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87th
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NEWSPAPER

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New Music Labels Adjusting To Market

By ROMAN KOZAK

NEW YORK—They don't get their records played much on the radio, and those records' retail availability is limited, but small, independent labels which release new wave, "hard core" regional rock or

esoteric music are shouldering ahead, preparing myriad new releases for the coming year.

A survey of the most active of these labels shows that while they are not immune to the record industry recession, an ability to adjust to prevailing market conditions with a mixture of new and traditional independent distribution spells a measure of success for many.

"I think business is tough, but I think we get more mileage going with the indies," says Herb Corsack, vice president of Island Records and general manager of Antilles. Though Island is distributed by Warner Bros., Antilles and its reggae Mango label are distributed through independents.

"We go through the traditional. (Continued on page 16)

Japanese Plan Production Of Digital Players

By ALAN PENCHANSKY

LAS VEGAS—The Japanese electronics industry expects to produce more than 100,000 Compact Disc digital audio disk players by this time next year, in line with its timetable for the system's Japanese and U.S. roll-out.

(Continued on page 12)

Videotaping Case Set For High Court?

LOS ANGELES—The U.S. Supreme Court will be asked to decide the legality of home videotaping.

The 9th U.S. Circuit Court of Appeals in San Francisco denied last week a petition that it rehear its Oct. 19 ruling that home videotaping of copyrighted tv programs violates federal law.

"We have immediately begun to prepare our appeal to the Supreme Court," confirms Bill Baker, director of corporate communications for Sony.

Ralph Jones, director of communications for the (Continued on page 14)

Industry Is Battered By Severe Weather

By JOHN SIPPPEL

LOS ANGELES—The most widespread, violent winter weather in years (affecting some 60% of the U.S.) severely crippled the industry last week.

The resultant business slowdown began Sunday (10) in the Midwest, where cities like Chicago and Milwaukee suffered record low temperatures. John Marmaduke, Western Merchandisers; Jim Bonk, Stark; and Ralph King, Record Bar, all confirmed that the weekend of Jan. 9-10 forced retail store closings as far west as Kansas City when heating systems couldn't combat the 20 to 30-below temperatures. The cold wave remained through Monday and traffic was still off through Thursday (14) there.

Hardest hit was the mid-South, where intermittent snow and sleet

caused excessive icing from Monday through Thursday as temperatures hovered around zero. WEA, CBS, Tara Distributing, Nova Distributing and Pickwick's suburban ware- (Continued on page 100)

Rights Groups Set 'Secret' Royalty Split

NEW YORK—ASCAP, BMI and SESAC are keeping terms secret of a voluntary interim agreement on splitting jukebox and cable performance royalties, to help pry these funds from Copyright Royalty Tribunal custody even as they continue to bargain over future shares. (Continued on page 12)



LE ROUX—LAST SAFE PLACE (RCA Records AFL1-4195). This very hot band has its finest album ever... Real quality stuff with AOR and Top 40 excitement in every track. Release of the forthcoming single "Nobody Said It Was Easy" will rival top-charting previous success of "New Orleans Ladies." Other top tracks are "Addicted," "You Know How Those Boys Are" and the title track. (Advertisement)

MIDEM Call For Artists To Join Piracy Struggle

By IS HOROWITZ

NEW YORK—A new attempt to enlist the financial support of major recording artists in the fight against record and tape piracy will be launched at MIDEM next week.

Nesuhi Ertegun, president of IFPI, will urge artists to commit a fixed amount each year to the organization's antipiracy warchest, a fund believed woefully inadequate for the task it faces.

Annual contributions of \$3,000 to \$5,000 have been advanced as "reasonable" amounts for successful recording artists, a trifling sum in Ertegun's view compared to the huge bite into potential artist royalties lost to traffickers in bogus product.

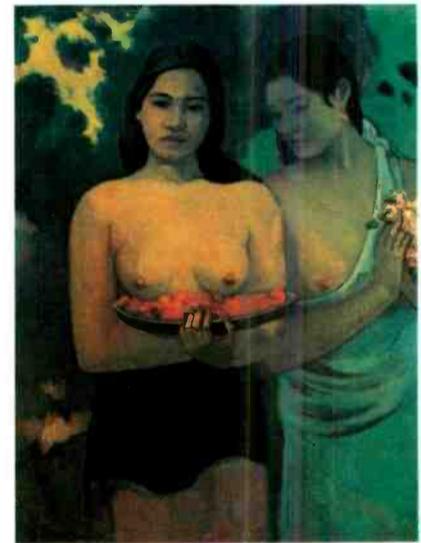
Earlier attempts to seek contributions based on a percentage of

record royalties were abandoned, says Ertegun, after artist managers objected to income disclosure. Fixed amounts are thought more practicable.

For further MIDEM coverage, see pages 3 and 70-82.

Ertegun, who completes a three-year term as IFPI president in June, will chair a special seminar, "The Battle Against Piracy—Progress and Prospects," at the Salle Miramar in Cannes, Jan. 26, at which the artist appeal will be heard. It is hoped that a number of top artists will be present at the meeting, which runs from 10 a.m. to 12:30 p.m.

Panelists for the seminar are Jean- (Continued on page 72)



Whatever your secret passion—wine, women, song or great musicianship—MICHAEL FRANKS covers it to your heart's desire on his new album. Join Michael and guests Larry Carlton, Mike and Randy Brecker, Hugh McCracken, Harvey Mason, Bonnie Raitt and David Sanborn for a very desirable experience. Objects of Desire. BSK 3648. Produced by Ray Bardani and Michael Colina. On Warner Bros. Records & Cassettes. (Advertisement)



POLYGRAM RECORDS IS PROUD TO BE INSTRUMENTAL IN THE BEST PICTURE OF THE YEAR*

* SEE PAGE 96



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Linda Clifford



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Special IMIC Offer For Young Executives

NEW YORK — Recognizing the dominant role young industry executives will be playing in the '80s, Billboard's International Music Industry Conference (IMIC) is launching a new "young executive program," with reduced registration fees.

"This will encourage our registrants to bring their younger executives to the summit meeting of the music and home entertainment industry," comments Lee Zhitto, Billboard publisher. "We're making it financially possible for these industry leaders to

bring their most promising young executives to IMIC with them, and to give these promising future leaders exposure to the top echelon decision-makers of the industry."

Slated to debut at IMIC '82, April 26-29, in Athens, Greece, the young executive program sees Billboard sharing, with the executives' firms, half the cost of registering these new participants. Each company may bring up to three first-time IMIC par-

(Continued on page 9)

Video Retailers Establish Trade Group At CES Meet

LAS VEGAS—If a meeting held here Jan. 9 is any indication, video retailers may soon have almost as many trade organizations representing them as they have VCR models to sell. A new national group was proposed at the recent Consumer Electronics Show, possibly to be comprised of smaller regional groups.

Close to 200 retailers attended the Jan. 9 meeting, organized only 24 hours earlier by such Chicago retailers as Sonny Cohen of Video Etc., and Mike Weiss of That's Entertainment.

The large turn-out and sentiments expressed proved that the demand

for a video specialty retailer group to address the rental issue has grown tremendously over the five months since Warner Home Video announced its original rental-only program. That plan provoked an outcry from dealers that resulted in a modification by Warners.

Plenty of video dealer groups already exist, but only a scattering of dealers in attendance here see them addressing the true needs of video specialists or taking a strong stand on rentals. The video divisions of NARM and RIAA were rejected on the grounds that "video specialty stores are different from record stores" and have different needs.

Some dealers praised NARDA and the new Video Software Dealers Assoc. (VSDA) as useful forums for specialty retailers to be heard. "Let's not reinvent the wheel," said one dealer. "I encourage everyone to join NARDA and use that group." As for VSDA, Mike Weiss said he felt it was not a "proper" forum because it allowed distributors as members. Risa Solomon of Video Land in Dallas, however, endorsed VSDA. She pointed out that only one distributor served on the board and that he had been voted down as president.

Competitors from around the U.S. and Canada exchanged business cards, signed lists and began dialogs that presumably will continue long after CES's end. In fact, the main purpose of the meeting, according to most of those who spoke, was to unite retailers on a local and na-

(Continued on page 45)

3-Way Battle For Top Spot In New York

By DOUGLAS E. HALL

NEW YORK—The New York audience for urban contemporary, the most popular format in the nation's largest market, is now shared by three stations: WBLS-FM, WKTU-FM and WRKS-FM. Last-named, an RKO outlet known as Kiss 98.7, moved into higher audience shares in the just-released fall Arbitron figures.

It's considered a major accomplishment for the station, which only last spring was in the doldrums with 1.9 share. This grew to 3.3 in the summer book, which was the first

(Continued on page 24)

MCA, McDonalds In Joint Promo Consumers Can Win Singles At Fast Food Outlets

By ED HARRISON

LOS ANGELES—MCA Records is teaming up with McDonald's in what label president Bob Siner calls its biggest cross-promotion yet, a multi-million dollar, 1,000 store tie-in whereby consumers can win a 45 r.p.m. record containing songs by Donnie Iris, One Way, Terri Gibbs and Rufus.

Dubbed the "Menu Music Chant," the program involves 50 million scratch cards that have been circulated asking a music-oriented question. By scratching off the correct answer, consumers will have the opportunity to win either food or the record.

Each record sleeve shows the artist's current LP cover while letting customers know they are available at

all record stores. The sleeve also bears the "Gift of Music" logo and a mail order coupon.

The campaign was launched Jan. 9 and will continue for six weeks. It is supported by television advertising, radio and point of purchase.

The promotion is running in Chi-

B'nai B'rith To Honor Yetnikoff

NEW YORK—Walter Yetnikoff, president of CBS Records Group, will be honored with the 1982 Human Relations Award by the Music and Performing Arts Division of the Anti-Defamation League Appeal of B'nai B'rith at a luncheon March 4 at the Waldorf Astoria Hotel here.

Innovations Are Key At MIDEM New Features Designed To Counter Falling Attendance

By MICHAEL WAY

PARIS—This year's MIDEM, expected by organizer Bernard Chevry to draw more than 5,000 attendees to Cannes next Monday through Friday (25-29), displays several innovations, including a computerized databank of international licenses on the market, and tri-standard videoplayers on 200 exhibit stands. The event, staged as usual at the Palais des Festivals, is two days shorter than in previous years.

These features are designed to counter falling MIDEM attendance, which is generally attributed to the stagnant condition of the global music industry. Last year, 5,100 people from 1,175 companies participated, the lowest figures since 1978. Chevry expects this year's attendance to be higher, adding that further innovations will bow in 1983 when the event moves to Cannes' new \$50 million palais and exhibition center.

The license databank will list all catalogs and licenses available among all participating companies, a feature introduced at Chevry's VIDCOM video market, and may be extended to wider sources next year, he says.

The MIDEM founding father (the event is now in its 16th year) claims to have brought back into the fold a

number of major French companies which did not take stand space in 1981, notably the three PolyGram arms—Phonogram, Polydor and Barclay—plus Virgin's local operation and EMI-Pathe Marconi.

And there's a long list of companies attending for the first time, in particular from the U.S., including CBS Special Products, MMO Music, Sugar Hill Records, Solar Records, Stratford Distributors and Applause Records.

The last-named enterprise, in fact, is teaming with MIDEM, TFI-TV (France) and K-tel to present the opening night gala. This will feature Steve Lawrence, Eydie Gorme, Shirley Bassey, Jack Jones, Vic Damone and the Letterman in performance, with Michel Legrand hosting as well as conducting the orchestra.

The show will be videotaped for subsequent tv broadcasts in 57 countries, according to Applause owner and chief executive Artie Mogull, who also confirms that K-tel's joint partnership in the production brings the international direct marketer worldwide rights to a planned two-disk album to be culled from the event.

And in the U.S., Mogull says, an "ad hoc" network of 110 television

stations has been lined up to broadcast the special on Mother's day this spring. That will be beamed in the U.S. via satellite, and Mogull reports that approximately 220 radio stations, all beautiful music formatted, will simulcast in stereo. Serving as executive producers are Marty Pa-

(Continued on page 72)

TINY TAPES SPOTLIGHTED IN VEGAS

By LAURA FOTI

LAS VEGAS—Yet another hi fi format is receiving a push from Japan: the microcassette. At least 10 manufacturers showed stereo microcassette units or software at the recent Consumer Electronics Show here, proving that the tiny tape isn't just for dictating any more.

The format accounts for approximately 30% of the Japanese hi fi market, according to a spokesman from Aiwa. The move by suppliers to increase U.S. acceptance was apparent at CES by three units designed to dub from standard-size cassette to micro. (Pre-recorded software, always in short supply for new formats, is nonexistent on micro-cassette.)

Aiwa, Fisher and Panasonic showed the dubbing units, although the latter's was a prototype only, for possible, but not definite, introduction here by the end of the year.

Even Sony, creator of the Walkman and its attendant phenomenon, is in the micro act. The company exhibited a personal stereo unit in Las Vegas that plays and records micro-cassettes.

The smaller technology is more

(Continued on page 47)

EIGHT FOR QUINCY JONES

Grammy Nominees Feature Crossovers

By PAUL GREIN

LOS ANGELES—Rock and country took a back seat to jazz and black pop in the 24th annual Grammy Award nominations. Thus the Rolling Stones and REO Speedwagon were bypassed in the album of the year category in favor of Al Jarreau and Quincy Jones.

Jones is the year's top nominee with eight bids, plus six more for his artists James Ingram, Patti Austin and Lena Horne and his engineer, Bruce Swedien. It's sweet revenge for the veteran musician who has been passed over for best producer the past three years.

Jones' sweep is ironic because "The Dude" is his last album for A&M before he starts recording for his own Qwest label. And it's doubly ironic because Jones had never been nominated for album of the year—even as producer of such smash LPs

as Michael Jackson's "Off The Wall" and George Benson's "Give Me The Night." "The Dude," while a substantial hit, has yet to go platinum.

The popularity of jazz and black pop is also seen in the record of the year nomination for Grover Washington Jr. and Bill Withers' "Just The Two Of Us." This fondness for fusion music isn't new: George Benson won that award in 1976 with "This Masquerade"; Chuck Mangione was nominated in '78 with "Feels So Good."

What is new is the way crossover artists broke out of the jazz and r&b categories and penetrated the pop field. Three of the five nominees for male pop vocal are black, as are two of the five contenders for pop duo or group.

Bolstering this trend is Lionel Richie Jr., who's second in overall nominations, with six. This is the third time in the past four years that Richie has been nominated for song of the year honors, with "Endless Love" following "Three Times A Lady" and "Lady."

Nonetheless, Richie has never won a Grammy, either on his own or with the Commodores. Neither has Diana Ross, either solo or in the Supremes—though this year she finally receives her first record of the year nomination, with "Endless Love." (That, by the way, is only the second Motown release ever to be nominated for best record, following Stevie Wonder's "You Are The Sunshine Of My Life.")

Warner Bros. is the top individual label in the non-classical categories, with 16 nominations. MCA follows with 14, trailed by A&M and RCA with 13, Columbia and EMI America/Liberty with nine and Elektra/Asylum with eight. Next is Pausa with seven and then Arista, Atlantic,

(Continued on page 91)

In This Issue

CLASSICAL.....	40
CLASSIFIED MART	69, 70
COMMENTARY	22
COUNTRY	53
DISCO BUSINESS	41
INTERNATIONAL	83
GOSPEL	63
JAZZ	52
PUBLISHING	67
RADIO	24
SOUND BUSINESS.....	47
TALENT.....	37
VIDEO	45
FEATURES	
Chartbeat	6
Counterpoint	64
Industry Events	10
Inside Track	100
Lifelines	98
New LP & Tape Releases	70
Rock 'n' Rolling	14
Stock Market Quotations	9
Vox Jox	35
CHARTS	
Top LP's.....	97, 99
Radio Singles	
Action	25, 30, 31, 32, 34
Rock Albums / Top Tracks	36
Boxscore	39
Bubbling Under	98
Classical LPs	40
Disco Top 80	42
Jazz LPs	52
Hits Of The World	87, 88
Hot Soul Singles	64
Inspirational LPs	63
Latin LPs	67
Soul LPs	66
Hot Country Singles	54
Hot Country LPs	57
Hot 100	94
Top 50 Adult Contemporary	35
Top 40 Videocassettes	46
REVIEWS	
Audiophile Recordings	47
Album Reviews	92
Singles Reviews	93

BACK TO WORK

Solons Face Industry Legislation

WASHINGTON—The nation's elected officials, the members of Congress, have been taking care of business back home and will be returning to Capitol Hill Monday (25).

Post-holiday January, both on the Hill and in the agencies, departments and commissions that make up the Federal bureaucracy, does not have a reputation as a month of great momentum. Many rulings, decisions and issues affecting the record business and the broadcast industry still await official action, and a good half-dozen proposed bills and amendments are on ice in staff rooms throughout the Congress.

On Capitol Hill, most of the legislation dealing with broadcasting and copyright matters is at least past the initial hearing stage, and some have already gone to markup. Here are the most important ones:

The VCR Betamax Bill: Sen. Dennis De Concini's (D-Ariz.) bill, S.1758, would grant an exemption to consumers who tape programs off the air at home for their private use. An amendment by Sen. Charles Mathias (R-Md.) would take look at the possibility of putting a royalty on blank tape or rentals to be fair to copyright owners. Hearings have already been held, with a second round expected in February. This is a very popular bill and should have an excellent chance of passage once hearings are over.

The Performance Royalty Bill: Introduced once again in March, 1981 as H.R.1805 by Rep. George Danielson (D-Calif.), the bill, known as the "Pay for Play" bill by its broadcasting industry opponents, is in serious trouble. The bill would grant royalties to musicians and record producers for the use of their copyrighted works—and the fees would come from radio stations, much like those for songwriters and publishers. Proponents thought they had the votes for the bill this time around; however, when postcards, letters and

(Continued on page 100)



Billboard Photo By Chuck Pulin
CHARITY VISIT—Kiss' Gene Simmons chats with staffers and fans at the Cerebral Palsy Headquarters in New York where Kiss took part in a nationwide telethon.

ADDITION TO CALIF. CHAIN

San Francisco Outlet Is Record Factory's Largest

By JACK McDONOUGH

SAN FRANCISCO—Record Factory, the Northern California retail chain, heads into 1982 with a new San Francisco store, the largest in its 29-unit web; an unusual employee stock option plan which, it claims, continues to produce rewards; and an in-house ad and display department that continues to get lucrative outside-client commissions.

The new 8,000 square-foot San Francisco store on Geary Boulevard, about two miles west of the heart of the downtown area, had its grand opening on the day after Thanksgiving. Physically, it compares in size to the two other largest Record Factory outlets in San Rafael and Oakland. In terms of inventory, president Sterling Lanier and marketing chief Bob Tolifson say they have purposefully made it the most in-depth in the Record Factory chain, with a \$300,000 wholesale stock, one-third of it in classical (classical buyer is Larry Holmes, previously with Odyssey).

"Such a deep catalog store," acknowledges Lanier, "is something of

a break from our normal approach. We felt that in San Francisco, with so many varied tastes and with the large population base, that a store with deep catalog was best."

As for opening a new large store at a time when the market is flat, Lanier philosophizes, "Troubles for one may mean opportunities for another. We're basically a conservative group of people. We might not have opened the San Francisco store now if this building had not become available. We're right next door to Pacific Stereo and we have good parking, 30 to 40 spaces, which was one of the prime considerations for the site."

Tolifson, who came up with the black-and-gray color scheme, says the design of the store "is different from anything we've ever done. We wanted it to look impressive but still we wanted to save money. So we dispensed with a lot of the things we normally do. No fancy woodwork, nothing hanging, like plants or mobiles. We just designed a store that

(Continued on page 65)

Wonder Boosts Jan. 15 Holiday

WASHINGTON—Stevie Wonder once again came to Washington in bad January weather for the second "birthday march" to commemorate the birthdate of civil rights leader Martin Luther King and to show support for Congressional legislation that would make King's Jan. 15 birthday a national holiday.

Wonder addressed a packed luncheon at the National Press Club here Wednesday (13) and was scheduled to lead a march to the Capitol steps on Friday that officials said could draw nearly 60,000 people.

King's birthday is a city holiday in Washington, D.C., and also in 18 states across the country.

National black leaders including Congressional Black Caucus Chairman Walter E. Fauntroy, (D-D.C.), Rep. John Conyers, Jr. (D-Mich.) and Jesse Jackson were scheduled to

attend and speak at the march. Poet/songwriter Gil Scott-Heron was to be the master of ceremonies at the program on the Capitol steps, and although there was to be no music concert at the ceremony, a number of leading black music artists and record company executives were scheduled to attend, including Gladys Knight, Patti LaBelle, Dexter Wansel, Third World. Also, the Black Music Assn., represented by

Kenny Gamble, representatives from Motown, PolyGram, MCA Atlantic and many others.

Senators Edward Kennedy (D-Mass.) and Charles McC. Mathias (R-Md.) introduced a national King holiday bill last year—the legislation is still being worked on in the Senate—and in the House. Rep. Conyers has also introduced a similar bill as he has done each year since 1968.

BILL HOLLAND

Various Labels Close Up To Observe King Birthday

By JEAN WILLIAMS

LOS ANGELES—Despite the fact the Rev. Martin Luther King's birthdate has not yet been declared a le-

gal national holiday, the number of labels closing their doors in observance Friday (15) was expected to be up over last year.

Among the record companies slated to close were Motown, Solar, Philadelphia International, Qwest, Venture and a number of smaller volume labels. Last Year, Motown and Quincy Jones' Qwest Records, among others, had early closings.

(Continued on page 12)

Executive Turntable

Kip Kirby is named Billboard's Nashville bureau chief, while retaining her post as the magazine's country music editor. The new appointment takes effect immediately.

Record Companies

At RCA Records, William Smith moves to the post of director of national promotion, West Coast and Phillip M. Quartararo to manager of regional promotion. Smith, who will be based in Los Angeles, was national singles director for Elektra/Asylum. Quartararo was with A&M Records as local promotion manager. He will work out of New York City. Karen Bota has left RCA Records as senior art director in advertising and promo video storyboards to enter freelance activity in the music industry. . . . Johnny Musso is upped to the presidency of Scotti Brothers Records and of the company's publishing arm and recording facilities. He was vice president of the label.



Smith



Quartararo

At PolyGram Classics Records, Barry Feldman is named pop and jazz manager for London Records. He was special projects coordinator for ECM Records and marketing consultant for Island Records. He will be located in New York City. And PolyGram Records appoints Martha Haggard its Southeast regional press and artist relations director. To be based in Nashville, Haggard was manager of press and artist development for MCA Records/Nashville. . . . Stan Moser moves to the post of executive vice president for the record and music division of Word, Inc., Waco. He was senior vice president of this division.



Feldman



Haggard



Wood



Galliani

Elektra/Asylum Records adds James Wood as national sales manager for country and promotes Lou Galliani to national singles promotion director. Formerly, Wood served as WEA's sales manager for the Memphis/Nashville area. He will be based in Nashville. Galliani, who will continue to work from E/A's Los Angeles office, was the label's national promotion director for field operations and information.

Michael White is named western regional promotion manager for EMI/Liberty Records in Los Angeles. He was sales and merchandising coordinator for Capitol Records. . . . Chuck Oliner moves to the post of midwest field rep for Chrysalis Records. To be headquartered in Chicago, Oliner was promotion director for Universal Distributors in Philadelphia. . . . Evan Hosie, formerly tour publicist at Epic Records, Los Angeles, has left the label. . . . Beth Blossom is named public relations director for RIAA, New York. She was public relations director for the Toy Manufacturers of America.

Jose M. Vias Jr. is upped to executive vice president and general manager of the Alhambra Group of Record Companies, Hialeah, Fla. Before joining Alhambra, Vias worked for RCA Records in Miami. . . . James F. Monaghan moves to vice president of sales for Peter Pan Records, Newark. He has been with the company since 1971.

Publishing

At BMI, Linda Gavin moves up to the post of motion pictures and television relations liaison. Gavin, who will be based in BMI's West Coast office, was most recently representative for writer-publisher relations for the organization. . . . Jack Schlesinger becomes vice president international and Jim Cliff moves to the post of marketing manager for the keyboard division at Hal Leonard Publishing Corp., Milwaukee. Both held other positions at Leonard prior to their recent appointments. . . . Danny Strick is named vice president of creative activities at United Artists Music. A three-year veteran with United Artists, Strick will be located at the firm's Los Angeles headquarters.



Gavin

Related Fields

Fred Seibert upped to vice president, creative services for Warner Amex Satellite Entertainment Co. in New York. He was vice president, production and on-air promotion. . . . Benton J. Levy named director, business affairs, for CBS Video Enterprises in New York. He was senior attorney in the records section of the CBS law dept. . . . Michael Craft upped to vice president of sales for Bib Audio/Video Products Ltd. in Richardson, Tex. He was national sales manager.

Isabel R. Kleigman named to the newly created post of Western regional sales manager for CBS Cable in Los Angeles. She was Western advertising manager for Omni magazine. . . . James S. Twerdahl joins Harman International Industries Inc. as senior vice president in Northridge, Calif. He was group vice president/consumer products for International Jensen Inc. . . . Jane Murphy named account executive for Modern Talking Picture Service in Chicago. She held a similar position at Robert Weiss Associates. . . . Harry Waller appointed manager in original equipment manufacture (OEM) sales at Shure Brothers Inc. in Chicago. He was marketing manager for the Federal Signal Corp. . . . Susan Senk named manager, international marketing for Vestron Video in Stamford, Conn. She was associate manager, creative service at PolyGram and Polydor Records. . . . Jami Allen upped to vice president of production for Tantra Films in Los Angeles. She was an associate producer for "Aerobicise," a video aerobic exercise program.

Larry Kingen and Tom Werner upped to vice presidents at One Pass Inc. in San Francisco. Kingen was director of sales and marketing and Werner was in charge of engineering. Both will continue to oversee these areas. . . . Claudia Marx named associate director of AAG Music in New York. She was production supervisor with In Sync Laboratories.



Levy

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CARMINE APPICE

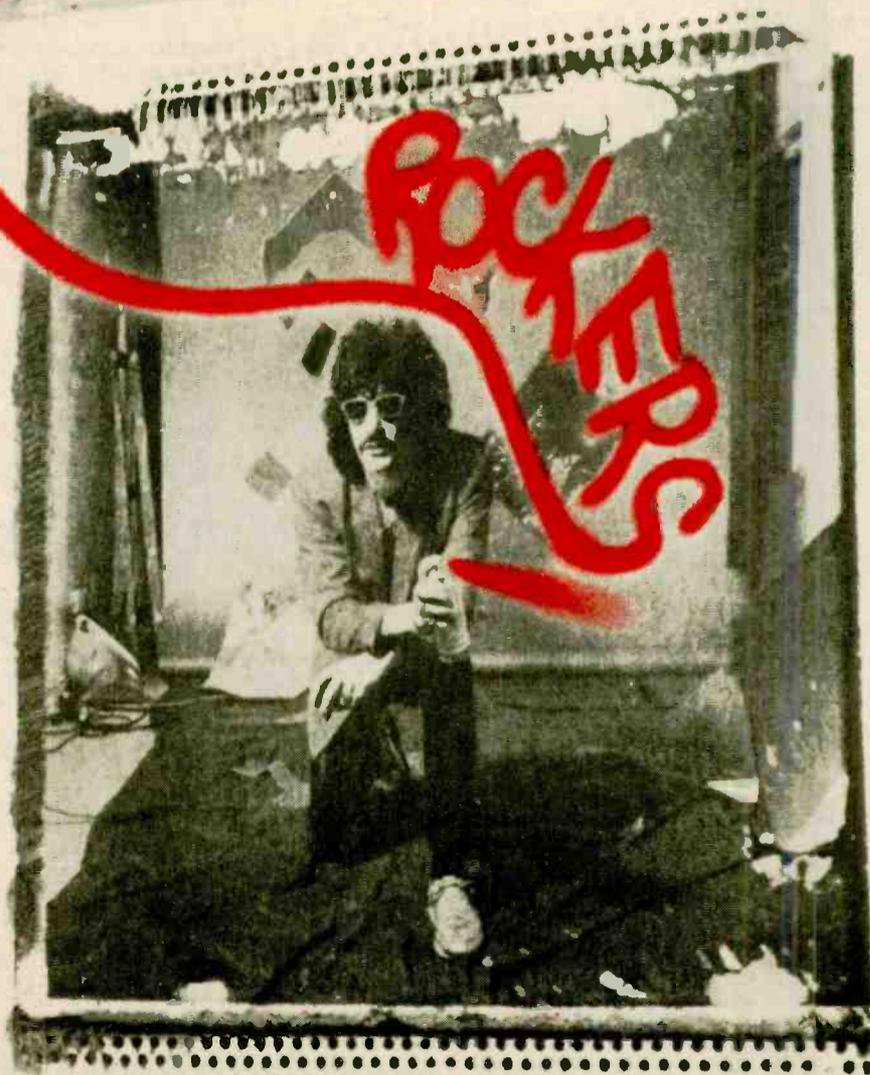
THE WRITING'S ON THE WALL

A growing legend, Carmine Appice's future in rock is as inevitable as his past. After co-founding Vanilla Fudge, Cactus, and Beck, Bogert & Appice, Carmine became the driving force behind the Rod Stewart band, co-writing and performing such classic rockers as "Da Ya Think I'm Sexy?" and the current smash, "Young Turks."

Now you can get your hands on a piece of the hottest rock around—"Carmine Appice." Hard, thunderous rock, written and sung by Carmine Appice—a musician destined to drum up great records.

"CARMINE APPICE."
RZ 37676 **Rocking to the top.**

On Pasha Records and Tapes.
"Music for people with imagination."



CARMINE APPICE

GETS PRIME BOOTH SPACE

Right To Tape Group Active At CES Meet

By LAURA FOTI

LAS VEGAS—A group known as the Right to Tape Committee made its presence known during the Consumer Electronics Show held here Jan. 7-10. Located right at the entrance to the main convention hall, the committee gave out buttons and T-shirts with the slogan "Defend the right to tape—it's your business."

Formed in November in response to the Ninth Circuit Court of Appeals decision outlawing home taping of copyrighted television programming, the Right to Tape Committee is a loose coalition of trade associations, video hardware and blank tape manufacturers, retailers, distributors and those in related fields, such as oxide coating suppliers.

Because the Electronic Industries Assn./Consumer Electronics Group, which runs the CES, is an active participant, the group received the prime booth space usually devoted to the EIA itself. In fact, Sally Browne, director of government/consumer affairs for the EIA, was the committee's major presence in the booth.

Those stopping by the booth were encouraged to send Mailgrams to Washington supporting right-to-tape legislation. Bill S.1758, introduced by Sen. Dennis DeConcini (D-Az) and co-sponsored by Sens. Thurmond (R-SC), D-Amato (R-NY) and Gorton (R-Wa), was introduced in the Senate two days after the Oct. 19 decision. A similar bill, H.R.4808, was introduced in the House of Representatives to relieve consumers from liabilities under copyright law if they record television programming off the air.

A main goal of the Right to Tape Committee, to secure co-sponsors for the two bills, has so far been extremely successful.

The Mailgram drive at CES was also successful; according to the EIA's Sally Browne, two Western Union machines were kept running all day for four days. "I didn't expect people to spend money to send Mailgrams, but the booth was constantly jammed," she relates. "They wrote their own messages and also responded as consumers, saying, 'This is my right and it's not hurting anyone. The movie industry is just greedy.'"



DEFEND TAPING—One of the most popular booths at the Consumer Electronics Show in Las Vegas was this one, sponsored by the Electronic Industries Assn. (EIA) and the Right to Tape Committee. CES attendees sent Mailgrams from the booth to their congressmen supporting legislation that reinstates the consumer's right to tape from television for private viewing. Pictured are, second from left, Sue Welford, the committee's administrator, and, fourth from left, Sally Browne, director of government/consumer affairs for the EIA.

IRS Hit By Damned Suit

LOS ANGELES—Chiswick Records of England wants Superior Court to determine monies it is owed by A&M Records and International Record Syndicate for allegedly releasing without authority or license copyrighted recordings by the Damned in the U.S.

The performances in contention include: "Wait For The Blackout," "Dr. Jekyll And Mr. Hyde," "Lively Arts," "Sleek Kids' Games."

The plaintiff wants the defendants to reimburse Chiswick for illegal profits and also seeks undetermined damages.

Chartbeat

Livvy Works Up A Sweat; Wonder's Bow Is A Wow

By PAUL GREIN

LOS ANGELES—Olivia Newton-John's "Physical" (MCA) this week becomes one of only three singles in the rock era to log 10 weeks at No. 1. It follows Guy Mitchell's "Singing The Blues" and Debby Boone's "You Light Up My Life."

Here's an updated list of the 15 singles since 1955 which have remained No. 1 for eight or more weeks. Ties are broken based on weeks on the chart (the second number in parenthesis).

1. "Singing The Blues," Guy Mitchell, Columbia, 1956-57 (10-26).
2. "You Light Up My Life," Debby Boone, Warner-Curb, 1977 (10-25).
3. "Physical," Olivia Newton-John, MCA, 1981-82 (10-17, and counting).
4. "All Shook Up," Elvis Presley, RCA, 1957 (9-30).
5. "Don't Be Cruel," Elvis Presley, RCA, 1956 (9-27).
6. "Endless Love," Diana Ross & Lionel Richie Jr., Motown, 1981 (9-27).
7. "Mack The Knife," Bobby Darin, Atco, 1959 (9-26).

8. "Bette Davis Eyes," Kim Carnes, EMI America, 1981 (9-26).
9. "Theme From 'A Summer Place,'" Percy Faith, Columbia, 1960 (9-21).
10. "Hey Jude," Beatles, Apple, 1968 (9-19).
11. "Rock Around The Clock," Bill Haley & His Comets, Decca, 1955 (8-43).
12. "The Wayward Wind," Gogi Grant, Era, 1956 (8-37).
13. "Heartbreak Hotel," Elvis Presley, RCA, 1956 (8-27).
14. "Sixteen Tons," "Tennessee" Ernie Ford, RCA, 1955-56 (8-22).
15. "Night Fever," Bee Gees, RSO, 1978 (8-20).

If "Physical" hangs in at No. 1 for an 11th week (place your bets), it will be the outright champ for the rock era. But it still has a ways to go to tie the all-time record of 13 weeks at No. 1. That crown is shared by three pre-rock hits: Artie Shaw's "Frenesi" (Victor, 1940-41), Harry James' "I've Heard That Song Before" (Columbia, 1943) and Gordon Jenkins & the Weavers' "Goodnight Irene" (Decca, 1950).

(Continued on page 91)

Parton Tops Nominees For Music Awards

LOS ANGELES—Dolly Parton is the top nominee for the ninth annual American Music Awards, due Jan. 25 on ABC-TV. Parton is in the running for female vocalist honors in both pop and country.

All of the year's other top cross-over acts were nominated in just one music category. Kenny Rogers and Eddie Rabbitt are up for top pop male; Juice Newton's up for top pop female and Anne Murray's up for top country female. The Pointer Sisters are up for top pop group; Kool & the Gang is entered for top soul group.

In the record races, Kenny Rogers' "Greatest Hits" is entered for both top pop and country LP; Diana Ross & Lionel Richie's "Endless Love" is up for both top pop and soul single.

Yet Ross & Richie were ignored in the artist categories, as were Kim Carnes, despite a top pop single bid with "Bette Davis Eyes;" Foreigner, despite a pop album nod with "4;" and Quincy Jones, Carl Carlton and Waylon Jennings, despite record nominations in r&b and country.

Six acts paced the nominations tally, with three bids each: Kenny Rogers, REO Speedwagon, Willie Nelson, Anne Murray, Alabama and Rick James.

Stevie Wonder earned two nominations, and will also receive the annual "Award Of Merit" from the Dick Clark Teleshows production. Past winners include Wonder's longtime boss, Berry Gordy Jr.

Churchill Pacts MCA Distrib

LOS ANGELES—Churchill Records and Video, Ltd., has entered a distribution and manufacturing pact with MCA Distributing Corp., according to principals Jim Halsey, new owner and chairman of Churchill, and Al Bergamo, MCA Distributing president.

Deal is for U.S. and Canada, and covers all Churchill product.

Churchill, purchased by Halsey last month, began negotiations with MCA shortly after its change in ownership. The company has since moved headquarters from Chicago to Tulsa, headquarters for Halsey Co. International.

Churchill's artist roster includes Roy Clark, Hank Thompson, Cindy Hurt, Roy Head, Rodney Lay & The Wild West and Jerry Dycke.

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Roulette Midline Series To Feature Oldies Sounds

NEW YORK—Roulette Records has delved into its own vaults and those of other labels to launch its first \$5.98 midline series, offering a cornucopia of rock'n'roll, soul, jazz and pop sounds of the '50s and '60s.

There are 28 albums and cassette-only tapes, 12 originating from Roulette releases over the years, and a compilation series of rock'n'roll hits from the '50s and '60s, drawn from Roulette, Scepter, ABC, Chess-Checker & Cadet, Jubilee, Herald-Ember and Old Town, among others.

The 5900 numbered rock'n'roll series will be subject to special promotion and advertising dollars, according to the label's Bud Katzel.

As for the Roulette-source product, all of which carry their original

cover artwork and liner notes, the remastered albums include performances by Little Anthony & the Imperials, the Flamingos, the Heartbeats, Mitch Ryder, Tony Bennett & Count Basie, Duke Ellington & Louis Armstrong, Joe Williams, Maynard Ferguson, Count Basie & his Orchestra, Dizzy Gillespie & Charlie Parker, Stan Getz and Tommy James.

The rock'n'roll sets feature original artwork depicting nostalgia scenes from the era, represented by 10 sets from the '50s and six from the '60s. The line also carries the legend, "Original Hits By The Original Artists At A Great Price."

The label's overall legend for its midlines declares, "Great Music—Great Price."

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Market Quotations

As of closing, January 14, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	1/2	Altec Corporation	—	20	9/16	9/16	9/16	— 1/2
38 1/4	26 3/4	ABC	6	395	33	32 3/4	33	+ 1/2
45 1/4	28 1/2	American Can	7	409	31 1/4	31 1/4	31 1/4	— 1/2
5 1/4	2 1/4	Automatic Radio	3	27	4 1/4	4 1/4	4 1/4	— 1/2
61 1/4	40 1/2	CBS	6	408	44 1/4	44 1/4	44 1/4	— 3/4
47 1/2	31 1/2	Columbia Pictures	9	63	42 1/4	41 1/4	41 1/4	— 1/2
8 1/4	4 1/2	Craig Corporation	—	12	7	6 1/4	6 1/4	— 1/2
67 1/4	43 3/4	Disney, Walt	13	377	50	49 1/2	50	+ 1/4
8 3/4	3 1/4	Electrosound Group	17	—	—	—	3 1/4	Unch.
9	3 1/4	Filmways, Inc.	—	355	6 1/4	6	6 1/4	+ 1/2
22 1/4	14 1/4	Gulf + Western	3	611	15 1/4	14 1/4	15 1/4	+ 1/4
19 1/4	11 1/4	Handleman	8	21	14 1/4	14 1/4	14 1/4	+ 1/2
6 1/4	5 1/4	Integrity Entertainment	5	5	5 1/2	5 1/2	5 1/2	+ 1/4
15 1/4	5 1/4	K-tel	4	4	6 1/4	6 1/4	6 1/4	+ 1/4
82 1/2	39	Matsushita Electronics	11	147	52 1/4	51 1/2	52	+ 1
59	38 1/2	MCA	8	272	38 1/2	38 1/2	38 1/2	— 1/2
65	48	3M	9	1024	53	52 1/4	52 1/4	+ 1/2
90 1/2	51 1/4	Motorola	8	626	53	51 1/2	52 1/4	+ 3/4
59 1/4	35 3/4	North American Phillips	6	25	37 1/2	36 3/4	36 3/4	— 3/4
20	6 3/4	Orrox Corporation	—	110	9 1/4	9	9	— 1/4
31 1/4	10 1/4	Pioneer Electronics	9	—	—	—	15	Unch.
32 1/4	16 1/4	RCA	—	790	16 1/4	16 1/4	16 1/4	+ 1/2
26 1/4	14 1/2	Sony	13	2857	16 1/4	16 1/4	16 1/4	+ 1/4
43	23 1/4	Storer Broadcasting	14	337	25 1/4	25 1/4	25 1/4	+ 3/4
6 1/4	3	Superscope	—	15	3 1/4	3 1/4	3 1/4	+ 1/2
35 1/4	24 1/4	Taft Broadcasting	8	64	30	29 1/2	29 1/2	+ 1/4
58 1/4	32 1/4	Warner Communications	19	3170	54 1/4	54 1/4	54 1/4	Unch.

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/2	Koss Corp.	6800	7 1/4	7 3/4
Certron Corp.	2500	13/16	15/16	Kustom Elec.	1200	1/2	1 1/4
Data Packaging	—	5 1/4	6 1/2	Recoton	600	3	3 1/2
First Artists	—	—	—	Reeves	—	—	—
Productions	900	5 1/2	5 1/2	Comm.	7200	27	27 1/4
Josephon Int'l	9300	8 1/2	9	Schwartz Brothers	100	2 1/4	3

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

IMIC Offer For New Executives

Continued from page 3. Participants. The young executives must accompany a regular registrant to be eligible for the program.

The program is expected to add more spice, opinions and varied viewpoints to the four days of panels, round-table discussions and workshops conducted by the international contingent of industry leaders.

Besides participating in the sessions and peripheral events, key young executives will also be spotlighted in their own panel, tackling

major issues of this decade. The mixture of established industry veterans and the leaders of the future will deal with a wide range of topics from satisfying consumer demand in the era of satellites, cable and home video to the technological advances the music industry is banking on to reclaim its strong position in the home entertainment market. Other topics to be aired include tv as a promotional vehicle, new fronts in the antipiracy battle, changing retail patterns, the role of the music publisher, advances in combating home

General News

Applause Distribution Plan Set Mogull Is Now Sole Proprietor Of Independent Label

By SAM SUTHERLAND

LOS ANGELES—Veteran label executive Artie Mogull has unveiled a new U.S. distribution network for his Applause label, ending months of conflicting reports on the fate of the adult-oriented venture.

Apart from confirming his decision to stay with independents rather than pursue a rumored branch deal, Mogull also reports he's now sole proprietor of Applause: two weeks ago, he and partner Jerry Rubinstein jointly agreed that the latter's interests in the label, the duo's third venture together, would be dissolved.

That buyout, says Mogull, arises from Rubinstein's decision to devote more time to Bel Air Savings & Loan here, of which he's chairman, and Hawaii radio station KDEO-FM.

Mogull's new game plan was already underway as of Wednesday (13), when he began shipping his first major release—10 of a projected 20 album titles expected during the next year—to distributors.

And, with MIDEM just a week off, Mogull ended his low profile of recent months by confirming that Applause is a partner and principal source of performing talent for the

most ambitious gala of the event's history. Five label acts will be featured during the two shows, already tied to international tv and recording plans made with MIDEM and K-tel (separate story, page 3).

The Applause chief says last spring's release of albums from Steve Lawrence and Eydie Gorme was a test of the potential market for new product from seasoned pop artists deemed too MOR for most contemporary rosters. And, in his view, that test was encouraging. "We've sold about 22,000 on each, and we haven't seen a single return. And we're seeing re-orders every day, not big orders but requests on the level of 200 or 300 pieces."

"I'm sure CBS' breakeven on a new album is something like 250,000," says Mogull. "My breakeven is 10,000." Apart from minimal overhead—Mogull himself is handling virtually every key executive function, and at present has just one other full-time employee—he notes that typical master recording costs run between \$30,000 and \$35,000, with his artists' long experience on-stage and in the studio permitting completion of an entire LP in three or four days.

The opening release includes new albums from Lawrence and Gorme, along with new LPs from Shirley Bassey, Jack Jones, the Lettermen, Julius Wechter and the Baja Marimba Band, Sammy Davis Jr., Buddy Greco, Tony Martin and Robert Goulet.

Also signed, and expected to release albums within the coming year, are Peter Nero, Tennessee Ernie Ford, Vic Damone, Monica Lewis and Della Reese.

Mogull's transition from a career dominated by his support of rock to his "born-again" MOR focus is one he links both to radio programming trends and what he terms the "insecurity" of his own generation of label executives.

"If you check ARBs for the past

few years, you'll find that beautiful music stations are now consistently moving into the top slot," he asserts. "There is a definite return to those formats."

Since the majors have virtually abandoned production of new albums for that market, Mogull claims beautiful music programmers are generally relying on catalog. Hence he stresses that Applause now has a virtual monopoly on new recordings by that market's recognized stars.

Applause is actively investigating "non-traditional retail outlets" such

(Continued on page 98)

ABKCO Reports Income Rise

NEW YORK—ABKCO Industries, with music industry related holdings that include Rolling Stones product, says that fourth quarter results ending Sept. 30, 1981 saw net income of \$177,799 or 15 cents a share compared to a loss of \$41,285 or 3 cents a share for the same period in 1980.

Revenues for the quarter amounted to \$1,762,337, compared to \$2,000,861 for the 1981 quarter. Net income for the fourth quarter of 1981 included recognition of a tax benefit of \$222,251 resulting from the 1981 operating loss.

For the year ended Sept. 30, 1981 revenues amounted to \$7,261,329 and a net loss of \$1,032,972 or 90-cents a share, compared to revenues of \$9,262,273 and net income of \$19,673 or 2 cents a share for the year ended Sept. 30, 1980.

ABKCO says the main reason for the variation between the 1981 and 1980 results was that the company incurred a substantial loss on the short-lived play it produced, "It Had To Be You," which lasted a little more than a month on Broadway last spring. The play was videotaped for possible use on tv and/or home video software.

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Schwartz Bros. Sees Recovery

NEW YORK—Schwartz Bros., the East Coast wholesaler and retailer, reports a sharp recovery in sales and a recovery from net losses for the third quarter and nine months ended Oct. 31.

Third quarter earnings of \$669, negligible on a per-share basis, were up from a net loss of \$63,463 or 8 cents per share for the third quarter of 1980. Sales for the period were \$11,104,234, compared to \$8,328,146 in 1980.

For the nine month period, the company reports net earnings of \$10,907 or 1 cent per share, compared with a net loss of \$433,953 or 54 cents a share in 1980. Sales reached \$31,204,194, compared to \$22,234,906 a year before.

Schwartz' Harmony Hut retail chain consists of 25 units in New Jersey, Pennsylvania, Virginia and Maryland.

PR Firm Moves

LOS ANGELES—Agee, Stevens & Acree, Inc., an entertainment public relations firm here, moves to new Burbank offices as of Monday (18).

The three-year old company, originally based in West Hollywood, will now be based in larger quarters at 3815 West Olive St. in Burbank. The new phone number will be (213) 841-4746.

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J&R MUSIC WORLD

PEERS INTO FUTURE

Cornyn Foresees 'A Dynamic Period'

By PAUL GREIN

LOS ANGELES — Stan Cornyn has seen the future, and it works. Well, more or less. "It's about to be a dynamic period," says the Warner Communications Record Group's resident think tank, "though not as intensely dynamic as futurists would have you believe. People who quit their jobs at this point to sign up for the future will find that there aren't many places where they're taking names."

"I'm being paid to look into the future in a practical way to see what the agenda is for the next year or two rather than just sit around and hock everybody about five or 10 years down the road."

In the 16 months since Cornyn became senior vice president of the Warner Communications Record Group, he's studied a wide variety of topics.

"We've had a chance to look at any number of issues that you normally don't when you're in the 'shove-'em-out-and-duck' aspect of the record business. These areas include digital, video, counterfeiting and copyright infringement—all of which are infinitely more interesting to me than tomorrow morning's St. Louis shipment."

In his crystal ball, Cornyn sees both positive trends such as a broader approach to talent signing, greater pricing differentials and heightened video activity and potential crises in the areas of home taping and hardware royalties.

"In the future, the entertainment business will be much more homogeneous than it is now," Cornyn forecasts. "People who contract for talent will do so across-the-board—signing an act for records, tv, movies, books, touring and T-shirts."

"That's an ideal that's never going to be fully realized, but it seems to be a trend and one that the record business should address itself to. I've advised the three labels that when they sign an artist who they think might have a nice tv/video career as well as audio, that they should contract them for their services in that area, too."

Another area of growth in Cornyn's view centers around variably-priced records. "There was a time in the '70s when I'd sit in meetings and hear sentences like 'If it's a hit we can charge anything' and 'If people want it,

(Continued on page 20)

Six Month Jail Term Set In Fla. Tape Piracy Case

NEW YORK—A Federal judge has sentenced an Orlando, Fla. man to two consecutive six-month prison terms and three years probation for pirating cassettes and 8-track recordings.

Karriem-el-Amin Shabazz was sentenced by U.S. District Court Judge George Young, Middle District, Orlando, Fla., following his conviction on 10 counts of criminal copyright infringement for tape piracy. He was arrested last August following an FBI raid on his residence, where agents seized more than 500 masters and 5,000 pieces of finished pirate cassette and 8-track product, as well as a large quantity of labels and duplicating equipment. The estimated value of the seizure was over \$5 million, according to the antipiracy office of the RIAA.

In an unrelated development, FBI agents recently executed eight search warrants at seven sites in Pennsylvania, where 13,000 allegedly pirate tapes and manufacturing equipment were confiscated, valued at \$3.6 million, according to estimates. Agents from the FBI's Scranton and Harrisburg offices in Pennsylvania participated in the seizures.

At the residence of Joseph Arcuri on West Pine St. in Frackville, Pa., 340 master tapes, \$21,000 worth of finished product and \$32,000 worth of manufacturing equipment was seized. Allegedly infringed recordings including copies of Olivia Newton-John's "Physical," Billy Joel's

"Songs In The Attic" and the Rolling Stones' "Tattoo You."

Scranton agents also raided two stores, including Discount World in Lansford, Pa., where 3,700 audio and video tapes were seized, and at the Panther Valley Coin Exchange, at Church Hill Mall in Hazelton, Pa., where more than 850 tapes were confiscated. Other raids were made at Treasure Island Discount House in Luzerne, Pa., and at Malek Audio Electronics in Stroudsburg, Pa.

Agents from Harrisburg seized over 1,290 tapes from D'Agostino's on West Washington Ave. in Myerstown, Pa., and over 2,580 tapes at two booths at the Leesport Auction in Leesport, Pa.

Federal Judge Consolidates Two Lewis Suits

LOS ANGELES—Two Federal District court suits involving Jerry Lee Lewis' contract with Elektra/Asylum Records have been consolidated, and will be heard by Judge Lawrence Lydick here some time in the future.

A March, 1981 suit was filed by the label in Superior Court here, charging that TalentDisc, a production firm headed by Lewis' manager, Robert Porter, Nashville, had impaired the veteran country rocker's recording session performances presented to Elektra/Asylum. The plaintiff in the case, which was transferred to federal venue here later, claimed Lewis' timing and "ear" were off and that Lewis missed or was late for important sessions due to the defendant. The label asked \$3 million damages.

In July, 1981, TalentDisc filed suit in Nashville federal against the label, charging Elektra/Asylum was remiss in not repaying the production firm for the cost of recording sessions and making resultant royalty payments. That suit sought \$5 million damages.

The consolidated case file includes Lewis' binder with the label. It is a 5½-year paper, calling for 11 albums or two each year, with a provision for one live album during the period. The pact called for the label to reimburse TalentDisc for recording budgets that ranged from \$50,000 for the first recorded album to \$75,000 for the 11th.

Lewis' royalties graduated from 6.6% of suggested list price in miscellaneous countries to 8% for France, Holland and Japan; 10%, U.K., Germany and Australia, 11.3%, Canada; and 13.3% for the U.S.

Scripps Giving UPI To NPR?

WASHINGTON—The E.W. Scripps Co., the owners of the United Press International news service (UPI), has been meeting with the directors of National Public Radio (NPR) to find out if the non-commercial radio network "has the resources" to accept UPI as a tax-deductible gift.

NPR officials said that Scripps would be willing to give the ailing news service to NPR if it can keep UPI alive for at least five years.

The cost estimates of keeping UPI afloat are beyond NPR's current and future budgets, victims of government cuts, but NPR has been working on a number of plans to increase funding from non-government sources (Billboard, Nov. 21).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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 9.25, **Montreux Jazz Festival**, Montreux, Switzerland.

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ASCAP, BMI, SESAC Set Secret Royalty Agreement

• Continued from page 1

The unusual pact, inked in two stages, holds details of the pact confidential even from the Tribunal. It covers distribution of compulsory cable license fees collected through 1981, and of compulsory jukebox license fees through 1982.

It's understood confidentially was decided upon to prevent terms of the interim pact from exerting precedential pressure on deliberations over subsequent income splits.

Funds now in the hands of the Tribunal, as well as those to be collected for the period of the agreement, will be turned over to a "common agent" for disbursement to the performing rights organizations.

At stake are relatively small amounts at this time, but they are expected to assume significant proportions as annual jukebox performance fees rise from the original \$8 a

box, and cable extends its reach across the country.

Payment by these users to copyright owners is mandated by the 1976 Copyright Act, and leaves it to the Copyright Tribunal to determine distribution breakdown if the licensing organizations are unable to reach a voluntary agreement.

Argument before the Tribunal for the division of 1979 performance royalties (about \$1.3 million from jukeboxes and some \$700,000 from cable) was unproductive, and a final deadline of Jan. 29, 1982 for voluntary agreement was set by the government agency (Billboard, Dec. 5).

The agreement between ASCAP and BMI was disclosed Jan. 8. The announcement that SESAC had also become a party to the interim settlement was being readied for disclosure the end of last week.

IS HOROWITZ

Japan Producing Digital Players Expect Over 100,000 Units By This Time Next Year

• Continued from page 1

Player production estimates of one million by the end of 1983 and three million total at the close of the following year also were disclosed at the CES here, where more companies than ever staged DAD player prototype exhibits.

Giant Japanese electronics companies are steering the worldwide launch of the new system which uses 4¼-inch diameter laser-read disks. Despite questions about software availability because of slow U.S. record label involvement and shortages of vital electronic components, manufacturers insist they will deliver in the U.S. by early 1983, following fall 1982 distribution start-up in Japan.

One Japanese company, in fact, now is promising a Christmas, 1982 launch in the U.S.—the earliest domestic introduction yet mapped.

That company, Denon (Nippon Columbia), is a supplier of both hardware and software for the system. "We're going to market it in the U.S. for Christmas, 1982 sales," Denon's U.S. vice president Eric Fossum says.

Denon's unit, at \$1,500 retail, is the most feature-heavy and costly of the new player designs. Most manufacturers plan initially to introduce units in the \$800 to \$900 range, the latest intelligence reveals.

Sony, a joint developer with Philips of the system, also is expected to be one of the first to import to the U.S. Other companies gearing up for an aggressive launch include Toshiba and Sanyo—both with impressive CES digital exhibits.

Sanyo product development manager Kent Hammond admits that 16-bit digital-to-analog converter "chip" production has been a problem. Sanyo, however, is sticking to its September-October, 1982 production launch prediction.

"I'm very, very excited," Hammond explains. "Audio is very flat and one of the things everyone is looking forward to is the shot in the arm digital will give."

Sanyo has developed its own CD software mastering and pressing laboratory for research, Hammond adds.

Toshiba America's Tom Garber, who manned the company's Compact Disc CES demonstration, says Toshiba is seeking the earliest possible entry. "Japan is really excited about the project. We want to have the jump," Garber says 10 million player population by 1986 is estimated.

According to the Japanese, the in-

creased production of both the laser diode and d-to-a converter player components will allow prices to drop. Players at \$350 to \$500 now are looked for in three to five years, and bargain units—without random access and programming features—may also be introduced.

Some observers believe the convenience and versatility of the players will need to be promoted as much as the digital audio performance. In this regard, many manufacturers now look to strong sales to women, based upon the system's compact size, cosmetics and operating simplicity.

It's estimated first year sales will be primarily to audiophiles and audio professionals. When production starts next fall, about 30,000 players a month total will be turned out, the Japanese estimate.

Looking ahead three to four years, the Japanese say they see the first auto and portable DAD players arriving.

The role U.S. record companies will play in the system's introduction remains hazy, and CBS Records denies that it has plans to be the first major U.S. company with the miniature software—a rumor circulating at CES. Among companies working on software are CBS-Sony, Denon, Pioneer, Polydor (Japan), PolyGram (Europe). It's also believed that Thorn-EMI and Toshiba-EMI have joined the software camp.

Some observers feel consumer postponement of record purchases in anticipation of the new system has begun already. A "wait for the DAD version" strategy recently was suggested to record collectors in a New York Times article, for example.

Various Labels Close Up To Observe King Birthday

• Continued from page 4

At the same time, when polled at mid-week prior to the day, a number of black music department staffers at major labels were to take the day off to pay tribute to the slain civil rights leader.

A number of radio stations across the country were to break with their usual formats to air Dr. King tributes, carrying the Stevie Wonder march/rally live by satellite via Inner City Broadcasting's WLIB (New York), in cooperation with the Wonder-owned KJLH (Los Angeles) and National Public Radio.

Additionally, some stations were to carry live activities held annually in the city of Atlanta. Capitol's Peabo Bryson, slated to appear in concert in Atlanta Thursday (14), was to officially kick off the Stevie Wonder-sponsored march/rally in Washington the following day. Last year, more than 200,000 persons attended the rally.

According to Fared Ahmen, community affairs director at Philadelphia International, top brass at his label, with Black Music Assn. officers, including its chairman Kenny Gamble, and president, LeBaron Taylor, assisted Wonder in coordinating the event. BMA officer George Schiffer, manager of Ashford & Simpson, was to close his offices and participate. According to Ahmen, Philadelphia International was to charter seven buses. For \$13.50 roundtrip, local residents could attend and participate in the

Washington march/rally.

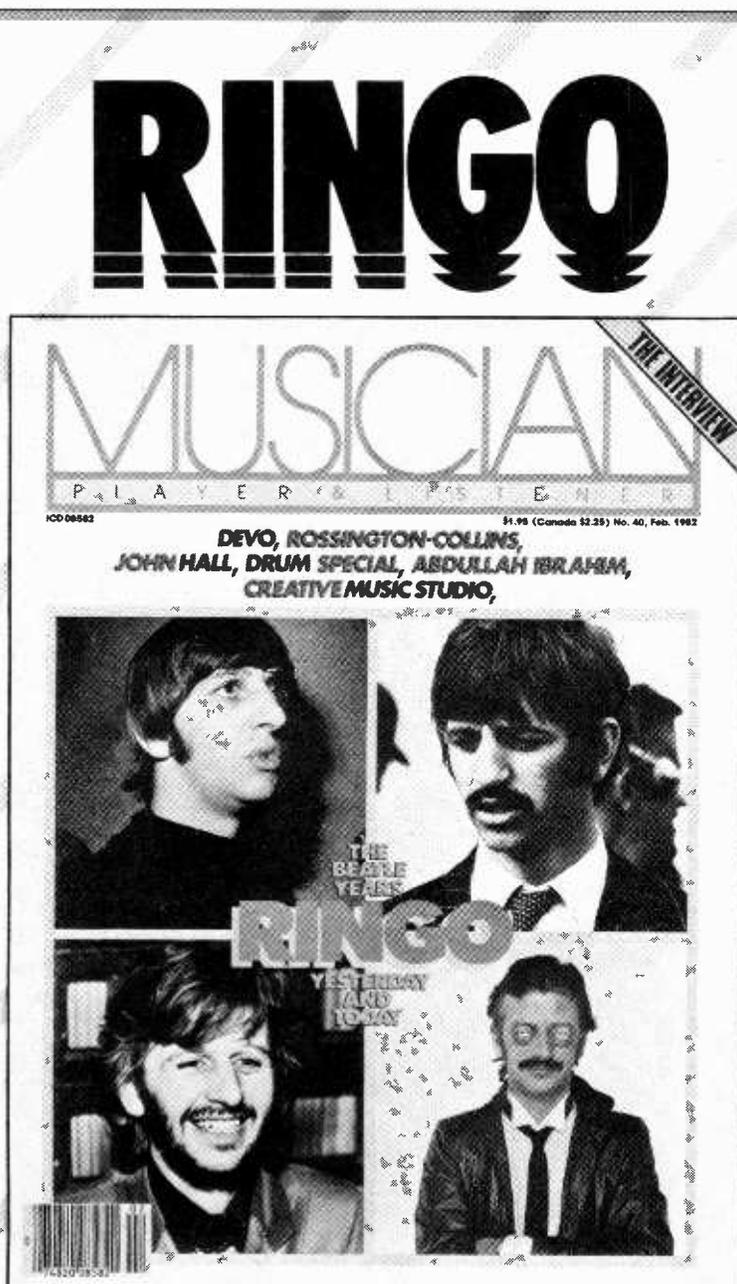
At the Black Music Assn.'s office in Philadelphia, George Ware, its newly appointed executive director, says, "We do everything we can to respond to Stevie's initiative." He notes that in support of the effort, a number of performers donated their services for Public Service Announcements.

Individual marches and rallies were scheduled around the nation, churches were to conduct special services, artists were to perform at commemorative concerts and many schools were to close in observance of Dr. King's birthdate.

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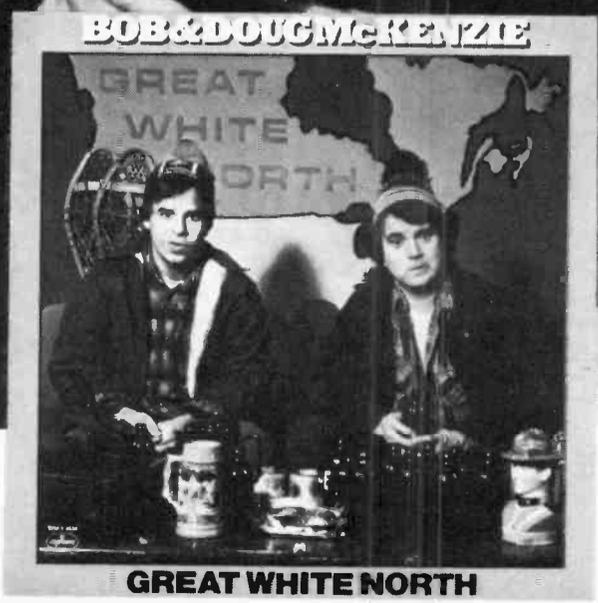
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JUDY'S KUDOS—Judy Collins, right, chats with Bruce Lundvall, Elektra/Asylum's senior vice president, who visited with the vocalist backstage following her recent Carnegie Hall concert in New York.

HIGH PRICES QUESTIONED

Barry Manilow U.K. Tour Stirs Ticket Controversy

By PETER JONES

LONDON—Barry Manilow's first major tour of Britain this month may be generating SRO business and widespread media attention, and spurring the artist's record sales, but it's also seeing controversy over ticket pricing.

The best seats at London's Royal Albert Hall for the first five nights of Manilow's tour were the sterling

equivalent of \$38 (£20). Promoter Andrew Miller has been obliged to counter charges of profiteering. He says, "People should look at the economics of booking an artist like Manilow. When he played Wembley in 1980, the top ticket price was around \$24. But that's a much larger venue.

"The Royal Albert Hall is more intimate, smaller, and that makes the concerts more enjoyable for audiences. Additionally, we lose a lot of ticket sales at the Albert Hall because many of the boxes are privately owned.

Miller adds that only 22 rows at the Hall were in the top-price bracket and that the rest of the seats were priced £17.50 (roughly \$33) downwards.

(Continued on page 83)

'NARAS Night' Set By Local Chapter

NASHVILLE — The local NARAS chapter will host a "NARAS Night" Wednesday (20) at the Stockyards Restaurant beginning at 7 pm. Among the performers scheduled to appear are Dean Dillon, Bobby Braddock, Gary Stewart, Lee Greenwood, Archie Jordan, Sonny Throckmorton, Curly Putman and Norro Wilson. Admission is \$5.

Rock'n'Rolling

10th Anny Celebration For 'Esoteric' Ralph Label

By ROMAN KOZAK

NEW YORK—Doing a survey of independent labels around the country (separate story, page 1), we had a chance to talk to the folks at Ralph Records in San Francisco, which is celebrating its 10th anniversary this year.

"The only term I am comfortable with in describing this label and its acts is 'esoteric,'" says Jay Clem, managing director of the label. "Some other adjectives I have heard, which I don't embrace, but which I don't argue with either, are 'avant-garde,' 'experimental' and 'weird'."

To celebrate its anniversary, Ralph is reducing the list price to \$5.98 of 19 albums in its catalog, and having a special mail order sale. Anyone who buys one record in the mail from Ralph for \$7, gets another one free. Ralph has a mailing list of about 4,000 fans.

"We are doing this as a way of expressing our thanks to the millions—better make it thousands—who have helped us through the years. We like to think of our customers, distribu-

tors and fans alike as our friends. And now we have a common enemy, the economy."

Ralph is distributed through such alternative independents as JEM, Sky Disk, Square Deal, New Music, Systematic and others. "Our program differs in that we don't have regional exclusive distributors. No Pickwicks. We are still for the free enterprise system. We believe in competition, the American way," says Clem, apparently not joking.

For its 10th anniversary, Ralph is also producing the "Ralph Records Commemorative Gift Pack," which will contain, according to Clem: "1) forehead thermometer, 2) windshield scraper, 3) sponge, 4) key chains, each one containing a lock of hair from one of the Residents, 5) pizza pan holders, 6) golf balls and 7) original hand silk screened Ralph posters and special logo."

There will be a limited edition of 300 gift packs. They will be "fairly expensive" and will be made available to Ralph's fans. But why pizza pan holders or golf balls? Clem doesn't say, beyond assurances that "there is a consistent thematic thread in everything we do. But we

(Continued on page 98)



Extensions Are Granted In Universal Studio Suit

LOS ANGELES—Numerous defendants in the Nov. 3, 1981 action filed by Universal Studios against a group of manufacturer, ad agency and retailer defendants charging unfair competition and seeking declaratory relief in Federal District Court, have obtained time extensions in which to answer.

The suit is almost identical to one filed over a year ago, in which VCR manufacturers and retail chains were accused of making and selling machines which illegally copied the plaintiff's copyrighted movies in the home, adds more defendants. It again emphasizes that its thrust is not against consumers who have purchased the units.

