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NEWSPAPER

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Jan. 16, 1982 • \$3 (U.S.)

WEA TO HANDLE ATARI?

Retailers Enthusiastic Over Vid Game Prospects

By JOHN SIPPEL

LOS ANGELES—As rumors persist that WEA will soon be distributing Atari electronic video games, a canvass of U.S. record and tape chains indicates that retail executives relish the idea. In fact, enthusiasm for stocking that game brand and others appears to be increasingly widespread.

"If I can work through a regular, established vendor like WEA, Danjay Music will go back into electronic games," president Evan Lasky of the franchise link with more than 90 Budget Tapes & Records stores, states. "About 18 months ago, we tried it with Mattel (Intellivision). Establishing credit with Mattel was ridiculous. They were on quotas. Actually, electronic games make more sense for our stores than video."

Lasky's optimism is reflected in similar comment from Lynne Franklin, Music

World, Hartford; Lee Hartstone, Wherehouse-Big Ben here; Joe Martin, Turtles, Atlanta; John Grandoni, Cavage's, Buffalo; Carl Thom, Harmony House, Detroit; Bob Tollifson, Record Factory; and Larry Rosenbaum, Flipside, Chicago.

Tollifson recalls he tried electronic games as early as four years ago. He was uncomfortable with the three-step distribution pattern. "The Atari rep gave us trouble. We had to sell off our inventory after 12 months for half-price. We found out at that time it was seasonal," Tollifson reports.

Lenny Silver, Record Theater, Buffalo, and Lou Fogelman, Music Plus here, both have test-marketed electronic games recently. Both are adapting their total store chains to handle the game cartridges. Each

(Continued on page 12)

CBS, 7-Up In \$1 Mil Promo 'Lottery' Stresses Retailer Participation

By ROMAN KOZAK

NEW YORK—CBS Records and the 7-Up soft drink company have teamed up for a nationwide "\$1,000,000 Music Match Up" promotional campaign involving record retailers, one of the largest cross merchandising tie-ins undertaken by a record manufacturer.

The development, following earlier such tie-ins by CBS and others, exemplifies how labels

are increasingly looking to non-traditional promotions to boost sales in an otherwise flat market.

Says John Kotecki, vice president of marketing and business development for CBS Records, "The promotion will be supported by 7-Up nationally, by all of its bottlers in the U.S."

(Continued on page 58)

Analysts Peer Into 1982

Wall Street Trio Foresees Modest Growth

By SAM SUTHERLAND

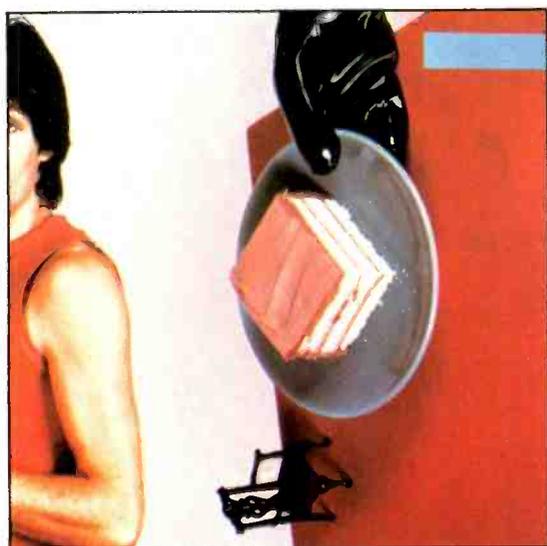
LOS ANGELES—Increasing competition from other entertainment buys, heightened consumer price sensitivity and ongoing shifts in buyers' purchasing behavior are among the obstacles that will face the music industry during 1982.

That's the forecast emerging from three top Wall Street analysts, who hold forth the poten-

tial for slight net industry sales growth while warning that myriad factors make a sudden, upbeat turnaround unlikely.

Even that trio's more pessimistic projections, however, are tempered by the prevailing belief that the trade has passed the deepest point in the sales trough seen since 1979. Barring the

(Continued on page 45)



As a major songwriter, bassist and vocalist with Todd Rundgren's Utopia, KASIM (Kas-sum) SULTON has built a reputation as one of rock music's most talented innovators. Now that talent takes new form in SULTON's brilliant EMI America debut album entitled simply "KASIM."

(Advertisement)

Print Firms Are Optimistic Despite Economy's Woes

By IRV LICHTMAN

NEW YORK—Most major print firms moved into 1982 with generous increases in profits and grosses and, despite worrisome economic conditions, they predict further gains this year for an industry with an estimated annual volume of \$220 million.

Several company heads surveyed, however, sense a shrinking base among print retailers, but declare that expanding direct-marketing approaches will help balance out this loss, along with generating greater record retail interest in the product.

Also in view of current economics, some print houses express a need to maintain or, in at least one instance, seriously entertain a general lowering of folio prices, particularly with

regard to folios selling above the \$12 figure. Others insist that cost factors inhibit such considerations.

Following the move by Warner Bros. Publications to raise the single-

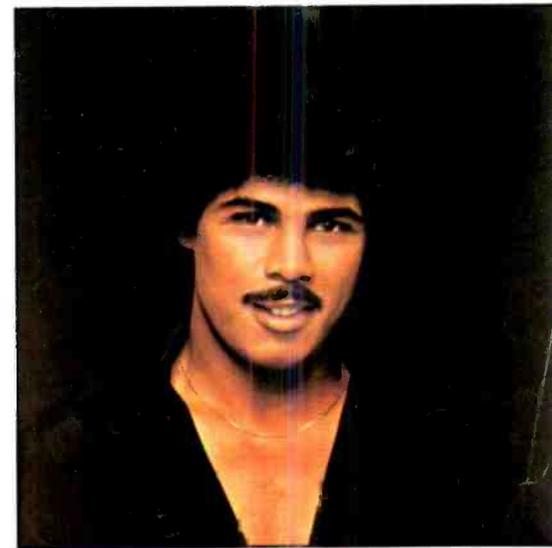
(Continued on page 33)

Warner Video Modifies Rental

By LAURA FOTI

NEW YORK—Warner Home Video has radically modified its controversial rental-only plan, in response to strong negative dealer reaction. Starting in March, the company will allow sale of the bulk of its titles (137), while the remain-

(Continued on page 32)



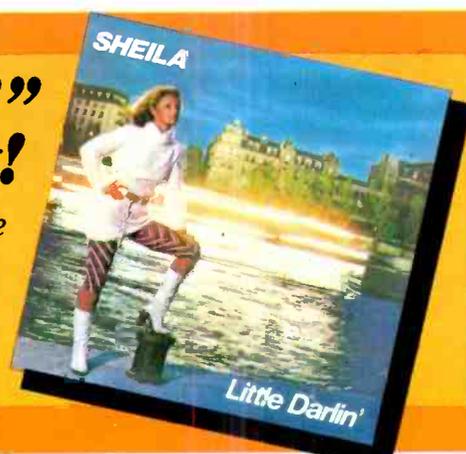
Listen to Sterie Wood's newest winner, "Just Can't Win 'Em All" (46030), the second single from his sensational crossover album, "Take Me To Your Heaven" (SD 5229). On Cotillion Records and Tapes. Produced by Jack White.

(Advertisement)



This "Little Darlin'" has a great big hit!

"Little Darlin.'" The smash debut single from Sheila making big news on the charts and at radio everywhere. From the album, "Little Darlin.'" On Carrere Records and Tapes.



Distributed by CBS Records. © 1982 CBS Inc. Produced by Keith Olsen.

RZ 37675



ROCK & REAL



There's a real world behind the glamorous world of rock 'n' roll.

Journey stopped a pre-concert sound check for it.

CBS Record's Tony Martell and Fantasy Studios' Roy Segal took time out to be a part of it.

And only a group of unfortunate kids had anything to gain.

What made it happen was the 250th Ampex Golden Reel Award.

The Golden Reel goes to the performers and studios who achieve RIAA-certified gold for albums mastered on Ampex professional audio tape. Part of the award is a thousand dollar donation to any charity the performers choose.

It's a choice no one takes lightly.

Escape is Journey's fifth Golden Reel album. And they chose the T.J. Martell Leukemia Foundation to receive the donation.

Together with other artists and studios, they've directed a quarter of a million dollars in Golden Reel contributions to charities in many fields. Health. The environment. Needy children. The arts.

We salute Fantasy Studios and Journey along with all of the exceptional recording professionals who've earned the Golden Reel Award.

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Journey (Steve Smith, Steve Perry, Jonathan Cain, Neal Schon), CBS Record's T.J. Martell and Fantasy Studios' Roy Segal

**WEA INTERNATIONAL SALUTES
WEA GERMANY
THE HEAVY METAL COMPANY -1981**

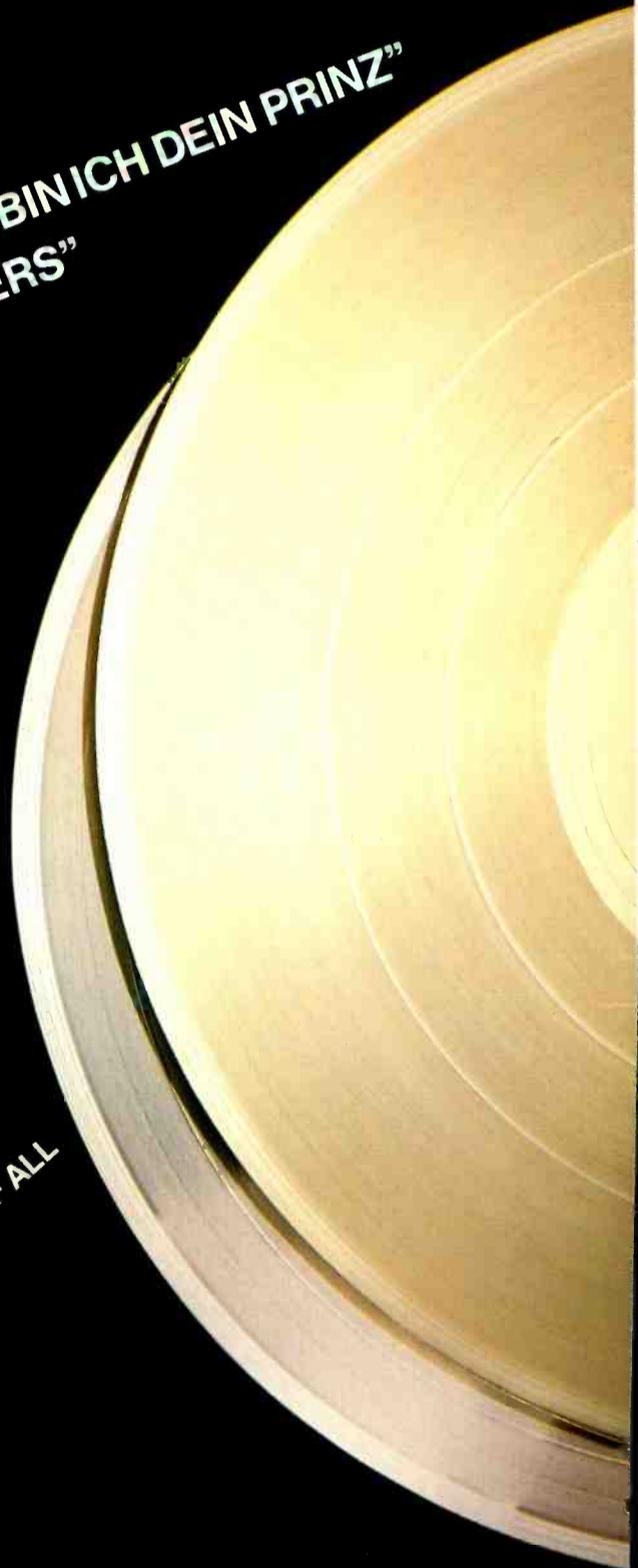
GOLD ALBUMS (SALES OVER 250,000 UNITS):

- AC/DC: "FOR THOSE ABOUT TO ROCK WE SALUTE YOU"
- PHIL COLLINS: "FACE VALUE"
- IDEAL: "DER ERNST DES LEBENS"
- FRANCIS LAI: "BILITIS" SOUNDTRACK
- JOHN LENNON/YOKO ONO: "DOUBLE FANTASY"
- MARIUS MÜLLER-WESTERNHAGEN: "MIT PFEFFERMINZ BIN ICH DEIN PRINZ"
- MARIUS MÜLLER-WESTERNHAGEN: "SEKT ODER SELTERS"
- MARIUS MÜLLER-WESTERNHAGEN: "STINKER"
- HELEN SCHNEIDER: "SCHNEIDER WITH THE KICK"

PLATINUM ALBUMS (SALES OVER 500,000 UNITS):

- AC/DC: "BACK IN BLACK"

GOLD AND PLATINUM: THE HEAVIEST METALS OF ALL



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A&M Revives \$6.98 LP List For New Acts

LOS ANGELES—Four January albums by new and developing artists on A&M Records carry a revived \$6.98 list price as an incentive to dealers and consumers.

According to David Steffen, vice president of sales, debut albums by Harari and Johnny and the Distractions, along with second label releases for Doc Holliday and Chas Jankel, have been given the lower list price as well as a longer 120-day billing period, rather than the customary 60-day cycle.

Both Steffen and national sales manager Larry Hayes assert that the move stems from merchandisers' requests that the label reduce their list on new and developing acts' product to overcome rising consumer price resistance. Hayes projects typical shelf prices in the \$4.99 to \$5.99 range.

Titles in that category, which will be periodically augmented with new releases, will also carry special prefixes, with LPs to use an "SP" code before the respective catalog number and cassettes to employ a "CS" prefix.

Not all new artist product will necessarily list at \$6.98, and the executives say they have set no fixed quota for the number of catalog additions in coming months. For example, the February release only has \$6.98 affixed to one title.

(Continued on page 55)



HOLIDAY BALL—David Johansen belts out a song for MTV's New Year's Eve Rock'n'Roll Ball held at the Hotel Diplomat in New York.

Strong Growth Predicted At Opening CES Session

By JIM McCULLAUGH

LAS VEGAS—The worst of the recession is over and the economy has gradually begun to recover—a condition that bodes well for the entire consumer electronics industry, particularly video—attendees at an opening CES conference entitled "Outlook '82" were told here last week.

Against that backdrop, three key industry manufacturers also predicted strong growth in multiple product categories as the overall \$16 billion consumer electronics industry is expected to grow 9-12% in 1982.

Lester Tanzer, managing editor of U.S. News & World Report, set the

stage by highlighting his magazine's just-published economic forecast.

"The recovery won't be as quick as some people think," he said, indicating that U.S. business still has a tough time ahead of it. But recovery will be noticeable in the third and fourth quarters of this year and beyond. He also predicted recovery this year will be spearheaded by consumers.

Among the reasons underlying the economic optimism, according to Tanzer, are the slow decline in interest rates which will encourage investment; the second round of tax cuts due July 1, which will stimulate a moderate boost in consumer spending; and the moderation of inflation, which is expected to be 7% this year as against last year's 10%.

"The big question mark," he warned, "is interest rates. That may choke the recovery somewhat." He also added that there has been a fundamental and positive shift in U.S. public attitudes towards business in general.

Charles Daigenault, executive vice president of Sharp, predicted a record breaking year in 1982 for some categories of the consumer electronics industry because of their now inherent and rapidly innovative technology, as contrasted to other industries.

He did acknowledge that videodisk sales industrywide last year were not spectacular, but emphasized "don't count the videodisk out." He added: "If we could only get the various factions to stop worrying and combine on one best hardware and software approach, the videodisk would become a must for U.S. homes."

He also pointed out that electronic

(Continued on page 55)

\$1.99 LIST FOR MCA 45s

LOS ANGELES—MCA has followed the lead of RCA and WEA in raising the suggested list price of new singles to \$1.99 effective last Thursday (7).

The \$1.99 list pertains only to new single releases which will be designated by a new 52000 series. All oldies will be priced at \$1.69.

Based on MCA's seven-tier pricing schedule, mom and pop stores will pay \$1.06 for new 45s; mom and pop operations with two or more locations pay \$1.05; multiple stores shipped individually, \$1.03; multiple stores shipped to one central warehouse, \$1.01; accounts doing both retail and wholesale and jukebox, \$1.00; one-stops, 99 cents; and racks, 99 cents.

MCA programs of five free singles on orders of 50 and 10 free on 100 remain in effect.

FULL 1981 TALLY REVEALED

RIAA Certifications Down From '80 Total

By PAUL GREIN

LOS ANGELES—Eleven albums went platinum in December, the greatest monthly total since February, 1980. And 17 LPs went gold, making December the seventh month in a row that gold album certifications matched or exceeded 1980's monthly totals.

That's the good news. The bad news is that 1981 certification totals still trailed 1980 in all categories and that gold singles, especially, showed decline. In the last three months of 1981 only four singles went gold, compared to 12 in the same period in 1980.

The final awards tally from the Recording Industry Assn. of America was best for WEA, which was No. 1 corporately in all categories except platinum singles. CBS was second in gold and platinum albums and, surprisingly, fourth in gold singles, behind WEA, RCA and EMI.

Six acts shared the lead for 1981 RIAA honors, with a total of five certifications each: Daryl Hall & John Oates (RCA), Emmylou Harris (WB), Kool & the Gang (De-Lite), the Police (A&M), REO Speedwagon (Epic) and Diana Ross (Motown). Kool & the Gang's "Celebration" and Ross' duet with Lionel Richie, "Endless Love," were 1981's

only platinum singles, certifying two million sales.

In the area of gold singles, there were 32 certifications in 1981, down from 42 the year before. Significantly, more than half (17) went to acts that had never before been awarded a gold single, including Juice Newton (Capitol) and Eddie Rabbitt (Elektra), who came away with two each.

A total of 153 albums were certified gold last year, down from 162 in 1980. RCA's Alabama, with two awards, led the 24 artists who earned their first gold album in 1981. The number of platinum albums dipped from 66 to 60, with nine of those going to first-time recipients.

An exact comparison with 1980 totals is complicated by the fact that the 120-day post-release qualification delay that was in effect from July 1, 1979 was modified to 60 days on March 4, 1980.

The Rolling Stones earned their 24th and 25th gold albums in 1981, plus a third platinum album, moving them just ahead of the Beatles (23 gold and two platinum) and just behind Elvis Presley (29 gold and three platinum) in the pantheon of RIAA winners.

Other acts who added to their gold

(Continued on page 14)

Portable Digital System Via Sony At Vegas Meet

By ALAN PENCHANSKY

LAS VEGAS—Sony is promising to market a new lightweight, battery-powered digital recording system in the first quarter of 1982.

The heart of the new recording system is a \$1,900 digital audio processor, PCM-F1, unveiled at the Consumer Electronics Show here.

The PCM-F1, though not much bigger in size than a portable analog cassette recorder, hooks up with any videocassette recorder to create a complete 14/16-bit digital recording system. The PCM-F1 is Sony's third consumer-slanted digital audio processor. The PCM-1, the world's first consumer digital audio processor, arrived in the mid '70s, followed by the Sony PCM-10.

Sony is targeting the consumer and semi-pro markets with the new processor. The processor is specially designed to work with the Sony portable SL-2000 Beta Pak videocassette recorder. The entire unit weighs only 18 pounds, Sony claims.

Recent advances in large scale integrated circuit design are respon-

sible for the processor's reduced size and cost, according to the Japanese manufacturer.

Sony says the PCM-F1's digital-to-analog conversion "chip" is identical to that found in the soon-to-be introduced Sony Compact Disc digital audio disk players.

The unit also incorporates three new integrated circuits developed jointly by Sony, Sanyo and Toshiba in March, 1981. The three digital audio LSI's replace dozens of circuits used in previous digital components.

The PCM-F1 will operate off a rechargeable battery, AC adaptor or car/boat power adaptor. Sony says it has no plans to provide a low cost editor for the system.

In connection with the portable system's unveiling, Sony revealed plans for a new consumer digital audio marketing division. Both the PCM-F1 and the Compact Disc digital audio disk system will be marketed through the new group, according to the manufacturer. The new "Sony Consumer Digital Products" category is one of five groups organized under the Sony consumer high fidelity umbrella.

Also announced here was a tie-in with Mobile Fidelity Soundlab, the audiophile record and cassette manufacturer. Sony is making available Mobile Fidelity prerecorded digital Beta cassettes for both dealer demonstration and sale to digital audio enthusiasts. The cassettes are expected to retail for \$50. Sony notes, with Earl Klugh's "Fingerpainting" the first release.

One of Sony's leading competitors, Matsushita (Technics, Panasonic), also is going after the consumer and semi-pro digital recording market. Soon to appear from Matsushita is a one-piece digital audio processor/videocassette recorder design using the VHS format.

New Feature

NEW YORK—With this issue, **Billboard** inaugurates a new weekly feature: the **Industry Events calendar**.

It will list upcoming conventions, seminars, awards shows and other significant events in the music and home entertainment industries, with dates and venues.

Billboard believes this feature will be a useful planning tool; it will be updated weekly.

Industry Events makes its debut this week on page 14. In future issues, its placement will be noted in the contents panel.

Inner City To Use Apollo As Cable Music Center

By LEO SACKS

NEW YORK—Inner City Broadcasting, which completed its purchase of the famed Apollo Theatre here last week, will open the venue April 1 with state-of-the-art production facilities for its planned cable music channel (Billboard, June 27, 1981). The venture will debut July 4 in 60 cities.

Inner City, which purchased the building on East 125th St. for under \$1 million, is now in the process of entertaining bids from three architectural designers, according to chairman Percy Sutton. He says the estimates range from \$4.6 million to \$5.2 million. Renovation at the theatre started in November.

The company will use the site to tape shows for broadcast on its cable channel, the WBLS Urban Contemporary Music and Entertainment Network. Formerly the Black Music Cable Network, Sutton says the venture was renamed when a survey found that it could deter potential advertisers.

Two months ago, Inner City bid \$10.7 million at an auction here for space on RCA's Satcom IV. FCC approval of the auction process is expected, according to Bob Alexander, an Inner City business consultant, who says the company will use "alternative satellite arrangements" if the Commission blocks the arrangement.

The network, whose target audience is the 18-34 age group, will premiere with a seven-day programming schedule from 6 p.m. to 1 a.m. A 13-hour programming day had been planned, but Sutton says the time was reduced because the figure is more "realistic" at present. A 24-hour cable channel won't be feasible for another two or three years, Alexander states. In the interim, the company will sublease transponder space to one or more non-music entities.

Sutton says the Apollo will host three-to-five live shows each week. Tickets will be sold to the performances, which will be videotaped and selectively broadcast on the cable channel.

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GOV'T WANTS 30%

Aussie Tax Opposition Intensifies

By GLENN A. BAKER

SYDNEY—The Australian government's proposal to increase the sales tax on records and tapes, and to amend the law governing certain taxes paid by tv merchandisers and direct-mail operations, remains stalled in the country's legislature, while the music industry's opposition to the changes is intensifying.

Currently, the tax on disks and tapes is 27½%. The government is looking to boost it to 30% as part of a general increase in sales tax, which would also see a 2½% rate applied for the first time to books, magazines and prerecorded videotapes, among other items.

The latter proposal has created a public furor since the tax package's introduction last fall, provoking opposition along the lines of "no tax on knowledge." In fact, outcry against the increases has been largely responsible for the proposed legislation's difficult progress through Parliament, although observers expect passage which will see the new rates applicable in March.

The other change affecting records and tapes involves the application of tax to the sale price which includes the royalty factor, which would halve the current saving of around \$1.50 per disk currently enjoyed by tv marketers and the direct marketing arms of the majors as "retailers" under a "principal to agent" distribution set-up (Billboard, June 13).

Ironically, public opposition to
(Continued on page 46)

New Japanese Tower Outlet Has Slow Start

By SHIG FUJITA

TOKYO—While Tower Records' store in Shibuya, Tokyo continues to do well, the outlet opened Dec. 5 in neighboring Yokohama City has got off to a slow start.

Mark Viducich, general manager of Tower Records International, blames lack of pre-publicity. "Whereas the Tokyo store had five months of advance advertising so that we had explosive sales from the very beginning, the Yokohama shop was readied in less than one week, which gave us no time to publicize it. The basic problem is that nobody knows about the store, so we are resorting to local forms of advertising."

Viducich adds: "There's no doubt Yokohama is a tougher place to sell. Shibuya was just too easy: business isn't like that. But we're confident of good sales in the future because the store has a highly visible corner location."

The Yokohama outlet has basically the same inventory as the Tokyo store, but because it has one-third less floor space and is housed in an old building that cost 25% less to set up.

First year sales target is \$1,350,000, whereas the Tokyo shop is already running 40% ahead of its projected \$1.9 million annual sales.

Ironically, in view of Tower's
(Continued on page 15)



GOOD SHOW—Cotillion artist Stevie Woods talks with "Solid Gold" hostess Marilyn McCoo after a recent taping of the tv show.

Bay Area Retailers Hit By Fierce Winter Storm

By JACK McDONOUGH

SAN FRANCISCO—Retailers in the Bay Area suffered from the ferocious Jan. 4 storm, but not as severely as might have been expected.

While communications and deliveries were upset and while employees from the hard hit areas either could not get to work or had to remain overnight at work, a check of major chains—Record Factory, Rainbow and Tower—and the hardware chain Pacific Stereo showed little flood damage or inventory loss.

However, chains with stores in Marin and Santa Cruz, the hardest hit areas, had to close for a few days. In fact Record Factory's two Santa Cruz stores, which closed Monday (4), did not reopen until midafternoon Thursday (7) because the city was without power, according to Record Factory president Sterling Lanier.

Steve Lee, the Rainbow buyer, agrees. "The storm did hurt. Today (7) was the first day we could get trucks out since before New Year's. We had to close the Larkspur store on Monday because customers just couldn't get in there. We'll usually do a few thousand (dollars) a day there and that day we did about \$170. A lot of our people couldn't get in to work."

Lee noted that a particular problem, with the storm hitting right after the holidays, "was in getting Christmas records out and getting our returns written up. We're a week behind now with that."

MHE Sets Creative \$\$

By LAURA FOTI

LAS VEGAS—Media Home Entertainment, which anticipates a doubling of its gross revenues to \$16 million in 1982, has established a \$10 million fund from outside sources to finance independent productions.

Joseph Wolf, Media's chairman, explained at CES here that the company has a complete production staff looking for scripts. "It's not easy to find the kind of product people want to see," Wolf said.

Wolf added that he prefers an in-

dependent producer to have a financial interest in any MHE-funded project.

He estimated that MHE will partially or completely fund between five and 15 titles in the next few years. "We have three readers on staff now, and we're looking for talent," Wolf said. "We know our limitations—we make and sell a certain kind of product." But while MHE specializes in cult and horror films (it's biggest grosser is "Halloween"), Wolf does not rule out the funding of any type of project.

RIAA/Video Certifications Total 42 In '81

LOS ANGELES—RIAA/Video, the video division of the Recording Industry Assn. of America, issued 37 gold and five platinum video awards in 1981. All were for feature films.

The gold award certifies minimum sales of 25,000 units with at least \$1 million retail list value; platinum signifies 50,000 unit sales with \$2 million list value.

All five platinum video awards were earned solely on videocassette sales. They include three to Magnetic Video for "Alien," "M*A*S*H" and "The Muppet"
(Continued on page 58)

Executive Turntable

Peter Jones appointed international editor of Billboard. Formerly European news director, Jones will continue to head quarter in the London office, as Mike Hennessey, the bureau's managing director, acquires the additional title of international editorial director.

Record Companies

Don Burkhirer appointed to the newly created position of division vice president, artist relations for RCA Records in New York. He was division vice president, marketing and talent acquisition. Also at RCA, Jorge Pino named to the newly created position of director, international marketing, in New York. Most recently, he was manager, record club development and international product marketing for RCA in Rio de Janeiro.



Burkhirer



Pino

Martin Cullen named vice president, management information systems and Linda Kramer upped to product manager at CBS International in New York. Cullen was executive director, management information systems, PolyGram/U.S. and Kramer was manager, a&r, CBS International. Also at CBS International, Manolo Diaz named vice president, creative operations, Latin American Operations, based in Coral Gables, Fla. He was director, European artist development.

Tunc Erim named head of the new artist development department of Atlantic Records in New York. He was head of national AOR promotion. . . . Also at Atlantic, Judy Libow assumes the duties of department head for album promotion. She was director, AOR promotion, a title she will retain.



Cullen



Diaz



Kramer



Erim

Ronda Espy upped to director of business affairs for Chrysalis in Los Angeles. She was director of administration. . . . At Elektra/Asylum in Los Angeles, Pat McCoy named national promotion manager, adult contemporary. He held a similar post at Warner Bros. Also at E/A, Joe Morrow upped to the newly created position of national sales manager, special markets, in Los Angeles. Gariele Aras named director of international creative services and artist development for Warner Bros., Los Angeles. Most recently, she headed Seedy Management for Fleetwood Mac.

Leon Tsilis, special projects director for MCA, moves from Nashville to Los Angeles, where he will oversee major projects and work with publishing firms. . . . Myra Weston named local promotion manager, black music and jazz promotion, Epic/Portrait/CBS associated labels, Los Angeles. She was regional r&b promotion manager for Polydor. . . . Adam Ritholz joins Arista in New York as an attorney. He was with the law firm of Obermaier, Morvillo & Abramowitz, P.C.

David Town named vice president, production, for First American Records in Seattle. He was national promotion director for London Records. . . . Pris-



Libow



Espy



McCoy

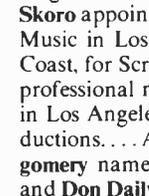


Morrow

cilla Chatman upped to national promotion director for John Hammond Records' associated label, Zoo York. . . . She was a regional promotion person. . . . Kim Foxx upped to manager, artist promotion for Light Records/Lexicon Music in Woodland Hills, Calif. She was professional manager for the copyright division. . . . Chris Soular named president of Kapri Entertainment in Sun Valley, Calif. He was executive producer for the label. . . . Aleen Smith upped to staff assistant/travel coordinator at Capitol in Los Angeles. She was a secretary. . . . Jim Sales joins the promotion staff at AMI in Nashville. He was a professional musician.

Publishing

John McKellen upped to senior vice president, MCA Music, in Los Angeles. He was vice president. . . . Stephen Rauch upped to vice president and general manager of Hal Leonard Publishing Corp. in Milwaukee. He was marketing director in the instrumental/choral division. . . . Bert Haber joins United Artists Music in New York as director, professional division/standard catalog activities. He was a member of the CBS Music organization and headed Frank Music, which was subsequently acquired by CBS. . . . Victoria Clare named director of publishing/a&r for the new Destiny Music Group in Los Angeles. She was general manager of Henson Music. . . . Bob Skoro appointed creative manager, West Coast, for Intersong Music in Los Angeles. He was professional manager, West Coast, for Screen Gems. . . . Phil Bailey upped to West Coast professional manager for Jensing Music and Jensing Music in Los Angeles. He was a production assistant for JEN Productions. . . . At House Of Gold Inc. in Nashville, Echo Montgomery named public relations director and Kevin Garrett and Don Daily appointed professional managers. Both Montgomery and Garrett are recent Auburn Univ. graduates, while Daily was a recording engineer. . . . Jack Witherby upped to vice president of promotion for Endless Music in Los Angeles. He was West Coast promotion director for the firm.



Haber



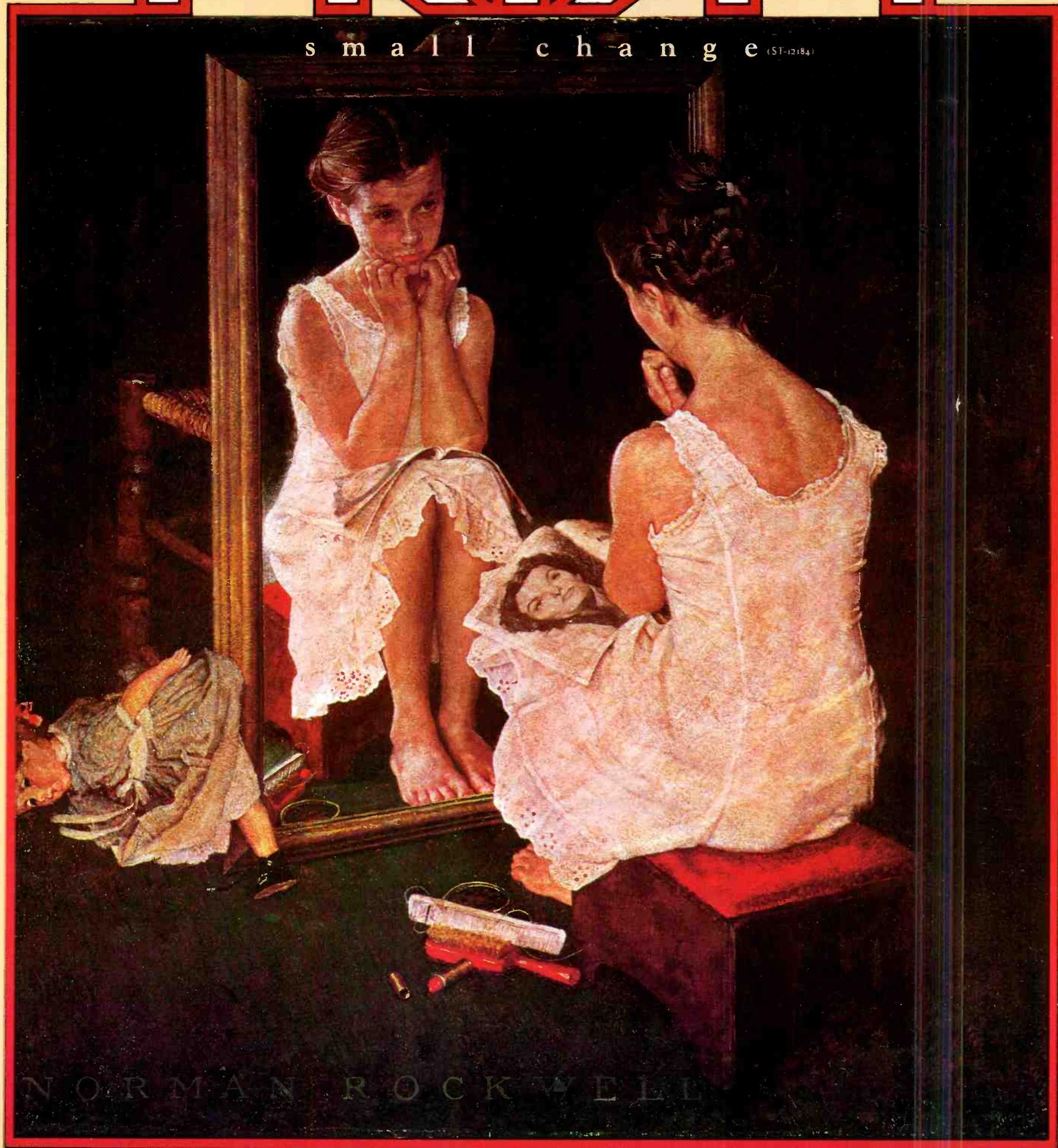
Skoro

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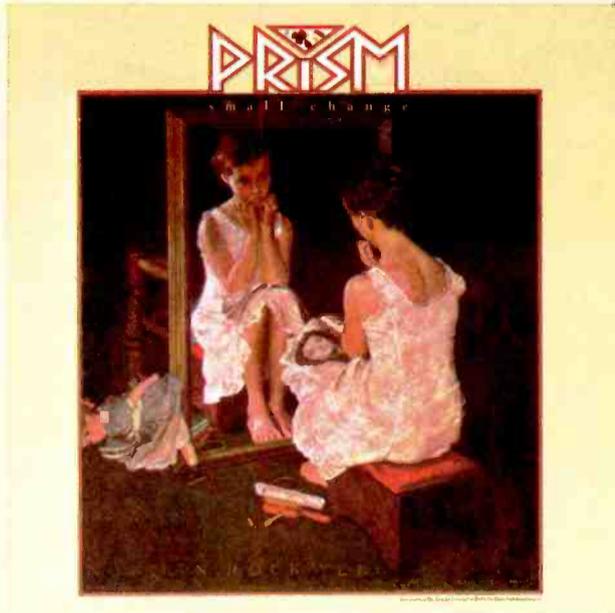


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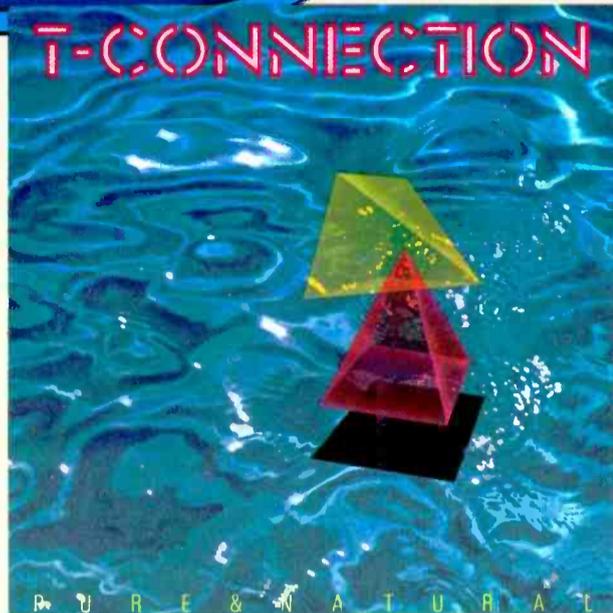
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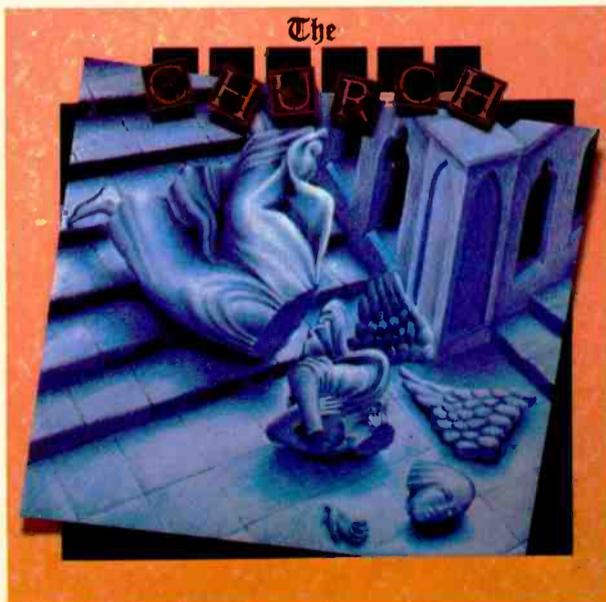
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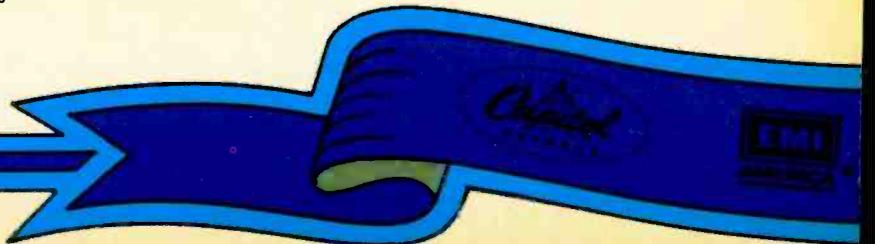
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THE CHURCH
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CBS Is Mulling Position On Mechanical Royalty

NEW YORK—"We've not taken a firm position on what will be done," claims Walter Dean, executive vice president of CBS Records.

And just what CBS' firm position is with regard to payment to publishers of the new 4-cent mechanical royalty from July 1 (amidst reports that the label will not adhere to that date) remains unclear to the publishing community.

Dean admits the company has raised a question of whether the new rate takes effect as of July 1, but defines its stand as "defying" publishers as "pure imagination."

Dean says that CBS is "in the process" of discussions with the Harry Fox Office, the mechanical rights agency, but adds such communication involves a mix of other issues that must be talked out "when a new rate is taken into account." These, he notes, include reserves, returns and "all kinds of things."

"Whenever there is a dramatic readjustment of rates computers have to be reprogrammed to reflect specific details of change," he declares.

But, Al Berman, president of Harry Fox, says "we're always talking, but frankly all I know is what I read in the newspapers. I haven't discussed the issue with Walter. We couldn't come up with any firm notifying us that they do not recognize the July 1 date. No one has said that."

Dean does not precisely elaborate on questions being raised by CBS, but they apparently center on interpretations of the 1976 Copyright Act that could justify a new rate schedule from the point at which all legal challenges to the rate have been resolved. A federal appeals court dismissed Oct. 2 petitions for a rehearing on the 4-cent rate, following

(Continued on page 12)



TUBES MEET—Lester Sill, president of Screen Gems/Colgems/EMI Music, discusses terms of a new publishing agreement with Tubes members Prairie Prince, center, and Michael Cotton, right.

Signings

Bruzer to Handshake Records with initial LP release set for February. Bill Pfordresher will handle production. . . . Singer/songwriter **Toby Lynn** to Valhalla Records with Steve Burgh producing. . . . **Carlton Collins** to Dimension Records. . . . Gospel artist **Ken Medema** to Fred Waring Enterprises for recording and publishing. . . . **Alicia Bridges** to AVI Records. . . . **The Kingsmen** to HeartWarming Records. . . . **Bobby Mackey** to Moon Shine Records. . . . **The Gentz** to All Star Records. . . . Rock group **Johnny Sevin** to Art Attack Records. . . . Singer/songwriter **Myrna Smith** to Destiny Records. She was with the Sweet Inspirations.

MCA Music has re-signed writer/producer **Kashif** to a worldwide publishing deal; **Brock Walsh** also to MCA Music. . . . **Guy Clark's** Clark & Clark Music to CBS Songs worldwide. . . . Capitol Records' group **The Tubes** to Screen Gems/Colgems/EMI Music, Inc. worldwide. . . . **The Go-Go's** to ASCAP. . . . **Dickey Lee** to Hall-Clement Publications (Welk) and Don Williams' Maplehill Music for publishing. . . . **Chester Lester** to House of Gold Music Inc.

Joe Stampley to the Jim Halsey Co. for booking. . . . **Ricky Skaggs** to International Celebrity Services for booking. . . . MCA artist **Amy Wooley** to Music Artists Management. . . . Elektra artist **Helen Cornelius** to South Side Management.

Wiedenbaum At '82 ITA Seminar

NEW YORK—Murray Wiedenbaum, chairman of the Council of Economic Advisors to the President, will be a featured speaker at the ITA "Audio/Video Update—1982" seminar set for Feb. 28-March 3 at the Sheraton Harbor Island Hotel in San Diego.

The economist will offer an outlook on economic conditions in the U.S. for 1982 and the impact that can be foreseen on the audio/video industry.

Chartbeat

Livvy Lets Her Body Talk; Classical Hits: Bach'n'Roll

By PAUL GREIN

LOS ANGELES—**Olivia Newton-John's** "Physical" (MCA) this week becomes the third single in the past eight months—and only the 10th in the rock era—to withstand nine weeks as the nation's No. 1 hit. **Kim Carnes'** "Bette Davis Eyes" and **Diana Ross & Lionel Richie's** "Endless Love" both did the trick last year.

This ups Newton-John's career total of weeks at No. 1 to 17, which puts her among the top 10 singles artists of the rock era. Here are the 25 acts that have logged the most weeks at No. 1 on Billboard's pop singles chart since 1955, with ties broken based on number of top-charted hits (the second number in parenthesis).

14. Barbra Streisand, Columbia (13-5).
15. Donna Summer, Casablanca (13-4).
16. Andy Gibb, RSO (13-3).
17. Bobby Vinton, Epic (12-40).
18. Monkees, Colgems (12-3).
19. Roberta Flack, Atlantic (12-3).
20. Platters, Mercury (11-4).
21. Simon & Garfunkel, Columbia (11-3).
22. Stevie Wonder, Tamla (10-6).
23. Blondie, Chrysalis (10-4).
24. Jackson Five, Motown (10-4).
25. Marvin Gaye, Tamla (10-3).

Next on the list, for those of you who just can't get enough: **the Raspals** and **Tony Orlando & Dawn**.

★ ★ ★

Great Masters: The most startling move on this week's album chart is the **Royal Philharmonic Orchestra's** leap from 13 to four with "Hooked On Classics" (RCA). This is the first symphonic orchestra to tally a top five album since the **London Symphony Orchestra** reached number two in 1977 with the "Star Wars" soundtrack.

The Royal Philharmonic album is selling on the strength of the "Hooked On Classics" single, which

(Continued on page 30)

1. Elvis Presley, RCA (85-18).
2. Beatles, Capitol/Apple/Swan/Tollie (59-20).
3. Bee Gees, RSO/Atco (27-9).
4. Supremes, Motown (22-12).
5. Pat Boone, Dot (21-6).
6. Diana Ross, Motown (20-6).
7. Four Seasons, Vee-Jay/Warner-Curb/Philips (18-5).
8. Rolling Stones, London/Rolling Stones (17-8).
9. Paul McCartney & Wings, Capitol/Apple/Columbia (17-7).
10. Olivia Newton-John, MCA/RSO (17-5).
11. Rod Stewart, Warner Bros./Mercury (16-3).
12. Elton John, MCA/Rocket (15-6).
13. Everly Brothers, Cadence/Warner Bros. (14-3).

Domestic Acts Score Well On German Charts

By JIM SAMPSON

MUNICH—German record buyers rediscovered their native tongue in 1981, and in the first weeks of 1982, the trend continues, leading to an extraordinary penetration of domestic productions in the national charts.

A comparison of the domestic share of the "Musikmarkt" charts in the first weeks of 1980, '81 and '82 tells the story. German-originated albums took 30% of the chart in early January two years ago, 35% in the same period last year and 52% this year. National singles share went from 35% in '80 to 28% in '81 and 47% in the first week of January this year.

Primarily responsible for the change are new German-language rock acts, which cornered 23% of the LP/cassette top 65. Demand for

(Continued on page 48)

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Philadelphia - January 17, Ramada Inn Airport -95 to Essington exit
Detroit - January 17, Farmington American Legion 9 Mile Rd. W. of Middlebelt
St. Louis - January 30, Ramada Inn West Port I 270 to Page St. exit east
Pittsburgh - February 6, Howard Johnson's Monroeville - 22 at I-76
Cleveland - February 7, Holiday Inn Lakeside at E. 12th St.
Detroit - February 7, Amer. can Legion Royal Oak 12 Mile Rd. at Rochester Rd.
Indianapolis - February 13, Holiday Inn Speedway Northwest U.S. 136 at I-465
Chicago - February 14, Hills de Holiday Inn I-290 to Wolf Rd. exit
Orange County, CA - February 13, Holiday Inn Fullerton Riverside Fwy. at Harbor Blvd. exit
North Jersey - February 20, Holiday Inn Newark Airport I-78 Turnpike at I-78 (Turnpike exit 19)
Philadelphia - February 21, Ramada Inn Airport I-95 to Essington exit
Detroit - February 21, Farmington American Legion 9 Mile Rd. W. of Middlebelt

Houston - February 27, Holiday Inn Medical Center 6701 S. Main
Dallas - February 28, Holiday Inn Central Expressway at F. I. 238 exit
San Francisco - February 28, Holiday Inn Golden Gateway 1500 Van Ness bet. P. ne & California
Washington D.C. - March 6, Holiday Inn Crystal City (Nat'l Airport) Rt. 1 at 15th St.
Baltimore - March 7, Holiday Inn Towson (Cromwell Bridge Rd.) Bellway exit 29
Detroit - March 7, American Legion Royal Oak 12 Mile Rd. at Rochester Rd.
Minneapolis - March 13, Holiday Inn Downtown 13th St. at Nicollet Mall
Chicago - March 14, Hills de Holiday Inn I-290 at Wolf Rd
Long Island - March 20, Holiday Inn Plainview exit 46 on L.I. Expressway
Boston - March 21, Holiday Inn Somerville I-93 to Sullivan Sq. exit
Detroit - March 21, Farmington American Legion 9 Mile Rd. W. of Middlebelt
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Cleveland - Apr. 4, Ho day Inn Lakeside at E. 12th St.

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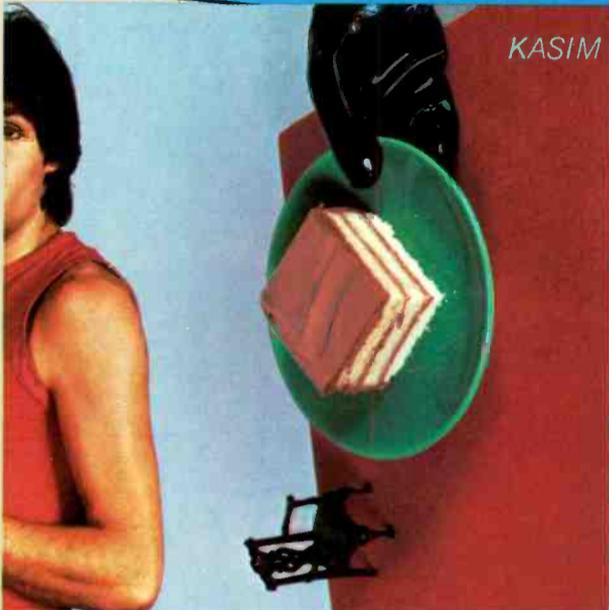


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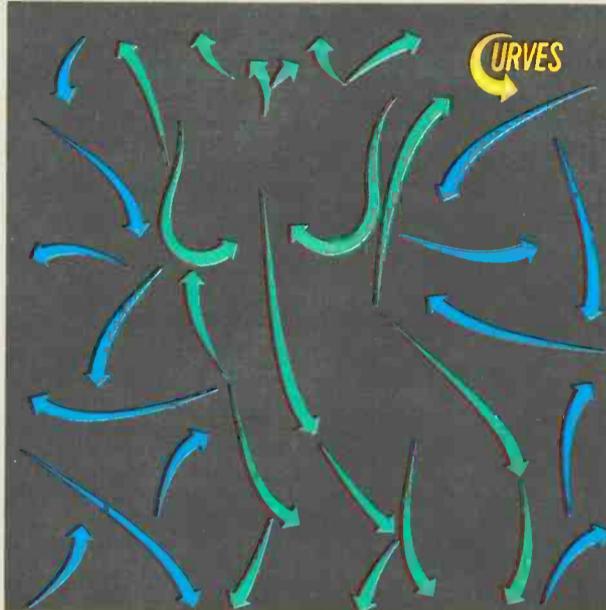
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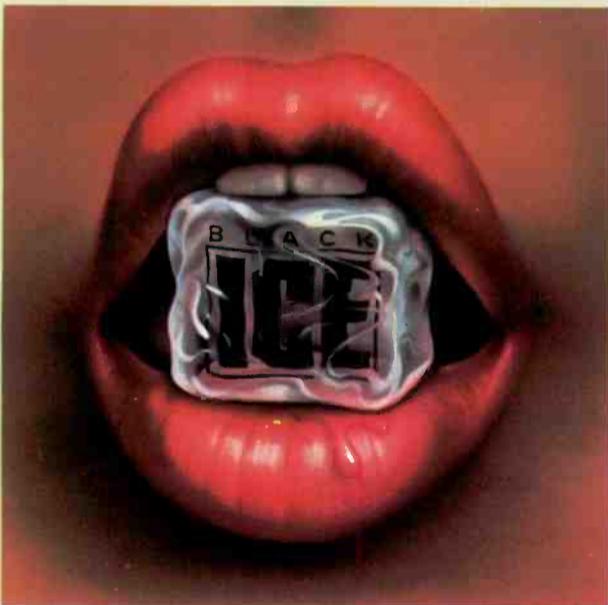
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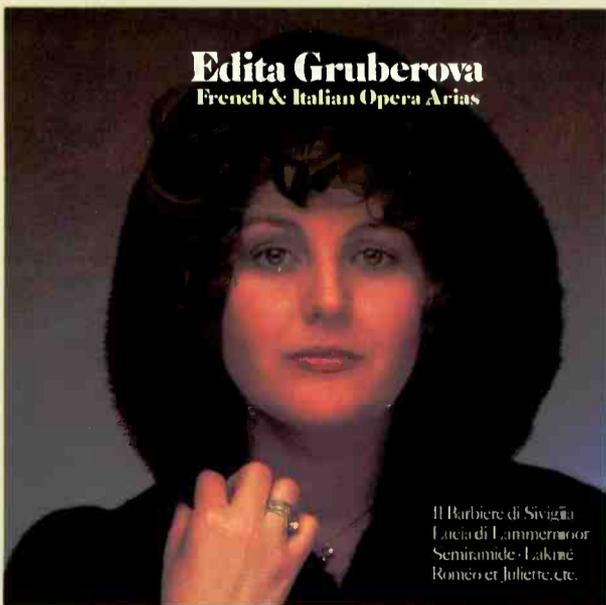


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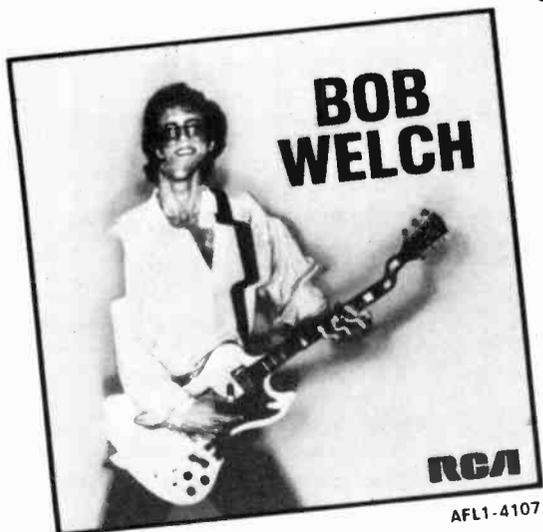
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WEA INT'L

Company Execs Report Increase In Operating Income, Sales For 1981

NEW YORK—WEA International reports a "slight increase" in operating income for 1981 "despite the battering taken by the dollar in the past year," while sales gained 15%, according to a year-end report by Nesuhi Ertegun, president, and Phil Rose, executive vice president.

WEA International's 1981 profitability is in contrast to a "modest" decline reported for 1980, when sales for the first time reached above the \$300 million mark to \$323.2 million. With a 15% increase in sales, 1981's volume was about \$370 million.

Of the problem countries in 1980,

Ertegun says that Italy had a "brilliant year" in 1981, with strong bottom line profit, due in part to development of local stars. The U.K. company held its own during the year, and with restructuring completed, now expects "very good" profits in 1982, though the Brazil situation is "even worse than a year ago."

Of the last-named nation, Ertegun says, "We faced 140% inflation and a 120% interest rate. However, we took immediate action by restructuring the company and making pressing and distribution arrangements with EMI. Due to the outstanding work of managing director

Andre Midani, WEA Brazil now plans to increase its roster of Brazilian artists and to enlarge its international promotion staff."

In further elaboration of results, Ertegun notes the loss of the Geffen label (to CBS) as having already been "far outdistanced by our signings of distribution agreements with Sire, Mirage, Modern and Full Moon/Warner Bros" in 1981.

Ertegun also claims the next big thrust for WEA International is concentration in such markets as Mexico, Central and South America, with much of the repertoire to come from WEA Spain, which gets underway as a separate company in July.

According to Jim Caradine, New York-based senior vice president, Mexico, headed by Rene Leon, "greatly exceeded sales projections "during its first eight months of operation.

Major accomplishments cited by Ertegun include the a&r department, which wound up its first year of operations under Fred Haayen, senior vice president, and the firm's entry into international distribution of Warner Home Video, including the acquisition of the United Artists film library. WEA holds a video conference in Amsterdam this week (14-15) with Lee Mendell, West Coast-based video vice president, on hand.

Market Quotations

As of closing, January 7, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	1/2	Altec Corporation	—	1	11/16	11/16	1 1/16	+ 1/16
38 1/4	26 1/4	ABC	6	269	32 1/4	32 1/4	32 1/4	— 1/4
45 1/4	28 1/2	American Can	8	84	32 1/4	32 1/4	32 1/4	Unch.
5 1/4	2 1/4	Automatic Radio	3	21	4 1/4	4 1/4	4 1/4	+ 1/4
61 1/4	40 1/2	CBS	6	951	46 1/2	45 1/2	46	— 3/4
47 1/2	31 1/2	Columbia Pictures	10	29	43	42 1/2	43	Unch.
8 1/4	4 1/2	Craig Corporation	—	14	7	7	7	+ 1/4
67 1/2	43 1/2	Disney, Walt	13	1782	52 1/2	51 1/2	52	— 1/2
8 1/4	3 1/4	Electrosound Group	17	2	3 1/4	3 1/4	3 1/4	— 1/4
9	3 1/4	Filmways, Inc.	—	217	6 1/4	6 1/4	6 1/4	+ 1/4
22 1/2	14 1/4	Gulf + Western	3	365	15 1/2	15 1/2	15 1/2	Unch.
19 1/4	11 1/4	Handleman	8	30	14 1/4	14 1/4	14 1/4	+ 3/4
6 1/4	5 1/4	Inteority Entertainment	6	11	6	5 1/2	6	Unch.
15 1/4	6 1/2	K-tel	4	—	—	—	6	Unch.
82 1/2	39	Matsushita Electronics	11	12	52 1/2	51 1/2	51 1/2	— 1/4
59	38 1/2	MCA	9	55	41 1/4	40 1/4	41 1/4	+ 3/4
65	48	3M	9	957	83 1/2	53	53 1/4	— 3/4
90 1/2	54 1/2	Motorola	8	714	55	53	53 1/4	— 1
59 1/2	35 1/2	North American Phillips	6	4	37 1/2	37 1/2	37 1/2	+ 1/2
20	6 1/4	Orrox Corporation	—	108	9	8 1/2	8 1/2	— 1/2
31 1/2	10 1/2	Pioneer Electronics	9	—	—	—	15 1/2	Unch.
32 1/2	16 1/2	RCA	—	359	18 1/2	17 1/2	18	— 1/4
26 1/4	14 1/2	Sony	13	3669	17 1/2	17 1/2	17 1/2	Unch.
43	23 1/2	Storer Broadcasting	15	218	26 1/2	26 1/2	26 1/2	+ 1/2
6 1/4	3	Superscope	—	24	3 1/4	3 1/4	3 1/4	Unch.
35 1/2	24 1/2	Taft Broadcasting	9	432	32	31 1/4	31 1/4	— 1
58 1/2	33 1/2	Warner Communications	18	3944	52 1/2	51 1/2	52 1/2	+ 3/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Kustom Elec.	500	1	1 1/4
Certron Corp.	3300	3/4	1	Josephson Int'l	50	8 1/4	9 1/4
Data Packaging	—	5 1/4	6 1/2	Recoton	—	3 1/4	3 1/2
First Artists Productions	—	5 1/4	5 1/4	Reeves Comm.	81500	30 1/4	31 1/4
Koss Corp.	2600	6 1/2	6 1/4	Schwartz Brothers	—	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. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Torrance, Calif., Burbank, California 91503, (213) 841-3761, member New York Stock Exchange, Inc.

Four Int'l Giants Planning Standardized Videocassette

AMSTERDAM—Dutch multinational Philips and Japanese electronics giants Matsushita, Sony and Hitachi are close to agreement on a standardized videocassette for use in all future portable video camera/recorder systems.

Further, some observers believe this development marks a significant step towards eventual standardization of the competing domestic VCR formats VHS, Betamax and V2000.

The official deal, outcome of months of discussions held in Japan,

is likely to be signed within the next month. Prototype camera/recorder units were shown in Japan last year, and will be on the market internationally by late 1983 or 1984, where they will pose severe competition to existing 8mm and Super 8 home movie equipment.

The technical rapprochement, involving standardization of tape speed, tape width, head diameter and other features, will be of particular value to Philips, whose V2000 system as it currently stands is unsuited for portable equipment.

But on the broader question of eventual format compatibility between future generations of home VCRs, the manufacturers themselves are skeptical. Neither Philips nor JVC see the current talks as implying such a possibility. In West Germany blank tape firm BASF said: "This would fulfill the consumers' dream," and a spokesman for hardware company Telefunken expressed the prevalent view: "We would welcome a standardization in the videocassette recorder field, but we don't feel it will ever happen."

Retailers Bullish On Vid Games

WEA Distribution Of Atari Is Termed 'A Possibility'

• Continued from page 1

chain is equipping a part of each store with glass cases, in which the games will be displayed. Silver piloted the Intellivision games in his flagship Buffalo superstore. Music Plus will have games in its 25 stores by February and will carry hardware in 21 stores. Music Plus is stocking the Mattel, Atari and Intavision games. Mitch Perless has just been appointed boss of the new software effort.

Thirty of the 50 Listening Booth stores, which headquarter in Pennsauken, N.J., are carrying the software. Jerry Shulman, founder-president, states. He is in the process of eliminating hardware for the games, feeling it is too competitive and retail price is resultantly being footballled.

Nine of the 28 Licorice Pizza stores in Southern California stock Atari and Intellivision games in locked glass cases, Lee Cohen, marketing chief, notes. As is the case with prerecorded video, the Jim Greenwood chain is being served with electronic game software by Sound Video Unlimited, the Noel Gimbel one-stop here.

Five of the nine Young Organization stores out of Atlanta stock electronic games and feel that the remaining stores soon will be stocking the cartridges, Dennis Young says. Like his contemporaries who are

into the games, Young is enthusiastic over the possibility of WEA becoming distributor for Atari, a sister

Assistance in preparing this story provided by Paul Grein in Los Angeles.

division of Warner Communications Inc.

Working slowly, Camelot/Grapevine stores cross country that stock electronic games now number 40, according to purchasing topper Joe Bressi. The Paul David stores utilize a custom-made glassed fixture very similar to the floor one in which they display videotapes.

Western Merchandisers put video games into one store prior to the holidays. The experiment jelled so well that John Marmaduke, president of the Amarillo retail wing of 93 stores, feels he will expand the program greatly over the next 12 months.

A spokesman for Spec's, the nine-store Florida state chain, says the veteran retailer is trying games in one store, but would not comment further.

The more than 130 Record Bar stores in the U.S. are not yet into game cartridges, but four purchasing executives are in Las Vegas making contacts, Barry Bergman, president of the Durham-based skein,

states. He, too, was spurred by the possibility of WEA handling the Atari line.

Ned Berndt, Q (as in Quincy) Records, Miami, says that when he and Lynda Stone visit here in several weeks, they hope to explore the possibility of introducing electronic games in visits to suppliers. Alan Rosen of Flipside, Lubbock, Tex., is wary of trying electronic games, feeling that gross margins offered presently are not enough to encourage him to get into it. Russ Solomon of Tower Records, Sacramento, says that if WEA becomes an Atari distributor, he would be more prone to investigate the possibility of stocking games.

Stan Cornyn, senior vice president of the record group of WCI, says WEA distribution of Atari is "a possibility, but it's not imminent. You will see ventures toward it, but it's not the policy of WCI to tell one division it has to work with another division if it might be unprofitable for the first division.

"Atari is doing very well with the distribution it now has. If I were Atari, I certainly would not jump over for the sense of patriotism to a sister distribution company. I think WEA has something to learn about distributing Atari because it goes to somewhat different places than records," Cornyn concludes.

JANUARY 16, 1982, BILLBOARD

Integrity Now Trading On ASE

NEW YORK—The shares of Integrity Entertainment began trading on the American Stock Exchange on Dec. 28. Formerly sold Over The Counter, the company's trading symbol is now "IEC." The records/video/accessories chain operates 140 stores under The Warehouse and Big Ben's. At close of trading Jan. 7, its shares were selling at \$6.

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CBS Mechanical

• Continued from page 10

challenges by CBS, RIAA and the Amusement Operators Assn. of America (Billboard, Oct. 17).

A major music publisher who declined attribution has the "feeling" that CBS would reflect the new rate starting at the point of the court decision. "My own feeling is that they'll take a position that payment will be made for the last quarter," he declares, adding that "I know for a fact in statements for July through September, there are record companies that paid on the new rate."

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AMI Records formed by Art Montes and Richard Simpson. First act signed is Casanova with single "Gotta Be A Better Way"/"Nothin' Comes Easy." Address: 11020 Ventura Blvd., Box 251, Studio City, Calif. 91604 (213) 508-7892/845-5184.

RIAA Awards Below '80 Totals But '81 Gold LP Certifications Continued Climb

• Continued from page 5

album totals last year include Frank Sinatra, with 17; Neil Diamond, 16; John Denver, 15; Santana, 11; and Rod Stewart, the Who and the Moody Blues, 10 each.

Several unusual certifications from 1980 repeated in 1981. Frankie Smith's "Double Dutch Bus" (WMOT) was certified gold in both seven and 12-inch versions, as was Barbra Streisand & Donna Summer's "No More Tears" the year before.

The Broadway cast album to "Evita" went gold, just as the cast to "Annie" did in 1980. Luciano Pavarotti earned a rare gold album for classical, as Jean-Pierre Rampal and Claude Bolling had the year before. And in the childrens category, the Chipmunks followed their 1980 gold album "Chipmunk Punk" with another goldie, "Urban Chipmunk."

There were 31 total RIAA certifications in December, one more than in December, 1980. That ties February for the most certifications in any one month in 1981. The last-minute certification crunch is seen in that 10 albums were certified gold or platinum on December 30 alone. One of these under-the-wire LPs, a Loggins & Messina hits compilation, had been in release for more than five years.

Here's a breakdown by category on the key winners:

Platinum Albums: Rush (Mercury) replaced Kenny Rogers as the year's top winner, with three albums that sold more than one million units. Tied for second place, with two platinum albums: Air Supply (Arista), the Commodores (Motown), Journey (Columbia), Kool & the Gang (De-Lite) and the Police (A&M).

Columbia, with seven awards, edged RCA, with six, as the top individual label, though corporately WEA aced CBS by a margin of 14 to nine. PolyGram was third among corporations, with eight awards, followed by RCA (six), EMI (five) and MCA (four). Among indies, Motown led with five, followed by Arista (four) and Chrysalis (two). A&M captured three.

Gold Albums: Emmylou Harris topped all artists with five gold LPs, while her record company, Warner Bros., was the top individual label, with 17 albums that sailed past the 500,000 sales mark.

AC/DC (Atlantic) earned three gold albums for the second year in a row, while the Police (A&M) and REO Speedwagon (Epic) also earned three. The Oak Ridge Boys (MCA) took two gold albums, down one from their 1980 tally; Willie Nelson (Columbia) won two for the second year running.

WEA collected 39 gold albums, compared to 30 for CBS. RCA was next with 17, followed by EMI (15), MCA (13) and PolyGram (13). A&M and Motown each received eight, followed by Arista (six) and Chrysalis (three).

Gold Singles: Six acts share first place, with two million-sellers each: Blondie (Chrysalis), Hall & Oates (RCA), Juice Newton (Capitol), Eddie Rabbitt (Elektra), Diana Ross (Motown) and Frankie Smith (WMOT).

WEA was the top corporation with six awards, though neither Warner Bros. nor Atlantic came through with a gold single (though their affiliated labels Geffen and Radio did). Even Columbia was limited to one gold single: Barbra Streisand & Barry Gibb's "Guilty."

RCA and EMI each collected five gold singles, followed by CBS (four), MCA (three) and PolyGram (two). Among indies, Chrysalis and Motown lead with three each, followed by Arista with one.

Industry Events

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

Jan. 25-29, **MIDEM**, Palais des Festivals, Cannes.

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

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 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 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, Knott's 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.

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

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

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

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

*July, **Montreux Jazz Festival**, Montreux, Switzerland.

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

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

Sept. 12-15, **National Radio Broadcasters Assn.** annual convention, MGM Grand Hotel, Reno, Nev.

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NEW YORK—Music for UNICEF has received about \$400,000 from industry sources since April 1, the start of its current fiscal year, bringing its total since the program was launched three years ago to some \$5 million.

The largest contributors to this year's receipts have been royalties from songs donated to the charitable fund. A UNICEF spokesman puts this figure at \$256,000.

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New Japanese Tower Outlet Has Slow Start

• Continued from page 6

status as one of the top classical retailers in the U.S., the Tokyo store stopped handling classical product in October, replacing it with faster turnover material, including country, soundtracks and children's records.

The company is now air-freighting all records for both wholesale and retail, ocean shipments proving too slow. In the light of oft-repeated complaints about U.S. pressing quality, Viducich says he has been pleasantly surprised at the absence so far of any customer criticism on quality.

He also expresses surprise that Tower's wholesale business, which was expected to suffer after the Tokyo store was opened, has in fact increased by 60%. "This could be because the store has made us more visible, and as imported records become more popular, so other retailers begin to buy imports for their stores."

Viducich has no worries about the competition of record rental shops. "They may have cost a couple of points in lost sales, but many of them are small outfits, and besides I don't think they are going to last."

Nicks Sues For Damages

LOS ANGELES—Stephanie "Stevie" Nicks wants no less than \$22,500 in payment and \$100,000 in punitive and exemplary damages from Filmways Audio Service, FAS Audio Services and First Audio Services in a Superior Court suit filed here.

Nicks alleges she contracted orally with the defendants in July, 1981 for the sale of a Stephens 24-track recorder with auto location in portable cases through the defendants. The sound equipment was accepted on consignment by the defendants, she claims, for sale at no less than \$25,000, with defendants to keep a 10% commission.

The complaint claims the defendants sold the equipment and did not pay her.



LIVING SCULPTURE—The English band Gang of Four enigmatically enact themes from their new Warner Bros. EP "Another Day/Another Dollar" during an in-store visit to New York's Bonaparte Records outlet.

Cramps Seek \$1.1 Million In Superior Court Action

LOS ANGELES—The Cramps seek a cumulative \$1.1 million in damages in a Superior Court action here against Miles Copeland, Steve Tannett, Illegal Records, Illegal Songs, International Record Syndicate and Independent Recording Syndicate.

Kristy Marlana Wallace, professionally known as Ivy Rorschach; Erick Lee Purkhiser, professionally known as Lux Interior; and Nicholas George Stephanoff, professionally known as Knox; charge the defendants generally thwarted the industry growth of the group, Cramps, of which they are members.

The three allege they were promised a \$10,000 advance upon signing of their pact with IRS in July, 1979, money which they allege was never paid. In addition, they claim in the complaint that Copeland promised he'd have only a handful of acts on the Illegal Records label and now has a dozen groups. They want out of their binder and pledge to return all money paid them by Copeland in return for which they wish return of their recorded masters and song copyrights.

Cramps contends that Copeland failed to get its approval on album artwork and release dates and did not promote their product with the best effort. They allege they never received copies of their fully executed contract.

The suit also charges erroneous and fraudulent deductions were made by the defendant Copeland from their record royalties. Royalties which they asked to be held in trust were commingled with defendant's money, it is also charged.

Their song copyrights were not properly registered and protected, the complaint continues, and mechanical income was not properly paid.

In February, 1980, Cramps allege an IRS spokeswoman told the "New York Rocker" that their album took more mixing and recording than first thought necessary, which they term libelous.

Copeland allegedly damaged their image abroad when on two occasions early in 1981 he advertised tours in the U.K. for them, they state. In both instances, Cramps claims it cautioned Copeland to delay the tours as they were not ready to perform and they wanted an album released before they made the junket. A letter from their attorney, Jay Jenkins, so informing Copeland is in the court file. The group argues that the two premature tour announcements hurt their eventual

tour and their record sales in the U.K.

The suit claims Copeland is guilty of conflict of interest on Cramps' behalf as he also acted as their talent booking agent and employer.

They allege that a letter from Tannett, who was an IRS employe in the U.K., libeled them, stating "without proper tour management things could not be safely relied on to come together."

David D. Cavanaugh Dies; Was Producer For Capitol

LOS ANGELES—David D. Cavanaugh, the portly tenor saxophonist from Minnesota who produced disks for Capitol for more than 30 years, died at California's Tarzana Medical Center Dec. 31 of a heart attack following surgery for a chest abscess. Cavanaugh was 62 and a long-time member of Local 47, American Federation of Musicians, and the National Academy of Recording Arts & Sciences.

Memorial services were held, precisely as Cavanaugh requested before his death, in the circular Capitol Records Tower in nearby Hollywood Friday (8).

It was Cavanaugh who, with W. H. "Bill" Miller, produced the highly publicized series of big band re-creations for Time/Life in the 1960s with Billy May as arranger, conductor and music supervisor. Earlier, he achieved a similar series of re-creations of Glen Gray's Casa Loma orchestra, with Gray himself assisting, which proved profitable to Capitol.

Cavanaugh brought Nancy Wilson, Jonah Jones and George Shearing into the Capitol fold in the 1960s, and for a time was in charge of the label's kiddie disk wing.

He was a BMI songwriter, with a marked sense of humor. For a suite of 12 "French" instrumentals recorded in Paris, Cavanaugh used as a pseudonym the name "Jacques Strap."

His long association with the Hol-

lywood label came about by chance in 1946 when he ambled into a drugstore at Sunset Blvd. at Vine St. for coffee. He had been playing saxophone with the late Bobby Sherwood's band, but was jobless. Also enjoying coffee on a mid-afternoon break was a Capitol producer—this Billboard reporter—who had a Kay Starr recording session coming up.

The unplanned meeting led to Cavanaugh's not only arranging and conducting for singer Starr, but for numerous other sessions featuring Sammy Davis Jr., Julia Lee, Hoagy Carmichael, Joe Alexander and Jesse Price. By 1950, Cavanaugh was working as a full-time sax man at Capitol, and no longer playing his Ben Webster-like tenor pipe.

Strictly for personal kicks, he recorded and worked club gigs in Southern California with his Curbstone Cops, a zany dixieland combo which attracted, if only briefly, national attention in the late 1940s.

And in later decades, "Big Dave," as he was known to his buddies, produced hundreds of tracks by Peggy Lee, Frank Sinatra and a few by Nat "King" Cole.

Cavanaugh's passing was the third in recent months of prominent veteran record producers. Capitol's Leland "Lee" Gillette died Aug. 20 and Columbia's Irving Townsend died Dec. 17, both in California.

In addition to his widow, Cavanaugh leaves a son, Jay, and a daughter, Laura.

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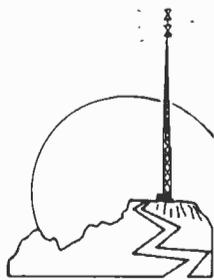


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Vol. 94 No. 2

Commentary

Entertainment Trends In Flux

By ROBERT A. LINDER

Change comes faster when the economy is very good, or very bad. But since no one likes rapid change, there is increasing public sentiment for the familiar. 1982 should see more support for established artists and even tougher times for newer acts.

The last half of 1981 has shown that entertainment dollars are becoming tighter. Most consumers will be looking harder to find new ways to make those dollars go further. While record and tape prices are not out of line, the product could be packaged and sold more effectively. Maybe record companies could sell a lot more catalog material if it was actively advertised.

On one hand, the older home entertainment market will continue to grow as more people with less money stay home. But on the other hand, consumers under 30 will be less able to buy a home or even afford to rent an apartment. Many will probably continue to live with their families. These people will want to get away as often as they can afford. Their dollars will go into mobile entertainment... like personal portables, car stereos, skiing, nightclubs, concerts and movies.

The record is not mobile. The cassette is. For increased sales of prerecorded music to younger demos the cassette should be heavily merchandised and promoted.

Radio has a lot to offer as more people seek less expensive and more mobile entertainment. It becomes very cost effective for record companies (among others) to use radio to sell their products. Really professional radio and record people will know that it is a two-way street. We need each other. Honesty, respect and sharing of promotional ideas and costs should be automatic.

But that does not mean we should support a performers roy-

alty bill to pay record companies for playing their albums. That is not fair or realistic.

What may develop on radio, however, is an increasing use of music not commercially available, produced just for broadcast purposes. Television has done this for years. Satellites will play a large role in distributing this new entertainment.

Not too long ago couples—and music groups—rarely divorced. They stayed together whether they liked it or not. More recently, almost everyone is going solo. I think 1982 will con-

'Really professional radio and record people know it is a two-way street'



Linder: "Record companies could sell a lot more catalog material."

tinue 1981's pattern of solo albums by group or former group members. That is healthy to a degree. But by the middle or end of 1982 we should see the pendulum start to swing the other way as economies help bring about more group stability.

There is a strong sentiment of respect growing in America for personal relationships, performing groups and concert halls which have stuck together through many years.

One of the bitter aspects of John Lennon's death was the realization that there can never be a Beatles reunion. One of the big factors in the Stones' sensational tour in 1981 is that they will be celebrating their 20th year together in 1982. The Capitol Theatre in Passaic, N.J. just celebrated its 10th anniversary, having outlasted the Fillmore East and West combined.

In uncertain times many people appreciate stability. So the moral for 1982 is, "hold on tight, stick together, and maybe you'll get what you need."

Robert Linder is vice president and general manager of WDHA-FM in Dover, N.J.

Trading Down In Song Merit

By DOUG THIELE

It's been suggested more than once in these pages that among the problems this industry faces is the lack of good songs. That strikes at the heart of a problem familiar to us all—the conflict between creative and financial priorities in the music business.

In a time when most industry people admit that it's the song that makes the act and that a highly marketable song is rarer and more valuable than a highly marketable voice, it's ironic that many of the criteria used in selecting material have so little to do with the quality and craft of the work.

It's clear that so long as the record industry is dependent on radio for major exploitation, radio will continue to dictate some very basic parameters, such as length, style and subject matter. Many in the industry obviously care about well-crafted material, and they successfully walk the line by finding both good and marketable songs.

'A good song can be highly marketable. The concepts aren't mutually exclusive'

The industry, as we all know, is here to sell records, not to rule on the aesthetic value of music. If many top-40 songs are ordinary, it's not the industry's major concern. Most songs aren't "important" copyrights anyway.

Still, something is wrong. Fewer people are buying records. More importantly, fewer people are getting really excited about much record product these days.

I submit that the way songs are selected is partially to blame. Writers are willing and able to write within commercial formats: that's not the problem. To some of us it's a challenge to write well within a constricted framework.

The material is out there: it's good, it's hooky, it's three minutes, it's conversational, emotionally provocative and it entertains. Go to any of the local songwriter organizations around the country and you'll uncover such material. But then why is it not being recorded?

