547	\$5.98
<b>WILLIAMS, JOHN</b> Spanish Guitar LP Treasury Series STS15549	\$5.98
CA STS515549	\$5.98



15	9	THE VERY BEST IS YOU—Charly McClain (F. Stephens, L. Shelly), Epic 1402656 (Aoudad, ASCAP/IBEX, BMI)	32	31	21	STRAIT COUNTRY George Strait, MCA 5248
13	14	ONLY YOU AND YOU ALONE—Reba McEntire (B. Ram, A. Rand), Mercury 57062 (Tro-Hollis, BMI)	33	28	18	MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257
16	11	IF YOU'RE WAITING ON ME—The Kendalls (K. Bell, T. Skinner, J.L. Wallace), Mercury 76131 (Hall-Clement, Weik, BMI)	34	29	68	GREATEST HITS ● The Oak Ridge Boys, MCA 5150
18	6	BIG CITY—Marie Haggard (M. Haggard, D. Holloway), Epic 14 02686 (Shade Tree, BMI)	35	37	28	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399
19	9	MIS'RY RIVER—Terry Gibbs (C. Worl), MCA 51225 (Chopin, ASCAP)	36	35	73	GREATEST HITS ▲ Anne Murray, Capitol SOO 12110
20	6	ANOTHER SLEEPLESS NIGHT—Anne Murray (C. Black, R. Bourke), Capitol 5083 (Chappell, ASCAP)	37	38	147	GREATEST HITS ▲ Waylon Jennings, RCA AAL1-3378
22	4	THE CLOWN—Conway Twitty (C. Chalmers, S. Rhodes, B. Barnett, W. Carson), Elektra 47302 (Mammoth Spring, Rose Bridge, BMI)	38	39	9	HURRICANE Leon Everette, RCA AHL1 4152
23	4	THROUGH THE YEARS—Kenny Rogers (S. Dorff, M. Panzer), Liberty 1444 (Peco, Swanee Bravo, BMI)	39	44	119	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
26	6	TENNESSEE ROSE—Emmylou Harris (K. Brooks, H. Devito), Warner Bros. 43892 (Warner/Tamela/Bluebird/Bloody/Drum/Monkey, BMI)	40	46	14	I JUST CAME HOME TO COUNT THE MEMORIES John Anderson, Warner Bros. BSK 3599
24	10	WHEN A MAN LOVES A WOMAN—Jack Grayson (A. Wright, C. Lewis), Atala 340 (Cottillon, Quinzy, BMI)	41	40	55	ROWDY Hank Williams Jr., Elektra/Curb 6E 330
25	9	INNOCENT LIES—Sonny James (S. James, C. Smith), Dimension 1026 (Marson, BMI)	42	49	16	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193
27	7	NO RELIEF IN SIGHT—Con Hunley (R. Bourke, G. Dobbins, J. Wilson), Warner Bros. 49887 (Chappell, ASCAP)	43	NEW ENTRY	32	URBAN CHIPMUNK ● The Chipmunks, RCA AFL1 4027
32	5	BE THERE FOR ME BABY—Johnny Lee (C. Black, T. Rocco), Full Moon/Asylum 47301 (Chappell, Intersong, ASCAP)	44	36	51	FRAGILE, HANDLE WITH CARE Cristy Lane, Liberty LT 51112
31	6	SWEET YESTERDAY—Sylvia (K. Fleming, D.W. Morgan), RCA 13020 (Tom Collins, BMI)	45	51	44	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528
28	7	LIES ON YOUR LIPS—Cristy Lane (L. Shell, J. Dowell), Liberty 1443 (C. Lane, New Albany, BMI)	46	45	29	TAKIN' IT EASY Lacy J. Dalton, Columbia FC 37327
29	9	IF SOMETHING SHOULD COME BETWEEN US—Burrito Brothers (J. Beland, G. Gumbleau), Curb/CBS 1402667 (Atlantic, BMI)	47	50		
33	5	A COUNTRY BOY CAN SURVIVE—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47257 (Bocephus, BMI)				
35	5	I LIE—Loretta Lynn (L.W. Donahue), MCA 52005 (Coal Miners, BMI)				
36	5	CRYING MY HEART OUT OVER YOU—Ricky Skaggs (C. Butler, L. Centim, G. Stacey, W. Wilkner), Epic 14 02692 (Cedarwood, BMI)				
37	3	SAME OLE ME—George Jones (P. Overstreet), Epic 14 02696 (Silverline, BMI)				
32	1	SOMEONE COULD LOSE A HEART TONIGHT—Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 47239 (Briarpatch, Deodave, BMI)				
33	7	YOU LOOK LIKE THE ONE I LOVE—Deborah Allen (D. Allen, R. VanRoy), Capitol 5080 (Duchess/MCA), Posy, Unichappell, Van Hoy, BMI/ASCAP)				
39	5	BUT IT'S CHEATING—The Family Brown (B. Brown), RCA 13015 (Terrace, ASCAP)				
40	6	DON'T EVER LEAVE ME AGAIN—Vern Gosdin (M.D. Barnes), AMI 1302 (Blue Lake, BMI)				
43	4	IF YOU'RE THINKING YOU WANT A STRANGER—George Strait (B. Mevis, D. Willis), MCA 51228 (Jack And Bill, Weik, ASCAP)				
41	7	GUILTY EYES—Bandana (J. Dowell, K. Blazy), Warner Bros. 49872 (New Albany, BMI/Houser, ASCAP)				
44	3	ANOTHER HONKY TONK NIGHT ON BROADWAY—David Frazzell & Shelly West (M. Brown, S. Dorff, S. Garrett), Warner/Viva 50007 (Peco, Walleit, BMI)				
1	7	I SEE AN ANGEL EVERYDAY—Billy Parker (J.H. Ford), Soundwaves 4659 (NSD) (Hikit, BMI)				
2	2	ROUND THE CLOCK LOVIN'—Gail Davies (R. Bourke, K.T. Oslin), Warner Bros. 50004 (Chappell, ASCAP, Tri-Chappell, SESAC)				
5	5	TIL SOMETHING BETTER COMES ALONG—R.C. Bannon (R.C. Bannon, J. Becks), RCA 13029 (Warner/Tamela/Sweet Harmony, BMI)				
2	2	IT'LL BE HER—Tommy & The Glass Brothers (B.R. Reynolds), Elektra 47405 (Beron, Nat. Band, BMI)				
16	16	LONELY NIGHTS—Mickey Gilley (K. Stegall, S. Harris), Epic 14 02578 (Blackwood, BMI)				
4	4	EVERYBODY LOVES A WINNER—Dickey Lee (B. McDill), Mercury 76129 (Hall-Clement, Weik, BMI)				
15	15	MIDNIGHT RODEO—Leon Everette (D. Orender, R. Ware), RCA 12355 (Denny, ASCAP)				
10	10	YOU NEVER GAVE UP ON ME—Crystal Gayle (L. Pearl), Columbia 18 02718 (Michael, O'Connor, BMI)				
8	8	TOOK IT LIKE A MAN, CRIED LIKE A BABY—Cedar Creek (R. Bourke, C. Black, T. Rocco), Moon Shine 3003 (Chappell, ASCAP/Tri-Chappell, SESAC)				
14	14	BUSTED—John Conlee (H. Howard), MCA 52008 (Tree, BMI)				
17	17	IT'S WHO YOU LOVE—Keran Kane (K. Kane, R. Bourke, C. Black), Elektra 47228 (Cross Keys, Chappell, ASCAP)				
31	31	BEST OF FRIENDS—The Thrasher Brothers (L. Creed, B. DeKorzon), MCA 51227 (Duchess, BMI)				
16	16	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE—Billy Swan (B. Morrison, J. MacRae), Epic 14 02601 (Southern Nights, ASCAP)				
11	11	THE SWEETEST THING—Juice Newton (D. Young), Capitol 5046 (Sterling Addison, ASCAP)				
24	24	VICTIM OR A FOOL—Rodney Crowell (R. Crowell), Warner Bros. 50006 (Coolwell, Granite, ASCAP)				
18	18	A LITTLE BIT CRAZY—Eddy Raven (E. Raven), Elektra 47413 (Milene, ASCAP)				
3	3	COULD IT BE LOVE—Jennifer Warnes (R. Sharp), Arista 0611 (Gee Sharp, BMI)				
6	6	MISTER GARFIELD—Marie Kilgore & Friends (J. Elliott), Elektra 47252 (Rightsong, BMI)				
5	5	BLUE EYES DON'T MAKE AN ANGEL—Zella Lehr (M. Shepstone, P. Dibbens), Columbia 18 02677 (September, ASCAP)				
2	2	YOU SURE KNOW YOUR WAY AROUND MY HEART—Louise Mandrell (T. Rocco, R. Bourke, C. Black), RCA 13039 (Bibo, Weik, Chappell, ASCAP)				
3	3	YOU'RE NOT EASY TO FORGET—Dottie West (C. Weil, T. Snow), Liberty 1451 (ATV, Mann And Well, Bramtree, BMI)				
3	3	LET'S GO ALL THE WAY—Claude Gray & Norma Jean (D. Rose), Grammy White 1009 (NSD) (Unichappell, BMI)				
2	2	HOLDIN' ON—Jessi Colter (Colter, McDavid, Jennings), Capitol 5073 (W. Jennings, BMI)				
2	2	I'D LOVE YOU TO WANT ME—Nanel Fats (Lobo), Lobo III (Famous, ASCAP)				
2	2	BORN WITH THE BLUES—Johnny Rodriguez (J. Rodriguez), Epic 14 02658 (Rainnote, BMI)				
16	16	HAVE YOU EVER BEEN LONELY—Jim Reeves and Patsy Cline (P. DeRose, G. Brown), RCA 12346 (Shapiro, Bernstein, ASCAP)				



★ LP This Week

# FEELS SO RIGHT

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# Playboy Festival On Cable TV

## Bare Preliminary Talent Lineup For June 19-20 Event

By SAM SUTHERLAND

LOS ANGELES—This year's edition of the Playboy Jazz Festival will see the highly successful Hollywood Bowl promotion videotaped for cable airing over Playboy's own recently announced service as well as probable video software ventures.

Plans for the taping were unveiled here Tuesday (9) at a press conference at the Playboy Mansion held to outline the preliminary talent lineup for the two-day event. The fourth annual Bowl presentation of the jazz gala, slated for June 19-20, has already sold out all 3,040 available box seats—priced at \$25 per—even before the acts were announced, due to Playboy's decision to offer advance orders earlier than in previous years (Billboard, Feb. 13).

As for the artists themselves, this year's list of performers, expected to undergo expansion in the coming weeks as new acts are committed,

again sees the George Wein-produced gala reaching further beyond mainstream, traditional jazz. Among those set to perform the first day are Ornette Coleman and Prime Time, the most pointedly avant-garde ensemble yet featured at Playboy's Bowl shows.

Returning to headline that same Saturday (19) evening is Weather Report, while other acts on the bill include the Dave Brubeck Quartet with guest Cal Tjader, Dexter Gordon's Quartet with guest Milt Jackson, Maynard Ferguson and his Orchestra and Wild Bill Davison's Dixieland All-Stars featuring Eddie Miller on tenor sax.

The Sunday (20) package features Nancy Wilson with guests Benny Golson and Art Farmer, repeating a stage coupling first devised for a Japanese tour last year; Red Norvo and Tal Farlow's trio; Spyro Gyra

and an "All-Star Jam Session" starring Lionel Hampton with Arnette Cobb, Milt Hinton, Clark Terry, Zoot Sims, Alan Dawson and others.

Sunday will also showcase a tribute to John Coltrane helmed by former Coltrane quartet pianist McCoy Tyner. Wein told the press in attendance Tuesday that players being negotiated with as participants include Pharoah Sanders, another frequent Coltrane ensemble fixture; Freddie Hubbard, Tony Williams and Bobby Hutcherson. No firm commitments were announced, however.

As was the case last year, Playboy Enterprises is also producing a schedule of free community jazz events tied to the festival. Those programs, which in past years included crafts shows, free concerts and film screenings, will again be held during the month prior to the actual Bowl dates, with a schedule of activities to be released shortly.

Even without the potential video revenues that cable and home video deals might bring, the festival itself is already established as one of the most lucrative U.S. jazz packages. Wein noted that the past two years have both been complete sell-outs prior to the actual shows, with last year's weekend posting new Bowl records for the earliest sell-out—three days before the event—and the highest grossing non-charity promotion in Bowl history.

According to David Lewine, vice president of Playboy Productions and chief executive of the new Playboy Channel, negotiations for the proposed cable package are still underway, but a firm commitment from the best-known commercial act on the bill, Weather Report, already augurs well. Not only has he received preliminary agreement from "a substantial majority" of the acts scheduled, Lewine says the lure of a cable special and possible software spinoffs has also opened doors to

(Continued on page 54)

## ALBUM SERIES REVIEW

## Cab, Chick, Ella And Kirk Ignite Big MCA Release

LOS ANGELES—The first MCA issue of its "Jazz Heritage" series in more than a year shapes up as a fascinating grab-bag of old performances, some of it well worth re-issuing and some perhaps better left in the vaults.

The 1930-31 Cab Calloway band was a far more sizzling boxoffice attraction than any other aggregation, thanks to the Calloway singing-showmanship talents. Attired in white tie, white tails and white footwear, the one-time law student pranced about the stage in a spectacularly regal manner. His shouting and scatting on tunes like "Minnie The Moocher," "Trickerration," "Some Of These Days" and "Kickin' The Gong Around" teed a massive trend. All these classics, and a dozen others, are contained in a new Calloway LP which highlights the MCA release now available.

Cab's antics placed his musicians in a subordinate position, but it was an exceptional outfit for its time with men like Foots Thomas, Bennie Payne and Leroy Maxey featured.

Second in importance, perhaps, is the album with little Chick Webb's orchestra. Recorded in the 1936-40 period for Decca, the tracks include "Sing Me A Swing Song," "It's Foxy," "If Dreams Come True" and "I Found My Yellow Basket." La Belle Fitz was an even better singer than she is in '82, and the band with Taft Jordan, Teddy McRae, Sandy Williams and Wayman Carver was first rate, despite some tacky material.

The late Mary Lou Williams, tenor saxist Dick Wilson and clarinetist John Harrington, along with trombonist Teddy Donnelly, are the superior soloists in an LP comprising 14 tunes waxed by Andy Kirk's

Clouds of Joy in 1936-38. Most of the cuts are instrumentals, "Bearcat Shuffle," "Corky" and "A Mellow Bit Of Rhythm" among them. A rare alternate take of Mary Lou's memorable "Walkin' And Swingin'" is a bonus.

Al Cooper's Savoy Sultans, at long last, rate a reissue with a 12-title LP which recalls memories of the 1938-41 period when they ruled the roost (along with Chick Webb) at Harlem's Savoy Ballroom. It was only a nine-piece outfit, true, but it swung madly and delighted the Lindy Hoppers.

The remaining entries, unfortunately, simply go back too far in time to have any sales potential today. A package of Chicago jazz dating to 1928-30 with Frank Techemacher, Ed Condon, Red McKenzie, Wingy Manone and Bud Freeman—among others—has a few fleeting moments. The same can be said for Fletcher Henderson's crew of 1923-24, although Don Redman and Coleman Hawkins are audible.

Jabbo Smith's 1929 disk offers 14 tracks and confirms his skill on trumpet, but the performances sound dreadfully ancient. Blues shouter "Sleepy" John Estes contributes 16 cuts, all pleasing but none extraordinary, from 1935-40. And the 17 titles by Clarence Williams are strictly a curiosity from the 1927-34 era when recording was crude.

Still, four platters out of nine constitutes a reasonably high batting average for MCA. Annotation is, with one exception, by European aficionados whose writing is barely average, at best. Considerably superior are the notes by Stanley Dance for the Savoy Sultans' LP.

Virtually all the masters are dubbed from Decca originals.

DAVE DEXTER JR.

## 20 Years Of Jazz Dished By Phoenix Century Room

PHOENIX—For 20 years, the inauspicious club tucked away on the second floor of an insurance building has served as a beacon for Arizona jazz enthusiasts. Now, the Century Sky Room, freshly remodeled and with new management, prepares to embark on its third decade of presenting quality local jazz entertainment, while eyeing an expansion into name bookings.

The cozy venue opened originally as a private club for black businessmen. But over the years it has attracted a loyal following. Many popular local jazz performers like sisters Francine and Margo Reed and Prince Shell got their musical starts at the Century Sky Room. Noted national performers like Count Basie, Les McCann and Lou Rawls have stopped by to sit in on concerts or to contribute to a jam session when they passed through town.

The Century Sky Room always has been a tightly budgeted operation that lacked the capital to attract top name national acts.

Ed Knox, who took over club management in June, hopes to change that. He admits it will be a difficult undertaking. "As business grows and we pick up additional revenue, we may bring in top entertainment or the high quality (national) performers," Knox says. "Right now we're not financially set for that."

In actuality, it is a measure of suc-

cess for the nightclub to have survived at all. It is only within the last five years that jazz has gained wide commercial appeal in Phoenix. In part, this is a result of the decision by KMCR-FM, the NPR affiliate here, to program jazz exclusively. The station has thus given the fledgling jazz community a rallying point.

Knox says the Sky Room managed to build up its clientele slowly over the years through word of mouth. The club attracts an older crowd.

"We don't cater to the teens or 20s," he says. The club features local vocalist Dorothy Grayson and James Fish Price on weekends. Week nights, Sam James and Willis Warren perform. There is an open jam session on Sunday nights that attracts as many as 15 musicians. On Thursdays, taped and recorded jazz is played and patrons can bring in their own old jazz albums to be played on the sound system. There is a \$2 cover on weekends.

In the recently completed renovation project the lounge and bar were remodeled. New carpeting was added along with ceiling fans and backgammon tables and seating capacity was raised from 90 to more than 100.

The Sky Room will celebrate its 20th anniversary in March with a jazz review that will feature many of the local performers who got their start there.

AL SENIA

FEBRUARY 20, 1982, BILLBOARD

Survey For Week Ending 2/20/82			
Billboard <sup>®</sup> Best Selling Jazz LPs <sup>™</sup>			
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	11	COME MORNING Grover Washington Jr., Elektra 5E 562
★	2	13	THE GEORGE BENSON ● COLLECTION George Benson Warner Bros 2HW 3577
☆	10	3	OBJECTS OF DESIRE Michael Franks Warner Bros BSK 3648
4	3	26	BREAKIN' AWAY ● Al Jarreau Warner Bros BSK 3576
☆	13	2	ELECTRIC RENDEZVOUS Al DiMeola Columbia FC 37654
6	6	22	REFLECTIONS Gil Scott-Heron, Arista AL 9566
7	7	7	YOURS TRULY Tom Browne, Arista/GRP 5507
8	5	16	CRAZY FOR YOU Earl Klugh, Liberty LT 51113
9	9	25	FREE TIME Spyro Gyra, MCA MCA 5238
☆	NEW ENTRY		MYSTICAL ADVENTURE Jean Luc Ponty, Atlantic SD 19333
11	4	13	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576
☆	14	20	SOLID GROUND Ronnie Laws, Liberty LO 51087
☆	21	3	WYNTON MARSALIS Wynton Marsalis Columbia FC37574
☆	18	3	ECHOES OF AN ERA Various Artists, Elektra E1-60021
15	15	24	SIGN OF THE TIMES ● Bob James Columbia FC 37495
☆	22	3	SLEEPWALK Larry Carlton, Warner Bros BSK 3635
17	8	41	THE DUDE ● Quincy Jones, A&M SP-3721
18	11	19	STANDING TALL ● Crusaders MCA MCA-5245
☆	25	2	FULL MOON FEATURING NEIL LARSEN AND BUZZ FEITEN Neil Larsen & Buzz Feiten Warner Bros. BSK 3585
20	20	14	EVERY HOME SHOULD HAVE ONE Patti Austin, QWest QWS 3591 (Warner Bros.)
21	17	36	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1.1190 (Warner Bros.)
22	23	14	A LADY AND HER MUSIC Lena Horne, QWest QW 3597 (Warner Bros.)
☆	37	2	SILK Fuse One CTI 9006
24	24	15	PIECES OF A DREAM Pieces Of A Dream Elektra 6E 350
★	34	2	CHARIOTS OF FIRE Ernie Watts, QWest QWS 3637 (Warner Bros.)
26	26	4	SHARKY'S MACHINE Soundtrack Warner Bros BSK 3653
27	27	14	FREE LANCING James Blood Ulmer ARC/Columbia 37493
28	12	11	BELO HORIZONTE John McLaughlin Warner Bros BSK 3619
29	29	66	WINELIGHT ▲ Grover Washington Jr. Elektra 6E 305
30	30	9	THE BEST OF MANHATTAN TRANSFER Manhattan Transfer Atlantic SD 19319
31	32	17	ENDLESS FLIGHT Rodney Franklin Columbia FC 37154
32	33	3	BALLADS BY FOUR Art Pepper/John Klemmer/Johnny Griffin/Joe Henderson Galaxy GXY 5133 (Fantasy)
33	19	31	THE MAN WITH THE HORN Miles Davis, Columbia FC 36790
☆	NEW ENTRY		WEATHER REPORT Weather Report, ARC/Columbia FC 37616
35	16	11	SHE SHOT ME DOWN Frank Sinatra, Reprise FS 2305 (Warner Bros.)
36	31	17	LOVE BYRD Donald Byrd, Elektra 5E 531
37	28	10	SOLO SAXOPHONE II-LIFE John Klemmer Elektra 5E 566
38	38	4	ONE SEPTEMBER AFTERNOON Art Pepper Galaxy GXY 5141 (Fantasy)
★	45	2	DR. JOHN PLAYS MAC REBENACK Dr. John Clean Cuts CC 705
☆	NEW ENTRY		CONCEPTION Bill Evans Milestone M 47063 (Fantasy)
41	43	2	LIVE IN JAPAN Dave Grusin Arista GRP 5506
42	44	20	TENDER TOGETHERNESS Stanley Turrentine Elektra 5E 535
43	35	5	STRAIGHT AHEAD Art Blakey & The Jazz Messengers Concord Jazz CJ 168
44	46	18	ANTHOLOGY Grover Washington Jr., Motown M9 961A2
45	36	5	OASIS Dan Siegel, Inner City IC 1134
46	40	29	THIS TIME Al Jarreau, Warner Bros BSK 3434
47	47	45	VOYEUR David Sanborn Warner Bros BSK 3546
48	48	18	MONDO MANDO David Grisman, Warner Bros. BSK 3618
49	NEW ENTRY		AMACORD NINA ROTA Various Artists, Hannibal HNBL 9301
50	39	4	VINTAGE 1981 Stephane Grappelli, Concord Jazz CJ 169

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☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).  
★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

## Lundvall Off, Running With New Label

● Continued from page 12

aging style has yielded several common elements to all the sleeves, starting with the use of "fine gallery art or photography" for each title's cover, bordered to allow the Elektra/Musician logo to be centered on the bottom of the front. Artists or their collaborators stand in for the usual liner note writers, and Lundvall himself contributes a written statement to the inner sleeve, which he says he'll update periodically.

Forthcoming releases will feature both new signings and historical master acquisitions. Among the latter, Lundvall still plans to release the Powell and Brown sets, while contemporary masters will feature new sides from Billy Cobham, Joe Albany, Chico Freeman, Dexter Gordon, Woody Shaw with Wynton Marsalis, Mose Allison and Kevin Eubanks.

Lundvall also held a press conference and video screening Tuesday (9) at the Village Vanguard. Remaining Elektra/Musician releases for '82 are scheduled for the first weeks in April, June and August.



44	★	14	★	41	20	LET'S STAND TOGETHER/TAKE MY LOVE—Meiba Moore—EMI (LP) ST 17060
14	★	14	★	42	49	LIFE IN SPACE—Mayday—A&M (LP) SP 17180
21	★	15	★	43	52	WHAT DOES IT TAKE—Amy Bolton—Importe/12 (EP) MP 314AA
11	★	16	★	44	51	CAN'T BE FUNKY/COWBOYS IN AFRICA—Bush Tetras—Stiff (EP) TEES 1208
15	★	17	★	45	50	THE BEAT ESCAPE—Fingerprintz—Stiff (LP) TEES 1001
15	★	18	★	46	28	LOVE FEVER—Gayle Adams—Prelude (12 inch) PRLD 618
16	★	19	★	47	38	JUST CAN'T GET ENOUGH—Depeche Mode—Sire/Warner Bros. (LP) SRK 3642
17	★	20	★	48	29	FUNGI MAMA (BEBOPAFUNKADISCOLYPSO)—Tom Brown—Arista (LP) GRP 5507
18	★	21	★	49	58	MAKE UP YOUR MIND—Aurra—Salsoul (LP/12 inch) SA 8551/SG 360
13	★	22	★	50	55	SPRING IN FIALTA—Slow Children—Ensign/RCA (LP) BXL 1-4204
36	★	23	★	51	57	DON'T TURN YOUR BACK ON LOVE—Eloise Whitaker—Destiny (LP/12-inch) DLA 10006/DT 302R
26	★	24	★	52	46	LET'S GROOVE/I'VE HAD ENOUGH—Earth, Wind & Fire—Columbia (LP) TC 37548
27	★	25	★	53	59	ABACAB—Genesis—Atlantic (LP) SD 19313
23	★	26	★	54	56	SPIRIT OF THE DANCER—Evelyn King—RCA (LP/12 inch) AFL 13962/PD 13018
33	★	27	★	55	60	BREAKAWAY—Pure Energy—Prism (12-inch) PDS 420
30	★	28	★	56	61	GOLDENES SPIELZEUG/EEL QUE—D.A.F.—Virgin (LP) Import
34	★	29	★	57	62	ALL NIGHT—Bonnie Forman—Wave (12-inch) CM 120
22	★	30	★	58	63	(THE BEST PART OF) BREAKIN' UP—Roni Griffith—Vanguard (12-inch) SPV 54 A
24	★	31	★	59	53	FAVORITE SHIRT/(BOY MEETS GIRL)—Haircut 100—Arista (12 inch) Import
19	★			60		WORK THAT SUCKER TO DEATH—Xavier—Liberty (12 inch) SPRO 212
35	★					
31	★					



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Chas Jankel  
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NEW ENTRY

## MORT FINK EXPLAINS

# Logic Behind Warner Rents

• Continued from page 4

how can dealers offer a wide selection of titles when they have to pay \$72 per tape—which they're being charged now—and up?

"If there is the opportunity for the studio to harness the rental option of consumers, this is a good business.

with the dealer. We always intended to sell some titles."

Fink explains that the original thought behind rental-only was to provide the dealer with the product he needs when he needs it. A new release generates more rental activity, meaning a dealer needs more copies

coming in on it. Fink says. Thus was rental-only born.

"What we found was that if a consumer didn't care to see a particular movie, you couldn't rent it or sell it at any price. But if he wanted to see an older movie, such as 'Summer of '42,' he didn't expect to pay less to rent that title. The dealer did expect to pay less, however."

Partly because WHV had given every title the same lease fee, dealers objected to the plan. Less popular titles are now priced less. And there are dealers now, says Fink, who take only the less expensive titles for their inventories.

One of the most difficult problems with the video industry today, according to Fink, is that it is "over-sold." "There are 2.5 million homes with VCRs, and about 1.8 million actively using prerecorded video. Between 80% and 90% of those are renting. And I hear there are 10,000 storefronts offering prerecorded product.

"There are too many cassettes, too many dealers, too many people rushing into this business. It's a valuable business, but it needs to be nurtured and developed in an orderly way.

"You'll kill home video with a take-the-money-and-run attitude. If you make a big profit on a title, fast, it gets less valuable for other delivery systems, such as cable tv. Home video is valuable because no one can take it off the air."

Fink therefore advocates a home video window before release of a title to cable tv. This, he says, protects the rights holder and allows the consumer to continue to have a wide selection of titles.

That selection is soon to include original made-for-video productions from WHV. "Our top priority in 1981 was to attack the rental issue," Fink says, "and in 1982 it's to find out about music on video, to invest in original video music and see what happens.

"The next 12 to 18 months we'll be working closely with Warner, Elektra/Asylum and Atlantic to develop acts for video. If it works, it will be a big area."

Fink concedes, though, that video music is not presold the way a movie is when it reaches home video distribution. Any programs developed by Warner would appear also on cable, to recoup expenses and to promote the project. It is possible, he says, that WHV will come out with new music on videocassette rather than just a "video album" of a proven audio recording.

Other original productions are being developed in the area of children's programming and animation. "We're working on non-mass market programs, investing in non-motion picture areas."

Fink believes the answer to the problem of competing formats and expensive software production lies in 1/4-inch video systems. "It's the next big step, and will become the format worldwide.

"Matsushita will try to get as much as possible out of its existing system, and continue to develop it until it's propitious to introduce 1/4-inch."

## Open 2 Stores

NEW YORK — Video-To-Go, Inc., a three-store video software chain here, has opened two additional Manhattan outlets.



**TOSHIBA VIDEO**—Toshiba's new IK-1900 incorporates a Nikon lens, believed to be the first color home video camera to do that. Suggested list: \$995.



**LONG PLAY**—Technicolor's new CVC V-150 tape now enables this 1/4-inch VCR format to record and playback tapes up to 2 1/2 hours long. It's expected the new tape will be made available to software makers for pre-recording purposes.



**100 CLEANINGS**—Recoton's V107 VHS video head cleaner, retailing for \$26.99, provides up to 100 cleaning operations in a vcr. A Beta version (V109) is also available.



**CLEAN HEAD**—Audio-Technica is yet another audio manufacturer to offer video accessory product with a VHS-format video head cleaner. A Beta version is also available.

Billboard®

Survey For Week Ending 2/20/82

# Videocassette Top 25 Rentals

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

TITLE  
Copyright owner, Distributor, Catalog Number

This Week	Last Position	Weeks on Chart	TITLE
1	3	3	<b>PATERNITY</b> Paramount Pictures, Paramount Home Video 1401
2	1	3	<b>AN AMERICAN WEREWOLF IN LONDON</b> MCA 77004
3	4	3	<b>MOMMIE DEAREST</b> Paramount Pictures, Paramount Home Video 1263
4	2	3	<b>APOCALYPSE NOW</b> Paramount Pictures, Paramount Home Video 2306
5	6	3	<b>STIR CRAZY</b> Columbia Pictures 10248E
6	7	3	<b>FOUR SEASONS</b> MCA 77003
7	12	3	<b>THIEF</b> 20th Century Fox Video 4550
8	5	3	<b>CLASH OF THE TITANS</b> MGM/CBS 700074
9	<b>NEW ENTRY</b>		<b>TEXAS CHAINSAW MASSACRE</b> Wizard Video 034
10	<b>NEW ENTRY</b>		<b>DOGS OF WAR</b> 20th Century-Fox Video 4569
11	19	3	<b>FRIDAY THE 13TH II</b> Paramount Pictures, Paramount Home Video 1457
12	24	3	<b>AIRPLANE</b> Paramount Pictures, Paramount Home Video 1305
13	<b>NEW ENTRY</b>		<b>THE POSTMAN ALWAYS RINGS TWICE</b> MGM/CBS Home Video 700077
14	15	3	<b>BLUE LAGOON</b> Columbia Pictures 100252
15	11	3	<b>ATLANTIC CITY</b> Paramount Pictures, Paramount Home Video 1460
16	<b>NEW ENTRY</b>		<b>HELL NIGHT</b> Media Home Entertainment M157
17	<b>NEW ENTRY</b>		<b>FIRST MONDAY IN OCTOBER</b> Paramount Pictures, Paramount Home Video 1408
18	<b>NEW ENTRY</b>		<b>BREAKER MORANT</b> Columbia Pictures Industries Inc., Columbia Pictures Home Enter 8300
19	23	3	<b>KRAMER VS. KRAMER</b> Columbia Pictures 10355
20	<b>NEW ENTRY</b>		<b>SOMEWHERE IN TIME</b> Universal City Studios, Inc., MCA Distributing Corporation 66024
21	9	3	<b>SUPERMAN II</b> Warner Bros. Inc., Warner Home Video 61120
22	14	3	<b>USED CARS</b> Columbia Pictures 10557
23	<b>NEW ENTRY</b>		<b>SUPERMAN</b> D.C. Comics, Warner Home Video 1013
24	17	3	<b>MEATBALLS</b> Paramount Pictures, Paramount Home Video 1324
25	13	3	<b>MANIAC</b> Media Home Entertainment 155



# 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.**



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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.  
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# RCA Notches Software Progress

## Kuhn Adamant That Disk Sales Topped Expectations

By EDWARD MORRIS

NASHVILLE—While movies will continue to dominate RCA's Select-a-Vision videodisk catalog, division vice president Thomas G. Kuhn says there will be a significant increase in original programming, particularly in music. Kuhn was in Nashville last week to speak at an RCA consumer electronics convention, which attracted about 70 distributors.

Denying any disappointment with the division's sales performance since the system went on the market last March, Kuhn says RCA exceeded its 1981 projections for CED software sales. The target was 2 million disks, he notes, but that actual sales were 2.1 million. He says CED player sales were 105,000, well under the predicted 200,000 units, and that he believes this factor has led to negative reports within the industry about the system's success.

The sales surprise, according to

Kuhn, is that consumers are buying videodisks at a faster rate than expected. Those who have had players for eight months or longer, he says, own an average of 23 video albums, while those with players for six or more months have an average library of 21.

Video album clubs, similar to record clubs, are a distinct marketing possibility, Kuhn says, when the "player population" merits.

Software prices are not expected to rise during the coming year, Kuhn says, adding that RCA has 100 disks priced under \$20 each. Estimates are that 160 titles will be added this year, bringing the total RCA offerings to more than 300 selections. In addition, the company distributes about 100 MGM/CBS Home Video titles.

In June, RCA will begin producing stereo videodisks. It has not been announced what the first stereo of-

fering will be, but the company recently did a Bob Welch project in stereo in conjunction with RCA Records and MTV: Music Television. Kuhn says that cable play will play an increasingly important promotional role for videodisks, just as radio has done for records.

Although Kuhn foresees the possibility of simultaneous video and audio releases on an artist, he says he doesn't believe the video will be a matching format to the audio album—as is common now in printed music. For one thing, he notes, the music videodisk will have 70 to 75 minutes of playing time, more than twice that of a record album. The most likely format for early video musical projects, Kuhn predicts, will be recordings of actual concert performances, primarily because "it's the cheapest to do."

Other formats will include documentaries about the artists and specially designed visuals to fit different pieces of music, Kuhn adds.

Besides in-house projects, Kuhn says the company is beginning to make development deals with independent producers.

Asserting that RCA would never offer "hardcore pornography" to consumers, Kuhn explains that it might sell movies that carry an "X" rating. "Sometimes the rating is based on language," he notes. "When 'Midnight Cowboy' first came out, it was given an 'X' rating. But we would carry a movie like that."

## Finnish Retail Chain Purchases Vid Rights

HELSINKI — Rautakirja, the leading retail outlet for newspapers and magazines in Finland, has bought video and duplication rights to all Finnish films produced between 1934 and 1966 by Suomen Filmiteollisuus (SF) and plans to put out the first video titles within a month or two.

Says Erik Stenroos, Rautakirja projects director: "Around 230 films are involved and we're now grading them according to video sales potential. Included is 'The Unknown Soldier,' Finland's biggest boxoffice success."

According to Stenroos, the main aim of the purchase, for an undisclosed sum, is to strengthen the role of Finnish movies in the local video marketplace and Rautakirja is also specially interested in material suited to the local children's market.