The defendants include: RCA, Matsushita, Zenith, Victor of Japan, JVC, Philips, Magnavox, General Electric, Sansui, Sanyo, Tokyo Shiba, Toshiba, Hitachi, Akai, Sharp, General Telephone and Electronics, Curtis Mathes and Mitsubishi; ad agencies Leo Burnett; Ted Bates; Needham, Harper and Steers; Foot, Cone and Belding; Ogilvie and Mather; Young & Rubicam; Marsteller; McCann Erickson; Nathanson; McCann Erickson; Cochran,

Chase and Livingston; DKG; Lefkowitz and Elgort; Doyle Dane Bernbach; Young and Rubicam and Chiatt-Day and retailer Sears, Roebuck.

Vidtaping Case To High Court?

• Continued from page 1

Washington-based Electronic Industries Assn. (EIA), also echoed disappointment because of "the variety of petitions that were filed for rehearing and because of the importance of the case."

The EIA would support Sony in its Supreme Court initiative, he said.

The three-judge panel in October also remanded the 1976 case—in which MCA, Inc., and Walt Disney Productions sued Sony, manufacturer of the Betamax VCR, its advertising agency and four retailers—to Federal District Judge Warren Ferguson. Judge Ferguson had ruled in 1979 that VCR manufacturers are not responsible for the alleged infringement. JIM McCULLAUGH

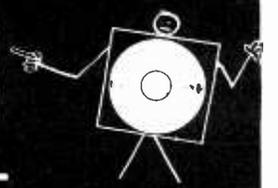
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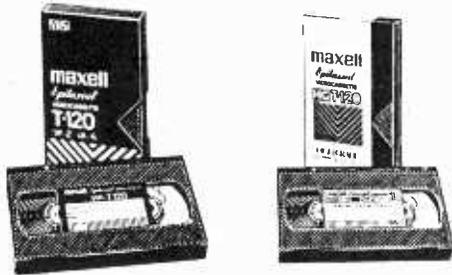
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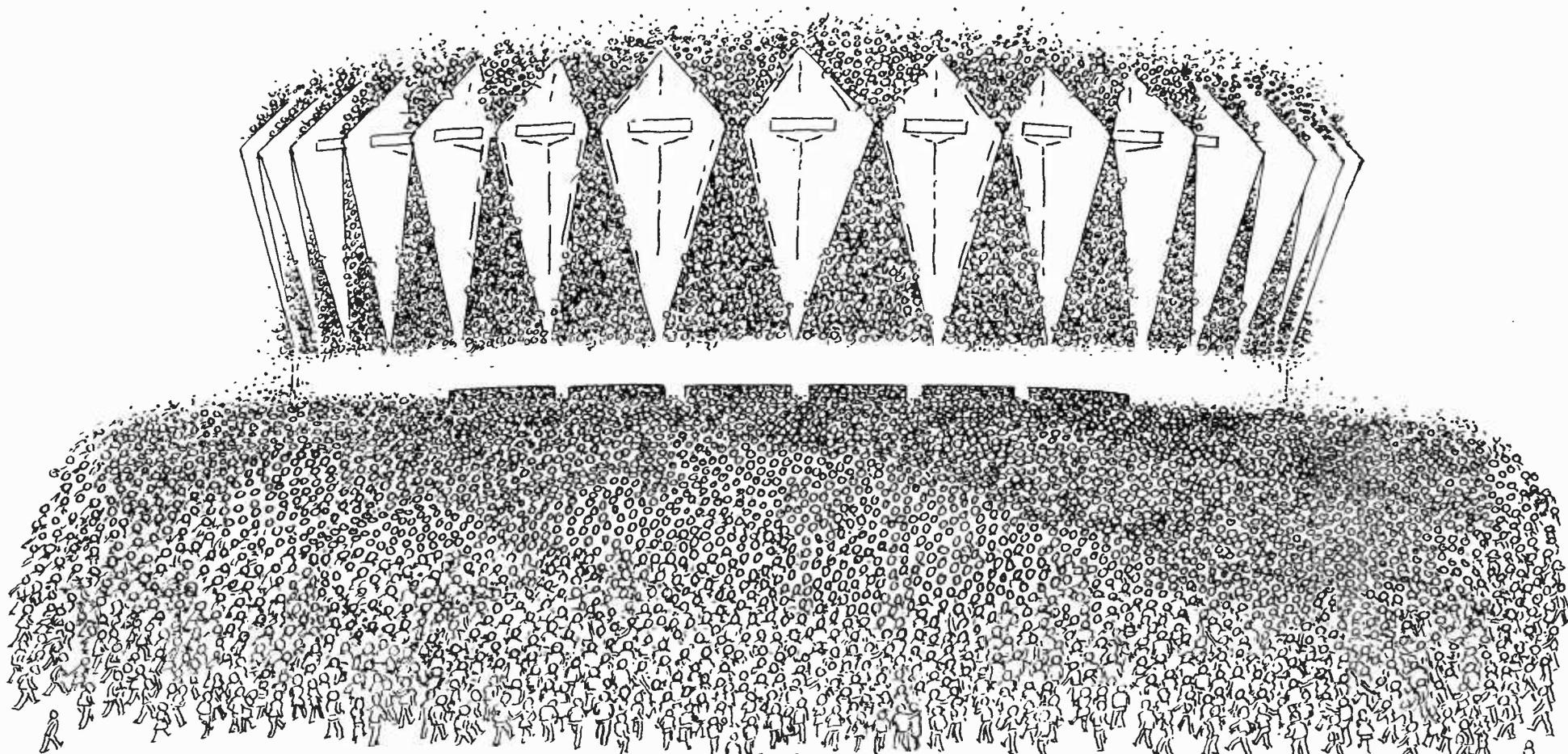
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Molly Hatchet
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Mel Tormé
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Nancy Wilson

HAMPTON COLISEUM
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Ranlar Enterprises Plans Pop Thrust In Nashville

By KIP KIRBY

NASHVILLE—With the formation of Ranlar Enterprises, a new production/publishing venture headquartered here, this music community takes another step forward in its move toward pop.

Ranlar consists of Kim Espy, former general manager for Scotti Brothers publishing, with James Stroud, David Hungate, Larry Byrom and Randy McCormick. Ranlar's production offices will be in Nashville, although Espy will continue to be based in Los Angeles.

Ranlar Enterprises (a separation organization from Espy's recently formed Espy Music Group on the Coast) houses two publishing wings, Ranlar Music and Jaseppy Music, for which all principals of the firm write. Espy will be hiring a professional manager to oversee the Nashville publishing operation and expects to be signing songwriter/artists in coming months.

Noting that the five partners share among them more than 40 gold and platinum recording credits as musi-

cians and producers, Espy explains that Ranlar hopes to provide full in-house production services and artist development projects for record companies, managers and agents. The concept for headquartering the operation in Nashville came about after Stroud and Hungate (former bassist for Toto) moved here from Los Angeles last year, and Byrom and McCormick relocated from Muscle Shoals.

Stroud, Hungate, Byrom and McCormick often work together as a complete rhythm section on sessions, in addition to their production projects. Stroud currently produces Fred Knoblock, Susan Anton, Helen Cornelius, Dave Rowland, La Costa, Gary Gentry and Ranlar writer Jerry Puckett. He and Hungate will be co-producing an upcoming LP on Nigel Olsson.

"The strides Nashville is making in the field of pop recording through its abundance of talent and recording studios makes this a natural move," says Espy.

General News

New Music Labels Adjusting Distribution Mix Brings A Measure Of Success

• Continued from page 1

old time distributors. Nobody knows it, but so are a lot of the alternative people. The JEMs, Rounders and Stuffs, they are all selling through the establishment. It's all coming together somehow. Everyone is fighting for every dollar, but it's better than being with a big company, because things are not so rigid."

Coming from Mango within the next couple of months is a new Toots & the Maytals album, a "Raiders Of The Lost Dub" LP, a Jimmy Riley album and a Black Uhuru live LP. Antilles, itself, will debut a new jazz oriented label in the spring.

"We're looking forward to this year," says Bruce Kirkland, president of **Stiff Records** in the U.S., which is distributed through traditional independents as well as maintaining its own distribution network selling to alternative and specialty stores around the country.

"We have learned a lot in the past year," he continues. "We have experimented with AOR and dance music, and with our latest releases we are diversifying the label."

Stiff has just released LPs by Ian Dury and Tenpole Tudor. It is releasing a \$6.98 Fingerprint LP, where some of the tracks from the English version have been removed to make it a more dance type record, says Kirkland. The company is also releasing a four-track EP by Yello, the electronic Swiss band, which Kirkland has licensed from Do-It Records, via a deal with Ralph Records of San Francisco, which normally releases Yello product.

Stiff has also worked out a deal with Virgin Records in Britain to release a compilation of the first three Simple Minds LPs which were issued in Britain, originally on Arista, but never in the U.S. In addition, Stiff plans a Pig Bag EP, and an album by Girl's School, an all female heavy metal band.

Also using traditional independent distributors is **Faulty Products**, the alternative label of the International Record Syndicate, whose own product is released through A&M. According to John Guarnieri, production and a&r director for IRS/Faulty, the label is readying an LP by the Circle Jerks, one of South California's punk "hard core" bands. Another hard core release from Faulty will be "Let Them Eat Jelly Beans," a compilation featuring 17 such U.S. bands. The LP comes via a manufacturing and distribution deal with Alternative Tentacles, the label set up by the Dead Kennedys, whose "In God We Trust, Inc." EP has just been released by Faulty.

Less raucous will be an EP by the B People, a California group, described as having the "gloomy-type" sound of a Joy Division or U2. Also to be released is an LP by the Professionals, a group formed by ex-Sex Pistols Steve Jones and Paul Cook. Guarnieri says that Faulty also plans to distribute some privately produced disks as well.

"We had a decent Christmas, not much better than last year, but certainly no worse," says Mary Weber, promotion director for the Massachusetts-based **Rounder Records**. "We are selling a lot of blues records. We have put out more blues albums in the last year than we have in all the time before."

Current blues releases from Rounder include LPs by Clarence "Gatemouth" Brown, the Legendary Blues Band (formerly Muddy Waters' band), Robert Jr. Lockwood & Johnny Shines, and an

acoustic blues LP by Rory Block. Also on tap are LPs by John Hammond and country artist Steve Young. George Thorogood, Rounder's biggest seller, is going to the studio in the early spring.

"We are also starting a new reggae label, **Heartbeat Records**," adds Weber, who indicates that the first three releases will be licensed product available in other territories.

Coming from JEM's **Passport** label is the first American release of an LP by Modern Romance, a Canadian band that plays mainstream rock. Also coming is the second LP by the Dutch band Tapes, which is being described as being more accessible than the first.

Distributed through the JEM organization is **Editions E.G. Records**, which has also recently signed a logo deal with Warner Bros. King Crimson's "Discipline" was the first LP released under the deal, and a Roxy Music album is expected in April.

Through its deal with JEM, Editions E.G. will have "Empty Landscapes," an album in the "Ambiant" series by Brian Eno. Also due is a "First Editions" sampler LP.

Another indie label that has recently secured a deal with a major is the Los Angeles-based **Bomp Records**, which will have select product released by PolyGram. Otherwise, the label is distributed through such fellow indies as JEM, Rounder, and Richmond Bros. It also does some of its own distribution.

According to Paul Grant, publicity director of the label, Bomp plans to release an EP by the Plimsoles, formerly on Planet Records; Willie Loco Alexander; and Plan 9, a psychedelic '60s type band from Rhode Island. Doing favorite cover songs will be Kansas City singer/songwriter Gary Charleson on the forthcoming "Undercovers" LP.

Bomp recently lost the West Coast underground hit, "Johnny Are You Queer?" by Josie Cotton to Elektra, which bought rights to the record in the U.S. Bomp has the song overseas, though, and it has just signed a licensing deal with Disk 'AZ in France.

1982 is the 10th anniversary of the San Francisco based **Ralph Records** and to celebrate the label, distributed by JEM, New Music, Disc Trading, etc., is reducing the list price to \$5.98 of 19 of 22 records LPs in its catalog.

In terms of new releases, the label plans a new Snakefinger LP in March, and also the ninth Residents album. For the first time, the Residents, who originally formed the label, are planning a tour, says Jay Clem, managing director of the label (see "Rock'n'Rolling," this issue).

Also based in San Francisco is the

U.S. arm of **Rough Trade**, which has just released the first solo LP by David Thomas of Per Ubu, as well as LPs by New Order, Cabaret Voltaire and "Throbbing Gristle's Greatest Hits." According to Maati Lyon, promotion director for the label, no new releases are imminent. The label is working on what it has just released.

"In the last year, we released 18 12-inch records. Of them, 12 were LPs. This year we will double that," promises Harold Bronson, managing director of **Rhino Records**, which is distributed by 14 old and new indies around the country ranging from Rounder to Piks.

Bronson says that though the label is in a period of expansion, the thrust will be toward pop classics, rather than new music. The label plans to release an Arthur Lee & Love live picture disk, a Gary U.S. Bonds LP from the early '70s, the first Beau Brummels LP, the Turtles catalog, the "Best Of Johnny Crawford," and an album by the Grandmothers, who were the original Mothers Of Invention (minus Frank Zappa).

Rhino will release an LP by Panic Station, a new "acid rock" group, and will continue its series of novelty records, with LPs due by Dr. Demento, Barnes & Barnes, and Gefilte Joe & the Fish.

Two of the most critically acclaimed albums of the last year were by X and the Blasters, both on Los Angeles' **Slash Records**. Slash doesn't have X any more (the band just signed to Elektra). But in February it will have a debut LP by Fear, a "hard core" group that appeared on television's "Saturday Night Live" last October. Other acts on the label include the Gun Club and the Flesh Eaters.

"We are about as indie as you can be," says Bob Biggs, president and founder of Slash, which is distributed by 15 indies around the country, ranging from JEM to Big State and All South. "We are upgrading the label and going from primarily local bands to looking for bands from out of town," he adds.

"We are widening our range from the Black Flag crowd, though we will continue to work with them," echoes Jay Lansford, producer at **Posh Boy Records**, which in 1978 put out the first L.A. punk LP. It now has 20 albums in its catalog as well as 10 EPs and 10 singles.

Lansford expects Posh Boy to release about 20 albums this year. Channel 3 and Symbol 6 are both "hard core" bands which will have product out, but the label also expects disks by the Stepmothers, a heavy metal band; the Gleaming

(Continued on page 91)

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'Pim' Zalsman And The Tale Of The Tape

PolyGram Veteran On Home Dubbing

BAARN—As a man who played a vital part in promoting the music-cassette to its present formidable level of international popularity, Willem Zalsman might be expected to suffer a few sleepless nights in troubled contemplation of the daunting magnitude of the home taping problem.

In fact, Zalsman's nocturnal repose remains largely undisturbed. In what might be called a characteristically "whimsical" analogy, he observes:

"If you produced grapes, should you be held responsible for the fact that some people get drunk on wine? In my opinion, it is quite wrong to claim that Philips technology has contributed to the erosion of intellectual property protection. The progress in technology is a natural event and preventing misuse is the task of the authorities, not of the innovator of the system."

Zalsman insists that it is illogical to blame Philips for inventing the cassette system which, he says, has to be seen as an extension and refinement of reel-to-reel tape recording.

"Neither morally, nor commercially, can a company be blamed for providing a system which, in addition to its legal possibilities, also offers opportunities for illegal use," he says. He does, however, acknowledge that when the cassette was first developed, nobody at Philips had the remotest idea of the massive importance it was to acquire as a legitimate music carrier or as a means of private music recording.

"Absolutely not," Zalsman affirms. "Because in the early days it was seen as a talking notebook.

"I can tell you that if at that stage

someone had suggested using the system to record and sell music, then either it would have flopped because of the indifferent quality, or else so much money would have been invested in it to make the sound quality acceptable that it would have finished up much too expensive.

"The first attempts to put music onto cassettes were not very effective in terms of quality. But then it was realized that with very little modification, the sound could be refined and it was at that time that the marketing potential of the music cassette was perceived. So the use of the cas-

sette as a carrier of prerecorded music really came about by accident."

Zalsman adds, however, that even if Philips had developed the cassette with music recording in mind, the company would still have been perfectly correct to exploit this "natural marketing opportunity, because it is a logical development which cannot be circumvented and to which the industry has to adapt."

Pointing out that there is an enormous number of consumers who have the capability of making home recordings but who still prefer to buy finished product, Zalsman

adds, "It may be because they are not technically adept and have two left hands, each with five thumbs; or it may simply be that they just prefer to have instant product rather than do it themselves.

"I remember when the potential of the blank cassette as a music carrier began to be recognized, people used to argue that consumers just wouldn't buy albums any more. 'Who will buy an LP of My Fair Lady' they used to say, 'when they can borrow it from their neighbor and record it onto a blank cassette?' But I used to remind them that, first of all, only 2% of the world's record buyers have a copy of 'My Fair Lady'; that, secondly, only 10% of record owners are prepared to lend their records; and, thirdly, that only 20% of people in the world are on good terms with their neighbors.

"If you want to record a Haydn symphony, for example, you may have to wait a hell of a time before it gets played in full on the radio. You may just have to move next door to somebody who owns the recording!"

Zalsman contends that some industry estimates of sales lost through home taping have been wildly extravagant and claims that a vast number of consumers who tape off borrowed records, or off radio, would not have bought the albums had blank cassettes not been available.

"On the other hand," Zalsman says, "there is no doubt that home taping has made considerable inroads into record sales and we certainly cannot see this development as a blessing."

Zalsman is encouraged by what he believes to be a growing awareness among consumers that stealing intellectual property is a crime, but he acknowledges that in many countries the campaigns against piracy are not forceful enough, and neither are the penalties sufficiently severe.

"Home taping, unfortunately, is not considered to be illegal, and even if it were, it would be immensely difficult to police, even worse than Prohibition. So our most sensible course is to see that the relevant parties—authors, musicians, producers, entrepreneurs—are compensated in a different way."

Reflecting on the record industry's campaign for a tape levy, Zalsman agrees that there has been a tendency to concentrate too much on the slump in record sales rather than on the justice of compensating the music's creators and right owners for the unauthorized use of their intellectual property.

"Of course," he argues, "the extent to which the consumer understands, or sympathizes with, these arguments remains to be seen. I sincerely hope that the campaign succeeds and that compensation will keep pace with the losses that occur in the field of rights. I'm afraid, though, that there are some difficult hurdles to negotiate—for example, there are practical difficulties in making the levy system work worldwide. You can put an extra sum on to the price of a blank cassette, but if this is not done in every country, then it means that customs authorities are going to have to be on the lookout for imported, duty-free cassettes—and they just may not be equipped or disposed to handle this extra problem.

Naturally, if one could broadcast music or make records in such a way as to make copying technically impossible, this would take us a considerable way forward in achieving a solution of the problem. But this op-

(Continued on page 84)

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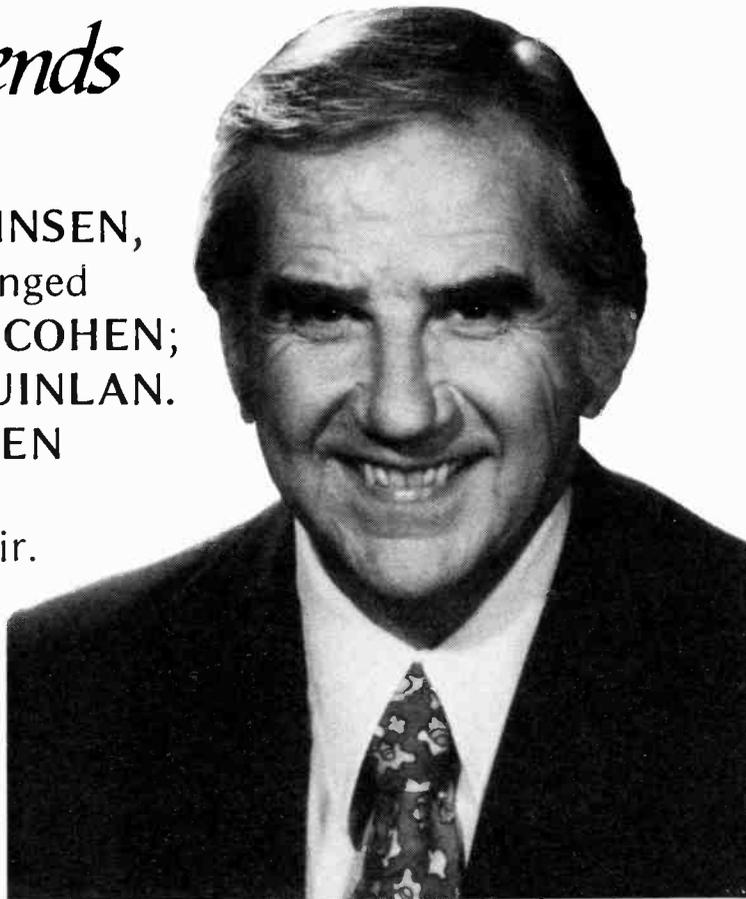
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Joplin Project Reaches Fruition Nine Previously Unreleased Cuts On 'Farewell Song'

By JACK McDONOUGH

SAN FRANCISCO—"Farewell Song," a collection (in existence since 1974) of nine previously unreleased Janis Joplin recordings, has finally been made available by CBS.

The project was brought to fruition principally through the efforts of San Francisco attorney Bob Gordon, executor of Joplin's estate and counselor to the Joplin family, and producer Elliot Mazer, who had worked with John Simon on Joplin's label debut with Big Brother and the Holding Co., "Cheap Thrills," and who had also worked with Joplin during later stages of her recording career.

Both Gordon and Mazer agree that a principal reason for the resurrection of the recordings is the existence now of sound enhancing and processing devices like the Lexicon 224 and the ADR Scamp Rack and Vocal Stresser, which did not exist at the time the recordings were first compiled. Those devices, says Gordon, "took the thin sound of the concert recordings we had and gave it a great deal more presence and brilliance and punch."

Adds Mazer, who finished the tapes during 10 days of work last June at CBS New York after extensive experimentation at his home studio in San Francisco. "I approached it with a completely modern view. Historians were not my interest here. I knew people would

listen to it the same way they would listen to any contemporary record. So my attitude was, 'What's wrong with it and what do I have to do to fix it?' I think we got close to what Janis would have sounded like in this era. I was shocked when I listened to it when we were done and realized that it does sound like a modern record, and also to realize that Janis was even a better vocalist than we ever imagined."

Mazer credits CBS staff engineer Larry Keys for being "very helpful" and CBS vice president of artist development Don DeVito with important assistance "from an organizational standpoint."

The album contains five songs produced by John Simon in the first half of 1968 at the time of the "Cheap Thrills" sessions. Three of

these ("Misery 'N," "Harry" and "Catch Me Daddy"), were cut at Studio E in New York; two of them are live, one from the Grand Ballroom in Detroit ("Magic of Love") and one from Winterland in San Francisco ("Farewell Song").

Of the other four tracks, three are live: an "Amazing Grace"/"Hi Heel Sneakers" medley with Big Brother as performed at the Matrix in San Francisco in January, 1967; "Raise Your Hand," with the Kozmic Blues Band, from the tape of an April, 1969 Frankfurt television show, tracked down by Gordon on a special trip to Germany; and "Tell Mama," recorded with the Kozmic Blues Band recorded during the Canadian Festival Express in Toronto in June, 1970.

(Continued on page 63)



OAK TALK—Duane Allen, left, of the Oak Ridge Boys makes his point to Gene Froelich, president of the MCA Records Group, during a party MCA held in the Oaks' honor at MCA Whitney Studios. The group debuted "Bobbie Sue," the title of their new LP and single.

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WORD DISTRIBUTION

Cornyn Looks Forward To Coming 'Dynamic Period'

• Continued from page 10

they'll buy it.' Now I think we may have reached the point where we cannot blithely assume that every product we release is worth no less than \$7.98 or \$8.98.

"There is every reason for something that's worth \$4.98 to be sold for \$4.98. To have a vacuum between \$1.99 for a single and \$8.98 for an album and leave it only to recycled product or cutouts or shlock seems to me to be a fundamental oversight.

"If there's room, and I think there is, for the \$20 album—say Frank Sinatra's 'Trilogy'—there's room for front-line product that's half of regular list price. It may just include five songs or just be 10 inches or just have half the amount of tape in the cassette."

Cornyn in general resists further price increases. "I think we've gotten to a ceiling in that area," he says. "You can charge more, but that brings certain problems with it, like home taping."

It is the home taping issue that most alarms Cornyn, especially what he calls, "the absolute hysteria that has followed the Betamax decision.

"If caution is thrown to the wind and unauthorized duplication is legitimized and made legal by a bill such as the one introduced in the Senate by (Sen. Dennis) DeConcini (D-Ariz.), I predict real chaos.

"To abandon the search for compensation for authors and publishers because it's difficult could lead to calamity in the arts. It would be like Woodstock where you take down all the fences and people would go in and out at will.

"There's a legitimacy on both sides: The technology is not going to go away, but neither are intellectual property rights. Both sides will lose if one triumphs over the other."

Cornyn is also concerned with what he terms, "the curiously oblivious attitude of the record industry to the prospect that for the first time a royalty may be charged by a hardware manufacturer." He refers to the possibility that Sony and Philips may charge a license of approximately three cents per side in the manufacture of digital audio disks (Billboard, Sept. 26, 1981).

Cornyn spent his first several months on the job tackling another vexing industry problem, counterfeiting. He says that all newly issued WEA product in North America now carries a detectable sticker and

that Warner Communications is now in the process of rolling out the system in Europe.

Cornyn's next major project in his new post was developing Warner Communications' creative video interests. "We have certain scripts in hand," he says, "but we don't intend to go out and spend \$100,000 producing a videocassette only to sell 6,000 copies. It's not a market.

"When it becomes financially addressable for us, either through subsidy or through development of the marketplace, we'll be creating videos. We already have an option to develop a deal with Mikhail Barashnikov. But my prime interest is tailoring projects for acts on the three labels.

"In time I want to develop any number of forms, even narrative, but I'm anxious not to fall into the trap of making junior movies or tv variety shows. And I don't think a film of a concert at the Forum is the statement of the art. I want to make a distinction in the media."

Cornyn will also be experimenting with music concepts specifically tailored for cassette as opposed to the cassette just being the analog of the LP.

Cornyn says he basically works for the three WCI labels. "I don't tell them what to do," he says. "I'm even pretty slow about recommending to the labels what they do. I simply present opportunities or raise consciousness."

Rogers Firm Sues Ill. Firm

LOS ANGELES—Kenny Rogers Productions Inc. has filed suit in Chicago Federal District Court against Able Art Inc., also known as Aardvark Art, and Gerald McGlothlin of Wheeling, Ill., charging misappropriation of the right of publicity and false designation of origination.

The complaint charges that the Bensenville, Ill. postmaker printed and sold without Rogers' authorization large number of the plaintiff's posters. By printing and selling the Rogers posters without proper license, defendants are accused of deceiving consumers.

The suit asks the court enjoin the defendants from allegedly infringing on Rogers' trademark and deems damages in excess of \$100,000.

French Promo In 18 Countries Via Sampler

NEW YORK—French embassies in 18 countries, including the U.S., are coordinating a promotion of French pop music and recordings via a broadcast sampler album.

Each month, broadcasters in each of the nations will receive a sampler of both classic and current hit songs and performers, in addition to acts new to the French music market. Each album will contain six "classics" and six recent successes.

The first album contains all-time favorites such as "Et Maintenant" by Gilbert Beaud, known in English as "What Now My Love," "La Vie En Rose" by Edith Piaf. Among the new talents are Stephen Stills' ex-wife, Veronique Sanson, as well as Janic Prevost, whose song, "J'veux d'la Tendresse," was sung by Elton John, who cut the song in French for the European market and in English under the title of "Nobody Wins" on his last album, "The Fox."

In addition to the recordings, radio stations are to receive information on the singers, the titles and the number of albums, as well as the original French lyrics.

In the U.S., according to Frederic de Goldschmidt, assistant director of communications for the cultural section of the French embassy, says the samplers are being sent free to about 200 college, MOR and rock stations.

While the French music association, Intersonore, is sponsoring the promotion, selections are made by the French records awards group, Academie Charles Cros, in the area of newcomers.

In addition to the U.S., countries covered by the promotion include Canada, Mexico, Brazil, Chile, Colombia, Britain, Argentina, Venezuela, Sweden, Belgium, Japan, Singapore, Thailand, Hong Kong, Portugal, India and the Arab Emirates.



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Vol. 94 No. 3

Judging Spiritual Commitment

By SYLVESTER AMES JR.

As independent writers and producers of contemporary gospel music, we viewed the Second Annual International Gospel Conference as an exciting tribute to gospel's coming of age as a music form.

Yet, the sequence of events at various workshops, as recounted in Ed Morris' Dec. 26th article imply that there may be hard times ahead for gospel precipitated by a lack of commitment to the music on the part of key decision-makers.

One overriding question emerges regarding the outcome of the conference: How serious are the major record companies about gospel music? Consider a statement by Buddy Huey of CBS/Priority Records, as quoted:

"I will not sign someone to a gospel label unless I know something about him. We look for someone with a spiritual commitment."

How, we ask, can one determine an artist's level of spiritual commitment from a demo? And, is spiritual commitment, or the absence thereof, the most critical criterion for accepting or re-

'The commercial longevity of gospel is 2 to 3 times that of r&b or pop music'

jecting a project? If so, what opportunity exists for talented professionals to showcase their work to the majors?

Stan Moser, senior vice president of Word Records, agreed with Mr. Huey. Again, by what means can a record executive assess personal values, and on what basis is he qualified to judge?

We suggest that a more fruitful approach is to evaluate gospel on its innate, and considerable integrity.

Historically, gospel music has required a relatively low investment and has consistently yielded high returns. Once released, the product continues to sell at a healthy rate. Typically, the commercial longevity of gospel is two to three times that of r&b or pop music.

Although gospel has not achieved the market saturation of other genres, its popularity with the music buying public is second only to country.

Nationwide, radio stations are bringing gospel music out of the wee hours of the morning and sending forth its good news

in more profitable time slots. Traditional as well as contemporary tunes are performed on a diversity of television programs. Gospel songsters are achieving a new kind of celebrity status. And, in the all-important bottom line, gospel record sales are up.

This last factor alone is the primary reason for the majors "testing the waters" at all. Yet, to test the waters expecting to drown is not good business. If label heads are unwilling to commit resources—dollars, staff, and marketing—proportionate to the potential return on investment, their efforts are insincere at best.

Even in the absence of significant levels of support from major record companies, gospel music is flourishing. Were it backed by resource levels commensurate with its profit potential, the results could easily astound the most skeptical.

In the face of ever tightening bottom lines, value judgments are an expensive luxury.

Moreover, the music buying public is changing, specifically as it relates to gospel. Ten years ago we would have painted a bleak picture of the profile of this market. Today, that picture is as urban, as sophisticated, as demographically desirable as any market. The public has already set the pace in purchasing product.

As professionals, our goal should be to give them the best product available, without getting bogged down in the confusion of personal philosophy.

To stifle creative ability, or to view a business decision through a smokescreen of esotericism, stretches the parameters of a judgment call. Instead, let's forge the future from the facts. Let's make a commitment, invest the bucks, and reap the benefits that gospel music affords us all.

Sylvester Ames is president of A & S Productions, an independent contemporary gospel production firm located in Chicago.



Ames: "How serious are the major record companies about gospel music?"

The Gift Of 'Clicks & Pops'

By WOODY ROBERTS

Some of my friends found new hi fi stereo phonographs wrapped in bright bows this Christmas past. But something's wrong.

Today's records are not well matched to these expensive units. It appears that Edison's mechanical concept, pressed in vinyl, cannot be used for the mass production of "inexpensive" records for today's mass produced "quality" playback systems.

One year ago I produced a finely engineered 40-hour syndicated radio promotion involving only RIAA certified recordings of platinum merit. My music base was about 350 of these albums. I listened to each of them on the best equipment.

The merchandise, store bought and company supplied, was 30% to 40% defective. But more unnerving, 50% of these defects were "non-returnable" (pops and clicks).

Certainly, records with bubbles are exchanged. White noise hiss heard on delicate instrumentation at the start of opening tracks sometimes qualifies for return. But

low-range distortions at the end of closing tracks are less likely to be accepted.

Extreme warpage will be traded at most retail shops and racks. Perhaps as many as 60% of all disks are not flat when placed on a turntable.

Could all this create an image of our multi-billion dollar industry hiding behind a thin, tight, invisible shrinkwrap?

"Woody," asks a colleague, "what can I do about this click in my brand new copy of . . .?"

"Switch to cassette for most recorded music." I advise him. "Background and party music can stay on disk. Get a de-popper and re-record those more critical selections on reel-to-reel. Buy the more closely inspected, more carefully packaged pure vinyl records. . ."

"But hey, those superaudiophile albums are almost as expensive as some videodisks."

Come to think of it, more of my friends got video, than audio gifts, although ultra-thin FM tuners, boom boxes and Walkmen did well.

It's my hope that a breakthrough in mechanical disk pressing material will occur soon. Perhaps industrial research grants should be funded as a function of the RIAA.

Digital will solve the problem, but that's the ghost of Christmas future and a new piece of equipment under the tree.

Woody Roberts is a media consultant for the entertainment industry, based in San Antonio, Texas.



Roberts: "A multi-million dollar industry hiding behind an invisible shrinkwrap."

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:

We noticed in your Dec. 26 issue a reference to a forthcoming Columbia release of a Janis Joplin "repackaging."

This office, counsel for Joplin Enterprises, the family of the late artist, in conjunction with Elliot Mazer and CBS Records have endeavored to collect unreleased Janis Joplin recordings since approximately 1973, and have finally come up with an album of previously unreleased performances, most of which are extremely good. The album will most likely be released in Janu-

ary under the title "Janis Joplin—Farewell Song."

There are live recordings from Janis' Canadian trip in 1970 and from a concert in Frankfurt, Germany in 1969. There are a number of selections recorded either in the studio or live at or about the time of production of the famous Cheap Thrills album of Big Brother and the Holding Company. There are two songs recorded at the Matrix in San Francisco in 1967. Finally, there is a studio recording with the Paul Butterfield Blues Band backing Janis' voice, produced by Todd Rundgren.

The liner notes have been written by Country Joe

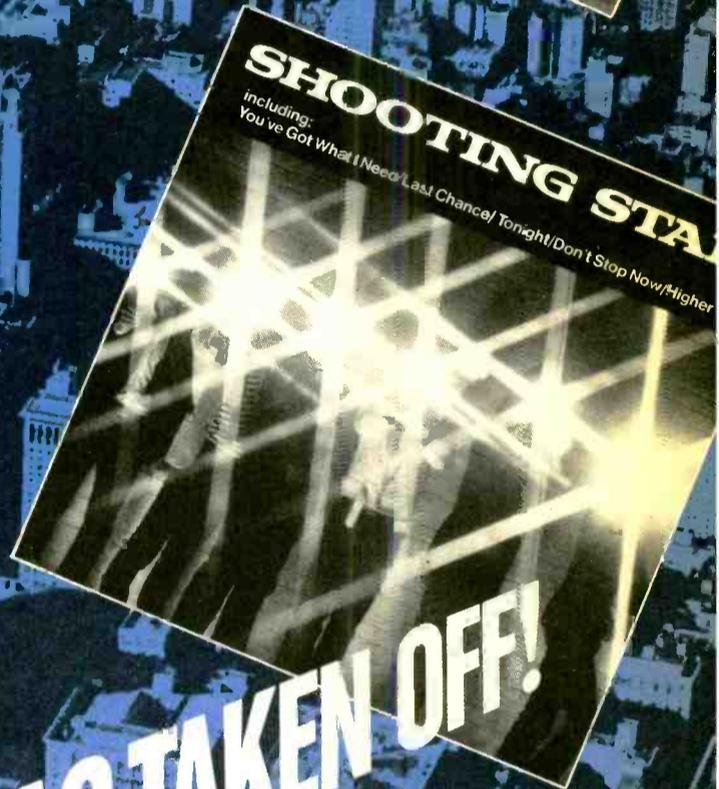
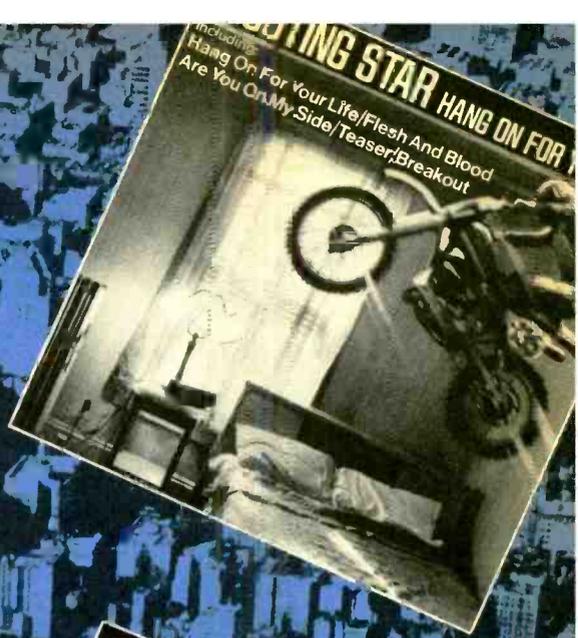
McDonald. To refer to the new album as a "repackaging" does not do it justice.

Robert E. Gordon
San Francisco

Dear Sir:

I resent the influence of consultants, and Billboard, in dictating what I will hear on radio. Were it not for radio consultants, stations would play a variety of music—everything we deserve to hear.

Sandra Hopper
Columbus, Ohio



SHOOTING STAR HAS TAKEN OFF!

Shooting Star's best-selling album, "Hang On For Your Life," has had a hold on every major album station in the country for over eight months. And their recent cross-country tour had hard-core rockers desperately trying to get hold of tickets.

This great demand has sparked the rerelease and remastering of Shooting Star's hard-to-find debut album. Now, all their new fans can own the album that has the hit track, "Last Chance," and all the other trailblazing cuts that first brought them to your attention.

Look out for Shooting Star. They'll rock your head off!
"Hang On For Your Life"™ PE 37407 and "Shooting Star"™ PE 37720
On Virgin™ · Epic® Records and Tapes.

†Produced by Dennis McKay. ‡Produced by Gus Dudgeon.



SIMULCAST SONG—Frank Zappa, right, tries out a song for a Music TV-Starfleet Blair stereo radio-cable tv live concert simulcast at New York's Palladium Theatre. Watching Zappa work backstage are Starfleet president Sam Kopper and Warner Amex MTV's Nina Blackwood.

FALL ARBITRON SAYS

3-Way Battle For N.Y. Top Spot

• Continued from page 3

sign of the impact of then-new assistant program director Bary Mayo, and his successful creative collaboration with program director Don Kelly.

Kent Burkhart of Burkhart/Abrams/Michaels/Douglas & Assoc., who has consulted the station into its urban contemporary format, sees Kelly and Mayo as a perfect combination. Burkhart's role is now to "give them philosophical direction."

With its fall 5.6 share, Kiss is nip-

BAD BOOK FOR COUNTRY IN CHICAGO

CHICAGO—Country radio suffered a major setback in this market as three country-formatted stations fell in audience shares in the just-released Arbitron fall figures.

WMAQ-AM suffered its worst book in more than four years as the NBC outlet fell to 4.2 from 4.8 in the summer and 4.9 a year ago. WJEZ-FM slipped to 3.0 from 3.1 in the summer and 3.3 a year ago. WJJD-AM is down to 1.1 from 1.6 in the summer, but it is even with its share a year ago.

Black WGCI-FM is up to 6.9 from 6.3 in the summer and 6.0 a year ago. MOR WGN-AM is still the market leader with a 9.6, up from 9.4 in the summer, but off from 9.7 a year ago.

Consultant Mike Joseph's work at fixing CBS' adult contemporary WBBM-FM may be starting to pay off. The station is up to 2.7 from 2.2 in the summer and 2.5 a year ago. NBC's adult contemporary WKQX-FM is down to 3.3 from 3.8 in the summer, but is almost equal to the 3.2 it had a year ago.

John Sebastian's consultation on WLUP-FM has helped make that station the number one AOR with a 4.2, up from 3.5 in the summer and 3.8 a year ago.

ABC's plan to combo WLS-AM-FM in an adult contemporary format is not working well. The AM is down to 4.7 and the FM is down to 3.5. In the summer the stations had 5.0 and 4.4 respectively and a year ago they had 5.7 and 1.2.

ping at the heels of WBLS, which has a 5.9 share, down from 6.1 in the summer and 7.1 one year ago. And Kiss is within striking distance of former market leader WKTU, which is down to 6.1 from 7.5 in the summer and 8.3 one year ago. Because of this new three-way split in the urban contemporary audience, talk WOR-AM has emerged as the number one station in the market with a 6.2, a share unchanged from the summer book and a year ago.

Among the more prominent losers in this report is WABC-AM, down to 3.1, from 3.7 in the summer and 3.6 in the fall of 1980. Operations director Jay Clark continues to deny rumors that the station will go all talk, but he is not adamant. "We have no solid plans to go talk at this time," he says, adding, "It would be foolish for us not to investigate other formats." Clark cautions that an abrupt change could blow off the two million cumulative audience the station still enjoys.

Clark is expanding a talk block that now runs from 7 p.m. to midnight on what used to be the "more music" station. Talk will be expanded from midnight to 5 a.m. and Clark is now looking at "several candidates." He is also looking for ways

to beef up the station's information content. News director Art Athens is taking over newscasts on the half hour in morning drive.

Meanwhile, ABC's AOR FM sister, WPLJ, has gained to a 4.5 share, apparently at the expense of WNEW-FM. WPLJ is up to 4.5 from 4.1 in the summer and 3.7 a year ago. WNEW-FM is down to 2.4 from 2.5 in the fall and 2.8 a year ago. Rocker WPIX-FM is out of the running with a 0.8, down from 1.3 in the fall and 1.8 a year ago.

The new Arbitron is not a good one for country. WHN-AM is down to 2.1, the lowest book since the station adopted country eight years ago. FM competition WKHK-FM is stuck at 1.5. WHN is down from 2.8 in the summer and 2.6 a year ago. WKHK had a 1.5 in the summer, up from 0.6 a year ago.

Perhaps the last successful bastion of music on the AM dial is adult contemporary WNBC, which is up to 4.5 from 3.9 in the summer, but down from 4.7 a year ago. Softer-formatted sister station WYNY-FM is up to 4.4 from 4.1 in the summer and 3.2 a year ago.

MOR WNEW-AM is down to 3.0 after rising to 4.0 in the summer.

L.A. AOR Leadership Taken Over By KLOS-FM

LOS ANGELES—ABC's KLOS-FM is king of the AORs here in the new fall Arbitron figures just released. The station rose to a 4.7 share, displacing the long-reigning Mighty Met, Metromedia's KMET-FM, which is down to 4.5.

KLOS is up from 4.5 in the summer and 2.7 a year ago, while KMET is down from 5.7 in the summer, but up from the 3.6 it had a year ago.

Some observers see a substantial amount of concert promotion on KLOS as the ingredient that turned the tide for the ABC outlet.

Meanwhile, KROQ-FM, probably considered the most progressive AOR in the market, is up to 2.4 from 1.8 in the summer and a year ago.

Among the Hot 100 formatted stations, RKO's KRTH-FM appears to be the leader despite a decline to 3.1 from 3.5 in the summer and 3.2 a year ago. Similarly formatted KIIS-

FM has a 2.1, almost even from a summer's 2.0 and KIQQ-FM is down to 2.5 from 2.9 in the summer.

CBS' soft rock KNX-FM is down to 2.6 from 3.8 in the summer and 2.8 a year ago. Adult contemporary KRLA-AM is up to 2.8 from 2.6 in the summer and similarly formatted KWST-AM has all but disappeared to a 0.8 from 1.2 in the summer.

KZLA-AM-FM seems to be taking command of country listenership with a combined share of 2.9 while KLAC-AM is down to 2.7. But KHJ-AM may be on its way with 1.8 after suffering with a 1.3 in the summer and a year ago.

The KZLA combination is up from 2.4 in the summer and 1.6 a year ago. KLAC is down from 2.9 in the summer and 3.7 a year ago.

Talk KABC-AM consolidates its grip on first place with an 8.0 share, up from 6.6 in the summer and 6.9 a year ago.

MILWAUKEE STATION

'Contempo-billy' Format A Success For WBCS-FM

By MARTIN HINTZ

MILWAUKEE—The good ol' boys (and girls) in Beertown have taken WBCS-FM to their collective hearts. Officially, the station is labeled as a personality-adult contemporary that plays country hits rather than rock hits. But program director Pat Martin has a quicker way of saying all that. "I like to call our sound 'contempo-billy.' That always raises eyebrows and gets a reaction from everyone I've laid it on," he says.

Whatever you call it, WBCS is coming on stronger, landing a No. 1 spot in the 25-49 adult rating market. Martin came over to the station as program director in April, 1981, after a five-year stint at WSPT-AM-FM (whose AM station became country formatted WXYQ in 1977) in Stevens Point, Wis. The station there had a 30-share of the audience and pulled down a ton of awards for programming and format, most of which was devised by Martin. The program director is now eyeing an overall king of the hill position for WBCS.

"I was looking for new challenges," he says, citing the reason for his switch to WBCS. "We're now aiming to put WBCS on the top all the way." Over the past year, Martin has pulled together a strong stable of announcers and reworked the station's format so that it has come on like gangbusters in this competitive market. The emphasis does stress the country element but there is a strong crossover from other musical styles as well.

The "family" element holding station organization together has helped WBCS listenership as well, Martin feels. "Our people talk about each other on their respective shows in a friendly way so the listener gets

to know them all and feel comfortable with each personality. And I've been hiring experience," he stresses.

There's Art Roberts, pulled out of Chicago with 26 years of on-air work behind him; Dick and Ellen Stout, a husband-wife morning team that hopped around the country at various stations for a number of years before settling in at WBCS in 1979; and a raft of others who know what radio showmanship is and how to use it.

"This is really a team effort at WBCS," Martin asserts, running down the lineup. The Stouts, in a show called "Breakfast with Dick and Ellen," are on from 5 to 9 a.m.; then comes Michael St. James, 9 a.m. to noon; Bill Betts, noon to 3 p.m.; Roberts 3 to 7 p.m.; Chuck McKinley, 7 p.m. to midnight; and Brian Jarrett, midnight to 5 p.m. "This is a 'go-oriented' bunch, you won't see any vested interest types here," Martin claims. "These are dedicated people, dedicated to making their station the best. And I think the listeners know that."

Weekly, Martin and each personality go over the respective shows, reviewing phrasing, diction, format, humor and all the other details. "I stress show preparation," says Martin, who even took a course on humor at the University of Wisconsin-Milwaukee recently so he could critique jokemaking. He had even taken an auctioneering course during his Stevens Point stint so he would strengthen his tongue. WBCS goes for heavy record rotation, call letter presentation and lots of promos, the latter under the direction of the station's new promotion director, Julie Tarney.

WLLZ RATINGS FALL, STILL TOP MARKET

DETROIT—Doubleday's AOR WLLZ-FM continues to simmer down in the new fall Arbitron figures after exploding on the market a year ago with a 7.9 share and quickly climbing to a 9.2. The station now has a 7.0, down from 7.7 in the summer.

ABC's similarly formatted WRIF-FM is up to 5.3 from 5.2 in the summer and 5.1 a year ago. WABX-FM is down to 3.6 from 4.1 in the summer, but up from 2.7 a year ago.

Dene Hallem's last book at country WWWW-FM (before leaving for New York to take the programming reins at WHN-AM) scores with a 5.1, up from 4.6 in the summer and 1.6 a year ago, when the station was still AOR.

MOR WJR-AM continues to dominate the market with a 9.7, up from 8.8 in the summer and 8.7 in the fall.

Adult contemporary WNIC-FM is down to 4.5 from 5.1 in the summer and 5.3 a year ago. Adult contemporary CKLW-AM, across the river in Windsor, Ont., is down to 3.0 from 3.8 in the summer and 3.6 a year ago.

Black WJLB-AM is up to 2.7 from 2.1 in the summer and 0.5 a year ago. Black WGPR-FM is up to 3.9 from 3.0 in the summer and 1.6 a year ago.

950 Club Is Back On Air

PHILADELPHIA—The Original WPEN 950 Club with original hosts Joe Grady and Ed Hurst—the first studio dance record show on local radio—which returned Jan. 12, 1981 as a station promotion for a two-week revival, marked the first anniversary of its return to the air Jan. 12. After a 19-year hiatus, they came together again for the two-weeker. But the listener reaction was so great general manager Larry Wexler extended the commitment to the 950 Club "indefinitely."

On the air each day from 4 to 6 p.m., Grady and Hurst are again spinning the pop fare of the '30s, '40s and '50s with emphasis on the Big Band favorites and the music of the swing era. As in earlier days, the 950 Club hosts air visits from stars of earlier days like Don Cornell, Al Martino, Rosemary Clooney, Johnny Desmond, Buddy Greco, Tony Bennett, Billy Eckstine and the like. The anniversary show was marked by greetings by friends, celebrities and listeners.

Since leaving radio, Grady has been teaching at a Catholic seminary here and Hurst has launched a successful insurance business. Hurst maintained his broadcast ties by doing a live dance show on local tv from the Steel Pier in nearby Atlantic City until a few years ago.

Billboard Singles Radio Action Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (1/12/82)

PRIME MOVERS-NATIONAL

- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)
THE J. GEILS BAND—Centerfold (EMI-America)
SKYY—Call Me (Salsoul)

TOP ADD ONS-NATIONAL

- JOURNEY—Open Arms (Columbia)
GENESIS—Abacab (Atlantic)
DIANA ROSS—Mirror Mirror (RCA)

BREAKOUTS-NATIONAL

- ROD STEWART—Tonight I'm Yours (WB)
THE POINTER SISTERS—Should I Do It (Planet)
EARTH, WIND & FIRE—Wanna Be With You (ARC/Columbia)

★ 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 ●●.

- ★ THE CARS—Shake It Up 17-14
● JOURNEY—Open Arms
● SKYY—Call Me
● STEVIE WONDER—That Girl A
● BUCKNER AND GARCIA—Pac-Man Fever A
● SMOKEY ROBINSON—Tell Me Tomorrow B
● DIANA ROSS—Mirror Mirror B
● CLIFF RICHARD—Daddy's Home B

- KIMM-AM—Denver (Doug Ericson—MD)
★ STEVIE NICKS/DON HENLEY—Leather And Lace 1-1
★★ QUARTERFLASH—Harden My Heart 3-2
★ DAN FOGELBERG—Leader Of The Band 10-4
★ PAUL DAVIS—Cool Night 6-5
★ THE J. GEILS BAND—Centerfold 8-7
● JOURNEY—Open Arms
● THE POLICE—Spirits In The Material World
● STEVIE WONDER—That Girl A
● DEL SHANNON—Sea Of Love X
● SNEAKER—More Than Just The Two Of Us X
● GREG LAKE—Let Me Love You Once X
● VANGELIS—Titles X

- KRLA-AM—Los Angeles (Rick Stancatto—MD)
★★ DARYL HALL/JOHN OATES—I Can't Go For That 4-2
★★ THE CARS—Shake It Up 19-16
★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 5-4
★ QUARTERFLASH—Harden My Heart 7-5
★ J. GEILS BAND—Centerfold 25-18
● SKYY—Call Me
● PAUL DAVIS—Cool Night
● THE POLICE—Spirits In The Material World A
● EARTH, WIND & FIRE—Wanna Be With You A
● CLIFF RICHARD—Daddy's Home A
● STEVIE WONDER—That Girl X
● SMOKEY ROBINSON—Tell Me Tomorrow X
● DEL SHANNON—Sea Of Love X
● ABBA—When All Is Said And Done X
● LITTLE RIVER BAND—Take It Easy On Me X
● THE BEACH BOYS—Come Go With Me X
● KENNY ROGERS—Through The Years X
● DIANA ROSS—Mirror Mirror X
● RICK SPRINGFIELD—Love Is Alright Tonite X
● DAVE STEWART/BARBRA GASKIN—It's My Party B
● SHEENA EASTON—You Could Have Been With Me B
● BILLY JOEL—Shels Got A Way B
● JUICE NEWTON—The Sweetest Thing B
● ROLLING STONES—Waiting On A Friend B

- KFI—Los Angeles (Roger Collins—MD)
★★ THE J. GEILS BAND—Centerfold 16-8
★★ SHEENA EASTON—You Could Have Been With Me 22-14
★ THE CARS—Shake It Up 17-12
★ JUICE NEWTON—The Sweetest Thing 18-13
★ LITTLE RIVER BAND—Take It Easy On Me 26-21
● SMOKEY ROBINSON—Tell Me Tomorrow
● CLIFF RICHARD—Daddy's Home
● AL JARREAU—Breakin' Away A
● ALABAMA—Love In The First Degree A
● TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration A
● THE ALL SPORTS BAND—Opposites Oo Attract A
● GREG LAKE—Let Me Love You Once X
● BERTIE HIGGINS—Key Largo X
● VANGELIS—Titles X
● KISS—A World Without Heroes X
● STEVIE WONDER—That Girl X
● THE POLICE—Spirits In The Material World X
● PEABO BRYSON—Let The Feeling Flow X
● ABBA—When All Is Said And Done X
● BILL CHAMPLIN—Tonight Tonight X
● DIANA ROSS—Mirror Mirror X
● BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
● EDDIE SCHWARTZ—All Our Tommorrow's X
● DONNIE IRIS—Love Is Like A Rock X
● SHEILA—Little Darlin' X
● JOURNEY—Open Arms B
● DEL SHANNON—Sea Of Love B

- KOPK-FM—Phoenix (Chaz Kelley—MD)
★★ BARBRA STREISAND—Comin' In And Out Of Your Life 11-5
★★ RICK SPRINGFIELD—Love Is Alright Tonite 20-16
★ LITTLE RIVER BAND—Take It Easy On Me 13-9
★ BILLY JOEL—She's Got A Way 17-13
● CHILLIWACK—I Believe
● CLIFF RICHARD—Daddy's Home
● STEVIE WONDER—That Girl A

- KCPX-FM—Salt Lake City (Gary Waldron—MD)
★★ LINDSEY BUCKINGHAM—Trouble 10-5
★★ ROLLING STONES—Waiting On A Friend 24-19
★ RICK SPRINGFIELD—Love Is Alright Tonite 27-23
★ BERTIE HIGGINS—Key Largo 29-25
★ AL JARREAU—Breakin' Away 33-29
● ABBA—When All Is Said And Done
● DAN FOGELBERG—Leader Of The Band
● CHILLIWACK—I Believe A
● SMOKEY ROBINSON—Tell Me Tomorrow A
● ZZ TOP—Tube Snake Boogie A
● STEVE MILLER BAND—Circle Of Love A
● KENNY ROGERS—Through The Years B
● DIANA ROSS—Mirror Mirror B
● EARTH, WIND & FIRE—Wanna Be With You B
● STEVIE WONDER—That Girl B
● THE POLICE—Spirits In The Material World B
● CLIFF RICHARD—Daddy's Home B
● PLAYER—If Looks Could Kill A
● VANGELIS—Chariots Of Fire X

- KGB-AM (13K)—San Diego (Rick Gillette—MD)
● BUCKNER AND GARCIA—Pac-Man Fever
● DIANA ROSS—Mirror Mirror
● THE BEACH BOYS—Come Go With Me X
● JOURNEY—Open Arms A
● EDDIE SCHWARTZ—All Our Tommorrow's A

- KOAF-FM—Denver (Allan Sledge—MD)
● STEVIE NICKS—Edge Of 17
● THE POLICE—Spirits In The Material World
● BERTIE HIGGINS—Key Largo A
● THE POINTER SISTERS—Should I Do It A
● JOURNEY—Open Arms B
● BALANCE—Falling In Love B
KZZP-FM—Mesa (Steve Goddard—MD)
★★ DAN FOGELBERG—Leader Of The Band 7-4
★ RICK SPRINGFIELD—Love Is Alright Tonite 18-15
★ GREG LAKE—Let Me Love You Once 23-20
★ BILLY JOEL—She's Got A Way 20-16
★ DONNIE IRIS—Love Is Like A Rock 25-22
● JOURNEY—Open Arms
● STEVIE WONDER—That Girl
● STEVIE WOODS—Just Can't Win 'Em All X
● TOMMY TUTONE—867-5309/Jenny X

- KLUC-FM—Las Vegas (Dave Van Stone—MD)
★★ THE J. GEILS BAND—Centerfold 4-2
★★ THE CARS—Shake It Up 7-3
★ ROLLING STONES—Waiting On A Friend 8-6
★ LOVERBOY—Working For The Weekend 13-8
★ LITTLE RIVER BAND—Take It Easy On Me 19-14
● STEVIE NICKS—Edge Of 17
● THE POLICE—Spirits In The Material World
● BERTIE HIGGINS—Key Largo A
● THE POINTER SISTERS—Should I Do It A
● JOURNEY—Open Arms B
● BALANCE—Falling In Love B

- KRSP-FM—Salt Lake City (Lorraine Windgar—MD)
★★ DARYL HALL/JOHN OATES—I Can't Go For That 4-3
★★ THE ROLLING STONES—Waiting On A Friend 10-4
★ DAN FOGELBERG—Leader Of The Band 15-11
● THE POLICE—Spirits In The Material World
● AC/DC—Let's Get It Up
● JOURNEY—Open Arms B
● GENESIS—Abacab B
● EDDIE SCHWARTZ—All Our Tommorrow's B
● LOVERBOY—Working For The Weekend A
● HENRY PAUL BAND—Keeping Our Love Alive X
● DONNIE IRIS—Love Is Like A Rock X
● FOREIGNER—Juke Box Hero L
● AC/DC—For Those About To Rock L

- KFMB-FM—San Diego (Glen McCartney—MD)
★★ THE POLICE—Every Little Thing She Does Is Magic 5-4
★ QUARTERFLASH—Harden My Heart 4-3
★ THE GO-GO'S—Our Lips Are Sealed 6-5
★ JOURNEY—Don't Stop Believin' 7-6
★ LINDSEY BUCKINGHAM—Trouble 8-7
● QUARTERFLASH—The Right Kind Of Love
● DEL SHANNON—Sea Of Love
● EDDIE SCHWARTZ—All Our Tommorrow's B
● THE POLICE—Spirits In The Material World B

- KERN-AM—Bakersfield (Jeff Young—MD)
● JOURNEY—Open Arms
● LOVERBOY—Working For The Weekend
● VANGELIS—Titles A
● SKYY—Call Me
● PEABO BRYSON—Let The Feeling Flow A
● MOLLY HATCHET—Power Play A

- KKXX-FM—Bakersfield (Doug DeRoo—MD)
★★ DARYL HALL/JOHN OATES—I Can't Go For That 5-2
★★ SHEENA EASTON—You Could Have Been With Me 10-9
★ BILLY JOEL—She's Got A Way 22-15
● THE POLICE—Spirits In The Material World
● ROD STEWART—Tonight I'm Yours
● DIANA ROSS—Mirror Mirror A
● STEVIE WONDER—That Girl A
● JENNIFER WARNES—Could It Be Love A
● STEVE MILLER BAND—Circle Of Love A
● SOFT CELL—Tainted Love A
● JOURNEY—Open Arms B
● DEL SHANNON—Sea Of Love B
● SAMMY HAGAR—I'll Fall In Love Again B
● QUARTERFLASH—Find Another Fool X
● AC/DC—For Those About To Rock X
● THE CARS—Victim Of Love X
● ROD STEWART—Tora Tora Tora X

- KGGI-FM—Riverside (Steve O'Neil—MD)
● ROD STEWART—Tonight I'm Yours A
● PATTI AUSTIN—Every Home Should Have One A
● EDDIE SCHWARTZ—All Our Tommorrow's A
● DAVE STEWART/BARBRA GASKIN—It's My Party X
● NEIL YOUNG/CRAZY HORSE—Southern Pacific X
● THE TIME—Cool B

- JOURNEY—Open Arms B
● DIANA ROSS—Mirror Mirror B
KFXM-AM—San Bernardino (Jason McQueen—MD)
★★ THE J. GEILS BAND—Centerfold 9-6
★★ LITTLE RIVER BAND—Take It Easy On Me 16-10
★ DARYL HALL/JOHN OATES—I Can't Go For That 3-1
★ GEORGE BENSON—Turn Your Love Around 15-9
★ RICK SPRINGFIELD—Love Is Alright Tonite 24-18
● JOURNEY—Open Arms
● AC/DC—Let's Get It Up
● THE POINTER SISTERS—Should I Do It B
● EDDIE SCHWARTZ—All Our Tommorrow's B
● GENESIS—Abacab B
● OAK RIDGE BOYS—Bobbie Sue A
● STEVIE WOODS—Just Can't Win 'Em All A
● STEVE MILLER BAND—Circle Of Love A
● STEVIE WONDER—That Girl A
● ALABAMA—Love In The First Degree X
● BARRY MANILOW—Somewhere Down The Road X
● DONNIE IRIS—Love Is Like A Rock X
● DAVE STEWART/BARBRA GASKIN—It's My Party X
● FOREIGNER—Juke Box Hero L

- KRQQ-FM—Tucson (Guy Zapelian—MD)
★★ QUEEN/DAVID BOWIE—Under Pressure 1-1
★★ THE J. GEILS BAND—Centerfold 2-2
★ GEORGE BENSON—Turn Your Love Around 18-10
★ THE KINKS—Better Things 19-15
★ GREG LAKE—Let Me Love You Once 26-20
● STEVIE WONDER—That Girl
● THE GO-GO'S—We Got The Beat
● STEVIE NICKS—Edge Of 17 B
● JOURNEY—Open Arms B
● RICK SPRINGFIELD—Love Is Alright Tonite A
● THE POLICE—Spirits In The Material World A
● TOMMY TUTONE—867-5309/Jenny A
● BOB/DOUG MCKENZIE—Take Off X
● THE ROLLING STONES—Hang Fire L
● PRETENDERS—Message Of Love L
● MOODY BLUES—Twenty Two Thousand Days L
● QUARTERFLASH—Find Another Fool

- KTKT-AM—Tucson (Bobby Rivers—MD)
★★ BARBRA STREISAND—Comin' In And Out Of Your Life 7-5
★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 10-8
★ PAUL DAVIS—Cool Night 12-9
★ SHEENA EASTON—You Could Have Been With Me 15-13
★ DAN FOGELBERG—Leader Of The Band 16-14
● BERTIE HIGGINS—Key Largo
● OAK RIDGE BOYS—Bobbie Sue
● JOURNEY—Open Arms X
● CLIFF RICHARD—Daddy's Home X
● ROLLING STONES—Waiting On A Friend X
● DEL SHANNON—Sea Of Love

- ★ PRIME MOVERS
SKYY—Call Me (Salsoul)
THE TIME—Cool (WB)
DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)
● TOP ADD ONS
BUCKNER AND GARCIA—Pac Man Fever (Columbia)
STEVIE WONDER—That Girl (Tama)
ALABAMA—Love In The First Degree (RCA)

- BREAKOUTS
THE POINTER SISTERS—Should I Do It (Planet)
EARTH, WIND AND FIRE—Wanna Be With You (ARC/Columbia)
JOURNEY—Open Arms (Columbia)
KFRS—San Francisco (Jim Peterson—MD)
★★ SKYY—Call Me 17-7
★★ THE TIME—Cool 23-15
★ LOVERBOY—Working For The Weekend 22-16
★ PAUL DAVIS—Cool Night 30-22
★ PEABO BRYSON—Let The Feeling Flow 36-28
● JOURNEY—Open Arms
● BRUCKNER AND GARCIA—Pac-Man Fever
● EDDIE RABBITT—Someone Could Lose A Heart Tonight A
● BETTYE LAVETTE—Right In The Middle (Of Loving You) A

- PLAYER—If Looks Could Kill A
● CHIC—Stage Fright X
● BALANCE—Falling In Love X
● MANHATTAN TRANSFER—Spies In The Night X
● DONNIE IRIS—Love Is Like A Rock X
● DIANA ROSS—Mirror Mirror B
● AC/DC—Let's Get It Up B
● LITTLE RIVER BAND—Take It Easy On Me B
KJR-AM—Seattle (Tracy Mitchell—MD)
● STEVIE WONDER—That Girl
● ALABAMA—Love In The First Degree
● EDDIE SCHWARTZ—All Our Tommorrow's A
● SNEAKER—More Than Just The Two Of Us X
● CLIFF RICHARD—Daddy's Home X
● DIANA ROSS—Mirror Mirror X
● VANGELIS—Titles B
● GREG LAKE—Let Me Love You Once B
● BARRY MANILOW—Somewhere Down The Road B
● KENNY ROGERS—Through The Years B

- KEZR-AM—San Jose (Bob Harlow—MD)
★★ EDDIE SCHWARTZ—All Our Tommorrow's 10-5
★★ ALABAMA—Love In The First Degree 18-12
★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
★ ROLLING STONES—Waiting On A Friend 3-2
★ DAN FOGELBERG—Leader Of The Band 4-3
● CHILLIWACK—I Believe
● JOURNEY—Open Arms
● THE POLICE—Spirits In The Material World
● TOMMY TUTONE—867-5309/Jenny
● BERTIE HIGGINS—Key Largo
● PLAYER—If Looks Could Kill
● KOOL & THE GANG—Take My Heart X
● DONNIE IRIS—Love Is Like A Rock
● SHEILA—Little Darlin' B
● DIANA ROSS—Mirror Mirror B
● BILL CHAMPLIN—Tonight Tonight B
● CLIFF RICHARD—Daddy's Home B

- KIOY-FM—Fresno (Roman Moore—MD)
★★ PAUL DAVIS—Cool Night 2-1
★★ DARYL HALL/JOHN OATES—I Can't Go For That 15-8
★ JUICE NEWTON—The Sweetest Thing 20-13
★ SHEENA EASTON—You Could Have Been With Me 23-17
★ DAN FOGELBERG—Leader Of The Band 26-19
● JOURNEY—Open Arms
● THE POINTER SISTERS—Should I Do It
● CLIFF RICHARD—Daddy's Home B
● ANNE MURRAY—Another Sleepless Night B
● STEVE MILLER BAND—Circle Of Love A
● IRENE CARA—Anyone Can See X
● ROD STEWART—How Long L

- KRLC-AM—Lewiston (Steve MacKellvie—MD)
● STEVE MILLER BAND—Heart Like A Wheel X
● ANNE MURRAY—Another Sleepless Night X
● STEVIE WOODS—Just Can't Win 'Em All X
● CHILLIWACK—I Believe X
● GIDEA PARK—Seasons Of Gold X
● DOOBIE BROTHERS—Here To Love You X
● KENNY ROGERS—Through The Years B
● CARPENTERS—Those Good Old Dreams B
● DEL SHANNON—Sea Of Love B
● JOURNEY—Don't Stop Believin' B