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

Letters To The Editor

Dear Sir:

I would like to express my appreciation for Billboard's sponsorship of the Gospel Music Convention, and for Bill Moran's dedicated work in putting it together.

I was duly impressed with the 1980 convention, but it wasn't until after the close of the 1981 event that I realized how important it is to the burgeoning gospel

music industry as a whole. We all profited tremendously and I would like to pledge a greater measure of support for the 1982 convention. If we all got behind it we would at least double attendance.

Ralph Carmichael, President
Lexicon Music Co. Inc.
Newbury Park, Calif.

Dear Sir:

My radio is usually on all day, and I'm so sick of hearing oldies. I'm also sick of hearing the Beatles and all the dead people. Life should be for the living, not the dead. Deejays should pay attention to listener requests.

Mary Rothman
Lemoore, Calif.

NARM

Presents

The
Magic of
Music

24th ANNUAL
CONVENTION

March 26-30, 1982
Century Plaza Hotel
Los Angeles, Calif.

For further information
about our convention
write or call:

NARM
National Association
of Recording Merchandisers
1060 Kings Highway North, Suite 200
Cherry Hill, N.J. 08034
(609) 795-5555



Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (1/5/82)

PRIME MOVERS-NATIONAL

THE J. GEILS BAND—Centerfold (EMI-America)
DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)
GEORGE BENSON—Turn Your Love Around (WB)

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

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

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

Pacific Southwest Region

★ PRIME MOVERS

THE CARS—Shake It Up (Elektra)
QUARTERFLASH—Harden My Heart (Geffen)
THE J. GEILS BAND—Centerfold (EMI-America)

● TOP ADD ONS

JUICE NEWTON—The Sweetest Thing (Capitol)
BERTIE HIGGINS—Key Largo (K&I Family)
EDDIE SCHWARTZ—All Our Tomorrows (ATCO)

BREAKOUTS

STEVIE WONDER—That Girl (Tamla)
THE POLICE—Spirits In The Material World (A&M)
SMOKEY ROBINSON—Tell Me Tomorrow (Tamla)

KFI—Los Angeles
 (Roger Collins—MD)

- ★ **BARBRA STREISAND**—Coming In And Out Of Your Life 12-6
- ★ **THE BEACH BOYS**—Come Go With Me 28-23
- ★ **DAN FOGELBERG**—Leader Of The Band 24-20
- ★ **QUEEN/DAVID BOWIE**—Under Pressure 29-25
- ★ **THE J. GEILS BAND**—Centerfold 20-16
- **STEVIE WONDER**—That Girl
- **THE POLICE**—Spirits In The Material World
- **PEABO BRYSON**—Let The Feeling Flow A
- **ABBA**—When All Is Said And Done A
- **BILL CHAMPLIN**—Tonight Tonight A
- **DIANA ROSS**—Mirror Mirror X
- **BOB SEGER/THE SILVER BULLET BAND**—Feel Like A Number X
- **EDDIE SCHWARTZ**—All Our Tomorrows X
- **DEL SHANNON**—Sea Of Love X
- **DONNIE IRIS**—Love Is Like A Rock X
- **SHEILA**—Little Darlin' X
- **KISS**—A World Without Heroes X
- **LULU**—If I Were You X
- **VANGELIS**—Titles X
- **BERTIE HIGGINS**—Key Largo X
- **GREG LAKE**—Let Me Love You Once X
- **SNEAKER**—More Than Just The Two Of Us X

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

- **LITTLE RIVER BAND**—Take It Easy On Me B
- **AIR SUPPLY**—Sweet Dreams B
- **BUCKMAN AND GARCIA**—Pac-Man Fever B
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World B
- **MANHATTAN TRANSFER**—Spies In The Night B
- **GREG LAKE**—Let Me Love You Once B
- **JOURNEY**—Open Arms A
- **THE TIME**—Get It Up A
- **BARRY MANILOW**—Somewhere Down The Road A
- **CLIFF RICHARDS**—Daddy's Home A
- **BOB WELCH**—Two To Do X
- **DELBERT McCLINTON**—Sandy Beaches X
- **K.C. & THE SUNSHINE BAND**—It Happens Every Night X
- **THE BEACH BOYS**—Come Go With Me X
- **DONNIE IRIS**—Love Is Like A Rock X
- **BALANCE**—Falling In Love X
- **DEL SHANNON**—Sea Of Love X
- **SHEILA**—Darlin' X
- **T.G. SHEPPARD**—Only One You X
- **DIANA ROSS**—Mirror Mirror
- **PEABO BRYSON**—Let The Feeling Flow X
- **MADLEEN KANE**—You Can X
- **JENNIFER WARMES**—Could It Be Love X

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

- ★ **QUARTERFLASH**—Harden My Heart 12-7
- ★ **THE CARS**—Shake It Up 23-17
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 17-12
- ★ **JOURNEY**—Don't Stop Believin' 16-13
- ★ **AIR SUPPLY**—Sweet Dreams 24-18
- **THE J. GEILS BAND**—Centerfold
- **JUICE NEWTON**—The Sweetest Thing
- **SHEENA EASTON**—You Could Have Been With Me B

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

- ★ **QUARTERFLASH**—Harden My Heart 12-7
- ★ **THE CARS**—Shake It Up 23-17
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 17-12
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- ★ **AIR SUPPLY**—Sweet Dreams 24-18
- **THE J. GEILS BAND**—Centerfold
- **JUICE NEWTON**—The Sweetest Thing
- **SHEENA EASTON**—You Could Have Been With Me B

- **BARRY MANILOW**—Somewhere Down The Road B
- **KENNY ROGERS**—Through The Years B
- **DIANA ROSS**—Mirror Mirror A
- **CLIFF RICHARDS**—Daddy's Home A
- **SMOKEY ROBINSON**—Tell Me Tomorrow A

KIMN-AM—Denver
 (Doug Ericson—MD)

- ★ **LINDSEY BUCKINGHAM**—Trouble 4-2
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 1-1
- ★ **QUARTERFLASH**—Harden My Heart 3-3
- ★ **PAUL DAVIS**—Cool Night 7-6
- ★ **RONNIE MILSAP**—I Wouldn't Have Missed It For The World 5-3
- ★ **EDDIE SCHWARTZ**—All Our Tomorrows B
- ★ **HENRY PAUL BAND**—Keeping Our Love Alive B
- **VANGELIS**—Titles A
- **GREG LAKE**—Let Me Love You Once X
- **SNEAKER**—More Than Just The Two Of Us X
- **DEL SHANNON**—Sea Of Love X

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

- ★ **QUARTERFLASH**—Harden My Heart 11-7
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 22-15
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That 6-4
- **STEVIE WONDER**—That Girl
- **SMOKEY ROBINSON**—Tell Me Tomorrow
- **THE J. GEILS BAND**—Centerfold B
- **DEL SHANNON**—Sea Of Love A
- **KENNY ROGERS**—Through The Years A
- **ABBA**—When All Is Said And Done X
- **DAVE STEWART/BARBARA GASKIN**—It's My Party X
- **LITTLE RIVER BAND**—Take It Easy On Me X
- **ROLLING STONES**—Waiting On A Friend X
- **SHEENA EASTON**—You Could Have Been With Me X
- **THE BEACH BOYS**—Come Go With Me X
- **DIANA ROSS**—Mirror Mirror X
- **NEIL YOUNG/CRAZY HORSE**—Southern Pacific X
- **RICK SPRINGFIELD**—Love Is Alright Tonite X
- **BILLY JOEL**—She's Got A Way X
- **BILL CHAMPLIN**—Tonight Tonight A
- **DIANA ROSS**—Mirror Mirror X
- **BOB SEGER/THE SILVER BULLET BAND**—Feel Like A Number X
- **EDDIE SCHWARTZ**—All Our Tomorrows X
- **DEL SHANNON**—Sea Of Love X
- **DONNIE IRIS**—Love Is Like A Rock X
- **SHEILA**—Little Darlin' X
- **KISS**—A World Without Heroes X
- **LULU**—If I Were You X
- **VANGELIS**—Titles X
- **BERTIE HIGGINS**—Key Largo X
- **GREG LAKE**—Let Me Love You Once X
- **SNEAKER**—More Than Just The Two Of Us X

KOPA-AM—Phoenix
 (Chaz Kelley—MD)

- ★ **THE CARS**—Shake It Up 10-3
- ★ **DAN FOGELBERG**—Leader Of The Band 18-12
- ★ **KOOL & THE GANG**—Take My Heart 17-13
- ★ **SHEENA EASTON**—You Could Have Been With Me 20-15
- ★ **PAUL DAVIS**—Cool Night 28-21
- **BERTIE HIGGINS**—Key Largo
- **THE POLICE**—Spirits In The Material World
- **JOURNEY**—Open Arms A
- **GREG LAKE**—Let Me Love You Once B
- **EDDIE SCHWARTZ**—All Our Tomorrows B
- **LOVERBOY**—Working For The Weekend B

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

- **KENNY ROGERS**—Through The Years A
- **DIANA ROSS**—Mirror Mirror A
- **EARTH, WIND & FIRE**—Wanna Be With You A
- **VANGELIS**—Chariots Of Fire A
- **CLIFF RICHARD**—Daddy's Home A
- **STEVIE WONDER**—That Girl A
- **T.G. SHEPPARD**—Only One You X

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

- **PLACIDO DOMINGO/JOHN DENVER**—Perhaps Love A
- **THE GO-GO'S**—We Got The Beat A
- **THE J. GEILS BAND**—Centerfold A
- **THE BEACH BOYS**—Come Go With Me X

KOAQ-AM—Denver
 (Alan Sledge—MD)

- **THE POLICE**—Spirits In The Material World
- **BUCKMAN AND GARCIA**—Pac-Man Fever
- **DIANA ROSS**—Mirror Mirror A
- **GO-GO'S**—We've Got The Beat A
- **POINTER SISTERS**—Should I Do It A
- **GENESIS**—Abacab X

KLUC-AM—Las Vegas
 (Dave Van Stone—MD)

- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That 5-1
- ★ **THE J. GEILS BAND**—Centerfold 12-4
- ★ **THE CARS**—Shake It Up 15-7
- ★ **ROLLING STONES**—Waiting On A Friend 14-8
- ★ **LOVERBOY**—Working For The Weekend 19-13
- **JOURNEY**—Open Arm
- **BALANCE**—Falling In Love
- **DONNIE IRIS**—Love Is Like A Rock B
- **EDDIE SCHWARTZ**—All Our Tomorrows B

TOP ADD ONS-NATIONAL

AIR SUPPLY—Sweet Dreams (Arista)
DIANA ROSS—Mirror Mirror (RCA)
KENNY ROGERS—Through The Years (Liberty)

KZZP-FM—Mesa
 (Steve Goddard—MD)

- ★★ **GEORGE BENSON**—Turn Your Love Around 15-12
- ★★ **DAN FOGELBERG**—Leader Of The Band 13-7
- ★ **LOVERBOY**—Working For The Weekend 8-5
- ★ **THE BEACH BOYS**—Come Go With Me 21-19
- ★ **DONNIE IRIS**—Love Is Like A Rock 29-25
- **STEVIE NICKS**—Just Seventeen A
- **KENNY ROGERS**—Through The Years A
- **AC/DC**—For Those About To Rock A

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

- ★★ **THE J. GEILS BAND**—Centerfold 7-3
- ★★ **DARYL HALL/JOHN OATES**—I Can't Go For That 8-4
- ★ **ROLLING STONES**—Waiting On A Friend 13-10
- ★ **DAN FOGELBERG**—Leader Of The Band 20-15
- **EDDIE SCHWARTZ**—All Our Tomorrows
- **GENESIS**—Abacab
- **JOURNEY**—Open Arms A
- **THE POLICE**—Spirits In The Material World X
- **DONNIE IRIS**—Love Is Like A Rock X
- **AC/DC**—Let's Get It Up X
- **LOVERBOY**—Working For The Weekend X
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number B
- **SHEENA EASTON**—For Your Eyes Only L

KFMB-FM—San Diego
 (Glen McCartney—MD)

- ★★ **THE J. GEILS BAND**—Centerfold 7-6
- ★★ **JOURNEY**—Don't Stop Believing 8-7
- ★ **ROLLING STONES**—Waiting On A Friend 13-11
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 15-13
- ★ **DAN FOGELBERG**—Leader Of The Band 16-15
- **GENESIS**—Abacab X
- **THE POLICE**—Spirits In The Material World X
- **EDDIE SCHWARTZ**—All Our Tomorrows X

KERN-AM—Bakersfield
 (Jeff Young—MD)

- ★★ **THE J. GEILS BAND**—Centerfold 19-3
- ★★ **ALABAMA**—Love In The First Degree 24-15
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That 10-4
- ★ **GEORGE BENSON**—Turn Your Love Around 23-10
- **FOREIGNER**—Juke Box Hero A
- **KENNY ROGERS**—Through The Years A
- **PEABO BRYSON**—Let The Feeling Flow A
- **DONNIE IRIS**—Love Is Like A Rock B
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number B
- **DEL SHANNON**—Sea Of Love B

KKXX-FM—Bakersfield
 (Doug Deroo—MD)

- ★★ **SUE SAAD**—The Looker 17-12
- ★★ **GENESIS**—Abacab 22-17
- ★ **LITTLE RIVER BAND**—Take It Easy On Me 12-8
- ★ **SHEENA EASTON**—You Could Have Been With Me 14-10
- ★ **EDDIE SCHWARTZ**—All Our Tomorrows 21-19
- **JOURNEY**—Open Arms A
- **DEL SHANNON**—Sea Of Love A
- **SAMMY HAGER**—I'll Fall In Love Again A
- **NEIL YOUNG/CRAZY HORSE**—Southern Pacific X
- **KENNY ROGERS**—Through The Years B
- **DONNIE IRIS**—Love Is Like A Rock B
- **AC/DC**—Let's Get It Up B
- **ROD STEWART**—Tora Tora Tora L
- **AC/DC**—For Those About To Rock L
- **THE CARS**—Victim Of Love L

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

- **THE POLICE**—Spirits In The Material World
- **BUCKMAN AND GARCIA**—Pac-Man Fever
- **DIANA ROSS**—Mirror Mirror A
- **GO-GO'S**—We've Got The Beat A
- **POINTER SISTERS**—Should I Do It A
- **GENESIS**—Abacab X

No List

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

- ★★ **DARYL HALL/JOHN OATES**—I Can't Go For That 8-3
- ★★ **NEIL DIAMOND**—Yesterday's Song 10-7
- ★★ **THE CARS**—Shake It Up 13-8
- ★ **PAUL DAVIS**—Cool Night 19-11
- ★ **LITTLE RIVER BAND**—Take It Easy On Me 23-16
- **THE POLICE**—Spirits In The Material World
- **BUCKMAN AND GARCIA**—Pac-Man Fever
- **DIANA ROSS**—Mirror Mirror A
- **GO-GO'S**—We've Got The Beat A
- **POINTER SISTERS**—Should I Do It A
- **GENESIS**—Abacab X

TOP ADD ONS-NATIONAL

AIR SUPPLY—Sweet Dreams (Arista)
DIANA ROSS—Mirror Mirror (RCA)
KENNY ROGERS—Through The Years (Liberty)

- **ALABAMA**—Love In The First Degree X
- **BARRY MANILOW**—Somewhere Down The Road X
- **MADLEEN KANE**—You Can X
- **DONNIE IRIS**—Love Is Like A Rock X
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number X
- **DIESEL**—Goin' Back To China X
- **AL STEWART**—Indian Summer X
- **EDDIE SCHWARTZ**—All Our Tomorrows X
- **THE KINKS**—Better Things X

KRQO-FM—Tucson
 (Guy Zapolian—MD)

- ★★ **QUEEN/DAVID BOWIE**—Under Pressure 3-1
- ★★ **JUICE NEWTON**—The Sweetest Thing 8-5
- ★ **LOVERBOY**—Working For The Weekend 5-3
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 12-7
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That 13-8
- **AIR SUPPLY**—Sweet Dreams
- **STEVIE NICKS**—Edge Of Seventeen
- **ALABAMA**—Love In The First Degree A
- **PAUL DAVIS**—Cool Night A
- **JOURNEY**—Open Arms A
- **BOB & DOUG MCKENZIE**—Take Off A
- **JOURNEY**—Stone In Love L
- **QUARTERFLASH**—Find Another Love L
- **PRETENDERS**—Message Of Love L
- **THE ROLLING STONES**—Hang Fire L
- **MOODY BLUES**—Twenty-Two Thousand Days L

KTKT-AM—Tucson
 (Bobby Rivers—MD)

- **CLIFF RICHARD**—Daddy's Song
- **JOURNEY**—Open Arms
- **DEL SHANNON**—Sea Of Love X
- **ROLLING STONES**—Waiting On A Friend X

Pacific Northwest Region

★ PRIME MOVERS

PAUL DAVIS—Cool Night (Arista)
NEIL DIAMOND—Yesterday's Song (Columbia)
SKYY—Call Me (Salsoul)

● TOP ADD ONS

DIANA ROSS—Mirror Mirror (RCA)
BARRY MANILOW—Someone Could Lose A Heart Tonight (Arista)
BILL CHAMPLIN—Tonight Tonight (Elektra)

BREAKOUTS

AC/DC—Let's Get It Up (Atlantic)
CLIFF RICHARD—Daddy's Home (EMI-America)
ANNE MURRAY—Another Sleepless Night (Capitol)

KFRC—San Francisco
 (Jim Peterson—MD)

- ★★ **SKYY**—Call Me 27-17
- ★★ **THE TIME**—Cool 33-23
- ★ **QUARTERFLASH**—Harden My Heart 10-6
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 15-9
- ★ **DEVO**—Beautiful World 24-19
- **DIANA ROSS**—Mirror Mirror
- **AC/DC**—Let's Get It Up
- **BALANCE**—Falling In Love A
- **SHEILA**—Stage Fright A
- **LITTLE RIVER BAND**—Take It Easy On Me X
- **MANHATTAN TRANSFER**—Spies In The Night X
- **SHEILA**—Little Darlin' X
- **DONNIE IRIS**—Love Is Like A Rock X
- **PEABO BRYSON**—Let The Feeling Flow B
- **PATTI AUSTIN**—Every Home Should Have One B

KJR-AM—Seattle
 (Tracy Mitchell—MD)

- ★★ **NEIL DIAMOND**—Yesterday's Song 3-1
- ★★ **PAUL DAVIS**—Cool Night 8-4
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 10-7
- **BARRY MANILOW**—Somewhere Down The Road
- **DIANA ROSS**—Mirror Mirror A
- **CLIFF RICHARD**—Daddy's Home A
- **SHEENA EASTON**—You Could Have Been With Me B
- **AIR SUPPLY**—Sweet Dreams B
- **VANGELIS**—Titles B
- **SNEAKER**—More Than Just The Two Of Us X
- **KENNY ROGERS**—Through The Years X

KGW-AM—Portland
 (Janise Wojniak—MD)

- ★★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 4-3
- ★★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 6-5
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 10-7

BREAKOUTS-NATIONAL

THE POLICE—Spirits In The Material World (A&M)
JOURNEY—Open Arms (Columbia)
STEVIE WONDER—That Girl (Tamla)

- ★ **BILLY JOEL**—She's Got A Way 12-9
- ★ **PAUL DAVIS**—Cool Night 19-15
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World A
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight A
- **DAN FOGELBERG**—Leader Of The Band B

KEZR-AM—San Jose
 (Bob Harlow—MD)

- ★★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 3-1
- ★★ **ROLLING STONES**—Waiting On A Friend 4-3
- ★ **DAN FOGELBERG**—Leader Of The Band 6-4
- ★ **THE GO-GO'S**—Our Lips Are Sealed 12-7
- ★ **EDDIE SCHWARTZ**—All Our Tomorrows 18-10
- **BILL CHAMPLIN**—Tonight Tonight
- **CLIFF RICHARD**—Daddy's Home
- **EARTH, WIND & FIRE**—I Wanna Be With You A
- **DONNIE IRIS**—Love Is Like A Rock A
- **DIANA ROSS**—Mirror Mirror A
- **THE JOHN HALL BAND**—Crazy A

KIOY-FM—Fresno
 (Roman Moore—MD)

- ★★ **NEIL DIAMOND**—Yesterday's Song 1-1
- ★★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 11-4
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 20-15
- ★ **PAUL DAVIS**—Cool Night 6-2
- **ANNE MURRAY**—Another Sleepless Night
- **CLIFF RICHARD**—Daddy's Home
- **ROD STEWART**—How Long L
- **JUICE NEWTON**—The Sweetest Thing B

KRLC-AM—Lewiston
 (Steve MacKelvie—MD)

- **JOURNEY**—Don't Stop Believing A
- **OAK RIDGE BOYS**—Bobbie Sue A
- **KENNY ROGERS**—Through The Years A
- **DIANA ROSS**—Mirror Mirror A
- **CLIFF RICHARD**—Daddy's Song A
- **STEVIE WONDER**—That Girl A



PROGRAM CALL—Angry Anderson, lead singer of Atlantic recording group *Rose Tattoo*, doesn't leave WRNW-FM Briarcliff Manor, N.Y. program director Ron Rizzi out of things as he visits the New York suburban station. Anderson calls Rizzi on the phone to wish him recovery from the flu. On hand for the Anderson visit are, left to right, Atlantic AOR associate promotion director Alan Wolmack and WRNW music director Pat Principarte.

SPECTACULAR FIRE

DIR Offices Gutted

NEW YORK—DIR Broadcasting's offices and facilities were wiped out in an acrid fire Jan. 2 that felled 23 firemen with smoke inhalation.

"We don't have any stationery and we're working with rented typewriters, but we've hardly skipped a beat," a spokesperson said after the company set up temporary headquarters at 245 East 54th Street here.

The company, which was burned out of 445 Park Ave. (at 56th Street), has a new number, too: 212 832 0018. "Our offices have been completely devastated, but because of the holidays, all the programming through the first week of February

was out being mixed and duplicated at Donora in Holtsville, Long Island," the spokesperson said.

And DIR did not lose any of its library of past shows either. All master tapes are stored in vaults in nearby Westchester County.

Executive vice president Peter Kauff witnessed the spectacular fire by accident. He happened to walk by the MCA building where DIR had its offices shortly after the fire broke out. Kauff lives on Park Avenue, farther uptown.

DIR's biggest problem is securing sufficient phone lines, a problem they expect to have solved in a few days.

On Jamaican Radio, Reggae Doesn't Rule

By JEAN WILLIAMS

KINGSTON—In Jamaica, known worldwide as the home of reggae, it is not unusual to regularly hear such diverse talents as Conway Twitty, Smokey Robinson, the Rolling Stones and the Commodores over the airwaves. In fact, r&b, rock and country command the greatest amount of airplay.

The country's two radio stations, both of which cover the entire island, offer similar formats, although Radio Jamaica-AM-FM is a privately owned commercial station, while Jamaica Broadcasting Corp. (JBC) is government owned. Records topping the stations playlists are often some of the same records that top U.S. music charts.

At Radio Jamaica "programming is loose," says New York-trained announcer Don Topping. Unlike most Jamaican announcers, it's difficult to distinguish his radio presentation from any top 40 New York announcer. Topping, joining the station in 1969, also is assistant to Winston Riegard, program director.

Radio Jamaica's librarian is also its music director, although some DJs select their own music, says Topping.

The station's playlist is compiled from surveys that include reports from retailers and listeners.

About advertising time. Topping says, "FM is not as commercial-free as the AM side," pointing out that many ads are purchased by record distributors. AM has air personalities; while FM offers all music, no talk. Most programs are pop-oriented, he says, with a few speciality shows.

Jamaica's stations have been involved in a radio exchange program with Detroit's WJLB, where the station swap DJs for short periods. To date, four exchanges have been made, says Topping.

The primary difference in Radio Jamaica and JBC is their radio personalities, says JBC's program director.

JBC features a rock, new wave, pop and Jamaican music program, followed by a country show. It also has jazz, gospel, oldies, community awareness, talk shows and taped programs.

At JBC, announcers also offer information culled from U.S. trade publications. Announcers are Winston Williams, Valerie Lewis, Ronnie Thwaites, Charles Lewin and Berry Gordon.

Radio Jamaica's announcers are Allen Magnus, Dorraine Samuels, Marie Garth, Winston Barnes, Henry Stennett, Donald Henry and Carlington Sinclair.

25 TO 54 FAVORED

Advertisers Are Continuing To Target Older Audiences

By DOUGLAS E. HALL

NEW YORK—Older listening audiences, which grew in advertiser preference during 1981, will continue in vogue during the coming year, according to top research executives at major radio rep firms here.

The most sought-after demographic by national advertisers, 25 to 54, has by its popularity moderated most radio programming into more conservative channels.

"There will be no big changes in '82. There will be even more 25 to 54 buys. The popular buy in the South has been 25 to 49, but they are catching up to 25 to 54," say Ellen Hulleberg of McGavren Guild Radio.

She predicts that advertisers, such as airlines, will be looking more closely at programming and the type of audience it attracts as well as age groupings. Airlines, for example, want upscale heavy users with money to spend, notes Hulleberg.

But she will not go so far as to say that these advertiser attitudes will hurt or help any specific format. She explains that each station attracts specific audiences that some advertiser is looking for.

Bob Galen of Blair Radio also sees no change from 25 to 54 continuing to be "the key demo," although he notes that the 18 to 34 age group continues to be the favorite buy for record and movie advertisers. Galen complains that record and movie time buys on radio are short flights and sporadic.

Roy Lindau of Market Market Radio reports that 1981 finished up

with 32.5% of the ad buys going for the 25 to 54 demographic. This is up from 28.7% in 1980. Teens fell to 2.4% from 5.1% a year ago. Lindau predicts "this trend will continue in 1982 because yesterday's teens are in the 25 to 54 year old category. They're really 25 to 34 or 44, but in terms of ad goals they're in 25 to 54."

This is good news for such major market stations as WMGK-FM Philadelphia, which Lindau says has zoomed with its adult contemporary

format. The station, in fact, expects to be number one among music stations when the fall Arbitrons come out this week.

Program director Bob Craig exemplifies this conservative approach. "We're not quick to add records," he says. WMGK has built audience over the past year with such records as Grover Washington's "Just The Two Of Us," Marty Balin's "Hearts," Diana Ross and

(Continued on page 25)

Upscale Audiences Like Classical

NEW YORK—If upscale audiences are what advertisers are looking for, they will find them listening to classical and beautiful music. That's the conclusion of a new Simmons Market Research Bureau study, which looked at all radio formats.

The study finds classical stations attract listeners with a professional/technical position at a rate 124% ahead of the average for the population as a whole. And beautiful music stations attract these listeners at a 42% rate.

Classical stations also attract listeners who are more likely to earn \$30,000 at a rate 139% above the average, while beautiful music listeners earn that much or more at a 76% rate above average.

While AOR stations attract professional/technical listeners at a rate 48% above average, these listeners earn \$30,000 at a rate 20% below average.

Adult contemporary stations attract professional/technical listeners at a 28% rate above average, and these listeners earn \$30,000 at a rate 89% above average.

Country stations do poorly in this study, with the attraction of professional/technical listeners 22% below average and the earnings of \$30,000 11% below average. Black stations do poorly, too, but the study disclaims these results as being from too small a sample. Black stations attractions of professionals/technical are pegged as average. Earnings of \$30,000 is 70% below average.

End Of Line For Robt. Klein

NEW YORK—The new year found at least one less syndicated radio show in this increasingly competitive field. The Robert Klein Radio Show is no more.

In a somewhat bitter "I'm-great-radio-is-dumb" letter to stations which have been carrying the show, Klein informed all that the Dec. 27 show was the last.

The stand-up comedian had seemed to be carving a niche for himself in AOR radio with his breezy and flippant interviews of rock stars and near stars in a format that also usually showcased some new group. But the show just did not get sufficient clearance of stations.

Klein wrote in his farewell, "Something is changing in music radio. The 'something' thrives more on computers and analysis rather than originality and quality. The 'Robert Klein Radio Show' just may be a golden round peg trying to fit into a leaden square hole."

But he said there were other difficulties, too: "As you know, the record business is in the proverbial dumper at the moment and this is reflected in the meager touring schedule of artists. We, who have brought you Ringo, Steely Dan and the Who, do not want to settle for less distinguished selections in the future. Furthermore, with fewer tours, the scheduling of weekly taping sessions becomes even more difficult due to my own busy schedule."

Sandra Furton, the show's producer, has become the new talent coordinator of the David Letterman show at NBC-TV.

Out Of The Box

HOT 100/AC

GALVESTON—Singles by **Abba** and **Teddy Pendergrass** are the latest adds at KILE-AM. Program and music director Scott Taylor thinks Abba's "When All Is Said And Done" (Atlantic) could be their biggest hit since 1979. "It's a great record," he remarks. "A different sound, even though it has a familiar ring." The Pendergrass tune is "Your My Latest, My Greatest Inspiration" (Philadelphia International), which Taylor compares to **James Ingram's** "Just Once." "Teddy has always done well in this market, and this song is a perfect record for us, a beautiful ballad."

AOR

FT. LAUDERDALE—WCKO-FM's Buddy Hollis likes **Jimmy Buffett's** "tropical sound," and the music/program director has added the singer's new MCA LP, "Somewhere Over China." Initially, Hollis says the station will go with two songs, "Where's The Party" and "It's Midnight And I'm Not Famous Yet." "Jimmy is a bizarre character," he notes. "Key West is his domain, so he's an almost automatic add in these parts." The broadcaster is also enthusiastic about "Don't Let Him Know," the new single from the forthcoming **Prism** album, "Small Change" (Capitol). "They're an electric group with a lot of energy—it's good to see they're finally happening. They've been around for a long time, and I think this album will bring them the success they deserve. I like bands that keep getting better."

BLACK/URBAN

CLEVELAND—Bobby Magic, who took over as program director at WDMT-FM in October, is one of the first broadcasters in the country to get behind "If You Come With Me," a ballad by **Dunn and Bruce Street** on the Devaki label. "It's a real smooth sound with mass appeal potential," he feels. Magic is also supporting **Tom Browne's** "Fungi Momma" from the trumpeter's Arista/GRP LP, "Yours Truly," and the **Tom-Tom Club's** "Genius Of Love" (Sire). "Everybody's calling for it," he says. "There's just something about that catchy chant, when the singer calls for James Brown and Bohannon. It's working here."

COUNTRY

EL PASO, Tex.—"A lot of country crossover is tough to dance to, but **Leon Everett's** "Midnight Rodeo" is a definite exception," says Doug Bowe, the program director at KHEY-AM. He says the RCA artist has come up with "a jumping tune with a good dance beat." Another favorite at the station is **Bobby Goldsboro's** "Roundup Saloon" (Curb/Epic), which Bowe says is "a personal pick. Bobby has a habit of placing records near the top of the charts, and this is certainly one of them. We're also prejudiced because he gives great interviews." The p.d. is also impressed with **Leon Greenwood's** MCA single, "It Turns Me Inside Out." "He has an excellent future, based on the response to this record, which we added as an experiment. But then the phones started lighting, and when they didn't stop, our gamble paid off."

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (1/5/82)

Continued from page 18

CKLW-AM - Detroit (Rosalee Trombley - MD)

- ★ QUARTERFLASH - Harden My Heart 17-10
- ★ ROLLING STONES - Waiting On A Friend 12-14
- ★ SHEENA EASTON - You Could Have Been With Me 23-18
- GENESIS - Abacab
- SKYY - Call Me A
- LITTLE RIVER BAND - Take It Easy On Me A
- JOURNEY - Open Arms A
- STEVIE WONDER - That Girl A
- EARTH, WIND & FIRE - I Wanna Be With You A
- EDDIE SCHWARTZ - All Our Tomorrows X
- BERTIE HIGGINS - Key Largo X
- DEL SHANNON - Sea Of Love X
- JENNIFER WARNES - Could It Be Love X

WKRC-FM - Cincinnati (Tony Galuzzo - MD)

- RONNIE MILSAP - I Wouldn't Have Missed It For The World
- LOVERBOY - Working For The Weekend
- AIR SUPPLY - Sweet Dreams A
- DAN FOGELBERG - Run For The Roses L
- FOREIGNER - Juke Box Hero L

WZZP-FM - Cleveland (Bob McKay - MD)

- ★ EDDIE RABBITT - Someone Could Lose A Heart Tonight 15-12
- ★ DARYL HALL/JOHN OATES - I Can't Go For That (No Can Do) 7-1
- ★ BARBRA STREISAND - Coming In And Out Of Your Life 10-8
- ★ GEORGE BENSON - Turn Your Love Around 9-7
- ★ LINDSEY BUCKINGHAM - Trouble 5-4
- EDDIE SCHWARTZ - All Our Tomorrows A
- LULU - If I Were You A
- BERTIE HIGGINS - Key Largo A
- SHEENA EASTON - You Could Have Been With Me X
- AIR SUPPLY - Sweet Dreams X
- SNEAKER - More Than Just The Two Of Us B
- LITTLE RIVER BAND - Take It Easy On Me B

WDRQ-FM - Detroit (Steve Summers - MD)

- ★ DARYL HALL/JOHN OATES - I Can't Go For That 10-3
- ★ JUICE NEWTON - The Sweetest Thing 13-6
- ★ GEORGE BENSON - Turn Your Love Around 7-4
- ★ LULU - If I Were You 14-11
- ★ RONNIE MILSAP - I Wouldn't Have Missed It For The World 20-12
- AIR SUPPLY - Sweet Dreams
- LITTLE RIVER BAND - Take It Easy On Me
- PAUL DAVIS - Cool Night B
- AL JARREAU - Breakin' Away B

WBZZ-FM - Pittsburgh (Chuck Taylor - MD)

- ★ THE J. GEILS BAND - Centerfold 4-1
- ★ QUEEN/DAVID BOWIE - Under Pressure 14-11
- ★ THE CARS - Shake It Up 18-16
- ★ QUARTERFLASH - Harden My Heart 19-17
- ★ AIR SUPPLY - Sweet Dreams 23-20
- LITTLE RIVER BAND - Take It Easy On Me A
- JOURNEY - Open Arms A
- AC/DC - Let's Get It Up A
- BUCKMAN ANO GARCIA - Pac-Man Fever B
- DONNIE IRIS - Love Is Like A Rock B
- ABBA - When All Is Said And Done B
- BILLY JOEL - She's Got A Way X
- BERTIE HIGGINS - Key Largo X

WFFM-FM - Pittsburgh (Jay Cresswell - MD)

- ANN MURRAY - Another Sleepless Night
- CHILLIWACK - I Believe
- MANHATTANS - Honey, Honey
- KENNY ROGERS - Blaze Of Glory X
- JENNIFER WARNES - Could It Be Love X
- VANGELS - Titles X
- CHRIS SQUIRE/ALAN WHITE - Run With The Fox X
- DAN FOGELBERG - Stolen Moments X

WXKX-FM - Pittsburgh (Clark Ingram - MD)

No List

WYYS-FM - Cincinnati (Barry James - MD)

- ★ STEVIE NICKS/DON HENLEY - Leather And Lace 10-4
- ★ DARYL HALL/JOHN OATES - I Can't Go For That (No Can Do) 11-5
- ★ EDDIE RABBITT - Someone Could Lose A Heart Tonight 20-12
- AIR SUPPLY - Sweet Dreams
- SNEAKER - More Than Just The Two Of Us
- BARRY MANILOW - Somewhere Down The Road A

WNCI-AM - Columbus (Steve Edwards - MD)

- ★ BILLY JOEL - She's Got A Way 17-11
- ★ SHEENA EASTON - You Could Have Been With Me 21-14
- ★ RONNIE MILSAP - I Wouldn't Have Missed It For The World 18-13

- ★ THE CARS - Shake It Up 15-12
- ★ PAUL DAVIS - Cool Night 14-10
- LOVERBOY - Working For The Weekend
- MCGUFFEY LANE - Start It All Over
- RICK SPRINGFIELD - Love Is Alright Tonite B
- KENNY ROGERS - Through The Years B
- JOURNEY - Open Arms B
- JENNIFER WARNES - Could It Be Love B
- QUINCY JONES - One Hundred Ways A
- POINTER SISTERS - Shduld I Oo It A

WXGT-FM - Columbus (Terry Nutter - MD)

- AIR SUPPLY - Sweet Dreams A
- QUEEN/DAVID BOWIE - Under Pressure X
- THE GO-GO'S - Our Lips Are Sealed X
- THE CARS - Shake It Up X
- RICK SPRINGFIELD - Love Is Alright Tonite X
- AC/DC - Let's Get It Up X
- MCGUFFEY LANE - Start It All Over Again A

WAKY-AM - Louisville (No - MD)

No List

WKJJ-FM - Louisville (Kevin O'Neill - MD)

- ★ PAUL DAVIS - Cool Night 14-5
- ★ EDDIE RABBITT - Someone Could Lose A Heart Tonight 12-6
- ★ STEVIE NICKS/DON HENLEY - Leather And Lace 1-1
- ★ DARYL HALL/JOHN OATES - I Can't Go For That 4-2
- ★ LINDSEY BUCKINGHAM - Trouble 5-4
- DEL SHANNON - Sea Of Love
- AL JARREAU - Breakin' Away
- AIR SUPPLY - Sweet Dreams B
- KENNY ROGERS - Through The Years B
- HENRY PAUL BAND - Keeping Our Love Alive X
- SHEILA - Little Darlin' X
- GENESIS - Abacab X
- ZZ TOP - Tube Snake Boogie X
- DONNIE IRIS - Love Is Like A Rock X
- DIANA ROSS - Mirror Mirror X
- MADLEEN KANE - You Can X
- BILL CHAMPLIN - Tonight Tonight A
- CLIFF RICHARDS - Daddy's Home A

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

No List

Southwest Region

PRIME MOVERS

- THE J. GEILS BAND - Centerfold (EMI-America)
- THE CARS - Shake It Up (Elektra)
- JUICE NEWTON - The Sweetest Thing (Capitol)

TOP ADD ONS

- TEDDY PENDERGRASS - You're My Latest, My Greatest Inspiration (P.I.R.)
- DIANA ROSS - Mirror, Mirror (RCA)
- LITTLE RIVER BAND - Take It Easy On Me (Capitol)

BREAKOUTS

- THE POLICE - Spirits In The Material World (A&M)
- STEVIE WONDER - That Girl (Tamla)
- JOURNEY - Open Arms (Columbia)

KVIL-FM - Dallas (Chuck Rhodes - MD)

- DARYL HALL/JOHN OATES - I Can't Go For That (No Can Do) B
- SHEENA EASTON - You Could Have Been With Me B
- AIR SUPPLY - Sweet Dreams B
- BARRY MANILOW - Somewhere Down The Road B
- PLACIDO DOMINGO/JOHN DENVER - Perhaps Love X

KEGL-FM - Ft. Worth (Saundra Bobek - MD)

- ★ THE J. GEILS BAND - Centerfold 1-1
- ★ THE CARS - Shake It Up 3-2
- ★ RUSH - Closer To The Heart 8-6
- ★ DARYL HALL/JOHN OATES - I Can't Go For That (No Can Do) 17-9
- ★ DONNIE IRIS - Love Is Like A Rock 22-15
- JOURNEY - Open Arms
- THE POLICE - Spirits In The Material World
- AC/DC - Let's Get It Up A

KRBE-AM - Houston (Roger Jarrett - MD)

No List

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

- ★ THE J. GEILS BAND - Centerfold 5-1
- ★ JOURNEY - Onn't Stop Believin' 7-2
- ★ KDOL & THE GANG - Take My Heart 9-3
- ★ DARYL HALL/JOHN OATES - I Can't Go For That (No Can Do) 10-4
- LITTLE RIVER BAND - Take It Easy On Me
- TEDDY PENDERGRASS - You're My Latest, My Greatest Inspiration
- JOURNEY - Open Arms A
- AC/DC - Let's Get It Up A
- THE BEACH BOYS - Come Go With Me X
- PAUL DAVIS - Cool Night X
- LOVERBOY - Working For The Weekend X
- AIR SUPPLY - Sweet Dreams B

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

- ★ QUARTERFLASH - Harden My Heart 3-1
- ★ THE J. GEILS BAND - Centerfold 13-6
- ★ KOOL & THE GANG - Take My Heart 15-10
- ★ THE BEACH BOYS - Come Go With Me 16-11
- ★ DAN FOGELBERG - Leader Of The Band 31-23
- STEVIE WONDER - That Girl
- THE CARS - Shake It Up
- JENNIFER WARNES - Could It Be Love X
- LAKESIDE - I Want To Hold Your Hand X
- KENNY ROGERS - Through The Years A
- HENRY PAUL BAND - Keeping Our Love Alive A
- OAK RIDGE BOYS - Bobbie Sue A
- TEDDY PENDERGRASS - You're My Latest, My Greatest Inspiration B
- BARRY MANILOW - Somewhere Down The Road B
- DIANA ROSS - Mirror Mirror B
- EDDIE SCHWARTZ - All Our Tomorrows B
- DEL SHANNON - Sea Of Love B

KEEL-AM - Shreveport (Kevin Davis - MD)

- ★ JUICE NEWTON - The Sweetest Thing 23-15
- ★ ALABAMA - Love In The First Degree 20-16
- ★ ROYAL PHILHARMONIC ORCHESTRA - Hooked On Classics 1-1
- ★ THE J. GEILS BAND - Centerfold 17-11
- ★ DARYL HALL/JOHN OATES - I Can't Go For That (No Can Do) 22-18
- DIANA ROSS - Mirror Mirror
- HENRY PAUL BAND - Keeping Our Love Alive
- BILLY JOEL - She's Got A Way B
- AIR SUPPLY - Sweet Dreams B
- THE BEACH BOYS - Come Go With Me B
- KENNY ROGERS - Through The Years X
- ZZ TOP - Tube Snake Boogie X
- PEABO BRYSON - Let The Feeling Flow X
- RICK SPRINGFIELD - Love Is Alright Tonite X
- THE CARS - Shake It Up X
- LITTLE RIVER BAND - Take It Easy On Me X
- SHEILA - Little Darlin' X
- DEL SHANNON - Sea Of Love X
- STEVIE WOODS - Steal The Night
- EDDIE SCHWARTZ - All Our Tomorrows X
- JENNIFER WARNES - Could It Be Love X
- AL JARREAU - Breakin' Away X

KHFI-FM - Austin (Ed Volkman - MD)

- ★ LITTLE RIVER BAND - Take It Easy On Me 26-15
- ★ BILLY SQUIER - My Kinda Lover 23-17
- ★ THE J. GEILS BAND - Centerfold 9-4
- ★ BALANCE - Falling In Love 13-8
- ★ EARTH, WIND & FIRE - Let's Groove 17-12
- AIR SUPPLY - Sweet Dreams
- DONNIE IRIS - Love Is Like A Rock
- EDDIE SCHWARTZ - All Our Tomorrows A
- CLIFF RICHARDS - Daddy's Home A
- SURVIVOR - Poor Man's Son X
- DEL SHANNON - Sea Of Love X
- HENRY PAUL BAND - Keeping Our Love Alive X
- KENNY ROGERS - Through The Years X
- RICK SPRINGFIELD - Love Is Alright Tonite X
- JUICE NEWTON - The Sweetest Thing B
- LOVERBOY - Working For The Weekend B

KNUS-FM - Dallas (Gary Hamilton - MD)

- ★ DAN FOGELBERG - Leader Of The Band 11-8
- ★ GEORGE BENSON - Turn Your Love Around 15-9
- ★ BILLY JOEL - She's Got A Way 18-13
- ★ JENNIFER WARNES - Could It Be Love 17-11
- ★ SHEENA EASTON - You Could Have Been With Me 21-15
- AL JARREAU - Breaking Away
- PEABO BRYSON - Let The Feeling Flow
- AIR SUPPLY - Sweet Dreams N
- DARYL HALL/JOHN OATES - I Can't Go For That (No Can Do) N
- BALANCE - Falling In Love N
- STEVIE WONDER - That Girl N

KFMK-FM - Houston (Jerry Steele - MD)

- ★ BARBRA STREISAND - Comin' In And Out Of Your Life 9-7

WYYS-FM - Cincinnati (Barry James - MD)

- ★ JUICE NEWTON - The Sweetest Thing 10-8
- ★ STEVIE NICKS/DON HENLEY - Leather And Lace 17-10
- ★ RONNIE MILSAP - I Wouldn't Have Missed It For The World 22-15
- ★ KENNY ROGERS - Through The Years 29-21
- BILLY JOEL - She's Got A Way B
- DARYL HALL/JOHN OATES - I Can't Go For That (No Can Do) B
- CRYSTAL GAYLE - The Woman In Me X
- JOHNNY LEE - Bet Your Heart On Me X
- THE BEACH BOYS - Come Go With Me X
- SHEENA EASTON - You Could Have Been With Me X

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

- ★ DARYL HALL/JOHN OATES - I Can't Go For That (No Can Do) 10-3
- ★ THE CARS - Shake It Up 19-9

- ★ LITTLE RIVER BAND - Take It Easy On Me 21-11
- ★ THE BEACH BOYS - Come Go With Me 29-22
- ★ AIR SUPPLY - Sweet Dreams 30-23
- DEL SHANNON - Sea Of Love
- STEVIE WOODS - You Just Can't Win Them All
- AC/DC - Let's Get It Up A
- PEABO BRYSON - Let The Feeling Flow A
- CLIFF RICHARD - Daddy's Home A
- AL JARREAU - Breakin' Away X
- SHEILA - Little Darlin' X
- EDDIE SCHWARTZ - All Our Tomorrows X
- LOVERBOY - Working For The Weekend B
- KENNY ROGERS - Through The Years B
- DIANA ROSS - Mirror Mirror B
- BERTIE HIGGINS - Key Largo B
- GREG LAKE - Let Me Love You Once B
- FOREIGNER - Juke Box Hero B
- BARRY MANILOW - Somewhere Down The Road B

WQUE-AM - New Orleans (Chris Bryan - MD)

- ★ PAUL DAVIS - Cool Night 13-8
- ★ DAN FOGELBERG - Leader Of The Band 17-13
- ★ BILLY JOEL - She's Got A Way 16-12
- ★ LITTLE RIVER BAND - Take It Easy On Me 33-28
- ★ THE BEACH BOYS - Come Go With Me 34-29
- QUARTERFLASH - Harden My Heart X
- DIANA ROSS - Mirror Mirror A
- TEDDY PENDERGRASS - You're My Latest, My Greatest Inspiration B
- ABBA - When All Is Said And Done B

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

- KENNY ROGERS - Through The Years K
- DEL SHANNON - Sea Of Love
- THE J. GEILS BAND - Centerfold A
- EARTH, WIND & FIRE - Let's Groove A
- ROD STEWART - Young Turks A
- AIR SUPPLY - Sweet Dreams B
- THE BEACH BOYS - Come Go With Me B
- LITTLE RIVER BAND - Take It Easy On Me B
- RICK SPRINGFIELD - Love Is Alright Tonite B
- EDDIE SCHWARTZ - All Our Tomorrows X
- SHEILA - Little Darlin' X
- LULU - If I Were You X
- BILLY SQUIER - My Kinda Lover X
- BALANCE - Falling In Love X
- JENNIFER WARNES - Could It Be Love X
- SNEAKER - More Than Just The Two Of Us X

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

No List

KINT-FM - El Paso (Patty Zibbo - MD)

- ★ ROD STEWART - Young Turks 5-1
- ★ THE J. GEILS BAND - Centerfold 17-6
- ★ QUARTERFLASH - Harden My Heart 13-7
- ★ ROYAL PHILHARMONIC ORCHESTRA - Hooked On Classics 20-16
- ★ HENRY PAUL BAND - Keeping Our Love Alive 29-23
- EARTH, WIND & FIRE - I Want To Be With You
- CLIFF RICHARD - Daddy's Home
- STEVIE WONDER - That Girl A
- ALL SPORTS BAND - Opposite The Track A
- KENNY ROGERS - Through The Years A
- THE POLICE - Spirits In The Material World A
- ZZ TOP - Tube Snake Boogie B

KILE-AM - Galveston (Scott Taylor - MD)

- ★ QUARTERFLASH - Harden My Heart 8-1
- ★ LINDSEY BUCKINGHAM - Trouble 13-5
- ★ GEORGE BENSON - Turn Your Love Around 6-2
- ★ NEIL DIAMOND - Yesterday's Song 14-6
- ★ ROYAL PHILHARMONIC ORCHESTRA - Hooked On Classics 33-9
- TEDDY PENDERGRASS - You're My Latest, My Greatest Inspiration
- ABBA - When All Is Said And Done
- BILL CHAMPLIN - Tonight Tonight A
- STEVIE WOODS - You Just Can't Win Them All A
- ZZ TOP - Tube Snake Boogie X
- BOB SEGER/SILVER BULLET BAND - Feel Like A Number X

KVOL-AM - Lafayette (Phil Rankin - MD)

- ★ DARYL HALL/JOHN OATES - I Can't Go For That (No Can Do) 7-1
- ★ LINDSEY BUCKINGHAM - Trouble 8-4
- ★ GEORGE BENSON - Turn Your Love Around 10-8
- ★ BARBRA STREISAND - Comin' In And Out Of Your Life 12-9
- ★ EDDIE RABBITT - Someone Could Lose A Heart Tonight 15-10
- LAKESIDE - I Want To Hold Your Hand A
- DIANA ROSS - Mirror Mirror A
- PEABO BRYSON - Let The Feeling Flow X
- T.G. SHEPPARD - Only One You X
- ZZ TOP - Tube Snake Boogie X
- BILL CHAMPLIN - Tonight Tonight X
- DONNIE IRIS - Love Is Like A Rock X
- NEIL YOUNG/CRAZY HORSE - Southern Pacific X

- TEDDY PENDERGRASS - You're My Latest, My Greatest X
- IRENE CARA - Anyone Can See X
- BILLY SQUIER - My Kinda Lover X
- GREG LAKE - Let Me Love You Once X
- SNEAKER - More Than Just The Two Of Us X
- BALANCE - Falling In Love X
- STEVIE WOODS - Can't Win Them All A
- THE STEVIE MILLER BAND - Circle Of Love A
- CHILLIWACK - I Believe A
- EARTH, WIND & FIRE - I Wanna Be With You A

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

- ★ STEVIE NICKS/DON HENLEY - Leather And Lace 13-7
- ★ GEORGE BENSON - Turn Your Love Around 15-10
- ★ DARYL HALL/JOHN OATES - I Can't Go For That (No Can Do) 22-16
- ★ JUICE NEWTON - The Sweetest Thing 29-24
- ★ AIR SUPPLY - Sweet Dreams 27-22
- ★ BARRY MANILOW - Somewhere Down The Road B
- DAN FOGELBERG - Leader Of The Band X
- BARBRA STREISAND - Coming In And Out Of Your Life X
- BILLY JOEL - She's Got A Way X
- ROYAL PHILHARMONIC ORCHESTRA - Hooked On Classics X
- THE BEACH BOYS - Come Go With Me X
- AL JARREAU - Breaking Away X
- ROLLING STONES - Waiting On A Friend X

Midwest Region

PRIME MOVERS

- GEORGE BENSON - Turn Your Love Around (WB)
- DARYL HALL AND JOHN OATES - I Can't Go For That (No Can Do) (RCA)
- BARBRA STREISAND - Comin' In And Out Of Your Life (Columbia)

TOP ADD ONS

- ROLLING STONES - Waiting On A Friend (Rolling Stones)
- THE J. GEILS BAND - Centerfold (EMI-America)
- AIR SUPPLY - Sweet Dreams (Arista)

BREAKOUTS

- QUARTERFLASH - Find Another Fool (Geffen)
- STEVIE NICKS - Edge Of Seventeen (Modern)
- THE POLICE - Spirits In The Material World (A&M)

WLS-AM - Chicago (Dave Denver - MD)

No List

WLS-FM - Chicago (Dave Denver - MD)

No List

WHB-AM - Kansas City (Tom Land - MD)

No List

WOKY-AM - Milwaukee (Rick Brown - MD)

No List

WZUU-FM - Milwaukee (Bill Sharron - MD)

No List

KDWB-AM - Minneapolis (Karen Anderson - MD)

- ★ GEORGE BENSON - Turn Your Love Around 10-2
- ★ DARYL HALL/JOHN OATES - I Can't Go For That 20-3
- ★ DAN FOGELBERG - Leader Of The Band 23-7
- ★ THE BEACH BOYS - Come Go With Me 21-12
- ★ AIR SUPPLY - Here I Am 14-19
- ROLLING STONES - Waiting On A Friend
- THE J. GEILS BAND - Centerfold
- JENNIFER WARNES - Could It Be Love A
- BARRY MANILOW - Somewhere Down The Road A

KSLQ-FM - St. Louis (Tom Stone - MD)

No List

KSTP-FM - St. Paul (Chuck Napp - MD)

- ★ BARBRA STREISAND - Comin' In And Out Of Your Life 4-2
- ★ GEORGE BENSON - Turn Your Love Around 7-4
- ★ ROYAL PHILHARMONIC ORCHESTRA - Hooked On Classics 16-8
- AIR SUPPLY - Sweet Dreams B
- THE BEACH BOYS - Come Go With Me B
- DAN FOGELBERG - Leader Of The Band B
- BARRY MANILOW - Somewhere Down The Road B
- BILLY JOEL - She's Got A Way B
- LITTLE RIVER BAND - Take It Easy On Me A
- KENNY ROGERS - Through The Years A

WIKS-FM - Indianapolis (Tom Gilligan - MD)

- ★ QUARTERFLASH - Harden My Heart 4-1
- STEVIE NICKS - Edge Of Seventeen
- QUARTERFLASH - Find Another Fool

- RAINBOW - Jealous Lover A
- JOURNEY - Open Arms B
- GENESIS - Abacab B
- LITTLE RIVER BAND - Take It Easy On Me B

KBEQ-FM - Kansas City (Maja Britton - MD)

- HENRY PAUL BAND - Keeping Our Love Alive X
- THE JOHN HALL BAND - Crazy A
- DEL SHANNON - Sea Of Love A
- JOURNEY - Open Arms A

WISM-AM - Madison (Bob Starr - MD)

No List

WZEE-FM - Madison (Matt Hudson - MD)

- ★ SHEENA EASTON - You Could Have Been With Me 26-17
- ★ ROYAL PHILHARMONIC ORCHESTRA - Hooked On Classics 20-8
- ★ THE CARS - Shake It Up 18-12
- ★ ROLLING STONES - Waiting On A Friend 12-7
- ★ RICK SPRINGFIELD - Love Is Alright Tonite 29-22
- JOURNEY - Open Arms
- THE POLICE - Spirits In The Material World
- OAK RIDGE BOYS - Bobbie Sue A
- THE BEACH BOYS - Come Go With Me X
- EDDIE SCHWARTZ - All Our Tomorrows X
- GREG LAKE - Let Me Love You Once X
- HENRY PAUL BAND - Keeping Our Love Alive X
- FOREIGNER - Juke Box Hero X
- LOVERBOY - Working For The Weekend N
- LITTLE RIVER BAND - Take It Easy On Me B
- AC/DC - Let's Get It Up B N
- AIR SUPPLY - Sweet Dreams B
- GENESIS - Abacab B
- STEVIE WONDER - That Girl A

WLOL-FM - Minneapolis (Phil Huston - MD)

- ★ BARBRA STREISAND - Comin' In And Out Of Your Life 5-1
- ★ PAUL DAVIS - Cool Night 7-2
- ★ LINDSEY BUCKINGHAM - Trouble 9-3
- ★ EARTH, WIND & FIRE - Let's Groove 28-17
- ★ THE CARS - Shake It Up 29-19
- AIR SUPPLY - Sweet Dreams
- DAN FOGELBERG - Leader Of The Band X
- EDDIE SCHWARTZ - All Our Tomorrows X

Radio Programming



JERMAINE VISIT—Jermaine Jackson chats with Dave Martin, program director of Chicago's WCFL-AM and music director Mary Pat Larue during Jackson's visit to the Windy City to promote his new Motown LP "I Like Your Style."

Mike Harrison

The American Invasion

LOS ANGELES—Down the street from my house, there's an arcade in what used to be a pizza joint. It's frequented by middle class kids who wear sneakers that come in a wide variety of colors and styles. As a matter of fact, an increasingly large percentage of these youngsters don't own any style of shoes other than sneakers.

These Vietnam War babies anxiously wait in line as many as four deep for the opportunity to pump their quarters into and stand hypnotically transfixed before a dazzling array of video screens which display a variety of symbolic situations. Among these, there are weird little figures that stalk and gobble-up other weird little figures. There are frogs that bravely attempt to leap across truck-infested highways. And, of course, there are the institutional space battleships that blow each other out of the cosmos.

It's all very colorful and captivating. It's also very loud. There's an intense audio aspect to the computer game phenomenon that this old rock'n'roll radio freak can't help noticing.

The seeds of revolution are being sown; the invasion is on. The arcade is hardly the only place in which these aliens of cerebral circuitry are laying down wires. Entire families of them are popping up in all sorts of former bastions of radio and jukebox patronage. Even the City of Los Angeles, in an attempt to bolster its sagging parks and recreation coffers, has reluctantly invested in a truckload of them for Griffith Park against the protestations of some of the more conservative members of City Council who were raised on stodgy rock'n'roll.

My friend owns an ice cream parlor down on the boulevard. Unfortunately, ice cream in the winter during a recession is not the hottest of commercial draws... but he's made space for four computer games where the jukebox used to stand and they keep a constant turnover of kids passing through the place, sucking up their little quarters in half the time it used to take a 3-minute 45-rpm single to do its thing. The radio doesn't get played much at the ice cream parlor anymore, either.

I witnessed one kid, who couldn't have been more than 15, pump about 10 bucks into a computer game in less time than it takes to hear side two of "Abbey Road," while his friends cheered on and waited their turns to shove money

down its hungry little slot. I had to leave before he was through, so heaven knows just how much his electronic addiction costs. At first I wondered where he and his pals get all that money. Then I began to wonder how many records, concerts, movies and comic books they would be sacrificing in favor of this new pastime.

Video computer games are not only competing for entertainment industry dollars and tv viewing time (thank goodness they don't have "radio games"), they are actually changing the listening habits, tastes and expectations of the younger set. They are radically altering the aforementioned contemporary soundtrack. Their sounds are not of the same ilk that defines the basic fiber which constitutes all genres of pop music upon which the radio and music industries have become so dependent. A revolution of unprecedented proportions has already begun right under the noses of the audio arts establishment, all while the radio and music industries continue to tighten up and limit their investments to only the tried and true, preoccupied with microscopically contemplating their mostly contrived and culturally superficial generic and "lifestyle" differences.

Over the holidays, I was visited by one of England's leading air personalities who was vacationing in the States. We stepped out of my office for an hour to grab a bite at the deli/sandwich shop across the street. Within a few minutes of settling down to conversation at our table, it became annoyingly obvious that we wouldn't be able to hear each other, let alone concentrate on what we were trying to say. Two moderately sized computerized radio-eaters were blaring out their seminal 21st century pop music. They were God-awfully loud, groaning and spilling a bevy of sounds that defy my vocabulary and typewriter's range of keys to accurately describe in this medium.

I asked my distinguished guest if they had these games splattered around the U.K. the way we have them here. He replied, yelling over the drone, that, yes, they have some... but hardly as many as we have here in the U.S.

Not being able to resist making a dramatic point, I said, "Welcome to the sound of New America... it won't be long before your entire continent is overrun by our 1980s answer to the British Invasion!"

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



Westwood One Will Introduce New Shows, Cable TV, Concert

By ED HARRISON

LOS ANGELES—Entering its seventh year, Westwood One, reportedly the leading producer and distributor of nationally sponsored radio shows, will introduce eight new programs, double the number of live concerts, produce concerts for cable television and continue investigating the acquisition of companies in related fields.

With 16 programs already in distribution, the eight new ones include "Rock'n'Roll Never Forgets," "Budweiser's Concert Hour," "Country Music Special," "Wheels," "Competitors," "Take The 'A' Train," "Coleman Country" and "The Playboy Advisor." Additionally, "Rock Years: Portrait Of An Era" has been updated to include 1981.

"Rock'n'Roll Never Forgets" is a series of three-hour monthly specials spotlighting legendary rock artists. Hosted by Mary Turner and produced by Bert Kleinman, specials include Jimi Hendrix, Janis Joplin,

Keith Moon, John Lennon, Jim Morrison and Brian Jones. Available on a barter basis, each special will feature music and past interviews.

"Budweiser's Concert Hour," formerly titled "Concert Of The Month," has expanded to semi-monthly which will increase the number of concerts from 12 in 1981 to 26 in 1982. "In Concert," the firm's rock concert series, goes from 12 programs in 1981 to 30 this year.

"Country Music Special" is a weekly one-hour special series featuring exclusive interviews with country stars.

"Wheels," "Competitors," "Take The 'A' Train," "Coleman Country" and "The Playboy Advisor" are 90-second shorts offered 10 times weekly.

Westwood One Recording, the company's newest division, is being formed to accommodate the firm's rapidly expanding concert wing.

The division is being supervised by Jim Siders, formerly director of remotes for Wally Heider Recording. Westwood One is in the process of constructing a half million dollar state-of-the art, multi-track mobile recording studio which will handle its audio and video remote recording.

Norm Pattiz, president of Westwood One, states that the firm is still actively looking to acquire companies in related fields.

Additionally, Westwood One is introducing a monthly newsletter which will be distributed to Westwood One's station affiliates and advertisers.

According to Pattiz, Westwood One has doubled its gross income every year and foresees similar results in 1982.

Westwood One, says Pattiz, produces more programming than CBS Radio Networks, NBC Source and ABC Rock Network combined.

National Programming

New Lineups For ABC Networks

NEW YORK—ABC's two newest networks debuted Jan. 4 with new lineups of stations and some major reshuffling of affiliations in major markets.

For example, in New York, WINS-AM became an affiliate of ABC's new Direction Network and turned over its affiliation with ABC's Information Network to ABC's own AM flagship, WABC. WABC's affiliation with the ABC Contemporary Network goes to WKTU-FM. As previously reported, ABC's WPLJ-FM becomes a Rock Network affiliate while its affiliation with the FM Network moves over to WBLS-FM. WOR-AM continues as an Entertainment Network affiliate.

The Direction Network, designed for adult formats with a target age of 25 to 54, has 57 affiliates, including WJAS-FM Pittsburgh, WJW-AM Cleveland, WPOC-FM Baltimore, KNUZ-AM Houston, KMBZ-AM Kansas City and WLQY-AM Fort Lauderdale.

The Rock Network debuted with about 40 affiliates, many of them AORs who moved over from the FM Network, as did WPLJ. The Rock Network is designed to complement an AOR format. Sandy Sanderson has moved over from assistant program director at ABC's WLS-AM-FM Chicago to be program director of the FM network.

ABC Direction is under the guidance of vice president Charles King, assisted by program director Ruth Meyer. Both King and Meyer wear two hats, holding the same respective titles at ABC's Entertainment Network.

ABC Rock is guided by vice president Tom Plant, assisted by program director Denise Oliver. Among the features on this new web are "Rock Notes," hosted by WPLJ jock Pat St. John, and "Rock'n'Roll Legends," hosted by WPLJ's Jimmy Fink.



St. John

ABC also reports its "Supergroups" special featuring the Rolling Stones, which aired Oct. 31 on the ABC FM Network, reached 14.3 million adults 18 plus, according to R.H. Bruskin Assoc., which represents 9.2% of all adults in the coun-

try. According to the study, adults 18 to 24 represented 42% of the total audience and listeners aged 18 to 34 represented 66%. The program, which coincided with the Stones' first tour in three years, was carried by 350 stations.

New On The Charts



TOM TOM CLUB
"Tom Tom Club"—161

The Tom Tom Club was a place before it was an album or a band. It's a rehearsal loft behind the Compass Point Studios in Nassau that husband and wife and Talking Heads members Chris Frantz and Tina Weymouth discovered while they were working on "More Songs About Buildings and Food" with the rest of TH. An assortment of friends and musicians would come around to participate, so it seemed an ideal name for the album and band that resulted.

Frantz and Weymouth were at first reluctant to make a separate album for fear of fueling rumors that Talking Heads were breaking up. But both admit to being a bit fed up with the seriousness that surrounds the TH projects and were intent on making what they term an "anti-snob record."

The Sire Records album, currently in its second week on Billboard's Top LPs & Tape chart, was produced by the husband/wife team along with Steve Stanley, the engineer at Compass Point, who also contributed some keyboard work. Adrian Belew, of Talking Heads, was asked to lend his guitar talents without the use of effects that are a signature of Heads albums.

Keyboardist Tyrone Downey, who was at Compass Point working on his own and Grace Jones' LP, made a brief appearance on the "L'elephant" cut, and guitarist Monty Brown, also there working on Jones' album, did "Wordy Rappinghood" and "Genius Of Love." The Weymouth sisters—Tina, Laura, Lorie and Lanie—provide most of the album's vocals.

Will there be a second album? Yes. Will the Tom Tom Club tour? No, what they're doing instead is an animated film featuring the cartoons of James Rizzi, a young Brooklyn artist, with "Genius Of Love" as the musical backdrop. Rizzi also designed the album sleeve.

Tom Tom Club is managed by Gary Kirfirst, 1775 Broadway, 7th Floor, New York, N.Y. 10019 (212) 489-4820.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (1/5/82)

Continued from page 20

- RICK SPRINGFIELD—Love Is Alright Tonite A
- STEVE CARLISLE—WKRP In Cincinnati A
- KENNY ROGERS—Through The Years X
- BARRY MANILOW—Somewhere Down The Road X
- PAUL DAVIS—Cool Night X
- BARBRA STREISAND—Comin' In And Out Of Your Love X
- QUEEN/DAVID BOWIE—Under Pressure X
- RINGO STARR—Wrack My Brain X
- NEIL DIAMOND—Yesterday's Songs X

KIOA-AM—Des Moines
(A.W. Pantoja—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 13-2
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 24-8
- ★ NEIL DIAMOND—Yesterday's Songs 15-10
- ★ SHEENA EASTON—You Could Have Been With Me 20-12
- ★ PAUL DAVIS—Cool Night 17-13
- EDDIE SCHWARTZ—All Our Tomorrows A
- BARRY MANILOW—Somewhere Down The Road A
- QUINCY JONES—One Hundred Ways A
- OAK RIDGE BOYS—Bobbie Sue A
- CLIFF RICHARD—Daddy's Home A
- KENNY ROGERS—Through The Years B
- BERTIE HIGGINS—Key Largo B
- STEVE CARLISLE—WKRP In Cincinnati B
- GREG LAKE—Let Me Love You Once B
- CARPENTERS—Those Good Old Dreams B

WVAP-FM—Indianapolis
(Paul Mendenhall—MD)

- ★ STEVE NICKS/DON HENLEY—Leather And Lace 2-1
- ★ GEORGE BENSON—Turn Your Love Around 11-4
- ★ LINDSEY BUCKINGHAM—Trouble 13-5
- ★ DIANA ROSS—Why Do Fools Fall In Love 6-6
- ★ BILLY JOEL—She's Got A Way 15-13
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B
- BERTIE HIGGINS—Key Largo B

KEYN-FM—Wichita
(Terri Springs—MD)

- ★ THE CARS—Shake It Up 22-19
- ★ DAN FOGELBERG—Leader Of The Band 29-26
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 16-11
- ★ AIR SUPPLY—Sweet Dreams 29-26
- ★ LITTLE RIVER BAND—Take It Easy On Me 23-18
- DEL SHANNON—Sea Of Love
- RICK SPRINGFIELD—Love Is Alright Tonite

KWKN-AM—Wichita
(Dan Dickgrade—MD)

- ★ JUICE NEWTON—The Sweetest Thing 4-1
- ★ STEVE NICKS/DON HENLEY—Leather And Lace 10-8
- ★ DAN FOGELBERG—Leader Of The Band 20-18
- ★ SHEENA EASTON—You Could Have Been With Me 23-22
- ★ LITTLE RIVER BAND—Take It Easy On Me 30-27
- ALABAMA—Love In The First Degree
- AL JARREAU—Breakin' Away
- KENNY ROGERS—Through The Years A

Northeast Region

★ PRIME MOVERS

- GEORGE BENSON—Turn Your Love Around (WB)
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics (RCA)

JUICE NEWTON—The Sweetest Thing (Capitol)

● TOP ADD ONS

- AIR SUPPLY—Sweet Dreams (Arista)
- LINDSEY BUCKINGHAM—Trouble (Elektra)
- QUARTERFLASH—Harden My Heart (Geffen)

● BREAKOUTS

- JOURNEY—Open Arms (Columbia)
- THE POLICE—Spirits In The Material World (A&M)
- CLIFF RICHARD—Daddy's Home (EMI-America)

WXKS-FM—Boston
(Winnie Peruzzi—MD)

- ★ SOFT CELL—Tainted Love 14-9
- ★ TOM TOM CLUB—Genius Of Love 16-10
- ★ THE J. GEILS BAND—Centerfold 1-1
- ★ SKYY—Call Me 21-14
- ★ SHEENA EASTON—You Could Have Been With Me 50-21
- THE POLICE—Spirits In The Material World
- JUNIOR—Mama Used To Say B
- PEABO BRYSON—Let The Feeling Flow B
- KENNY ROGERS—Through The Years B
- DONNIE IRIS—Love Is Like A Rock B
- ABBA—When All Is Said And Done B
- RICK JAMES—Ghetto Life B
- PATTI AUSTIN—Every Home Should Have One X

WKBW-AM—Buffalo
(John Summers—MD)

- ★ GEORGE BENSON—Turn Your Love Around 10-7
- AIR SUPPLY—Sweet Dreams
- THE J. GEILS BAND—Centerfold B

- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- LITTLE RIVER BAND—Take It Easy On Me X
- SHEENA EASTON—You Could Have Been With Me X

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

- ★ GEORGE BENSON—Turn Your Love Around 14-6
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 6-3
- ★ NEIL DIAMOND—Yesterday's Song 25-12
- ★ KENNY ROGERS—Through The Years 29-13
- ★ BILLY JOEL—She's Got A Way 33-18
- QUARTERFLASH—Harden My Heart
- LINDSEY BUCKINGHAM—Trouble
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- LULU—If I Were You B
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B

WVBF-FM—Boston
(Reg Johns—MD)

- ★ NEIL DIAMOND—Yesterday's Song 5-1
- ★ JUICE NEWTON—The Sweetest Thing 9-5
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 14-7
- ★ PAUL DAVIS—Cool Night 17-10
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 18-13
- DAN FOGELBERG—Leader Of The Band
- BARRY MANILOW—Somewhere Down The Road
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love B
- SHEENA EASTON—You Could Have Been With Me B

WBEN-FM—Buffalo
(Roger Christian—MD)

- ★ THE J. GEILS BAND—Centerfold 1-1
- ★ JUICE NEWTON—The Sweetest Thing 7-5
- ★ QUARTERFLASH—Harden My Heart 10-4
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 12-6
- ★ ROD STEWART—Young Turks 16-8
- DIANA ROSS—Mirror Mirror A
- BERTIE HIGGINS—Key Largo A
- JOURNEY—Open Arms A
- DEL SHANNON—Sea Of Love A
- THE POLICE—Spirits In The Material World L
- DONNIE IRIS—Love Is Like A Rock L
- GENESIS—Abacab L
- BILLY SQUIER—My Kinda Lover L
- AC/DC—Let's Get It Up L
- HENRY PAUL BAND—Keeping Our Love Alive L

NO LIST

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

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 11-1
- ★ STEVE NICKS/DON HENLEY—Leather And Lace 6-2
- ★ GEORGE BENSON—Turn Your Love Around 12-3
- ★ NEIL DIAMOND—Yesterday's Song 13-7
- ★ PAUL DAVIS—Cool Night 17-9
- AIR SUPPLY—Sweet Dreams
- BARBRA STREISAND—Comin' In And Out Of Your Life
- DAN FOGELBERG—Leader Of The Band B
- RICK SPRINGFIELD—Love Is Alright Tonite B
- THE BEACH BOYS—Come Go With Me B
- DIANA ROSS—Mirror Mirror A
- JOURNEY—Open Arms A
- LOVERBOY—Working For The Weekend N
- EDDIE SCHWARTZ—All Our Tomorrows A

WTRY-AM—Albany
(Bill Cahill—MD)

- ★ THE J. GEILS BAND—Centerfold 3-1
- ★ ROD STEWART—Young Turks 12-9
- ★ DAN FOGELBERG—Leader Of The Band 17-14
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 18-15
- ★ SHEENA EASTON—You Could Have Been With Me 24-19
- THE BEACH BOYS—Come Go With Me
- JOURNEY—Open Arms
- KENNY ROGERS—Through The Years A
- EARTH, WIND & FIRE—I Wanna Be With You A
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B

WGUY-AM—Bangor
(Jim Randall—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 4-2
- ★ QUEEN/DAVID BOWIE—Under Pressure 11-7
- ★ SOFT CELL—Tainted Love 16-8
- ★ STEVE NICKS/DON HENLEY—Leather And Lace 20-13
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 21-14
- DIANA ROSS—Mirror Mirror
- PEABO BRYSON—Let The Feeling Flow
- KENNY ROGERS—Through The Years A
- SHEENA EASTON—You Could Have Been With Me A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- KISS—A World Without Hero's X
- IRENE CARA—Anyone Can See X
- EDDIE SCHWARTZ—All Our Tomorrows X

WICC-AM—Bridgeport
(Bob Mitchell—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 9-1
- ★ PAUL DAVIS—Cool Night 23-12
- ★ LINDSEY BUCKINGHAM—Trouble 4-2
- ★ THE J. GEILS BAND—Centerfold 10-4
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love
- GIDEA PARK—Seasons Of Gold
- AL JARREAU—Breakin' Away A
- BILLY SQUIER—My Kinda Lover X
- BERTIE HIGGINS—Key Largo X

NO LIST

WTIC-FM—Hartford
(Rick Honahue—MD)

- ★ ROLLING STONES—Waiting On A Friend 12-9

- ★ DIANA ROSS—Mirror Mirror 30-22
- ★ THE J. GEILS BAND—Centerfold 1-1
- ★ OLIVIA NEWTON-JOHN—Physical 4-4
- ★ FOREIGNER—Waiting For A Girl Like You 5-5
- EDDIE SCHWARTZ—All Our Tomorrows A
- SMOKEY ROBINSON—Tell Me Tomorrow A
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X

WBLI-FM—Long Island City
(Bill Terry—MD)

- ★ SHEENA EASTON—You Could Have Been With Me 22-16
- ★ DAN FOGELBERG—Leader Of The Band 24-20
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 10-7
- ★ BILLY JOEL—She's Got A Way 21-19
- ★ AIR SUPPLY—Sweet Dreams 26-22
- KENNY ROGERS—Through The Years
- DIANA ROSS—Mirror Mirror
- ABBA—When All Is Said And Done A
- STEVE WONDER—That Girl A
- POINTER SISTERS—Should I Do It A
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love X

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

- ★ THE J. GEILS BAND—Centerfold 1-1
- ★ JUICE NEWTON—The Sweetest Thing 7-5
- ★ QUARTERFLASH—Harden My Heart 10-4
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 12-6
- ★ ROD STEWART—Young Turks 16-8
- DIANA ROSS—Mirror Mirror A
- BERTIE HIGGINS—Key Largo A
- JOURNEY—Open Arms A
- DEL SHANNON—Sea Of Love A
- THE POLICE—Spirits In The Material World L
- DONNIE IRIS—Love Is Like A Rock L
- GENESIS—Abacab L
- BILLY SQUIER—My Kinda Lover L
- AC/DC—Let's Get It Up L
- HENRY PAUL BAND—Keeping Our Love Alive L

NO LIST

WPJB-FM—Providence
(Mike Waite—MD)

- ★ THE J. GEILS BAND—Centerfold 1-1
- ★ JUICE NEWTON—The Sweetest Thing 7-5
- ★ QUARTERFLASH—Harden My Heart 10-4
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 12-6
- ★ ROD STEWART—Young Turks 16-8
- DIANA ROSS—Mirror Mirror A
- BERTIE HIGGINS—Key Largo A
- JOURNEY—Open Arms A
- DEL SHANNON—Sea Of Love A
- THE POLICE—Spirits In The Material World L
- DONNIE IRIS—Love Is Like A Rock L
- GENESIS—Abacab L
- BILLY SQUIER—My Kinda Lover L
- AC/DC—Let's Get It Up L
- HENRY PAUL BAND—Keeping Our Love Alive L

WPRO-FM—Providence
(Gary Berkowitz—MD)

- ★ ROLLING STONES—Waiting On A Friend 20-8
- ★ GREG LAKE—Let Me Love You Once 16-9
- ★ ROD STEWART—Young Turks 10-5
- ★ LITTLE RIVER BAND—Take It Easy On Me 23-15
- ★ PAUL DAVIS—Cool Night 15-10
- QUINCY JONES—One Hundred Ways
- DIANA ROSS—Mirror Mirror
- BARRY MANILOW—Somewhere Down The Road B
- KENNY ROGERS—Through The Years B
- KISS—A World Without Heroes X
- BOB SEGER/THE SILVER BULLET BAND—Feel Like A Number

WHFM-FM—Rochester
(Kelly McCann—MD)

- ★ LINDSEY BUCKINGHAM—Trouble 7-3
- ★ DAN FOGELBERG—Leader Of The Band 25-15
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 5-1
- ★ BILLY JOEL—She's Got A Way 15-11
- ★ JOHN ENTWISTLE—Talk Dirty 19-17
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B
- BERTIE HIGGINS—Key Largo B
- GREG LAKE—Let Me Love You Once X
- DEL SHANNON—Sea Of Love X
- SHEILA—Little Darlin' X

WFTQ-AM—Worcester
(Gary Nolan—MD)

- BARRY MANILOW—Somewhere Down The Road
- KENNY ROGERS—Through The Years

WACZ-AM—Bangor
(Michael O'Hara—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 9-1
- ★ PAUL DAVIS—Cool Night 23-12
- ★ LINDSEY BUCKINGHAM—Trouble 4-2
- ★ THE J. GEILS BAND—Centerfold 10-4
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love
- GIDEA PARK—Seasons Of Gold
- AL JARREAU—Breakin' Away A
- BILLY SQUIER—My Kinda Lover X
- BERTIE HIGGINS—Key Largo X

NO LIST

WTSN-AM—Dover
(Jim Sebastian—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 9-1
- ★ PAUL DAVIS—Cool Night 23-12
- ★ LINDSEY BUCKINGHAM—Trouble 4-2
- ★ THE J. GEILS BAND—Centerfold 10-4
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love
- GIDEA PARK—Seasons Of Gold
- AL JARREAU—Breakin' Away A
- BILLY SQUIER—My Kinda Lover X
- BERTIE HIGGINS—Key Largo X

NO LIST

WPGC-FM—Washington, DC
(Jim Elliott—MD)

- THE BEACH BOYS—Come Go With Me One
- PATTI AUSTIN—Every Home Should Have One
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X

- VANGELIS—Titles X
- KENNY ROGERS—Through The Years B

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

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 5-1
- ★ QUARTERFLASH—Harden My Heart 11-6
- ★ EARTH, WIND & FIRE—Let's Groove 21-16
- ★ THE BEACH BOYS—Come Go With Me 25-19
- GENESIS—Abacab
- CLIFF RICHARDS—Daddy's Home
- THE POINTER SISTERS—Should I Do It A
- DEL SHANNON—Sea Of Love B
- BARRY MANILOW—Somewhere Down The Road B
- EDDIE SCHWARTZ—All Our Tomorrows X
- KISS—A World Without Hero's X
- RICK SPRINGFIELD—Love Is Alright Tonite X
- BOB SEGER/THE SILVER BULLET BAND—Feel Like A Number X
- GREG LAKE—Let Me Love You Once X
- SOFT CELL—Tainted Love X

WHEB-AM—Portsmouth
(Rick Dean—MD)

- ★ JUICE NEWTON—The Sweetest Thing 7-4
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 12-9
- ★ AIR SUPPLY—Sweet Dreams 26-21
- ★ ROLLING STONES—Waiting On A Friend 17-14
- ★ KENNY ROGERS—Through The Years 21-18
- THE POINTER SISTERS—Should I Do It A
- DEL SHANNON—Sea Of Love A
- GREG LAKE—Let Me Love You Once A
- BARRY MANILOW—Somewhere Down The Road A
- BERTIE HIGGINS—Key Largo X
- LULU—If I Were You X
- VANGELIS—Titles X
- GIDEA PARK—Seasons Of Gold X
- JOURNEY—Don't Stop Believing X

WBBF-AM—Rochester
(Jay Stevens—MD)

- ★ BARBRA STREISAND—Comin' In And Out Of Your Life
- ★ PAUL DAVIS—Cool Night 12-8
- ★ BILLY JOEL—She's Got A Way 18-15
- ★ DAN FOGELBERG—Leader Of The Band 21-18
- AIR SUPPLY—Sweet Dreams
- ROLLING STONES—Waiting On A Friend

WPST-FM—Trenton
(Tom Taylor—MD)

- ★ THE J. GEILS BAND—Centerfold 7-2
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 11-6
- ★ THE CARS—Shake It Up 18-12
- ★ GENESIS—Abacab 36-33
- ★ ROLLING STONES—Waiting On A Friend 13-10
- JOURNEY—Open Arms
- THE POLICE—Spirits In The Material World
- DONNIE IRIS—Love Is Like A Rock B

WRCK-FM—Utica Rome
(Jim Reitz—MD)

- ★ QUARTERFLASH—Harden My Heart 5-1
- ★ LINDSEY BUCKINGHAM—Trouble 7-4
- ★ THE J. GEILS BAND—Centerfold 9-5
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 10-7
- ★ ROLLING STONES—Waiting On A Friend 20-16
- THE POLICE—Spirits In The Material World
- AC/DC—Let's Get It Up
- GENESIS—Abacab B
- KISS—A World Without Hero's B
- DONNIE IRIS—Love Is Like A Rock B
- EDDIE SCHWARTZ—All Our Tomorrows B
- BOB SEGER/THE SILVER BULLET BAND—Feel Like A Number B
- HENRY PAUL BAND—Keeping Our Love Alive X
- SHEENA EASTON—You Could Have Been With Me X
- SHEILA—Little Darlin' X
- AC/DC—For Those About To Rock DL
- STEVE NICKS—Edge Of 17

Mid-Atlantic Region

★ PRIME MOVERS

- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)
- GEORGE BENSON—Turn Your Love Around (WB)
- THE J. GEILS BAND—Centerfold (EMI-America)

● TOP ADD ONS

- THE BEACH BOYS—Come Go With Me (Caribou)
- PATTI AUSTIN—Every Home Should Have One (Quest)
- DEL SHANNON—Sea Of Love (Network)

● BREAKOUTS

- THE POLICE—Spirits In The Material World (A&M)
- STEVIE WOODS—Just Can't Win Them All (Cotillion)
- DIANA ROSS—Mirror, Mirror (RCA)

WFBM-AM—Baltimore
(Andy Szulinski—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 4-1
- ★ GEORGE BENSON—Turn Your Love Around 6-2
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 9-4
- OAK RIDGE BOYS—Bobbie Sue
- DIANA ROSS—Mirror Mirror

- EDDIE SCHWARTZ—All Our Tomorrows X

WCAO-AM—Baltimore
(Scott Richards—MD)

- ★ GEORGE BENSON—Turn Your Love Around 14-8
- ★ ROLLING STONES—Waiting On A Friend 17-20
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 15-9
- ★ THE J. GEILS BAND—Centerfold 18-12
- ★ PATTI AUSTIN—Every Home Should Have One 20-15
- KENNY ROGERS—Through The Years X
- JENNIFER WARNES—Could It Be Love X
- AL JARREAU—Breakin' Away X
- BILL CHAMPLIN—Tonight Tonight X
- OAK RIDGE BOYS—Bobbie Sue A
- CHILLIWACK—I Believe A
- CLIFF RICHARD—Daddy's Home A
- STEVE WONDER—That Girl A

WIFI-FM—Philadelphia
(Liz Kiley—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 5-1
- ★ THE J. GEILS BAND—Centerfold 6-3
- ★ THE CARS—Shake It Up 16-11
- ★ GEORGE BENSON—Turn Your Love Around 15-12
- ★ RICK SPRINGFIELD—Love Is Alright Tonite 19-16
- DIANA ROSS—Mirror Mirror
- DEL SHANNON—Sea Of Love
- SMOKEY ROBINSON—Tell Me Tomorrow A
- GREG LAKE—Let Me Love You Once X
- LITTLE RIVER BAND—Take It Easy On Me X
- BARRY MANILOW—Somewhere Down The Road X
- SHEILA—Little Darlin' X
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- KISS—A World Without Heroes X
- EDDIE SCHWARTZ—All Our Tomorrows X
- KENNY ROGERS—Through The Years X
- HENRY PAUL BAND—Keeping Our Love Alive X
- LOVERBOY—Working For The Weekend B
- AIR SUPPLY—Sweet Dreams B

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

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 14-2
- ★ RICK SPRINGFIELD—Love Is Alright Tonite 30-19
- ★ THE J. GEILS BAND—Centerfold 18-9
- ★ PAUL DAVIS—Cool Night 22-13
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 25-16
- DIANA ROSS—Mirror Mirror
- KENNY ROGERS—Through The Years
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love B
- SHEENA EASTON—You Could Have Been With Me B
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B
- JOURNEY—Open Arms A
- LOVERBOY—Working For The Weekend A
- BUCKMAN AND GARCIA—Pac-Man Fever A
- STEVE WOODS—Just Can't Win Em' All A
- THE POINTER SISTERS—Should I Do It A
- ROLLING STONES—Waiting On A Friend X
- EDDIE SCHWARTZ—All Our Tomorrows X
- GREG LAKE—Let Me Love You Once X
- LITTLE RIVER BAND—Take It Easy On Me X
- SNEAKER—More Than Just The Two Of Us X
- HENRY PAUL BAND—Keeping Our Love Alive X
- THE BEACH BOYS—Come Go With Me X
- JENNIFER WARNES—Could It Be Love X

WBSB-FM—Baltimore
(Rick James—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 2-1
- ★ THE CARS—Shake It Up 14-9
- ★ JUICE NEWTON—The Sweetest Thing 18-14
- ★ GEORGE BENSON—Turn Your Love Around 20-15
- ★ SHEENA EASTON—You Could Have Been With Me 25-18
- DIANA ROSS—Mirror Mirror
- THE POLICE—Spirits In The Material World
- CHILLIWACK—I Believe A
- EDDIE SCHWARTZ—All Our Tomorrows X
- SNEAKER—More Than Just The Two Of Us X
- LOVERBOY—Working For The Weekend X
- DONNIE IRIS—Love Is Like A Rock X
- BILL CHAMPLIN—Tonight Tonight X
- STEVE MILLER—Circle Of Love X

WFBM-AM—Baltimore
(Andy Szulinski—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 4-1
- ★ GEORGE BENSON—Turn Your Love Around 6-2
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 9-4
- OAK RIDGE BOYS—Bobbie Sue
- DIANA ROSS—Mirror Mirror

- BILL CHAMPLIN—Tonight Tonight A
- DEL SHANNON—Sea Of Love X
- SNEAKER—More Than Just The Two Of Us X
- CARPENTERS—Those

ATTENTION



ATTENTION

**RECORD COLLECTORS!
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AND EVERYONE INTERESTED
IN MUSIC PAST AND PRESENT!**

**TRIVIA BUFFS!
RADIO PROGRAMMERS...**

BILLBOARD'S RESEARCH AIDS PACKAGES, compiled from Billboard's Charts, have been prepared for radio programmers, record buffs, oldies collectors...they are essential for anyone involved in pop, country, soul, adult contemporary, classical, jazz, gospel—all areas of music!