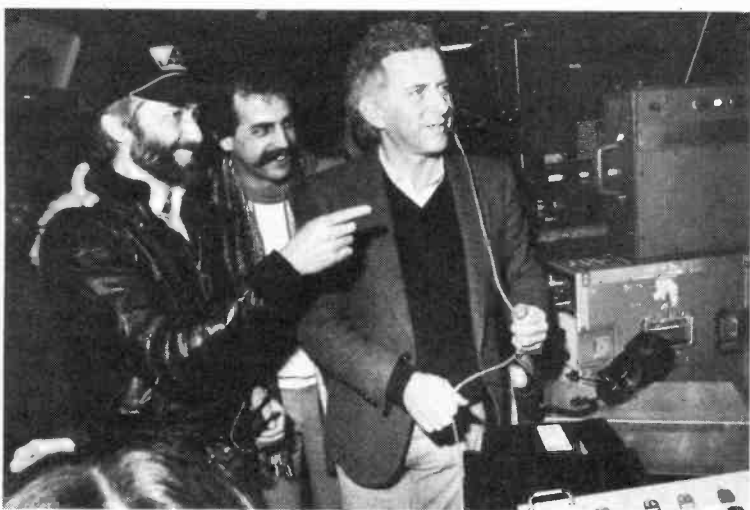
## Hansen Firm Expanding With Video Music

LOS ANGELES—Production company Ed Hansen & Associates here is expanding into the video music marketing area.

Programs to be represented include ones with such artists as Todd Rundgren and Utopia, Bob Marley, Split Enz, Maureen McGovern and Glenn Yarbrough.

The firm will also commence production and eventual marketing of "Bill Wyman: Portrait Of An Artist."

At the same time, Hansen is adding two marketing consultants to the firm: Mike Gormley, former A&M assistant to the chairman and communications vice president; and George Paige, former record promotion executive and Bob Marley liaison.



Billboard photo by Chuck Pulin

**BUSS TO ITALY**—A Kiss performance at New York's Studio 54 was transmitted live via satellite to the San Remo Music Festival in Italy. Shown left to right are Michael Bernhart, director of the project; Charles Benanty, president of Soundworks, the Studio 54-associated studio that handled sound; and Mark Fleischman, owner of Studio 54.

## Cross-Merchandising Ploy For Charlie Daniels Event

NEW YORK—A Charlie Daniels Band concert telecast live over MTV Music Television last September has been edited down to 75 minutes and is now the subject of a major cross-merchandising effort by CBS Video Enterprises, MTV and Epic Records.

"The Charlie Daniels Band: The Saratoga Concert" features concert footage and two "conceptualized" songs. It was filmed in Saratoga Springs and North Carolina, and will be released on videocassette in March to coincide with two other events: an MTV telecast and the release of the band's new Epic album,

"Windows."

The March MTV telecast will be paired with a simulcast over a radio network to be announced. The simulcast will be supported by co-op advertising with record and video stores, as well as trade and consumer advertising.

The program will be released on CED videodisk in June, the first made-for-home-video stereo CED disk.

Material performed includes three songs from the new album. The two conceptualized songs are "The Legend Of Wooley Swamp" and "Carolina I Remember You."

## Dutch Tradesters Unite

AMSTERDAM—More than a dozen of Holland's biggest video producers and distributors have banded together to form a new trade body, the Dutch Assn. of Video Suppliers. It was scheduled to hold its first meeting in Utrecht Monday (15).

The Assn. sprang from an initiative by Theo Van Der Schaaf, head of the country's largest home video rental firm, European Video Club.

Its main aim is to examine the extent of video piracy in Holland, which EVC's Frits Versteeg estimates as accounting for between 20%-30% of the total videocassette market.

Close links will be established with trade bodies like NVPI, the Dutch branch of IFPI; authors' and copyright society BUMA/STEMRA) and the Netherlands Cinematographic Assn.

And a national communication center has been set up, where cases of video piracy can be registered with a minimum of red tape.

Legal help will come from lawyer and copyright specialist Ed Engels, a BUMA/STEMRA advisor, and a major battle against the pirates is in prospect here, with the first law suit against video pirates likely this summer.

# Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	4	MOMMIE DEAREST (ITA) Paramount Pictures, Paramount Home Video 1263
2	2	10	AN AMERICAN WEREWOLF IN LONDON (ITA) Universal City Studios Inc., MCA Distributing Corporation 77004
3	4	4	PATERNITY (ITA) Paramount Pictures, Paramount Home Video 1401
4	3	9	APOCALYPSE NOW (ITA) Paramount Pictures, Paramount Home Video 2306
5	5	6	CLASH OF THE TITANS MGM/CBS Home Video 700074
6	6	18	STIR CRAZY (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
7	8	10	FOUR SEASONS ● (ITA) Universal City Studios Inc., MCA Distributing Corporation 77003
8	9	15	ATLANTIC CITY Paramount Pictures, Paramount Home Video 1460
9	10	14	KRAMER VS. KRAMER (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355
10	38	4	FIRST MONDAY IN OCTOBER Paramount Pictures, Paramount Home Video 1408
11	7	18	THE BLUE LAGOON (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10025E
12	19	14	THE POSTMAN ALWAYS RINGS TWICE MGM/CBS Home Video 700077
13	12	18	ENDLESS LOVE (ITA) Universal City Studios Inc., MCA Distributing Corporation 77001
14	14	14	THE THIEF 20th Century-Fox Video 4550
15	17	26	NIGHTHAWKS ● (ITA) Universal City Studios Inc., MCA Distributing Corporation 71000
16	22	21	BUSTIN' LOOSE (ITA) Universal City Studios Inc., MCA Distributing Corporation 77002
17	29	14	THE MALTESE FALCON 20th Century-Fox Video 4530
18	32	2	STUDENT BODY Paramount Pictures, Paramount Home Video 1476
19	13	5	ROLLERBALL 20th Century-Fox Video 4559
20	23	2	TEXAS CHAINSAW MASSACRE Wizard Video 034
21	16	10	BREAKER MORANT Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 8300
22	18	21	THE JAZZ SINGER (ITA) Paramount Pictures, Paramount Home Video 2305
23	28	7	TAKE THIS JOB AND SHOVE IT 20th Century-Fox Video 4076-30
24	25	13	BACK ROADS MGM/CBS Home Video 70071
25	11	12	DOGS OF WAR 20th Century-Fox Video 4569
26	20	7	THE ADVENTURES OF ROBIN HOOD 20th Century-Fox Video 4540-30
27	21	26	RAGING BULL (ITA) United Artists, 20th Century-Fox Video 4523
28	37	15	THE FAN Paramount Pictures, Paramount Home Video 1469
29	26	16	FRIDAY THE 13TH II (ITA) Paramount Pictures, Paramount Home Video 1457
30	30	54	AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305
31	31	5	MAGNIFICENT SEVEN 20th Century-Fox Video 4553
32	33	28	CASABLANCA (ITA) United Artists, 20th Century-Fox Video 4514
33	27	6	GODFATHER EPIC Paramount Pictures, Paramount Home Video 8480
34	35	37	ORDINARY PEOPLE (ITA) Paramount Pictures, Paramount Home Video 8964
35	15	15	MEATBALLS Paramount Pictures, Paramount Home Video 1324
36	NEW ENTRY		GREAT ESCAPE 20th Century-Fox Video 4558-30
37	24	17	THE COMPETITION Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10124E
38	39	6	THE CONVERSATION Paramount Pictures, Paramount Home Video 2307
39	36	2	VICTORY MGM/CBS Home Video 600108
40	34	2	THE ONE & ONLY Paramount Pictures, Paramount Home Video 8992

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



# Compatibility Issue Slows Acceptance Of CX Process

• Continued from page 3

plan, as it eliminates the need for dual inventory.

However, controversy over CX compatibility is ongoing with evidence indicating that even CBS itself is divided on the question.

Failure to sell compatibility makes a rapid rollout of the system less likely, and the compatibility question also is particularly critical in the classical music area—where the CX program needs to be bolstered with releases that offer big impact wide dynamic sonic material. Such product has not been forthcoming from CBS itself, as the Masterworks division, has not yet wanted to risk more than a handful of new releases in CX.

And, the sensitivity of the issue was increased recently when a Masterworks artist, classical guitarist Lina Boyd, demanded that her CX-encoded release be withdrawn because of the process' shortcomings.

Bob Jamieson, CBS Records group vice president and label executive in charge of the project worldwide, says CBS has the technical means to overcome Boyd's objections, and he claims Boyd was prejudiced against CX by some of the system's detractors.

"Somebody put the bad word in her ear," Jamieson maintains. "She was upset and it's something that must be corrected."

CX is the second audio disk encoding software process to be intro-

duced. The dbx encoded program, which got underway about five years ahead of CX, has approximately 150 albums in release and is also offered in cassette on a trial basis.

Both systems are an attempt to circumvent disk record noises and other pressing related technical limitations by introducing signal compression in disk mastering and controlled expansion in playback. The main difference between CX and dbx is that the latter system makes no compatibility claim.

From a purely business point of view, CX—because it allows for less stringent quality control—could represent substantial production costs savings for the industry.

Though the "compatibility" question remains a subjective issue, many engineers and producers believe CBS has underestimated the sophistication of today's listeners. While some CX critics concede that "compatibility" may hold water in pop releases—where wide dynamics make far wider use of dynamic range and appeal to a more sophisticated audience.

Indeed, it was reported by CBS Technology Center engineers at the January CES in Las Vegas that Masterworks would temporarily remain outside the program, waiting for a larger population of decoders before risking entry.

The CX system has not been backed by releases from other major labels, either. However, CBS claims this does not stem from a failure to establish compatibility.

CBS is going ahead with the CX system's promotion and recently introduced its CX newsletter for the trade. The company also has approximately 70 major rock, pop, jazz, r&b and classical catalog titles

in the encoding pipeline, which could provide the needed software infusion. This month, CBS also announced the release of a \$1.25 wholesale CX-encoded sampler.

According to Jamieson, CX will begin to crack through barriers imposed by initial reactions to the system. However, Jamieson now admits CBS will have to do it alone in building up the program's software side.

At the June Consumer Electronics Show last year, for example, WEA issued a statement in support of CX. To date, however, no label in the WEA family has a CX-encoded LP scheduled.

"This is our ball and the other major record companies are going to let us carry it," comments Jamieson. "They are our competitors and they are recognizing that in the way they're leaving us to do this alone."

One point emphasized by Jamieson is that CX is not a "turn key" technology. He stresses that increasing familiarity with the mastering process has brought better and better results.

On the hardware side, almost 20 manufacturers now are licensed for the decoder technology, and work continues on developing on a CX miniaturized circuit—or "chip"—which could greatly speed decoder penetration of the market.

Companies making decoders today admit that production and sales are being held back due to the low availability of the encoded software. However, the chip's availability—possibly in 1982—will allow decoder pricing to be cut dramatically—to about \$50 per unit, it's believed.

And, at least one Japanese manufacturer, Toshiba, also will bolster CX as it reportedly is set to put the circuitry into a low-price receiver to be shown at CES in June 1982.

CX also has made headway in videodisk licensing, an area where "compatibility" is not a major concern. In audio disk production, however, CBS still has to win over a large segment of producers and engineers.

Meanwhile, the electronics firms manufacturing decoders do not hide their impatience with CBS' slow release practices to date.

One of the first companies signing on, MXR, says audio dealer promo-

tions hinge on more encoded releases—particularly some featuring big name pop acts.

"All of CBS hasn't been behind the process," concedes MXR's Richard Neatrou. "There are a few select people there who are responsible for getting the CX process out to the public. They've been mostly doing it on their own."

Neatrou said MXR had been informed of the Masterworks division's decision not to go with new releases in CX until broader hardware penetration was achieved.

Neatrou said decoder sales were "reasonable, not a landslide," and that interest has come from certain record distributors in addition to audio dealers.

"We're not going to get the massive numbers of records we were promised, which is a big disappointment," Neatrou notes.

At CM Labs, another decoder manufacturer, president Geoff Hall still believes CX will get airborne. But Hall accuses CBS executives of "not pulling their weight" and calls for heavier promotion on top of significant releases.

"I think CX now is a dead issue temporarily," Hall conceded. "If they do release 70 records, and some of them are classical, the thing is go. And if they don't do it the thing is not go and I'm stuck with a lot of sheet metal and a lot of printed circuit boards."

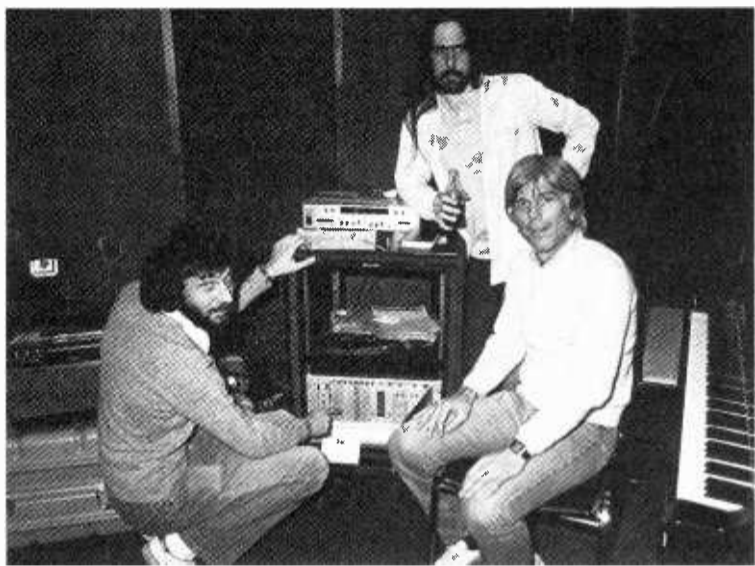
Hall added that his company took back more decoders in January than it shipped.

## Studio Remodeled

LOS ANGELES—The Music Source, formerly the Music Farm, a recording studio in Seattle, has remodeled, adding a new MCI 600 Series console.

As the Music Farm, the facility has operated in Seattle since 1969 under owner Jim Wolfe, expanding from an 8-track to 24-track facility.

Services now available include 24-track recording and mixing/voiceover production for radio and television commercials and tape dubbing. Future plans call for installation of video equipment.



**DIGITAL BREAK**—Epic vice president/executive producer John Boylan, right, takes a break during the mixdown of the Charlie Daniels Band's new "Windows" LP at Record Plant. The LP was recorded analog multi-track at Nashville's Woodland Sound with digital aspects handled by L.A.'s Digital Magnetics. The album was then edited with Sony's DAE-1100 digital editor and mastered at Capitol by Wally Traugott. Looking on is digital engineer Jim Pace, left, and Boylan's veteran engineering ace, Paul Grupp.



"Black Magic" from AKG

## AKG Bows New Gear In Frankfurt

NEW YORK—New products from AKG Acoustics include two microphones, a microphone preamplifier, a two-channel reverberation unit and two power supply units. The products are being shown in Frankfurt at the Music Fair held from Feb. 13-17, and at the AES convention in Montreux March 2-5.

The C535EB "Black Magic" mike is a pressure gradient receiver with cardioid polar response. An integral switch allows a combination of pre-attenuator and filter. The wire mesh grille may be removed.

For musicians who are just starting out, AKG has introduced the AKGD80 microphone, designed primarily for use on vocals. The company claims a "pronounced bass boost" helps voices that have not been fully trained. Cardioid polar response is uniform over the entire frequency range (60 Hz to 16 kHz). Included is a 16-foot cable and an instruction manual.

For its existing Condenser Microphone Modular System (CMS), AKG has added a new microphone preamp, in view, the company says, of the increasing use of digital technology in studios. The design of the AKG460B therefore anticipates future developments.

AKG's new BX25 two-channel reverberation unit is a revised version of the BX20—with reduced size and weight as well as improved sound qualities. A high-cut filter has been incorporated at the input/reverb drive amplifier. The reverb section itself has been separated from the electronics and from channel to channel for easier service.

Two models are available, one with a digital delay module. The latter provides a remote mix control between pure reverb signal and reverb plus individual reflections. The discrete reflections are available as reflections only or in connection and mixed with the reverb content.

Finally, there are two new power supply units for condenser microphones from AKG. The supplies may be used in connection with both symmetrical and nonsymmetrical amplifier inputs.

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- (1) Ampex ATR700 Recorder, Part #4010273-01
- (3) LL Cassette Erase Machines including custom development cost.
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## Audiophile Recordings

## Spotlight



**FRESH AIRE**—Mannheim Steamroller, American Gramophone AG370, distributed by American Gramophone, \$15.

Omaha-based Mannheim Steamroller is a group that has customized its sound to the audiophile record market. The group's materials are derived from 18th century classical music and contemporary pop—a borrowing of sonic hooks from both schools fused into a contemporary studio production effort. Sometimes the results are contrived but on this fourth album the brew is a tasty one. The group's extensive use of such tactile instruments as lute and harpsichord places one foot squarely in the 18th century—the era of the "Mannheim" classical school; there's also some powerful classical pipe organ here. The powerful sonic hooks of contemporary pop also are present—"Steamroller" apparently refers to this—and pounding rock drumming and electronic synthesizer play a prominent role. "G Major Toccata" (side one, cut one) is a good example of the fusion and the group's somewhat flowery brand of musical poetry—with organ conjuring an 18th century cathedral while a rock drummer is set loose in the choir loft. Another sonic standout, "Dancing Flames" (side two, band two), sets harpsichord and piano against contemporary rhythms and string arrangements, and is also the album's most musically accomplished cut. The group also deserves high marks on the production which extensively explores the spatial possibilities of two-channel sound and is quite impressive in overall range and fullness. On all counts this seems to be the group's best effort yet. One criticism, though: The album is labeled "Digital Recording" which isn't actually the case. Most tracks originated on multi-track analog; mix-down and some piano were recorded on Sony 1600 digital. Still the digital master adds quite a lot of clarity.

\*\*\*  
**FALLA: THE THREE CORNERED HAT (COMPLETE)**—Mexico State Symphony Orchestra, Batiz, Varese Sarabande VCDM 1000170, distributed by Discwasher, \$15.

Falla's "Three-Cornered Hat" ranks high on the popularity poll of 20th century ballet scores; enormous musical character and brilliance are here and many of the score's rhythmically breathtaking pages are virtually a calling card for the Spanish musical idiom. Batiz and his Mexican orchestra are quite magnificent, delivering the score with great assurance and flair and a special idiomatic quality one expects from musicians in a Spanish-speaking land. The album's sonics however are a puzzle; the sound appears to have been dynamically compressed. This is quite odd in a digital album. Nonetheless, dynamics are clearly a drawback here, and playing this album through dynamic range expansion circuitry makes all the difference in the world in how vital and expressive it sounds.

\*\*\*  
**RACHMANINOFF: SONATA IN G MINOR, OP. 19**—Kates, cello, Kobler, piano, Sonic Arts Lab 26, distributed by Apex Marketing, \$17.95.

This is an extremely well-defined room-filling recording of cello and piano, immaculately transferred to disk and pressed by West Germany's Teldec. Some balance problems do surface and the recording is more dry than desirable, but these flaws aren't enough to dim the strong overriding impression of power and clarity. The performance also is very attractive; Kates is a widely concertized virtuoso who has previously had albums on RCA, Denon and Sonic Arts. The darkly romantic, symphonically scaled piece runs like a finely tooled machine—and yet this is an unedited recording, mastered on Sony's PCM-100 machine. The balance problem is that cello has been favored over piano rather consistently; this won't do ideally in music by the famous Russian pianist-composer.

### Fantasy Does Digital Work

LOS ANGELES—Fantasy Studios, Berkeley, Calif., has completed a number of projects recently with Mitsubishi's digital audio recording technology, according to facility manager Roy Segal.

Among projects: George Duke and Stanley Clarke, Tom Coster, the Greg Kihn Band, Tom Fogarty, Seawind and Marlon McClain.

NEW YORK—Effanel Music's portable recording system has been on location for DIR Broadcasting's King Biscuit Flower Hour and Silver Eagle network radio broadcasts. Artists recently taped include Joan Jett and the Blackhearts (the Ritz, New York), Mel Tillis (Pitman, New Jersey) and the Henry Paul Band (Trax, New York). Engineering by Randy Ezratty, with assistance from Gary Geller.

On Long Island, at Kingdom Sound Studios in Syosset, Blue Oyster Cult's new double live album is underway. Sandy Pearlman and George Geranios are producing the project, due in March from CBS Records. At the console are Geranios and assistant engineer Paul Mandl.

In Jericho, N.Y., Posse recording artist Joe Simon is at work with the r&b group the Syndicate. The band is at Jericho Sound Labs, being produced by Simon and Leon Pendarvis.

In Syracuse, N.Y., at Rose Hill Studios, Mark Doyle has completed production on singles for the Natives and the New York Flyers.

## Studio Track

\*\*\*  
At Audio Innovators in Pittsburgh, Al Mossburg is recording new material with Noel Paul Stookey producing. Engineer: John Struthers, with Danny DiCarlo assisting. Riders in the Sky is mixing its new album with producer Jim Sutton and engineer David Markowitz. Technical support supplied by Patrick Padovan. And the Racket is recording an album with Struthers producing and engineering, DiCarlo assisting and co-producing.

\*\*\*  
Recent activity at the Chicago Recording Company in (of course) Chicago: Styx member James Young produced mixdowns of live concert tapes of the group for broadcast on the BBC. Engineers were Rob Kingsland and Phil Bonanno. Bonanno also engineered a session with Epic artists Survivor. And Spooner, a Wisconsin band, mixed their debut album on Mountain Railroad Records. Producer was Gary Klebe, engineer Hank Neuberger.

In Detroit, at Tantus Studio, Sarabande is finishing work on their latest project for Platinum Rider entitled "Street Of Love." Engineer: Jack Kartush. Roy Smith has completed a single, "I'll Always Love You," with engineer David Schreiner. Daniel Hershaw and Gennise Greyson are at work on a new project with engineer Terry Tuck.

In nearby Dearborn Heights, Mich., Greg Corbin is working on a self-produced project at Studio A. Producer Ken Sands is working with Kevin Mitchell, and the Boones are laying down tracks with Curtis Boone and Eric Morgeson producing. Morgeson is engineer for all projects.

\*\*\*  
Producer Chet Atkins and engineer Mike Poston recently finished an album with Roger Whittaker at Sound Emporium in Nashville.

At Chesire Sound in Atlanta, Cameo is laying PolyGram tracks with Larry Blackmon producing and Tom Race engineering with Ted Kallman assisting. Phase II artist Hamilton Bohannon is producing himself. Engineering are Tom Wright and Race with Kallman assisting.

Arista act Sea Level finishing up an album at Quadrafonic in Nashville, with producer Steve Gibson and Rich Schirmer as engineer. Also at Quadrafonic, Michael Clark is producing Lynn Anderson with Willy Pevear behind the board. The Oak Ridge Boys Band cutting tracks with producer Tony Brown and engineer Gene Eichelberger.

At Pete's Place in Nashville, Aaron Brown producing Aaron Wilburn with Al Pachucki engineering. Paul Franklin is working on a new album under his own production with Pachucki engineering.

\*\*\*  
The west coast also has its share of activity, with plenty of projects underway in Los Angeles.

Henry Lewy is producing Joni Mitchell at A&M Studios for Elektra/Asylum, C. Kaplan assisting.

Soundcastle action: Richard Landis producing Juice Newton for Capitol, Joe Chiccarelli engineering, Mitch Gibson assisting, Robbie Adcock producing Andy Williams for CBS, Barte Chiate engineering, David Marquette assisting; and John Mills co-producing Poco for Atlantic with the band. Mills is engineering and David Marquette assisting.

Dennis "Pergi" Frederiksen producing the New Town Heroes at Record Plant, Rick DeLena engineering, Kevin Eddy assisting.

Bob Caudio producing Keeper for RCA at Sound Labs.

At Group IV Recording, Dennis Sands and Greg Orloff at the board for Billy Goldstein, scoring a "Fame" segment "But Seriously, Folks" for MGM.

Dwight Twilley finishing up an LP for EMI/Liberty at Perspective Sound.

Bob Johnston producing Kelly Harland for CBS/Epic at Amigo, Frank Wolf engineering, Michael Omartian arranging.

## WILL PROVIDE SOUND STAGES

## SIR Plans Expansion Into Film And Video

LOS ANGELES—Studio Instrument Rentals, one of the industry's veteran service complexes offering sound stages, rehearsal studios and both sound reinforcement and musical instrument rental, is expanding into video.

According to SIR's manager, Gary Klimmer, the video entry initially will be to provide the music industry with sound stages for musical shoots. SIR will work in tandem with an outside film/video-oriented company which will provide SIR with equipment. Post production will also be done at another locale, at least initially.

Later, as the industry matures, SIR will become more of a formal film/video entertainment complex incorporating production capability.

Klimmer believes the new direction will be of particular appeal to record labels and management firms in that SIR is promising it can provide music shoots at significantly

lower price that is standard in the industry.

"We want to provide a one-stop complex," says Klimmer, "and provide the music industry with reasonably priced videos." SIR's sound stages have been used in the past for video shoots by outside producers. Klimmer is also pointing towards SIR's mammoth sound stage 3, 135 feet by 75 feet by 90 feet, as being particularly attractive for film and or video production. Sound stage 3 as well as sound stage 2 and rehearsal studio 1 are being refurbished with video in mind.

SIR maintains five locales—L.A., San Francisco, Manhattan, Chicago and Nashville—with a total of 13 studios in the Los Angeles area between the flagship Gower/Sunset and Santa Monica Blvd. locations.

SIR, adds Klimmer, has also opened a musical instrument store at the Gower Sunset location and has also begun selling sound related gear.

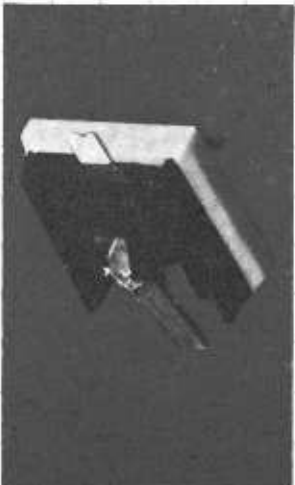
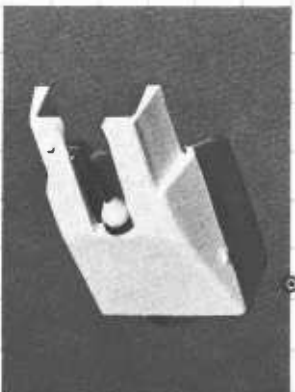
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## SPARS Drive Gets Boost

LOS ANGELES—Advisory members (manufacturers) of SPARS have agreed to participate in the trade group's recently announced national booster membership drive (Billboard, Jan. 9, 1982).

In addition to the combined 600 hours of free studio time, mastering and video time valued at approximately \$100,000—first prize 300 hours, second prize 200 hours and third prize 100 hours—which will be given away by a random drawing July 1, advisory members are donating products.

Drawing dates for bonus prizes will be held between March 1 and June 15 this year.

Among product commitment are: a set of 4301 studio monitors from JBL, and MGA 13-inch color tv from Mitsubishi, a personalized SPARS/Otari briefcase from Otari and a D795 turntable from Revox.

All SPARS members are automatically eligible in addition to new booster members. Winners of bonus prizes are also eligible for the grand drawing.



# NAMM WINTER MARKET HIGHLIGHTS

Billboard photos by Atila Csupo



**YAMAHA AUDIO**—Philip Moon, left, marketing services manager, Yamaha, and Gary D. Davis, Yamaha International, discuss the firm's new PM2000 mixing console.



**SOUND STACK**—Mark Silverman, director of pro products, left, and Rich Mandella, marketing director, Cerwin-Vega, introduce the V-100 four-speaker, three-way P.A. play-back theatre system.



**INSIDE STORY**—JBL sales rep Norm Schneider gets set to explain different components used in various of the firm's loudspeakers.



**TASCAM DRAWS**—TEAC Tascam sales rep Warren Prescott, left, explains the company's newest Tascam series products to two buyers from K&K Music.



**FINNEGAN SPEAKS**—William P. Finnegan, vice president, marketing and sales, Shure Bros., holds the firm's new SM85 condenser microphone.



**TECHNICA CONSOLE**—Norman Levenstein, product manager for Audio-Technica, and Jon F. Kelly, president of the firm, show off the ATC1220 12-channel stereo mixing console, A-T's first entry into this product category.



**SOUND DISPLAY**—Soundcraftsmen's new AE-2000 110 L.E.D. real-time analyzer/equalizer fits into the firm's pro products sound stack display.



**AMP MAN**—Brian Wachner, BGW Systems president, stands by the firm's pro line model 7000 two-channel power amplifier.



**SPEAKER MAN**—Robert E. Cook, national sales manager for Electro-Voice, with firm's new SH 15-2 horn loaded speaker system.



**KEY MAN**—Brian Horner of Conbrio Digital Music Synthesizers gives the ADS 200R computer keyboard a workout.



**AKG ACTS**—Ray Bloom, left, AKG representative discusses the firm's new C414 EPB48 microphone with a dealer from Ken's Music Store.



**SOUND DEMO**—QSC Audio's Patrick Quilter, left, demonstrates firm's new amplifier entries.



**HANDS ON**—Simon Nathan of Great British Audio, left, gives an interested dealer rundown of the Canflex mixing system.

FEBRUARY 20, 1982, BILLBOARD

# Playboy Festival For Cable TV

• Continued from page 46

other acts first approached for the festival but unable to appear at the Bowl.

As a result, Lewine projects "a minimum of two hours, and possibly two 90-minute segments" will be produced from the concerts, which are spread over a total of more than 15 hours on the two days. Although Lewine would not divulge the budget, he expects Playboy's production crew to use at least five cameras on the date; the final production setup could utilize as many as eight camera stations.

As for software deals, Lewine said the usual gauntlet of legal and business affairs considerations for potential acts is being negotiated now. Lewine says an estimated initial air date for the cable specials is premature, but adds, "We don't want to warehouse it any longer than necessary, since we hope to take advantage of the positive press coverage we always derive from the festival itself."

He also sees probable international video deals generated by the taping: "We've learned from Playboy's licensees abroad that there is keen interest there, to the extent that there may be even more interest abroad than in the U.S."

Even so, he sees such a package as filling "the definition of narrow-casting for U.S. markets," offering a broader demographic target and

## Carmelo's In L.A. Doubling Its Space

LOS ANGELES—Carmelo's Jazz Club in suburban Sherman Oaks will more than double its capacity in about six weeks.

Owners Chuck and Carmelo Piscitello have acquired space adjoining their restaurant, which caters to musicians and jazz fans, and by knocking out a wall will be able to accommodate 225-250 patrons instead of the 90-person limitation of their present bistro.

The new addition will have a balcony and several "private" rooms for diners, with several fireplaces and an expensive new sound system on order.

Carmelo's operates seven nights a week with live talent. Chuck Piscitello books the acts. Brother Carmelo is in charge of the expansion construction. Acts signed to perform there the remainder of February include Les DeMerle, Snooky Young, Bill Berry's big band with Jack Sheldon, the Jack Nimitz Quintet, Don Menza's big band, the Bob Florence orchestra, Ruth Price and Friends, the Biff Hannon Quartet and Peter Herbolzheimer's big band.

more manageable production overhead than the symphonic and operatic fare already proving a growth stock for cable program suppliers.

As for the festival itself, the sell-out in box seats now leaves remaining available tickets at \$18, \$15, \$12.50 and \$7 per show. Until March 15, tickets will be sold only

through the mail and will be available from 1982 Playboy Jazz Festival Tickets, 8560 Sunset Blvd., Los Angeles, Calif. 90069. General information can be obtained by phoning (213) 855-1057.

After that date, tickets will be sold through Mutual Ticket Agencies, Ticketron and Charge-Line.

## IN EARLY SUMMER

# 'Hooked On Classics' U.S. Tour Is Likely

By NICK ROBERTSHAW

LONDON—A series of "Hooked On Classics" U.S. concerts is likely for early summer, according to Louis Clark, the man behind the British-made album, now past the two million mark in worldwide sales.

With both the LP and single still high on Billboard's Top LP & Tape charts, Clark says he's had a number of approaches from promoters keen to mount live shows. "One West coast promoter wants to do some dates for May-June, and that's likely to happen."

"It's not out of the question that the Royal Philharmonic Orchestra itself would go over, but they are booked up til September, and it would obviously be an expensive way to do it. Alternatively, we could hire local orchestras in the U.S. cities."

Clark confesses himself surprised by the project's Stateside success, as RCA, which licensed the album from K-tel, must also be. "Nobody thought it would be a hit there, quite honestly. Our feeling was that it was fine for the U.K. and European markets. But everybody has been playing it on the radio in the States, and I like to think it made it simply because it's a good record."

A second album will be recorded with the RPO in March. "We will only do one more 'Hooked On Classics' I think, but after that there are other projects we might get into: we can diversify a bit."

In fact, Clark and the RPO have already done so. A concert of Queen material given at the Royal Albert Hall before Christmas was recorded by EMI and will be released next month. Even before that, Clark had worked on two "Classic Rock" style albums with the orchestra, one of Abba material, which was released in West Germany, South Africa and Australia, and another of Status Quo songs, which was never finished.

On both the RPO opted for a fee rather than a royalty, and did the same for "Hooked On Classics," which the orchestra may now be regretting. But the players enjoy their sortie into the world of disco

rhythms, if Clark is to be believed, and he is adamant that the composers whose work is transposed, speeded up, slowed down and otherwise adapted would also have approved. "After all, most of the tunes were dance music in their time," he says.

For the moment, Clark's longtime association with rock band ELO, an orchestra of a very different kind, is uppermost in his plans. After touring America last fall with the group, he is about to go on tour again in Europe, where his string synthesizer will ironically replace ELO's former live string section.

## Father, Son Both Promote In Phoenix

PHOENIX—It isn't often that both a father and a son can enjoy success as concert promoters in the same market, but Buster Bonoff and son Larry are doing just that in two series of concerts booked into the Phoenix Civic Plaza Symphony Hall.

Buster began his 19th season in the Phoenix market with the Jan. 28 appearance of Eddy Arnold. As in past years, his concert series, which runs during the tourist-heavy winter months here, features MOR performers who have demonstrated wide audience appeal in past seasons.

Following Arnold into Symphony Hall: Sammy Davis (Feb. 4-6); and Liberace (Feb. 11-13); Joan Rivers and David Brenner (Feb. 25-27) and Johnny Mathis (March 25-27).

Ticket prices range from \$10.50 to \$15 depending on the artists and the day and time of the shows. Most performances are scheduled at 8 p.m. on weekdays and 7 p.m. and 10 p.m. Saturdays.

Season tickets to all concerts are available for \$70 and Jack Curtis, a spokesman for the Civic Center, says sales for all dates have been strong.

The elder Bonoff also is planning to present the hit musical "Annie" in Symphony Hall in April, Curtis says.

Meanwhile Larry is enjoying his own string of successes in the same venue. He has put together another series of top country shows with Phoenix radio station KJJJ-AM. Merle Haggard (Jan. 23), Charlie Pride (May 15), Don Williams (May 28-29) and Mel Tillis (Aug. 14), are among the artists booked for the series.

Tickets for individual concerts range from \$10.50 to \$14.50.

(Continued on page 55)



Billboard photo by Chuck Pulin  
JAN & AL—Jan Hammer joins Al Di Meola on stage at the Savoy in New York where Di Meola did two shows recently.

## AGENT SPECIALIZES

# Music Acts Shift Into Commercials

By ED HARRISON

LOS ANGELES—Booking agent Vicki Light, whose Light Company has been representing music artists for only a few months, is zeroing in on a booking aspect few other firms specialize in: crossing music personalities into commercials, films and television.

In November, the Light Company entered into a non-exclusive arrangement with New York-based Norby Walters Associates which represents Rick James, Kool & the Gang and others. Light and company vice president Eric Gold report ongoing negotiations for appearances by certain of Walters' artists in commercials and television.

Additionally, the Light company helps seek out soundtrack packages for its clients.

"We look for acts with the potential of crossing into film and television, working in conjunction with the manager, to broaden a personality without taking him out of the record business," says Light. "We want to help the record company sell more records."

"Other agencies are interested in the concert tours," notes Gold. "We are concentrating on endorsements and soundtracks. We're coming to a time of specialization and the other agencies can't carry the ball in those areas."

"Perhaps it's a matter of time before acts are signed to one agency for appearances, signed with us for endorsements and another company for something else."

Included among Light's client roster are the Commodores, Phyllis Hyman, Marvin Gaye, Four Tops, Rick James, Kool & the Gang, Solar Records, Destiny Records and many others.