- KGW-AM—Portland (Janise Wojniak—MD)
★★ STEVIE NICKS/DON HENLEY—Leather And Lace 3-1
★ NEIL DIAMOND—Yesterday's Songs 4-2
★ BARBRA STREISAND—Comin' In And Out Of Your Life 5-3
★ GEORGE BENSON—Turn Your Love Around 6-4
★ THE BEACH BOYS—Come go With Me 13-1C
● KENNY ROGERS—Through The Years
● LITTLE RIVER BAND—Take It Easy On Me
● BARRY MANILOW—Somewhere Down The Road A
● RONNIE MILSAP—I Wouldn't Have Missed It For The World B
● EDDIE RABBITT—Someone Could Lose A Heart Tonight B

- KPLZ-FM—Seattle (Jeff King—MD)
★★ DARYL HALL/JOHN OATES—I Can't Go For That 10-5
★★ THE BEACH BOYS—Come Go With Me 15-10
● CLIFF RICHARD—Daddy's Home
● STEVE MILLER BAND—Circle Of Love
● JOURNEY—Open Arms A

- STEVIE WONDER—That Girl A
KYYX-FM—Seattle (Ehvin Ichiyama—MD)
★★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
★★ PAUL DAVIS—Cool Night 5-2
★ THE J. GEILS BAND—Centerfold 10-6
★ DAN FOGELBERG—Leader Of The Band 13-9
★ LITTLE RIVER BAND—Take It Easy On Me 14-10
● DIANA ROSS—Mirror Mirror
● GENESIS—Abacab
● DOOBIE BROTHERS—Here To Love You A
● BARRY MANILOW—Somewhere Down The Road A
● CHILLIWACK—I Believe A
● BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
● QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X
● SHEILA—Little Darlin' X
● NEIL YOUNG/CRAZY HORSE—Southern Pacific X
● TOMMY TUTONE—867-5309/Jenny X
● AL JARREAU—Breakin' Away X
● FOREIGNER—Juke Box Hero L
● BALANCE—Falling In Love X
● JOURNEY—Open Arms B
● HENRY PAUL BAND—Keeping Our Love Alive B
● ABBA—When All Is Said And Done B

- KJRB-AM—Spokane (Brian Gregory—MD)
★★ THE J. GEILS BAND—Centerfold 6-4
★ LOVERBOY—Working For The Weekend 17-12
★ DARYL HALL/JOHN OATES—I Can't Go For That 3-1
★ JOURNEY—Don't Stop Believin' 7-5
★ LITTLE RIVER BAND—Take It Easy On Me 18-15
● KENNY ROGERS—Through The Years
● EARTH, WIND & FIRE—Wanna Be With You
● THE GO-GO'S—Our Lips Are Sealed X
● THE CARS—Shake It Up X
● FOREIGNER—Juke Box Hero X
● RICK SPRINGFIELD—Love Is Alright Tonite X
● DONNIE IRIS—Love Is Like A Rock X
● GENESIS—Abacab X
● AC/DC—Let's Get It Up X
● QUARTERFLASH—Find Another Fool X
● BRUCKNER AND GARCIA—Pac-Man Fever X
● BOB/DOUG MCKENZIE—Take Off N
● THE POLICE—Spirits In The Material World N
● STEVIE NICKS—Edge Of 17 N

- KCBN-AM—Reno (Jim O'Neil—MD)
★★ JUICE NEWTON—The Sweetest Thing 8-5
★★ RICK SPRINGFIELD—Love Is Alright Tonite 26-21
★ LOVERBOY—Working For The Weekend 28-23
★ DAN FOGELBERG—Leader Of The Band 31-25
● GENESIS—Abacab A
● SAMMY HAGAR—I'll Fall In Love Again A
● ABBA—When All Is Said And Done A
● STEVE MILLER BAND—Circle Of Love A
● THE GO-GO'S—We Got The Beat A
● THE POINTER SISTERS—Should I Do It A
● THE KINKS—Destroyer X
● BILL CHAMPLIN—Tonight Tonight X
● JENNIFER WARNES—Could It Be Love X
● VANGELIS—Chariots Of Fire B
● JOURNEY—Open Arms B

- KFSM-FM—Sacramento (Mark Preston—MD)
★★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 4-2
★★ GEORGE BENSON—Turn Your Love Around 8-5
★ BARBRA STREISAND—Comin' In And Out Of Your Life 10-9
★ AL JARREAU—Breakin' Away 19-17
★ DAN FOGELBERG—Leader Of The Band 20-18
● DIANA ROSS—Mirror Mirror
● KENNY ROGERS—Through The Years B
● EDDIE SCHWARTZ—All Our Tommorrow's B

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Pacific Southwest Region

- ★ PRIME MOVERS
THE J. GEILS BAND—Centerfold (EMI-America)
SHEENA EASTON—You Could Have Been With Me (EMI-America)
DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)
● TOP ADD ONS
JOURNEY—Open Arms (Columbia)
CLIFF RICHARD—Daddy's Home (EMI-America)
SKYY—Call Me (Salsoul)
BREAKOUTS
QUARTERFLASH—The Right Kind Of Love (Geffen)
STEVIE NICKS—Edge Of Seventeen (Modern)
ROD STEWART—Tonight I'm Yours (WB)

- KFI—Los Angeles (Roger Collins—MD)
★★ THE J. GEILS BAND—Centerfold 16-8
★★ SHEENA EASTON—You Could Have Been With Me 22-14
★ THE CARS—Shake It Up 17-12
★ JUICE NEWTON—The Sweetest Thing 18-13
★ LITTLE RIVER BAND—Take It Easy On Me 26-21
● SMOKEY ROBINSON—Tell Me Tomorrow
● CLIFF RICHARD—Daddy's Home
● AL JARREAU—Breakin' Away A
● ALABAMA—Love In The First Degree A
● TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration A
● THE ALL SPORTS BAND—Opposites Oo Attract A
● GREG LAKE—Let Me Love You Once X
● BERTIE HIGGINS—Key Largo X
● VANGELIS—Titles X
● KISS—A World Without Heroes X
● STEVIE WONDER—That Girl X
● THE POLICE—Spirits In The Material World X
● PEABO BRYSON—Let The Feeling Flow X
● ABBA—When All Is Said And Done X
● BILL CHAMPLIN—Tonight Tonight X
● DIANA ROSS—Mirror Mirror X
● BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
● EDDIE SCHWARTZ—All Our Tommorrow's X
● DONNIE IRIS—Love Is Like A Rock X
● SHEILA—Little Darlin' X
● JOURNEY—Open Arms B
● DEL SHANNON—Sea Of Love B

- KIQQ-AM—Los Angeles (Robert Moorehead—MD)
● EARTH, WIND & FIRE—Wanna Be With You A
● SMOKEY ROBINSON—Tell Me Tomorrow A
● SKYY—Call Me
● TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration A
● ROD STEWART—Tonight I'm Yours A
● NORMAN SALEET—Magic In The Air A
● CONDUCTOR—Voice On The Radio A
● PLAYER—If Looks Could Kill A
● DELBERT McCLINTON—Sandy Beaches X
● DONNIE IRIS—Love Is Like A Rock X
● DEL SHANNON—Sea Of Love X
● T.G. SHEPPARD—Only One You X
● MADLEEN KANE—You Can X
● JENNIFER WARNES—Could It Be Love X
● SHEILA—Little Darlin' X
● AC/DC—Let's Get It Up X
● CLIFF RICHARD—Daddy's Home X
● BOB WELSH—Two To Do X
● SOUNDTRACK—Hi Fidelity X
● BARRY MANILOW—Somewhere Down The Road B
● DIANA ROSS—Mirror Mirror B
● THE BEACH BOYS—Come Go With Me B
● PEABO BRYSON—Let The Feeling Flow B
● JOURNEY—Open Arms B
● BALANCE—Falling In Love B

- KRTH-FM—Los Angeles (David Grossman—MD)
★★ THE J. GEILS BAND—Centerfold 29-18
★★ JUICE NEWTON—The Sweetest Thing 30-20
★ QUARTERFLASH—Harden My Heart 7-3
★ JOURNEY—Don't Stop Believin' 13-9
★ THE CARS—Shake It Up 17-14
● JOURNEY—Open Arms
● SKYY—Call Me
● STEVIE WONDER—That Girl A
● BUCKNER AND GARCIA—Pac-Man Fever A
● SMOKEY ROBINSON—Tell Me Tomorrow B
● DIANA ROSS—Mirror Mirror B
● CLIFF RICHARD—Daddy's Home B
KIMM-AM—Denver (Doug Ericson—MD)
★★ STEVIE NICKS/DON HENLEY—Leather And Lace 1-1
★★ QUARTERFLASH—Harden My Heart 3-2
★ DAN FOGELBERG—Leader Of The Band 10-4
★ PAUL DAVIS—Cool Night 6-5
★ THE J. GEILS BAND—Centerfold 8-7
● JOURNEY—Open Arms
● THE POLICE—Spirits In The Material World
● STEVIE WONDER—That Girl A
● DEL SHANNON—Sea Of Love X
● SNEAKER—More Than Just The Two Of Us X
● GREG LAKE—Let Me Love You Once X
● VANGELIS—Titles X
KRLA-AM—Los Angeles (Rick Stancatto—MD)
★★ DARYL HALL/JOHN OATES—I Can't Go For That 4-2
★★ THE CARS—Shake It Up 19-16
★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 5-4
★ QUARTERFLASH—Harden My Heart 7-5
★ J. GEILS BAND—Centerfold 25-18
● SKYY—Call Me
● PAUL DAVIS—Cool Night
● THE POLICE—Spirits In The Material World A
● EARTH, WIND & FIRE—Wanna Be With You A
● CLIFF RICHARD—Daddy's Home A
● STEVIE WONDER—That Girl X
● SMOKEY ROBINSON—Tell Me Tomorrow X
● DEL SHANNON—Sea Of Love X
● ABBA—When All Is Said And Done X
● LITTLE RIVER BAND—Take It Easy On Me X
● THE BEACH BOYS—Come Go With Me X
● KENNY ROGERS—Through The Years X
● DIANA ROSS—Mirror Mirror X
● RICK SPRINGFIELD—Love Is Alright Tonite X
● DAVE STEWART/BARBRA GASKIN—It's My Party B
● SHEENA EASTON—You Could Have Been With Me B
● BILLY JOEL—Shels Got A Way B
● JUICE NEWTON—The Sweetest Thing B
● ROLLING STONES—Waiting On A Friend B

- KOPK-FM—Phoenix (Chaz Kelley—MD)
★★ BARBRA STREISAND—Comin' In And Out Of Your Life 11-5
★★ RICK SPRINGFIELD—Love Is Alright Tonite 20-16
★ LITTLE RIVER BAND—Take It Easy On Me 13-9
★ BILLY JOEL—She's Got A Way 17-13
● CHILLIWACK—I Believe
● CLIFF RICHARD—Daddy's Home
● STEVIE WONDER—That Girl A
KCPX-FM—Salt Lake City (Gary Waldron—MD)
★★ LINDSEY BUCKINGHAM—Trouble 10-5
★★ ROLLING STONES—Waiting On A Friend 24-19
★ RICK SPRINGFIELD—Love Is Alright Tonite 27-23
★ BERTIE HIGGINS—Key Largo 29-25
★ AL JARREAU—Breakin' Away 33-29
● ABBA—When All Is Said And Done
● DAN FOGELBERG—Leader Of The Band
● CHILLIWACK—I Believe A
● SMOKEY ROBINSON—Tell Me Tomorrow A
● ZZ TOP—Tube Snake Boogie A
● STEVE MILLER BAND—Circle Of Love A
● KENNY ROGERS—Through The Years B
● DIANA ROSS—Mirror Mirror B
● EARTH, WIND & FIRE—Wanna Be With You B
● STEVIE WONDER—That Girl B
● THE POLICE—Spirits In The Material World B
● CLIFF RICHARD—Daddy's Home B
● PLAYER—If Looks Could Kill A
● VANGELIS—Chariots Of Fire X
KGB-AM (13K)—San Diego (Rick Gillette—MD)
● BUCKNER AND GARCIA—Pac-Man Fever
● DIANA ROSS—Mirror Mirror
● THE BEACH BOYS—Come Go With Me X
● JOURNEY—Open Arms A
● EDDIE SCHWARTZ—All Our Tommorrow's A
KOAQ-FM—Denver (Allan Sledge—MD)
● STEVIE NICKS—Edge Of 17
● THE POLICE—Spirits In The Material World
● BERTIE HIGGINS—Key Largo A
● THE POINTER SISTERS—Should I Do It A
● JOURNEY—Open Arms B
● BALANCE—Falling In Love B
KZZP-FM—Mesa (Steve Goddard—MD)
★★ DAN FOGELBERG—Leader Of The Band 7-4
★ RICK SPRINGFIELD—Love Is Alright Tonite 18-15
★ GREG LAKE—Let Me Love You Once 23-20
★ BILLY JOEL—She's Got A Way 20-16
★ DONNIE IRIS—Love Is Like A Rock 25-22
● JOURNEY—Open Arms
● STEVIE WONDER—That Girl
● STEVIE WOODS—Just Can't Win 'Em All X
● TOMMY TUTONE—867-5309/Jenny X

Pacific Northwest Region

- ★ PRIME MOVERS
SKYY—Call Me (Salsoul)
THE TIME—Cool (WB)
DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)
● TOP ADD ONS
BUCKNER AND GARCIA—Pac Man Fever (Columbia)
STEVIE WONDER—That Girl (Tama)
ALABAMA—Love In The First Degree (RCA)

- BREAKOUTS
THE POINTER SISTERS—Should I Do It (Planet)
EARTH, WIND AND FIRE—Wanna Be With You (ARC/Columbia)
JOURNEY—Open Arms (Columbia)
KFRS—San Francisco (Jim Peterson—MD)
★★ SKYY—Call Me 17-7
★★ THE TIME—Cool 23-15
★ LOVERBOY—Working For The Weekend 22-16
★ PAUL DAVIS—Cool Night 30-22
★ PEABO BRYSON—Let The Feeling Flow 36-28
● JOURNEY—Open Arms
● BRUCKNER AND GARCIA—Pac-Man Fever
● EDDIE RABBITT—Someone Could Lose A Heart Tonight A
● BETTYE LAVETTE—Right In The Middle (Of Loving You) A

- KGW-AM—Portland (Janise Wojniak—MD)
★★ STEVIE NICKS/DON HENLEY—Leather And Lace 3-1
★ NEIL DIAMOND—Yesterday's Songs 4-2
★ BARBRA STREISAND—Comin' In And Out Of Your Life 5-3
★ GEORGE BENSON—Turn Your Love Around 6-4
★ THE BEACH BOYS—Come go With Me 13-1C
● KENNY ROGERS—Through The Years
● LITTLE RIVER BAND—Take It Easy On Me
● BARRY MANILOW—Somewhere Down The Road A
● RONNIE MILSAP—I Wouldn't Have Missed It For The World B
● EDDIE RABBITT—Someone Could Lose A Heart Tonight B



BACKSTAGE TAPING—Everyone seems to have some ideas on the mixing of DIR's taping of the Henry Paul Band for the King Biscuit Flower Hour for ABC. From left to right are Paul Zullo of DIR; Michael Klenfner, manager of the Paul band; Judy Libow, director of national album promotion for Atlantic Records (Paul is an Atlantic artist); and Bob Kaminsky of DIR. Paul peeks over Kaminsky's shoulder. The taping was done at Trax in New York.

National Programming Country Show Postponed

NEW YORK—Drake Chenault is postponing its highly promoted "History Of Country Music," explaining that "two key members of the production team were affected by severe and prolonged illness."

President Jim Kefford says the company had decided it "would rather maintain its standards of production excellence and continue with the original team than bring in a second production team, which would have to work under extreme pressure to meet the original deadline."

The company declines to disclose exactly who is ill and estimates the project would not be delayed more

WYLD Files Countersuit Vs. Drake Chenault

LOS ANGELES—WYLD-AM New Orleans has countersued in Federal District Court here against Drake Chenault Enterprises, alleging the syndicator misinformed the station about its "Super Soul" service, and asks \$400,000 damages.

Originally, Bonnie Shubb, a Drake Chenault executive, filed suit in September seeking payment of \$43,007.44, allegedly still due on a February, 1981 pact negotiated with the r&b station. Contract filed with the complaint showed the station was to pay \$1,300 monthly for a three-year period for the service.

Now the station counters that the syndicator, based here, failed to inform WYLD-AM that it had pacted with another New Orleans outlet for the same service earlier, "with unsuccessful and damaging results" to the prior user. The countersuit contends that the syndicator failed to keep new recordings and oldies updated. WYLD-AM claims it was damaged when it expended funds to convert the station to the new syndicated format. Its ratings were "dramatically lowered" and it lost revenue and audience with the service, it adds.

Filing the countersuit was Rauer L. Meyer of Bushkin, Kopelson, Gains and Gains.

than two months beyond the April 17 release date originally set.

WZAK-FM Cleveland has cancelled its contract with TM Programming for use of the TM urban contemporary format known as Alpha One. Station general manager Xenophon Zapis cites the departure of Jack Patterson as consultant to the format and says that "numerous problems" had come up which had "an adverse effect on the station." Zapis says the station would do its own urban contemporary format.

TM also lost CKLW-FM Detroit to Toby Arnold as the station switched from TM Country to Arnold's "Unforgettable" MOR and big band format. . . . Adult contemporary WOKY-AM Milwaukee, in a similar move, is dropping its own programming to install the oldies MOR "Music Of Your Life" format. Jim Brown has been dropped as program director.

NBC has signed a contract with Scientific-Atlanta for that company to supply digital earth stations for the NBC Radio networks. NBC follows by several months a similar pact ABC made with the Atlanta company. This step will eventually move both networks from land lines to satellites. . . . Goodphone Communications has produced "A Musical Dialogue With Billy Squier" in conjunction with Capitol Records. The one-hour special is available free on a first-come first-served basis.

Toby Arnold and Assoc. is readying a 20th anniversary special on the Rolling Stones, which will be ready to air early next month. The program is designed as a month-long feature which stations can run as a six-hour special, six one-hour shows and 20 five-minute vignettes. Ron Rose is the host of the show. Carole and Dick Starr and Roy Nilson are the producers. Demo tapes are available by calling 800 527-5335. The company is also preparing a 12-hour tribute to Bob Wills and a 10-hour feature on Jim Reeves.

Program consultant Kent Burkhardt, onetime contributor to *Billboard*, returns to the magazine's pages with the following regular column devoted to the problems of radio programming.

ATLANTA—One of the major problems with program directors today is that 73% of them are under the age of 28. They grew up in the so-called metal era, and have trouble evolving into other formats. For example, if a new program director had started as an AOR jock on (then AOR) KSAN-FM San Francisco at the age of 18, he or she might slant toward that music emotionally. It becomes a difficult challenge to change that kind of emotion and move into the program directorship of, say, a country music station. In short, it seems very difficult for them to move from Led Zeppelin to Kenny Rogers.

The valid question is, "Why move from Led Zeppelin to Kenny Rogers?" Indeed, there will always be very strong AOR stations. It is a ma-



CHARITY CALL—Singer Billy Joel mans the phones during the second annual WBAB-FM Babybon, N.Y. rock marathon for Charity Begins at Home. Joel, a native of Long Island, founded the charity with his wife Elizabeth.

WEBN, WXIX Team On 'Video Project'

CINCINNATI—WEBN-FM and WXIX-TV recently linked up for "Video Project I," tying in with the release of the AOR station's sixth annual album project featuring local talent.

Four of the ten acts appearing on "WEBN Album Project Six" were featured on the 30-minute tv special, which was simulcast by the station over Thanksgiving weekend.

According to WEBN program director Denton Marr, WXIX approached the station about the video project. The special was an inhouse production, produced by Jim Sweeney and Karen Aghotte. WXIX plans to produce a second video project in conjunction with WEBN's 1982 album.

Featured on "Video Project I" were the Young Invaders, Peter Mayer, Fred Steffen and Belljar. Also appearing on the album are Julie Goebel, Trixx, the Rockers, the Heroes, Just Like Kids and Tracer.

10,000 copies of "WEBN Album Project Six" were pressed and are being sold in local stores for \$2. "It's our annual Christmas present to our listeners," says Marr. Proceeds from the album go to the Cincinnati United Appeal. The 1980 album project, which sold out in three weeks, netted more than \$9,000 for the charity.

Kent Burkhardt Today's PDs Must Be Flexible

major format of today and the future. However, there are also many other formats that need tender loving care. Big money opportunities exist for 28 year old pd's who can convert. Those who stay with AOR will reap monetary benefits as well.

The point is a great program director should be able to take the communication values of AOR, and apply them to a country station.

When managers and consultants look for program directors, we most often look for those who are musically flexible. We look for those who are thinkers beyond their initial programming parameters.

Oldies have become a very significant statement in programming today. Oldies going all the way back to the '50s.

This is because:
• There has not been a new music revolution . . . that is, there has not been a Sinatra, Presley, Beatles revolution to re-interest the public in new music.

• The country's demographics have grown older. Everything moves in cycles, so there is a strong possibility that in the immediate future a new music revolution will occur, which will shelve the oldies for a while again, and re-interest the new "older" radio listeners.

Critiquing a disk jockey is much easier by use of a skimmer system. This system, of course, is a simple technical device of hooking up a cassette recorder to the microphone switch so that when it's "open" it records, and when it's "closed" there is

no music or commercials. In this way it is very easy for a program director to listen for disk jockey "crutches." As a matter of fact, a 24-hour critique can be accomplished in about a two hour session.

Program directors have a tendency to over-critique while holed up in a hotel room for 24 hours monitoring the station. Those monitors should indeed be "listening monitors." The objective of this kind of monitor is simply to check for long term listenability. The question constantly asked during such a monitor is, "Is this station listenable to the target demographic?"

Kent Burkhardt is available for comment and questions at Burkhardt/Abrams/Michaels/Douglas & Assoc., 6500 River Chase Circle, East, Atlanta, Ga. 30328 (404) 955-1550.

Mack Sanders Buys WNOX

KNOXVILLE—WNOX-AM, the first radio station established in Tennessee, in 1921, has been sold to Nashville businessman Mack Sanders. The station had been owned by the Scripps-Howard Broadcasting Co. since 1935.

Chris Gallu, general manager for WNOX, would not disclose the details of the sale, but one report put the station's price tag at \$1.2 million. "I've been given every indication that there will be very little staff turnover," says Gallu. WNOX is an adult contemporary outlet.

Out Of The Box HOT 100/AC

ST. LOUIS—KSD-FM music/program director Jerry DeFrancesco usually averages two adds each week, but last week he decided to "freshen up" the station's playlist with six new tracks. They include Barry Manilow's "Somewhere Down The Road" (Arista) and Kenny Rogers' "Through The Years" (Liberty), singles which DeFrancesco feels are "terrific" for his audience. "These guys are killers who always work." He has also added the Little River Band's "Take It Easy On Me" (Capitol) for its "rocking edge;" Sheena Easton's "You Could Have Been With Me" (UA); Lulu's "If I Were You" (Alfa); and Alabama's "Love In The First Degree" (RCA). "The country stations in this market are very strong, and it pays to look out for crossover records like this," says DeFrancesco.

AOR

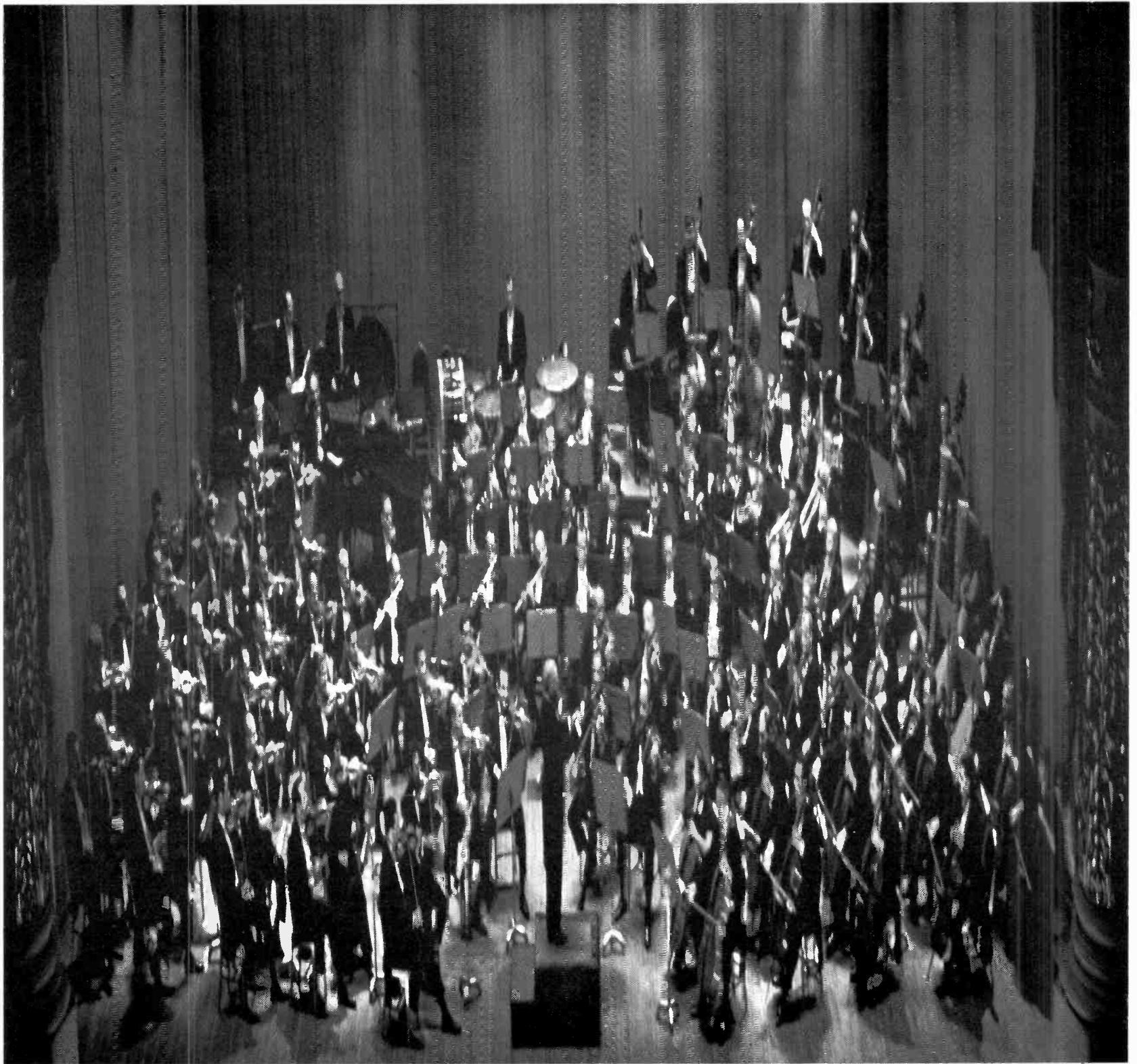
DOVER, N.J.—Robert Linder, general manager and music director of WDHA-FM, is urging programmers to take a close listen to *Wrabit's* new self-titled disk on MCA. "I'm very excited about their rock'n'roll style," he says of the Canadian group. "It's straight-ahead and very accessible." He is also playing "Tainted Love" from Soft Cell's "Non Stop Erotic Cabaret" LP (Sire), and two cuts from Sammy Hagar's Geffen album ("Standing Hampton"), "I'll Fall In Love Again" and "Only One Way To Rock." Linder adds that LaRue's new RCA record, "Last Safe Place," is a "tremendous advancement for the group. Their writing, arrangements and production has improved considerably over their earlier efforts. I can't see how they'll fail to catch the public's attention."

BLACK/URBAN

BALTIMORE—"Classy and brassy-zoot suit action," says WWIN-AM music/program director Curtis Anderson, speaking of the L.A. *Boppers'* new MCA single, "Where Did The Bop Go?" "I like that clean, fresh, big-band sound. It's real contemporary." And he has a good feeling about the new *Sister Sledge* single, a cover of the *Mary Wells* tune, "My Guy," from their forthcoming *Cotillion* LP, "The Sisters." Anderson has also added "Paradise" by *Jermaine Jackson* (Motown). "He knocks me out. The tune is well sung, arranged and produced, and I think 1982 will be his biggest year ever, even if he sips semi-warm V-8 tomato juice for dinner."

COUNTRY

WICHITA—Don Walton, who took over as KFH-AM's music director earlier this month, thinks *Bobby Bare* does "a super job" on his Columbia single, "New Cut Road." He likes *Deborah Allen's* "You Look Like The One I Love" (Capitol), which he feels will appeal to a wide range of his listening audience, and *Con Hunley's* Warner Bros. single, "No Relief In Sight"—"a dynamite tear-jerker anyone can relate to." But he reserves his highest praise for "Bobbie Sue" by the *Oak Ridge Boys* (MCA). "I knew 'Elvira' was a stone smash the first time I heard it," he recalls, "and I get the same feeling about this new single. Nothing's going to stop this record."



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Photo by Carl Gross photo by Don Harsztein for Columbia Records

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Gauss, and that means greater Maximum Output Level and dynamic range.

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SONY

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (1/12/82)

Continued from page 25

KXOA-AM—Sacramento
(Kris Mitchell—MD)

●● **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics

KTAC-AM—Tacoma
(Sean Carter—MD)

- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 18-13
- ★ **CARPENTERS**—Those Good Old Dreams 22-16
- **ANNE MURRAY**—Another Sleepless Night
- **BERTIE HIGGINS**—Key Largo
- **ROSANNE CASH**—Blue Moon With Heartache A
- **VANGELIS**—Titles A
- **DOOBIE BROTHERS**—Here To Love You A

North Central Region

★ **PRIME MOVERS**

- ROD STEWART—Young Turks (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**

- JOURNEY—Open Arms (Columbia)
- CLIFF RICHARD—Daddy's Home (EMI America)
- OAK RIDGE BOYS—Bobbie Sue (RCA)

● **BREAKOUTS**

- DOOBIE BROTHERS—Here To Love You (WB)
- ROD STEWART—Tonight I'm Yours (WB)
- STEVIE WOODS—Just Can't Win 'Em All (Cotillion)

WGCL-FM—Cleveland
(Jay Stone—MD)

- ★ **ROD STEWART**—Young Turks 10-6
- ★ **RICK SPRINGFIELD**—Love Is Alright Tonight 15-11
- ★ **GENESIS**—Abacab 30-13
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 17-15
- ★ **DONNIE IRIS**—Love Is Like A Rock 24-20
- ★ **CHILLIWACK**—I Believe X
- ★ **THE JOHN HALL BAND**—Crazy X
- ★ **BILL CHAMPLIN**—Tonight Tonight X
- ★ **BALANCE**—Falling In Love X
- ★ **AL JARREAU**—Breakin' Away X
- ★ **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number X
- ★ **THE BEACH BOYS**—Come Go With Me B
- ★ **LITTLE RIVER BAND**—Take It Easy On Me B
- ★ **EDDIE SCHWARTZ**—All Our Tomorrows B
- ★ **LOVERBOY**—Working For The Weekend B

CKLW-AM—Detroit
(Rosalee Trombley—MD)

- ★ **PAUL DAVIS**—Cool Night 27-19
- ★ **JENNIFER WARNES**—Could It Be Love 25-20
- **CLIFF RICHARD**—Daddy's Home
- **OAK RIDGE BOYS**—Bobbie Sue
- **GREG LAKE**—Let Me Love You Once A
- **DONNIE IRIS**—Love Is Like A Rock A
- **SKYY**—Call Me B
- **LITTLE RIVER BAND**—Take It Easy On Me B
- **EDDIE BEDDIE SCHWARTZ**—All Our Tomorrows X
- **BERTIE HIGGINS**—Key Largo X
- **EARTH, WIND & FIRE**—Wanna Be With You X
- **JOURNEY**—Open Arms X

WKRO-FM—Cincinnati
(Tony Gauluzzo—MD)

- ★ **COMMODORES**—Oh No 2-1
- ★ **ROD STEWART**—Young Turks 6-4
- ★ **THE J. GEILS BAND**—Centerfold 10-5
- ★ **GEORGE BENSON**—Turn Your Love Around 17-13
- ★ **DAN FOGELBERG**—Leader Of The Band 22-16
- **LITTLE RIVER BAND**—Take It Easy On Me
- **JOURNEY**—Open Arms
- **DAN FOGELBERG**—Run For The Roses X
- **FOREIGNER**—Juke Box Hero X
- **JOAN JETT**—I Love Rock & Roll A

WZZP-FM—Cleveland
(Bob McKay—MD)

- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That 1-1
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 8-7
- ★ **PAUL DAVIS**—Cool Night 10-8
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 12-9
- ★ **JUICE NEWTON**—The Sweetest Thing 13-10
- **KENNY ROGERS**—Through The Years
- **BARRY MANILOW**—Somewhere Down The Road
- **TEDDY PENDERGRASS**—You're My Latest, My Greatest Inspiration B
- **AIR SUPPLY**—Sweet Dreams B
- **EDDIE SCHWARTZ**—All Our Tomorrows X
- **BERTIE HIGGINS**—Key Largo X
- **LULU**—If I Were You X

WDRQ-FM—Detroit
(Steve Summers—MD)

- **STEVIE WONDER**—That Girl

WBZZ-FM—Pittsburgh
(Chuck Tyler—MD)

- **THE POLICE**—Spirits In The Material World A

- **STEVIE WONDER**—That Girl A
- **ROD STEWART**—Tonight I'm Yours A
- **DIANA ROSS**—Mirror Mirror A
- **BILLY JOEL**—She's Got A Way B
- **JOURNEY**—Open Arms B
- **CHILLIWACK**—I Believe B
- **LITTLE RIVER BAND**—Take It Easy On Me X
- **AC/DC**—Let's Get It Up X

WFFM-FM—Pittsburgh
(Jay Cresswell—MD)

- ★ **THE MOODY BLUES**—Meanwhile 10-4
- ★ **AL JARREAU**—Breakin' Away 22-18
- ★ **ABBA**—When All Is Said And Done 25-21
- **ROD STEWART**—Tonight I'm Yours
- **DOOBIE BROTHERS**—Here To Love You
- **EARTH, WIND & FIRE**—Wanna Be With You A
- **JOURNEY**—Open Arms A
- **ELECTRIC LIGHT ORCHESTRA**—Rain Is Falling A
- **SISTER SLEDGE**—My Guy A
- **BOB GUDRY**—Goin' Down A
- **THE ALL SPORTS BAND**—Opposites Do Attract B
- **CHILLIWACK**—I Believe B
- **BILL SHANNON**—Sea Of Love B
- **STEVIE WOODS**—Just Can't Win 'Em All B
- **STEVIE WONDER**—That Girl B
- **SMOKEY ROBINSON**—Tell Me Tomorrow B
- **ANNE MURRAY**—Another Sleepless Night B
- **MANHATTANS**—Honey Honey X
- **JERMAINE JACKSON**—Paradise In Your Eyes X
- **McGUFFEY LANE**—Start It All Over X
- **BARRY MANILOW**—Let's Take All Night L
- **OLIVIA NEWTON-JOHN**—Make A Move On Me

WXKX-FM—Pittsburgh
(Clark Ingram—MD)

- ★ **QUARTERFLASH**—Harden My Heart 3-1
- ★ **THE POLICE**—Every Little Thing She Does Is Magic 9-5
- ★ **THE J. GEILS BAND**—Centerfold 13-8
- ★ **HENRY PAUL BAND**—Keeping Our Love Alive 17-11
- ★ **MICHAEL STANLEY BAND**—When Your Heart Says It's Right 18-14
- **JOURNEY**—Open Arms
- **THE POLICE**—Spirits In The Material World
- **BOB/DOUG MCKENZIE**—Take Off
- **GENESIS**—Man In The Corner
- **THRILL**—High Side Of 55
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number X
- **THE WHO**—Had Enough X
- **JEFFERSON STARSHIP**—Stairway To Cleveland X
- **THRILLS**—Tonight B
- **DAN FOGELBERG**—Leader Of The Band B
- **THE CARS**—Shake It Up B

WYYS-FM—Cincinnati
(Barry James—MD)

- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 1-1
- ★ **RONNIE MILSAP**—I Wouldn't Have Missed It For The World 2-2
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 12-8
- ★ **AIR SUPPLY**—Sweet Dreams 18-12
- ★ **BARRY MANILOW**—Somewhere Down The Road 20-15
- **QUARTERFLASH**—Harden My Heart
- **ALABAMA**—Love In The First Degree

WNCI-FM—Columbus
(Steve Edwards—MD)

- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That 1-1
- ★ **ROLLING STONES**—Waiting On A Friend 8-4
- ★ **PAUL DAVIS**—Cool Night 10-7
- ★ **THE J. GEILS BAND**—Centerfold 15-10
- ★ **ABACAB**—Genesis 19-16
- **DEL SHANNON**—Sea Of Love
- **THE POLICE**—Spirits In The Material World
- **STEVIE WONDER**—That Girl A
- **POINTER SISTERS**—Should I Do It A

WXGT-FM—Columbus
(Terry Nutter—MD)

- ★ **THE J. GEILS BAND**—Centerfold 10-2
- ★ **DAN FOGELBERG**—Leader Of The Band 20-14
- ★ **ROLLING STONES**—Waiting On A Friend 12-8
- ★ **SHEENA EASTON**—You Could Have Been With Me 21-15
- ★ **AIR SUPPLY**—Sweet Dreams
- **KENNY ROGERS**—Through The Years
- **JOURNEY**—Open Arms
- **FOREIGNER**—Juke Box Hero A
- **THE CARS**—Shake It Up B
- **QUEEN/DAVID BOWIE**—Under Pressure
- **THE GO-GO'S**—Our Lips Are Sealed X
- **RICK SPRINGFIELD**—Love Is Alright Tonight X
- **AC/DC**—Let's Get It Up X
- **McGUFFEY LANE**—Start It All Over X

WAKY-AM—Louisville
(Bob Moody—MD)

- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 7-1
- ★ **BERTIE HIGGINS**—Key Largo 15-14
- ★ **KENNY ROGERS**—Through The Years 20-6
- ★ **RONNIE MILSAP**—I Wouldn't Have Missed It For The World 11-7
- ★ **PAUL DAVIS**—Cool Night 12-8

- **GREG LAKE**—Let Me Love You Once X
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics X

WKJJ-FM—Louisville
(Kevin O'Neil—MD)

- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That 2-1
- ★ **LINDSEY BUCKINGHAM**—Trouble 4-3
- ★ **PAUL DAVIS**—Cool Night 5-4
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 6-5
- ★ **DAN FOGELBERG**—Leader Of The Band 14-11
- **JOURNEY**—Open Arms
- **THE POLICE**—Spirits In The Material World
- **STEVIE WONDER**—That Girl A
- **CHILLIWACK**—I Believe A
- **OAK RIDGE BOYS**—Bobbie Sue A
- **GENESIS**—Abacab B
- **HENRY PAUL BAND**—Keeping Our Love Alive X
- **DONNIE IRIS**—Love Is Like A Rock X
- **DIANA ROSS**—Mirror Mirror X
- **AL JARREAU**—Breakin' Away X
- **BILL CHAMPLIN**—Tonight Tonight X
- **CLIFF RICHARD**—Daddy's Home X
- **DEL SHANNON**—Sea Of Love X

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

- **STEVIE WOODS**—Just Can't Win 'Em All
- **McGUFFEY LANE**—Start It All Over
- **T.G. SHEPPARD**—Only One You X
- **DEL SHANNON**—Sea Of Love X
- **ANNE MURRAY**—Another Sleepless Night X
- **BILL CHAMPLIN**—Tonight Tonight X
- **LEE GREENWOOD**—It Turns Me Inside Out X
- **SWING**—Big Bucks X
- **AL JARREAU**—Breakin' Away X
- **THE POINTER SISTERS**—Should I Do It X
- **CLIFF RICHARD**—Daddy's Home X
- **GROVER WASHINGTON JR.**—Be Mine X

Southwest Region

★ **PRIME MOVERS**

- THE J. GEILS BAND—Centerfold (EMI America)
- LITTLE RIVER BAND—Take It Easy On Me (Capitol)
- STEVIE NICKS WITH DON HENLEY—Leather And Lace (Modern Records)

● **TOP ADD ONS**

- JOURNEY—Open Arms (Columbia)
- ABBA—When All Is Said And Done (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Rain Is Falling (Jet)

● **BREAKOUTS**

- ROD STEWART—Tonight I'm Yours (WB)
- EARTH, WIND AND FIRE—Wanna Be With You (ARC/Columbia)
- JOAN JETT—I Love Rock And Roll (Boardwalk)

KVIL-FM—Dallas
(Chuck Rhodes—MD)

No List

KEGL-FM—Ft. Worth
(Saundra Bobek—MD)

- ★ **THE J. GEILS BAND**—Centerfold 1-1
- ★ **THE CARS**—Shake It Up 2-2
- ★ **LOVERBOY**—Working For The Weekend 3-3
- ★ **DARYL HALL/JOHN OATES**—I Can't For That 9-6
- ★ **TOMMY TUTONE**—867-5309/Jenny 20-15
- **JOAN JETT**—I Love Rock And Roll
- **DAN FOGELBERG**—Leader Of The Band A
- **DEVO**—Jerkin' Back And Forth A
- **AC/DC**—Let's Get It Up B

KRLY-FM—Houston
(Blake Lawrence—MD)

- ★ **CHOCOLATE MILK**—A Little More Love A
- ★ **BAR-KAYS**—Hit And Run 13-3
- ★ **THE TIME**—Cool 11-8
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That 16-10
- **GLADYS KNIGHT/PIPS**—I Will Fight
- **EARL KLUGH**—Twinkle
- **BOBBY WOMACK**—If You Think You're Lonely A
- **T-CONNECTION**—A Little More Love A
- **PRINCE**—Let's Work X
- **SLAVE**—Wait For Me X
- **EARTH, WIND & FIRE**—Wanna Be With You X
- **TOM TOM CLUB**—Genius Of Love X
- **JOSE FELICIANO**—I Wanna Be Where You Are X
- **DIANA ROSS**—Mirror Mirror B
- **STEVIE WONDER**—That Girl B
- **THE POINTER SISTERS**—Should I Do It B

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

- ★ **GEORGE BENSON**—Turn Your Love Around 9-6
- ★ **BUCKNER AND GARCIA**—Pac-Man Fever 13-7
- ★ **KOOL & THE GANG**—Take My Heart 3-2
- ★ **QUEEN/DAVID BOWIE**—Under Pressure 12-8
- ★ **AIR SUPPLY**—Sweet Dreams 21-15
- **ROD STEWART**—Tonight I'm Yours
- **STEVIE WONDER**—That Girl
- **KENNY ROGERS**—Through The Years A
- **DIANA ROSS**—Mirror Mirror A
- **LITTLE RIVER BAND**—Take It Easy On Me X
- **AL JARREAU**—Breakin' Away X

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

- ★ **QUARTERFLASH**—Harden My Heart 1-1
- ★ **LITTLE RIVER BAND**—Take It Easy On Me 12-6
- ★ **GEORGE BENSON**—Turn Your Love Around 17-11
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 22-14
- ★ **DAN FOGELBERG**—Leader Of The Band 23-15
- **ELECTRIC LIGHT ORCHESTRA**—Rain Is Falling
- **JOURNEY**—Open Arms
- **GENESIS**—Abacab A
- **CHILLIWACK**—I Believe A
- **CLIFF RICHARD**—Daddy's Home A
- **PEABO BRYSON**—Let The Feeling Flow A
- **KENNY ROGERS**—Through The Years B
- **THE CARS**—Shake It Up B
- **JENNIFER WARNES**—Could It Be Love B
- **LAKESIDE**—I Want To Hold Your Hand B
- **STEVIE WONDER**—That Girl B
- **OAK RIDGE BOYS**—Bobbie Sue B
- **HENRY PAUL BAND**—Keeping Our Love Alive B

KEEL-AM—Shreveport
(Kevin Davis—MD)

- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 2-1
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 7-2
- ★ **THE J. GEILS BAND**—Centerfold 14-4
- ★ **FOREIGNER**—Waiting For A Girl Like You 12-8
- ★ **JUICE NEWTON**—The Sweetest Thing 15-9
- **ABBA**—When All Is Said And Done
- **EARTH, WIND & FIRE**—Wanna Be With You
- **CHILLIWACK**—I Believe A
- **GENESIS**—Abacab A
- **BRUCKNER AND GARCIA**—Pac-Man Fever A
- **LITTLE RIVER BAND**—Take It Easy On Me B
- **KENNY ROGERS**—Through The Years B
- **THE CARS**—Shake It Up B

KHFI-FM—Austin
(Ed Volkman—MD)

- **DEL SHANNON**—Sea Of Love XL
- **HENRY PAUL BAND**—Keeping Our Love Alive XL
- **DONNIE IRIS**—Love Is Like A Rock XL
- **CLIFF RICHARD**—Daddy's Home XL
- **STEVIE WONDER**—That Girl A
- **ALABAMA**—Love In The First Degree A
- **JOURNEY**—Open Arms A
- **ROD STEWART**—Tonight I'm Yours A
- **AL JARREAU**—Breakin' Away A
- **STEVIE MILLER BAND**—Circle Of Love A
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World A
- **PLAYER**—If Looks Could Kill A

KNUS-FM—Dallas
(Ellen Morgan—MD)

No List

KFMK-FM—Houston
(Jerry Steele—MD)

- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That 20-5
- ★ **KENNY ROGERS**—Through The Years 21-13
- ★ **LINDSEY BUCKINGHAM**—Trouble 23-17
- ★ **BARRY MANILOW**—Somewhere Down The Road 24-19
- ★ **ALABAMA**—Love In The First Degree 29-22
- ★ **DAN FOGELBERG**—Leader Of The Band
- **TEDDY PENDERGRASS**—You're My Latest, My Greatest Inspiration
- **DIANA ROSS**—Mirror Mirror

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

- ★ **THE CARS**—Shake It Up 9-2
- ★ **THE J. GEILS BAND**—Centerfold 12-6
- ★ **AIR SUPPLY**—Sweet Dreams 23-18
- **THE POINTER SISTERS**—Should I Do It
- **JOURNEY**—Open Arms
- **STEVIE WONDER**—That Girl A
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number A
- **THE POLICE**—Spirits In The Material World A
- **EARTH, WIND & FIRE**—Wanna Be With You A
- **TEDDY PENDERGRASS**—You're My Latest, My Greatest Inspiration A
- **GENESIS**—Abacab A
- **STEVIE WOODS**—Just Can't Win Them All B
- **DEL SHANNON**—Sea Of Love B
- **CLIFF RICHARD**—Daddy's Home B

WQUE-FM—New Orleans
(Chris Bryan—MD)

- ★ **LITTLE RIVER BAND**—Take It Easy On Me 28-18
- ★ **THE BEACH BOYS**—Come Go With Me 29-22
- ★ **JUICE NEWTON**—The Sweetest Thing 30-23
- ★ **TEDDY PENDERGRASS**—You're My Latest, My Greatest Inspiration 33-24
- ★ **ABBA**—When All Is Said And Done 34-28
- **STEVIE WONDER**—That Girl A
- **KENNY ROGERS**—Through The Years A
- **GIDEA PARK**—Seasons Of Gold A
- **DOOBIE BROTHERS**—Here To Love You A
- **SISTER SLEDGE**—My Guy A
- **DIANA ROSS**—Mirror Mirror B
- **QUARTERFLASH**—Harden My Heart X

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

- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 4-1
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 10-5
- ★ **ROD STEWART**—Young Turks 20-13
- ★ **THE J. GEILS BAND**—Centerfold 23-18
- **JOURNEY**—Open Arms
- **OAK RIDGE BOYS**—Bobbie Sue
- **AL JARREAU**—Breakin' Away A
- **BERTIE HIGGINS**—Key Largo A
- **ABBA**—When All Is Said And Done A
- **KENNY ROGERS**—Through The Years X
- **DEL SHANNON**—Sea Of Love X
- **EDDIE SCHWARTZ**—All Our Tomorrows B
- **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)

- ★ **AIR SUPPLY**—Sweet Dreams 15-7
- ★ **PAUL DAVIS**—Cool Night 13-8
- ★ **RICK SPRINGFIELD**—Love Is Alright Tonight 20-17
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 23-19
- **DIANA ROSS**—Mirror Mirror 29-26
- **JOURNEY**—Open Arms
- **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways X

KINT-FM—El Paso
(Patty Zibbo—MD)

- ★ **THE J. GEILS BAND**—Centerfold 6-3
- ★ **QUARTERFLASH**—Harden My Heart 7-5
- ★ **ROD STEWART**—Young Turks 1-1
- ★ **THE CARS**—Shake It Up 12-8
- ★ **AIR SUPPLY**—Sweet Dreams 21-14
- **THE POLICE**—Spirits In The Material World
- **ABBA**—When All Is Said And Done
- **CLIFF RICHARD**—Daddy's Home B
- **STEVIE WONDER**—That Girl B
- **SMOKEY ROBINSON**—Tell Me Tomorrow A
- **VANGELIS**—Titles A
- **STEVIE MILLER BAND**—Circle Of Love A
- **FOREIGNER**—Juke Box Hero L
- **THE J. GEILS BAND**—Freeze Frame L
- **STEVIE WOODS**—Just Can't Win 'Em All A

KILE-AM—Galveston
(Scott Taylor—MD)

- ★ **QUARTERFLASH**—Harden My Heart 1-1
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That 7-3
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 9-6
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 16-9
- ★ **THE CARS**—Shake It Up 18-10
- **JOURNEY**—Open Arms
- **THE POINTER SISTERS**

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (1/12/82)

Continued from previous page

- THE POLICE—Spirits In The Material World NA
- GENESIS—Abacab X
- HENRY PAUL BAND—Keeping Our Love Alive X
- THE JOHN HALL BAND—Crazy X

WISM-AM—Madison (Bob Starr—MD)

- ★ JENNIFER WARNES—Could It Be Love 16-7
- ★ AIR SUPPLY—Sweet Dreams 23-16
- ★ KENNY ROGERS—Through The Years 27-19
- ★ SHEENA EASTON—You Could Have Been With Me 11-6
- ★ DAN FOGELBERG—Leader Of The Band 13-10
- SMOKEY ROBINSON—Tell Me Tomorrow
- STEVIE WOODS—Just Can't Win 'Em All
- JOURNEY—Open Arms B

WZEE-FM—Madison (Matt Hudson—MD)

- ★ BUCKNER AND GARCIA—Pac-Man Fever 10-2
- ★ AIR SUPPLY—Sweet Dreams 27-16
- ★ SHEENA EASTON—You Could Have Been With Me 17-14
- ★ GEORGE BENSON—Turn Your Love Around 15-11
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 8-4
- ROD STEWART—Tonight I'm Yours
- THE KINKS—Destroyer
- DONNIE IRIS—Love Is Like A Rock
- THE POINTER SISTERS—Should I Do It
- FOREIGNER—Juke Box Hero X
- STEVIE WONDER—That Girl X
- OAK RIDGE BOYS—Bobbie Sue X
- EDDIE SCHWARTZ—All Our Tomorrows X
- HENRY PAUL BAND—Keeping Our Love Alive X
- THE BEACH BOYS—Come Go With Me B
- JOURNEY—Open Arms B
- THE POLICE—Spirits In The Material World B
- GREG LAKE—Let Me Love You Once B

WL0L-FM—Minneapolis (Phil Huston—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 5-2
- ★ GEORGE BENSON—Turn Your Love Around 12-6
- ★ QUARTERFLASH—Harden My Heart 14-8
- DIANA ROSS—Mirror Mirror
- JOURNEY—Open Arms
- ABBA—When All Is Said And Done A
- MADLEEN KANE—You Can A
- THE BEACH BOYS—Come Go With Me X
- EDDIE SCHWARTZ—All Our Tomorrows X
- DAN FOGELBERG—Leader Of The Band B

WOW-AM—Omaha (Jim Corcoran—MD)

- ★ PAUL DAVIS—Cool Night 9-5
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 12-8
- ★ GEORGE BENSON—Turn Your Love Around 7-1
- JOURNEY—Open Arms
- STEVIE WONDER—That Girl N
- THE GO-GO'S—Our Lips Are Sealed N
- THE J. GEILS BAND—Centerfold N
- THE CARS—Shake It Up N
- EARTH, WIND & FIRE—Let's Groove N
- LITTLE RIVER BAND—Take It Easy On Me N
- GENESIS—No Reply At All N
- SLAVE—Wait For Me N
- RICK SPRINGFIELD—Love Is Alright Tonite N
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number N
- DIANA ROSS—Why Do Fools Fall In Love N
- JOURNEY—Don't Stop Believin' N

KXOK-AM—St. Louis (Lee Douglas—MD)

- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 7-3
- ★ JUICE NEWTON—The Sweetest Thing 1-6
- ★ PAUL DAVIS—Cool Night 11-8
- ★ THE BEACH BOYS—Come Go With Me 13-9
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 15-10
- CLIFF RICHARD—Daddy's Home

WSPT-FM—Stevens Point (Brad Fuhr—MD)

- ★ DAN FOGELBERG—Leader Of The Band 6-2
- ★ AIR SUPPLY—Sweet Dreams 22-17
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ THE J. GEILS BAND—Centerfold 4-3
- ★ BILLY SQUIER—My Kinda Lover 9-7
- CHILLWACK—I Believe
- STEVIE WONDER—That Girl X
- DIANA ROSS—Mirror Mirror X
- JOURNEY—Open Arms X
- THE JOHN HALL BAND—Crazy X
- SHEENA EASTON—You Could Have Been With Me X
- FOREIGNER—Juke Box Hero L
- THE ROLLING STONES—Hang Fire L
- TRIUMPH—Magic Power L
- THE J. GEILS BAND—Freeze-Frame L
- STEVIE NICKS—Edge Of 17 L
- BOB/DOUG MCKENZIE—Take Off L

- STEVE MILLER BAND—Circle Of Love L
- THE CARS—Since You're Gone L

KFYR-AM—Bismarck (Dan Brannan—MD)

- ★ JUICE NEWTON—The Sweetest Thing 6-3
- ★ ROLLING STONES—Waiting On A Friend 11-6
- ★ QUARTERFLASH—Harden My Heart 15-10
- ★ DAN FOGELBERG—Leader Of The Band 17-13
- ★ LITTLE RIVER BAND—Take It Easy On Me 20-14
- JOURNEY—Open Arms
- ABBA—When All Is Said And Done
- ELECTRIC LIGHT ORCHESTRA—Rain Is Falling A
- NEIL DIAMOND—Yesterday's Songs X
- QUEEN/DAVID BOWIE—Under Pressure X
- BARRY MANILOW—Somewhere Down The Road X
- KENNY ROGERS—Through The Years X
- STEVE CARLISLE—WKRP In Cincinnati X
- RICK SPRINGFIELD—Love Is Alright Tonite X
- EDDIE SCHWARTZ—All Our Tomorrows X
- OAK RIDGE BOYS—Bobbie Sue X
- NEIL YOUNG WITH CRAZY HORSE—Southern Pacific X
- ASSEMBLED MULTITUDE—Heaven And Hell X
- RINGO STARR—Wrack My Brain X
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- PAUL DAVIS—Cool Night B

KIOA-AM—Des Moines (C.W. Pantoja—MD)

- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 8-4
- ★ NEIL DIAMOND—Yesterday's Songs 10-8
- ★ SHEENA EASTON—You Could Have Been With Me 12-9
- ★ BILLY JOEL—She's Got A Way 21-18
- ★ AIR SUPPLY—Sweet Dreams 24-19
- STEVIE WONDER—That Girl A
- ALABAMA—Love In The First Degree A
- BARRY MANILOW—Somewhere Down The Road B
- EDDIE SCHWARTZ—All Our Tomorrows B

WNAP-FM—Indianapolis (Paul Mendenhall—MD)

- ★ LINDSEY BUCKINGHAM—Trouble 5-1
- ★ GEORGE BENSON—Turn Your Love Around 4-2
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 15-8
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 24-17
- ★ DARYL HALL/JOHN OATES—I Can't Go For That A
- ★ SHEENA EASTON—You Could Have Been With Me A
- ★ DAN FOGELBERG—Leader Of The Band A
- ★ BARRY MANILOW—Somewhere Down The Road A
- ROLLING STONES—Waiting On A Friend A
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love B

KEYN-FM—Wichita (Terri Springs—MD)

- ★ THE J. GEILS BAND—Centerfold 23-14
- ★ THE POLICE—Every Little Thing She Does Is Magic 12-16
- ★ THE BEACH BOYS—Come Go With Me 21-19
- ★ TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration 25-20
- ★ KENNY ROGERS—Through The Years 27-22
- BILLY JOEL—She's Got A Way
- JOURNEY—Open Arms
- THE POLICE—Spirits In The Material World A

KWKN-AM—Wichita (Dan Dickgrafe—MD)

- ★ JUICE NEWTON—The Sweetest Thing 1-1
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 4-2
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 8-7
- ★ PAUL DAVIS—Cool Night 10-8
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 12-9
- BERTIE HIGGINS—Key Largo A
- ABBA—When All Is Said And Done A

Northeast Region

★ PRIME MOVERS

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

SKYY—Call Me (Salsoul)

LINDSEY BUCKINGHAM—Trouble (Elektra)

● TOP ADD ONS

- GENESIS—Abacab (Atlantic)
- STEVIE WONDER—That Girl (Tamla)
- SHEENA EASTON—You Could Have Been With Me (EMI America)

● BREAKOUTS

- THE GO-GO'S—We Got The Beat (I.R.S.)
- THE POINTER SISTERS—Should I Do It (Planet)
- EARTH, WIND AND FIRE—Wanna Be With You (ARC/Columbia)

WXKS-FM—Boston (Vinnie Peruzzi—MD)

- ★ SKYY—Call Me 14-4
- ★ TOM TOM CLUB—Genius Of Love 10-5

- ★ RICK SPRINGFIELD—Love Is Alright Tonite 19-12
- ★ SHEENA EASTON—You Could Have Been With Me 21-16
- ★ PEABO BRYSON—Let The Feeling Flow 23-19

● THE GO-GO'S—We Got The Beat

- GENESIS—Abacab
- STEVIE NICKS—Edge Of 17 A
- BRUCKNER AND GARCIA—Pac-Man Fever A
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways A
- GROVER WASHINGTON JR.—Be Mine A
- THE POLICE—Spirits In The Material World X
- THE POINTER SISTERS—Should I Do It X
- THE JOHN HALL BAND—Crazy X

WKBW-AM—Buffalo (John Summers—MD)

- ★ THE ROLLING STONES—Waiting On A Friend 15-11
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 18-12
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 11-7
- ★ PAUL DAVIS—Cool Night 16-10
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 19-14
- JUICE NEWTON—The Sweetest Thing
- SHEENA EASTON—You Could Have Been With Me B
- AIR SUPPLY—Sweet Dreams B
- LITTLE RIVER BAND—Take It Easy On Me B
- DIANA ROSS—Mirror Mirror A
- THE POLICE—Spirits In The Material World A
- JOURNEY—Open Arms A
- KENNY ROGERS—Through The Years A
- DAN FOGELBERG—Leader Of The Band A

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

- ★ KENNY ROGERS—Through The Years 13-7
- ★ LINDSEY BUCKINGHAM—Trouble 25-19
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 8-2
- ★ COMMODORES—Oh No 15-9
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 22-16
- SHEENA EASTON—You Could Have Been With Me
- THE BEACH BOYS—Come Go With Me

WVBF-FM—Boston (Reg Johns—MD)

- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 7-4
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 18-7
- ★ BILLY JOEL—She's Got A Way 17-13
- ★ KENNY ROGERS—Through The Years 23-19
- ★ DAN FOGELBERG—Leader Of The Band 26-21
- BERTIE HIGGINS—Key Largo
- STEVE CARLISLE—WKRP In Cincinnati B

WBEN-FM—Buffalo (Roger Christian—MD)

- ★ GEORGE BENSON—Turn Your Love Around 13-9
- ★ AIR SUPPLY—Sweet Dreams 24-14
- ★ DAN FOGELBERG—Leader Of The Band 22-15
- JOURNEY—Open Arms
- STEVIE WONDER—That Girl
- CLIFF RICHARD—Daddy's Home A
- CHILLWACK—I Believe A
- SISTER SLEDGE—My Guy A

WKTU-FM—New York (Michael Ellis—MD)

- ★ SKYY—Call Me 6-6
- ★ BARRY WHITE—Beware 12-9
- ★ D-TRAIN—You're The One For Me 11-10
- ★ TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration
- DIANA ROSS—Mirror Mirror
- STEVIE WONDER—That Girl
- PEABO BRYSON—Let The Feeling Flow X
- BAR-KAYS—Hit And Run X
- CHAS JANKEL—Glad To Know You X
- SECRET WEAPON—Must Be The Music
- BRANDY WELLS—Watch Out
- BOBBY WOMACK—If You Think You're Lonely Now X

WFLY-FM—Albany (Jack Lawrence—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ THE J. GEILS BAND—Centerfold 11-6
- ★ PAUL DAVIS—Cool Night 9-7
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 15-12
- ★ SHEENA EASTON—You Could Have Been With Me 19-15
- BARRY MANILOW—Somewhere Down The Road
- ABACAB—Genesis
- THE POINTER SISTERS—Should I Do It A
- LOVERBOY—Working For The Weekend X
- EDDIE SCHWARTZ—All Our Tomorrows X

WTRY-AM—Albany (Bill Cahill—MD)

- ★ THE J. GEILS BAND—Centerfold 1-1
- ★ GEORGE BENSON—Turn Your Love Around 12-7
- ★ DAN FOGELBERG—Leader Of The Band 14-8

- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 15-9
- ★ JUICE NEWTON—The Sweetest Thing 21-16
- DIANA ROSS—Mirror Mirror
- THE POLICE—Spirits In The Material World
- BARRY MANILOW—Somewhere Down The Road A
- EARTH, WIND & FIRE—Wanna Be With You X
- JOURNEY—Open Arms X
- KENNY ROGERS—Through The Years B

WGUY-AM—Bangor (Jim Randall—MD)

- ★ QUEEN/DAVID BOWIE—Under Pressure 7-5
- ★ SOFT CELL—Tainted Love 8-6
- ★ BILLY SQUIER—My Kinda Lover 12-8
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 14-11
- ★ RICK SPRINGFIELD—Love Is Alright Tonight 24-13
- THE POINTER SISTERS—Should I Do It
- EARTH, WIND & FIRE—Wanna Be With You
- BERTIE HIGGINS—Key Largo A
- STEVIE WONDER—That Girl A
- THE POLICE—Spirits In The Material World A
- PATTI AUSTIN—Everyone Should Have One A
- KENNY ROGERS—Through The Years B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- SHEENA EASTON—You Could Have Been With Me B
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration B
- THE JOHN HALL BAND—Crazy X
- PEABO BRYSON—Let The Feeling Flow X
- EDDIE SCHWARTZ—All Our Tomorrows X
- KISS—A World Without Heroes X
- IRENE CARA—Anyone Can See X
- NEIL YOUNG/CRAZY HORSE—Southern Pacific X

WICC-AM—Bridgeport (Bob Mitchell—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 2-1
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 4-2
- ★ JOURNEY—Open Arms 30-27
- ★ QUARTERFLASH—Harden My Heart 3-3
- ★ KENNY ROGERS—Through The Years 29-26
- THE POLICE—Spirits In The Material World
- BERTIE HIGGINS—Key Largo
- ABBA—When All Is Said And Done A
- THE POINTER SISTERS—Should I Do It A
- CLIFF RICHARD—Daddy's Home A
- THE GO-GO'S—We Got The Beat A

WTIC-FM—Hartford (Rick Donahue—MD)

- ★ THE J. GEILS BAND—Centerfold 1-1
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 2-2
- ★ GEORGE BENSON—Turn Your Love Around 3-3
- ★ JUICE NEWTON—The Sweetest Thing 15-8
- DIANA ROSS—Mirror Mirror 22-16
- THE POINTER SISTERS—Should I Do It
- THE POLICE—Spirits In The Material World
- STEVIE WONDER—That Girl A
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X

WBLI-FM—Long Island (Billy Terry—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That
- ★ LINDSEY BUCKINGHAM—Trouble 7-3
- ★ GEORGE BENSON—Turn Your Love Around 13-9
- ★ PAUL DAVIS—Cool Night 17-10
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 22-12
- THE J. GEILS BAND—Centerfold
- QUARTERFLASH—Harden My Heart
- LITTLE RIVER BAND—Take It Easy On Me A
- KENNY ROGERS—Through The Years B
- DIANA ROSS—Mirror Mirror X
- JOURNEY—Open Arms X

WKCI-FM—New Haven (Danny Lyons—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 7-2
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 8-5
- ★ KENNY ROGERS—Through The Years 23-18
- ★ AIR SUPPLY—Sweet Dreams 22-19
- ★ DIANA ROSS—Mirror Mirror 24-21
- ★ PLACIDO DOMINGO/JOHN DENVER—Perhaps Love B
- GIDEA PARK—Sea Of Love B
- EDDIE SCHWARTZ—All Our Tomorrows B
- CLIFF RICHARD—Daddy's Home A

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

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 6-4
- ★ KENNY ROGERS—Through The Years 12-10
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 10-7
- ★ BILLY JOEL—She's Got A Way 16-13
- ★ LINDSEY BUCKINGHAM—Trouble 24-20

WPJB-FM—Providence (Mike Waite—MD)

- NO LIST

WPRO-FM—Providence (Gary Berkowitz—MD)

NO LIST

WHFM-FM—Rochester (Kelly McCann—MD)

- ★ DAN FOGELBERG—Leader Of The Band 15-10
- ★ SHEENA EASTON—You Could Have Been With Me 17-13
- ★ AIR SUPPLY—Sweet Dreams 19-15
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 23-18
- ★ BARRY MANILOW—Somewhere Down The Road 25-19
- CLIFF RICHARD—Daddy's Home A
- EDDIE SCHWARTZ—All Our Tomorrows A
- KENNY ROGERS—Through The Years B
- EARTH, WIND & FIRE—Wanna Be With You B
- GREG LAKE—Let Me Love You Once B
- IRENE CARA—Anyone Can See B
- SHEILA—Little Darlin' X
- DEL SHANNON—Sea Of Love X

WFTQ-AM—Worcester (Gary Nolan—MD)