WHAT'S AVAILABLE?

NUMBER ONE RECORDS (any package listed with the number "1"):
A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

TOP TEN RECORDS (any package listed with the number "2"):
A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

TOP RECORDS OF THE YEAR (any package listed with the number "3"):
A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

POP SINGLES

- A-1 Number One Pop Singles, 1941 through Present \$50.00
- A-2 Top Ten Pop Singles, 1947 through Present 50.00
- A-3 Top Pop Singles of the Year, 1946 through Present 50.00

POP ALBUMS

- B-1 Number One Pop Albums, 1947 to Present 50.00
- B-2 Top Ten Pop Albums, August 1948 to Present 50.00
- B-3 Top Pop Albums of the Year, 1956 to Present 50.00

COUNTRY SINGLES

- C-1 Number One Country Singles, 1948 to Present 50.00
- C-2 Top Ten Country Singles, 1948 to Present 50.00
- C-3 Top Country Singles of the Year, 1946 to Present 50.00

COUNTRY ALBUMS

- D-1 Number One Country Albums, 1964 to Present 25.00
- D-2 Top Ten Country Albums, 1964 to Present 25.00
- D-3 Top Country Albums of the Year, 1965 to Present 25.00

SOUL (RHYTHM & BLUES) SINGLES

- E-1 Number One Soul Singles, 1948 to Present 50.00
- E-2 Top Ten Soul Singles, 1948 to Present 50.00
- E-3 Top Soul Singles of the Year, 1946 to Present 50.00

SOUL (RHYTHM & BLUES) ALBUMS

- F-1 Number One Soul Albums, 1965 to Present 25.00
- F-2 Top Ten Soul Albums, 1965 to Present 25.00
- F-3 Top Soul Albums of the Year, 1966 to Present 25.00

ADULT CONTEMPORARY SINGLES

- G-1 Number One Adult Contemporary Singles, 1961 to Present 30.00
- G-2 Top Ten Adult Contemporary Singles, 1961 to Present 30.00
- G-3 Adult Contemporary Singles of the Year, 1966 to Present 30.00

CLASSICAL ALBUMS

- H-1 Number One Classical Albums, 1969 to Present 20.00
- H-2 Top Ten Classical Albums, 1969 to Present 20.00
- H-3 Top Classical Albums of the Year, 1969 to Present 20.00

JAZZ ALBUMS

- I-1 Number One Jazz Albums, 1969 to Present 20.00
- I-2 Top Ten Jazz Albums, 1969 to Present 20.00
- I-3 Top Jazz Albums of the Year, 1969 to Present 20.00

SPIRITUAL GOSPEL ALBUMS (SOUL GOSPEL)

- K-1 Number One Gospel Albums, 1974 to Present 15.00
- K-2 Top Ten Gospel Albums, 1974 to Present 15.00
- K-3 Top Gospel Albums of the Year, 1974 to Present 15.00

GREATEST HITS

- J Top 1000 Greatest Hits of All Time, 1956-1977 (1978-Present Top 100 Included) 75.00
- L Yearend Issue—"Talent In Action" (Limited Stock Available) 7.00
- M Bicentennial Issue—"Music/Records /200"—History Of The Music/Record Industry (Limited Stock Available) 25.00

NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$5.00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages: \$3.50 per page, 5 or more pages: \$3.00 per page.

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (1/5/82)

Continued from page 22

- ★ **BERTIE HIGGINS**—Key Largo 27-23
- ★ **DAN FOGELBERG**—Leader Of The Band 16-14
- ★ **JUICE NEWTON**—The Sweetest Thing 19-16
- ★ **SHEENA EASTON**—You Could Have Been With Me 11-8
- **GENESIS**—Abacab
- **ALABAMA**—Love In The First Degree
- **ABBA**—When All Is Said And Done A
- **DONNIE IRIS**—Love Is Like A Rock A
- **BOB SEGER/SILVER BULLET**—Feel Like A Number X
- **QUEEN/DAVID BOWIE**—Under Pressure X
- **KENNY ROGERS**—Through The Years B
- **STEVIE WONDER**—That Girl A
- **DEL SHANNON**—Sea Of Love B

WQRK-FM—Norfolk (Bruce Garraway—MD)

- ★★ **DARYL HALL/JOHN OATES**—I Can't Go For That 19-13
- ★★ **JUICE NEWTON**—The Sweetest Thing 10-5
- ★ **PAUL DAVIS**—Cool Night 21-15
- ★ **DAN FOGELBERG**—Leader Of The Band 23-17
- **DON McLEAN**—Castles In The Air A
- **AIR SUPPLY**—Sweet Dreams X
- **LITTLE RIVER BAND**—Take It Easy On Me B
- **SHEENA EASTON**—You Could Have Been With Me B
- **THE BEACH BOYS**—Come Go With Me B
- **BILLY JOEL**—She's Got A Way B
- **KENNY ROGERS**—Through The Years B

WQXA-FM—York (Dan Steele—MD)

- ★★ **BARBRA STREISAND**—Coming In And Out Of Your Life 13-7
- ★★ **AIR SUPPLY**—Sweet Dreams 29-19
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That 7-2
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 14-8
- **DONNIE IRIS**—Love Is Like A Rock
- **THE POLICE**—Spirits In The Material World
- **CHILLIWACK**—I Believe A
- **STEVIE WONDER**—That Girl A
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number X
- **BILLY SQUIER**—My Kinda Lover X
- **BALANCE**—Falling In Love X
- **AC/DC**—For Those About To Rock X

Southeast Region

- ★ **PRIME MOVERS**
- **THE J. GEILS BAND**—Centerfold (EMI-America)
- **DARYL HALL AND JOHN OATES**—I Can't Go For That (No Can Do) (RCA)
- **STEVIE NICKS WITH DON HENLEY**—Leather And Lace (Modern Records)

TOP ADD ONS

- **DIANA ROSS**—Mirror, Mirror (RCA)
- **KENNY ROGERS**—Through The Years (Liberty)
- **AIR SUPPLY**—Sweet Dreams (Arista)

BREAKOUTS

- **JOURNEY**—Open Arms (Columbia)
- **STEVIE WONDER**—That Girl (Tama)
- **THE POLICE**—Spirits In The Material World (A&M)

WZGC-FM—Atlanta (Dale O'Brien—MD)

- No List
- WQXI-FM—Atlanta (Jeff McCartney—MD)

- ★★ **BERTIE HIGGINS**—Key Largo 10-6
- ★★ **SHEENA EASTON**—You Could Have Been With Me 24-18
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 13-9
- ★ **RONNIE MILSAP**—I Wouldn't Have Missed It For The World 17-13
- ★ **THE CARS**—Shake It Up 21-17
- **JOURNEY**—Open Arms
- **STEVIE WONDER**—That Girl
- **DIANA ROSS**—Mirror Mirror A
- **JENNIFER WARNES**—Could It Be Love A

WBBQ-AM—Augusta (Bruce Stevens—MD)

- ★★ **THE J. GEILS BAND**—Centerfold 4-1
- ★★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 8-5
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 11-7
- ★ **DAN FOGELBERG**—Leader Of The Band 20-12
- ★ **LITTLE RIVER BAND**—Take It Easy On Me 21-13
- **DIANA ROSS**—Mirror Mirror
- **JOURNEY**—Open Arms
- **RICK SPRINGFIELD**—Love Is Alright Tonite B
- **ALABAMA**—Love In The First Degree B
- **GENESIS**—Abacab B
- **TEDDY PENDERGRASS**—You're My Latest, My Greatest Inspiration A
- **KISS**—A World Without Heroes A
- **KENNY ROGERS**—Through The Years A
- **STEVIE WONDER**—That Girl A
- **GREG LAKE**—Let Me Love You Once X
- **BILLY SQUIER**—My Kinda Lover X
- **DEL SHANNON**—Sea Of Love X
- **NEIL YOUNG/CRAZY HORSE**—Southern Pacific X
- **MADLEEN KANE**—You Can X

WAYS-AM—Charlotte (Lou Simon—MD)

- ★★ **ALABAMA**—Love In The First Degree 20-12
- ★★ **THE BEACH BOYS**—Come Go With Me 19-14
- ★ **LITTLE RIVER BAND**—Take It Easy On Me 16-13
- **STEVIE NICKS/DON HENLEY**—Leather And Lace A
- **STEVE CARLISLE**—WKRK In Cincinnati B

WBCY-FM—Charlotte (Bob Kagan—MD)

- ★★ **DARYL HALL/JOHN OATES**—I Can't Go For That 6-3
- ★★ **DAN FOGELBERG**—Leader Of The Band 17-10
- ★ **JOURNEY**—Open Arms 4-2
- ★ **THE CARS**—Shake It Up 20-12
- ★ **BILLY SQUIER**—My Kinda Lover 27-17
- **THE POLICE**—Spirits In The Material World
- **STEVIE WONDER**—That Girl
- **CHILLIWACK**—I Believe A
- **GENESIS**—Abacab B
- **AIR SUPPLY**—Sweet Dreams B
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number B
- **HENRY PAUL BAND**—Keeping Our Love Alive X
- **NEIL YOUNG/CRAZY HORSE**—Southern Pacific X
- **THE KINKS**—Destroyer L
- **THE JOHN HALL BAND**—Crazy L
- **DONNIE IRIS**—Love Is Like A Rock L

WHBQ-AM—Memphis (Charles Duvall—MD)

- ★ **JUICE NEWTON**—The Sweetest Thing 8-2
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 16-9
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That 7-4
- ★ **BILLY JOEL**—She's Got A Way 17-12
- ★ **AIR SUPPLY**—Sweet Dreams 19-14
- **ALABAMA**—Love In The First Degree
- **KENNY ROGERS**—Through The Years
- **SNEAKER**—More Than Just The Two Of Us A
- **BERTIE HIGGINS**—Key Largo A
- **BARRY MANILOW**—Somewhere Down The Road X
- **SHEENA EASTON**—You Could Have Been With Me B
- **THE BEACH BOYS**—Come Go With Me B

WMC-FM—Memphis (Tom Prestigiacomo—MD)

- ★★ **THE J. GEILS BAND**—Centerfold 24-14
- ★★ **ALABAMA**—Love In The First Degree 25-15
- ★ **JUICE NEWTON**—The Sweetest Thing 17-8
- ★ **GEORGE BENSON**—Turn Your Love Around 16-9
- ★ **DAN FOGELBERG**—Leader Of The Band 23-16
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight
- **AIR SUPPLY**—Sweet Dreams
- **THE BEACH BOYS**—Come Go With Me B
- **RICK SPRINGFIELD**—Love Is Alright Tonite X
- **LITTLE RIVER BAND**—Take It Easy On Me B
- **BILLY JOEL**—She's Got A Way A
- **TEDDY PENDERGRASS**—You're My Latest, My Greatest Inspiration A
- **JOURNEY**—Open Arms NA
- **THE POLICE**—Spirits In The Material World NA

WHY-FM—Miami (Mark Shards—MD)

- ★★ **DARYL HALL/JOHN OATES**—I Can't Go For That 10-1
- ★★ **THE J. GEILS BAND**—Centerfold 18-3
- ★ **GEORGE BENSON**—Turn Your Love Around 16-9
- ★ **FOREIGNER**—Juke Box Hero 21-16
- **IRENE CARA**—Anyone Can See
- **THE KINKS**—Destroyer
- **BUCKMAN AND GARCIA**—Pac-Man Fever B
- **AIR SUPPLY**—Sweet Dreams B
- **BARRY MANILOW**—Somewhere Down The Road A
- **RICK SPRINGFIELD**—Love Is Alright Tonite X
- **JOURNEY**—Open Arms A
- **K.C. & THE SUNSHINE BAND**—It Happens Every Night X
- **BARBRA STREISAND**—Comin' In And Out Of Your Life X
- **ROLLING STONES**—Waiting On A Friend X

WANS-FM—Anderson (Sam Church—MD)

- ★★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 17-5
- ★★ **NEIL DIAMOND**—Yesterday's Songs 14-7
- ★ **GEORGE BENSON**—Turn Your Love Around 20-10
- ★ **PAUL DAVIS**—Cool Night 19-12
- ★ **THE CARS**—Shake It Up 25-14
- **BARRY MANILOW**—Somewhere Down The Road
- **STEVIE WONDER**—That Girl
- **JOURNEY**—Open Arms A
- **GENESIS**—Abacab A
- **THE JOHN HALL BAND**—Crazy A
- **GREG LAKE**—Let Me Love You Once B
- **AIR SUPPLY**—Sweet Dreams B
- **THE BEACH BOYS**—Come Go With Me B

- **DAN FOGELBERG**—Leader Of The Band B
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number X
- **EDDIE SCHWARTZ**—All Our Tomorrows X
- **BILLY SQUIER**—My Kinda Lover X
- **ALABAMA**—Love In The First Degree X
- **HENRY PAUL BAND**—Keeping Our Love alive X
- **POINTER SISTERS**—Should I Do It A

WISE-AM—Asheville (John Stevens—MD)

- ★★ **NEIL DIAMOND**—Yesterday's Songs 10-6
- ★★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 10-10
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That 2-1
- ★ **QUARTERFLASH**—Harden My Heart 8-4
- ★ **DONNIE IRIS**—Love Is Like A Rock B
- **AL JARREAU**—Breakin' Away B
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number B
- **DEL SHANNON**—Sea Of Love B
- **KENNY ROGERS**—Through The Years B
- **EDDIE SCHWARTZ**—All Our Tomorrows B
- **AIR SUPPLY**—Sweet Dreams B
- **SHEENA EASTON**—You Could Have Been With Me X
- **KOOL & THE GANG**—Take My Heart X
- **SHEILA**—Little Darlin' X
- **BILL CHAMPLIN**—Tonight Tonight X

WQXI-AM—Atlanta (J.J. Jackson—MD)

- ★★ **GEORGE BENSON**—Turn Your Love Around 11-7
- ★★ **SHEENA EASTON**—You Could Have Been With Me 17-13
- **AIR SUPPLY**—Sweet Dreams
- **OAK RIDGE BOYS**—Bobbie Sue A
- **POINTER SISTERS**—Should I Do It A
- **CLIFF RICHARDS**—Daddy's Home A

WERC-AM—Birmingham (Al Karrh—MD)

- **ROSANNE CASH**—Blue Moon With A Heartache
- **JOURNEY**—Open Arms

WSGN-AM—Birmingham (Sandra Chandler—MD)

- ★★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 8-1
- ★★ **STEVIE WOODS**—Steal The Night 26-18
- ★ **BERTIE HIGGINS**—Key Largo 16-11
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That 17-12
- ★ **JENNIFER WARNES**—Could It Be Love 19-15
- **OAK RIDGE BOYS**—Bobbie Sue
- **TEDDY PENDERGRASS**—You're My Latest, My Greatest Inspiration
- **LEE GREENWOOD**—Thank You For Changing My Life A
- **KENNY ROGERS**—Through The Years B
- **SHEENA EASTON**—You Could Have Been With Me B
- **AIR SUPPLY**—Sweet Dreams B
- **BARRY MANILOW**—Somewhere Down The Road B
- **CARPENTERS**—Those Good Old Dreams B
- **DIANA ROSS**—Mirror Mirror X
- **PAUL OAVIS**—Sixty-Five Love Affair L

WCKX-FM—Tampa (Ron Parker—MD)

- ★★ **THE J. GEILS BAND**—Centerfold 5-1
- ★★ **ROD STEWART**—Young Turks 13-7
- ★ **FOREIGNER**—Waiting For A Girl Like You 14-8
- ★ **AIR SUPPLY**—Sweet Dreams 31-19
- ★ **JOURNEY**—Open Arms A
- **STEVIE WONDER**—That Girl A

WFLB-AM—Fayetteville (Larry Canon—MD)

- No List

WAXY-FM—Ft. Lauderdale (Rick Shaw—MD)

- ★★ **DARYL HALL/JOHN OATES**—I Can't Go For That 11-2
- ★★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 10-4
- ★ **QUARTERFLASH**—Harden My Heart 14-9
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 20-13
- ★ **DAN FOGELBERG**—Leader Of The Band 28-21
- **ABBA**—When All Is Said And Done
- **AL JARREAU**—Breakin' Away
- **JOURNEY**—Open Arms A
- **BARRY MANILOW**—Somewhere Down The Road B
- **LITTLE RIVER BAND**—Take It Easy On Me B
- **DEL SHANNON**—Sea Of Love B

WAAY-AM—Huntsville (Jim Kendrick—MD)

- ★★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 11-5
- ★★ **AIR SUPPLY**—Sweet Dreams 26-14
- ★ **JUICE NEWTON**—The Sweetest Thing 7-3
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 13-8
- ★ **SHEENA EASTON**—You Could Have Been With Me 16-10
- **JOURNEY**—Open Arms
- **POINTER SISTERS**—Should I Do It

- **KISS**—A World Without Heroes A
- **VAN STEVENSON**—You've Got A Good Love Comin' A
- **BARRY MANILOW**—Somewhere Down The Road B
- **BUCKMAN AND GARCIA**—Pac-Man Fever B
- **DEL SHANNON**—Sea Of Love B
- **JENNIFER WARNES**—Could It Be Love B
- **KOOL & THE GANG**—Take My Heart B
- **KENNY ROGERS**—Through The Years B
- **EDDIE SCHWARTZ**—All Our Tomorrows B
- **GIDEA PARK**—Seasons Of Gold X
- **CARPENTERS**—Those Good Old Dreams X

WIVY-FM—Jacksonville (Dave Scott—MD)

- ★★ **THE J. GEILS BAND**—Centerfold 14-8
- ★★ **GEORGE BENSON**—Turn Your Love Around 17-10
- ★ **DAN FOGELBERG**—Leader Of The Band 28-25
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 29-18
- ★ **SHEENA EASTON**—You Could Have Been With Me 32-26
- **SNEAKER**—More Than Just The Two Of Us
- **EDDIE SCHWARTZ**—All Our Tomorrows
- **GENESIS**—Abacab A
- **KISS**—A World Without Heroes X
- **QUEEN/DAVID BOWIE**—Under Pressure A
- **KENNY ROGERS**—Through The Years A
- **BARRY MANILOW**—Somewhere Down The Road A
- **DEL SHANNON**—Sea Of Love A
- **ALABAMA**—Love In The First Degree A
- **JOURNEY**—Open Arms A
- **BERTIE HIGGINS**—Key Largo X
- **THE POLICE**—Spirits In The Material World X

WNOX-AM—Knoxville (Bill Evans—MD)

- ★★ **PAUL DAVIS**—Cool Night 10-5
- ★★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 12-9
- ★ **THE GO-GO'S**—Our Lips Are Sealed 16-13
- ★ **LITTLE RIVER BAND**—Take It Easy On Me 21-19
- **AIR SUPPLY**—Sweet Dreams
- **KENNY ROGERS**—Through The Years
- **ALABAMA**—Love In The First Degree A
- **AL JARREAU**—Breakin' Away X
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number B
- **EDDIE SCHWARTZ**—All Our Tomorrows B
- **BARRY MANILOW**—Somewhere Down The Road B

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

- ★★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 2-1
- ★★ **DARYL HALL/JOHN OATES**—I Can't Go For That 4-2
- ★ **THE J. GEILS BAND**—Centerfold 8-5
- ★ **THE CARS**—Shake It Up 14-8
- ★ **LITTLE RIVER BAND**—Take It Easy On Me 23-13
- **THE JOHN HALL BAND**—Crazy
- **THE POLICE**—Spirits In The Material World
- **OAK RIDGE BOYS**—Bobbie Sue A
- **DIANA ROSS**—Mirror Mirror A
- **DAN FOGELBERG**—Leader Of The Band B
- **DONNIE IRIS**—Love Is Like A Rock B
- **SHEILA**—Little Darlin' B
- **ALABAMA**—Love In The First Degree B
- **BRIAN JOHNSON**—Treat Her Like A Lady X
- **RUSH**—Closer To The Heart X
- **LULU**—If I Were You X

WINZ-FM—Miami (Johnny Dolan—MD)

- ★★ **GEORGE BENSON**—Turn Your Love Around 17-9
- ★★ **BUCKMAN AND GARCIA**—Pac-Man Fever 16-10
- ★ **AIR SUPPLY**—Sweet Dreams 21-15
- ★ **PLACIDO DOMINGO/JOHN DENVER**—Perhaps Love 18-16
- ★ **MADLEEN KANE**—You Can 19-17
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace
- ★ **JUICE NEWTON**—The Sweetest Thing B

WHY-FM—Montgomery (Neil Harrison—MD)

- ★★ **JUICE NEWTON**—The Sweetest Thing 8-1
- ★★ **DARYL HALL/JOHN OATES**—I Can't Go For That 11-3
- ★ **PAUL DAVIS**—Cool Night 14-7
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 15-8
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 17-11
- **DIANA ROSS**—Mirror Mirror
- **KENNY ROGERS**—Through The Years
- **GENESIS**—Abacab A
- **EDDIE SCHWARTZ**—All Our Tomorrows X
- **JENNIFER WARNES**—Could It Be Love X
- **QUINCY JONES**—One Hundred Ways A
- **RICK SPRINGFIELD**—Love Is Alright Tonite X
- **JOURNEY**—Open Arms X
- **DEL SHANNON**—Sea Of Love X
- **OAK RIDGE BOYS**—Bobbie Sue D
- **THE POINTER SISTERS**—Should I Do It A

WMAK-FM—Nashville (Scottor Davis—MD)

- ★★ **THE J. GEILS BAND**—Centerfold 19-15
- ★★ **DARYL HALL/JOHN OATES**—I Can't Go

- For That 10-1
- ★ **DAN FOGELBERG**—Leader Of The Band 29-25
- ★ **JOURNEY**—Don't Stop Believing 13-10
- ★ **EARTH, WIND & FIRE**—Let's Groove 9-6
- **ROLLING STONES**—Waiting On A Friend
- **DIANA ROSS**—Mirror Mirror
- **GREG LAKE**—Let Me Love You Once X
- **BARRY MANILOW**—Somewhere Down The Road X
- **FOREIGNER**—Waiting For A Girl Like You X
- **THE CARS**—Shake It Up D
- **THE GO-GO'S**—Our Lips Are Sealed D
- **KENNY ROGERS**—Through The Years A
- **TEDDY PENDERGRASS**—You're My Latest, My Greatest Inspiration A
- **JOURNEY**—Open Arms A
- **THE POINTER SISTERS**—Should I Do It A
- **ELO**—Rain Is Falling A
- **EARTH, WIND & FIRE**—I Wanna Be Your Lover A

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

- **PAUL DAVIS**—Sixty-Five Love Affair A
- **STEVIE WONDER**—That Girl A
- **CLIFF RICHARDS**—Daddy's Song A
- **ROSSI**—Tachaua X
- **RUSH**—Closer To The Heart X
- **JOURNEY**—Open Arms B
- **AC/DC**—Let's Get It Up B
- **ALABAMA**—Love In The First Degree B
- **THE POLICE**—Spirits In The Material World B

WBIW-FM—Orlando (Terry Long—MD)

- ★★ **THE J. GEILS BAND**—Centerfold 2-1
- ★★ **RONNIE MILSAP**—I Wouldn't Have Missed It For The World 20-16
- ★ **LINDSEY BUCKINGHAM**—Trouble 6-4
- ★ **NEIL DIAMOND**—Yesterday's Songs 16-12
- ★ **PAUL DAVIS**—Cool Night 29-20
- **JOURNEY**—Open Arms
- **THE POLICE**—Spirits In The Material World
- **IRENE CARA**—Anyone Can See B
- **BILL CHAMPLIN**—Tonight Tonight X
- **DEL SHANNON**—Sea Of Love X
- **KENNY ROGERS**—Through The Years X
- **DONNIE IRIS**—Love Is Like A Rock X
- **BILLY SQUIER**—My Kinda Lover X
- **BALANCE**—Falling In Love X
- **EDDIE SCHWARTZ**—All Our Tomorrows X
- **LULU**—If I Were You X
- **ZZ TOP**—Tube Snake Boogie X
- **T.G. SHEPPARD**—Only One You X
- **HENRY PAUL BAND**—Keeping Our Love Alive X
- **THE JOHN HALL BAND**—Crazy X
- **TOMMY TUTONE**—867-5309 X

WSGF-FM—Savannah (J.P. Hunter—MD)

- ★★ **THE CARS**—Shake It Up 21-15
- ★★ **SHEENA EASTON**—You Could Have Been With Me 22-16
- ★ **ROLLING STONES**—Waiting On A Friend 27-23
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 23-19
- ★ **AIR SUPPLY**—Sweet Dreams 28-20
- **KISS**—A World Without Heroes
- **DIANA ROSS**—Mirror Mirror
- **QUINCY JONES**—One Hundred Ways X
- **MADLEEN KANE**—You Can X
- **GROVER WASHINGTON, JR.**—Be Mine X
- **TEDDY PENDERGRASS**—You're My Latest, My Greatest Inspiration X
- **BARRY MANILOW**—Somewhere Down The Road X
- **RUFUS/CHAKA KHAM**—Sharing The Love X
- **THE BEACH BOYS**—Come Go With Me X
- **SHALAMAR**—Sweeter As The Days Go By X
- **PRINCE**—Controversy X
- **ALABAMA**—Love In The First Degree
- **THE POLICE**—Spirits In The Material World N
- **JOURNEY**—Open Arms N

WRBQ-FM—Tampa (Pat McKay—MD)

Vox Jox

NEW YORK—Elliott & Woodside, the morning team at WPGC-AM-FM Washington, D.C. for the past three years, have moved across town to ABC's WRQX-FM (Q-107), where they will be heard in the 6 to 10 a.m. slot. The team replaces Doug Limerick, who stays on as news director, and Dide Walker, who has left the station. WPGC program director Steve Kingston was huddling with First Media brass to name a replacement for the popular duo at press time.

★ ★ ★

Marty Greenberg, president of the ABC FM group and an executive with ABC Radio for 17 years, has resigned to become head of the radio operations of Belo Broadcasting in Dallas and build up Belo's involvement in radio. Initially Greenberg will oversee talk WFAA-AM and AOR KZEW-FM, both in Dallas. ... WPIX-FM New York general manager Ray Yorke has departed from that job after two years. No successor has been named.

★ ★ ★

WMCA-AM New York upheld a long-standing tradition for New Year's when the station underwrote the cost of the descent of the "Big Apple" ball down the Times Square flagpole to mark the new year. A spokeswoman for Strauss Communications says the company paid close to \$100,000 to preserve the tradition, which started 75 years ago. ... Jay Hoker, vice president and general manager of KSRR-FM Houston, is the new president of the Houston Association of Radio Broadcasters. ... Cincinnati's WCIN-AM and WBLZ-FM separate their on-air programming effective Jan. 11. ... WCOZ-FM Boston has published a 64-page guide to seating locations for concert halls and sports arena in New England. ... Veteran radio personality Clifton D. Holland announced his retirement from full-time broadcasting in Washington, D.C., on Dec. 31. A former vice president of United Broadcasting, Holland is best remembered for his "Hoy, hoy" ex-

pression on WOOK-FM's "Afternoon Dance Party."

Marc A. McCoy has been appointed program director of KBBC-FM Phoenix. McCoy, formerly operations manager of KWKN / KGCS Wichita, Kan., was Billboard's "Small Market Program Director of the Year" in 1978. ...



McCoy

National Public Radio will celebrate Black History Month in February. Among the specials will be "Gospel: Preaching in Word and Song," and "Shades of Brown," about trumpeter Clifford Brown. The network kicked off the new year with seven and one half hours of jazz from around the country. The festivities began with Grover Washington Jr. in a pickup from the Ripley Music Hall in Philadelphia. Later, the country swing group Asleep at the Wheel was heard from the Austin (Tex.) Coliseum. Music by Chick Corea and friends capped the night.

★ ★ ★

Bruce Scott has been named program director of WFUN-AM Ashtabula, Ohio. In addition to programming the station's music, Scott will assume the afternoon airshift at the Radio Enterprises of Ohio outlet. ... Mike



Scott

McGhee has joined the Insilco Broadcast Group as general manager of WGSO-AM New Orleans. He was formerly program director of WCAU-FM Philadelphia. ... "Sugar Ray" Richardson is the new music director at WINA-AM Charlottesville, Va., a Charlottesville Broadcasting Corp. station. ... Debra Clay is the interim manager at KOHI-AM St. Helens, Ore. ... Randy Kotz now handles the 2 to 6 a.m. chores at WMMR-FM Philadelphia. ... Martin Rubenstein, president and chief executive officer of Mutual Broadcasting, has been appointed chairman of the

Steering Committee for National Assoc. of Broadcasters 1982 Radio Programming Conference in New Orleans this summer.

★ ★ ★

Albert Sanders, general manager of WMAZ-AM-FM Macon, Ga. has announced his retirement. With the station since 1944, Sanders will continue to serve owners Multimedia Broadcasting in an advisory capacity. ... Tom Murphy is named program director at KPRZ-AM Los Angeles. He will also remain on the air during the weekly 6 a.m. to 11 a.m. shift.

★ ★ ★

KSFJ-FM San Francisco morning personality Stephen Capen was featured in a locally produced video special entitled "Retro-Rock '81" which aired New Year's Eve on the station as well as on KLOS-FM Los Angeles, both ABC owned stations. KLOS zany morning man Frazier Smith co-stars in the motion picture "TAG" slated for release Feb. 26. Smith plays Nick Carpenter, the mastermind behind the college campus game called TAG. ... The name is Casey Piotrowski, not Cissy, who joined KWIZ-AM Santa Ana. His name was misspelled in last week's issue.

★ ★ ★

Peter S. Crawford named vice president of WHDH Corp. He has been station manager since 1980 and will retain those responsibilities.

Ad Targets

• Continued from page 19

Lionel Richie's "Endless Love" and Barbra Streisand's "Coming In And Out Of Your Life."

Lindau sees stations like WMGK bucking a trend to "more and more specialized formats" with greater fragmentation. Lindau sees WMGK's promotion as important as its programming because "the public cannot perceive of all the formats in a market."

The effect on programming of the continuing popularity of the 25 to 54 ad buy will, no doubt, continue to limit the radio exposure of teen-oriented records and encourage the growth of such formats as "The Music Of Your Life," TM-O-R, "Encore," and "Unforgettable" which attract older listeners by including records issued up to 45 years ago.

Demographic figures for the fourth quarter of 1981 are being compiled now. The most recent figures available for the third quarter and the first nine months of 1981 show 25 to 54 dominating at all rep firms.

At McGavren Guild, 25 to 54 is called for in almost one out of every four buys. What McGavren Guild calls "youth accounts," which lump 12 to 17, 12 to 24, 12 to 34, 18 to 24, and 18 to 34, account for 22% of all ad buys, while 18 to 49 holds 18% of the business.

Blair points to 25 to 54 as growing to 27.5% of the ad buys for the first nine months of 1981 versus 23% for the same period of 1980. Blair found 25 to 49 at 15.3% and 18 to 49 at 15.3%. In contrast teens are only 5.8%.

At Torbet Radio 31.5% of the buys in the first nine months of 1981 were for 25 to 54, up from 27% in 1980. In contrast 18 plus was down to 6.7% from 8% in 1980. Teen buys dropped as low as 2.2% in the spring of the past year and climbed to 3.7% in third quarter.

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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)
☆	1	11	YESTERDAYS SONGS Neil Diamond, Columbia 18-02604 (Stonebridge, ASCAP)
★	2	10	COMIN' IN AND OUT OF YOUR LIFE Barbra Streisand, Columbia 18-02621 (Songs Of Bandier-Koppelman/Landers-Whiteside/Emanuel, ASCAP)
☆	3	13	THE SWEETEST THING Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)
☆	4	11	I WOULDN'T HAVE MISSED IT FOR THE WORLD Ronnie Milsap, RCA 12342 (Pi-Gem/Chess, BMI/ASCAP)
☆	5	9	COOL NIGHT Paul Davis, Arista 9645 (Web IV, BMI)
☆	12	8	SHE'S GOT A WAY Billy Joel, Columbia 18-02628 (April/Impulsive, ASCAP)
☆	13	6	LEADER OF THE BAND Dan Fogelberg, FullMoon/Epic 14-02647 (Hickory Grove/April, ASCAP)
8	8	13	HOOKED ON CLASSICS Royal Philharmonic Orchestra, RCA 12304 (Chappell, ASCAP)
9	9	12	TURN YOUR LOVE AROUND George Benson, Warner Bros. 49846 (Garden Rake/Rehtakul/JSH, ASCAP)
★	10	8	SOMEONE COULD LOSE A HEART TONIGHT Eddie Rabbitt, Elektra 47239 (Briarpatch/Debdave, BMI)
★	11	8	COME GO WITH ME The Beach Boys, Caribou 5-02633 (Epic) (Gil/See Bee, BMI)
☆	15	6	YOU COULD HAVE BEEN WITH ME Sheena Easton, EMI-America 8101 (ATV, BMI)
☆	13	6	WHY DO FOOLS FALL IN LOVE Diana Ross, RCA 12349 (Patricia, BMI)
☆	19	6	COULD IT BE LOVE Jennifer Warnes, Arista 0611 (Gee Sharp, BMI)
☆	18	8	I CAN'T GO FOR THAT Oaryl Hall & John Oates, RCA 12361 (Fust Buzza/Hot-Cha/Six Continents, BMI)
16	16	11	LEATHER AND LACE Stevie Nicks With Don Henley, Modern 7341 (Atlantic) (Weish Witch, BMI)
17	17	9	MORE THAN JUST THE TWO OF US Sneaker, Handshake 9-02557 (Shellsongs/Sneaker/Home Grown, BMI)
★	21	5	SOMEWHERE DOWN THE ROAD Barry Manilow, Arista 0658 (ATV/Mann And Weil/Snow, BMI)
19	7	13	CASTLES IN THE AIR Don McLean, Millennium 11819 (RCA) (Mayday/Benny Bird, BMI)
★	24	5	SWEET DREAMS Air Supply, Arista 0655 (Careers/Bestall Reynolds, BMI/Riva PRS)
21	14	11	TROUBLE Lindsey Buckingham, Asylum 77223 (Elektra) (Now Sounds, BMI)
22	20	14	WAITING FOR A GIRL LIKE YOU Foreigner, Atlantic 3858 (Somerset/Evensongs, ASCAP)
23	22	15	THE OLD SONGS Barry Manilow, Arista 0633 (WB/Upward Spiral, ASCAP)
★	27	6	THOSE GOOD OLD DREAMS Carpenters, A&M 2386 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
25	23	16	OH NO Commodores, Motown 1527 (Jobete/Commodores Entertainment, ASCAP)
★	29	5	LOVE IN THE FIRST DEGREE Alabama, RCA 12288 (House Of Gold, BMI)
★	35	2	TAKE IT EASY ON ME Little River Band, Capitol 5057 (Colgems-EMI, ASCAP)
★	NEW ENTRY		THROUGH THE YEARS Kenny Rogers, Liberty 1444 (Peso/Swanee Bravo, BMI)
★	29	30	WKRP IN CINCINNATI Steve Carlisle, MCA 51205 (MTM/Fast Fade, ASCAP)
★	34	5	KEY LARGO Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
★	NEW ENTRY		PERHAPS LOVE Placido Domingo & John Denver, Columbia 18-02679 (Cherry Lane, ASCAP)
★	36	4	TITLES Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
★	NEW ENTRY		WHEN ALL IS SAID AND DONE Abba, Atlantic 3889 (Countless, BMI)
★	40	2	BREAKIN' AWAY Al Jarreau, Warner Bros. 49842 (Aljarreau/Desperate/Garden Rake, BMI)
35	26	15	I WANT YOU I NEED YOU Chris Christian, Boardwalk 7-11-126 (Marvin Gardens/Home Sweet Home/Bug And Bear, ASCAP/John Charles Crowley, BMI)
36	28	10	IF I WERE YOU Lulu, Alfa 7011 (Blackwood/Fullness, BMI)
37	25	7	BLAZE OF GLORY Kenny Rogers, Liberty 1441 (House Of Gold, BMI)
38	31	18	THE THEME FROM HILL STREET BLUES Mike Post, Elektra 47186 (MGM, ASCAP)
39	33	21	HARD TO SAY Dan Fogelberg, Epic 14-02488 (Hickory Grove/April/Blackwood, ASCAP)
40	37	17	STEAL THE NIGHT Stevie Woods, Cotillion 46018 (Atlantic) (Sunrise, BMI)
41	32	18	HERE I AM Air Supply, Arista 0626 (Al Gallico/Turtle, BMI)
42	41	15	THE WOMAN IN ME Crystal Gayle, Columbia 02523 (OAS, ASCAP)
43	45	2	FALLING IN LOVE Balance, Portrait 24-02608 (Epic) (Daksel, BMI)
44	39	18	JUST ONCE Quincy Jones Featuring James Ingram, A&M 2357 (ATV/Mann & Weil, BMI)
45	38	23	WE'RE IN THIS LOVE TOGETHER Al Jarreau, Warner Bros. 49746 (Blackwood/Magic Castle, BMI)
46	44	8	LOVED BY THE ONE YOU LOVE Rupert Holmes, Elektra 47225 (WB/The Holmes Line, ASCAP)
47	47	12	PHYSICAL Olivia Newton-John, MCA 51182 (Stephen A. Kippner/April/Terry Shaddick, ASCAP/BMI)
48	49	9	WISH YOU WERE HERE Barbara Mandrell, MCA 51171 (Hall-Clement/Welk, BMI)
49	43	22	ARTHUR'S THEME Christopher Cross, Warner Bros. 49787 (Irving/Woolnough/Unichappell/Begonia, BMI/Hidden Valley, ASCAP)
50	46	19	IT'S ALL I CAN DO Anne Murray, Capitol 5023 (Chess, 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).

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Billboard® Rock Albums & Top Tracks™

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	20	THE ROLLING STONES —Tattoo You, Rolling Stones Records	1	2	10	THE J. GEILS BAND —Centerfold, EMI/America
2	3	10	J. GEILS BAND —Freeze Frame, EMI-America	2	3	10	OZZY OSBOURNE —Flying High, Epic
3	4	8	THE CARS —Shake It Up, Elektra	3	4	8	THE CARS —Shake It Up, Elektra
4	5	10	QUARTERFLASH —Quarterflash, Geffen	4	5	9	LOVERBOY —Working For The Weekend, Columbia
5	6	9	LOVERBOY —Get Lucky, Columbia	5	1	12	QUARTERFLASH —Harden My Heart, Geffen
6	7	6	AC/DC —For Those About To Rock, Atlantic	6	6	17	THE POLICE —Every Little Thing She Does Is Magic, A&M
7	2	13	THE POLICE —Ghost In The Machine, A&M	7	7	14	GENESIS —Abacab, Atlantic
8	9	9	OZZY OSBOURNE —Diary Of A Madman, Jet	8	8	16	TRIUMPH —Magic Power, RCA
9	10	9	ROD STEWART —Tonight I'm Yours, Warner Bros.	9	15	7	AC/DC —For Those About To Rock, Atlantic
10	8	14	GENESIS —Abacab, Atlantic	10	9	22	ROLLING STONES —Start Me Up, Rolling Stones Records
11	14	10	QUEEN —Greatest Hits, Asylum	11	10	11	QUEEN & DAVID BOWIE —Under Pressure, Elektra
12	11	27	FOREIGNER —4, Atlantic	12	11	19	RED RIDER —Lunitic Fringe, Capitol
13	15	9	RUSH —Exit Stage Left, Mercury	13	12	13	LINDSEY BUCKINGHAM —Trouble, Elektra
14	16	7	MOLLY HATCHET —Take No Prisoners, Epic	14	13	10	RAINBOW —Jealous Lover, Polydor
15	17	9	NEIL YOUNG AND CRAZY HORSE —Re-Ac-Tor, Warner Bros.	15	14	9	THE J. GEILS BAND —Freeze-Frame, EMI-America
16	18	8	BLACK SABBATH —Mob Rules, Warner Bros.	16	16	8	THE ROLLING STONES —Waiting On A Friend, Rolling Stones Records
17	12	25	JOURNEY —Escape, Columbia	17	17	10	THE STEVE MILLER BAND —Heart Like A Wheel, Capitol
18	13	19	TRIUMPH —Allied Forces, RCA	18	18	10	TRIUMPH —Fight The Good Fight, RCA
19	19	10	STEVE MILLER BAND —Circle Of Love, Capitol	19	19	10	SURVIVOR —Poor Man's Son, Scotti Brothers
20	21	12	GREG LAKE —Greg Lake, Chrysalis	20	20	10	JOHN HALL —Crazy (Keep On Falling), EMI/America
21	22	7	THE HENRY PAUL BAND —Living Without Your Love, Atlantic	21	21	9	RUSH —Close To The Heart, Mercury
22	20	12	LINDSEY BUCKINGHAM —Law And Order, Elektra	22	22	9	QUARTERFLASH —Find Another Fool, Geffen
23	23	25	STEVIE NICKS —Bella Donna, Modern Records	23	23	12	ROD STEWART —Young Turks, Warner Brothers
24	24	20	THE KINKS —Give The People What They Want, Arista	24	24	7	BLACK SABBATH —Turn Up The Night, Warner Bros.
25	27	6	SNEAKER —Sneaker, Handshake	25	25	7	SNEAKER —Don't Let 'Em In, Handshake
26	30	5	PINK FLOYD —A Collection Of Great Dance Songs, Columbia	26	26	8	STEVIE NICKS —Leather And Lace, Modern Records
27	25	16	THE GO-GO'S —Beauty And the Beat, IRS	27	28	25	FOREIGNER —Waiting For A Girl Like You, Atlantic
28	31	7	BOB WEIR —Bobby And The Midnites, Arista	28	29	8	HALL & OATES —I Can't Go For That, RCA
29	26	11	SURVIVORS —Premonition, Scotti Bros./CBS	29	30	7	THE POLICE —Spirits In The Material World, A&M
30	28	27	PAT BENATAR —Precious Time, Chrysalis	30	31	7	THE HENRY PAUL BAND —Keeping Our Love Alive, Atlantic
31	29	8	RAINBOW —Jealous Lover, Polydor	31	32	7	MOLLY HATCHET —Bloody Reunion, Epic
32	35	8	BOB WELCH —Bob Welch, RCA	32	33	8	TOMMY TUTONE —867-5309 Jenny, Columbia
33	32	21	RED RIDER —As Far As Siam, Capitol	33	34	8	NEIL YOUNG —Southern Pacific, Warner Bros.
34	36	8	U-2 —October, Island	34	35	7	GREG LAKE —Nuclear Attack, Chrysalis
35	37	5	JOAN JETT —Victim Of Circumstance, Boardwalk	35	36	6	JOAN JETT —I Love Rock & Roll, Boardwalk
36	38	4	EDDIE SCHWARTZ —No Refuge, Atco	36	37	6	DONNIE IRIS —Love Is Like A Rock, MCA
37	39	4	PETER CETERA —Peter Cetera, Full Moon/Warner Bros.	37	38	6	PINK FLOYD —Money, Columbia
38	40	7	BRYAN ADAMS —You Want It, You Got It, A&M	38	39	5	AC/DC —Put A Finger On You, Atlantic
39	42	2	GARY MYRICK —Living In A Movie, Epic	39	40	5	AC/DC —Let's Get It Up, Atlantic
40	41	17	HALL & OATES —Private Eyes, RCA	40	41	5	PETER CETERA —Living In The Limelight, Full Moon/Warner Bros.
41	43	2	STARFIGHTERS —Starfighters, Arista	41	42	6	JOHN ENTWHISTLE —Talk Dirty, Atco
42	33	17	BOB SEGER AND THE SILVER BULLET BAND —Nine Tonight, Capitol	42	43	6	RUSH —Tom Sawyer, Mercury
43	34	16	ATLANTA RHYTHM SECTION —Quinella, Columbia	43	44	6	NOVO COMBO —Up Periscope, Polydor
44	44	15	JOHN ENTWHISTLE —Too Late, The Hero, Atco	44	45	6	ROD STEWART —Tora, Tora, Tora, Warner Bros.
45	45	38	BILLY SQUIER —Don't Say No, Capitol	45	46	5	THE CLASH —Radio Clash, Epic
46	NEW ENTRY		BOB AND DOUG MCKENZIE —Great White North, Mercury	46	47	5	MOLLY HATCHET —Lady Luck, Epic
47	46	10	ROSSINGTON COLLINS BAND —This Is The Way, MCA	47	48	5	BLACK SABBATH —Voodoo, Warner Bros.
48	47	18	DAN FOGELBERG —Innocent Age, Full Moon/Epic	48	49	5	BOB WEIR —Too Many Losers, Arista
49	48	19	CHILLIWACK —Wanna Be A Star, Millennium	49	NEW ENTRY		JOURNEY —Open Arms, Columbia
50	49	21	SHOOTING STAR —Hang On For Your Life, Virgin/Epic	50	52	4	THE CARS —Cruiser, Elektra

Top Adds

1	SAMMY HAGAR —Standing Hampton, Geffen	52	NEW ENTRY
2	JIMMY BUFFETT —Somewhere Over China, MCA	53	NEW ENTRY
3	YES —Classic Yes, Atlantic	54	NEW ENTRY
4	PRISM —Small Change, Capitol	55	51
5	ROBIN TROWER —Truce, Chrysalis	56	59
6	BOB AND DOUG MCKENZIE —Great White North, Mercury	57	53
7	WRABIT —Wrabit, MCA	58	54
8	SAXON —Denim And Leather, Epic	59	55
9	WISHBONE ASH —Hot Ash, MCA	60	27
10	LAMONT CRANSTON BAND —Shakedown, Waterhouse		

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

Variety At San Diego's New Playboy

By THOMAS K. ARNOLD

SAN DIEGO—The recent opening of a Playboy club here means there is one more nightclub in town that will showcase national talent.

"We haven't really settled on any one kind of format," states Larry Gardner, vice president and general manager of Leisure Systems Inc., the local firm that owns and operates both the San Diego and Dallas Playboy clubs.

"The demographics of our keyholders are so wide that we've got to be interested in all kinds of entertainment, including music, comedy and Las Vegas-style cabaret acts."

Despite the relatively small size of the Playboy club's Cabaret showroom—at 200 seats, Gardner admits, "the room's too small for most major national acts"—top acts playing there can expect to receive between \$3,000 and \$6,000 a week, which is considerably more than any other club in town will pay.

"We like to book acts for six or seven weeks at a time," Gardner adds. "Acts already scheduled to play in the Cabaret showroom include Hubcap and the Tire Irons, a group that plays oldies from the 1950s and 1960s and has gone over well at our Dallas club, and Sizzle '82, a song-and-dance act."

The building that now houses the Playboy is a converted disco that was extensively remodeled between the time Leisure Systems purchased it last summer and the Dec. 17 opening of the club.

The 19,000 square foot building now contains two restaurants, a disco, a lobby bar and a showroom.

Hef's is a disco with a capacity of 150. Each evening, continuous dancing in a lively garden setting is featured.

The pride of the Playboy is its Cabaret showroom, with a 22-foot-by-35-foot stage and 2,000-watt, \$65,000 sound system.

All shows in the Cabaret showroom are open to Playboy keyholders only for a cover charge that is expected to stay at \$3 on weekdays and \$5 on weekends, although, Gardner says, it may vary depending on the act.

Talent Nashville Artists Seeking Local Managers, Agents

By KIP KIRBY

NASHVILLE—The much publicized "mini-emigration" that threatened to overshadow the best efforts of Nashville-based booking agents and managers several years ago seems to have given way to a new reliance on this community for these services.

While superstars such as Dolly Parton, Ronnie Milsap, Kenny Rogers, Dottie West, Mickey Gilley and most recently Waylon Jennings (who signed with Jerry Weintraub's Management Three in Los Angeles) remain on the West Coast for management and/or booking, it appears that increasing numbers of country and Nashville acts are choosing to look closer to home.

"Unquestionably, there's a trend back toward Nashville booking agencies," says Gary Hart, who moved to Nashville a year ago to open Box Office Management. Dan Wocjik of Shorty Lavender Talent reiterates this statement, noting that his agency's roster is at one of the

heaviest points in its long history.

Wocjik attributes this to several reasons, one of which is the dollars-and-sense logic of having a booking agency located close to the act's own base. "Acts are more educated in Nashville these days," he comments, "and they know that the lure of Hollywood doesn't always pay off economically for them. They seem more willing to take advantage of local booking and management."

The Burrito Brothers, traditionally based in San Francisco, plan a major move into Nashville by summer. Says the group's manager, Martyn Smith: "Our record company is here, our booking agency is here, and most of the country gigs fall in the South or Southeast. We think our base will be greatly enhanced by this relocation to Nashville."

Andrea Smith, who formed International Celebrity Services with partner Dean Raymer last year, (Continued on page 37)

Molly Hatchet Stresses Drums, Rock Rhythms

LOS ANGELES—"We can do ballads but our audience likes nail-biting rock'n'roll," comments Molly Hatchet guitarist Dave Hlubek about the group's latest Epic LP, "Take No Prisoners."

"The drum sound is 10 times greater than on previous albums," he continues. "All the rhythm tracks are more dominant. There's just straight ahead rock'n'roll that doesn't slow down at all."

The group introduces horns for the first time on "Lady Luck," courtesy of Tower Of Power, while Hlubek describes "Power Play," with its heavy conga beat as "Molly Santana."

Hlubek additionally feels that "Take No Prisoners" is "a statement maker" for lead vocalist Jimmy Farrar who replaced Danny Joe Brown on the LP before this one.

More importantly perhaps, is Hlubek's belief that Molly Hatchet has finally moved out of

Lynyrd Skynyrd's shadow, something that has bugged the band since the release of its debut album. The group's Jacksonville, Fla., roots and three-guitar lineup contributed to its being classified as a Skynyrd clone.

Hlubek adds that "All Mine" is a Southern AC/DC type rocker while "Dead Giveaway" is about "a broad dumping on you."

Speaking about the surprising use of horns on "Lady Luck," Hlubek says they (the horns) were a good complement to the ballsy guitar work.

Underlying each track though, is Molly Hatchet's intense kick-ass rock style prompting Hlubek to add: "We give the audience what they came to see. We have their ears bleeding by the third song."

Hlubek claims the group writes about real people. "We don't like to write about fantasy. We don't like shuck'n'jive."

ED HARRISON



Snake Fever—Alice Cooper provides a venomous performance while his band rocks at Card's showcase club in San Antonio.

Garden No Squeeze Lure

By ROMAN KOZAK

NEW YORK—"People in the industry are pushing to play Madison Square Garden," says Chris Difford, singer/songwriter for Squeeze. "They say it will help us in the Midwest and places like that to have played there. But I would rather lie and say we had played there, and not do it at all."

Though in many areas around the country Squeeze is virtually unknown, in New York talk about Squeeze playing the Garden is hardly fanciful. Last summer the group played in the area to more than the Garden's 20,000 capacity, but it did it through nine shows at seven different venues (Billboard Aug. 8, 1981).

At the time FBI, the group's booking agency, indicated that it wanted Squeeze to play the Garden just to show that the band could do it. But Difford isn't all that enthusiastic about it.

"I would rather play the Meadowlands, across the river (in New Jersey). It's a better venue. I don't like Madison Square Garden much, anyway. Plus, in playing the Meadowlands, we could play some clubs here (in Manhattan), and thus be able to mix it up a bit."

Squeeze won't be coming to the U.S. to tour until March, so no dates have been set as yet, says Difford, in town for a working holiday. Squeeze

plays in the U.S. a lot. Difford says the next tour should be its 10th in the U.S. since the band was formed six (Continued on page 28)

McVie SAYS ASIA NEXT

MANILA—A Fleetwood Mac tour of Asia is in prospect for this summer, according to bassist John McVie. The tour would follow a series of spring concerts in the U.S. coinciding with the release of the band's new and as yet untitled studio album.

Speaking to the local press during a short vacation in the Philippines with his wife Julie, McVie said: "Rather than go to Europe, which is expensive, it would make more sense if we went to Japan, Hong Kong, Manila and Bangkok."

McVie also revealed a solo Christine McVie project is scheduled for this month, making the bassist the only member of the group with no plans for a solo album. The release of such projects has delayed completion of the new band album, on which work began in June last year. It was a two-week tour by guitarist Lindsey Buckingham to promote his own "Law And Order" LP that gave McVie the opportunity for a vacation. "Without Lindsey in the studio," he says, "it was difficult to continue work."

Arizona Gigs Tricky, Yet Zelisko Expands

By AL SENIA

TEMPE, Ariz.—Under the banner of his Evening Star Productions, Dan Zelisko plans to bring more than 150 nationally known musicians, mainly rock artists, to concert halls in Phoenix, Tucson and Flagstaff. And his company will co-promote shows in at least two other states, he says.

The five-year-old company has grown into an Arizona concert success story. Originally, Zelisko booked shows only into Dooley's, a popular nightclub located near Arizona State Univ. in Tempe. But over the years he has expanded both the number and the locations of shows. Evening Star now books shows into Dooley's clubs in Phoenix and Tucson, the Veterans Memorial Coliseum in Phoenix, Gammage Auditorium at Arizona State and the Tucson Community Center Arena, as well as at Northern Arizona Univ. in Flagstaff.

bourne, Tom Petty, the Outlaws, Molly Hatchet, George Benson and Charlie Daniels are some of the acts Zelisko has booked into the Arizona market. Ticket prices for most shows range between \$5-\$10.

Booking the dozens of acts Evening Star presents each year has become easier, Zelisko says, because many performers are getting used to making return appearances.

"A lot of the groups we've been working with for years are coming of age," Zelisko says. "There's a new breed of super-groups coming along like the Police and Molly Hatchet. We've done George Benson for two years in a row now. We've built up on our allegiances with bigger stars."

Evening Star plans to expand its operation outside of Arizona this year, he says. Company officials are working on producing shows with promoters in Albuquerque and at

He says exploring the potential of out-of-state shows is a natural one because "We've averaged 80 to 120 shows over each of the last few years between Phoenix, Tucson and Flagstaff" and there may be a limit on what the Arizona market can absorb. New venues have appeared in the past few years and the concert scene here has been an especially vibrant one, despite the recession.

Despite the success Evening Star has enjoyed the past five years, Zelisko says he is far from optimistic. As ticket prices have risen and money has tightened, audiences have become more discriminating. This has led to commercial risks that are worse than a few years ago, he believes.

"The proven sellers—Pat Benatar, Chick Corea, Stephane Grappelli—have had shows that were miserable (commercial) failures (in Arizona)," he complains. "It seems like the bet-

Fusion jazz acts have drawn reasonably well at clubs like Dooley's but "with the jazz purist I don't feel anything but numb." Zelisko claims well known mainstream jazz performers like Miles Davis are demanding large fees, but they are unable to draw large gates in a highly competitive concert market like Phoenix.

Even Devo, which was expected to draw heavily here, attracted only 4,400 fans to a recent Evening Star date at the cavernous Phoenix Coliseum. "Hopefully, they are going to remember us the next time around," Zelisko says.

He says the solution for Evening Star and other concert promoters may be more selective bookings.

"It's real tough. There's a lot of competition for the buck. The idea is to put the right person in the ideal situation with the most favorable ticket

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Billboard photo by Chuck Pulin
RARE DATE—New York band the Bush Tetras play *Roseland* in New York, as part of a show with the Gang of Four and the Bad Brains. It was the first time the landmark dancehall was used for a new wave concert.

Garden No Squeeze Lure

• Continued from page 27

years ago. Previously the band was called U.K. Squeeze.

"We were called U.K. Squeeze because there was a band in Philadelphia with the same name, but they split up after a few months," remembers Difford.

Squeeze has also had its own changes. There have been three keyboard players with the band within the last three years. Latest is Don Snow, who, says Difford, "is a more loyal person. We expect that he will stick for a while."

The core of Squeeze is Difford and fellow singer/songwriter Glenn Tilbrook, who create Squeeze's spare and melodic songs. Though sometimes put into the new wave category, Squeeze is not really a new wave band.

"People who put us in that bag either have not done their homework, or have not even heard the records," says Difford. "I don't resent that, I just feel sorry for people who have written that. Squeeze is not really into any bag, as far as I am concerned."

Though the song "Tempted" from

the "East Side Story" LP was a bit of a breakthrough for Squeeze last summer in terms of U.S. airplay, Squeeze is still not an FM favorite. This has limited the band's popularity outside its East and West Coast strongholds.

"'Tempted' kind of hit lucky for us in that it was played on the r&b stations as well as the pop stations, and that kind of got the foot in the door for us. I expect we will be able to follow that through on the next album," he says.

Production on the next Squeeze LP will begin as soon as Difford returns home to Britain. He promises the new album will be more dance-oriented, with a full, richer sound. "We wanted to get Quincy Jones to produce, but he was too expensive," laughs Difford.

Beyond music, Difford says that he is involved in the anti-bomb movement at home, though he keeps his participation low key. "If I had become an active member of the campaign it could have been difficult for me to get a visa to come here, because it is an anti-American campaign," he says.

Talent In Action

ELVIS COSTELLO & THE ATTRACTIONS

Grand Ole Opry House
 Nashville, Tenn.
 Tickets: \$9.50

It turned out to be as much an exercise in endurance as it was a concert: nearly three hours of music, more than 45 songs hammered out in rapid succession. But none of the fans crowded into this normally dignified venue Jan. 3 seemed to even notice the length of the marathon show that began at 8 p.m. with opener Dave Olney and the X-Rays and finished up close to midnight with double Costello encores.

It's no secret that playing the Grand Ole Opry House has long been a dream of the British New Waver. His passion for Nashville was carried out finally when he came here last year to cut his all-country album, "Almost Blue." Maybe it was this inherent respect for things Nashville that made Costello appear more personally involved with the music onstage than usual for this last concert on a limited three-city U.S. tour.

He let his customary impassivity and aloofness drop away, at times half-smiling and talking to the audience.

As usual, Costello's sound was somewhat muddled and not for the faint of ear, a shame at times since his lyrics definitely deserve the hearing. But during the country portion of the program (in which he brought out Dobies guitarist John McFee to play pedal steel), Costello's voice took on a strangely low, huskier vibrato, a haunting plaintiveness that overrode his surface posture of ennui and hushed the crowd.

And maybe it was, after all, the inspiration of performing live on the Opry stage that seemed to unkindle a special spark in the Attractions. With Costello centerstage, bent over the mike in his characteristic loose-jointed, knock-kneed stance, the band whipped its way through material collected from "Get Happy," "Armed Forces," "This Year's Model," "Trust," and of course, "Almost Blue."

Costello's music is a polymorphous excursion into '50s-'60s rock, '40s-styled ballads, '70s New Wave and classic country. The fans reacted strongest, predictably, to high-energy numbers like "Oliver's Army," "Lipstick Vogue," "Accidents Will Happen," "Radio Radio," and "Temptation," where the Attractions had a clear shot at shining instrumentally. Costello generously threw in several new tunes yet unrecorded, and the energy built nicely through the second half of the concert when there was markedly more interplay among the musicians.

The main flaw of the concert, unfortunately, turned out to be its pacing. The first set dragged, at times interminably, due chiefly to Costello's decision to perform all 10 of his country songs in one long string. (This material also seemed to be played somewhat more lethargically in tempo than on the album.) In retrospect, the pacing would probably have worked better had Costello spread out the country numbers between the rocker, or at least thrown some of the country things over into the second half of the show.

But overall, it was an evening where a headliner gave the crowd far more than its money's worth in talent and performance, and the fans, cheering and dancing, lapped it all up and cried for more.

KIP KIRBY

Talent Talk

This year's Bay Area Music Awards are set for March 3 in San Francisco. The **Jefferson Starship** and the **Greg Kihn Band** are scheduled to perform. . . . Plans are underway for auditions next month at the Bronx High School of Science in New York for an actor to play the late **Bobby Darin** in the film version of "Borrowed Time," the late singer's biography. Had he lived, Darin would have been 46 in May.

Flo & Eddie rented a storefront

(and appeared in the window) on Times Square as part of the filming for their tv special, set for February on Metromedia. **Kiss** will be one of the guests. . . . **Roomful of Blues** to record an album with **Eddie "Cleanhead" Vinson** for Muse Records. . . . Scalpers' tickets are reportedly going for \$300 each for **Barry Manilow's** five performances at London's Royal Albert Hall, beginning Monday (11).



Billboard photo by Roger Ressmeyer
GOOD COMPANY—Joan Baez and Grateful Dead members Jerry Garcia, left, and Mickey Hart, relax following a benefit concert for the Humanitas Dis-

www.americanradiohistory.com

Survey For Week Ending 1/16/82

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).

- **EARTH, WIND & FIRE**—\$655,143, 54,466, \$13.50, \$11.50, & \$9.50, Dick Klotzman/Talent Coordinators of Amer./Avalon Attractions, the Forum, Los Angeles, four sellouts, Dec. 21-22, 26, 28.
- **ROD STEWART**—\$640,326, 52,076, \$12.50 & \$10.50, Avalon Attractions, the Forum, Los Angeles, four sellouts, Dec. 14-15, 18-19.
- **MICHAEL STANLEY BAND, NOVO COMBO**—\$506,612, 40,529, \$12.50, Belkin Prods., Richfield Coliseum, Cleveland, Ohio, two sellouts, Dec. 31-Jan. 1.
- **GRATEFUL DEAD**—\$455,000, 32,000, \$20, for Dec. 31, \$15 & \$12.50, other days, Bill Graham Presents, Oakland (Calif.) Arena, five sellouts, Dec. 26-28, 30-31.
- **BLACK SABBATH, ALVIN LEE**—\$212,272, 19,043 (22,126 capacity), \$11.50, \$10.50, \$9.50, Contemporary Prods., International Amphitheatre, Chicago, two shows, one sellout, Dec. 20-21.
- **PRINCE, ROGER, THE TIME**—\$186,818, 14,000, \$12, Dick Klotzman/Talent Coordinators of Amer./Rainbow Prods., the Summit, Houston, Sellout, Dec. 20.
- **OZZY OSBOURNE**—\$181,824, 14,093, \$14.50 & \$12.50, Avalon Attractions, Los Angeles Sports Arena, sellout, Jan. 1.
- **WILLIE NELSON, OZARK MOUNTAIN DAREDEVILS**—\$159,984, 16,075, \$10.50 & \$8.50, Contemporary Prods./Pace Concerts, the Checkerdome, St. Louis, sellout, Dec. 27.
- **EARTH, WIND & FIRE**—\$157,347, 13,265, \$12.50 & \$10.50, Dick Klotzman/Talent Coordinators of Amer./Avalon Attractions/Marc Berman Presents, San Diego (Calif.) Sports Arena, sellout, Dec. 27.
- **EARTH, WIND & FIRE**—\$152,517, 12,602, \$12.50 & \$10.50, Bill Graham Presents, Oakland (Calif.) Coliseum, sellout, Dec. 16.
- **ZZ TOP, GRAND FUNK RAILROAD**—\$146,300, 11,704, \$12.50, Mid-South Concerts, Mid-South Coliseum, Memphis, sellout, Dec. 31.
- **OZZY OSBOURNE, STARFIGHTERS**—\$137,750, 14,500, \$11 & \$9.50, Bill Graham Presents, Cow Palace, San Francisco, sellout, Dec. 30.
- **TRIUMPH, TEENAGE HEAD, HARLEQUIN**—\$125,342, 10,757, (12,451 capacity), \$12.50 & \$10.50, CPI, Maple Leaf Gardens, Toronto, Dec. 31.
- **GREG KIHN BAND, GAMMA, Y & T, CHUMBO**—\$118,000, 9,110, \$15, & \$12.50, Bill Graham Presents/KFRC Radio, Cow Palace, San Francisco, Dec. 31.
- **PRINCE, ROGER, THE TIME**—\$113,985, 13,400, \$8.50, Dick Klotzman/Talent Coordinators of Amer./Centroplex, Baton Rouge, La., sellout, Dec. 18.
- **PRINCE, ROGER, THE TIME**—\$101,112, 10,931, \$9.50 & \$8.50, Talent Coordinators of Amer., Jacksonville (Fla.) Veterans Memorial Coliseum, sellout, Jan. 3.
- **TRIUMPH, SURVIVOR, HARLEQUIN**—\$98,770, 11,000, \$9 & \$7, Contemporary Prods., the Checkerdome, St. Louis, sellout, Dec. 28.
- **J. GEILS BAND, JOHN BUTCHER AXIS**—\$92,433, 9,500, \$10, Free Fall Prods., Cumberland County Civic Center, Portland, Me., sellout, Dec. 31.
- **WILLIE NELSON**—\$89,319, 8,585 (9,465), \$10.50 & \$9.50, Alex Cooley Prods., Tallahassee (Fla.) Lion County Civic Center, Dec. 18.
- **OZZY OSBOURNE, STARFIGHTER**—\$83,537, 8,383 (14,000), \$11 & \$9.50, Evening Star Prods., Veterans Memorial Coliseum, Phoenix, Jan. 1.
- **OZZY OSBOURNE, STARFIGHTER**—\$83,124, 8,000, \$10.75 & \$9.75, Avalon Attractions/Marc Berman Presents, San Diego (Calif.) Sports Arena, sellout, Jan. 4.
- **TRIUMPH, HARLEQUIN**—\$72,912, 7,181 (10,000), \$10.50, CPI/Donald K. Donald/Treble Clef, Civic Center, Ottawa, Ont., Jan. 2.
- **ROMANTICS**—\$67,510, 6,804, \$10, Brass Ring Prods., Royal Oak (Mich.) Theatre, four sellouts, Dec. 3-4.
- **OZZY OSBOURNE**—\$66,896, 7,200, \$9.75 & \$8.75, Avalon Attractions, Selland Arena, Fresno, Calif., sellout, Jan. 3.
- **PRINCE, ROGER, THE TIME**—\$59,291, 6,850, \$9 & \$8, G. Gerald Roy/Stellar Entertainment/Talent Coordinators of Amer., Louisville Gardens, sellout, Dec. 30.
- **OUTLAWS, BLACKFOOT**—\$56,063, 6,883 (8,400), \$9 & \$8, Fantasma/Cellar Door/Beach Club, Bayfront Center, St. Petersburg, Fla., Dec. 30.
- **TRIUMPH, SURVIVOR, HARLEQUIN**—\$53,424, 6,095 (8,500), \$9, Contemporary Prods./New West Presentations, Municipal Auditorium, Kansas City, Mo., Dec. 27.
- **SUGAR HILL GANG, CRASH CREW, GRAND MASTER & FLASH, FURIOUS FIVE, SEQUENCE, WEST STREET MOB**—\$48,577, 5,147 (7,200), \$9.75, Di Cesare Engler Prods., Stanley Theatre, Pittsburgh, "Rapper's Convention," two shows, Dec. 29.
- **TUBES, MARTY BALIN**—\$48,000, 3,200, \$17.50 & \$15, Bill Graham Presents/KOME Radio, San Jose (Calif.) Civic Auditorium, sellout, Dec. 31.
- **ATLANTA RHYTHM SECTION, MOTHER'S FINEST, JOHNNY VAN ZANT BAND**—\$44,051, 5,192 (9,500), \$9 & \$8, Sound Seventy Prods., Von Braun Civic Center, Huntsville, Ala., Dec. 30.
- **SOUTHSIDE JOHNNY & THE ASBURY JUKES, THE WAITRESSES**—\$43,675, 3,317, \$13.50 & \$12.50, Monarch Entertainment Bureau, Capitol Theatre, Passaic, N.J., sellout, Dec. 31.
- **BLUE OYSTER CULT, BIGSTREET**—\$42,325, 2,197, \$15 & \$10, Electric Factory Concerts, Tower Theatre, Philadelphia, sellout, Dec. 31.
- **HANK WILLIAMS JR.**—\$38,610, 3,861 (5,000), \$10, Fantasma Prods./In-house promotion, Lakeland (Fla.) Civic Center, Dec. 31.
- **DONNIE IRIS & THE CRUISERS, NORM NARDINI & THE TIGERS, SILENCERS**—\$34,163, 3,547, \$10, Di Cesare Engler Prods., Stanley Theatre, Pittsburgh, sellout, Dec. 31.
- **RICK SPRINGFIELD**, 415—\$28,000, 2,701, \$11.50 & \$10.50, Bill Graham Presents, San Jose (Calif.) Center for the Performing Arts, sellout, Dec. 30.
- **CRACK THE SKY**—\$26,050, 2,084, \$12.50, Talent Coordinators of Amer., Painter's Mill Star Theatre, Baltimore, sellout, Dec. 31.
- **LUTHER VANDROSS, MICHAEL HENDERSON, TIM STEVENS**—\$25,536, 2,853 (7,200), \$9.75, Di Cesare Engler Prods., Stanley Theatre, Pittsburgh, two shows, Dec. 30.
- **TRIUMPH, SURVIVOR, HARLEQUIN**—\$24,545, 2,680, \$9.50 & \$8.50, Contemporary Prods., Des Moines (Iowa) Civic Center, sellout, Dec. 26.