Gold says that recording acts are urged to take acting lessons while the Light company grooms them. "Then we go back to the record company to see the image they have spent so much money promoting so that we don't go in different directions," Light says.

Conversely, another client, Randy Hamilton of "Kids Are People Too" tv fame, is being crossed into records.

Says Gold "We study the demographics of an artist before pushing for an endorsement. It makes him more viable for a major market."

Gold cites the effectiveness of soft drink commercials in bringing a

recording artist to a new level of mass recognition.

Artists doing theme songs from popular tv series are another recognition builder as well as free network advertising via radio airplay.

Light says that the film industry is now more in touch with the needs of both artist and record company, making it somewhat easier in reaching understanding with film companies.

The Light Company is a theatrical, commercial and music full-service agency that has grown rapidly in its two years in business.

Light, a former model and actress, opened what proved to be a successful modeling agency in Denver five years ago. Ready for the big time, she opened her Los Angeles office some three years later with a total now of seven agents all of whom come from major agencies.

## Valley Forge Season Nears

PHILADELPHIA—Boxoffice at Lee Guber and Shelly Gross' Valley Forge Music Fair was opened Monday (1) for the new spring season which opens with Rodney Dangerfield for the March 5-6 weekend. The 3,000-seat in-the-round playhouse is a hardtop in suburban Devon, Pa., and will again present names on a concert basis from a one-nighter to full-week stands. And for the first time, a portable proscenium stage is optional, especially for rock bands, for whom in-the-round is not their forte.

Talent lineup for the spring dates already set include Sha Na Na (March 11-14); St. Patrick's Day Festival with Tommy Maken and Liam Clancy (March 16); the Beach Boys (March 19-20); the Mitzi Gaynor Show (March 23-28); George Carlin (April 2-4); Stars of the Lawrence Welk Show with Myron Floren, Guy & Ralna and others (April 16-18); Connie Francis (April 22-25); Don Rickles and Lynda Carter (April 29-May 2); and Johnny Mathis (May 3-9).

In addition, Valley Forge has for its classical concert series on Sundays pianist Natalie Hinderas (March 7) and Vienna Boys Choir (March 21). Show calendar also includes several Children's Theatre productions.

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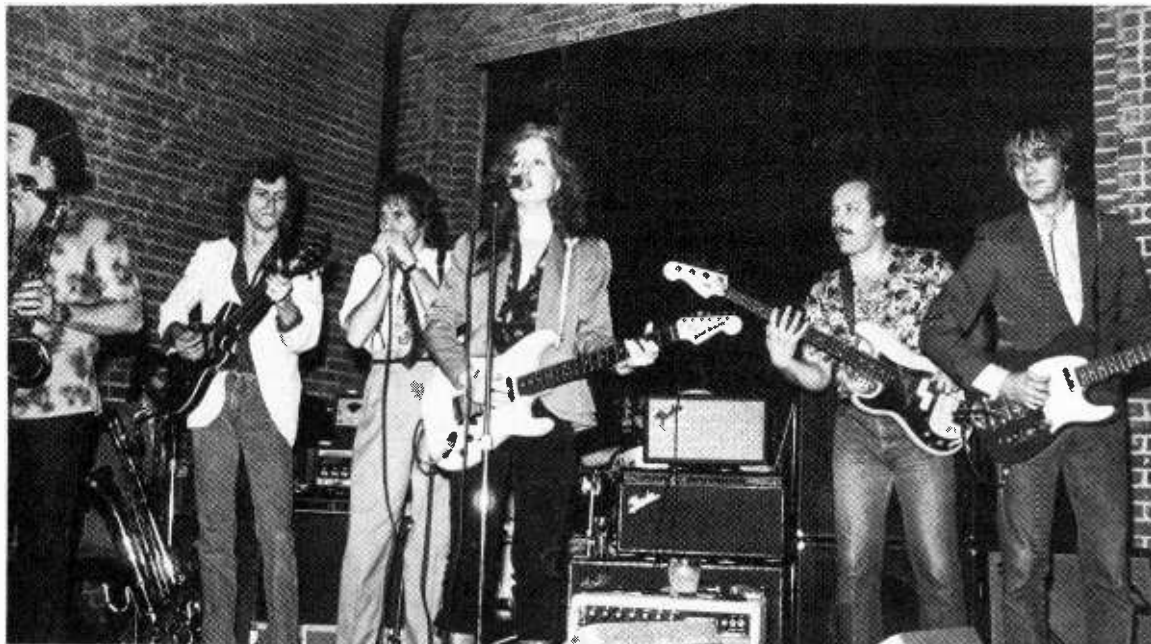
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**DOUBLE SHAKEDOWN**—Bonnie Raitt joins the Lamont Cranston Band onstage at the Club Lingerie in Los Angeles. The Minneapolis-based octet has just released its "Shakedown" album on Waterhouse Records.

## Salas Brothers Back Together; Tierra Aims For Chart Repeat

By CARY DARLING

LOS ANGELES—Tierra, one of the success stories of the Los Angeles music scene in early 1981, is emerging from some trying times. Lead singer Steve Salas took a hiatus from the group and the last album, "Together Again," didn't see any of the success that greeted the previous "City Nights." But two video specials, and some added promotion on the last album could bring the nine-piece band back into the spotlight.

"My brother left the group for a couple of months because he was having problems with his voice," admits guitarist/vocalist and spokesman Rudy Salas. "When things started to happen so quickly, it affected us all but him the most. He left and we brought Mike Jimenez to fill in. Now, it's worked out so that my brother has come back but not as the lead vocalist. He is sharing the vocals with Mike and adds a new dimension to the group. It was probably a blessing in disguise.

"We worked together for 20 years. There was already pressure but having a hit record made the pressure even greater. It got to the point where both of us were about to explode. It was a separation we both needed, like in a marriage. Now that he's back, the ideas are coming out a lot better."

One of the strains that confronted Tierra is that in addition to having a hit single with "Together," the band was the first Hispanic act to break the pop barrier in some time. "The industry is a little more educated but in general it is still ignorant of the market," claims Salas. "They have this misconception of what a Latin band should be. When I was shopping the tape, a lot of people asked 'why don't you go to a Spanish label?' They hadn't even heard the product yet! They assumed our music would appeal only to Spanish-speaking people. Our music is basically American and our lyrics are not in Spanish."

The "City Nights" album was released first in Los Angeles on the small Fiesta label. Then Artist Services International, the group's management, released the album independently through the Pickwick distribution system. Finally, Boardwalk signed the band and pushed the album into the Top 40. The second album, however, has gotten lost amidst the flood of releases.

Two tv specials may help. The

first is an hour-long PBS special covering a performance by the band at Arizona State Univ. as well as interviews, probing the band's relationship with the Hispanic community. The second special is a half-hour show which will air through a hookup of independent VHF stations in cities with a large Hispanic population.

These may broaden Tierra's audience but Salas claims that the group has already gone beyond its Mexican-American following and done well with black, white and non-Mexican Hispanic audiences. "When we went to New York and played Carnegie Hall, it was 80% Latino, mostly Puerto Ricans. We were received overwhelmingly. We were a little apprehensive at first. There have been a few Chicano projects which went to New York and didn't do well. 'Zoot Suit' was one. We saw this as a victory because, after seeing some friends fail, we sort of made up for it," explains Salas. "The reason for the success was that 'Together' was a big crossover hit. People saw us as heroes because we were able to cross over. They have their musical heroes in New York but it was more in the salsa area. When they saw a group of

Latins that crossed over, there was some acceptance."

Salas claims that the r&b bent to Tierra's music is not calculated. Two of their singles, "Together" and "La La Means I Love You," are remakes of r&b standards. "It has been a natural. We grew up with r&b music. In East Los Angeles, the music that was accepted more than anything else was r&b."

Ironically, while Tierra has risen to some popularity simultaneously with such critically acclaimed Los Angeles acts as the Go-Go's, X the Blasters and those on the Hispanic new wave Fatima label based in East Los Angeles, Salas sees little similarity except the accident of geography. "The critics have separated us. They never mention us in the same breath as those bands. But I don't really have a lot of respect for those kinds of groups. I'm not talking about the Go-Go's but the punk rock groups," says Salas. "There are certain critics in L.A. who constantly write about these groups. It's like there is some kind of conspiracy to put these groups ahead of other groups which have a bigger audience. A lot of the concepts of these groups are negative. They're always talking about destruction."

## Talent Talk

**Peter Allen, the Archers, Burt Bacharach, Pat Benatar, Christopher Cross, Jackie DeShannon, Al Green, Al Jarreau, Kenny Loggins, Ralph McDonald, Anne Murray, Stevie Nicks, Lionel Richie, Carol Bayer Sager, William Salter, Rick Springfield and Bill Withers** are among the artists named to give out the Grammys or to perform on the televised presentations, Feb. 24. Also added to the bill have been **George Carlin, Harry James, Chuck Mangione, the Pointer Sisters, Tina Turner, John Williams, Pepper Adams, Joe Cocker and Rick James.**

"It's either Ed Sullivan, Joe Franklin or nothing," was the word passed along from the **J. Geils Band** concerning tv appearances. And sure enough, Geils is booked to appear on Franklin's syndicated show Friday (19), the night before the band's scheduled appearance at Madison Square Garden. With

**George Thorogood** opening, the show is among the most anticipated in months.

Here's a promotional gimmick: The French all-female band, **Parfum des Femmes**, insists on playing only to female audiences. And if they can play only to lesbians, so much the better. As far as we know the Marseilles-based band has no record contract.

**Nick Lowe** is opening for the **Cars** on their current tour. . . . **Joan Jett's** "I Love Rock'n'Roll" single was written by **Jake Hooker, Rick Derringer's** manager, and **Alan Merrill**, Derringer's guitarist. The two wrote the song five years ago, when they played together in the English group, the **Arrows.**

**Jefferson Starship** makes its Northern Nevada debut at the High Sierra Theatre of Del Webb's Sahara Tahoe, Feb. 19-21.

ROMAN KOZAK

## Arena On Pennsy Campus Open For Rock Concerts

PHILADELPHIA—A new venue has been added to the rock concert scene here with the availability of the Class of 23 Arena, an ice skating rink on the Univ. of Pennsylvania campus which has been used for practice sessions by the Philadelphia Flyers. The arena, originally a class gift to the university, was recently acquired by Ed Snider, owner of the Flyers, who also heads up the corporation that owns the Philadelphia Spectrum, the 19,500-seat sports and entertainment complex.

The Class of 23 Arena, which until now has been used primarily for ice skating events, will have its first major concert promotion Feb. 12 when promoter Georgie Woods presents Gil Scott-Heron & the Midnight Band along with Brandi Wells and Denroy Morgan. The arena seats 4,000, but it is understood that the Spectrum plans to build the concert seating between 6,000 and 7,000.

Major improvements in the sound system are also planned. With a

brand new sound system recently installed at the Spectrum, the old system will be upgraded and installed at the Class of 23 Arena.

The new venue will fill a much-needed gap in the local concert market, providing a stopping place for rock bands and other performers for whom the 19,500-seats at the Spectrum is too large. There's been nothing in-between until now. Academy of Music, center-city concert hall with limited availability for outside concerts, seats only 2,921; and the Tower Theatre in suburban Upper Darby, Pa., a movie house that had been converted into a rock music temple, seats only 2,000.

### Father, Son Promote

• Continued from page 54

Last year, concert patrons opting for season tickets could mix and match among various dates. But that option has been eliminated this season, Curtis says. AL SENIA



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# Talent In Action

## THE POLICE OINGO BOINGO

The Forum, Inglewood, Calif.  
Admission: \$11.50, \$10.50, \$9.50

The Police is a smart band. On the cutting edge between adventurous new wave and traditional rock, it has amassed a large traditional following to play three shows at the 17,000-seat Forum. Their spare, yet complex rhythms, breathless hooks and towheaded good looks have turned merchandising into an art form.

Still, it's hard to knock the trio as there is real heart and passion behind the calculation. While the show Feb. 9 may have been low key in comparison to other Police shows—the group here rarely acknowledged the audience's existence—it still was a masterful blend of pop's best elements.

Though the trio, augmented by a three-piece horn section and an additional bassist at some points, has had only a handful of hit singles, nearly every one of the 18 songs performed is well-known. "Message In A Bottle," "One World," "Hungry For You," "When The World Is Running Down" and "So Lonely" had the audience cheering and singing along as much as the major hits in the 90-minute set.

While vocalist/bassist/keyboard player Sting is the focal point, it is drummer Stewart Copeland who is the muscle of the band. His drumming, combining reggae, rock and jazz, is what propels the Police without resorting to mindless flash.

Los Angeles' own Dingo Boingo opened with a rough-hewn yet well-received 13-song one-hour set. In a large arena, it is difficult for the nine-piece band's quirky persona to shine through. This, combined with the reliance on new material and rough sound did not, however, dampen audience enthusiasm. Of the new songs, only the Oriental tinge of "Grey Matter" seems to be as noteworthy as such current L.A. radio favorites as "On The Outside," "Little Girls" and "Only A Lad."  
**CARY DARLING**

## JOAN ARMATRADING THE ROBERT CRAY BAND

Perkins Palace, Pasadena, Calif.  
Admission: \$10

Her transition toward a more pointed new rock focus has drawn some provocative new material and arrangements from Joan Armatrading over the course of recent albums, and for her Jan. 27-28 shows at this Pasadena venue, the British singer-songwriter unveiled a new band and a striking stage set that both successfully punctuated that move.

Even in her earliest acoustic outings, Armatrading often tapped a vigor that nicely offset her more delicate ballads. Now that she's consolidated her broader rock aspirations by assembling her current backing quintet, replete with bone-rattling synthesizer, double percussion and a hot lead guitarist, it's heartening that Armatrading hasn't lost sight of her original franchise on moody, emotionally vulnerable ballads: if the sleek up-to-the-minute synthesizer rock of "I'm Lucky" opened the set on a dramatic note, it's no accident that she saved one of her best-loved ballads, "Willow," for her third and final encore.

That choice was obviously a smart one: she invited, and got, an impressive quorum of the near sell-out crowd to sing whole choruses on their own.

That and two other encores added to the basic 65-minute set to yield a full accounting of her best work from throughout the past decade, but Armatrading clearly focused most on material from her most recent A&M album, the Steve Lillywhite-produced "Walk Under Ladders," on which she unveiled the current band.

Bassist Jeremy Meeks and percussionists Julian Biggle and Justin Hildreth move confidently between Armatrading's newer rock locksteps and the more syncopated, reggae-tinged meters long flashing through her work. Keyboard player Jeremy Meeks and guitarist Gary Sanford were also strong in both rhythm and solo roles—enough so that Armatrading's own brief spotlights as an electric lead guitarist, while credible, seemed wise in their brevity.

Stage design and costuming also prove plusses. A striking series of metal and plastic monoliths housing various colored lights combined with back screen lighting and overheads to allow sudden dramatic shifts in the set's color scheme.

Opening was the Robert Cray Band, a Seattle quintet built around guitarist and vocalist Cray. Strong standards, well-crafted new originals and crack musicianship were constants, and the group's expansion to include a tenor sax as foil for Cray's smoldering solo lines and second vocalist/harmonica player Curtis Salgado's salty harp licks, pays off.  
**SAM SUTHERLAND**

## JAMES BROWN Country Club, Reseda, Calif.

Admission: \$11.50

For James Brown, his victorious concert here Feb. 3—the second of two shows—must have been especially sweet. Five years ago, he seemed to be more of a matter of historical interest but now he is enjoying a strong resurgence in popularity. It is now out of step with the trendsetters not to be into James Brown.

No matter that the bulk of the audience not long ago didn't know the difference between "The Payback" and "The Sex Machine," Brown is a living legend for whom the capacity crowd was there to cheer every bump, grind and split. Brown, backed by a stiletto sharp 14-piece band, earned the adulation though and didn't just run through well-worn paces. The approximately 13-song set ran the gamut from "Rapp Payback" and "It's A Man's World" to "Cold Sweat" and "Please, Please, Please."

True, many of Brown's songs do sound alike and the lyrics are not what is studied in college English classes but it's the driving rhythmic simplicity which is Brown's appeal. Flawing what was otherwise a masterful set were the interruptions of songs to thank various people and the use of medleys when entire songs may have been more satisfying.

The first half-hour of the 90-minute set was given over to three instrumentals by backing J.B.'s and two by Fire, Brown's female backup. While entertaining, they couldn't hold a candle to "the hardest working man in show business."  
**CARY DARLING**

## ARLO GUTHRIE Bottom Line, N.Y.

Admission: \$7.50

It was like the 1960s all over. The Arlo Guthrie concert at the Bottom Line here, Wednesday (27), brought back memories of Viet Nam, draft

resisters, Woodstock, and a more definitive era in musical styles and trends.

Guthrie, playing his first New York concert in several years, and making his first Bottom Line appearance, was at the top of his entertainment form.

The son of folk music legend Woody Guthrie is still concerned about politics, the environment, the threat of a global holocaust, lifestyles, big business, and social mores, but time has mellowed him. Although the cutting edge of his wit remains intact, he appears to be more laid-back, better able to come to grips with life's many vexing problems.

Playing to a sold out audience, he was able to intersperse his incisive comments about the world in which he lives, with a running, light-hearted banter to his overwhelmingly appreciative audience.

His songs too, many of which were audience requests, meshed humor with sympatico and a greater understanding of the human condition. Selections included his immensely popular "Alice's Restaurant," "Inch By Inch," an excellent version of Bob Dylan's "Turn, Turn, Turn," Tom Paxton's rib-tickling "I'm Changing My Name," a tribute to his late father with "Adios Mi Amigos," "Last Train To Glory," "Mr. Customs Man," and "The City Of New Orleans."

If there was anything wrong with this concert, it was that it was much too short. It ran just over an hour with the banter (which the audience loved) cutting into the playing time, and thereby reducing the number of songs that could be fitted into that time frame.

Nonetheless, it was a good concert, dripping with nostalgia, and revealing that Guthrie has lost none of his style nor his talent.  
**RADCLIFFE JOE**

## LAMONT CRANSTON BAND Club Lingerie, Los Angeles

Admission: \$3

Blues-rock bands are a dime a dozen but good bands in the genre aren't all that common. The Lamont Cranston Band, a Minneapolis-based octet which has a large following in the Midwest, happens to be one of the good ones. Its 10-song, one-hour set at this compact club Jan. 20—while not blazing any uncharted territory—was crisply entertaining.

Though lead singer/harmonica player/guitarist Pat Hayes is the initial focus, lead guitarist Charlie Bingham edged his way into the spotlight with his blistering patterns and runs. The Waterhouse-signed group has a tendency to jam too much (Bonnie Raitt added her vocals and guitar to the proceedings in the second set) but the songs prove that Lamont Cranston is more than just another bar band. "Streets Around Here," "Seven," "Cold, Broke & Hungry" and "Keep On Drivin'" all show a good use of dynamics and pop textures.

Because this was the group's Los Angeles debut and due to the proliferation of blues/r&b-rock bands gigging around town, the reserved audience response was not what it should have been. On its home turf, the band must blaze a deep swath in the Minnesota ice.  
**CARY DARLING**

## LES DeMERLE'S SEXTET Carmelo's, Sherman Oaks, Calif.

Admission: \$4

With his "On Fire" album on the Palo Alto label to be released March 1, New York drummer DeMerle is now adding nightclub gigs to his busy Slingerland drum clinic schedule in the Los Angeles area.

His combo serves up straight-ahead bebop jazz and the 35-year-old leader has the right men to do it. Alto saxophonist Lanny Morgan, trumpeter Bobby Shew, pianist Milcho Leviev, tenor saxophonist Kenny Goldberg and the youngest member, Ernie Nunez, who aptly doubles acoustic and electric bass sitting in for Bob Magnusson, shape up as an extremely musical group. DeMerle's charts are pleasingly listenable, and he propels the sextet powerfully from his percussion perch just as he set the rhythmic base of Harry James' band for nine years.

Two entertaining one-hour sets Thursday (4) included a tasty menu of DeMerle's own "Transcendental Watusi" in a Latin mode, a subdued Duke Ellington medley, Miles Davis' "All Blues" and Eddie Harris' "Freedom Jazz Dance," among a dozen other selections. Response was deservedly enthusiastic from patrons of this small, friendly eatery just off the Ventura Freeway 20 minutes from downtown Los Angeles.

Carmelo's management would enhance its acts' appeal if the bandstand were better illuminated. As for DeMerle, he will be playing other Southern California bistros and West Coast jazz festivals in the coming months. He's on his way.  
**DAVE DEXTER JR.**

Survey For Week Ending 2/20/82

# 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.

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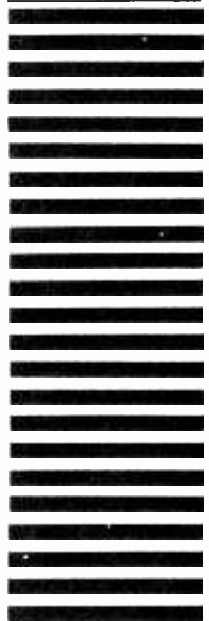
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**CANDID CLIP**—Porter Wagoner answers a question posed by interviewer Alanna Nash during a taping of "Brenda Lee's Country Profile." The syndicated radio program is produced by Nash.

## Smithsonian Honors Reno, Stanley

WASHINGTON, D.C. — The Smithsonian Institute will honor noted country instrumentalists Don Reno and Ralph Stanley Feb. 28 in a concert at the Museum of Natural History.

The concert is part of the Smithsonian's 1982 "American Country Music" series, now in its 10th season, honoring legendary figures in the

field. All of the guest performers are also featured on the Smithsonian's own album, "Collection of Classic Country Music."

Reno is best known for his jazz-flavored banjo style and for co-writing "Dueling Banjos," the theme from the film "Deliverance." Stanley will be accompanied by the Clinch Mountain Boys during his segment.

## BOARD MEETS IN MEXICO CITY

# CMA To Open Office In London

• Continued from page 9

amended to include a similar fee for blank audio tape. FAIR is a coalition of music groups created by RIAA and NMPA to fight against home taping inroads.

Minimum CMA dues, both for organizational and individual members, will go up July 1, the board voted. The rise will be to a \$125 minimum for organizations and to \$35 for individuals. This is the first time organizational tariffs have increased in the CMA's 24-year history and the first time in three years for a jump of individual dues.

It was also decided that registration for Fan Fair, which the CMA cosponsors, will increase to \$50 a person.

In other matters, the board voted to:

- set up committees to do market and membership studies;
- sponsor a booth at the next NARM convention;
- set aside time at the April board meeting for a briefing on NARM's "Gift Of Music" campaign;

- present a luncheon for registrants at the upcoming Country Radio Seminar, featuring entertainment by the Gonzo Theater Group and hosted by Louise Mandrell;

- present a country music show at the Montreux Festival in July;

- commission an Arbitron study this spring of country radio listeners;

- look for ways to increase registration for the 1982 DJ Convention and to make it more business-oriented;

- set fees for the 1982 Country Talent Buyers Seminar at \$100 a person for early registration (at least 30 days before the start of the seminar) and at \$150 for late registration and to include an additional day of activities;

- set the following dates and locations for the 1983 CMA board meetings—Feb. 1-3, Los Angeles; April 19-21, Houston; July 12-14, Toronto; and Nov. 5, Nashville;

- accept as its six main areas of concern for 1982 home taping, international expansion, new media prospects (such as cable and satellite), the 8-track to cassette transition, combating industry complacency, and development of CMA's image as the industry's problem solver.

Social activities during the three-day meeting included a reception by Ambassador John Gavin at the American Embassy for CMA chairman Rick Blackburn, president Ken Krager and executive director Jo Walker-Meador. The CMA, in turn, hosted a reception for members of Mexico's entertainment industry and press. Capitol/EMI artist Mel McDaniel and the Mexican folk group Los Condores performed at the event.

The next board meeting will be held April 20-22 at the Waldorf-Astoria in New York.

## TEN PART SERIES

# History Of Country Music To Be Broadcast By PBS

NASHVILLE—A 10-part series on the history of country music slated to air on public television in 1983 is being developed by Russell and Patrick Carr, both former editors of Country Music magazine.

The series, budgeted at \$2.5 million to \$3 million, is a joint venture between WGBH-TV in Boston and Barnard's New York firm, Media Development Corp.

Archival footage, documentary material and taped life performances will be featured on the programs. The first and last shows of the series will be concerts spotlighting outstanding country artists. The eight remaining programs will each focus on a major contemporary performer and trace the history of one branch of country music.

Plans also include a book complementing the series, similar to Alistair Cooke's "America." A set of recordings is also in the works. Project director is British producer Dick Fontaine. Nashville will be the site for much of the production.

Treatments have been completed for the 10 shows. The programs slated include the following:

"Will The Circle Be Unbroken," tracing the Carter Family from their first recording session in 1927 to their impact on contemporary artists like Johnny Cash, Dolly Parton and Emmylou Harris.

"Waiting For A Train," examining the Jimmie Rodgers tradition, from the influence of black blues singers on Rodgers himself, to Rodgers' devotees like Bob Wills, Earn-

est Tubb, Hank Snow, Merle Haggard and Bob Dylan.

"I'll Never Get Out Of This World Alive," discussing Hank Williams, the forerunner of the honky-tonk blues tradition exemplified by Lefty Frizzell, George Jones, Willie Nelson and Hank Williams Jr.

"Whole Lotta Shakin' Goin' On," telling the story of Sam Phillips and Sun Records in Memphis, and the birth of rockabilly music. Featured artists include Elvis Presley, Johnny Cash, Jerry Lee Lewis, Roy Orbison, Carl Perkins and Charlie Rich, as well as rockabilly-influenced performers like Elvis Costello, Joe Ely and Gary Stewart.

"50,000 Through The Fence Posts," presenting the history of the Grand Ole Opry.

"The Nashville Connection," focusing on the influence of producers like Billy Sherrill, Owen Bradley and Chet Atkins.

"The Mysterious Rhinestone Cowboy," detailing the "outlaw" movement, spotlighting artists like Kris Kristofferson, Waylon Jennings, David Allan Coe and Willie Nelson.

## Artisan Expands

LOS ANGELES—Artisan Sound Recorders, a mastering and recording facility here, has expanded to include a fully-equipped Sierra/Eastlake recording studio. At the same time, Jim Stern, formerly vice president of Fantasy Records, joins as chief engineer.

## GRAMMY SONG NOMINEE

# Dynamic 2 Find 'The Reason'

By KIP KIRBY

This is the fourth part of a five-part series spotlighting songwriters, whose work has been nominated for Grammy country song of the year.

NASHVILLE — An ex-bronco rider and a former child rockabilly star may not sound like a collaboration likely to come up with "You're The Reason God Made Oklahoma."

But Sandy Pinkard and Larry Collins are songwriters who have— together and individually—penned enough hits to make it unlikely they'll ever be resuming their former occupations.

Collins still lives in California. Pinkard moved to Nashville from Los Angeles last year. Distance makes their writing collaborations infrequent these days. But they will be trading hellos on the night of the upcoming Grammys, where "You're The Reason God Made Oklahoma" has been nominated for best country song of the year.

Neither is a newcomer to the business. At eight, Collins was one-half of the Collins Kids, a rockabilly child duo with sister Lorrie, which was signed to CBS by Don Law and Goddard Leiberson in the mid-'50s.

As the Collins Kids, they toured all over the U.S. and Europe. Collins still recalls a Madison Square Garden concert he and Lorrie played to a crowd of 25,000 cheering fans. "However," he adds, "I also remember that we were second-billed to a special appearance by Rin-Tin-Tin!"

Although the Collins Kids eventually broke up while Larry was still in his teens, a compilation rockabilly album of their material was recently reissued in Europe by Bear Family Sales through the special products division of CBS Records.

"You're The Reason God Made Oklahoma" isn't Tulsa-born Collins' first brush with paydirt, or his first Grammy nomination, either. With former writing partner Alex Harvey, Collins was nominated for their composition, "Delta Dawn."



Sandy Pinkard



Larry Collins

(They lost.) They also co-wrote "Tulsa Turnaround," which was cut by Three Dog Night. Johnny Duncan sang another Collins' composition, "Acapulco," in the movie, "Any Which Way You Can."

Pinkard was born in southwest Louisiana. He jokes that he took up songwriting because "I'm too lazy to work, and too nervous to steal." The first song he ever wrote was a tune recorded by John Anderson, "When Lady Is Clouding Your Vision." The third song he ever wrote was "Coca Cola Cowboy," which Mel Tillis sang in "Every Which Way But Loose."

Pinkard also co-wrote Anne Murray's "Blessed Are The Believers," "Beers To You" by Ray Charles and Clint Eastwood, and "I Can Tell By The Way You Dance," sung by Johnny Lee in the movie "Coast To Coast."

Both writers admit to a personal preference for co-writing situations. Pinkard's specialty is lyrics; Collins is best with melodies, and he often does session guitar work in L.A. As a team, they penned Tanya Tucker's "Pecos Prom-

nade," "Redeye Special," and "You're The Reason God Made Oklahoma," all used in Snuff Garrett films. Not surprisingly, they give Garrett credit for their movie soundtrack successes.

"You're The Reason God Made Oklahoma" developed out of a title Pinkard had carried around for three years in a notebook. Garrett needed a duet for a new act, David Frizzell and Shelly West, and asked Collins and Pinkard to see what they could come up with. They recall that "Oklahoma" almost seemed to write itself. Collins wrote the music, Pinkard wrote the verses. When Garrett played the finished song for partner Clint Eastwood on a cassette player in his car, Eastwood reportedly told him, "That's a pistol." Programmers instantly began playing it off the album soundtrack until it was later serviced as a single. And on the strength of "Oklahoma's" No. 1 status, it launched the careers of Frizzell and West overnight.

Collins and Pinkard are thrilled with their Grammy nomination.

(Continued on page 58)

## RECORDING INDUSTRY FACULTY POSITION

The Department of Mass Communications at Middle Tennessee State University seeks a fifth full-time faculty member to teach courses in its Recording Industry Management Program. Ability to teach in related field desirable. The program has an on-campus 16-track studio and is the country's most comprehensive four-year program in music merchandising. (NARM Sounding Board).

The tenure track position requires a master's degree in mass communications, business, management, music, law (J.D.), or related field with teaching and industry experience. Instructor/assistant professor rank. Appointment begins August 1, 1982.

Send resume and three letters of recommendation by March 15, 1982, to Dr. Alex Nagy, Chairman; Department of Mass Communications; P.O. Box 51; Middle Tennessee State University; Murfreesboro, TN 37132.

MTSU IS AN EQUAL OPPORTUNITY EMPLOYER

## Nashville Scene

By KIP KIRBY

The **Burrito Brothers** are practicing for their move to Nashville by spending several weeks in and out of town, rehearsing a new band and coordinating their extending concert/showcase tour. They have been opening shows for **Hank Williams Jr.** on the road, including two sellout shows last week end in Atlanta and Chattanooga. The Atlanta date, at the Civic Center there, featured Leon Russell as a third act, with **Gail Davies** opening the show for the Burritos and Hank Jr. in Chattanooga.

Now the Burritos have a crusade underway. Well, maybe not a crusade, exactly, but certainly a campaign. They were stunned to find out that **Lefty Frizzell** has never been voted into the CMA's Hall of Fame, and they want to mount an effort to right this oversight. So Gib and John are starting a personal program asking people to write to the CMA and try to get Frizzell nominated and elected to the Hall of Fame this year.

"We think it's incredible that Lefty has been overlooked in the last 10 years, even though he's the one stylist everybody else always copies," says **John Beland**. "Singers like John Anderson, John Conlee, Allen and David Frizzell, Merle Haggard, Gene Watson—they all have Lefty's phrasing and inflections in their music. Lefty and Hank Williams probably contributed more to country music than anyone else. And we don't think it's right that Lefty has been ignored by the Hall of Fame."

Burrito partner **Gib Guilbeau** remembers he backed Frizzell up when Guilbeau was still in his teens. "I have an old photograph of me playing with Lefty in a bar one night when he was doing shows for \$35," Gib says. "He was the best that there was."

Both Burritos took a tour through the Country Music Hall of Fame recently where many of Frizzell's mementos are on display. This sparked their determination to make the industry aware that he is still not a member of the Hall of Fame itself.

So, if a Lefty Frizzell groundswell starts gaining momentum, well, don't thank the Burrito Brothers. It's no publicity stunt. . . . They just want to see credit given where they feel it's long overdue.

If you want a chuckle, ask songwriters **Frank Dycus** and **Max D. Barnes** what the title of the **Rovers'** newest single, "**Pain In My Past**," USED to be before they changed it around.

The Rovers were through Nashville not long ago for some press projects and to launch the group's album of the same title. In fact, on the same evening that the Hank Williams Jr./Leon Russell/Burrito Brothers concert was going on at the Atlanta Civic Center, the Rovers were headlining their own show down at the Fox. The Rovers will be on the road through April, winding their tour down in California. Later in the year, they hope to be doing a tv special for the U.S. market.

A brief correction to a Scene item which ran previously: **Trish Williams** is the administrator of PolyGram's Nashville record division, not administrative assistant as reported first.

**Dick Clark** is slated to be the keynote speaker for the **Country Radio Seminar** at the end of the month in Nashville. So did you know that years ago (even before "American Bandstand" made his name a household word), he was on the air at WKTU in Utica, N.Y., where he was billed as "**Cactus Dick**"? He also hosted a radio show in Syracuse called "Buckaroos." So now you know his country credentials! (And of course, now he is partners with Ed Salamon in United Stations' country radio syndication network.)

Playboy Magazine has a big item in one of its monthly columns this issue that claims **Johnny Cash** raises ostriches on the lawn of his Hendersonville residence, and that one of these birds managed to plant a kick on Cash that broke several ribs before Christmas. Our  
(Continued on page 60)



**FAMILY BROWN**—Family Brown members perform during a recent show. From left are Tracey, Barry and "Papa" Joe Brown.

### HOT CANADIAN ACT

## Family Brown In Move Toward Success In U.S.

**NASHVILLE** — Although the Family Brown has been together more than 15 years, only now is the act beginning to crack the American market.

A top country draw in its native Canada, Family Brown has recorded for RCA Canada since 1971. Last year, it made its debut in the States with a single titled "It's Really Love This Time," written by U.S. songwriters Robert John Jones and Michael Kosser and released through Ovation Records. The chart success of the first outing attracted the attention of RCA in the States, which is marketing Family Brown's current follow-up, "But It's Cheatin'," now at starred 34.

North of the border, Family Brown is one of Canada's most successful country headliners. The seven-piece group (four are actually family members) has been nominated four times for Juno awards, hosts its own syndicated television show, and regularly charts in the Canadian country top 10. "It's Really Love This Time" and "But It's Cheatin'" were both former No. 1 singles there.

Family Brown was formed in 1968 by bassist "Papa" Joe Brown and drummer Ron Sparling, now the group's business manager as well. Brown's son Barry and daughters Tracey and Lawanda (who were still

too young then to reach their microphones without standing on Coke crates) were added on lead vocals and harmonies. Non-family members include Gary "Spike" Spicer and Dave Dennison.

In 1971, while still on an indie label in Canada, Family Brown's first single, "R.R. No. 2," soared to that position on their homeland charts. Shortly after, RCA signed the act.

Since then, Family Brown has scored 23 consecutive Canadian chart records and recorded nine albums. They have toured throughout Europe, guested on two BBC-TV specials in the U.K., had three albums released in England, and in 1981, were nominated as most promising international act at Wembley.

With "But It's Cheatin'" (written by Barry Brown) still climbing the American charts, the group is looking at the possibility of limited touring in this country later in the year, and hopes to expand their audience through U.S. tv appearances.

KIP KIRBY

### TEM Label Is Reactivated

**NASHVILLE**—The TEM label, defunct since 1976, has been reactivated in Nashville, with Billy Arr general manager and director of a&r.



**CAJUN COUNTRY**—Jimmy C. Newman and Cajun Country perform "Cajun Stripper" at the Charlie Daniels Band's eighth annual Volunteer Jam.