- LULU—If I Were You
- LINDSEY BUCKINGHAM—Trouble

WACZ-AM—Bangor (Michael O'Hara—MD)

- ★ LINDSEY BUCKINGHAM—Trouble 16-11
- ★ SOFT CELL—Tainted Love 25-19
- ★ LITTLE RIVER BAND—Take It Easy On Me 19-12
- ★ JOURNEY—Don't Stop Believing 12-7
- ★ AC/DC—For Those About To Rock 22-14
- ★ JUICE NEWTON—The Sweetest Thing
- SHEENA EASTON—You Could Have Been With Me
- BUCKNER AND GARCIA—Pac-Man Fever
- THE GO-GO'S—Our Lips Are Sealed
- THE POINTER SISTERS—Should I Do It
- QUINCY JONES—Just Once
- ROD STEWART—Tonight I'm Yours
- PLAYER—If Looks Could Kill
- ABBA—When All Is Said And Done X
- GIDEA PARK—Seasons Of Gold X
- THE POLICE—Spirits In The Material World X
- DEL SHANNON—Sea Of Love X
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- THE BEACH BOYS—Come Go With Me X
- OAK RIDGE BOYS—Bobbie Sue X
- KENNY ROGERS—Through The Years X

WIGY-FM—Bath (Willie Mitchell—MD)

- ★ JOURNEY—Don't Stop Believin' 1-1
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 4-2
- ★ QUARTERFLASH—Harden My Heart 9-5
- ★ THE CARS—Shake It Up 11-6
- ★ AIR SUPPLY—Sweet Dreams 21-14
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways
- KENNY ROGERS—Through The Years DA
- JENNIFER WARNES—Could It Be Love DA
- PRISM—Don't Let Him Know AN
- FOREIGNER—Juke Box Hero X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
- LOVERBOY—Working For The Weekend X
- DONNIE IRIS—Love Is Like A Rock X
- THE POINTER SISTERS—Should I Do It X
- BILLY JOEL—She's Got A Way X
- EDDIE SCHWARTZ—All Our Tomorrows X
- STEVE CARLISLE—WKRP In Cincinnati X
- JOURNEY—Open Arms B
- KATAHDIN—Black Is Black B

WTSN-AM—Dover (Jim Sebastian—MD)

- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 9-5
- ★ THE CARS—Shake It Up 11-8
- ★ DAN FOGELBERG—Leader Of The Band 13-10
- ANNE MURRAY—Another Sleepless Night
- BARRY MANILOW—Somewhere Down The Road
- BERTIE HIGGINS—Key Largo B
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love B
- ALABAMA—Love In The First Degree A
- JENNIFER WARNES—Could It Be Love A
- LULU—If I Were You A
- CLIFF RICHARD—Daddy's Home A
- VANGELIS—Titles X
- BILLY SQUIER—My Kinda Lover X
- AL JARREAU—Breakin' Away X

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

- ★ PAUL DAVIS—Cool Night 10-4
- ★ GEORGE BENSON—Turn Your Love Around 12-5
- ★ THE CARS—Shake It Up 14-7
- ★ THE J. GEILS BAND—Centerfold 17-11
- ★ AIR SUPPLY—Sweet Dreams 23-17
- JOURNEY—Open Arms
- DIANA ROSS—Mirror Mirror
- KENNY ROGERS—Through The Years A
- THE POLICE—Spirits In The Material World A
- ABBA—When All Is Said And Done A
- GENESIS—Abacab B
- THE POINTER SISTERS—Should I Do It B

- CLIFF RICHARD—Daddy's Home B
- EDDIE SCHWARTZ—All Our Tomorrows B
- KISS—A World With Heroes X
- RICK SPRINGFIELD—Love Is Alright Tonite X
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- GREG LAKE—Let Me Love You Once X
- PRISM—Don't Let Him Know A

WHEB-AM—Portsmouth (Rick Dean—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ JUICE NEWTON—The Sweetest Thing 4-3
- ★ GEORGE BENSON—Turn Your Love Around 6-5
- ★ PAUL DAVIS—Cool Night 8-6
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 11-9
- THE POLICE—Spirits In The Material World
- ABBA—When All Is Said And Done
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways A
- ALABAMA—Love In The First Degree A
- GREG LAKE—Let Me Love You Once X
- VANGELIS—Titles X
- GIDEA PARK—Seasons Of Gold X
- LULU—If I Were You X
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love X
- JOURNEY—Open Arms X
- THE POINTER SISTERS—Should I Do It X

WBBF-AM—Rochester (Jay Stevens—MD)

- ★ GEORGE BENSON—Turn Your Love Around 4-2
- ★ PAUL DAVIS—Cool Night 8-3
- ★ DAN FOGELBERG—Leader Of The Band 18-15
- ★ THE BEACH BOYS—Come Go With Me 19-17
- BARRY MANILOW—Somewhere Down The Road
- BERTIE HIGGINS—Key Largo
- AIR SUPPLY—Sweet Dreams B
- ROLLING STONES—Waiting On A Friend B

WPST-FM—Trenton (Tom Taylor—MD)

- ★ BILLY JOEL—She's Got A Way 20-15
- ★ DAN FOGELBERG—Leader Of The Band 22-17
- ★ GENESIS—Abacab 33-29
- ★ DONNIE IRIS—Love Is Like A Rock 34-30
- AC/DC—Let's Get It Up
- CHILLWACK—I Believe
- THE JOHN HALL BAND—Crazy A
- DEL SHANNON—Sea Of Love A
- SOFT CELL—Tainted Love A
- ROD STEWART—Tonight I'm Yours A
- THE GO-GO'S—We Got The Beat A
- JOURNEY—Open Arms B
- THE POLICE—Spirits In The Material World B
- JOAN JETT/BLACKHEARTS—I Love Rock & Roll

WRCK-FM—Utica Rome (Jim Reitz—MD)

- ★ THE J. GEILS BAND—Centerfold 5-1
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 7-4
- ★ THE CARS—Shake It Up 13-8
- ★ ROLLING STONES—Waiting On A Friend 16-9
- ★ AIR SUPPLY—Sweet Dreams 17-10
- JOURNEY—Open Arms
-

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (1/12/82)

● Continued from previous page

WCAU-FM—Philadelphia (Roy Lawrence—MD)

No List

- WPGC-FM—Washington, D.C. (Jim Elliott—MD)
- ★ GEORGE BENSON—Turn Your Love Around 10-3
- ★ JUICE NEWTON—The Sweetest Thing 9-4
- ★ RICK SPRINGFIELD—Love Is Alright Tonite 12-9
- ★ ROLLING STONES—Waiting On A Friend 13-10
- ★ BUCKNER AND GARCIA—Pac-Man Fever 18-11
- GENESIS—Abacab
- DEL SHANNON—Sea Of Love
- BARRY MANILOW—Somewhere Down The Road A
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B

WCAO-AM—Baltimore (Scott Richards—MD)

- ★ RICK SPRINGFIELD—Love Is Alright Tonite 24-15
- ★ DEL SHANNON—Sea Of Love 28-16
- ★ JUICE NEWTON—The Sweetest Thing 7-3
- ★ THE BEACH BOYS—Come Go With Me 21-14
- ★ DAN FOGELBERG—Leader Of The Band 26-21
- STEVIE WONDER—That Girl B
- KENNY ROGERS—Through The Years B
- BILL CHAMPLIN—Tonight Tonight B
- AL JARREAU—Breakin' Away B
- CLIFF RICHARD—Daddy's Home X
- OAK RIDGE BOYS—Bobbie Sue X
- CHILLIWACK—I Believe X
- JENNIFER WARNES—Could It Be Love X

WIFI-FM—Philadelphia (Liz Kiley—MD)

- ★ SHEENA EASTON—You Could Have Been With Me 26-19
- ★ AIR SUPPLY—Sweet Dreams 30-23
- ★ JUICE NEWTON—The Sweetest Thing 14-8
- ★ PAUL DAVIS—Cool Night 17-11
- ★ BILLY JOEL—She's Got A Way 24-18
- JOURNEY—Open Arms
- STEVIE WONDER—That Girl
- BARRY MANILOW—Somewhere Down The Road B
- LITTLE RIVER BAND—Take It Easy On Me B
- KENNY ROGERS—Through The Years B
- CHILLIWACK—I Believe
- GENESIS—Abacab
- THE POLICE—Spirits In The Material World
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- KISS—A World Without Heroes X
- EDDIE SCHWARTZ—All Our Tomorrows X
- HENRY PAUL BAND—Keeping Our Love Alive X
- DIANA ROSS—Mirror Mirror X
- DEL SHANNON—Sea Of Love X
- SMOKEY ROBINSON—Tell Me Tomorrow X

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

- ★ RICK SPRINGFIELD—Love Is Alright Tonite 21-12
- ★ QUEEN/DAVID BOWIE—Under Pressure 15-10
- ★ THE CARS—Shake It Up 11-7
- ★ THE BEACH BOYS—Come Go With Me 23-18
- ★ GENESIS—Abacab 23-19
- PAUL DAVIS—Cool Night
- AIR SUPPLY—Sweet Dreams
- DIESEL—Goin' Back To China A
- BILLY SQUIER—My Kinda Lover B
- BILLY JOEL—She's Got A Way B
- LOVERBOY—Working For The Weekend B
- DEL SHANNON—Sea Of Love B
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number B
- JOURNEY—Open Arms X
- GENESIS—No Reply At All X
- STEVIE NICKS—Edge Of 17 X
- TARNEY/SPENCER BAND—No Time To Lose X
- RUSH—Closer To The Heart X
- TRIUMPH—Magic Power X

WAEB-AM—Allentown (Jefferson Ward—MD)

- ★ THE J. GEILS BAND—Centerfold 9-2
- ★ SHEENA EASTON—You Could Have Been With Me 27-17
- ★ AIR SUPPLY—Sweet Dreams 18-12
- ★ JUICE NEWTON—The Sweetest Thing 24-16
- ★ DAN FOGELBERG—Leader Of The Band 26-18
- ROD STEWART—Tonight I'm Yours
- BARRY MANILOW—Somewhere Down The Road
- JOURNEY—Open Arms B
- BUCKNER AND GARCIA—Pac-Man Fever B
- THE ROLLING STONES—Waiting On A Friend B
- SNEAKER—More Than Just The Two Of Us B
- KENNY ROGERS—Through The Years B
- DIANA ROSS—Mirror Mirror B
- LITTLE RIVER BAND—Take It Easy On Me B
- THE POINTER SISTERS—Should I Do It B
- ALABAMA—Love In The First Degree A
- STEVE CARLISLE—WKRP In Cincinnati A

WBSB-FM—Baltimore (Rick James—MD)

- ★ GEORGE BENSON—Turn Your Love Around 15-6
- ★ JUICE NEWTON—The Sweetest Thing 14-7
- ★ AIR SUPPLY—Sweet Dreams 17-13
- ★ RICK SPRINGFIELD—Love Is Alright Tonite 20-14
- ★ LITTLE RIVER BAND—Take It Easy On Me 21-16
- ROD STEWART—Tonight I'm Yours
- LOVERBOY—Working For The Weekend L
- DONNIE IRIS—Love Is Like A Rock L
- THE JOHN HALL BAND—Crazy L
- STEVE MILLER BAND—Circle Of Love L
- BILL CHAMPLIN—Tonight Tonight L
- PRISM—Don't Let Me Know C
- PLAYER—If Looks Could Kill L

WFBM-AM—Baltimore (Andy Szulinski—MD)

- ★ ROLLING STONES—Waiting On A Friend 16-6
- ★ DAN FOGELBERG—Leader Of The Band 17-12
- ★ LITTLE RIVER BAND—Take It Easy On Me 19-13
- ★ PATTI AUSTIN—Every Home Should Have One 20-14
- ★ SHEENA EASTON—You Could Have Been With Me 21-17
- BERTIE HIGGINS—Key Largo
- THE POINTER SISTERS—Should I Do It
- CHUBBY CHECKER—Running
- BILL CHAMPLIN—Tonight Tonight X
- CHILLIWACK—I Believe

WCCK-FM—Erie (Bill Shannon—MD)

- ★ EARTH, WIND & FIRE—Let's Groove 28-16
- ★ VANGELIS—Titles 31-17
- ★ BILLY JOEL—She's Got A Way 12-9
- ★ STEVE CARLISLE—WKRP In Cincinnati 14-10
- ★ FOREIGNER—Juke Box Hero 24-15
- DONNIE IRIS—Love Is Like A Rock
- AC/DC—For Those About To Rock
- DEL SHANNON—Sea Of Love A
- NEIL YOUNG/CRAZY HORSE—Southern Pacific A
- CHILLIWACK—I Believe A
- TRIUMPH—Say Goodbye A
- CHUBBY CHECKER—Running A
- KENNY ROGERS—Through The Years B
- GENESIS—Man On The Corner A
- THE POLICE—Spirits In The Material World X
- SMOKEY ROBINSON—Tell Me Tomorrow X

WKBO-AM—Harrisburg (Tim Burns—MD)

- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- AIR SUPPLY—Sweet Dreams
- LINDSEY BUCKINGHAM—Trouble A
- DAN FOGELBERG—Leader Of The Band A
- DEL SHANNON—Sea Of Love A
- BARRY MANILOW—Let's Hang On A

WGHM-AM—Norfolk (Bob Canada—MD)

- ★ NEIL DIAMOND—Yesterday's Song 1-1
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 8-3
- ★ BARRY MANILOW—Somewhere Down The Road 14-5
- ★ DAN FOGELBERG—Leader Of The Band 15-7
- AIR SUPPLY—Sweet Dreams 13-8
- DAK RIDGE BOYS—Bobbie Sue
- PLAYER—When I Breathe
- ALABAMA—Love In The First Degree B
- BERTIE HIGGINS—Key Largo B
- EARTH, WIND & FIRE—Wanna Be With You A
- SAMMY HAGAR—I'll Fall In Love Again A
- SHEILA—Little Darlin' X
- T.G. SHEPPARD—Only One You X
- DONNIE IRIS—Love Is Like A Rock X
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- AL JARREAU—Breakin' Away X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- STEVIE WONDER—That Girl X
- CLIFF RICHARD—Daddy's Home X

WRVQ-FM—Richmond (Bill Thomas—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 10-1
- ★ DAN FOGELBERG—Leader Of The Band 21-15
- ★ EDDIE SCHWARTZ—All Our Tomorrows 22-16
- ★ GENESIS—Abacab 25-21
- ★ HENRY PAUL BAND—Keeping Our Love Alive 26-23
- RICK SPRINGFIELD—Love Is Alright Tonite
- ROD STEWART—Tonight I'm Yours B
- THE POLICE—Spirits In The Material World B
- DIESEL—Goin' Back To China X
- THE J. GEILS BAND—Freeze-Frame X
- LOVERBOY—Working For The Weekend X
- CHILLIWACK—I Believe X
- GRAND FUNK RAILROAD—Stuck In The Middle X

WFBG-AM—Altoona (Tony Booth—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 10-1
- ★ DAN FOGELBERG—Leader Of The Band 21-15
- ★ EDDIE SCHWARTZ—All Our Tomorrows 22-16
- ★ GENESIS—Abacab 25-21
- ★ HENRY PAUL BAND—Keeping Our Love Alive 26-23
- RICK SPRINGFIELD—Love Is Alright Tonite
- ROD STEWART—Tonight I'm Yours B
- THE POLICE—Spirits In The Material World B
- DIESEL—Goin' Back To China X
- THE J. GEILS BAND—Freeze-Frame X
- LOVERBOY—Working For The Weekend X
- CHILLIWACK—I Believe X
- GRAND FUNK RAILROAD—Stuck In The Middle X

★ ROLLING STONES—Waiting On A Friend 14-7

- ★ PAUL DAVIS—Cool Night 19-8
- ★ DONNIE IRIS—Love Is Like A Rock 15-9
- ★ LOVERBOY—Working For The Weekend 16-10
- ★ AIR SUPPLY—Sweet Dreams 21-16
- T.G. SHEPPARD—Only One You
- JOURNEY—Open Arms
- BARRY MANILOW—Somewhere Down The Road A
- THE POINTER SISTERS—Should I Do It A
- AC/DC—Let's Get It Up A
- STEVIE WONDER—That Girl A
- ABBA—When All Is Said And Done A
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- THE POLICE—Spirits In The Material World B
- EDDIE SCHWARTZ—All Our Tomorrows B
- STEVIE WOODS—Just Can't Win Them All X
- CHILLIWACK—I Believe X
- BALANCE—Falling In Love X
- DEL SHANNON—Sea Of Love X
- BILL CHAMPLIN—Tonight Tonight X
- BERTIE HIGGINS—Key Largo X
- IRENE CARA—Anyone Can See X
- AL JARREAU—Breakin' Away X
- BILLY SQUIER—My Kinda Lover X
- EARTH, WIND & FIRE—Let's Groove X
- MADLEEN KANE—You Can X

WYRE-AM—Annapolis (Chuck Bradley—MD)

- ★ DAN FOGELBERG—Leader Of The Band 14-6
- ★ BILLY JOEL—She's Got A Way 11-7
- ★ JENNIFER WARNES—Could It Be Love 13-8
- ★ JUICE NEWTON—The Sweetest Thing 16-9
- ★ KENNY ROGERS—Through The Years 29-24
- STEVIE WONDER—That Girl
- JOURNEY—Open Arms
- DIANA ROSS—Mirror Mirror A
- THE POLICE—Spirits In The Material World A
- CLIFF RICHARD—Daddy's Home A
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- GENESIS—Abacab X
- DONNIE IRIS—Love Is Like A Rock X
- ALABAMA—Love In The First Degree B
- ABBA—When All Is Said And Done B

WQRK-FM—Norfolk (Bruce Garraway—MD)

- ★ JUICE NEWTON—The Sweetest Thing 5-2
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 13-9
- ★ DAN FOGELBERG—Leader Of The Band 17-11
- ★ BILLY JOEL—She's Got A Way 19-16
- ALABAMA—Love In The First Degree A
- OAK RIDGE BOYS—Bobbie Sue A
- DON McLEAN—Castles In The Air B
- AIR SUPPLY—Sweet Dreams B

WQXA-FM—York (Dan Steele—MD)

- ★ THE J. GEILS BAND—Centerfold 13-8
- ★ AIR SUPPLY—Sweet Dreams 19-12
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 20-16
- ★ KENNY ROGERS—Through The Years 28-24
- GENESIS—Abacab
- AC/DC—Let's Get It Up
- STEVIE WONDER—That Girl B
- THE POLICE—Spirits In The Material World B
- CHILLIWACK—I Believe B
- HENRY PAUL BAND—Keeping Our Love Alive X
- DONNIE IRIS—Love Is Like A Rock X
- JOURNEY—Open Arms A
- CLIFF RICHARD—Daddy's Home A

Southeast Region

★ PRIME MOVERS

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

BILLY JOEL—She's Got A Way (Columbia)

THE J. GEILS BAND—Centerfold (EMI America)

● TOP ADD ONS

THE POLICE—Spirits In The Material World (A&M)

JOURNEY—Open Arms (Capitol)

DIANA ROSS—Mirror Mirror (RCA)

● BREAKOUTS

ROD STEWART—Tonight I'm Yours (WB)

PRISM—Don't Let Him Know (Capitol)

PLAYER—If Looks Could Kill (RCA)

WZGC-FM—Atlanta (Dale O'Brien—MD)

- ★ THE J. GEILS BAND—Centerfold 2-1
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 3-2
- ★ THE GO-GO'S—Our Lips Are Sealed 7-4
- ★ BERTIE HIGGINS—Key Largo 11-5
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 14-11
- THE POLICE—Spirits In The Material World
- ALABAMA—Love In The First Degree
- DIANA ROSS—Mirror Mirror A
- STEVIE WONDER—That Girl A
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration B
- EDDIE SCHWARTZ—All Our Tomorrows B
- RICK SPRINGFIELD—Love Is Alright Tonite X

● THE JOHN HALL BAND—Crazy X

- WQXI-FM—Atlanta (Jeff McCartney—MD)
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 9-5
- ★ THE CARS—Shake It Up 17-10
- ★ SHEENA EASTON—You Could Have Been With Me 18-13
- ★ JOURNEY—Open Arms 27-20
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways B
- DIANA ROSS—Mirror Mirror B
- THE POINTER SISTERS—Should I Do It B
- ABBA—When All Is Said And Done L
- CHILLIWACK—I Believe L
- KISS—A World Without Heroes L
- JENNIFER WARNES—Could It Be Love X
- THE JOHN HALL BAND—Crazy X
- STEVIE NICKS—Edge Of 17X

WBBQ-FM—Augusta (Bruce Stevens—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 2-1
- ★ ROLLING STONES—Waiting On A Friend 8-3
- ★ DAN FOGELBERG—Leader Of The Band 12-4
- ★ LITTLE RIVER BAND—Take It Easy On Me 13-8
- ★ AIR SUPPLY—Sweet Dreams 2-16
- ROD STEWART—Tonight I'm Yours
- THE POLICE—Spirits In The Material World
- OAK RIDGE BOYS—Bobbie Sue A
- CLIFF RICHARD—Daddy's Home A
- STEVIE WONDER—That Girl X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration B
- KISS—A World Without Heroes X
- DEL SHANNON—Sea Of Love X
- PLAYER—If Looks Could Kill A
- KENNY ROGERS—Through The Years B

WKXX-FM—Birmingham (Chris Trane—MD)

- ★ ALABAMA—Love In The First Degree 8-5
- ★ JUICE NEWTON—The Sweetest Thing 13-9
- ★ AIR SUPPLY—Sweet Dreams 16-11
- ★ LITTLE RIVER BAND—Take It Easy On Me 21-19
- ★ GREG LAKE—Let Me Love You Once 20-17
- BUCKNER AND GARCIA—Pac-Man Fever
- THE POLICE—Spirits In The Material World
- KISS—A World Without Heroes A
- DONNIE IRIS—Love Is Like A Rock A
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration A
- THE JOHN HALL BAND—Crazy X
- HENRY PAUL BAND—Keeping Our Love Alive X
- SAMMY HAGAR—I'll Fall In Love Again X

WAYS-AM—Charlotte (Lou Simon—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 6-3
- ★ ALABAMA—Love In The First Degree 12-6
- ★ SHEENA EASTON—You Could Have Been With Me 11-8
- ★ DAN FOGELBERG—Leader Of The Band 18-13
- BUCKNER AND GARCIA—Pac-Man Fever
- DAK RIDGE BOYS—Bobbie Sue B
- STEVIE NICKS/DON HENLEY—Leather And Lace X

WBCY-FM—Charlotte (Bob Kaghan—MD)

- ★ JOURNEY—Open Arms 2-1
- ★ LOVERBOY—Working For The Weekend 8-4
- ★ DAN FOGELBERG—Leader Of The Band 10-5
- THE CARS—Shake It Up 12-7
- PLAYER—If Looks Could Kill
- PRISM—Don't Let Him Know
- JOAN JETT—I Love Rock & Roll A
- THE KINKS—Destroyer B
- THE POLICE—Spirits In The Material World B
- CHILLIWACK—I Believe B
- STEVIE WONDER—That Girl B
- HENRY PAUL BAND—Keeping Our Love Alive X
- NEIL YOUNG/CRAZY HORSE—Southern Pacific X
- THE JOHN HALL BAND—Crazy X
- DONNIE IRIS—Love Is Like A Rock X

WHBQ-AM—Memphis (Charles Duval—MD)

- ★ BILLY JOEL—She's Got A Way 12-9
- ★ ALABAMA—Love In The First Degree 20-14
- ★ GREG LAKE—Let Me Love You Once 9-6
- ★ DAN FOGELBERG—Leader Of The Band 10-7
- ★ PEABO BRYSON—Let The Feeling Flow 17-13
- JOURNEY—Open Arms
- LITTLE RIVER BAND—Take It Easy On Me
- STEVIE WOODS—Just Can't Win 'Em All A
- SNEAKER—More Than Just The Two Of Us B
- BERTIE HIGGINS—Key Largo B
- BARRY MANILOW—Somewhere Down The Road B
- KENNY ROGERS—Through The Years B

WMC-FM—Memphis (Tom Prestigiacomo—MD)

- No List

WHY-FM—Miami (Mark Shards—MD)

- ★ THE J. GEILS BAND—Centerfold 3-1
- ★ BRUCKNER & GARCIA—Pac-Man Fever 15-5
- ★ GEORGE BENSON—Turn Your Love Around 9-7
- ★ FOREIGNER—Juke Box Hero 16-13
- ★ AIR SUPPLY—Sweet Dreams 25-19
- DIANA ROSS—Mirror Mirror
- LITTLE RIVER BAND—Take It Easy On Me
- THE KINKS—Destroyer B
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- SUGARHILL GANG—Apache A
- STEVIE WONDER—That Girl A
- EDDIE SCHWARTZ—All Our Tomorrows A
- RICK SPRINGFIELD—Love Is Alright Tonite X
- K.C. & THE SUNSHINE BAND—It Happens Every Nite X
- ROLLING STONES—Waiting On A Friend X
- IRENE CARA—Anyone Can See B
- BARRY MANILOW—Somewhere Down The Road B
- SISTER SLEDGE—My Guy A
- JOURNEY—Open Arms B

WANS-FM—Anderson (Sam Church—MD)

- ★ THE CARS—Shake It Up 14-11
- ★ GREG LAKE—Let Me Love You Once 26-17
- ★ THE BEACH BOYS—Come Go With Me 29-23
- ★ DAN FOGELBERG—Leader Of The Band 30-26
- DIANA ROSS—Mirror Mirror
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration
- THE POLICE—Spirits In The Material World A
- ROD STEWART—Tonight I'm Yours A
- THE POINTER SISTERS—Should I Do It X
- STEVIE WONDER—That Girl X
- GENESIS—Abacab X
- THE JOHN HALL BAND—Crazy X
- HENRY PAUL BAND—Keeping Our Love Alive X
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- EDDIE SCHWARTZ—All Our Tomorrows X
- JOURNEY—Open Arms B
- ALABAMA—Love In The First Degree B
- BILLY SQUIER—My Kinda Lover B
- BARRY MANILOW—Somewhere Down The Road B

WISE-AM—Asheville (John Stevens—MD)

- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 10-2
- ★ DAN FOGELBERG—Leader Of The Band 18-8
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ GEORGE BENSON—Turn Your Love Around 15-7
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 19-9
- JOURNEY—Open Arms
- STEVIE WONDER—That Girl
- CLIFF RICHARD—Daddy's Home A
- THE POLICE—Spirits In The Material World A
- GENESIS—Abacab A
- DIANA ROSS—Mirror Mirror A
- CHILLIWACK—I Believe A
- KISS—A World Without Heroes A
- PRISM—Don't Let Him Know A

WQXI-AM—Atlanta (J.J. Jackson—MD)

- ★ SHEENA EASTON—You Could Have Been With Me 13-6
- ★ SOFT CELL—Sweet Dreams 18-13
- ★ DIANA ROSS—Mirror Mirror
- JOURNEY—Open Arms
- DAK RIDGE BOYS—Bobbie Sue B
- THE POINTER SISTERS—Should I Do It B
- CLIFF RICHARD—Daddy's Home B
- GIDEA PARK—Seasons Of Gold X
- THE BEACH BOYS—Come Go With Me X

WERC-AM—Birmingham (Al Karrh—MD)

- No List
- WSGM-AM—Birmingham (Sandra Chandler—MD)
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 12-7
- ★ BERTIE HIGGINS—Key Largo 11-9
- ★ LITTLE RIVER BAND—Take It Easy On Me 21-19
- ★ BARRY MANILOW—Somewhere Down The Road 27-25
- ANNE MURRAY—Another Sleepless Night
- CLIFF RICHARD—Daddy's Home
- OAK RIDGE BOYS—Bobbie Sue B
- LEE GREENWOOD—It Turns Me Inside Out B
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration B
- ABBA—When All Is Said And Done A
- PAUL DAVIS—65 Love Affair X
- DIANA ROSS—Mirror Mirror X

WCKX-FM—Tampa (Colleen Cassidy—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 6-2
- ★ FOREIGNER—Juke Box Hero 8-6

★ BUCKNER AND GARCIA—Pac-Man Fever 12-7

- IRENE CARA—Anyone Can See
- CHARLEEN PRODIGAL—I've Never Been To Me
- KENNY ROGERS—Through The Years X
- THE POLICE—Spirits In The Material World X
- DIANA ROSS—Mirror Mirror X
- EARTH, WIND & FIRE—Wanna Be With You X
- ROD STEWART—Tonight I'm Yours X

WFLB-AM—Fayetteville (Larry Canon—MD)

- ★ QUARTERFLASH—Harden My Heart 9-4
- ★ BILLY JOEL—She's Got A Way 18-14
- ★ BERTIE HIGGINS—Key Largo 19-15
- ★ BARRY MANILOW—Somewhere Down The Road 24-19
- ★ LITTLE RIVER BAND—Take It Easy On Me 30-24
- JOURNEY—Open Arms
- ABBA—When All Is Said And Done
- STEVIE WONDER—That Girl B
- EDDIE SCHWARTZ—All Our Tomorrows B
- AL JARREAU—Breakin' Away B
- SMOKEY ROBINSON—Tell Me Tomorrow X
- PEABO BRYSON—Let The Feeling Flow X
- MADLEEN KANE—You Can X
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- KISS—A World Without Heroes X
- BALANCE—Falling In Love X
- HENRY PAUL BAND—Keeping Our Love Alive X
- LOVERBOY—Working For The Weekend X
- VANGELIS—Chariots Of Fire X

WAXY-FM—Ft. Lauderdale (Rick Shaw—MD)

- ★ ROYAL PHILHARMONIC ORCH.—Hooked On Classics 13-10
- ★ BILLY JOEL—She's Got A Way 20-14
- ★ JUICE NEWTON—The Sweetest Thing 11-9
- ★ DAN FOGELBERG—Leader Of The Band 21-13
- ★ LITTLE RIVER BAND—Take It Easy On Me 20-14
- ROLLING STONES—Waiting On A Friend
- KENNY ROGERS—Through The Years
- AL JARREAU—Breakin' Away X
- CLIFF RICHARD—Daddy's Home X
- JOURNEY—Open Arms B
- ABBA—When All Is Said And Done B

WAAY-AM—Huntsville (Jim Kendrick—MD)

- ★ SHEENA EASTON—You Could Have Been With Me 10-7
- ★ AIR SUPPLY—Sweet Dreams 14-9
- ★ BARRY MANILOW—Somewhere Down The Road 17-11
- ★ BILLY JOEL—She's Got A Way 16-13
- ★ ALABAMA—Love In The First Degree 19-16
- ABBA—When All Is Said And Done
- OAK RIDGE BOYS—Bobbie Sue
- STEVIE WOODS—Just Can't Win Them All A

Radio Specials

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

Jan. 18, **Woody Herman**, The Music Makers, Narwood Productions, one hour.

Jan. 18, **Alabama**, Country Closeup, Narwood Productions, one hour.

Jan. 18, **Van Halen**, part two, Mary Turner Off The Record, Westwood One, one hour.

Jan. 18-19, **Marty Balin**, Musicstar, RKO Two, one hour.

Jan. 18-24, **Rolling Stones**, Profile, part one, Rolling Stone Magazine Productions, brief vignettes weekdays with one hour on weekend.

Jan. 22-24, **Triumph**, Concert, NBC Source, one hour.

Jan. 23, **Bobby Bare**, Silver Eagle, ABC Entertainment, 90 minutes.

Jan. 23, **Larry Graham**, Special Edition, Westwood One, one hour.

Jan. 23, **Charley Pride**, Weekly Country Music Countdown, United Stations, three hours.

Jan. 23, **Ricky Skaggs**, Live From Gilley's Westwood One, one hour.

Jan. 23, **Rossington-Collins, Henry Paul**, In Concert, Westwood One, one hour.

Jan. 23-24, **Hall and Oates**, Robert W. Morgan Special of the Week, Watermark, one hour.

Jan. 24, **Novo Combo**, Quarterflash, King Biscuit Flower Hour, ABC Rock Radio, one hour.

Jan. 24, **Genesis**, BBC Rock Hour, London Wavelength, one hour.

Jan. 24, **Dottie West**, Country Star Countdown, RKO Two, three hours.

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

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

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

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

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

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

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

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

Jan. 30, **Earl Thomas Conley**, Live From Gilley's Westwood One, one hour.

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

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

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

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

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

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

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

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



Billboard photo by Chuck Pulin

STUDIO MEETING—RCA's Rick Springfield, left, chats with WNEW-FM New York personality Pete Fornatale during Springfield's visit to the station. The performer played the station's annual Christmas charity concert in December at the Capitol Theatre in Passaic, N.J.

Country Stations Divided Over Promotions' Impact

By ROBYN WELLS

NASHVILLE—With the increasing competition for the country music listener on the radio dial, stations are at least maintaining, if not boosting, their promotions budget.

But major market station managers, program directors and creative service directors surveyed are divided as to the efficacy of small, ongoing promotions opposed to big sweepstakes contests.

Many promotions, both large and small, are geared toward economic perks. "Our in-house research shows that the two most desired promotions are cash and trips," says Dale Turner, program director for WSAI-AM-FM Cincinnati.

Following that philosophy, WSAI-AM's first quarter promotion is called "WSAI Takes You To The World's Greatest Honky-Tonk," a

contest which sends one couple monthly to a major country night spot. The station recently concluded a \$4,000 giveaway, divided into \$25 increments.

However, Turner says that WSAI does not run any contests on its FM outlet. "On the FM, the total emphasis is on music—we don't waste time with giveaways. The AM is high profile with personalities, a lot of spots and a big news department. So, we're giving every potential country listener a bona fide alternative."

Agrees Bill Lamka, general manager for WWWW-FM Detroit, a year-old country station that has seen its ratings consistently grow. "I don't know that promotions have

(Continued on page 53)

WIVK-AM Shifts To AC Format

By ED HARRISON

LOS ANGELES—WIVK-AM Knoxville has started off the year with a format change from country to adult contemporary effective last Monday (4).

The 50 kw daytimer maintained a country format for the past 17 years. WIVK-FM, also a country outlet, will retain its present format. The two stations simulcasted during morning and afternoon drivetimes.

"We felt the AM rating was dropping and needed to diversify," explains music director Dan Bell regarding the change. "We're not letting down our listeners since they can move to the FM."

"We're the only adult contemporary station on AM and are filling a void. It was time to do something different here on AM," says Bell.

With a demographic target of 24 plus, with listeners "who remember the '60s and '70s," Bell says the music will be a mix of oldies and contemporary pop, rock and crossover country.

During the last few weeks, WIVK conducted random telephone research in which sample music from the new programming mix was played. During the kickoff evening, 100 calls were made with research showing an 80% approval rate.

The station is promoting the format change via billboards, newspaper ads and bus boards.

Washington Roundup

NPR To Premiere Weekly 5 Hour Series For Arts

By MOIRA McCORMICK

WASHINGTON—National Public Radio plans to premiere a groundbreaking series for the arts in early April. The weekly five-hour program, as yet untitled, will combine performances, commentary, documentaries and coverage of current art events. It will be broadcast live on Sundays from noon to 5 p.m. Eastern time. Series premiere is slated for April 4.

"The arts need a forum for expression," says John Bos, director of NPR's department of performance programs. "A national forum for the arts on a weekly basis doesn't exist."

The program has been in the planning stages for the last two years, getting into full swing with the recent addition of David Ossman as executive producer. Ossman is a member of the renowned comedic group Firesign Theater, as well as a published poet, longtime radio broadcaster, and "just an interesting guy," says Bos. "David has great, great radio ears, along with a wide-ranging interest in the arts."

The program's five-hour format is divided into two- and three-hour segments in order to accommodate NPR stations unable to broadcast the entire show. Bos says that, encouragingly, stations in most major-market cities have signed up for the full five hours. "We're gaining mo-

Mike Harrison

When Radio Comes Alive

LOS ANGELES—There's something about listening to "radio" on an actual radio right there in the town it's being transmitted to, at precisely the same moment it's being transmitted, that makes it a very special experience. It is the optimum way of perceiving this multi-dimensional art/entity we call radio programming and theoretically (but not practically) the only way.

Radio is an instantaneous, community happening. And I'm not just limiting this observation solely to the medium's "live" programming. Even taped specials and musical records take on an indescribable aspect of completeness when actually played on the radio. It's like watching a film in a real movie theater, going out to the stadium to see a football game or sipping wine from an actual wine glass.

That's why radio producers will go to great lengths to hear their shows "on the air" . . . even when they already personally possess the program on disc or tape and can hear them wherever or whenever they want. Musical recording artists and producers also feel best about their work when it comes out of the magic box . . . even if it's on the same speakers wired to their tape decks and turntables.

Unfortunately, all of the people in the business of radio (that's right, all) do not get the opportunity to experience more than a mere fraction of their medium's total offerings in the aforementioned appropriate manner. Radio is just too big, far

flung, and omnipresent to be accurately and fairly sampled.

So we resort to second hand accounts in the trades and read about programming in standardized "terms" and "symbols" that we can expediently communicate to each other and digest. And we rely upon telescoped tapes of spot breaks to scrutinize "format" and "delivery." Both methods obviously serve an important function . . . but both methods distort the fragile balance of the medium's most crucial dimensions: time and space. And in the process this blurs radio's most prized offering: the depth and diversity of its contents, its mass.

It's not surprising that in a recent independent study of American radio conducted by New York's Center for Public Resources, it was determined that radio, as an industry, knows remarkably little about itself. Radio has too big a face to squeeze into any mirror.

I was discussing consultants with a friend who runs a chain of radio stations. I asked him why he chose one rather well known consultant over another after both had made their pitches.

He told me it was an easy choice. One was going to send a "lucky" into his market who would make tapes of the dial and bring them back for dissection in the consultant's home city. The other was going to come into town personally, hang around a few days, and listen to the radio directly. My friend hired the latter, and with good reason.

Mike Harrison is available for comment at the Goodphone Communications Center, 1869 Topanga Canyon Blvd., Woodland Hills, Calif. 91364 (213) 888-5730.

FCC Grants KINY Waiver

WASHINGTON—The Federal Communications Commission has granted a waiver to KINY Associates of Juneau, Alaska to hold licenses for both KINY-TV and KINY-AM.

KINY Associates contended that the operation of the television station was not financially viable and the profits from the AM'er were necessary to keep the tv on the air, because Juneau is such a small community. KINY also pointed out that the television station is the only commercial station in the community, and that even though another VHF frequency is allocated to the community, the market is too small to support a rival.

FCC Proposes Restriction Cuts

WASHINGTON—The Federal Communications Commission, reacting to Congressional amendments to loosen restrictions on public broadcasting FM stations so that they can "provide more of their funding," has proposed cutting restrictions on subcarrier frequencies called Subsidiary Communications Authorization (SCA's).

Commercial stations are already allowed to use SCA's for multiplex as well as background music services. The FCC is now authorizing that non-commercial stations, "upon grant of the necessary application," could provide SCA service

for commercial purposes. In other FCC news, the Commission reported that women and minorities continued to gain in full-time and in higher paying broadcast jobs.

The FCC Industry Equal Employment Opportunity Trend Report for this past year indicates that there was an overall employment increase of 5.2% over 1980, and that 51.5% of that percentage hike were women and 25.3% were minorities. In upper-level jobs, there was an increase of about 4,000 women and 2,000 minority employees over the previous year.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (1/12/82)

● Continued from page 32

Q94-FM—Little Rock (Bob Lee—MD)

- ★ ★ STEVIE NICKS/DON HENLEY—Leather And Lace 1-1
- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That 2-2
- ★ PAUL DAVIS—Cool Night 11-7
- ★ JUICE NEWTON—The Sweetest Thing 14-10
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 21-13
- JOURNEY—Open Arms
- THE GO-GO'S—We Got The Beat
- CHILLIWACK—I Believe A
- CLIFF RICHARD—Daddy's Home A
- THE JOHN HALL BAND—Crazy X
- OAK RIDGE BOYS—Bobbie Sue X
- KISS—A World Without Heroes X
- LULU—If I Were You X
- THE POLICE—Spirits In The Material World B
- RUSH—Closer To The Heart B
- DIANA ROSS—Mirror Mirror B

WINZ-FM—Miami (Johnny Dolan—MD)

- ★ ★ QUARTERFLASH—Harden My Heart 11-8
- ★ ★ FOREIGNER—Juke Box Hero 12-10
- ★ ROD STEWART—Young Turks 8-7
- ★ AIR SUPPLY—Sweet Dreams 15-14
- ★ MADLEEN KANE—You Can 17-16
- THE CARS—Shake It Up
- THE J. GEILS BAND—Flame Thrower
- STEVIE NICKS/DON HENLEY—Leather And Lace B

WHY-FM—Montgomery (Neil Harrison—MD)

- ★ ★ AIR SUPPLY—Sweet Dreams 26-16
- ★ ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 30-21
- ★ ALABAMA—Love In The First Degree 18-13
- ★ DAN FOGELBERG—Leader Of The Band 20-14
- ★ GREG LAKE—Let Me Love You Once 29-23
- ROD STEWART—Tonight I'm Yours
- STEVIE WONDER—That Girl
- BARRY MANILOW—Somewhere Down The Road A
- CLIFF RICHARD—Daddy's Home A
- JOURNEY—Open Arms X
- GENESIS—Abacab X
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X
- THE POINTER SISTERS—Should I Do It
- T.G. SHEPPARD—Only One You D
- DEL SHANNON—Sea Of Love D
- OAK RIDGE BOYS—Bobbie Sue D

WMAK-FM—Nashville (Scooter Davis—MD)

- ★ ★ LEE GREENWOOD—It Turns Me Inside Out 26-17

- ★ ★ BERTIE HIGGINS—Key Largo 28-20
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 16-12
- ★ AIR SUPPLY—Sweet Dreams 29-21
- EDDIE SCHWARTZ—All Our Tomorrows K
- CLIFF RICHARD—Daddy's Home K
- STEVIE WONDER—That Girl A
- CHILLIWACK—I Believe A
- ABBA—When All Is Said And Done B
- ELO—Rain Is Falling B
- ROLLING STONES—Waiting On A Friend B
- EARTH, WIND & FIRE—Wanna Be With You B
- GO-GO'S—Our Lips Are Sealed B
- JOURNEY—Open Arms B
- THE CARS—Shake It Up B
- FOREIGNER—Waiting For A Girl Like You X
- KENNY ROGERS—Through The Years X
- DIANA ROSS—Mirror Mirror X
- THE POINTER SISTERS—Should I Do It X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X

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

- ★ ★ PAUL DAVIS—Cool Night 12-6
- ★ ★ SHEENA EASTON—You Could Have Been With Me 11-9
- ★ JOURNEY—Open Arms 14-10
- ★ DAN FOGELBERG—Leader Of The Band 19-12
- ★ ALABAMA—Love In The First Degree 24-20
- ROD STEWART—Tonight I'm Yours
- KENNY ROGERS—Through The Years B
- THE JOHN HALL BAND—Crazy B
- STEVIE WONDER—That Girl X
- AC/DC—Let's Get It Up X
- CLIFF RICHARD—Daddy's Home X

WBJW-FM—Orlando (Terry Long—MD)

- ★ ★ THE J. GEILS BAND—Centerfold 1-1
- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 8-6
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 18-14
- ★ PAUL DAVIS—Cool Night 20-15
- CLIFF RICHARD—Daddy's Home
- OAK RIDGE BOYS—Bobbie Sue
- SAMMY HAGAR—I'll Fall In Love Again
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration A
- EARTH, WIND & FIRE—Wanna Be With You A
- GENESIS—Abacab A
- BILL CHAMPLIN—Tonight Tonight X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- TOMMY TUTONE—867-5309 X
- THE JOHN HALL BAND—Crazy X
- DONNIE IRIS—Love Is Like A Rock X
- PEABO BRYSON—Let The Feeling Flow X
- EDDIE SCHWARTZ—All Our Tomorrows X
- T.G. SHEPPARD—Only One You X
- HENRY PAUL BAND—Keeping Our Love Alive X

MADLEEN KANE—You Can X

WSGF-FM—Savannah (J.P. Hunter—MD)

- ★ ★ EDDIE SCHWARTZ—All Our Tomorrows 29-18
- ★ ★ LITTLE RIVER BAND—Take It Easy On Me 27-20
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 12-7
- ★ SHEENA EASTON—You Could Have Been With Me 16-9
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 19-10
- STEVIE WONDER—That Girl
- STEVIE WOODS—Just Can't Win 'Em All
- JOURNEY—Open Arms A
- THE POLICE—Spirits In The Material World A
- KISS—A World Without Heroes X
- DIANA ROSS—Mirror Mirror X
- CHILLIWACK—I Believe X
- ALABAMA—Love In The First Degree X
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X
- MADLEEN KANE—You Can X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
- STEVIE WOODS—Steal The Night X
- RUFUS/CHAKA KHAN—Sharing The Love X
- BERTIE HIGGINS—Key Largo X
- BRUCKNER AND GARCIA—Pac-Man Fever X
- BARRY MANILOW—Somewhere Down The Road B
- THE BEACH BOYS—Come Go With Me B
- GROVER WASHINGTON JR.—Be Mine B

WBBQ-FM—Tampa (Pat McKay—MD)

- ★ ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 8-2
- ★ ★ THE CARS—Shake It Up 15-9
- ★ GEORGE BENSON—Turn Your Love Around 16-12
- ★ RICK SPRINGFIELD—Love Is Alright Tonight 22-18
- ★ BERTIE HIGGINS—Key Largo 23-19
- PAUL DAVIS—Cool Night
- DIANA ROSS—Mirror Mirror
- GIDEA PARK—Seasons Of Gold A

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

- ★ ★ GEORGE BENSON—Turn Your Love Around 1-1
- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That 9-3
- ★ THE J. GEILS BAND—Centerfold 12-5
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 17-9
- ★ BERTIE HIGGINS—Key Largo 29-16
- ROD STEWART—Tonight I'm Yours
- OAK RIDGE BOYS—Bobbie Sue

- CLIFF RICHARD—Daddy's Home A
- ABBA—When All Is Said And Done A
- BARRY MANILOW—Somewhere Down The Road B
- KENNY ROGERS—Through The Years B
- DIANA ROSS—Mirror Mirror B
- STEVIE WONDER—That Girl B

WCSC-AM—Charleston (Chris Baitly—MD)

- ★ ★ DIANA ROSS—Mirror Mirror 30-21
- ★ ★ DEL SHANNON—Sea Of Love 28-23
- ★ THE J. GEILS BAND—Centerfold 12-4
- ★ ROLLING STONES—Waiting On A Friend 16-7
- ★ LITTLE RIVER BAND—Take It Easy On Me 18-12
- ROD STEWART—Tonight I'm Yours
- GENESIS—Abacab
- THE POINTER SISTERS—Should I Do It A
- ELECTRIC LIGHT ORCHESTRA—Rain Is Falling X
- BILL CHAMPLIN—Tonight Tonight X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X

WSKZ-AM—Chattanooga (David Carroll—MD)

- ★ ★ DAN FOGELBERG—Leader Of The Band 12-9
- ★ ★ ALABAMA—Love In The First Degree 20-16
- ★ THE J. GEILS BAND—Centerfold 4-1
- ★ GEORGE BENSON—Turn Your Love Around 6-3
- BILLY JOEL—She's Got A Way 21-18
- HENRY PAUL BAND—Keeping Our Love Alive
- CHILLIWACK—I Believe
- DONNIE IRIS—Love Is Like A Rock
- THE JOHN HALL BAND—Crazy
- AIR SUPPLY—Sweet Dreams
- GENESIS—Abacab X
- LOVERBOY—Working For The Weekend X
- ZZ TOP—Zube Snake Boogie X
- THE POLICE—Spirits In The Material World X
- JOURNEY—Open Arms X

WJDX-AM—Jackson (Lee Adams—MD)

NO LIST

WOKI-AM—Knoxville (Gary Adkins—MD)

- ★ ★ GEORGE BENSON—Turn Your Love Around 13-6
- ★ ★ BERTIE HIGGINS—Key Largo 14-8
- ★ ROLLING STONES—Waiting On A Friend 15-11
- ★ PAUL DAVIS—Cool Night 18-12

- ★ DAN FOGELBERG—Leader Of The Band 20-14
- KENNY ROGERS—Through The Years
- OAK RIDGE BOYS—Bobbie Sue
- ROSANNE CASH—Blue Moon With Heartache A
- AC/DC—Let's Get It Up A
- ROD STEWART—Tonight I'm Yours A
- CHINA—You Can't Treat Love That Way A
- VANGELIS—Chariots Of Fire A
- JOURNEY—Open Arms B
- DONNIE IRIS—Love Is Like A Rock B
- EDDIE SCHWARTZ—All Our Tomorrows B
- SMOKEY ROBINSON—Tell Me Tomorrow B
- THE POLICE—Spirits In The Material World B
- DIANA ROSS—Mirror Mirror B
- HENRY PAUL BAND—Keeping Our Love Alive X
- NEIL YOUNG/CRAZY HORSE—Southern Pacific X
- SHEILA—Little Darlin' X
- ABBA—When All Is Said And Done X
- THE JOHN HALL BAND—Crazy X
- CLIFF RICHARD—Daddy's Home X
- PRISM—Don't Let Him Know X

WONN-AM—Lakeland (Alan Rich—MD)

- ★ ★ BARRY MANILOW—Somewhere Down The Road 39-25
- ★ ★ ROSANNE CASH—Blue Moon With Heartache 35-28
- ★ LITTLE RIVER BAND—Take It Easy On Me 20-15
- ★ AIR SUPPLY—Sweet Dreams 30-24
- DAN HILL—I'm Just A Man X
- PEABO BRYSON—Let The Feeling Flow X
- DEL SHANNON—Sea Of Love X
- JERRY JEFF WALKER—She Knows Her Daddy Sings X
- KISS—A World Without Heros X
- HERB ALPERT—Fantasy Island X
- JOURNEY—Open Arms X
- THE POINTER SISTERS—Should I Do It X
- STEVE MILLER BAND—Circle Of Love X
- CLIFF RICHARD—Daddy's Home X
- LOBO—I Don't Want To Want You X

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

- ★ ★ BARBRA STREISAND—Comin' In And Out Of Your Life 1-1
- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That 2-2
- ★ DAN FOGELBERG—Leader Of The Band 8-4
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 12-6
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace

- OAK RIDGE BOYS—Bobbie Sue
- CHILLIWACK—I Believe
- EARTH, WIND & FIRE—Wanna Be With You A
- T.G. SHEPPARD—Only One You A
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways A
- JOURNEY—Open Arms B
- CARPENTERS—Those Good Old Dreams X
- STEVIE WONDER—That Girl X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- DIANA ROSS—Mirror Mirror X
- GROVER WASHINGTON JR.—Be Mine X
- AL JARREAU—Breakin' Away X
- BALANCE—Falling In Love X
- IRENE CARA—Anyone Can See X

WKXY-AM—Sarasota (Tony Williams—MD)

- ★ ★ BILLY JOEL—She's Got A Way 24-21
- ★ ★ SHEENA EASTON—You Could Have Been With Me 30-26
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 17-14
- ★ THE CARS—Shake It Up 20-17
- ★ ROLLING STONES—Waiting On A Friend 22-19
- ALABAMA—Love In The First Degree
- EDDIE SCHWARTZ—All Our Tomorrows
- DAN FOGELBERG—Leader Of The Band B
- BILLY SQUIER—My Kinda Lover A
- AL JARREAU—Breakin' Away A
- LITTLE RIVER BAND—Take It Easy On Me B
- AIR SUPPLY—Sweet Dreams B
- RICK SPRINGFIELD—Love Is Alright Tonight X
- JENNIFER WARNES—Could It Be Love X
- BARRY MANILOW—Somewhere Down The Road X
- SNEAKER—More Than Just The Two Of Us X
- LOVERBOY—Working For The Weekend X

WWSA-AM—Savannah (Ron Fredricks—MD)

- ★ ★ BRUCKNER AND GARCIA—Pac-Man Fever 15-11
- ★ ★ KENNY ROGERS—Through The Years 16-12
- ★ DAN FOGELBERG—Leader Of The Band 20-17
- EARTH, WIND & FIRE—Wanna Be With You
- THE POINTER SISTERS—Should I Do It
- SMOKEY ROBINSON—Tell Me Tomorrow A

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These children are just like any others you may know. Except for one thing. Their first dream is to lead a healthy life again and stop their cancer treatments.

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Danny Thomas, Founder

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Vox Jox

NEW YORK—Vin Scelsa, late night DJ on WNEW-FM, has departed from the station over programming differences with new general manager Mike Kakoyiannis.

Scelsa, who's been with the station for nine years, is known for being impulsive and for frequently resigning. But this time the Bayonne Bear, as he is known, resigned to a different general manager.

Kakoyiannis called a meeting of the staff last week and told them he had some definite plans for the station and sought the cooperation of all to implement them.

He says Scelsa objected and submitted his resignation. "He likes free-form esoteric radio of the 1970s. He thought I was stepping on his poetic license." Scelsa, still negotiating the termination of his contract, declined to comment on his departure.

No successor has been named for Scelsa's 10 p.m. to 2 a.m. slot so station jocks Meg Griffin and Tom Morrera are filling in. Griffin works mostly weekends and Morrera is on from 2 to 5 a.m.



Rollins



Albright

The new year has brought major changes at KEEN-AM San Jose, where Jay Albright has been named program director and Jeff Rollins moves to the morning slot. Albright had been the morning host and will now devote his energies to the country station's programming and marketing chores. Rollins' appointment marks his return to the Golden Pacific Group outlet, where he hosted the afternoon drive show before leaving to join KNBR-AM San Francisco.

★ ★ ★

Frank Murphy is the new director of programming for the CBS Radio Network. He joins the company from Bonneville Broadcasting, where he was vice president of client relations. ... Changes at KIXI-FM Seattle: Dean Smith is named gen-

eral manager: Don Simon is appointed program director; Carol Arkell assumes the promotions post for the station's AM and FM outlets; and Tim Vik joins as chief engineer.

Starting Feb. 1, Carolyn ("Crunch") Poland joins the "Morgan in the Morning" drive show at KSD-FM St. Louis.

★ ★ ★

Steve Kingston, program director of WPGC-AM-FM Washington, D.C., says he won't announce a replacement for the recently departed team of Elliott & Woodside until March 1. In the interim, Joe Theisman, quarterback of the Washington Redskins, and Dave Fox are handling the ZZ morning slot at the First Media outlet. ... Roy Stephens now hosts the 6 to 10 p.m. show at WOMC-FM Detroit. The Metro-media station has also hired John Wettlaufer to play music from 2 to 6 a.m. ... Drewe Phinny returned to the air last week following brain surgery in December. He is the morning man at WRKA-FM Louisville. ... "Saturday with Sinatra," the popular WYNY-FM New York program, is now four-hours long.

★ ★ ★

WBAB-FM Babylon, N.Y., recently raised \$45,032 in pledge money from listeners in response to the station's Second Annual Rock Marathon for Billy Joel's Charity Begins At Home. The four-day promotion ended Nov. 20 and featured visits from Meat Loaf, Gary U.S. Bonds, New York Islander Mike McEwen, and Joel, who took pledges over the air. Promotion director Ron LaRussa is hoping to receive at least 60% of the pledges, and he says he's encouraged by the response rate thus far, which is running four times ahead of last year's tally at this time. In 1980 WBAB-FM raised \$27,000 and collected \$13,000.

★ ★ ★

St. John's University in Jamaica, N.Y., and WYNY-FM here are sponsoring a \$24,000 scholarship competition for June 1982 high school graduates who reside in the tri-state area. Prizes include a four-year scholarship worth \$14,000, and nine stipends totaling \$10,000, to the

University's Communications Arts division. Over 350 high schools have committed to administering a short-answer test of 150 general information questions in March. Top scorers from each school will take a similar test again at St. John's in June, after which a breakfast for the 11 winners will be held. The program's coordinator is the station's advertising manager, Marjorie Marks.

★ ★ ★

Paul Porter has joined the air staff at WKYS-FM Washington, D.C. He will be heard Monday through Friday from 10 p.m. to 2 a.m. and on Sundays from 6 to 10 p.m. Porter comes to the station from WCAS-AM Boston. ... Joe Christopher has joined KFMB-AM San Diego from KOY-AM Phoenix. He will fill the midnight to 5:30 a.m. shift Tuesday through Sunday and the 2 to 4:30 p.m. slot each Saturday. ... The new mid-day personality at WLS-FM Chicago is Chris Shebel. The Milwaukee native moves to the 10 a.m. to 2 p.m. shift from WXGT-FM Columbus. ... WFYR-FM Chicago has added two new air personalities. Stu Collins takes over in the mornings from 5 to 9 a.m. each weekday. His afternoon drive post goes to Scott Evans, heard weekdays from 3 to 7 p.m. and Sunday mornings from 9 a.m. to 1 p.m.

★ ★ ★

Clark Pollock is promoted to president of Nationwide Communications Inc., owners of seven radio stations. He had been vice president and general manager. Nationwide owns WLEE-AM Richmond, Va.; WGAR-AM, Cleveland; WNCI-FM, Columbus; WKSX-FM, Cleveland; WPOC-FM, Baltimore; WSHH-FM, Pittsburgh; and WKLZ-FM, Winston-Salem, N.C.

★ ★ ★

Gerald A. Rutherford is named program director of WAGE-AM Leesburg, Va. ... The Oak Ridge Boys are the Entertainers of the Year, according to a poll conducted by KOMA-AM Oklahoma City, Okla. ... Reid Northrup, the veteran country music entertainer, can be heard each Saturday at midnight until 6 a.m. on WOKO-AM Albany, N.Y. ... WLS-FM Chicago broadcasted Point Blank, Survivor, the Kings, Red Rider, Loverboy, the Go Go's, the Knack and Off Broadway live from the International Amphitheatre in Chicago as part of its Rockfest '81 Thanksgiving weekend.

Roger Stallard is the new program director at WLOF-AM Orlando, Fla. ... Ron Strother is the new general manager, and Sonny Ledet is the new program director of WGI-FM Hammond, La. The station, formerly automated, is situated between New Orleans and Baton Rouge. ... KYYS-FM Kansas City will host the 1982 Kansas City Rock Awards on Feb. 22 at the Hyatt Regency Hotel.

★ ★ ★

Karen Cavaliero is named music director of WLS-AM-FM Chicago. She joined WLS Radio in 1976, and served most recently as assistant music director for the outlets. In other station news, program director Richard Lippincott has retired his stage name, "Dave Denver." ... Andrew Vogel has been appointed director of station operations and services for the West Coast for ABC Radio Enterprises. He will be involved in the programming, production, and technical liaison with stations that subscribe to the unit's new satellite-delivered program services.

TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★	1	12	YESTERDAYS SONGS Neil Diamond, Columbia 18-02604 (Stonebridge, ASCAP)
★	2	11	COMIN' IN AND OUT OF YOUR LIFE Barbra Streisand, Columbia 18-02621 (Songs Of Bandier-Koppelman/Landers-Whiteside/Emanuel, ASCAP)
☆	3	14	THE SWEETEST THING Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)
☆	4	12	I WOULDN'T HAVE MISSED IT FOR THE WORLD Ronnie Milsap, RCA 12342 (Pi-Gem/Chess, BMI/ASCAP)
☆	5	10	COOL NIGHT Paul Davis, Arista 9645 (Web IV, BMI)
☆	6	9	SHE'S GOT A WAY Billy Joel, Columbia 18-02628 (April/Impulsive, ASCAP)
☆	7	7	LEADER OF THE BAND Dan Fogelberg, FullMoon/Epic 14-02647 (Hickory Grove/April, ASCAP)
☆	8	14	HOOKED ON CLASSICS Royal Philharmonic Orchestra, RCA 12304 (Chappell, ASCAP)
☆	9	13	TURN YOUR LOVE AROUND George Benson, Warner Bros. 49846 (Garden Rake/Rehtakul/ISH, ASCAP)
☆	10	9	SOMEONE COULD LOSE A HEART TONIGHT Eddie Rabbitt, Elektra 47239 (Briarpatch/Debdave, BMI)
☆	11	9	COME GO WITH ME The Beach Boys, Caribou 5-02633 (Epic) (Gil/See Bee, BMI)
☆	12	7	YOU COULD HAVE BEEN WITH ME Sheena Easton, EMI-America 8101 (ATV, BMI)
☆	14	7	COULD IT BE LOVE Jennifer Warnes, Arista 0611 (Gee Sharp, BMI)
☆	15	9	I CAN'T GO FOR THAT Daryl Hall & John Oates, RCA 12361 (Fust Buzza/Hot-Cha/Six Continents, BMI)
☆	18	6	SOMEWHERE DOWN THE ROAD Barry Manilow, Arista 0658 (ATV/Mann And Weil/Snow, BMI)
☆	20	6	SWEET DREAMS Air Supply, Arista 0655 (Careers/Bestall Reynolds, BMI/Riva PRS)
☆	17	10	MORE THAN JUST THE TWO OF US Sneaker, Handshake 9-02557 (Shellsongs/Sneaker/Home Grown, BMI)
☆	28	2	THROUGH THE YEARS Kenny Rogers, Liberty 1444 (Peso/Swanee Bravo, BMI)
☆	19	12	LEATHER AND LACE Stevie Nicks With Don Henley, Modern 7341 (Atlantic) (Welsh Witch, BMI)
☆	20	13	WHY DO FOOLS FALL IN LOVE Diana Ross, RCA 12349 (Patricia, BMI)
☆	24	7	THOSE GOOD OLD DREAMS Carpenters, A&M 2386 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
☆	27	3	TAKE IT EASY ON ME Little River Band, Capitol 5057 (Colgems-EMI, ASCAP)
☆	26	6	LOVE IN THE FIRST DEGREE Alabama, RCA 12288 (House Of Gold, BMI)
☆	31	2	PERHAPS LOVE Placido Domingo & John Denver, Columbia 18-02679 (Cherry Lane, ASCAP)
☆	25	19	CASTLES IN THE AIR Don McLean, Millennium 11819 (RCA) (Mayday/Benny Bird, BMI)
☆	33	2	WHEN ALL IS SAID AND DONE Abba, Atlantic 3889 (Countless, BMI)
☆	30	6	KEY LARGO Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
☆	28	22	WAITING FOR A GIRL LIKE YOU Foreigner, Atlantic 3858 (Somerset/Evensongs, ASCAP)
☆	29	7	WKRP IN CINCINNATI Steve Carlisle, MCA 51205 (MTM/Fast Fade, ASCAP)
☆	34	3	BREAKIN' AWAY Al Jarreau, Warner Bros. 49842 (Aljarreau/Desperate/Garden Rake, BMI)
☆	31	21	TROUBLE Lindsey Buckingham, Asylum 77223 (Elektra) (Now Sounds, BMI)
☆	32	5	TITLES Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
☆	33	23	THE OLD SONGS Barry Manilow, Arista 0633 (WB/Upward Spiral, ASCAP)
☆	34	25	OH NO Commodores, Motown 1527 (Jobete/Commodores Entertainment, ASCAP)
☆	NEW ENTRY	16	ANOTHER SLEEPLESS NIGHT Anne Murray, Capitol 5083 (Chappell, ASCAP)
☆	36	35	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)
☆	NEW ENTRY	11	ONE HUNDRED WAYS Quincy Jones Featuring James Ingram, A&M 2387 (State of The Arts/Eiza M. Ritesonian, ASCAP/Kidda/Mr. Melody, BMI)
☆	38	36	IF I WERE YOU Lulu, Alfa 7011 (Blackwood/Fullness, BMI)
☆	39	38	THE THEME FROM HILL STREET BLUES Mike Post, Elektra 47186 (MGM, ASCAP)
☆	40	39	HARD TO SAY Dan Fogelberg, Epic 14-02488 (Hickory Grove/April/Blackwood, ASCAP)
☆	41	NEW ENTRY	HARDEN MY HEART Quarterflash, Geffen 49824 (Warner Bros.) (Narrow Dude/Bonnie Be Good/Geffen Kaye, ASCAP)
☆	42	41	HERE I AM Air Supply, Arista 0626 (Al Gallico/Turtle, BMI)
☆	43	NEW ENTRY	SEA OF LOVE Del Shannon, Network 47951 (Elektra) (Fort Knox/Tel, BMI)
☆	44	40	STEAL THE NIGHT Stevie Woods, Cotillion 46018 (Atlantic) (Sunrise, BMI)
☆	45	43	FALLING IN LOVE Balance, Portrait 24-02608 (Epic) (Daksel, BMI)
☆	46	42	THE WOMAN IN ME Crystal Gayle, Columbia 02523 (OAS, ASCAP)
☆	47	44	JUST ONCE Quincy Jones Featuring James Ingram, A&M 2357 (ATV/Mann & Weil, BMI)
☆	48	47	PHYSICAL Olivia Newton-John, MCA 51182 (Stephen A. Kippner/April/Terry Shaddick, ASCAP/BMI)
☆	49	48	WISH YOU WERE HERE Barbara Mandrell, MCA 51171 (Hall-Clement/Welk, BMI)
☆	50	49	ARTHUR'S THEME Christopher Cross, Warner Bros. 49787 (Irving/Woolnough/Unichappell/Begonia, BMI/Hidden Valley, ASCAP)

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Billboard® Rock Albums & Top Tracks™

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	2	11	J. GEILS BAND —Freeze Frame, EMI-America
2	1	21	THE ROLLING STONES —Tattoo You, Rolling Stones Records
3	3	9	THE CARS —Shake It Up, Elektra
4	4	11	QUARTERFLASH —Quarterflash, Geffen
5	6	7	AC/DC —For Those About To Rock, Atlantic
6	5	10	LOVERBOY —Get Lucky, Columbia
7	7	14	THE POLICE —Ghost In The Machine, A&M
8	8	10	OZZY OSBOURNE —Diary Of A Madman, Jet
9	9	10	ROD STEWART —Tonight I'm Yours, Warner Bros.
10	10	15	GENESIS —Abacab, Atlantic
11	11	11	QUEEN —Greatest Hits, Asylum
12	12	28	FOREIGNER —4, Atlantic
13	13	10	RUSH —Exit Stage Left, Mercury
14	17	26	JOURNEY —Escape, Columbia
15	15	10	NEIL YOUNG AND CRAZY HORSE —Re-Ac-Tor, Warner Bros.
16	16	9	BLACK SABBATH —Mob Rules, Warner Bros.
17	14	8	MOLLY HATCHET —Take No Prisoners, Epic
18	21	8	THE HENRY PAUL BAND —Living Without Your Love, Atlantic
19	18	20	TRIUMPH —Allied Forces, RCA
20	35	6	JOAN JETT —Victim Of Circumstance, Boardwalk
21	23	26	STEVIE NICKS —Bella Donna, Modern Records
22	19	11	STEVE MILLER BAND —Circle Of Love, Capitol
23	24	21	THE KINKS —Give The People What They Want, Arista
24	27	17	THE GO-GO'S —Beauty And the Beat, IRS
25	25	7	SNEAKER —Sneaker, Handshake
26	26	6	PINK FLOYD —A Collection Of Great Dance Songs, Columbia
27	22	13	LINDSEY BUCKINGHAM —Law And Order, Elektra
28	20	13	GREG LAKE —Greg Lake, Chrysalis
29	29	12	SURVIVORS —Premonition, Scotti Bros./CBS
30	30	28	PAT BENATAR —Precious Time, Chrysalis
31	34	9	U-2 —October, Island
32	37	5	PETER CETERA —Peter Cetera, Full Moon/Warner Bros.
33	33	22	RED RIDER —As Far As Siam, Capitol
34	38	8	BRYAN ADAMS —You Want It, You Got It, A&M
35	NEW ENTRY		SAMMY HAGAR —Standing Hampton, Geffen
36	36	5	EDDIE SCHWARTZ —No Refuge, Atco
37	NEW ENTRY		JACK BRUCE/ROBIN TROWER —Truce, Chrysalis
38	39	3	GARY MYRICK —Living In A Movie, Epic
39	40	18	HALL & OATES —Private Eyes, RCA
40	41	3	STARFIGHTERS —Starfighters, Arista
41	46	2	BOB AND DOUG MCKENZIE —Great White North, Mercury
42	42	18	BOB SEGER AND THE SILVER BULLET BAND —Nine Tonight, Capitol
43	45	39	BILLY SQUIER —Don't Say No, Capitol
44	NEW ENTRY		WRABIT —Wrabit, MCA
45	NEW ENTRY		PRISM —Small Change, Capitol
46	32	9	BOB WELCH —Bob Welch, RCA
47	50	22	SHOOTING STAR —Hang On For Your Life, Virgin/Epic
48	NEW ENTRY		DONNIE IRIS —King Cool, MCA
49	49	20	CHILLIWACK —Wanna Be A Star, Millennium
50	28	8	BOB WEIR —Bobby And The Midnites, Arista

Top Adds

1	SAMMY HAGAR —Standing Hampton, Geffen
2	THE JOHN HALL BAND —All Of The Above, EMI-America
3	PRISM —Small Change, Capitol
4	WRABIT —Wrabit, MCA
5	JACK BRUCE/ROBIN TROWER —Truce, Chrysalis
6	AL DIMEOLA —Electric Rendezvous, Columbia
7	ALDO NOVA —Aldo Nova, Portrait
8	JIMMY BUFFETT —Somewhere Over China, MCA
9	BOB AND DOUG MCKENZIE —Great White North, Mercury
10	DOC HOLLIDAY —Doc Holliday Rides Again, A&M

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	11	THE J. GEILS BAND —Centerfold, EMI/America
2	3	9	THE CARS —Shake It Up, Elektra
3	4	10	LOVERBOY —Working For The Weekend, Columbia
4	2	11	OZZY OSBOURNE —Flying High, Epic
5	5	13	QUARTERFLASH —Harden My Heart, Geffen
6	9	8	AC/DC —For Those About To Rock, Atlantic
7	7	15	GENESIS —Abacab, Atlantic
8	6	18	THE POLICE —Every Little Thing She Does Is Magic, A&M
9	35	7	JOAN JETT —I Love Rock & Roll, Boardwalk
10	29	8	THE POLICE —Spirits In The Material World, A&M
11	11	12	QUEEN & DAVID BOWIE —Under Pressure, Elektra
12	16	9	THE ROLLING STONES —Waiting On A Friend, Rolling Stones Records
13	10	23	ROLLING STONES —Start Me Up, Rolling Stones Records
14	39	6	AC/DC —Let's Get It Up, Atlantic
15	13	14	LINDSEY BUCKINGHAM —Trouble, Elektra
16	15	10	THE J. GEILS BAND —Freeze-Frame, EMI-America
17	8	17	TRIUMPH —Magic Power, RCA
18	12	20	RED RIDER —Lunitic Fringe, Capitol
19	22	10	QUARTERFLASH —Find Another Fool, Geffen
20	20	11	JOHN HALL —Crazy (Keep On Falling), EMI/America
21	18	11	TRIUMPH —Fight The Good Fight, RCA
22	14	11	RAINBOW —Jealous Lover, Polydor
23	19	11	SURVIVOR —Poor Man's Son, Scotti Brothers
24	23	13	ROD STEWART —Young Turks, Warner Brothers
25	24	8	BLACK SABBATH —Turn Up The Night, Warner Bros.
26	27	26	FOREIGNER —Waiting For A Girl Like You, Atlantic
27	26	9	STEVIE NICKS —Leather And Lace, Modern Records
28	30	8	THE HENRY PAUL BAND —Keeping Our Love Alive, Atlantic
29	28	9	HALL & OATES —I Can't Go For That, RCA
30	33	9	NEIL YOUNG —Southern Pacific, Warner Bros.
31	36	7	DONNIE IRIS —Love Is Like A Rock, MCA
32	21	10	RUSH —Close To The Heart, Mercury
33	31	8	MOLLY HATCHET —Bloody Reunion, Epic
34	25	8	SNEAKER —Don't Let 'Em In, Handshake
35	40	6	PETER CETERA —Living In The Limelight, Full Moon/Warner Bros.
36	32	9	TOMMY TUTONE —867-5309 Jenny, Columbia
37	52	2	SAMMY HAGAR —I'll Fall In Love Again, Geffen
38	17	11	THE STEVE MILLER BAND —Heart Like A Wheel, Capitol
39	44	7	ROD STEWART —Tora, Tora, Tora, Warner Bros.
40	49	2	JOURNEY —Open Arms, Columbia
41	NEW ENTRY		PRISM —Don't Let Him Know, Capitol
42	38	6	AC/DC —Put A Finger On You, Atlantic
43	NEW ENTRY		LOVERBOY —When It's Over, Columbia
44	NEW ENTRY		JOURNEY —Don't Stop Believing, Columbia
45	37	7	PINK FLOYD —Money, Columbia
46	47	6	BLACK SABBATH —Voodoo, Warner Bros.
47	50	5	THE CARS —Cruiser, Elektra
48	53	2	BOB WELCH —It's What You Don't Say, RCA
49	NEW ENTRY		BOB AND DOUG MCKENZIE —Take Off, Mercury
50	48	6	BOB WEIR —Too Many Losers, Arista
51	34	8	GREG LAKE —Nuclear Attack, Chrysalis
52	54	2	RICK SPRINGFIELD —Love Is Alright Tonite, RCA
53	NEW ENTRY		BRYAN ADAMS —Lonely Nights, A&M
54	NEW ENTRY		THE GO GO'S —Our Lips Are Sealed, I.R.S.
55	NEW ENTRY		STEVIE NICKS —Edge Of Seventeen, Modern
56	43	7	NOVO COMBO —Up Periscope, Polydor
57	NEW ENTRY		SOFT CELL —Tainted Love, Sire
58	NEW ENTRY		OZZY OSBOURNE —You Can't Kill Rock & Roll, Jet
59	NEW ENTRY		SHOOTING STAR —Hang On For Your Life, Virgin/Epic
60	51	16	THE ROLLING STONES —Little T and A, Rolling Stones Records

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

The Door In Washington Slams Shut

By BILL HOLLAND

WASHINGTON—The Door has closed. The club, known for years as the Cellar Door and as one of the premier showcase clubs in the country, became the first pop club fatality of the new year, suddenly closing without notice Jan. 9, a victim of hit-and-run costs and the shrinking dollar.