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Billboard photo by Gary Gelson

PALOMINO POINTERS—Warner Bros. country artist Gary Morris, left, huddles with Pete Johnson, the label's vice president and creative director, following Morris' West Coast debut at North Hollywood's Palomino Club.

THE ISLAND EAR

Rock Magazine Bucks The Odds

By MICHAEL KELLY TUCKER

NEW YORK—The chances of a small rock'n'roll publication with free distribution surviving in these days of glassy mass-market magazines are considered almost nil. But bucking those odds is the Island Ear, a Long Island rock publication operating out of a bedroom-turned-office in a Brooklyn apartment. In fact, the Island Ear is not only existing, but thriving, picking up more advertisements with every issue. Record retailers constitute around 30% of those advertisers.

draw advertisers. Currently, ads constitute 50% of the magazine.

Record stores have been most supportive. "Since its beginning, the Island Ear has been geared to informing record buyers of new records," says Nadboy. "The record store owners promote us because they know we help them sell records."

Each issue of the Island Ear contains one in-depth artist interview; various shorter interviews; one-paragraph album reviews; a fashion column on the latest rock fashions and hairstyles; brief music news items; a rock'n'roll crossword puzzle; features on Long Island rock acts; a rock trivia quiz; and a humor-type piece by Larry Kleinman, former music director and DJ at WLIR-FM in Long Island.

Listings include Long Island's only record retail report, the top-selling rock imports on Long Island, a comprehensive programming schedule of New York and Long Island rock stations including college new wave outlets, and a rundown of upcoming television appearances by rock artists.

The magazine often sponsors and gives away tickets to local nightclub concerts and midnight movies, and winners of the Island Ear's popular quizzes are given free albums and Island Ear T-shirts.

Editor Arie Nadboy founded the bi-weekly as a four-page radio guide sheet in 1978, listing the top hits played on New York City and Long Island radio stations along with a few programming schedules and brief interviews with radio personalities and up-and-coming pop, rock and new wave artists. Strong local response prompted Nadboy to expand one year later into a 16-page magazine format which has steadily grown to today's 32-page size.

Currently, 23,000 copies are distributed free of charge to record stores, nightclubs, colleges and select retail outlets in Queens and Long Island's Nassau and Suffolk counties.

Regarding the ongoing increase in advertisements, up 35% over last year, Nadboy believes it's the Island Ear's small size and modest ad rates (\$300 per page) that continues to

ALBUM SERIES REVIEW

Rabbit Hodges' Alto Tops 6 Solid Prestige Reissues

LOS ANGELES—Berkeley's Prestige label launches a promising new year with a series of six jazz two-fers. All attractively packaged and annotated, they offer reissued material dating back as far as 1947.

Much of it is first rate. Of the half-dozen albums, surely the Johnny Hodges entry emerges as the most welcome. The little Rabbit's backup is by several groups, all mainly comprised of stellar Duke Ellington sidemen and, on several cuts, the Duke himself at the piano. The beautifully recorded 24 titles includes such gems as "A Flower Is A Lovesome Thing," "Frisky," "Indian Summer," "Lotus Blossom" and "Violet Blue," all well-remembered classics by the talented alto saxophonist. Altoist Willie Smith, oddly, also is featured on a number of titles. He, too, was a giant reedman of the swing era.

Kenny Burrell and Coleman Hawkins team up on another double-LP, taped 1958-62, made up of 14 singularly moving tunes. Burrell's guitar and the Bean's big tenor pipe are accompanied by small combos effectively. A winner.

For younger listeners, John Coltrane's "Dakar" package will please. Only 11 tracks are offered (all recorded in 1957) but several run long and the buyers will not feel cheated. Two different bands are heard behind Trane's emotional blowing on tenor. He died without ever achieving Hawkins' (or Lester Young's) excellence, yet because he came along after the Bean and the Prez, he is better remembered than them in 1982.

Two albums featuring a platoon of tenor saxophonists also may attract attention—and brisk sales in 1982. "Giants Of The Funk Tenor Sax" spots Gene Ammons, Rusty Bryant, Johnny Griffin, Willis Jackson, Houston Person, Sonny Stitt and Stanley Turrentine performing on 11 cuts, all with various combinations backing. It's a listenable anthology, but none of the featured reedmen is comparable to Young, Hawkins, Berry, Evans, Wilson, Byas, Webster, Freeman, Miller, Auld, Barnett and a dozen other virtuosi identified with the big band era of the 1930s and '40s.

"Giants Of The Blues Tenor Sax" is, undeniably, a stronger collection with its lineup of Hawkins, Arnett Cobb, King Curtis, Eddie "Lockjaw" Davis, Jimmy Forrest, Charles Foster, Illinois Jacquet, Oliver Nel-

son, Al Sears, Hal Singer and Buddy "Texas" Tate. This imposing group of goosetube men contribute 12 eminently listenable performances taped as far back as 1958 and as recently as 1969.

Rounding out a generally applaudable release is Yusef Lateef's "Yusef's Bag," 14 songs taped 1957-61 with small combo backup. Lateef scrambles around with his flute, oboe, tenor saxophone and argol—whatever that is—on too many unknown, obscure, meretricious melodies of minimal interest to disk buyers. He is vastly more palatable on the six solid evergreens served up among the four sides.

On balance, however, Prestige is to be commended for plowing into 1982 with a reissue project as ambitious as this. **DAVE DEXTER JR.**

Jazz Tapped At Rochester Univ.

NEW YORK—Workshops in jazz, music education, recording and special programs for high school students will be offered by the Eastman School of Music at the Univ. of Rochester this summer.

Summer session at the upstate New York campus runs from June 28 to Aug. 6, and will also include a number of study programs normally offered during the regular school calendar.

Special summer programs include a variety of courses aimed at music educators as well as two separate programs for high school students, the school's jazz study program and its summer study program. The jazz study package includes applied music lessons, master classes taught by established musicians attached to the Eastman faculty, jazz ensemble participation, jazz theory or jazz arranging, and jazz history.

Survey For Week Ending 1/16/82											
Billboard® Best Selling Jazz LPs™											
This Week	Last Week	Weeks on Chart	TITLE	This Week	Last Week	Weeks on Chart	TITLE	This Week	Last Week	Weeks on Chart	TITLE
			Artist, Label & Number (Dist. Label)				Artist, Label & Number (Dist. Label)				Artist, Label & Number (Dist. Label)
☆	3	6	COME MORNING Grover Washington Jr., Elektra 5E-562	26	22	12	ENDLESS FLIGHT Rodney Franklin, Columbia FC 37154				
	2	1	8 THE GEORGE BENSON COLLECTION George Benson, Warner Bros. 2HW 3577	27	27	40	VOYEUR David Sanborn, Warner Bros. BSK 3546				
	3	2	11 CRAZY FOR YOU Earl Klugh, Liberty LT 51113	28	28	15	TENDER TOGETHERNESS Stanley Turrentine, Elektra 5-E535				
	4	4	21 BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	29	30	23	FUSE ONE Fuse One, CTI CTI 9003				
☆	5	8	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576	30	29	15	MAGIC WINDOWS Herbie Hancock, Columbia FC 37387				
	6	6	15 SOLID GROUND Ronnie Laws, Liberty LO 51087	31	31	9	SPLASH Freddie Hubbard, Fantasy F-9610				
	7	7	14 STANDING TALL ● Crusaders, MCA MCA-5245	32	34	28	APPLE JUICE Tom Scott, Columbia FC 37419				
	8	8	36 THE DUDE ● Quincy Jones, A&M SP-3721	33	33	4	GOD REST YE MERRY JAZZMEN Various Artists, Columbia FC 37551				
	9	9	9 EVERY HOME SHOULD HAVE ONE Patti Austin, QWest QWS 3591 (Warner Bros.)	34	32	19	MISTRAL Freddie Hubbard, Liberty LT 1110				
	10	11	17 REFLECTIONS Gil Scott-Heron, Arista AL 9566	35	35	11	TRAVELIN LIGHT Tim Weisberg, MCA MCA-5245				
☆	12	6	BELO HORIZONTE John McLaughlin, Warner Bros. BSK 3619	36	37	17	ORANGE EXPRESS Sadao Watanabe, Columbia FC 37433				
☆	14	6	SHE SHOT ME DOWN Frank Sinatra, Reprise FS 2305 (Warner Bros.)	37	39	13	MONDO MANDO David Grisman, Warner Bros. BSK 3618				
	13	13	9 FREE LANCING James Blood Ulmer, ARC/Columbia 37493	38	36	37	RIT Lee Ritenour, Elektra 6E-331				
☆	15	5	5 SOLO SAXOPHONE II-LIFE John Klemmer, Elektra 5E-566	39	NEW ENTRY		IT'S A BREEZE Perlman/Previn/Mann, Angel DS 37799 (Capitol)				
☆	19	2	2 YOURS TRULY Tom Browne, Arista/GRP 5507	40	40	4	JIMMY ROWLES PLAYS DUKE ELLINGTON AND BILLY STRAYHORN Jimmy Rowles, Columbia FC 37639				
	16	10	19 SIGN OF THE TIMES ● Bob James, Columbia FC 37495	41	38	15	THE LEGEND OF THE HOUR McCoy Tyner, Columbia FC 37375				
	17	16	26 THE MAN WITH THE HORN Miles Davis, Columbia FC 36790	42	41	26	MECCA FOR MODERNS Manhattan Transfer, Atlantic SD 16036				
	18	17	10 PIECES OF A DREAM Pieces Of A Dream, Elektra 6E-350	43	43	2	THE ONLY RECORDED PERFORMANCE Paul Desmond With The Modern Jazz Quartet, Finesse FW 37487				
	19	20	31 AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)	44	45	2	LIVE AT MARTY'S Mel Torme, Finesse W2X 37484				
	20	18	12 LOVE BYRD Donald Byrd, Elektra 5E-531	45	47	24	THIS TIME Al Jarreau, Warner Bros. BSK 3434				
☆	26	20	20 FREE TIME Spyro Gyra, MCA MCA 5238	46	44	5	I REMEMBER DJANGO Stephane Grappelli/Barney Kessel With The New Hot Club Quartet, Jazzman JAZ 5008				
	22	23	61 WINELIGHT ▲ Grover Washington Jr., Elektra 6E-305	47	49	33	HUSH John Klemmer, Elektra 5E-527				
	23	24	4 THE BEST OF MANHATTAN TRANSFER Manhattan Transfer, Atlantic SD 19319	48	48	36	THE CLARKE/DUKE PROJECT Stanley Clarke/George Duke, Epic FE 36918				
	24	25	9 A LADY AND HER MUSIC Lena Horne, QWest 2QW 3597 (Warner Bros.)	49	NEW ENTRY		THE DOLPHIN Stan Getz, Concord Jazz CJ-158				
	25	21	13 ANTHOLOGY Grover Washington Jr., Motown M9-961A2	50	46	8	WANDERLUST Mike Manieri, Warner Bros. BSK 3586				

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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).

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melting musical borders

By DAVID FARRELL

Talk to key Canadian record company executives about the state of the industry in the '80s and two central issues emerge. First, this is a market with great potential both as a sales base for future earnings and as an exporter of international hits. There are some deep misgivings about the course of nationalism and federal intervention in the free market, but most seem resigned to the fact that a change in the balance of power is inevitable, that long-term projections for market growth are fogged by issues like the growing impact of consumer video software, the introduction of pay television, the graying of the demographic bulge and a mercurial economy that runs from hot to cold.

Brian Robertson, president of the Canadian Recording Industry Assn., headquartered in Toronto, says the most damaging factor of all for the industry is the low penalties exacted for copyright offenders.

"What we are looking at in Canada is a growing piracy problem that is fueled by ridiculously low penalties that threaten copyright violators with a maximum fine of \$10 per infringing copy. Contrast that with the United States where fines range up to \$50,000 and jail terms up to 10 years.

Robertson estimates piracy skimmed off about \$50 million in sales last year and home taping an additional \$40 million. He acknowledges that change is coming, but faults the government for vacillating on change in amending the Copyright Act. "We have the makings of a potential time bomb here," he says, noting that the lax penalties make this market an attractive haven for illegal activity of this type.

WEA senior vice president Ross Reynolds soundly agrees with Robertson's frustration over protection of copyright, and he has been directly involved in seeing to it that WEA polices its returns to check for possible counterfeits and to prevent

wholesale returns on so-called defectives that, in fact, have been returned to retailers by consumers after being taped.

Controlling approximately a one-third market share in Canada, WEA has aggressively merchandised prerecorded cassette in the past year. In the West, the configuration now accounts for as much as 40% of overall sales. WEA also introduced its videocassette rental policy in the West last fall and plans to introduce a national rental plan by late spring of this year.

Generally considered to be an exceptionally well-run company by the trade, and earning the respect of retail with fair policies and an abundance of hit material, the company's chief criticism externally is that it is purely in business to market hits and make money. Here the criticism is that WEA doesn't plow back any of its profits into the Canadian market.

(Continued on page C-3)

Capitol Canada

good for your constitution



Signed to Capitol Canada Only

Chris Hall
Frank Mills
Klaatu
Long John Baldry
Streethart

On Distributed Labels

B.B. Gabor (Anthem)
Bob and Doug McKenzie (Anthem)
Cony Hatch (Anthem)
FM (Anthem)
Gino Vanelli (Arista)
Ian Thomas (Anthem)
Max Webster (Anthem)
Rush (Anthem)
Walter Rossi (on Aquarius in Canada only)

Signed Internationally

Anne Murray
April Wine (on Aquarius in Canada only)
Deserters
Gary O
Leggat
Lisa Dal Bello
Powder Blues (EMI America/Liberty)
Prism
Red Rider

1981 — THE YEAR THE STARS CAME OUT

• Continued from page C-1

that it pays little attention to signing and developing Canadian acts and lacks aggressiveness in securing international releases for the few acts it does sign. This year WEA in Canada re-signed Gordon Lightfoot, recorded one album with rocker Geoff Hughes, a single with Bernie LaBarge, a French-only album by Montrealer Daniel Lavoie and re-issued some old tracks by Winnipeg rock act Streetheart as a "best of" package. The group has since left the label to sign with Capitol.

WEA's reaction to the criticism has been simply to ignore it, arguing that its aloofness here isn't a matter of being anti-Canadian as it is a matter of getting involved when and if it feels that there is a good return to be made on the investment.

With growing pressure from the federal government for the major record companies in Canada to stop "stripmining" our market, with no investment to match," as one Ottawa mandarin put it recently, most of the majors have taken a keen interest in exploiting local resources and in just about every case the return has been worth it.

RCA president Ed Preston says Canadian product accounted for 19% of sales in 1981 for his company. His prediction for the new year is optimistic, noting that in addition to some key successes with the domestic roster, international product has turned for the better, highlighted by recent album releases by Diana Ross, Alabama, Diesel, Rick Springfield, Hall & Oates and rocker Jack Green who is good for approximately 40,000 album sales per album release in the province of Alberta alone.

Cassette sales have taken a marked increase in sales for the company, as have singles, and the big push in 1982 will be in exploiting the company's extensive catalog of past hits. RCA's mid-price series carried a \$6.98 list.

CBS president Bernie DiMatteo settled in to his first year at the Canadian operation by acquainting himself with the operation, the market and his staff. He stresses the need to increase retailers knowledge on how best to market records and tapes, and he takes an obvious pride in mentioning the success the label has had with its Canadian roster.



Triumph's Gil Moore and Rik Emmett chat with Chet Atkins.

In terms of merchandising, CBS has been in the forefront with a number of ingenious concepts designed to push country and rock catalogs, along with new releases. And in a year lean on superstar hits, the Canadian division gave CBS worldwide one of its hottest acts of the year, namely Loverboy. In this country the debut album sold in excess of 400,000 copies, worldwide sales accounted for more than 1.5 million copies. A&R director Jeff Burns has been instrumental in turning the fortunes of the domestic office around in this respect, also signing up Harlequin and Queen City Kids, both of whom achieved gold or platinum releases here. According to Burns, the Loverboy success abroad has made it that much easier to negotiate foreign releases for the company.

It should be noted, too, that the operation divested itself of a rack and retail operation here this year, known as ARS and A&A. While it is generally believed that the rack operation was a millstone around the company's neck, the company merely said of the sale that the operation was removed from the primary thrust of the company's activity, that of manufacturing and distributing recorded music.

Capitol-EMI was one of the hottest companies in the business last year. According to senior vice president Bob Rowe, the company logged a substantial increase over the previous year, in part due to keen interest in the vast catalog it controls, partly due to some substantial breakthroughs with new artists like Billy Squier, the Tubes and Sheena Easton, alongside the growing impact the domestic roster is having both here and abroad.

Central players in Capitol-EMI's Canadian roster include Red Rider, Powder Blues, Frank Mills, Gary O, Prism, Anne Murray and Klaatu. A&R director Dean Cameron has also been quick to see the value of signing label deals in Canada

David Farrell is Billboard's Canadian correspondent in Toronto.

when it means greater penetration for the act, both here and abroad. Among these is a manufacturing and distribution deal with Anthem Records, which includes Rush, and Aquarius Records, which records April Wine.

Rowe estimates catalog sales accounted for 30% of overall volume for Capitol Canada last year. Since the label was one of the last to introduce a mid-price series, he is confident that 1982 catalog sales will either match or exceed the previous year's total.

He says that although the government is exerting pressure on the industry to Canadianize itself, he doubts whether the general public is going to tolerate being told what it can and cannot see and hear. "Are you going to tell the Canadian public that it can't see the Bolshoi ballet because it's not Canadian?" Rowe asks rhetorically. "The bottom line is whether or



GARY TOPP

Concert Promoter, Toronto

"For the Moody Blues, Black Sabbath or Foreigner, Toronto is just one more stop, just one more market. For the new music bands, this city is now more important than New York, more important than Los Angeles. We like to think it's because of the way we do our shows, and the way we try to make each of them an important event.

"And that, in turn, has affected the way the whole country accepts new music. Sure, small promoters have problems. Sure, there isn't a decent showcase club in Toronto—the most important music city in the country. Sure, we haven't made enormous amounts of money.

"But the music matters, and because we've been able to market it properly in Toronto, it's affected the sort of music Canadians across the country listen to, enjoy, and buy at the record stores."

not the public like the product. I'm not altogether sure that the average person cares whether or not it has a maple logo on it."

He says he expects to see further growth in the Western half of the country where the economy is not quite so volatile, cushioned by the high wages paid by the oil and natural gas industries. He also points out the necessity of continuing to generate mega-sellers in order to generate a base of sales for the racks. His prediction for 1982 is optimistic, the only cloud on the horizon he sees is the impact video will have on the vinyl industry.

A&M similarly made gains over 1980, according to president Gerry Lacoursiere. Because of a turbulent economy, high unemployment and a general tightening of the available dollars in terms of disposable income for consumers, he says future expansion hinges on the company being able to become more aggressive, "without necessarily spending more money in the process."

A relatively small, compact roster is matched with a similarly small but effective national sales and promotional staff, well trained in their jobs and generally handpicked for ability. Creativity continues to be stressed in the head office outlook on sales in Toronto, which perhaps is why A&M Canada has continually been in the forefront of the industry, breaking new ground and new acts. In the past it has been with Supertramp, Nazareth, Styx and Gino Vannelli, more recently with Joe Jackson, the Police and Chris deBurgh.

In order to maintain its market share here, the company has vigorously acquired Canadian and foreign labels for domestic distribution. Recently it acquired the Jim Croce catalog from Lifesong for domestic representation, picking up Freddy Cannon and the Belmont's U.S. chart hit of "Let's Put The Fun Back In Rock & Roll," as well as pacting buy-sell agreements with Canadian-based Solid Gold Records (which records Chilliwack), Maze Records (which records Saga) and Sloth Records (which records a coterie of Vancouver based acts, including one-time Chilliwack founder, Claire Lawrence). One of the biggest plusses from the Canadian standpoint in the past 18 months has been the sales explosion experienced by Toronto-based Troubadour Records, presided over by singer Raffi who's market is primarily young children. To date he has sold over 400,000 copies of his kids records.

Lacoursiere sees growing interest in its domestic roster,



Rush with the management duo of Vic Wilson and Ray Daniels.

pointing out that singer Peter Pringle attained a gold album in Quebec with a French version of his English album. The English version continues to sell and is expected to go gold also. Bryan Adams from Vancouver is rapidly building to become a major star here, meantime his songs keep cropping up on other people's albums. To date he has written over 40 songs and all have been put on vinyl, either by himself or by Prism, Lisa Dal Bello, Bob Welch and Loverboy. Montrealer Stanley Frank, meantime, has made quite an impact in Europe with his no-nonsense rock and roll songs, and in the U.S. a Montreal act named Leyden Zar has made some inroads on AOR radio.

Lacoursiere's outlook for the new year is positive. He sees a continuing increase in cassette sales, expansion of the audiophile market (which A&M Canada has been involved in now for several years) and continued interest in catalog offerings.

Bill Ott, vice president of sales for A&M, says he sees retailers diversifying on the one hand, better merchandising tape and vinyl, along with expanding floor space given over to ancillary equipment like cassette carrying cases and record and tape cleaning gear. He also sees retailers becoming more specialized, catering to the classical record buying market, young adults or the rock trade. Like DiMatteo at CBS, Ott is concerned about the lack of information on product

being utilized by retailers. "We are becoming very conscious of the need to merchandise our product in-store and to provide play copies. There are going to be fewer and fewer deals available to the trade and the days are gone when one can map out an elaborate marketing campaign and expect the retail trade to lap it up. Everyone is concerned about inventory sitting around—about returns and about costs generally. One is going to have to be selective in the year to come when deciding what one is going to be promoting and the risks are far greater today than yesterday when it comes to going hard on a project. I think everyone is pressing to demand and going back for more when the sell-through has materialized."

MCA chief George Burns presides over the smallest share of



Paul Dean and Mike Reno of Loverboy. The outstanding success of the year, Vancouver's Loverboy typifies both the maturing of Canadian talent and the long-neglected qualities of rock acts west of Ontario. (Photo by Joness Bowie)

the market by any of the majors, but in just over a year some prudent house cleaning and reorganization has clearly set the company's fortunes in the black once again, giving the operation a 25% increase in 1981.

Video has played a significant part of the company's growth. According to Burns, videocassette sales have gone from \$390,000 in 1980 to over \$2.3 million last year. "I'm not anticipating any change in policy to counter WEA's video rental program," he replies in answer to a question about the possibility of MCA going rental as well. "As far as I can see it, WEA's policy is an administrative nightmare and my initial dealer reports indicate that the trade doesn't like it either. The way we work it is strictly sales. Policing dealers who fail to return the cassettes is going to be an absolute nightmare."

Like most of the labels, MCA did extremely well with its catalog, which included the lion's share of Who product and the ABC Steely Dan catalog, along with an assortment of other selections like the soundtrack "FM" and the Shelter Records line. He estimated catalog accounted for some 20% of overall sales.

His prediction for the new year is for a tough first and second quarter, but he ventures the opinion that summer '82 sales will be above those experienced in the same period of '81. "Overall I'm not banking on any major gains in 1982; in fact I'd have to say that it is going to be a period of push, push, shove, shove. But I also believe we are going to see some big sellers. Right now we are working on getting Olivia Newton-John's album platinum. I'm hoping to sell in the area of 250,000 copies of it before we stop. I think we have also been successful in establishing a few new artists recently as well, among them Brian Johnson and Donnie Iris. We've also got

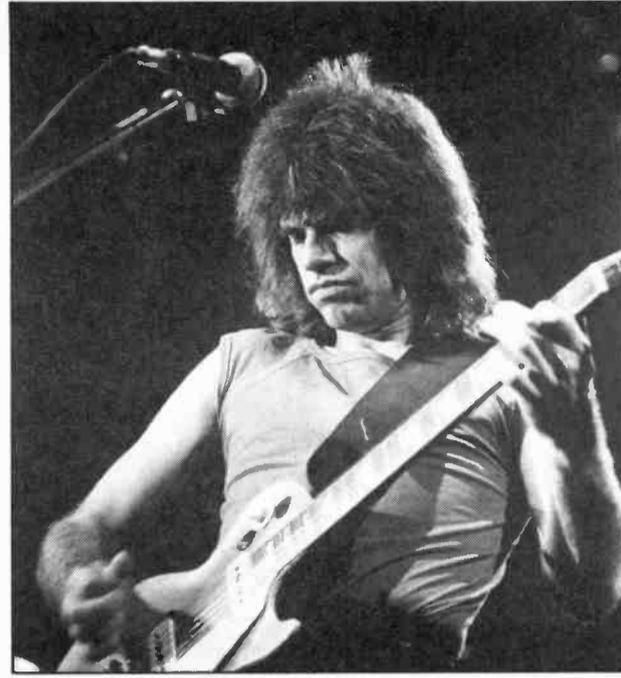
(Continued on page C-16)



Anne Murray may sing softly, but she sings well enough to be heard beyond Canada, the second largest country in the world.



Anna and Kate McGarrigle can't count on getting an American release, but are virtually guaranteed release across Europe.



Bill Henderson of Chilliwack. (Photo by Jones Bowie)

Conquering Canada First:

INTERNATIONAL CHART SUCCESSES SPARK RECORD-BREAKING YEAR

BY GREG QUILL

Canada's border is melting. Canada used to be considered behind the U.S. in what it takes to break artists, but those distinctions aren't being made any more. As Canadian talent gets better, as Canadian management gets better, as Canadian records get better, how can the trend reverse? This has been a

record-breaking year for the Canadian industry. And I don't see how anything can stop us."

Promoter/manager Sam Feldman's triumphant summary of the Canadian industry's progress in the past 12 months may be simplistic and aggressively hopeful, but his sentiments nevertheless reflect an almost unanimous sense of pride and accomplishment sweeping the country at the close of the year: 1981 has been one of the most productive and profitable years for Canadian recording talent in recent memory, despite an economy in recession, severe budget cut-backs, studio bankruptcies (at least six major operations closed during the year, a result of reduced recording budgets handed down by Canadian and international labels) and despite early projections that no clear musical trends would develop from the chaos of previous excesses—disco, "urban" country, punk and new wave.

On the contrary, Feldman, who is based in Vancouver and handles "90% of Canadian acts that tour in the West," asserts that every live venue in his territory has opted for "the only alternative"—live, hard rock. On a grass roots level, it appears that the preference for rock, with all its permutations, has all but swept small club venues and large arenas alike. The biggest international chart successes of the year are distinctly AOR: Rush (Anthem Records), with two double platinum albums; Loverboy (CBS), whose debut album sold 1.7 million copies worldwide and earned their Canadian label in excess of \$3 million; Triumph (Attic), currently enjoying enormous U.S. chart action; Red Rider (Capitol), signed to a

deal on the night they'd decided to disband due to lack of interest from an indifferent industry, now with their second album reaching platinum status; Doug and the Slugs (RCA) indescribable mesh of pure pop, hard rock and sardonic lyrics overlaid with rhythmic, new wave inflections, achieved double gold with their low-budget debut. The list continues. Never before have so many Canadian artists and labels made money within the country. And never before have so many Canadian artists achieved a respectable profile below the 49th Parallel: The Kings (Extreme/WEA), Bruce Cockburn (True North), Minglewood (RCA), April Wine (Aquarius), Max Webster (Anthem), Martha and the Muffins (Polygram), FM (Passport/EMI), even the Rovers (Attic), with their first platinum single since "The Unicorn."

The outstanding success of the year, Vancouver's Loverboy, typifies both the maturing of Canadian talent and the long-neglected qualities possessed by rock acts west of Ontario, according to Feldman.

"The East (with the exception of Quebec) has always seemed creatively introspective to me," he says, "more willing to follow the leader, develop established trends, thereby achieving star status in the Canadian context by appearing to be more sophisticated. Until recently, that has been impossible in British Columbia and other Western provinces because the population isn't half as concentrated. Loverboy and Doug and the Slugs, for example, overcame that problem by looking to the outside world, farther than Ontario, placing themselves in a larger context to make their presence felt. The success of their achievement is reflected in the diversity of music coming from the West—it's a creative hybrid of London, California and Eastern Canada, and a lot of original ideas.

"Loverboy's success is attributable to two major factors," he concludes. "Their records fit hand-in-glove with the AOR format of American FM radio. The band played on that: they let radio market them.

"Secondly, they were willing to bust ass, to get out there and work till it hurt, forgetting about any kind of normal home life."

Feldman's view is shared by many. Steve Propas, co-director of Toronto-based Solid Gold Records (Toronto, Good Brothers, among others), five of whose six album releases in 1981 achieved gold status, believes that Canadian bands have had to work harder over the years, building up the kind of road experience unknown to most U.S. acts, producing records that have attempted to fit the strict Canadian AM format, till recently, the only significant product outlet. "They (Canadian rock acts) developed a very tough, commercial sound, more or less out of necessity," he says. "It turned out to be perfect for U.S. FM radio with hard rock AOR formats."

The development of Canadian FM radio (more than a dozen stations coast to coast) with generally more flexible programming than its seasoned American counterpart and the 30% Canadian content regulations long ago imposed by CRTC, undoubtedly account for the sheer variety of musical styles represented in 1981's abundance of record successes within Canada. Acts like Rough Trade (True North), with their sexually/politically explicit lyrics and intimidating (to U.S. radio, at least) ambiguity have become a national Canadian favorite, both as a concert/club attraction and as a recording act, with two gold albums this year: BB Gabor (Anthem) has enjoyed similar status with a peculiar brand of politically cynical techno-rock that may never be palatable south of the border,

(Continued on page C-20)

LEONARD RAMBEAU
Balmur Ltd. (Anne Murray, Frank Mills, John Allan Cameron)
"What Canada needs more than anything else is major league management. I believe the majority of the acts from Canada that have charted abroad have been around for a good many years. There is no shortage of talent in this country, but without the financial backing and professional management, it means nothing.
"The problem with a lot of acts is that they rely on a hit record. The problem is that the act then becomes only as successful as its last record. I believe in the long term, it might mean television, it might be Las Vegas. Generally it's a mixture of these and other ingredients. The hit is the icing on the cake.
"Mind you, one needs the icing once in a while, but you've got to be able to sustain a career through the troughs. That's what management, good management anyway, is all about."

BERNARD DiMATTEO
President, CBS Canada
"I think record companies need to encourage dealers to be less reliant on price as a major sales tool. What we're aiming at here at CBS is to do everything we can to control costs, lower our returns, and increase profitability. Obviously, we're still going to have to take shots—to take risks, because that's a big part of the business we're in."

Greg Quill is a Toronto-based freelance writer.



THE SEAL OF SUCCESS

Burton Cummings
Lawrence Gowen
Harlequin
Susan Jacks
Loverboy
Queen City Kids
Straight Lines
Toulouse
André Gagnon
Graham Shaw
Sylvie Jasmin
Linda Singer
Offenbach
Plume Latraverse



CBS RECORDS CANADA LTD.

WESTERN CANADA DIVERSIFIES AS TALENT SEARCH CONTINUES

By TOM HARRISON

es, it has been a phenomenal year for Canadian talent such as Rush and April Wine and Western Canada's Loverboy, Chilliwack and Red Rider.

But while those on the coast marvel at the impact of Loverboy's "Get Lucky," Chilliwack's "My Girl" or the Rovers' "Wasn't That A Party," there exists a disturbing uncertainty at home that can't be ignored.

While Loverboy was collecting platinum for its first LP and the new one was jumping all over the airwaves, Vancouver's recording studio owners quietly were creating history at a meeting to discuss, for the first time, their common problems: rate cutting that was ruining the business, and facing the fact that studio technology already had outstripped facilities that less than two years ago were considered of international stature.

For these studios—and studios throughout the west—for promoters, urban club owners and radio, to a degree, 1981 was possibly the end of an era in Western Canada, or that fallow period prior to the beginning of a new one.

Or, in the words of concert promoter and manager Gary Stratchuk, the year was an extension of (as opposed to progression from) 1980.

Stratchuk operates Star Kommand. Like Vancouver-based Perryscope, Star Kommand has expanded into closed-circuit boxing productions and theatre: roadshows of "Beatlemania," "Chorus Line" and "Sesame Street." Isle Of Man of Vancouver also has moved into boxing; Perryscope promoted a professional tennis tournament in Edmonton this past summer and added a second "Beatlemania" revue to perform one nighters in B.C. and Alberta's small communi-

ties. No thanks to the current state of the rock touring business this year (and no thanks to the Rolling Stones, who didn't play Canada this time around), these companies were able to double their volume, despite relatively uneventful months in rock 'n' roll.

Similarly, Little Mountain Sound, with Pinewood Recording, one of Vancouver's two best-known studios, has turned its attention to the video and film industry and is gearing up for an aggressive 1982.

A survey of Western Canada's major centers—Edmonton, Calgary, Regina, and Winnipeg—reveals an industry in a state of flux. An exception could be Vancouver, where talent is lining up in the hope of following Loverboy and Chilliwack.

Working from the East, the highlight of Winnipeg's year, the dearest since 1976, is that Queen City Kids' first LP for CBS Canada went gold without radio airplay. A second LP is due early in the new year in the U.S. on the Epic label.

Otherwise, Streetheart, with QCK, another of Stratchuk's acts, will release its fifth LP in 1982; Harlequin achieved platinum with its second, Jack Douglas-produced album for CBS; Graham Shaw turned in an impressive second LP for True North; and the Guess Who revived itself yet again to tour the U.S. and record a studio and live LP for Toronto independent, El Mocambo Records.

With the closure of Rhodes Recording, Century 21, a 24-track facility, became Winnipeg's lone competitive studio, filling the hole left by Rhodes in Mid-Ocean.

After Star Kommand, a second noteworthy concert production company is Face, which deals in jazz, blues and other roots music.

Winnipeg's club scene is inert. Hard rock and country sells in the pubs, but the Norlander has assumed the role as a showcase club, of sorts, and Broadway's is a source of jazz, blues, fusion, or the harmonies of vocal group Elias Shritt and Bell.

Star Kommand used to be based in Regina, Saskatchewan. So did Streetheart and Queen City Kids and that, more or less, is the story of the province, which otherwise is a wheat-covered space-bar between Alberta and Manitoba.

Saskatchewan has a small population of approximately a million people, the bulk of which lives in Regina, Saskatoon and Moose Jaw. Consequently, Saskatchewan talent has a tendency to leave for greener, denser pastures as soon as possible, leaving behind StudioWest, a two-year-old 24-track facility in Regina and the A-Fourclub, the nearest thing in Saskatoon to a showcase facility.

Brimstone Productions of Edmonton are becoming more active in Saskatchewan, and Saskatoon has a new concert production company in Horseshoe Productions.

By April the province also will have two new FM radio stations, including its first AOR FM station, owned by Regina's top 40 AM station, CJME. Armadale Communications, owners of MOR AM station CKCK, likewise will have its MOR FM station on the air in '82.

No doubt the boomtown situation that Edmonton and Calgary have been experiencing will one day be reflected in the vitality of its respective music businesses.

In 1981 Calgary experienced two billion dollars worth of construction, a growth figure second only to Houston, Texas. The city's population continues to grow at a rate of 30,000 people a year.

Calgary is modern, anxious to be recognized as a vibrant, sophisticated center of business and culture. From a pop music perspective its obstacles are the lack of a large concert hall (the Corral seats 7000), good showcase venues, and a fundamental lack of musical sophistication, the obstacle to that being good radio.

Filling a void is the revamped disco-turned showcase club, Night Magic, while Lucifers has opened up its conservative booking policy somewhat and the Calgarian Hotel has maintained a reputation as a punk-new wave club.

There are eight thriving nightspots that cater to country music, Calgary's heritage being that of a cowboy town. Among these are the Ranchman Uptown and Ranchman South, the Mad Trapper's, Rustler's Hideout and the "King Eddie."

Predictably, country/rock acts such as Jameson Booker (debut LP on RCA), Diamond Joe White (second LP on Stony Plain), Sidewinder and Danny Mack are among Calgary's prominent talent.

Recently Mel Shaw, a key figure in Canada's seminal recording industry resurrected his MWC label with the debut LP of Qwest. It was through Shaw and MWC that the Stampe-



Doug & the Slugs achieved double gold with their low-budget debut, while their mesh of pop, rock and new wave reflect the diversity of music coming from the west—a creative hybrid of London, California, Eastern Canada, and original ideas.



Henry Small, left, of Prism, and former employer, Burton Cummings. (Photo by Joness Bowie)

ders burst into the charts 12 years ago with "Sweet City Woman."

Neither of Calgary's two 24 tracks—Smooth Rock, which opened in 1980, and Thunder Road, which opened in '81—have produced much of consequence as yet, but the general feeling is that when Calgary's talent is ready, both facilities will provide a vital link that was missing before.

Calgary also will be getting a new FM station, CKIK, owned by Robert White and due to begin broadcasting in late spring. CKIK will open up competition for the advertising dollar and provide the kind of progressive format that is badly needed, particularly since CJAY-FM, which began with a lot of promise has softened significantly.

Considering the city's output, Edmonton has a remarkable number of independent record labels—Royalty, House Of Lords, Damon, Stony Plain and Vera Cruz to name a few—but then, it has been a year to consolidate.

Ralph McKenzie of the studio City Musical booking agency has established a personal management company, Sound Canadian Management, which handles top Edmonton group Pretty Rough, plus Victory Group (single on House Of Lords), Jensen Interceptor (second LP forthcoming) and Millions (LP on Damon).

As for the labels, Royalty will release a new LP by country-folk writer Laura Vinson; Vera Cruz is active with LPs by Richard Stepp, P.J. Burton, a fourth from One Horse Blue and the debut of Tony Prophet; Damon's debut LP by country rock band Showdown is double platinum on the strength of the X-rated novelty, "The Rodeo Song";

House Of Lords issued the debut of Toronto band Bully; Stony Plain issued Diamond Joe White, "Go Cat Go" by Amos Garrett and leased the obscure Jimi Hendrix LP, "Woke Up This Morning (Found Myself Dead)."

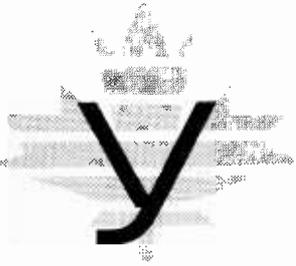
Vera Cruz is the label offshoot of Sundown Recorders, a 24 track; Damon is the offshoot of Damon Recorders. Bumstead Recorders, another studio, also has its own, self-named label.

Radio is competitive and supports local product. CHED-AM released its local compilation "Alberta Crude" this year; K97-FM likewise released "Homegrown."

The University of Alberta transformed three of its rooms into promising concert venues, notably the 750 soft-seat SUB theatre. In addition to hosting touring Canadian acts, the Riviera Rock Room is the scene of regular live broadcasts by K97.

Late August saw the opening of the Devil's Lake Corral, a 1500-capacity supper club situated 35 miles outside the city. Acts appearing there include the Johnny Cash show and Anne Murray.

(Continued on page C-18)

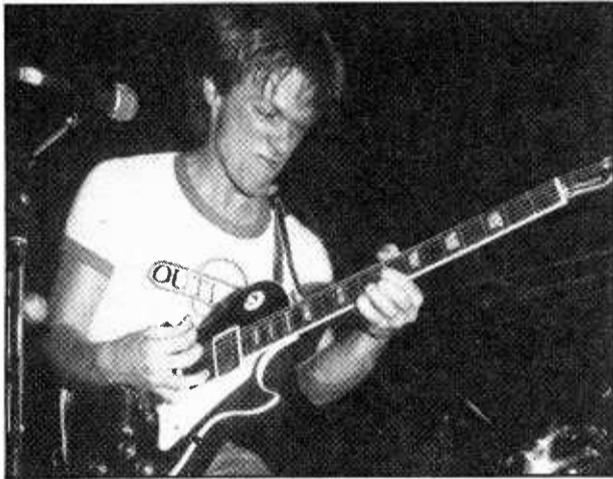


SAM FELDMAN

Promoter/Manager, Vancouver

"The East (with the exception of Quebec) has always seemed more creatively introspective to me, more willing to follow the leader, develop established trends, thereby achieving star status in the Canadian context by appearing to be more sophisticated. Until recently, that has been impossible in British Columbia and other Western provinces because the population isn't half as concentrated. Loverboy and Doug & the Slugs, for example, overcame that problem by looking to the outside world, farther than Ontario, placing themselves in a larger context to make their presence felt. The success of their achievement is reflected in the diversity of music coming from the West—it's a creative hybrid of London, California and Eastern Canada and a lot of original ideas."

Tom Harrison is Billboard's correspondent in Western Canada and music critic for the Vancouver Province.



Bryan Adams is rapidly becoming a star, while his songs are already widely recorded. (Photo by Joness Bowie)



Red Rider signed a deal on the night they decided to disband due to lack of industry interest. Their second album is approaching platinum status. (Photo by Joness Bowie)



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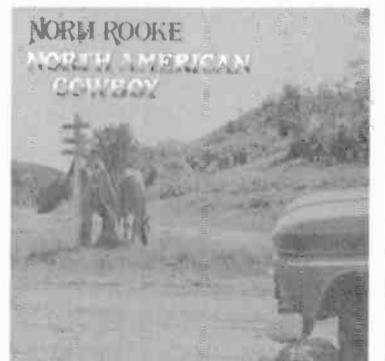
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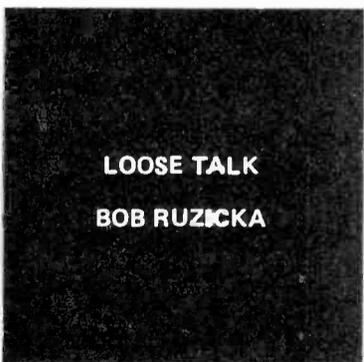
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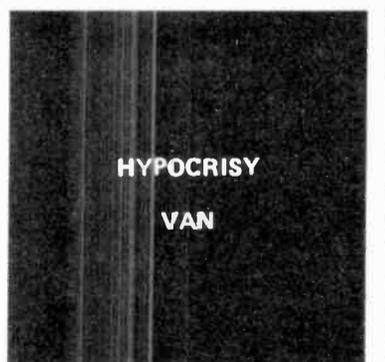


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TOURING HARD ROCKERS HONE TALENTS ON TOUGH TERRAIN

he live talent scene in Canada—despite economic slowdown—is holding its own, but the prospects for a 1982 as successful as the year just past certainly look a little cloudy.

Most of the big touring acts—the ones that worked—played Canada in 1981, and most of them did well. The exception, of

course, was the biggest act of them all, the Rolling Stones, and their avoidance of the Canadian market was seen as the direct result of Keith Richard's drug-related arrest on their last visit three years ago.

But even the Stones paid tribute to Canada, when they appeared at Buffalo, the nearest border city to the lucrative Ontario market. "Are there any Canadians out there?" yelled Mick Jagger, and at least half the audience in giant Rich Stadium cheered, yelled, and waved giant Maple Leaf flags.

Canada's a huge country—5,000 miles from coast to coast—but it's spread thinly when it comes to population. There are less than a dozen cities in the entire country with facilities (and population) to support a major stadium-sized show, and less than 20 other cities that can support medium-sized pop acts—usually in bar situations.

For the big touring shows, however, Canada presents a relatively sensible way of routing a group across the continent. Crossing from the northeastern U.S. markets through Montreal, Ottawa and Toronto, it's possible to hit Buffalo, Cleveland, Detroit, Chicago and Minneapolis-St. Paul before swinging back into Canada to hit Winnipeg, Saskatoon, Regina, Edmonton, Calgary, and Vancouver before returning to the northwestern markets and, finally, California.

And touring for the major acts is made even easier by the links between the country's three largest promotion companies, Concert Productions International, Donald K. Donald, and Perryscope. The three firms, linked both by temperament

and by financial ties, have effectively divided the country into three parts—Donald K. Donald handles Quebec and Eastern Canada, CPI handles Ontario and Central Canada while Perryscope handles the Western provinces. The triumvirate uses smaller promoters to oversee their shows in smaller markets, and in this way handle well over 500 shows each year.

In 1981, CPI and its partners consolidated their all-powerful position in the music field—and expanded into touring theatrical shows and sports events. As "Beatlemania" crossed the country in one direction, CPI and its partners shuffled "Chorus Line" in the other, with both shows doing landoffice business in every market. And the company was so successful in its first major ventures into professional tennis, as well as closed-circuit soccer and boxing, that CPI's Michael Kohl moved into sports promotions himself, and brought Per-

ryscope's Norman Perry east to Toronto to run the company's concert division. Perryscope, meanwhile, continued in Vancouver under the direction of three of Perry's co-workers.

CPI also moved into the concert scene at Toronto's Canadian National Exhibition, where the 22,000-seat Grandstand has had some celebrated openair disasters in recent years. Last summer, however, CPI took over all the shows, made money on most of them, and—for the first time—managed to succeed with a variety of Canadian headliners. Local politicians (the CNE is financed by the city of Toronto) had long complained about the lack of Canadian talent on the shows—this year they got April Wine, Anne Murray, Triumph and Teenage Head, Burton Cummings, Loverboy and Paul Anka.

CPI, however, has been less successful with smaller shows, leaving a loophole for promoters who—by virtue of their size and the more limited number of shows they handle—able to offer a more personalized sort of production. In Toronto, Gary Cormier and Gary Topp—the Garys, as they're known—have carved a special niche in the new music field, and have been



BRUCE ALLEN

Bruce Allen Management (Loverboy, Red Rider, Prim, Bryan Adams)

"I think a lot of the problem is that we're either too soft or too critical of our own industry. The polar extremes tend to distort our overall strengths. One of the basic problems we have is a lack of good management. I think I've seen a number of acts that could have gone a lot further had they had the guidance and financial backing to take them where they needed to go. It's called career planning."



Donnie Walsh of Downchild, a veteran blues band with a new album produced by one-time British rock star Spencer Davis. Downchild figures to cross Canada, coast to coast, at least three times a year—in an eight-passenger Econoline van, with equipment in accompanying truck. Says Walsh: "That's the way it is up here."

rewarded by a loyal core of fans, among musicians and listeners. The duo usually promotes in smaller theatres, or local clubs. Last summer, with an assortment of heavyweight acts from the new music field on the bill, the Garys promoted "the Police picnic" which drew some 50,000 fans. It was a triumph for them—and a vote of confidence from the Police, who had first worked in a local club for the Garys, and less than a dozen

(Continued on page C-16)

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INDIE LABELS DECLARE '81 BEST YEAR IN A DECADE

he successes Canadian independent labels had in the past 12 months is the big story of the year, if not of the decade. Al Mair, president of Attic Records and an influential figure in the domestic industry, is not prone to exaggeration. He is a tough-minded businessman with a flair for survival. So far the company has had international hits with Hagood Hardy, Patsy Gallant, the Rovers and Triumph (the latter inked to RCA worldwide outside of Canada). In Canada he has presented American blues guitarist George Thorogood with a platinum album, a first for the Rounder Records artist. This year Attic will put out about 40 albums, last year it released nine on the Stiff Canada logo, toured Stiff act the Equators from Vancouver through to Toronto and financed 12 separate album projects. Conceivably Attic could sell 500,000 albums in Canada this year. With the Rovers and Triumph both hotter than ever before internationally, it is also conceivable that the label could start to become a real factor on a worldwide scale.

Mair describes the past year as "the best we've had in a decade." He also sees the indie as Canada's key to continued growth. "When you examine the percentage of sales the majors get, compared to the production budgets they have to spend here, well they just don't come close. In fairness, in the past year most have been a lot better about signing acts, but

BILL OTT

Vice President, Sales, A&M Canada

"We are becoming very conscious of the need to merchandise our product in-store and to provide play copies. There are going to be fewer and fewer deals available to the trade and the days are gone when one can map out an elaborate marketing campaign and expect the retail trade to lap it up. Everybody is concerned about inventory sitting around—about returns and about costs generally.

"One is going to have to be selective in the year to come when deciding what one is going to be promoting and the risks are far greater today than yesterday when it comes to going hard on a project. I think everyone is pressing to demand and going back for more when the sell-through has materialized."

last spring I counted 15 acts on the Billboard chart. Of these, 11 were signed to Canadian independents and only Loverboy, signed to CBS, was with a major label

here."

Mair, along with his partner, Tom Williams, also owns a successful publishing company which actively scouts sub-publishing agreements. He, like many in the industry, is frustrated by the tortoise-like speed the Canadian government is adopting to copyright revisions, but he is hopeful that beneficial changes are coming.

"I'd have to say I'm more optimistic now that some kind of positive change is coming than ever before. I'm not quite sure what policies the government is going to adopt, but there is hope for a capital cost allowance on Canadian productions, it is possible that the new Copyright Act could be finished within the next 12 months and generally we seem to find a receptive ear at the government level on the need for supportive policy measures."

Anthem Records is another major among the independent community here. It's chief priority is Rush which has gone from being a major act to a supergroup in the past year. General manager of the label, Tom Berry, sees Canada's exploitation worldwide as being the pay-off for a lot of lean years in between. "I can't think of another year like it for our acts internationally. We've had Saga in Europe and Puerto Rico, April Wine in London, Europe and the U.S., Rush has been just about everywhere and now Triumph is happening in a big way. I think what we are seeing now is the pay-off for a lot of hard work in the past and now that a few have broken through, there's no stopping Canada abroad."

He says he still sees Canada as being a tough market to survive in without the international hit, but it's more a case of economics than domestic support. He pinpoints the Western half

of the country as being generally more supportive than the East as well, but thinks that even this is changing.

Bernie Finkelstein concurs with Mair and Berry about 1981 being one of the best years Canada has ever had abroad. "I really can't believe what I'm hearing when I go to L.A. and turn on the radio. I mean I'm hearing the regulars, but I'm also hearing Chilliwack, Triumph, Loverboy and Bruce Cockburn. After so many years of wishing it were true, it's hard to come to grips with the fact that it has finally happened."

Finkelstein's True North Records is a small but successful label which has been in business for 10 years. He doesn't lease masters, but prefers to record a small stable of acts, some of which he also manages. Bruce Cockburn is the best known internationally at this point, but he also works with Murray McLauchlan, Winnipeg rocker Graham Shaw and Rough Trade. McLauchlan's career is not at its peak right now, but he is considered to be one of the best songwriters in the country and has won more Juno awards than his mantle-piece can accommodate. Rough Trade, a relatively new signing, is currently the hot new act, period. Their two albums for True North, "Think Young" and "Avoid Freud," have gone platinum.

The most successful up-start independent is Solid Gold, which in the space of just over a year has come in with five gold and two platinum albums. Included on the roster is Chilliwack, but co-owner of the label, Steve Propas (along with Neill Dixon) explains that the philosophy of the label is to release

(Continued on page C-20)

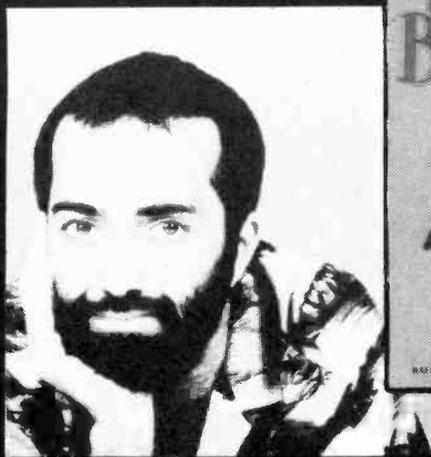


Carol Pope of Rough Trade, who have become a national favorite on True North with two gold albums. (Photo by Joness Bowie)

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Quebec studio group Voggue found success on international disco charts with "Dancing The Night Away."

QUEBEC: FRENCH-ENGLISH INDUSTRY PROMISES CONTINUED DYNAMISM

By DANE LANKEN



Artists rise and artists fade. Trends come and go. But the homegrown music industry remains a dynamic and remarkably consistent aspect of life in Quebec.

The French-speaking province of Canada, with a population of six million, more than 80% Franco- phone, has long supported its own network of musical

hitmakers as well, accounting for 15 or perhaps 20% of record sales in the province.

Bear in mind that Quebec boasts one of the highest record sales per capita rates in the world, and you have a significant market.

In addition, the musical tastes of the province, as one might expect in an area influenced by both its European ancestry and connections, and its proximity to the American musical melting pot, allow for a wider range of musical artists and styles than is found anywhere else in North America. English heavy metal bands, Continental chansoniers, a Rumanian flautist, all found fans in Quebec, often long before they were discovered and absorbed by the American mainstream.

Language—the odd case of a French-speaking island in the English-speaking North American sea—makes the case of Quebec more interesting. As in former times, when traditional French folk music was enriched by subsequent Scots and Irish immigration, so today is popular music in the province under-

stars, record companies and fans. Though the big name U.S. and British pop stars are no less popular in Quebec than they are anywhere in the world, there is at any time a stable of local

Dane Lanken is a freelance writer in Montreal.



going a melding of French and English-language influences, French acts singing in English, English-Canadian acts releasing French versions of their records or even entire French productions.

Spurred on, perhaps, by the new confidence of the Quebecois people, itself both the denouement of the nationalist movement of the 1960s and '70s, and a consequence of the newly-constituted reaffirmation of Canada as a French and English nation, these new cultural and linguistic alloys promise continued dynamism for the music industry of Quebec.

Ask a Montreal record dealer what's happening in Quebec music these days and his answer is simple: "Diane Tell, Diane Tell, Diane Tell."

Indeed, the pert, young singer (just 23) has made three albums of her own jazz-tinged compositions in the past four years, and the last of these, titled "En Fleche," has sold upwards of 140,000 copies so far. She won four Felix awards at last fall's prize-giving by the Assn. du disque et de l'industrie du spectacle Quebecois (ADISQ), including female artist of the year and best song (for "Si J'Etai Un Homme").

At a time when the local music scene is between major trends, between the supergroups like Beau Dommage and Harmonium that dominated in the mid-'70s and a new crop of auteur-interprets now rising, Diane Tell is the brightest light around.

(Continued on page C-22)

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Touring Rockers

• Continued from page C-8

fans in the room, only four years before.

Meanwhile, in the Toronto market alone, Rob Bennett of RBI Productions works with jazz and folk acts—but was the first promoter to work Pat Benatar in the market, and he continues to work with George Thorogood, Weather Report, and other medium-sized acts. Ontario Place, a 10,000 seat facility on the lakefront, runs daily shows during the summer—and its talent payments, thanks to the fact that it's owned by the provincial government, are staggeringly high.

In Montreal, a somewhat larger group of promoters are at work—among them veteran Sam Gesser of Gesser Enterprises, and Roy Cooper of Premier Concerts. Both companies work largely with MOR acts, and frequently tour them across the country. Alain Simard and Andre Menard run Spectra-Scene, and Guy Latraverse of Kebec-Spec is the major promoter of big name acts from Quebec and from France.

And so it goes across the country, but the real nitty-gritty—for most Canadian bands—is a never-ending chain of club gigs. David Bluestein, a roly-poly agent who sits in a cluttered office in Toronto and sells nearly \$7 million worth of dates for the bands he represents, sees Canada as "a region, just the same way that Wisconsin's a region, or Ohio, or upstate New York." The difference, of course, is the size of the region, and the problems implicit in the country's far-flung geography.

There are other differences, Bluestein explains. American regional bands have problems breaking out of their own regions, and so do Canadian bands—to effectively break out of the Canadian "region," a band or artist has to be accepted in the United States.

But Canadian bands, especially those with records and airplay, can earn as much as \$7,000 a week on the club circuit—but they have to travel thousands of miles every year to do it. Downchild, a veteran 11-year-old blues band with a new album produced by one-time British rock star Spencer Davis, figures to cross Canada, coast to coast, at least three times a year—in an eight-passenger Econoline van, with the equipment in an accompanying truck. Leader Donnie Walsh shrugs, and says "well, that's the way it is up here, what else can you say?" And, if you ask him, he'll tell you stories about blow-outs in the middle of the prairie with the temperature way past the 100 degree mark, bears in the middle of the road in the Rockies, snowdrifts in Northern Ontario, and floods in the maritime provinces down east.

The nitty-gritty of the club world is one that has fascinated Bluestein since he began his agency—he calls it The Agency—back in 1974. He notes regional musical tastes differ, but that the market for basic good-time rock and roll on the club level remains strong.

Blues has always been successful in Canada—although black r&b acts have not been strong in Canada since the late '50s. On one hand, Canada has Vancouver's Powder Blues packing houses in more than 50 concerts in a single coast-to-coast tour, but U.S. artists like Rick James, Bootsy Collins, Prince, Teddy Pendergrass, and the Brothers Johnson could not draw more than 3,000 people in any town except Toronto—and they might have trouble there.

Reggae has a strong following in Toronto, and also in Edmonton, where there are pockets of West Indian support; new music has a power base in Toronto, but is a minority interest in most other cities, except Montreal and Vancouver. Country music is generally soft in central Canada, stronger down East, and strong in Western cities. Country rock groups like Poco never work in Eastern Canada but are strong in Edmonton, Calgary and Vancouver.

Canada's showcase clubs—the Commodore in Vancouver, the El Mocambo in Toronto, and the Misty Moon in Halifax—are all doing reasonably well with a combination of American, national, and local acts, but Le Club in Montreal closed unexpectedly in November. There is a serious shortage of American and British acts who can do well first time around, however—one hit is no longer enough to guarantee good attendance. Diesel, for instance, followed a massive single hit, with a Toronto visit that saw the band replaced from the 1,200 seat Concert Hall and placed in the 400-seat El Mocambo, where less than 50 people purchased tickets.

There are clouds on the horizon. Canada's slowly worsening economic situation means promoters and club owners alike are taking fewer risks, and in return bands are making fewer demands. Some clubs are only using live music at weekends, but there are no signs of a return to disco.

But despite it all, some people see a silver lining. As Hamilton promoter Jim Skarratt puts it: "I'm tightening up. I'm watching who I bring in. But at least I know that the business is made up of professional people—the days when you had to watch your back all the time while school kids decided to try to turn themselves into promoters is well over, and I'm glad of that!"

EARL ROSEN

Executive Secretary, Canadian Independent Record Producers Assn.

"It used to be that one could count the membership that was actually doing anything on the palm of one hand. Now there has to be more than a dozen that are seriously out there doing a job. I'd have to say that things are tight right now, but there seems to be a definite trend to support one's own here right now. I think this might be due to the fact that there are less international acts touring here and perhaps there is a greater quantity of quality recordings being made."

1981—The Year

• Continued from page C-3

Canadian band Wabbit, which is signed internationally with MCA. We've been a bit cool in the Canadian a&r department recently, but that's changing."

Peter Erdman, president of Polygram Canada, stresses the diversity of repertoire available to the company when discussing the success of his company in the past year. Blessed with one of the most sophisticated and functional distribution systems in the country, Polygram has done major numbers with Air Supply here (although represented by Arista in the U.S.), MOR act Zamfir, the Moody Blues, Jon & Vangelis and an assortment of relatively unknown British rock acts signed to Virgin U.K. The company's domestic roster has been expanded significantly as well. Highlights here include Diane Tell, a platinum act in Quebec and a growing superstar in Europe; Martha and the Muffins, signed to DinDisc in the U.K., but a part of the family here nonetheless; Ottawa band Butler; and the McGarrigle Sisters. Erdman says he can't count on getting an American release on the McGarrigle's, but he's virtually guaranteed release across Europe and in the U.K.

His prediction for the new year is reserved. He argues that diversity is the key to the future, that retailers should be prepared to market more classical recordings, pay attention to the aging baby boom. To the company's credit, time and time again Polygram Canada has taken chances on experimental music and come out ahead. It is also the most vigorous and serious marketer of classical music and virtually pioneered the concept of platinum-plus album sales for traditional MOR acts. Sadly, it has not always been given just due for its efforts.

An example of this would be the Moody Blues recent North American tour. Canadian sales during the band's non-hit career has always been surprisingly good and when the 1981 tour was announced the company here created a whirlwind of interest in the group, its catalog and the hit album. Before the Christmas sales boom, Polygram here had sold 250,000 copies of the album and could likely have gone much further with it if the band had come here for a series of major dates. As it was, Canadian dates were whittled down to two shows, one in Montreal and one in Toronto.

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he broadcast industry in Canada is both blessed and cursed. The blessing is that government regulations prevent the kind of oversaturation of signals in major markets that occurs in the U.S., but the curse is that the same set of stringent government regulations dictate content, format, presentation, right

down to the amount of cash one can lay down for a ratings promotion giveaway (\$5,000 to be specific).

Speak to broadcasters and station managers in Canada about the state of the industry and to a man they will tell you two stories, the "for print" one and the "not for print" one. In between is the essence of the story, one of rosy profits that are protected by government planning, fostered by nationalism and managed by media barons.

Bluntly speaking, what is happening in Canada is that the federal government has decided that the media, generally, is a powerful, influential body in need of strict policing. The Canadian Radio, Television & Telecommunications Commission is the federal planning board for electronic communications, equivalent to the Federal Communications Commission in the U.S.

Unlike the U.S. system, however, the CRTC is an extension of the federal cultural commission, a sort of loose-knit and unregulated policy board that plots the course of freedom of expression in the electronic media.

If it sounds too bizarre, remember that Canada is perched just north of America, a super-power with colossal impact on Canada's cultural fiber. Due to excessive influence in the market, it was decided back in 1971 that in order to get Canadian broadcasters to play Canadian records in equal measure to U.S. and British disks, a law was required to make it mandatory to give equal needle time to the homegrown industry.

For close to 10 years the broadcasters in Canada wrestled with this massive dose of government intervention, but slowly, almost subliminally they acquiesced. Today broadcasters are no longer wrangling over the Canadian content quota which dictates 30% needle time in key programming hours, but more the ability to vary format and make general programming amendments to keep pace with the mercurial taste of the general public.

While it can be said that at least one-third of the country's AM stations, centered in tertiary markets, utilize the block format system, major and secondary market stations are generally locked into what is termed a promise of performance to the CRTC. This promise of performance dictates precisely the content they are allowed to program. An example that serves as a textbook illustration is CHFI-FM in Toronto. Here was a major market station locked in to an easy listening format according to its promise of performance. Owned by Rogers Broadcasting, an umbrella corporation with interests in cable, the station had guaranteed the CRTC that it would hold to its programming format so as not to cross into that grey area known as Pop Adult which encompasses everything from James Last through Fleetwood Mac and the Beatles.

Because Rogers had already gained favors from the CRTC for its cable interests, when CHFI-FM started to wander from its predominantly instrumental format into the grey area, the CRTC came down hard and fast on the station, threatening to debate its license unless the station returned to its promise of performance which dictated a greater portion of its programming to be instrumental.

The station's upper echelon had predicted this response and prepared a major research document to show that if CHFI continued according to its promise of performance, a major share of listeners would leave. The same document went to great lengths also to show that the quantity of instrumental music recorded for radio station use had drastically declined over the past few years. In spite of all the evidence the CRTC ruled that CHFI was at odds with its license mandate by shifting format. The station had no choice but to do that which its license dictated, even though it was to suffer seriously in the ratings books to follow. It was a case of suffer or lose one's license.

Flexibility to change one's format is one of the key topics broadcasters here are seeking approval on from the CRTC. Under the present system it can take several years for, say, a country station to make the transition to a rock or pop format. Of course in the U.S. a station can pull its format overnight, switching from country to all-jazz if it so wishes. Free enterprise dictates format to a degree in the U.S., but in Canada with its miniscule population of approximately 23 million people, intervention protects license holders and provides listenership with a varied set of formats in the major markets.

Another interesting piece of regulation that fits in to the "FM Policy" is the repeat factor which dictates the frequency

which an FM station can spin a hit record over a seven-day period. Generally speaking FM stations here are permitted to spin a hit record no more than 12 times per week. This regulation has caused considerable debate and caused some alarm within the record industry which depends on airplay and audience familiarity with a hit in order to sell its wares. The CRTC's thinking here is that it wanted to insure that there was a separate and obvious difference between the AM and FM formats. It didn't want FM cloning AM's repetitive hit countdown.

In spite of, or perhaps because of all the regulations facing broadcasters in Canada, radio, generally speaking, is lively and diverse north of the border. In Toronto there are three AOR stations pumping rock, new wave, blues and reggae into the marketplace. CHUM-FM is the single largest rock FM station in the country with an 800,000-plus listenership. Combined with its AM affiliate and a majority ownership in CITY-

TV, the station wields considerable clout in the marketplace and, for the time being, has all of the concert-presents activity.

Q-107 is closing in with a close to 700,000 listenership. Its no-nonsense hard rock format has won the relatively new station a loyal following, evnced in its hours-tuned statistics. In the past few months the station has taken a serious crack at CHUM's concert packages, bankrolling its own concerts with local promoter Martin Onrot.

Perhaps the most interesting of the three rock FMs though is CFNY which programs a very eclectic mix of music, adding eight import albums in one recent week to its playlist. Here is where the trends start out, whether it be the Tom Tom Club, Depeche Mode, Marianne Faithfull or Joy Division. Program director Dave Marsden is a veteran of '60s radio and he has some fascinating views on what his station should be doing to

(Continued on page C-21)

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Western Canada

• Continued from page C-6

All new for '82; Scandals, a promising rock club, and the Cook County Saloon, an uptown country rocker.

Vancouver's frontline acts are Loverboy (CBS), Chilliwack (Solid Gold), Powder Blues (Liberty), Prism (Capitol), Doug & the Slugs (RCA), all of whom are platinum or gold-selling acts. Loverboy selling half-a-million copies of its first LP in Canada, which is unprecedented in Canadian recording.

Falling into line somewhere behind them are Doucette (Rio), Blue Northern (Polygram), Jim Byrnes (Polygram), Wildroot Orchestra (Attic), Shari Ulrich (A&M), Valdy (Sloth), Payolas (A&M-IRS), Nick Gilder (Casablanca), Bryan Adams (A&M), Stonebolt (RCA) and Union (Portrait).

There is a plethora of independently released singles and LPs coming out of Vancouver, most of them of a remarkable quality. A few include R&B Allstars, B-Sides, David Raven and the Escorts, Pacheena, Magik Dragon, Ferron, Brandon Wolf, but this barely scratches the surface.

Vancouver continues to be a center of the hardcore punk movement with groups such as DOA and Subhumans making significant impact on the West Coast and in England.

Trooper, one of the most popular Canadian recording acts, returns in 1982 on Flicker Records, a new label established in Vancouver by producer Mike Flicker and Jay Gold, both of whom were on the ground floor of the meteoric success of Mushroom Records and Heart. First release on Flicker was Victoria, B.C.'s Dixon House, who scored a hit with "Just One Kiss" from the "Masked Madness" LP.

Vancouver rock also was represented by "Vancouver Seeds," the second anthology from CFOX-FM compiled from the station's weekly broadcasts from the Savoy nightclub. (CFOX since has moved its site to Gators, a new top 30-formatted club in the suburb of Richmond.)

Two recent signings: Headpins, a heavy metal sideline of Chilliwack, to the Solid Gold label, and Pacheena on a lease deal to A&M.

If independent recording tapered off in 1981 compared to the staggering output in '80, and many studios found themselves barely holding on, Pinewood, a low-profile 24-track with computer mixdown, (where the Rovers' million-selling "Wasn't That A Party" was recorded), continued to be booked solid.

New studios such as Just Magic appeared; Mushroom converted to 40-track capability; and Ocean went ahead with its relocation to a larger custom-build facility.

Manager Bruce Allen enjoyed a first when two of his acts, Loverboy (co-managed with Lou Blair) and Toronto-based Red Rider appeared together in the Billboard Hot 100. Allen's other acts include Bryan Adams (whose every song, all 40 of them, appeared on vinyl this year on LPs by Adams himself, Prism, Loverboy, Lisa Dal Bello and others), Prism, Straight Lines (two LPs,

Epic), Susan Jacks. Late in November Powder Blues assumed direction of its own career.

S.L. Feldman and Associates, Axis, Whitefoot and Canadian Booking Agency all recorded increased volume. Feldman and Associates also manage Headpins, Trooper, Pacheena, Doug & the Slugs, in addition to being the

Coast's dominant booking agency.

Cliff Jones established Sloth Productions plus Barely Managing. Acts include Payolas, Shari Ulrich, Valdy, Claire Lawrence and Bruce Miller. Sloth is now an active label in the U.S. under Jones' own distribution system.

Vancouver radio, which is tight, competitive and generally conservative, will be joined early in 1982 by campus station CTR, which recently was granted a low-

power FM transmitter. The Univ. of British Columbia maintains a comprehensive new music format.

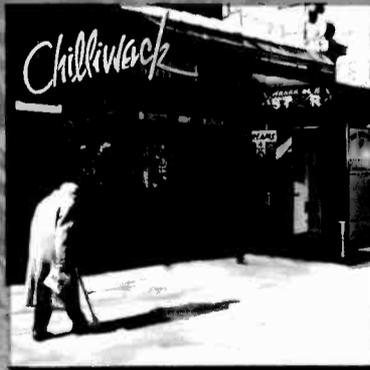
The biggest stigma to upcoming or original music talent was the loss within two months of Rohans, an important rock venue, plus the Cave supper club, Billy's Cabaret and Gary Taylor's Rock Room. Downtown nightspots such as the Savoy, Town Pump, Cowboys (defunct) and Bronco's (now emerged as a concert showcase

venue) suffered setbacks, and had to struggle for the entertainment dollar, whereas top 30 or suburban hard rock clubs such as Outlaws, Gators and Backstage continued to brisk business.