## CBS, Anheuser-Busch Set Concert/Marketing Promo

**BOSTON**—CBS Nashville has teamed up with Anheuser-Busch to launch a major live concert and marketing campaign here to increase country music's penetration throughout the northeastern U.S.

"Rock'N Country Tuesdays," as the push is labeled, will feature a selected series of concerts sponsored by Anheuser-Busch and headlined by CBS country acts.

The first show will kick off with Merle Haggard and the Burrito Brothers Tuesday (23). George Jones and Bobby Bare appear March 16, with Ricky Skaggs and Larry Gatlin and the Gatlin Brothers Band slated for April 6. All concerts are scheduled for Boston's Paradise Theatre.

Recognizing the strong rock-oriented college demographics of the Boston market, CBS and Anheuser-Busch are using rock promoter Don Law and AOR radio station WBCN-FM to bedrock this campaign.

The choice of WBCN was made on the strength of the station's ratings, says CBS marketing vice president Roy Wunsch, "and because there isn't a country station in Boston with the numbers we're trying to generate."

### GRAMMY SONG NOMINEE

## Duo Finds 'The Reason'

• Continued from page 57

However, they confess that some of the excitement is diminished as a result of the litigation initiated against "You're The Reason God Made Oklahoma" by Boudleaux and Felice Bryant. (The Bryants claim that "Oklahoma's" melody closely copies their "Rocky Top.")

"It's sort of like a denied victory for us," says Pinkard. "It's a little anti-climactic to win a Grammy nomination at the same time you're facing court litigation."

However, Collins and Pinkard remain optimistic about the eventual outcome. Meanwhile, says Pinkard matter-of-factly, "The biggest reward is being in some real out-of-the-way place and hearing some-

"Rock'N Country Tuesdays" will be promoted through special Busch beer "image spots" related to the concerts. The company has also designed a poster announcing the series and participating radio sponsorship. The posters will be distributed both to Anheuser accounts and CBS retail accounts. The graphics will serve as the focal point of all merchandising aids and point-of-purchase materials in-store.

Although WBCN is the flagship station for "Rock'N Country Tuesdays," the label is also using other Boston-area country stations for satellite promotions. These include WHIM-AM Providence, R.I.; WOKQ-FM Dover, N.H.; and WDLW-AM Waltham, Mass. For WDLW, a promotional contest involving an area western wear outlet and record retailer has been set up for ticket and clothing giveaways tied in to the concerts.

"We view this entry into the Boston market as a 'conditioning campaign,'" explains Wunsch. The record company plans further expansion into Philadelphia and other northern markets where country music's sales fall short of the national average.

body over in a corner humming, 'You're The Reason God Made Oklahoma.' That's when you know you've created a classic . . . the great American love song."

Both Collins and Pinkard intend to be sitting in the audience for the Grammys Feb. 24. Pinkard, who now writes for Jim Ed Norman in Nashville, will be wearing a borrowed tux lent to him by former rodeo pal Larry Mahan. And Collins, who is in negotiation with two major labels as a solo recording artist, will be escorting his mother.

"My father died a few months ago," says Collins. "And the night of the Grammys would have been my parents' anniversary. I'd like to win this one for him."

### VIA WAMU-FM

## Bluegrass Concerts Set For Satellite

**NASHVILLE**—WAMU-FM, a Washington, D.C., public radio station, is broadcasting a series of bluegrass concerts live via satellite to more than 70 other stations around the country. The pilot broadcast was made last year to 54 stations.

Bill Monroe and the Bluegrass Boys and the Seldom Scene were featured on the first of this year's three Bluegrass America concerts, Feb. 6. Scheduled for the April 24 broadcast are the Osborne Brothers, the Country Gazette and Doyle Lawson & Quicksilver. Bill Harrell & the Virginians, J.D. Crowe & New South and the Dry Branch Fire Squad will do the final concert, Sept. 11.

Ann Stonehill, the station's director of development and public relations, says the series is budgeted at \$40,000, including talent costs, satellite time, hall rental, printing and publicity. Partial funding comes from National Public Radio's Satellite Program Development Fund. Other income is from ticket sales, scaled at \$9 for station members and \$13 for others.

Stonehill says that the acts are chosen by an advisory panel of blue-

grass musicians and fans and that most stations receiving the broadcasts have their own local bluegrass programs.

A major source of bluegrass in Washington, WAMU broadcasts three hours of the music daily, Monday through Friday. Program host Jerry Gray also emceeds the concert series.

The concerts are aired from 8 to 11 p.m. from the Departmental Auditorium.

### Gayle In Australia

**NASHVILLE**—Crystal Gayle makes her debut on the Australian concert circuit when she headlines at the Regent Theatre in Sydney Saturday (20). She will also appear in concert in Brisbane, Adelaide and Melbourne.

### Stein, KM Pact

**NASHVILLE**—Sarah Stein Publicity will coordinate national publicity for the Buffalo-based country label, KM Records. National promotion for the label will be handled by Tom Gelardi Promotions, with MSK heading up distribution.



# Billboard® Hot Country Singles™

Survey For Week Ending 2/20/82

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	14	<b>ONLY ONE YOU</b> —T.G. Sheppard (B. Jones, M. Garvin, Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI))	★	40	6	<b>DON'T EVER LEAVE ME AGAIN</b> —Vern Gosdin (M.D. Barnes, AMI 1302 (Blue Lake, BMI))	69	56	5	<b>BLUE EYES DON'T MAKE AN ANGEL</b> —Zella Lehr (M. Shepstone, P. Dibbens, Columbia 18-02677 (September, ASCAP))
☆	3	14	<b>LORD I HOPE THIS DAY IS GOOD</b> —Don Williams (D. Hanner, MCA 51207 (Sabal, ASCAP))	☆	43	4	<b>IF YOU'RE THINKING YOU WANT A STRANGER</b> —George Strait (B. Mevis, D. Willis, MCA 51228 (Jack And Bill, Welk, ASCAP))	★	81	2	<b>YOU SURE KNOW YOUR WAY AROUND MY HEART</b> —Louise Mandrell (T. Rocco, R. Bourke, C. Black, RCA 13039 (Bibo, Welk, Chappell, ASCAP))
☆	5	13	<b>YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD</b> —Ed Bruce (W. Holyfield, R. Hatch, MCA 51210 (Bibo, Vogue, Welk, ASCAP, BMI))	★	41	7	<b>GUILTY EYES</b> —Bandana (J. Dowell, K. Blazy, Warner Bros. 49872 (New Albany, BMI/Hoosier, ASCAP))	★	NEW ENTRY	→	<b>YOU'RE NOT EASY TO FORGET</b> —Dottie West (C. Weil, T. Snow, Liberty 1451 (ATV, Mann And Weil, Brantree, BMI))
☆	8	10	<b>BLUE MOON WITH HEARTACHE</b> —Rosanne Cash (R. Cash, Columbia 18-02659 (Hotwire, Atlantic, BMI))	☆	44	3	<b>ANOTHER HONKY TONK NIGHT ON BROADWAY</b> —David Frizzell & Shelly West (M. Brown, S. Dorff, S. Garrett, Warner/Viva 50007 (Peso, Walnut, BMI))	☆	77	3	<b>LET'S GO ALL THE WAY</b> —Claude Gray & Norma Jean (D. Rose, Granny White 1009 (NSD) (Unichappell, BMI))
5	6	14	<b>SHINE</b> —Waylon Jennings (W. Jennings, RCA 12367 (Waylon Jennings, BMI))	☆	45	4	<b>NEW CUT ROAD</b> —Bobby Bare (G. Clark, Columbia 18-02690 (World Song, ASCAP))	★	73	2	<b>HOLDIN' ON</b> —Jessi Colter (Colter, McDavid, Jennings, Capitol 5073 (W. Jennings, BMI))
☆	10	12	<b>EVERBODY MAKES MISTAKES/WILD TURKEY</b> —Lacy J. Dalton (L.J. Dalton, B. Sherrill, H. Moffatt, P. Sebert, Columbia/Sherrill 18-02637 (Algee, Song Biz, BMI))	40	42	6	<b>RUNNING ON LOVE</b> —Don King (S. Harris, K. Stegall, Epic 1402674 (Blackwood, BMI))	★	80	2	<b>I'D LOVE YOU TO WANT ME</b> —Narvel Felts (Lobo, Lobo III (Famous, ASCAP))
7	7	14	<b>I JUST CAME HOME TO COUNT THE MEMORIES</b> —John Anderson (G. Ray, Warner Bros. 49860 (Contention, SESAC))	☆	47	3	<b>IN LIKE WITH EACH OTHER</b> —Larry Gatlin & The Gatlin Brothers Band (L. Gatlin, Columbia 18-02698 (Larry Gatlin, BMI))	★	82	2	<b>BORN WITH THE BLUES</b> —Johnny Rodriguez (J. Rodriguez, Epic 14-02638 (Haltnote, BMI))
☆	11	9	<b>MOUNTAIN OF LOVE</b> —Charley Pride (H. Dorman, RCA 13014 (Morris, Unichappell, BMI))	☆	49	3	<b>AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES</b> —Earl Thomas Conley (E.T. Conley, R. Devereux, RCA 13053 (Blue Moon, Easy Listening, ASCAP))	76	57	16	<b>HAVE YOU EVER BEEN LONELY</b> —Jim Reeves and Patsy Cline (P. DeRose, G. Brown, RCA 12346 (Shapiro, Bernstein, ASCAP))
☆	12	11	<b>DO ME WITH LOVE</b> —Janie Fricke (J. Schweers, Columbia 18-02644 (Jack & Bill, Welk, ASCAP))	43	4	15	<b>WATCHIN' GIRLS GO BY</b> —Ronnie McDowell (B. Killen, R. McDowell, Epic 14-02614 (Tree, Strawberry Lane, BMI))	77	60	15	<b>BLAZE OF GLORY</b> —Kenny Rogers (J. Slate, L. Henley, M. Gray, Liberty 1452 (House Of Gold, Chinnchop, Careers, BMI))
☆	14	10	<b>SHE LEFT LOVE ALL OVER ME</b> —Razzy Bailey (C. Lester, RCA 13007 (House Of Gold, BMI))	44	9	15	<b>DIAMONDS IN THE STARS</b> —Ray Price (J. Sholner, Dimension 1024 (Almarie, BMI))	★	NEW ENTRY	→	<b>AND THEN SOME</b> —Bobby Smith (J. Slate, L. Henley, M. Gray, Liberty 1451 (House Of Gold, Chinnchop, Careers, BMI))
☆	17	5	<b>BOBBIE SUE</b> —Oak Ridge Boys (D. Tyler, A. Tyler, W. Newton, MCA 52006 (House Of Gold, BMI/B. Goldsboro, ASCAP))	★	50	4	<b>DON'T COME KNOCKIN'</b> —Cindy Hurt (M.T. Heeney, F. Matan, Churchill 94000 (MCA) (Cedarwood, BMI))	★	79	→	<b>HONKY TONK TONIGHT</b> —David Heavener (D. Heavener, Brent 1019 (I.S.P.D., ASCAP))
☆	15	9	<b>THE VERY BEST IS YOU</b> —Charly McClain (F. Stephens, L. Shell, Epic 1402656 (Aoudad, ASCAP/IBEX, BMI))	46	21	11	<b>WHEN YOU WERE BLUE AND I WAS GREEN</b> —Kin Vassy (E.T. Conley, Liberty 1440 (Blue Moon, Easy Listening, ASCAP))	★	85	2	<b>PRETENDING FOOL</b> —Michael Ballou (J. English, M. Ballou, Liberty 1447 (Black Mountain, Worthmore, BMI))
13	13	14	<b>ONLY YOU AND YOU ALONE</b> —Reba McEntire (B. Ram, A. Rand, Mercury 57062 (Tro-Hollis, BMI))	47	30	10	<b>LOVE WAS BORN</b> —Randy Barlow (R.D. Eden, F. Kelly, Jaxex 45 002 (Frebar, BMI))	★	86	2	<b>LET YOUR FINGERS DO THE WALKIN'</b> —Jebry Lee Briley (P. Briley, Paid 141 (Front Runner, Iron Blossom Calente, ASCAP))
☆	16	11	<b>IF YOU'RE WAITING ON ME</b> —The Kendalls (K. Bell, T. Skinner, J.L. Wallace, Mercury 76131 (Hall-Clement, Welk, BMI))	★	55	4	<b>FROM LEVI'S TO CALVIN KLEIN JEANS</b> —Brenda Lee (R.D. Runyon, R. Lathrop, B. Jones, MCA 51230 (Tree, BMI/Cross Keys, ASCAP))	★	NEW ENTRY	→	<b>LOVER</b> —Tom Carline (T. Carline, Door Knob 81-170 (Opa-Locka, ASCAP))
☆	18	6	<b>BIG CITY</b> —Merle Haggard (M. Haggard, D. Holloway, Epic 14-02686 (Shade Tree, BMI))	☆	62	3	<b>NATURAL LOVE</b> —Petula Clark (J. Harrington, J. Penna, K. Espy, P. Gerhardt, Scotti Bros. 5-02676 (CBS) (Flowering Stone, ASCAP/Holy Moley, BMI))	★	NEW ENTRY	→	<b>IN A STRANGERS EYES</b> —Ralph May (C. Rains, AMI 1901 (Jensong, Choskee, Bottom, ASCAP))
☆	19	9	<b>MIS'RY RIVER</b> —Terri Gibbs (G. Wolf, MCA 51225 (Chipin, ASCAP))	★	58	3	<b>WRITTEN DOWN IN MY HEART</b> —Ray Stevens (W.T. Davidson, RCA 13038 (Grand Avenue, ASCAP))	★	NEW ENTRY	→	<b>I NEVER HAD THE ONE THAT I WANTED/BANDER TEXAS</b> —Solid Gold Band (Gray, Wooley, Williams, Russell, NSD 12 (Vango, Keithlee, Trail Of Tears, BMI))
☆	20	6	<b>ANOTHER SLEEPLESS NIGHT</b> —Anne Murray (C. Black, R. Bourke, Capitol 5083 (Chappell, ASCAP))	51	53	7	<b>I SEE AN ANGEL EVERYDAY</b> —Billy Parker (J.H. Forst, Soundwaves 4659 (NSD) (Hixit, BMI))	★	NEW ENTRY	→	<b>LUCY AND THE STRANGER</b> —Bobby Goldsboro (B. Goldsboro, Curb 502726 (CBS) (House Of Gold, BMI))
☆	22	4	<b>THE CLOWN</b> —Conway Twitty (C. Chalmers, S. Rhodes, B. Barnett, W. Carson, Elektra 47302 (Mammoth Spring, Rose Bridge, BMI))	☆	68	2	<b>ROUND THE CLOCK LOVIN'</b> —Gail Davies (R. Bourke, K.T. Oslin, Warner Bros. 50004 (Chappell, ASCAP/Tr. Chappell, SESAC))	86	64	15	<b>PREACHING UP A STORM</b> —Mel McDaniel (R. Murrh, S. Anders, Capitol 5059 (Blackwood, Magic Castle, BMI))
☆	23	4	<b>THROUGH THE YEARS</b> —Kenny Rogers (S. Dorff, M. Panzer, Liberty 1444 (Peso, Swanee Bravo, BMI))	★	63	5	<b>TIL SOMETHING BETTER COMES ALONG</b> —R.C. Bannon (R.C. Bannon, J. Bettis, RCA 13029 (Warner Tamerlane/Sweet Harmony, BMI))	87	67	6	<b>LADY LAY DOWN (LAY DOWN ON MY PILLOW)</b> —Gary Goodnight (J. Johnson, Door Knob 81-163 (Door Knob, BMI))
☆	26	6	<b>TENNESSEE ROSE</b> —Emmylou Harris (K. Brooks, H. Devito, Warner Bros. 49892 (Warner Tamerlane/Babbling Brook/Drunk Monkey, BMI))	☆	69	2	<b>IT'LL BE HER</b> —Tommy & The Glaser Brothers (B.R. Reynolds, Elektra 47405 (Baron, Hat Band, BMI))	88	70	13	<b>LADY LAY DOWN</b> —Tom Jones (R. Van Hoy, D. Cook, Mercury 76125 (Tree, BMI/Cross Keys, ASCAP))
★	24	10	<b>WHEN A MAN LOVES A WOMAN</b> —Jack Grayson (A. Wright, C. Lewis, Koala 340 (Cotillion, Quinzy, BMI))	55	38	16	<b>LOVELY NIGHTS</b> —Mickey Gilley (K. Stegall, S. Harris, Epic 14-02578 (Blackwood, BMI))	★	NEW ENTRY	→	<b>HIS 'N HERS</b> —Tony Douglas (C. Jennings, I. Douglas, O. Couch, Conise 118 (Glad, Big D, BMI))
★	25	9	<b>INNOCENT LIES</b> —Sonny James (S. James, C. Smith, Dimension 1026 (Marson, BMI))	56	59	4	<b>EVERYBODY LOVES A WINNER</b> —Dickey Lee (B. McDiil, Mercury 76129 (Hall-Clement, Welk, BMI))	90	71	17	<b>RED NECKIN' LOVE MAKIN' NIGHT</b> —Conway Twitty (T. Seals, M.D. Barnes, MCA 51199 (Warner Tamerlane/Face The Music, Blue Lake, BMI))
★	27	7	<b>NO RELIEF IN SIGHT</b> —Con Hunley (R. Bourke, G. Dobbins, J. Wilson, Warner Bros. 49887 (Chappell, ASCAP))	57	46	15	<b>MIDNIGHT RODEO</b> —Leon Everette (D. Orender, R. Ware, RCA 12355 (Denny, ASCAP))	91	72	18	<b>YOU'RE MY BESTEST FRIEND</b> —Mac Davis (M. Davis, Casablanca 2341 (Songpanter, BMI))
☆	32	5	<b>BE THERE FOR ME BABY</b> —Johnny Lee (C. Black, T. Rocco, Full Moon/Asylum 47301 (Chappell Intersong, ASCAP))	★	NEW ENTRY	→	<b>YOU NEVER GAVE UP ON ME</b> —Crystal Gayle (L. Pearl, Columbia 18-02718 (Michael O'Connor, BMI))	92	92	2	<b>HOW DID YOU GET SO GOOD</b> —Denny Hilton (C. Waters, M. Garvin, Rose Bridge 0014 (Blackwood, BMI))
☆	31	6	<b>SWEET YESTERDAY</b> —Sylvia (K. Fleming, D.W. Morgan, RCA 13020 (Tom Collins, BMI))	★	66	3	<b>TOOK IT LIKE A MAN, CRIED LIKE A BABY</b> —Cedar Creek (R. Bourke, C. Black, T. Rocco, Moon Shine 3003 (Chappell, ASCAP/Tr. Chappell, SESAC))	93	93	2	<b>MIDNIGHT MAGIC</b> —Gary Buck (J. McBe, R. Pennington, Dimension 1029 (Almarie, BMI/Millstone, ASCAP))
★	28	7	<b>LIES ON YOUR LIPS</b> —Cristy Lane (L. Shell, J. Dowell, Liberty 1443 (C. Lane, New Albany, BMI))	★	NEW ENTRY	→	<b>BUSTED</b> —John Conlee (H. Howard, MCA 52068 (Tree, BMI))	94	74	11	<b>ALL I'M MISSING IS YOU</b> —Eddy Arnold (W. Holyfield, RCA 13000 (Bibo, Welk, ASCAP))
★	29	9	<b>IF SOMETHING SHOULD COME BETWEEN US</b> —Burrto Brothers (J. Beland, G. Guibeau, Curb/CBS 1402667 (Atlantic, BMI))	61	48	16	<b>IT'S WHO YOU LOVE</b> —Kieran Kane (K. Kane, R. Bourke, C. Black, Elektra 47228 (Cross Keys, Chappell, ASCAP))	95	76	3	<b>THE CUBE</b> —Bob Jenkins (R. Jenkins, Liberty 1448 (Robchris, BMI))
☆	33	5	<b>A COUNTRY BOY CAN SURVIVE</b> —Hank Williams Jr. (H. Williams Jr., Elektra/Curb 47257 (Bocephus, BMI))	62	65	3	<b>BEST OF FRIENDS</b> —The Thrasher Brothers (L. Creed, B. DeVozon, MCA 51227 (Duchess, BMI))	96	78	4	<b>NO PLACE TO HIDE</b> —Gayle Zeiler (L.K. Stallings, K. Savage, Equa 670A (M. Lloyd, SESAC/Jerrimac, BMI))
☆	35	5	<b>I LIE</b> —Loretta Lynn (T.W. Damphier, MCA 52005 (Coal Miners, BMI))	63	51	13	<b>STUCK RIGHT IN THE MIDDLE OF YOUR LOVE</b> —Billy Swan (B. Morrison, J. MacRae, Epic 14-02601 (Southern Nights, ASCAP))	97	83	12	<b>I DON'T WANT TO WANT YOU</b> —Lobo (R. Lavoie, Lobo, Guyasuta, BMI)
☆	36	5	<b>CRYING MY HEART OUT OVER YOU</b> —Ricky Skaggs (C. Butler, L. Certain, G. Stacey, M. Wilken, Epic 14-02692 (Cedarwood, BMI))	64	52	18	<b>THE SWEETEST THING</b> —Juice Newton (O. Young, Capitol 5046 (Sterling, Addison, ASCAP))	98	84	5	<b>NOW I LAY ME DOWN TO CHEAT</b> —David Allan Coe (W. Aldridge, B. Henderson, Columbia 18-02678 (Fame, BMI/R. Hall, ASCAP))
☆	37	3	<b>SAME OLE ME</b> —George Jones (P. Overstreet, Epic 14-02695 (Silverline, BMI))	★	NEW ENTRY	→	<b>A LITTLE BIT CRAZY</b> —Eddy Raven (E. Raven, Elektra 47413 (Milene, ASCAP))	99	87	5	<b>AIN'T NOBODY GONNA GET MY BODY BUT YOU</b> —Del Reeves (J. Calhoun, Koala 339 (United Artists, ASCAP))
32	1	14	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> —Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens, Elektra 47239 (Briarpatch, Debdave, BMI))	★	NEW ENTRY	→	<b>COULD IT BE LOVE</b> —Jennifer Warnes (R. Sharp, Arista 0611 (Gee Sharp, BMI))	100	88	5	<b>THE REVEREND MR. BLACK/CHATTANOOGA CITY LIMIT SIGN</b> —Johnny Cash (B.E. Wheeler, J. Peters, B. Drawdy, Columbia 18-02669 (U.S. Songs, Bexhill, Jac. Blue Seas, ASCAP/First Lady, BMI))
★	33	34	<b>YOU LOOK LIKE THE ONE I LOVE</b> —Deborah Allen (D. Allen, R. VanHoy, Capitol 5080 (Duchess/MCA), Posey, Unichappell, Van Hoy, BMI/ASCAP)	★	67	3	<b>COULD IT BE LOVE</b> —Jennifer Warnes (R. Sharp, Arista 0611 (Gee Sharp, BMI))				
★	34	5	<b>BUT IT'S CHEATING</b> —The Family Brown (B. Brown, RCA 13015 (Terrace, ASCAP))	68	54	6	<b>MISTER GARFIELD</b> —Merle Kilgore & Friends (J. Elliott, Elektra 47252 (Rightsong, BMI))				

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FEBRUARY 20, 1982, BILLBOARD



Montana Skyline's

★ New Hit Single & LP SNW 2022-2 ★

## A Woman Like You

Produced by Montana Skyline & Hal Sacks

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&  
REGINA RALEIGH



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Mt. 59801



**BAILEY BUBBLES**—Razy Bailey, second from right, receives a champagne toast before departing on a nationwide tour in support of his new RCA album, "Feelin' Right." Sharing in the toast are, from left, Jerry Bradley, division vice president, RCA Nashville operations; Joe Galante, division vice president, marketing, RCA Nashville; Bailey; and Jack Craig, division vice president, RCA Records, U.S. and Canada.

## New Management Team Handling Radio Luxembourg Satellite Show

NASHVILLE—"Country Music Spectacular," the program broadcast live from here by satellite over Radio Luxembourg, has completed its third monthly offering under its new Stateside management team.

Launched in December, 1980, the project was conceived and first produced by Nashville Radio Workshop. Currently, it's in the hands of NGM Services, a subsidiary of the London-based Melodybond Co.

The unexpected switch in control still rankles Workshop president Wes Green, who says his company is contemplating legal action against its successor. "We did six months worth of programs," Green explains. "It was a pioneering effort. We absorbed a lot of cost up front. We felt like the show really belonged to us." Green maintains that the account was lost simply because NGM underbid his company at contract renewal time.

NGM is headed by Graham Nolder, Charles McCutcheon and Harvey Goldsmith. Nolder oversees the Nashville operations. He says his firm's contract for the program ex-

tends through this year with an option to renew.

Nolder has kept his production budget down by doing his own talent booking and publicity—jobs that were farmed out under the former management. He has also moved the site of the broadcast from the Tennessee Performing Arts Center to the nearby Tennessee Theater. Fanta Sound continues to do the technical chores of broadcasting.

There has been no alteration in the show's two-hour format. And admission is still free. Since taking over, Nolder has presented performances by Carlton Collins, Peggy Forman, Dave Kirby, the Doug Dillard Band, the Glaser Brothers, Eddy Raven, Joe Sun, Dave Rowland & Sugar, Don Everly and the Dead Cowboy Band, Jerry Foster, Earl Thomas Conley, Leon Everette and Jeannie C. Riley.

Nolder says he originally planned to have each program serve as a label showcase. He had to abandon the idea, he explains, because not enough artists were available on Saturday, the broadcast day.

## Chart Fax

### Only One Sheppard At One; Chappell Makes Chart Run

By ROBYN WELLS

NASHVILLE—T.G. Sheppard is on a roll. "Only One You" becomes his fifth No. 1 tune in a row, following "Party Time," "I Loved 'Em Every One," "I Feel Like Loving You Again" and "Do You Wanna Go To Heaven."

But Sheppard's not the only country artist enjoying a string of toppers during the '80s. Here's a list of all the acts currently on a summit streak:

1. Ronnie Milsap, RCA, seven
2. Mickey Gilley, Epic, six
3. Alabama, RCA, five
4. Eddie Rabbitt, Elektra, five
5. T.G. Sheppard, Warner/Curb, five
6. Razy Bailey, RCA, four
7. Conway Twitty, MCA, three
8. Hank Williams Jr., Elektra/Curb, three
9. Rosanne Cash, Columbia, two
10. Oak Ridge Boys, MCA, two
11. And several more artists have

recently dropped off the pace as far as racking up consecutive chart-toppers are concerned. "The House Of The Rising Sun," which peaked at 14, recently halted Dolly Parton's string of solo toppers at four. Parton's longest chain of uninterrupted No. 1 tunes came between 1977 and 1979, when she scored five. She had another four No. 1 songs in a row between 1974 and 1975, including "Jolene," "I Will Always Love You," "Love Is Like A Butterfly" and "The Bargain Store."

Several other artists have scored back-to-back toppers during the '80s including Kenny Rogers, Dottie West and Johnny Lee. Lee rose to the top first with "Lookin' For Love," then followed up with "One In A Million." West hit with "Are You Happy Baby?" and "What Are We Doin' In Love." And Rogers

(Continued on page 61)

## Nashville Scene

• Continued from page 58

next question: why is Johnny Cash raising eyebrows?

Here's an interesting sidelight to the Grammys this year. Dottie West is up for her 18th time as a Grammy nominee, while her daughter Shelly is up for her first. Since they are both nominated in the same category—duo—they are actually up against each other. This marks the first time that a mother and daughter combination have ever been nominated separately for an award in the same year—and definitely the first time a mother/daughter combination has competed in the same category!

Crystal Gayle is up for the fifth time as a Grammy nominee, but this is the first time she's not up for country female vocalist. Instead, her nomination came for her participation on the "Sesame Country" album with the Muppets, and the category is "best recording for children."

Jerry Reed finished a USO tour of Europe a few weeks ago, performing for American military and family members. He also did some armed forces radio interviews at various installations.

And the Statler Brothers continue to sell out their shows, even though regular member Lew DeWitt is temporarily still off the road. We understand that Harold Reid—never one to let a good opportunity for a joke slip by—has already begun with the "short" quips, due to replacement Jimmy Fortune's height.

### 'New Faces' Set For Ziegfeld's

TULSA—Ziegfeld's, a showcase club here, is initiating a series of what it calls "New Faces" shows, featuring artists with recording contracts who are booked into the venue.

Their performances will be videotaped, with a copy made available for purchase to the act or the record company for promotional use.

The shows will be booked through Dianna Pugh, president of Solid Gold Entertainment, and coordinated through Jon Bayouth, manager of Ziegfeld's. The tapings will be held on Thursday nights, free to the public.

Con Hunley is set to kick off the "New Faces" series on March 4. Other acts slated to appear will include Lee Greenwood, Kieran Kane, Don King and the Shoppe. All shows will be taped before live audiences.



**KING OF HEARTS**—Don King performs his current Epic single, "Running On Love," during the ninth annual Heart Gala at Opryland Hotel. Sponsored by the Middle Tennessee Chapter of the American Heart Assn., the gala is the largest fund-raiser sponsored by the organization during the year.

Billboard

Survey For Week Ending 2/20/82

# Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	49	1	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	40	46	14	I JUST CAME HOME TO COUNT THE MEMORIES John Anderson, Warner Bros. BSK 3599
2	2	37	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	41	40	55	ROWDY Hank Williams Jr., Elektra/Curb 6E 330
3	3	12	STILL THE SAME OLE ME George Jones, Epic FE 37106	42	49	16	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193
4	4	48	JUICE ▲ Juice Newton, Capitol ST 12136	★ 43	NEW ENTRY		FEELIN' RIGHT Razy Bailey, RCA AHL1 4228
5	5	22	GREATEST HITS Willie Nelson, Columbia KC2 37542	44	36	32	URBAN CHIPMUNK ● The Chipmunks, RCA AFL1 4027
6	6	15	BIG CITY Merle Haggard, Epic FE 37593	45	51	17	FRAGILE, HANDLE WITH CARE Cristy Lane, Liberty LT 51112
7	7	10	CIMARRON Emmylou Harris, Warner Bros. BSK 3603	46	45	44	I LOVE EM ALL T.G. Sheppard Warner/Curb BSK 3528
8	9	25	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535	47	50	29	TAKIN IT EASY Lacy J. Dalton, Columbia FC 37327
★ 15	2		SOUTHERN COMFORT Conway Twitty, Elektra EI 60005	48	54	16	DESPERATE DREAMS Eddy Raven, Elektra 5E 545
10	10	26	STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532	49	55	39	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108
11	12	24	THERE'S NO GETTING OVER ME Ronnie Milsap, RCA AHL1 4060	50	48	34	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)
12	13	10	GREATEST HITS Jim Reeves & Patsy Cline, RCA AHL1 4127	51	42	22	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194
13	8	22	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438	52	53	79	I BELIEVE IN YOU ▲ Don Williams, MCA 5133
14	14	33	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108	53	52	198	STARDUST ▲ Willie Nelson, Columbia JC 35305
15	17	31	ESPECIALLY FOR YOU Oon Williams, MCA 5210	54	60	19	SLEEPING WITH YOUR MEMORY Janie Fricke, Columbia FC 37535
16	16	70	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	55	43	4	ONE TO ONE Ed Bruce, MCA 4910
17	11	24	LIVE Barbara Mandrell, MCA 5243	56	61	39	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
18	18	18	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541	57	41	32	YEARS AGO The Statler Brothers, Mercury SRM 16002
19	24	27	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416	58	47	119	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E 237
20	20	89	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	59	63	21	HEART TO HEART Reba McEntire, Mercury SRM 16003
★ 21	26	3	FINALLY T.G. Sheppard, Warner/Curb BSK 3600	60	65	17	LOVIN HER WAS EASIER Tommy and the Glaser Brothers, Elektra 5E 542
22	19	19	NOT GUILTY Lary Gatlin & the Gatlin Brothers Band, Columbia FC 37464	61	66	17	RODNEY CROWELL Rodney Crowell, Warner Brothers BSK 3587
23	27	73	I AM WHAT I AM ● George Jones, Epic JE 36586	62	68	18	OLD LOVES NEVER DIE Gene Watson, MCA 5241
24	23	11	FIRE & SMOKE Earl Thomas Conley, RCA AHL1 4135	63	64	13	RODEO ROMEO Moe Bandy, Columbia FC 37568
★ 25	32	2	THE DAVID FRIZZELL AND SHELLY WEST ALBUM Warner/Viva BSK 3643	64	56	84	HORIZON ▲ Eddie Rabbitt, Elektra 6E 276
26	22	33	MR. T Conway Twitty, MCA 5204	65	67	32	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055
27	30	30	WITH LOVE John Conlee, MCA	66	59	22	HABITS OLD & NEW ● Hank Williams Jr., Elektra/Curb 6E 278
28	34	20	TOWN & COUNTRY Ray Price, Dimension DL 5003	67	58	6	ENCORE George Jones, Epic FE 37123
29	21	71	GREATEST HITS ● Ronnie Milsap, RCA AAL1 3772	68	62	9	GREATEST HITS VOL. 1 Elvis Presley, RCA AHL1 2347
30	25	16	GREATEST HITS Charley Pride, RCA AHL1 4151	69	69	5	ASK ANY WOMAN Con Hunley, Warner Bros. BSK 3617
31	33	48	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	70	73	7	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol S00 12144
32	31	21	STRAIT COUNTRY George Strait, MCA 5248	71	70	12	MEL & NANCY Mel Tillis & Nancy Sinatra, Elektra 5E 549
33	28	18	MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257	72	72	6	KING OF THE ROAD Boxcar Willie, Main Street SN 73000
34	29	68	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	73	71	17	I'M A LADY Terry Gibbs, MCA 5255
35	37	28	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399	74	74	10	HIGH TIMES Dottie West, Liberty LT 51114
36	35	73	GREATEST HITS ▲ Anne Murray, Capitol S00 12110	75	57	55	I'M COUNTRYFIED Mel McDaniel, Capitol ST 12116
37	38	147	GREATEST HITS ▲ Waylon Jennings, RCA AAL1-3378				
38	39	9	HURRICANE Leon Everette, RCA AHL1 4152				
39	44	119	THE BEST OF EDDIE RABBITT ● Elektra 6E 235				

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'FRESH SOUND'

# Special Remixes Get Radio Play In N.Y.

• Continued from page 20

"It's no gimmick," says Sergio Munzibai, who programs the WBL's "Mid-Morning Mix" for two-and-one-half hours each day. "My goal is to enhance or heighten certain parts of a song without actually changing them. Or if there's a hot moment, like the screaming in the middle of the D Train record, 'You're The One For Me,' we'll rework it for that special effect."

He adds that remixes are a good way to keep songs fresh when they're in heavy rotation. "You don't want to lose your listener," notes the former junior high school teacher. "We always keep the original in rotation. But we'll alternate it with one, and sometimes two different remixes each time to keep things interesting."

In contrast, Shep Pettibone of WRKS says that he never programs a remix for his "Master Mix Dance Party," heard each day from noon to 1 p.m. as well as on weekends. "I'd rather hear the remixes in rotation and leave the originals to the party," says Pettibone, who joined the station from WBL's last spring at the urging of assistant program director Barry Mayo.

Pettibone, who is 22, had been working parttime at 'BLS, where he won recognition for his remix of MFSB's "Love Is The Message" in 1980. "I was getting tired of their

formula," he says. "Find a backbeat, double it, then add echo. It was predictable. Then Barry heard my mix of 'Pull Up To The Bumper' by Grace Jones and offered me the chance to bring my own vision to the station. My perspective differs from others in that I have a strong pop orientation. I like to get right to the point. I want the mix to be as familiar as the song itself."

Pettibone, who takes pride in his recent mixes of Carol Williams's "No One Can Do It" (Vanguard) and Skyy's "Let's Celebrate" (Salsoul), decides what to mix on a whim. "Basically, it's up to my mood and my feeling. Nobody calls me and tells me what to do, which shows you how strong a connection I have with Barry in that we both think alike when it comes to a strong candidate for a remix. I've gone two weeks at a time without a take, and then I'll turn around and produce four in one week. The key is to make each one different."