Owners Paul Kurtz and Howard Bomstein, who only bought the Georgetown club a year ago, could not be reached for comment (Kurtz is in the hospital), but reliable sources claim the owners had fallen behind in their note payments to the previous owners, Cellar Door Productions, and that there had been "other financial trouble" with employees and performers recently.

In the last 15 years the small club had played host to hundreds of stars in all areas of popular music, including Linda Ronstadt, Joni Mitchell, Neil Young, John Denver, Steve Martin, Woody Allen, Charles Mingus, Miles Davis, Weather Report and Richard Pryor. But in recent times it could afford fewer and fewer national performers.

In 1978, while the club was still owned by Cellar Door Productions, the D.C. Fire Dept. cut back the seating capacity from 199 to 124, which seriously limited the number of medium draw and up-and-coming acts the club could book. And when Cellar Door Productions purchased the nearby 500-seat Bayou in January of 1980, it was the beginning of the end for the Cellar Door's ability to draw—and pay—increasingly higher priced national entertainment.

Nevertheless, under Kurtz's ownership and management, the Door

(Continued on page 38)



Billboard photo by Chuck Pulin

BATTLE OF BANDS—The Jitterz from New York take part in a battle of the bands contest for "American Rock," a new television program expected to debut in the spring. The Jitterz beat out two other bands, according to the scoring of judges Todd Rundgren, Gary U.S. Bonds, Grace Slick and Carl Wilson.

Sylvie Vartan Of France Ties Visit With Cable TV

LOS ANGELES—French singer and RCA artist Sylvie Vartan is planning her first comprehensive U.S. tour early this year and it will coincide with the airing of her "Live From France" cable tv special.

The dates of her U.S. performances and the airing of the special have not been set but manager/producer Dann Moss is planning for the next two months. Dates are pending in Las Vegas, Reno, Lake Tahoe, Atlantic City and New York.

"She has gotten about as big as she can get in France," notes Moss of why she is going to include the U.S. market on her itinerary. "She recently played the Palais des Sports, a 5,000 seat venue, for five weeks and sold out. There aren't many stars in America who could do that."

While she is here in March, Vartan will be recording her next RCA album. "We're doing a contemporary album. It won't be in French. It will all be in English," says Moss. "To compete in the Top 40, this is what you have to do."

Vartan's last American album, "I

Don't Want The Night To End," was released two years ago. It saw some disco action.

She was last in America at the same time. "But she only did the major television shows," notes Moss. "She never has come over here to perform."

Moss adds that Vartan has wanted to pursue the American market for quite awhile but that the past two years have been spent perfecting her act in France. "We're using a \$300,000 set. We got the act together in France so we could come over here."

Other dates beyond the big showrooms are being considered. "The initial cities are the ones she can go and get a large audience. It used to be that playing Vegas would negatively color people's perception of an artist. I don't think this is any longer a taint to her career," explains Moss.

The hour cable special, directed by Tony Charmoli, has been sold in Japan and France. A soundtrack album from the video is a possibility.

CARY DARLING

'VINTAGE '82' Nashville Feel To B.B. King Album

By JEAN WILLIAMS

LOS ANGELES—B.B. King went to Nashville's Music City Music Hall, where Elvis Presley recorded when it was owned by RCA, and used the late singer's musicians to pepper his blues offerings with country on his next LP, tentatively titled "Vintage '82." Music City Music Hall recently was the site of a Crusaders' session for MCA, also King's label.

Country singer/songwriter Conway Twitty penned "One Of These Nights" for the LP, and King borrowed some tunes from the songbooks of Willie Nelson and Ronnie Milsap for "Vintage '82," set for release in March, says Sidney Siedenberg, King's personal manager.

Patti Austin, who works closely with Quincy Jones, contributes background vocals on the Stewart Levine-produced album. Horns were added in Muscle Shoals, with strings added at New York's Hit Factory Studio.

Milton Glaser, designer of posters and/or album jackets for such notables as Bob Dylan, is designing the cover for "Vintage '82," says Siedenberg.

King's label, MCA, with Siedenberg, is planning a major bash in Nashville March 18 to kick off the LP and celebrate his 35 years in the business.

Anticipating one of King's busiest years ever, Siedenberg says the musician will go to Nashville in early March to perform at the Tennessee State Prison. Following the LP kick-off celebration, King will embark on a concert/promotional tour of Europe and Australia in support of the product. He will return to Europe in July to perform at 14 jazz festivals.

A second LP featuring King will be released later this year. The

bluesman was special guest at the Crusaders' live session in England, with the Royal Philharmonic Orchestra last year.

In the meantime, two PBS-TV specials are being prepared depicting King's life. In New York, a one-hour documentary is being prepared, while in Boston, a tv movie, based on the book of his life, is set to go into production.

King also has contracted to do national advertising campaigns for Cutty Sark whisky and Kentucky Fried Chicken.

In addition, to boost his profile, his management, for the first time, has hired a nationally known public relations firm.

Agent Pulls Jail Sentence

LOS ANGELES—A former booking agent with Regency Artists has been sentenced to two years in prison following his admission that he diverted concert fees due the agency and its artist clients for his own use.

According to U.S. Attorney Stephen Trott, former agent Bruce Brown was sentenced Monday (4) in U.S. District Court, where Judge William P. Gray handed down his conviction on four counts of wire fraud. Brown pleaded guilty to those charges at a Nov. 3 court appearance.

Brown, employed by Regency from June through September in 1980, persuaded concert promoters in Mississippi, Michigan and the Washington, D.C. area to wire funds intended as concert deposits directly to Brown himself. According to Paul Rochmes, the assistant U.S. attorney who prosecuted the case, Brown's requests, made in connection with appearances by the Brothers Johnson, Johnny Guitar Watson and the O'Jays, specified that the funds be directed personally to the agent, rather than sent to the agency itself.

Brown then kept the deposits without notifying either the acts or Regency itself that he'd made the bookings. The FBI subsequently assisted in the investigation, with the cooperation of Regency.

Neither the artists named nor the agency were alleged to have known about the scheme.

Brown, 30, is a Beverly Hills resident. SAM SUTHERLAND

Problem In Wisconsin: Acts Ignore Taxes

By MARTIN HINTZ

MADISON—A Wisconsin tax official says that only about 16% of non-state resident entertainers performing in the state file state income tax returns. Daniel G. Smith, state tax collection administrator, says his office arrived at the 16% figure from a list of about 2,000 entertainers who performed in Wisconsin in 1979 and 1980.

Smith, testifying Jan. 7 before the Assembly Revenue Committee, suggested withholding a percentage of performers' fees at the time of their performances. This idea was turned down by the Wisconsin legislature when it was first suggested in 1977.

A bill to require 7.5% upfront withholding on entertainers fees exceeding \$3,000 has been prepared, but the committee did not move to introduce it for this session. The act might be revised to require a lower withholding rate, according to Rep. Marlin Schneider, committee chairman, a Democrat from Wisconsin Rapids.

Asked why the taxes were not collected, Smith replied that it was difficult to trace the performers after they are paid and leave the state. "We're dealing with seven miles of individual tax returns," he added, referring to computer listings of state residents alone. Smith is prohibited by law from identifying delinquent taxpayers by name.

Of the performers who did pay taxes, he mentioned Bob Hope and the late Elvis Presley. "He (Presley) is one entertainer that I know routinely and regularly filed tax returns," Smith said, adding that he wasn't a Presley fan but that the entertainer did "file nice tax returns."

Smith's office pursues entertainers for taxes but admits the process is costly and cumbersome compared with collecting the money upfront.

Full compliance by entertainers could produce upwards of \$1 million in tax revenue for Wisconsin, he suggested.

Promoters, county fair officials and Milwaukee stage hands were key figures in getting the idea of upfront collections killed. Requiring withholding would force entertainers to file tax returns to get some of their money back by claiming expenses as deductions, Smith said.

Opponents argued that the place would deter certain performers from coming to Wisconsin or that they might increase their fees.

Smith replied that his only concern was to collect the owed taxes. "Withholding is no imposition to the promoters other than the paperwork," he indicated, adding that he doubted fees would rise much if at all.

RIAA Certified Records

Platinum LPs

Rick Springfield's "Working Class Dog" on RCA. Disk is his first platinum LP.

Bob Seger & the Silver Bullet Band's "Nine Tonight" on Capitol. Disk is their fifth platinum LP.

Dan Fogelberg's "The Innocent Age" on Full Moon/Epic. Disk is his third platinum LP.

The Police's "Ghost In The Machine" on A&M. Disk is their second platinum LP.

Olivia Newton-John's "Physical" on MCA. Disk is her third platinum LP.

Gold LPs

Genesis' "Abacab" on Atlantic. Disk is their third gold LP.

Billy Joel's "Songs In The Attic" on Columbia. Disk is his seventh gold LP.

Kool & the Gang's "Something Special" on De-Lite. Disk is their fifth gold LP.

Daryl Hall & John Oates' "Private Eyes" on RCA. Disk is their seventh gold LP.

Willie Nelson's Greatest Hits and Some That Will Be" on Columbia. Disk is his seventh gold LP.

Debbie Harry's "KooKoo" on Chryslers. Disk is her first gold LP.

Little River Band's "Time Exposure" on Capitol. Disk is their fourth gold LP.

Roger's "The Many Facets Of Rogers" on Warner Bros. Disk is his first gold LP.

Luther Vandross' "Never Too Much" on Epic. Disk is his first gold LP.

Gold Singles

Olivia Newton-John's "Physical" on MCA. Disk is her 11th gold single.

Daryl Hall & John Oates' "Private Eyes" on RCA. Disk is their fourth gold single.

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Portable Stages Added To Guber & Gross' Theatres

PHILADELPHIA—In a move to make the venue more attractive to rock groups and other contemporary acts that don't like to perform with their backs to the audience, Lee Guber and Shelly Gross have added a portable proscenium-styled stage to their in-the-round theatres. The stage, designed and created by the Wenger Corp. in Minnesota, will be available at both their Valley Forge Music Fair in suburban Devon, Pa., and at their Westbury Music Fair in Long Island, N.Y.

Originally opened as a musical tent offering replays of Broadway hit musicals in the round, the 2,932-seat Valley Forge Music Fair went hardtop in 1966. But the in-the-round stage remained. As a tent, about 90% of the bookings were the book musicals doing eight performances in six days a la the legit theatres, with 10% being name acts in concert. With the hard top, Valley Forge developed a more contemporary image and in the past few years name acts playing one, two and three nights with the superstars like Frank Sinatra and Diana Ross.

Today, the big names represent about 70% of the bookings with rock bands and singers along with country performers making up the re-

maining 30%. With the rock and country names getting the biggest action at the boxoffice, Guber and Gross see it as the direction for their theatres to take. In being able to offer the artists the choice of either proscenium-styled or in-the-round stages, it affords them greater flexibility in bookings and makes their two houses more open to both agents and artists.

Guber and Gross also point out that they can no longer think of bookings in terms of eight performances a week as in the legit theatre. In presenting all their attractions as show concerts, there can be two and even three performances in a single day. The number of shows an artist can present within any particular time frame depends entirely on the popularity of the performer and thus makes the house suitable for a Sinatra and Bob Hope on down.

Washington Door

• Continued from page 37

(the name was shortened to the Door last summer) continued a policy of national as well as top regional and local entertainment. But now the doors are locked.

"Right now we're looking for another buyer," says Dave Williams of Cellar Door Productions. Asked if he and co-partner Jack Boyle might consider reopening the club themselves, he says, "No, no, we'll never reopen it. I can tell you that for sure."

Halsey Relocates

TULSA—The Jim Halsey Co. has changed location. Its new address is 3225 South Norwood, Tulsa, Okla. 74135. The telephone number is (918) 663-3883.



KLEMMER STAMP—Jazz saxist John Klemmer, left, autographs copies of the Nautilus direct-to-disk LP "Straight From The Heart" (now out of print) for winners of a special dealer contest sponsored by the audiophile label. Looking on is Nautilus vice president of a&r, Jerry Luby, center, and Klemmer's manager Gary Borman.

Talent Talk

Benny Goodman has received a certificate of merit "for his outstanding contributions to the quality of American musical life," from the editors and critics of Stereo Review. ... "Wild Gift" by X on Slash Records has topped the top 10 list of critics for both the New York and Los Angeles Times, and made the top 10 in Time. X is now signed to Elektra.

Patti Labelle made her theatrical debut at a limited run of "Your Arms Too Short To Box With God" at the Warner Theatre in Wash-

ington D.C. ... Modern music composer and keyboardist **Elodie Lauten** plans a 12-hour rendition of her work at the White Columns in New York. "It's a musical experiment inspired by marathon runners," she says.

Triumph drummer **Gil Moore** was issued a summons by Cincinnati police following a concert where he told the audience he wanted "to see some lights." and thousands responded by holding up their flaming lighters. Following the disaster at the

Who concert in 1979, where 11 died, displaying an open fire in a concert hall was made illegal.

Making their live debut at the Playboy Hotel and Casino in Atlantic City Monday (11) were the **Playmates**, a vocal group sponsored by Playboy, consisting of four former Playboy centerfolds. Press members from New York were bused down to see the 35-minute PG rated show. The group plans to do Las Vegas-

(Continued on page 39)

The Police

★ Ghost in the machine

Rush

★ Exit...stage left

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Survey For Week Ending 1/23/82

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**—\$207,482, 16,682 (18,000), \$12, \$11 & \$10, Feyline Presents/Talent Coordinators of Amer., McNichols Arena, Denver, Jan. 7.
- **KINKS, BRYAN ADAMS**—\$195,730, 17,263, \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Byrne Meadowlands Arena, E. Rutherford, N.J., sellout, Jan. 10.
- **ROD STEWART**—\$157,366, 13,684 (16,000), \$11.50, Schon Prods., Met Center, Minneapolis, Jan. 10.
- **ALABAMA, JANIE FRICKE**—\$115,930, 12,200, \$10 & \$9, Keith Fowler Prods., Greenville (S.C.) Memorial Auditorium, two sellouts, Jan. 8.
- **OAK RIDGE BOYS**—\$105,239, 11,277 (14,866), \$10, \$9 & \$8, in-house promotion, Iowa State Univ., Hilton Coliseum, Ames, Dec. 11.
- **OZZY OSBOURNE, STARFIGHTERS**—\$72,840, 7,284 (10,000), \$10, Feyline Presents/in-house promotion, Colo. Univ. Events Center, Boulder, Jan. 10.
- **OZZY OSBOURNE, STARFIGHTERS**—\$57,747, 7,028 (10,000), \$9 & \$8, Feyline Presents, Tingley Coliseum, Albuquerque, N.M., Jan. 7.
- **WILLIE NELSON & FAMILY, DON BOWMAN**—\$51,644, 5,522 (10,000), \$10 & \$9, Feyline Presents, Tingley Coliseum, Albuquerque, N.M., Jan. 10.
- **DEVO**—\$25,936, 2,659 (4,400), \$11, \$9.50 & \$9, Aquarius Prods./Phantom Prods./Sonoma State Univ., Main Pavilion, Sonoma County Fairgrounds, Napa, Calif., Dec. 6.
- **PEABO BRYSON, JONES GIRLS**—\$25,900, 2,604 (3,200), \$10, Myra Guyton, Jacksonville (Fla.) Civic Auditorium, Jan. 8.
- **GODDO**—\$17,637, 2,071, \$9-\$7, Skarratt Promotions, Hamilton (Ont.) Place, sellout, Jan. 9.
- **JR. WALKER & THE ALL STARS**—\$3,546, 591 (1,000), \$6, Double Tee Promotions/in-house promotion, the Euphoria, Portland, Ore., two shows, Jan. 7.

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Talent



SKUNK'S BIRTHDAY—Producer/guitarist Jeff "Skunk" Baxter, right, celebrated his 34th birthday on stage with Handshake group Sneaker during their recent appearance at the Country Club in Los Angeles. Presenting Baxter with a cake are, from left, Sneaker members Mitch Crane and Tim Torrance, and Shelly Weiss, Sneaker's manager.

Talent In Action

THE BLASTERS JAMES HARMAN BAND

Roxy, Los Angeles
Admission: \$6.50

This Blasters show was more of a party than usual as the quartet is riding a wave in Los Angeles of interest in blues, rockabilly and "roots" music in general. Plus, with its album on the charts and on some radio stations, the Blasters definitely had a reason to celebrate at two tightly packed shows Jan. 7.

Fronted by the strong-voiced Phil Alvin, and supplemented by the saxophone work of Lee Allen (who contributed to many 1950s hits) and Steve Berlin, the Blasters rocked through 18 original and cover songs in an hour. With more exposure, the Blasters could inherit the throne left vacant by Creedence Clearwater as the leading quasi-blues/rockabilly/country act of the day. Certainly, such raucous and powerful live versions of "I'm Shakin'," "Border Radio," "Railroad Rock," and "Stop The Clock" are adequate qualifications for the job.

The Blasters' talents are fairly well known but somebody should spread the word about the James Harman Band or "Those Dangerous Gentlemen" as they prefer to be called. Playing selections from their "This Band Just Won't Behave" EP and other compositions in an 11-song, 45-minute set, the quintet plays a barnstorming brand of blues that has to be seen to be believed. For these guys, dangerous is an understatement.

CARY DARLING

NILS LOFGREN

The Ritz, New York
Tickets: \$11

Lofgren's first stop on a nationwide tour, and the first show of a three-night stand Jan. 6 found him in peak form.

Lofgren consistently resembled a young Warren Beatty throughout the 110-minute set as he alternated roles between would-be guitar hero and intense keyboardist. Lofgren's winning appeal successfully drew attention away from his limited musical abilities, as did the beyond-the-call-of-duty efforts of his buoyant (and apparently nameless) quintet. The good natured spirit of everyone on stage was contagious.

Large bulk of the set had already been committed to vinyl on 1978's "Night After Night" offering, including a picture of his black-spangled pants. However, each song was given a new life by the inspired band.

After opening with (his) cult classic, "No Mercy," the show proceeded as a brilliant balance of tempos. One of several highlights was a wonderful update of "I Go To Pieces," which is included on recent MCA LP, "Night Fades Away." Crowd fave "Keith Don't Go" was almost as good as the Stones on Pay TV as Lofgren stumbled around the stage impersonating his avowed idol.

PETER KRASILOVSKY

JACO PASTORIUS with WORD OF MOUTH GEORGE DUKE

Dorothy Chandler Pavilion
Los Angeles
Tickets: \$18, \$12.50, \$10.50

Jaco Pastorius' appearance here Jan. 10 in the first of two nights in the Music Center's Jazz At The Pavilion series was a twin triumph: for the lanky and somewhat controversial Weather Report bassist, the caliber of the music and the care in its presentation revealed a broader and

more varied talent than detractors might have suspected, and for the series itself, the lavish large ensemble Pastorius mounted for the dates offered just the right balance of conservatory formality and after-hours feel for this decidedly upscale venue.

Unlike some smaller jazz groups whose stage personality shines best in the intimate confines of a club, Pastorius' 19-piece support filled the bill. Titled his stage band after his second solo album and first for Warner Bros., "Word Of Mouth," his accompaniment for the night was built around a quintet core.

Pastorius' fretless electric bass was teamed with Don Alias' percussion and Peter Erskine in the drummer's chair, with Randy Brecker (trumpet, flugelhorn) and Bobby Mintzer (tenor and soprano sax, bass clarinet and flute) as principal soloists.

Since the album itself verges sharply from Pastorius' past solo and group work through its big band emphasis, that lineup was augmented by a 14-member brass and reed section.

An added dividend was his restraint as soloist. If his lengthy solo excursions with Weather Report have proven among that quintet's most consistent showstoppers, Pastorius has been faulted at times for grandstanding. Here there were ample glimpses of his remarkable technique, yet he willingly placed primary emphasis on ensemble interaction and strong melodic solos during the generous 95-minute set.

Pieces ranged from contemplative, down-tempo sketches ("Three Views Of A Secret") through r&b-framed romps ("The Chicken") and bop homages ("Donna Lee"), with Pastorius and his blue chip band tackling each with aplomb.

Opening was George Duke, shelving his amplified keyboards and usual partnership with Stanley Clarke for a rare 30-minute program of acoustic piano improvisations. Duke isn't about to usurp Keith Jarrett's monopoly on such shows, but then neither is he subject to that stylist's moodiness onstage. If some of his passages proved melodramatic, Duke also evinced an underlying lyricism and obvious technical strength helped considerably by his self-effacing humor.

SAM SUTHERLAND

Starr & Raye On Road With 4 Girls 4 Unit

LOS ANGELES—After a period of reorganization, the 4 Girls 4 quartet of former big band singers is back in action.

Kay Starr and Martha Raye are now teaming with Helen O'Connell and Rosemary Clooney to form the group, which broke in its new act Sunday (17) in Phoenix and now is undertaking a heavily booked two-month tour of Florida cities.

Dropping out are Margaret Whiting and Rose Marie.

Starr sang with the Joe Venuti and Charlie Barnet orchestras in the 1940s before moving out on her own as a single, recording for Capitol and RCA until the 1960s. Raye, a comedienne who made a number of exceptional vocal disks for Brunswick in the '30s, is best known for her many motion pictures.

O'Connell gained prominence as Jimmy Dorsey's vocalist and has enjoyed success on television in recent years. Clooney, still recording prolifically for the Concord Jazz label in Northern California, got her start as vocalist with the late Tony Pastor's band.

Accompanying the foursome on the long trek is pianist-conductor Frank Ortega, who will front local orchestras in the cities in which the ladies will perform. His charts are shaped to accommodate from 14 to 16 musicians as backup.

Ortega served as Starr's musical director for 12 years.

"I start the show with about 30 minutes of tunes, most of them contemporary," says Starr, whose "Wheel Of Fortune" was one of the biggest selling platters of the 1950s. "Then O'Connell, Raye and Clooney follow with their 30-minute bits.

"At the close, all four of us take over the stage and wind it up a little madly," Starr notes.

DAVE DEXTER JR.

Talent Talk

Continued from page 38
type venues around the world and television.

The Neville Brothers have fulfilled their A&M contract and are shopping for a new label. Manager Bill Johnston wants to record a new album by the group and a solo album by member Aaron Neville at the same session.

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RELEASES UP *Classical Entries Increased By 218, According To Schwann*

CHICAGO—Classical product releasing is on the rise for the third straight year, according to the Schwann Record and Tape Guide.

The monthly record and tape catalog has released annual year-end statistics, showing new U.S. classical entries in stereo rising to 2,873 last year, up 218 from 1980 which in turn was up 235 over 1979. The figure includes LPs and cassettes.

Sharp growth in quantities of digital recording and high technology analog recordings was another 1981 pattern at the same time industry new releases figures fell overall. Total LP listings new in 1981 decreased by 108, and tapes were down 237, making a total 7,717 new listings as compared to 8,062 in 1980, the publication reports.

Also tabulated by Schwann is the frequency of appearance of classical composers and performers in new listings.

According to the source, Bach was 1981's leading composer with 138 new entries. Mozart followed closely with 129, and Beethoven registered 103. Bartok, making a rare appearance in the Top 10 as a result of his

centenary year, had 41 new releases.

Other top names were Tchaikovsky (68), Schubert (49), Chopin (47), Haydn (43), Brahms (41) and Schumann (38).

Herbert Von Karajan outranked all other classical performers. Karajan's 46 new listings compared to 34 for second-running Leonard Bernstein, and 33 for Neville Marriner. Marriner had topped the list the previous two years.

Both Daniel Barenboim and Vladimir Ashkenazy totalled listings as conductor and solo pianist to rank in the top 10. Barenboim finished fifth with 19 new listings, while Ashkenazy's 17 put him in ninth position.

Other heavily represented classical artists were Lorin Maazel, Nicolas Harnoncourt, Karl Bohm, Seiji Ozawa and George Szell.

Both newly released material and reissues were tabulated.

The Schwann guide lists new U.S. entries in LP, cassette and 8-track configuration. Stereo non-classical listings for 1981, including popular, jazz, musicals, spoken and international, totalled 4,604 (2,427 LPs, 816 cartridges, 1,361 cassettes),

down from 1980's total of 5,191 (2,575 LPs, 1,183 cartridges, 1,433 cassettes).

According to Schwann, 3,626 new popular releases were tabulated, down 426 from 1982. There was a sharp fall-off in new 8-track pop releases, down from 1,049 in 1980 to 759.

Schwann puts the number of new jazz releases at 936, up from 908 the previous year. This figure breaks down to 689 LPs (640 in 1980), 43 cartridges (86 in '80) and 204 cassettes (182 in '80).

The Beethoven Fifth Symphony was the classical work represented most often in the new listings, according to the catalog. It had nine new entries.

Mendelssohn's Violin Concerto and Mussorgsky's "Pictures At An Exhibition" each was listed eight times. Other active titles were Bach "Brandenburgs" Nos. 1, 2, 3, 4 and 5, Beethoven's "Appassionata" Sonata and "Eroica" Symphony, Holst's "Planets," Mozart's "Jupiter" Symphony, Ravel's "Bolero," Tchaikovsky's "Romeo And Juliet" and Violin Concerto and Vivaldi's "Four Seasons."

The number of digital releases more than doubled to 340, according to Schwann. Of this total, 277 were classical LPs. There were 127 "High Technology" listings, compared to 29 in 1980.

While 1980 saw 20 new direct-disk titles, only two direct-cut entries arrived last year, Schwann reports. Also on a steady decline is the number of quad issues, according to the catalog.

According to Schwann, the 8-track configuration has disappeared entirely from the classical releasing scene. Of the 2,873 stereo classical releases, 1,900 were LP and 973 cassettes.

Schwann said the number of record labels increased in 1981 from 701 to 739 including 70 brand new labels. Tape labels also increased—from 305 to 320, while quad labels decreased from 32 to 26.

Enescu Is Feted In Europe

BUCHAREST—Commemorative celebrations of the centennial of the birth of leading Romanian composer George Enescu have spread far outside his native land.

In Geneva, Switzerland, for instance, there has been an exhibition dedicated to his life and music, the event organized by the city's council, the Grand Theater and the Music Academy.

The influence of Enescu on the career of noted Romanian pianist Dinu Lipatti was emphasized in the many tributes and it's almost certain that the Enescu opera "Oedip" will be added to the permanent repertoire of the Geneva Theater. It was at this concert hall that Enescu gave one of his first recitals, as a violinist, in 1907.

In Belgium, the Romanian musical group Musica Nova gave a recital of Enescu works in front of members of the royal family in Brussels, then gave repeat performances in Liege and Willebroek.

And in Egypt, the national television network turned over a whole program in the "Sound Of Music" series to Enescu compositions, with a special tribute from Samha Al-Kholi, head of the music department of the Cairo Academy.

Mayor Called In To Settle Balt. Symphony Dispute

By MAURIE ORODENKER

BALTIMORE—This city's Mayor William Donald Schaefer, following the failure of a Federal mediator to bring the Baltimore Symphony musicians and management together, has entered the scene in hopes of settling the dispute that has silenced the group this season. Unable to understand why there appears to be no compromise at this time with no further talks scheduled, Mayor Schaefer announced earlier this month that he will appoint a "fact-finding board" as an "independent third party."

He said the six-member panel is to meet with both the musicians and the orchestra management and then report to him directly. Contract talks have remained deadlocked and a federal mediator involved with the dispute has said both sides remain far apart. Mayor Schaefer called the orchestra, which has Sergiu Commissiona as musical director, a "critical element" of the city's culture.

While the symphony's executive committee would not recommend cancellation of the 1981-82 concert season, which has been delayed

since last Sept. 20, the full orchestra membership rejected management's final contract offer on Dec. 14. Frank Baker Jr., chairman of the management negotiating committee, said the wording of the orchestra motion was too indirect for it to be considered an official rejection of the contract proposal.

Instead of flatly rejecting management's proposal, the musicians' motion said the orchestra "expressed its complete confidence in the (players') committee and that the committee not return to the full orchestra until it had a complete contract it could recommend for ratification." The players' committee had recommended rejection of management's proposed pact.

The musicians have been faced with a lock-out by management over the contract dispute in which orchestra members are seeking increased wages and improved working conditions. Management has claimed the musicians' demands are excessive and impossible to meet because of the financial state of the Baltimore Symphony Orchestra.

Survey For Week Ending 1/23/82
(Published Once A Month)

Billboard® Best Selling Classical LPs™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	111	PACHELBEL: Kanon Paillard Chamber Orchestra, RCA FRL 1-5468
2	4	15	THE UNKNOWN KURT WEILL Teresa Stratas, Nonesuch Digital D 79019
3	2	37	60th ANNIVERSARY GALA Stern, Perlman, Zukerman, New York Philharmonic (Mehta), CBS Masterworks IM 36692
4	3	24	LIVE FROM LINCOLN CENTER Sutherland, Horne & Pavarotti, New York City Opera Orchestra (Bonyng), London Digital LDR 72009
5	9	28	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Karajan), DG Bargain Box 2740-241
6	7	10	PLACIDO DOMINGO GALA OPERATIC CONCERT (Guilini), DG 2532009
7	16	10	BEETHOVEN: VIOLIN CONCERTO IN D (Perlman, Guilini), Angel DS-37471
8	19	6	HOLST: THE PLANETS (Karajan), DG Digital 2532019
9	17	10	BOLLING: TOOT SUITE FOR TRUMPET & JAZZ PIANO (Andre, Bolling), CBS SM 36731
10	12	89	PAVAROTTI'S GREATEST HITS London, PAV 2003/4
11	13	150	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
12	5	311	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
13	6	115	O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560
14	14	24	VIVALDI: Four Seasons Karajan, DG 2530 296
15	15	6	PAVAROTTI SINGS EARLY VERDI ARIAS Pavarotti, CBS M37228
16	8	24	MAHLER: Symphony No. 2 Solti, London Digital LDR 72006
17	10	15	POPS ON BROADWAY Boston Pops (Williams), Philips Digital 6302 124
18	28	6	WAGNER: MUSIC FROM THE RING OF THE NIBELUNGEN (Tennstedt), Angel DS 37808
19	11	10	MENDELSSOHN: SYMPHONIES NOS. 3 & 4 (Marriner), Argo ZRG-926
20	NEW ENTRY		BRAHMS: German Requiem (Haitink), Vienna Philharmonic, Philips Digital 6769-055
21	18	15	BAROQUE AND ON THE STREETS Fred Hand, CBS Masterworks FM 36687
22	20	24	BRAHMS: Symphony No. 4 Vienna Philharmonic (Kleiber) DG 2532-003
23	32	171	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
24	NEW ENTRY		WAGNER: Ring (Boulez), Philips Digital 6769-074
25	36	6	HANDEL: Messiah (Hogwood), L'Oiseau Lyre D 189 D3
26	21	49	A DIFFERENT KIND OF BLUES: Perlman & Previn Angel DS-37780
27	38	6	BARTOK: CONCERTO FOR ORCHESTRA (Solti), London Digital LDR 71036
28	29	24	PACHELBEL: CANON: Galway RCA AFL 1 4063
29	35	15	HOLST: THE PLANETS The Philharmonia and Ambrosian Singers (Rattle), Angel DS 37817
30	31	45	PAVAROTTI'S GREATEST HITS, Vol. 2 London PAV 2006
31	NEW ENTRY		MAHLER: Symphony No. 8 (Ozawa), Philips 6769-069
32	22	24	ORFF: Carmina Burana Atlanta Symphony (Shaw), Telarc 10056
33	23	10	IT'S A BREEZE (Itzhak Perlman & Andre Previn), Angel DS-37799
34	24	98	SONG OF THE SEASHORE: James Galway RCA ARL 1-3534
35	25	19	MOZART: Complete Symphonies Vol. V Academy of Ancient Music (Hogwood), L'Oiseau Lyre D171D4
36	26	63	POPS IN SPACE The Boston Pops (Williams), Philips 9500921
37	37	15	PHASES OF THE MOON: Traditional Chinese Music CBS Masterworks M 36705
38	27	58	MOZART: Symphonies, Vol. IV Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D170D3
39	30	10	HANDEL: WATER MUSIC (Hogwood), L'Oiseau Lyre DSL0-543
40	33	10	DEL TREDICI: FINAL ALICE (Hendricks, Solti), London Digital LDR-71018

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Disco Business



SPARROW SINGS—"No Big Thing" is what The Mighty Sparrow, right, seems to be telling his co-producer, Rawlston Charles, of Charlie's Records, New York, as they put the finishing touches on Sparrow's latest calypso/soca dance album "Sweeter Than Ever," at Soundworks Recording studios here. Sparrow is considered to be one of the world's leading exponents of the calypso/soca dance music arts.

Faces Finds Success Via 'Supper Club' Reputation

By SARA LANE

MIAMI—What's in a name? Well, Michael Corso, co-owner and architect of the successful Faces club here bases much of the success of the room on the fact that he calls it a supper club and not a discotheque.

Faces is indeed a club of many attractions. It is located in Coconut Grove's Mayfair Center, an elite shopping area that also features boutiques and European shops. It also features everything from new wave nights to fine dining, and is regarded as being among the top five "smart" places at which to be seen in South Florida.

Corso refers to the two-year-old Faces as being "the kind of club—sans the big band—that was so popular back in the 1930s."

New wave night at Faces is a show unto itself. The club's patrons sport blue hair, orange shirts, pink ties, and other colors and fashions dictated by the music.

For the most part, the room's clientele is drawn from all segments of mid to upper class Florida, as well as wealthy visiting South Americans. The ages range from 20 to 60 years.

"We probably cater to four groups of people," Corso explains. "We're open for 17 hours a day, seven days a week and our first group is the women shoppers and businessmen who come in for lunch."

A happy hour crowd may include office workers and more shoppers. Then we have the early evening crowd for dining, and a late night crowd, mostly South Americans, who like to eat later in the evening." In deference to the lateness of the disco hours (music begins at 9:30

p.m. and lasts until 4 a.m.), Corso has also implemented a 23-item casual dining menu.

Faces has two distinct areas. The upper level near the windows overlooking the bay, is raised and puts customers a head above the others. This is where formal dining takes place, although food is served throughout the club. "We don't have a traditional dining room and lounge atmosphere," states Corso. Dining is stretched through the entire club. The dance floor is nestled into the dining room, and the entertainment changes every night.

The club is decorated in what Corso calls "fantasy colors, colors Walt Disney would use, a bit flamboyant, but chic and elegant."

The room has a residential feel, and this is what Corso wanted when he designed it. "I wanted the customers to feel as if they were guests in my own home," he says.

Corso is a strong believer in direct mail advertising and Faces' 4,000 members each receive five mailouts per month. "Direct mail is the backbone of our promotion," he notes.

In addition to members, those wishing to receive mailings of Face's various activities need only to sign up at the club's front desk. Corso says that more than 7,000 people are the recipients of a monthly calendar of events and special promotions that take place each week.

Radio advertising is another avenue to inform the public about Faces, and Corso spends between \$10,000 and \$12,000 each month on ads at three FM stations which reach a good cross section.

(Continued on page 42)

Harlem Pool Head Chides Labels Says Majors Ignore Minorities' Disk-Purchasing Power

NEW YORK—The music director of the 75-member Harlem-based Disco Den record pool is accusing most record labels, especially the majors, of ignoring the record-buying potential of minority communities like Harlem.

Doug Riddick, who has been involved with almost all areas of the dance music business for the past seven years, feels that most record labels could increase sales of their product by about 20% if they paid more attention to the buying power of minority communities.

Riddick claims that a few small, independent labels like Westend and De-Lite, which have taken the time to research the needs of minor-

ity markets and follow up with proper representation in those areas, have realized substantial sales increases for their efforts.

Riddick charges that most minority artists—either already established, or with the potential for greatness—are improperly promoted by their labels in minority communities where their products have the greatest sales potential.

Riddick cites artists like Luther Vandross, Zulu, Heartbeat and Frankie Smith, whose products have enjoyed unprecedented success because a substantial part of their promotional efforts were concentrated in minority communities.

He also discloses that Chaka Khan paid a recent visit to one small record shop on 125th Street, Harlem, to promote her current release "and was mobbed by enthusiastic fans."

Riddick argues that much of the record sales in minority markets can be attributed to the self-motivation of retail shop and discotheque operators and mobile DJs. He urges record company executives, especially those concentrating on r&b, funk, reggae and other dance music forms, to take their acts into the minority markets and expose them to potential record buyers.

Riddick suggests that record company executives and/or their sales representatives spend more time exploring the potential of minority markets. He urges them to "go to 'the street,'" communicate with the

people, go to the clubs and the record shops and establish a communications link that could pay dividends in increased record sales.

Riddick spent the past year as Disco Den's music director, and he states that the experience has been invaluable. "It has given me a better pulse of this very important market," he says.

He adds that he can now go back into production and promotion and apply his new-found knowledge to creating music that is tailored to the needs of the very viable minority community.

Riddick, who has played a significant role in the production and promotion of hit records by such artists as Sylvester, chastises record labels for not paying more attention to the promotional abilities of mobile DJs.

He states that in many instances the mobiles have a better feel for music that is "hot," and are better equipped to "break" records than their counterparts in conventional clubs.

D.C. Pool Moves

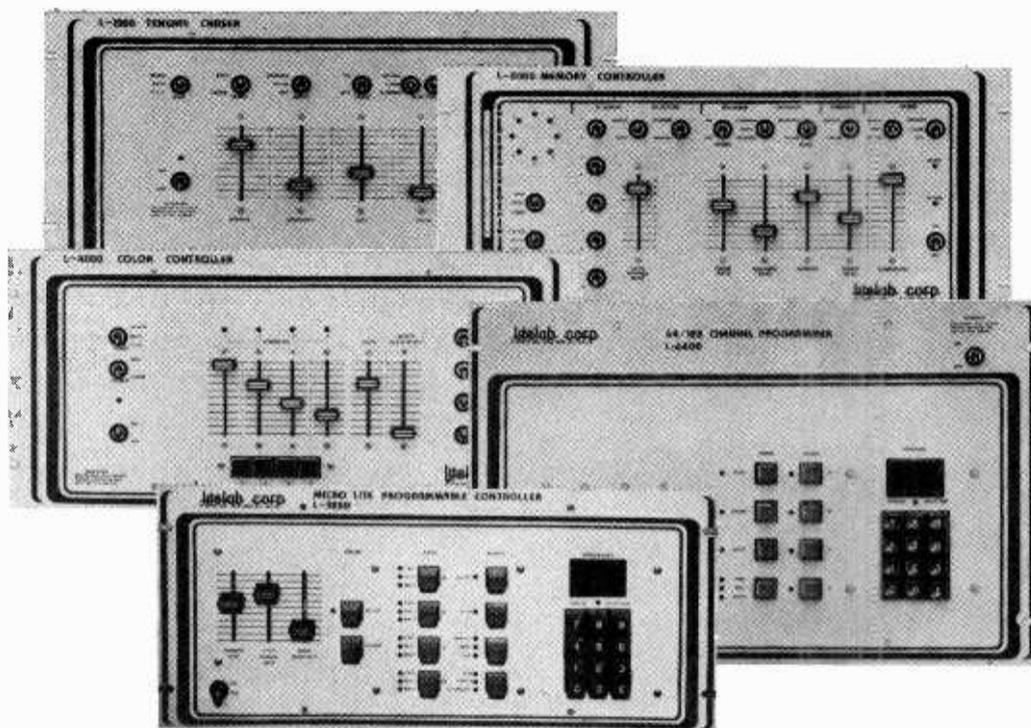
WASHINGTON—The 25 member Virginia/D.C. record pool has shifted headquarters from its original address in Bethesda, Md., to 2701 Park Cener Drive, Suite B-702, Alexandria, Va. 22302. The pool's new telephone number is (703) 379-9811. Randall Plaxa remains the pool head.

Regine, Cunard Line Plan 'Fantasy' Trip

NEW YORK—Regine Zylberg, head of the Regine chain of discotheques, has joined forces with the Cunard Steamship Line to create a five-day "fantasy" cruise aboard the Queen Elizabeth II ocean liner.

The ship will leave Cherbourg, France, on June 6, arriving in New York, June 11.

Meanwhile, in New York, Regine and Paul Anka will host this year's pre-telethon taping of the annual United Cerebral Palsy fund-raising drive. The event will be held at Regine's Crystal Room on Friday (15). Admission is by invitation.



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12"—Fashion, Level 42, Marcia Hines, Sylvia Love, Marc Harris, Toni Basil, Human League (both), Pete Shelly (both), Frontline Orchestra, Alton Edwards, Dance Reaction, Johnny Bristol, Harlow (new), Boots Clemens, What Nots, Junior, Tommorrow's Edition, Amy Bolton, Tom Brown, Art Noir, Fugeo, Duran Duran, Hot Plate II, Slyck, Flock Of Sea Gulls, Kool & The Gang, Perry Haines, Empire, Show Stoppers, Vicki D., Goldie Alexander, Sky, Pure Energy, Henderson & Whitfield, Stone, Ednah Holt, Telex, Komiko, Xavier.

L.P.s—Human League, Mix Your Own Stars, Patrick Cowley (Megatron), Liquid Liquid, Whispers, Ze Xmas, Linda Clifford, Pete Shelly.

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Disco Mix

By BARRY LEDERER

NEW YORK—Sire Records has made the albums by Soft Cell and Depeche Mode available to DJs. The works of these artists have previously been available only as imports. Both groups have had chart success with 12-inch releases: Depeche Mode's "Just Can't Get Enough" and Soft Cell's "Tainted Love"/"Where Did Our Love Go?" The Depeche Mode album is titled "Speak & Spell" and contains 11 cuts that are pop-oriented and commercial.

The group makes effective use of synthesizer instrumentation and a sound similar to the group M. Highlights of the album include: "New Life," "Puppets" and "Photographic." These selections stand out as the best possibilities for future 12-inch releases. The other selections, however, should not be overlooked. Produced by the group and Daniel Miller, this European band has brought to the U.S. a fine fusion of new wave and dance-oriented music.

The Soft Cell album, titled "Non-Stop Erotic Cabaret," is a more hard-edged, punk rocker. The vocals are in a rougher form and the arrangements noisy, but listenable. Picks from the LP include: "Frustration," "Seedy Films" and "Sex Dwarf." "Bedsitter" is currently available as an import 12-inch. None of these selections, however, are as radio-oriented as "Tainted Love," but they should still find acceptance among rock clubs. Produced by Mike Thorne, the group's distinctive rock abilities have a definite place in the current dance scene.

★ ★ ★

Returning with a new 12-inch 3 3/4 r.p.m., and perhaps their best to date, is Prism's Pure Energy, with the release "Breakaway." Produced and mixed by Mike Pabon, this trio's solid

harmonies, and lead vocals by Lisa Stevens, give a driving and invigorating feeling to the already pulsating rhythm tracks. Pure Energy has toned down its sound by polishing its production into slick singing, with enough intensity in the tracks for disco DJs and dancers. The instrumentation and arrangements include two breaks, and a cold ending for easy cueing-out. Both the vocals and the instrumental flipside run 6:50 minutes.

★ ★ ★

From WEA International is a 12-inch 3 3/4 r.p.m. titled "The Stranger" by Neill Solomon & the Uptown Rhythm Dogs. It is presently available only as an import, but the company has plans for a U.S. release, with a possible re-mix. In whatever form this disk reaches this country, it is one DJs should not ignore. "The Stranger" starts with a definite disco direction, with a pounding percussion and bongo introduction. A saxophone solo is highlighted throughout the disk, giving it a funky tinge. The lead vocals by Solomon have a deep and haunting quality in a new wave style. Additional bongos are overlaid on some of the vocal arrangements. This 4:50 disk has combined the best of disco, jazz, rock and funk into fine, fusion music. A re-mix would be in order only to lengthen the song.

West End changes pace with the label's new release of "Time" by Stone. This group has a raw, street-edged feeling to its material, yet electronic and synthesizer effects dominate the catchy and melodic arrangements. The lyrics are not especially noteworthy, but are simplistic enough so that the title sinks in. The vocal runs 7:25, and the instrumental 4:40. Both are mixed by Tee Scott, New York's talented DJ. Produced by Avuil Gilchrist, this 12 inch 3 3/4 r.p.m.

is energetic, exciting and a better direction for the label.

★ ★ ★

Other 12-inchers finding positive response from DJs are, "What Does It Take" by Amy Bolton (Importe 12), "Midnight Celebration" by Harlow (Graf), "Go Back" by Goldie Alexander (Chaz Ro), "Nobody Can Do It (Like You)" by Carol Williams (Vanguard). This record has a

special re-mix by Shep Pettibone. From the Solar label is Shalamar's "Talk To Me" and Lakeside's "Keep On Moving Straight Ahead."

★ ★ ★

On the T.O.P. 25's playlist, compiled by George Ferren in San Francisco, are the following: "Mirror, Mirror" by Diana Ross (RCA), "Don't Turn Your Back On Love" by Eloise Whitaker (Destiny), "Watch Out" by Brandi

Wells (WMOT), "Gigilo" by Mary Wells (Epic), and "Glad To Know You" by Chas Jankel (A&M).

★ ★ ★

The Baltimore Disk Jockeys Assn. picks include: "You're The One For Me" by "D" Train (Prelude); "Serious, Sirius Space Party" by Edna Holt (West End); "Big Fat Bottom" by Redd Hott (Venture); and AM-FM's "You Are The One" (Dakar).

Faces A Success As Supper Club

Continued from page 51

"People need a reason to come out," Corso says. And he claims Faces gives them a lot of good reasons: ladies nights (Monday and Tuesday) when drinks and admission are free; new wave nights; champagne and caviar tasting parties; backgammon and pente tournaments (Faces introduced the popular pente game in Miami).

Until 9 p.m., the restaurant/club is open to the public. After 9, one must be a member or pay a \$10 entrance fee. Membership costs \$200 per year, or an Esprit membership (lifetime of the club) costs \$1000. "Membership is for those who want to belong to something; to get instant recognition," says Corso.

Music begins at 9:30 p.m. Scotty Blackwell, a DJ from Dallas keeps the music going until 4 a.m. The music he plays is a "bit of everything"—disco, rock, new wave, Benny Goodman, whatever has a danceable beat. It is piped through a sense-around sound system designed by Corso. An acoustic dome over the dance floor concentrates the sound at a high intensity level for the dancers. There are four other sound systems throughout the club.

"It's a full sound through individual systems," states Corso. "When you step off the dance floor, it's about 70% quieter. You can still hear the music, but you also can talk and dine without being blasted out of your seat."

Ten thousand rain lights in the ceiling simulate a starlit sky and being computerized, they are capable of hundreds of different patterns. A conservative light show is projected on the dance floor with computerized star lights in the floor.

Due to the unqualified success of Faces, Corso is expanding his operations and hopes to open various Faces across the nation. The first is scheduled to open in July at the Galleria, a Fort Lauderdale shopping plaza similar in prestige to the Mayfair complex. It will have distinguished neighbors—Saks Fifth Avenue and Neiman Marcus. The new club will be twice the size of the Coconut Grove site and will have five levels and three dance floors.

"We are hopeful to open a chain of Faces. This year it's Fort Lauderdale; next year it will be Tampa; then Atlanta and so on," states Corso.

Billboard® Disco Top 80

Survey For Week Ending 1/23/82

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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
★	4	9	I CAN'T GO FOR THAT (No Can Do)—Daryl Hall & John Oates—RCA (LP) AFL1-4028	41	33	9	PHYSICAL—Olivia Newton-John—MCA (LP) MCA 5229
★	8	6	YOU'RE THE ONE FOR ME—D. Train—Prelude (12 inch) PRLD 621	42	51	5	SHAKE IT UP/CRUISER—The Cars—Elektra (LP) 5E567
3	3	11	CALL ME/LET'S CELEBRATE—Skiyy—Salsoul (12 inch) SG 365	43	52	10	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—Virgin (LP) Import
4	2	14	YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalet (LP) CH0702	44	26	23	COOL/GET IT UP—The Time—Warner Bros. (LP) BSK 3589
★	7	22	TAINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (12-inch) DERE 49856	45	36	7	KICKIN' BACK—LTD—A&M (LP) SP 4881
★	9	8	SURE SHOT—Tracy Weber—RFC/Quality (12 inch) QRFC 005	46	53	6	FAVORITE SHIRT/(BOY MEETS GIRL)—Haircut 100—Arista (12 inch) Import
7	1	20	GENIUS OF LOVE/WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (LP/12-inch) SFK 3628/DSRF 49817	47	15	14	R.R. EXPRESS—Rose Royce—Whitfield (LP) WHK 3620
8	6	11	LOVE FEVER—Gayle Adams—Prelude (12 inch) PRLD 618	48	32	13	NOBODY ELSE—Karen Silver—RFC/Quality (12-inch) QRFC 004
9	5	14	LET'S GROOVE/I'VE HAD ENOUGH—Earth, Wind & Fire—Columbia (LP) TC 37548	49	50	6	HIT & RUN/FREAKY BEHAVIOR—Bar Kays—Mercury (LP) SRM 14028
★	21	5	MEGATRON MAN/GET A LITTLE—Patrick Cowley—Megatone (LP) M1002	50	57	5	JOHNNY ARE YOU QUEER?/(Let's Do) THE BLACKOUT—Josie Cotton—Elektra (12 inch) AS 11538
★	17	8	SIXTY-NINE—Brooklyn Express—One Way Records (12 inch) OW003A	51	65	3	THE TWO OF US—Ronnie Jones & Claudia Barry—Handshake (12-inch) 4W9 02554
12	10	12	ROCK YOUR WORLD—Weeks & Co.—Chaz Ro/ Brasilia Dist. (12 inch) CHDS 2519	52	NEW ENTRY		IN THE RAW—Whispers—Solar (LP) EAS 27
13	13	10	COME LET ME LOVE YOU—Jeanette "Lady" Day—Prelude (12-inch) PRLD 619	53	58	5	APACHE—Sugar Hill Gang—Sugar Hill (12 inch) SH567
14	19	9	MIRROR MIRROR/WORK THAT BODY—Diana Ross—RCA (LP) AFL1-4153	54	54	6	WE'LL MAKE IT—Mike & Brenda Sutton—Sam (12 inch) S12342
★	15	23	GIGOLO—Mary Wells—Epic (LP) ARE 37540	55	NEW ENTRY		HELP IS ON THE WAY—Whatnauts—Harlem International (12-inch) HIR 110
16	16	9	ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME—Debra DeJean—Handshake (12 inch) 4W9-02541	56	NEW ENTRY		BURNIN' UP—Imagination—MCA (LP) MCA 5271
17	12	17	CONTROVERSY/LET'S WORK—Prince—Warner Bros. (LP) BSK 3601	57	63	2	FREAKMAN—Empire—RFC/Quality (12 inch) QRFC 007
18	14	17	LET'S STAND TOGETHER/TAKE MY LOVE—Melba Moore—EMI (LP) ST 17060	58	64	2	NSB RADIO/THE BEAT INSIDE—Nick Straker Band—Prelude (LP) PRL 14101
★	19	24	GET ON UP/WITH YOUR LOVE/TONIGHT—Suzi Q—RFC/Atlantic (LP) SD 19328	59	NEW ENTRY		THE VISITOR/WHEN ALL IS SAID AND DONE—ABBA—Atlantic (LP) SD 19332
★	43	3	GLAD TO KNOW YOU—Chas Jankel—A&M (LP) SP 4885	60	62	22	THE GENIE/DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591
21	11	16	CAN YOU MOVE—Modern Romance—Atlantic (12 inch) DMD 4819	61	66	2	CENTERFOLD/FLAMETHROWER—J. Geils Band—EMI (LP) S00 17062
22	22	8	HOLD ME DOWN/DESIGNER MUSIC—Lipps' Inc.—Casablanca (LP) NBLP 7262	62	NEW ENTRY		NEVER SAY NEVER—Romeo Void—415 Records (EP) A-0007
★	23	27	JAPANESE BOY—Aneka—Handshake (12 inch) 4W902623	63	67	3	COME BACK LOVER COME BACK/TAKE IT TO THE TOP—Sylvers—Solar (LP) S22
25	20	8	MAMA USED TO SAY—Junior—Mercury (12-inch) MDS 4014	64	38	18	MONEY MONEY/BABY TALK—Billy Idol—Chrysalis (EP) CEP 4000
★	26	31	CAN'T HOLD BACK/BABY NOT TONIGHT—Kano—Mirage/Atlantic (LP) WTG 19327	65	NEW ENTRY		U TURN ME ON—Tomorrow's Edition—RFC/Atlantic (12 inch) DM 4825
★	27	34	QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE—Syreeta—Tamla (LP) T8-376MI	66	56	17	HOMOSAPIENS—Pete Shelley—Genetic (12-inch) Import
★	28	30	WATCH OUT—Brandi Wells—WMOT (LP) FW37668	67	NEW ENTRY		SERIOUS SIRIUS SPACE PARTY—Ednah Holt—West End (12 inch) WES 22138
29	28	13	JUST CAN'T GET ENOUGH—Depeche Mode—Sire/Warner Bros. (LP) SRK 3642	68	NEW ENTRY		LIFE IN SPACE—Mayday—A&M (LP) SP 17180
★	29	15	MODERN LOVE IS AUTOMATIC/TELECOMMUNICATION—Flock of Seagulls—Jive/Arista (EP) VK 22001	69	NEW ENTRY		CAN'T BE FUNKY—Bush Tetras—Stiff (EP) TEES 1208
★	30	39	THIS BEAT IS MINE—Vicky "D"—Sam (12 inch) S12343	70	78	17	SNAP SHOT/PARTY LIGHTS/WAIT FOR ME—Slave—Atlantic (LP) SD 5227
31	25	15	PLAY TO WIN/PENTHOUSE & PAVEMENT—Heaven 17—Virgin (LP) Import	71	71	10	THIS MUST BE HEAVEN—Jerry Carr—Cherie/Atlantic (12-inch) DM4821
32	35	5	TURN YOUR LOVE AROUND—George Benson—Warner Bros. (LP) 2HW 3577	72	59	14	INSIDE YOU—Isley Brothers—T-Neck (LP) FZ 37533
33	37	6	I DON'T KNOW WHAT IT IS—Pete Shelley—Genetic (12 inch) Import	73	73	26	DON'T STOP THE TRAIN—Phyllis Nelson—Tropique (12 inch) TD104
34	29	13	TAKE MY HEART/GET DOWN ON IT—Kool and the Gang—De-Lite/Polygram (LP) DSR 8502	74	41	18	WALKING INTO SUNSHINE/DON'T TELL ME/I NEED YOUR LOVE—Central Line—Mercury (LP) SRM14033
35	18	15	HAPPY DAYS/TEE'S HAPPY—North End featuring Michelle Wallace—Emergency (12-inch) ENDS 6520	75	55	13	I WILL FIGHT—Gladys Knight—Columbia (LP) FC 37086
★	36	45	GARDEN OF EYE—Yvonne Gage—RFC/Atlantic (12 inch) DMD 284	76	46	15	JERKIN' BACK'N' FORTH/THROUGH BEING COOL/GOING UNDER—Devo—Warner Bros. (LP) BSK 3595
★	48	3	TELL ME THAT I'M DREAMING—Was (Not Was)—Island (12-inch) DISI 50011	77	60	17	EVERYBODY NEEDS SOMEBODY SOMETIMES—Ann-Margret—First American (12 inch) FA 1207
★	47	5	THIS IS RADIO CLASH—The Clash—Epic (12 inch) 492662	78	42	11	DO IT AGAIN—Paulette Reaves—Dash/TK (12 inch) DD 6001
★	49	3	FUNGI MAMA (BEBOPAFUNKADISCOLYPSO)—Tom Brown—Arista (LP) GRP 5507	79	72	13	TONIGHT YOU AND ME—Phyllis Hyman—Arista (LP) AL9544
40	40	22	I GOT A LINE ON YOU/X FACTOR/MENERGY—Patrick Cowley—Fusion (LP) FPSF 004	80	61	12	SPASTICUS (AUTISTICUS)/TRUST IS A MUST—Ian Dury—Polydor (LP) PD 16337

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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Fungi Mama/Funkin Fortune Maker (Remix)—Tom Browne
Love Me Tonight—Coco De Jour
I'm A Disco Freak—Veterans
Let Your Body Move II—Fat Eddie Band
Queen of Rapping Scene—Modern Romance
Never Give Up A Good Thing—George Benson
Don't Stop—Mood
Wait For Me—Slave
Let's Groove (Remix)—Earth, Wind, Fire
Papa's Got A Brand New Pig Bag (Remix)—Pig Bag
You Can (Remix)—Madleen Kane
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Bostich—Yello
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Video

PANASONIC'S GATES

Sales Of VCRs Still Climbing, Exec Says

By JIM McCULLAUGH

LAS VEGAS—Paced by VCR, the fastest growth category, sales patterns for video products continue vigorously, attendees at the CES "Video Conference" heard here Jan. 9.

Ray Gates, Panasonic president and session chairman/keynoter indicated that VCR sales estimates for 1981 would be 1,375,000, as contrasted with 805,000 units for 1980.

In other categories:

- Color television sales for 1981 are estimated to be 11,300,000 units, contrasted to 10 million for 1980.

- Monochrome (black and white) tv sales are estimated to be 5,700,000 for 1981, contrasted to 6,285,000 for 1980 (black and white tv sales are eroding slightly).

- Total television sales for 1981 are estimated at 17,000,000, as opposed to 17,182,000 for 1980.

- Projection tv sales are estimated at 120,000 units for 1981, as contrasted with 57,000 units in 1980.

- Video camera sales are estimated at 180,000 in 1981, as contrasted to 114,000 units in 1980.

- Videodisk sales (all formats) are estimated at 170,000 units in 1981, as contrasted to 50,000 units in 1980.

Gates also pointed out that there have been dramatic product distribution changes in the industry in the past two years, as at least 2,500 video specialists have opened, while department stores are becoming an increasing factor in video sales now.

Areas requiring industry attention in 1982, Gates continued, include the relationship between VCR and videodisk hardware, VCR and videodisk software relationships, the effect of portable VCR sales on the VCR market, the impact of both component tv and stereo tv on traditional tv sales and sales training and services for video products.

Additional panelists participating in part one (television: projection, small screen, stereo and component) of the video conference included Henry Kloss, Kloss Video Corp.; Bill Webber, GE Television Division; Super Yamaguchi, Mitsubishi Electric Sales America; George Hechtman, Matthews TV; and Ayse Kenmore, Liberty Music/Video. Moderator was MART's Bill McGorry.

Part two (video systems: VCR, videodisk, cameras) included Tom Kuhn, RCA SelectaVision Video-Discs; Frank Lann, N.A.P. Consumer Electronics Corp.; Allan Wallace, Hitachi Sales Corp. of America; Mickey Hyman, CBS Video; Cheryl Benton, Video Station; Julius Kretzer, Kretzer's Home Entertainment Centers; and Jack Luskin, Luskin's. Moderator was Video Review's David Hajdu.