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 De Lite, see PolyGram
 Deram, see PolyGram
 Dipper 7 Ent's, 1414 Hilsdale Ave., Suite 101 Victoria, B.C. V8T 2B8 Tel (604) 595 6709 Owner: Lou Jean Mullin, Gen Mgr: Arthur Trolley Sales Mgr: Robert Paul Mollin
Label: (Owned) Expo
 Discoteq, see WEA
 Discoret, see WEA
 Disneyland, see Walt Disney
 Walt Disney Music Canada Ltd., 270 Rexdale Blvd., Rexdale, Ont M9W 1R7 Tel (416) 743 5552 Gen Mgr: Jim Rayburn
Labels: (Owned) Disneyland Vista
 Domino, see Able
 Double Helix, see Phonodisc
 Dream, see Master's Collection
 Dream, see RCA
 Dreamland, see PolyGram
 Dynacom Communications Int'l, PO Box 702, Snowdon Sta Montreal, P.Q. H2X 3K8 Tel (514) 342 5200 Pres: David Leonard
Labels: (Owned) Dynacom, Monticiana
 Dynamic, see Holborne
 E C M, see WEA
 E M I America, see Capitol
 Ebony, see Master's Collection
 Eden, see Able
 Edmar, see Holborne
 Elektra, see WEA
 Elephant Recs: 77 Berkeley St Toronto, Ont M5A 2W5 Tel (416) 364 3387 Gen Mgr: Molly Thom
 Elevator, see Cosmic
 El Mocambo, see Attic
 Embryo, see WEA
 Emerald City, see WEA
 Emergency, see Unidisc
 Emotion, see Able
 Epic, see CBS
 Erato, see RCA
 Eurodisc, see Archambault
 Excelsior, see Pickwick
 Experience (Les Lds.) see CAM Canada
 Expo, see Dipper 7
 Extreme Recs: 125 Dupont St Toronto Ont M5R 1V4 Tel (416) 961 7433
 F Beat, see Attic
 F P Series, see Holborne
 Factory, see PolyGram
 Falcon Recs Inc., 2264 Lakeshore Blvd W Toronto Ont M8V 1A9 Tel (416) 625 3865 Telex 065 22673 Pres: Gerry Mischuk, Gen Mgr: Don Louross (Distributed by A&M)
Int'l rep: Germany (Bellaphon)
 Famous Charisma, see WEA
 Fantasy, see Phonodisc
 Festivo, see PolyGram
 Fiesta Rec-Corp of Canada c/o Peter Vineberg 1420 Sherbrooke St W Montreal, P.Q. H3G 1K5 (Also see Holborne)
Home office: USA
 Finnadar, see WEA
 First Int'l Recs: 11602 75 Ave., Edmonton Alta T6G 012 Tel (403) 436 3096 Pres: Frank Phillet Gen Mgr: Neil Macbry
 Fisher Folk, see Praxe
 Fix It in the Mix, see Phonodisc
 Flarensch, see MZ
 Fleur, see PCRL & London
 Flying Mountain, see A&M
 Flying Mountain, see Phonodisc
 Focus, see Production Connection
 Focus, see Phonodisc
 Foreign Exchange, see PCRL
 Freedom, see RCA
 Fresh, see Cosmic
 Full Moon, see CBS
 G T O, see CBS
 Galaxy Recs & Tapes Ltd., 744 Potson Ave Winnipeg, Man R2X 1M7 Tel (204) 582 3311
 Gamma Recs Ltd: 3575 Blvd St Laurent S 804 Montreal, P.Q. H2V 2T7 Tel (514) 842 1788 Pres: Jack Lazare Gen Mgr: Daniel Lazare Sales Mgr: Francine Audette
 Generation, see Boot
 Global, see Trans Canada
 Global, see Attic
 Golden Eagle Recs: 55 S Cumberland St Thunder Bay Ont P7B 2T6 Tel (807) 344 1511 Pres: &Aamp;R: Pub & Promo: Don Grashey
Int'l rep: USA (Nationalwest Sound)
 Golden Greats, see RCA
 Gold Mind, see RCA
 Gold Seal, see RCA
 Gold Standard, see RCA
 Good News, see Word
 Gordy, see Quality
 Grand, see Capitol
 Grapevine, see Master's Collection
 Grant, see RCA
 Gryphon, see RCA
 H & S, see Phonodisc
 Haids, see A&M
 John Hall Recs, see Mainroads
 Handshake, see Quality
 Hansa, see Quality
 Happinessville, see Cosmic
 Harbort, see Boot
 Fred Harris, see Phonodisc
 Harvest, see Capitol
 Headfirst, see MCA
 Heritage, see Holborne
 Hilltop, see Pickwick
 Holborne Dist Co Ltd., PO Box 9 Mount Albert Ont L0G 1M0 Tel (416) 294 9398 Telex 06 963548 Pres: Frank P Swain, Gen Mgr: H Little
 John, Sales Mgr: Ray Johnston, West Indian Repertoire Mgr: Stanley G J lens
Labels: (Owned) FP Series, Island Series (licensed domestic) Banfi Canadiana Cavalcade, Celtic, Concor, Heritage, Maple, Rodeo, Waterloo, li-

icensed foreign) Dynamic (Jamaica), Edmar (Bermuda), Jupiter (Germany), Merrydisc (Barbados), Plant (UK), 3A (Martinique), Hiri (Barbados) (Also see listing in Record & Tape Wholesalers section)
 Holgram, see RCA
 Horizon, see A&M, Praise & Production Connection
 Horse, see MZ
 Hot Vinyl, see RCA
 House of Lords, see RCA
 I R S, see A&M
 Ibach, see MZ
 Ibis, see RCA
 Ice, see PolyGram
 Iced, see Boot & Phonodisc
 Image VII, see Word
 Impulse Magazine, see Phonodisc
 Infinitely, see MCA
 Intercan, see Pickwick
 Intermodal Prod'n Ltd., PO Box 2199, Vancouver, B.C. V6B 3V7 Tel (604) 688 1820 Pres: John Rodney, VP: Opns: Evelyn Rodney
Labels: (Owned) Lasso, Lassoo, Ranch House, (distributed) Charly, Pops Update
 International Artists, see A&M
 Invitation a la Musique, see PolyGram
 Island, see WEA
 Island Series, see Holborne
 J C Prod'n, see Unidisc
 Janz, see Word
 Jane Int'l, see RCA
 J&L, see CBS
 Jim, see Word
 Johnston, see CBS
 Jupiter, see Holborne
 K, see V Recs
 Kiel Int'l Ltd., 1670 Inkster Blvd., Winnipeg, Man R2X 2W8 Tel (204) 633 8860 Telex: 07 587597 Exec: VP: Mickey Ellenben
Home office: USA
 Kama Sutra, see Quality
 Kebec Disc, 2322 Sherbrooke E., Montreal, P.Q. H2K 1E5 Tel (514) 527 2397
 Key, see Master's Collection
 Kicking Mule, see Phonodisc
 Kingsway, see Master's Collection
 Kirshner, see CBS
 Kneplune Int'l Recs Ltd., Box 5236, Vancouver, B.C. V6B 4B3 Tel (604) 531 9331, 522 2711 Pres: Kenny Harris
Int'l rep: USA (Kneplune Int'l)
 Knight II, see Phonodisc
 Krios, see Peters Int'l
 Lars, see Peters Int'l
 Laser, see Intermodal
 Lasso, see Intermodal
 Legendary Performers, see RCA
 Liberty, see Capitol
 Lite's Galaxy Prod'n, see RCA
 Light, see Word
 Likeable, see Phonodisc
 Lisc, see RCA
 Little David, see WEA
 Little People, see Praxe
 Little Pilgrim, see Master's Collection
 Lolipop, see PolyGram
 London, see PolyGram
 London Digital, see PolyGram
 Lormar, see CBS
 Lotus, see RCA
 Lucy, see Stony Plain
 M B S, see Pickwick
 M C A Recs (Canada) Ltd., 2450 Victoria Park Ave., Willowdale Ont M2J 4A2 Tel (416) 491 3000 TWX: 610 492 5204, Telex: 06 966876 VP: Gen Mgr: George R Burns, Nat'l Promo Mgr: Lesley Soldat, DTPano Branch Mgr: Michael McKelvie
Labels: (Owned) Apex, Backstreet, Coral, Infinity, MCA, Songbird, Volca Ion, (distributed-not licensed) Headfirst, Regency, Rockit, Shelter, Source, Southcoast, Unicorn
 M G M, see PolyGram
 M M G, see Moss
 M O R, see Moss
 M Z Prod'n, 7033 Trans Canada Hwy., Suite 220 Montreal, P.Q. H4T 1S2 Tel (514) 336 1371 Telex: 05 827 542 Pres: &Aamp;R: Michel Zappa
Labels: (Owned) Contact, (licensed foreign) Arabella, Atoll, Blue Blanc Rouge, Cyclade, Flarensch, Horze Ibach, Pathe Marconi (all France), Circle (Italy), Polydor (Spain), Shiva (Belgium)
 Mad Dog, Phonodisc
 Mainroads Prod'n Inc., 100 Huntley St., Toronto, Ont M4Y 1T1 Tel (416) 961 8001 Pres: David Manse, Mgr: &Aamp;R/US Relations: Bruce W Sta cey, Mktg./Promo: Paul Kelly, Canadian Sales: Ken Meyer
Labels: (Owned) Mainroads, (distributed) Mike Adkins Recs., John Hall Recs., Master Sound
 Mania, see Word
 Manohar, see Phonodisc
 Manicore, see WEA
 Maple, see Holborne
 Maple Haze Music Ltd., 9615 56 Ave., Edmonton, Alta T6E 0B2 Tel (403) 436 3981 Pres: Jean Leskew
 Maranatha, see Word
 Marguerite, see PCRL
 The Master's Collection Ltd. (Pilgrim Canada), PO Box 189, Sta W Toronto Ont M6H 4Z9 Pres: Paul J Young, Sec'y: Diane Young, Sales Mgr: Roy Burrage, Promos: Ted Gerber
Labels: (Owned) Little Pilgrim Master's Collection, Pilgrim Sharon, (distributed) Dove, Ebony, Grapevine, Key, Kingsway
 Master Sound, see Mainroads
 Mastersound Audiophile, see CBS
 Matra, see Unidisc
 Matrix, see CBS
 Max, see A&M
 Max-Mark Ltd., 131 Hazelton Ave Toronto Ont M5R 2E4 Tel (416) 923 3316
 Mercury, see PolyGram
 Mercury Golden Series, see PolyGram
 Merrydisc, see Holborne
 Metal Beat, see PolyGram
 Michele Audio Canada Ltd., 491 Brimly Rd., Scarborough, Ont M1J 1A1 Tel (416) 264 4181
Home office: USA
 Millennium, see Phonodisc
 Millennium, see RCA
 Mr. Pickwick, see Pickwick
 Modern, see WEA
 Modulation Recs Ltd./Module 1 Recs Ltd./Disques Sirano Canada: 5514 Isabel St., Montreal, P.Q. H3X 1R6 Tel (514) 487 0859 Telex: 055 66493 Pres: Jehan Y Valiquet
 Module 1 Recs Ltd., see Modulation
 Monticiana, see Oynacom
 Moss Music Group (Canada) Inc., 510 Coronation Dr., Unit 17 West Hill, Ont M1E 4X6 Tel (416) 284 0126 Pres: John Leetham Sales Mgr: Julian Rice
Home office: USA
Labels: (Owned) Allegro Canadiana, Candide MMG, Storyline Turn On Vox Boxes Vox/Turnabout, (distributed-not licensed) Toshiba Emi (Japan)
 Motown, see Quality
 Music, see Capitol
 Music (Australia), see Attic
 Music For Pleasure, see Archambault
 Music Gallery Editions, see Phonodisc
 Musidisc, see Archambault
 Mustard, see Damon & RCA
 Myrrh, see Word
 Nemperor, see CBS & WEA
 New Born, see Praise
 Neworld, see Word
 NewSong, see Word
 New Ventures, see Phonodisc
 Nonesuch, see WEA
 North Branch, see Phonodisc
 North Track, see Phonodisc
 Nova, see Pickwick
 Ode, see CBS
 Odyssey, see CBS
 L Oiseau Lyre, see PolyGram
 Onari, see Sackville
 Orient, see RCA
 Ovation, see RCA
 P B I, see Unidisc
 P C M Recs., c/o Tri Tel Assocs Ltd 105 Sparks Ave., Willowdale Ont M2H 2S5 Tel (416) 499 5044
 P C R L (Productions Carole Risch Ltd.), 2364 Sherbrooke St E Montreal, P.Q. H2K 1E6 Tel (514) 526 2831 Telex: 055 61375 Pres: &R: Gen Carole Risch
Labels: (Owned) Bouquet Carats, Fleury Foreign Exchange, Marguerite, Quatre Saisons, Sterling
 P M I, see Post Mandem & Phonodisc
 P R T, see Phonodisc
 Pbgio, see RCA
 Pbgio, see WEA
 Pamplmousse, see Cosmic
 Paradise, see WEA
 Park Lane Music Co., see Vera Cruz & CBS
 Parole, see PolyGram
 Passport, see Capitol
 Pathe, see Capitol

Pathe Marconi, see MZ
 Pavillon, see CBS
 Penny Farthing, see A&M
 Periwinkle Recs., 1262 Don Mills Rd., Suite 3A, Don Mills, Ont M3B 2W7 Tel (416) 445 0878
 Peters Int'l Recs Canada Ltd., 951 Denison St., Unit 17 Markham, Ont L3R 3W9 Tel (416) 490 8001
Home office: USA
Labels: (Owned) Arts, Cosmos, Kronos, Lars, Peters Int'l
 Philadelphia Int'l, see CBS
 Philips, see PolyGram
 Phonodisc Ltd., 30 Malley Rd., Scarborough, Ont M1L 2E3 Tel (416) 751 9610 Telex: 06 963629 Pres: Jim Trainor, VP: Nat'l Sales Mgr: Rob Lutes, Rec Div Mktg Mgr: Scott Harradine, Eastern Sales Mgr: J. Grocco
Labels: Adelphi, Audiofidelity, Black Tie, Breakwater, Cadence, Cavalcade, Chariot, Clean Cuts, Cooking Fat, Dalrymple, Double Helix, El Mocambo, Fantasy, Fix It in the Mix, Flying Mountain, Fog, H&S, Fred Harris, Image, Impulse Magazine, Kicking Mule, Knight II, Likeable, Mad Dog, Manohar, Milestone, Music Gallery Editions, New Ventures, North Branch, North Track, PM, PRT, Phonodisc, Polaris, Posterity, Posterly/Woodshed, Prestige, Rakish Paddy, Rumour, Rutabaga, Second Ave, Shagrock, Snocan, Solar, Songs, Squash, Stag Creek, Summit, Synchronic Research, Temple, Theon Synthesizer, Viper, Will-o-wind, World.
 Pickwick Recs (div of American Can Canada Inc.), 180 Station St., Ajax, Ont L1S 1E7 Tel (416) 683-1466 Telex: 06-981378 Gen Mgr: Alan Reid, Nat'l A&R & Mktg Mgr: Allan Matthews
Labels: (Owned) Excelsior, Hilltop, Intercan, Mr. Pickwick, Pickwick, Pro Arte, Quintessence, (licensed) CRI, CIL, MBS, Nova
 Pilgrim, see Master's Collection
 Planet, see WEA
 Plant, see Holborne
 Plantation, see Quality
 Playboy, see Quality
 Polaris, see Phonodisc
 Polydor, see PolyGram
 Polygram (Spain), see MZ
 PolyGram Inc., 6000 Cole de Liesse, St. Laurent, P.Q. H4T 1E3 Tel (514) 739 2701 Cable: POLYDISC USA: 05-825690 TWX: (610) 421 3509 Pres: Peter Erdmann, Exec: VP & Gen. Mgr.: Dieter Radecki, VP Prod Mgmt: Leo da Silva, VP Classics Int'l: Vassilios Pollakis, VP Opns & Sys Tms: Don Wedge, Nat'l Promo/Pub Dir.: Bob Ansell, Sr Prod Mgr: Michael Therault, Mktg & Sales Dir: Ken Graydon, Prod Mgr: Derek Steede, Eastern Reg'l Mgr: Gaston Careau, Western Reg'l Promo Mgr: Pierre Parent
Labels: Abkco, Ace of Diamonds, Arthw, Argo, Barclay, Big Time, Capricorn, Casablanca, Charisma, De Lite, Deram, Dreamland, Ec, Factory, Festivo, Ice, Invitation a la Musique, Lolipop, London, London Digital, MGM, Mercury, Mercury Golden Series, Metal Beat, L'Oiseau Lyre, Parrot, Philips, Polydor, Polygram, RSO, Resonance, Riato, Riva, SPPS, Spring, Threshold, UK, Vertigo, Verve, Virgin, Virgin Records, Zappa
 Polystar, see PolyGram
 Pops Update, see Intermodal
 Portrait, see CBS
 Posterly, see Phonodisc
 Posterly/Woodshed, see Phonodisc
 Post Medium Prod'n Ltd., PO Box 103, Sta A Toronto, Ont M5W 1A2 Tel (416) 751 9610 Pres: Gene Perla, Gen Mgr: Lou Oun (Distributed by Phonodisc)
Home office: USA, PM
Label: (Owned) PM
Int'l reps: Austria (Music Dist in Germany), Canada (Phonodisc), Denmark (Steeplechase), Germany (Music Dist.), Italy (IRD), Japan (Teichiku), Switzerland (Music Dist in Germany), UK (Cadillac)
 Praise Inds. Corp., 6979 Curragh Ave., Burnaby, B.C. V5J 4V6 Tel (604) 438-8286 Gen Mgr: Paul Yaroshuk
Labels: (Owned) Country Oak, Horizon, Little People, New Born, Praise, Trans Canada Recs (div of Quebecor Group Inc.), 7033 Trans Canada Hwy., St. Laurent P.Q. H4T 1S2 Tel (514) 336 7151 Telex: 058-24638 Gen Mgr: Denys Bergeron, Nat'l Sales Dir: Robert Perusse, &Aamp;R Dir: Walter Gardetti
Labels: (Owned) Celsius, Grate, Seasons, Trans Canada
 Trema, see RCA
 Trianon, see Archambault
 Troubadour, see A&M
 True North Recs., 98 Queen St E., Suite 20, Toronto, Ont M5C 1S6 Tel (416) 364-6040, Telex: 065 24566 Co. Owners: Bernard Heitselsohn, B.C. Fedler, Asst'l Debra Sherman, Promo: Stuart Raven Hill (Distributed by CBS)
Int'l reps: Worldwide (Millennium/RCA in USA) excluding Italy (Dschh), Japan (RCA)
 Tuesday, see A&E
 Turnabout, see Praxe
 Turnabout, see Moss
 20th Century Fox, see RCA
 20th Century Fox On Sound, see RCA
 U K, see PolyGram & V Recs
 Ultra Recs, PO Box 128, Sta. I, Toronto, Ont M6B 3Z9 Tel (416) 783 5382 VP: G.W. Golden, Gen Mgr: Elaine Gold
 Umbrella Recs (div of Nimbus 9 Prod'n Ltd.), 39 Hazelton Ave Toronto Ont M5R 2E3 Tel (416) 961 9688 Telex: 06 22364
Int'l reps: Australia (MR Accustics) Austria & East European Countries (Hi Fi) EC & Middle East Countries (Quadraman in UK) Malaysia (United Bearings) Singapore (United Bearings), UK (Quadraman) USA (Audio-Technica)
 Uncle Jam, see CBS
 Union, see MCA
 Unidisc Rec: 668 Deslauriers, St. Laurent P.Q. H4M 1W5 Tel (514) 334 2373 Telex: 05 827542 Pres: George Cucuzella, Gen Mgr: Joe Torio rci, Sales Mgr: Nat Marenada
Labels: (Owned) Black Sun, Uniwave, (licensed domestic) Bomb, OI, JC Prod'n, Matra PBI, Quantum, Rio, Rouge, VS, (licensed foreign) Aava lanche (France), Brass (USA), Emergency (USA)
 Unidisc (France), see Archambault
 Unison Recs Inc., 1310 Rue Lariviere, Montreal, P.Q. H2L 1M8 Tel (514) 527 4588 Pres: Steven Grossman, VP Prod & Public Affairs, VP Harvey Finkelshten, Gen Mgr: Louis Alves (Also see CBS)
Int'l reps: France (Carriere), USA (RCA Warner Bros.) UK (EMI)
 United Artists, see Capitol
 Uniwave, see Unidisc
 Unlimited Gold, see CBS
 V I P, see Able
 V Recs Ltd 221 Flora Ave Winnipeg, Man R2W 2P8 Tel (204) 586 9279 Pres: Alex Goshak, Gen Mgr: Roman Swidinsky, Sales Mgr: Mike Goshak
Labels: K Sunflower, UK, V
 V S, see Unidisc
 Val, see Veleo
 Vamp, see Veleo
 Vanguard, see Quality
 Vault Treasure, see RCA
 Veleo American Recs: 79 Lunnis Rd Toronto Ont M8W 4M7 Tel (416) 259 9182 Mng: Dr. Jose Osana
Labels: (Owned) Val, Vamp, Veleo
 Vera Cruz Recs/Park Lane Music Co Ltd, 10534 109 St, No 202 Edmonton Alta T5H 3B2 Tel (403) 426 1366 (Also see CBS)
 Verve, see PolyGram
 Verve, see PolyGram
 Victor, see RCA
 Victrola, see RCA
 Vierge, see Production Connection
 Vik, see RCA
 Viper, see Phonodisc
 Virgin, see PolyGram
 Virgin Dindisc, see PolyGram
 Vista, see Walt Disney
 Volcaison, see MCA
 Vox Boxes, see Moss
 Vox/Turnabout, see Moss
 W E A Music of Canada Ltd 1810 Birchmount Rd., Scarborough, Ont M1P 2J1 Tel (416) 291 2515 Cable: WEATOR Telex: 065 25434 Pres: Ken Middleton, Exec: VP: Ross Reynolds, VP Finance & Adm'n: Claude Sasson, VP Sales: Rene LaFramme, Sales/Nat'l Accounts Dir: Andy Abbate, Bus Affairs Dir: Joe Edwards, Opns Dir: D Ambueault, Nat'l Promo Mgr: Larry Green, English A&R: Jim Campbell, Artist Relations: Roger Despardis, Pub Mgr: D Tollington, Warner Bros Prod Mgr: B John ston, E/A & Atlantic Prod Mgr: K Cooke, Local Branch Mgr: Mike Gatt'l
Labels: (Owned) Asylum, Atco, Atlantic, Big Tree, Cotillon, Elektra, Nonesuch, Reprise, WEA, Warner Bros, (licensed) Bearsville, Beggars Banquet, Dark Horse, DiscReet, ECM, Emerald City, Embryo, Famous Charisma, Finnadar, Island, Little David, Mantecore, Modern, Nemperor, Pacific, Paradise, Planet, Rolling Stones, Scotti Bros, She, Sire, Swan Song, Warner Curb, Warner Spectator, Westbound, Whitefield, Wing & Song
 Warner Bros, see WEA
 Warner Curb, see WEA
 Warner Specter, see WEA
 Waterhouse, see Attic
 Waterloo, see Holborne
 Westbound, see WEA
 White Diamond, see RCA
 Whitefield, see WEA
 Will o Wind, see Phonodisc
 Wind, see RCA
 Wing & Song, see WEA
 Wini, see Holborne
 Wonderworld, see Word
 Wooden Nickel, see RCA
 Word Recs Ltd., 7720 Alderbridge Way, Richmond B.C. V6X 2A2 Tel (604) 270 2723 Pres & Adv: Dr. Gerry B Scott, VP: I. Scotti Sales & Mktg Phil Crofton, Roger Stark, Don Harbridge, Carl Teeple, Wayne Daku, Diane Soderman, Vera Pansesko
Labels: (Owned) Canaan, Century Dayspring, Image VII, Myrrh, Sacred, Word (distributed) Bird'wing, Good News, Janz, Jim Light, Manna, Mara natha, NewSong, Newworld, Sparrow
 World Recs (div of Shotgun Gimme Holdings Ltd.), PO Box 2000, Baseline Rd W at Courtois, Bowmanville Ont L1C 3Z3 Tel (416) 576 0250 To ronto Te: (416) 686 2828 Pres: William Hewson, Gen Mgr: Bob Stone (Also see Phonodisc)
Labels: (Owned) Audat, CTL, Sevete, World
 Zappa, see PolyGram
 Zappa, see Quality

Scorpion, see Quality
 Scotti Bros., see WEA
 Second Ave., see Phonodisc
 Select, see Archambault
 Seraphim, see Capitol
 Sesame Street, see Quality
 Sevete, see World Recs
 Shagrock, see Phonodisc
 Sharon, see Master's Collection
 She, see WEA
 Shelter, see MCA
 Shiva, see MZ
 Sirano, see Modulation
 Sire, see WEA
 Sloth, see A&M
 Smile Recs (div of Northern Light & Sound Entertainment Corp.), 1659 Bayview Ave., Toronto Ont M4G 3C1 Tel (416) 485 1157 Pres: David Coultis, VP: A&R & Promo: Brian Ayres (Also see Taxi)
 Snocan, see Phonodisc
 Solar, see Phonodisc & RCA
 Solid Gold Recs, 180 Bloor St W Toronto, Ont M5S 2V6 Tel (416) 960 8161 (Also see A&M)
 Songbird, see RCA
 Songs, see Phonodisc
 Source, see MCA
 Southcoast, see MCA
 Sparrow, see Word
 Spectra-Scene, see CBS
 Spring, see PolyGram
 Springwater Prod'n Ltd., 56 Clinton St., Guelph, Ont N1M 5G5 Tel (519) 824 7885 Pres: Homer Hogan, VP: Dorothy Hogan
 Squash, see Phonodisc
 Stag Creek, see Phonodisc
 Star, see Praxe
 Sterling, see PCRL
 Shift, see CBS
 Stony Plain Rec'g Co Ltd., PO Box 861, Edmonton, Alta T5J 2L8 Tel (403) 477 8044 Mng: Dr. Halger Petersen, Gen Mgr: Alvin Jahns (Distrib uted by RCA)
Labels: (Owned) Stony Plain, (licensed) Lycia
Int'l repn: Central America (Diteca), Japan (Toku/Kenwood), USA (First American), UK (Decca)
 Storyville, see Moss
 Studio 5M, see Archambault
 Suite, see Damon
 Summit, see Word & Phonodisc
 Sunbird, see Quality
 Sunflower, see V Recs
 Sun Scape Recs, PO Box 793, Sta F, Toronto, Ont M4Y 2N7 Tel (416) 889 2713 Gen Mgr: Ca-ord David Nash, Sales Mgr: Valene Webster
 Swan Song, see WEA
 Synchronic Research, see Phonodisc
 T G O, see Capitol
 T K, see CBS
 T Neck, see CBS
 Tabu, see CBS
 Tania, see Quality
 Tapestry Recs & Tapes Ltd., Box 755, Sta B, Ottawa, Ont Tel (613) 233 8871 (Also see RCA)
 Taxi Recs (div of The Great Canadian Entertainment Co Inc.), 1659 Bay view Ave., Toronto Ont M4G 3C1 Tel (416) 485 1157 Pres: Dave Coultis, VP: Brian Ayres (Also see Smile)
 Telson, see CBS
 Tembo, see RCA
 Temple, see Phonodisc
 Teo, see RCA
 Bruce Thompson Music Corp Ltd, 1310 Centre St S., Calgary, Alta T2G 2E2 Tel (403) 265 7270, Pres & Gen Mgr: Bruce Thompson, Promos Mgr: C Montoya
Labels: (Owned) Centre St., Circa
 Sydney Thompson, see Phonodisc
 3 A, see Holborne
 Threshold, see PolyGram
 Toshiba EMI, see Moss
 Trans Canada Recs (div of Quebecor Group Inc.), 7033 Trans Canada Hwy., St. Laurent P.Q. H4T 1S2 Tel (514) 336 7151 Telex: 058-24638 Gen Mgr: Denys Bergeron, Nat'l Sales Dir: Robert Perusse, &Aamp;R Dir: Walter Gardetti
Labels: (Owned) Celsius, Grate, Seasons, Trans Canada
 Trema, see RCA
 Trianon, see Archambault
 Troubadour, see A&M
 True North Recs., 98 Queen St E., Suite 20, Toronto, Ont M5C 1S6 Tel (416) 364-6040, Telex: 065 24566 Co. Owners: Bernard Heitselsohn, B.C. Fedler, Asst'l Debra Sherman, Promo: Stuart Raven Hill (Distributed by CBS)
Int'l reps: Worldwide (Millennium/RCA in USA) excluding Italy (Dschh), Japan (RCA)
 Tuesday, see A&E
 Turnabout, see Praxe
 Turnabout, see Moss
 20th Century Fox, see RCA
 20th Century Fox On Sound, see RCA
 U K, see PolyGram & V Recs
 Ultra Recs, PO Box 128, Sta. I, Toronto, Ont M6B 3Z9 Tel (416) 783 5382 VP: G.W. Golden, Gen Mgr: Elaine Gold
 Umbrella Recs (div of Nimbus 9 Prod'n Ltd.), 39 Hazelton Ave Toronto Ont M5R 2E3 Tel (416) 961 9688 Telex: 06 22364
Int'l reps: Australia (MR Accustics) Austria & East European Countries (Hi Fi) EC & Middle East Countries (Quadraman in UK) Malaysia (United Bearings) Singapore (United Bearings), UK (Quadraman) USA (Audio-Technica)
 Uncle Jam, see CBS
 Union, see MCA
 Unidisc Rec: 668 Deslauriers, St. Laurent P.Q. H4M 1W5 Tel (514) 334 2373 Telex: 05 827542 Pres: George Cucuzella, Gen Mgr: Joe Torio rci, Sales Mgr: Nat Marenada
Labels: (Owned) Black Sun, Uniwave, (licensed domestic) Bomb, OI, JC Prod'n, Matra PBI, Quantum, Rio, Rouge, VS, (licensed foreign) Aava lanche (France), Brass (USA), Emergency (USA)
 Unidisc (France), see Archambault
 Unison Recs Inc., 1310 Rue Lariviere, Montreal, P.Q. H2L 1M8 Tel (514) 527 4588 Pres: Steven Grossman, VP Prod & Public Affairs, VP Harvey Finkelshten, Gen Mgr: Louis Alves (Also see CBS)
Int'l reps: France (Carriere), USA (RCA Warner Bros.) UK (EMI)
 United Artists, see Capitol
 Uniwave, see Unidisc
 Unlimited Gold, see CBS
 V I P, see Able
 V Recs Ltd 221 Flora Ave Winnipeg, Man R2W 2P8 Tel (204) 586 9279 Pres: Alex Goshak, Gen Mgr: Roman Swidinsky, Sales Mgr: Mike Goshak
Labels: K Sunflower, UK, V
 V S, see Unidisc
 Val, see Veleo
 Vamp, see Veleo
 Vanguard, see Quality
 Vault Treasure, see RCA
 Veleo American Recs: 79 Lunnis Rd Toronto Ont M8W 4M7 Tel (416) 259 9182 Mng: Dr. Jose Osana
Labels: (Owned) Val, Vamp, Veleo
 Vera Cruz Recs/Park Lane Music Co Ltd, 10534 109 St, No 202 Edmonton Alta T5H 3B2 Tel (403) 426 1366 (Also see CBS)
 Verve, see PolyGram
 Verve, see PolyGram
 Victor, see RCA
 Victrola, see RCA
 Vierge, see Production Connection
 Vik, see RCA
 Viper, see Phonodisc
 Virgin, see PolyGram
 Virgin Dindisc, see PolyGram
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Labels: (Owned) Asylum, Atco, Atlantic, Big Tree, Cotillon, Elektra, Nonesuch, Reprise, WEA, Warner Bros, (licensed) Bearsville, Beggars Banquet, Dark Horse, DiscReet, ECM, Emerald City, Embryo, Famous Charisma, Finnadar, Island, Little David, Mantecore, Modern, Nemperor, Pacific, Paradise, Planet, Rolling Stones, Scotti Bros, She, Sire, Swan Song, Warner Curb, Warner Spectator, Westbound, Whitefield, Wing & Song
 Warner Bros, see WEA
 Warner Curb, see WEA
 Warner Specter, see WEA
 Waterhouse, see Attic
 Waterloo, see Holborne
 Westbound, see WEA
 White Diamond, see RCA
 Whitefield, see WEA
 Will o Wind, see Phonodisc
 Wind, see RCA
 Wing & Song, see WEA
 Wini, see Holborne
 Wonderworld, see Word
 Wooden Nickel, see RCA
 Word Recs Ltd., 7720 Alderbridge Way, Richmond B.C. V6X 2A2 Tel (604) 270 2723 Pres & Adv: Dr. Gerry B Scott, VP: I. Scotti Sales & Mktg Phil Crofton, Roger Stark, Don Harbridge, Carl Teeple, Wayne Daku, Diane Soderman, Vera Pansesko
Labels: (Owned) Canaan, Century Dayspring, Image VII, Myrrh, Sacred, Word (distributed) Bird'wing, Good News, Janz, Jim Light, Manna, Mara natha, NewSong, Newworld, Sparrow
 World Recs (div of Shotgun Gimme Holdings Ltd.), PO Box 2000, Baseline Rd W at Courtois, Bowmanville Ont L1C 3Z3 Tel (416) 576 0250 To ronto Te: (416) 686 2828 Pres: William Hewson, Gen Mgr: Bob Stone (Also see Phonodisc)
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Chart Successes

• Continued from page C-4

but is advancing Canadian standards and expectations all the same; the pre-eminence of authentic, dedicated (and all-white) urban blues stylists like Downchild (Attic), Powder Blues (RCA)—whose first album was financed by a pawned vintage guitar and went on to achieve platinum status solely from Canadian sales—and the Dutch Mason Blues Band (Attic), is a phenomenon of the Canadian industry that is unlikely to be repeated in the United States; post new wavers like Teenage Head (CBS) and Blue Peter (Ready) have developed regional followings that more than adequately sustain their recording efforts with fanatic dedication to a uniquely Canadian ethos these bands embody—an ethos that may never find a place on American FM radio. The point is, however, that for the first time in Canada, all these diverse entities are financially and artistically viable on their own turf. These bands, and many others, are finding acceptance and success at home. Without U.S. qualification, they are stars in their own right.

"If 1981 has been a breakthrough year, it's because we've seen the establishment of a Canadian star system," says Tom Harrison, music critic for the Vancouver Province. "At last, people in Canada really want to see Canadian bands, buy Canadian records—not because they're Canadian, but because there are enough artists in the country contributing credibly to the quality and quantity of work being produced in the international context to be considered stars, and unselfconsciously so. It's a long way from simply thinking in terms of Burton Cummings and Anne Murray as our only attractions."

Harrison adds that the current roster of Canadian talent receiving national and international attention has earned its status by qualifying under standard international prerequisites: record sales and press profiles. "We no longer have to make comparisons to other markets or cater to their demands.

"In the past, Canadian bands have been derivative of prominent British and U.S. styles. Nothing seemed contemporary—it was all contrived. This year acts like Rough Trade and Loverboy have proven they know what they want and that they have the experience to go out and get it on their own terms, without having to second guess the expectations of other markets."

Harrison stops short of predicting another banner year in 1982, however. "There's only so much you can accomplish given the personnel at hand," he says. "That's not to say there aren't some very promising bands at the grass roots level, working their way up—but they're mostly under-prepared.

"The nationally and internationally successful acts in 1981 are in the hands of people who've been working at the same level in the industry for years, people like Bruce Allen (Loverboy, Red Rider), Ray Daniels (Rush, BB Gabor), Bernie Finkelstein and Burnie Fiedler (who, till their recent split, co-managed Bruce Cockburn, Dan Hill, Murray McLauchlan and Rough Trade) and Terry Flood (April Wine), to name most of them. They have finally learned how to manipulate according to international levels of acceptance—they know their jobs well, at last.

"The problem is," he adds, "there are so few of them who understand the business at that level—and their hands are all full. There's simply no one at present who can maneuver new talent into prominence. All the active, independent labels responsible for breaking most of 1981's acts have their hands full too. It's at saturation point. No matter how much potential new, unknown acts might display, without expert direction, they will never have the impact Loverboy, Doug and the Slugs, Chilliwack and Red Rider made in 1981. Maybe we'll only be able to develop one or two new acts a year."

Keith Sharp, editor-in-chief of Canada's only national music newspaper, Music Express, has monitored and promoted the growth of Canadian talent for four years. A Canadian perspective is his publication's *raison d'être*, he says, and only recently has he won some hard-fought points to have major Canadian record companies support original Canadian talent with anything more than a gratuitous pat on the back.

"1981 was a productive year, without doubt," he says. "It was a very big year for Canadian talent in the domestic situation. In November, every major act in Canada except Trooper had an album receiving important attention—26 albums by prominent Canadian rock acts were charting somewhere, all in the same month.

"But it was a disappointing year for international success by Canadians, when you consider how many tried; and how many deserved it. Only Rush, Triumph, Chilliwack, Red Rider, Bruce Cockburn, the Kings, and maybe Minglewood, made a mark on the U.S. charts. Toronto, Ian Thomas (Anthem), Saga (Maze), Streetheart (Capitol), Harlequin (CBS)—and many others—all had excellent albums that should have broken ground internationally and failed.

"Canadian record companies have at last found talent worth recording—the big disappointment is realizing how ineffective they are at securing international releases for their artists, how little pull they have."

Sharp also attributes the international failure of a number of worthy acts to a clichéd adherence to the principle of record company support—money for touring and promotion subsidies. "The Kings proved you can make it without subsidies," he says, "by taking the risk, heading south and building your own groundswell. The largest grossing Canadian act currently working in the United States is, believe it or not, the Guess Who, a totally different ensemble from the original (apart from Jim Kale, who bought the name from Randy Bachman), whose album failed in Canada. Playing a completely different

JIM WATERS

CHUM Program Director

"In Canada we have regulations that prevent FM from doing what the AM stations do, playing the hits. We'd be in trouble without the rule and that's why we have been able to maintain a strong music policy with our own AM stations in Canada. In the U.S. most of the major AM signals are now predominantly talk formats, news and information and the like. Here I'm programming three cuts deep on an album; sure we broadcast in mono, but we can keep some sort of check with FM in our music presentation. It is a tremendous challenge and something that I happen to think is relatively unique. It gives us something more to run with than the latest single by whomever."

style of music, working solely off the remaining strength of the old name, they have a performance schedule that would make many top Canadian stars green with envy. They took the risk."

Sharp adds that many new Canadian acts have come to the understanding that a Canadian record deal is not an end in itself. "Increasing numbers of acts are seeking contracts outside Canada first. Saga still doesn't have an American deal, but they released their last album on their own label in Canada and leased it in Europe, where it broke for them. David Bendeth bypassed Canadian companies and signed direct to Ensign Records in England, who secured an American distribution deal with RCA, so RCA Canada simply inherited it third hand. Now Bendeth is working in the States, with major support and critical attention. He couldn't get work in Canada till now. Another Canadian band, Wrabit, signed direct with MCA Records in the States rather than bother doing fruitless rounds in Canada. The biggest Canadian act in Britain, outside Rush, is Nash the Slash, regarded as something less than worthwhile by many people here. He was signed direct by Virgin Records—so were Martha & the Muffins.

"If any trend develops in 1982, I think more acts will look outside Canada for record deals. We're developing a more international perspective. Bands will become more adventurous—they're beginning to realize they can make their own waves."

Sharp predicts a reduction of Canadian recorded product in 1982, echoing previous suggestions that management and label rosters have become saturated.

"Most have more than they can handle now," he adds. "I think 1982 will be a make or break year for many of the acts that were successful last year. The onus will be on everyone to extend their horizons—only the acts that can find an international level of acceptance will last."

Billboard

Indie Labels

• Continued from page C-10

good commercial records "wherever they be from." To this end he has made annual forays to MIDEM and Musexpo. To date Solid Gold has released one album by British rock act Girlschool and two by Savoy Brown. What is happening abroad with Canadian acts is but "the tip of an iceberg," he suggests.

Other major indie labels in the country include Aquarius Records in Montreal, which records April Wine; Sefel Records of Toronto, another new indie with blue chip financing and a very serious attitude about selling records. Sefel has financed a major collection of digital classical recordings, marketed by mail order in major U.S. weekly magazines like Time and Newsweek, as well as cutting more commercial pop records, an example being Dwayne Ford who went to Los Angeles to work with David Foster in the studio. The label is also tied to a major rack in Quebec, Almada, and has its own sales force across the country.

In Edmonton, Damon Productions released several successful albums, including the novelty underground hit of the year by country-pop act, Showdown. With RCA distributing, a two minute ditty, titled "The Rodeo Song," littered with four-letter words, created a rush at retail for copies of the album and by the time the dust had settled, more than 200,000 copies were sold.

Earl Rosen, executive secretary for the Canadian Independent Record Producers Assn., doesn't hesitate in telling you that the indie market has never been in better shape. "It used to be that one could count the membership that was actually doing anything on the palm of one hand. Now there has to be more than a dozen that are seriously out here doing a job. I'd have to say that things are tight right now, but there seems to be a definite trend to support one's own here right now. I think this might be due to the fact that there are less international acts touring here and perhaps there is a greater quantity of quality recordings being made."

Among the other labels right now are Sefel Records, El Mocambo, Ready, Mustard, Vera Cruz, Rio, Bomb, Stony Plain, Falcon, Maze and Flicker Records. All have achieved differing levels of success, some, like Maze, basically record one act (in this case Saga).

The single largest Canadian-owned label is Quality Records, the only one to have its own manufacturing arm. President George Smith declares 1981 as one of the best ever for the company, citing the success of Motown's distributed line and the phenomenal success of the "Stars On" LP (400,000 copies sold here). Additionally, Quality has had some successes with its own signings. Gino Soccio in Europe and New York, a deal with RFC in the U.S. to market Canadian originated dance product, most of which is recorded in Montreal.

Billboard

Changing Formats

• Continued from page C-17

hold its audience. Until recently it has been limited in size because of a weak signal in the city, but as of this spring CFNY has the strongest signal with a new 100,000 watt antenna set in the downtown core.

Marsden sees radio facing stronger competition in the coming years from other entertainment forms and he suggests that unless programmers are willing to face up to the fact and take some chances in programming format, they are going to lose out. He also opines that listeners just don't want to hear the same 20 acts "day in and day out." It makes for bland, one dimensional radio, he believes. And he points an accusing finger at his competition for burning out super-acts like Led Zeppelin and the Who.

While the AM base is eroding in Canada, according to CHUM pd Jim Waters, it isn't at the same rate it is in the U.S. and he credits CRTC regulations for this. "Here we have regulations that prevent FM from doing what the AM stations do, playing the hits. We'd be in trouble without the rule and that's why we have been able to maintain a strong music policy with our own AM stations in Canada. As you know, in the U.S. most of the major AM signals are now predominantly talk formats, news and information and the like. Here I'm programming three cuts deep on an album; sure we broadcast in mono, but we can keep some sort of check with FM in our music presentation. It is a tremendous challenge and something that I happen to think is relatively unique. It gives us something more to run with than the latest single by whomever."

In the western half of the country the Moffat chain rules virtually supreme. National program director Chuck McCoy notes that there are differences between the east and west in terms of audience tastes and style. The chain of stations between Vancouver and Winnipeg have been instrumental in breaking a substantial number of Canadian acts, from Lovrboy and Trooper through Doug & the Slugs and Dixon House. He retains Dave Charles of Joint Communications as a consultant in the east to plug him in on records that perhaps are breaking in the east first and might work on western radio. He also points out that the chain has weekly conference calls where program directors at the member stations in-put information about records, Canadian and international, for possible network consideration. Moffat just got its first eastern station, CJJD in Hamilton.

The big stations in the west include CFOX-FM and CFUN in Vancouver, along with pop adult FM, CFMI. In Edmonton CHED is the big AM and K97 is the new AOR FM rocker which jumped from a cume of 69,000 to 173,000 in a year, bringing a lot of new music and acts into the market along the way.

Both Calgary and Edmonton will boast new FM stations later this year. Calgary finally gets itself an FM rock station, CKIK, and license applications have also been approved for two country stations.

The new FM licenses are going to have a significant impact in album sales in the west come the end of this year. In the country formats it means that acts like Poco, Charlie Daniels and Canada's own Good Brothers will have an outlet for their albums that wasn't there before. The rock FM in Calgary will have an even more immediate impact for the record industry, especially so considering it is one of the wealthiest per capita cities in the country.

According to Dave Charles of Joint Communications, which consults for some 25 stations across the country, the general drift in broadcasting in the next year or so will remain pretty stable. He sees a tamer brand of pop and an increase in gold from the '60s and '70s as trends for AM that are a direct result of the growing up of the baby boom. AOR, he predicts, will hold firmly with a teen audience and that the more sophisticated listeners will tune in for specialized programming, but become harder to reach due to lifestyle insulators like the Sony Walkman. He firmly advances his theory that a station, in order to be successful, must position himself in the market. AOR, he says, will continue to reflect the street and if it ever loses it, it will necessarily lose its identity. He suggests that AOR formats can't soften their image by day-parting, to do so would run the risk of losing their audience.

One thing that Waters at CHUM, Marsden at CFNY, McCoy at Moffat and Gary Slaight at Q107 all agree on is that Canada's radio programming is vastly different from the U.S. system. Here regulations dictate a specialized type of format, but more than this, the cultural make-up of the population allows for a strong element of British rock music to work here.

So, with the intervention and some tough economic challenges ahead, when all is said and done, Canadian broadcasting is in good shape. To date the only super station in the country is CFMI-FM in Vancouver, but it is hinted that several other stations, including CHOM-FM in Montreal, will be moving in this direction shortly.

DAVID FARRELL

Billboard

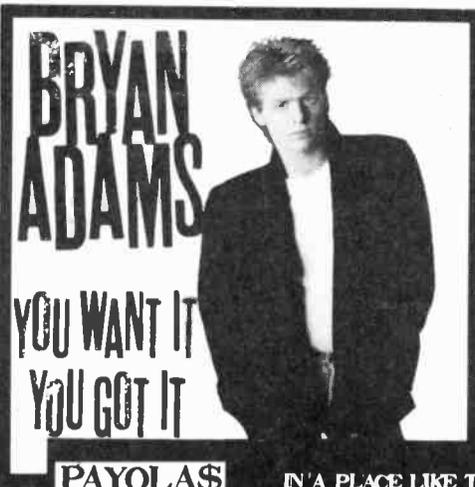
VIC WILSON

President, Canadian Independent Record Producers Association.

"It's been our strongest year. We're really making an impact at government levels. They're beginning to understand the points we're making—for a decent mechanical rate, for a levy on blank tape, revision of the copyright act, and so on.

"Just as importantly, I think that radio—which has tended to downplay the role of independent recording companies in Canada—is becoming a great deal more supportive, both on an official level with the Canadian Assn. of Broadcasters, and on a day-to-day level with individual stations and groups of stations.

SOUNDS GOOD, EH?



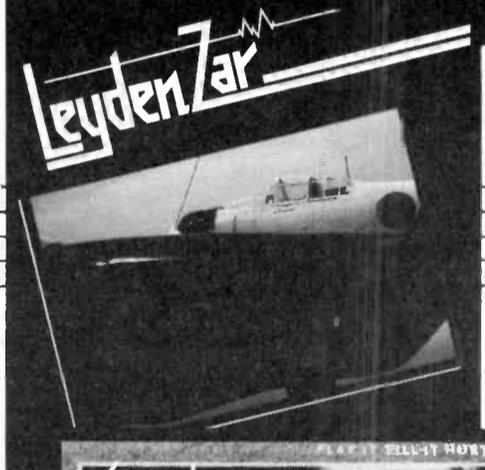
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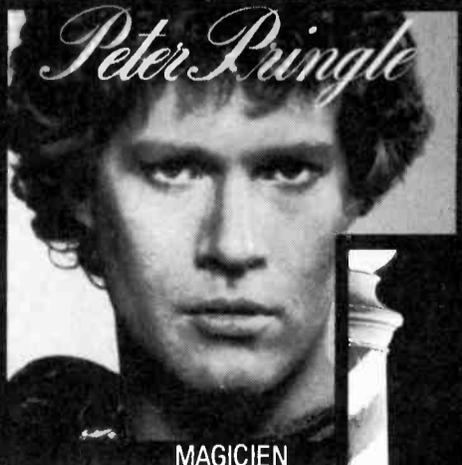
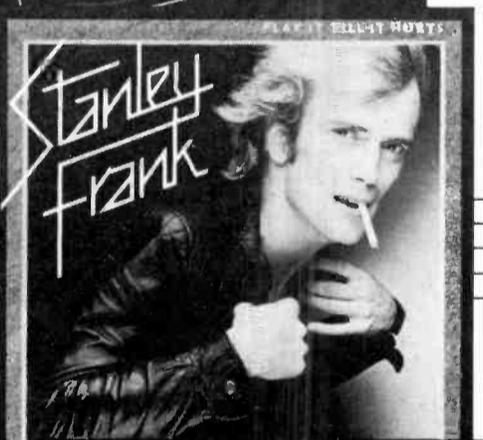


WALTER ZWOL & THE RAGE



SHARI ULRICH

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RAIN UPON THE SEA



A & M - C A N A D A

Promises Dynamism

• Continued from page C-12

"I never listened to rock 'n' roll as much as jazz and fusion groups," says Tell, who grew up in the northern Quebec mining town of Val d'Or and came to Montreal to study jazz guitar. "I admired Lena Horne and Ella Fitzgerald as singers and Duke Ellington for his melodies and musical form. It's made my sound a little different from most of the singers here, and that has served me well.

"I've always believed in what I do and have never had to go along with record companies telling me to play this or that. To have that power at 23 is about as lucky as you can get."

Both Diane Tell and her manager-producer Allan Katz, 39, a tenor sax player years ago and formerly Polygram Canada's national promotion director, recognize how quickly stars can rise and fall in a limited market like Quebec.

"It'll be well into '82 before Diane puts out a new album," Katz says. "In a small territory like this, fans and particularly the media are constantly looking for something new. It's discouraging to spend a year and a half creating something and then get asked four months after it's out, 'well, what's next?' We're trying to slow the whole process down."

Katz, who also manages a number of English-Canadian acts including Sylvia Tyson, has had Diane Tell's albums released in France and parts of South America, and looks forward to her working in English.

"As a Montrealer, my perspective is bilingual," he says. "I can't see why Canada can't be more like Europe, with a multilingual music scene. We've got the artists here. Diane Dufresne does as wild a show as Bette Midler. Yvon Deschamps could be bigger than Bill Cosby. And Diane Tell, with her French romanticism and American consciousness, is just too much to ignore."

Tell records for Polygram Records which, as the only major label in Canada with its head office in Montreal (rather than Toronto), has a bilingual perspective of its own.

"It's a great opportunity to take care of the scene here," says Peter Erdmann, who came from Polygram's German headquarters five years ago to run the Canadian operation. "Diane Tell's contract has just been renewed for five years. We are also working with Francois Dompierre, who has had successes in both the pop and classical fields; Christian St-Roch, formerly Robert Charlebois' drummer, who's given us an instrumental album of melodic pieces he's written; and we've formed alliances with local labels to release albums by Pierre Bertrand, Richard Seguin, Lewis Furey and Carole Laure, the Canadian recording of Starmania, and the new album by Edith Butler.

"Besides," Erdmann says, "with so many cultures coming

together here, we are able to put out many records that wouldn't fit into U.S. bags. For instance, with Frank Mills, our American friends laughed when we first released "Music Box Dancer." But after it became a success here, it became a great success worldwide."

Polygram will also release, in February '82, the new English-language album by Kate and Anna McGarrigle. The sisters, natives of Montreal, recorded three LPs for Warner Bros. in the U.S. in the 1970s, then came back home to make a French-language album with Kebec-Disc.

"It's high time they had another English record out," Erdmann says. "We've heard some first mixes, and it sounds excellent. Needless to say, we hope to have them in the top 40 here, which should give us some leverage in the U.S."

To Kate and Anna, who are French-Canadian on their mother's side and bilingual, it is completely natural to make records in both English and French.

Some English-language artists, notably Bruce Cockburn, have made it a practice to include a French lyric sheet with their releases. And in the summer of '81, a Toronto singer, Peter Pringle, had the bright idea of putting a French vocal track on a song off his A&M album. The song became a hit in Quebec, and he went on to record an entire French version of the LP which, like the single, became a major Quebec hit, a greater success, in fact, than the original album was in English Canada.

The McGarrigles made their French record (which was released in the U.S. under that title—"French Record"—on Hannibal) for Kebec-Disc, part of the growing record business empire in Quebec controlled by Gilles Talbot, a former policeman and for 12 years, the manager of Ginette Reno.

The label Kebec-Disc (actually Kebec-Disque now, to suit Quebec's new purity of language laws) boasts a long list of Quebecois performers, Paul Piche, Fabienne Thibault, Stephen Faulkner, Robert Paquette (in truth, a Franco-Ontarian), Garolou, Octobre and the ADISQ-winning Corbeau among them. In addition, there's the Diskade maison de distribution, which handles the Kebec-Disque line and a number of other labels, and no less than 18 record shops strung out across the province.

Talbot says business is good these days, but he makes the observation that musical tastes have changed, softened, such that the major successes now are less the musical or social innovators, more the middle-of-the-road artists.

"It's a worldwide thing," he says. "Out there you've got Abba and the Bee Gees. Here it's Chantal Pary or Ginette Reno or Peter Pringle. Or Fabienne Thibault, who's selling well no with a more popular style than she used to have. Five years ago, she played the Hotel Nelson. Now, it's Place des Arts."

Another active force in Quebec record circles is Trans-Canada, a well-established label taken over in the mid-seventies by Quebecor Inc. (the Journal newspaper chain) and now,

with billing over \$20 million, the biggest record distributor and one-stop in eastern Canada.

On its own label, Trans-Canada releases Michel Pagliaro and Voggue. On various of the two dozen labels it distributes are Rene Simard and his sister Nathalie, child singers, seemingly always popular in Quebec; Jean-Pierre Ferland, the perennial chansonnier; Ginette Reno, a popular favorite for years, coming off her most successful album ever, *Je ne suis qu'une chanson*, sales of more than 325,000 copies; Johnny Farago, best known as an Elvis imitator; and many others.

"Country, film scores, other kid singers, folk, we got all kinds of stuff," says Trans-Canada's Walter Giardetti.

It all adds up to a steady sale of homegrown product.

"Quebec artists don't touch what the American rock stars sell," says one record store buyer. "But they're there. Our top 10 looks like anybody else's, except you'll find a Diane Tell or a Ginette Reno in there, too."

And of the future?

Marc Desjardins, columnist with the monthly Quebec Rock magazine, looks at coming stars like Daniel Lavoie (a Franco-Manitoban and winner two years running of ADISQ's male artist of the year), Gaston Mandeville, Sylvie Tremblay and the pop group Bill and sess a new scene arising.

"It will be modern in style," he suggests, "rock-oriented, international in outlook, in English as much as in French, conscious of the North American milieu, but with a point of view and a soul that's right from here." Billboard

Enter New Era

• Continued from page C-14

that sub-publishing arrangements in the market north of the United States make considerable sense. Canadian sub-publishing earns some \$2,000,000 a year in performing rights income alone.

Many American publishers now realize that Canada is, indeed, an entirely different market—and one that is difficult for them to cover from New York, Nashville or Los Angeles. And with Canadians handling more and more catalogs based in the U.S. and Europe, there has been an additional increase in the power and leverage domestic publishers can apply, particularly with music users and with government.

The indications are all in place that 1982 will be a watershed year for music publishing in Canada. Despite the long history of official inactivity and benign neglect, there is cautious optimism that Canada—at the bottom of the list when it comes to the financial effectiveness of the copyright law—may emerge is a better position, with luck and good fortune, by year's end. Billboard

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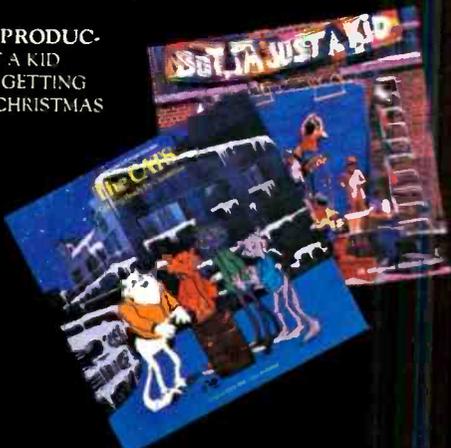
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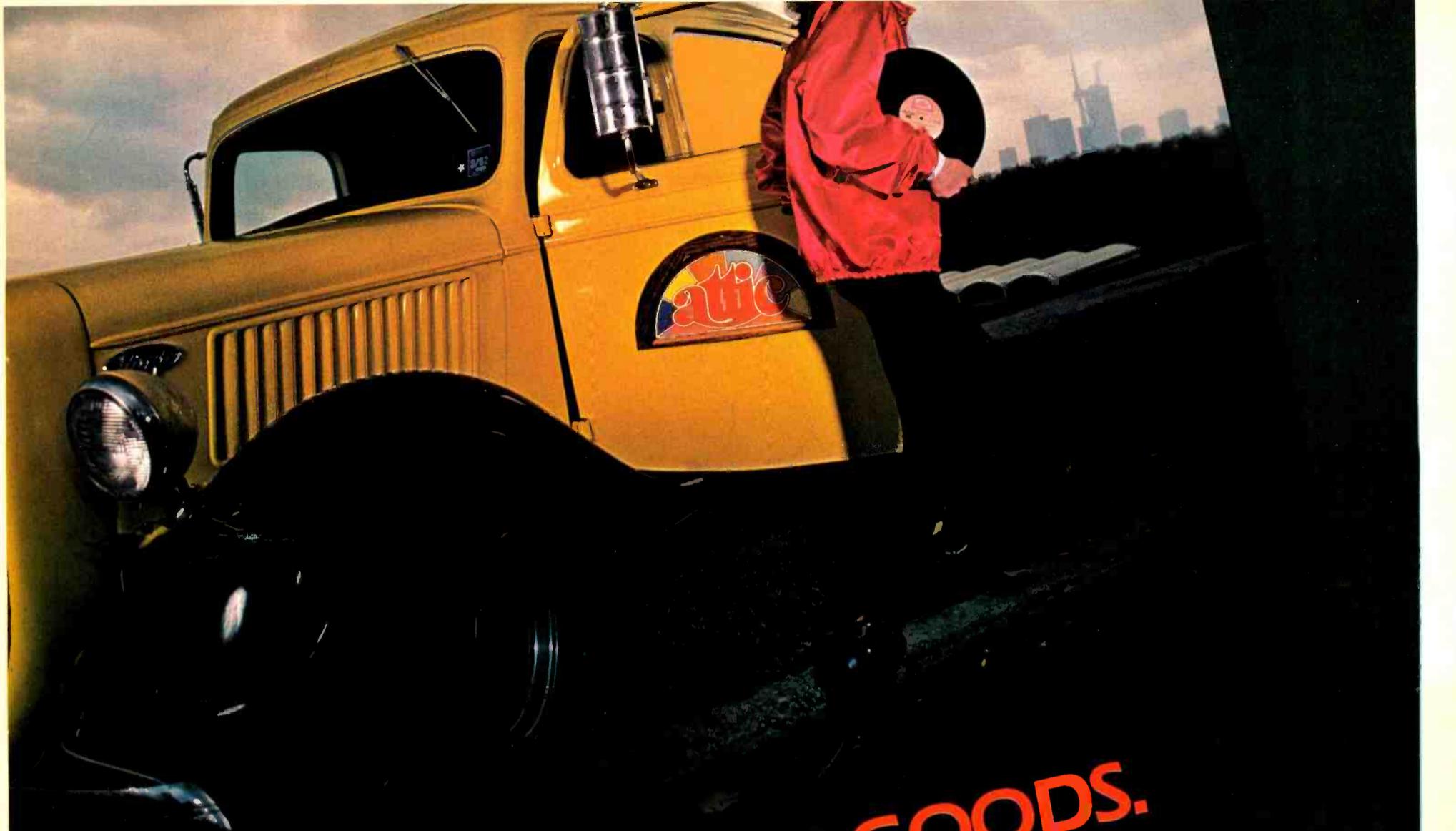
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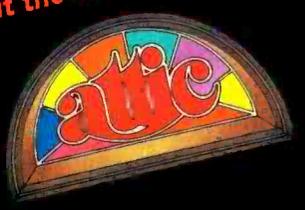
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Piracy, Pricing Are Seen As Asian Mart Problems

By EDWARD MORRIS

LOS ANGELES—With gospel music now making inroads in Southeast Asian markets, companies operating in the field are finding that the closely intertwined problems of piracy and pricing are more pronounced.

Peter Harris, managing director of Word Southeast Asia, and a veteran of the region who recently came to the U.S. for marketing discussions with Word and Light/Lexicon, says, "The reason we have piracy in Southeast Asia is that the American producers have not gone into those markets prepared to sell product at a price that the local population can pay. They've gone in and tried to sell product at American dollar prices. There's no way in the world that the rubber worker who earns \$5 a week can pay \$7.98, U.S. equivalent, for a record."

Besides those who pirate for profit, Harris reports that gospel labels are confronted by missionaries who pirate to spread the gospel. "To these people," Harris explains, "anything brought in by the Christian does not belong to the Christian. It belongs to God." Conventional notions of property and copyright are scorned or ignored, he adds.

At least two missionaries in Malaysia have been caught pirating Word products, Harris says. One listed 17 of the company's titles in his bi-monthly news magazine as well as secular titles by RCA and CBS artists. The cassette albums were priced at \$3, Malaysian currency. According to Harris, the cassettes advertised were crude copies, identified only with a typewritten wrap.

For-profit pirates generally charge \$5.98, Malaysian, for their albums, while the legitimate product retails at \$7.98, Malaysian, Harris says.

Because of the low quality and uneven availability of illegal copies, Harris notes, "we've had tremendous success when we've gone in with legitimate products. . . . We believe that as a result of subsidizing the product through a distributor in a particular city we are solving the problem of product going in at

American or New Zealand dollar prices."

Pirated albums in various Southeast Asian markets are sold via mail order, as an adjunct to religious meetings and rallies and in retail stores—mainly in Malaysia and Taiwan, Harris says. The Taiwan government has taken steps to halt the export of pirated tapes, according to Harris, who adds that such action remains to be taken by Singapore authorities.

The cassette is by far the most popular album configuration in Southeast Asia, Harris reports, owing primarily to the cost and scarcity of stereo equipment for records. The market for records, by Harris's estimate, is "very small" in Singapore and Hong Kong, "non-existent" in the Philippines and about "50/50" with records in Japan.

"On a visit to mainland China last year," Harris says, "I was amazed at the number of people who were walking around with Sony Walkmans." The People's Republic of China does not loom as an imminent outlet for gospel, he observes. "We have received a letter from Peking inquiring for catalogs on behalf of the masses, but there is no viable market for gospel in mainland China at the moment. And we doubt that there will be for years to come."

But market or no, there does seem to be an interest. "We understand from our Hong Kong distributor and from Hong Kong retailers that a large number of our cassettes are going into China." These are legitimate cassettes, he explains, and brought back by Chinese tourists who have visited Hong Kong or by Hong Kong residents visiting relatives in China. He says he knows of no prohibition of this by Chinese authorities.

Although Harris's company handles virtually all of Word's titles, he says, "there's no way that we can introduce 600 or 700 records at one time. Consequently, we're working on selected bestselling items suitable for that market." Often, he notes, Word's releases in New Zealand and Southeast Asia are simultaneous with those in the U.S.

GMA Keys On Merchandising

NASHVILLE—"A New Dimension, A Wider Vision, A Deeper Education, A Higher Purpose" is the theme for the Gospel Music Assn.'s (GMA) annual Gospel Music Week.

Slated for February 28 through March 3 at Opryland Hotel in Nashville, the focus of the convention will be merchandising and marketing gospel product. Seminar session leaders include Ken Puckett of Puckett & Ballard Agency; Ed Lidon of Thomas Nelson Publishing Co.; Macy Lippman of Macy Lippman Marketing; Stan Jantz of the Fresno Bible House; and George Toles, an advertising agency head.

The week's events also includes a day of church music workshops headed by the Johnny Mann Singers. Choral music for these sessions will be provided by Word Inc., M.S.I., Lexicon Music, the Benson Co., Hope Publishing Co., Lorenz Corp., Brentwood Music, Tribune Publishing and Shawnee Press. Also featured during the week will be a multi-media presentation by NARM and a question and answer forum.

Before Friday (15), registration for the event is \$100 for GMA members and \$125 for non-members. After the 15th, the registration fee is upped to \$125 for members and \$150 for non-members. Included in the registration fee are breakfasts, luncheons and nightly gospel concerts. For those who only wish to attend the Dove Awards presentation and banquet March 3, the registration fee is \$35 for members and \$40 for non-members.

As an attendance incentive, a free registration will be given for every 10 registrants from the same organization.

Wolfe To ASCAP

NASHVILLE—Songwriter and Impact Records artist Lanny Wolfe has signed his complete catalog to ASCAP. Among his copyrights are "Greater Is He That Is In Me," "Surely The Presence Of The Lord Is In This Place," "There's Something That's Different About Him" and "God's Wonderful People."

N.J. Composers Organize New Classical Guild

ATLANTIC CITY, N.J.—In an effort to assure New Jersey recognition in contemporary musical composition, a number of prominent New Jersey composers have banded together to organize the Composers Guild of New Jersey.

The state's classical composers have long had an identity crisis because most of them have gone under the shelter of New York or Philadelphia to get their works heard.

Prime mover for the Guild is pianist-composer Robert Pollock, with more than 25 compositions of note to his credit. Pollock also has been named head of the new organization, which includes in its membership such prominent New Jersey composers as Milton Babbitt, Don Martino and George Rochberg.

Atlantic Community College has offered its facilities for a series of concerts to get the Guild underway and provide a sounding board for state composers. The Guild will attempt to have a personal appearance by the composer whose works are featured at each concert.

Pollock says the Guild's long-range goal is to establish a statewide network of musical programs featuring New Jersey artists and compositions.

Classical Notes

New recording projects are being scheduled for the Boston Pops in the spring under composer/conductor John Williams, who recently was signed to a new two-year pact by the orchestra. Continuation of the PBS series, "Evening at Pops," under his leadership, is also planned. . . . Superstar flutist Jean-Pierre Rampal helped celebrate his 60th birthday Jan. 7 via a series of concerts with the National Symphony led by Mstislav Rostropovich at the Kennedy Center in Washington, D.C.

Dr. Barbara Peterson, manager of concert research at Broadcast Music Inc., and a noted Richard Strauss authority, will discuss the relationship between Wagner and Strauss at an event planned by the Wagner Society of New York Jan. 23. . . . The Allegri String Quartet, known through its recordings for Argo (the most recent a pair of Schubert quartets) touring in the U.S. again after a 10-year hiatus. . . . Soprano Carolyn Haefner makes her disk debut on Composers Recordings Inc. in a program of American songs. Among the composers represented are Amy Beach, Jack Beeson, Hugo Weisgal and Lee Hoiby.

Jorge Bolet will chair the panel of judges rating entrants to the 26th annual International Piano Competition & Festival sponsored by the American Music Scholarship Assn., to be held in Cincinnati June 22-27. Grand prize is a debut recital in New York, valued at \$5,000. . . . And in Indianapolis a major quadrennial violin competition will be launched in September with Josef Gingold heading a blue ribbon panel of judges. First prize in this event is worth \$10,000.

Toshiba Corp. Sponsors Dates

TOKYO—Toshiba Corp., which for the last two years has staged the successful Aurex Jazz Festivals, is branching out into the sponsorship of classical concerts as part of its cultural projects program.

Performers will be the Philharmonia Orchestra of London conducted by Vladimir Ashkenazy, and the music performed will range from Mozart to Stravinsky. It is the first time Ashkenazy has visited Japan in the role of conductor. He has appeared here in the past as pianist.



BRANDENBURG SUMMIT—Star soloists, from left, George Malcolm, harpsichord; Jean-Pierre Rampal, flute, and Henryk Szeryng, violin, share a break with conductor Neville Marriner during the recording of Philips' new production of the Brandenburg Concertos. Other soloists featured in the set, due out this month, are Heinz Holliger, oboe; Andre Bernard, trumpet, and Michala Petri, recorder.

Vanguard Preparing Houston Program

By IS HOROWITZ

NEW YORK—Vanguard is preparing to implement its new recording program with the Houston Symphony under the direction of Sergiu Comissiona even as its recording commitment to the same conductor at the helm of the Baltimore Symphony is stalled by a work stoppage.

The label is slated to produce its first product with Houston in April, to be followed by additional sessions in July. But a scheduled session in Baltimore on Jan. 30 has now been indefinitely postponed as the orchestra and management have failed to reach an agreement in a dispute that has so far aborted its current concert season.

Four digital records are planned for this year's tie with the Houston ensemble, with further recordings likely on a record-by-record basis, according to Seymour Solomon, Vanguard president.

A Debussy album, coupling "La Mer" with "Nocturnes," will be recorded in three days of Houston sessions in April, along with the Cesar Franck Symphony in D Minor. On the boards for July is a Ravel album, with the "Daphnis et Chloe" Suite No. 2 the major selection, as well as a

recording of Stravinsky's "Petrouchka."

The first Houston records are due to be released by Vanguard in August. In recent years the orchestra has been sparsely represented on disk, although prior to 1961 it recorded six disks for Everest and three for Capitol under Leopold Stokowski.

The stalled Baltimore album was to have been a Ravel program featuring pianist Leon Fleisher in the composer's "Concerto for Left Hand."

To date, Vanguard has produced four LPs with the Baltimore Symphony and the intention of both parties is to tape additional items under "an open-ended agreement," says Solomon.

Recent studio sessions at Vanguard have centered on chamber music, with a just-completed recording of the Ravel and Debussy Quartets, as performed by the Galimir Quartet, and tapings set for the same group of Alban Berg's "Lyric Suite" and String Quartet, Op. 3.

Solomon also notes that new projects are planned with P.D.Q. Bach, a perennial Vanguard attraction.

LAWRENCE PROJECT

Chavez Cycle Recorded

NEW YORK—Veteran recordman Harold Lawrence has completed taping the six symphonies of Carlos Chavez under the aegis of his new production company.

The digital recordings, sponsored by the Mexican government, were cut in London by Eduardo Mata and the London Symphony Orchestra. Soundstream digital equipment was used during the 13 consecutive sessions. Bob Auger served as engineer.

The sessions with the LSO brought Lawrence in close contact again with the orchestra he managed a decade ago, after leaving Mercury Records as chief of the label's classical wing. His full-time return to production follows subsequent managerial stints with the New York Philharmonic, the Buffalo Philharmonic and, until late last year, the Oakland Symphony.

The Chavez symphonies, to appear on three disks, will be released in Mexico by RCA and in the rest of the world under the Moss Music Group imprint. Lawrence will produce additional recordings under his arrangement with the Mexican government. The next sessions, also with Mata and the London Symphony, are scheduled to be held in June.

Lawrence's most recent recording projects prior to the Chavez cycle were two digital co-productions with Delos Records, featuring Eugene Ormandy and the Philadelphia Orchestra. The first, Tchaikovsky's Fifth Symphony, was released in November; the second, Tchaikovsky's Sixth, is due out early this year.

Harold Lawrence Productions Inc., based in Oakland, will also be involved in television programming.



SESSION TALK—Harold Lawrence maps session strategy with Eugene Ormandy as the Philadelphia Orchestra awaits another take in a digital Tchaikovsky recording for release by Delos Records.

Mobile Odyssey I Off To The Opera

By MOIRA McCORMICK

NEW YORK—Telecasting the Metropolitan Opera has never been more efficient since the new mobile unit Odyssey I took over the chores. The \$2.5 million unit was designed by Unitel Video Services to specifications of the Met and other users of remote broadcasting facilities. The Met's technical staff roundly praises Odyssey I's capabilities, stressing that production above all has improved immeasurably.

Since Nov. 14, Odyssey I has been

handling the PBS "Live From The Met" telecasts, as well as the PBS series "In Performance At The White House."

"We have been using Unitel for the season, and programs have never been technically better," says Clemente D'Alessio, producer of "Live From The Met."

Sabina Barach, production coordinator of "In Performance At The White House," says, "From a production standpoint, Odyssey I is very comfortable. It's just beautiful—spacious and luxurious."

"Spacious" is the key word. Since trucks are required by law not to exceed eight feet in width, production space in pre-existing mobile units has been limited. Odyssey I, however, has an expandable side which, at the push of a button, increases production area to 12 feet in width. "Live From The Met's" production staff of 20 can be comfortably accommodated, along with the elaborate video and audio equipment.

"We're delighted with the unit," says John Leay, engineer in charge. "The tension is relieved. We've got more space, so everyone is more relaxed and confident."

"It's more of a feeling of a studio than a remote truck," says producer D'Alessio.

Odyssey I was constructed with the Met foremost in mind. Many of its special features were designed specifically to overcome the problems inherent in telecasting a live three-hour opera.

"It's a difficult shooting situation," says D'Alessio. "The Opera House has seven performances a week and five rehearsals. The entire operation is geared to be as low-key as possible—it has to be set up while things are happening on stage."

Traditional stage lighting is maintained during the performances, so Odyssey I's 10 cameras were specially made to overcome low light

levels. Long telephoto lenses effect visual acuity without disturbing the audience or performers. The Ikegami tri-ax cable cameras make installation, breakdown, and repair as simple as possible.

"It's a very good layout from an engineering standpoint," says Jerry Lob, engineer in charge of "Performance." "It's exceptionally well-wired and well put together, and all the equipment is new."

Al Geisler, executive vice president of Unitel, says that Odyssey I was conceived specifically for large productions. "With the development of the cable market in this area, we felt the time was right for an Odyssey I," he says.

"The Met has probably the most extensive requirements of any musical broadcast," says engineer Leay. "It runs live for three hours in full stereo, with subtitles, and with domestic and overseas satellite feeds." Prior to Odyssey I, he says, "three trucks were needed to do the job. This unit could handle anything."

Three Hardware Makers Eye Joint Europe Venture

By JIM SAMPSON

MUNICH—Three major hardware manufacturers have finalized plans to cooperate on European production of consumer video equipment.

Frankfurt-based AEG Telefunken and Thorn EMI of London join the Victor company of Japan (JVC) in forming a Dutch holding company which will run plants in West Berlin and in the U.K. Neither the exact location of the new firm's headquarters nor its name have been revealed.

The West Berlin facility, formerly producing AEG Telefunken hi fi equipment, is already being retooled. Its 650 employees should begin work on VHS recorders in May, with an annual capacity of 300,000 units. In addition to VHS recorders, the holding will produce VHD videodisk players and video cameras.

Wilfried Jung, managing director

of Thorn EMI's central European music operations, says the VHD disk launch is set for late this year in West Germany. EMI Electrola will supply central Europe with VHD software from its new disk plant in Cologne.

Due to the possibility of its nationalization by the Mitterrand government, the participation of French firm Thomson-Brandt has been left open. JVC, Thorn EMI and AEG have equal shares in the new holding company, but have given Thomson an option to join in at a later stage.

Insiders believe the venture will offer stiff competition to the video branch of Dutch multinational Philips, whose main VCR stronghold is Western Europe. A Philips spokesman claims "Producing VHS recorders in Europe instead of importing them from Japan means that European import regulations can be circumvented, but on the other hand wage costs in Europe are considerably higher than those in Japan."

The British government has still to approve Thorn EMI's participation in the scheme, and the Commission of the European Economic Community in Brussels also has to make a decision on the joint venture as such.

Meanwhile, shortly after the three-way video venture was finalized came confirmation from Japan that Matsushita Electric and Robert Bosch of Stuttgart plan a similar move that will lead to the construction of Panasonic-type VHS recorders in West Germany, starting in 1983. No details of the project are yet available.

Dutch Filmers Requesting Levy

AMSTERDAM—Dutch filmmakers are putting in a request to the government for a levy to be payable on videotapes and video recorders, and they're getting firm support from copyright society BUMA/STEMEA.

According to Wim Verstappen, spokesman for the film producers, acceptance of the levy demand would mean doubling the price of blank videocassettes and an increase of around \$120 on the average price of a videorecorder.

The film society is adamant that showing of Dutch feature movies by national broadcasting networks is wrecking the film business as such, because videotaping deprives producers of financial rights. To counter possible arguments about how to split revenue from a levy, the filmmakers suggest 70% go to them and 30% to the actors involved.

Verstappen hints that film producers throughout Europe are reaching agreement over a concerted demand to individual governments. He says: "If our demands are ignored, then we'll all go to law to get a proper demand. Videotaping of our product is now a disaster situation."

Warner Home Video Modifies Rental Plan

• Continued from page 1

ing titles (26) will be—at least for now—rental-only product.

Other major changes in the program, which was originally introduced last fall, include 28-day lease cycles, rather than one-week; a change in pricing structure that removes the formerly equal pricing of all titles; and the dropping of the stipulation that all unsold titles in a dealer's inventory be returned to Warner for re-release as rental-only product.

Warner Home Video president Mort Fink explains that the revised program represents a move toward increased "flexibility."

Originally, all WHV titles were for rental only, at a cost to the dealer of about \$4.40 per week. Many video dealers around the country saw the program as a threat to their control over their own business and to their financial well-being.

The new program divides titles into three categories, two for rental only. All three categories have different pricing structures.

First are "A" titles, for rental only. The licensing cost to dealers for these titles starts at \$22 for the first 28-day cycle, drops to \$18 for the second, \$15 for the third, \$13 for the fourth and \$12 for all successive cycles. A dealer also has the option to rent a tape for a full six months for \$84, a savings of \$20 from the month-by-month plan.

"A" titles are "Altered States," "Any Which Way You Can," "Divine Madness," "Excalibur," "Outland," "Private Benjamin," "The

Shining," "Superman" and "Superman II."

The other rental-only category, "B" titles, are licensed to dealers at exactly half the cost of the "A" titles. These include "Blazing Saddles," "A Clockwork Orange," "Enter The Dragon," "Every Which Way But Loose," "First Family," "Sphinx" and 11 others.

Finally, there are the "lease/purchase" titles, the rest of Warner's catalog. These titles are licensed to dealers for \$11 the first 28-day cycle, \$9 the second, \$8 the third, \$6 the fourth, \$5 the fifth and \$4 from then on.

A dealer may either rent or sell these tapes to consumers. When installment payments equal the purchase price of the cassette (dealer/distributor costs have not yet been set, according to Fink), the cassette becomes the dealer's property. If the dealer does not foresee selling the cassette, he or she can return it to Warner at the end of any cycle.

"What we're doing with lease/purchase is floor-planning the dealer's inventory," says Fink.

Warner has planned six new "A" titles for March release: "Arthur," "Blowout," "Body Heat," "Looker," "Prince Of The City" and "Wolfen." Lease/purchase titles to be introduced at the same time include "Cannonball," "The Doors: A Tribute To Jim Morrison," "Get Out Your Handkerchiefs," "Paul Simon In Concert," "The Tin Drum" and "Grover Washington Jr."

An "A" title always becomes a "B" title before—and if—it moves to the lease/purchase category.

For The Record

LOS ANGELES—A story in last week's issue indicating upcoming releases by Columbia Pictures Home Entertainment contained some inaccuracies.

The company's February home video releases include "Tommy" (in stereo), "In Cold Blood," "Hellcats Of The Navy," "Three Stooges, Vol. 4," "Nobody's Perfect," and "The Front."

The March release schedule offers "Only When I Laugh," "Graduation Day," "Sahara," "The Seventh Voyage Of Sinbad," "The Cat And The Canary" and "Outrageous."

Billboard regrets the error.

New 'B' Logo For Sony VCRs

LOS ANGELES—A "B" inside a square topped by the word "Beta" is the new logo adopted by Sony of video products for its Beta format. The monochromatic design will appear on videocassette recorders and tapes as well as on advertising and promotional materials.

NEW TECHNOLOGY

Video Taking Hold At New York Discotheques

By LAURA FOTI

NEW YORK—Once a concert hall, always a concert hall, it seems, even if the disco phenomenon means the hall's original purpose goes through radical modifications.

Studio 54 was born in the 1920s as an opera house and later was used by CBS as a radio and television broadcast studio. True fame for the edifice, however, came in the 1970s, when Studio 54 was the premier discotheque in New York.

Revamped and under different ownership, Studio 54 is now not only a disco but once again a soundstage—now for videotaping rock concerts and promotional clips rather than opera. With a 32-track digital recording studio, Soundworks, downstairs in the same building, the past and present disco is able to take advantage of its acoustics, myriad special effects and computer-controlled lighting by combining them with state-of-the-art sound.

As Studio 54 owner Mark Fleischman puts it, "We can do projects for all types of media here. We have the technology, the desire and the capability, and we're looking at different projects."

"Studio 54 is a visually exciting set that undergoes constant change," Fleischman says. "We have in-house carpenters and set designers. Our

NEW YORK—The changes in dance clubs over the past few years can be traced in part to the increasing use of video to reinforce the beat and message of the music. In New York, the Ritz has been one of the pacesetters for rock video.

The technology is incorporated into almost every facet of the club's operation. During dance contests, entrants are videotaped and shown on a large-screen television for judging. Concerts are taped there, with three cameras, and edited live. Video programming of all types accompanies music chosen by the club's disk jockeys.

Director of video for the Ritz is Gilbert Seldes, a 20-year-old college student currently taking a leave of absence from his studies. Seldes was hired as an assistant in the summer of 1981 by Chris Dunham, and took his place soon after when Dunham resigned.

Seldes' job, as he explains it, is to "screen tapes, tape off tv and deal with the pirates and mongers and people who clutch at you. I get tapes to show, and tape concerts here."

Video shown at the Ritz comes from various sources: promotional clips from record companies, rock-and-roll tapes from collectors who lend their own material—for a fee—and swapping with other clubs.

Calif. Tape Rental Tax Affirmed

LOS ANGELES—A state ruling that prerecorded videotapes destined for rental or already rented are subject to a 6% sales and use tax on their wholesale purchase price was reaffirmed to California retailers last month.

The reminder of sales-and-use tax on the dealer purchase price of video software was part of a monthly mailing made by the California State Board Of Equalization, which assesses and supervises collection of state taxes.

The directive states that the leasing of video tapes is excluded from the definition of a continuing sale or purchase under Section 6006 of the Revenue and Taxation Code. Therefore, the dealer or lessor of video software is the consumer of such tapes for sales-and-use tax purposes, according to the agency, and must pay tax on their cost and has no option to report tax based on rental receipts.

If the dealer knows at the time of purchase of the videotape that the tape will be rented, the tax must be

paid immediately. If the dealer is uncertain whether the tape will be sold or rented, he can delay paying the tax until the tape has been offered for rental.

The directive states that when videotapes which have been rented are sold, the gross receipts from the sale are subject to sales tax without reduction for any amount of tax previously reported on the cost. A charge may be made for sales tax reimbursement on the selling price of the videotape.

Billboard®

Survey For Week Ending 1/16/82

Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	2	5	AN AMERICAN WEREWOLF IN LONDON	MCA 77004
2	13	4	APOCALYPSE NOW	Paramount Pictures, Paramount Home Video 2306
3	1	9	KRAMER VS. KRAMER	Columbia Pictures 10355
4	5	13	THE BLUE LAGOON	Columbia Pictures 10025E
5	3	13	STIR CRAZY	Columbia Pictures 10248E
6	4	5	FOUR SEASONS	MCA 77003
7	7	9	THE THIEF	Magnetic Video 4550
8	9	11	FRIDAY THE 13TH II	Paramount Pictures, Paramount Home Video 1457
9	8	13	ENDLESS LOVE	MCA 77001
10	18	9	THE POSTMAN ALWAYS RINGS TWICE	CBS 700077
11	14	10	ATLANTIC CITY	Paramount Pictures, Paramount Home Video-1460
12	10	23	CASABLANCA	United Artists, Magnetic Video 4514
13	6	16	THE JAZZ SINGER	Paramount Pictures, Paramount Home Video 2305
14	23	21	NIGHTHAWKS	Universal City Studios Inc., MCA Dist. Corp. 71000
15	17	9	THE MALTESE FALCON	Magnetic Video 4530
16	16	21	RAGING BULL	United Artists, Magnetic Video 4523
17	22	9	THE GOODBYE GIRL	CBS 700069
18	15	7	THE GOOD, THE BAD & THE UGLY	Magnetic Video 4545
19	20	8	BACK ROADS	CBS 70071
20	33	2	A WALT DISNEY CHRISTMAS	Disney 40VS
21	31	5	BREAKER MORANT	Columbia Pictures 8300
22	27	32	ORDINARY PEOPLE (ITA)	Paramount Pictures, Paramount Home Video 8964
23	25	10	MEATBALLS	Paramount Pictures, Paramount Home Video-1324
24	35	7	DOGS OF WAR	Magnetic Video 4569
25	28	2	THE ADVENTURES OF ROBIN HOOD	Magnetic Video 4540-30
26	19	21	TESS	Columbia Pictures 10543
27	30	12	THE COMPETITION	Columbia Pictures 10124E
28	NEW ENTRY		THE CONVERSATION	Paramount Pictures, Paramount Home Video 2307
29	NEW ENTRY		CLASH OF THE TITANS	CBS 700074
30	21	17	DRESSED TO KILL	Warner Bros. Inc./Warner Home Video 26008
31	24	10	THE FAN	Paramount Pictures, Paramount Home Video-1469
32	NEW ENTRY		GODFATHER EPIC	Paramount Pictures, Paramount Home Video 8480
33	11	16	BUSTIN' LOOSE	Universal City Studios, MCA Dist. Corp. 77002
34	12	49	AIRPLANE (ITA)	Paramount Pictures, Paramount Home Video 1305
35	26	9	USED CARS	Columbia Pictures 10557
36	29	11	SEEMS LIKE OLD TIMES	Columbia Pictures 10475E
37	36	2	TAKE THIS JOB AND SHOVE IT	Magnetic Video 4076-30
38	32	32	ELEPHANT MAN (ITA)	Paramount Pictures, Paramount Home Video 1347
39	40	26	AND JUSTICE FOR ALL	Columbia Pictures 10015
40	34	27	BLACK STALLION (ITA)	United Artists, Magnetic Video 4503

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime

BEATLES ARE SUIT SUBJECT

NEW YORK—Northern Songs has charged a Santa Monica-based manufacturer and distributor of films and videotapes with copyright infringement and unfair competition over the marketing of a videotape, "Cream Of Beatles."