Munzibai, born in Cuba of Moroccan parents, says it's a challenge to work opposite Pettibone. "But it's more of an artistic pleasure," he feels. "It's less cut-throat on our end." The mixer takes issue with those that insist he interferes with the creativity of the performer. "My job is to make the tune more palatable for radio. There's a difference between enhancing something and changing it. It would be easier to see the argument if I was in the studio with the artist."

On the "Mid-Morning Mix" show, Munzibai, 31, likes to experiment with mixes that aren't in the regular WBL's rotation. "Sometimes they never get past the program. That's where the phones come in. It can be an extremely valuable testing ground."

WKTU's mixes are unique to the New York market because of their disco-orientation, DeJesus points out. "We like to program our mixes in continuous 20-minute segments several times each day," he says. "It's certainly not traditional radio programming. Depending on the jock the mix can sound like it comes from a gay disco, or an r&b or Latin-salsa club. Generally, our crew will take you from a starting point to an exhilarating finish. From a ballad to a mid-tempo cut to a high energy conclusion."

## New On The Charts



### DELIA RENEE

"You're Gonna Want Me Back"—94

A newcomer to Billboard's soul charts, Delia Renee has, nevertheless, been performing professionally since age 12, and has accrued credits as an opening act for such artists as Lou Rawls, Tina Turner, Dobie Gray and Al Wilson. That was as a member of the McGee Sisters, who also appeared as regulars on '60s television show "Shabang," and even recorded its theme for commercial release.

The subsequent death of one of the sisters from cancer was a tragic setback, but brother Ernest (the family comes from San Bernardino, Calif.) persuaded them to persevere in show business—even, if necessary, as solo artists.

Employing that approach, Delia Renee connected with producer Greg Scelsa and recorded material sufficiently strong to secure a contract with Arista Records. The label's sale to Ariola saw the deal cancelled, however.

Undaunted, Scelsa and Renee went on to record "You're Gonna Want Me Back," which caught the ear of Tom DePiero, a former a&r staffer at Motown who was forming Airwave Records.

Released through independent distribution last year, the record gathered substantial disco exposure and then enough radio action to stake its current chart claim.

Renee is managed by Rick Gianatos Productions (213-469 1733), or can be contacted through Airwave Records, 6253 Hollywood Blvd., Suite 612, Hollywood, Calif. 90029 (213-463 9500).



**STUDIO BREAK**—Producer Freddie Perren looks on as members of Atkins, a new self-contained r&b ensemble, take a musical breather during mixing sessions for their upcoming Warner Bros. debut LP. Pictured from left are Rellant Atkins, Rancella Atkins, Perren, Stinel Atkins, Shirley Atkins and Ronald Atkins.

# Billboard Soul LPs

Survey For Week Ending 2/20/82

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	2	15	<b>THE POET</b> Bobby Womack, Beverly Glen BG 19000	☆	NEW ENTRY		<b>A LITTLE LOVE</b> Aurre, Salsoul SA 8551 (RCA)
	2	14	<b>SKYYLINE</b> Skyy, Salsoul SA 8548 (RCA)	40	40	20	<b>LOVE IS THE PLACE</b> Curtis Mayfield, Boardwalk NBI 33239
	3	15	<b>RAISE ▲</b> Earth, Wind & Fire, ARC/Columbia TC 37548	41	37	11	<b>KEEP ON MOVING STRAIGHT AHEAD</b> Lakeside, Solar BXL1 3974 (RCA)
	4	18	<b>SOMETHING SPECIAL ▲</b> Kool & The Gang, De-Lite DSR 8502 (Polygram)	★	46	3	<b>ECHOES OF AN ERA</b> Various Artists, Elektra EI 60021
	5	23	<b>NEVER TOO MUCH ●</b> Luther Vandross, Epic FE 37451	★	49	2	<b>PHYSICAL ●</b> Olivia Newton-John, MCA MCA 5229
	6	14	<b>NIGHT CRUISIN'</b> Bar-Kays, Mercury SRM-1-4028 (Polygram)	44	44	6	<b>SET MY LOVE IN MOTION</b> Sylvia Talla T8-376M1 (Motown)
☆	11	4	<b>LOVE IS WHERE YOU FIND IT</b> The Whispers, Solar S 27 (Elektra)	45	35	13	<b>LOVE MAGIC</b> LTD, A&M SP-4881
	8	15	<b>WHY DO FOOLS FALL IN LOVE ▲</b> Diana Ross, RCA AFL1-4153	★	51	3	<b>ANYONE CAN SEE</b> Irene Cara, Network EI 60003 (Elektra)
★	9	12	<b>I AM LOVE</b> Peabo Bryson, Capitol ST-12179	47	43	10	<b>TAKE IT OFF</b> Chic, Atlantic SD 19323
	10	11	<b>COME MORNING</b> Grover Washington, Jr., Elektra SE-562	48	41	31	<b>COMPUTER WORLD</b> Kraftwerk, Warner Bros HS 3549
★	12	7	<b>PRIVATE EYES ▲</b> Daryl Hall & John Oates, RCA AFL1-4028	49	32	16	<b> CRAZY FOR YOU</b> Earl Klugh, Liberty LI 51113
☆	15	10	<b>TOM TOM CLUB</b> Tom Tom Club, Sire SRK 3628 (Warner Bros.)	50	38	18	<b>ALL THE GREATEST HITS</b> Diana Ross, Motown M13-906C2
	13	21	<b>IT'S TIME FOR LOVE ●</b> Teddy Pendergrass, P.I.R. T2 37491 (Epic)	51	47	25	<b>TOUCH</b> Gladys Knight & The Pips, Columbia FC 37086
	14	7	<b>THE GEORGE BENSON COLLECTION ●</b> George Benson, Warner Bros. 2HW 3577	★	57	2	<b>SILK</b> Fuse One, CTI 9006
★	16	11	<b>JAM THE BOX</b> Bill Summers And Summers Heat, MCA MCA-5266	53	48	17	<b>INSIDE YOU</b> The Isley Brothers, T-Neck FZ 37533 (Epic)
☆	19	9	<b>YOUR WISH IS MY COMMAND</b> Lakeside, Solar S 26 (Elektra)	★	59	4	<b>WATCH OUT</b> Brandi Wells, WMOT FW 37668
	17	9	<b>7</b> Con Funk Shun, Mercury SRM-1-4030 (Polygram)	★	NEW ENTRY		<b>TASTE THE MUSIC</b> Kleer, Atlantic SD 19334
	18	13	<b>LIVE</b> The Jacksons, Epic KE2-37545	56	56	10	<b>WEST STREET MOB</b> West Street Mob, Sugar Hill SH263
☆	22	6	<b>8TH WONDER</b> Sugarhill Gang, Sugar Hill SH 249	★	NEW ENTRY		<b>FRIENDS</b> Shalamar, Solar S 28 (Elektra)
	20	14	<b>THE TIME</b> The Time, Warner Bros. BSK 3598	58	58	4	<b>SATURDAY SATURDAY NIGHT</b> Zoom, Polydor PD-16434 (Polygram)
	21	20	<b>REFLECTIONS</b> Gi Scott-Heron, Arista AL 9566	★	NEW ENTRY		<b>TELL ME A LIE</b> Bettye Layette, Motown 600ML
	22	9	<b>YOURS TRULY</b> Tom Browne, Arista GRP 5507	★	70	2	<b>DOWN HOME</b> Z.Z. Hill, Malaco MAL 7406
★	28	47	<b>THE DUDE ●</b> Quincy Jones, A&M SP 3721	61	63	2	<b>BEST OF PATTI LABELLE</b> Patti Labelle, Epic FE 36997
	24	7	<b>CENTRAL LINE</b> Central Line, Mercury SRM-1-4033 (Polygram)	62	54	17	<b>GO FOR IT</b> Shalamar, Solar BXL1-3984 (RCA)
	25	11	<b>GET AS MUCH LOVE AS YOU CAN</b> The Jones Girls, P.I.R. FZ 37627 (Epic)	63	65	2	<b>SHOCK</b> Shock Fantasy, C-9613
	26	34	<b>LIVE IN NEW ORLEANS ●</b> Maze Featuring Frankie Beverly, Capitol SKBK 12156	64	45	14	<b>FACE TO FACE</b> GQ, Arista AL 9547
	27	21	<b>THE MANY FACETS OF ROGER ●</b> Roger, Warner Bros. BSK 3594	65	66	20	<b>EVERY HOME SHOULD HAVE ONE</b> Patti Austin, Qwest QWS 3591 (Warner Bros.)
	28	14	<b>SOMETHING ABOUT YOU</b> Angela Bofill, Arista AL 9576	66	69	22	<b>THIS KIND OF LOVIN'</b> The Whispers, Solar BXL1-3976 (RCA)
	29	16	<b>CONTROVERSY ●</b> Prince, Warner Bros. BSK 3601	67	67	11	<b>JUST LIKE DREAMIN</b> Twennynine With White, Elektra SE-551
☆	NEW ENTRY		<b>YES IT'S YOU LADY</b> Smokey Robinson, Tamia 600112 (Motown)	68	60	5	<b>THE SEQUENCE</b> The Sequence, Sugar Hill SH 250
	31	19	<b>SHOW TIME</b> Slave, Cotillion 5224 (Atlantic)	69	55	20	<b>SOLID GROUND</b> Ronnie Laws, Liberty LO 51087
	32	27	<b>BREAKIN' AWAY ●</b> Al Jarreau, Warner Bros. BSK 3576	70	52	6	<b>I'LL DO ANYTHING FOR YOU</b> Denroy Morgan, Becket BKS 015
	33	6	<b>STAY</b> Ray, Goodman & Brown, Polydor PD 1-6341 (Polygram)	71	50	18	<b>BEWARE</b> Barry White, Unimited Gold FZ 37176 (Epic)
☆	NEW ENTRY		<b>IN THE POCKET ●</b> Commodores, Motown ME-955M1	72	53	16	<b>CAMOUFLAGE</b> Rufus With Chaka Khan, MCA MCA 5270
	36	43	<b>THE SISTERS</b> Sister Sledge, Cotillion SD 5231 (Atlantic)	73	73	21	<b>FANCY DANCER</b> Oae Way, MCA MCA 5247
	37	12	<b>STREET SONGS ▲</b> Rick James, Gordy G8-1002M1 (Motown)	74	64	3	<b>WHAT A WOMAN NEEDS</b> Melba Moore, EMI-America ST-17048
★	42	3	<b>BLUE JEANS</b> Chocolate Milk, RCA AFL1-3896	75	61	4	<b>JOSE FELICIANO</b> Jose Feliciano, Motown M8-953M1
			<b>OBJECTS OF DESIRE</b> Michael Franks, Warner Bros. BSK 3648				

☆ 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).

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## Publishing Future Viewed Bright Robinson Says Music Transcends Delivery System

By IRV LICHMAN

NEW YORK—Irwin Robinson, president of Chappell/Intersong, may not "feel great about the record business, but music publishing is bright."

If that's a dichotomy, let Robinson continue: "Publishing is a long-term business, with ownership of rights being its value and concept whatever the delivery system. All I'm saying is that the present main method of delivery has a little illness."

Yet, Robinson, looking ahead, suggests that the record industry's illness may be partially of its own making. "Record companies have invested a tremendous amount of money in current pressing and tape facilities, but one wonders if all the money invested in one technology will deter the incentive to get into another, such as pure digital."

On current matters, Robinson is concerned that the record business may be taking the concept of a "greying America" too much to heart and losing a proper balance of product styles. "You just can't go for

one market at the expense of another. The industry must make sure it has some balance between reaching an older market and youth."

As for another music delivery system very much on the minds of music publishers today—prerecorded video—Robinson says the hassle over royalty payments remains acute.

"While in Europe and MIDEM, I had discussions with European publishers who felt that they wanted their own mechanical rights societies to establish rules and rights on a local basis, despite what publishing companies are saying about a single world fee. I think American publishers are willing to give single fee rights in order to get a fee off the ground. At Chappell, we're trying to establish a policy that comes close to the amount we get for audio mechanicals (now at 4 cents) plus a one-time amount for fixation in the videogram, about \$250."

Over the past two years, Chappell has been negotiating home video rights on a "license now and pay

later" approach, with as much as two years before negotiations get underway. Robinson admits that this concept was designed in hopes that some fee standard would be reached.

"Music publishers should prefer a system in which they don't have to come back too often to negotiate fees," Robinson feels. "In many cases, a fixed sale is negotiated before negotiations begin again. I don't think publishers want to negotiate every time a videotape reaches a 3,000 sale. Perhaps on a fixed sale rate, a figure arrived at should reflect better than the average rate of sale. But, deal structures are now all over the lot."

Robinson's firm, whose BMI affiliate, Unichappell, was named the number one pop singles music publisher in 1981 based on a Billboard survey, showed an 8% gross margin last year after payment to all third parties. Robinson says that the figure, for "fairness," does not reflect income on Pink Floyd material, which would have created an even higher gross margin, nor does the figure indicate foreign results, subject, he notes, to wide swings in the value of the dollar.

In print, Robinson cites "an excellent year" in which budgets were met, though the "pop side was softer than educational." Chappell print has flowed since November, 1980 through Hal Leonard, which had been up to that point primarily an educational print house.

Chappell's staff roster remains at a level similar to that of 1980, with 68 on staff today compared to 70 in 1980.

One casualty of Chappell's operations was the closing late last year of its studios located at Chappell headquarters in New York.

"It was just not paying off," says Robinson of the six-year-old, 16-track facility. Though rented for commercial purposes, the studio was "doing very little for our writers," Robinson adds. "Despite the fact we had our own engineer, people wanted to use their own engineers and were going outside. We also had a space crunch with the installation of new computer equipment. We were able to sell the equipment at higher than book value." An 8-track facility remains at Chappell's West Coast office.

Chappell, Robinson declares, remains committed to the Broadway musical. There'll be two Marvin Hamlisch shows, one based on the life of the late actress Jean Seberg; and a Tom Jones-Harvey Schmidt show, "Colette," which opened in Seattle last week.



**CONDUCTORS' LUNCHEON**—Composer Gundarls Pone, right, made a strong plea for more contemporary orchestral performances at this BMI-hosted luncheon for delegates and guests of the Conductors' Guild Conference, American Symphony Orchestra League, last month at New York's Sheraton-Russell Hotel. Discussing the point with him are, from left, conductor and composer Harold Farberman; George Crumb, composer and Pulitzer Prize winner; and New Yorker magazine's Wallace White.

## Rondor Seeks U.S. Input For Paris 'Nerve Center'

By MICHAEL WAY

PARIS—A plea to U.S. artists to take the time and trouble to recognize the enormous potential of sales in continental Europe and make as many tours as possible comes from Jeremy Jones, general manager of Rondor Music France, formed here in January and the first foreign music publisher to do so in Paris in many years.

It's Rondor International's third operation outside the U.S. and the first in continental Europe. Jones says he intends the division to be "a nerve center" for the company in Europe. Reaction from French composers and lyricists is already strong and positive, he says.

But he stresses: "Performers have to see that success in Europe nowadays can be as profitable as in the U.S. However, there must be simultaneous record releases and the U.S. bands and singers—and there are so many of them now bidding for market share—must come over to Europe and show themselves if they are to become known to the French public and others."

On the publishing side, Jones suggests that more of the continuing line of great French melodies could be successfully exported if local writers abandoned the idea of writing lyrics as well as tunes. He says: "In-house writers in all the big publishing companies in the U.S. and U.K. could really make something of many of these numbers."

He appreciates that there are now a considerable number of deserving singer-songwriters in France whose music rarely crosses the frontiers because of the language barriers.

Jones, British-born, who spent two years with EMI in Italy and six months with A&M in London before moving to France, launched the company in January. Rondor had previously been represented by EMI in France since its inception 10 years ago.

Jones also sees the French company as important for Rondor's sub-publishers throughout Europe because, via his office, they'll have closer links with the parent company in the U.S. and with the British operations.

Repertoire at Rondor France is split 50-50 so far between A&M and outside material, and Jones points out the company is off to a good start with the upcoming release of new albums from Supertramp and Dire Straits.

In particular, he's looking to promote artists like Joan Armatrading and writers like Rod Templeton, who has penned material for Heatwave, Michael Jackson and George Benson.

One new artist set for a big promotional push in France, says Jones, is rock singer Brian Adams, who has just broken through in the U.S. but has yet to make any real impact in Europe.

And unlike A&M Records France, which is headed up by another Briton, Marcus Bicknell, and which has no French product in its catalog, Jones points out the interest the publishing arm has already provoked among French writers.

He expects his first French music acquisition to include titles from local artist Julien Clerc who, coincidentally, has just left the EMI talent roster here. There's also material coming from Rondor International in-house staffer Craig Karp, based in Los Angeles.

### MARKETING TOOL

## CBS Reaps Benefits From Album Listening Parties

BUFFALO, N.Y.—LP listening parties for retailers, press and musicians, featuring feedback sheets, are proving a beneficial marketing tool here for CBS Records. The informal sessions have been showcased at discos, recording studios and hotels to gauge opinions, reactions and suggestions about established and new groups. Reports Kevin Sutter, representative for Epic and Associated Labels, "We almost got a 100% return on our last questionnaires."

Working with budgets of \$200-\$1,000 for listening parties and other retail/press projects to spur sales, about 20-100 retailers, clerks, warehouse stockers, radio programmers, press and musicians are invited.

Sutter, with M.J. Caliendo, Columbia Records representative, and Doug Friedman, CBS field merchandiser, host the parties which have been held at Mr. Goodbars Disco, Trackmasters Studio and The Library Disco here. Teddy Marcha, a veteran CBS sales rep for Buffalo and Rochester, assists in the parties,

which are cleared by the CBS branch office in Hartford, Conn.

While too early to evaluate results in the Buffalo market, Rochester figures prove listening parties and in-house group appearances at retail outlets have impact.

A 60% sales jump for Psychedelic Furs was recorded, 500 Ozzie Osbourne LPs were sold in one day and 200 Loverboy LPs sold, both at the House of Guitars.

### Terrace Pacts Two

NASHVILLE—Terrace Music Group Inc. is now administrating Hookit Music (BMI) and Hookem Music (ASCAP), owned by singer Vern Gosdin.

### Judy Packs Moves

LOS ANGELES—Judy Stearns Promotion, adult contemporary specialist, has moved to 6447 Orange St., L.A. 90048, (213) 653-7715.

Survey For Week Ending 2/20/82

## Billboard® Special Survey Hot Latin LPs™

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NEW YORK (Salsa)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EL GRAN COMBO Happy Days, Combo 2021	1	CAMILO SESTO Mas y mas, Pronto 700
2	WILFRIDO VARGAS Karen 60	2	JUAN GABRIEL Con tu amor, Pronto 1096
3	OSCAR D'LEON A mi si me gusta asi, TH 2167	3	LOLA BELTRAN 15 inolvidables exitos, Gas 1020
4	WILLIE COLON Y RUBEN BLADES Canciones del solar de los aburridos, Fania 597	4	VICENTE FERNANDEZ El numero uno, CBS 20555
5	SANTIAGO CERON Salsa 728	5	LUPITA D' ALESSIO Orfeon 16055
6	VIVA LA SALSA 14 exitos originales, Profono 1401	6	JULIO IGLESIAS De nina a mujer, CBS 50317
7	BOBBY VALENTIN Siempre en forma, Bronco 120	7	VIVA LA SALSA 14 exitos originales, Profono 1401
8	EDDIE PALMIERI Barbaro 205	8	ROCIO DURCAL Confidencias, Pronto 1099
9	JOHNNIE VENTURA Combo 2023	9	JOSE JOSE Gracias, Pronto 701
10	HENRY SIOL El secreto, Sar 1026	10	RAMON AYALA Freddy 1212
11	SONORA PONCENA Night Riders, Inca 1079	11	LOS REYES LOCOS CBS 20561
12	HECTOR LAVOE Que sentimiento, Fania 598	12	LOS ALEGRES DE TERAN Falcon 5054
13	CHE CHE ABREU La negra Pola, Sonomax 206	13	LOS BUKIS Profono 3050
14	ORQUESTA LA SOLUCION Una canita al aire, Lad 357	14	BEATRIZ ADRIANA El cofrecito, Peerless 2216
15	TOMMY OLIVENCIA TH 2171	15	VIVA EL NORTE Volumen II, Profono 1502
16	MARVIN SANTIAGO Adentro, TH 2148	16	EMMANUEL Intimamente, Arcano 3535
17	CONJUNTO QUISQUEYA El pocker del sabor, Liziel 1399	17	RUBEN NARANJO DINA 1029
18	JOHNNIE PACHECO Y CELIO GONZALEZ Fania 600	18	JIMMIE EDWARDS TH 2165
19	CHARANGA 76 Kim 720	19	CORNELIO REYNA 15 exitos, TVO 1500
20	ANDY MONTANEZ Lad 364	20	PARCHIS 15 exitos mundiales, CBS 83301
21	CELIA CRUZ Y WILLIE COLON Dos jueyes, Yaya 93	21	AMANDA MIGUEL Profono 3049
22	MILLI Y LOS VECINOS Algar 30	22	TIERRA TEJANA TH 2162
23	MARIO HERNANDEZ Y LOS DIABLOS DEL CARIBE El renacimiento, TTH 1815	23	LOS BARON DE APODACA TH 2164
24	ISMAEL MIRANDA Fania 593	24	VARIOS ARTISTAS Rancheras de oro, CBS 20557
25	ROBERTO TORRES Sar 1016	25	ARCO IRIS MUSICAL 15 Rancheras y nortenas, Muzart 101





**INTERNATIONAL AWARD**—Bunny Freidus, vice president of creative operations for CBS Records International, gets into conversation with Roland Bautista, left, of Earth, Wind & Fire, while Joe Ruffalo of Cavallo-Ruffalo-Fargnoli management looks on. The occasion was CRI's presentation to the act of Golden Globe awards signifying worldwide record sales of more than five million (*Billboard*, Feb. 13).

## Soviets Will Begin Gold Award Series

By VADIM YURCHENKOV

MOSCOW—The Soviet ministry of culture is initiating a series of gold disk awards for "outstanding achievements and developments" in the national recording industry here.

This move, at variance with normal policy over gold awards, is hailed as a major breakthrough and comes alongside the launch of the massive Melodiya anthology "Musical Arts Of The Peoples Of The USSR," which is set for completion by 1990 and will include 700 albums.

The gold awards start this year, 10 in all, and they may be made to all areas of the music industry, composers, artists, poets, orchestras or choirs. They may be made for high-quality recordings or for sales achievements at home or abroad.

The Melodiya gold disks may also be handed to promoters, distributors or foreign licensees of Melodiya product. The only basic rule governing the awards is that an individual recording can receive only one gold award.

Piotr Shabanov, Melodiya director general, says gold winners will be selected by a panel of judges from

the ministry of culture and the awards will be formally made at special concert and theater events organized by the state record company.

In fact, the Russian gold disks will be made of specially coated nickel, framing original record labels where applicable and featuring the names and achievements of the winners.

Adds Shabanov: "We're also getting deeper into digital technology in the coming year, with upcoming digitally recorded albums of the works of Tchaikovsky, Rimsky-Korsakov, Borodin, Mossorgsky and Ippolitov-Ivanov due soon."

Melodiya also plans to commemorate the 200th anniversary of the Kirov Opera and Ballet Theater in Leningrad with a series of special recordings, including the first part of a full set of the works of Khatchaturian, Rimsky-Korsakov's "The Tsar's Bride" opera, and symphonic poems by Ottorino Respighi.

Licensed material set for release here includes recordings of the Oscar Peterson Trio, the Eddie Ventura big band, French singer Michel Sardat, Italian vocalist Gigliola Cinquetti and Finnish band Siluette.

## EMI Shuts Danish Distribution Arm

COPENHAGEN—EMI Denmark has closed down its distribution wing here, a first major move by Hans P. Hansen, newly-appointed managing director of the Danish operation.

As from April 1, all records and prerecorded musicassettes will be distributed from the EMI center in Stockholm, Sweden.

It was in October, 1981, that EMI Norway closed its distribution facility and switched to the Swedish center. Computerized distribution has been centralized in Stockholm for several years but now the physical distribution and handling will be from the Swedish capital.

At present, EMI Denmark is distributing around 2,200 titles from Copenhagen but once the move to Stockholm is made the total will be up to 4,000-plus, and Hansen says there will be fewer delays or import

hassles under the new arrangement.

Transport from Stockholm to Danish retail and wholesale centers will make for a slightly longer distribution time, but Hansen says most of the transportation will take place at night so dealers will notice very little difference.

He points out that the changeover is coming at a notoriously slow period for sales of records and tapes in the Scandinavian territories as a whole.

The one problem is that Sweden is not a member of the European Economic Community so there could later be hang-ups over Value Added Tax, customs duties and other regulations, but Norway is also not in the Common Market.

The switch from Denmark to Sweden is a direct result of the successful changeover in distribution between Sweden and Norway.

## BPI Would Use Tape Levy \$\$ To Aid Music Development Fund

• Continued from page 9

wonder, how substantial a share of the lucrative American market is claimed by our industry?

"We have a 25% to 30% share of this marketplace which itself constitutes one third of the total world market. All this activity is valued at the astounding annual total of \$1,500 million (around \$3 billion). And all this is achieved with an employee base of 40,000 in this country."

Wright also pointed out to the politicians that long-playing records now cost the British consumer in real terms half what it cost a buyer just 10 years ago.

Another new proposal, also described by BPI as "radical," and put across forcibly to the parliamentarians was that earnings from any levy imposed would be restricted where top recording artists were concerned.

John Morton, general secretary of the Musicians Union here and president of the International Federation of Musicians, said there would be a ceiling on payments to any one artist or composer in a year, similar to those proposed for Public Lending Right, although in view of the size of the business, at a higher level.

He added: "There can be few people who are more aware than I as to what has happened to the employment of professional musicians during the time that home taping has grown at such a menacing rate.

"The number of recording ses-

sions in this country has been cut back, particularly in the classical field, and there's less work for my members.

"I believe that by not providing adequate protection for our musicians, composers and artists, together with the record companies and publishers, the British government is not only being extremely unfair but paving the way for considerable public detriment.

"The musicians of this country deserve a much better deal than is suggested by the government Green Paper on copyright reform."

It was this consultative document, unveiled here last year, and in which the government basically came down firmly against the idea of a levy on blank tape, making the point that it was impossible accurately to assess losses to the record industry through home taping, that triggered a concerted industry "push" by the BPI.

And it was seen as vital that as many sympathetic politicians as possible be drawn into the debate.

Also present to address the members of parliament was Bob Montgomery, managing director of the Mechanical Copyright Protection Society (MCPS). He answered points made in the Green Paper that administering a blank tape levy would inevitably be "very costly," by pointing out that there are already established copyright royalty collection agencies in the record industry and added: "They'd be quite capable of handling the collection

and distribution of a blank tape levy."

Apart from MCPS, they are the Performing Right Society (PRS) and Phonographic Performances Ltd (PPL).

Montgomery suggested that any one of these three established organizations could police the purchase and sticking on of levy stamps by importers of blank tapes and, in the case of blank tapes manufactured in the U.K., could set up a control agreement with individual manufacturers.

The all-party group of politicians have promised BPI that the new proposals will be given the fullest consideration and the industry organization plans to continue its all-out drive to enlist parliamentary-level backing for its plea for a tape levy.

And there were 10 members of parliament among the guests at the first Record Industry Awards dinner staged at the Grosvenor House Hotel here—another BPI image-building innovation.

There, Chris Wright said: "The British music performers are ambassadors for the nation, just as our footballers used to be. And it's our view that recognition of their worth to the country and its cultural heritage is long overdue."

Wright repeated his assessment of the financial benefits reaped by Britain from the efforts of the record industry, not least the royalties which flowed back into the economy.

And he warned the members of parliament that without "adequate government protection, the new technologies being developed will kill off the industry as we know it.

"The record industry in this country is stronger than ever before at all levels and is totally united to forge still further ahead. We're all determined that music will be around for years to come for the benefit of everyone."

Altogether nine industry awards were made at the dinner, with John Lennon named for his "outstanding contribution to British music." Also nominated in this section were Cliff Richard and Police.

With the exception of the best-selling single (Soft Cell's "Tainted Love") and best-selling album ("King of The Wild Frontier" by Adam and the Ants), both based on British Market Research Bureau chart panel sales figures, the awards' winners were nominated and picked by BPI record company members. Other winners:

- Best British newcomer: The Human League. Also nominated: Depeche Mode, Linx, Soft Cell and Toyah.

- Best male artist: Cliff Richard. Also nominated: Elvis Costello, Shakin' Stevens.

- Best female artist: Randy Crawford. Also nominated: Sheena Easton, Toyah Willcox.

- Best group: Police. Also nominated: Adam and the Ants, Madness.

- Best producer: Martin Rushent. Also nominated: Stuart Colman, Chris Neil.

- Best classical recording: Mahler's "Symphony No. 10," the Bournemouth Symphony Orchestra, conducted by Simon Rattle. Also nominated: Elgar's "Pomp and Circumstance Marches" and "Sea Pictures," by the London Philharmonic, conducted by Vernon Hadley; and Puccini's "Tosca," with Placido Domingo and the Philharmonia.

## Economic Problems Weigh Heavily On Polish Industry

By ROMAN WASCHKO

WARSAW—The Polish record industry is now in very poor condition, mainly due to economic problems.

Chronic under-investment has meant a dearth of recording studios and outdated manufacturing facilities. Production capacity is therefore limited and pressing quality considered unsatisfactory.

A new pressing plant, with target capacity of 30 million disks and two million cassettes annually, is being built for Polskie Nagrania, the country's leading record company. But the project has suffered major construction problems and numerous delays.

Since the intervention of the parliamentary committee for matters of culture, the completion of the new plant has been given priority status. But though it cannot now be cancelled, still no one can specify a completion date.

And many people believe the real problems will start when the site is finally ready, since the shortage of studio time and all raw materials will put production targets in jeopardy.

In theory, Polskie Nagrania plans to deliver 4.8 million disks in 1982, 600,000 more than last year. But even that figure falls well short of what could be sold in the shops, and managing director Tadeusz Kretkiewicz says that the increased output could in any case only be achieved if adequate supplies of raw materials and energy are assured.

Vinyl and sleeve board, which are domestically supplied, require no outlay of hard currency, of which there is a desperate shortage. But the acid used in galvanic treatment does

have to be imported from Western markets.

Where cassettes are concerned, the situation is even less optimistic. Production this year will be one million units, no more than in 1981, so consumers will continue to have difficulty buying them in the shops. Polskie Nagrania has doubled duplicating capacity, but is suffering problems in securing a sufficient supply of tape and cassette cases.

Although cassette manufacture requires a certain amount of imported materials, dependence, and therefore import costs, can be reduced, as the Wiskord duplicating plant in Szczecin has shown.

## Polish Fair Gets Go-Ahead

WARSAW—Poland's biggest foreign trade event of the year, the Poznan International Trade Fair, will go ahead as planned this year despite the introduction of martial law.

Polish authorities say the decision was motivated by the progressive stabilization of socio-economic life and the gradual normalization of the country's external economic relations.

Participants in the fair, which takes place June 13-22, include all the socialist countries, while from the West entries have come from West Germany, France, Japan, Great Britain, Italy, Austria, Switzerland and the Scandinavian territories, among others.

Products displayed at the Fair range from heavy machinery to audio/video equipment.

## CBS Singles Tops In U.K.; EMI Leader In Album Mart

• Continued from page 9

In albums, EMI took 15.9% (down from 1980's 19%) compared to CBS' 15.8% (13.9%). Top act in both albums and singles was Adam and the Ants, signed to CBS.

WEA was in third place in both albums and singles categories, taking 11.2% in the former (12.7% in 1980) and 9.9% in the latter (13.6%). Behind WEA in albums was Polydor with 7.7% (7.9%), Phonogram with 5.6% (4.8%), RCA with 5.1% (5.2%) and, displaying a substantial increase, Virgin, with 4.7% (2.8%).

Behind WEA in singles was Polydor with 8% (7%), RCA with 7.6% (6.4%), Phonogram with 7.4% (6.8%) and, up again, Virgin with 4.9% (3%).

If the Phonogram, Polydor and Decca market shares are taken together, PolyGram is the market leader in both albums and singles.

In a label analysis of the figures, as against corporate market share, CBS is tops in albums with 8.8%, followed by stablemate Epic (6%), then Polydor (5.5%), EMI (5.2%), Virgin (4%) and K-tel (3.9%).

Leading singles labels were CBS and Epic, each with 7.1% of the total, then Polydor (6.9%), RCA (5.5%),

EMI (5.2%) and Chrysalis and Virgin (both 3.9%).

Special awards from trade magazine Music & Video Week for winners in the annual awards listings, ninth in the series, were made at an industry dinner held at the Inn On The Park in London.

In the artist/writer sections, again compiled from BMRB returns from 450 record shops in the U.K., the top album artists were: 1, Adam and the Ants (CBS); 2, Queen (EMI); 3, Shakin' Stevens (Epic).

Top singles artists: 1, Adam and the Ants (CBS); 2, Shakin' Stevens (Epic); 3, John Lennon (Pahlophone/Geffen).

Top Albums: 1, "Kings Of The Wild Frontier," Adam and the Ants (CBS); 2, "Greatest Hits," Queen (EMI); 3, "Dare," Human League (Virgin).

Top singles: 1, "Tainted Love," Soft Cell (Some Bizarre), 2, "Stand And Deliver," Adam and the Ants (CBS); 3, "Prince Charming," Adam and the Ants (CBS).

Top publishers, corporate: 1, Warner Brothers; 2, EMI Music; 3, Virgin.

Top publishers, individual: 1, EMI Music; 2, Warner Brothers; 3, Chappell.

## See Disk Difficulties For Polish Acts

WARSAW—Poland must be one of the few countries where major local hits are very often never made available on disk, and where industry charts are based not on record sales but on the results of magazine and radio station polls.

This situation has brought strong criticism of the dominant Polskie Nagrania record company, particularly from young fans. For while there are very many Polish bands and solo artists enjoying nationwide popularity, their output is known chiefly through radio programs and not through their records.

Not only does Polskie Nagrania decline to record and release what is in most demand with the public, it also fails to notice the achievements of Poland's instrumental music composers, whose work is extremely popular in many countries thanks to the efforts of the Warsaw-based Authors' Agency. This agency has sold copyrights to publishers throughout the world and even in the U.S.,

where Polish material is widely used by Muzak, for example.

Polskie Nagrania's policy on foreign repertoire is considered equally extraordinary. Instead of releasing product from the overseas artists who are most popular in Poland, it concentrates instead on the material that can be purchased comparatively cheaply. The result, inevitably, is that many foreign releases fail to find buyers.

The picture is said to be somewhat brighter where classical music is concerned. Even allowing for the increased manufacturing potential of Polskie Nagrania's new pressing plant, there is enough serious music recorded to last for three years of new releases.

This is important, since in the export field Poland relies almost entirely on classical product, mainly works by famous composers like Chopin, Wieniawski, Penderecki, Lutoslawski and Szymanowski.

## INVESTIGATION UNDERWAY

### Singapore VCRs Sold Sans Warranty

SINGAPORE—Authorized sales agents here are carrying out a major investigation into the widespread sale of videorecorders in Singapore at cut-price rates and without proper warranty.

This practice is hitting the sales of the legitimate agents who nevertheless say "the real losers" are customers who pay maybe 200-500 Singapore dollars less for the equipment but get no warranty guarantee.

Agents feel their reputations are at stake because customers don't differentiate between authorized or unauthorized dealers.

Says one local agent: "A customer came in the other day with a VCR unit which needed repair. The set carried no warranty, so we explained any repair fees would have to be paid for. The irate consumer loudly vowed never to buy that make of equipment again."

As a first move, agents of leading makes like Hitachi, Akai and Na-

tional are advising potential buyers to demand a guarantee card on making a firm purchase.