Key trends predicted by part one of the session were the advent of component tv, broadcast stereo and the growth of "personal tv," small black and white television/radio/cassette combos.

Yamaguchi indicated that all color tv will become component. Webber predicted that the advent of broadcast stereo will drive this category, which will become significant in the 1985/86 time frame.

Retailers Hechtman and Kenmore predicted that consumers will be buying several television sets in order to accommodate various video products such as games and computers.

While high financing rates have been hindering big ticket sales, such as projection tv, movement of that product category is set to explode, panelists predicted.

"We have seen the tip of the iceberg," forecast Hechtman. Kloss, while decrying lack of better dealer to consumer education, predicted that most sales in that product category would remain at \$2,000 for the near term. Kenmore added that the high ticket is not really unreasonable when compared to the high cost of entertainment (movies, parking, etc.).

Retailers Luskin and Kretzer, during part two of the video conference, addressed the issue of erosion of gross profit in video product sales by emphasizing the need to sell benefits, service and intelligence and not base sales of VCR on price alone.

On the software side, Benton warned: "We are seeing price wars in video rentals. It doesn't make sense. If you continue to discount, 50% of the people (video software dealers) at the seminar here won't be here next year."

According to Hyman of CBS Video, studios are beginning to adopt a new discipline with respect to releasing patterns. He indicated that at the beginning of the industry there was a natural tendency to get titles out into the market but "we were chasing a limited market."

Studios, predicted Hyman, would begin to focus more on the marketing of video software.

RCA's Kuhn, however, stressed the need for more rather than fewer titles for the young videodisk market. A new RCA study, he revealed, indicated that RCA CED videodisk owners have purchased more than 22 disks.

Kuhn also acknowledged that because of RCA's two-step distribution, the company has no control over the renting of CED disks, which is occurring in some markets. But RCA is still committed to the sale of disks and is encouraging consumers to build disk libraries.

Both Kuhn and Lann stressed that programming is still an important issue for driving disk sales and that the market would be spurred later on as more attractive, original programming is made.

Retailers Luskin and Kretzer were both enthusiastic about early videodisk sales and predicted its continuing viability as a consumer product.

Shopping By Video Airs In February

NASHVILLE—American Video Shopper has announced that the Satellite Program Network will air "The Shopping Game," a half-hour game show, beginning in February.

The show stars Art James and is produced by Nashville's Scene Three Video. It was created by Nicholson-Muir Productions, New York. Charles McKellar, AVS president, says the program involves a live audience and showcases products which viewers with credit cards are encouraged to order by toll-free telephone or mail.

The program will air at 9 a.m. (EST) and 4:30 p.m., Monday through Friday; 10:30 a.m. Saturday; and 11:30 a.m. Sunday.

Video Retailers Mull New Assn. 200 Interested Dealers Bat Around Organization Plan

• Continued from page 3

tional basis against studio-designed rental programs.

So far, four studios have set their own rental policies, requiring dealers to pay in advance to lease titles for time periods ranging from one to six months. Dealers protest that they will go broke trying to predict consumer demand for what one retailer termed "dogs." When dealers at the meeting were asked who felt studios should have a say in dealers' rental policies, not one hand went up.

Response was also unanimous to a query regarding boycotts. By a show of hands and much shouting, the group in effect voted to play down as much as they could video programming from those studios with formal rental programs—Warner, 20th Century-Fox, MGM/CBS and Disney—and to promote more heavily such companies as Columbia Pictures and Paramount. These two, which do not attempt to monitor retailers' use of their product, gained the group's endorsement, as did Vestron Video, formerly Time-Life Video.

It was generally agreed that it would take some time before a boycott of the studios would be felt. "It would be more effective to boycott the distributors," proposed Jeff Levy of Toronto's House of Video, "because they can't last more than a few months. The big guys will be able to hold out."

Said another retailer, "The studios propose a partnership with you and then make all the profit. We must let them know that the only rental pro-

gram we'll accept is a surcharge. The only way to get to the studio is to refuse to accept its plan."

"I'm 100% against all rental plans," said Ed Minarich of Video Station in San Antonio. "The studios are playing games with us. They want money blind up front on titles that often don't move at all."

"A dealer association is a great idea," Minarich said. "Talk to other people in your town, put a sign in your window saying, 'Superman II is dead,' and I guarantee you it will work." Minarich put such a sign in his own store window to serve as an opening to conversation with his customers. "You have to explain to them why you're not carrying these titles," he said.

Competition from cable television is seen as a threat as well. "Why should we have to be the last to get

the movies and still have to accept their programs," asked one dealer. "They must be thinking of us as the small-change department, but we must be making money for them or they wouldn't bother. We have to organize and find out just how important we are to them."

Some of those in attendance obviously had already learned a lesson from Norma Rae and had organized dealer groups in their areas: New York, Southern California and Chicago. John Poe, owner of Videocassettes Unlimited of Santa Ana, Calif. and president of the Southern California Video Retailers Assn., recommended that dealers take out a phone book and call their competitors to discuss problems. "We have to tell the studios we won't accept what they're giving us," he said.



Billboard photos by Alan Penchansky
VIDEO AWARDS—The ITA's Henry Brief, right, and Jack Dreyer, vice president and general manager of Twentieth Century-Fox Video's consumer products division, admire the firm's slew of ITA Golden Videocassette award winners.

Who's Movie Due On RCA SelectaVision

NEW YORK—RCA will be releasing a videodisk of the Who's film "The Kids Are Alright" in May, to coincide with the introduction of the company's stereo videodisk machine. The film is one of 10 stereo titles due out at that time; 20 stereo titles altogether will bow in 1982.

"The Kids Are Alright" is a 112-minute film of performances, interviews and excerpts from various television appearances spanning the first 15 years of the band's existence.

Other rock-oriented titles from SelectaVision include "Let It Be," "To Russia With Elton," "The Last Waltz," "Gimme Shelter," "The Grateful Dead In Concert" and "Blondie—Eat To The Beat."

Larry Estes, director of feature film programs for RCA, says, "Music films traditionally have had limited theatrical audiences. Now, as more music films are released in home video, audiences will increase through the cross-promotion of theatrical, pay-tv and home video release."

Seth Willenson, vice president for programs and business affairs, adds, "Theatrical distribution couldn't reach the full audience. Although 'The Kids Are Alright' was successful theatrically, it's a specialized title. Ancillary markets make it possible for bands to go the theatrical route and still reach their target market."

The deal with RCA is "the first American home video deal made by the Who," according to Anne Weldon of Left Field Services, the U.S. representative for the group.

Blay Back With Spicy Vidcassette 'Magazine'

LAS VEGAS—Former Magnetic Video founder/president Andre Blay returns to the industry with "New Look," a men's videocassette "magazine."

The product will be distributed by a new joint venture company between Andre Blay Corp. and Paris-based Regie Cassette Video (RVC) called Blay/RVC.

Each 60-minute issue of the magazine will contain Playboy Magazine-styled features such as profiles of film directors, fashion and lifestyle pieces.

The first edition of "New Look" premiered at the recently concluded CES had seven segments including profiles of film directors Bob Rafelson and Francis Ford Coppola, "The Girls Of Bangkok," "Tamara, The World's First Video Centerfold," and "The Well-Undressed Woman," a feature about a Paris-based hair salon that specializes in below-the-navel dyeing, shaping and styling.

While complete nudity is featured, Blay points out that "New Look" is "not pornographic but sensual, sexy but not dirty and intimate but not embarrassing."

Blay intends that "New Look" will be both sold and rented. Suggested retail price is \$59.95. Advertising rates are \$20,000 per 60-second spot. Six minutes of advertising will be the maximum per one-hour cassette.

Already available in Europe, Blay predicts that "New Look" should be available in the U.S. shortly after an independent video distribution system is set up. Four editions of the magazine will be "published" per year and later Blay indicates he hopes to have other video magazines which specialize in other topics, such as travel.

New literature from the joint venture gives a Northville, Mich., address.

JIM McCULLAUGH

Powell Opening U.K. Video Store

LONDON—Nick Powell, former partner in the Virgin Group with Richard Branson, is launching what he describes as the first "mega-video store" in London's Kensington High Street this month.

Having sold his 40% Virgin stake in May this year, Powell is putting an estimated \$550,000 behind the Video Palace, aiming at all sections of the market and offering overnight rental at \$2 or less per tape.

A New Name For Magnetic Video

It's Now Called 20th Century-Fox Video; Fresh Logo

LAS VEGAS—Magnetic Video arrived at CES here with a new name—20th Century-Fox Video—and a lineup of new sale and lease/rental titles for the home video market.

Company marketing and sales executives, still located in Farmington Hills, Mich., are expected now to relocate to the West Coast by mid-year with only manufacturing and warehousing to remain in the Midwest.

Along with the new name comes a new logo which will now appear on all of the firm's upcoming videocassettes and videodisks, and new

packaging (gray, silver and bright graphic artwork) for both its sales and rental titles.

Sales packaging will be a standard size for both Beta and VHS with the format indicated on the package. Rental packaging will have different sizes and each will have a serial numbered sticker for the dealer to put on the package. The company's rental packaging will be clearly marked "Video Rental Library."

The company also reports that 90% of its previous 41 sales distributors have signed up for its new lease/rental program.

Still maintaining both a sales and

rental program, the firm is releasing eight sales and seven lease/rental titles for January.

Sales titles include: "The Apartment," "A Streetcar Named Desire," "Sergeant York," "Exodus," "Bedazzled," "Stardust Memories," "The Missouri Breaks" and "Comes A Horseman." Sale prices range from \$59.95 to \$79.95.

The seven lease/rental titles include: "History Of The World, Part 1," "Dr. No," "The Great Muppet Caper," "Caveman," "Eyewitness," "Chu Chu And The Philly Flash" and "A Fistful Of Dollars."

Other first quarter lease/rental titles are: "Rocky," "La Cage Aux Folles II," "For Your Eyes Only," "The Final Conflict," "Thunderbolt And Lightfoot," "Eye Of The Needle," "Tattoo," "Return Of The Pink Panther," "From Russia With Love," "Zorro, The Gay Blade," "Death Hunt," "On The Right Track" and "What's New Pussycat."

In other 20th Century-Fox Video updates:

- Video music programming is being expanded with the February sale release of "Peter Allen & The Rockettes" in both stereo VHS and Beta formats. The 87-minute cassette captures Allen's popular New York stage show.

- The company's laser optical videodisk format offerings are being upped. New titles include "Sound Of Music," "Casablanca," "Patton," "M*A*S*H," "The Pink Panther," "Raging Bull," "Brubaker," "La Cage Aux Folles," and "History Of The World, Part 1." 80 titles will make up the firm's laser disk catalog in 1982.

The firm also is reintroducing five titles it placed on moratorium several months ago in order to bring them back in stereo versions. The titles include "Sound Of Music," "Butch Cassidy And The Sundance Kid," "Patton," "Hello Dolly" and "Tora, Tora, Tora."

January through March will be James Bond festival months as three of those films will be promoted strongly under the new lease/rental program.—"Dr. No," "From Russia With Love" and "For Your Eyes Only."

The firm is publishing new separate videocassette and videodisk catalogs for both consumer and dealer information. They will be updated twice a year.

JIM McCULLAUGH

Boost Seen For Deregulation

WASHINGTON—The Department of Justice has filed supportive comments with the Federal Communications Commission concerning deregulation of subscription television (STV) service.

The Department's views were contained in comments proposed by the antitrust division and filed Dec. 23 with the FCC.

Present FCC rules prevent STV service from existing in markets which do not have four conventional television stations, require STV operators to broadcast 28 hours per week of conventional unscrambled broadcasting, prevent STV operators from selling decoding devices, and require prospective operators to ascertain community needs. The Commission would like to eliminate these rules, and the Justice Department concurs in its comments.

Closed-Circuit Treatment Of 'Aida' In S. Francisco

By JACK McDONOUGH

SAN FRANCISCO—What's believed to be the first U.S. closed-circuit transmission of a live opera performance was accomplished Nov. 15 when the San Francisco Opera production of Giuseppe Verdi's "Aida" starring Luciano Pavarotti in the role of Radames was fed from the Opera House to an audience of 3,000 in the Civic Auditorium a block away.

At the same time the performance was fed by German network Polyphon via Intelsat to West Germany, Spain and Austria (where audiences saw the noon live performance at 9 p.m. local time) and also to Great Britain, Italy and the Scandinavian countries where it was seen on tape-delay.

The deal was put together by Robert Walker, business manager of the Opera, who served as executive producer. John Goberman, known best for his work with the "Live From Lincoln Center" series, produced, with assistance from British Opera television director Brian Large. Charles Swisher of the San Francisco Opera was in charge of the live feed to Civic Auditorium.

The closed-circuit transmission was set up in response to the feverish demand for tickets for the Pavarotti performances, which indeed became so intense that numerous national television and print news organizations ran features on the sky-high prices—in some cases in excess of \$500—that opera buffs were shelling out for tickets. Those attending the closed-circuit telecast paid from \$5 to \$15 for their seats in front of a 22'x30' screen.

Opera spokesperson Lenore Nax-

on noted that "Charles Swisher has had a proposal in front of us for two years regarding opera and television. And there were so many thousands of people who wanted to get tickets to 'Aida' that we said, 'Well, let's try it now and see how it goes.'

"The response was universally excellent. I think once the audience got into the fact that they were watching television there was no problem. They said things like, 'What you lost in grandeur you made up in intimacy.'

Naxon noted that the overseas deal was made in coordination with the American sale of the air rights to "Aida" to NBC's RC-TV (which goes on the air in March) for showing in 1982, with a Public Broadcast System telecast set for 1983.

The satellite transmission to West Germany and Austria was accompanied at intermission by a German-language interview with Opera director Kurt Herbert Adler. The following day Adler did another interview, in English, for the BBC tape-delay program.

Adler will also be the subject of a National Public Radio documentary to be broadcast Nov. 28, and PBS outlet KQED in San Francisco will air its Adler documentary Jan. 16. Adler was also the guest on "Over Easy" Dec. 3.

Coincidentally, Pavarotti also starred in "Samson and Delilah" which aired on PBS the night after the "Aida" feed. Nov. 16. "Samson" had been taped in September, 1980 and sold to "Great Performances."

Naxon says the Opera "is working in the direction of putting the Opera on videocassette and videodisk.



KILLER VIDEO—CES attendees get eyeful of "killer tomatoes" at the Media Home Entertainment exhibit. What's billed as the world's first "musical-diasaster comedy"—"Attack Of The Killer Tomatoes"—is available now as a videocassette.

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	1	6	AN AMERICAN WEREWOLF IN LONDON	MCA 77004
2	6	6	FOUR SEASONS	MCA 77003
3	2	5	APOCALYPSE NOW	Paramount Pictures, Paramount Home Video 2306
4	3	10	KRAMER VS. KRAMER	Columbia Pictures 10355
5	5	14	STIR CRAZY	Columbia Pictures 10248E
6	4	14	THE BLUE LAGOON	Columbia Pictures 10025E
7	13	17	THE JAZZ SINGER	Paramount Pictures, Paramount Home Video 2305
8	16	22	RAGING BULL	United Artists, 20th Century Fox Video 4523
9	7	10	THE THIEF	20th Century Fox Video 4550
10	8	12	FRIDAY THE 13TH II	Paramount Pictures, Paramount Home Video 1457
11	11	11	ATLANTIC CITY	Paramount Pictures, Paramount Home Video-1460
12	10	10	THE POSTMAN ALWAYS RINGS TWICE	MGM/CBS 700077
13	29	2	CLASH OF THE TITANS	MGM/CBS 700074
14	9	14	ENDLESS LOVE	MCA 77001
15	14	22	NIGHTHAWKS	Universal City Studios Inc., MCA Dist. Corp. 71000
16	15	10	THE MALTESE FALCON	20th Century Fox Video 4530
17	24	8	DOGS OF WAR	20th Century Fox Video 4569
18	25	3	THE ADVENTURES OF ROBIN HOOD	20th Century Fox Video 4540-30
19	19	9	BACK ROADS	MGM/CBS 70071
20	21	6	BREAKER MORANT	Columbia Pictures 8300
21	12	24	CASABLANCA	United Artists, 20th Century Fox Video 4514
22	26	22	TESS	Columbia Pictures 10543
23	22	33	ORDINARY PEOPLE (ITA)	Paramount Pictures, Paramount Home Video 8964
24	34	50	AIRPLANE (ITA)	Paramount Pictures, Paramount Home Video 1305
25	18	8	THE GOOD, THE BAD & THE UGLY	20th Century Fox Video 4545
26	31	11	THE FAN	Paramount Pictures, Paramount Home Video-1469
27	28	2	THE CONVERSATION	Paramount Pictures, Paramount Home Video 2307
28	33	17	BUSTIN' LOOSE	Universal City Studios, MCA Dist. Corp. 77002
29	35	10	USED CARS	Columbia Pictures 10557
30	37	3	TAKE THIS JOB AND SHOVE IT	20th Century Fox Video 4076-30
31	32	2	GODFATHER EPIC	Paramount Pictures, Paramount Home Video 8480
32	23	11	MEATBALLS	Paramount Pictures, Paramount Home Video-1324
33	17	10	THE GOODBYE GIRL	MGM/CBS 700069
34	27	13	THE COMPETITION	Columbia Pictures 10124E
35	38	33	ELEPHANT MAN (ITA)	Paramount Pictures, Paramount Home Video 1347
36	30	18	DRESSED TO KILL	Warner Bros. Inc./Warner Home Video 26008
37	NEW ENTRY		MAGNIFICENT SEVEN	20th Century Fox 4553
38	40	28	BLACK STALLION (ITA)	United Artists, 20th Century Fox Video 4503
39	NEW ENTRY		ROLLERBALL	20th Century Fox Video 4559
40	20	3	A WALT DISNEY CHRISTMAS	Disney 40VS

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength.

AT CES

Audiophile Labels Exhibit Vitality

By ALAN PENCHANSKY

LAS VEGAS—Home video and personal computers are shouldering audio equipment into the background in many electronics stores. But this trend could not be fathomed from the number of audiophile software suppliers taking part in Winter CES here this month.

CES saw audiophile LP and tape suppliers in record strength and an outpouring of new titles that suggests high fidelity isn't ready to roll over and play dead.

Labels involved in new original production work—as opposed to licensors for half-speed mastered reissuing—made a particularly strong showing. In original production classical music and jazz continue to be the dominant musical styles.

Industry pacesetters such as Mobile Fidelity, Nautilus, Telarc, Discwasher, M&K Real Time and Sheffield repeated their regular attendance. However, the stratum of import and domestic audiophile lines beneath the leaders was bubbling up strongly.

And—in a surprise move—RCA Records became the first major label mounting a CES audiophile exhibit. The company's imported digital and half-speed mastered classical disks were auditioned for audio dealers along with Red Seal audiophile cassettes.

Here's a breakdown of CES audiophile label news (also see CES audiophile preview, *Billboard*, Jan. 9.):

- **RCA Records.** RCA has digital recordings, but the real gold audio buffs want to mine is classical masters from the 1950s half-speed mastered and reissued in deluxe Teldec pressings—this “.5” series continues to be RCA's strongest audiophile product, admitted Irwin Katz, Red Seal marketing director, making his first CES presentation to audio stores. The Vegas exhibit decision was a carefully considered one, notes Katz, who says the audio business and record business still remain separate

worlds. Katz said discussions with major audio reps are underway to channel the product to audio accounts. One concern, however, is that reps not cross with RCA's branch distribution to record stores. Katz said RCA intends to make an even stronger showing—perhaps including an artist appearance—at the Summer CES, and he revealed plans for more Fritz Reiner and Charles Munch audiophile reissues and the first “.5” series titles featuring violinist Jascha Heifetz.

- **Nautilus Recordings.** Audiophile labels are expecting a prerecorded cassette breakthrough in 1982. This was reflected in Nautilus' decision to enter the premium cassette field with real-time duplicating, premium Maxell tape formulation and digital master tapes—factors putting Nautilus in elite company with such tape suppliers as Mobile Fidelity, In Sync Labs and dbx. Initial \$15 titles, according to president Steven Krauss, include the Police's "Ghost In The Machine," Tim Weisberg's "Tip Of The Weisberg," Linda Ronstadt's "Simple Dreams" and Heart's "Dreamboat Annie." Maxell, for its part in the deal, will distribute a special sampler tape from Nautilus for dealers, featuring cuts from the first group of titles. High-end cassette sales to date have not been overly encouraging, with the need for more consumer education cited. But Krauss says the \$15 price point is important, as other lines ask \$2 and \$3 more. Duplicating work is being done by Venice, Cal.'s Master Digital with PCM Sony storage of all Nautilus masters.

- **Reference Recordings.** This staunchly analog San Francisco Bay

(Continued on page 49)

'SMALL IS BEAUTIFUL'

Microcassette Spotlighted In Vegas; Manufacturers Seek U.S. Acceptance

• Continued from page 3

expensive than comparable standard cassette-size units, but suppliers point out that the new units are even more convenient. This does not mean, however, that sound quality is as great. Typically, frequency response with metal tape is about 100 Hz to 8 kHz, compared with 20 Hz to 20 kHz for high fidelity standard cassette hardware with metal tape.

A microcassette is, as its name implies, small—about one-quarter the size of the conventional Compact Cassette patented years ago by Philips. It has been available in the U.S. since 1980, when Olympus introduced its Pearlorder tape recorder, only slightly larger than a pack of cigarettes.

That mono unit has spawned a spate of similar products from such companies as Magnavox, Panasonic and General Electric. But the recent CES saw the blossoming of the format in stereo. Ironically, Olympus, not a CES exhibitor this time around, has apparently shelved its former plans for stereo home and car product, after showing prototypes in 1980.

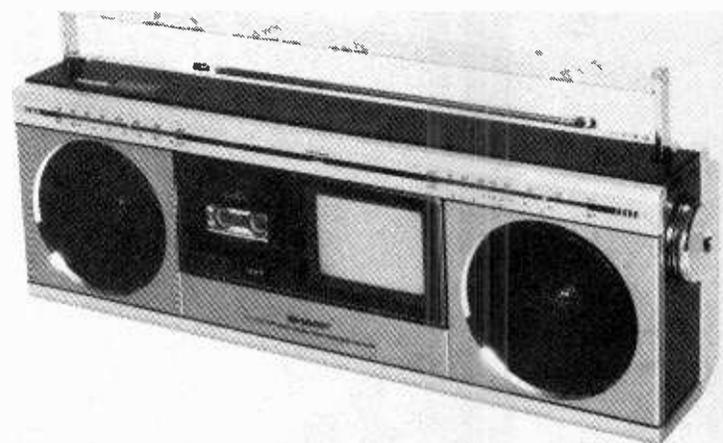
Stereo Panasonic micro offerings, these due soon on the U.S. market, include two two-speed personal-sized units, designed to prove that the smaller tape isn't necessarily limited to short recordings. Interestingly, Panasonic also had the only 90-minute blank microcassettes, which, when combined with a two-speed unit, provide up to three hours of recording time.

The two personal stereo micros from Panasonic are the RN-500 and -600, the former with an AM-FM radio. There's also the RQ-CZ7, with lightweight headphones, metal tape switch, cue and review and a

"pause" function to hear what's going on outside the headphones without having to remove them.

Blank tapes for these products are the RT-90AMC Angrom tape (the

(Continued on page 50)



SMALL BUT SHARP—Sharp had the only portable unit in Las Vegas combining a stereo microcassette player/recorder with a black-and-white television and AM/FM radio. Plenty of other stereo microcassette units were displayed at CES, however.

Audiophile Recordings

Spotlight



FANFARES—London Philharmonic, Mester, Varese Sarabande VCDM 1000240, distributed by Discwasher, \$15 list.

Audio buffs in search of big scale program material have had to feed their stereos a lot of stale performances of 19th century German and Russian warhorses. But plenty of symphonically conceived music with powerful scoring and emotional weight exists that needn't elicit boring performances. This record convinces us the place to find it is the 20th century American school; the 20 dazzling fanfares here are played with extraordinary freshness and conviction, and the room shaking digital recording is a brass and percussion spectacular akin in sound to Telarc's best efforts. This is about the best advertisement America's neglected Romantic sym-

(Continued on page 49)

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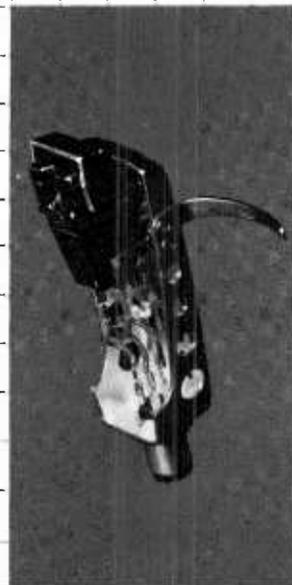
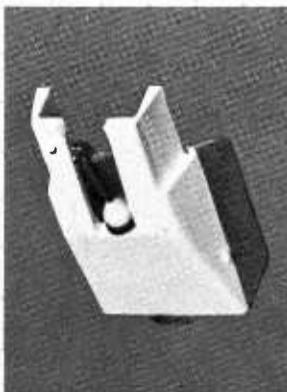
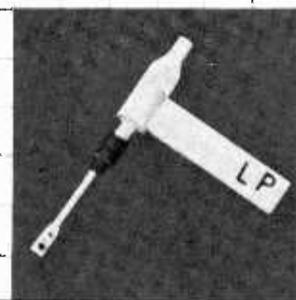
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CES AUDIO HIGHLIGHTS

Billboard photos by Alan Penchansky



RCA DEBUT—RCA Records marketing executive Irwin Katz covers the range of Red Seal audiophile product for visitors at the label's demo room—the first at CES by a major record manufacturer.



LATHE LOOK—M&K Real Time Records' engineer Ken Kreisel explains record groove geometry to a visitor—using an actual Neumann lathe set up at the show.



PORTABLE DIGITAL—Audio writers are given a glimpse of the new light-weight, Sony PCM-F1 processor—making any videocassette recorder a digital audio deck for \$1,900.



MOBILE DIGITAL—Mobile Fidelity's Gary Giorgi loads a digital audio program on videocassette for play-back through Sony's new PCM-F1 processor. The digitally encoded software, taken from Mobile Fidelity's licensed master catalog, will retail for about \$50.

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CES Panel Keys On 'Digital Age' Says Publicity May Be Hurting Analog Component Sales

By LAURA FOTI

LAS VEGAS—Publicity surrounding the coming "digital age" may be hurting sales of today's state-of-the-art analog componentry, according to some panelists in the Consumer Electronics Show's Audio Conference, held Jan. 8.

Panel moderator Larry Klein of Stereo Review magazine said he receives letters from readers upset and confused about the digital audio disk (DAD). "They want to know if they should invest in a new record player or wait. Is it possible that a premature announcement of the technology has had an effect on sales?" Klein asked.

Jeffrey Hipps, director of marketing for audio manufacturer Sherwood, called upon his past experience as a retailer. "During the four-channel debacle," he said, "rather than risk losing a customer altogether, I recommended they buy stereo."

In other words, consumer—and dealer—confusion about standardization of digital formats and today's equipment's place in the scheme of things could lead to bad-mouthing of the technology and its ultimate rejection.

"It appears digital audio will be here in 1983," said Yamaha's Don Palmquist. "If we introduce it properly, it could be a tremendous boom to the audio industry. But digital audio won't happen overnight. Production of large-scale integrated circuits must be stepped up to lower the cost. It appears also that the availability of software will be a problem, as is standardization."

Conference keynote speaker Harry Elias, vice president of hi fi and home entertainment for JVC, got things off to a start with his observations of the audio industry. "In the past three years, we've seen the

growth of the one-brand system and the use of microprocessors. A fine component audio system can be bought for as low as \$399.

"The compact audio market has simultaneously been replaced and broadened through a whole range of mini components and 'casseivers.' There is the whole new world of personal stereo, responsible for sales as high in one year as the entire audio industry was in the mid '70s. More is also being spent on car audio. So why so much doom and gloom?" Elias asked, referring to widespread predictions of shrinking sales for the audio segment of the consumer electronics industry.

The problem, said Gary Thorne, a former Sam Goody marketer now with the Team Central retail chain in Minneapolis, stems from technological improvements that are so slight that it is difficult to demonstrate them to consumers.

"Motivation of salespeople comes from demonstrable changes in products on the selling floor," Thorne asserted. "Technology is important in its consumer benefit, not its numbers. Dolby noise reduction is demonstrable, but recent changes have not been." More zeroes after the decimal point in figures for total harmonic distortion and wow and flutter have little if any effect on buying decisions, Thorne feels.

Team Central is truly a consumer electronics supermarket—it stocks not only audio but video, computers, calculators and myriad other products. Thorne, consequently, endorses diversification for audio specialists: "We're the place consumers expect to find high-technology items," he declared.

Ed Myer, owner of the Washington, D.C. Myer-Emco outlets, disagreed with Thorne. "Some video

presence is a good idea, but I don't know any specialty audio dealer making money on video," he said.

Myer ran down a list of pluses and minuses for those dealers considering expanding their inventory into the video field. "You'll get more traffic, higher sales volume and lower advertising costs," he explained. "But unless the product turns with high margins, it won't contribute to your profit. Don't forget, you'll also need more inventory; you'll be splitting supervisory time and blurring the image of your store. You'll be dealing with an item that's heavily price-advertised."

Myer and Thorne both agreed on the subject of single-brand component audio systems, saying that the packages have their place in both types of stores. These pre-matched systems, which include not only all the major components necessary to play records, but often tape decks, furniture racks, even accessories and an "audiophile" album or two, have been heavily promoted by suppliers in the past year.

"The one-brand system represents something useful to the audio specialist," said Myer. "It will broaden the market because the audio specialist can be frightening to many consumers."

"I'm a proponent of the one-brand system," concurred Thorne. "It gives us the opportunity, as the customer's knowledge expands, to move them up."

Yamaha's Palmquist ended the panel with a few words of advice to retailers. "Don't lose your enthusiasm for hi fi. The opportunities to make a profit are better now than they've ever been. Dealers who kept their enthusiasm and continued to promote had a fantastic fall season. I tell you, this business is strong."

Audiophile Labels Exhibit Vitality At CES Meet

• Continued from page 47

area label made its strongest CES showing. Composer Paul Chihara's score to the San Francisco Ballet's production of "The Tempest" recorded by Reference, promises to be one of the year's brightest new audiophile titles. Another new release, short contemporary encore pieces by the Kronos Quartet, also was demoed. According to Tom Henderson, president, UHQR pressings from JVC at \$25, and \$15 domestic KM pressings will be marketed simultaneously. Albums all are being cut at 45 r.p.m., half-speed, notes Henderson, with side lengths no longer a problem today. PBS' recent telecast of "The Tempest," which has a jazzy symphonic score, will help disk sales greatly, believes Henderson.

• **Sonic Arts Records.** Also in its strongest CES showing, this Bay Area firm offers five new titles in deluxe boxed presentation. Producer Leo de Gar Kulka, a veteran of direct disk work, is a strong digital backer, and provided visitors with Sony digital master tape playback of new recordings of symphony, cello-piano and jazz ensemble. Kulka's pressings now come from Teldec, Germany and bear the "Whisper Quiet" trademark and logo. Kulka, who has half a dozen digital jazz and classical titles in the can, said he expects new rep agreements to strengthen the line's distribution.

• **Opus 3 Records.** This Swedish "purist" classical, jazz and folk label had its first independent CES representation. Its new attack on the U.S. market will be directed by Scandinavian Sounds, a new San Clemente, Calif. firm set up as distributor. Opus 3's microphone technique carries the emphasis of the promotion, promising natural acoustical balance with correct "imaging" and timbres. Albums include choral, jazz, blues, folk, harpsichord, organ, symphonic brass, etc.. \$16 suggested list.

• **Wilson Audio Definitive Recordings.** This Novato, Calif. company exhibited a costly new esoteric loudspeaker system together with its classical organ music and ragtime piano LPs, \$17 list approximately. The company has nine albums being directly distributed to audio salons, according to president David A. Wilson.

• **Dominus Records.** This company is entering the U.S. audiophile market with an ambitious French album series called "French Popular Music Anthology." Each series edition is devoted to an aspect of French popular culture from 1600 to 1800, including a cappella choral works, vocal selections and instrumental numbers. The first two

double albums, \$25 list, have "Drinking" and "Weddings" as their theme, and 10 more editions are promised by label head Dominique Boniface, a transplanted Frenchman formerly export manager for a

leading French hi fi company. The albums, cut at 45 r.p.m. and pressed in France, are being slipped into Boniface's English jackets upon arrival here. Boniface calls it "scandalous" that all records do not offer

"audiophile" sonics today and promises consistently high musical values to set his editions apart.

• **American Gramophone.** This company's popular Fresh Aire rock-classical fusion series has been ex-

panded with a fourth LP—also the first digital album in the collection. A different musical style is reflected in still another new digital release—this one called "Fresh Aire Inter-ludes."

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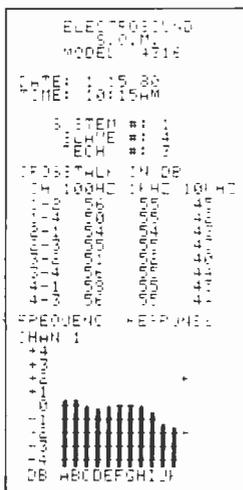
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Audiophile Recordings

• Continued from page 47

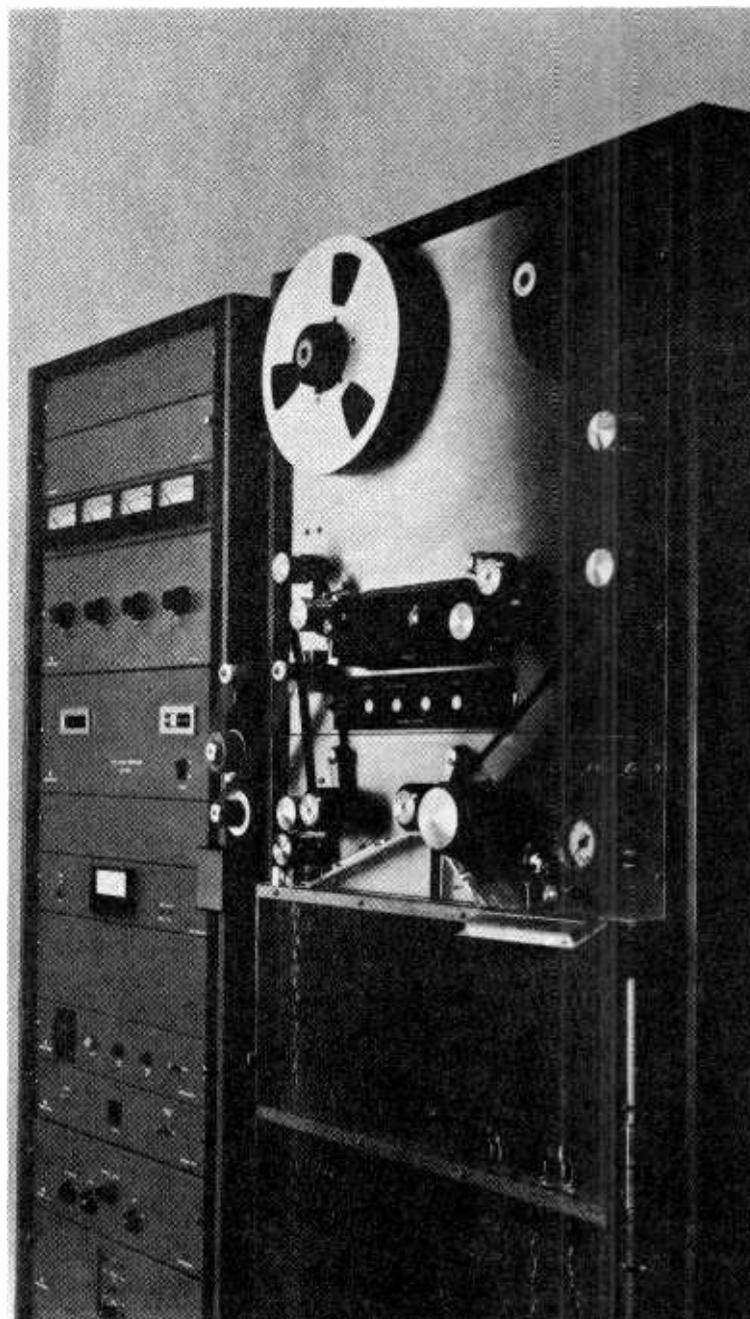
phonists have had in some time, a disk that taps almost all the strands of U.S. symphonic thought running in the first half of the century. The names on the disk are familiar enough, Piston, Copland, Cowell, Creston, Thomson, Hanson, Harris, Bernstein, Gould and others— but the record industry seems to have overlooked the strength of their language and the beauty of their technique. Conductor Jorge Mester, an electrifying force here, obviously has not lost interest, as he presides with incredible rhythmic precision over a historically interesting program made up mostly of world premiere recordings. In short, a stunning, majestic, richly textured experience with many musical and historical details lucidly outlined in the program notes. An album as much for audio buffs as the most devout musical purist.

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Manufacturers Seeking U.S. Mart For Microcassettes

• Continued from page 47

90-minute cassette referred to above), the RT-60MC 60-minute normal-bias tape and the RT-46MMC 46-minute metal tape.

The company's standard/micro dubbing cassette deck offers playback only of standard-size tapes. It's tagged the RS-M212.

Fisher's dual-mouth PHM77, on

the other hand, plays and records on both standard and micro tapes. It also offers metal tape capability in both modes. The firm offers blank software in metal only, 46- and 60-

minute lengths.

Fisher also offers micro handling in a two-speed dictating-type unit, two personal stereo units, a "boomette" box with shortwave radio and

what has to be one of the more unique products in this field, the "Kangaroo."

Model PHM88, the Kangaroo, is actually two portables in one. A unit with stereo AM/FM radio, built-in amplifier and speakers, houses a detachable "baby"—the PHM85 stereo microcassette player/recorder, which comes with headphones. This unit also records at two speeds, as do the PHM20 and PHM25. Fisher's two personal stereo units.

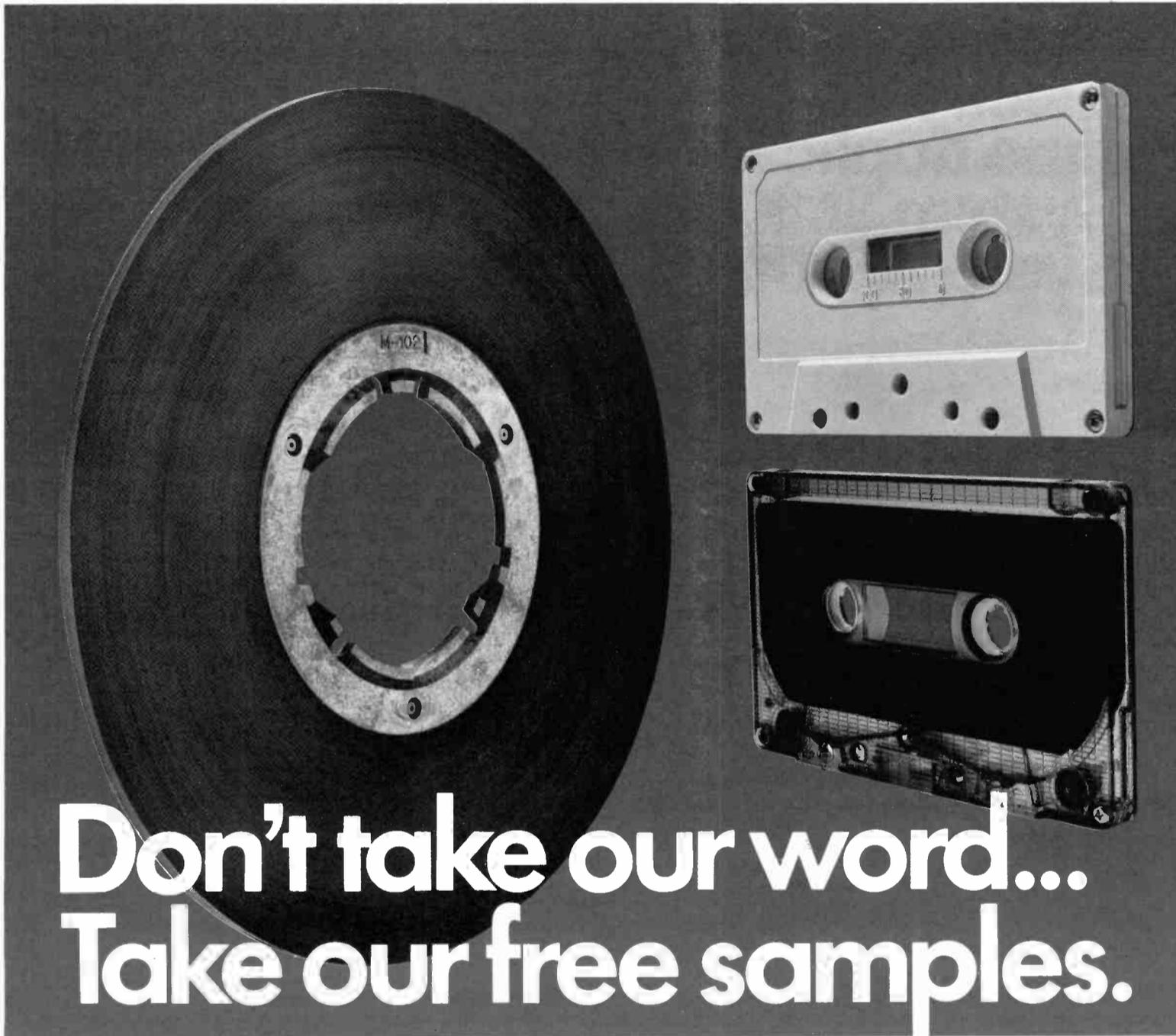
Rotel of Gardena, Calif. showed a micro personal stereo, due out within 90 days at a price of around \$100. The playback-only unit, dubbed "Roadrunner Plus II," plays through headphones or miniature speakers listing for \$45 a pair; it can even be adapted for use in a car. Additionally, the company asked for reaction to an all-in-one micro unit: a set of headphones with a microcassette player/recorder on one side and AM/FM radio on the other. The handmade sample was a prototype only.

Sony's M-1000, introduced last year, out-Walkmans the Walkman: it's a tiny player/recorder played through stereo headphones. And it uses Sony's MC46-HF and MC60-HF blank microcassettes, sold singly or in packages of two to four tapes. Never content to be without a one-and-only product, Sony also offers micro head-cleaning cassettes, the only exhibitor to do so.

Jensen had the show's only micro car stereo unit, a prototype bearing the designation RM600. The firm was asking dealers visiting the exhibit whether such a product would be viable and, if so, at what price point.

Dealers expressed interest, and the \$450-\$500 price range sounded reasonable to them. The unit features a motor-driven chassis that slides in and out for insertion and removal of the cassette. Other features include Dolby and DNR (Dynamic Noise Reduction) systems, the latter developed by National Semiconductor, as well as tape equalization and digital seek-and-scan tuning.

Also in Las Vegas, TDK showed three versions of its microcassettes: the MA-MC60 metal, AD-MC60 normal-bias and D-MC60, suitable for voice recording.



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Sound Business

Studio Track

NEW YORK—Bluesman **Johnny Copeland** is recording his second album for Rounder Records at Manhattan's **Unique Recording**. **Michael Finlayson** is at the board. **Barry Tone** and **Gene Cornish** are producing the soundtrack to video artist **Necy Twinem's** latest, "Those Modern Children," with **Peter Robbins** engineering.

At **Minot Sound** in White Plains, N.Y., **Michael Franks** completed an album for Warner Bros. entitled "Objects Of Desire." **Ray Bardani** engineered, and co-produced with **Michael Colina**. **Bob James** is at work on his latest album for Tappan Zee/CBS with **Joe Jorgenson** engineering.

★ ★ ★

In Warren, Mich., **Alux** is finishing tracks for an album produced and engineered by **Beau Williams** and **John Jaszcz** with **Ken Scribner**.

Recent activity at Detroit's **Tantus Studio** includes **Ro** and **Penny Kuypers** working on a single engineered by **David Schreiner**.

★ ★ ★

At **Music City Music Hall** in Nashville, Tennessee **Express** working on new single with producer **Norro Wilson** and engineer **Bill Harris**. . . . **Sonny Osborne** mixing live album with **Billy Haynes** producing and **Bill Vandevort** engineering.

At **Woodland Sound Studio** in Nashville, **Tammy Wynette** doing overdubs for new Epic album with producer **George Richey**; **Rick McCollister** is engineering with assistant **Ken Corlew**. . . . **La Costa** laying Elektra/Asylum tracks with **James Stroud** producing and **Pat McKakin** engineering with **Russ Martin** assisting. . . . **Stroud** also producing **Helen Cornelius** with **McKakin** engineering and **Martin** assisting. . . . **Barbara Mandrell** finishing up MCA album with producer **Tom Collins** and **Steve Ham** behind the board with assistant **Martin**.

At **Sound Emporium** in Nashville, **Boxcar Willie** and **Penny DeHaven** working on duet for **Boxcar's** upcoming **Main Street** album. Producing is **Jim Martin** and engineering is **Harold Lee**. . . . **Ed Penney** producing third album for **Terri Gibbs**. **Jim Williamson** engineering the session.

. . . **Debbie Martin** finishing up single with producer **Patty Parker** and also with **Williamson** engineering.

At **Music City Music Hall** in Nashville, **B.B. King** finishing up MCA album with producer **Stewart Levine** and **Bill Harris** behind the board. . . . **Gary Stewart** and **Dean Dillon** teaming up for RCA single with producer **Eddie Kilroy** and **Harris** engineering. . . . **Norro Wilson** in producing **Charley Pride** also with **Harris** as engineer.

At **Creative Workshop** in Nashville, **Gary Dunham** laying tracks for **Newpax** with producer **Buzz Cason** and **Lee Peterzell** as engineer. **Dreamer** in producing themselves with **Todd Cerney** engineering.

At **Sound Stage** in Nashville, **Eddy Raven** is working on an album with **Jimmy Bowen** producing and **Ron Treat** as engineer. **David Malloy** is producing an **Arista** album with **Tanya Tucker**; behind the board is **Brent King**. **Troy Seals** teams with producer **James Stroud** and engineer **Pat McMaken**. **Stroud** is also producing **Pebble Daniel**, with **McMaken** as engineer.

Nashville's **Sound Shop** sees **Marty Robbins** with producer **Bob Montgomery** and en-

gineer **Mike Bradley**. **Mel Tillis** is finishing up an Elektra album with producer **Billy Strange** and **Travis Turk** behind the board; **Lee Greenwood** is laying tracks for MCA with **Jerry Crutchfield** producing and **Ernie Winfrey** engineering. **Brad Shapiro** is producing **Millie**

Jackson for Spring with **Winfrey** as engineer.

At **Randy's Roost**, mastering by **Randy Kling** includes an **Alabama** album produced by **Harold Shedd**, a **Dean Dillon** and **Garry Stewart** single produced by **Eddie Kilroy**, and a **Cristy Lane** gospel album on **EMI-Liberty**

produced by **Lee Stoller**.

Earl Scruggs and **Tom T. Hall** are at **Scruggs Studio** at work on an album for **CBS**. **John Thompson** and **Randy Scruggs** are producing, **Tom Brown** engineering.

At the **Broken Door Studio**, **Johni Dee** is

finishing up an **Update** album with producer **Jim Rice** and engineer **Richard Achor**.

Finally, as Nashville's **Sound Emporium**, producer **Scott Tutt** is working with singer/songwriter **Brice Henderson**; **Jon D'Amelio** is at the board.

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San Francisco's Awaiting Dozen Big Names At Fest

SAN FRANCISCO—"Jazz At The Opera House," an event which producer Conrad Silvert says will be "a one-night jazz festival," has been set for Feb. 22 at the San Francisco Hall.

The event will bring together more than a dozen famous names in both contemporary and classic jazz, many of whom have never before played together. Silvert indicates that one teamup will be that of tenor saxophonists Sonny Rollins, Wayne Shorter and Stan Getz. Getz is now a San Francisco resident, having moved here from Manhattan last year.

Other players already contracted for the concert include Jaco Pastorius, Tony Williams, Herbie Hancock, Pat Metheny, Charlie Haden, Toshiko Akiyoshi, Lew Tabackin, Denny Zeitlin and Wynton Marsalis.

"We have no bands," emphasizes

Silvert, "but individuals in many different configurations. It will be kaleidoscopic—solos, duets, quartets, quintets, everything. It will not be a jam session, although it will have certain jam session qualities about it. But for the most part we will have the general progression of the concert pretty well mapped out."

Silvert says the concert will commence with a Zeitlin solo, then will move to a Zeitlin-Haden duet, with Williams, Metheny and Hancock then coming in, "and it will just go on from there." A four-hour show is expected.

Tickets for the 3,250-seat hall—one of San Francisco's most famous public buildings—will range from \$15 to \$25, "with a few boxes at \$30." In the event of a sellout a specified number of standees will be admitted at \$5.

JACK McDONOUGH

Pastorius Album Wins Gold Medal

TOKYO—Jaco Pastorius' "Word Of Mouth" (Warner Brothers) was selected by a panel of 28 judges here to take the 15th annual jazz recording Gold Medal prize.

It was picked from around 1,000 jazz album titles available in Japan during the year ending Nov. 30, 1981, with imports included alongside locally pressed product.

The judges, headed by Shoichi Yui, veteran critic, gave the top vocal award to Sarah Vaughan for "Sarah And The Count Basie Orchestra" (Pablo Today). Prize for the most outstanding Japanese jazz album went to "My Piccolo," by Akira Miyazawa (Next Wave).

Top editing award went to "Art Blakey and the Jazz Messengers 1961—Live In Japan" (Baybridge) and top conceptual idea to "It's Wonderland/ITS" (JVC).

The seventh Fumio Nanri Award went to Nobuo Hara, leader of the Sharps and Flats Band and a tenor saxophone player. This group has been top of the readership big band poll in Swing Journal monthly magazine, which sponsors both the jazz recording awards and the Nanri Award.

The Sharps and Flats Band was the first Japanese outfit to participate in the Newport Jazz Festival, back in 1967. It marked its 30th anniversary last year, celebrating with a national tour here playing opposite the Buddy Rich orchestra.

The late Fumio Nanri was one of the pioneering figures of Japanese jazz, a trumpet player and leader of the Hot Peppers group.

SHIG FUJITA

Shirley Scott, Dancers Collab

NEW YORK—Keyboard veteran Shirley Scott teams with two dancers in an unusual three-day engagement here built around the theme of "All Star Jazz & Taps."

Scott's piano and organ, augmented by bassists Major Holley and Herman Wright and drummer Bobby Durham, will combine with dancers Jimmy Slyde and Lon Chaney for the Jan. 21-23 date at the Jazz Forum, 648 Broadway.

Shows are being promoted by the Wilbur Ware Institute in Philadelphia, in tandem with Mark Morganelli.



Billboard photo by Chuck Pulin

VIDEO VIBES—Vibes stylist and producer Mike Mainieri, left, awaits his cue from Ben Sidran, seen while producing Mainieri's live set at New York's 7th Avenue South club as a videodisk project. With plans calling for a summer release in Japan through Pioneer Artists, Sidran helmed the project for Myriad Media Productions, based in Los Angeles.

WORK OPPORTUNITIES SPARSE

British 'Concerned' Over Serious Plight Of Jazzmen

By PETER JONES

LONDON—The serious plight of the professional jazz musician in the U.K. is now a matter of the gravest concern, according to Brian Blain, chairman of the Jazz Centre Society here.

He says: "In spite of the abundance of excellent players, the provision for jazz, in terms of funding and performance opportunities, compares poorly with that in many other European countries."

"There are no revenue-funded groups, virtually no educational posts for musicians in residence and, most serious of all, little or no recording of the work of British jazz musicians."

But he finds a potential bright spot. Says Blain: "At a time when there's so much widespread concern about the funding of the arts generally in Britain, at least the Arts Council now does include jazz and contemporary music among its top priorities."

However, recent years have seen increasing anxiety among most British jazzmen. The Jazz Centre Society has long argued the case for jazz with the Arts Council and the various regional arts associations.

Says Blain: "Only in the past year or so have we genuinely felt there is a significant number of sympathetic

ears listening to our pleas."

Nevertheless, the Jazz Centre Society itself has worked ceaselessly to propagate the jazz cause in Britain. Its annual report notes: "We were responsible, as promoter, for 394 performances attended by 67,000 people in the year ended March, 1981."

"And we put on 11 national tours between October, 1980 and the end of March the following year. Through our Jazztour packages, musicians were, perhaps for the first time in this country, able to play up to 20 consecutive dates."

But the concern for the future of U.K. jazz goes on. Says Blain: "Major concert promotions are expensive. It's apparent that unless the Jazz Centre takes the initiative, a substantial area of modern music of international quality, for which there is a considerable following here, will rarely be toured in Britain."

Now the Jazz Centre Society is well into planning for a National Jazz Centre, sited in a large warehouse in Covent Garden.

L.A. Group Seeks Help

LOS ANGELES—The Committee On Jazz, which locally produces numerous live concert series and festivals featuring area jazz musicians, is moving beyond its usual array of funding sources to solicit donations for bankrolling future activities.

Until now, the group has relied on a combination of local and federal grants and the Musicians' Performance Trust Fund of the AFM Local 47 here. But in a letter to supporters mailed at year's end, executive director Benny Powell and president Gary Williams claim "governmental funding for the arts is evaporating."

During the past year, the organization has produced concerts by such area veterans as Billy Higgins, Red Calender, Jimmy Cleveland and Harold Land, as well as its fourth annual concert series at the Crenshaw YMCA and its second Charlie Parker/Lester Young Festival.



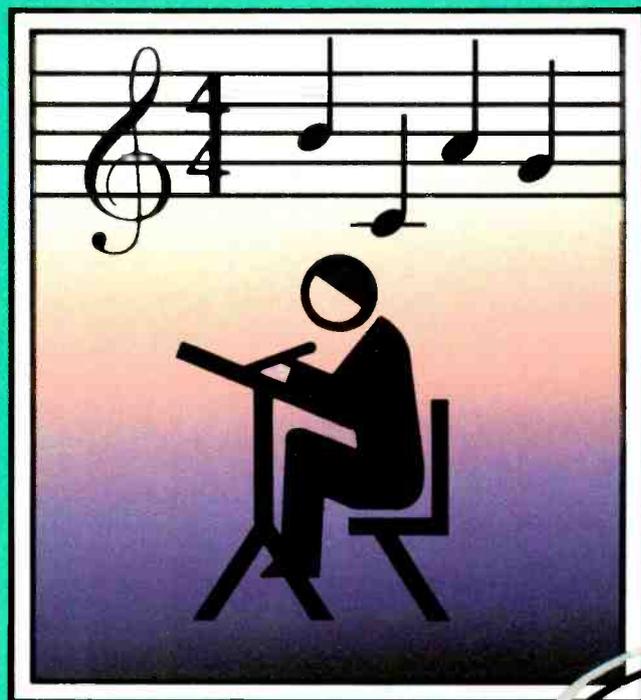
STAN'S FANS—Veteran tenorist Stan Getz, center, greets his Chicago fans during a rare instore appearance at Rose Records. In town for a live engagement at Rick's Cafe, Getz visited the area dealer to promote his new Concord Jazz album, "The Dolphins." Flanking him, from left, are Aaron Rose, president of Rose's Wabash St. store, and Merrill Rose, president of the Madison St. Rose Records.

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	7	1	7	7	COME MORNING Grover Washington Jr., Elektra 5E-562	26	26	13	26	13	ENDLESS FLIGHT Rodney Franklin, Columbia FC 37154
2	9	2	9	9	THE GEORGE BENSON COLLECTION George Benson, Warner Bros. ZHW 3577	27	29	24	27	24	FUSE ONE Fuse One, CTI CTI 9003
3	22	3	22	22	BREAKIN' AWAY Al Jarreau, Warner Bros. BSK 3576	28	25	14	28	14	ANTHOLOGY Grover Washington Jr., Motown M9-961A2
4	12	4	12	12	CRAZY FOR YOU Earl Klugh, Liberty LT 51113	29	30	16	29	16	MAGIC WINDOWS Herbie Hancock Columbia FC 37387
5	9	5	9	9	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576	30	28	16	30	16	TENDER TOGETHERNESS Stanley Turrentine, Elektra 5-E535
6	3	6	3	3	YOURS TRULY Tom Browne, Arista/GRP 5507	31	32	29	31	29	APPLE JUICE Tom Scott, Columbia FC 37419
7	37	7	37	37	THE DUDE Quincy Jones, A&M SP-3721	32	35	12	32	12	TRAVELIN LIGHT Tim Weisberg, MCA MCA-5245
8	18	8	18	18	REFLECTIONS Gil Scott-Heron, Arista AL 9566	33	34	20	33	20	MISTRAL Freddie Hubbard, Liberty LT 1110
9	15	9	15	15	STANDING TALL Crusaders, MCA MCA-5245	34	36	18	34	18	ORANGE EXPRESS Sadao Watanabe, Columbia FC 37433
10	16	10	16	16	SOLID GROUND Ronnie Laws, Liberty LO 51087	35	37	14	35	14	MONDO MANDO David Grisman, Warner Bros BSK 3618
11	7	11	7	7	BELO HORIZONTE John McLaughlin, Warner Bros. BSK 3619	36	38	38	36	38	RIT Lee Ritenour, Elektra 6E-331
12	7	12	7	7	SHE SHOT ME DOWN Frank Sinatra, Reprise FS 2305 (Warner Bros.)	37	31	10	37	10	SPLASH Freddie Hubbard, Fantasy F-9610
13	6	13	6	6	SOLO SAXOPHONE II-LIFE John Klemmer, Elektra 5E-566	38	39	2	38	2	IT'S A BREEZE Perلمان/Previn/Mann, Angel DS 37799 (Capitol)
14	10	14	10	10	FREE LANCING James Blood Ulmer, ARC/Columbia 37493	39	41	16	39	16	THE LEGEND OF THE HOUR McCoy Tyner, Columbia FC 37375
15	10	15	10	10	EVERY HOME SHOULD HAVE ONE Patti Austin, QWest QWS 3591 (Warner Bros.)	40	NEW ENTRY		40	NEW ENTRY	OASIS Dan Siegel, Inner City IC-1134
16	20	16	20	20	SIGN OF THE TIMES Bob James, Columbia FC 37495	41	46	6	41	6	I REMEMBER DJANGO Stephane Grappelli/Barney Kessel With The New Hot Club Quartet, Jazzman JAZ 5008
17	27	17	27	27	THE MAN WITH THE HORN Miles Davis, Columbia FC 36790	42	42	27	42	27	MECCA FOR MODERNS Manhattan Transfer, Atlantic SD 16036
18	21	18	21	21	FREE TIME Spyro Gyra, MCA MCA 5238	43	45	25	43	25	THIS TIME Al Jarreau, Warner Bros. BSK 3434
19	32	19	32	32	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)	44	NEW ENTRY		44	NEW ENTRY	SANFDNA Egberto Gismonti & Acadameia De Dancas, ECM ECM-1-1203 (Warner Bros.)
20	11	20	11	11	PIECES OF A DREAM Pieces Of A Dream, Elektra 6E-350	45	NEW ENTRY		45	NEW ENTRY	STRAIGHT AHEAD Art Blakey & The Jazz Messengers, Concord Jazz CJ-168
21	13	21	13	13	LOVE BYRD Donald Byrd, Elektra 5E-531	46	NEW ENTRY		46	NEW ENTRY	SATURDAY NIGHT AT THE VILLAGE VANGUARD Art Pepper, Contemporary 7644
22	62	22	62	62	WINELIGHT Grover Washington Jr., Elektra 6E-305	47	47	34	47	34	HUSH John Klemmer, Elektra 5E-527
23	10	23	10	10	A LADY AND HER MUSIC Lena Horne, QWest QW 3597 (Warner Bros.)	48	48	37	48	37	THE CLARKE/DUKE PROJECT Stanley Clarke/George Duke, Epic FE 36918
24	5	24	5	5	THE BEST OF MANHATTAN TRANSFER Manhattan Transfer, Atlantic SD 19319	49	49	2	49	2	THE DOLPHIN Stan Getz, Concord Jazz CJ-158
25	41	25	41	41	VOYEUR David Sanborn, Warner Bros. BSK 3546	50	50	9	50	9	WANDERLUST Mike Mainieri, Warner Bros. BSK 3586

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American Society of Composers, Authors & Publishers
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Hal David: 'It All Begins With A Song'

Merging the normal oil and water combination of creativity and business with remarkable ease and success, Hal David is proving himself to be as effective and forceful a businessman as he is a lyricist.

Just as his lyrics have given voice to the melodies of others, his creative business sense is putting his own style and stamp on the organization he heads as president.

"I treat ASCAP like I treat writing songs," says David, whose songs, ranging from Broadway to blues, have won almost every music award invented. "When you write a song, it's got to be bottom line. That song has got to be there, it's got to be right—and all the rest is nonsense, really nonsense."

What isn't nonsense is the manner David approaches his ASCAP job. "I'm a very active president of ASCAP. It's great fun. I'm trying to do the best job I know how for my colleagues—writers and publishers—because I'm both. It's my life as well as their lives."

But doesn't he miss the hours that were once totally devoted to writing? "There are trade-offs in everything you do in life. You can't have it all. I'm aware of that, but I keep trying. At this moment I'm trying to write in the areas I have the greatest interest because I just can't do everything I had done before when I was writing all the time. But I'm working on a number of projects."

Among those creative projects is song. "To Love A Child," for First Lady Nancy Reagan's foster grandparent program. It'll be released early this year, but has already had an important debut: "We were up in the family quarters of the White House and played the song for Frank Sinatra who was also visiting there." Sinatra plans to record the song.

"I'm writing less, but will I stop writing? No. Because I wouldn't know how to stop writing."

The music business keeps moving, the writers keep moving, the publishers keep moving, but the Articles of Association seemed to stand still. We put things through that we knew were good for ASCAP and our writers and publishers, but we couldn't get them passed because the people who did not vote were the ones who carried. So we put through a resolution to commit those who voted for an amendment to have their way, rather than those who did not vote."

Perhaps one of the most significant changes in ASCAP's history, this amending of the Articles of Association, powered by David, passed overwhelmingly as more than 95% of the writers and over 97% of the publishers voted in favor. "We're now in the position to move forward," beams David. (As this went to press, the ASCAP membership approved an amendment permitting writers to make assignments of royalties to their own 95% owned corporations.)

Another change involves the weighting formula for religious music played on religious programs. Because of the growth in popularity of gospel music, a multiplication factor of three applied to this form of music was no longer needed, David reasoned, "It didn't seem to make sense to give it this multiplication factor when 'God Bless America' and 'White Christmas' only get one. When it became evident that this was an unfair distribution of our credits, subsequently, we rectified that."

Does he expect a hue and cry from the gospel music people? "No, we haven't had it up to now. I'm sure some people may feel displeased. You can't please everybody. There's a whole constituency—writers and publishers—that has to be considered: gospel writers, pop writers, country writers, show writers, film writers, and so forth. This change was the fair thing to do."

David is quick to note that his own songs have been re-

"Also, I'd like for us to become even more so of what we are and have been—the most important society of writers and publishers in the world. We not only have the greatest repertoire in America, and the most performed tv works, we are now the most performed on the radio. And we're starting a new program of seeking greater visibility around the world."

The international thrust was keyed last November by a prestigious awards dinner in London, honoring 24 PRS songs licensed through ASCAP.

An ASCAP member since 1944, David jokes, "I'm younger than the amount of years I've been with ASCAP."

Now representing some 22,000 writer members and 8,000 publisher members, David is quick to give praise to his staff and the board of directors. "The board has given me its confidence, and has been very helpful. We work as a team."

Looking ahead at new technologies and how they affect music, David predicts, "What's going to change won't be music as much as the way music is heard. That's already happening with satellites and cable. There'll be a greater international communication with music."

"They thought rock'n'roll was going to fade away. It's not going to fade away any more than great show music. The good songs are still being written and become popular. The real good ones become standards and the bad songs are still being written—and very often don't become popular. The things that last beyond the automobiles, the trolley cars and ships are the great works of art. Not just songs, but any kind of art. And, anything that is not done to protect art is damaging to us and the generations that follow us."

Protecting ASCAP's art leads to one problem area that continually haunts the society: litigation. "Users don't like to pay for music, and, more often than we wish, we wind up with litigation. We'd rather create and negotiate than litigate. I'd rather pay out the money to the writers and publishers than to the lawyers."

How long does Hal David want to be president of ASCAP? "A good question," he answers. "My wife would like me to leave yesterday. I don't have a long range view in mind, but there should be a limited period of time for someone to be president, and then it'd be passed on to someone else. Part of what I have to offer is my new view. When my new view gets to be old, it's time to move on."

When David does leave as ASCAP president, he would like to leave a special legacy. "I've been a very lucky guy all my life. Here, so many years after I started writing, I can turn on the radio and hear my songs, and go to a foreign country and hear my songs. I'm proud of my life's work as a writer. My wife is proud of it, my children are proud of it. And that's terrific."

"And when I leave ASCAP, I'd like them to know that I was president and I left something that I'm not only proud of, but would make them proud to have had me."

They don't give Grammys and Oscars and Tony Awards for being president of ASCAP, but Hal David, off to a running start, appears likely to achieve the legacy he merits.

Billboard



At ASCAP's New York offices (October 23, 1981), the society's president/lyricist Hal David (center) and composer member Joe Raposo (at piano) preview a song they wrote and dedicated to Mrs. Ronald Reagan. The First Lady, in an emotional response to the song she called "just wonderful," wipes away a tear. The song, "To Love A Child," honors the Foster Grandparents Program, one of Mrs. Reagan's special interests. The song title is the same as that of a book Mrs. Reagan is writing for publication next year.

The mechanics of this master writer are fascinating: "I never work with a pad initially, and I very rarely write down lines as a lot of people do. I never carry a pencil or pen. I've tried to—but I can't get into the habit. So I really don't start to write things down until I've got it pretty much in place. Then I jot down titles and lyrics in a school notebook."

ASCAP's members seem to relate to an active writer running their business affairs. It also gives David an even greater perspective on contemporary problems facing contemporary writers. This leads to swifter change.

"The first thing I did was to change the way we voted, on amending ASCAP's Articles of Association. We had a problem.