The action, filed Dec. 28 in the U.S. District Court in Los Angeles against Pyramid Films Corp. and David P. Adams and Ellen B. Adams, is one of a number of legal moves made by Northern in 1981 against firms allegedly producing Beatles product without authorization from Northern Songs Ltd., administered in the U.S. by ATV Music. Most of these actions were settled out of court, according to Jonathan Zavin of the New York

(Continued on page 45)



YEAR-END MEET—United Artists Music wrapped up a successful year with a four-day staff convention and party at El Privado in Hollywood. Among those in attendance were, from left, Harold Seider, president of UA Music, film consultant Danny Crystal, Tim Mahon and composer Alan Bergman.

Print Companies Are Prospering Foresee Future Growth Despite Economic Conditions

• Continued from page 1

sheet price from \$1.95 to \$2.50 early last year, others eventually followed suit. Most firms see no severe deterioration in sales as a result. Hal Leonard Publishing Corp., an educational-oriented firm that entered full force into the pop field with a November, 1980 deal with Chappell Music, says it has moved 300,000 single sheet copies of "Endless Love," the Diana Ross/Lionel Richie hit, considered a major sell-through for print in this day-and-age. Hal Leonard acquired print rights to the song through a recent deal with The Entertainment Co.

Columbia Pictures Publications president Frank Hackinson reports a record profit and gross year for the company, but adds that serious consideration is being given to lowering folio prices, especially in the \$12 plus catalog. "We're carefully analyzing the situation and may come down a little in view of economic conditions," Hackinson declares.

He cites collections as being "very good" and with promises of a number of "important" acquisitions over the next six months, he says the company will "just explode in terms of tremendous growth" in 1982. One of Hackinson's wishes for the New Year is to hear "more sheet-oriented hits coming off the charts."

Although it's early yet to precisely evaluate its 1981 showing, Warner Bros. Publications will show a "flat year," according to Arnold Rosen, vice president and general manager.

While the company, too, is exploring direct-marketing ideas, Rosen notes that the company desires that retailers get the bulk of its product and plans to further increase various promotional aids to dealers in 1982.

Herman Steiger, senior vice president, can't envision, in view of current economics, a decrease in folio prices, but adds that at the initial stages of folio production "we evaluate how we can produce them at minimum cost. We also don't go after high profit margins on each book."

For 1982, the company will concentrate heavily on country music, having recently acquired print rights to such catalogs as Combine, Al Gallico and Algee.

At Big 3 Music, the print arm of United Artists Music, director of publications Russ Martens claims a general reduction in folio prices is

printing costs, although some \$14.95 folios have been reduced to \$11.95. The firm's method of lowering prices is one in which the number of songs is reduced while enhancing the books with interesting graphics.

"There won't be any more 256-page folios," says Martens, "but we'll give the consumer more than just music at a lower price."

For 1982, Martens says the firm will rely more heavily on the UA catalog, generating a number of nostalgia-type books. Exploration, he adds, is underway to develop some direct-marketing approaches, not necessarily as a reaction to any shrinking retail base, but to find more ways to utilize the marketplace.

Although Martens admits that volume suffered as a result of the loss of several catalogs, the company turned a profit for the fiscal year (August to August) to date, reflecting the strength of usage of UA's own catalog.

Cherry Lane Publications, headed by Lauren Keiser, says the firm reached a level of 10% profit margin, a minimum figure it looks for. Sales increased 26% though not the level of the 106% in 1980, when, according to Keiser, the company did two months worth of business in one week as an aftermath of the death of John Lennon in December, 1980. The company markets most of the Beatles songs as a result of a deal with ATV Music. According to Keiser, the company moved 50,000 copies of its \$39.95 "Complete Beatles" edition.

Keiser and Hal Leonard's Keith Mardak agree that a shrinking retail base is a reality and both are pursuing more aggressive direct-marketing techniques.

Hal Leonard, sporting a 20% increase in volume, moves into 1982 with two major deals, one with Paul McCartney's MPL Communica-

tions, including McCartney, Buddy Holly copyrights and the catalog of Edwin H. Morris. The other involves a licensing deal with Cedarwood Publications.

A continuing concern of Mardak's is the dramatic downturn in organ sales. "They're hurtin' for certain," Mardak says. "We felt organ sales might make a comeback in 1981, but we're looking at 1982 more realistically." Hal Leonard had been essentially an educational print firm before the Chappell deal. Since then, it also made a deal with The Entertainment Co.

The company's direct-market approach gained momentum, according to Mardak, with the release last year of a \$29.95 "Big Book." He says, "It was something we always dabbled in, but this book gave us the opportunity to put more emphasis into it and we've had good results."

Hansen, which in recent years has ventured away from the pop field into what owner Charles Hansen describes as "a standard business" with educational lines in classics and jazz method books, reports a 10% profit increase for 1982, led by method and works books by hot composer Claude Bolling.

The company, according to Hansen's son, Charles Hansen Jr., still has a tv direct-mail presence with folios by Liberace and Roy Clark, which, Hansen adds, will soon be going up in price from \$9.95 to \$13.95. As for its removal from the pop field, the younger Hansen says it's become "too expensive and competitive."

Hansen also operates seven retail locations in San Francisco (2), Seattle (3) and Las Vegas (2), where the older Hansen now resides. It's possible that Hansen may re-open a retail outlet in New York, where it closed down a location near Lincoln Center last year.

Ricordi Renews Schirmer Pact

NEW YORK—G. Schirmer and G. Ricordi, have renewed an exclusive representation agreement first signed in 1978. The deal covers all media uses of Ricordi's catalog by Schirmer and its subsidiary, Associated Music Publishers, in which Schirmer administrates the Milan-based firm's copyrights in the U.S., including print, music for rental, live presentation rights and rights in-

cable, videodisks and tapes.

In turn, Ricordi represents in Italy performance and mechanical rights for the Schirmer/AMP catalog. Ricordi, 172 years old, was the original publisher of such opera composers as Verdi, Puccini, Bellini, Donizetti and Ponchielli. Its contemporary serious music catalog includes works by Sylvano Bussotti, Franco Donatoni, Lorenzo Ferrato, Giorgio Ghe-

Sound Business



Billboard photo by Pat Celi

PEPPERMINT PROMOTION—An updated version of "Peppermint Twist" by the band V-8 is presently in production at New York's intergalactic studio. Shown left to right are Tom Goodkind, promoter of the Peppermint Lounge, a New York club; Jim Toth, soundman; and David Azarc, DJ, both also of Peppermint Lounge.

New Plant For Videotape

NEW YORK—A new videotape manufacturer is having a new facility built in Southern California to produce tape and videocassettes in the U.S. for sale here and overseas.

The company, American Video Tape Manufacturing Co., is headed by Irving Katz. InterMagnetics Corp., a specialist in building magnetic tape plants, has received a \$10 million contract to construct the plant.

The contract calls for InterMagnetics to build manufacturing machinery and quality-control equipment, to develop and supply technology, and to train personnel, according to InterMagnetics president Terry Wherlock.

New Products



JVC DIGITAL—JVC recently showed its new PCM cassette deck, capable of one-hour PCM digital recording or playback, at the Japan Audio Fair in Tokyo.

24-Track Facility Bows In Philly

New Studio Features Latest Design Innovations

By MAURIE ORODENKER

PHILADELPHIA—A new 24-track recording studio geared primarily for rock music has been created in center-city Philadelphia. Studio 4 takes its name from its location in an industrial building at 444 No. Third Street and was designed to meet the needs of a growing operation.

When owners Dave Johnson and

Jose and Phil Nicolo outgrew their small Half Track Studio in suburban Wayne, Pa., they brought in Tony Bongiovi, designer and owner of New York's Power Station to duplicate his acoustical design and technical concept here. Like the Power Station, Studio 4 utilizes slats of pine wood of varying sizes spaced

to expose the fiber in between. This design is used in the main studio and the two isolation booths off the control room.

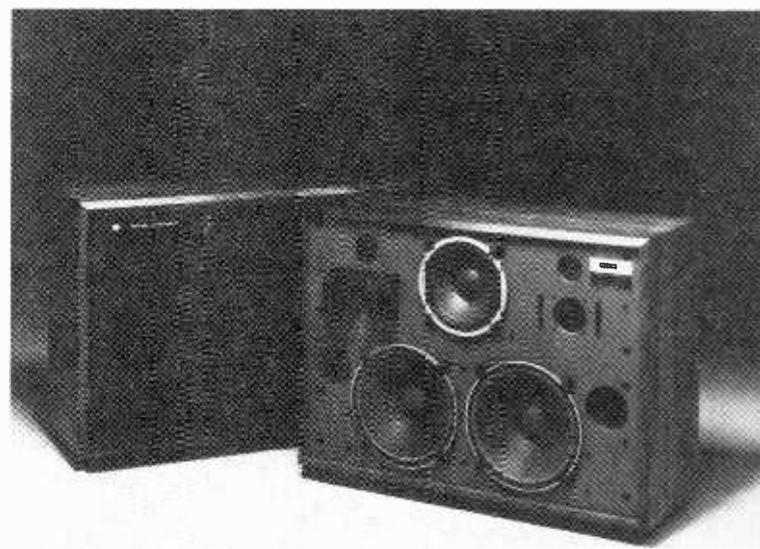
The main studio, 30 x 40 feet, accommodates 20 to 25 musicians and has already held a gospel group of 50 voices. The special acoustical design of the studio floor makes it especially conducive for the rock, rhythm & blues, and gospel singers and players. Part of the floor was laid over a bed of sand, to improve acoustics for string instruments.

The remainder of the floor was laid over a bed of poured concrete in which section drums and brass are best positioned. To get the complete fullness of the sound, a section of the wall in this area is solidified with large stones.

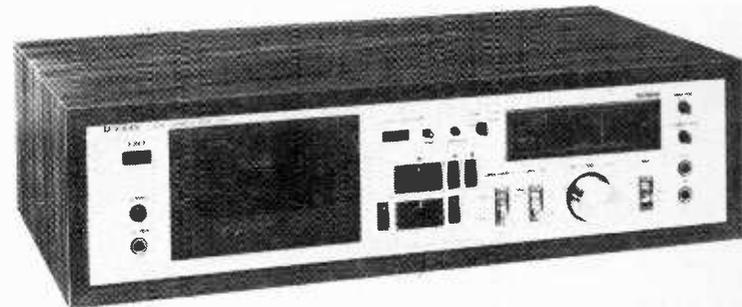
An alcove in the studio holds a Yamaha grand piano. Other instruments are also available. The isolation booths are for vocal/instrumental groupings of three or four, and for solo vocals. Like the main studio, the booths are 100% dead.

The 20 x 20 foot control room has a custom console to handle everything from two-track demos to 24-track polished masters. The console was customized at the General Electric Space Center here. Equipment for the total production facility carries such standard names as Studer, 3M, Neumann, UREI, Crown, AKG, Sennheiser and Sony.

Phil Nicolo, engineering director, and Joe Nicolo, sales director, come to the recording field by way of local radio and television. Dave Johnson is the business director. The staff also includes Obie O'Brien, chief engineer, and Debbie Goldfield, sales manager. Currently, Studio 4 is producing Maxxe, a band composed of musicians from the Village People, and Instant Funk. Other projects include Egdon Heath, Jeannie Brooks, Paris, Eddie Holman and Abel Cain.



STUDIO SOUND—JBL introduces its newly designed 4355 four-way studio monitor incorporating new low frequency drivers for extended bass response and the firm's exclusive High Resolution Dividing Networks for increased transient capability.



AUDIOPHILE DECK—Luxman's new K-117 two head cassette deck offers full logic solenoid controls, metal tape capability and Dolby. Suggested list: \$399.95



FRONT-LOADING—The fully automatic PS-FL5 from Sony features a front-loading microprocessor-controlled three-motor system by which the platter is drawn from the cabinet. Other hi fi components can be stacked on top. Re-

KEEP ON TRUCKIN'

Chaton Studio Unveils Mobile Recording Unit

By AL SENIA

PHOENIX—Chaton recording studio in suburban Scottsdale, Ariz. has unveiled a 24-track truck. The new mobile facility is dubbed CAT (for Chaton Audio Truck) and has been custom-tailored for remote, live album and concert recordings. The truck is spurring renewed interest in Arizona as a serious recording center, says Marie Ravenscroft, who operates Chaton with her husband Ed.

"It's the only one of the kind in Arizona," she says. "There definitely is a need for a remote audio truck here. We are already and will be luring business from Los Angeles and cities further afield, too."

Ravenscroft says the truck already has been used for live albums for two local radio stations and to record an appearance by the Tony Reed Orchestra in a Scottsdale nightclub.

The mobile recording studio is a specially designed mobile home that was "rewired and refurbished" at a cost of \$250,000. There is interfacing capability for stereo video production.

The relatively compact size facil-

itates access to locations normally inaccessible to large rigs, Ravenscroft says.

"The whole purpose of this truck is to make it just like a mobile home without side windows. We even put reinforced steel on the top so you can put cameras out there. It goes to places other rigs cannot go." The interior of the truck contains nine miles of wire (all hidden) and features a great deal of custom woodwork.

The facility rents for \$2,500 a day—a price that includes two engineers that stand by to make immediate repairs. "Within minutes, any problem can be rectified; everything is interchangeable," says Ravenscroft.

The CAT features an Otari OTR-90 24/16-track audio tape machine, an Otari two-track machine, a Tascam 122 cassette deck, a Soundcraft Series 800 mixing console, a dbx 900 modular processing system with four 903 comp. limiters, a dbx 208 24-channel noise reduction unit, a UREI 535 equalizer, and a large microphone selection.

Neve Selling Gear To Eastern Europe

LONDON—Despite East-West tensions, British companies continue to penetrate Eastern bloc markets with some success. Latest example is Neve Electronics International, which has just announced orders for audio mixing consoles from Eastern Europe worth approximately \$3 million.

Three 24-channel 5316 consoles will go to a radio station in the Bulgarian capital Sofia, joining the 5462 and 5422 consoles already installed there. And an advanced 32-channel

routing control, full memory recall and display has been ordered by a radio station at Riga in the Soviet Union.

Neve marketing director Jonathan Pedre says the company has been trading in these territories for more than 10 years. Main customers are broadcast operations and concert halls. "We are very active in that part of the world. We have an agent, of course, and we supplement his efforts. Our sales manager was in Moscow recently for more than two weeks, for instance, where we were

Exercise Cassettes

CHICAGO—Music In Motion has introduced a new line of prerecorded audio cassette tapes under the same name. The cassettes were designed for use with personal stereo cassette players, and combine musical accompaniment with instruction for activities such as skiing or jogging.

The cassettes are equalized for listening through stereo headphones. Programs available at present include "Ski Tunes—Cruising," "Ski Tunes—Moguls," "Joggercise," "Runner's Prep," "Relax" and www.americanradiohistory.com

Studio Track

NEW YORK—At Manhattan's Secret Sound Studio, John Brannon is recording tracks, with Elliot Mazer producing and Scott Noll engineering. Jeff Kent is producing Alan Wentz, with Leo Adamian on drums and George Wadenius on guitar.

Further north, Syncro Sound Studios in Boston is recording the film score to Luis Aira's "Chapter X." David Robinson is producing, Thom Moore engineering. Andy Pratt has also been recording, with Leroy Radcliffe producing and Mike Golub engineering.

★ ★ ★

Artisan Recorders of Pompano Beach, Fla. had a mobile unit on location recently, recording Warner Bros. artist Jaco Pastorius' 30th birthday party at Mr. Pipp's in Ft. Lauderdale. The party featured a 24-piece band led by Pastorius. Other recent remote recordings include the 250-piece Florida Mass Choir and the Ft. Lauderdale Symphony Orchestra with Emerson Buckley and Thomas Michalak conducting. Both sessions were engineered by Peter Yianilos with assistance from Stan Johnson and John Catalano.

Elsewhere in Florida, at Criteria Recording Studios, Miami, Alliance is recording its debut album for Handshake Records. Ron Albert and Howard Albert are producing for Fat Albert Productions. Ron Albert is also engineering, with Alex Clarke assisting.

Criteria's Mack Emerman is engineering a new LP for Sonny Stitt, Harry "Sweets" Edison and Eddie "Lockjaw" Davis on the Gemcom label.

"Criteria On Wheels," the studio's remote truck, recently recorded two sessions on location in Orlando. Terry Brooks was producer for his new double LP on Star People Records, with Bruce Hensal engineering assisted by Criteria's remote crew. The same group engineered a Riggs project for Warner Records, with Marty Cohn producing.

★ ★ ★

In Philadelphia, producer Ron Banks is working at Sigma Sound with engineer Arthur Stoppe on string tracks for a new Dramatics project on Capitol. Jim Gallagher is at the console as vocalist Lee Harrow lays down rhythm and horn tracks on a self-produced project, while Sputzy records rhythm tracks with producer Jack Faith and engineer Peter Humphreys.

★ ★ ★

In Michigan, Dearborn Heights, to be exact, James Davis of D&D Productions is finishing a project at Studio A for keyboardist John Simmons. In addition, the Incredible Mohawk Brothers are doing overdubs on their debut album with Eric Morgeson producing and engineering.

And in Detroit, reggae group Black Market is at Tantus Studio working on a four-song EP. Engineer is David Schreiner, who is also at work on a project by the St. James Choir conducted by Charles Nick. The album, for Sound of Gospel Records, was recorded at Ford Auditorium.

★ ★ ★

Phil York has engineered the songs and music for a movie entitled "Tender Mercies." Recording is being done at Arris Wheaton's Platinum City Studio in Dallas, with producer Tommy Oliver. Additional projects to come out of the studio include a single by John Kirby, produced by Boomer Castleman and an EP by the

group Blue Metal. Both were engineered by York.

★ ★ ★

In Van Nuys, Calif., at Salty Dog Recording Studios, the Carl Stewart Band is recording a debut LP with producer Steve Fisher. Rock group Blind Date is working with producer David Coe and singer/songwriter Mike Rox is working with producer Sandy Ross. All acts are on Regency Records.

★ ★ ★

Doc's Place, in Hendersonville, Tenn., sees sessions with the Hagers, Bandana, Cheryl Handy, Jack Quist and Maria Batril, all co-produced by Stan Cornelius and Mike Daniel. Leon Russell and Roy Orbison are producing their own

projects at Doc's Place. Daniel, recently appointed executive producer at the studio, will produce all acts on his own Muscle Records label.

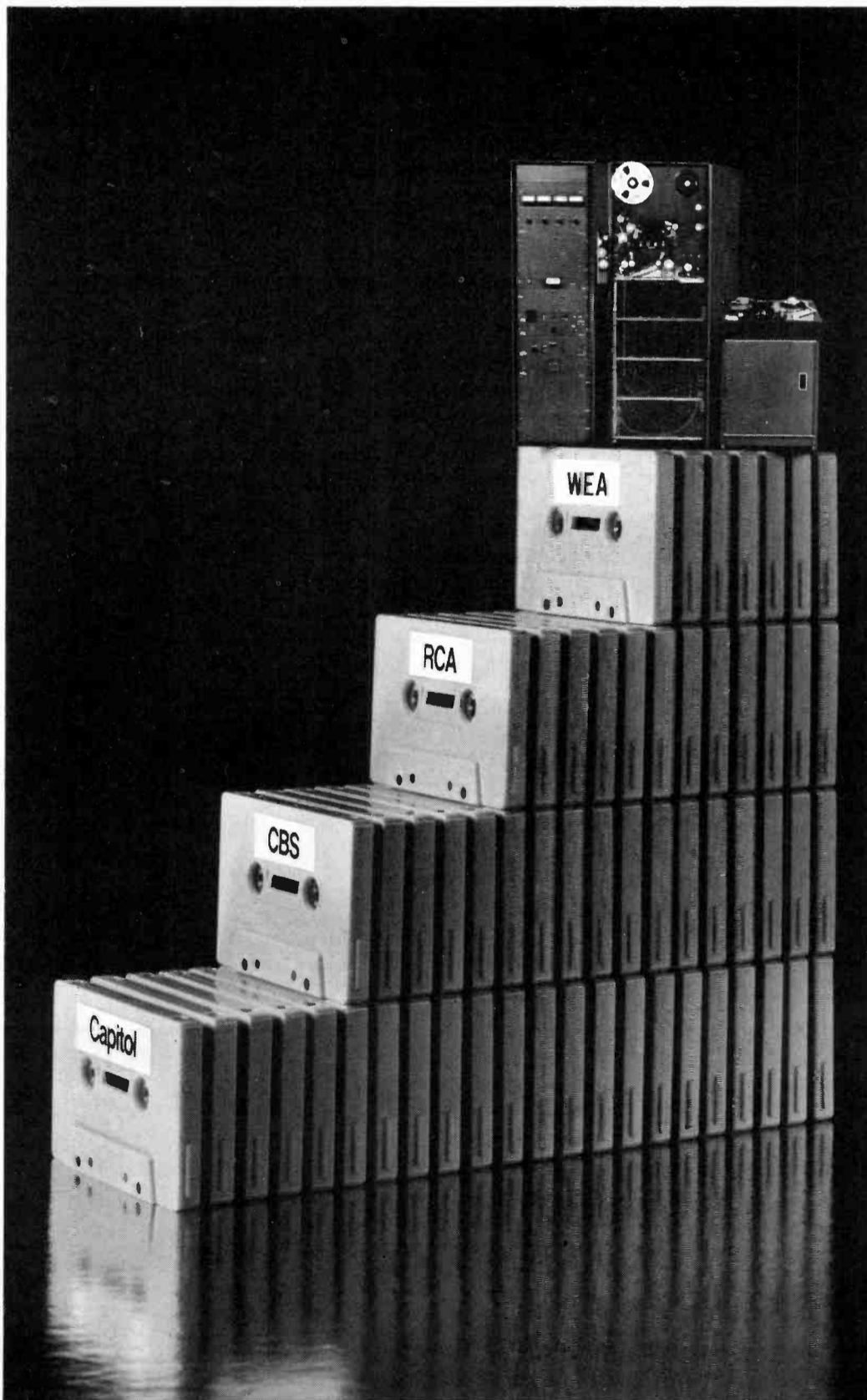
★ ★ ★

Activity at San Francisco's Russian Hill: Con Funk Shun recording overdubs for a seventh PolyGram LP, Richard Green engineering, Marnie Moore assisting; jazz singer Joe Hendricks recording an LP for New York's Muse Record Co., Richard Greene engineering, Marnie Moore assisting; and producer Carl Jefferson brought Brazilian Jazz singer Tania Maria in to record a second LP for Concord Jazz Records, Phil Edwards engineering, Marnie Moore assisting.



TANDEM PRODUCTION—John Thompson, left, and Randy Scruggs check a mix on Christian artist Michael Card at Scruggs Sound Studio in Nashville. Thompson and Scruggs, co-owners of Thompson/Scruggs Productions, have recently completed albums with Waylon Jennings, Jessie Colter and Randy Matthews.

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Billboard® Hot Country Singles

Survey For Week Ending 1/16/82

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JANUARY 16, 1982, BILLBOARD

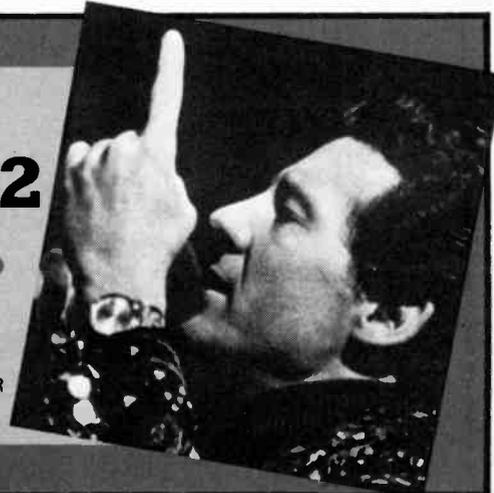
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	2	12	I WOULDN'T HAVE MISSED IT FOR THE WORLD —Ronnie Milsap (K. Fleming, D.W. Morgan, C. Quillen), RCA 12342 (Hall-Clement and Jack & Bill Music Company, Welk, BMI/ASCAP)	★	41	6	WHEN YOU WERE BLUE AND I WAS GREEN —Kin Vassy (E.T. Conley), Liberty 1440 (Blue Moon, Easy Listening, ASCAP)	★	75	4	BARROOM GAMES —Mike Campbell (M.A. Campbell, J. Crutchfield), Columbia 18-02622 (Duchess, NCA, BMI)	
☆	4	12	RED NECKIN' LOVE MAKIN' NIGHT —Conway Twitty (T. Seals, M.D. Barnes), MCA 51199 (Warner-Tamerlane/Face The Music, Blue Lake, BMI)	☆	46	4	THE VERY BEST IS YOU —Charly McClain (F. Stephens, L. Shell), Epic 1402656 (Aoudad, ASCAP/IBEX, BMI)	★	70	NEW ENTRY	SWEET YESTERDAY —Sylvia (K. Fleming, D.W. Morgan), RCA 13020 (Tom Collins, BMI)	
☆	5	13	THE SWEETEST THING —Juice Newton (D. Young), Capitol 5046 (Sterling, Addison, ASCAP)	★	42	8	WHERE THERE'S SMOKE THERE'S FIRE —R.C. Bannon & Louise Mandrell (K. Fleming, D.W. Morgan), RCA 12359 (Hall-Clement, Welk, BMI)	★	71	NEW ENTRY	TENNESSEE ROSE —Emmylou Harris (K. Brooks, H. Devito), Warner Bros. 49892 (Warner-Tamerlane/Babbling Brook/Drunk Monkey, BMI)	
☆	6	11	LONELY NIGHTS —Mickey Gilley (K. Stegall, S. Harris), Epic 14-02578 (Blackwood, BMI)	★	38	12	YEARS AGO —The Statler Brothers (D. Reid), Mercury 57059 (American Cowboy, BMI)	★	72	57	10	THE ROUND UP SALOON —Bobby Goldsboro (B. Goldsboro), Curb/CBS 02583 (House Of Gold, BMI)
☆	9	9	SOMEONE COULD LOSE A HEART TONIGHT —Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 47239 (Briarpatch, Debdave, BMI)	★	44	6	IF YOU'RE WAITING ON ME —The Kendalls (K. Bell, T. Skinner, J.L. Wallace), Mercury 76131 (Hall-Clement, Welk, BMI)	★	73	64	16	WHAT ARE WE DOIN' LONESOME —Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18-02522 (Larry Gatlin, BMI)
6	7	13	YOU'RE MY BESTEST FRIEND —Mac Davis (M. Davis), Casablanca 2341 (Songpainter, BMI)	★	49	6	ALL I'M MISSING IS YOU —Eddy Arnold (W. Holyfield), RCA 13000 (Bibo, Welk, ASCAP)	★	74	NEW ENTRY	ANOTHER SLEEPLESS NIGHT —Anne Murray (C. Black, R. Bourke), Capitol 5083 (Chappell, ASCAP)	
☆	15	11	HAVE YOU EVER BEEN LONELY —Jim Reeves and Patsy Cline (P. DeRose, G. Brown), RCA 12346 (Shapiro, Bernstein, ASCAP)	★	41	43	LET'S GET TOGETHER AND CRY —Joe Stampley (J. Koonse), Epic 14-02533 (Honeytree, Tellum, ASCAP)	★	75	NEW ENTRY	DON'T EVER LEAVE ME AGAIN —Vern Gosdin (M.D. Barnes), AMI 1302 (Blue Lake, BMI)	
☆	24	9	ONLY ONE YOU —T.G. Sheppard (B. Jones, M. Garvin), Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)	★	42	16	IT'S HIGH TIME —Dottie West (R. Goodrum, B. Maher), Liberty 1436 (Welbeck, Blue Quill, Random Notes, ASCAP)	★	76	77	4	SLOW TEXAS DANCING —Donna Hazard (E. Keeley, S. Vining, D. Hazard), Excelsior 1020 (Captar, ASCAP)
☆	18	9	LORD I HOPE THIS DAY IS GOOD —Don Williams (D. Hanner), MCA 51207 (Sabal, ASCAP)	★	43	34	LOVE IN THE FIRST DEGREE —Alabama (J. Hurt, T. DuBois), RCA 12288 (House Of Gold, BMI)	★	77	83	2	I SEE AN ANGEL EVERYDAY —Billy Parker (J.H. Forst), Soundwaves 4659 (NSD) (Hitkit, BMI)
10	11	14	TELL ME WHY —Earl Thomas Conley (E.T. Conley, J. B. Acklen), RCA 12344 (Blue Moon, Easy Listening, April, ASCAP)	★	44	48	LOVE NEVER COMES EASY —Helen Cornelius (J. Macrae, B. Morrison), Elektra 47237 (Southern Nights, ASCAP)	★	78	85	2	SHADOW OF LOVE —Rob Parsons (R. Parsons), MCA 51193 (Music City, ASCAP)
★	14	10	BLAZE OF GLORY —Kenny Rogers (J. Slate, D. Morrison, L. Keith), Liberty 1441 (House Of Gold, BMI)	★	45	52	LOVE WAS BORN —Randy Barlow (R.D. Eden, F. Kelly), Jamex 45-002 (Febrar, BMI)	★	79	NEW ENTRY	MISTER GARFIELD —Merle Kilgore & Friends (J. Elliott), Elektra 47252 (Rightsong, BMI)	
★	13	14	WHO DO YOU KNOW IN CALIFORNIA —Eddy Raven (E. Raven), Elektra 47216 (Milene, ASCAP)	★	46	53	WHEN A MAN LOVES A WOMAN —Jack Grayson (A. Wright, C. Lewis), Koaia 340 (Cotillion, Quinzy, BMI)	★	80	65	15	HUSBANDS AND WIVES —David Frizzell & Shelly West (R. Miller), Warner/Viva 49825 (Tree, BMI)
☆	17	10	WATCHIN' GIRLS GO BY —Ronnie McDowell (B. Killen, R. McDowell), Epic 14-02614 (Tree, Strawberry Lane, BMI)	★	47	54	I DON'T WANT TO WANT YOU —Lobo (R. Lavoie), Lobo 1 (Guyasuta, BMI)	★	81	NEW ENTRY	RUNNING ON LOVE —Don King (S. Harris, K. Stegall), Epic 1402674 (Blackwood, BMI)	
14	1	16	FOURTEEN KARAT MIND —Gene Watson (D. Frazier, L. Lee), MCA 51183 (Acuff-Rose, BMI)	☆	48	56	INNOCENT LIES —Sonny James (S. James, C. Smith), Dimension 1026 (Marson, BMI)	★	82	84	2	ONE NIGHT STANLEY —Jerry Abbott (J. Abbott, C. Stewart), Dallas Star 2581 (Valliance, BMI)
★	20	10	MIDNIGHT RODEO —Leon Everette (D. Orender, R. Ware), RCA 12355 (Denny, ASCAP)	★	49	51	OKLAHOMA CRUDE —The Corbin/Hanner Band (B. Corbin), Alfa 7010 (Sabal, ASCAP)	★	83	NEW ENTRY	LADY LAY DOWN (LAY DOWN ON MY PILLOW) —Gary Goodnight (J. Johnson), Door Knob 81-169 (Door Knob, BMI)	
☆	25	9	SHINE —Waylon Jennings (W. Jennings), RCA 12367 (Waylon Jennings, BMI)	★	50	58	IF SOMETHING SHOULD COME BETWEEN US —Burrito Brothers (J. Beland, G. Guilbeau), Epic 1402667 (Atlantic, BMI)	★	84	86	2	A MARRIED MAN —Judy Taylor (B. Braddock), Warner Bros. 49859 (Tree, BMI)
☆	22	10	DIAMONDS IN THE STARS —Ray Price (J. Sholner), Dimension 1024 (Almarie, BMI)	★	51	59	PLAY ME OR TRADE ME/WHERE WOULD I BE —Mel Tillis & Nancy Sinatra (O. Davis, M. Huffman, J. McHaffey), Elektra 47247 (Prater, Movieville, ASCAP)	★	85	NEW ENTRY	DON'T LEAD ME ON —Wyvon Alexander (W. Alexander), Gervasi 571 (Gervasi, BMI)	
18	19	18	IT TURNS ME INSIDE OUT —Lee Greenwood (J. Crutchfield), MCA 51159 (Duchess, Red Angus, BMI)	★	52	63	MIS'RY RIVER —Terri Gibbs (G. Wolf), MCA 51225 (Chiplin, ASCAP)	★	86	67	16	STILL DOIN' TIME —George Jones (J. Moffat, M.B. Heeney), Epic 14-02526 (Cedarwood, BMI)
★	21	11	IT'S WHO YOU LOVE —Kieran Kane (K. Kane, R. Bourke, C. Black), Elektra 47228 (Cross Keys, Chappell, ASCAP)	★	53	35	PLAY SOMETHING WE COULD LOVE TO —Diane Pfeifer (D. Pfeifer), Capitol 5060 (Strawberry Patch, ASCAP)	★	87	69	11	DROPPING OUT OF SIGHT —Bobby Bare (T.T. Hall), Columbia 18-02577 (Unichappell, Morris, BMI)
★	23	10	PREACHING UP A STORM —Mel McDaniel (R. Murrain, S. Anders), Capitol 5059 (Blackwood, Magic Castle, BMI)	★	54	60	SOME DAY MY SHIP'S COMIN' IN —Joe Waters (J. Waters), New Colony 6812 (Lantern, BMI)	★	88	70	11	SHE'S GOT A DRINKING PROBLEM —Gary Stewart (D. Morrison, T. Dubois, W. Newton), RCA 12343 (House Of Gold, BMI)
☆	26	8	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD —Ed Bruce (W. Holyfield, R. Hatch), MCA 51210 (Bibo, Vogue, Welk, ASCAP, BMI)	★	55	36	YOU'RE MY FAVORITE STAR —Bellamy Brothers (D. Bellamy), Warner/Curb 49815 (Famous, Bellamy Bros., ASCAP)	★	89	71	10	HEARTACHES OF A FOOL —Willie Nelson (W. Nelson, W. Breeland), Columbia 18-02558 (Tree, Parnet, BMI)
☆	27	9	I JUST CAME HOME TO COUNT THE MEMORIES —John Anderson (G. Ray), Warner Bros. 49860 (Contention, SESAC)	★	56	68	NO RELIEF IN SIGHT —Con Hunley (R. Bourke, G. Dobbins, J. Wilson), Warner Bros. 49887 (Chappell, ASCAP)	★	90	74	7	HEARTS (Our Hearts) —Susie Allanson (K. Beal, D. Allen), Liberty/Curb 1422 (Tree, Duchess, Posey, BMI)
☆	30	7	EVERYBODY MAKES MISTAKES —Lacy J. Dalton (L.J. Dalton, B. Sherrill), Columbia/Sherrill 18-02637 (Algee, BMI)	★	57	39	I'M GONNA TAKE MY ANGEL OUT TONIGHT —Ronnie Rogers (R. Rogers), Lifesong 45094 (Sister John, Sugarplum, New Keys, BMI)	★	91	76	4	WHISKEY MADE ME STUMBLE —Bill Anderson (H. Moffat), MCA 51204 (Boquillas Canyon, Atlantic, BMI)
★	29	9	ONLY YOU AND YOU ALONE —Reba McEntire (B. Ram, A. Rand), Mercury 57062 (Tro-Hollis, BMI)	★	58	73	LIES ON YOUR LIPS —Cristy Lane (L. Shell, J. Dowell), Liberty 1443 (C. Lane, New Albany, BMI)	★	92	79	9	TEARDROPS IN MY HEART —Marty Robbins (V. Horton), Columbia 18-02575 (Tro-Cromwell, ASCAP)
★	28	8	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE —Billy Swan (B. Morrison, J. MacRae), Epic 14-02601 (Southern Nights, ASCAP)	★	59	61	LET THE GOOD TIMES ROLL —Jon & Lynn (L. Lee), Soundwaves 4656 (NSD) (Atlantic, Unart, BMI)	★	93	94	2	INTIMATE STRANGERS —Terry Dale (T. Skinner, J.L. Wallace, K. Bell), Lane Dale 1001 (Hall-Clement, BMI)
26	3	15	THE WOMAN IN ME —Crystal Gayle (S.M. Thomas), Columbia 18-02523 (D.A.S., ASCAP)	★	60	66	LAY BACK DOWN AND LOVE ME —Rich Landers (J. Young), AMI 1301 (Nub-Pub, Washington Girl, Bagdad, ASCAP)	★	94	NEW ENTRY	I'M JUST THE LEAVIN' KIND —Michael Meyers (J. West), MBP 1980 (ATV, M. Borchetta, BMI)	
☆	32	6	DO ME WITH LOVE —Janie Fricke (J. Schweers), Columbia 18-02644 (Jack & Bill, Welk, ASCAP)	★	61	72	YOU LOOK LIKE THE ONE I LOVE —Deborah Allen (D. Allen, R. VanHoy), Capitol 5080 (Duchess/MCA, Posey, Unichappell, Van Hoy BMI/ASCAP)	★	95	80	13	ONLY WHEN I LAUGH —Brenda Lee (R. Maltby Jr., D. Shire), MCA 51195 (Golden Touch, Gold Horizon, ASCAP, BMI)
28	8	14	HEADED FOR A HEARTACHE —Gary Morris (J. Dowell, K. Blazy), Warner Bros. 49829 (New Albany, BMI/Hoosier, ASCAP)	★	62	62	IT'S SO CLOSE TO CHRISTMAS —Bellamy Brothers (D. Bellamy), Warner/Curb 49875 (Famous, Bellamy Brothers, ASCAP)	★	96	81	12	FAMILY MAN —The Wright Brothers (A. Rhody), Warner Brothers (Tree, BMI)
★	33	8	LADY LAY DOWN —Tom Jones (R. Van Hoy, D. Cook), Mercury 76125 (Tree, BMI/Cross Keys, ASCAP)	★	63	NEW ENTRY	BIG CITY —Merle Haggard (M. Haggard, D. Holloway), Epic 14-02686 (Shade Tree, BMI)	★	97	82	5	ROCKIN' IN THE CONGO —Hank Thompson (H. Thompson), Churchill 7779 (Brazos Valley, BMI)
30	31	10	I CAN'T SAY GOODBYE TO YOU —Terry Gregory (B. Hobbs), Handshake 02563 (Al Gallico, BMI)	★	64	40	TOO MANY HEARTS IN THE FIRE —Bobby Smith (W. Newton, T. DuBois, J. Hurt), Liberty 1439 (House Of Gold, BMI)	★	98	87	4	FULL MOON EMPTY POCKETS —Montana Skyline (M.J. Kossler, R.J. Jones), Snow 2022 (ATV, Blue Lake, BMI)
☆	37	5	BLUE MOON WITH HEARTACHE —Rosanne Cash (R. Cash), Columbia 18-02659 (Hotwire, Atlantic, BMI)	★	65	47	CHEROKEE COUNTRY —Sold Gold Band (R. Russell), NSD 110 (Trail Of Tears, BMI)	★	99	88	7	IT'S NOT THE SAME OLD YOU —Johnny Rodriguez (T. Seals, R. Kerr), Epic 14-02638 (WB, Tangerine, Face The Music, Irving, Buchanan-Kerr, BMI)
☆	38	5	SHE LEFT LOVE ALL OVER ME —Razzy Bailey (C. Lester), RCA 13007 (House Of Gold, BMI)	★	66	50	COTTON FIELDS —Creedence Clearwater Revival (J. Ledbetter), Fantasy 920 (TRO-Folkways, BMI)	★	100	89	16	THEM GOOD OL' BOYS ARE BAD —John Schneider (J. Pennig, J. Harrington, K. Espy), Scotti Bros 35-02489-3 (Flowering Stone, ASCAP/Holy Moley, BMI)
33	10	14	RODEO ROMEO —Moe Bandy (D. Mitchell), Columbia 18-02532 (Baray, BMI)	★	67	55	ALL ROADS LEAD TO YOU —Steve Wariner (K. Fleming, D. W. Morgan), RCA 12307 (Hall-Clement, Welk, BMI)					
☆	45	4	MOUNTAIN OF LOVE —Charley Pride (H. Dorman), RCA 13014 (Morris, Unichappell, BMI)	★	68	78	GUILTY EYES —Bandana (J. Dowell, K. Blazy), Warner Bros. 49872 (New Albany, BMI/Hoosier, ASCAP)					

☆ Superstars are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

THANKS FOR YOUR SUPPORT & PRAYERS IN '81
Best Wishes for a Super ★ & Happy '82
Jerry Lee Lewis

NBC-TV News Magazine Profiles The Killer "On The Road And At Home" "Friday Jan. 15th 7:00 P.M. CST."

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Country

FOR AGENTS, MANAGERS

Artists Looking Closer To Home

• Continued from page 27

thinks that Nashville has begun to realize its full potential as a "Third Coast," a growth evidence by the number of acts opting to remain with local agencies. "Nashville booking agencies took it on the chin for several years," she recalls, "while the larger Coast agencies and managers picked up our overflow. I see a trend developing in the reverse direction these days that indicates the tide may have been stemmed."

In five months of operation, International Celebrity Services has signed Ricky Skaggs, the Kendalls, Valentino and Jimmy C. Newman. Smith is in no hurry to expand her roster, either: "The key for the '80s is going to be personal attention, and a smaller agency is often better able to provide full service career development."

Other Nashville booking firms such as United Talent, William Morris, Buddy Lee Attractions and Dick Blake International also report healthy rosters and increased bookings in an economy where concert business overall is lagging behind previous years.

Says Top Billing's Tandy Ride, "I think the mystique of the West Coast—or the mystique that our artists thought the West Coast had—is not as profound as it once was. There was a time when Nashville artists thought that having a Coast

agency would guarantee them access to tv and films. But the way Nashville is growing, it appears the opposite may soon be true."

Certainly there has been an increasing number of tv, syndicated and cable opportunities available within the past two years locally. Video is also on the rise here, although it has not come close to the proportions of either Coast.

Nashville agencies continue, of course, to receive stiff competition from their New York and Los Angeles counterparts. "Country is no longer a small portion of the total concert scene or the record buying industry," says APA's Danny Robinson, explaining his agency's solid commitment to country artists. (APA handles, among others, the Gatlins, the Bellamy Brothers, Anne Murray, Deborah Allen, Riders In The Sky and Con Hunley.)

The agent feels one strength of an agency situated on one of the coasts may lie in its proximity to major concert promoters and venues. "Once a country act hits a specific level, it no longer wants to play clubs and honkytonks," he says. "This is where the branch offices can provide support services to boost him to the next level."

Robinson thinks that it's helpful especially in the cases of developing acts to have an agency with offices in more than one location and with ac-

cess to more than one medium. "At a certain point in its career, of course, an act can work from anywhere. But for new and mid-range acts who need exposure in a variety of markets, having a "Coast-based agency can open a lot more doors."

Bonnie Sugarman, an agent with ICM in L.A., works with Dolly Parton, Mac Davis, Cristy Lane, Lynn Anderson and Big Al Downing, among others. She thinks acts come to her agency for the diverse services it offers, ranging from college tours and package dates to Las Vegas hotels, trade shows and convention promotions.

When Bobby Bare left Top Billing recently for Minneapolis-based Variety Artists, some here were quick to see the move as another example of a Nashville act abandoning its base for the lure of an out-of-town agency.

Bare's manager, Steve Greil of Greilworks Artist Management in Nashville, refutes this strongly, however: "With no top 10 hits to his credit this year, we were aware that Bobby was much more difficult to book. We felt we needed some fresh power to move him away from the club scene. Variety's roster contains acts like Jerry Jeff Walker, Lacy J. Dalton and Pure Prairie League, the kind of progressive country that we think can lead to more effective packaging situations for him."



BARE SUMMIT—Columbia's Bobby Bare, second from left, discusses career plans with, from left, Rod Essig, vice president, Variety Artists International (Bare's new booking firm); Roy Wunsch, vice president, CBS Records-Nashville; and Steven Greil, president, GreilWorks Artist Management.

Jingle House Taps Nashville Potential

By EDWARD MORRIS

NASHVILLE—This city's strong identification with country music is both a barrier to profit and a potential bonanza for Nashville's jingle houses, according to Bob Farnsworth, president of Hummingbird Productions, one of Nashville's leading jingle firms.

The potential bonanza, as Farnsworth sees it, lies in the increasing attractiveness of country music stars as product spokespersons. "That's our biggest plug—the country star—and we're not using it," he insists.

Many major advertising agencies tend to typecast Nashville, Farnsworth says: "I can play light, Disney-type music for someone at an agency, for example, and they'll say, 'Just as I expected—it's country music.'" This stereotyping makes it difficult for Nashville-based jingle producers to convince clients of their ability to deliver a wide range of musical styles.

Hummingbird has produced numerous national jingles for clients such as Purina, Kellogg's, Dairy Queen, Burger Chef, McDonald's, Pillsbury and Exxon. Most of these firms have used at least some country music jingles, Farnsworth reports, adding that about 15% of his productions are country-oriented and the percentage is rising.

Farnsworth believes that the "middle America sound" done well

in Nashville is becoming increasingly popular with advertisers, a sound he says takes its roots from country music. There is also an "ego" factor that works to financial advantage for both country artists and jingle producers. "Advertisers would love to come to Nashville and tell their friends that they worked with Dolly Parton."

Residual income for an artist doing lead work on a nationally-aired jingle can amount to a figure between \$30,000-\$50,000 in a campaign. Generally, says Farnsworth, talent managers don't discuss residuals when they're negotiating a jingle agreement, preferring instead to hold out for inflated fees upfront that cost both them and the jingle house the account.

Hummingbird maintains five staff writers and implements with outside talent. In-house producers include Farnsworth, Alan Robertson and Chris Harris. The company operates an 8-track demo studio equipped with a synthesizer. There is also a three-quarter track video machine for demonstrating jingles already synchronized to visuals. Although Hummingbird has not been involved with commercial filming, the firm does do a lot of post scoring, service Farnsworth feels will be made much easier with the arrival of Bullet Recording in Nashville.



BOXCAR GOLD—Boxcar Willie, right, receives a gold album for sales of his "King Of The Road" album in Canada. Making the presentation is Len Friedman of CBS Records, Canada. Since the award presentation, "King Of The Road" has been certified platinum in both the U.S. and Canada.

New On The Charts



ROB PARSONS
"Shadow Of Love"—78

Until recently, Rob Parsons was best known as a songwriter, having artists such as Barbara Mandrell, Tammy Wynette, Terri Gibbs, Moe Bandy and Eydie Gorme record his tunes. Raised in Traverse City, Mich., Parsons learned how to play the guitar at an early age. He wrote his first song while still in grade school, putting music to the poem, "Billy The Kid."

After attending the Univ. of New Mexico, Parsons moved around, eventually working as a bass player in a bluegrass band and performing solo. In 1972, he came to Nashville, signed as a songwriter with John L. Sullivan's company and did a stint opening shows for Bobby Bare and playing bass in his band.

Parsons had moved back to Michigan when he received a phone call from long-time co-writer Ed Penney, who was looking for material for Terri Gibbs. Parsons contributed several tunes to both of Gibbs' albums. After Gibbs' success, Penney brought Parsons to MCA's attention. For more information, contact MCA Records, 27 Music Square East, Nashville, Tenn. 37203. (615) 244-8944.



BANDANA
"Guilty Eyes"—68

Another country group enters the chart arena this week with the debut of Bandana, a self-contained five-piece unit that writes and plays on its own recordings. Bandana claims as its influences the music of country-rock forerunners such as Poco, the Eagles and Crosby, Stills & Nash.

The band features two lead vocalists, dual drummers and four-part harmonies with strong acoustic guitar work. Bandana was originally formed by drummer Lon Wilson, bassist Jerry Fox and keyboardist Joe Van Dyke. This year, after sign-

ing with producer Stan Cornelius, two more members were added: guitarist Tim Menzies and drummer Jerry Ray Johnston.

The Warner Bros. group may be contacted through Denim & Lace Productions at (615) 329-3380.

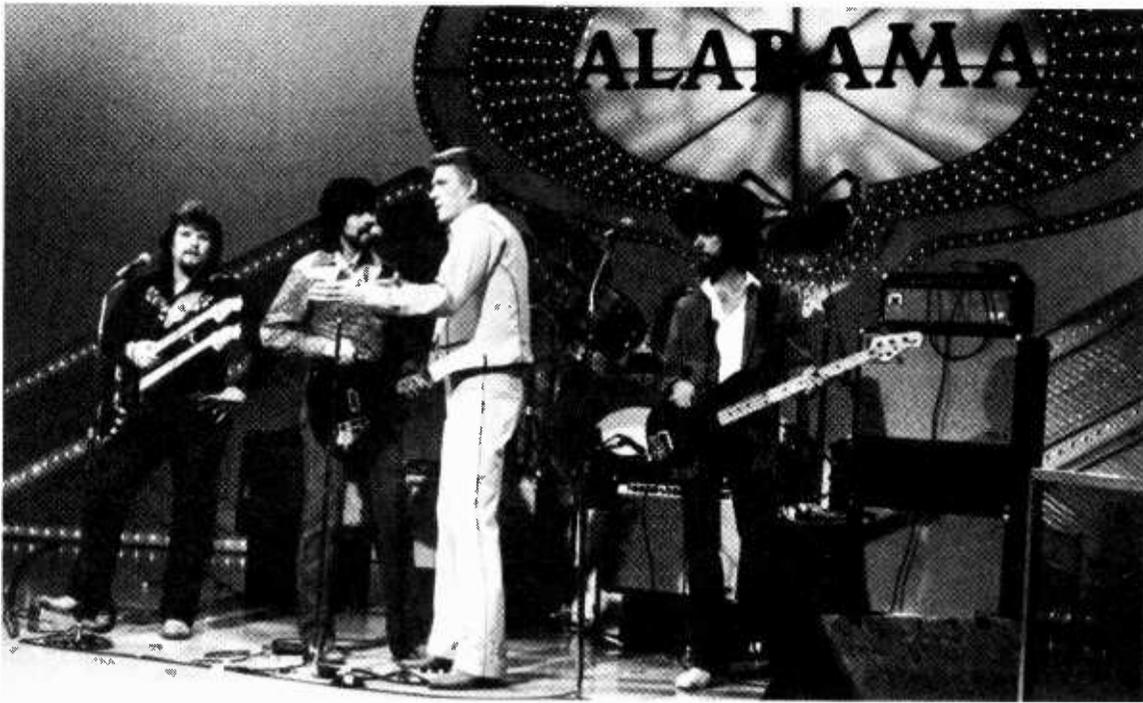
'Austin City Limits' Sets Talent Pairings

AUSTIN—"Austin City Limits" enters its seventh tv season this year, premiering with a show headlined by Emmylou Harris and Rodney Crowell.

Following editions of the program, aired via national PBS affiliates, will feature tandem billings of Kris Kristofferson with Billy Swan, Jerry Reed and Chet Atkins, Johnny Lee and Charly McClain, Willie Nelson and Guy Clark, the Bellamy Brothers and John Anderson, and Larry Gatlin and the Gatlin Brothers with Ricky Skaggs. The program's sixth airing will present a full 60 minutes of Merle Haggard.

Butler Resigns

NASHVILLE—Larry Butler has resigned his position as senior vice president of Tree International, a post he accepted shortly before Christmas. Butler will continue as a Tree songwriter, and will also produce acts for Tree Productions on an individual basis. According to Tree president Buddy Killen, there are no plans to replace Butler's position at this time.



CANADIAN ALABAMA—Alabama performs "Love In The First Degree" during a recent taping of "The Tommy Hunter Show," a syndicated Canadian television program. From left are Jeff Cook, Randy Owen, Hunter and Teddy Gentry.

Nashville Scene

By KIP KIRBY

From Elektra/Asylum, **Johnny Lee's** label, comes the news that the singer plans to wed fiancée **Charlene Tilton** on Valentine's Day next month. Lee first met Tilton at a television taping, and—according to Johnny—it was "attraction at first sight." Right after the wedding, he'll go back in the studio with producer Jim Ed Norman to begin work on his third Full Moon/Asylum album.

Los Angelenos had a chance to ring in the New Year at a gala engagement featuring headliners **Kenny Rogers**, **Loretta Lynn** and **Larry Gatlin** at the Forum. Although it may be difficult for Kenny to top his achievements of 1981, he's not about to stop trying: he's set to begin work on his first motion picture, "Six Pack," for 20th Century-Fox, which is due out around July. He's also readying his next album to feature the teamwork of five different producers, as reported in this column previously: Val Garay, Lionel Richie, Larry Butler, Brent Maher and Randy Goodrum. In between, Rogers is trying to squeeze in as much time as possible with his new baby son, Christopher Cody, born Dec. 4.

In a different part of the country, **Billy Bob's Texas** rocked out with one of the most unusual lineups of talent seen anywhere: a headline bill that included **Chuck Berry**, **Bob Hope**, **Razzy Bailey** and the full **Johnny Cash Show**. **Scene's Spy** was on hand to report that 3,500 patrons coughed up admissions that ranged from \$50 to \$250 a ticket. They saw **Bob Hope's** wife **Delores** sing, **Jane Carter Cash** dance, **Chuck Berry** show what rock'n'roll is all about, and **Razzy** do a '50s/'60s medley that could turn his entire country audience around. . . . In the audience for the evening were **Tanya Tucker** and **Moe Bandy** (not together, at least according to Scene's Spy). Tanya led the crowd in "Auld Lang Syne" at midnight, while an unidentified person poured champagne all over Bob Hope's head to celebrate the New Year's arrival.

Vern Gosdin and **George Jones**, who are touring together these days, had a narrow squeak when a rented Lear jet that was taking them from Tampa to Muscle Shoals had an unexpected mid-air run-in with a myopic seagull. Damage to the plane was estimated at \$250,000. Neither singer was injured, but both said they were shaken by the incident.

Riders In The Sky, **Cindy Hurt**, **Keith Stegall** and **Ronnie McDowell** were performers on Ralph Emery's cable tv show, "Nashville Alive," last week.

One of Nashville's best-known landmark studios, **Woodland Sound**, was scheduled to be featured on a national "PM Magazine" segment last week, when the show detailed the life of a background singer. "PM" chose Nashville studio

singer **Lea Jane Bernati** and followed her and members of her backup group through a day of recording sessions, with one filmed stop at Woodland for a session with **Donna Fargo**.

Johnny Cash makes history when he becomes the first living citizen in the history of Hendersonville, Tenn. to have a roadway named after him. Jan. 9 was "unveiling day" for the new Johnny Cash Parkway in this neighboring town outside Nashville. Johnny and wife **June Carter** attended the opening festivities. Hendersonville, which adjoins one of Nashville's loveliest lakes, is sort of a mini "star community," since homes are owned here by **Barbara Mandrell**, the **Oak Ridge Boys**, **Roy Orbison**, **Louise Mandrell**, **Tammy Wynette**, **Conway Twitty** and the **Cashes**. In fact, Hendersonville is expected to draw even more fans when Conway opens his million-dollar "Twitty City" tourist resort this year.

Congratulations to Nashville's **Michael David** who won grand prize in the professional category of the American Song Festival recently with his composition, "Hello, Hello, Request Line."

Jessi Colter fans impatient for a new solo release by Waylon's better half won't have much longer to wait: her newest Capitol LP, "Ridin' Shotgun," is due out during the first quarter of this year. Her album was produced by **Waylon** and **Randy Scruggs**.

"Beatlemania" invaded Nashville shortly before Christmas when the national road company appeared in concert at the Opry House. **Roy Acuff** stopped by backstage to say hello to cast members. The audience was sprinkled with industry staffers curious to see how closely four musician/actors could impersonate the famous Liverpool foursome (the answer: remarkably close).

Equa recording artist **Gail Zeiler** won the Northern Calif. edition of the Wrangler Country Starsearch. Six judges from station KEEN-AM unanimously chose the singer over the rest of the competition, with 800 people looking on.

Didja notice **Barbara Mandrell** on the front cover of "People" magazine's issue on the "25 most intriguing people of 1981"? The magazine devoted a full-page article to Barbara, along with her front-cover color picture.

Terri Gibbs enjoys playing board games, and has memorized the Monopoly board to take on any potential land barons in the game. She also has a deck of "Uno" cards marked in Braille.

Steve Wariner showcased for 50 national talent buyers at Paul Anka's Las Vegas nightclub, the Jubilee, flying over to the event while taping a segment of the "Barbara Mandrell Show" in L.A. He also appeared on Don Kirshner's "Country Jamboree" program slated for tv syndication this year.

Hey, hey: Isn't it true that the **Burrito Brothers** are moving their California headquarters to Nashville? In a recent interview for this publication, **Gib Gilbeau** said, "It's hard to do country music without some base in Nashville." Now it appears that he and partner **John Beland** will be living here as well.

Bob Wills' Original Texas Playboys, under the direction of Leon McAuliffe, performed not long ago at the Smithsonian Institute in Washington, D.C. This appearance came at the invitation of the American Country Music Series of the Museum of Natural History, and the show was videotaped for the museum's archives. The Texas Playboys will tape "Austin City Limits" in February. (They record for Delta Records in, appropriately enough, Nacogdoches, Tex. and do approximately 20 dates annually on the road.)

Jamboree Sets Talent Search

WHEELING, W. Va.—Jamboree U.S.A. is accepting tapes, photos and background information for its annual Starquest Talent Search. Entry deadline is April 1.

Entrants will perform live before a panel of judges in April. The first place winner will receive \$400 and a 15-minute slot at Jamboree In The Hills July 17 and 18. Second prize is \$150 with \$75 going to the third place finisher.

The entry fee for the Starquest Talent Search is \$25 for single acts and \$35 for groups. Entries should be submitted to Starquest, 1015 Main St., Wheeling, W. Va. 26003.

Chart Fax

By ROBYN WELLS

"I Wouldn't Have Missed It For The World" becomes **Ronnie Milsap's** first chart-topper of the year, his seventh No. 1 tune in a row and his 19th overall. In fact, Milsap hasn't missed the top since "In No Time At All"/"Get It Up" peaked at six in 1979.

Milsap's feat also gives songwriters **Kye Fleming** and **Dennis Morgan** their second country topper in four weeks. The duo scored most recently with **Steve Wariner's** first No. 1 single, "All Roads Lead To You."

Other tunes that reached the top for the duo during the '80s include **Barbara Mandrell's** "I Was Country (When Country Wasn't Cool)" ('81) and "Years" ('80); and Milsap's "Smoky Mountain Rain" ('80).

Currently climbing the country chart for Fleming and Morgan are **R.C. Bannon** and **Louise Mandrell's** "Where There's Smoke There's Fire" and **Sylvia's** "Sweet Yesterday."

And hats off to producer **Tom Collins**, who piloted all the aforementioned tunes.

Grateful dead: Country legends **Jim Reeves** and **Patsy Cline** jump into the top 10 this week with "Have You Ever Been Lonely." Although they never recorded together while living, their tracks for this tune were skillfully married by producer **Owen Bradley**. Cline's last appearance in the top 10 was shortly after her death in 1963, when "Faded Love" peaked at seven.

Reeves last saw top 10 action with a duet with **Deborah Allen** in 1980—"Take Me In Your Arms And Hold Me." Allen's current single, "You Look Like The One I Love," moves to starred 61 this week. And the last Reeves tune to hit the top was Milsap's version of "Am I Losing You," which was Milsap's first chart-topper of 1981. The original rendition went to eight for Reeves in 1957.

Emmylou Harris climbs aboard this week with "Tennessee Rose," penned by **Karen Brooks** and **Hank DeVito**. Brooks is a new addition to the Warner Bros. roster, while steel guitarist DeVito recently scored an across the board smash with **Juice Newton's** "Queen Of Hearts."

With **A Little Help**. . . **Merle Kilgore & Friends** bow this week with "Mister Garfield." According to **Bruce Adelman**, national promotion coordinator for Elektra/Asylum, Nashville, helping Kilgore out on the tune are buddies **Hank Williams Jr.**, **Johnny Cash** and **Williams' wife, Becky**. Kilgore's last charted single was "Montgomery Mable," which peaked at 95 in 1974.

Don King debuts this week with "Running On Love," a **Keith Stegall** and **Stewart Harris** number. Stegall and Harris also penned **Mickey Gilley's** current offering, "Lonely Nights," which moves to superstar four this week.

Wily Willie: Willie Nelson wrestles the album

lead away from Alabama, as his "Greatest Hits" package glides to the top for the fourth non-consecutive week. Nelson also has the longest running album currently on the country chart—"Stardust"—which is now logging its 193rd week of chart life.

"Stardust" is also Nelson's longest running solo album in the No. 1 spot, racking up 11 weeks in that position in 1978. Here's a list of all of Nelson's chart-topping LPs, both solo and combined efforts, label affiliation, the year each album first reached the summit and the number of weeks ultimately scored at the top:

1. "Stardust," Columbia, 11 weeks, 1978.
2. "Waylon & Willie," RCA, 11 weeks, 1978.
3. "The Sound In Your Mind," Lone Star, eight weeks.
4. "Wanted: The Outlaws" (with Waylon Jennings, Jessi Colter and Tompall Glaser), RCA, six weeks, 1976.
5. "Honeysuckle Rose" soundtrack, Columbia, six weeks, 1980.
6. "Red Headed Stranger," Columbia, five weeks, 1975.
7. "Greatest Hits," Columbia, four weeks, 1981.
8. "Somewhere Over The Rainbow," Columbia, three weeks, 1981.
9. "The Troublemaker," Lone Star, three weeks, 1976.
10. "Willie And Family Live," Columbia, two weeks, 1979.

Country Singles A-Z

All I'm Missing Is You (N. Wilson).....	40	I See An Angel Everyday (J. Gibson).....	77	Midnight Rodeo (R. Dean, L. Everette).....	15	Still Doin' Time (Billy Sherrill).....	86
All Roads Lead To You (Tom Collins).....	67	I Wouldn't Have Missed It For The World (R. Milsap, T. Collins).....	1	Mis'ry River (E. Penney).....	52	Stuck Right In The Middle Of Your Love (L. Rogers).....	25
Another Sleepless Night (J.E. Norman).....	74	If Something Should Come Between Us (M. Lloyd).....	50	Mister Garfield (J. Bowen).....	79	Sweet Yesterday (T. Collins).....	70
Barroom Games (J. Crutchfield).....	69	If You're Waiting On Me (J. Gillespie).....	39	Mountain Of Love (N. Wilson).....	34	Sweetest Thing, The (Richard Landis).....	3
Big City (M. Haggard, L. Talley).....	63	Innocent Lies (K. Stiits, S. James).....	48	No Relief In Sight (T. Collins).....	56	Tear Drops In My Heart (M. Robbins, E. Fox).....	92
Blaze Of Glory (Lionel B. Richie).....	11	Intimate Strangers (J. Gilmer).....	93	Oklahoma Crude (Tommy West).....	49	Tell Me Why (N. Larkin, E.T. Conley).....	10
Blue Moon With Heartache (R. Crowell).....	31	I'm Gonna Take My Angel Out Tonight (T. West).....	57	One Night Stanley (T. Edwards).....	82	Tennessee Rose (B. Ahern).....	71
Cherokee Country (Jim Rowland).....	65	I'm Just The Leavin' Kind (M. Borchetta).....	94	Only One You (Buddy Killen).....	8	Them Good 'Ole' Boys Are Bad (Tony Scotti, John D'Andrea).....	100
Cotton Field (J. Fogerty).....	66	It Turns Me Inside Out (Jerry Crutchfield).....	18	Only When I Laugh (Ron Chancy).....	95	Too Many Hearts In The Fire (B. Montgomery).....	64
Diamonds In The Stars (Ray Pennington).....	17	It's High Time (B. Maher, R. Goodrum).....	42	Only You And You Alone (Jerry Kennedy).....	24	Very Best Is You, The (N. Wilson).....	36
Do Me With Love (Jim Ed Norman).....	27	It's Not The Same Old You (B. Sherrill).....	99	Play Me Or Trade Me (B. Strange).....	51	Watchin' Girls Go By (Buddy Killen).....	13
Don't Ever Leave Me Again (B. Fisher).....	75	It's So Close To Christmas (M. Lloyd).....	62	Play Something We Could Love To (Larry Butler).....	53	Who Do You Know In California (Jimmy Bowen).....	12
Dropping Out Of Sight (Rodney Crowell).....	87	It's Who You Love (Jimmie Bowen).....	19	Preachin' Up A Storm (Larry Rogers).....	20	What Are We Doin' Lonesome (The Gatlin Bros.).....	73
Don't Lead Me On (B. Saporiti, J. Shook).....	85	Lady Lay Down (S. Popovich, B. Justis).....	29	Red Neckin' Love Makin' Night (C. Twitty, R. Chancy).....	2	When A Man Loves A Woman (B. Vaughn, J. Grayson).....	46
Everybody Makes Mistakes (B. Sherrill).....	23	Lady Lay Down (G. Kennedy).....	83	Rockin In The Congo (H. Thompson).....	97	When You Were Blue (Larry Rogers).....	35
Family Man (Buddy Killen).....	96	Lay Back Down And Love Me (M. Radford).....	60	Rodeo Romeo (Ray Baker).....	33	Where There's Smoke There's Fire (Tom Collins).....	37
Fourteen Karat Mind (Russ Reeder, G. Watson).....	14	Let The Good Times Roll (E. Kilroy).....	59	Round Up Saloon, The (Larry Butler).....	72	Whiskey Made Me Stumble (J. Foglesong).....	91
Full Moon Empty Pockets (H. Sacks).....	98	Let's Get Together And Cry (Ray Baker).....	41	Running On Love (S. Gibson).....	81	Woman In Me, The (Allan Reynolds).....	26
Guilty Eyes (S. Cornelius, M. Daniel).....	68	Lies On Your Lips (R. Oates).....	58	She Left Love All Over Me (B. Montgomery).....	32	Years Ago (Jerry Kennedy).....	38
Have You Ever Been Lonely (Owen Bradley).....	7	Lovely Nights (Jim Ed Norman).....	4	Shadow Of Love (E. Penney).....	78	You Look Like The One I Love (S. Gibson).....	61
Headed For A Heartache (M. Morgan, P. Worley).....	28	Lord I Hope This Day Is Good (D. Williams, G. Fundis).....	9	She's Got A Drinking Problem (Eddie Kilroy).....	88	You're My Bestest Friend (Rick Hall).....	6
Hearts (Our Hearts) (Michael Lloyd).....	90	Love In The First Degree (Alabama, L. McBride, H. Shedd).....	43	Shine (Chips Moman).....	16	You're My Favorite Star (Michael Lloyd).....	55
Heartaches Of A Fool (Willie Nelson).....	89	Love Never Comes Easy (James Stroud).....	44	Slow Texas Dancing (E. Keeley, S. Vining).....	76	You're The Best Break (Tommy West).....	21
Husbands And Wives (S. Garrett, S. Dorff).....	80	Love Was Born (F. Kelly).....	45	Someone Could Lose A Heart Tonight (D. Malloy).....	5		
I Can't Say Goodbye To You (M. Sherrill).....	30	Married Man, A (B. Logan).....	84				
I Don't Want To Want You (K. Lavoie).....	47						
I Just Came Home To Count The Memories (F. Jones).....	22						

RCA Suing Artists Group

LOS ANGELES—RCA Records is suing the Artists Group in Superior Court, claiming it is still owed \$1,000,000 on a settlement agreement made with Pure Prairie League in February, 1980.

The suit alleges the label plaintiff contracted with Michael Reilly, William Woods, Michael Connor and Vince Gill of Pure Prairie League for payment of \$155,000 in six installments. The defendants were to inform RCA when they made another

(Continued on page 45)



UNDERGROUND PARTY—During a party thrown by Frankie Crocker in New York recently, members of Arista group GQ chat with Randy Jones of the Village People, second left, and artist/producer Dan Hartman, second right. Group members from left are Rahiem Le Blanc, Keith "Sabu" Crier and Herb Lane.

Dells Celebrate 30th Anniversary
'Common Feeling' Is Cited As Key To Group's Longevity

By LEO SACKS

NEW YORK—"I like to think that we're improving with age," says Marvin Junior, lead singer of the Dells, who are celebrating their 30th year in show business. "It occurred to me the other day how long that is, and I got really excited. I hadn't given it much thought because the music comes so naturally to each one of us."

Junior, who formed the group at Thornton High School in Harvey, Ill., with Chuck Barksdale, Verne Allison, Michael McGill and Johnny Funches (later replaced by John Carter), says the milestone is particularly gratifying "when you think that your average vocal group lasts about 10 years. People figure our group will eventually outgrow it. Of course, we've graduated to singing everything from spirituals to five-part jazz harmonies, but r&b will always be the key to our togetherness."

Each member has a different reason why the group has stayed together for so long. Junior's perspective is that "we grew up together, went to school together, our parents knew each other. We didn't come from the ghetto. We came from middle-class environments where a man was supposed to educate himself, get a job, marry, raise a family, buy a house. Our families didn't discourage us, but they never thought we could support ourselves as a team because the group sound was a new thing in the early 1950s. Singing wasn't exactly a job."

Practicing in the McGill family's neighborhood, the group listened to the Omionoes, the Clovers and the Ravens, and by 1954 the group signed with VeeJay Records. The label released the Junior-Carter composition, "Oh, What A Night," which became a top 10 r&b hit, and soon the Dells were making the scene at the Apollo in New York, the Howard in Washington, D.C., the Uptown in Philadelphia, the Royal in Boston, and the Regal in Chicago.

"It was a time when white and black acts worked together," Junior

recalls. "The 3 Friends, Danny and the Juniors, Dion and the Belmonts, Jerry Lee Lewis, we all played theatres and dances. Down south was the only place we couldn't mix. The black acts played downstairs and the white acts sang upstairs. We travelled in the prettiest '56 Buick stationwagon. I think it was black and white. We must have put 200,000 miles on that first year."

By 1965, the Dells had concluded their 10-year association with VeeJay, a period that produced the classic, "Stay In My Corner," which the group recently recorded for the third time on their new 20th Century-Fox LP, "Whatever Turns You On." The company will release the track as a single this week.

"My feeling is that it's the best slow r&b tune ever put together," the singer says of the Wade Fleming-Bobby Miller-Barrett Strong composition. "It's just magic. The first time we cut it with seven pieces and it sold 200,000 copies. Then we remade it with strings and it sold two million copies. Once a hit, always a hit. It just takes a new generation of listeners to appreciate it again."

They returned to Chess/Cadet two years later, where they enjoyed a string of 24 chart hits, including "Always Together," "I Can Sing A Rainbow," "Open Up My Heart," and "The Love We Had (Stays On My Mind)." Associations with Mercury and ABC followed before the group signed with 20th last year.

Junior says the attitude of today's entertainer has changed dramatically over the years. "In the old days, performing was like a religion. We would work the Apollo for \$600 a week, or drive 400-500 miles for \$25 apiece. We had a code of ethics. We wore suits and diamond rings, and if we couldn't afford them, we bought cut glass. Performers knew each other, congratulated each other, lent a helping hand. But there's no loyalty to the business today. The competition isn't about who sings better. It's who makes more money."

"Kids need heroes. That's what's missing in the world today. That's why we have so much turmoil. Kids don't have anyone to look up to anymore. That's why I take pride in knowing that most of today's singing groups have patterned themselves around the basic style of tenor, lead and bass, just as we admired the Moonglows, the Five Keys and the Flamingos. It's our common feeling about life, the business and entertaining that makes us proud to sing."

New On The Charts



JUNIOR
"Mama Used To Say"—★

Ironically, Junior, a native Englishman, got his biggest break in the English market while living in New York. Even though his work with such U.K. groups as the Idelics and Atlantis hadn't brought the stardom he'd hoped for, a recording that Atlantis made for Firesign Records did get him to New York.

Once in New York, an a&r man from Mercury/Phonogram who was familiar with Junior's previous work offered to sign him to Phonogram's London outlet. The label teamed Junior with Bob Carter, producer of the British funk group Linx. Carter also provided the guitar and keyboard parts, with Andy Duncan on drums and percussion setting the record up with a funky bongo beat. Guy Barker and Chris Hunter pump out trumpet and sax parts respectively.

The track has been strong on black radio, even during the usually slow holiday season, in such markets as New York, Philadelphia, Detroit and Chicago. Junior's debut album is being readied for release in March.

For further information contact the black music marketing division, PolyGram Records, 810 Seventh Ave., New York, N.Y. 10019 (212) 399-7100.



WASHINGTON OPENING—Patti LaBelle thanks the Council of the District of Columbia for declaring Patti LaBelle week in recognition of her theatrical debut in Vinnette Carroll's "Your Arms Too Short To Box With God." Council chairman Arrington Dixon, right, and other council members look on.

Billboard® Soul LPs
Survey For Week Ending 1/16/82

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	10	10	RAISE Earth, Wind & Fire, ARC/Columbia TC 37548	★ 54	2	2	CENTRAL LINE Central Line, Mercury SRM-1-4033 (Polygram)
2	2	13	SOMETHING SPECIAL Kool & The Gang, De-Lite DSR 8502 (Polygram)	40	42	13	ALL THE GREATEST HITS Diana Ross, Motown M13-960C2
3	4	18	NEVER TOO MUCH Luther Vandross, Epic FE 37451	41	41	6	JUST LIKE DREAMIN' Tewynnyne With White, Elektra 5E 551
★ 5	10	10	WHY DO FOOLS FALL IN LOVE Diana Ross, RCA AFL1-4153	42	43	26	COMPUTER WORLD Kraftwerk, Warner Bros. HS 3549
★ 7	8	8	THE GEORGE BENSON COLLECTION George Benson, Warner Bros. 2HW 3577	★ NEW ENTRY			STAY Ray, Goodman & Brown, Polydor PD 1-6341 (Polygram)
6	3	11	CONTROVERSY Prince, Warner Bros. BSK 3601	44	44	6	TAKE ME TO YOUR HEAVEN Stevie Woods, Cotillion SD 5229 (Atlantic)
★ 8	9	9	NIGHT CRUISIN' Bar-Kays, Mercury SRM-1-4028 (Polygram)	45	45	15	SOLID GROUND Ronnie Laws, Liberty LO 51087
★ 11	9	9	SKYLINE Skiyy, Salsoul SA-8548 (RCA)	46	46	13	BEWARE Barry White, Unlimited Gold FZ 37176 (Epic)
9	9	16	IT'S TIME FOR LOVE Teddy Pendergrass, P.I.R. TZ 37491 (Epic)	47	48	42	THE DUDE ● Quincy Jones, A&M SP 3721
★ 10	10	8	LIVE The Jacksons, Epic KE2-37545	48	47	19	TONIGHT Four Tops, Casablanca NBLP 7258 (Polygram)
★ 12	7	7	I AM LOVE Peabo Bryson, Capitol ST-12179	49	50	5	TOM TOM CLUB Tom Tom Club, Sire SRK 3628 (Warner Bros.)
★ 14	6	6	COME MORNING Grover Washington, Jr., Elektra 5E 562	★ NEW ENTRY			SET MY LOVE IN MOTION Syreeta, Tamia T8-376M1 (Motown)
★ 13	9	9	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576	51	51	5	THAT'S WHAT TIME IT IS Johnny "Guitar" Watson, A&M SP 4880
★ 16	10	10	THE POET Bobby Womack, Beverly Glen BG 10000	52	25	20	LOVE ALL THE HURT AWAY Aretha Franklin, Arista AL 9552
15	6	16	THE MANY FACETS OF ROGER Roger, Warner Bros. BSK 3594	53	53	4	NEW YORK CAKE Kano, Mirage WTG 19327 (Atlantic)
16	15	14	SHOW TIME Slave, Cotillion 5224 (Atlantic)	54	57	20	TOUCH Gladys Knight & The Pips, Columbia FC 37086
17	17	11	CAMOUFLAGE Rufus With Chaka Khan, MCA MCA 5270	55	55	15	EVERY HOME SHOULD HAVE ONE Patti Austin, QWest QWS 3591 (Warner Bros.)
★ 21	27	27	IN THE POCKET ● Commodores, Motown ME-955M1	56	56	5	WEST STREET MOB West Street Mob, Sugar Hill SH263
★ 37	2	2	PRIVATE EYES Daryl Hall & John Oates, RCA AFL1-4028	57	58	15	LOVE IS THE PLACE Curtis Mayfield, Boardwalk NBI-33239
20	20	22	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	★ NEW ENTRY			HAPPY HOLIDAYS TO YOU The Whispers, Solar BXL1-3489 (RCA)
21	22	8	LOVE MAGIC LTD, A&M SP-4881	59	59	2	THE BEST OF MINNIE RIPERTON Minnie Riperton, Capitol ST-12189
22	23	7	BLUE JEANS Chocolate Milk, RCA AFL1-3896	★ NEW ENTRY			MORE OF THE GOOD LIFE T.S. Monk, Mirage WTG 19324 (Atlantic)
★ 28	4	7	7 Con Funk Shun, Mercury SRM-1-4030 (Polygram)	★ NEW ENTRY			FANCY DANCER One Way, MCA MCA 5247
24	24	21	THE TIME The Time, Warner Bros. BSK 3598	61	40	16	GWEN McRAE Gwen McRae, Atlantic SD 19308
25	27	38	STREET SONGS ▲ Rick James, Gordy G8-1002M1 (Motown)	62	52	10	I LIKE YOUR STYLE Jermaine Jackson, Motown MB-952M1
★ 29	6	6	JAM THE BOX Bill Summers And Summers Heat, MCA MCA 5266	64	NEW ENTRY		PLL DO ANYTHING FOR YOU Denroy Morgan, Becket BKS 015
27	19	12	INSIDE YOU The Isley Brothers, TNeck FZ 37533 (Epic)	65	62	4	SEND IT Ozone, Motown M8-962M1
★ 36	4	4	YOURS TRULY Tom Browne, Arista GRP 5507	66	NEW ENTRY		8TH WONDER Sugarhill Gang, Sugar Hill SH 249
29	26	11	CRAZY FOR YOU Earl Klugh, Liberty LT-51113	67	61	18	LOVE BYRD Donald Byrd And 125th St., N.Y.C. Elektra 5E-531
30	30	6	GET AS MUCH LOVE AS YOU CAN The Jones Girls, P.I.R. FZ 37627 (Epic)	68	67	31	IT MUST BE MAGIC Teena Marie, Gordy G8-1004M1 (Motown)
★ 35	15	15	REFLECTIONS Gil Scott-Heron, Arista AL 9566	69	68	7	ENDLESS FLIGHT Rodney Franklin, Columbia FC 37154
32	18	9	FACE TO FACE GQ, Arista AL 9547	70	70	17	THIS KIND OF LOVIN' The Whispers, Solar BXL1-3976 (RCA)
33	33	6	KEEP ON MOVING STRAIGHT AHEAD Lakeside, Solar BXL1-3974 (RCA)	71	65	26	CARL CARLTON Carl Carlton, 20th Century T-628 (RCA)
34	34	6	CAN'T SHAKE THIS FEELING Spinners, Atlantic SD 19318	72	72	20	EBONEE WEBB Ebonye Webb, Capitol ST-12148
★ 38	4	4	YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra)	73	71	11	WHAT A WOMAN NEEDS Melba Moore, EMI America ST-17048
★ 39	5	5	TAKE IT OFF Chic, Atlantic SD 19323	74	74	54	THREE FOR LOVE ● Shalamar, Solar B21-3577 (RCA)
37	32	29	LIVE IN NEW ORLEANS ● Maze Featuring Frankie Beverly, Capitol SKBK 12156	75	75	27	I'M IN LOVE Evelyn King, RCA AFL1-3962
38	31	12	GO FOR IT Shalamar, Solar BXL1-3984 (RCA)				

★ 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).