The Consumers' Association of Singapore has been formally notified of the growth of VCR marketing by unauthorized parties.

Association executive secretary Ivan Baptist says customers should not be "lured" by the low prices on offer. Many of the fly-by-night companies, he says, work on rock-bottom prices, offering either no warranty at all or guarantees valid only in Japan.

It's believed most of these unauthorized dealers buy the hardware from large clearing houses, the equivalent of export/import companies, in Japan at exceptionally low prices.

These clearing houses, legal enough in many countries, sell whatever product they can get hold of to bulk buyers. But a condition of the cut-pricing is that the goods come with no warranty cover.



**SHARING THE CAKE**—EMI, CBS, PolyGram and RCA join forces to celebrate the 10th anniversary of Placido Domingo's debut at the Royal Opera House, Covent Garden, in London. Domingo is showing an embossed program souvenir to a group which includes, seated from left, the Spanish ambassador in London; Paul Channon, Member of Parliament; and Sir John Tooley, general director of the Royal Opera House.

## Fogli Tops San Remo Fest

MILAN—Riccardo Fogli, headliner on the CGD Records roster, won the 1982 San Remo Song Festival with "Storie di Tutti I Giorni," or "Everyday Stories," a Maurizio Fabrizio melody with lyrics by Guido Morra and Fogli himself.

Fogli, formerly bassist with the pop group Pooh, was a favorite from the start to win the event which, after a long slump in prestige and promotional importance, is now back as the major contest in the Italian pop calendar.

The winning song is published here by Parking Sugar Music and Come Il Vento Music. Precedent guarantees it a high place in the local charts, the San Remo festival producing half-dozen hit singles last year.

In second place was Baby Records duo Al Bano and Romina Power, the latter the daughter of the late Hollywood movie actor Tyrone Power, and "Felicità," another potential top

10 release here.

In third place was Drupi (Fonit-Cetra) and "Soli," and "Solo Grazie" ("Just Thanks") was fourth, performed by Brother Giuseppe Cionfoli (CAM), a singing and guitar-playing Franciscan monk.

Mia Martini (DDD) won a special award from journalists covering the event.

All three evenings of the festival, Jan. 28-30, were transmitted through the Eurovision network by RAI, the Italian state-owned company. Among the international acts involved were Donovan, America, Gloria Gaynor, Van Halen, Daryl Hall and John Oates, Stray Cats, Marianne Faithfull, Village People, Johnny Halliday and the Del Newman orchestra and choir.

Through a satellite link-up with New York and Las Vegas, Kiss and Bee Gee Maurice Gibb made contributions to the non-competitive sections of the festival.

## Toshiba Seeks U.S. Release For Akao

TOKYO—Toshiba-EMI is looking for release in the U.S. and Europe of an album by Michiko Akao, a leading exponent of the traditional Japanese cross-flute, the yokobue.

This bid follows the company's success in getting the release of albums by John Kaizan Neptune through Inner City in the U.S. last year (Billboard, June 27, 1981).

Neptune specializes in playing original jazz themes on the shakuhachi, a Japanese bamboo flute. But Akao plays what Hideaki Takahashi, domestic a&r producer for Toshiba-EMI here, calls: "Japanese fusion, a localized jazz style."

Akao's album, "Kazamai," or "Wind Dance," is just out in Japan and worldwide distribution is being sought. All the tracks were com-

posed and arranged by Chikara Ueda, a veteran in the jazz fusion field in Japan. Ueda, playing keyboards, backs Akao on the package, along with his group Power Station.

Akao studied at the Kunitachi Music Academy and was originally a flute player in traditional Gagaku court music. But she became dissatisfied with traditional flute styles and spread her musical wings in many directions. She played with various Japanese and foreign orchestras conducted by Seijo Ozawa and toured Europe with a Japanese drums band.

There's an initial production run of 5,000 copies of the Akao album, which took 18 months from initial planning to release date.



**YOKOBUE JAZZ**—Michiko Akao puts the final touches on her Toshiba-EMI album "Kazamai," which has just been released in Japan.

## Attic Launches U.K. Arm

LONDON—Attic Records is the first Canadian record company to set up its own operation in the U.K., with Canuk Music formed as a wholly-owned subsidiary of Attic to act as its licensee here, distribution going through Pinnacle.

Al Mair, Attic president, in London to finalize plans for the label's British launch, says product will be released here bearing the same label name, design and logo as the parent company in Canada.

One single, "Wasn't That A Party," by the Rovers, has already been put out in the U.K., and the first album release contains product

## New CBS Branch Set In Portugal

LISBON—CBS product is now officially available again in Portugal, following the setting-up of a new branch of CBS International trading under the name CBS Musica & Discos.

The company decided to operate in the country last August, having opted not to renew its license deal with Oporto-based Radio Triunfo. Since then the local retail market has been invaded by high-priced CBS product from Spain and the U.S., albums from the latter source costing as much as \$15.

Now, with Carlos Nunes as financial manager and Jose Novais as manager of operations, the new subsidiary plans to start releases in March. The arrival of the multi-national will mean a change in A&M's license arrangements.

Currently, A&M product is handled by Lisbon company Valentim De Carvalho. But when the contract expires at the end of March, CBS Musica & Discos will definitely take over under the worldwide CBS/A&M deal.

## Philips Compact Disk Set For Production

BRUSSELS—Philips is to start manufacture of its new digital Compact Disc system this year at the Belgian plant here in Hasselt.

PolyGram, in which Philips has a 50% stake, hopes to launch the new audio medium before year's end with a catalog of 150-200 titles. Retail cost of the software is expected to be under \$25, and production of the 12cm 60-minute disk should start at PolyGram's Hanover plant before the end of the summer.

The hardware, for which Hasselt will become the world production center, should initially cost around \$750 and is compatible with conventional hi-fi equipment. Philips see the Compact Disk player being sold, in the early stages at least, as an add-on to existing home audio; a second deck rather than a replacement.

## Finnish TV LP Keys Medleys

HELSINKI — A television-promoted album, said to be one of the costliest projects in Finnish record industry history, has added a new dimension to the hot local segue-medley scene here, normally involving singles.

It is a Finncandia production titled "Finnish Superstars—48 Super Hits," and it's made up of six medley packages, featuring 22 top local artists, including Danny, Markku Aro, Paula Koivuniemi, Tapani. Kansa and Katri Helena.

from the Rovers and heavy metal bands Anvil and Goddo. The latter group is set for a promotional visit to London in March, with Anvil touring a month or so later.

In the follow-up release listing there is an album by Canadian blues band Downchild, produced by Spencer Davis, who is also in the LP line-up, plus LPs from the Wildroot Orchestra, specializing in 1930s dance music, and the Bopcats, a rockabilly band.

Mair says he's looking to sign U.K. acts later on and to license other foreign labels through the Canuk operation.





**THE WOODHOUSE WAY**—Singer-songwriter Randy Edelman, left, tries his hand at dog training, also the subject of his first single for Rocket Records, "Barbara (The Woodhouse Way)." Woodhouse is a professional and somewhat eccentric dog trainer whose tv show has been a ratings smash in Britain. Also pictured, from left, are label managing director John Hall, label a&r staffer Sally Atkins and Edelman's manager John Valascoe.

## Pauls Headlines Moscow Benefits

MOSCOW—Songwriter Raimond Pauls headlined a series of benefit concerts at the Estrada Theater here, all SRO shows.

Alla Pugatchova, Russia's leading pop "superstar" (Billboard, Jan. 9), was main interpreter of Pauls' songs, helped out by Jaak Joala and Olga Pirags.

Noted Soviet poets Andrei Voznesensky, Robert Rozhdestvensky and Iliya Reznik, who have all worked with Pauls at different times in his career, gave recitations and Pauls also played jazz piano in duets with Harry Bash, a young Moscow musician.

Pauls is a graduate of Riga Music

Conservatory and started his career in the late 1950s as a jazz pianist and composer. He was a member of the Latvian jazz orchestra and became one of the top-rated instrumentalists in Russia.

His output during a quarter of a century of music writing has been prolific and covered most areas of composition. He's written 20 theater productions, 20 film scores, sundry symphonic and operetta works, and more than 300 popular songs.

He's released 13 albums, in various compilations, on Melodiya over the past decade. He's also involved with Latvian Television and Radio as music programming director.

VADIM YURCHENKOV

## Icelandic Duo In Promo Push

TOKYO—Icelandic pop duo, You And I, is set for a promotion campaign by Epic/Sony in Japan in the next few months.

According to Shigeaki Yosh-

ikawa, the company's product executive, the duo was first picked up by Epic/Sony at MIDEM at the start of 1981 but "kept under wraps" until the end of the year, when the album "You And I" was released here.

Prior to that release, Epic/Sony conducted market research on the duo's sound and established that of those quizzed 91% liked the music and only 9% felt negative about it.

Those percentages clinched the release and subsequent promotional push. Similar figures have emerged in the past for records which went on to sell 800,000 units in Japan. On a half-million seller, a typical percentage ratio would be 83% like, 17% dislike.

The single from the album "We Are The Love" fast hit the 50,000 unit sales mark here and that, alongside building album sales, is persuading Epic/Sony to set up a tour here by the duo later this year.

## Expert Streamlines

AMSTERDAM—Economic recession has forced the Dutch branch of European disk, hi-fi and video firm Expert to streamline its organization.

Eighteen of Expert's 100 Dutch employees were let go at the beginning of February, and the recently formed Expert Retail department, set up as part of Expert Holland to advise the company's dealers, has been closed.

## BPI Raid Nets Counterfeit LPs

LONDON—Bootleg and counterfeit albums by Blondie, David Bowie and the Rolling Stones, advertised in one of Britain's biggest-selling consumer music papers, were seized following a raid by British Phonographic Industry (BPI) lawyers and investigators.

The raid was on Bonaparte Records, a retail operation in East London, and similar sorties were made by the BPI team on the homes of Guy and Stephen Melhuish, two of its directors.

Now, in the High Court, Bonaparte Records has been ordered to pay \$6,000 in damages to the industry organization for dealing in bootleg and counterfeit product and the Melhuish brothers have given permanent undertakings not to deal further in such pirated material.

WEA Records Ltd. brought the case, suing on behalf of itself and all members of the BPI. It was said in court that Bonaparte had "extensively" advertised the bootleg and counterfeit albums in New Musical

# Cassette Sales Soaring In Italy

## Prerecorded Product May Be Hurt By Tape Shortage

By VITTORIO CASTELLI

MILAN—While 1981 sales of records in Italy were virtually the same as in the year before, prerecorded cassettes displayed a dramatic increase.

Most companies here now report a one-to-one ratio in disk to cassette terms, and there are some cases where cassette versions outsell the album configuration.

This increase, running alongside an overall improvement in budget record lines, is mainly attributed to wider availability and increased sales of tape hardware, led by various portable lines, notably the Sony Walkman. General technical improvements have also helped boost sales.

The prerecorded cassette market was specially helped by the tough new antipiracy laws passed here at the end of last summer, which have frightened many dealers into forgetting pirated product and concentrating on legitimate sales lines only.

In fact, the development of the whole tape market goes even deeper than record industry reports suggest. Prerecorded cassettes have moved into the news kiosk music sales sector, fronted by the highly popular "Rock Story" part-work series by Curcio Editore, and this was a field previously dominated by records.

Yet in the light of such wide expansion, there are problems emerging. The whole prerecorded cassette

business could be at risk in Italy because of a shortage of tape for the duplicating plants. The Italian marketplace was originally reportedly dominated by two companies, Agfa and Magnex, each contributing around 60,000 reels of tape monthly out of a total consumption of some 150,000.

Now, according to Giorgio Dordoni, head of the Agfa magnetic tape division, the company has drastically reduced its production since, last October, it decided to go ahead with important restructuring works at the production plants, changes which he's convinced will lead eventually to future improvements of quality and increases in production capacity.

In the meantime, Magnex has come pretty near to a monopolistic situation in Italy which means that it is fully stretched in trying to meet product demand. Says Luciano Bassani, sales manager of Magnex: "The earlier market situation was hard enough for us. In fact, basic market prices were so low that we nearly reached the point of quitting the tape duplication business in order to concentrate on our highly successful blank cassette lines."

"But then suddenly the whole picture changed. Now we're doing our best to sustain and meet domestic requirements, even if we're losing out on international business in the meantime. We only hope our goodwill to the Italian market is remembered when these tough times are over."

"The general feeling is that a higher pricing policy is needed to salvage a situation fast getting out of hand for the tape operators in the duplicating field."

Industry chiefs would like to see prices doubled, pointing out that tape would still represent only some 5% of the price to the consumer of duplicated prerecorded cassettes. At the same time, they're wary of letting prices jump so high that the Italian marketplace would become an irresistible magnet to the Japanese tape industry.

## Prerecorded Cassettes Aid Book Publishers In France

PARIS—More and more book publishers in France are producing prerecorded cassettes as a means of boosting sales figures.

In addition, specialist cassette departments, or at least display corners, are appearing in major book shops around the country.

Publishers say there's a growing demand for books presented in audio cassette formats, especially if the original author is handling the reading. The Audio-Visual Institute here is acting as a consultant in the production of the cassette range and the Larousse publishing house has entered the field early with cassettes of the works of Gono, one of the most popular of contemporary French authors.

Gono stories are generally set in the southern regions of France where the rich native accents give extra bite and punch to the cassette readings.

Recently, the writings of Edgar Allen Poe, translated into French, have been recorded in tape form, involving such "name" actresses as Michelle Morgan and Madelaine Renaud.

Though it is early to talk of a runaway sales success in this field, industry indications are that book cassettes are finding their way into specialist record retail outlets, too, and some French record companies are checking out this product area as a possible expansion zone.

## Eye Beatles Tourism Drive

LIVERPOOL—According to the civic authority here, the potential of the Beatles as an attraction for U.K. visitors has not yet been properly recognized by the tourist industry.

So, as a first step, the city council's tourist officer is planning a series of organized weekends for Beatle-lovers, two-day stays at top Liverpool hotels, costing around \$80 a person, with visits to places which inspired Lennon-McCartney songs such as "Penny Lane" and "Strawberry Fields."

## Ruggeri Forms Indent

ROME—A new music marketing consultancy, Indent, has been set up here by Paolo Ruggeri, former merchandising chief of RCA Italiana.


He was the guiding light behind the midprice Linea Tre series which has yielded more than 20 million album sales since its inception in 1975. He also initiated the Cinema Tre series, which specializes in movie soundtrack albums and the newly launched Linea Tre America catalog, which handles all kinds of U.S. music from Sousa marches to rock.

Ruggeri also controlled marketing of the Toscanini Collection, with 40 volumes sold here through newspaper kiosks and with total sales so far in excess of two million units.

Says Ruggeri: "Indent's first main deal is, perhaps predictably, to work on RCA midprice product, but we are also setting up a new line in books dealing with music. We also aim to use our specialist knowledge in building contacts for independent producers with distributors, both in Italy and abroad. We'll leave them clear to work just on creative and artistic matters."

## Chrysalis Names Watts

LONDON—Michael Watts has been named international director for Chrysalis Records, based in London. He replaces Des Brown, who left to set up his own company, Premier Programming Ltd., with video producer Scott Millaney.



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## BRITAIN

(Courtesy of Music Week)  
As of 2/6/82  
SINGLES

This Week	Last Week	
1	NEW	TOWN CALLED MALICE/PRECIOUS, Jam, Polydor
2	3	GOLDEN BROWN, Stranglers, Liberty
3	2	OH JULIE, Shakin' Stevens, Epic
4	1	THE MODEL, Kraftwerk, EMI
5	5	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
6	6	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Din Disc
7	7	ARTHUR'S THEME, Christopher Cross, Warner Bros.
8	29	THE LION SLEEPS TONIGHT, Tight Fit, Jive
9	4	THE LAND OF MAKE BELIEVE, Bucks Fizz, RCA
10	9	DROWNING IN BERLIN, Mobiles, Rialto
11	27	I CAN'T GO FOR THAT (NO CAN DO), Daryl Hall & John Oates, RCA
12	36	LOVE PLUS ONE, Haircut One Hundred, Arista
13	12	EASIER SAID THAN DONE, Shakatak, Polydor
14	8	GET DOWN ON IT, Kool & Gang, De-Lite
15	13	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
16	10	BEIN' BOILED, Human League, EMI
17	15	SENSES WORKING OVERTIME, XTC, Virgin
18	20	SAY HELLO, WAVE GOODBYE, Soft Cell, Bizarre
19	11	I'LL FIND MY WAY HOME, Jon & Vangelis, Polydor
20	23	I WANNA SPEND SOME TIME WITH YOU, Alton Edwards, Streetwave
21	18	DON'T WALK AWAY, Four Tops, Casablanca
22	14	LET'S GET IT UP, AC/DC, Atlantic
23	21	NEVER GIVE UP A GOOD THING, George Benson, Warner Bros.
24	16	MIRROR MIRROR, Dollar, WEA
25	19	I WANNA BE A WINNER, Brown Sauce, BBC
26	NEW	CENTERFOLD, J. Geils Band, EMI America
27	17	I COULD BE HAPPY, Altered Images, Epic
28	22	DON'T YOU WANT ME?, Human League, Virgin
29	NEW	FOOL IF YOU THINK IT'S OVER, Elkie Brooks, A&M
30	34	THEME FROM HILL STREET BLUES, Mike Post/Larry Carlton, Elektra
31	26	HERE IS THE NEWS/TICKETS TO THE MOON, Electric Light Orchestra, Jet
32	NEW	LANDSLIDE, Olivia Newton-John, EMI
33	33	LISTEN, Stiff Little Fingers, Chrysalis
34	24	YELLOW PEARL, Phil Lynott, Vertigo
35	37	TROUBLE, Lindsay Buckingham, Mercury
36	NEW	MIRROR MIRROR, Diana Ross, Capitol
37	NEW	MIRROR MIRROR, Diana Ross, Capitol
38	31	TURN UP THE NIGHT, Black Sabbath, Vertigo
39	NEW	EUROPEAN SON, Japan, Hansa/Ariola
39	NEW	MICKEY, Tony Basil, Radialchoice
40	NEW	SEE YOU, Depeche Mode, Mute

## ALBUMS

1	1	LOVE SONGS, Barbra Streisand, CBS
2	3	PEARLS, Elkie Brooks, A&M
3	2	DARE, Human League, Virgin
4	4	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Din Disc
5	5	4, Foreigner, Atlantic
6	8	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
7	6	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
8	13	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre
9	12	ALL FOR A SONG, Barbara Gaskin, CBS
10	15	THE MAN MACHINE, Kraftwerk, Capitol
11	7	MODERN DANCE, Various, K-tel
12	16	LA FOLIE, Stranglers, Liberty
13	14	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
14	9	GREATEST HITS, Queen, EMI
15	11	THE VISITORS, Abba, Epic
16	NEW	PRIVATE EYES, Daryl Hall & John Oates, RCA
17	10	SOMETHING SPECIAL, Kool & Gang, De-Lite
18	17	CHRISTOPHER CROSS, Warner Bros.
19	32	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
20	18	GHOST IN THE MACHINE, Police, A&M
21	22	PERHAPS LOVE, Placido Domingo & John Denver, CBS
22	24	GEORGE BENSON COLLECTION, Warner Bros.
23	40	ONCE UPON A TIME, Siouxsie & Banshees, Polydor

24	25	TRAVELOGUE, Human League, Virgin
25	20	PRINCE CHARMING, Adam & Ants, CBS
26	26	TIN DRUM, Japan, Virgin
27	28	TONIGHT I'M YOURS, Rod Stewart, Riva
28	33	PENTHOUSE & PAVEMENT, Heaven 17, Virgin
29	19	HITS HITS HITS, Various, Ronco
30	27	COMPUTER WORLD, Kraftwerk, EMI
31	23	SHAKY, Shakin' Stevens, Epic
32	21	SIMON & GARFUNKEL COLLECTION, CBS
33	30	WALK UNDER LADDERS, Joan Armatrading, A&M
34	29	LOVE SONGS, Cliff Richard, EMI
35	36	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
35	NEW	DRIVIN' HARD, Shakatak, Polydor
37	NEW	PHYSICAL, Olivia Newton-John, EMI
38	NEW	SPEAK & SPELL, Depeche Mode, Mute
39	35	SECRET COMBINATION, Randy Crawford, Warner Bros.
40	NEW	DREAMING, Various, K-tel

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 2/13/82  
SINGLES

This Week	Last Week	
1	1	CENTERFOLD, J. Geils Band, EMI America
2	3	TAINTED LOVE, Soft Cell, PolyGram
3	2	I CAN'T GO FOR THAT, Hall & Oates, RCA
4	5	OUR LIPS ARE SEALED, Go-Go's, A & M
5	6	LETTING GO, Straight Lines, CBS
6	4	WAITING FOR A FRIEND, Rolling Stones, Rolling Stones
7	7	SHAKE IT UP, Cars, Elektra
8	8	UNDER PRESSURE, Queen/David Bowie, Elektra
9	9	TROUBLE, Lindsey Buckingham, Elektra
10	10	HARDEN MY HEART, Quarterflash, Geffen
11	16	SPIRITS IN THE MATERIAL WORLD, Police, A&M
12	18	ABACAB, Genesis, Atlantic
13	15	COOL NIGHT, Paul Davis, Arista
14	14	TAKE IT EASY ON ME, Little River Band, Capitol
15	11	PHYSICAL, Olivia Newton-John, MCA
16	12	YOUNG TURKS, Rod Stewart, Warner Bros.
17	20	ALL OUR TOMORROWS, Eddie Schwartz, A&M
18	NEW	I BELIEVE, Chilliwack, A&M
19	13	LEATHER AND LACE, Stevie Nicks, Modern
20	NEW	LEADER OF THE BAND, Dan Fogelberg, Full Moon

## ALBUMS

1	2	FREEZE-FRAME, J. Geils Band, EMI America
2	7	NON-STOP EROTIC CABARET, Soft Cell, PolyGram
3	1	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
4	4	GHOST IN THE MACHINE, Police, A&M
5	NEW	BEAUTY AND THE BEAT, Go-Go's, A&M
6	3	4, Foreigner, Atlantic
7	5	TATTOO YOU, Rolling Stones, Rolling Stones
8	8	GET LUCKY, Loverboy, CBS
9	6	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
10	9	ABACAB, Genesis, Atlantic

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 2/15/82  
SINGLES

This Week	Last Week	
1	2	POLONAISE BLANKENESE, Gottlieb Wendehals, Master
2	1	SKANDAL IM SPERRBEZIRK, Spider Murphy Gang, Electrola
3	6	OH JULIE, Shakin' Stevens, CBS
4	5	GOLDENER REITER, Joachim Witt, WEA
5	4	CAMBODIA, Kim Wilde, Rak
6	3	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff
7	7	ONE OF US, Abba, Polydor
8	8	SHARAZAN, Al Bano & Romina Power, Baby
9	NEW	LIEBER GOTT, Peter Maffay, Metronome
10	9	TAINTED LOVE, Soft Cell, Vertigo
11	10	ICH WUNSCH DIR DIE HOELLE AUF ERDEN, Christian Franke, Ariola
12	21	THE LAND OF MAKE BELIEVE, Bucks Fizz, RCA
13	12	DU ENTSCHULDIGE I KENN DI, Peter Cornelius, Philips
14	11	LITTLE LADY, Aneka, Hansa Int'l
15	13	EISBAR, Grauzone, Welt-Rekord
16	16	EISZEIT, Ideal, Eitel Imperial
17	20	HEY LOUISE, Ricky King, Epic
18	14	DER BLAUE PLANET, Karat, Pool
19	22	ROCK'N'ROLL GYPSY, Helen Schneider, WEA
20	27	BISCAYA, James Last, Polydor
21	17	DREIKLANGDIMENSIONEN, Rheingold, Welt-Rekors

22	18	WOZU SIND KREIGE DA, Udo Lindenberg & Pascal, Telefunken
23	28	FLASH IN THE NIGHT, Secret Service, Teldec
24	15	PHYSICAL, Olivia Newton-John, EMI
25	NEW	DON'T YOU WANT ME, Human League, Ariola
26	24	JUKE BOX HERO, Foreigner, Atlantic
27	25	DER PAPA WIRDS SCHON RICHTEN, Peter Alexander, Ariola
28	NEW	DANCE WITH SARAGOSSA, Saragossa Band, Ariola
29	NEW	VIVIA TORERO, A La Carte, Hansa
30	NEW	THE WAY LIFE'S MEANT TO BE, Electric Light Orchestra, Jet

## ALBUMS

1	2	BERLIN: A CONCERT FOR THE PEOPLE, Barclay James Harvest, Polydor
2	1	ICH WILL LEBEN, Peter Maffay, Metronome
3	5	ZAZA ZABADAK, Saragossa Band, Ariola
4	16	STIMME DER HEIMAT, Ronny, K-tel
5	4	DOLCE VITA, Spider Murphy Gang, Electrola
6	6	CLASSIC DISCO, Royal Philharmonic Orchestra, K-tel
7	3	THE VISITORS, Abba, Polydor
8	7	4, Foreigner, Atlantic
9	8	DER ERNST DES LENENS, Ideal, WEA
10	NEW	HIERR FLIEGEN GLEICH DIE LOECHER AUS DEM KAESE, Gottlieb Wendehals, Teldec
11	13	SILBERLICK, Joachim Witt, WEA
12	9	IDEAL, Ideal, IC
13	NEW	85555, Spliff, Phonogram
14	10	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
15	11	WORLDS APART, Saga, Polydor
16	20	SHAKY, Shakin' Stevens, Epic
17	15	WELCH EIN LAND WAS FUER MAENNER, Extrabreit, Metronome
18	12	DIE GROSSEN SCHLAGER DES DEUTSCHEN TONFILMS, Marco Bakker, EMI
19	NEW	FUER USSZESCHNIGGE, Bap, EMI
20	17	ZERTLICHKEITEN, Julio Iglesias, CBS

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 2/15/82  
SINGLES

This Week	Last Week	
1	1	TROUBLE, Lindsey Buckingham, Mercury
2	3	TAINTED LOVE, Soft Cell, Mercury
3	2	OUR LIPS ARE SEALED, Go-Go's, Illegal
4	5	LET'S HANG ON, Barry Manilow, Arista
5	4	DOWN UNDER, Men At Work, CBS
6	6	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff
7	7	FOR YOUR EYES ONLY, Sheena Easton, EMI
8	8	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
9	8	CAMBODIA, Kim Wilde, Rak
10	12	SHAKE IT UP, Cars, Elektra
11	10	WIRED FOR SOUND, Cliff Richard, EMI
12	11	GIRLS ON FILM, Duran Duran, EMI
13	14	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
14	13	YOU'VE GOT NOTHING I WANT, Cold Chisel, WEA
15	NEW	CENTERFOLD, J. Geils Band, EMI America
16	NEW	CASTLES IN THE AIR, Don McLean, Interfusion
17	17	LOVE SONG, Simple Minds, Virgin
18	15	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
19	NEW	ONLY CRYING, Keith Marshall, Liberation
20	16	THE BREAKUP SONG, Greg Kihn Band, Liberation

## ALBUMS

1	2	BUSINESS AS USUAL, Men At Work, CBS
2	1	BEST OF BLONDIE, Blondie, Chrysalis
3	3	TATTOO YOU, Rolling Stones, Rolling Stones
4	4	GREATEST HITS, Queen, Elektra
5	5	1982... IN THE SUN, Various, EMI
6	8	MARCIA HINES' GREATEST HITS, Wizard
7	6	MANILOW MAGIC, Barry Manilow, Arista
8	16	DARE, Human League, Virgin
9	13	4, Foreigner, Atlantic
10	15	LAW AND ORDER, Lindsey Buckingham, Mercury
11	9	SIMON & GARFUNKEL COLLECTION, CBS
12	10	SIROCCO, Australian Crawl, EMI
13	7	FOR THOSE ABOUT TO ROCK WE SALUTE YOU, AC/DC, Albert
14	19	DURAN DURAN, Duran Duran, EMI
15	17	WIRED FOR SOUND, Cliff Richard, EMI
16	18	COLLECTION OF GREAT DANCE SONGS, Pink Floyd, CBS
17	NEW	BELIEVERS, Don McLean, Interfusion
18	11	MEMORIES, Barbra Streisand, CBS
19	NEW	DAYS OF INNOCENCE, Moving Pictures, WBE
20	20	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.

# West Germany

## Parallel Imports Continue To Hurt Domestic Product

By JIM SAMPSON

MUNICH—Though the European Court decision on parallel imports (separate story, this issue) was greeted with enthusiasm by German record company lawyers, such imports remain a problem in this territory.

Because they are primarily current hit albums, a favorite target is Abba. Last year's most important local parallel imports case, which resulted in a split decision substantially in favor of the record companies, involved Abba's "Arrival" LP from Israel via England.

Now, DG/Polydor says its sales of the new Abba release, "The Visitors," have been hurt by competition from Belgian and French pressings.

"The album passed platinum before it shipped and did very well for us in December," says DG/Polydor international head Ray Schmidt-Walk. "But in January, our sales curve took a drastic downward turn." One sales rep said of his 13 major accounts, only three were re-ordering from DG. The others turned to Belgian suppliers with Vogue label product, who undersold DG's lowest wholesale net by up to 40 cents.

"From a legal standpoint, there is nothing that can be done about these imports from other Common Market countries," explains DG/Polydor vs. Harlequin case, however, the legal barrier against non-Common Market imports appears to

be stronger than ever.

Peter Zombic of the German IFPI office says it is impossible to put a market share on parallel imports into Germany. A comparison of IFPI figures with those of the Federal Statistical Office indicate that the flow of imports grew substantially between 1973 and 1978, probably more than doubling in that time. But the level remained stable since 1978.

One reason has been a string of court decisions, virtually all in favor of German record companies. Another is the action of the record companies themselves. Some firms, led by Chrysalis, started staggering release dates on major releases, giving Germany a head start over lower price markets.

At CBS, marketing and sales chief Michael Anders observes the import situation has "improved most significantly" since CBS began coordinating wholesale prices throughout Europe in the spring of 1980.

Some problems remains, however, as shown by the Abba situation. There have been reports of large shipments of U.S. cutouts and U.K. catalog. WEA lawyer Edward Will points to three prime sources of questionable imports: Spain, American cutouts and Canada, the latter via Holland. He says several German record companies have sued successfully to stop the Holland connection. None of these cases has yet reached the German Supreme Court, however.

## MOSTLY DOMESTIC \$\$

### Income Increase Reported By GEMA

MUNICH—West German copyright society GEMA expects total 1981 income to be \$197 million, an increase on the previous year of \$11.25 million.

But income from overseas sources rose only marginally from \$12 million to \$13 million, while payments to foreign territories cost \$21.5 million.

These last figures have rekindled the argument over the amounts of national music broadcast by the media. One survey conducted for German music association SPIDEM found that 70% of the public would

like to hear more German-language material.

Currently only Radio Bremen airs less than 50% of foreign product. The highest figure, at South West Radio, is 65%, and Northern Radio, Rias Berlin and Western Radio are all over 60%.

There are plans for a petition to be presented to the radio stations, and similar moves are under way in Switzerland, where the association for Swiss music has presented Parliament with a resolution calling for more varied radio output and a higher proportion of home-grown, German-language product.

## Frankfurt Music Fair Is Buoyed By Trade Turnout

By WOLFGANG SPAHR

FRANKFURT—The managing director of the international music trade fair staged annually in this city has reason to be hopeful about its future, suggesting that this year's exhibition confirms the prediction.

A total of 680 exhibitors of musical instruments, amplifiers and music accessories of all types from 31 countries are scheduled for the 1982 event, running Feb. 13-17. In addition, there are 130 exhibit stands taken by music publishers.

Says the trade fair chief, Alfred Schnoor, "Despite the worldwide economic recession, the music market is basically optimistic about the future. Our event aims to reflect the international enjoyment of music in all its forms."

One-third of the exhibitors here are from Germany, and there are 100 from Britain, 81 from Italy, 72

from the U.S. and contingents numbering around 30 firms from Japan, France, the Netherlands and Spain.

Among other countries represented are Korea, East Germany, the Philippines, Taiwan, Rumania, the Soviet Union, Brazil and Hungary. During the run of the fair, there are virtually non-stop concerts, covering all kinds of music, in the city's concert halls, jazz clubs, and music schools. Die Alte Opera, one of the great historical opera centers in Europe, has, after substantial rebuilding, reopened as a concert hall to tie in with the fair.

Only trade representatives are allowed in on the first four days of the five-day event. In attendance terms, the figures expected to be up by 2% over 1981, and first-time visitors include the Republic of China, Greece, India and Australia.



WEATHER, ECONOMY ALSO KEY

## Soft Retail Sales Are Tied To Lack Of 'Name' Product

Continued from page 14

ords On Wheels outlet on the strip, the import section has been cut back, but the section is still a lucrative profit center. Supplementing disk sales, the shop does a good business in selling music magazines like The Face, New York Rocker, heavy metal magazine Kerrang and the U.K. based Flexipop (which gets its name because each issue has a flexipop disk attached to its front cover).

Like most downtown retailers, Wheels is making a good margin on the sale of 12-inch singles. Key titles include "Joan Of Arch" by Orchestral Manoeuvres, the 12-inch extended play disk "Red," by Human League, and "Decomposing," an EP by local act Nash the Slash.

The Mr. Sound outlet at the top end of the Yonge St. strip closes at the end of this month. The Capitol-EMI owned outlet is being shuttered, manager Greg Pappas states, because the lease is up and the new rent was practically double the old rate.

He claims that the downtown core attracts a very different kind of customer from mall locations in the suburbs. "The people who are shopping here generally live downtown, they are active people, they generally know about new acts before the suburban crowd and, yes, they are price conscious."

The store has been a fixture here for close to 10 years, and the inventory will be shipped out to other stores in the national chain, but until Feb. 28 the stock on hand is being cleared out. He says competition is rough in the area, largely because of the over-concentration of disk outlets within a four-block area to the south.

Competition is thinning, however: the Circle Of Sound store less

than a block away closed earlier in the month, and another independent store located just off the main artery has also closed up within the past few weeks. The record strip will thus have thinned from six to three once Mr. Sound finally closes.

Further to the south is Star Sound, another independent, owned and operated by Amad Azari. Prices are super-low in this small store and it is the only music store in its block. Specials run from \$4.99 for the Rod Stewart album to \$6.99 for a new Thin Lizzy album, "Renegade." Like most, front racks display a heavy concentration of midprice catalogue by the Byrds, Rod Stewart and some old Pye product which includes the Kinks.

Music World, owned by Pindoff Record Sales, is heavily promoting midprice catalogue and nostalgia recordings. In one corner near the front entrance, a complete rack of domestic Beatle recordings is stickered with \$5.96 tags, but across from it is another rack with basically the same repertoire, but stickered as Japanese imports with an average price of \$18.99.

Sam's, A&A Records & Tapes and Music World all utilize the major portion of front entrance space to sell discount product, some recent recordings, others cut-outs or mid-price catalogue. Music World displays its midprice with other current titles by the act.

Interestingly, of all stores surveyed, A&A's is the only outlet to cross-merchandise cassettes with the corresponding album titles, though the match in bins seemed to be done in random fashion.

A relatively new outlet to the south end of the strip is the Vinyl Museum, a store nestled into the same block as Sam's and A&A's. The two-story location doesn't compete for the same customers, however. Out of a total inventory of some 10,000 albums, owner Peter Dunn estimates less than 2% represents current product. The majority of inventory is used or cut-outs.

Scanning prices for product on the strip, it appears that store owners, even with stiff competition, basically can charge what they want for the product. Some prefer to low-ball, others mark up product with a good profit margin. The 12-inch singles and extended play records vary greatly in price from store to store. None of the stores surveyed seemed interested in merchandising MOR product to any great degree, tape merchandising for the most part was minimal and whilst browsing each of the outlets, only at Music World was this reporter stopped by a floor clerk and asked if he needed assistance.

## Lamont Cranston Band Exits Attic For RCA

TORONTO—After promoting two albums by American blues-rock band Lamont Cranston, Canadian indie Attic Records loses the act to RCA on the eve of what may be a breakout album for the band.