Material for this supplement prepared by Billboard writers, and freelance writers: Georgina Challis in New York ("Commitment"); Cary Darling in Los Angeles ("Repertory"); Rick Forrest in Los Angeles ("History"); Donna Halper in Boston ("Music Users"); Leo Sacks in New York ("Legal"); David Del Tredici in New York ("If There Were No ASCAP").

corded by such gospel singers as B.J. Thomas, and many of his works, including "What The World Needs Now," have also been used in churches.

The changes are coming fast and frequent. Film scorers with a major part of their music written for, and played on tv, are receiving a 20% boost in credits. ASCAP members may now obtain group health and hospitalization insurance—a recommendation of the Nashville advisory committee. Writers and publishers also get their checks earlier, and for the first time writers have received a letter with their performance statements explaining how performance credits are computed.

What else would Hal David like to see accomplished? "To make ASCAP even more so what it has always tried to be—an organization that is even-handed in dealing with its members. Everybody should get the same thoughtfulness, concern and care as an Irving Berlin." (David is proud of an open-door policy he has for ASCAP members.)



"ASCAP has effectively protected our rights and increased our income through the years. And on a personal level, they have always made themselves available to us."

—Nick Ashford and Valerie Simpson

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Chief Priorities: Service and Efficiency

Gloria Messinger, named ASCAP general manager and chief operating officer in September, has already taken tight hold of the tiller that will steer the society through the volatile decade of the 1980s.

On one level she is charged with directing a sprawling enterprise that employs more than 700 people, has revenues of well over \$160 million (and still growing), and serves the interests of some 30,000 writer and publisher members.

Daunting as this responsibility seems, it is equalled and perhaps outweighed in ultimate importance by the need to continuously fine-tune ASCAP's posture to keep pace with technological advances and evolving ways of delivering music to consumers.

These are challenges that obviously stimulate Messinger, as does the need for constant vigilance against user non-compliance and fending off attacks at basic principles of rights licensing.

Looking ahead, Messinger sees cable television as an area holding enormous potential. While little performance income has come from this source yet, it is eventually expected to contribute millions of dollars to the distribution pool.

But if its promise is to be realized, the development of cable will require adequate staff to handle the additional load in licensing and legal chores, expansion ASCAP is prepared to undertake, says Messinger.

Meanwhile, traditional areas of licensing are far from being neglected, even as more dramatic avenues win quick attention.

In the restaurant and tavern field, for instance, a general



Pictured above at a recent ASCAP awards dinner in London honoring members of the Performing Rights Society (PRS), whose songs are licensed by ASCAP and were among the most performed songs in 1980, are left to right: ASCAP president Hal David; Ron White, managing director of EMI Publishing, Ltd.; Jimmy Kennedy, writer of "My Prayer"; and ASCAP managing director Gloria Messinger.

review of licensing agreements now underway will see performance rates rise by about 30%. And for the first time, inflationary factors will figure in location pacts via cost-of-living fee indexing.



"Between the time spent writing, recording, and performing, it's reassuring to know that there's someone there watching out for us. Thank you ASCAP."

—Pat Benatar

Still on the front burner are differences between ASCAP and the NBC and ABC tv networks over fees. The society has reached agreement with CBS following collapse of the anti-trust suit attacking the principle of blanket licensing, but the other networks continue to resist equitable adjustment of fee levels frozen years ago pending outcome of the long-litigated battle.

"We could make a deal today if we wanted to give our music away," says Messinger. But she and her colleagues are determined to withhold settlement until "reasonable compensation" is arrived at.

More income is anticipated from veteran and fraternal organizations using protected music, despite a reluctance by some to comply with obligations spelled out in the 1976 Copyright Act. An agreement with the American Legion has been negotiated, but Messinger is not complacent about the likelihood that all groups will comply.

Jukeboxes remain a "sticky issue," she notes, with court actions by operator groups still resisting stepped increases in rates as determined by the Copyright Royalty Tribunal. Even the present \$8 license fee is being ignored by many operators.

Compliance with requirements of the law also remains a problem with a few colleges. Current annual revenues from colleges and universities are approaching \$1 million. A new agreement with Public Broadcasting this year should result in a fee hike. And a renewed drive to license commercial locations that play radio music over multiple speakers can be expected now that the most determined challenge (by the Gap stores) has been repelled at the federal appeals court level.

(Continued on page ASCAP-22)

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ASCAP

on its

67th

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we look forward to even greater
achievements in the years ahead.*

CBS SONGS



American Society of Composers, Authors & Publishers



Publishers Ride Technology To Home Entertainment Boom

A Billboard Advertising Supplement



Pictured above are ASCAP's 1981 country writers of the year, Bob Morrison and Randy Goodrum, with ASCAP's southern regional executive director Connie Bradley and ASCAP general manager & chief operating officer Gloria Messinger, right.

When ASCAP was formed in 1914 technological forces were already at work that would in little more than a decade realize unheard of opportunities for the expansion in performance of copyrighted music.

Even at that point in time, recordings were beginning to displace traditional means of listening to music, which mainly consisted of "live" performances and, via sheet music, the "piano parlor."

But, men of vision were testing the technological waters of radio, sound movies and—believe it or not—television.

Beyond the financial rewards of such new wonders of the 20th century, the creative art of songwriting was profoundly affected, too. The advent of radio and the jukebox, in particular, forced Tin Pan Alley to cater more so to the limited time demands of the 78 rpm recording, ushering in the era of the "3-minute" song and, by necessity, a decline in introductory verses for songs of non-theatrical/film origin.

Now, building on these achievements, attention has been focused on further mind-boggling potential for pop music—home videotape/disks, cable tv and, still in its breeding stage, a digital-encoded era of receiving recorded product through the airwaves for legitimate hometaping.

While music publishers perceive the dollars-and-cents gains, they also recognize that the emergence of significant new avenues of copyright exposures give birth to new creative and legal issues.

"The new technologies will have a profound impact on the amount of and format of entertainment to be applied to the public," says Leonard Golove, vice president and counsel for Warner Bros. Music.



"ASCAP gives me security during the lean years and luxury during the fat years. I don't know how we'd all do without it."

—Cy Coleman



Pictured above is ASCAP's 1981 country publisher of the year, Chappell Music. Representing ASCAP are Hal David, second from right, Connie Bradley, left, and Gloria Messinger, right.

"It is clear that the traditional forms of entertainment will require substantial modification if they are to survive in a healthy condition. People may not buy as many audio recordings or go out to the movies as they have in the past, and may not watch as much free tv as before, but we are thoroughly convinced that the new technologies will more than make up the difference."

With regard to the here-and-now, Golove expresses concern with regard to the pressures put upon publishers by producers and creators of new technology entertainment product to "achieve relatively low-cost use of music."

"We should," he urges, "and, indeed, must respond emergently and imaginatively. We should talk frankly with these producers, making every attempt to understand and deal fairly with their very real, new problems. When the present confusion and ambiguities are resolved, we will face a future in which users and creators of music will all benefit."

Creatively, Lester Sill, president of Screen Gems-Columbia Music, sees new technologies as an "invigoration of the creative element of our business."

"Indeed, staff writers may be asked to write for specific programs to be produced originally for cable tv and the video-disk/cassette medium."

Sill agrees with Golove and other publishers that the industry must come to grips with producers to reach "satisfactory prices," adding that publishers themselves will "venture forth in financial arrangements that may involve reasonable risk-taking in exchange for the possibility of handsome returns."

Sid Herman, executive vice president of Famous Music, also sees an expanded role for publishers. "The advent of the new technologies will place publishers in direct competition with

(Continued on page ASCAP-24)

JANUARY 23, 1982 BILLBOARD

To ASCAP
To My Brother Hal—
You Make Me Proud.

Mack David

ASCAP

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American Society of Composers, Authors & Publishers

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The Music Users



"Once upon a time, there existed a curious system whereby composers would write, have their music performed, but would receive little or no money for these performances. Had this predicament continued, my colleagues and I would never have had the opportunity to devote our lives to composition. But along came the notion of the performing right society. And music creators have benefited ever since."

—Aaron Copland

While the achievements of such ASCAP members as Neil Diamond, Leonard Bernstein and Stevie Wonder are well-known, many people are not aware of exactly how ASCAP interacts with those who use the music that it licenses. One might suppose that ASCAP works mainly with radio stations and concert promoters. This is not the case, however. ASCAP deals with a wide range of music users and has appropriate departments for different users.

ASCAP's job is two-fold: it licenses the right to perform the music of its members and collects fees from users so members can be paid. Some of ASCAP's departments concern themselves mainly with licensing and collecting; and others with distributing royalties.

In the broadcast area, there are two separate departments—radio licensing and television licensing. The director of tv broadcast licensing is Larry Sklover, whose department administers license agreements with both commercial and non-commercial stations. Making certain that the over 1,000 stations in the U.S. are licensed is one part of his work; the other is making equally sure that the terms of the license are adhered to. TV stations submit monthly reports and payments to ASCAP; there are many types of performances made by tv stations such as feature, theme, and background music. "We also keep an eye on what new stations are going on the air so that we can license them. In fact, some station managers will even contact us to let us know when they are going on so that we can make the necessary arrangements immediately. All stations use music. Most are network affiliates and the networks themselves are licensed for network programs. TV stations also perform music on local programs." Sklover is pleased that he doesn't usually have to do any educating of tv managers: "Unlike some areas such as clubs or taverns where there might be some question, tv stations tend to be aware of the need for a license."

As for radio, Dave Hochman is the director of radio broadcast licensing. He served for 12 years in ASCAP's legal department and was senior attorney when he moved over to broadcasting. "Radio," states Hochman, "is basically a music medium. We've had certain broadcasters claim that because they didn't use as much music as other stations, they shouldn't have to pay the same fee. A current case involves a group of broadcasters featuring religious programs. They want to pay less. The reality is that ASCAP cannot dictate fees to broadcasters (or any other users).

"In radio, all fees are negotiated with a committee appointed by the NAB (National Assn. of Broadcasters). The most reasonable way to license music performing rights is to have a blanket license where the user is free to perform any work and doesn't have to keep records of works performed because the fee is for the right of access and doesn't depend on the actual use of music. The overwhelming majority of the



"I thank ASCAP for its efforts to get the American music we call jazz more exposure and understanding."

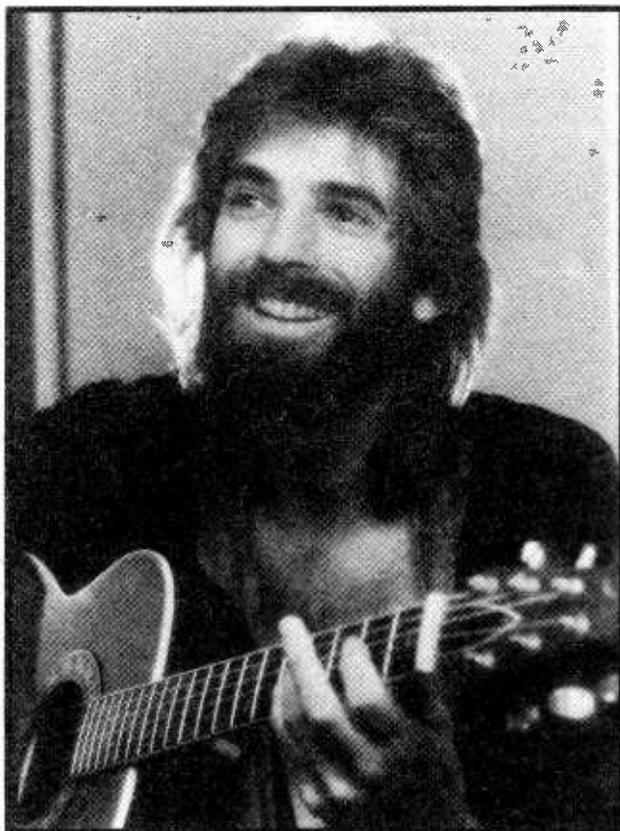
—Chick Corea

stations do comply with the agreement. Sometimes, stations will take a while to pay the ASCAP fee, assuming perhaps that it's not as critical as, let's say, the electric bill. This department licenses over 8,000 radio stations and also collects the fees from them. We have several divisions, such as customer service, and we are available to deal with any problems." There is, of course, a division which is responsible for collecting from delinquent stations, but Hochman stresses that ASCAP does everything in its power to work out problems before having to engage in a lawsuit. And if a station isn't licensed? "We have a department that monitors un-licensed stations. The tapes are then analyzed in another department here in New York so that we can see what ASCAP songs have been played without permission. We then contact the station in question and attempt to resolve the problem through retro-active licensing. As a last resort, the matter would be turned over to our legal department."

Barry Knittel, national sales manager, general licensing, has a multi-faceted job. His department is responsible for licensing all users other than broadcasters and symphony and concert halls. This is an extremely divergent group of users, for it includes bars, restaurants, hotels, clubs, discos, background music services (such as Muzak), airlines, amusement parks and many other uses of music. His department also licenses colleges and universities, circuses, carnivals, and shopping malls. Fortunately, Knittel doesn't have to do it all alone. There are 21 district offices all over the U.S., and they keep tabs on which new clubs are opening or what restaurants feature entertainment on which nights. Club owners are contacted directly or by letter and informed of the need for an ASCAP license. Knittel is very proud of ASCAP's rate struc-

(Continued on page ASCAP-32)

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ASCAP & Oscar

- 1934—THE CONTINENTAL (Gay Divorcee)—Con Conrad/Herb Magidson
 1935—LULLABY OF BROADWAY (Gold Diggers 1935)—Al Dubin/Harry Warren
 1936—THE WAY YOU LOOK TONIGHT (Swingtime)—Dorothy Fields/Jerome Kern
 1937—SWEET LEILANI (Waikiki Wedding)—Harry Owens
 1938—THANKS FOR THE MEMORY (Big Broadcast 1938)—Leo Robin/Ralph Rainger
 1939—OVER THE RAINBOW (Wizard of Oz)—E. Y. Harburg/Harold Arlen
 1940—WHEN YOU WISH UPON A STAR (Pinocchio)—Ned Washington/Leigh Harline
 1941—THE LAST TIME I SAW PARIS (Lady Be Good)—Oscar Hammerstein II/Jerome Kern
 1942—WHITE CHRISTMAS (Holiday Inn)—Irving Berlin
 1943—YOU'LL NEVER KNOW (Hello Frisco, Hello)—Mack Gordon/Harry Warren
 1944—SWINGING ON A STAR (Going My Way)—Johnny Burke/Jimmy Van Heusen
 1945—IT MIGHT AS WELL BE SPRING (State Fair)—Oscar Hammerstein II/Richard Rodgers
 1946—ON THE ATCHISON TOPEKA & THE SANTA FE (Harvey Girls)—Johnny Mercer/Harry Warren
 1947—ZIP A DEE DOO DAH (Song of the South)—Ray Gilbert/Allie Wrubel
 1948—BUTTONS & BOWS (The Paleface)—Ray Evans/Jay Livingston
 1949—BABY IT'S COLD OUTSIDE (Neptune's Daughter)—Frank Loesser
 1950—MONA LISA (Captain Carey, U.S.A.)—Ray Evans/Jay Livingston
 1951—IN THE COOL, COOL, COOL OF THE EVENING (Here Comes the Groom)—Johnny Mercer/Hoagy Carmichael
 1952—HIGH NOON (Do Not Forsake Me Oh My Darlin') (High Noon)—Ned Washington/Dimitri Tiomkin (SACEM)
 1953—SECRET LOVE (Calamity Jane)—Paul Francis Webster/Sammy Fain
 1954—THREE COINS IN THE FOUNTAIN (Three Coins in the Fountain)—Sammy Cahn/Jule Styne
 1955—LIVE IS A MANY SPLENDORED THING (Love is a Many Splendored Thing)—Paul Francis Webster/Sammy Fain
 1956—WHATEVER WILL BE, WILL BE (QUE SERA SERA) (The Man Who Knew Too Much)—Ray Evans/Jay Livingston
 1957—ALL THE WAY (The Joker Is Wild)—Sammy Cahn/Jimmy Van Heusen
 1958—GIGI (Gigi)—Alan Jay Lerner/Frederick Loewe
 1959—HIGH HOPES (Hole in the Head)—Sammy Cahn/Jimmy Van Heusen
 1961—MOON RIVER (Breakfast at Tiffany's)—Johnny Mercer/Henry Mancini
 1962—DAYS OF WINE AND ROSES (Days of Wine and Roses)—Johnny Mercer/Henry Mancini
 1963—CALL ME IRRESPONSIBLE (Papa's Delicate Condition)—Sammy Cahn/Jimmy Van Heusen

- 1965—THE SHADOW OF YOUR SMILE (The Sandpiper)—Paul Francis Webster/Johnny Mandel
 1968—THE WINDMILLS OF YOUR MIND (The Thomas Crown Affair)—Alan and Marilyn Bergman/Michel LeGrand (SACEM)
 1969—RAINDROPS KEEP FALLING ON MY HEAD (Butch Cassidy & the Sundance Kid)—Hal David/Burt Bacharach
 1972—THE MORNING AFTER (The Poseidon Adventure)—Al Kasha (co-writer)
 1973—THE WAY WE WERE (The Way We Were)—Alan & Marilyn Bergman/Marvin Hamlisch
 1974—WE MAY NEVER LOVE LIKE THIS AGAIN (The Towering Inferno)—Al Kasha (co-writer)
 1975—I'M EASY (Nashville)—Keith Carradine
 1976—LOVE THEME FROM A STAR IS BORN (EVERGREEN)—Paul Williams/Barbra Streisand
 1977—YOU LIGHT UP MY LIFE (You Light Up My Life)—Joe Brooks

ASCAP & Grammy

- 1958—NEL BLU DIPINTO DI BLU (VOLARE)—Domenico Modugno (SIAE)
 1960—THEME FROM EXODUS—Ernest Gold
 1961—MOON RIVER—Johnny Mercer/Henry Mancini
 1963—THE DAYS OF WINE AND ROSES—Johnny Mercer/Henry Mancini
 1964—HELLO, DOLLY!—Jerry Herman
 1965—THE SHADOW OF YOUR SMILE—Paul Francis Webster/Johnny Mandel
 1968—LITTLE GREEN APPLES—Bobby Russell
 1971—YOU'VE GOT A FRIEND—Carole King
 1974—THE WAY WE WERE—Alan and Marilyn Bergman/Marvin Hamlisch
 1975—SEND IN THE CLOWNS—Stephen Sondheim
 1976—I WRITE THE SONGS—Bruce Johnson
 1977 (tie)—LOVE THEME FROM A STAR IS BORN (EVERGREEN)—Paul Williams/Barbra Streisand; YOU LIGHT UP MY LIFE—Joe Brooks
 1978—JUST THE WAY YOU ARE—Billy Joel
 1979—WHAT A FOOL BELIEVES—Kenny Loggins/Michael McDonald
 1980—SAILING—Christopher Cross

ASCAP & Tony

- 1949—KISS ME KATE—Cole Porter
 1950—SOUTH PACIFIC—Oscar Hammerstein II/Richard Rodgers
 1951—GUYS AND DOLLS—Frank Loesser
 1952—THE KING AND I—Oscar Hammerstein II/Richard Rodgers
 1953—WONDERFUL TOWN—Betty Comden, Adolph Green/Leonard Bernstein
 1954—KISMET—George Forrest/Robert Wright
 1955—THE PAJAMA GAME—Richard Adler/Jerry Ross
 1956—DAMN YANKEES—Richard Adler/Jerry Ross
 1957—MY FAIR LADY—Alan Jay Lerner/Frederick Loewe
 1958—THE MUSIC MAN—Meredith Willson
 1959—REDHEAD—Dorothy Fields/Albert Hague
 1960—THE SOUND OF MUSIC—Oscar Hammerstein II/Richard Rodgers
 1961—BYE BYE BIRDIE—Lee Adams/Charles Strouse

- 1962—HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING—Frank Loesser; NO STRINGS—Richard Rodgers
 1963—A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—Stephen Sondheim
 1964—HELLO, DOLLY!—Jerry Herman
 1966—MAN OF LA MANCHA—Joe Darion/Mitch Leigh
 1968—HALLELUJAH, BABY!—Betty Comden, Adolph Green/Jule Styne
 1969—1776—Sherman Edwards
 1970—APPLAUSE—Lee Adams/Charles Strouse
 1971—COMPANY—Stephen Sondheim
 1972—TWO GENTLEMEN OF VERONA—John Guare/Galt MacDermot (CAPAC); FOLLIES—Stephen Sondheim
 1973—A LITTLE NIGHT MUSIC—Stephen Sondheim
 1974—GIGI—Alan Jay Lerner/Frederick Loewe
 1976—A CHORUS LINE—Marvin Hamlisch (cowriter)
 1977—ANNIE—Martin Charnin/Charles Strouse
 1978—AIN'T MISBEHAVIN'—Thomas "Fats" Waller
 1978—ON THE TWENTIETH CENTURY—Betty Comden, Adolph Green/Cy Coleman
 1979—SWEENEY TODD—Stephen Sondheim
 1980—EVITA—Tim Rice/Andrew Lloyd Webber (PRS)
 1981—42nd STREET—Al Dubin/Harry Warren

ASCAP & Emmy

- 1954—Walter Schumann, DRAGNET, NBC
 1955—Sammy Cahn & Jimmy Van Heusen, LOVE AND MARRIAGE from "Our Town," NBC
 1956—Leonard Bernstein, composing and conducting for OMNIBUS, CBS
 1961-62—Richard Rodgers, WINSTON CHURCHILL, THE VALIANT YEARS, ABC
 1962-63—Robert Russell Bennett, HE IS RISEN, NBC
 1963-64—Elmer Bernstein, THE MAKING OF THE PRESIDENT 1960, ABC
 1965-66—Laurence Rosenthal, MICHELANGELO: THE LAST GIANT, NBC
 1969-70—Joe Raposo and Jeffrey Moss, music and lyrics for THIS WAY TO SESAME STREET, NBC
 1970-71—David Rose, THE LOVE CHILD on "Bonanza," NBC
 1970-71—Ray Charles, THE FIRST NINE MONTHS ARE THE HARDEST, NBC
 1971-72—Ray Charles, THE FUNNY SIDE OF MARRIAGE, NBC
 1973-74—Morton Stevens, HOOKMAN on "Hawaii Five-O," CBS
 1973-74—Fred Karlin, THE AUTOBIOGRAPHY OF MISS JANE PITTMAN, CBS
 1973-74—Marty Paich and David Paich, LIGHT THE WAY on "Ironside," NBC
 1973-74—Walter Scharf, BENEATH THE FROZEN WORLD on "The Undersea World Of Jacques Cousteau," ABC
 1975-76—Alex North, RICH MAN, POOR MAN, ABC
 1975-76—Ken Welch, Mitzie Welch and Artie Malvin, THE CAROL BURNETT SHOW, CBS
 1975-76—Quincy Jones and Gerald Fried, ROOTS, PART 1, ABC
 1975-76—Leonard Rosenman, Alan Bergman and Marilyn Bergman, SYBIL, NBC
 1978-79—David Rose, THE CRAFTSMAN on "Little House On The Prairie," NBC
 1978-79—Leonard Rosenman, FRIENDLY FIRE, ABC
 1979-80—Jerry Fielding, HIGH MIDNIGHT, CBS
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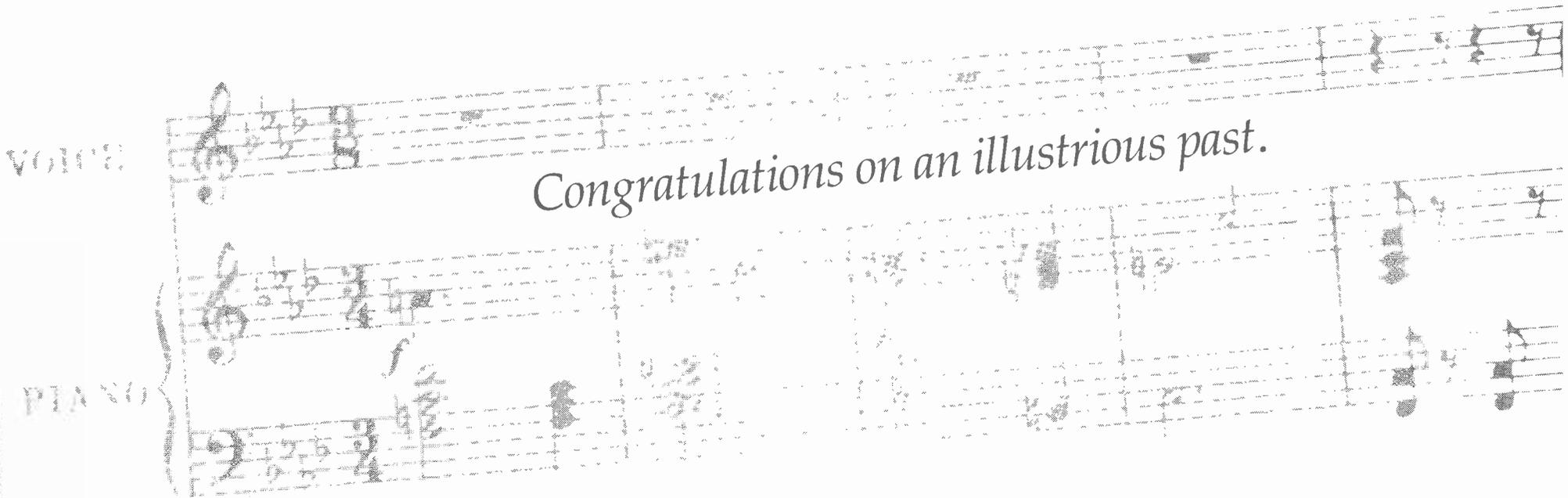
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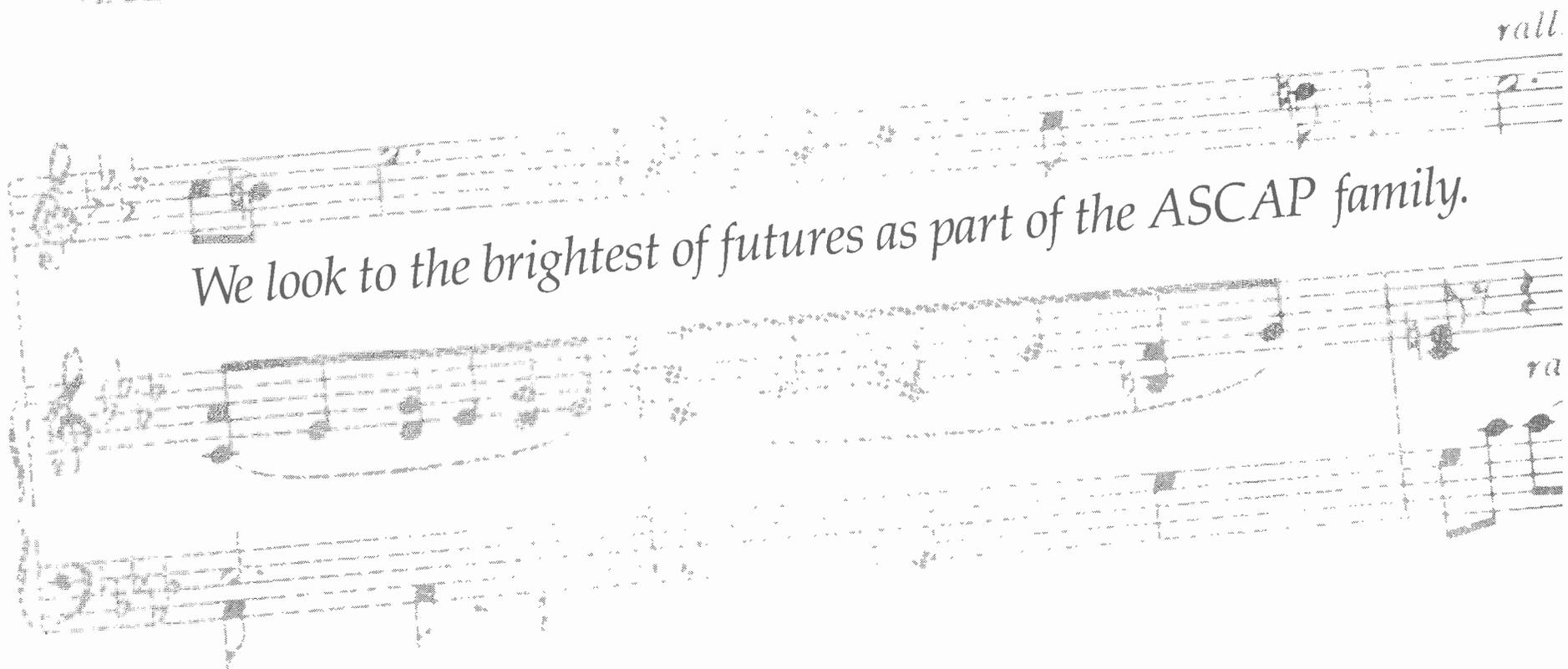
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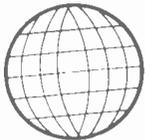


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Legal Strikes Ringing Note of Fair Play

A Billboard Advertising Supplement

"ASCAP is a fascinating business," says Bernard Korman, ASCAP's general counsel, who is celebrating his 30th year with the society. "You've got to remember that we're an unusual organization because our product is a legal document. We're not making automobiles or clothing or any commodity of that sort. We're marketing a right of access to a vast repertory of music."

He explains that the society is really two separate operations. "As a licensing operation, we're dealing with powerful entities like the CBS television network, and small ones such as the local tavern owner who has a pianist one night a week. After licensing and collecting money, the other operation is dividing the society's income among members in proportion to their contributions to the repertory.

"A user can obtain a license from ASCAP for a 60-day nego-



ASCAP board director Cy Coleman, left, at a recent ASCAP reception with ASCAP's general counsel, Bernard Korman.

tiating period simply by writing to the society," Korman notes. The negotiations following an application aren't always successful. "Users don't always agree with the fee quoted," he states. "Our 1950 agreement with the government gives jurisdiction to a court to set a reasonable fee. Obviously, this avoids the kind of impasse ASCAP and the radio industry faced in 1940 when music was taken off the air. The public wants to hear the music, the user wants to perform it, and the composer wants to have it played. If there is a dispute, we know the court is there, and that we bear the burden of proving that our fee proposal, is reasonable."

On the distribution side, Korman says that "ASCAP is the only performing rights organization in the U.S. that pays everybody on a uniform basis. Payments are based on objective surveys and weighting rules. There are safeguards to make sure everyone gets a fair deal. These include special distribution advisors appointed by the Federal Court and the ASCAP Board of Review which hears grievances if a member feels the rules are not applied fairly."

Korman points out that the legal department is often consulted by attorneys drafting wills for members. "When a member dies, his family will continue to receive the money the catalog earns. ASCAP is unique among licensing organizations in giving that assurance."

The average fee paid by the organization's 40,000 general licensees is between \$400 and \$500. "It's a nominal sum when you compare this with other costs and remember that it entitles a restaurant, tavern, nightclub or hotel owner to perform any works in the ASCAP repertory."



"In addition to protecting my copyrights, the people at ASCAP have taken a personal interest in my career. It's a pleasure to have the opportunity to work with good friends."

—Chris Cross

Korman, who oversees a legal staff of nine attorneys and law firms representing ASCAP in every state, emphasizes "We are the only performing right society in the country that is owned and run by writer and publisher members. In many ways, we're more like a public resource than a private business. Members and users alike know all about ASCAP because we operate in a fishbowl. Everything is out in the open. At membership meetings, for example, detailed reports on ASCAP's operation are delivered, and questions are asked and answered fully."

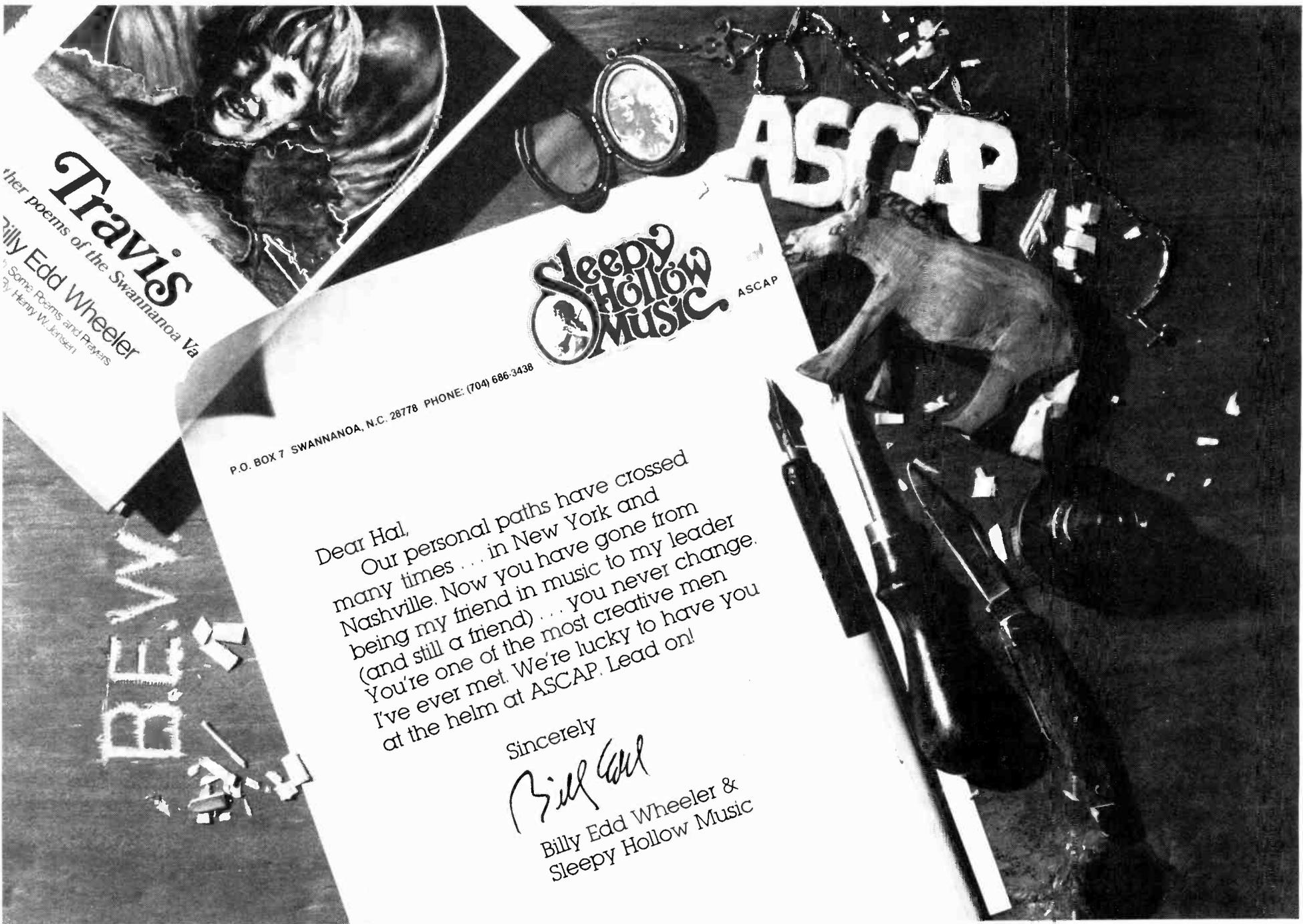
ASCAP has long been the principal spokesman in Washington for writers and publishers before Congress and the Copyright Royalty Tribunal. Korman cites ASCAP's role before the CRT on public broadcasting and jukebox issues as prime examples of recent concrete achievements in improving the financial position of all writers and publishers. ASCAP's firm stance was directly responsible for much higher awards of fees in both areas than were being considered.

Addressing the Buffalo Broadcasting suit, brought against ASCAP and BMI in 1978 by a group of local television stations seeking to compel writers and publishers to grant performance licenses to tv producers when synchronization licenses are granted, Korman says "it might never had been brought if ASCAP had won the CBS case earlier—if the Supreme Court had ruled before the local station contracts had expired."

Regarding the Alton Rainbow case, in which a group of radio stations with religious program formats sued ASCAP for alleged anti-trust violations, Korman says, "the plaintiffs are

(Continued on page ASCAP-32)

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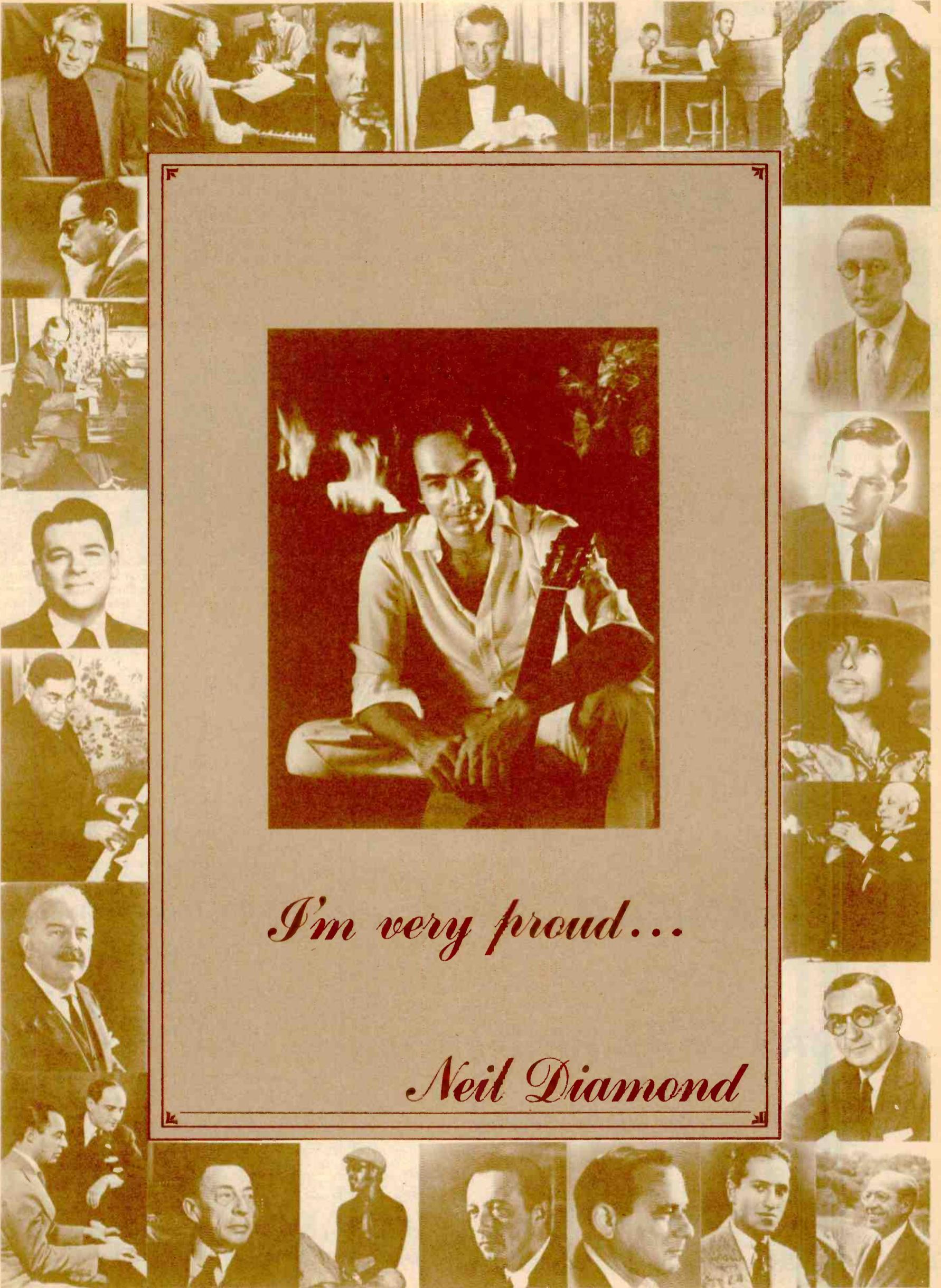


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A Commitment To The Music Creators

ASCAP's commitment to the creators of music in America reaches back to the society's beginning in 1914. ASCAP's basic premise, upheld by the United States Supreme Court, is that authors of music must be paid for the use of their work. If they can't make a living writing music, they'll be forced to abandon the profession. But what about the struggling composer and lyricist, the newcomer to this business? Because of the society's continuing awareness of just how tough it is for new talent to break into the music industry, ASCAP began in the 1930s instituting a series of awards, grants, and scholarships which culminated five years ago in the creation of the ASCAP Foundation.

Amy Norworth, the widow of Jack Norworth, (ASCAP member and writer of such standards as "Take Me Out To The Ball-

game" and "Shine On Harvest Moon"), left a provision in her will that all of her husband's royalties should be used in a scholarship fund to help deserving young composers. This money was left to ASCAP's discretion for distribution and with this bequest, the ASCAP Foundation was established.

The foundation has no salaried employees and its directors and officers donate their talents and services on a strictly volunteer basis. The foundation has no office space of its own, essentially using the facilities of ASCAP. Foundation attorney, Judith M. Saffer notes, "A principal purpose of the ASCAP Foundation is to raise money and dispense it to the up-and-coming composers and lyricists." Money is raised primarily through contributions from ASCAP members and others interested in the cause of music.

Periodically, the foundation conducts campaigns to solicit funds. A program, Grants to Young Composers, became the

(Continued on page ASCAP-33)



The American Society of Composers, Authors and Publishers presented its highest honor, the Pied Piper Award, to the legendary musical film star Fred Astaire at an ASCAP general membership meeting. ASCAP president Hal David presents the award, the Pied Piper statue, created by sculptor William Philips with the inscription that reads, in part: "To Fred Astaire, one of the best friends words and music ever had." Among the dozens of ASCAP tunes Astaire has introduced are: "The Way You Look Tonight"; "Cheek to Cheek"; "Dancing in the Dark"; "Top Hat, White Tie and Tails"; "Night and Day"; "They Can't Take That Away From Me" and "Something's Gotta Give." Previous recipients of the ASCAP Pied Piper include Duke Ellington, Ella Fitzgerald, Erroll Garner, Barbra Streisand and Frank Sinatra.



"I's great to live in a country where a person can earn a living doing what he loves and believes. I am really thankful that ASCAP has made this possible. I am especially grateful that ASCAP has been sensitive to the gospel songwriter."

—Bill Gaither



The ASCAP theatre workshop is now in its third year. Here, workshop leader Charles Strouse, right, interviews guest Stephen Sondheim. Richard Maltby co-chairs the current series.

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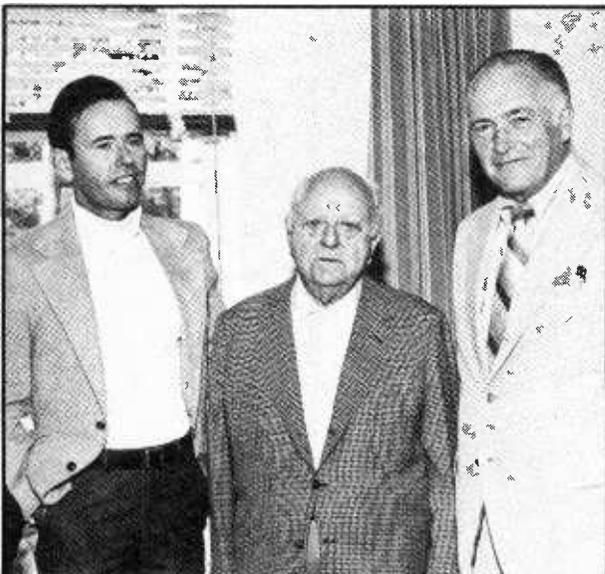
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If There Were No ASCAP..



ASCAP honors this year's Pulitzer Prize winner, David Del Tredici, left, winner in music, as Virgil Thomson, former prize winner, looks on with ASCAP chief economist Dr. Paul Fagan, right.

Composers of serious music are, as everyone knows, an endangered species. Nonetheless I have long nurtured a particular fantasy:

Once upon a time composers flourished across the land, effortlessly writing music that was immediately performed by insatiable, instantly-comprehending performers for a vast, adoring public. Of course our music was quickly recorded, thus insuring perpetual joy for the countless, ever-more-appreciative generations to follow.

The composer was at the apex of a cultural triangle and each new work thrilled, awed, frightened, transported his listeners. New music was a narcotic that once experienced became necessary in ever-increasing doses. The only noticeable side effect was a heightened sense of well being . . .

But to go too far with this daydream makes me uneasy—it is in such contradistinction to reality. A serious composer today lives with the disquieting thought that he may be spending all his time, energy—his life—creating a body of work that will never be noticed by the public, let alone adored or even appreciated. Indeed, beyond the age of 16, a person who spends (or wants to spend) most of his time writing music is considered, if not mad, at least eccentric, impractical. Because the composer perceives his environment to be vaguely hostile and uncomprehending, he almost always feels alone and a sense of isolation is the hardest of all feelings to endure.



"I doesn't always follow that you're able to make a living from doing something you love. ASCAP has helped me do just that. Because it keeps track of who's playing our songs—we can keep writing them."

—Marvin Hamlisch



"A SCAP is people with one cause—the writer. ASCAP cares equally both when you're hot and when you're not. To put it simply—ASCAP depends on the writer and the writer can depend on ASCAP."

—Randy Goodrum

Composing in such a climate is like growing flowers in the shade: it can be done, but is much more difficult—only the hardest survive and they rarely bloom. For flowers there is no substitute for sunshine, for composers no replacement for understanding support. And that, in this admittedly shady world, is where the American Society of Composers, Authors and Publishers comes in.

You will notice that composers are mentioned first. Is that because of the effective acronym that results, or because we are, indeed, most important? I've never asked, but having enjoyed the many benefits of ASCAP, material and spiritual, I feel that the latter explanation is the true one.

As a tremulous teenager I submitted a composition to a composers competition and was awarded a prize. That meant I was good. It was the first time I'd thought of that possibility, and I could scarcely believe it. Sunshine! I began to write twice as quickly, twice as fervently. Since then, ASCAP has inaugurated an annual search for outstanding composers, and I've encouraged my students to enter the ASCAP's Grant to Young Composers.

In more recent years, the annual grant ASCAP gives me regardless of the number (or lack) of performances I have received is another most welcome, tangible benefit.

Best of all, though, is the fact that ASCAP keeps track of all the performances I do receive—in concert, radio, television—and makes sure I am paid. Indeed, I and other serious music

(Continued on page ASCAP-32)

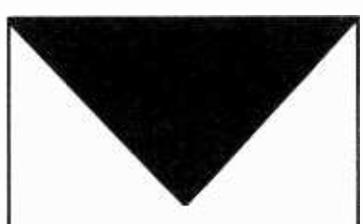
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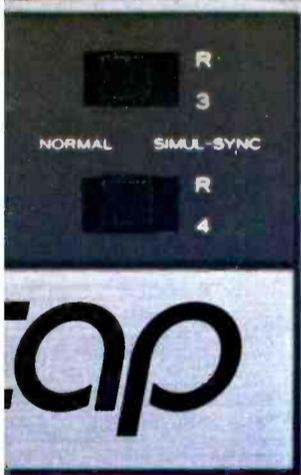
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History Reflects Rise Of Protective Spirit

The American Society of Composers, Authors and Publishers (ASCAP) has traveled a long and winding road in its 68 year history. Before its official formation in February 1914, there were no associations to insure artist and publisher compensation for public performances. The music community gained its profit strictly from sales of sheet music.

There were precedents for performance compensation. The Societe des Auteurs, Compositeurs et Editeurs de Musique (SACEM), the first European musical performance rights organization, had been formed back in 1851. In America, the U.S. Copyright Law of 1897, which first granted protection for performance of musical works, had been updated in 1901 to give additional protection to songwriters by adding the recording right.

The idea brewed for nearly 20 years before being translated into any concrete action. SACEM tried to form an American branch in 1911, but songwriters showed so little interest in becoming involved in a foreign society that SACEM's New

York office soon closed. And as for the performing right granted in the 1909 Copyright Statute, it was widely ignored, as it had been when first enacted in 1897. The exact limits of "public performance" had yet to be defined in court, and individual writers and publishers didn't want to buck the giant hotel and restaurant associations that were using their music for fear their songs would be banned and an important avenue of exposure closed to them.

It took the birth of a new musical form to encourage America's music makers to join together in the fight for performance profit. When the ragtime craze hit the scene, the music-buying public forgot about their song sheets and their home pianos and flocked to the cabarets and dance halls to demonstrate their skills at the Grizzly Bear, Turkey Trot, Bunny Hug and other strangely named feats of popular foot stomping. The swift and sudden decline of music sheet sales forced songwriters to look for other revenue sources, and the most obvious was public performance.

George Maxwell, the U.S. representative for the largest Italian publishing firm, and Raymond Hubbell, a midwest composer, started the ball rolling. The inadequacy of American copyright law had been festering in Maxwell's thoughts ever since the great Italian composer Puccini had bitterly complained to him about the lack of income from popular renditions of his melodies in U.S. restaurants and clubs. When Maxwell and Hubbell got together with Nathan Burkan, a brilliant copyright lawyer, and asked him about organizing an American performance rights society, Burkan urged them to solicit the support of a music figure whose prestige would rally support to their cause. That man was Victor Herbert, a former cellist for the Metropolitan Opera House and musical director of the Pittsburgh Symphony Orchestra, whose greatest achievements as a composer were operettas such as "Babes in Toyland," "The Red Mill" and "Sweethearts."

With the help of that passionate Irishman, the first preliminary meeting was set up for October 1913. Unfortunately, cold weather and rain caused only nine people to show up. Some were so disappointed by this seeming lack of interest that they wanted to call the whole idea off, but Herbert made them stay, citing the restaurant's fine food and the bottles of choice German wine on the table. "Come on—let's eat!" he boomed. "Nathan, tell us about this society. Let's start it." At the meal's finish, the nine had decided to call another meeting for February 13. More than a 100 members of the music community showed up at that gathering, and it was then that ASCAP officially began its fight for performance fees.

At that meeting, Maxwell noted that "The rights have always been there, and now we are going to enforce them." Nice sentiment, but it was a long, slow, tortuous process be-

(Continued on page ASCAP-22)



Several of ASCAP's charter members join one of ASCAP's founding members Victor Herbert at the piano, in this early autographed photo. From left: Gustave Kerker, Raymond Hubbell, Harry Tierney, Louis A. Hirsch, Rudolph Friml, Robert Hood Bowers, Silvio Hein, A. Baldwin Sloane and Irving Berlin.



"The ASCAP roster has always been the great stabilizer in my career as a composer. Whenever I feel that I am going along especially well, I suddenly realize the presence of Berlin, Gershwin, Rodgers and Porter. Their music reminds me that there is still a long way to go. A long way, indeed, but in such lovely company."

—Henry Mancini

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and Cried"
"What Took You So Long?"

WALTER BISHOP

THANKS FOR THE MEMORY
OF 54 YEARS
AS A MEMBER OF ASCAP

LEO ROBIN

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these years"

Sammy Fain

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CORPORATION**

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New York Properties
and*

Milford Hotel Corporation



The Hotel That's A Big Hit On Broadway

Chief Priorities

• Continued from page ASCAP-4

Computerization is the answer to the manifold problems of proper accounting and distribution, Messinger is convinced, and one senses a strong personal commitment to step up sophistication of on-line systems already in operation.

The amount of paperwork is still enormous and access to information must be speeded up if costs are to be kept at a minimum and efficiency improved.

Great headway is reported in maintaining data bases in such departments as membership, radio, television, program, index, foreign, and serious music. A royalty data base now being developed will permit a new form of statement to be sent members, one that will provide more information than practicable in the past.

With computers increasingly the medium of information exchange between foreign societies, continued attention is being given to standardize computer language to remove ambiguities from royalty and other transfers. This has long been a concern of ASCAP and, while significant improvements have been made, much more remains to be done.

ASCAP specialists are prominent participants in the proceedings of CISAC, the international federation of performing right organizations, where many of these technical matters are worked out. This is a priority that will be continued, says Messinger.

Attracting new writers and publishers who reflect current creative forces obviously rates high among ASCAP priorities. Without an influx of new talent the value of the enormous catalog of musical accomplishment the society represents would slowly wither in importance as tastes and fashion change.

When advisable, advances against future performances are

given to promising or proven creators. While those receiving advances are free to leave after these advances are earned back, they may no longer "buy" a release by returning an advance until five years of membership have elapsed.

This may seem hard-nosed to some, but for ASCAP it represents a realistic approach to the facts of competitive life.

Overhead cuts a swathe of less than 20% from all receipts and investments, and to Messinger this emphasizes the prudence of ASCAP's management. "Maintaining this kind of efficiency in a time of steeply rising costs will be one of my chief priorities," she asserts.

ASCAP remains an open society to its members, with all notified of changes that affect its functioning. And distribution modifications are spelled out in detail, so that all may know where they fit. This system is unique to ASCAP.

Membership education is of paramount importance, says Messinger. "They must know their rights. It is essential that we maintain clear lines of communication so that members know where to go to find answers to questions, whatever they may be."

A keystone of the open approach to management of the society is its membership meetings. Five are held each year, two in New York, two in Los Angeles, and one in Nashville, a music center where ASCAP will continue to show a larger presence.

In reviewing her career at ASCAP and her present responsibilities, Messinger refers frequently to the pleasure she has derived from her close association with many experienced and able people. She considers herself particularly fortunate to work with Dr. Paul Fagan, chief economist and director of special projects whose assistance on a wide variety of business matters has been invaluable over the years to ASCAP.

"There's always a lot of talk about computers and procedures," Messinger concludes, but ASCAP's most important asset is its people—the members and the staff." **Billboard**

ASCAP History

• Continued from page ASCAP-20

fore the rest of the country saw it his way. In ASCAP's first year, only 85 hotels accepted Maxwell's reasoning. They paid an average of \$8.23 per month for a total of less than \$10,000 a year. This barely paid for operating expenses and it was obvious that ASCAP was going to have to go to court in order to convince the rest of the public performance places it meant business.

The first case was a suit against the Vanderbilt Hotel and its unlicensed performance use of John Philip Sousa's "From Maine to Oregon." The second suit was against Shanley's Restaurant for the illegal use of one song from Herbert's hit show "Sweethearts" which was then running nearby on Broadway.

In the first round of battle, the U.S. District Court sided with ASCAP, but the Court of Appeals reversed the ruling on the premise that it wasn't clear if the patrons had come to the establishments to eat or to listen to the music. This defeat was a serious blow to ASCAP's bargaining power and desertions were rampant during the two-year delay before ASCAP had its day in the U.S. Supreme Court.

"I'll never forget the masterful handling of our case," noted Herbert. "The 'Nine Old Men' had been listening for days to a long, drawn-out case involving multitudinous figures and statistics and as we listened to the closing hours of it, it seemed to me that the eminent justices were so bored and wearied by technical matters that it was a poor time for an inconsequential song matter to take up their valuable attention. . . . Right off the bat he (Burkan) jumped their judgeships from the mathematical atmosphere they had been in, right up to the

(Continued on page ASCAP-33)

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☆	ALL OR NOTHING AT ALL Altman/Lawrence MCA MUSIC/MPL Communications	☆	I DON'T KNOW HOW TO LOVE HIM Rice/Webber LEEDS MUSIC CORP. (MCA MUSIC)	☆	P.S. I LOVE YOU Jenkins/Mercer MCA MUSIC/20th Century Music Corp.
☆	ANEMA E CORE Akst/Curtis/d'Esposito/Manlio MCA MUSIC	☆	I LOVE YOU MUCH TOO MUCH MCA MUSIC Olshanetsky/Raye/Towber	☆	PIGALLE Koger/Luypaerts/Newman/Ulmer MCA MUSIC
☆	BABY, WON'T YOU PLEASE COME HOME MCA MUSIC Warfield/Williams	☆	I WANT TO BE WANTED Gannon/Spotti/Testa LEEDS MUSIC CORP. (MCA MUSIC)	☆	RHUMBOOGIE Prince/Raye MCA MUSIC
☆	BEAT ME DADDY, EIGHT TO THE BAR Prince/Raye/Sheehy MCA MUSIC	☆	I WILL FOLLOW HIM Altman/Gimbel/Plante/Roma/Stole LEEDS MUSIC CORP. (MCA MUSIC)	☆	RIGHT TIME OF THE NIGHT McCann MCA MUSIC
☆	BOOGIE WOOGIE BUGLE BOY Prince/Raye MCA MUSIC	☆	I WISH YOU LOVE Beach/Trenet LEEDS MUSIC CORP. (MCA MUSIC)	☆	RIKKI, DON'T LOSE THAT NUMBER Becker/Fagin MCA MUSIC
☆	BOUNCE ME BROTHER WITH A SOLID FOUR Prince/Raye MCA MUSIC	☆	I'LL NEVER SMILE AGAIN Lowe MCA MUSIC	☆	SALT PEANUTS Clarke/Gillespie MCA MUSIC
☆	BRUSH THOSE TEARS FROM YOUR EYES MCA MUSIC Haldeman/Lee/Trace	☆	I'LL REMEMBER APRIL DePaul/Johnston/Raye MCA MUSIC	☆	SAN FRANCISCO (Be Sure To Wear Some Flowers in Your Hair) Phillips MCA MUSIC
☆	C'EST SI BON Betti/Hornez/Seelen MCA MUSIC	☆	I'M WALKING BEHIND YOU Reid MCA MUSIC	☆	SECRET AGENT MAN Barri/Sloan MCA MUSIC
☆	CALIFORNIA DREAMIN' Gillian/Phillips MCA MUSIC	☆	IF THE WORLD RAN OUT OF LOVE TONIGHT Garin/Mevis/K. Wilson/S. Wilson MCA MUSIC/DUCHESS MUSIC	☆	SEE SEE RIDER Rainey MCA MUSIC
☆	CINNAMON AND CLOVE A. Bergman/M. Bergman/Mandel LEEDS MUSIC CORP. (MCA MUSIC)	☆	THE INCREDIBLE HULK THEME Harnell LEEDS MUSIC CORP. (MCA MUSIC)	☆	SHOO-SHOO BABY Moore MCA MUSIC
☆	COW-COW BOOGIE Carter/DePaul/Raye MCA MUSIC	☆	IS YOU IS, OR IS YOU AIN'T (Mah Baby) Austin/Jordan MCA MUSIC	☆	SOMEWHERE IN YOUR HEART Faith/Kehner MCA MUSIC
☆	CREEQUE ALLEY Gillian/Phillips MCA MUSIC	☆	ISN'T LIFE STRANGE Lodge LEEDS MUSIC CORP. (MCA MUSIC)	☆	STRUTTIN' WITH SOME BARBEQUE Armstrong/Raye MCA MUSIC
☆	DIRTY WORK Becker/Fagin MCA MUSIC/Red Giant Music	☆	JIM Prince/Raye MCA MUSIC	☆	SUGAR BLUES Fletcher/Williams MCA MUSIC
☆	DO IT AGAIN Becker/Fagin MCA MUSIC/Red Giant Music	☆	JUST FOR A THRILL Armstrong/Raye MCA MUSIC	☆	SUMMERTIME IN VENICE Icini/Sigman MCA MUSIC
☆	DON'T CRY FOR ME ARGENTINA Rice/Webber LEEDS MUSIC CORP. (MCA MUSIC)	☆	THE LAST TIME I FELT LIKE THIS A. Bergman/M. Bergman/Hamlisch LEEDS MUSIC CORP. (MCA MUSIC)	☆	A SUNDAY KIND OF LOVE Belle/Leonard/Prima/Rhodes MCA MUSIC
☆	DOWNTOWN T. Hatch MCA MUSIC	☆	LEAP FROG Corday/Garland MCA MUSIC	☆	SUNDAY WILL NEVER BE THE SAME Cashman/Pistilli MCA MUSIC
☆	DRINKIN' WINE SPO-DEE-O-DEE, DRINKIN' WINE MCA MUSIC McGhee/Williams	☆	LET IT BE ME Becaud/Curtis/Delanoe MCA MUSIC	☆	T'AIN'T NOBODY'S BIZNISS IF I DO Grainger/Robbins MCA MUSIC
☆	THE END OF A LOVE AFFAIR Redding MCA MUSIC	☆	LITTLE GIRL Henry/Hyde MCA MUSIC	☆	T'AIN'T WHAT YOU DO (It's The Way That Cha Do It) MCA MUSIC/Warock Corp. Oliver/Young
☆	EVE OF DESTRUCTION Sloan MCA MUSIC	☆	LOLLIPOPS AND ROSES Velona LEEDS MUSIC CORP. (MCA MUSIC)	☆	THERE'S A STAR SPANGLED BANNER WAVING SOMEWHERE Darnell/Roberts MCA MUSIC
☆	EVERYBODY LOVES MY BABY Palmer/Williams MCA MUSIC	☆	LONG, LONG TIME White MCA MUSIC	☆	THIS IS MY SONG Chaplin MCA MUSIC
☆	EVERYTHING'S ALRIGHT Rice/Webber LEEDS MUSIC CORP. (MCA MUSIC)	☆	LOVER MAN Davis/Ramirez/Sherman MCA MUSIC	☆	TILL THEN Marcus/Seiler/Wood MCA MUSIC
☆	THE EYES OF LOVE Jones/Russell LEEDS MUSIC CORP. (MCA MUSIC)	☆	MARRIED I CAN ALWAYS GET Jenkins MCA MUSIC	☆	TOO LITTLE TIME Mancini/Raye MCA MUSIC
☆	A FOOL SUCH AS I Trader MCA MUSIC	☆	MATILDA, MATILDA Span MCA MUSIC	☆	TROUBLE IN MIND Jones MCA MUSIC
☆	GALWAY BAY Dr. Colahan LEEDS MUSIC CORP. (MCA MUSIC)	☆	MIGHTY HIGH Crawford/Downing MCA MUSIC	☆	UNDECIDED Robin/Shavers MCA MUSIC
☆	GEMINI DREAM Lodge/Hayward MCA MUSIC/Warner Bros. Music	☆	MILK COW BLUES Arnold MCA MUSIC	☆	UNDER PARIS SKIES Drejac/Gannon/Giraud MCA MUSIC
☆	GIRL, YOU'RE A WOMAN Hall MCA MUSIC/Daniel Music/Shukat Music	☆	MISTER FIVE BY FIVE DePaul/Raye MCA MUSIC	☆	WHEN SHE WAS MY GIRL Blatte/Gottlieb MCA MUSIC
☆	GOODBYE Jenkins MCA MUSIC	☆	MONDAY, MONDAY Phillips MCA MUSIC	☆	WOODCHOPPER'S BALL Bishop/Herman MCA MUSIC
☆	GO WHERE YOU WANNA GO Phillips MCA MUSIC	☆	MY HEART SINGS (All of a Sudden) MCA MUSIC Herpin/Jamblan/Rome	☆	WOODY WOODPECKER Idress/Tibbles MCA MUSIC
☆	THE GYPSY Reid MCA MUSIC	☆	NEVER LEAVE ME Jenkins MCA MUSIC	☆	WORDS OF LOVE Phillips MCA MUSIC
☆	THE HAWAIIAN WEDDING SONG Hoffman/King/Manning MCA MUSIC	☆	ONCE Gimbel/Magenta MCA MUSIC	☆	YOU BABY (Nobody But You) Barri/Sloan MCA MUSIC
☆	HEARTACHES Hoffman/Klenner MCA MUSIC	☆	ONCE UPON A SUMMERTIME MCA MUSIC Barclay/LeGrand/Marnay/Mercer	☆	YOU DON'T KNOW WHAT LOVE IS DePaul/Raye MCA MUSIC
☆	HOUND DOG Leiber/Stoller MCA MUSIC/Gladys Music	☆	ONE OF THOSE SONGS Calvi/Holt MCA MUSIC	☆	YOU'RE THE ONE Clark/Hatch NORTHERN MUSIC (MCA MUSIC)
☆	HOW LONG Carrack MCA MUSIC				

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MCA MUSIC - Great songs in the great ASCAP tradition!

A DIVISION OF MCA INC.

ASCAP-24 Publishers Ride

• Continued from page ASCAP-6

record companies seeking out the performers who will be best suited for the new buyers of video hardware. We must be able to finance new acts, make expensive demos of an act almost in the embryonic stage, to gain publishing rights."

When the new electronic wonders really take over, Herman insists, it will require a "very special kind of talented performer and writer to make it all work. These are the people we will be looking for."

At United Artists Music, the view is "we will go to the new users—we are not going to wait until they come to us," according to Harold Seider, president.

"A special creative involvement has already been formulated at United Artists Music to give the highest priority to the music needs of video, cable and the whole range of home entertainment possibilities for the immediate future."

Seider also indicates that the company's professional department is already "creatively focusing on the presentation of songs that have a strong visual hook. We are also encouraging all of our staff writers to give strongest consideration to the creative requirements of the new media."

Yet, Seider gladdens the heart of those who long for greater attention to old copyrights by declaring, "A good and enduring song is still the key element because it is and always has been a vehicle capable of many possible visual usages." Those familiar with the tv version of "Your Hit Parade" might agree with that, recalling that the program required many visual formats for songs that remained in the top 10 for many weeks.

Seider, too, calls for "flexibility" on the part of publishers in negotiating rights.

Irwin Robinson, president of Chappell/Intersong, says that "rights' owners should thrive in an atmosphere of expanding

technologies" and holds out promise that a viable licensing format will emerge in the very near future with regard to home video.

"One of the reasons for the failure of the parties to find the right format is a lack of knowledge on the part of the publishers of the kind of income derived by motion picture producers from the sale and/or rental of home video. There has not been enough of a dialog between them from which the publishers can gain the necessary knowledge. It is my feeling that the method of licensing will ultimately turn out to be a flat fee which will cover the manufacture and sale or rental of a fixed number of home video copies, but it is too early for anyone to speak with certainty."

Robinson believes cable tv's growth is facilitated by the fact that no new hardware need be purchased by the owner of a television set in order to receive such services. "The cable business will be extremely important for publishers," he claims.

And in audio-only new technology, Robinson says the compact digital disk will "bring a new importance to the record business; however, it is merely a much refined extension. The question of how quickly and how importantly this technology grows is largely dependent on the availability of hardware at a price competitive with ordinary stereo components as well as the availability of software in all categories of music.

While Wesley Rose, president of Milene Music, Acuff-Rose Publications and Fred Rose Music, feels that videocassettes "have yet to prove themselves," he observes a "continuing increase in the number of license requests" for country music. Some of this current usage, he notes, can be attributed to country-oriented films from Hollywood that reflect a trend of using big songs that are already established and fitting the storyline to match what's happening in the song.

"In the case of cable tv," Rose declares, "it simply means, in my judgment, that more movies will be used that will result in the usage of more songs. This can't be anything but good news for those of us in the publishing houses."