OFFER 'TOO LOW'

Judge Spurns Bid On Emerald City Club

By MAURIE ORODENKER

CHERRY HILL, N.J.—A bankruptcy court judge here has rejected as "too low" bids made by the Fidelity Bank & Trust Co. of New Jersey on the land, building, contents and liquor licenses of the financially troubled Emerald City discotheque.

The multimillion-dollar club, which has been in Chapter XI since last September, had hoped to raise about \$2 million at auction Dec. 17 to satisfy the debts of some 87 creditors (Billboard, Dec. 19). However, Fidelity Bank's bid of \$1.1 million on the land, building and contents, and \$90,000 on the liquor licenses, was far short of the anticipated amount.

Also disappointing was the paucity of serious bidders that turned up for the auction. Fidelity Bank was the only bidder offering more than \$1 million for the land, building and facilities of the landmark club which began life in the 1960s as the Latin Casino. On the bidding for the liquor license the bank had just one challenger, which it was easily able to outbid.

Fidelity Bank & Trust holds a \$1.27 million mortgage on the 10 acre property which was recently appraised at in excess of \$1.8 million, and which real estate experts predict will be worth more than \$100,000 per acre, if the nearby Garden State race track, destroyed by fire some-time ago, is rebuilt.

A further court hearing on the troubled property has been set for April 6. Meanwhile, the property has been placed in the hands of Cushman & Wakefield, a real estate firm with offices in neighboring

Philadelphia. Cushman & Wakefield will attempt to sell the property for more money than the Fidelity Bank offered at the auction.

Meanwhile, problems continue to be heaped on the trouble-prone property. Eugene Davolos, a wealthy motel owner from nearby Camden, N.J., has filed suit against the operators of the disco, seeking damages in the disappearance of his son, James, who disappeared while attending a rock concert at the club two years ago.

James Davolos, 17 at the time, was later found dead, and his father charged that he (James) had been served liquor at Emerald City, and was later thrown out when he became intoxicated.

In New Jersey, 18 is the legal drinking age, and in his suit, which is claiming damages to compensate the Davolos family "for funeral expenses and for psychological suffering," Davolos is charging that James was "unable to fend for his own safety, and wandered into the nearby Cooper River and drowned."

Named as defendants in the suit are the Emerald City Corp., four Emerald City bouncers, and the Electric Factory Concerts, a Philadelphia-based rock concert promoter which staged the concert on the night that James Davolos disappeared.

Attorneys for the plaintiff are charging that the suffering endured by their clients could have been avoided if the club's bouncers had come forward earlier with information they had.

N.J. Disco Loses Liquor License

CHERRY HILL, N.J.—Valentino's discotheque and restaurant here, has had its liquor license suspended for 60 days because of alleged violations of the conditions of the permit.

The suspension has been stayed pending an appeal by attorneys for Giuseppe Gambino, owner of the club.

According to charges brought by the Alcoholic Beverage Control (ABC), Valentino's was cited for alleged failure to keep proper accounting, and hiring employees with arrest records.

However, Gambino's attorneys are arguing that the club did maintain accurate book-keeping, and that Gambino cannot be held responsible for the past arrest records of his employees.

Since 1976, when Valentino's first opened across from the burned-out Garden State Race Track, state and local authorities have kept a close watch on operations because of Gambino's suspected ties with organized crime.

No date has been set for the hearing, which will be held before a three-judge panel of the Appellate Division of the State courts.



Billboard photo by Chuck Pulin

RITZY SET-UP—Gilbert Seldes, director of video for the Ritz, a New York rock club, tapes patrons during a Monday night "Rock Against Depression."

Studio 54 Returns To Its Roots

• Continued from page 32

principal business is running a dance club, but we also work with artists." Manhattan Transfer is shooting a six-minute video clip there; concerts taped in the past have included Lene Lovich and James Brown.

Studio 54 video coordinator Jerry Ross has edited together a sampler from clips of various events taped there. The sampler will be used for artists thinking of using the facility as well as prospective industrial and professional clients.

"We've been using video to document the concerts here—the two have been overlapping," explains Ross. It's really a new dimension for clubs." Alan Reimer co-owner of the Soundworks recording studio, adds "Video now is the way television was in the '50s: everyone's finding new ways of approaching programming, new ways to make people interested."

A series of "Live From Studio 54" programs is in the works; the format is being developed.

Soundworks is also busy with a series of performance video mixed with documentary information: "Rockumentaries." The studio has a production agreement with CBS to produce 12 such programs. Explains studio owner Charles Benanti, "CBS is handling the distribution of the programs, but we have a say in where they go."

Benanti foresees the series on cable, but also cross-merchandised with a live digital album, videodisk, videocassette and, late, FM broadcast and syndicated television. Expenses for the project, he estimates, will be recouped through cable alone.

"There is no record or tv industry any more," Benanti says. "They've become stagnant because of their sheer size. Platinum albums aren't there any more, so there have to be other avenues besides records for music as an art form. A video show cross-merchandised the way we're planning constitutes the same money as having a million seller."

The "Rockumentaries" will not be on major artists, Benanti says. Soundworks has a say in artists chosen, and is actively seeking interested acts. The final "okay" is supplied by CBS.

Ritz Is Rock Video Pacesetter

• Continued from page 32

The Ritz also has a large library of its own tapes culled from record companies, television, cable-tv and the like.

"Financing is no problem for us," Seldes says. "This makes us unique among clubs because no other one has this much money invested."

The video equipment is no small investment, either. While the club actually owns only two items, it rents many more pieces, from Camera Mart in Manhattan. And the two items owned include a \$75,000 General Electric PJ5050 video projector and what Seldes claims is the largest screen in the country.

"Video is becoming more and more a part of rock and roll," says Seldes. "It's cheaper and more manipulative than film. Video is fast-paced, which makes it a lot of fun." Seldes believes there's plenty of programming that is "repeatable."

When programming an evening of video accompaniment, Seldes says, "I listen to the DJs' music and roll tapes to complement it and to excite the crowd. It's an audio-visual bombardment, a sensory overload. It can be a great effect if it's done properly, but there are a lot of gremlins in video you have to look for."



SYD'S CONTEST—This couple proves that dancing can be effortless and a fun-thing as they vie with several other contestants for a cruise to the Caribbean in "The Greatest Dance Contest In The History Of The Carolinas," held recently at Syd's discotheque in Florence, S.C.

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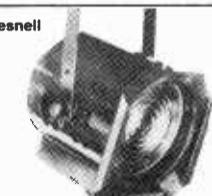


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Disco Mix

By BARRY LEDERER

NEW YORK—For years, Abba has been one of the most popular groups in Europe. Up until last year, their only substantial success in the U.S. was "Dancing Queen." However, with the release of their last album, "Super Trouper," the group found renewed support from local DJs as many of the cuts (especially, "Lay All Your Love On Me") hit the charts. Abba's new LP from Atlantic is expected to follow the pattern of that

previous success. "The Visitors" is the title of the LP and 12-inch 3 3/4 r.p.m. The group's harmonies continue as this disk starts off at a slow tempo and builds to a driving crescendo. The pop-sounding yet haunting quality of Abba is as evident, as on the B side titled, "When All Is Said And Done." Not to be overlooked is "Head Over Heels," which is finding positive reaction among DJs, and might very well be a second 12-

inch release from the label.

Also from Atlantic is "U Turn Me On" by Tomorrow's Edition. This record has a definite r&b flavor. A bass-driven guitar beat adds a funk-like aspect to this catchy tune. The B side is appropriately titled "You Turn Me On, Pt. 2," and runs somewhat longer than side A. This flip-side has a more exciting introduction with the use of percussion, bells and bongos.

★ ★ ★
Haircut One Hundred's 12-inch 45 r.p.m. is titled "Favourite Shirts (Boy Meets Girl)." This fast-paced and hard-edged rocker is from Arista Records. A jazzy overtone is felt throughout the disk as a saucy sax solo permeates most of the record. Racy bongos and riveting guitar provide an intense production.

feelings within this pleaser. The group's musical styling runs the gamut from funk to rock to r&b. Produced by Levi Jack, RFC has captured what the clubs want.

★ ★ ★
One of the more popular imports is on Friends Records, titled "Disco Train" by Dance Reaction. This 12-inch 45 has background tracks that are reminiscent of "Relight My Fire," but in a more spacey style. The alluring melody catches the dancer quite easily as vocals are interspersed sparingly. The B side, "Trainsound," is a 2:36 compilation of electronic effects with a hand-clapping back beat that could prove useful to DJs experimenting with overlays.

★ ★ ★
Not to be overlooked in this new year's releases are the Amii Stewart album, "I'm Gonna Get Your Love" (Handshake); Jean Knight and Premium's "Keep It Comin'" (Cotillion); Kwick's "To The Point" (EMI); and Jerry Carr's "This Must Be Heaven" (Cherie). Twelve inches that are finding positive reaction among DJs include "Flashback"/"Don't Run Me Away" by C.M. Lord, (Montage); "I'm Glad That You're Here" by Alphonse Mouzon (London Import); "Hot Fun" by the Gang's Back (Handshake); and "Spring In Fialta" by the Slow Children (Ensign).

★ ★ ★
DJ Albert Sawyers from New York's Club Leviticus reports his prime movers are: "Stage Fright" by Chic, "U Turn Me On" by Tomorrow's Edition; "Help Is On The Way" by the Whatnauts; "Let's Celebrate" by Skyy, and "Watch Out" by Brandi Wells. His pick hits include: "Super Rock Body Shock" by Eye Bata Rock, and "Gotta Give It Up" by The West Street Mob.

★ ★ ★
Just hitting the charts is one of the more off-beat titled records, "Johnny Are You Queer?" by Josie Cotton on Elektra. This 12-incher has some interesting lyrics. A 1950s rock 'n' roll tempo and sweet-sounding female vocals backup this new artist. The B side, "(Let's Do) The Black-Out," is an electric and up-beat treat. It is produced by Bobby and Larson Paine, and DJs should look forward to an up-coming album release.

★ ★ ★
Moby Dick Records has released sure-fire disco material in the new record by Crystal and the Team's debut 12-inch 3 3/4 r.p.m., "(Won't You) Dance With Me"/"Sooner Or Later I'm Going To Be The One." It is produced by San Francisco DJs Michael Lewis and Craig Morey, and a high-energy momentum is kept throughout the record. Effective synthesizer usage, guitar riffs and a short, but hot instrumental break are more than adequate and the record is likely to find a place in the deejays repertoire. An instrumental version is offered on the B side, which is just as pulsating as the vocal version.

★ ★ ★
RFC has released a white vinyl 12-incher titled, "Freakman" by Empire. A twangy guitar introduction sets the pace for a variety of musical

Salt Lake City Clubs Are Attracting Older Crowds

JANUARY 16, 1982, BILLBOARD

SALT LAKE CITY — Disco-theques in this city that cater to a teenage soft-drink consuming audience, are finding that an increasing number of their clients are over-21 dancers of legal drinking age.

surveyed cited disco as men favorite dance music. The disco sound was second only to rock music, which emerged the favorite among 52% of those polled.

According to a recent survey conducted by John Stewart of the University of Utah, 49% of all patrons attending Salt Lake City's most popular teenage discotheques were at, or over, the legal drinking age of 21.

Dan Morgan, owner of the Broadway, one of the most popular teen discos here, disagrees with some of the findings of the survey. He believes that a misunderstanding of the meaning of the word disco may be responsible for its choice among such a large percentage of the people surveyed.

Stewart states that although some of the adult patrons to the teenage clubs are motivated by Utah's strong Mormon influence that discourages alcohol consumption, the overriding attractions were atmosphere and quality of music provided.

He states, "Disco is a terminology without a definition. A rock tune with a danceable beat will be considered a disco song by some people."

Stewart's survey found that 70% of the people polled cited music as the main reason for patronizing the club of their choice; 57 percent were attracted by the room's atmosphere; and 53% wanted to look at, and mingle with other people.

However, Morgan agrees that disco has lost some of its bad reputation, and that many record labels are finally improving the quality of their disco music releases.

Low on the list of patron priorities were the club's DJ as a personality, light shows, location, price and service.

Morgan also disagrees with the findings that reveal music and atmosphere to be the most important ingredients in a club. Although he agrees that these two factors are important, he sees people as the crucial ingredient for a successful club.

Stewart's survey, which polled the opinions of more than 200 club patrons, found that in spite of unfavorable criticisms over the past two years, disco music is still very popular among club audiences.

He states, "People who patronize places like my club, do so because other people are there, and they can mingle and make friends."

Forty-nine percent of the patrons

"We could have the best light show, and play the hottest music in the world, but if none came then we'd soon be forced to close."

Billboard® Disco Top 80™

Survey For Week Ending 1/16/82

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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	19	GENIUS OF LOVE/WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (LP/12-inch) SFK 3628/DSRF 49817	41	23	17	WALKING INTO SUNSHINE—Central Line—Mercury (12-inch) MDS-4013
2	1	13	YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalet (LP) CH0702	42	33	10	DO IT AGAIN—Paulette Reaves—Dash/TK (12 inch) DD 6001
☆	5	10	CALL ME/LET'S CELEBRATE—Skyy—Salsoul (12 inch) SG 365	☆	67	2	GLAD TO KNOW YOU—Chas Jankel—A&M (LP) SP 4885
★	4	8	I CAN'T GO FOR THAT (No Can Do)—Daryl Hall & John Oates—RCA (LP) AFL1-4028	☆	69	2	MAMA USED TO SAY—Junior—Mercury (12-inch) MDS 4014
5	3	13	LET'S GROOVE/I'VE HAD ENOUGH—Earth, Wind & Fire—Columbia (LP) TC 37548	★	50	6	GARDEN OF EVE—Yvonne Gage—RFC/Atlantic (12 inch) DMD 284
6	6	10	LOVE FEVER—Gayle Adams—Prelude (12 inch) PRLD 618	46	32	14	JERKIN' BACK'N' FORTH/THROUGH BEING COOL/GOING UNDER—Devo—Warner Bros. (LP) BSK 3595
☆	10	21	TAINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (12-inch) DERE 49856	☆	52	4	THIS IS RADIO CLASH—The Clash—Epic (12 inch) 492662
☆	19	5	YOU'RE THE ONE FOR ME—D. Train—Prelude (12 inch) PRLD 621	☆	63	2	TELL ME THAT I'M DREAMING—Was (Not Was)—Island (12-inch) DISI 50011
★	11	7	SURE SHOT—Tracy Weber—RFC/Quality (12 inch) QRFC 005	☆	61	2	FUNGI MAMA (BEBOPAFUNKADISCOLYPSO)—Tom Brown—Arista (LP) GRP 5507
10	7	11	ROCK YOUR WORLD—Weeks & Co.—Chaz Ro/Brasilia Dist. (12 inch) CHDS 2519	★	55	5	HIT & RUN/FREAKY BEHAVIOR—Bar-Kays—Mercury (LP) SRM 14028
11	9	15	CAN YOU MOVE—Modern Romance—Atlantic (12 inch) DMD 4819	★	56	4	SHAKE IT UP/CRUISER—The Cars—Elektra (LP) 5E567
12	8	16	CONTROVERSY/LET'S WORK—Prince—Warner Bros. (LP) BSK 3601	★	57	9	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—Virgin (LP) Import
★	13	9	COME LET ME LOVE YOU—Jeanette "Lady" Day—Prelude (12-inch) PRLD 619	★	58	5	FAVORITE SHIRT/(BOY MEETS GIRL)—Haircut 100—Arista (12 inch) Import
14	14	16	LET'S STAND TOGETHER/TAKE MY LOVE—Melba Moore—EMI (LP) ST 17060	★	59	5	WE'LL MAKE IT—Mike & Brenda Sutton—Sam (12 inch) S12342
15	12	13	R.R. EXPRESS—Rose Royce—Whitfield (LP) WHK 3620	55	54	12	I WILL FIGHT—Gladys Knight—Columbia (LP) FC 37086
★	16	8	ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME—Debra Delean—Handshake (12 inch) 4W9-02541	56	45	16	HOMOSAPIENS—Pete Shelley—Genetic (12-inch) Import
★	17	7	SIXTY-NINE—Brooklyn Express—One Way Records (12 inch) OW003A	★	66	4	JOHNNY ARE YOU QUEER?/(Let's Do) THE BLACKOUT—Josie Cotton—Elektra (12 inch) AS 11538
18	15	14	HAPPY DAYS/TEE'S HAPPY—North End featuring Michelle Wallace—Emergency (12-inch) ENDS 6520	☆	64	4	APACHE—Sugar Hill Gang—Sugar Hill (12 inch) SH567
19	20	8	MIRROR MIRROR/WORK THAT BODY—Diana Ross—RCA (LP) AFL1-4153	59	41	13	INSIDE YOU—Isley Brothers—T-Neck (LP) FZ 37533
20	21	7	CAN'T HOLD BACK/BABY NOT TONIGHT—Kano—Mirage/Atlantic (LP) WTG 19327	60	51	16	EVERYBODY NEEDS SOMEBODY SOMETIMES—Ann-Margret—First American (12 inch) FA 1207
☆	34	4	MEGATRON MAN—Patrick Cowley—Megatone (LP) R1002	61	42	11	SPASTICUS (AUTISTICUS)/TRUST IS A MUST—Ian Dury—Polydor (LP) PD 16337
★	27	7	HOLD ME DOWN/DESIGNER MUSIC—Lipps' Inc.—Casablanca (LP) NBLP 7262	★	62	21	THE GENIE/DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591
★	30	6	GIGOLO—Mary Wells—Epic (LP) ARE 37540	★	63	NEW ENTRY	FREAKMAN—Empire—RFC/Quality (12 inch) QRFC 007
☆	35	5	GET ON UP/WITH YOUR LOVE/TONIGHT—Suzi Q—RFC/Atlantic (LP) SD 19328	★	64	NEW ENTRY	NSB RADIO/THE BEAT INSIDE—Nick Straker Band—Prelude (LP) PRL 14101
25	25	14	PLAY TO WIN/PENTHOUSE & PAVEMENT—Heaven 17—Virgin (LP) Import	★	65	2	THE TWO OF US—Ronnie Jones & Claudja Barry—Handshake (12-inch) 4W9 02554
26	26	22	COOL/GET IT UP—The Time—Warner Bros. (LP) BSK 3589	★	66	NEW ENTRY	CENTERFOLD—J. Geils Band EMI (LP) S00 17062
★	31	6	JAPANESE BOY—Aneka—Handshake (12 inch) 4W902623	★	67	2	COME BACK LOVER COME BACK—Sylvers—Solar (LP) S22
28	29	14	MODERN LOVE IS AUTOMATIC/TELECOMMUNICATION—Flock of Seagulls—Jive/Arista (EP) VK 22001	68	44	9	B.Y.O.B. (Bring Your Own Body)—Take Five—Destiny (LP) DLA 10002
29	18	12	TAKE MY HEART/GET DOWN ON IT—Kool and the Gang—De-Lite/Polygram (LP) DSR 8502	69	70	17	POYSON/FUNKY SENSATION—Gwen McRay—Atlantic (LP) SD 19308
★	38	12	JUST CAN'T GET ENOUGH—Depeche Mode—Sire/Warner Bros. (LP) SRK 3642	70	62	18	OUT OF MY HANDS (Love's Taken Over)—Omni—Fountain Records (12-inch) FRD 81-1
★	37	5	QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE—Syreeta—Tamla (LP) T8-376MI	71	53	9	THIS MUST BE HEAVEN—Jerry Carr—Cherie/Atlantic (12-inch) DM4821
32	24	12	NOBODY ELSE—Karen Silver—RFC/Quality (12-inch) QRFC 004	72	60	12	TONIGHT YOU AND ME—Phyllis Hyman—Arista (LP) AL9544
33	22	8	PHYSICAL—Olivia Newton-John—MCA (LP) MCA 5229	73	73	25	DON'T STOP THE TRAIN—Phylis Nelson—Tropique (12 inch) TD104
★	39	4	WATCH OUT—Brandi Wells—WMOT (LP) FW37668	74	74	26	OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021
★	40	4	TURN YOUR LOVE AROUND—George Benson—Warner Bros. (LP) 2HW 3577	75	77	9	YOUNG TURKS—Rod Stewart—Warner Bros. (LP) BSK 3602
36	36	6	KICKIN' BACK—LTD—A&M (LP) SP 4881	76	47	8	TOO THROUGH—Bad Girls—BC (12 inch) BC 4011
★	43	5	I DON'T KNOW WHAT IT IS—Pete Shelley—Genetic (12 inch) Import	77	79	7	KILIMANJARO—Letta Mbulu—MFS (12 inch) MJS-101-A
38	28	17	MONEY MONEY/BABY TALK—Billy Idol—Chrysalis (EP) CEP 4000	78	76	16	SNAP SHOT/PARTY LIGHTS/WAIT FOR ME—Slave—Atlantic (LP) SD 5227
★	46	4	THIS BEAT IS MINE—Vicky "D"—Sam (12 inch) S12343	79	80	11	SUNNY DAYS/PAPA'S GOTTA BRAND NEW PIGBAG—Pigbag—Stiff (12 inch) TEES 1205
★	48	21	I GOT A LINE ON YOU/X FACTOR/MENERGY—Patrick Cowley—Fusion (LP) FPSF 004	80	75	19	START ME UP—Rolling Stones—Rolling Stones/Atlantic (LP) COC 16052

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch

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Analysts Predict Marginal Sales Growth

• Continued from page 1

prospect for a dramatic upturn during the later quarters of fiscal 1982, analysts still commend music trade managers with healthy operational streamlining that should aid beleaguered bottom lines even in a flat sales year.

"My feeling is that this business of music is not out of the woods yet in terms of its problems," observes Harold Vogel, senior entertainment industry analyst and a vice president at Merrill Lynch. "The usual litany of inflation and recession is still in the background, but there will also be tremendous competition from home video and the newer home arcade business."

Rising record and tape prices will further spur consumers to enter those alternative markets, Vogel contends.

"The consensus is that we'll have a rough first half but an easier second half," forecasts Fred Anshel, senior investment analyst at Dean Witter Reynolds, who still says he's "moderately bullish" on the music trade's probable fortunes when compared to other goods and services in the generally soft U.S. economy.

"Right now, business is bad, and generally tends not to pick up until spring," Anshel notes. "I'm not clear as to how much the general economy truly affects the record business, except that it's more than many people care to admit."

Even so, Anshel says he's heartened by indications that first and second quarter product this year could boast a heftier share of releases by recognized acts (Billboard, Dec. 26, 1981). Yet that very domination of radio play and store inventories by chart veterans, while auguring a solid sales base, also suggests to Anshel one clue to sluggish turnover.

"There hasn't been anything really new to bring people into stores," charges Anshel. "With few exceptions, the charts have continued to be dominated by artists who've been around a long time."

More optimistic is Steven Eisenberg, leisure time analyst at Bear Stearns, who asserts sluggish sales in recent quarters have been strongly influenced by the lack of consistent product flow.

Eisenberg predicts that the flow of saleable product will improve during the coming year, and further suggests that the final sales tally for 1981 will be more upbeat than most observers are expecting. "Sales at the mass merchandisers' level appear to be better than expected," he says, noting his own special interest in tracking the nation's biggest rack-jobbers such as the Handleman Co.

"I'm optimistic. 1981 looks like it will turn out as a relatively good year, and '83 and '84 will be transitional years for such products as the digital disk," says Eisenberg.

Dealers' fortunes invite divergent calls from the three analysts. Anshel cites the dramatic turnaround achieved by Integrity Entertainment, the Gardena, Calif. operator of the Warehouse and Big Ben's outlets (Nov. 7, 1981), as one example of how savvy chains can rebound from the dog days of '79 and '80 through astute expansion of their product lines into higher profit items like video software.

He also believes the flurry of major retail buy-outs, bankruptcies and store closings to be tapering off. "I think we may have bottomed out there," suggests Anshel. "The prime cause for the closings was the extremely high prime interest rate, which is still very high but now five or six points below where it was."

Merrill Lynch's Vogel paints a less rosy future. Terming inadequate capitalization as an "intermediate problem for the last three to five years" that has triggered many business failures, Vogel believes one of the retail sector's brightest hopes—the move into home video—may pose some of its most serious challenges.

"We're now talking about investing in much more expensive inventory for the typical music retailer," says Vogel, who believes dealers addressing that new market will need to look not only at videocassettes, but videodisks and games. "This takes the industry's capital investment requirements to a whole new level."

Add in the problem of incompatibility between video software formats, as well as between competing computer-based video game systems, and Vogel's forecast calls for "tremendous capital difficulties for the smaller retailer—with tight money and high interest rates, it can only get worse."

"The other problem is that the record business has stopped growing, so there's not enough cash flow to assist in underwriting these new businesses."

Bear Stearns' Eisenberg suggests a middle ground, arguing that large mass merchandisers will increase their share of business at the expense of retailers. "Specialty retailers have been between a rock and a hard place due first to lack of strong product, and then to high interest rates," he reports.

He agrees that smaller retailers now concentrating on records and tapes will be at a disadvantage to successfully launch home video in short order. Eisenberg sees a rapid increase in the availability of home video titles as "an important incremental sales factor to dealers by 1983."

But, he adds, the higher buying costs needed could give rack jobbers the competitive edge. "The volume buying that is attributable to mass merchandisers suggest that they can provide video software and games at lower prices than the specialty retailers," Eisenberg contends.

If each of the three analysts offers a slightly different array of prospects for the trade, all agree that the industry's management have made important changes in their business strategy, starting with the move away from a single full list price structure toward the multiple price points created by the introduction of midline LP lines.

Eisenberg sees consumer price resistance, once deemed chimerical at best, as posing a real challenge since addressed by midline goods. He predicts that catalog category will as-

sume even greater importance for dealers in the sales quarters ahead, and credits manufacturers with being responsive in expanding their choice of midline titles.

Eisenberg also singles out the "Gift Of Music" campaign developed through the National Assn. of Recording Merchandisers (NARM) as a worthwhile effort, saying the effort "is beginning to work wonders—in an economy like this, it's clear consumers are more willing to buy gifts when they're under \$10."

Vogel commends manufacturers for taking unpopular but inevitably tough new stands on credit and returns. "Too many bills were being paid in plastic, which wasn't healthy for the business in the long run, since it gave dealers a false sense of security," he asserts.

"That wasn't a sound way of operating, so this shift puts more of a sense of reality into the business."

Finally, all three suggest that solid future planning for manufacturers and merchandisers alike requires looking beyond the music trade's traditional boundaries. Vogel, while disagreeing with the frequent prediction that U.S. consumers will enjoy more leisure time in the years

ahead, sees the existing record business as "too confining a concept—it's natural that they should now think of themselves as being in the software business."

"That's not to say they'll come out far ahead, though. It's more a matter of survival. Those who don't get involved in new kinds of entertainment software will likely fall by the wayside. But those who do won't necessarily see huge profits, either."

Says Anshel of those dealers already investing in video and other "incremental" products, "They've broadened their product line, which makes them less vulnerable to the vagaries of the record business."

Artists Group Sued

• Continued from page 41

label deal and allegedly were to inform the new label that the installment payments were to be made upon the release of each new album.

Casablanca, the label with which Pure Prairie League then signed, was never so notified, the court is told in the complaint. Because no payment was made on the second album released on Casablanca, RCA claims the unpaid principal is due.

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Survey For Week Ending 1/16/82

NEW YORK (Salsa)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VIVA LA SALSA 14 exitos originales, Profono 1401	1	VIVA EL NORTE Volumen II, Profono 1502
2	LA SONORA PONCENA Night Riders, Inca 1079	2	LOLA BERTRAN 15 inolvidables exitos, Gas 1020
3	WILFRIDO VARGAS Abusadora, Karen 50	3	NAPOLEON Celos, Raff 9083
4	CONJUNTO QUISQUEYA El pocker del sabor, Liziel 1399	4	EMMANUEL Intimamente, Arcano 3535
5	HENRY SIOL El secreto, Sar 1026	5	VICENTE FERNANDEZ El numero uno, CBS 20555
6	OSCAR D'LEON A mi si me gusta asi, TH 2167	6	RAMON AYALA Freddy 1212
7	WILLIE COLON Y RUBEN BLADES Canciones del solar de los aburridos, Fania 597	7	CORNELIO REYNA 15 exitazos, TVO 1500
8	CELIA CRUZ Cubalegre 1435	8	LOS SOCIOS DEL RITMO SD 1002
9	BOBBY VALENTIN Siempre en forma, Bronco 120	9	VIVA LA SALSA 14 exitos originales, Profono 1401
10	EL GRAN COMBO Happy Days, Combo 2020	10	JIMMY EDWARDS TH 2165
11	LA FAMILIA TH Concierto 81, TH 2154	11	VARIOS ARTISTAS Disco de oro de CBS, CBS 10319
12	CHE CHE ABREV La negra Pola, Sonomax 206	12	JOSE JOSE Pronto 1095
13	JOHNNY VENTURA Combo 2023	13	AMANDA MIGUEL Profono 3049
14	EDDIE PALMIERI Barbaro 205	14	JUAN GABRIEL Con tu amor, Pronto 1096
15	JOHNNY PACHECO Y CELIO GONZALEZ Fania 600	15	LOS HERMANOS BARRON Joey 2099
16	CONJUNTO LIBRE Salsoul 4136	16	CAMILO SESTO Mas y mas, Pronto 700
17	ORQUESTA LA SOLUCION TH 2158	17	RIGO TOVAR Profono 2008
18	JUSTO BETANCOURT Y LA SONORA MATANCERA Barbaro 207	18	PARCHIS 15 exitos mundiales, CBS 83301
19	TORTICO Y SUS RUMBEROS Montuno 516	19	BEATRIZ ADRIANA El cofrecito, Peerless 2216
20	PATACUMBELE Tierrazo 008	20	LOS TIGRES DEL NORTE Fama 607
21	SANTIAGO CERON Salsa 728	21	VARIOS ARTISTAS Nortenas de oro, CBS 20558
22	WILLIE ROSARIO Portrait of the salsa man, TH 2155	22	NELSON NED CBS 81301
23	FRANKIE HERNANDEZ Nuestra 109	23	MOCEDADES CBS 60320
24	SAMMY GONZALEZ Honrra y cultura, Funny 528	24	MANUELA TORRES CBS 20545
25	HECTOR LAVOE Fania 598	25	JOSE LUIS RODRIGUEZ Mujer TH 2151

JANUARY 16, 1982, BILLBOARD

Antipiracy Raids Made In Europe Cassettes Seized In Italy; Greek Retailer Indicted

By VITTORIO CASTELLI

MILAN—In one of the most dramatic Italian antipiracy raids to date, police, working in collaboration with copyright society SIAE, confiscated around 35,000 allegedly illegal cassettes from two warehouses in Bergamo.

The haul included repertoire from most of the major record companies, artists including Elvis Presley, Frank Sinatra, the Rolling Stones, Diana Ross and John Lennon, plus Italian acts such as Adriano Celentano, Renato Zero, Pooh and Lucio Battisti.

According to Ernesto Magnani, general secretary of Associazione dei Fonografici Italiani (AFI), the Italian record industry organization: "This was a very important raid indeed in our fight against the pirates. And it's the first major onslaught since the passing of the new, tougher antipiracy laws passed by the government here which lay down specific jail sentences for offenders" (Billboard, Sept. 26).

He says piracy has long been a serious problem in Italy but that even before the new law came in, effective measures against pirates were taken by the industry.

"In all, there have been around

650 successful raids in Italy. We unearth up to 30 illegal duplicating plants each year. We confiscate up to 800,000 pirated tapes annually. But what we previously lacked was the kind of law which would act as a deterrent to get-rich-quick wrongdoers. The fines usually imposed were simply inadequate and ridiculous.

"We also had problems because of the basic slowness of pushing legal actions through the courts. Now the law is simpler to interpret and mandatory prison terms for proven offenders will help a lot."

An overall Italian record industry feeling is that the number of pirated cassettes on the market is dropping quite substantially. This area relates to straight duplicating of official recordings, cheaply packaged and with no SIAE stamped imprint, selling at very low prices.

But the counterfeit "business" is harder to track down and tackle and also earns substantially more money for the traders. The industry fear is that accurate counterfeit products will take an increasingly large share of the illicit record/tape business here.

By JOHN CARR

ATHENS—An Athens record and tape retailer has been indicted for fraud, following a police raid on his downtown store in which officers confiscated "several tens of thousands" of allegedly illicit tapes.

The dealer, Aristides Zournatzidis, is one of an undetermined number of retailers here who allegedly engage in a regular "illicit" trade alongside their legitimate operations. It's charged that some openly make pirate cassettes to customer order, using large duplicating machines in their shops.

The official indictment reads that Zournatzidis defrauded the state, artists, composers and lyricists of the drachma equivalent of thousands of dollars.

What pleased the record industry most about the case was that it was initially featured on national television newscasts at the height of the holiday sales season, the first time such an incident has been given peak coverage.

Observers believe it indicates that the Greek government, which runs the radio and television channels here, is planning a major crackdown on the pirates.

Additional encouraging news for the record industry in this part of the world is that the Athens-based copyright society AEPI claims to have smashed a nine-person pirate ring in Crete.

In early December, AEPI says, its special antipiracy team acted on a tip-off and flew to Crete. With the help of local police, the team confiscated 2,871 illicit cassettes and seven duplicating machines. Two of the latter units were described as "fast-action" units which could handle as many as 500 blank cassettes in 24 hours.

These successful operations have given new heart to other pirate-busting squads, including an active division set up last year by attorney Stelios Elliniadis.

Getting police cooperation in the past was a major problem. And the suspicion lingers inside the recording industry that the bigger pirate operators have obtained protection from the authorities, leaving police to go after only the small-timers.

There's no indication yet that the latest police raids will do all that much really to threaten the pirate "industry" here, for it still has the great bulk of the market in its control.



FAECQ HONORED — Celebrating his 80th birthday, Felix Faecq, left, doyen of the Belgian music business, president of World Music and of the Belgian Music Publishers' Assn., is pictured at a reception in his honor staged by the association. With him is Roland Kluger, head of RKM and president of the association's light music section. Faecq was, at the party, presented with the medal of the SABAM, the Belgian performing right society, and the medal of the Brussels Chamber of Commerce.

BUMA/STEMRA Seeks Cable Pact

AMSTERDAM—Following a Dutch High Court decision that cable tv systems must pay authors' rights like other broadcast organizations, rights association BUMA/STEMRA has written to cable organization VECAI calling for a start on negotiations.

The copyright body believes it should receive 10% of all cable income in the Netherlands. Currently, this is running at around \$80 million, which would give BUMA/STEMRA \$8 million annually. But sources believe the reaching of agreements on the various authors' rights questions will be a long drawn-out process.

BUMA/STEMRA is also seeking rights payments from other organizations like the Dutch movie-makers society. Until now the copyright body has only handled rights on the local and international music scenes.

Electrecord Has Contest Winners

BUCHAREST—Electrecord here pulled off a remarkable feat recently by releasing an album of the final songs from the Political Songs for Youth Contest on the same night as the finals themselves.

The contest is held every two years as part of the national "Singing Romania" festival, and is one of the most prestigious national contests in the country. This year's winner in

Ten Day Event Aids Dutch Sales

AMSTERDAM—Dutch retailers cite a 25-30% increase in sales over the same period last year due in part to programs and ideas generated during the first Dutch Ten Day Record Event designed specifically to increase consumer interest in records.

Organized jointly by Dutch record industry association NVPI, retailers' group NVGD and copyright body BUMA/STEMRA, the Ten Days Record Event cost around \$800,000, and included a prestigious gala featuring national and international acts televised live by AVRO in Holland, at which 10 new record awards were presented.

Immediately before, over two million copies of a booklet containing information on 50 record productions were distributed house to house. Best-selling new album during the period was "All Alone Am I" by U.S. singer Timi Yuro, who performed at the gala and later returned for a further tv special. Her album sold over 150,000 copies, and the single "Hurt" topped Dutch charts for four weeks.

During the event, customers buying records worth more than \$10 were given free premiums, one an MOR album titled "Warm Aanbevolen," featuring Herb Alpert, Cliff Richard, Anne Murray and others, the second a classical album called "Baroque Plus." The event was aimed particularly at buyers in the older 25-40 age group.

The second Ten Days Record Event will start in the last week of this September, and will follow a similar format. But WEA Benelux, Ariola Benelux and Sound Products, which for various reasons did not participate in the first event, will almost certainly do so this year.

The organizing bureau will have a new managing director, Jan Gaasterland, former EMI Holland sales manager, who has taken over from Nico Geusebroek, a former EMI Holland managing director.

BPI Wins 'Important Victory' In Battle Over Illegal Imports

LONDON—The British Phonographic Industry (BPI) has won what it calls "an important victory" in its battle to prevent illegal Canadian imports coming into the country.

The Court of Appeal has upheld the decision of the High Court in July last year in confirming injunctions prohibiting the import of certain Canadian pressings by a group of companies here.

Additionally, BPI was awarded the costs of the appeal by Warren Goldberg, Warrens Records Ltd., Simons Sales Stores Ltd., and Simons Records Ltd.

This case was concerned with the importation of Chrysalis, CBS and BBC label product and involved such artists as Blondie, UFO and Abba, plus a comedy package, "Not The Nine O'Clock News," from a BBC television series.

The defendant companies sought to raise a European defense by alleging that, although if directly im-

ported from Canada the records would be illegally transhipped, the fact they came into Britain via Holland had the effect of making them parallel imports subject to the EEC law relating to free movement of goods.

The High Court rejected that argument last summer and now the Court of Appeal affirms that finding.

In court, lawyers for the defendants claimed that if the injunctions were confirmed, irreparable damage would be done to their imports business and, after the decision, applied for leave to appeal to the House of Lords, highest judiciary in the land. But this was refused.

And Patrick Isherwood, BPI legal adviser, now says: "We'll be proceeding with the case, following the injunctions, to trial if necessary. An important point of principle is at stake which affects not only the record industry but many other industries as well."

Australian Disk, Tape Sales Tax Increase Looming

• Continued from page 6

the full scope of the sales tax increases has not helped the music industry's plight at all. The media has concentrated its attacks on the matter of taxing books, and records and

tapes have been lost in the backwash.

Nevertheless, the industry has made its feelings widely known. Apart from the obvious dislike of any tax increases, it has criticized the

government for failing to recognize the damage being done by blank tape, which currently attracts a 15% sales tax, increasing to 17½% under the new proposals. The industry believes it should carry the 30% rate, with prerecorded product at 17½%.

One of the most vocal tax opponents is Peter Jamieson, managing director of EMI Australia. "To our knowledge," he says, "only New Zealand and Israel, both of which have severe internal economic problems, place indirect taxes on recorded music at a higher rate than Australia. In treating prerecorded music in the luxury class, the government is going against the spirit, if not the letter, of the Florence Convention."

He continues, "Little River Band is contracted direct to Capitol Records in the U.S. because Capitol can come up with the \$100,000 needed to

record each album. If we were treated like the film industry, we could finance that recording and most of the profits would come back to Australia, rather than remaining in America."

Jamieson's passionate opposition to sales tax comes very much as a result of his tenure as managing director of EMI New Zealand, and his experience there with a 40% sales tax. "The New Zealand music industry is crippled by the tax burden it bears," he says. "There is no incentive for investment in local recording, and an overbearing bleakness about the future. As in Australia, there is some absurd fallacy in high places that the record business in this part of the world is wildly profitable."

The EMI chief continues, "There are just so many absurd anomalies about this taxation. A rock videotape, such as 'Queen's Greatest

Flicks,' will attract only 2½%, while the same album will attract 30%. It would be almost smart to slap some terribly cheap video production on each album, which the consumer could toss aside after purchase and so save 27½% on the music that's left."

Ironically, the tv marketing specialists, who will be hit harder by the tax changes than the major record companies, are taking it more calmly. "I'm upset and disappointed, but hardly surprised," says Hammond Records' head Sino Guzzardi. "I knew when I went into selling records on tv nine years ago that the tax loophole would eventually have to be closed; I think we all accepted that. We made money while the advantage was there, and now that the profits have been reduced, some of us will be directing our capi-

(Continued on page 48)

Rumanian Festival Offers Variety

CRAIOVA—The eighth edition of the three-day Universitarian Culture Days event held in this Rumanian town was notable for the jazz, rock and folk contest which took place for the second time under its auspices.

First prize in the folk section went to Ionut Ilicievici and second to Felicia Ionescu, but the special Popularity Prize was carried off by a Panamanian student studying in Petrosani, Alvaro Diaz.

Hard rock dominated the rock

category, which was won by local band Redivivus with Compact in second place, though soft rock exceptions were Geneze, which took third prize, and Holograph, which received a jury mention. Jazz was represented by pianist Dan Lore-dan, Bucharest trio Club A, and 10-piece band Studio.

The overall Grand Prix was awarded to the talented Bucharest group Domino, a remarkably mature outfit considering it has only been together two years.

Melodiya Anthology Underway

MOSCOW—Russian state record company Melodiya's new album anthology series, "Musical Arts Of The Peoples of The U.S.S.R.," is claimed here to be a "unique project" in terms of volume and artistic and cultural quality.

Release of the massive project is underway and should be completed by 1990. It takes in the full range of Russian musical arts, from ancient Russian and folkloric music to works by modern composers.

There are 550 LPs alone in the first part of the anthology, titled "Russian Classical Music." Other sections are: classical music of the national republics, Soviet music and musical folklore of the USSR. The whole series is the result of collaboration between Melodiya and the national music conservatories, the composers' union, the ministry of culture and various art research institutes.

Previously released material in the classical and modern music areas will be incorporated.

Russian classical music is the major part of the package and the predominant genre in the Melodiya catalog, which adds around 60 repertoire titles by Russian composers each year. Around 300 of these recordings will be included in the anthology.

The series will be principally distributed by subscription, and available in total or in part.

Rock Movies Abound In Italian Market

MILAN—Over the past few years in Italy there has been a steady, though moderate, flow of imported rock music movies, creating considerable impact among both public and record industry.

But until comparatively recently, it's been an amateurish and almost underground operation. What was needed to earn worthwhile rewards was an injection of professional marketing.

That came with the setting up here of Giangi Films late in 1980. This company, while handling normal release movies, homed in on the distribution of feature films on rock artists working in their own language.

The result has been increasing na-

tional release for such features as the Sex Pistols' "The Great Rock 'n' Roll Swindle," Neil Young's "Rust Never Sleeps" and "Birth Of The Beatles." Virtually all the movies come out with original soundtracks, though with Italian sub-titles on screen. However, the Beatles' film did have Italian speech dubbed over.

The main problem has been one of coordination, with import and financial difficulties meaning rock movies are often not screened here until as long as a year after the record companies have issued the soundtrack albums.

Says Giovanni della Rossa, Giangi president: "The main delays are caused by U.S. film producers demanding impossibly high prices for their movies. But there are also lengthy and tiresome legal procedures over imports into Italy. Films have to be cleared by several different state departments, including a censorship board.

"For example, some movies we bought in May last year at the Cannes Film Festival have only just been cleared for distribution. It's taken a year to get out 'No Nukes,' which features Jackson Browne, Bruce Springsteen, James Taylor and Crosby, Stills & Nash, though it looks like a big success this year."

But despite the problems, the Giangi rock-movie operation is reportedly paying off and the company has invested heavily in hardware to computerize animation and sub-titling.

Rock History LP Series Set

LONDON—A series of 30 double albums covering the entire history of rock is to be released here by the music division of BBJ International, to accompany a new magazine part-work titled "History Of Rock" launched this month by Orbis Publications via a national tv campaign.

The albums will be made available on a monthly basis, through mail order only, with the first volume, featuring 16 Elvis Presley tracks, given free to all magazine purchasers. All will consist exclusively of original recordings by the original artists, with up to 10 titles per artist per side.

Pirates Shake Dutch Cable TV 'Cowboys Of The Airwaves' Offer Varied Programming

By WILLEM HOOS

This is the second and concluding part of a study of Holland's broadcast industry, generally considered unique in Europe, and, of course, closely linked with the country's record industry. The first part appeared last week.

AMSTERDAM—Cable television pirates have already created a mini-revolution in the Dutch broadcasting system, and it's quite clear to entertainment industry observers here that there are more upheavals to come.

Some two years ago, the first pirate stations were erected in Amsterdam, Alkmaar and other centers in western and central Holland. It all built to a pirate boom at the end of 1980.

Says Robert Briel, a local writer who specializes in radio and television: "People quickly found out that it's easy to become a pirate. All you need is a low power television transmitter and one or two video-recorders. Programs are transmitted via the central antenna of the cable tv systems."

There are at least 15 pirate television stations in Amsterdam today, operating under such names as "Einstein," "Mokum," "Tomorrow's Television," "TransAmerican," "Ranstad," "Omega" and "Galactica." They're transmitting at least twice a week, mostly on weekends, generally late at night and after the programs on the two Dutch "authorized" channels have closed down.

Most of the 'people running the "pirate" shops say they are concerned mostly with personal freedom. They're known as "the cowboys of the airwaves."

And most of the pirates say they're dissatisfied with the programming

content of the nine main Dutch broadcasting organizations. "Not enough entertainment, amusement or sensation," they say. So they pump out a menu of porno or action films, but with a strong emphasis, too, on music. "Saturday Night Fever" and "The Blues Brothers" are recent pirate fare.

No copyright payments are made, of course. That is why the government is being begged to intervene by such organizations as the Film-makers Society of the Netherlands, the Dutch League of Movie Cinemas and various U.S. and Dutch distribution companies. The government, however, feels helpless to intervene. It can't fight the pirates in an effective way because there are still too many loopholes in the structure of Dutch broadcasting laws.

Because promotion on television via the traditional broadcasting organizations is so limited, the record companies in Holland have opted to build up friendly relationships with the pirates.

Explains leading local promotion man Jan Bult: "The relationship between the record industry and the television pirates is based on a kind of frustration. Because all record companies are, or should be, against piracy, it's strange to find that tv piracy is suddenly more or less okay. It is just because there's so little promotional scope on legal television."

The pirate "TransAmerican" network is putting out a talk-show called "Weekend," which has featured such Dutch music acts as Imca Marina, Bonnie St. Claire and Peter Koelwijn, their latest records being regularly featured.

And some Dutch record companies are giving out promotional

clips of foreign acts for free use on the television pirate stations. The pirate "Mokum" has a weekly half-hour music show, "Hubbub," principally built round these clips.

Robert Briel feels the only way to combat the pirates is to make the fullest possible use of the different channels of the various cable systems. "In the U.S.," he says, "all cable tv channels are used, and that's why cable tv piracy barely gets a look in over there."

There's no arguing that the pirates, and legitimate cable action as well, add up to a serious threat to the "establishment" broadcasting companies in Holland. And other threats are on the way, not least being satellite television, which will fully hit Europe in the mid 1980s.

Pieter R. Stoffelen, Dutch lawyer and member of the European Council, says: "As soon as possible, European countries have to create a convention to make it possible to handle properly satellite broadcasting. This development will have significant financial consequences for traditional European networks and can also pose a threat to broadcasting laws in various territories, say over the use of advertising for weapons or arms."

But this survey of Dutch broadcasting, with particular regard to its links with the music business, must underline the fact that in the off-beat situation that exists in the Netherlands, there is more scope for pop product on radio than on television.

For a start, there are four national radio channels: Hilversum 1, 2, 3 and 4.

Hilversum 1 goes on air 24 hours a day; channels 2 and 3 transmit from 7 a.m. to midnight; and the fourth (Continued on page 48)



AUSSIE VISIT—Fee Weybill, leader of the Tubes, left, chats with Ross Wilson, leader of top Australian act Mondo Rock at an EMI reception during Weybill's recent Australian promo tour. Mondo Rock's "Chemistry" is due for U.S. release this month by Atlantic.

TTR Production Company Is Terminating Operations

AMSTERDAM—Dutch production company TTR Records, which was founded in September, 1980 with the financial backing of WEA Benelux and RCA West Germany, is to be dismantled within a few weeks.

The decision follows the death of joint managing director Bart Van Der Laar (Billboard Dec. 5), and the departure of fellow TTR chief Ruud Wijnants, who has been appointed managing director of another Dutch production company, ANR.

Three TTR acts, singers Shirley Zwerus and Willeke Alberti and the female vocal trio Babe, have now been signed to WEA Benelux, but the future of the others, which include singer Ben Cramer and rock band Vitesse, is still uncertain. According to Hans Tonino, managing director of WEA Benelux, all current TTR repertoire will be distributed by WEA.

Tonino will not disclose how much WEA and RCA have invested in TTR, but the total is thought to be more than \$1 million. The production unit got off to a good start, and its first release, a single by Babe, was an instant hit in Holland and Belgium.

But by the spring of 1981, the company was in difficulty, owing to the ill health of Van Der Laar, who had to spend six months recuperating in Portugal, only to be killed

soon after his return.

By then TTR had suffered considerable financial losses, prompting Wijnants to accept the offer of the managing director's post at ANR, based (like TTR) in Bassum, 20 miles outside Amsterdam.

ANR, which is distributed in Benelux countries by CBS, was founded in December, 1980 by top Dutch producer Eddy Ouwens, who is himself signed to the ANR label under his artist name of Danny Mirror. Other key acts include Katie Kissoon, Yvonne Keely, Sandra Reemer, female vocal duo Chica, pop group Sandy Coast and the Dick Bakker Orchestra.

Ouwens/Mirror is best known for his international hit "I Remember Elvis Presley," which sold more than two million copies worldwide. Last summer he recorded an album in Hawaii with the Jordanaires containing a medley of 50 Presley songs. Titled "50 Times The King," the album has attracted worldwide interest, particularly in West Germany, Scandinavia, the U.K., France and South Africa, and this spring it will be released in the U.S. by K-tel.

Wijnants' appointment will allow Ouwens to devote all his energies to composing and producing. In April, he will produce an album with Pat Boone to be released worldwide on the ANR ALX label.

Local Swedish Radio Faces Double Threat

By LEIF SCHULMAN

STOCKHOLM—Local community radio in Sweden has now been operating 18 months, and in Stockholm alone, there are already around 100 stations reaching 80% of the one million population.

But the music-dominated broadcast groups now face a dual threat. In the first place, the fees they must pay to copyright organization STIM are extremely high, and in the second, government plans for the future of local radio call for less emphasis on music and more on other kinds of programming.

Sweden has long had a state monopoly of radio, with three official channels. But in May, 1979 the government decided on a test, allowing organizations in 14 cities the opportunity to make their own radio programming, although with low-powered FM transmitters and in a "non-profit and non-commercial" way. Most have devoted the bulk of their airtime to playing pop music.

But as Hans Engstrom, chairman of one of Stockholm's broadcast companies, explains: "A radio station in the U.S. pays only a few hundred dollars per year for all the music it plays. But we have to pay \$50 per hour.

"For example, I handle Radio Motor, run by the Swedish Motor Club, which has four hours of programming each week, half of it filled with music. That means paying \$4-5,000 to STIM every year."

Radio M, as it is known, is one of the three most popular community stations in Stockholm. SUS, run by the Student Union, plays primarily new music, rock and disco, while FMAK is patterned very much on U.S. stations, with an English DJ, Stuart Ward, playing English rock, pop and disco. Most of the music organizations finance their broadcasting only with their own money and members' fees.

Now the government is to decide whether to make community radio permanent or extend the test period and to try to involve other kinds of organization. Says Engstrom: "The culture minister says access to radio should mainly be given to non-profit associations with fields of interest outside radio. But most of the new music-oriented stations were set up primarily for the specific purpose of local community radio and do not have many areas of activity beyond that."

CASSETTE, SINGLES SALES RISE

French Industry Is Optimistic

By HENRY KAHN

PARIS—A 23% upturn in sales of prerecorded cassettes in France over the first nine months of 1981, compared with the same period of 1980, allied to a 13% jump in singles sales, is helping build industry optimism here.

However, a downfall of 9% in album sales is noted over the first three quarters of last year.

While final figures for 1981 are not yet ready, comparisons can be made. In 1980, sales totalled 54.3 million singles units, 63.4 million albums and 21.7 million cassettes.

Compared with 1979, these figures reflected, respectively, decreases of 1.8%, 0.9% and an increase, in cassettes, of 17.6%. The apparent strength of the prerecorded cassette market suggests home taping has not damaged sales to the extent the doom merchants have predicted.

But taking into account sales of all types of soundcarriers, cassettes are responsible for only 15% of the total. And that's seen here as a rather poor performance considering the fast increasing sales of cassette-playing hardware equipment.

Some industry observers are claiming that if there was no home copying, sales of prerecorded cas-

ettes would more closely rival those of albums. A total 36 million blank tapes were sold in France in 1979, so prerecorded cassettes claimed only 37% of the total tape turnover.

While final figures for 1981 are awaited, it is known that sales were up 6% in monetary value on the first half of 1980. In France, disks rise in price at a substantially lower level than other consumer goods. Figures cited show a general rise over the past year of 6.5% in the overall price index, while records rose by just 4.5%.

Since 1970 the general price index has risen by 181.2% as against a rise in disk/tape prices of 68.1%. Individual yearly figures pinpoint the difference more starkly: in 1972, disk prices went up by 1.7% while the overall retail price index was up by 6.2%.

The only year when disks went up faster than other goods was 1979, registering an increase of 11.7% against the overall 10.5%. The balance was restored in 1980, disks going up 7.8% against the general increase of 13.5%.

The 1980 figures, at wholesale level and in U.S. dollar terms, for sales of all phonograms in France

totalled \$380 million and on top of that the public paid out a total \$91 million on the Value Added Tax rating of 33 1/3%.

In 1980, the French record industry exported 15 million disks and 1.9 million prerecorded cassettes, while imports totalled 13.3 million records and 3.8 million cassettes. If the trade balance remains favorable once the 1981 figures are available, then the trend basically is not favorable. Imports here are increasing, parallel imports in particular. Compared with 1979, imports for 1980 were up by 22.6%.

For the record industry, much depends on the performance of the new socialist government. The basic economic policy is to increase purchasing power. But the first year in office of the Mitterand party will show a decline in the value of the French franc and an upturn in the rate of inflation.

The French record industry group, Syndicat Nat'l de l'Edition Phonographique & Audio-Visuelle, has estimated that the high sales tax rating, piracy and home taping have combined to reduce the total record industry work force here by some 16% over the past year.

West Germany

NATIVE TONGUE FAVORED

Domestic Product Makes Chart Inroads

• Continued from page 10

other German-language product remains relatively stable, although the act which led the international breakout of German pop productions in the '70s, Boney M, are slouching at home in the '80s.

Boney M's extravagant "Doonoo-noonoo" set on Hansa (which reportedly cost around \$400,000 to produce) is short of gold nearly three months after release. The "Boney M Christmas Album" was Ariola's biggest yule hit, but sales are well under 200,000.

It appears that a major single hit, or lack thereof, led to the slump. Both sets spawned new singles, neither of which reached the top 10. Airplay has been poor in southern Germany, better in the North, but great nowhere due to the lack of a powerhouse single. A national tv special didn't help as much as expected, according to an Ariola spokesman. He adds that the special has been sold in 15 other markets, and sales elsewhere remain very strong.

Boney M was frequently coupled with Abba as the leaders in Europe in the '70s, and while Boney M bogs down, Abba is flying high. Indeed, they seem to do especially well at this time of year.

In January, 1980, Abba had two top 10 singles in Germany. One year ago, "Super Trouper," both single and album, reached the top of the charts. Last month, the new album "The Visitors" shipped platinum, for the first time in the long history of DG/Polydor in Germany. In the first week of 1982, Abba had both the No. 1 single and album, though the single lead is regained this week by Teldec's Gottlieb Wendehals.

In a way, though, the biggest seller on the album chart this week is not

Abba but Simon & Garfunkel's "Collection" on CBS at number six. It's basically a repackaging of the pair's "Greatest Hits," which is the biggest seller in the history of CBS Germany at nearly 1.5 million records and tapes.

Why re-issue such a phenomenal seller? CBS managing director Jorgen Larsen says the idea came from CBS Records International in New York, which proposed a tv-merchandised set. Only those companies able to support release with broadcast advertising have released "Collection," perhaps the first such worldwide coordination for a tv offer. Larsen thinks a new generation is discovering Simon & Garfunkel, adding that even with 1.5 million units, only about 6% of German households have been reached (not accounting for unauthorized duplication).

The "Simon & Garfunkel Greatest Hits" LP hasn't been out of the German chart for long, actually. It dropped from the top 75 in November, 1980 after 172 weeks on the list.

Sikorski Visits Soviet Festival

MOSCOW—Hans Sikorski, leading West German music publisher, who also handles modern Soviet music in Scandinavia, Turkey, Greece and Spain, was at the Festival of Soviet Music in Tbilisi recently, checking out new contemporary works.

An immediate result of his visit is an invitation to Jansug Kakhidze, leading Georgian conductor, to go to Germany for concerts with the Hamburg Radio Symphony Orchestra and to record some of the works planned, including a Givi Kancheli symphony.

Shows, Classical Events Set For Austria In 1982

By MANFRED SCHREIBER

VIENNA—The upcoming year looks like one of the best for Austrian music fans, especially those who look for top-quality musicals and important classical events.

Lined up for the State Opera, Feb. 2, is a new production of Verdi's gloomy opera "Macbeth." Then, March 19 and 22, a new edition of "Rienzi," an early work of Wagner, now seldom performed, is scheduled. After that, the State Opera turns to a festival of ballet, including Smetana's "The Bartered Bride" and a world premiere of a ballet, as yet undisclosed, to close the 1981-82 season.

This also marks the end of the "reign" of Professor Egon Seefehner, present opera director, who'll be succeeded by Lorin Maazel from the fall of 1982.

Then the Volksoper, Vienna's second main opera house, is set to concentrate mainly on German comic opera, modern opera and Viennese operetta. Whereas in the Vienna State Opera each work is sung in the original language, performances at the Volksoper are given only in German.

At the Volksoper early March for a season is Cole Porter's musical "Kiss Me Kate," then in June "West Side Story," while the Volksoper company is touring Japan.

At the Theater an der Wien here,

the fare consists of international musicals. "Jesus Christ Superstar," with James Brookes in the leading role, is currently running there through mid-February, to be followed by "Evita" with Isabel Weicken in the lead. Also planned is "Dance '82," a festival of modern ballet.

Vienna's Raimundtheater features only operetta, producing works by Strauss and Lehar, Benatzky, Kalman and Abraham and by Robert Stolz, all essentially associated with Viennese music. The season starts with Kalman's "Die Csardasfurstin," ends with "Tanz Ins Gluck" by Stolz in June.

Kick Pacts With Edition Accord

COLOGNE—Two publishing companies, Kick and Edition Accord, have embarked on a joint venture, under which Accord will represent Kick artists worldwide.

Kick has titles from the new Denny Ladenmacher album, from Armin Reid, Judith, ex-Dylan partner Rob Stoner, and from Hungarian group Newton, whose sales in Japan are over 500,000 units.

In return, Kick parent EM-Press will promote Accord productions such as those from British rock band Fumble and German group Copes.

Pirates Shake Dutch Cable TV

• Continued from page 47

outlet is active between 7 a.m. and 5 p.m. There are also six regional and local stations: "Noord," "Friesland," "Oost," "Regionale Omroep Zuid," "Omroep Brabant" and "Stad Amsterdam." Daily transmission of each of these, via FM, is up to three hours, so they're of little consequence to the record companies panting for promotional space.

But the Hilversum 1 programming is very varied, mostly MOR music. Hilversum 2 goes mostly for news, with Hilversum 3 going for various kinds of pop and Hilversum 4 concentrating mainly on classical fare.

For the record business in Holland, Hilversum 3 is the magnet. There's no strict format, allowing wide differences between program styles of the different broadcasting organizations. In general, AVRO, FROS, NOS, VOO and NCRV present music linked to the various chart systems, while EO, strictly a religious outlet, fires in salvos of gospel music.

Most popular program on Hilversum 3 is "Top 40," from VOO, two-and-a-half hours every Friday afternoon. It ties in with the chart of the prestigious Dutch Top 40 Foundation and draws more than three million listeners.

Even so, there is controversy. The ministry of cultural affairs insisted that links between the radio station and the chart foundation must be cut, defined as "commercial sidelines," and therefore banned by Dutch broadcasting laws.

Says Lex Harding, who compiles the program: "This is arrant nonsense. We'll take this matter to the Supreme Court if necessary to reverse the government decision."

Also popular on Hilversum 3 is "TROS Top-50," and that network also has a Dutch-language pop show and a regular "Soul Show." Hugo van Gelderen, TROS Hilversum-3 chief, says: "We stick with the charts. We present musical wallpaper, but it's top-quality wallpaper." He also presents "Euro Parade"

on Sunday, attracting two million listeners, a program now five years old and based on charts from different European territories, including Belgium, West Germany, Switzerland, Austria, France, and the U.K., Denmark, Spain and Italy.

On the other hand, KRO's output on Hilversum 3 is not linked to sales or charts but to quality pop, new trends and a basically non-commercial display of taste. It sees itself as a pioneering network and for its old "Rockdreams" feature had links with King Biscuit DIR in New York City.

Today it still pumps out experimental pop, plus its longstanding "Rocktempel," which has close links with Dutch progressive independent labels like Torso, Plurex and 1000 Idiolen, plus the U.K.'s Rough Trade company.

But, says van Gelderen: "Our progressive shows are good for home tapers. We have perfect FM quality and some of the concerts we put out are real collectors' items. I'm against home taping but it's not my job as a disk jockey to wage a fight against it."

However some prominent acts have refused to be featured in "Rocktempel." Bruce Springsteen was one. He did two shows at the Rotterdam Ahoy Hall and refused permission for KRO to tape them, being afraid of both home taping and bootlegging.

But as in the cable television scene in Holland, the pirates are muscling in on the radio stations too. There are several thousand operating, and some of their output, on a daily basis, poses a real threat. Most transmit on the medium AM wavebands and come in three categories: those putting out Dutch-language pop; those into top 40 and disco; and those mixing music with phone-ins, news and bingo games.

Robert Briel, broadcasting expert, says: "You'd need a special police force of at least 2,000 to stop the pirates. Even then it's only a temporary stoppage. Raids have been made on stations, equipment has been confiscated, but still the broad-

casters are back in action a few hours later.

"The way to fight it is to establish legitimate local radio. Four national channels are not enough for a country as wide-ranging as Holland. There should be at least two more."

But Briel accepts there's a kind of uneasy truce between record companies and radio pirates in the same way as there is with the cable tv pirates. It means that most of the big radio pirates get free records from the record companies, even though the companies deny or gloss over the contacts.

Leading pirate stations operate with names like "Atletico," "Jan Boezeroen," "Centraal," "Delmare," "Mirandi," "Boemerang" and "Willem Tell."

Most pump out commercials for shops and local trading companies. Now the Dutch government is considering action against these traders as an alternative way to counter the radio pirates.

But the truth, as far as record companies are concerned, is that the pirates have built new stars. Singing truckdriver Henk Wijngaard, Telstar artist, is a prime example. Hitherto unknown, he gained airplay on radio pirate outlets in the north, and now he's a nationally accepted big-name. Sonja van Lierop had demo disks played on pirate airwaves, the exposure leading to a contract with Dureco, and now she's a hit-making singer-songwriter.

In fact, some record companies do promote new releases through "legitimate" radio and television, but it is becoming less frequent as records slip back in the popularity league of leisure time pursuits in the Netherlands.

The Dutch radio and television scene, already complicated and difficult for outsiders to grasp, obviously has substantial shocks coming its way as the communications industry generally in Europe undergoes drastic change. Its ability to cope depends on the ingenuity of the myriad people involved in running it, alongside their political, religious and state backers.

Await Ransom Demand In Iglesias Kidnapping Case

By ED OWEN

MADRID—More than a week after his kidnapping, police in Madrid were still waiting for a ransom demand for Dr. Julio Iglesias, father of the Spanish superstar of the same name.

Only recently, the 37-year-old son of the abducted doctor topped the U.K. charts for the first time with his revival of "Begin The Beguine." But for several years, Julio Iglesias Jr. has headed Spanish record sales on both sides of the Atlantic and is now signed to CBS International in New York.

The record company claims he earned \$4 million last year and has sold 20 million records to date. He lives now in Miami.

The Iglesias family had been warned that a kidnap attempt might take place. Last year, the country's highest income tax payer and a famous Barcelona football star suffered kidnap fates, but both lived to tell the tale.

But 66-year-old Dr. Iglesias, a distinguished Madrid gynaecologist, merely sold the luxury limousine his son had given him and bought a less ostentatious model. However, press publicity on the singer son's family kept them all in the limelight.

It was on the morning of Tuesday, Dec. 29, that Dr. Iglesias met two men at the top Madrid maternity clinic where he worked. A week before, they had posed as a West German television crew wanting to tape

an interview with him. In order to gain his confidence, they'd presented him with a color television set, valued at \$1,800, bought locally with forged papers.

Soon after noon, Dr. Iglesias left the clinic "looking very serious," according to a witness. He's not been seen since and his car was found shortly afterwards where he'd left it, outside the clinic. Photo-fit pictures of the two men were published in the press a couple of days later, and it was suggested they might have come to Spain from South America.

Dr. Iglesias had just returned from a festive season visit to his son's home in the U.S. and police immediately advised the remainder of the family to stay put there. But they did allow another son, Carlos Iglesias, to fly to Madrid to await phone calls in his father's flat. Julio Iglesias Jr.'s ex-wife Isabel, on a skiing holiday in Switzerland with their three children, was also advised to stay where she was and to organize the fullest possible family security.

The next move in this bizarre story was an impassioned plea from Carlos Iglesias Jan. 3, for the kidnapers to get in touch because, he said, his father has a blood circulation disorder that needs regular treatment.

Now there's a tight security blackout surrounding police activity as friends, fans and business associates of the Spanish singer wait anxiously for further developments.

Abba Hits In Dutch

AMSTERDAM — Dutch-language versions of 10 Abba hit singles, including "Fernando" and "Winner Takes It All," have been compiled on an album here by the Amsterdam-based production company Roadrunner Records.

Now, according to Roadrunner chief Cees Wessels, German and Japanese language versions of the same songs are on the way.

Title of the LP is "Abba Voor Kinderen," or "Abba For Children," and it's performed by "De Leidse Sleuteltjes," one of the best-known Dutch children's choirs, conducted by Henk Franke. The album is produced by Han Grevelt, based on an idea by Kees Kerkhof, managing director of record shop chain "Radio Modern."

Auction Aids Ono's Spirit Foundation

TOKYO—A charity auction, which included photographs and lithographs of John Lennon, raised \$4,300 for Yoko Ono's Spirit Foundation. It was part of the opening ceremonies for the \$1.35 million Rajah Court disco/club center here.

The club, which seats 200, and is in the Roppongi district of the capital, was opened by the Sun Community Co. Ltd., with Tenkou Takeshita as president. It features the latest in lighting equipment, furniture from Milan in Italy and ornate decorations from Paris, France.

The resident quartet, playing five half-hour sessions nightly, is led by Mel Keller, who lived in Israel before moving to the U.S. in 1978 to play with the bands of Dick Hyman and Stan Rubin. The group plays a jazz-pop musical mix, and disco records fill the gaps.

Says Takeshita: "We're aiming at an adult clientele, the 30-year-olds upwards. We're seeking to make it a kind of executive salon so we'll be somewhat fussy about the clothing of customers."

Life membership is \$225; admission \$27 nightly, \$18 for members.

Goldsmith Exits Unicorn; Brandt To Head Up Label

LONDON — John Goldsmith, founder and managing director of Unicorn Records, has quit the company he set up as a small specialist classical outfit some 13 years ago.

While the label, renamed Unicorn Kanchana, will continue, headed by Goldsmith's partner Nigel Brandt, it is closing down its distribution network and its main warehouse.

Two years ago, Unicorn invested heavily in importing high-price digital and direct-to-disk catalogs from

the U.S., building its distribution service to cope with increased business. It handled other independent classical labels, including Saga, Merlin and CRD.

In 13 years, Unicorn built up a catalog of over 150 recordings and among its U.S. direct-to-disk partners were Crystal Clear and Sheffield Lab.

While the high-price side of its activity is to curtailed, Nigel Brandt looks to release around a dozen new recordings in the next year.

Australia Disk Tax Hike Looms

• Continued from page 46

tal to other businesses, where the return is higher.

"But I've been in records most of my life and I'll never leave, although it is probably inevitable that the tax advantage we still retain under the 'retailer to agent' operation will probably be abolished as well."

Warning of the closure of the original tax "loophole" to which Guzzardi refers came prior to the government's budget proposals, in its Australian Sales Tax Guide, which stated, "It is proposed to amend the law to put an end to the device being used to remove royalty costs from the sales tax base."

The guide continued, "In the case of 'RCA Ltd. vs. Federal Commissioner of Taxation,' the full High Court decided that, while the taxpayer was the manufacturer of gramophone recordings and cassettes for the purpose of the Copyright Act and the Sales Tax Assessment Act, the payment of royalties by a third party to the copyright owner did not amount to payments on behalf of the taxpayer.

"Accordingly, the sale price of the articles did not include the value of the royalties paid by the third party.

Some firms associated with the manufacture or sale of articles subject to copyright are taking advantage of this decision, and making arrangements for payment of royalties in such a way that the present sales tax provisions are not effective in bringing them to tax."

While most healthy tv marketers will grin and bear the addition of around 60 cents extra tax per LP, there is a feeling in the industry that it may force some of the shakier companies to the wall.

Certainly, it's expected to have a cruel impact on record clubs, most of which return quite a narrow profit, while offering a vital minority area service.

Another element of industry discontent with government policy concerns what many see as the highly favorable treatment handed out to the Australian movie business. Peter Jamieson, writing in The Australian newspaper, pointed out last year, "Consider how differently the government treats its investors in film, where 150% of investment can be recovered against tax.

"Because most politicians aren't personally interested in recorded music and because Australian

recordings don't get previewed before the Queen or make such a visible global impact as Australian films, there is no high level patronage or support."

On this and matters of taxation, the difficulty experienced by the record industry in making its voice heard in government circles may be attributable to the shrill opposition conducted by the Australian Record Industry Assn. to the mechanical royalty rate increase in 1979.

More than one industry leader here has conceded that a lot of steam was expelled on that issue, which could have been more fruitfully directed toward the current dilemma. "I'm hoping that ARIA will tread a little softer this time around," admits Peter Jamieson.

Nevertheless, it's not clear what relief the industry can expect. Many observers believe that unless specific submissions are made to the government as to how taxes on the industry can be applied, the situation will not improve. "Every industry complains to the government about being treated unfairly," comments Hamard's Guzzardi. "Why should they single us out for special consideration?"

Tax Changes Won't Affect Top Artists

By DAVID FARRELL

TORONTO—Initial negative reaction among members of the Canadian entertainment industry to proposed changes in the country's Income Tax Act appears to have been unwarranted.

Amendments under consideration to income averaging are not now expected to affect such top Canadian acts as Anne Murray and April Wine, contrary to initial interpretations.

Proposed changes in the act were included in the new federal budget, tabled in the House Of Commons on Nov. 12. Due to an incorrect interpretation of the amendments, a meeting was convened which included a number of heavyweight talent managers from across the country and Canadian Recording Industry Assn. president Brian Robertson. It was agreed that a unified lobbying group would make a stand on what was then perceived as an issue of great import: that the ability of high income earners to average out their income over a spread of, say, 15 years, was being wiped out.

In fact, this was not the case at all, says entertainment tax consultant Jerry Mandell. "What we had was a classic case of government failing to communicate its intentions," he says, pointing out that on Dec. 12, the tax dept. issued a five-page explanation as a response to the controversy that the initial income averaging amendment created.

Mandell points out that amendments made to the averaging system are actually beneficial to those earning high incomes. The key change is that under the new system, an individual can exercise greater flexibility by spreading income over any length of time in whatever amount wished. Previously, the sum was

fixed and the contract was restricted to a maximum of 15 years.

Income averaging is restricted to artists, athletes and certain other individuals capable of producing extraordinary yearly incomes. The averaging contract allows the individual to shelter some of this income from his or her yearly tax statement as a protection against other fiscal periods when income could be much lower.

To date, the CRIA has made no official response to Mandell's interpretation of the amendment. According to Bernie Finkelstein, manager of Bruce Cockburn and Murray McLachlan, it remains to be seen whether or not the new system will be beneficial or not.

Other managers handling major talent are being equally cautious and waiting to get a full briefing from CRIA's financial advisors.

Arista, Quality To Set Pact?

TORONTO—Arista Records' contract with Capitol-EMI in Canada expired Dec. 31, and it looks as if Quality Records is the front runner in negotiations to distribute and manufacture the label under a new agreement.

Quality president George Struth says that an agreement in principle has been made with Arista. Competition amongst the majors for the line has been intense, involving RCA, PolyGram and CBS at one point. Terms of the contract are unknown. But one report that pointed to a \$500,000 advance, plus \$1 million guarantee over the life of the contract, was termed low by one of the participating negotiators who has since bowed out of the race.

Buoyed By LP Success, Saga Begins Int'l Tour

TORONTO—Following a successful national concert tour in Canada, local rock act Saga is off to tour Europe, Puerto Rico and South America.

With three medium-sized hit albums in its catalog, Saga recorded its fourth in the U.K. earlier this year with London producer Rupert Hine, who himself is a recording artist with A&M.

The LP to materialize from this partnership is "World's Apart" which, in a matter of months, has gone on to sell close to 50,000 copies in the country and has spawned a national AM hit with "Wind Him Up."

Recording here for A&M-distributed Maze Records, the group is signed with PolyGram for most of Europe and is doing separate deals market by market in other parts of the world. For instance, behind the Iron Curtain the group has been successful in negotiating a label deal for Maze with several state-owned recording companies. In Yugoslavia, it is with Yugoton Records.

Following two headlining appearances in San Juan, Puerto Rico, Saga returned to the Roberto Clemente Coliseum for two shows just after Christmas, this following an appearance on a Eurovision Christmas television special; other featured guests included Foreigner, Meat Loaf and Christopher Cross.

At present, Saga is on an eight-week headlining tour of major halls throughout Europe with dates in Germany, Austria, Yugoslavia, Italy, Switzerland, France, Belgium, Holland, Denmark, Norway, Sweden and the U.K. A late addition to the tour itinerary includes one show in a 10,000 seater in Budapest, Valentine's Day, Feb. 14.

According to band manager Clive Corcoran, who also runs Maze Records, the Iron Curtain dates were the result of long and hard negotiations with Eastern government officials. He explains that Yugoslavia and Hungary are two countries in the Eastern bloc where one can be paid in hard currency.

South American dates have not been officially announced as yet, but Corcoran notes that the band will be touring in Argentina and several other countries this spring. These shows are being booked by Premier Talent which represents Saga in the U.S. and Latin America.

While the band's albums sell well in Europe and Canada, as yet Maze has no deal in the U.S. or in Puerto Rico, where they reportedly earned in the \$80,000 range from the two shows Jan. 5, or in South America.

Aside from Saga, Maze Records also manages and records Garnett Ford, who has a debut LP for the label coming out late this month. Corcoran says he is scouting for other talent to record on the label.