Licensed from Waterhouse Records in the U.S., Attic had already manufactured an unspecified number of copies of the new album, "Shakedown," and was ready to service promo copies to radio here when it was learned that RCA had signed the band for the U.S. and Canada. Attic has the right to sell off its initial press run and service copies to radio.

Ironically, much the same thing happened between Attic and RCA last year with Duch group Diesel.

# Billboard

# Hits Of The World

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JAPAN (Courtesy Music Labo) As of 2/15/82 SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	4
5	5
6	8
7	11
8	6
9	10
10	7
11	NEW
12	9
13	12
14	14
15	NEW
16	13
17	NEW
18	NEW
19	NEW
20	15
ALBUMS	
1	1
2	2
3	3
4	4
5	7
6	6
7	20
8	5
9	8
10	NEW
11	9
12	10
13	NEW
14	13
15	11
16	12
17	NEW
18	NEW
19	15
20	14

ITALY (Courtesy Germano Ruscitto) As of 2/9/82 SINGLES	
This Week	Last Week
1	1
2	3

3	2
4	9
5	8
6	7
7	6
8	4
9	16
10	5
11	NEW
12	15
13	10
14	11
15	NEW
16	30
17	12
18	13
19	NEW
20	17

NETHERLANDS (Courtesy Stichting Nederlandse) As of 2/13/82 SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	4
5	5
6	8
7	7
8	NEW
9	10
10	6
ALBUMS	
1	2
2	1
3	3
4	5
5	NEW
6	9
7	4
8	6
9	NEW
10	8

1	2
2	1
3	3
4	5
5	NEW
6	9
7	4
8	6
9	NEW
10	8

SWEDEN (Courtesy GLF) As of 2/10/82 SINGLES	
This Week	Last Week
1	1
2	3
3	4
4	2
5	9
6	5
7	NEW
8	7
9	NEW
10	8
ALBUMS	
1	1
2	2

3	6
4	4
5	5
6	NEW
7	3
8	NEW
9	NEW
10	NEW

NORWAY (Courtesy Dagbladet) As of 1/27/82 SINGLES	
This Week	Last Week
1	1
2	NEW
3	NEW
4	3
5	2
6	6
7	5
8	NEW
9	4
10	NEW

ALBUMS	
1	2
2	1
3	3
4	4
5	6
6	5
7	9
8	7
9	8
10	NEW

PORTUGAL (Courtesy Musica & Som) As of 1/19/82 SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	6
5	5
6	7
7	4
8	NEW
9	9
10	8
ALBUMS	
1	1
2	4
3	2
4	3
5	6
6	7
7	8
8	10
9	NEW
10	9

1	1
2	4
3	2
4	3
5	6
6	7
7	8
8	10
9	NEW
10	9

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

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TODAY I HAVE A HARD JOB...

...I HAVE TO DELIVER A LOT OF BOXES!

LA BIONDA BOXES



**BURRITO BROTHERS—Sunset Sundown, Curb FZ37705. Produced by Michael Lloyd.** The Burrito Brothers are rapidly proving that groups sometimes get better the second time around. Guilbeau, a Burrito since 1974, and Beland, a two-year veteran of the group, have turned this band around to create one of the strongest new acts in country. Burrito harmonies are richly magnetic; Guilbeau's in particular has a sincerity that makes lyrics shimmer. Their collaboration on writing seven of the cuts proves their roots go deep and their instincts are right on target. Country, as seen through the Burritos' eyes, is a matter of sparkling instrumentation and melodic commerciality.

**Best cuts:** "I'm Drinkin' Canada Dry," "Closer To You," "When You're Giving Yourself To A Stranger," "If Something Should Come Between Us," "Louisiana."



**JOHNNY & THE DISTRACTIONS—Let It Rock, A&M SP64884. Produced by David Kershenbaum.** This is a five-man band from the Pacific Northwest which plays basic bar-room rock'n'blues with verve and an impressive presence. Lead singer Johnny Koonce has just that right measure of whisky hoarseness in his voice to leave no doubt as to his working class credibility, while the band plays with the sure knowledge that fancy embellishments mean nothing if they're not built on solid rock. And this LP is.

**Best cuts:** "Let It Rock," "Shoulder Of The Road," "My Desire," "City Of Angels."

**LOU ANN BARTON—Old Enough, Asylum E160032. Produced by Glenn Frey, Jerry Wexler.** One spin will explain why the Eagles' Frey and soul veteran Wexler would team to showcase this 28-year-old Texan: as underlined by the choice of material, Barton has a quintessential soul style peppered by a slightly raspy edge and buttressed by formidable power. Comparisons to Janis Joplin may be premature—here, at least, the emphasis sidesteps ballads to zero in on up-tempo rock and blues—but the combination of a classic r&b attack and Barton's tough but joyful attitude are promising in deed.

**Best cuts:** "Old Enough," "Brand New Lover," "Finger Poppin' Time," "The Sudden Stop," "The Doodle Song."

**FRANKIE BLEU—Who's Foolin' Who? Unicorn 9503. Produced by Joe Chemay.** Bleu is a welcome addition to the writer/performer fold, lending a sensitive, personal style to his work. Combining a rock base with just the right touch of r&b, Bleu scores an impressive mix of ballads and high energy rock. Rock stations should check out "Baby Don't Stop," "Baby We're Alive" and "I'm Waiting For Your Love."

**Best cuts:** Those mentioned, "Where Would I Be Now."

**TERRY SCOTT, Elektra E160014. Produced by Hank Medress, Dave Appell.** Like Jimi Hendrix and Chuck Berry before him, Terry Scott is a black rock'n'roller, his music perfectly within the white mainstream. But he plays his AOR rock in his own style, not sounding like anyone else, but putting together some very good songs. Scott plays guitar and keyboards in addition to handling the vocals. He is backed by a three-man rhythm section.

**Best cuts:** "Over And Over," "Teenage Runaway," "March To The Execution," "I'll Be Over You."

**MODERN ROMANCE—Adventures In Clubland, Atlantic SD19338. Produced by Norman Mighell, Geoffrey Deane and David Jaymes.** It's unusual to see a new music album under the Atlantic label, and it may be that England's Modern Romance has been able to break through because its music is within genres Atlantic is familiar with: disco, funk, rap and salsa. Principals in this LP are the songwriting duo of Geoffrey Deane and David Jaymes. They have the chops down right, and out of all the dance music acts coming out of Britain, they seem the closest to the roots. But that also means they sound the most derivative.

**Best cuts:** "Bring On The Funkateers," "Nothing Ever."

**KIM LARSEN & JUNGLEDREAMS—Sitting On A Time Bomb, Epic FE37677. Produced by Joe Delia.** There's something haunting about this quintet's fresh approach to music. It's offbeat enough to interest, familiar enough to be comfortable in pop circles. Mechanical and lush simultaneously, the sounds here flow well together.

**Best cuts:** "Tangled Up In Blue," "Lonely Boy Tonight," "Sandman, Sandman," "Rock 'N' Roll City," "Til Tomorrow's."

**MOTLEY CRUE—Too Fast For Love, Leathur Records (Coffman & Coffman Productions) LR123. Produced by Motley Crue.** Just what the world needs, another glitter rock band. But, actually, this foursome, based in Grass Valley, Calif., has got some pretty good pop songs, which it plays with hard rock energy and heavy metal power. With Cheap Trick (at least temporarily) in eclipse, this is just the sort of band that could fill the gap. And, who knows, maybe they will bring back the fashion of high heels for men.

**Best cuts:** "Live Wire," "Too Fast For Love," "Piece Of Your Action," "Stick To Your Guns."



**VARIOUS ARTISTS—The Musicians Guide, Vol. 1, Elektra/Musician E160043. Produced by Victor Chirel.** The first in a series of samplers designed to showcase Bruce Lundvall's ambitious new jazz, fusion and progressive label, this \$5.98 list collection serves up one track from each of the first eight LPs on the Musician schedule, along with one of Chaka Khan's vocal performances from the "Echoes Of An Era" project. The music runs the gamut from soaring bop (Charlie Parker's alto sax solo on "Fine And Dandy," previously unreleased) through suave acoustic jazz ensemble work (Red Rodney & Ira Sullivan, the Griffith Park Collection), sleek fusion (Freddie Hubbard, Lee Ritenour, Eric Gale), chamber jazz (John McLaughlin) and an up-to-the-minute experiment in synthesizing funk, rock and avant-garde (Material). Those poles suggest consumers may not love every track equally, but the range and price both make this a commercial bargain, as well as an aesthetic treat.

**Best cuts:** Take your pick.



## pop

**ANGEL CITY—Night Attack, Epic ARE37702 (CBS). Produced by Ed Thacker, John Brewster, Rick Brewster.** Unlike AC/DC, the other major heavy metal band from Australia, Angel City is slicker and has more of a pop edge. Still, those who like their rock rough and ready will find enough to enjoy here. Group tours constantly and this may be the LP which will put them over the top. **Best cuts:** "Runnin' Wild," "Fashion & Fame," "Night Attack," "Living On The Outside."

**BUGGLES—Adventures In Modern Recording, Carere ARZ37926 (CBS). Produced by Trevor Horn, John Sinclair, Geoff Downes.** "Video Killed The Radio Star," though not a huge hit in the U.S., was sort of an anthem for late 1970s living. Now, the Buggles are back with more of their electronic and progressive rock experimentations. Some of this is dance music but such epic ballads as "Rainbow Warrior" and "Vermillion Sands" show the group has more on its mind than dancing. Emphasize members' recent affiliation with Yes. **Best cuts:** Those mentioned plus "Beatnik," "Adventures In Modern Recording," "On T.V."

**KASIM SULTON—Kasim, EMI America ST17063. Produced by Bruce Fairbairn.** The former bass player for Todd Rundgren's Utopia debuts with a showcase LP featuring Kasim on guitar, keyboards and bass, as well as singing all vocals. The material ranges from melodic mainstream pop to lyrical ballads to some progressive fare. **Best cuts:** "Roll The Dice," "Drivin' Me Mad," "Evil."

**CHAS JANKEL—Questionnaire, A&M SP64885. Produced by Chas Jankel, Peter Baganel, and Pete Van Hooke.** On his second LP, Chas Jankel, who was Ian Dury's musical director and wrote Quincy Jones' hit "Ai No Corrida," comes up with a funky and flavorful collection of songs. Building from an r&b base, Jankel builds swinging songs that are both danceable and listenable in equal measure. There is also a nice light touch here, and a slightly skewed sensibility, that gives the LP lively feel. **Best cuts:** "Questionnaire," "Magic Of Music," "Johnny Funk," "Boy."

**STRAIGHT LINES—Run For Cover, Epic FE37560. Produced by Jeffrey Lesser.** The 10 tunes here, penned by members of Vancouver-based Straight Lines, range from soft ballads ("There Are No Secrets") to fast-paced MOR ("Lighten Up"). But whatever the style, the arrangements are full and well thought out. **Best cuts:** Those cited, "Run For Cover," "I've Got News For You."

**FINGERPRINTZ—Beat Noir, Stiff TEES1001. Produced by Chris Kimsey.** "The Beat Escape," already a dance club favorite as an import, is such a strong track that it takes two or three more songs on the LP to realize, that as far as new English techno-pop bands go, this one is something special. It could be because here is a band that doesn't try to be immediately accessible. There are textures and levels of meaning here that require some time. And it is time well spent. **Best cuts:** "The Beat Escape," "The Chase," "Catwalk," "Going Going Gone."

**ORIGINAL CAST—Marry Me A Little, RCA ABL1-4159. Produced by Thomas Z. Shepard.** The recent Off-Broadway production featured songs by Stephen Sondheim that didn't make it for one reason or another to opening night or in some instance were written for shows that never were produced. Never mind, the songs show an amazing gift for penetrating wit, even as far back as 1954. Suzzane Henry and Craig Lucas are excellent, singing just to piano accompaniment. A must for all Sondheimophiles. **Best cuts:** the title song, "There Won't Be Trumpets" and "Saturday Night."

**TERESA BREWER—Come Follow The Band, Project 3. PR 5108. Produced by Bob Thiele.** Good time-tunes and fine old ballads are done with style and grace by the performer. Cy Coleman provided three highlights, title song from "Barnum" and a pretty ballad from the show, "The Colors Of My Life,"

"Hey, Look Me Over." There's also a loving medley of "It Had To Be You" and "I've Got A Crush On You." Backdrop varies from Dixielandish to lush. **Best cuts:** Those mentioned.

**BRIDESHEAD VISITED—Chrysalis CHR1367. Produced by The First Composers Company Ltd.** The 11-part English series based on the Evelyn Waugh novel, is now showing on PBS to unanimous acclaim. Geoffrey Burgon's score, represented here with 16 themes, has a lovely, restrained, classical bent. In short, a pastel recollection of more genteel times, if not in fact. Strangely, the orchestra, under the conductor's baton, is not listed. **Best cuts:** the title cut that takes the listener back to yesteryear.

## soul

**THE L.A. BOPPERS—Make Mine Bop!, MCA-5281. Produced by Augie Johnson.** Where does the bop go "when the bop don't bop no more"? The L.A. Boppers jump to MCA for their latest and the change will be good for them. The Boppers are a combination of Side Effect, the Boppin' Horns and L.A. Boppers under one banner, and the breezy, jazzy, funky blend is fresh and fast-moving. Though some arrangements are r&b-bop flavored, don't be fooled—the Boppers are an inventive soul-funk-jazz orchestra sporting classy songs and vocals that pave the way for this progressive outfit bubbling with style and polish.

**Bests:** "Perfect Love," "If You Go," "Wrap You Up."

## country

**BOXCAR WILLIE—Last Train To Heaven, Main Street ST73001. Produced by Jim Martin.** Again, Boxcar shows himself to be the custodian of old values, old images and traditional country music styles. Although he does not stick entirely to train songs in this album, he does enough to stand as a successor to such historical trainophiles as Jimmie Rodgers and Johnny Cash. Other selections pay homage to country music in general and Lefty Frizzell in particular. The instrumentation is simple, direct and subtle. **Best cuts:** "Bummin' Around," "We Made Memories" and "You Got The Kind Of Love That Grabs A'hold And Just Keeps Hangin' On."

**JACK GRAYSON—When A Man Loves A Woman, Koala 15751. Produced by Bernie Vaughn, Jack Grayson.** On the strength of his cover of Percy Sledge's r&b classic, Grayson is establishing a name for himself. Vocally, he shares a Charlie Louvin-ish quality, and he keeps his arrangements generally traditional, with steel guitar leads, fiddle dubs and laid-back country percussion. Six of the cuts are ones he co-wrote. **Best cuts:** "So Many Memories," "From Lonely To Loving You," "When A Man Loves A Woman," "My Beginning Was You."

## jazz

**ANTONIO CARLOS JOBIM—A Certain Mr. Jobim, Discovery DS848. Produced by George Lee and Ray Gilbert.** Discovery has located and now reissues this 1967 Warner Bros. album which teams the Brazilian composer-singer with a studio orchestra conducted by the dependable Claus Ogerman. All 10 songs are Jobim originals and all come off well on vinyl. **Best cuts:** "Zingaro," "Don't Ever Go Away."

**AL HIBBLER—Monday Every Day, Discovery DS842. Produced by Joe Adams.** The blind baritone, once a formidable name as soloist with Jay McShann and Duke Ellington, receives first rate backing by Gerald Wilson's orchestra here. It was taped in 1961 for the Reprise label and contains 12 songs, all of which hold the listener's attention. The Jud Conlon singers contribute, too. **Best cuts:** "Dinner For One," "Don't Take Your Love From Me."

**JUNE CHRISTY—Impromptu, Discovery DS836. Produced by Toshiya Taenaka.** With pianist Lou Levy's sextet providing admirable backup, the ex-Kenton canary reels off 10 titles, most of them well-known evergreens, with her husband Bob Cooper performing behind her devotedly. Cooper's tenor, Frank Rosolino's 'bone, Jack Sheldon's trumpet and a rhythm trio of Levy, Shelly Manne and Bob Daugherty all jell together well. The LP was originally recorded in 1977 and issued on Interplay. **Best cuts:** "Autumn Serenade," "Angel Eyes."

**JONAH JONES—Confessin', Jazz Man JAZ5009. Produced by David Hubert and Associates.** The old-time Cab Calloway trumpeter plays a seven-tune Ellington medley and four additional titles—all standards—in this LP taped in France in 1978. Andre Persiany, piano; J.C. Heard, drums, and Major Holley, bass, back Jones felicitously. Few jazz fans will find faults in this production. **Best cuts:** "Ellington Medley," "Love Is Just Around The Corner."

**RALPH TOWNER/JOHN ABERCROMBIE—Five Years Later, ECM ECM-11207. Produced by Manfred Eicher.** Guitarists Towner Abercrombie have helped earn ECM its reputation as a haven for unconventional guitar stylists, both as soloists and as members of various label ensemble projects. This reunion effort points up both their consistency and evolution, with Abercrombie's recent, renewed emphasis on electric instruments yielding atmospheric harmonic washes and shimmering solo lines counterpointed by Towner's intricate acoustic filigree. A haunting collaboration. **Best cuts:** All.

## EPs

**THE B-52'S—Mesopotamia, Warner Bros. MINI3641. Produced by David Byrne.** Groups need to change and grow but whether the B-52's, under the tutelage of avant-garde craftsman David Byrne, are growing in the right direction only time will tell. The delightful wackiness of the first two albums has

been replaced by a more serious, artsy style of dance music. The group's track record, two gold albums and a top selling EP, is good and this one should do at least as well. **Best cuts:** "Throw That Beat In The Garbage Can," "Cake," "Mesopotamia."

**YELLO—Bostich, Stiff TEES1240. Produced by Boris Blank and Ursi Weber.** The four selections on this Stiff EP were previously released on two LPs by Ralph Records. The four cuts here, though, are the most accessible and danceable, and Stiff is gearing the EP for disco and dance club play. Yello is an electronic band from Switzerland, whose music and effects work especially well on the dance floor, though they are intelligent and interesting enough to work at home as well. **Best cuts:** "Bostich," "Downtown Samba."

**Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Ed Ochs, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.**

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# Simon & Garfunkel LP Gets Cable Launch

• Continued from page 1

HBO show among other merchandising aids.

• Special large screen video parties the evening of Sunday's premiere in New York and Los Angeles, with similar fetes being negotiated in Miami and Atlanta. HBO, Warner Bros. and the participating FM station carrying the simulcast will join forces to host each of the gatherings, to be held at local live concert clubs.

• Free copies of the Simon and Garfunkel concert album offered to new cable subscriber prospects as a premium, supplied to HBO by Warner Bros.

Those components have been developed during the past month, due to the relatively recent linkup between the record label and the cable programming giant. According to Ted Cohen, Warner Bros. national artist development manager, "We knew there was going to be an HBO special when the concert itself was held last September, but there wasn't a conscious game plan for plugging into each other until about three weeks ago."

At that point, adds Cohen, HBO's western regional sales chief, Dick

Stone, approached the label to begin developing a strategy.

HBO's interest in maximizing cross-promotional benefits stems from its prior experiences with contemporary music specials, reports Stone and HBO's home office marketing chief, Bob Bedell. Bedell, the firm's vice president of marketing and public relations, says past music specials featuring the Beach Boys, Elton John, Linda Ronstadt, Cher and the Commodores have all drawn high viewing audience shares for both premiere screenings and repeats, pointing up HBO's consumer demographic profile.

Says Bedell of the Simon and Garfunkel package, "It hits the demographic target perfectly. People in their early 30s are prominent among those buying HBO—young households, with upscale characteristics."

In that respect, Bedell predicts next Sunday's show could post some of the most bullish viewing shares yet seen for an HBO music package. Past share have seen the Beach Boys draw 45% of HBO's eight-million-plus subscribing households for the premiere of their special in October, 1980, and 40% of the audience when repeated 10 months later.

Other shares have included 40% for Elton John, 50% for the Commodores and a high of 56% for Cher, all measured the night of the initial airing.

Bedell estimates the Simon and Garfunkel show could thus reach "at least six million homes, or 18 million viewers on the first night," with the total audience reached by the last of the first 10 showings climbing to as many as 22 million viewers.

HBO's interest in such specials extends beyond audience share among subscribers, however. Bedell claims simulcast stereo music specials are also ripe opportunities for capturing new subscribers, either through visits to the homes of existing HBO users to see the show, or through exposure to pre-show advertising and promotion leading to cable hookups. If HBO sees the special as a valuable tool in sustaining existing cable subscriptions and soliciting new ones, Warner Bros. welcomes the chance to maximize its own album and tape sales not only through the estimated \$100,000 that HBO will spend in the 20 simulcast markets, but through the generous video plug the special itself gives the album.

With the LP virtually repeating the same selections heard in the special, Lou Dennis, vice president of sales at Warner Bros., says the exploitation value translates to "an easy seven figures" in equivalent paid advertising exposure.

Less obviously, Dennis believes the HBO tie-in may afford a more meaningful measurement of cable tv's ability to increase record and

tape sales: "Until now, the only times we could clearly see an actual boost in sales from any tv opportunity was when Leon Redbone did 'Saturday Night Live' years ago, or when a Christopher Cross or the Doobie Brothers made sizeable sweeps at the Grammys.

"Here, though, there will have been nothing else to spur sales when the show airs, so we should be able to see something, hopefully positive, from the cable special's effect above and beyond the group's catalog base."

As a result, label merchandising manager Jim Wagner says Warner Bros. will make its HBO streamers a key element in the posters, flats, and other aids sent to stores.

Meanwhile, Cohen notes that the planned cable special parties will team the label and HBO with KRTH-FM in Los Angeles, where the Country Club in Reseda will be the site for the bash; WNEW-FM in New York, where the Ritz has been chosen; WQXI-FM in Atlanta, where principals expect to use the Buckhead Beach Club, now being negotiated with; and possibly Y-100, the Miami FM outlet.

Cohen notes in passing that due to problems in the geographical distance of the New York and Los Angeles party sites from HBO's systems there, those parties will ironically use 3/4-inch videotapes of the special, not the actual HBO feed.

HBO's Dick Stone enthuses that the success of the Simon and Garfunkel package could open the door to more detailed cost studies whereby record companies and top acts may find it more advantageous to stage such "artificial concerts" as a cable simulcast affords, in lieu of costlier live tours.

## Geffen Gets 'Park' Album Internationally

LOS ANGELES—CBS and Warner Bros. Records are splitting worldwide distribution on the forthcoming Simon and Garfunkel live reunion album, but the arrangement has a twist: for all markets outside North America, "The Concert In Central Park" (see adjacent story) will carry the logo of Geffen Records.

The Geffen label is a joint venture between distributor Warner Bros. Records and label founder David Geffen, but in setting overseas deals Geffen opted for CBS International.

Because Art Garfunkel remains pacted to CBS as a solo act while Paul Simon now records for Warner Bros. worldwide, the likelihood of CBS' involvement abroad stems from precedents in similar projects tying major artists from competing labels. The Geffen role, however, buttresses the collaboration.

Geffen himself, who confirmed the arrangement when reached in Los Angeles, says his label's involvement was an outgrowth of his participation in planning the original Sept. 19, 1981 outdoor event. "I'm in business with both of these companies," said Geffen of the CBS/Warner Bros. linkup, "so it was a logical move."

## Multiplies Spark Midlines

• Continued from page 1

following the recent trend toward \$1.99 suggested list on the part of all the branch-distributed organiza-

tions except CBS. Most of the chains presently at \$1.49 state that when a rash of new \$1.99 list 45s enters their top sellers chart they will advance their prices at least 20 cents.

## U.S. Retail Album & Singles Pricing

Store Name Home Base	No. of Stores	\$5.98 List		\$8.98 List		\$9.98 List		Singles
		Special	Shelf	Special	Shelf	Special	Shelf	
Cactus Records Houston	6	\$3.99	\$4.98	\$5.99	\$6.94	\$6.99	\$7.94	\$1.49
					\$7.98		\$8.98	\$1.69
King Karol New York City	4	\$5.98	\$5.98	\$7.98	\$7.98	\$8.98	\$8.98	\$1.85
Spec's Miami	14	\$4.99	\$5.99	\$6.99	\$8.69	\$7.99	\$9.69	\$1.89
Sound Warehouse Oklahoma City	53	3 for \$10	\$4.99	\$5.99	\$6.99	\$6.99	\$7.99	\$1.49
					\$7.49		\$8.49	
Music Plus Los Angeles	25	\$3.99	\$3.99	\$5.99	\$7.59	\$6.99	\$7.99	\$1.49
Sound Shop Nashville	31	\$4.99	\$5.98	\$6.99	\$8.49	\$7.99	\$9.29	\$1.49
		3 for \$12.99						
Camelot/Grapevine North Canton, Ohio	125	\$3.99	\$5.99	\$6.49	\$7.99	\$7.99	\$9.49	\$1.69
		\$4.99		\$6.99	\$8.69	\$8.49		3 for \$4.49
Waxworks Owensboro, Ky.	19	\$4.99	\$5.49	\$6.99	\$7.99	\$7.99	\$8.99	\$1.69
		2 for \$9	\$5.98		\$8.29			
Turtles Atlanta	23	\$4.99 (LP)		\$5.99	\$6.99	\$8.98	\$8.98	\$1.69
		\$5.99 (tape)			\$7.49			\$1.79
					\$7.98			3 for \$5
Stars Dallas	3	3 for \$12.50	\$4.99	\$5.99	\$7.99	\$7.99	\$8.99	\$1.69
				\$6.99				
Hastings/Disc Record/Sound Town, Amarillo	93	\$3.98	\$5.98	\$6.98	\$7.99	\$7.98	\$9.98	\$1.69
Franklin Music/ Davey's Locker Atlanta	9	\$4.49		\$5.99	\$8.39	\$6.99	\$9.49	\$1.59
		3 for \$12	\$5.49	\$6.99		\$7.99		
Music Jungle/ Paradise Knoxville	8	3 for \$12	\$5.49	\$5.99	\$7.98	\$7.49	\$8.98	\$1.87
				\$6.99				
Harmony Huts Lanham, Md.	25	\$4.79	\$5.98	\$6.99	\$8.98	\$7.99	\$9.98	\$1.69
		3 for \$12						\$1.99
Record Bar Durham, N.C.	138	3 for \$12	\$5.49	\$6.49	\$7.99	\$6.99	\$8.99	\$1.89
				\$6.99	\$8.49			

## Euro Court: U.K. Can Bar Parallels From Portugal

• Continued from page 1

Throughout the long hearings, complex questions of law have been raised over the implications of national membership of the old EFTA grouping:

In the specific case of "Spirits Having Flown," the Portuguese pressings were significantly cheaper, emanating from two manufacturing plants, than those officially pressed in the U.K. Polydor and RSO held they were breaking the law and asked for a ban on their sale.

Retailers also involved in the case, Simons and Harlequin Records, based a defense last year on points of European law and elected to take their case to the European court. Five Common Market member countries, including the U.K., gave their support to Polydor and RSO.

Now comes what seems to be the final legal step, with the European court's decision that the cheap, though legally pressed, Portuguese records could not benefit from the rights of free circulation applying to goods made in the member EEC states. So, the court has held, with its detailed judgement to follow. Polydor and RSO are right in opposing their sale.

The British Phonographic Industry (BPI) is also celebrating a win in court here over its fight to prevent Canadian imports entering the U.K. The Court of Appeal, in mid-December, upheld the decision of the High Court preventing the import of some records by Simons. The defendants again raised a European defense by saying that if directly imported from Canada, the records would be illegal, but the fact they

came to Britain via Holland had the effect of making them parallel imports subject to EEC law relating to free trade goods movement.

The court of appeal rejected that theory. Now, following the European court decision, it is understood that the British record industry can stop records coming in from Portugal via Holland, too.

## WCI's Profits

• Continued from page 4

In 1981 was \$85,014,000, compared to \$82,902,000 in 1980. For the fourth quarter in 1981, operating income was \$32,656,000, down from \$34,680,000 for the same period in 1980.

WCI's biggest boost in revenues and income came from the consumer electronics division, where a surge in business for Atari home video games doubled the division's revenues to \$1.2 billion, while operating income more than quadrupled to \$287 million.

Overall for WCI in 1981, earnings per share rose 50% to \$3.57 from \$2.38 in 1980. Net income of \$226,493,000 was 65% above the \$137,091,000 of the preceding year. For the fourth quarter in 1981, net income was \$75,837,000 up from \$44,592,000 for the same period in 1980.

WCI's total operating revenues for 1981 were \$3,237,153,000, compared to \$2,059,414,000 in 1980. For the fourth quarter in 1981, they were \$1,086,486,000 compared to \$654,796,000 for the same period in 1980.



# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
☆	1	15	THE J. GEILS BAND Freeze-Frame EMI-America S00-17062	▲	8.98		☆	42	7	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)		8.98	SLP 12	71	71	15	BAR-KAYS Night Cruisin' Mercury SRM-1-4028 (Polygram)		8.98	SLP 6
	2	29	JOURNEY Escape Columbia TC 37408	▲			☆	41	4	SAMMY HAGAR Standing Hampton Geffen GHS-2006 (Warner Bros.)		8.98		72	73	24	THE TIME The Time Warner Bros. BSK 3598		8.98	SLP 20
☆	9	30	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	●	8.98			38	23	LUTHER VANDROSS Never Too Much Epic FE 37451			SLP 5	73	74	18	DIANA ROSS All The Greatest Hits Motown M 13-960C2		13.98	SLP 50
	4	15	HOOKE ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	▲	8.98		☆	46	9	BOBBY WOMACK The Poet Beverly Glen BG-10000		8.98	SLP 1	74	67	17	BLONDIE The Best Of Blondie Chrysalis CHR 1337		8.98	
☆	5	22	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	▲	8.98	SLP 11	☆	44	47	QUINCY JONES The Dude A&M SP-3721		8.98	SLP 23	75	68	69	THE DOORS Greatest Hits Elektra SE-515	▲	8.98	
☆	8	18	POLICE Ghost In The Machine A&M SP-3730	▲	8.98			41	22	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK 12182	▲	12.98		76	70	33	THE COMMODORES In The Pocket Motown M8-955M1	▲	8.98	SLP 34
	7	11	AC/DC For Those About To Rock Atlantic SD 11111	▲	8.98		☆	95	2	RICH LITTLE The First Family Rides Again Boardwalk NB1-33248		8.98		77	57	13	THE JACKSONS The Jacksons Live Epic KE2-37545			SLP 18
	8	31	FOREIGNER 4 Atlantic SD 16999	▲	8.98		☆	47	13	PEABO BRYSON I Am Love Capitol SF-12179		8.98	SLP 9	☆	98	3	AL DIMEOLA Electric Rendezvous Columbia FC 37654			
☆	11	17	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	●	8.98		☆	48	43	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)	▲	8.98	SLP 36	☆	NEW ENTRY		OAK RIDGE BOYS Bobbie Sue MCA MCA-5294		8.98	
	10	13	THE CARS Shake It Up Elektra SE-567	▲	8.98			45	15	RUSH Exit Stage Left Mercury SRM-2-7001 (Polygram)	●	12.98		80	81	10	CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Mirus)		8.98	
☆	17	10	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243	▲	8.98			46	31	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98		81	72	23	LITTLE RIVER BAND Time Exposure Capitol ST 12163	●	8.98	
	12	6	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98		☆	52	4	MICHAEL FRANKS Objects Of Desire Warner Bros. BSK 3648		8.98	SLP 38	82	75	21	TEDDY PENDERGRASS It's Time For Love P.I.R. TZ 37491 (Epic)	●		SLP 13
	13	24	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)	▲	8.98			48	37	OAK RIDGE BOYS Fancy Free MCA MCA-5209	▲	8.98	CLP 2	83	78	23	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	●		CLP 5
	14	19	GENESIS Abacab Atlantic SD 19313	●	8.98			49	13	NEIL DIAMOND On The Way To The Sky Columbia TC-37628	▲			84	79	14	ANGELA BOFILL Something About You Arista AL 9576		8.98	SLP 28
	15	17	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	▲	8.98	SLP 43		50	16	PLACIDO DOMINGO Perhaps Love Columbia FM 37243				85	80	79	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
	16	15	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548	▲		SLP 3		51	16	LINDSEY BUCKINGHAM Law And Order Asylum SE-561 (Elektra)		8.98		☆	NEW ENTRY		THE B-52'S Mesopotamia Warner Bros. Mini 3641		5.99	
☆	19	24	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	▲				52	21	BILLY JOEL Songs In The Attic Columbia TC 37461	▲			☆	109	3	PRISM Small Change Capitol ST-12184		8.98	
☆	20	15	LOVERBOY Get Lucky Columbia FC 37638	●				53	15	QUEEN Greatest Hits Elektra SE-564	▲	8.98		☆	99	4	IRENE CARA Anyone Can See Network EL-60003 (Elektra)		8.98	SLP 46
	19	14	GEORGE BENSON The George Benson Collection Warner Bros. 2HW 3577	●	16.98	SLP 14		54	19	BARRY MANILOW If I Should Love Again Arista AL-9573	●	8.98		89	91	45	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98	
	20	14	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	●			☆	62	4	SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)		8.98		☆	NEW ENTRY		NICK LOWE Nick The Knife Columbia PC 37932			
☆	23	48	ALABAMA Feels So Right RCA AHL1-3930	▲	7.98	CLP 1		57	23	TRIUMPH Allied Forces RCA AFL1-3902		8.98		91	82	14	NEIL YOUNG & CRAZY HORSE Re-Ac-Tor Reprise HS 2304 (Warner Bros.)		8.98	
☆	24	51	JUICE NEWTON Juice Capitol ST-12136	▲	8.98	CLP 4	☆	64	16	PRINCE Controversy Warner Bros. BSK 3601	●	8.98	SLP 29	92	83	13	BLACK SABBATH Mob Rules Warner Bros. BSK 3605		8.98	
☆	27	7	BOB AND DOUG MCKENZIE Great White North Mercury SRM-1-4034 (Polygram)	▲	8.98		☆	76	4	THE SUGAR HILL GANG 8th Wonder Sugarhill SH-249		8.98	SLP 19	93	84	21	ROGER The Many Facets Of Roger Warner Bros. BSK 3594	●	8.98	SLP 27
	24	11	BARBRA STREISAND Memories Columbia TC 37678	▲			☆	69	7	LAKESIDE Your Wish Is My Command Solar S-26 (Elektra)		8.98	SLP 16	94	94	11	BILL SUMMERS AND SUMMERS HEAT Jam The Box MCA MCA-5266		8.98	SLP 15
	25	16	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153	▲	8.98	SLP 8		61	13	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061		8.98		☆	NEW ENTRY		WEATHER REPORT Weather Report Columbia FC 37616			
	26	19	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	▲	8.98	SLP 4		62	11	PINK FLOYD A Collection Of Great Dance Songs Columbia TC 37680	●			96	97	45	OZZY OSBOURNE Blizzard Of Oz Jet JZ 36812 (Epic)	●	8.98	
☆	30	14	ROD STEWART Tonight I'm Yours Warner Bros. BSK 3602	▲	8.98			63	33	KENNY ROGERS Share Your Love Liberty LOO-1108	▲	8.98	CLP 14	☆	130	2	SISTER SLEDGE The Sisters Cotillion SD 5231 (Atlantic)		8.98	SLP 35
	28	11	GROVER WASHINGTON JR. Come Morning Elektra SE-562		8.98	SLP 10	☆	NEW ENTRY		SMOKEY ROBINSON Yes Its You Lady Tamlia 600112 (Motown)		8.98	SLP 30	☆	105	13	CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)		8.98	
	29	7	ABBA The Visitors Atlantic SD 19332		8.98			65	11	EMMYLOU HARRIS Cimarron Warner Bros. BSK 3603		8.98	CLP 7	☆	121	2	JEAN LUC-PONTY Mystical Adventures Atlantic SD 19333		8.98	
☆	33	37	AIR SUPPLY The One That You Love Arista AL 9551	▲	8.98			66	27	AL JARREAU Breakin' Away Warner Bros. BSK 3576	●	8.98	SLP 32	☆	110	12	LOVERBOY Loverboy Columbia JC 36762	▲		
	31	5	JIMMY BUFFETT Somewhere Over China MCA MCA-5285		8.98		☆	77	5	THE WHISPERS Love Is Where You Find It Solar S-27 (Elektra)		8.98	SLP 7	101	85	80	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	▲	8.98	
	32	43	BILLY SQUIER Don't Say No Capitol ST-12146	▲	8.98			68	63	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲			102	86	21	THE ROLLING STONES Hot Rocks, 1964-71 London PPS-60617		10.98	
☆	43	19	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)		8.98			69	71	KENNY ROGERS Greatest Hits Liberty LOO-1072	▲	8.98	CLP 16	103	100	18	SURVIVOR Premonition Scotti Bros. AR2 37549 (Epic)			
	34	50	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	▲	7.98			70	79	AC/DC Back In Black Atlantic SD 16018	▲	8.98		104	106	34	AIR SUPPLY Lost In Love Arista AL 9530	▲	8.98	
☆	37	14	SKYY Skyline Salsoul SA 8548 (RCA)		8.98	SLP 2														

★ 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.)