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music Week)
As of 1/9/82
SINGLES

This Week	Last Week	Song	Artist
1	1	DON'T YOU WANT ME?	Human League, Virgin
2	5	THE LAND OF MAKE BELIEVE,	Bucks Fizz, RCA
3	4	ANT RAP,	Adam & Ants, CBS
4	6	IT MUST BE LOVE,	Madness, Stiff
5	3	ONE OF US,	Abba, Epic
6	2	DADDY'S HOME,	Cliff Richard, EMI
7	26	GET DOWN ON IT,	Kool & Gang, De-Lite
8	9	MIRROR MIRROR,	Dollar, WEA
9	10	I'LL FIND MY WAY HOME,	Jon & Vangelis, Polydor
10	20	I COULD BE HAPPY,	Altered Images, Epic
11	7	WEDDING BELLS,	Godley & Creme, Polydor
12	19	WAITING FOR A GIRL LIKE YOU,	Foreigner, Atlantic
13	8	ROCK'N'ROLL,	Status Quo, Vertigo
14	11	YOUNG TURKS,	Rod Stewart, Riva
15	12	SPIRITS IN THE MATERIAL WORLD,	Police, A&M
16	15	MY OWN WAY,	Duran Duran, EMI
17	22	BIRDIE SONG, TWEETS,	PRT
18	23	FLASHBACK,	Imagination, R&B
19	17	CAMBODIA,	Kim Wilde, Rak
20	13	WHY DO FOOLS FALL IN LOVE,	Diana Ross, Capitol
21	NEW	THE MODEL,	Kraftwerk, EMI
22	16	BED SITTER,	Soft Cell, Some Bizarre
23	18	HOKEY COKEY,	Snowman, Stiff
24	29	FOUR MORE FROM TOYAH,	Toyah, Safari
25	NEW	YELLOW PEARL,	Phil Lynott, Vertigo
26	37	DON'T WALK AWAY,	Four Tops, Casablanca
27	21	STARS OVER 45,	Chas & Dave, Rockney
28	24	WILD AS THE WIND,	David Bowie, RCA
29	27	THE LUNATICS HAVE TAKEN OVER THE ASYLUM,	Funboy Three, Chrysalis
30	30	DEAD RINGER,	Meat Loaf, Epic/Cleveland Int'l
31	33	I WANNA BE A WINNER,	Brown Sauce, BBC
32	25	LET'S GROOVE,	Earth, Wind & Fire, CBS
33	36	PHYSICAL,	Olivia Newton-John, EMI
34	14	BEGIN THE BEGUINE,	Julio Iglesias, CBS
35	31	FOOTSTEPS,	Showaddywaddy, Bell
36	28	HAPPY CHRISTMAS (WAR IS OVER),	John Lennon, Parlophone
37	39	BUONA SERA,	Bad Manners, Magnet
38	35	UNDER PRESSURE,	Queen/David Bowie, EMI
39	38	AY AY AY MOOSEY,	Modern Romance, WEA
40	40	CHRISTMAS ON 45,	Holly & Ivys, Decca
ALBUMS			
1	3	DARE,	Human League, Virgin
2	1	THE VISITORS,	Abba, Epic
3	2	GREATEST HITS,	Queen, EMI
4	4	CHART HITS '81,	Various, K-tel
5	5	PRINCE CHARMING,	Adam & Ants, CBS
6	6	PEARLS,	Elkie Brooks, A&M
7	10	GHOST IN THE MACHINE,	Police, A&M
8	19	HITS HITS HITS,	Various, Ronco
9	7	WIRED FOR SOUND,	Cliff Richard, EMI
10	14	ARCHITECTURE & MORALITY,	Orchestral Manoeuvres In The Dark, Din Disc
11	8	SIMON & GARFUNKEL COLLECTION,	CBS
12	9	BEST OF BLONDIE,	Blondie, Chrysalis
13	13	TONIGHT I'M YOURS,	Rod Stewart, Riva
14	40	RAVE,	Earth, Wind & Fire, CBS
15	18	NON-STOP EROTIC CABARET,	Soft Cell, Some Bizarre
16	11	LOVE SONGS,	Cliff Richard, EMI
17	12	SHAKY,	Shakin' Stevens, Epic
18	17	FOR THOSE ABOUT TO ROCK,	AC/DC, Atlantic
19	21	MADNESS 7,	Madness, Stiff
20	15	BEGIN THE BEGUINE,	Julio Iglesias, CBS
21	31	ONCE UPON A TIME,	Siouxie & Banshees, Polydor
22	24	ALL THE GREAT HITS,	Diana Ross, Motown
23	39	BEST OF RAINBOW,	Rainbow, Polydor
24	NEW	DURAN DURAN,	Duran Duran, EMI
25	35	CHANGES TWO BOWIE,	David Bowie, RCA
26	37	THE GEORGE BENSON COLLECTION,	Warner Bros.
27	27	HEDGEHOG SANDWICH,	Not The Nine O'Clock News, BBC
28	34	BAT OUT OF HELL,	Meat Loaf, Epic/Cleveland Int'l
29	22	IF I SHOULD LOVE AGAIN,	Barry Manilow, Arista
30	38	TIN DRUM,	Japan, Virgin
31	NEW	ANTHEM,	Toyah, Safari
32	23	WHY DO FOOLS FALL IN LOVE,	Diana Ross, Capitol
33	NEW	FOUR,	Foreigner, Atlantic

34	32	ALMOST BLUE,	Elvis Costello, F-Beat
35	NEW	RAGE IN EDEN,	Ultravox, Chrysalis
36	NEW	DEADRINGER,	Meat Loaf, Epic/Cleveland Int'l
37	NEW	SPEAK AND SPELL,	Depeche Mode, Mute
38	29	THE LEGEND OF MARIO LANZA,	Mario Lanza, K-tel
39	16	HOOKED ON CLASSICS,	Louis Clark/Royal Philharmonic Orchestra, K-tel
40	NEW	BODY TALK,	Imagination, R&B

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 12/26/81
SINGLES

This Week	Last Week	Song	Artist
1	1	YOUNG TURKS,	Rod Stewart, Warner Bros.
2	3	PHYSICAL,	Olivia Newton-John, MCA
3	2	WAITING FOR A GIRL LIKE YOU,	Foreigner, Atlantic
4	6	TROUBLE,	Lindsey Buckingham, Elektra
5	14	TAKE OFF,	Bob & Doug McKenzie, Capitol
6	5	DON'T STOP BELIEVIN',	Journey, CBS
7	9	LEATHER AND LACE,	Stevie Nicks, Modern
8	11	UNDER PRESSURE,	Queen/David Bowie, Elektra
9	7	OH NO,	Commodores, Motown
10	10	HARDEN MY HEART,	Quarterflash, Geffen
11	13	WORKING FOR THE WEEKEND,	Loverboy, CBS
12	4	MY GIRL (GONE, GONE, GONE),	Chilliwack, Solid Gold
13	17	CENTERFOLD,	J. Geils Band, EMI America
14	20	I CAN'T GO FOR THAT,	Hall & Oates, RCA
15	12	HERE I AM,	Air Supply, Big Time
16	8	EVERY LITTLE THING SHE DOES IS MAGIC,	Police, A&M
17	15	FRIENDS OF MR. CAIRO,	Jon & Vangelis, Polydor
18	NEW	OUR LIPS ARE SEALED,	Go-Go's, A&M
19	NEW	SHAKE IT UP,	Cars, Elektra
20	19	ALL TOUCH,	Rough Trade, CBS
ALBUMS			
1	2	THE GREAT WHITE NORTH,	Bob & Doug McKenzie, Capitol
2	3	TONIGHT I'M YOURS,	Rod Stewart, Warner Bros.
3	1	GHOST IN THE MACHINE,	Police, A&M
4	4	TATTOO YOU,	Rolling Stones, Rolling Stones
5	6	4, Foreigner,	Atlantic
6	4	ABACAB,	Genesis, Atlantic
7	10	GREATEST HITS,	Queen, Elektra
8	8	EXIT STAGE LEFT,	Rush, Anthem
9	7	GET LUCKY,	Loverboy, CBS
10	NEW	FOR THOSE ABOUT TO ROCK,	AC/DC, Atlantic

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 1/5/82
SINGLES

This Week	Last Week	Song	Artist
1	2	POLONAISE BLANKENAESE,	Gottlieb Wendehals, Teldec
2	3	TAINTED LOVE,	Soft Cell, Vertigo
3	1	ONE OF US,	Abba, Polydor
4	4	CAMBODIA,	Kim Wilde, Rak
5	5	IT'S MY PARTY,	Dave Stewart & Barbara Gaskin, Teldec
6	6	DER PAPA WIRD SCHON RICHTEN,	Peter Alexander, Ariola
7	8	SKANDAL IM SPERBEZIRK,	Spider Murphy Gang, EMI
8	10	ROCK'N'ROLL GYPSY,	Helen Schneider, WEA
9	12	PHYSICAL,	Olivia Newton-John, EMI
10	9	DU ENTSCHULDIGST KENN DI,	Peter Cornelius, Phonogram
11	11	ICH WUENSCH DIR DIE HOELLE AUF ERDEN,	Christian Franke, Ariola
12	7	JA WENN WIR ALLE ENGLEIN WAEREN,	Fred Sonnenschein & Freunde, Hansa
13	15	DANCE LITTLE BIRD,	Electronics, Philips
14	16	GOLDENER REITER,	Joachim Witt, WEA
15	18	EISBERG,	Grauzone, EMI
16	13	SHARAZAN,	Al Bano & Romina Power, EMI
17	17	LITTLE LADY,	Aneka, Hansa
18	14	JAPANESE BOY,	Andrea Juergens, Ariola
19	25	DER BLAUE PLANET,	Karat, Pool
20	30	WHY DO FOOLS FALL IN LOVE,	Diana Ross, Capitol
21	33	DREIKLANGDIMENSIONEN,	Rheingold, Welt-Rekord
22	NEW	WOZU SIND DIE KRIEGE DA?	Udo Lindenberg, Telefunken
23	27	WE KILL THE WORLD (DON'T KILL THE WORLD),	Boney M, Hansa Int'l
24	24	DICH ZU LIEBEN,	Roland Kaiser, Hansa

25	28	HEY LOUISE,	Ricky King, CBS
26	19	IT'S RAINING,	Shakin' Stevens, Epic
27	NEW	EISZEIT,	Ideal, Eitel Imperial
28	NEW	UNDER PRESSURE,	Queen & David Bowie, EMI
29	29	PRINCE CHARMING,	Adam & Ants, CBS
30	NEW	HOLD ON TIGHT,	Electric Light Orchestra, Jet

ALBUMS

1	1	THE VISITORS,	Abba, Polydor
2	2	ALLES LIEBE,	Nana Mouskouri, Philips
3	3	HITPARADE DE SCHLUEMPFE,	Die Schluempfe, K-tel
4	5	MAINZEL-MAENNCHEN'S HITPARADE,	Die Mainzelmännchen, Arcade
5	6	MORNING HAS BROKEN,	Cat Stevens, Island
6	4	THE SIMON & GARFUNKEL COLLECTION,	CBS
7	9	DICH ZU LIEBEN,	Roland Kaiser, Hansa
8	8	TRAEUMEREIEN 3,	Richard Clayderman, Teldec
9	11	ZAERTLICHKEITEN,	Julio Iglesias, CBS
10	7	FOR THOSE ABOUT TO ROCK,	AC/DC, Atlantic
11	14	DOLCE VITA,	Spider Murphy Gang, EMI
12	10	GREATEST HITS,	Queen, EMI
13	12	SUCH MICH IN MEINEN LIEDERN,	Howard Carpendale, EMI
14	18	CHRISTMAS ALBUM,	Boney M, Hansa
15	13	DER ERNST DES LENENS,	Ideal, WEA
16	19	THE VERY BEST OF SMOKIE,	Smokie, Arcade
17	16	SHAKY,	Shakin' Stevens, Epic
18	NEW	SCHLIESS DIE AUGEN, LASS DICH VERWOHNEN,	James Last, PolyGram
19	15	SCHNEIDER WITH A KICK,	Helen Schneider, WEA
20	20	IDEAL,	Ideal, IC

JAPAN

(Courtesy Music Labo)
As of 1/11/82
SINGLES

This Week	Last Week	Song	Artist
1	1	SAILOR FUKU TO KIKANJU,	Hiroko Yakushimaru, Polydor (Kitty/Variety)
2	2	AKUJO,	Miyuki Nakajima, Canyon (Yamaha)
3	4	MICHINOKU HITORI TABI,	Jouji Yamamoto, Canyon (Nichion/Kitajima)
4	3	JAMES DEAN NO YOUNI,	Johnny, King (Nichion/Crazy Rider)
5	6	GINGIRAGIN NI SARIGENAKU,	Masahiko Kondo, RVC (Janny's)
6	5	HELLOGOODBYE,	Yoshie Kashiwabara, Nippon Phonogram
7	8	LOVE LETTER,	Naoko Kawai, Nippon Columbia (Geiei)
8	17	KANZEN MUKETSU NO ROCK'N ROLLER,	Aladdin, Canyon (Yamaha)
9	10	SENTIMENTAL JOURNEY,	Iyo Matsumoto, Victor (Nichion)
10	7	NAMENNAYO,	Matakiishi V Namennayo, Nippon Phonogram (Shinn)
11	11	YUUGURE MONOGATARI,	Tsukasa Ito, Japan (Nichion)
12	14	DESIRE,	Monta & Brothers, Nippon Phonogram (PMP)
13	15	ARTHUR'S THEME,	Christopher Cross, Warner-Pioneer
14	NEW	YUME NO TOCHUU,	Takao Kisugi, Polydor (Kitty)
15	9	SAYONARA MOYOU,	Toshihiro Ito, Nippon Phonogram (Yamaha)
16	16	ANATA HITOSUJI,	Miyuki Kawanaka, Teichiku (Geion/OBCM)
17	18	PHYSICAL,	Olivia Newton-John, Toshiba-EMI
18	12	STRIPPER,	Kenji Sawada, Polydor (Watanabe)
19	13	GOOD LUCK LOVE,	Toshihiko Tahara, Canyon (Janny's)
20	NEW	GYPSY,	Hideki Saijou, RVC (Geiei)
ALBUMS			
1	2	KISHOUTENKETSU II,	Chiharu Matsuyama, News
2	1	OVER,	Off Course, Toshiba-EMI
3	3	SAILOR FUKU TO KIKAN JU,	Hiroko Yakushimaru, Polydor
4	4	GINGIRAGIN NI SARIGENAKU,	Masahiko Kondo, RVC
5	5	POTATO BOYS NO. 1,	Imokin Trio, Four Life
6	7	SAKUBAN OAI SHIMASHOU,	Yumi Matsutoya, Toshiba-EMI
7	11	PHYSICAL,	Olivia Newton-John, Toshiba-EMI
8	6	ALONE,	Masayoshi Takanaka, Toshiba-EMI
9	10	RAISE,	Earth, Wind & Fire, CBS/Sony
10	9	GOOD LUCK LOVE,	Soundtrack, Canyon
11	NEW	YUME NO TOCHUU,	Takao Kisugi, Polydor
12	NEW	THE VISITORS,	Abba, Disco
13	12	SAYONARA MOYOU,	Toshihiro Ito, Nippon Phonogram

14	NEW	SAYONARA,	George Yanagi V Rainywood, Warner-Pioneer
15	13	SENTIMENTAL IYO,	Iyo Matsumoto, Victor
16	8	HEY BROTHER,	Chaneis, Epic/Sony
17	17	THE GEORGE BENSON COLLECTION,	Warner-Pioneer
18	16	ANGEL,	Naoko Kawai, Nippon Columbia
19	19	GREATEST HITS,	Queen, Warner-Pioneer
20	14	YESTERDAYS,	Masashi Sada, Free Flight

AUSTRALIA

(Courtesy Kent Music Report)
As of 1/11/82
SINGLES

This Week	Last Week	Song	Artist
1	1	DOWN UNDER,	Men At work, CBS
2	2	WIRED FOR SOUND,	Cliff Richard, EMI
3	3	PHYSICAL,	Olivia Newton-John, Interfusion
4	4	EVERY LITTLE THING SHE DOES IS MAGIC,	Police, A&M
5	5	START ME UP,	Rolling Stones, Rolling Stones
6	6	TONIGHT I'M YOURS,	Rod Stewart, Warner Bros.
7	7	UNDER PRESSURE,	Queen & David Bowie, Elektra
8	14	OUR LIPS ARE SEALED,	Go-Go's, Illegal
9	11	TAINTED LOVE,	Soft Cell, Mercury
10	12	IT'S MY PARTY,	Dave Stewart & Barbara Gaskin, Stiff
11	9	SCREAMING JETS,	Johnny Warman, Rocket
12	8	GREEN DOOR,	Shakin' Stevens, Epic
13	15	FOR YOUR EYES ONLY,	Sheena Easton, EMI
14	10	THE STROKE,	Billy Squier, Capitol
15	NEW	GIRLS ON FILM,	Duran Duran, EMI
16	13	(SI SI) JE SUIS UN ROCK STAR,	Bill Wyman, A&M
17	NEW	TROUBLE,	Lindsey Buckingham, Mercury
18	NEW	LET'S HANG ON,	Barry Manilow, Arista
19	20	ARTHUR'S THEME,	Christopher Cross, Warner Bros.
20	16	LOVE IN MOTION,	Icehouse, Regular

ALBUMS

1	1	BUSINESS AS USUAL,	Men At Work, CBS
2	2	TATTOO YOU,	Rolling Stones, Rolling Stones
3	5	FOR THOSE ABOUT TO ROCK WE SALUTE YOU,	AC/DC, Albert
4	14	BEST OF BLONDIE,	Blondie, Chrysalis
5	3	SIMON & GARFUNKEL COLLECTION,	CBS
6	4	1981 OVER THE TOP,	Various, Festival
7	7	GREATEST HITS,	Queen, Elektra
8	6	GHOST IN THE MACHINE,	Police, A&M
9	11	MEMORIES,	Barbra Streisand, CBS
10	9	PHYSICAL,	Olivia Newton-John, Interfusion
11	8	GREATEST HITS,	Beach Boys, Capitol
12	12	SONGS IN THE ATTIC,	Billy Joel, CBS
13	15	WIRED FOR SOUND,	Cliff Richard, EMI
14	16	NIGHT ATTACK,	Angels, Epic
15	10	PRINCE CHARMING,	Adam & Ants, CBS
16	NEW	MANILOW MAGIC,	Barry Manilow, Arista
17	13	SIROCCO,	Australian Crawl, EMI
18	18	TONIGHT I'M YOURS,	Rod Stewart, Warner Bros.
19	17	HOOKED ON CLASSICS,	Royal Philharmonic Orchestra, K-tel
20	20	PLACE WITHOUT A POSTCARD,	Midnight Oil, CBS/Sprint

ITALY

(Courtesy Germano Ruscolto)
As of 1/6/82
SINGLES

This Week	Last Week	Song	Artist
1	NEW	ARTIDE E ANTARTIDE,	Renato Zero, Zerolandia/RCA
2	2	BUONA FORTUNA,	Pooh, CGD-MM
3	3	GHOST IN THE MACHINE,	Police, A&M
4	NEW	FOR THOSE ABOUT TO ROCK,	AC/DC, Atlantic/WEA
5	NEW	SALOME,	Mina, PDU/EMI
6	6	Q. DISC,	Lucio Dalla, RCA
7	9	STRADA FACANDO,	Claudio Baglioni, CBS
8	12	PYE 3.14,	Rockets, Rockland/CGD-MM
9	1	ABACAB,	Genesis, Charisma/PolyGram
10	4	FABRIZIO DE ANDRE',	Fabrizio De Andre', Ricordi
11	NEW	NIKKA COSTA,	Nikka Costa, CGD-MM
12	10	TATTOO YOU,	Rolling Stones, Rolling Stones/EMI
13	8	LA GRANDE DROTTA,	Alberto Fortis, Philips/PolyGram
14	15	BOLERO,	Soundtrack, Cinevox/Ricordi

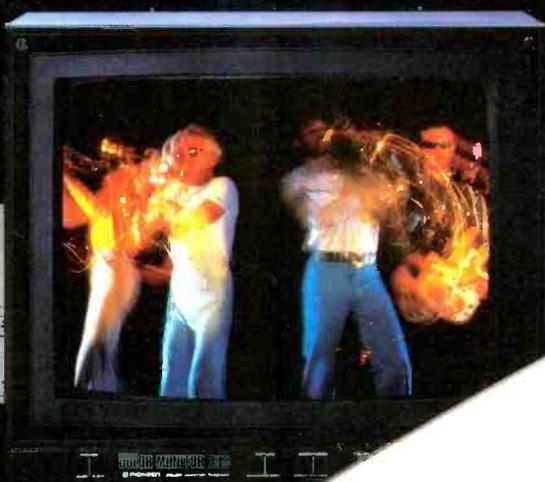
15	NEW	IL TEMPO DELLE MELE,	Soundtrack, Delta/WEA
16	13	RUDY E RITA,	Alberto Camerini, CBS
17	11	LA SERENISSIMA,	Rondo' Veneziano, Baby/CGD-MM
18	20	RAISE,	Earth, Wind & Fire, CBS
19	5	LIVING EYES,	Bee Gees, RSO/PolyGram
20	NEW	PIERANGELO BERTOLI,	Ascolto/CGD-MM

HOLLAND

(Courtesy Stichting Nederlandse Top 40)
As of 1/9/82
SINGLES

This Week	Last Week	Song	Artist
1	3	ONE OF US,	Abba, Polydor
2	2		

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Billboard TOP LPs & TAPE

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JANUARY 16, 1982, BILLBOARD

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	
																					THIS WEEK
☆	3	26	FOREIGNER Take No Prisoners Atlantic SD 16999	▲	8.98		36	37	7	MOLLY HATCHET Take No Prisoners Epic FE 37480				71	73	38	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)	▲	8.98	SLP 25	
☆	4	24	JOURNEY Escape Columbia TC 37408	▲			37	35	9	NEIL YOUNG & CRAZY HORSE Re-Ac-Tor Reprise HS 2304 (Warner Bros.)		8.98		72	72	9	THE CHIPMUNKS A Chipmunk Christmas RCA AQL 1-4041		8.98		
	3	1	6	AC/DC For Those About To Rock Atlantic SD 11111		8.98		38	38	12	BLONDIE The Best Of Blondie Chrysalis CHR 1337		8.98		☆	84	8	PEABO BRYSON I Am Love Capitol ST 12179		8.98	SLP 11
☆	13	10	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL 14194		8.98		39	39	45	RICK SPRINGFIELD Working Class Dog RCA AFL 13697	▲	7.98		74	69	42	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 47	
	5	5	10	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548	▲		SLP 1	40	40	8	BLACK SABBATH Mob Rules Warner Bros. BSK 3605		8.98		☆	85	58	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲		
☆	8	19	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)	▲	8.98		41	42	14	BARRY MANILOW If I Should Love Again Arista AL 9573	●	8.98		76	78	7	KISS Music From The Elder Casablanca NBLP 7261 (Polygram)		8.98		
☆	7	23	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98		42	41	19	THE KINKS Give The People What They Want Arista AL 9567		8.98		77	71	13	DIANA ROSS All The Greatest Hits Motown M 13-960C2		13.98	SLP 40	
☆	12	10	THE J. GEILS BAND Freeze-Frame EMI America S00-17062	●	8.98		☆	45	6	GROVER WASHINGTON JR. Come Morning Elektra SE 562		8.98	SLP 12	78	80	74	AC/DC Back In Black Atlantic SD 16018	▲	8.98		
	9	2	13	POLICE Ghost In The Machine A&M SP 3730	▲	8.98		44	43	11	LINDSEY BUCKINGHAM Law And Order Asylum SE-561 (Elektra)		8.98		79	77	22	EDDIE RABBITT Step By Step Elektra SE 532	●	8.98	CLP 12
☆	10	6	BARBRA STREISAND Memories Columbia TC 37678	▲			☆	75	2	ABBA The Visitors Atlantic SD 19332		8.98		80	79	75	DARYL HALL & JOHN OATES Voices RCA AQL 1-3646	●	8.98		
	11	6	12	OLIVIA NEWTON-JOHN Physical MCA MCA 5229	▲	8.98		46	46	22	AL JARREAU Breakin' Away Warner Bros. BSK 3576	●	8.98	SLP 20	81	82	64	THE DOORS Greatest Hits Elektra SE 515	▲	8.98	
	12	9	8	THE CARS Shake It Up Elektra SE 567		8.98		47	47	6	EMMYLOU HARRIS Cimarron Warner Bros. BSK 3603		8.98	CLP 11	82	44	9	BEE GEES Living Eyes RSD RX 1-3098 (Polygram)		8.98	
	13	11	9	ROD STEWART Tonight I'm Yours Warner Bros. BSK 3602		8.98		48	48	16	BILLY JOEL Songs In The Attic Columbia TC 37461	▲			83	76	16	ROGER The Many Facets Of Roger Warner Bros. BSK 3594	●	8.98	SLP 15
☆	17	17	DARYL HALL AND JOHN OATES Private Eyes RCA AFL 1-4028	▲	8.98	SLP 19	49	49	28	THE COMMODORES In The Pocket Motown M8 955M1	▲	8.98	SLP 18	84	87	6	CON FUNK SHUN 7 Mercury SRM-1 4030 (Polygram)		8.98		
	15	14	10	QUEEN Greatest Hits Elektra SE 564	▲	8.98		50	50	32	AIR SUPPLY The One That You Love Arista AL 9551	▲	8.98		85	81	74	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
	16	15	11	DIANA ROSS Why Do Fools Fall In Love RCA AFL 1-4153		8.98	SLP 4	51	51	10	THE STEVE MILLER BAND Circle Of Love Capitol ST 12121	●	8.98		86	86	18	TRIUMPH Allied Forces RCA AFL 1-3902		8.98	
☆	18	8	NEIL DIAMOND On The Way To The Sky Columbia TC 37628	▲			52	52	7	FRANK SINATRA She Shot Me Down Reprise FS 2305 (Warner Bros.)		8.98		87	90	16	THE ROLLING STONES Hot Rocks, 1964-71 London 2PS-60617		10.98		
☆	20	12	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)		8.98		53	53	66	KENNY ROGERS Greatest Hits Liberty L00 1072	▲	8.98	CLP 17	88	88	10	EARL KLUGH Crazy For You Liberty LT 51113		8.98	SLP 29	
	19	19	14	GENESIS Abacab Atlantic SD 19313	●	8.98		54	54	8	ANNE MURRAY Christmas Wishes Capitol SN 16232		5.98	CLP 34	89	89	14	CARLY SIMON Torch Warner Bros. BSK 3592		8.98	
☆	23	9	GEORGE BENSON The George Benson Collection Warner Bros. ZHW 3577		16.98	SLP 5	55	56	10	BAR-KAYS Night Cruisin' Mercury SRM 1 4028 (Polygram)		8.98	SLP 7	90	83	8	L.T.D. Love Magic A&M SP 4881		8.98	SLP 21	
	21	21	14	KOOL & THE GANG Something Special De Lite DSR 8502 (Polygram)	▲	8.98	SLP 2	☆	64	18	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	●		CLP 1	91	91	40	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98	
☆	27	11	PLACIDO DOMINGO Perhaps Love Columbia FM 37243				57	59	18	LUTHER VANDROSS Never Too Much Epic FE 37451	●		SLP 3	92	92	13	SURVIVOR Premonition Scotti Bros. ARZ 37549 (Epic)		8.98		
	23	24	17	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK 12182	▲	12.98		58	58	11	PRINCE Controversy Warner Bros. BSK 3601		8.98	SLP 6	93	93	5	CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Mirus)		8.98	
	24	25	25	THE GO GO'S Beauty And The Beat I.R.S. SP 70021 (A&M)	●	8.98		☆	65	8	SHEENA EASTON You Could Have Been With Me EMI America SW 17061		8.98		94	96	16	TEDDY PENDERGRASS It's Time For Love P.R. TZ 37491 (Epic)	●		SLP 9
	25	26	19	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	▲			60	60	32	MOODY BLUES Long Distance Voyager Threshold TRL 1 2901 (Polygram)	▲	8.98		95	97	8	CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)		8.98	
	26	16	9	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)				61	55	28	KENNY ROGERS Share Your Love Liberty L00 1108	▲	8.98	CLP 23	96	98	398	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98	
☆	29	10	LOVERBOY Get Lucky Columbia FC 37638	●			62	63	18	LITTLE RIVER BAND Time Exposure Capitol ST 12163	●	8.98		97	99	6	TOM BROWNE Yours Truly Arista/GRP GRP 5507		8.98		
☆	30	38	BILLY SQUIER Don't Say No Capitol ST 12146	▲	8.98		☆	68	9	SKYY Skyline Salsoul SA 8548 (RCA)		8.98	SLP 8	☆	106	6	ADAM AND THE ANTS Prince Charming Epic ARE 37615		8.98		
	29	22	10	RUSH Exit Stage Left Mercury SRM 2 7001 (Polygram)		12.98		64	57	9	THE DOOBIE BROTHERS Best Of The Doobies, Vol. II Warner Bros. BSK 3612		8.98		99	94	20	RONNIE MILSAP There's No Getting Over Me RCA AHL 1 4060	●	7.98	CLP 7
☆	30	43	ALABAMA Feels So Right RCA AHL 1 3930	▲	7.98	CLP 2	65	61	9	ANGELA BOFILL Something About You Arista AL 9576		8.98	SLP 13	100	95	19	RED RIDER As Far As Siam Capitol ST 12145		8.98		
	31	31	6	PINK FLOYD A Collection Of Great Dance Songs Columbia TC 37680				66	67	32	OAK RIDGE BOYS Fancy Free MCA MCA 5209	▲	8.98	CLP 3	101	101	19	THE TIME The Time Warner Bros. BSK 3598		8.98	SLP 24
☆	32	8	THE JACKSONS The Jacksons Live Epic KE2 37545			SLP 10	67	62	12	GREG LAKE Greg Lake Chrysalis CHR 1351		8.98		102	102	12	KING CRIMSON Discipline Warner Bros. BSK 3629		8.98		
☆	36	46	JUICE NEWTON Juice Capitol ST 12136	●	8.98	CLP 9	68	70	6	DAVID BOWIE Changes Two Bowie RCA AFL 1 4202		8.98		103	107	18	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407				
	34	34	9	KENNY ROGERS Christmas Liberty L00 51115		8.98	CLP 15	69	66	101	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		104	100	15	DEVO New Traditionalists Warner Bros. BSK 3595		8.98	
	35	28	26	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98		70	74	14	VANGELIS Chariots Of Fire Polydor PD 1 6335 (Polygram)		8.98								

★ 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.)

Lifelines

Births

Boy, Joseph, to Sally and Roger Hartstone, Nov. 20, in Los Angeles. Father is former Integrity Entertainment executive who is now studying law. Grandparents are Marcia and Lee Hartstone, Integrity's chief executive.

* * *

Girl, Randi Nicole, to Valerie and David Robertson, Dec. 16, in Muskogee, Okla. Father is owner of the Muskogee Sound Warehouse record store.

* * *

Girl, Sarah Yael, to Jane and Jim Rosenbloom, Dec. 20, in Chicago. Father is head of Chicago's Rose Richards/Sounds Good retail chain.

* * *

Boy, Daniel James, to Sally and Jim Schwartz, Dec. 12, in San Jose, Calif. Father is a music journalist.

* * *

Boy, Adam, to Meredith and Sandy Thompson, Dec. 17, in San Francisco. Father is Capitol's Bay Area promotion manager.

* * *

Boy, Zachary Linder, to Curt and Terrell Allen, Dec. 9, in Nashville. Father is producer and president of Boxer Music; mother is professional manager for Jack Music.

* * *

Boy, Daniel John, to Ric and Mary Ellen Aliberte, Dec. 7, in New York. Father is vice president and head of promotion at Aucoin Management. Mother is former office manager at Spring Records.

* * *

Boy, Matthew Allen, to Meredith and Robert Stewart, Dec. 15 in Nashville. Mother is general manager of Coal Miner's Music.

* * *

Boy, Craig Anthony, to Tony and Donna Smith, Dec. 2, in Detroit. Father is Detroit promotion manager for Capitol Records.

* * *

Girl, Casey Leigh, to Virginia and Harvey Cooper, Nov. 27, in Los Angeles. Mother was manager of Sound Labs. Father is a Beverly Hills music consultant.

* * *

Boy, Aaron Alexander, to Barbara and A. Kim Guggenheim in Los Angeles recently. Father is an entertainment attorney.

* * *

Boy, Craig Anthony, to Tony and Donna Smith, Dec. 2, in Detroit. Father is local promotion manager for Capitol Records.

* * *

Boy, Gregory James, to Jim and Diane Muskewitz, Dec. 28, in San Diego, Calif. Father is editor of Record Exchange magazine.

Marriages

Floyd Fisher, keyboardist for T.S. Monk, to Rose Raidt, writer for the Hearst Corp., Jan. 2, in New York.

* * *

Larry Rogers, independent producer and co-owner of Lyn-Lou recording studio, to Marilyn Arnold, Dec. 12, in Memphis.

* * *

Paul Kallinger Jr. to Cathy Stockton, Dec. 12, in Del Rio, Tex. Groom is morning disk jockey at KDLK-KLKE/AM-FM Del Rio and bride is station's news director.

* * *

Judi Simmons, general operations manager for Tom T. Hall Enterprises, to session musician Jay Marshall, in Nashville, Dec. 22.

Deaths

Lou Krefetz, 74, in Baltimore Dec. 20. He originally managed the Clovers from 1949, through the mid '50s when they became one of the first r&b groups to cross-over consistently with universal hits. In his later years, Krefetz owned several record shops in Baltimore.

* * *

Irving Townsend, 61, former CBS record executive and producer, of a heart attack Dec. 16 at his Santa Ynez, Calif. ranch. Townsend joined Columbia Records in 1946 in sales and advertising, becoming a producer in 1955 for a number of acts, including Duke Ellington and Mahalia Jackson. He moved to the West Coast in 1963 as chief of operations there. He left the company in 1971, remaining as a consultant until 1976. Townsend was also the author of many books on music and teamed with former Columbia producer-exec John Hammond on his autobiography. He also held various positions at NARAS, the record academy. He is survived by two daughters.

* * *

Josephine Birdsong, 59, of a heart attack, Dec. 14, at her home in Los Angeles. A religious school teacher, she is survived by six children, including a son, Salsoul recording artist Edwin Birdsong. Stevie Wonder performed two songs at funeral services on Dec. 18 at Israel Baptist Church in L.A.

* * *

Betty "Toni" Kertman, singer musician and wife of veteran record promoter Cyril Kertman, Dec. 18, of cancer in Newport Beach, Calif. She also is survived by a son, Michael.

* * *

Yvonne Covay, 41, wife of singer/songwriter Don Covay and executive vice president of his RMC Productions, Dec. 17, in a Long Island Hospital after surgery. She's survived by her husband, two sons, three daughters, her mother and sister.

* * *

Chris "Flash" Deal, 29, of leukemia, in Houston, Tex. Deal was a Nashville session player who had played drums with Johnny Rodriguez and Dobie Gray, among others. He is survived by his wife, Melissa, who works for Don Light Talent in Nashville.

* * *

James L. Cooper, 70, father of Perry Cooper, director of artists relations at Atlantic Records, in New York, Dec. 28, of a long illness.

Foresee Growth At Opening CES Session

• Continued from page 5

games are now a \$1 billion industry, with strong future growth now expected in such other categories as personal home computers, digital audio, VCR/camera combos and flat screen television.

John Hall, vice president of corporate planning for Pioneer North America, indicated that 1982-83 will clearly see the emergence of the home entertainment/learning/information center with audio, video, videodisk, home computers, video games, home security systems and cable all converging.

His projection indicated that personal home computers would become a \$5 billion industry by mid 1980; that VCR sales would hit two million units in 1982; that the new personal stereo market is still growing fast but would begin to trail off; car stereo will plateau; one brand hi fi systems will grow; and that while sales of separate audio components might remain flat, loudspeaker sales will increase dramatically because of the need for upgraded sound for video.

Sony's vice president, Dick Komiyama, indicated the VCR penetration in Japan is 10% now, 5% in Europe and 4% in the U.S. A major trend in VCRs is portability, as portables will account for 35% of the two million VCR units he predicts to be sold in 1982.

Bubbling Under The Top LPs

- 201—ROBERTA FLACK, *The Best Of Roberta Flack*, Atlantic SD 19317
 202—JOHN KLEMMER, *Solo Saxophone II-Life*, Elektra 5E-566
 203—SOUNDTRACK, *Pennies From Heaven*, Warner Bros. 2HW-3639
 204—SOUNDTRACK, *Reds*, Columbia BJS-37690
 205—MINNIE RIPERTON, *Greatest Hits*, Capitol ST 12189
 206—SOUNDTRACK, *Ragtime*, Elektra 5E-565
 207—THE OHIO PLAYERS, *Ouch*, Boardwalk NB1-33247
 208—DORIAN DAMMER, *Aerobic Dancing*, Parade 100 (Peter Pan)
 209—TOMMY TUTONE, *Tutone II*, Columbia ARC 37401
 210—PETER CETERA, *Peter Cetera*, Full Moon/Warner Bros. FMH 3624

Rock 'n' Rolling

'Death Wish' Theory Is Premise Of Fuller Tome

By ROMAN KOZAK

NEW YORK—Did the 11 fans who died in Cincinnati before a Who concert on Dec. 4, 1979 perish because of a "hidden death wish" on the part of the generation raised on hard rock?

This is the premise of a book, "Are The Kids All Right?" by author John G. Fuller, published by New York Times Books. Does Fuller have anything of value to say, or is this another of the spurious attacks on rock that have appeared in recent months?

For instance, Albert Goldman, in his biography of Elvis, paid more attention to Elvis' predilection for young ladies in white panties than he did to Elvis' overall contribution to post-war American culture. And Sidney Zion, writing a few months back in the New York Times Sunday magazine, all but concluded that the Beatles were a gigantic music industry hype.

In his own book, Fuller, who has written such works as "The Poison That Fell From The Sky," "Fever," "The Airman Who Would Not Die,"

"We Almost Lost Detroit" and "Games For Insomniacs," traces the history of causes of the Cincinnati disaster. Though it soon becomes apparent that he probably did not talk to the Who, the promoters or the Riverfront Coliseum management, he did interview fans and the police, and what emerges is a picture of a slowly growing horror, as fans waiting for the doors of the venue to open, gradually pressed more and more against each other, until 11 literally had no room to breathe, and suffocated.

As Fuller describes it, there was no violence. The police on the periphery of the crowd and most fans were not even aware of what was going on inside the mass of people. Ironically, opening the doors to the Coliseum actually contributed to the crush, because the doors opened outward, and the people had to further squeeze to make room for them to open. And, writes Fuller, when it became apparent that the movement into the arena was moving much too slowly, ushers could not be drafted to serve as extra ticket takers because of union regulations.

But even during the worst, there was no panic, no stampede. The unconscious and the dead were simply carried along by the press of the crowd, their feet never touching the ground. And once the crush eased, those who could no longer move were mostly ignored by the rest, who assumed they were the usual concert ODs. The venue's security quickly got the casualties to the first aid stations, where bad drugs were also suspected as the cause of the deaths.

In fact, the medical team spent an agonizing two hours, as the concert was going on, wondering how many more were dead in the audience, victims of who knew what poison. There were none. Drugs did not kill anyone that night at Riverfront Coliseum.

So what did? If Fuller just concentrated on the politics and the business practices that resulted in a situation where 18,000 people were

(Continued on page 58)

Bubbling Under The HOT 100

- 101—BE MINE, Grover Washington Jr., Elektra 47246
 102—KICKIN' BACK, L.T.D., A&M 2382
 103—TUBE SNAKE BOOGIE, Z.Z. Top, Warner Bros. 59865
 104—ONLY ONE YOU, T.G. Sheppard, Warner/Curb 49858
 105—SPIES IN THE NIGHT, Manhattan Transfer, Atlantic 3877
 106—GOIN' BACK TO CHINA, Diesel, Regency 7343 (Atlantic)
 107—DON'T YOU KNOW THAT, Luther Vandross, Epic 14-02658
 108—WAIT FOR ME, Slave, Cotillion 46018 (Atlantic)
 109—MY OLD PIANO, Diana Ross, Motown 1531
 110—HIT AND RUN, Bar-Kays, Mercury 76123 (Polygram)

Closeup

EDWIN HAWKINS, *Imagine Heaven*, Lektion/PolyGram LN5-1501. Produced by Edwin Hawkins.

Edwin Hawkins claims he has never thought of himself as a great singer, but here he has written and performed 10 tunes that perhaps no singer could do better.

"Imagine Heaven" is an assortment of musical styles that defy pigeonholing, although one realizes it is meant to be classified as gospel. "Message music" might be a better classification.

Hawkins has combined the best of what he learned when heading his own group many years ago and what he learned as a member of the Hawkins Family group. At the same time, on this debut solo LP, he has kept it simple.

Some tunes, such as the opening number, "Take Me, I'm Yours," are so basic and simply structured, it takes a second listen to realize the energy is there. Hawkins is merely making a statement—listen to the message.

He had been walking in the shadow of his super talented brother Walter in recent years. Since Edwin's masterful pop hit "Oh Happy Day" in 1969, he not only used choral assistance, he appeared to need it as a crutch. Those days are over. On this album he seems determined to prove he is indeed a vocalist to be acclaimed.

Granted he was assisted on "Imagine Heaven" by Walter, who duets with him on two tunes as well as helping with the mixing, and by other family members who handle background chores.

The title cut is a killer. What sounds intriguing on the first listen proves brilliant through repeated plays. The song has Hawkins singing the opening verse solo sans all instruments but piano and bass before his background singers, with possibly the tightest harmony heard since the early days of the Temptations, suddenly surround his rich baritone for the chorus. From there, the song builds gently to a fever pitch. By this time, full orchestration is in evi-

dence. The singer then brings the listener down easily, without sparing him the emotional drain.

Then there's "My Lord Is Coming Back," carried by its underlying calypso beat, strongly reminiscent of some Andrae Crouch tunes.

Hawkins also includes ballads like "He's All I Need" on which strings cushion his vocals for a floating effect.

He tackles "You Gave Your All," with only bass and piano, an approach that could easily hold up all flaws for the world to hear. Happily, there are none. With Walter, he also performs a duet on a reprise of the tune.

On "Secret Place," Howard McCrary's Michael McDonald-styled piano offerings propel Hawkins and company through the energetic verses. McCrary also handled all chart arrangements.

Finally, Hawkins closes the LP with "Tomorrow," which has enough drive to make it a dance music favorite. JEAN WILLIAMS

A&M Revives \$6.98 LP List

• Continued from page 5

Although A&M does list several limited edition 10 inch albums at \$6.98, the new release marks the company's return to that level with conventional 12-inch albums after several years. Like several other labels who've recently revived the concept of special list pricing on newer acts, A&M's sales chiefs attribute their current move to the success of the \$5.98 midline pricing strategy.

A&M now has about 70 titles in its midline list, with more being added periodically.

TOP LPs & TAPE

POSITION 106-200

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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
105	103	15	SLAVE Show Time Columbia SD 5227 (Atlantic)		8.98	SLP 16	166	146	6	BILL SUMMERS AND SUMMERS HEAT Jam The Box MCA MCA 5266		8.98	SLP 26	169	171	38	KIM CARNES Mistaken Identity EMI-America SD 17052	▲	8.98	
106	105	40	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98		167	147	5	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243		8.98		170	170	5	THE SALSOUL ORCHESTRA Christmas Jollies II Salsoul SA 8547 (RCA)		8.98	
107	116	2	LAKESIDE Your Wish Is My Command Solar S 26 (Elektra)		8.98	SLP 35	138	138	12	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523		10.98		171	155	7	JOHN SCHNEIDER White Christmas Scotti Bros. FZ 37617 (Epic)			CLP 40
108	108	5	BARBRA STREISAND Christmas Album Columbia CS 9557		8.98	SLP 14	139	141	14	JOAN ARMATRADING Walk Under Ladders A&M SP 4876		8.98		172	156	8	DON McLEAN Believers Millennium BXL1-7762 (RCA)		8.98	
109	120	4	BOBBY WOMACK The Poet Beverly Glen BG 10000		8.98	SLP 14	140	135	15	ROSSINGTON COLLINS BAND This Is The Way MCA MCA 5207		8.98		173	183	2	RAY, GOODMAN AND BROWN Stay Polydor PD-1-6341 (Polygram)		8.98	SLP 43
110	119	5	DAVID BYRNE The Catherine Wheel Sire SRK 3645 (Warner Bros.)		8.98		141	136	24	JON AND VANGELIS The Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)		8.98		174	158	7	THE JOHN HALL BAND All Of The Above EMI-America SW-17058		8.98	
111	111	65	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98		142	142	5	ELVIS PRESLEY Greatest Hits Volume One RCA AHL1-2347		8.98	CLP 52	175	162	6	CHOCOLATE MILK Blue Jeans RCA AFL1-3896		8.98	SLP 22
112	109	6	LAKESIDE Keep On Moving Straight Ahead Solar BXL1-3974 (RCA)		8.98	SLP 33	143	151	17	GIL SCOTT-HERON Reflections Arista AL 9566		8.98	SLP 31	176	181	60	NEIL DIAMOND The Jazz Singer Capitol SWAV 12120	▲	9.98	
113	123	6	MANHATTAN TRANSFER The Best Of Manhattan Transfer Atlantic SD 19319		8.98		144	137	19	THE FOUR TOPS Tonight Casablanca NBLP 7258 (Polygram)		8.98	SLP 48	177	180	28	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389			
114	104	16	CHILLIWACK Wanna Be A Star Millennium BXL1-7759 (RCA)		8.98		145	157	6	DEL SHANNON Drop Down And Get Me Network SE 568 (Elektra)		8.98		178	180	28	MAC DAVIS Midnight Crazy Casablanca NBLP 7257 (Polygram)		8.98	CLP 19
115	110	33	THE CHIPMUNKS Urban Chipmunk RCA AFL1-4027	●	8.98	CLP 35	146	140	17	DIESEL Watts In A Tank Regency RY 19315 (Atlantic)		8.98		179	182	59	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98	
116	126	33	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 42	147	143	5	AC/DC Highway To Hell Atlantic SD 19244		8.98		180	165	17	ONE WAY Fancy Dancer MCA MCA 5247		8.98	SLP 61
117	112	24	RICKIE LEE JONES Pirates Warner Bros. BSK 3432	●	8.98		148	159	2	FATBACK Gigolo Spring SP-1-6734 (Polygram)		8.98		181	184	11	MERLE HAGGARD Big City Epic FE 37593			CLP 4
118	118	51	STYX Paradise Theatre A&M SP 3719	▲	8.98		149	150	5	AC/DC High Voltage Atco SD 36 142 (Atlantic)		8.98		182	185	5	RUSH 2112 Mercury SRM-1-1079 (Polygram)		8.98	
119	113	12	RUFUS WITH CHAKA KHAN Camouflage MCA MCA 5270	●	8.98	SLP 17	150	152	7	BARRY MANILOW Greatest Hits Arista AZL 8601		11.98		183	173	29	JOHN DENVER Some Days Are Diamonds RCA AFL1-4055	●	8.98	CLP 38
120	114	24	SOUNDTRACK Heavy Metal Full Moon/Asylum DP-90004 (Elektra)	●	15.98		151	160	2	YES Classic Yes Atlantic SD 19320		8.98		184	187	6	LEIF GARRETT My Movie Of You Scotti Bros. ARZ 37625 (Epic)			
121	115	14	THE WHO Holograms MCA MCA 2-12001		13.98		152	154	7	STEVIE WOODS Take Me To Your Heaven Columbia SD 5229 (Atlantic)		8.98	SLP 44	185	176	5	THE JAM The Jam Polydor PX-1-503 (Polygram)		5.98	
122	117	7	JUDI SHEPPARD MISSETT Jazzercise MCA MCA 5272		8.98		153	161	2	BOB AND DOUG MCKENZIE Great White North Mercury SRM-1-4034 (Polygram)		8.98		186	191	97	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol SD 12041	▲	8.98	
123	125	48	JOURNEY Captured Columbia KC-2-37016	▲			154	164	5	PAUL DAVIS Cool Night Arista AL 9578		8.98		187	190	7	T. S. MONK More Of The Good Life Mirage WFG-19324 (Atlantic)		8.98	SLP 60
124	121	29	AIR SUPPLY Lost In Love Arista AL 9530	▲	8.98		155	144	23	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236		8.98		188	192	7	DELBERT McCLINTON Plain From The Heart Capitol ST-12183		8.98	
125	127	8	GEORGE JONES Still The Same (He Me) Epic FE 37106			CLP 6	156	145	11	U2 October Island ILPS 9680 (Warner Bros.)		8.98		189	178	8	TED NUGENT Greatest Gonzos Epic FE 37667			
126	122	46	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98		157	148	12	IRON MAIDEN Maiden Japan Capitol MLP-15000		5.98		190	193	9	VARIOUS ARTISTS In Harmony 2 Columbia BFC 37641			
127	129	20	BARBARA MANDRELL Live MCA MCA 5243		8.98	CLP 13	158	169	5	GEORGE CARLIN A Place For My Stuff Atlantic SD 19326		8.98		191	190	7	BARBARA ANN AUER Aerobic Dancing Gateway Records GSLP 7610		8.98	
128	128	5	CHIC Take It Off Atlantic SD 19323		8.98	SLP 36	159	167	6	SNEAKER Sneaker Handshake FW 37631		8.98		192	194	2	KANO New York Cake Mirage WFG 19327 (Atlantic)		8.98	SLP 53
129	124	10	RINGO STARR Stop And Smell The Roses Boardwalk NB1-33246		8.98		160	175	2	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)		8.98	SLP 49	193	196	2	THE BLASTERS The Blasters Slash SR-109		8.98	
130	130	7	LOVERBOY Loverboy Columbia JC 36762				161	172	4	HENRY PAUL BAND Anytime Atlantic SD 19325		8.98		194	197	4	DEPECHE MODE Speak And Spell Sire SRK 3642 (Warner Bros.)		8.98	
131	131	15	RONNIE LAWS Solid Ground Liberty LO-51087		8.98	SLP 45	162	163	24	DEF LEPPARD High N' Dry Mercury SRM-1-4021 (Polygram)		8.98		195	190	7	SPINNERS Can't Shake This Feeling Atlantic SD 19318		8.98	SLP 34
132	132	10	ELVIS COSTELLO & THE ATTRACTIONS Almost Blue Columbia FC 37562				163	166	20	HANK WILLIAMS JR. The Pressure Is On Elektra/Curb SE 535		8.98	CLP 10	196	179	13	SHALAMAR Go For It Solar BXL1-3948 (RCA)		8.98	SLP 38
133	133	12	THE ISLEY BROTHERS Inside You T-Neck FZ 37533 (Epic)			SLP 27	164	168	16	PATTI AUSTIN Every Home Should Have One Q West Records QWS 3591 (Warner Bros.)		8.98	SLP 55	197	186	4	FIREFALL The Best Of Firefall Atlantic SD 19316		8.98	
134	134	10	AL STEWART Live/Indian Summer Arista AL 8607		13.98		165	174	2	CENTRAL LINE Central Line Mercury SRM-1-4033 (Polygram)		8.98	SLP 39	198	189	15	CRUSADERS Standing Tall MCA MCA 5245		8.98	
135	139	21	SPYRO GYRA Freetime MCA MCA 5238		8.98		166	149	20	SOUNDTRACK Arthur The Album Warner Bros. BSK 3582		8.98		199	200	7	THE JONES GIRLS Get As Much Love As You Can P.R. FZ 37627 (Epic)			SLP 30

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABBA	45
AC/DC	3, 78, 91, 148, 150
Adam And The Ants	98
Air Supply	50, 124
Alabama	30
Joan Armatrading	139
Barbara Ann Auer	192
Patti Austin	165
Bar-Kays	55
Beach Boys	167
Bee Gees	82
Pat Benatar	35, 85, 156
George Benson	20
Black Sabbath	40
Blasters	194
Blondie	38
Blue Oyster Cult	178
Blues Brothers	143
Angela Bofill	65

David Bowie	68
Tom Browne	97
Peabo Bryson	73
Lindsey Buckingham	44
David Byrne	110
George Carlin	159
Kim Carnes	169
Cars	12
Central Line	166
Chic	128
Chilliwack	114
Chipmunks	72, 115
Chocolate Milk	175
Commodores	49
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Elvis Costello	132
Christopher Cross	69
Crusaders	199
Mac Davis	179
Paul Davis	155
Def Leppard	163
John Denver	184
Depeche Mode	195
Devo	104
Neil Diamond	17, 177
Devo	104
Placido Domingo	22
Doobie Brothers	64
Doors	81
Earth, Wind & Fire	5
Dave Edmunds	176

Sheena Easton	59
Fatback	149
Firefall	198
Dan Fogelberg	25
Foreigner	1
Four Tops	145
Leif Garrett	185
Genesis	19
Go-Go's	24
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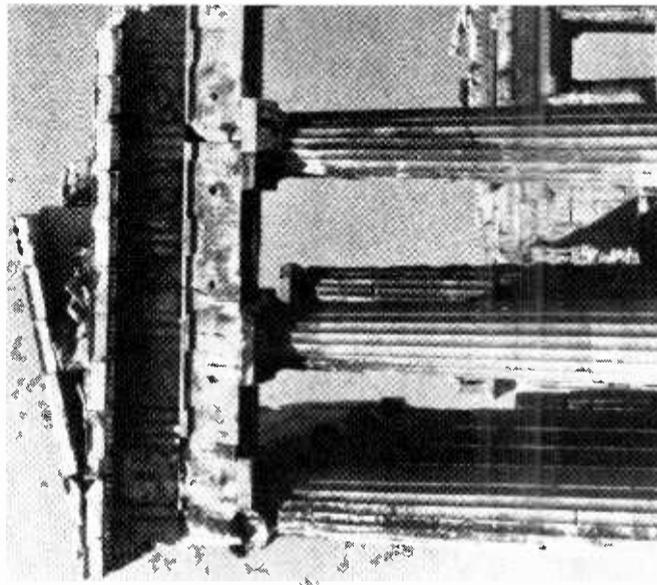


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Billboard
IMIC 42

CBS, 7-Up Plan Promo; Cost Is Over \$1 Million

• Continued from page 1

by our own branches, and with national label funds. It will cost more than \$1 million."

The campaign will run from March 1 to April 15. During that time, some 13 million game cards are going to be made available to consumers at over 45,000 outlets around the country where 7-Up is sold. These game cards will either be hanging on bottles of 7-Up or Diet 7-Up, or will be separate on "take one" promotion pads.

"Everyone is a winner here," says Kotecki, describing the game cards. Each will be divided into two parts. One part will have a rub-off area, with a hidden symbol. If the symbol is the same as the winning symbol displayed in participating record re-

tail outlets, the consumer can win one or more CBS LPs or tapes.

Record dealers will not be asked to redeem the coupons for albums. The winners will have to mail their winning game cards to central redemption centers, and CBS will mail them their prizes. There could be 100,000 winners, says Kotecki.

However, the second part of the game card will be honored by participating record dealers because each one will be worth \$1 in discount for 51 select CBS titles off the dealer's shelf price. The discount will not apply to sale merchandise.

"They are getting the best sellers, the new Streisand, Diamond, Journey and REO, as well as r&b titles, show tunes and country," says Kotecki, describing the offered product. To encourage dealers to stock up on the selected titles, CBS is instituting a buy-in program before the campaign begins. CBS, however, will not reveal the details of its deal.

Kotecki says that CBS is encouraging as many retail outlets and rackjobbers to get on board the promotion as possible, noting the campaign should be a potent traffic builder during a traditionally slow time within the record business. The Woolworth/Woolco chain has already agreed to participate, he says.

Both 7-Up and CBS will support the campaign with advertising, and CBS has also prepared merchandising displays, including 40 inch X 50 inch posters for its accounts. The promotion will take place throughout the U.S., except in Minnesota, Wisconsin, Kansas, Wyoming and Washington, where such games are prohibited.

WONDER SETS OWN LABEL

LOS ANGELES—Stevie Wonder's newly formed Wondirection Records is expected to sign Keith & Kevin, sons of the late Little Willie John, as its first act.

Wondirection will be distributed by Motown, according to Wonder's plans, although he will not be recording for the label himself (he stays with Motown's Tamla imprint).

The new enterprise is housed with Wonder's Black Bull and Taurus Productions here. At press-time, organizational and staff possibilities had not been finalized.

Rock'n'Rolling

• Continued from page 55

funnelled through what was essentially one entrance, then it would have been enough. Even the builders of the Roman Coliseum knew better than to create that kind of situation, Fuller concedes.

But he has bigger fish to fry. He blames rock, specifically hard rock, for what happened.

"Almost everywhere a hard rock or heavy metal group played, from the mid '60s on, there was trouble with the crowds," writes Fuller. "The mayhem was persistent, pervasive and predictable. . . . The causes for the new rock disturbances re-

mained deep and hidden. But it soon became evident that they were not likely (author's emphasis) to happen; they definitely would (author's emphasis) happen. They seemed to rise from the loins of the superstar hard rock performers every time the crowd gathered—and even before the music began (author's emphasis)."

According to Fuller, the image of the star controls the actions of the crowd. The more violent the performer, the more violent the crowd. Moreover, the hard rock bands use a "shamanistic beat," which, according to Fuller, creates a trance state. He estimates that 40% of a hard rock audience is to some degree in a hypnotic trance state induced by the beat.

Moreover, quoting psychiatrist Dr. Joel Diamond, he says that hard rock has a "stopped anapastic beat," which causes physiological changes in the body, and, adds Fuller, "actually creates a death wish on the part of the listener."

That no music was playing when the fans were crushed in Cincinnati does not disturb Fuller's theories. He says that the fans who get tickets to a hard rock show are so excited by the prospect that weeks before the show they play the act's albums "from two to four hours a day, every day," and a condition Fuller describes as "post hypnotic suggestion" is created.

So when the crowd arrives for the show, and then has to wait, it is further primed to surrender to the crowd's own effect on itself. A crowd, says Fuller, has a will of its own, and "under the mega-excitement of a superstar concert, normal behavior patterns are surrendered."

And somebody gets crushed.

Though marketing topper Dick Sherman won't fess up, it's known that Motown will shortly announce that it will make available 8-tracks on all new releases. But here's the catch: There is no return or exchange privilege. . . . Look for PolyGram to bow new singles at \$1.99 early this week. And CBS is reportedly going to throw out the possibility of its more than 1,000 conventioners this week in San Juan, Puerto Rico.

Cute Bookkeeping: The brass towers at the labels continually report singles are a losing business. When you pin down their accounting support for the loss, you'll find that the entire overall expenditure for singles is budgeted against 45s alone. None is billed against the promotional buffering which singles provide for albums from which they are extracted. . . . Watch for the new two-pocket Stevie Wonder anthology coming soon at \$13.98 list. Package has four new cuts, including "That Girl," which came onto Billboard's Hot 100 this week.

The CES confab in Las Vegas last week looked like a mini-NARM as more chains and distributors than ever attended the event. Some houses sent as many as four persons to the event. There's a mad scramble for alternative merchandise with good potential and gross margin. . . . JazzAmerica is informing college radio stations they can purchase up to two sets of its first five \$5.98 list 5000 series jazz albums for \$8 for each five-unit packet.

On the publishing front: Chappell a bidder for Interworld Music, which has an asking price of \$10 million. The Lawrence Welk Group and Screen-Gems-EMI also bidding. Expect a sale within two or three months. Deal would not include Arista/Careers Music, which would remain under the aegis of Billy Meshel, who took over the entire setup when Mike Stewart left last year. . . . Near a wrap-up is the Neil Sedaka catalog, which financier Saul Steinberg is selling to The Entertainment Co. Speaking of the latter, RCA this week markets a single, "Hi Fidelity" by the Kids From "Fame," a primetime NBC-TV show that bowed Thursday (7). The Entertainment Co. is producing "Fame" music. . . . Expect Jay Morganstern to join Warner Bros. Music in a key executive slot.

A casualty of the hard financial times plaguing Consumer's Report will be its longtime record reviews tomed by Martin Bookspan. . . . MCA Records remains the sole biggie yet to commit to NARM's institutional "Gift Of Music" campaign, but since the merchandiser group says it's gotten the go-ahead from labels representing 90% of consumer sales, the drive will happen.

Watch for Bradley's, the near 100-strong discount department store chain, to supplement for the first time in 20 years exclusive servicing by Pickwick's rackjobbing wing by having a second rackjobber service a store or two from among possible 20 it could add this year. The Braintree, Mass. firm is eyeing many of the former Two Guys' and King's vacant store locations for additional openings in 1982.

Love-itis: Cable and network tv may have rung in the New Year with a host of current pop and rock faves, but some 500 Angeleno industryites may have had the best show of all when Darlene Love, the soaring lead voice on a host of Phil Spector's best-known '60s hits, took the stage at "Panic At P.J.'s," a private bash held at the recently shuttered Starwood in Hollywood. She looked as youthful as she did in the Phyllis days, and sounded, if anything, even better. Rocking through a generous array of Spector hits, Love was buttressed by an ad hoc 11-piece outfit, the Monte Carlos ("No originals—It's in the contract!") that achieved a canny live replica of Spector's Wall of Sound. Kudos to hosts including Bob Mer-

Gospel Label Via Lowery

NASHVILLE—The Atlanta-based Lowery Music Group has entered the gospel record field with the formation of a contemporary Christian label, LOGOS. The company's first album, "Free," by Howard Chadwick, was released last week.

Group president Bill Lowery says he is also working on a project for AVI, owner of black gospel labels Nashboro and Creed, under which he will produce white gospel for an as-yet-to-be-designated AVI label. Nashboro president Ray Harris estimates that the joint effort will yield product by March or April.

Network Moves

LOS ANGELES—Network Records, Al Coury's new label, has moved to 9200 Sunset Blvd., Suite 1101, L.A. 90069. The phone number is (213) 859-1220.

Inside Track

lis of Warner Bros., Swamp Dogg, rock historian Art Fein and scribe Gene Sculatti for masterminding one comeback that transcended mere nostalgia.

For The Music Freak Who Has Everything: ORB, the first one-robot band. The 55-inch tall, 165-pound robot equipped with drum, saxophone, guitar and keyboard costs \$15,950. Mohawk Design Plus of Schenectady, N.Y. manufactures the remote control musicmaker. . . . Elton John and John Reid's Rocket label wants back into the U.S. mart this year and plans to firm a deal by spring. Roster includes Randy Edelman and Dramatis, Gary Numan's backup.

Oral arguments are set for Tuesday (19) before the U.S. Circuit Court of Appeals for the Second Circuit on a ruling made by a Federal Judge in July which set aside jury convictions in the Sam Goody counterfeit tape case. The court will decide whether the lower court's order is appealable. If not, the government will seek a writ of mandamus to reinstate the jury verdicts. . . . A&M ad manager Rob Gold and MCA international's Christy Hill have been added to the board of directors of the Rossi Fund, the national charity for care of children with cancer.

While there were only two RIAA certified platinum singles in all of 1981 (see separate story, page 5), MCA has already tallied two platinum 45s during the first week of '82. "Elvira" by the Oak Ridge Boys and Olivia Newton-John's "Physical" have both been certified with that precious metal. . . . Look for Richard Blasi, Arista marketing maven in Los Angeles and former Billboard chart staffer, to launch his own marketing firm soon.

Jamaican police have arrested two persons suspected of participating in the Dec. 21 robbery of Johnny Cash and several members of his family at their Montego Bay vacation home. Cash, his wife June Carter Cash, his son and four others were bound and gagged at gunpoint for several hours while three masked Jamaicans robbed them of \$50,000 in jewels and cash. A third man, also believed to be an accomplice and a member of the same Jamaican terrorist group is still being sought by Jamaican authorities. . . . A Criminal Court jury in Nashville has sentenced two Georgia men to 10-year prison terms for the December, 1980 beating and shooting of gospel songwriter Gary S. Paxton. Paxton has now initiated a \$2 million civil damage suit against the defendants, Darryl C. Langley and Darrell W. Bailey, along with country singer Vern Gosdin. Langley claims that Gosdin, who comes from the same town in Georgia as Langley, offered him \$200 to drive to Nashville and beat up Paxton, his former production partner and producer. Gosdin denies any involvement in the assault.

In conjunction with the sponsorship of his second Dr. Martin Luther King memorial march/rally in Washington Stevie Wonder will deliver a keynote address at a National Press Club luncheon focusing on his campaign to have Dr. King's birthdate declared a national holiday. Luncheon is set for Wednesday (13), followed by the rally Friday (15), anniversary of Dr. King's birthday. Last year, more than 100,000 people marched with Wonder in salute to the slain civil rights leader.

CBS Records admits to the elimination of about 50, mostly field positions, although street-talk has put the number at around 100. A spokesman for the label declares the move results from "conditions prevailing in the marketplace . . . necessitating elimination of some positions." The spokesman adds that this development in no way impacts on the structures of the Columbia, Epic/Portrait and CBS Associated Labels, which have been subject to rumors that they would be reorganized into a single entity.

Edited by JOHN SIPPEL

RIAA/Video

• Continued from page 6

Movie" and two to Warner Home Video for "Superman" and "10."

Of the 37 gold awards, 21 were earned for videocassette sales alone—15 to Magnetic Video (now 20th Century-Fox Video), five to Warner Home Video and one to Columbia Pictures Home Entertainment. The other 16 were earned for combined videocassette/videodisc sales—13 to MCA Videocassette/MCA Videodisc and three to MGM/CBS Home Video.

The Video awards program began in March, 1981. As of Jan. 1, RIAA/Video is incorporating rental license units and derived retailer income in the criteria for certification. Legal rental programs qualifying for inclusion include those of MGM/CBS Home Video, 20th Century-Fox Video (Magnetic Video), Warner Home Video and Walt Disney Home Video.

WEA INT'L VIDEO MEET

NEW YORK—WEA International hosts its first in-house video conference in Amsterdam Jan. 14-15, an event that will gather some 45 international representatives involved with distribution of Warner Home Video product.

"The purpose of the meeting," declares Lee Mendell, West Coast vice president in charge of the video division, "will be to acquaint our new appointees with the operation, to discuss the worldwide implementation of rental policy, expansion and exploration of new markets, anti-piracy and anti-counterfeiting measures and product review, as well as manufacturing, advertising, marketing and merchandising concerns."

Neshui Ertegun, WEA International president, promises "several major appointments" during the meeting.

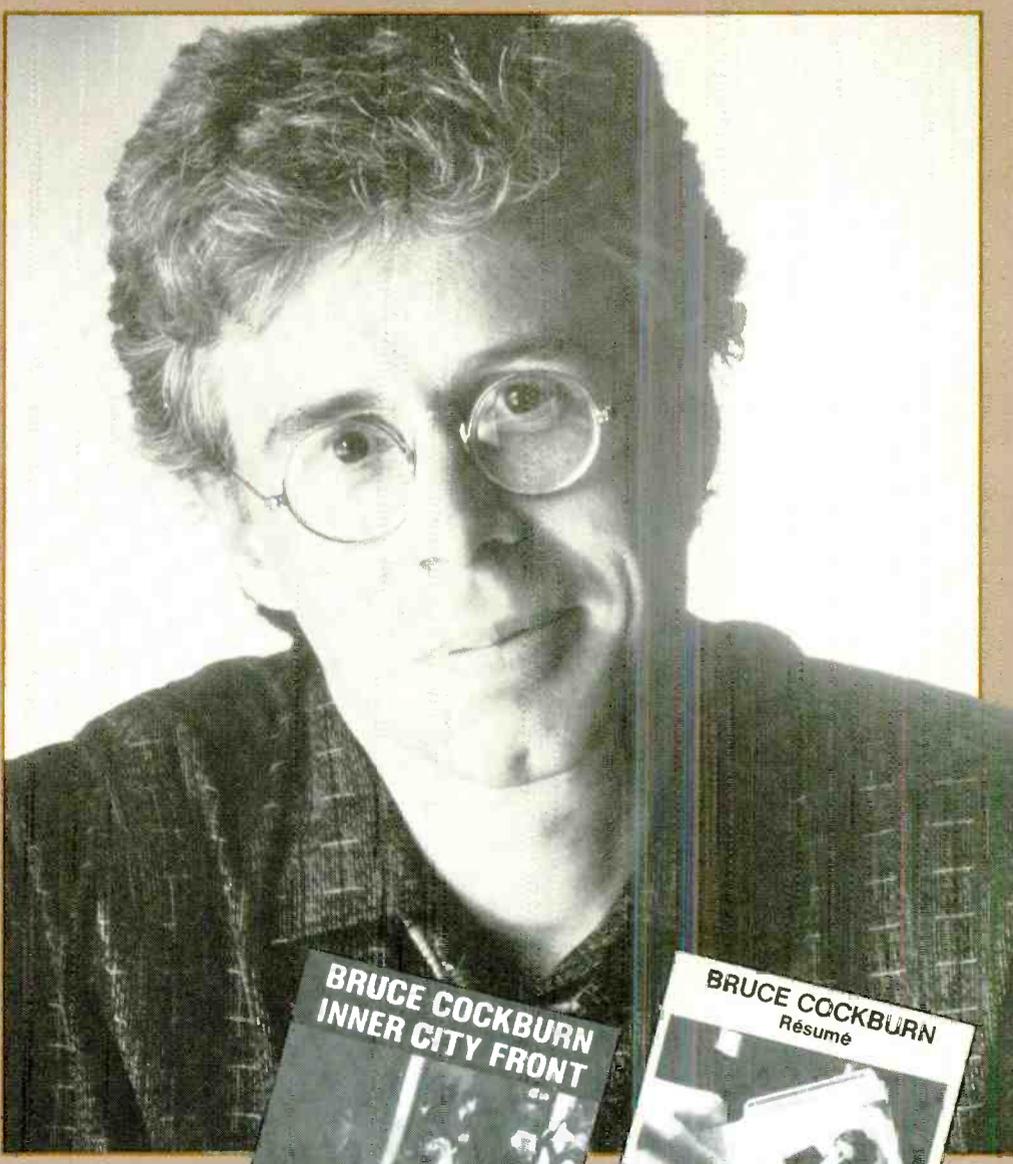
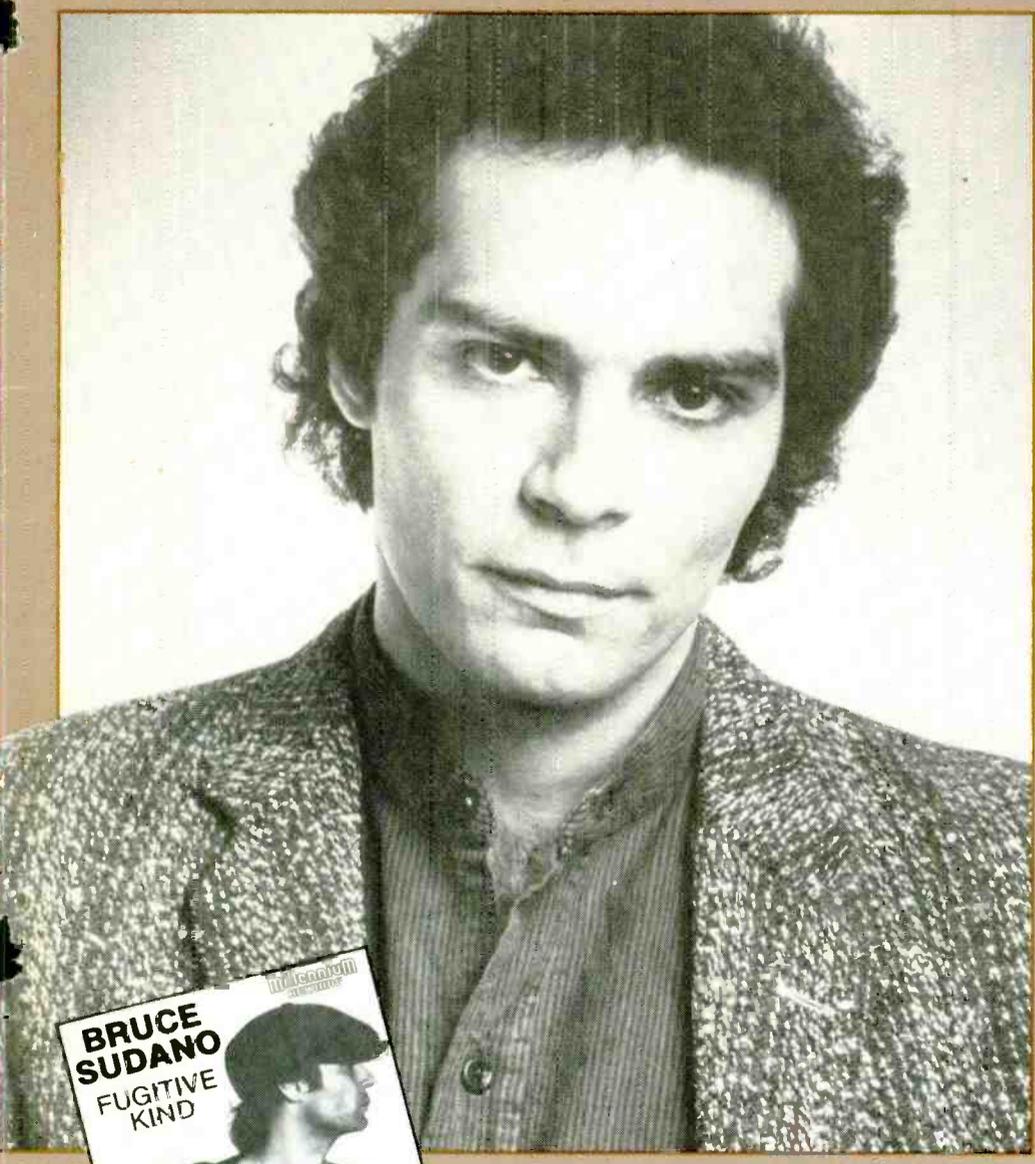
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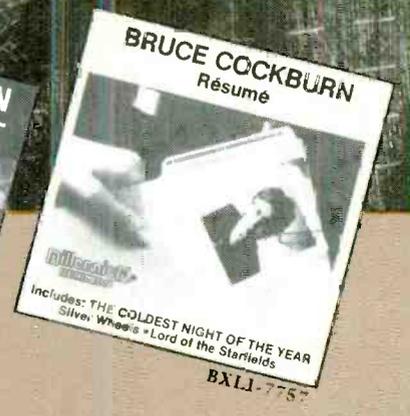
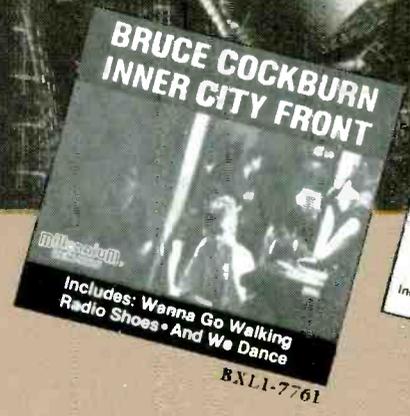
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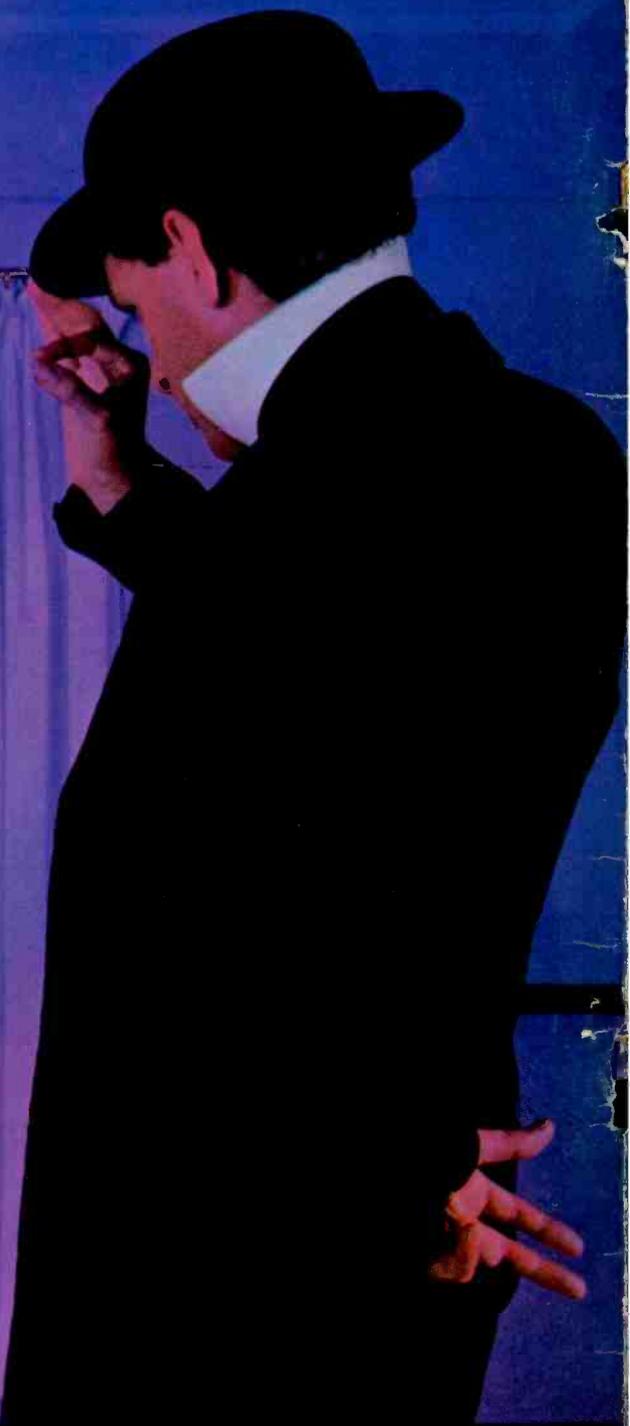
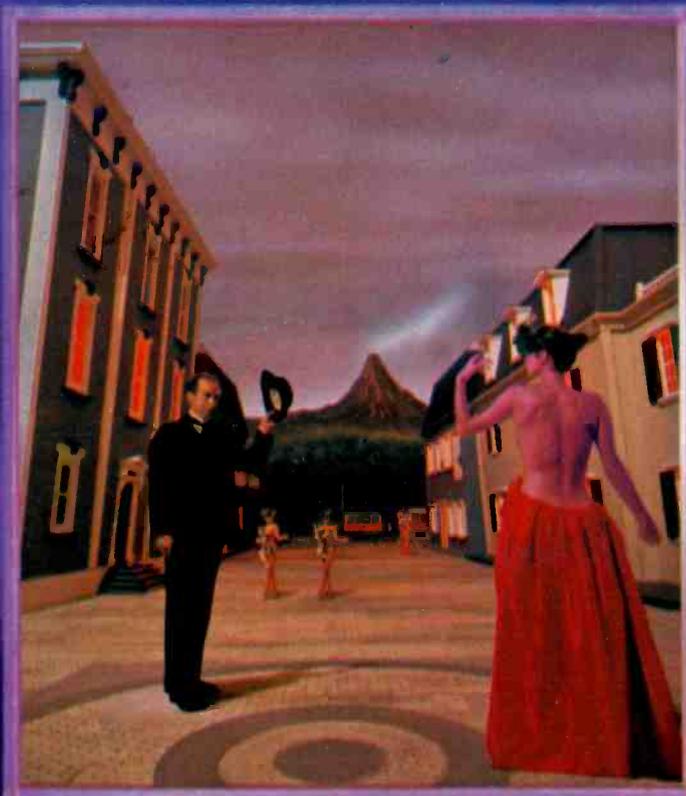
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