FEBRUARY 20, 1982, BILLBOARD

## Closeup

**OAK RIDGE BOYS—Bobbie Sue, MCA 5294. Produced by Ron Chancey.**

Every so often, a career breakthrough comes along that's so brilliantly timed, so perfectly conceived, it catapults an act into the stratosphere.

"Elvira" was that breakthrough for the Oaks, a quartet that started out in gospel, crossed into country, and now appears to be pole-vaulting into pop. After sales of two million singles, "Elvira" proved there's an untapped reservoir of nostalgia for late '50s/early '60s rock'n'roll.

Only trouble was "Elvira" jumped off the Oaks' "Fancy Free" album like a trombone section in a chamber music recital. Everything else on the album was country and out of synch with "Elvira's" rip-stop energy.

The Oaks are overnight studies, apparently, because "Bobbie Sue" has all the elements missing in its predecessor. The album fits together like synchro-mesh gears on a '59 Corvette. "Bobbie Sue" bounces off the turntable with rollicking riffs, an album harmlessly, unabashedly good-natured in its lack of pretensions.

The Coasters (a classic act of early rock if there ever was one) must be enjoying "Bobbie Sue" quite a bit: it's a direct steal from their licks on "Charlie Brown" and "Yakety Yak." On the other hand, it's also shamelessly irresistible. From the opening solo drumbeats and fuzzed guitar straight on through to the last fade on Richard Sterban's basso profundo "B-B-B-Bobbie Sue's" producer Chancey has created a perfect pastiche involving every musical memory from "American Bandstand" to "American Graffiti."

Leaving nothing to chance, there are two more in the same vein, too: "Doctor's Orders" and "So Fine." "Doctor's Orders" is a horn-happy high energy romp that toes the border between Huey "Piano" Smith's New Orleans boogie/rock and the mid '60s Philly sound of the Soul Survivors. "So Fine" is, of course, the popular old 1959 Fiestas' hit. But both work, because the Oaks' four-layered harmony style (and Joe Bon-

sal's delightful vocal exuberance) indemnify these jitterbug jukeouts. And although "Doctor's Orders" sounds like a top-40 hit from your high school days, actually it's a new tune written by Nashville writers Rory Bourke, Kieran Kane and Bruce ("Hey! Baby") Channel.

These three cuts alone are enough to blow out the shopworn stigma that good rock'n'roll records don't get cut in Nashville. It'd be pretty difficult to get much more rock (albeit nostalgia rock) than this. Partly it stems from the variety of musicians on this album: the Muscle Shoals Horns, keyboardist Ron Oates (whose flashy piano work adds immeasurably to the LP's energy), guitarists Billy Sanford and Reggie Young, and drummers Jerry Carrigan and Gene Chrisman. The tracks are brilliantly honed and just refuse to sit down.

Nor have the Oaks forgotten they have herds of eager country fans unwilling to be passed over in favor of pop's greater glories. There's a rousing yodel-infested version of "Up On Cripple Creek" that manages to add new heights to an old classic.

A cut that certainly merits its own singles status is "I Wish You Could Have Turned My Head (And Left My Heart Alone)," written by Sonny Throckmorton. It's the kind of number made for the Oaks; the kind of song along the "One In A Million" line that the group does so well with accapella harmonies, punchy hooks and key changes. There's even a humorous gospel throw-in at the end of the album, "Would They Love Him Down In Shreveport," to show that when they want to get out their gospel roots, the Oaks are still on top.

As an album, "Bobbie Sue" bridges the ravine between country and rock as few Nashville albums have. It's the strongest, most solid package the Oaks have released. It's the album that will cement the group's place on pop radio at the same time it draws new fans into country.

It's hard to cover all the bases these days, but the Oaks come awfully close. **KIP KIRBY**

## General News

### D.C. Video Dealers Join Against Senate Proposal

• Continued from page 3

dozens of groups sprouting up nationwide in response to the original Warner Home Video "rental only" program (since modified), as well as activity on Capitol Hill in reaction to the Ninth Circuit Court ruling in December that found the nation's three million videocassette owners (and dealers) to be copyright infringers when they tape off the air.

But at the meeting, which more than 60 representatives attended, a formal resolution was passed to establish a trade association to combat the problems that video retailers are confronting. The group is now called the Washington Metropolitan Video Dealers Trade Assn., and more than 40 dealers have signed up.

The bulk of the recent meeting was concerned with an amendment being proposed by Sen. Charles Mathias (R-Md), chairman of the Judiciary Committee's subcommittee on criminal law, which oversees copyright infringement matters. The Mathias amendment, proposed as an addition to Sen. Dennis DeConcini's so-called Betamax Bill (that would exempt home video private use from infringement), is primarily an amendment addressing the need of some sort of royalty to compensate copyright owners who are victims of the consumer video revolution.

The video dealers, however, don't look at the movie companies—which own the copyrights—as victims. And they're afraid that the Mathias amendment might unwittingly "put us out of business," as the organization co-chairman Harold Levy said.

"Mathias's bill has another kicker... and it's tucked in very neatly towards the end... that would do away 'first sale' on a copyright," he explained. As a result, if such an amendment was passed, Levy said, movie manufacturers that don't want to rent their movies anymore will have a new law on their side.

(The language of the amendment, in Sec. 4, changes the copyright law, adding to the exemption section:

"Provided, however, That the owner of a particular... copy of a motion picture or other audiovisual work lawfully made under this title may not, unless authorized by the copyright owner, dispose of the possession of that... copy by rental, lease or lending, for purposes of direct or indirect commercial advantages.")

"Right now, when we buy films from manufacturers, we can do anything we want to with them," Levy said, explaining how the major part of video rental stores have operated since their inception. The store owners are also against any sort of royalty, and representatives of the so-called "Right to Tape" committee gave a talk at the Washington meeting.

The committee, which came into the news during the recent Consumer Electronics Show in Las Vegas, is composed of a coalition of video hardware and software manufacturers, and the committee has been giving talks at meetings all over the country.

The Senate plans to hold a second round of hearings of the increasingly complex issue of video home taping on April 14, and it looks as if Sen. Mathias will have to use his considerable experience in copyright matters to re-tune his amendment to satisfy both copyright users and owners.

### Boutwell Moves

LOS ANGELES—Boutwell Enterprises, a cross-merchandising firm, has moved to larger quarters at 11842 Vose, North Hollywood, Calif. The facility consists of a new 10,000 square foot office/warehouse complex.

### 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—TATTOO, Novo Combo, Polydor 2194 (Polygram)
- 104—IN THE RAW, The Whispers, Solar 47961 (Elektra)
- 105—SAY GOODBYE, Triumph, RCA 13035
- 106—RIGHT IN THE MIDDLE, Bettye Lavette, Motown 1532
- 107—WAIT FOR ME, Slave, Cotillion 46018 (Atlantic)
- 108—SPIES IN THE NIGHT, Manhattan Transfer, Atlantic 3899
- 109—BLUE MOON WITH HEARTACHE, Rosanne Cash, Columbia 18-02659
- 110—GLAD TO KNOW YOU, Chas Jankel, A&M 2396

### Bubbling Under The Top LPs

- 201—LOU REED, The Blue Mask, RCA AFL1-4221
- 202—CHAS JANKEL, Questionnaire, A&M SP-4885
- 203—FLESH TONES, Roman Gods, I.R.S. SP-72018 (A&M)
- 204—SOUNDTRACK, On Golden Pond, MCA MCA-5289
- 205—JIMMY DESTRI, Heart On A Wall, Chrysalis CHR-1368
- 206—WYNTON MARSALIS, Wynton Marsalis, Columbia FC 37574
- 207—NEIL LARSEN AND BUZZ FEITEN, Full Moon, Warner Bros. BSK 3585
- 208—LAURIE ANOERSON, O Superman, Warner Bros. DWBS 49888
- 209—MARCY MUIR, 20 Aerobic Dance Hits, Parade PA-101 (Peter Pan)
- 210—KEITH SYKES, It Don't Hurt To Flirt, Backstreet BSR 5277 (MCA)

## Lifelines

### Births

Girl, Madeline, to Vivian and Alan Greenberg, Jan. 22, in New York. Mother is administrative assistant for PolyGram Television and father is associate director of business and legal affairs at PolyGram Records.

★ ★ ★

Boy, Michael, to Larry and Terry Mazer, Feb. 5, in Philadelphia. Father heads Entertainment Services Unlimited, a Philadelphia-based management firm.

★ ★ ★

Boy, Gabriel Eli, to Paul and Christopher Katz, Jan. 11, in Atlanta. Father is vice president of the T-Shirtery Inc., a custom imprinting and tour merchandising company.

★ ★ ★

Boy, Frank Joseph, to Pat and Frank J. Russo, Jan. 15, in Providence, R.I. Father is concert promoter and president of Gemini Concerts, Inc.

★ ★ ★

Boy, Norman Lemul Jr., to Crystal Harris and Norman Lemul Schuyler, Dec. 24, in Easton, Md. Mother is regional manager of Prices Music Center in Cambridge.

★ ★ ★

Girl, Shannon Elizabeth, to Donna and Rick Sabbia, Feb. 1, in Indiana, Penn. Father is owner and manager of Back Street Records.

★ ★ ★

Boy, Nicholas Joseph, to Linda and David Sesnak, Jan. 18, in San Jose, Calif. Father is staff engineer at Sequential Circuits, Inc., manufacturers of the Prophet synthesizers.

★ ★ ★

Girl, Abbie Lynn, to Scott and Lynn Mikovich, Jan. 21, in Jacksonville, Ill. Father is program director of WEAI-FM Jacksonville.

★ ★ ★

Boy, Daniel, to Susan and Tom Werman, Jan. 30, in Los Angeles. Father is vice president and executive producer for CBS Records in L.A.

### Marriages

Bill Buckley Jr. of Moonlight Mile Management to Kristy Thompson, Feb. 14, in Marin County, Calif.

★ ★ ★

Brör Thomas David Lane to Linda Lee Robbins, Feb. 14, in Coral Gables, Fla. Mother of the groom is Sara Streander-Lane, Billboard's Florida correspondent.

### Deaths

Alex Harvey, 46, on tour in Belgium, of a heart attack Feb. 4. The Scottish, Glasgow-born, blues-rock singer started in skiffle groups in 1954, becoming a key figure in the British r&b scene in the '60s. He formed The Sensational Alex Harvey Band in 1972, mixing hard rock with burlesque theatrical presentation, and disbanded the group in 1978, having had several hits, including "Delilah." He is survived by a wife and two children.

★ ★ ★

William Leach, Feb. 7, of cancer in New Castle, Calif. Son is Bob Sherwood, vice president of marketing, Columbia Records.

★ ★ ★

Charles E. Adams, 75, Feb. 2 in Los Angeles of cancer. The manager of the Jan Garber dance band in the 1930s, he was also president of Gene Autry's Republic Records. He is survived by his wife, Pat, and two daughters, Jo Dean Adams, a Billboard employee, and Mrs. Jan Holaday.

## Rock'n'Rolling

• Continued from page 10

Says the Committee: "Ticket sales raised \$250,000 immediately, and album sales and revenues from the film added to the total of \$2 million that was channeled to the desperate children of Bangladesh by the end of 1971. Additional amounts have since been received, bringing the total contribution to date to approximately \$10,750,000."

★ ★ ★

"Here's one way to try to make it in the rock'n'roll business: Clone Records, label based in Port Jefferson Station, N.Y., is running the

### Tape Theft Is Still A Problem

• Continued from page 8

But he maintains that it has little to do with the WEA program.

"The reason we're converting has more to do with the death of the 8-track," he says. "We can sell them, but the majors won't make them. Hopefully, cassette sales will make up the slack. I'm looking for a 30% increase this year. And with a maximum theft allowance of 10%, I still come out 20% ahead."

"1982 Independent Song and Master Tape Contest" where "for an entry fee of \$5 a participant can compete to have their song or master tape released on disk and distributed coast to coast to radio stations and industry giants," the press release says. "The two winners will be judged by the same industry professionals who will decide the best song and best master tape production."

If you don't win, Clone will still promote your self-produced single to some 200 non-commercial radio stations for \$200.

And if that still doesn't work, Clone will sell you a couple of books: "The Encyclopedia Of The Music Business" or "The Songwriter's Handbook," both by Harvey Rachlin, marketing director of Clone Records, "who has arranged to sign every copy sold through Clone Records."

★ ★ ★

Has Public Image Ltd broken up? Nobody's really sure, least of all Warner Bros. Records, for whom Johnny Lydon and Keith Levene record. Warners can't even find them.

Public Image doesn't have a manager; instead Lydon and Levene

used to deal directly with the record company, showing up at the New York office whenever they needed something.

But recently they've stopped coming, while reports in the new music media began to appear that Public Image had broken up. We called Warners to check.

Our friend Donna Russo at the publicity department said she would find out for us. Then she called to say their telephones were disconnected. The phone company was looking for them, too. Apparently Lydon owes them some money. "The girlfriends always know where these guys are," promised Russo. They didn't.

Maybe, Warners has simply dropped Public Image, so they really didn't care where they are, we asked. Finally, three weeks after we first posed the question, we got a call from Bob Merlis, head of publicity for Warners.

"We honestly don't know where they are," he says. "But it remains to be seen if they ever make a record again. If they want to release a record we are their record company. If Johnny or Keith make music, we are interested."

Where are you, Johnny?



# TOP LPs & TAPE

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POSITION 106-200

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
115	4		LARRY CARLTON Sleepwalk Warner Bros. BSK 3635		8.98	
106	108	22	GIL SCOTT-HERON Reflections Arista AL 9566		8.98	SLP 21
107	107	403	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98	
117	3		THE WAITRESSES Wasn't Tomorrow Wonderful Polydor PD-1-6346 (Polygram)		8.98	
109	111	4	JACK BRUCE/ROBIN TROWER Truce Chrysalis CHR 1352		8.98	
122	2		DONNIE IRIS King Kool MCA MCA-5237		8.98	
111	114	53	JOURNEY Captured Columbia KC-2-37016	▲	8.98	
112	112	70	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98	
113	116	11	TOM BROWNE Yours Truly Arista/GRP GRP 5507		8.98	
138	7		THE BLASTERS The Blasters Slash SR 109		8.98	
115	NEW ENTRY		SHALAMAR Friends Solar S-28 (Elektra)		8.98	SLP 57
116	118	10	PAUL DAVIS Cool Night Arista AL 9578		8.98	
117	87	37	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)	▲	8.98	
118	88	11	DAVID BOWIE Changes Two Bowie RCA AFL1-4202		8.98	
119	119	2	JANIS JOPLIN Farewell Song Columbia PC 37569		8.98	
120	120	23	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407		8.98	
121	89	19	CARLY SIMON Torch Warner Bros. BSK 3592		8.98	
122	90	27	EDDIE RABBITT Step By Step Elektra SE-532	●	8.98	CLP 10
123	92	15	THE STEVE MILLER BAND Circle Of Love Capitol ST-12121	●	8.98	
124	124	20	DEVO New Traditionalists Warner Bros. BSK 3595		8.98	
125	127	19	JOAN ARMATRADE Walk Under Ladders A&M SP-4876		8.98	
126	93	106	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98	
127	96	15	EARL KLUGH Crazy For You Liberty LT-51113		8.98	SLP 49
128	101	11	ADAM AND THE ANTS Prince Charming Epic ARE 37615		7.98	
129	102	25	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4060	●	8.98	
130	113	56	STYX Paradise Theatre A&M SP 3719	▲	8.98	
131	131	26	SPYRO GYRA Freetime MCA MCA-5238		8.98	
132	125	51	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98	
133	126	12	MOLLY HATCHET Take No Prisoners Epic FE 37480		8.98	
134	132	20	SLAVE Show Time Cotillion SD 5227 (Atlantic)		8.98	SLP 31
135	NEW ENTRY		UFO Mechanix Chrysalis CHR 1360		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
136	137	38	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 48
137	133	12	JUDI SHEPPARD MISSETT Jazzercise MCA MCA-5272		8.98	
138	144	5	SOUNDTRACK Ragtime Elektra SE-565		8.98	
139	140	2	ORIGINAL CAST Evita MCA MCA 2-11007		12.98	
140	160	3	LE ROUX Last Safe Place RCA AFL1-4195		8.98	
141	143	11	CON FUNK SHUN 7 Mercury SRM-1-4030 (Polygram)		8.98	
142	142	10	AC/DC Highway To Hell Atlantic SD 19244		8.98	
152	4		BRYAN ADAMS You Want It, You Got It A&M SP-4864		8.98	
153	3		VARIOUS ARTISTS Echoes Of An Era Elektra E1-60021		8.98	SLP 42
145	104	10	DAVID BYRNE The Catherine Wheel Sire SRK 3645 (Warner Bros.)		8.98	
146	146	28	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236		8.98	
147	147	3	J. GEILS BAND Love Stinks EMI-America 17016		8.98	
148	148	10	AC/DC High Voltage Atco SD 36-142 (Atlantic)		8.98	
149	129	14	THE DOOBIE BROTHERS Best Of The Doobies, Vol. II Warner Bros. BSK 3612	●	8.98	
150	123	11	DEL SHANNON Drop Down And Get Me Network SE-568 (Elektra)		8.98	
151	150	11	SNEAKER Sneaker Handshake FW 37631		8.98	
152	151	7	RAY, GOODMAN AND BROWN Stay Polydor PD-1-6341 (Polygram)		8.98	SLP 33
153	103	11	MANHATTAN TRANSFER The Best Of Manhattan Transfer Atlantic SD 19319		8.98	
154	154	3	PLAYER Spies Of Life RCA AFL1-4186		8.98	
155	156	4	T.G. SHEPPARD Finally Warner/Curb BSK 3600		8.98	CLP 21
156	161	3	ORCHESTRAL MANOEUVRES IN THE DARK Architecture And Morality Virgin/Epic ARE 37721		8.98	
157	157	43	KIM CARNES Mistaken Identity EMI-America SD 17052	▲	8.98	
158	165	65	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98	
159	NEW ENTRY		GORDON LIGHTFOOT Shadows Warner Bros. BSK 3633		8.98	
160	169	2	FUSE ONE Silk CTI 9006		8.98	SLP 52
161	171	2	CONWAY TWITTY Southern Comfort Elektra E1-60005		8.98	CLP 9
162	128	12	FRANK SINATRA She Shot Me Down Reprise FS 2305 (Warner Bros.)		8.98	
163	166	3	WRABIT Wrabit MCA MCA-5268		8.98	
164	164	12	THE JOHN HALL BAND All Of The Above EMI-America SW-17058		8.98	
165	NEW ENTRY		POCO Cowboys And Englishmen MCA MCA-5288		8.98	
166	134	21	CHILLIWACK Wanna Be A Star Millennium BXL1-7759 (RCA)		8.98	
167	135	17	GREG LAKE Greg Lake Chrysalis CHR 1351		8.98	
168	168	3	JOURNEY Infinity Columbia IC 34912		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
169	136	17	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523		10.98	
170	NEW ENTRY		ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)			
171	NEW ENTRY		KLEER Taste The Music Atlantic SD 19334		8.98	
172	172	3	SHOOTING STAR Shooting Star Virgin/Epic PE-37720		8.98	
173	188	5	PETER CETERA Peter Cetera Full Moon/Warner Bros. FMH-3624		8.98	
174	184	3	TOMMY TUTONE Tutone II Columbia ARC 37401		8.98	
175	187	3	JOURNEY Evolution Columbia FC 36797		8.98	
176	176	3	TEARDROP EXPLODES Wilder Mercury SRM-1-4035 (Polygram)		8.98	
177	177	10	RUSH 2112 Mercury SRM-1-1079 (Polygram)		8.98	
178	178	3	BILL CHAMPLIN Runaway Elektra SE-563		8.98	
179	179	7	CENTRAL LINE Central Line Mercury SRM-1-4033 (Polygram)		8.98	SLP 24
180	185	29	JON AND VANGELIS The Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)		8.98	
181	181	12	BARRY MANILOW Greatest Hits Arista A2L 8601		11.98	
182	182	12	THE JONES GIRLS Get As Much Love As You Can P.I.R. FZ 37627 (Epic)		8.98	SLP 25
183	NEW ENTRY		THIN LIZZY Renegade Warner Bros. BSK 3622		8.98	
184	139	17	KING CRIMSON Discipline Warner Bros. BSK 3629		8.98	
185	141	19	THE WHO Hologans MCA MCA 2-12001		13.98	
186	196	5	SOUNDTRACK Sharky's Machine Warner Bros. BSK 3653		8.98	
187	145	10	GEORGE CARLIN A Place For My Stuff Atlantic SD 19326		8.98	
188	NEW ENTRY		JOHNNY AND THE DISTRACTIONS Let It Rock A&M SP-4884		8.98	
189	NEW ENTRY		LINDA FRATIENNE Dance & Exercise Columbia BFC 37653		8.98	
190	NEW ENTRY		ERNIE WATTS Chariots Of Fire Qwest QWS-3637 (Warner Bros.)		8.98	
191	155	20	GEORGE JONES Still The Same Ole Me Epic FE 37106		8.98	CLP 3
192	194	9	DEPECHE MODE Speak And Spell Sire SRK 3642 (Warner Bros.)		8.98	
193	159	29	RICKIE LEE JONES Pirates Warner Bros. BSK 3432	●	8.98	
194	162	24	RED RIDER As Far As Siam Capitol ST-12145		8.98	
195	195	2	GANG OF FOUR Another Day/Another Dollar Warner Bros. 3646		8.98	
196	198	3	EDDIE SCHWARTZ No Refuge Atco SD-38-141 (Atlantic)		8.98	
197	197	7	T. S. MONK More Of The Good Life Mirage WTG-19324 (Atlantic)		8.98	SLP 71
198	200	12	STEVIE WOODS Take Me To Your Heaven Cotillion SD 5229 (Atlantic)		8.98	SLP 74
199	199	64	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98	
200	193	5	McGUFFY LANE Aqua Dream Atco SD-38-144 (Atlantic)		8.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

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Angela Bofill	84
David Bowie	118
Tom Browne	113
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Lindsey Buckingham	51
Jimmy Buffett	31
David Byrne	145
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Sheena Easton	61
Dan Fogelberg	17
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Little River Band	81
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The Time	72
Thin Lizzy	183
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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.



**DIAMOND'S METAL**—Neil Diamond receives a platinum album for "On The Way To The Sky" from Al Teller, senior vice president and general manager, Columbia Records. The LP is Diamond's eighth consecutive Columbia platinum album.

## CHAMPION DEPARTING

# 'Pay-For-Play' Bill Seen On The Ropes

By BILL HOLLAND

WASHINGTON—The champion of the performance right royalty bill on Capitol Hill, Rep. George E. Danielson, is leaving the Congress in less than a month to become a California Appeals Court Judge, and, according to House staffers, the chances for further movement of the bill is almost nil.

The performance right royalty bill would offer a royalty to singers, musicians, record producers and labels companies from fees collected from broadcasters and jukebox owners for the use of the copyrighted record. Broadcasters vehemently opposed the bill, dubbing it the "Play for Pay Bill," and

last session heavily lobbied against passage. The bill was dropped from markup sessions last fall (Billboard, Nov. 14).

News of the Danielson decision came Monday (8) after California Governor Gerry Brown offered the nomination late Thursday to the 11-year Democratic veteran of Congress. Danielson now has to face a confirmation proceeding with a three-person commission. The commission includes the Chief Justice of the California Supreme Court, the California Attorney General and the Senior Judge of the U.S. Court of Appeals in California.

Opposition to a performance right bill from broadcasters centered around arguments that the record industry already profited greatly from the publicity of free airplay. Proponents felt that broadcasters, who also profit from the free use of copyrighted musical material, should pay a fee for its use, in much the same way, they said, as broadcasters want cable system operators to pay them for use of over-the-air signals.

Supporters of a performance right bill included most of the major musician and artist unions and organizations as well as the Commerce Department, the Consumer Federation of America, the AFL-CIO and the Copyright Office.

When Congress revised the Copyright Law in 1976, it instructed the Copyright Office to prepare a comprehensive financial report on the performance rights issue. In 1978, Barbara Ringer, who was then the Register of Copyrights, submitted to the Congress a 2,600 page report that strongly endorsed the creation of such a law.

But neither the Ringer Report, as it came to be called, nor the endorsement of other groups could give the bill the impetus it needed to push back broadcaster opposition. Even the 40 and more co-sponsors in the House during the last two sessions of Congress were not enough to move the bill out of markup sessions at the subcommittee level.

The bill itself, in one form or another, predated the Ringer report by almost a decade.

Sources on the Hill refuse to say the record performance rights issue is in limbo with the upcoming departure of its sponsor and strongest supporter, but a subcommittee staffer did admit that "it's way back there on the back burner."

## Inside Track

**Mobile Fidelity Sound Lab** president **Herb Belkin** is in discussion with labels about **Compact Disc** digital audio disk manufacture rights on rock titles. MFSL wants to be one of the first U.S. labels to offer the miniaturized software and will attempt to acquire exclusive rights to certain titles in the format. Mobile Fidelity, which has accumulated more than 50,000 mailing names through consumer response cards, also reportedly is looking into the direct mail avenue for sales.

**Grateful Living: The Police** and mentor **Miles Copeland** reportedly wanted to donate \$100,000 from their shows at the L.A. Forum last week to ailing airlines magnate **Sir Freddie Laker**. His bankruptcy filing blocked the gift. Now **Track** hears where the four might hold funds in trust for benefit concerts for Laker, who is mulling a new airline. Group remembers when Laker's no-frills fares made their earliest U.S. treks possible.

All runs smoothly at **Integrity Entertainment**, despite the death of **vaunted founder/chairman of the board Lee Hartstone**. Hartstone assured the transition by devoting his waking hours during his last fortnight in the hospital to conferring with his key executives and advisors. Presently a management team composed of **president Lou Kwiker** and **senior vice president Paul Case** direct the 138-store chain. Despite rumors, it's known that **Ben Bartel** will remain in Chicago running his **Big Daddy's** stores and not return to the Coast with Integrity.

The legal hassel between **Joe Martin** and **Jerry Cohen**, former executives of the now defunct **Apex Martin**, New Jersey one stop/distributor, and present and former executives of **Fantasy Records** over administration of funds in an entertainment corporation, in which all were members, returns to Alameda County court. Attempts to reverse a Court of Appeals' decision favoring the plaintiff brothers by appealing to the California State Supreme Court have been denied.

One of the nation's oldest indie label distributorships is about ready to close its doors. **Supreme Distributing**, established by the Klayman brothers in Cincinnati, almost 40 years ago, is in the process of liquidation. **Co-owners Al Klayman and Bob Giglio**, both industry veterans, began the sell-off several months ago. Late last year, Cincinnati lost **P&G Record Co.**, the one-stop headed by **Paul Smith**. P&G also shuttered its Columbus branch. . . . **Country immortal PeeWee King** readying a syndicated radio series, "**PeeWee King And His Friends**," from his Louisville home.

Latest word on the rumor that **WEA** would begin distributing **Atari** electronic games is that a projected pilot run, wherein the Miami WEA branch would start distributing the software, has been postponed indefinitely. Informed sources report WEA was readying a separate Atari marketing force for the Miami area, but all planning is on hold. . . . **Pickwick indie label distribution boss Jack Bernstein** and all his minions spent three days in L.A. last week, huddling with the likes of **Boardwalk, Chrysalis and Motown**, discussing 1982. . . . **Track** found **Lenny Sachs**, 20-year-plus industry executive last a vice president with **Atlantic Records**, trading and dealing in investments, stocks, bonds and commodities at the L.A. downtown office of **Merrill Lynch**.

**Track's** reference to **Lawrence Welk's** bowout of prime time tv at 79 produced a call from **Fred Waring's** office. The **Pennsylvanians'** batoneer is 82 and still touring about 100 concert gigs annually. . . . **Dan Collins**, former advertising director **Billboard**, is retiring from his post as vice president of marketing for **Pickering**. . . . **NARM** just plugged in an 8 a.m. convention meeting for indie manufacturers and distributors, after much prodding from that overlooked wing of the industry. . . . **Sony** setting up a video software wing; offering how-to, music, children's and documentary titles. Sony won't actually produce, but will take a "publisher" role. Sony has noted that the recent rash of studio rental programs has negatively affected **Beta**, with retailers opting for more **VHS** title inventory.

The **Chapter 11** proceedings in the Bay area involving the **Eucalyptus Records'** chain is temporarily stalemated. Word is that the creditors' committee and **Eucalyptus**

**principal Paul Pennington** had summarily agreed upon a reorganization plan, wherein Pennington hoped to pay off an agreed upon percentage of the \$1.2 million delinquency. When the debtor and his counsel, **Linc Brooks**, and the creditors met before going to the bankruptcy court for approval, creditors suddenly did an about-face. Chain has shrunk to four stores from 14. . . . **Erasmus Hall High School**, Brooklyn, alumni reunite here at the Biltmore Hotel, Los Angeles, May 16, with such industryites as **Lainie Kazan**, attorney **Bill Kaplan**, accountant **Bud Kahaner** and **20th Century-Fox Music's Eddie Lambert** present.

**Producer Bob Monaco** and columnist **James Riordan**, co-penners of "**The Platinum Rainbow—How To Succeed In The Music Business Without Selling Your Soul**," headline a two-day free course at Long Beach City College Thursday and Friday (18-19). Phone (213) 420-4309 for details. . . . **Arista Records** and **CBS Records** have just negotiated a deal, wherein a pair of single sides, "**Friend In Love**" b/w "**Got You Where I Want You**" featuring **Dionne Warwick** and **Johnny Mathis**, is released as a single by Arista in the U.S. and Canada in about three weeks, while CBS has the remainder of the world. Both artists will use the duet sides in forthcoming albums. **Jay Graydon** produced.

The industry's **Eddie Ray**, recently appointed to the **Copyright Royalty Tribunal**, addresses the luncheon meet of the **Assn. of Independent Music Publishers** at Gio's, Hollywood, Wednesday (17). Call (213) 464-3495 for reservations. . . . **California Copyright Conference** offers a potpourri Tuesday (23) at its monthly Sportsman's Lodge dinner, with **ASCAP's Todd Brabec** on CBS and the performing societies: **Screen Gems-EMI Music's Vince Perrone** on the new statutory mechanical rate and **Ron Fell of the Gavin Report** on charting the hits. Phone (213) 784-3284 for reservations. . . . **Songwriters Showcase** moves its act to 6353 Hollywood Blvd., Wednesday (17) night when **Kim Espy**, **Bill Anthony** and **Phil Bailey** share billing.

Actor/author and song and dance man **Melvin Van Peebles**, who launched a successful Broadway and film career ("**Ain't Supposed To Die A Natural Death**") via a series of concept albums on the A&M label years back, is hoping to reverse the trend. Although the critics didn't like his recent "**Waltz Of The Stork**," Van Peebles is financing his latest Broadway run in the hopes of gaining a video deal and selling some of the musical numbers. So far **Grace Jones** is cutting one number, and a prominent rap artist is mulling another. It's an expensive demo. Van Peebles says it's costing him \$28,000 a week to keep the show running.

**Bromo Distributing**, Oklahoma City, which acquired some of the **Peaches Records'** stores in the pending bankruptcy action, is so happy with the two Denver outlets that it is mapping three more in the Mile High City. . . . Word is that **Tower Records** is blueprinting a "store of the future" for Sherman Oaks, the Valley suburb. . . . Look for your **Paramount Home Video** supplier to offer the **George Harrison**-produced "**Time Bandits**" real soon. . . . **About face: The Record Factory's** 28 northern California stores will all be carrying **Atari** and **Intellivision** electronic games soonest. **Chain's Bob Tolifson**, who sold his games inventory about eight months ago at a loss, did the turnabout because he says it is impossible for him to do without the building games' traffic.

Shareholders of **General Entertainment Corp.**, the company set up to market budget prerecorded cassettes through supermarkets and convenience stores, are considering a buyout offer from **Nabisco**, Dick Creedon, GEC chairman, confirms. Nabisco has been a non-shareholding party to the enterprise since its conception by **Sine Qua Non's Sam Attenberg** in 1979. To date, GEC has pursued its marketing concept in some 10 markets across the country, entering metropolitan Los Angeles only a few months ago. Creedon would not comment on trade reports that Nabisco is planning an eventual phase-out of the project.

Edited by JOHN SIPPEL

## RCA Trims Vidisk Player Price

• Continued from page 5

owning color television sets. This finding led to the decision to lower pricing and to the decision to drop the \$50 rebate program, originally designed to boost interest in the product.

Two stereo videodisk models are due from RCA later this year. Pricing has not yet been set.

The availability of a full line of CED players with various features at different price points is seen as helping RCA market the technology.

Although RCA has always claimed

that videodisk and videocassette were mutually exclusive products aimed at different markets, it is interesting to note that in the same week the company lowered disk pricing it introduced its first eight-hour blank videocassette and two new VCRs.

The new tape expands to eight hours the recording time of VHS videocassette recorders. The tape, VK330, carries an optional retail price of \$32.95 and joins two other RCA blank cassettes, capable of recording times of up to three and six hours.

RCA also has a new portable VCR, the VGP170, that weighs only 11 pounds and includes such features as variable slow motion and stop action. The unit's timer can be programmed up to three weeks in advance to record up to eight programs. Also included is wireless infrared remote control. Retail price is \$1,500.

Also new to RCA's 1982 VCR line is a leader model, the VGT200, that replace the previous leader model. It has no list price. Features include a 24-hour/one-program timer.

## Slow Year For CBS Records

• Continued from page 4

counts, as well as from the discontinuance of marginal business operations. These actions returned the division to profitability in 1981."

Revenues for the CBS Records Group in 1981 were \$1,218,300,000, down from \$1,337,900,000 in 1980. Profits fell from \$63,700,000 in 1980 to \$48,600,000 in 1981. These figures include income from equity-basis investment in Japan. This income for 1981 and 1980 was \$9,500,000 and \$9,400,000 respectively.

For CBS Inc., income from continuing operations in 1981 of \$190,397,000 or \$6.82 per share was virtually the same as 1980's \$190,467,000 or \$6.83 per share. Net income in 1981 was \$163,811,000 or \$5.86 per share, down from \$189,708,000 in 1980. Full year 1981 revenues of \$4,125,954,000 were 3% higher than 1980's \$4,007,998,000.

Fourth quarter 1981 income from continuing operations of \$62,609,000 or \$2.24 per share represented a drop of 10% from the 1980 fourth quarter figures of \$69,311,000 or \$2.49 per share. Fourth quarter 1981 net income was \$39,876,000, or \$1.42 per share compared with \$69,122,000 or \$2.48 per share for the fourth quarter of 1980. Fourth quarter 1981 revenues of \$1,177,727,000 were up 2% from 1980's \$1,156,059,000.

The CBS board of directors has declared a cash dividend of 70-cents per share of common stock payable March 12. The board also declared a cash dividend of 25 cents per share on CBS preference stock.



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