Standing by statements he made in the spring, 1981 edition of "ASCAP In Action," Leon Brettler, executive vice president of Shapiro Bernstein & Co., says of his company's position on new technologies: "We are thinking very hard about it, trying to keep current with all the developments. After all, publishing is the same business year after year, decade after decade, in the sense that you publicize and create interest in your material and supply the raw material to the users."

Although he awaits a broadening of such markets, Brettler, like Seider, is certain that "a lot of old songs are going to be used" along with new entertainment concepts.

While video software is currently front-and-center, Brettler points out that "satellites have altered broadcasting dramatically, and the changes yet to come in that field will stagger the imagination."

Larry Shayne, president of Larry Shayne Enterprises, sums it up this way: "Just about every 25 years our music business changes. One hundred years ago," Shayne recalls, "songs were written by strolling poets and musicians, and exposed to the public by a young lady playing piano in the music and dime stores. Seventy-five years ago, nightclubs and vaudeville stages were the prime media for song exposure. About 50 years ago, radio's dance band program became the avenue for exposing new songs. In the last 25 years, tv has edged out the old radio networks, and local radio disk jockeys playing phonograph records have become the number one medium of exposure of music."

"The coming 25 years will be another period of major changes," Shayne predicts. "By removing most controls on the tv industry, the government has opened the door for the cable and pay tv era. Fewer people will spend money to go to the theater, and more people with cable and pay tv will videotape movies for later showings. Music exposure will become more the result of packages—albums of the top 20 attractions, with video and audio appeal. Music show albums, concerts, and movie scores will be the most important ways to make hits."

Billboard

A Billboard Advertising Supplement

JANUARY 23, 1982 BILLBOARD

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Repertory Spans Best of Every Musical Persuasion

A Billboard Advertising Supplement

"We are proud of the great variety and prominence of our members on the national and international music scene. They represent the very best of every music tradition," says Paul S. Adler, ASCAP's director of membership.

In fact, the ASCAP repertory spans all genres of music—from rock, r&b, jazz, country and gospel, to theater, film, and symphonic and concert. An open door policy along with constant, active recruitment are two factors contributing to ASCAP's stature as the "most prestigious performing right organization in the world," according to Adler.

To this end, the ASCAP membership staff is always on the lookout for new writers. The society has membership offices in New York, Los Angeles, Nashville, and Puerto Rico. Membership representatives visit offices of publishers, managers and attorneys as well as recording studios, clubs, and concert halls. Adler believes the industry has picked up on ASCAP's aggressive new membership campaign. "When I first started working for ASCAP, people said if you write standards, you go to ASCAP. If you write anything else, you go to one of our competitors. You hear very little of that today. I think, generally, now there is a recognition that—regardless of the music you're into—you are welcome at the society."

Adler also notes that his staff tries to make sure that established members are personally welcomed by ASCAP when they perform in major cities, pointing to photos of writer/artists such as the Bellamy Brothers, Kim Carnes, Ella Fitzgerald, Genesis, and Grover Washington Jr. with ASCAP staffers backstage. Those pictures tell the ASCAP story—from Car-

(Continued on page ASCAP-34)

Rod Stewart was awarded three plaques from ASCAP director of public relations Karen Sherry backstage before a Madison Square Garden concert. The awards honor Stewart as co-writer/co-publisher of "Da Ya Think I'm Sexy."



ASCAP board member Sammy Cahn presents Stevie Wonder with a Braille edition of the "ASCAP Hit Songs" book, listing ASCAP's most popular tunes since 1892.

ASCAP members Kenny Rogers and Kim Carnes are joined by ASCAP membership representative Julie Locke, right, after Carnes' show at the Roxy.



ASCAP member Andrae Crouch is greeted by board member Mike Stewart at an ASCAP reception for the Black Music Association following its "Family Affair" concert at the Rose Bowl.



ASCAP member Smokey Robinson is presented with a unique flower arrangement at the Roxy by Todd Brabec, ASCAP's western regional director of business affairs.



Ashtord & Simpson, center, receive plaques for their many hits from, left, ASCAP's Paul Adler, director of membership, and Arthur Hamilton, vice president.



ASCAP member Janis Ian is greeted by ASCAP colleague Mel Torme, right, and ASCAP's west coast regional director Michael Gorfaine following a Roxy engagement.

American Society of Composers, Authors & Publishers

ASCAP

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MUSIC

AND STILL GROWING


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CERTIFIED PUBLIC ACCOUNTANTS
A MEMBER OF ARTHUR YOUNG INTERNATIONAL



It Pays To Be An ASCAP Member



Example: I WILL SURVIVE—ONE RADIO PERFORMANCE

Step 1													
The ASCAP Index Dept. learns of the song from 3 sources: Publishing Co. Record Label—Supply—Title, writers, publishers, royalty shares, artist. Copyright Office													
Step 2													
I WILL SURVIVE enters the survey of performances during the random taping of more than 60,000 hours of radio programs. ASCAP reps receive taping instructions from outside consultants so that neither ASCAP nor the stations know of the taping. I WILL SURVIVE was picked up on station WFIL in Philadelphia on January 28, 1980, between 7 P.M. and 1 A.M.													
Step 3													
A tape monitor in ASCAP's N.Y. office plays back the tape, identifies the song, and notes, among other information, the type of performance, in this case a feature vocal, and the recording artist, Gloria Gaynor.													
Step 4													
Tape monitors refer unidentifiable songs to a solfeggist, an expert trained in taking musical dictation. The solfeggist transcribes the notes heard on the tape and then searches our files for the matching composition. These files are alphabetized by musical notes beginning with DO, from the DO-RE-MI scale.													
Step 5													
The song's performance credits are processed through the Society's computer system and calculated on the basis of a four-part formula: Station Weight —based on license fees paid to ASCAP; Use Weight —based on the kind of performance—feature, background, theme, etc.; Feature Multiplier —additional credits for uses in areas not surveyed, such as restaurants; and Strata Multiplier —to bring total radio credits in line with radio's share of income from all surveyed media. For I WILL SURVIVE, the $\text{Station Weight} \times \text{Use Weight} \times \text{Feature Multiplier} \times \text{Strata Multiplier}$ $1.000 \times 100\% \times 1.2 \times 33$ equals about 40 performance credits for that one performance.													
Step 6													
This particular performance appears on the Quarterly Detail Report along with all the other performances of I WILL SURVIVE. <table border="1"> <tr> <th>Title</th> <th>Credits</th> </tr> <tr> <td>WILL SURVIVE</td> <td>XX</td> </tr> <tr> <td>I WILL SURVIVE</td> <td>40</td> </tr> <tr> <td>I WILL SURVIVE</td> <td>XX</td> </tr> </table>	Title	Credits	WILL SURVIVE	XX	I WILL SURVIVE	40	I WILL SURVIVE	XX					
Title	Credits												
WILL SURVIVE	XX												
I WILL SURVIVE	40												
I WILL SURVIVE	XX												
Step 7													
Performances of I WILL SURVIVE are combined with those of the writer's other songs of the Performance Record. <table border="1"> <tr> <th>Title</th> <th>Share</th> <th>Radio Credits</th> </tr> <tr> <td>Anybody Wanna Party</td> <td>50%</td> <td>XXX</td> </tr> <tr> <td>I WILL SURVIVE</td> <td>50%</td> <td>40 + XXX</td> </tr> <tr> <td>Reunited</td> <td>50%</td> <td>XXX</td> </tr> </table>	Title	Share	Radio Credits	Anybody Wanna Party	50%	XXX	I WILL SURVIVE	50%	40 + XXX	Reunited	50%	XXX	
Title	Share	Radio Credits											
Anybody Wanna Party	50%	XXX											
I WILL SURVIVE	50%	40 + XXX											
Reunited	50%	XXX											
Step 8													
The Royalty Dept. translates credits into dollars. At \$1.50 per credit, 40 credits come to about \$60, which is shared by the writers. The publisher receives about the same amount.													

Step By Step Story Of Performance Payment

No matter how complicated the music business becomes, the heart of it will always be a great song. That's what we mean when we say it all starts with a song. But if it didn't end with a royalty check, we'd all be out of business. The following illustrates how a song goes through the ASCAP system and comes out in dollars and cents.

We've selected at random two songs with which most of you are familiar. The first is I WILL SURVIVE, the disco hit written by Dino Fekaris and Freddie Perren. The second is the great standard, I'LL BE SEEING YOU, written by Sammy Fain and the late Irving Kahal. We're going to take **one song** at a time and trace it as it experiences **one performance** by **one music user**.

In tracing the performances of I WILL SURVIVE and I'LL BE SEEING YOU, we are talking about one song, one performance and one user. The ASCAP Distribution Division processes over one million such surveyed performances each year. And in addition to the two examples reviewed here—local radio and network tv—the ASCAP survey also includes local tv, Public Broadcasting (both radio and tv), pay tv, educational institutions, airlines, performances in symphony and concert halls, Muzak and similar background services.

Example—I'LL BE SEEING YOU—ONE TELEVISION PERFORMANCE

Step 1													
A tv performance of I'LL BE SEEING YOU is similar to that of a radio performance in that before the performance took place, ASCAP's Index Dept. had been made aware of the song by the publisher, the record company, and the U.S. Copyright Office.													
Step 2													
The song was performed on SINATRA, THE FIRST 40 YEARS on NBC-TV on January 3, 1980, between 9 P.M. and 11 P.M. Unlike local radio, which is sampled on a random basis, each performance on network tv is counted separately. The three networks furnish song titles and information in the form of program logs, so there is no need for a tape monitor.													
Step 3													
When calculating performance credits, the Hook-up Weight —reflecting the number of network affiliates carrying the program transmitted by the network—replaces the Station Weight in the formula. For I'LL BE SEEING YOU the $\text{Hook-up Weight} \times \text{Use Weight} \times \text{Feature Multiplier} \times \text{Strata Multiplier}$ $1.6 \times 100\% \times 1.2 \times 307$ equals about 600 performance credits. As you can see, a single tv performance is worth far more than a single radio performance.													
Step 4													
Again the Quarterly Detail Report includes this performance along with all the other performances of the song in the quarter. <table border="1"> <tr> <th>Title</th> <th>Credits</th> </tr> <tr> <td>I'LL BE SEEING YOU</td> <td>XXX</td> </tr> <tr> <td>I'LL BE SEEING YOU</td> <td>600</td> </tr> <tr> <td>I'LL BE SEEING YOU</td> <td>XXX</td> </tr> </table>	Title	Credits	I'LL BE SEEING YOU	XXX	I'LL BE SEEING YOU	600	I'LL BE SEEING YOU	XXX					
Title	Credits												
I'LL BE SEEING YOU	XXX												
I'LL BE SEEING YOU	600												
I'LL BE SEEING YOU	XXX												
Step 5													
Credits for I'LL BE SEEING YOU performances are brought together on the Performance Record along with all other songs by Sammy Fain and Irving Kahal performed in the quarter. <table border="1"> <tr> <th>Title</th> <th>Share</th> <th>Credits</th> </tr> <tr> <td>I Can Dream Can't I</td> <td>50%</td> <td>XXX</td> </tr> <tr> <td>By A Waterfall</td> <td>50%</td> <td>XXX</td> </tr> <tr> <td>I'LL BE SEEING YOU</td> <td>50%</td> <td>600 + XXX</td> </tr> </table>	Title	Share	Credits	I Can Dream Can't I	50%	XXX	By A Waterfall	50%	XXX	I'LL BE SEEING YOU	50%	600 + XXX	
Title	Share	Credits											
I Can Dream Can't I	50%	XXX											
By A Waterfall	50%	XXX											
I'LL BE SEEING YOU	50%	600 + XXX											
Step 6													
At \$1.50 per credit, 600 credits come to about \$900, which is shared by the writers. The publisher receives about the same amount.													



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American Society of Composers, Authors & Publishers



ASCAP Board Members

STANLEY ADAMS

Stanley Adams served as president of ASCAP for 24 years. He joined the society in 1924 and has been a member of the board of directors since 1944. A native New Yorker, he received a bachelor of laws degree from New York University Law School.

Adams has more than 100 published songs including "What A Difference A Day Made," "There Are Such Things," "Little Old Lady," "My Shawl," and "While You're Away." Among his collaborators are Hoagy Carmichael, Ray Henderson, Oscar Levant, and Fats Waller. His awards include the Henry Hadley Medal, the National Arts Club Citation, and the President's Citation of the National Federation of Music Clubs.

Adams was a member in 1949 of the U.S. delegation in the conference on international copyright of UNESCO. A former president of CISAC (Confederation of International Societies of Authors and Composers), he also served on its executive bureau and administrative council. Adams is a longtime member of AGAC (American Guild of Authors and Composers) which he has served as vice-president, and is also on the advisory board of the American Federation of Musicians. Currently, Adams is manager of writer relations at Largo Music Publishers, Inc.

LEON BRETTLER

Leon Brettler has been executive vice president of Shapiro, Bernstein & Co. for over 25 years. Elected to ASCAP's board of directors in 1962, he has served longer than any other publisher now on the board. Currently, he is treasurer of ASCAP and vice president of the National Music Publishers Assn. A graduate of the Massachusetts Institute of Technology, Brettler lives with his family in Scarsdale, NY.

ARNOLD BROID

Arnold Broido has served as president of Theodore Presser Co. since 1969, and has been chairman of Elkan-Vogel Inc. since 1970. He was re-elected to ASCAP's board of directors in 1980, having served previously from 1972 to 1979.

Born in 1920 in New York City, Broido was graduated from Ithaca College (magna cum laude, 1941), and received his masters from Columbia Univ. in 1954. After teaching instrumental music at East Junior High School in Binghamton, N.Y., he became editor/production manager at Boosey & Hawkes. In 1955, he was named vice president and general manager at Century Music and Mercury Music Corp. Broido moved to Edward B. Marks Music in 1957 and was appointed director of publications and sales at Frank Music Corp., later joining the Boston Music Corp. as vice president.

Broido is the co-author of two books: "Music Dictionary" and "Invitations To The Piano." Over the years, he has been very active in music industry associations, including Music Educators National Conference, American Music Center, National Music Council, Music Publishers Assn. of the U.S., National Music Publishers Assn., and the International Confederation of Music Publishers, among others.

SAMMY CAHN

Sammy Cahn, author and publisher, is a native New Yorker and has been a member of ASCAP since 1936. As one of the best known and most highly visible songwriters in contemporary music, Cahn has written hundreds of songs and dozens of award winners. After achieving success as a writer of nightclub scores in the 1930s, he went to Hollywood in 1940 and composed the scores to such films as "Anchors Aweigh," "It Happened In Brooklyn," "The West Point Story," "Romance On The High Seas," "The Road To Hong Kong," "Robin And The 7 Hoods," and "Touch Of Class." He won the Academy Award four times for "Three Coins In The Fountain" (1954), "All The Way" (1957), "High Hopes" (1959) and "Call Me Irresponsible" (1963). Among his Broadway scores are: "High Button Shoes," "Walking Happy," and "Skyscraper." Over the years his chief collaborators have been Saul Chaplin, Jule Styne and James Van Heusen. Some of his best known songs are: "Bei Mir Bist Du Schon," "Day By Day," "Let It Snow, Let It Snow," "Time After Time," "Come Fly With Me," "My Kind Of Town (Chicago Is)," "Second Time Around," and "Love & Marriage" (Emmy and Christopher Award winner, 1955). One of his latest works is "Thumbs Up America," President Reagan's inaugural theme written with J. William Middendorf II, former Secy. of the Navy.

SALVATORE T. CHIANTIA

Salvatore T. Chiantia is chairman of the board of both the National Music Publishers Assn. and the Harry Fox Agency, having recently retired from his positions as president of MCA Music and a vice-president of MCA Inc. He attended City College, received his law degree, cum laude, from St. John's Univ., and is a member of the New York Bar. He served in the U.S. Army during World War II as a captain. Chiantia is a former president of the National Music Publishers Assn. and the Harry Fox Agency. He was a multiple-term vice-president of ASCAP and continues as a member of the board. Chiantia was also the founding president of the International Federation of Popular Music Publishers.

CY COLEMAN

Cy Coleman was born in New York and, at the age of six, gave piano recitals at Steinway Hall and Town Hall. He joined ASCAP in 1953 and has served on the board of directors since 1966. He composed the stage scores to "Wild Cat," "Little Me," "Sweet Charity," "Seesaw," "I Love My Wife," the Tony Award-winning "On The Twentieth Century," and the triple Tony winner, "Barnum."

Among his songs are: "Witchcraft," "Hey, Look Me Over," "The Best Is Yet To Come," "Real Live Girl," "Pass Me By," "Big Spender," "Where Am I Going," "If My Friends Could See Me Now," and "It's Not Where You Start."

Coleman is also known throughout the world as a jazz musician extraordinaire, and has made several jazz recordings with the Cy Coleman Trio. He has recorded for many labels including London, Columbia, Capitol, MGM, Decca, and RCA.

The writer and producer of several CBS television specials for Shirley MacLaine, Coleman has also been a guest soloist with a number of symphony orchestras around the country.

Coleman's many honors include three Emmy Awards, two Drama Desk Awards, and a Tony Award for best score to "On The Twentieth Century." He has been nominated for 15 Grammy Awards, seven Tony Awards, and an Oscar for the score to "Sweet Charity."



Stanley Adams



Leon Brettler



Arnold Broido



Sammy Cahn



Salvatore Chiantia



Cy Coleman



Hal David



George Duning



Sammy Fain



Leonard Golove



Morton Gould



John Green



Arthur Hamilton



Sidney Herman



Edward Murphy



W. Stuart Pope



Irwin Robinson



Wesley Rose



Arthur Schwartz



Larry Shayne



Ellie Siegmeister



Lester Sill



Mike Stewart



Virgil Thomson

HAL DAVID

Hal David, president of ASCAP, is one of the most successful lyricists in the music business. David has been the recipient of every major award distributed by the music industry including 20 gold records, an Academy Award, Grammy, Playboy Musicist of the Year award for three consecutive years, the NARM Presidential Award and the B'nai Brith Creative Achievement Award. David has also been elected to the Songwriters Hall of Fame, and is the only "non-entertainer" ever to win Cue Magazine's Entertainer of the Year award.

David's collaborations with ASCAP composer Burt Bacharach resulted in a string of blockbuster hits that have become pop standards. Among David's million sellers are: "Raindrops Keep Falling On My Head;" (Academy Award winner in 1969), "Alfie," "What's New Pussycat?," "The Look Of Love;" (all Academy Award nominees), "Wives And Lovers;" "Casino Royale," "I'll Never Fall In Love Again;" "It Was Almost Like A Song," (all Grammy nominees), "This Guy's In Love With You;" "Only Love Can Break A Heart;" "Anyone Who Had A Heart;" "Blue On Blue;" "Wishin' And Hopin';" "Promises, Promises;" "You'll Never Get To Heaven;" "The Windows Of The World;" "One Less Bell To Answer;" "I Say A Little Prayer;" "Do You Know The Way To San Jose?;" "A House Is Not A Home;" "Walk On By;" "(They Long To Be) Close To You;" "April Fools;" "What The World Needs Now;" and "Trains And Boats And Planes."

Born and bred in New York City, David attended New York Univ. with a major in journalism and served in the U.S. Army Special Service during World War II. He grew up in a songwriting family, his brother Mack having been an active member of ASCAP and author of many hit songs including "La Vie en Rose" and "I Don't Care If The Sun Don't Shine." In 1943, David himself joined the society and has served on the board of directors since 1974. He held the post of vice president for one year prior to his election to the presidency.

GEORGE DUNING

Composer, conductor and arranger George Duning was born in Richmond, Ind. and educated at the Cincinnati Conservatory of Music and the Univ. of Cincinnati. He served in the U.S. Navy Armed Forces Radio Service and joined ASCAP in 1949. A film scorer for Paramount, Warner Bros., Universal, MGM, RKO and Columbia Pictures, Duning's award-winning film scores include "From Here To Eternity," "Picnic," and "The Eddy Duchin Story" (all Academy Award nominees). "Picnic," "Book, Bell and Candle," and the theme from "Houseboat" are among his songs. Duning has also written the scores to many television movies of the week. He currently serves as assistant secretary on the ASCAP board of directors.

SAMMY FAI

Board member Sammy Fain is a native New Yorker who joined ASCAP in 1926. After spending his youth in upstate New York, Fain returned to New York City where he was employed as songwriter and song pluggger for a major publishing house. He became a successful radio artist and, along with lyricist Irving Kahal, composed such songs as "Let A Smile Be Your Umbrella," "Wedding Bells Are Breaking Up That Old Gang Of Mine," "When I Take My Sugar To Tea," "By A Waterfall," "I Can Dream, Can't I," and "I'll Be Seeing You," among many others. He was later brought to Hollywood to write film music for such stars as Dick Powell, Rudy Vallee, Maurice Chevalier, Jimmy Durante, Dinah Shore, Doris Day, Johnny Mathis and Pat Boone.

Fain's Broadway works include the successful hits "Helzapoppin" and "Sons of Fun," both starring the team Olsen and Johnson, "Ed Wynn's Boys and Girls Together," "George White Scandals," "Flahooley," "Ankles Aweigh," "Christine," and "Something More."

Some of his other songs include "That Old Feeling," "Dear Hearts and Gentle People," "April Love," "I'm Late," "A Certain Smile," "A Very Precious Love," "Tender Is The Night," and the Academy Award-winning songs "Secret Love" (1953) and "Love Is A Many Splendored Thing" (1955), many of which were written with lyricist Paul Francis Webster. He has had 10 Academy Award nominations.

LEONARD GOLOVE

Leonard Golove has been administrative vice president and legal counsel for Warner Bros. Music since 1971. Prior to joining Warner Bros., he acted as attorney for various music and entertainment industry clients. Golove began his career as a physicist and patent attorney representing Hughes Aircraft and McDonnell Douglas among other companies. He was also responsible for many of the early patents on the MCA videodisk.

MORTON GOULD

ASCAP board member Morton Gould is a New York state native and has been a member of the Society since 1936. He was elected to the board in 1959 and serves as secretary. He is also chairman of the symphonic and concert committee.

Gould is a recording artist and a frequent guest conductor of symphony orchestras. Among his best-known works are "Pavanne," "Spirituals For Orchestra," "Latin American Symphonette," and "American Salute." His ballets include "Interplay," "Fall River Legend," "Halftime," and "Tap Dance Concerto." He is composer of the film scores to "Windjammer" and "Cinerama Holiday" and the television series "World War I" and "Holocaust."

Gould also serves on the board of directors of the American Symphony Orchestra League.

JOHN GREEN

John Green, elected to the ASCAP board of directors in 1981, has been a member of the society since 1931. A five-time Academy Award winner, his career spans composing, orchestrating, arranging and conducting for the Broadway stage, Hollywood films, television shows, and symphony orchestras.

Born in New York City in 1908, Green attended Horace Mann School. He was graduated from Harvard Univ. in 1928, where he studied music theory with Walter Raymond Spalding and Clair Leonard. Green also studied theory with Clifton J. Furness, orchestration with Adolph Deutsch, conducting with Frank Tours, and piano with Herman Wasserman and Ignace Hilsberg.

Green was an arranger for Guy Lombardo's Royal Canadians, for Victor Young on the Atwater Kent Hour, and for Paul Whiteman. He served as composer, music director, arranger, theater conductor and emcee at Paramount Studios and Paramount-Publix Theaters. During the 1930s he led Johnny Green, His Piano and His Orchestra while also serving as a music director for CBS. His radio colleagues included Ruth Etting, Jack Benny, Fred Astaire, and Christopher Morely, and Green was the star of the Philip Morris programs from 1938-39.

Green's songs include "Body and Soul," "I'm Yours," "Out Of Nowhere," "Coquette," "I Cover The Waterfront," "I Wanna Be Loved," "The Song Of Raintree County," and "You're Mine, You." His stage scores include "Here Goes The Bride" and "Beat The Band" on Broadway, and "Mr. Whittington" in London. He was also music director for Rodgers and Hart's "By Jupiter," "Miami Undercover" and "Empire" are among his tv series composing credits, and he also composed the score for the film "Raintree County." His instrumental works include "Night Club—Six Impressions for Three Pianos and Orchestra," "Mine Eyes Have Seen—Symphonic Parallels and Contradictions for Orchestra," "Materia Medica (Three Impressions for Solo Piano)," and "Serenade For A New Baby."

Green's collaborators included Edward Heyman, E.Y. Harburg, Johnny Mercer, Paul Francis Webster, Billy Rose, Ira Gershwin, and Robert Sour.

In 1981, Green was awarded an honorary Doctor of Laws degree by Pepperdine Univ.

ARTHUR HAMILTON

Arthur Hamilton, vice president of ASCAP, joined the society in 1955 and has been a board member since 1969. Hamilton is also vice president of the Academy of Motion Picture Arts and Sciences, a past president of the California Copyright Conference, and a member of AGAC and the Dramatists Guild.

Among his songs are "Cry Me A River," "He Needs Me," "Rain Sometimes," "That Means I Love You (nominated for an Emmy Award)" and "Till Love Touches Your Life" (nominated for a Golden Globe Award and an Academy Award).

Hamilton has written songs for more than 30 films, including "Pete Kelly's Blues," "Zero Hour," "Divorce American Style," and "The Girl Can't Help It." His father, Jack Stern, has been a writer member of ASCAP since 1921.

SIDNEY HERMAN

Sidney Herman joined Famous Music Corp. more than 30 years ago and is presently executive vice president of the company. He is a graduate of Pratt Institute and Pace College and is a member of the board of directors of the National Music Publishers Assn. and the Harry Fox Agency.

EDWARD MURPHY

ASCAP board member, and assistant treasurer, Edward P. Murphy, is president of G. Schirmer, Inc. A member of the board of directors of the Music Industry Council, the Advisory Board of the Music Business and Technology Program of New York Univ., and Mayor Koch's Advisory Council to the Music Industry, he attended both Cornell and Hofstra Universities.

Murphy has been associated with G. Schirmer throughout his career. He joined the 120-year-old music publishing firm in 1958, rising to plant manager in 1961

and general manager in 1970. In 1972, he was named vice president and general manager, and, in March, 1980, was elected president.

W. STUART POPE

ASCAP board member W. Stuart Pope is a native of Folkstone, England and a graduate of the Boys Singers' School, the London College for Choristers and the Royal College of Organists. He joined Boosey & Hawkes in England in 1937 and took a leave of absence from 1941-1946 to serve in the R.A.F. He re-joined the company in 1946 and served in various managerial capacities in England and South Africa. He was transferred to the New York office in 1964 as managing director and was named president of the company in 1974. He is past president of the Music Publishers' Assn. and a member of the board of directors of the American Music Center.

IRWIN ROBINSON

ASCAP board member Irwin Z. Robinson has been president of the Chappell and Intersong Music Companies since September 1977. Prior to that appointment he was vice president and general manager of Screen Gems-Colgems-EMI Music Inc. and an elected member to that company's board of directors.

Associated with Screen Gems-Columbia Music for more than 13 years, Robinson held several positions during that time. After joining the company as house counsel, he was appointed director of business affairs and general attorney the following year. In 1971 he was named vice president and general manager and later held the same position when the company was sold to EMI, Inc. in 1976.

WESLEY ROSE

ASCAP board member Wesley Rose is head of the Nashville publishing companies Milene Music Inc., Acuff-Rose Publications Inc., and Fred Rose Music Inc.

Rose was born in Chicago and graduated from that city's Walton School of Commerce. He joined Acuff-Rose two years after it was founded by his father, composer Fred Rose, and country music star Roy Acuff.

Over the years Rose has been both publisher and producer for some of the biggest names in country music. Some of the writer/artists who have been associated with his companies are Hank Williams, Marty Robbins, Melvin Endsley, Boudeleaux and Felice Bryant, John D. Loudermilk, Don Gibson, Roy Orbison, Mickey Newbury, and the Everly Brothers. Rose was also the founder of Hickory Records (now a completely separate entity) and Acuff-Rose Artists, a booking agency.

Rose was the first Southern publisher elected to the board of ASCAP. He is a founding member of the Country Music Assn., president of the Country Music Foundation, and a member of the board of the NMPA. He has served as national presi-

dent of NARAS, president of the CMA, vice president of the Harry Fox Agency, and director of the NARAS Institute. He is currently director of the First American National Bank.

ARTHUR SCHWARTZ

Author, composer, stage and film producer Arthur Schwartz is a native New York and a graduate of New York Univ. and Columbia Univ. where he received a Doctor of Laws degree. Prior to his joining ASCAP in 1930, he taught English literature in New York City high schools and practiced law as well.

He began producing Broadway shows in 1941 and composed the scores to many hit musicals, including "The Band Wagon," "Flying Colors," "Stars In Your Eyes" and "A Tree Grows In Brooklyn." His film scores include "The Girl From Paris," "Thank Your Lucky Stars" and "The Time, The Place And The Girl."

Among his many compositions are the songs "That's Entertainment," "Dancing In The Dark," "Something To Remember You By," "Louisiana Hayride," and "You and the Night and the Music."

LARRY SHAYNE

Larry Shayne is president of Larry Shayne Enterprises. A native of New York, Shayne attended New York Univ. and Lehigh Univ. Prior to forming his own company in 1958, he was employed by both Paramount Pictures and Universal Pictures for whom he selected composers and music for feature films. In addition, he served as head of the music publishing division of Universal.

ELIE SIEGMEISTER

Composer, conductor, and author, Elie Siegmeister has been a member of ASCAP since 1952. A native of New York, he graduated from Columbia Univ. and the Juilliard Graduate School. He is a founder of the American Composers Alliance and is chairman of the Council of Creative Artists, Libraries, and Museums. His orchestral works, including five symphonies, have been performed by major symphony orchestras around the world.

His 12 major works for the theater include five widely-performed operas, musicals and scores for film, television and dance. One of his latest operas is "Night Of The Moonspell," based on "A Midsummer Night's Dream" and he is also the composer of the Broadway musical "Sing Out Sweet Land."

LESTER SILL

ASCAP Board member Lester Sill is president of Screen Gems-Colgems-EMI Music and is a veteran of more than 30 years in the music industry.

From his early days in the industry working with Leiber & Stoller, Lionel Hampton, the Coasters, Laverne Baker, Duane Eddy, the Paris Sisters and many others, he has been a pioneer in the development of contemporary music.

With the formation of Philles Records, Sill helped create one of the earliest success stories in the American record industry.

As a publisher, his contributions are perhaps even more impressive. Aside from helping create successful artists like the Monkees and the Partridge Family, his direction at Screen Gems-Colgems-EMI has been conducive to the further success of such contemporary songwriters as Carole King, David Gates, Cynthia Weil and Barry Mann, Gerry Goffin, Mac Davis, Tommy Boyce, Bobby Hart, Howard Greenfield, and many others.

MICHAEL STEWART

ASCAP board member Michael Stewart is president of CBS Songs. A native of Baltimore, Maryland, he is a graduate of City College and Johns Hopkins Univ.

In the past, Stewart served as president of Interworld Music Group; chairman of the board and president of United Artists Music; chairman of the board and president of Robbins Music Corp. and Big 3 Music Corp.; vice president of United Artists Corp.; chairman and director of all overseas music publishing and record affiliates at United Artists; chairman of the board and president of United Artists Music and Records Group; and president of United Artists Records. Prior to his long association with United Artists, Stewart served as president and owner for several national publishing, record production and management firms including Dominion Music, Ltd., Korwin Music and Michael Stewart Enterprises.

VIRGIL THOMSON

Composer, conductor, and author, Virgil Thomson has been a member of ASCAP since 1945. He received his B.A. degree from Harvard Univ. in 1922 and studied with renowned teachers Gebhard, Davison, Hill, Clifton, Goodrich, Scalero, and Boulanger, later serving as music critic for the N.Y. Herald Tribune from 1940-54.

Thomson's best-known works include the operas "Four Saints In Three Acts," "The Mother Of Us All," and "Lord Byron," and the film scores to "The Plow That Broke The Plains," "The River," and "Louisiana Story," for which he won the Pulitzer Prize in 1949.

A member of the American Academy of Arts and Letters, Thomson is an Officer de la Legion d'Honneur. He has received the Gold Medal for Music from the National Institute of Arts and Letters, the Brandeis Univ. Creative Arts Award, and the Handel Medallion for Distinguished Achievement from the City of New York.

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The Music Users

• Continued from page ASCAP-8

ture. "We make many efforts to educate by letters and visits. Our rates are very reasonable. In fact, our average license agreement is only about \$400 per year which is quite cheap when you consider what a major part music plays for most clubs. And we try to be very understanding about payment—if an owner has fallen on hard times, we try to work out credit; but the fact remains that if our members' songs are being used, we must collect the appropriate fees. Fortunately, most users do understand the reason for a license." And Knittel is quick to point out that the fees ASCAP charges are based on a number of criteria such as the seating capacity of the establishment, or the number of nights that music is used; thus, a club in a small town will not necessarily pay what a club in a large city might.

In charge of the licensing of 'serious music' is Gerald Deakin, who has spent 28 years with ASCAP. As manager of the Symphonic and Concert Department, he is involved mainly with symphony orchestras. "We don't concern ourselves with music that is public domain. Rather, I work with contemporary composers. Whoever publicly performs any work by our members must have a license to do so. Not only do we license professional concerts and recitals but we also have agree-



"When you're a composer and musician you need to devote all your energies to making music. The best way to do that is to leave the business details to somebody else. For more years than I care to mention, I've left the collection of my performance monies to ASCAP. And the result has been music to my ears."

—Tito Puente

ments with over 40 foreign societies. This enables ASCAP members to receive royalties for performances of their music (pop or serious) abroad."

To make sure a composer receives proper credit whenever his or her work is performed, Deakin relies on concert programs. "Orchestras are very good about submitting programs to us so that we will know what works were used. Even if a symphony is performing in a foreign country, we don't have a problem getting a copy of their tour program. And some composers also send us programs so that we know a given orchestra used their music. Must every orchestra pay a fee to ASCAP? Yes, unless all of its concerts are charitable and therefore exempt under the law. But overall, if an orchestra or performer plans to play our members' compositions, they must have a license to use our members' compositions. That includes student orchestras too, since many of them give performances where admission is charged." Deakin is also very much involved in the educational process. He and Martin Bookspan, coordinator of symphonic and concert activities, speak frequently on college campuses, letting aspiring composers know about ASCAP and why they should consider joining.

As new technologies emerge there will be new users to license. One relatively new area is cable. ASCAP's managing director and chief operating officer, Gloria Messinger, comments: "We are about to begin negotiations with the cable industry. We've been licensing pay cable suppliers, such as HBO. The NCTA (National Cable Television Assn.) has appointed a committee to negotiate with us and we expect to meet and hammer out a deal very soon." On the challenge of licensing other areas she notes, "We have over 40,000 licensees. It's not too difficult to license radio or tv stations because there are a fixed number of them and the FCC lets us know who they are. Other users are more difficult to find, however: there are so many bars, clubs and taverns, and nobody publishes a list of them so we have to seek them out. ASCAP is fortunate to have a dedicated and able field staff to do this difficult job. We are also fortunate to have a sophisticated computer operation. More and more of our repertory, performance and user information is stored on computers. We are talking about over 40,000 licensees, hundreds of thousands of performed works and license fees in excess of \$165,000,000. But bear in mind that of all the fees we collect, less than 20% goes for overhead—all the rest is distributed back to our members and foreign affiliates. Since the copyright law changed in 1978, enabling ASCAP to license certain areas we previously couldn't, there has been a sizeable increase in users, thereby keeping the over 700 ASCAP employees increasingly busy. New agreements for public performances in areas of new technology are possible for satellite broadcasts and videocassette usage. Wherever there is any use of music, ASCAP is there to make sure its members' works are licensed. It is also aware of the needs of the users and makes a continuing effort to deal with them on the simplest and most economical basis possible. ASCAP is justifiably proud of its relationship with its users." **DONNA HALPER**

Billboard



"I've always had a very special feeling for songwriters. Without them, none of us would have anything to sing about. Over the years, I've been fortunate to work with the best of them. I am grateful to these masters for their words and music and to ASCAP for enabling songwriters to continue to share their gift."

—Frank Sinatra

If No ASCAP...

• Continued from page ASCAP-16

members receive many times more than ASCAP actually collects from symphonic and concert licenses. The thought of going personally to every symphony orchestra that plays, say, "Final Alice," trying to obtain some sort of fee for the right to perform the piece, is a thought too horrible to contemplate. How could I decide on an appropriate amount? Could I really insist, effectively, that I be paid? I would probably have to give up composing completely and instead become a one-man, none-too-successful collection agency!

ASCAP simplifies and organizes all this so that I can spend all my time as I should—composing music. If there were no ASCAP, we composers, languishing in the shade, would clearly have to invent one. Without ASCAP we would be, in every sense, much the poorer.

DAVID DEL TREDICI

Billboard

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Fair Play

• Continued from page ASCAP-12

not anxious to get to trial and ASCAP has moved to dismiss for failure to prosecute." He adds that he doesn't think music is worth any less when it's played by a religious-oriented station than by any other broadcast outlet.

Korman is pleased by the fact that the U.S. Court of Appeals for the Second Circuit has quickly upheld the recent Federal Court ruling in the Gap case which affirmed that licenses must be obtained for all but the most minimal radio uses of music in commercial establishments. "I'd expect that some large chains using radio-over-speakers, which have been unlicensed, will now take licenses which should provide another source of income for the future," he says.

Looking ahead to new technologies, Korman notes that the National Cable Television Assn. has agreed, at ASCAP's request, to form a committee to negotiate rates covering cable originations, which he feels will represent a significant amount of revenue for members down the road.

Like Nathan Burkan and Herman Finkelstein before him, Korman considers himself and all ASCAP attorneys very fortunate to represent people they admire.

Billboard

Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; ASCAP Editorial Coordinator, Karen Sherry, Director of Public Relations; Advertising Coordinator, Mickey Addy; Cover and art, Lumel Whiteman Graphics.

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Music Creators

• Continued from page ASCAP-14

foundation's first award, giving \$15,000 to deserving young musical creators under 30 years old.

Another project funded by the foundation is the Songwriter Workshop program. Conceived by Karen Sherry, national director of public relations, the workshop series covers all musical genres: musical theatre, jazz, country, pop, disco, symphonic and concert, and film & tv scoring. Each of the workshops operates differently but all are under the aegis of the foundation. Hundreds of applicants apply for the limited space in each program. There is no age limit, no ASCAP membership requirements, nor the need for any professional credentials. What is needed, though, is talent, enthusiasm, drive, ambition, and a sense of professionalism. Each workshop features prominent industry guest panelists expert in their respective fields. These panelists not only critique the various projects the participants must complete but also dispense an invaluable education on the realities of the marketplace.

The first musical theatre workshop panel this season hosted such notables as Tony-award winning scenic designer David Mitchell; Peter Stone, book writer of the current Broadway hit, "Woman of the Year"; Claire Nichtern, president of Warner Theatre Productions; composer Marvin Hamlisch; Frank Rich, writer for the New York Times, and Patti Lupone, the original New York Evita. The theatre workshop, administered by ASCAP's director of musical theatre, Bernice Cohen, is in its third go-round.

ASCAP's coordinator of symphonic and concert activities, Martin Bookspan, moderated the Symphonic and Concert Workshop held in New York. His panels also stressed the hard facts of business in their weekly sessions. Bookspan states, "We are committed to the writing and performance of new music. If only the old masters are performed, the art becomes static. The development of new music must be encouraged." The New York series proved so successful that a counterpart was developed on the West Coast.

There is no doubt that these workshops present a tremendous opportunity for aspiring writers since they would not normally have access to any of the major talent involved in these programs.

Also under the auspices of the foundation, the Rudolf Nissim Competition awards grants to composers of new or previously unperformed symphonic works. Additional money is also awarded each year to the symphony orchestra which per-

forms the winning work. Nissim was the director of ASCAP's serious music and foreign department.

The foundation has recently become involved with the American College Theatre Festival giving cash awards to outstanding college musical theatre productions.

In addition to the programs under the foundation umbrella, ASCAP sponsors other awards, grants, and scholarships.

Through a bequest, the Raymond Hubbell Scholarship Fund provides scholarships to university and college music departments for worthy composition students. Hubbell, himself a composer, was also a charter member of ASCAP.

The Nathan Burkan Competition, established in 1938 in honor of ASCAP's first general counsel, awards money to law students who excel in copyright law essays.

The Deems Taylor Award, so named for the composer, critic, commentator, and former ASCAP president, gives cash prizes to music journalists.

The Howard Connors Broadcast Award, named for a former ASCAP station relations representative, is granted to deserving students of communications.

The Orchestra Awards, administered by the American Symphony Orchestra League, awards cash to symphony orchestras on the basis of "adventurous programming of contemporary music."

ASCAP's most prestigious award, the Pied Piper, is given to those whose contributions to the music industry have been of an outstanding and unique nature. Recipients include Fred Astaire, Duke Ellington, Ella Fitzgerald, Erroll Garner, Frank Sinatra, Barbra Streisand, Ed Sullivan and Lawrence Welk.

The impetus behind the foundation and all of ASCAP's grant programs is the desire to keep the creation of American music flourishing. It's difficult to keep the incentive alive for the struggling songwriter. These cash awards are of great help first in the stimulation of the creation of music and then ultimately in its performance. With the current atmosphere in Washington, budget cuts hit the arts first and music as the first of the arts. That's why private money is needed more than ever before.

Karen Sherry puts it this way, "ASCAP wants to keep songwriters writing. We do it through our prime function of collecting money from music users and then distributing it to our membership. Our foundation, scholarships, grants and awards are a natural adjunct helping to stimulate new writers. ASCAP gives money to lyricists, composers, orchestras, law students, music journalists, broadcasters, all in an effort to infuse our industry with a constant supply of new talent. In this way, ASCAP serves as a leader in fostering music of every kind and safeguarding the legacy for generations to come."

GEORGINA CHALLIS **Billboard**

ASCAP History

• Continued from page ASCAP-22

roaring amid the glamor of metropolitan nightlife with all its dazzle, sparkle and gaiety, music, drama, laughter and revelry. Those nine bodies came to life and were all interest and attention. Burkan described the atmosphere in which the copyrighted song, "Sweethearts," had been commercially sung for Shanley's profit. How the diners had been drawn into the restaurant by the entertainment, dramatized the effect of music on the pocketbook . . . of the cover charge added to the cost of dinner, making an unanswerable case of 'public performance for profit.' "

ASCAP won that case, but as new avenues for public performance have emerged, the society's right to license its members' music has come up again and again.

In the 1920s, when the medium of radio began, ASCAP had the wisdom to encourage the infant industry by issuing licenses for free or for a nominal charge. But when the airwaves grew into an important advertising conduit, ASCAP decided the time had come for some genuine compensation, and radio responded with other court battles. The burgeoning radio business argued that since very few people were in the studio when the music was being aired, you couldn't call it a performance, and that what was emitted from the radio transmitter wasn't music—it was electrical energy. In other cases, the arguments were that the performances were not public because they were heard in the privacy of homes and that songwriters had no complaint because broadcasters popularized music, enhancing sheet music sales. The federal courts rejected those arguments.

When television came on the scene, ASCAP again encouraged the new medium through free licenses, and then when tv found its footing, ASCAP again sought just compensation at the bargaining table.

ASCAP has grown dramatically over the years. From the nine who sat in on those first tentative discussions to the 192 members at the end of ASCAP's first year in 1914, the society today boasts more than 30,000. From the \$1.20 used kitchen table that served as the organization's first desk, ASCAP has expanded to 21 offices across the country, including regional headquarters in Nashville and Hollywood and a three-floor complex in the heart of New York. From the legendary talents of charter member Irving Berlin, ASCAP has ridden the crest of each musical explosion and evolution so that its member-

(Continued on page ASCAP-34)

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ASCAP

Then and Now the GREATS

JACK YELLEN

Member # 327 . . . 1917

Repertory Spans

• Continued from page ASCAP-26

negie Hall and the Lone Star Cafe to the Roxy, ASCAP music is alive, well, and on top of the charts.

Michael Gorfaine, Western regional director for repertory, recalls a recent celebration in Los Angeles honoring ASCAP member Christopher ("Sailing") Cross' sweep of five Grammy awards this year. "It's important for ASCAP to acknowledge our members' achievements and let them know we stand behind them."

With that in mind, ASCAP honored its members with a reception following their participation in the Black Music Assn.'s concert at the Rose Bowl. The guests of honor included Ashford and Simpson, Andrae Crouch, Ralph MacDonald, Grover Washington Jr., and Stevie Wonder.

Todd Brabec, ASCAP's West Coast director for business affairs, emphasizes that, "One of ASCAP's key strengths is that all members are treated equally. That means that the newest member is treated on a par with the most established member when the songs of both are used in the same way on the same program. I don't think any other U.S. performing right organization can make that claim." Brabec also stresses the accessibility of the membership staff on a day to day basis.

"We're really here to serve the membership of ASCAP and if there are any questions about the distribution, or the way the survey operates, or what we can and cannot do, we're here to answer those questions."

"We also offer convincing proof to writers and publishers affiliated with other performing right organizations that, in most cases, they would be better off licensing their works through ASCAP," points out Adler. "We do this through concrete comparisons of what a work, which was licensed by BMI or SESAC, would have earned had it been licensed through ASCAP. The results speak for themselves and they have brought many new members to us."

Perhaps the Nashville scene is the best example of ASCAP's exploding activity. "We had unprecedented success last year," says Connie Bradley, Southern executive regional director. "At our annual country music week awards banquet last fall, we presented plaques honoring 91 songs that reached top 20 on the country charts—with 26 attaining No. 1." Bradley underscores that "in gospel we're now far ahead and making more headway, too. Fourteen out of 16 categories in the Dove Awards were won by ASCAP members this year. And ASCAP members such as the Archers, Cynthia Clawson, Walter and Tramaine Hawkins racked up a major share of the Grammy Awards presented in 1981.

A hallmark of ASCAP's membership has always been the amazing variety of established as well as new writers. In country music for example, veteran writers such as Gene Autry, Elton Britt, Jimmy Rodgers, Fred Rose, Ervin T. Rouse, and Bob Willis stand side by side with Razyzy Bailey, Rory Bourke, Johnny Cash, Rodney Crowell, Randy Goodrum, Wayland Holyfield, Ronnie Milsap, Mickey Newbury, Kenny Rogers, and Don Williams; in gospel, ASCAP's repertory runs the gamut from Stewart Hines to Cynthia Clawson, Regan Courtney, Andrae Crouch, George Gagliardi, the Gaithers, and Gary Paxton.

When you talk about ASCAP jazz writers, you're talking about the history of American music, from ragtime to contemporary soul. Louis Armstrong, Eubie Blake, Duke Ellington, Dizzy Gillespie, Benny Goodman, W.C. Handy, and Fats Waller among the pioneers of jazz were all ASCAP members. And today, the ASCAP greats include Roy Ayers, Count Basie, Donald Byrd, Ornette Coleman, Chick Corea, Ella Fitzgerald, Bob James, Quincy Jones, Earl Klugh, Noel Pointer, Lee Ritenour, Patrice Rushen, Gil Scott-Heron, and Grover Washington Jr.

Of course, when you look at the history of the American musical theatre, you're also looking at ASCAP. ASCAP founder Victor Herbert and charter member Irving Berlin dominated the marquees of the early 20th century. Currently, the scores of ASCAP members Martin Charnin, Cy Coleman, Al Dubin, Dorothy Fields, Carol Hall, Marvin Hamlisch, Carolyn Leigh, Frederick Loewe, Jimmy McHugh, Stephen Sondheim, Michael Stewart, Charles Strouse and Harry Warren appeal to audiences of all ages.

And revivals of Rodgers and Hammerstein, Gershwin, Rodgers and Hart, and Jerome Kern's shows are continually staged the world over. In addition, revues of ASCAP music, such as Fats Waller's "Ain't Misbehavin'," are always being produced. And ASCAP keeps tabs on the new talents waiting in the wings. "You can find me practically any night during the week in some off-Broadway theatre looking for new theater writers for the society," says Bernice Cohen, ASCAP's director of musical theater, glowing over the recent rave reviews given Henry Krieger one of the society's newer theater composers, for his current "Dreamgirls."

Film and tv music continues to be an important part of the ASCAP catalog. In an attempt to search out the newcomers in this field, ASCAP called upon its master film and tv scorers recently to coordinate its first west coast Workshop in that area of music. Directed by George Duning, panelists included John Addison, Alan and Marilyn Bergman, Bill Conti, Fred Karlin and David Rose, among many others.

Recognizing the importance of Latin music in the American market and on the international scene, ASCAP has also attracted an impressive array of talent from this group including Jose Nogueras, Ruben Blades, Nydia Caro, Papo Lucca, Pijuan and Tito Puente. The newly opened ASCAP office in Puerto Rico is an important step in increasing the society's membership in that area and offering information on ASCAP's services.

Another area in which ASCAP can boast of a very prestigious membership is symphonic and concert music. The roster includes such giants as Samuel Barber, Bela Bartok, Leonard Bernstein, Aaron Copland, Igor Stravinsky, and Virgil Thomson, as well as John Corigliano, Philip Glass, Morton Gould, George Rochberg, Elie Siegmeister, and Morton Subotnick. In an effort to keep their number growing, ASCAP continues to give special attention to the needs of this special group. To begin with, it distributes annually to its serious music membership more income than is distributed by any other performing right organization in this country. It also issues a first performance newsletter to stimulate interest in members' works, and presents a series of grants and scholarships to encourage the development of contemporary American music. In addition, some of the most prominent members of the serious music publishing community serve on ASCAP's board; they are Stuart Pope, president of Boosey and Hawkes, Arnold Broido, president of Theodore Presser, and Edward Murphy, president of G. Schirmer.

Today ASCAP has 22,000 writers and 8,000 publishers—a quantum leap from a tiny organization with only a handful of members in 1914.

It remains unique in that it is the only performing right organization in the U.S. that is owned and operated by its members. This is a significant reason for songwriters and publishers of every music persuasion to call ASCAP their home. Hal David once stated: "Because it's a membership organization, it expresses the often diverse views of its writers and publishers. That ASCAP collects more performing rights royalties (over \$165,000,000 in 1981) than the other licensing organizations combined is eloquent testimony to the superiority of such an arrangement." **CARY DARLING** *Billboard*



"ASCAP—

those five letters follow the names of so many great songwriters who have inspired me that it may be a bit of Midwestern naivite, but I've come to look at ASCAP as a kind of status symbol."

—Paul Williams

ASCAP History

• Continued from page ASCAP-33

ship today encompasses every sonic genre imaginable—from jazz to rock to classical to country to gospel to movie soundtracks to tv theme music to avant garde ballet. The sounds of Aaron Copland, Johnny Cash, Andrae Crouch, Stevie Wonder, Bob Dylan, Ronnie Milsap, Blondie, Duke Ellington, Leonard Bernstein, Henry Mancini, Marvin Hamlisch and Igor Stravinsky mingle vigorously in the ASCAP repertory. The only common denominator is talent and a love of music.

ASCAP refuses to rest on its past laurels. More than 600 infringement cases a year are filed all over the country, and the search for new sources of performance income is ongoing.

But ASCAP continues to be much more than merely a money machine. The society's songwriters workshops in New York, L.A. and Nashville aim to educate and expose the songs of the young music hopefuls whose works are heard and reviewed by established writers. The ASCAP Foundation offers scholarships and awards to encourage and reward young and extraordinary talent.

It's interesting to note that the organization's most profound impact on musical history came on January 22, 1917. It was then, at the end of the long court case that established the composer's right to control public performance that Justice Oliver Wendell Holmes expressed what has become the Magna Charta for all American songwriters: "If music did not pay, it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough."

"ASCAP was a first and major step toward insuring recognition and obtaining a measure of security for American composers and authors," commented Duke Ellington in a 50th anniversary tribute to ASCAP printed in the New York Times. "I like to think that ASCAP has always been a guardian of good music. The benefits of ASCAP are an inspiration to the artist and therefore ultimately beneficial to the public."

RICK FORREST *Billboard*

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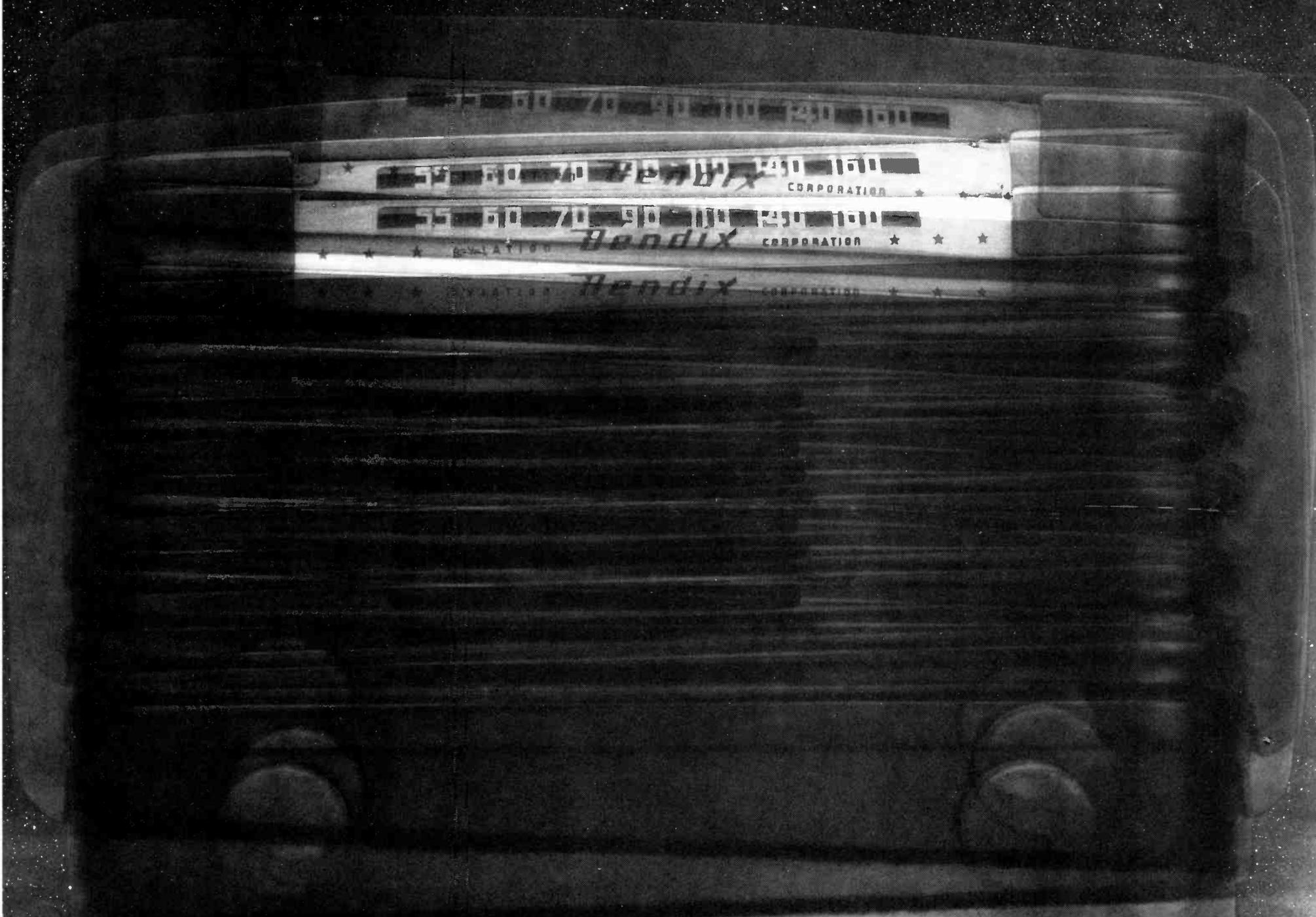
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BIG BUCKS *Division Within Radio Industry Over Impact Of Station Promotions*

• Continued from page 33

that much to do with a radio station. Sound is most important. Contests are not necessarily the reason why adults tune into a station." Between Memorial Day and Labor Day last year, W-4 ran a successful "106 Days Of Summer" contest with daily prizes and a \$10,600 grand prize. Despite its popularity and the fact that the station has increased its promotional budget, Lamka's not certain whether W-4 will divest its money in large giveaways or put the bulk in smaller prizes going to more people.

One FM station that is bullish on big bucks promotions is KIX in the competitive Dallas market. Recently, the station bought out all 18,000 tickets to an Eddie Rabbitt/Crystal Gayle concert. Working as the promoter for the event, the station gave away all the tickets to the show, announcing on the air where they would be for the handouts.

Now the station is conducting the "KIX Challenge," giving away a custom-built \$75,000 house. All contestants have to do to enter is send in

a card listing 10 songs they heard played on the station. The winner will be announced on March 25. "With the economy being so bad, we decided the best thing to give away would be a house," explains promotions director Leslie Lindley. "We wanted to come up with something unique that no other station in the market was doing."

The inherent danger in running too many spectacular contests is the burnout factor, the fact that listeners might feel that there's no way they can win or that there is too much hype surrounding the promotion.

"It's not easy, especially in the country sector, to 'buy' the audience," notes Dene Hallam, program director, WHN-AM New York. "People can see behind that type of promotion and are suspicious; they don't think they can win it."

Concurs WHN creative services director Pam Cleland, "The first time you run a large giveaway there's a tremendous impact then the results start to diminish. "There's

always a danger of finding yourself in the position of saying, 'can we top this contest?'"

The key to successful large promotions is to make them mutually beneficial to the station, the audience and the sponsor, says Bob Cole, program director, KOKE-FM Austin. "Avoid hype in all contests," advises Cole. "Adults are sensitive to hype—they've grown up with the 'new and improved' routine."

Cole also pushes to tie in the community to a contest and to make the promotion interesting to the passive, as well as the active, participant. He points to a successful contest KOKE ran last year, where the station hid a \$9,000 Isuzu pickup truck and gave clues on the air. It took almost three weeks for the winner to locate the truck, generating a lot of media and public attention.

A smaller, but equally effective KOKE promotion was run in conjunction with the McDonald's hamburger chain. McDonald employees were to ask each customer if he had a KOKE bumper sticker. Failure to inquire resulted in a free meal for the customer. "We put out 150,000 stickers in 10 days. It was a good promotion for the book because we got those call letters out there in front of people," says Cole. "Now we've got some new competition in the market, so we're going to have to come out with something even classier."



CANADIAN CONNECTION—First Generation Records president Pete Drake works the board under the attentive eye of Phil Anderson, seated at right, president of the Toronto-based Aired Records. Looking on are First Generation artists Ray Pillow, left, and Vic Willis. Anderson's company has signed an agreement to distribute First Generation product throughout Canada. In its first effort, Aired will release albums by Pillow, the Vic Willis Trio, Ernest Tubbs, Jean Shepard and Stonewall Jackson, all from the "Stars Of The Grand Ole Opry" series. Demand for the albums in the series was enhanced, according to Drake, by the Canadian Broadcasting Network airing of the label's television special, "Country Music Celebration."

'FINANCIAL MOVE'

24 Hour Country Station Stirs Toledo Radio Scene

By EDWARD MORRIS

NASHVILLE—While the results aren't in yet, the introduction of a 24-hour country music station into the Toledo, Ohio, market may upset the country balance that has characterized that city's radio scene for the past nine years.

On Sept. 3, 1981, WKLR-FM went to a modern country format on an around-the-clock basis, after having existed for 12 years as an r&b station. WKLR is a sister station of WTOD-AM, which has been country music programmed since 1969 and broadcasting during daylight hours only. To lure the potential nighttime country audience, Toledo's WSPD-AM has aired a midnight to 5:30 a.m. segment for the past nine years, although its primary format is AC.

Mark Adams, program director for WKLR, says his station's recent switch to country was "mainly a financial move," since the former format had failed to capture a significant share of the market. Moreover, he noted that the AM side of the operation had consistently "fared very well" against nine other Toledo stations of varying formats, in spite of its limited broadcast hours.

Even with the switch, Adams says, there's a pronounced difference between the playlists on WKLR and on WTOD. "We're programmed completely different. The FM is more today's mainstream country, while the AM is more traditional country."

A DJ for WTOD before transferring to his present post, Adams re-

ports that his playlist runs from 45 to 60 titles. He also programs selected album cuts, he says, plus "two or three" country gold selections each hour.

WKLR's power will be upped from the current 6,000 watts to 50,000 within the next few weeks, Adams says.

Skip Essick, program director for WSPD, says, "The impact of this FM station going country has yet to be seen. It features a lot of music, but very little personality." If the newcomer makes substantial inroads into WSPD's nighttime market, Essick concedes, "there's a possibility I might take a look and change my programming."

"We're very personality-oriented on our country section," Essick continues, "and we provide a considerable amount of information—particularly farm information as we get into the mornings." The segment, which is broadcast seven nights a week, features one air personality during the week and another on weekends.

Essick admits that WSPD has done little during its daytime operation to build an audience for the country portion. "Since we're AC and information-oriented during the day, we've felt that if we promoted country it might confuse things. We keep it low key. It almost has to be that way."

WTOD's program director Bill Manders says that for all intents and purposes the AM and FM sides are separate operations. "We have some people who work for both stations, but our programming is entirely separate."

Promotions are being run independently, too, Manders notes. He says, for example, that both stations had album giveaways to promote a Merle Haggard concert, but that "they did it their way and we did it ours."

WTOD's 65-title playlist is supplemented, according to Manders, by a library of 2,200 oldies. "We've made very few adjustments because WKLR went country," he concludes. "We want to see what the first book looks like before considering any adjustments."

'Fresh Start' For Twitty At E/A As Artist Makes History With 27th Chart-topper

By KIP KIRBY

NASHVILLE—In a dramatic record-breaking career achievement, singer Conway Twitty becomes the first solo artist to have 27 No. 1 Billboard country singles, as "Red Neckin' Love Makin' Night" hits the pinnacle this week.

Even in country music, where chart longevity is nothing unusual, Twitty ranks as a chart legend. Besides these 27 individual No. 1 efforts, he has also racked up five No. 1 duets with Loretta Lynn and a 1958 No. 1 pop hit, "It's Only Make Believe."

Interestingly, this history-making feat coincides with Twitty's recent shift to Elektra and the release of his debut album, "Southern Comfort," for his new label debut. Twitty made the move to Elektra from MCA, his record company since 1965, after what he describes as "much thought and careful evaluation."

He does not, he says, make major changes in his career lightly.

"A lot of people were very surprised when I decided to leave MCA," Twitty acknowledges. "It wasn't an easy decision for me to make. I have a lot of friends at MCA Records, my life was there for 15 years—my catalog is still there. In fact, I took a full year after my contract expired at MCA before I signed with Elektra."

"But sometimes you get to a point in your career where it's time to make a fresh start, do something different. I was starting to feel a little 'old hat' at MCA, and I liked the enthusiasm I saw at Elektra. It's a much smaller company, and I think it will be easier to communicate there."



NEW PARTNERS—Conway Twitty, left, and Jimmy Bowen, Elektra's Nashville vice president, chat during a party the label tossed at the Hermitage Hotel welcoming the singer to its roster.

Another factor in his decision was Twitty's longtime friendship with E/A's Nashville vice president, Jimmy Bowen, whom he has known since their early days together in rock'n'roll. (Bowen had a pop hit with the Rhythm Orchids in 1957 on a cut called "I'm Stickin' With You.")

"Southern Comfort" represents a mutual production collaboration between Twitty and Bowen. Twitty admits to initial concerns on his part about working together in the studio. "Production is like marriage—everything has to fall just right or it doesn't work." The first few nights, he remembers, Bowen stayed in the background and watched Twitty work with the musicians until he got the singer's feel.

The finished package is one of Twitty's favorites of his career, with a mixture of material that includes "Slow Hand," "It Turns Me Inside Out" and his just-release debut E/A single, "The Clown." He credits Bowen with giving him a new feel in the studio and a "genius mix."

As a sidelight, it wasn't Twitty's decision to release "Red Neckin' Love Makin' Night." The record was chosen subsequent to his departure from MCA. "Personally, I would have held that particular single for summer," he remarks with a grin. "It's a great hot-weather beer-drinking song." Instead, Twitty says he would have released "We Had It All," a ballad from his (current) "Mr. T" album on MCA.

The big question, naturally, is what will happen to his famed duets with former labelmate Loretta Lynn. Both record companies emphasize their willingness to see the duets continue, if legal and financial considerations can be worked out satisfactorily.

Although Twitty now finds himself with more Billboard country No. 1's than any other performer in the trade's chart history, amazingly enough, he has yet to win a solo CMA award in any category. His only CMA statuettes have been for his duets with Lynn.

"And now here I am going over to a label that also doesn't seem to win many CMA awards," he laughs, pointedly referring to the organization's failure to recognize such top Elektra artists as Eddie Rabbitt and Hank Williams Jr.

But he doesn't seem unduly concerned. "Maybe you have to be part politician to win these awards, and I'm not much of a politician. That's okay, though, because every time I walk out on the stage, the fans make me feel like entertainer of the year. And, after 25 years, if you're still sounding brand new to your listeners, you must be doing something right."

House Of Gold Fetes Writers

NASHVILLE—House of Gold initiated its first annual House of Gold Composer Awards at the publishing organization's recent Christmas celebration.

Receiving honors for their No. 1 singles this year were Danny Morrison and Johnny Slate for "Friends," Razy Bailey for "Anywhere There's A Jukebox," Wood Newton and Tim DuBois for "Midnight Hauler," and Jim Hurt and DuBois for "Love In The First Degree."

Billboard® Hot Country Singles

Survey For Week Ending 1/23/82

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	13	RED NECKIN' LOVE MAKIN' NIGHT—Conway Twitty (T. Seals, M.D. Barnes), MCA 51199 (Warner-Tamerlane/Face The Music, Blue Lake, BMI)	35	37	9	WHERE THERE'S SMOKE THERE'S FIRE—R.C. Bannon & Louise Mandrell (K. Fleming, D.W. Morgan), RCA 12359 (Hall-Clement, Welk, BMI)	69	NEW ENTRY		A COUNTRY BOY CAN SURVIVE—Hank Williams Jr. (H. Williams Jr.), Elektra 47257 (Bocephus, BMI)
☆	3	14	THE SWEETEST THING—Juice Newton (O. Young), Capitol 5046 (Sterling, Addison, ASCAP)	36	26	16	THE WOMAN IN ME—Crystal Gayle (S.M. Thomas), Columbia 18-02523 (O.A.S., ASCAP)	70	77	3	I SEE AN ANGEL EVERYDAY—Billy Parker (J.H. Forst), Soundwaves 4659 (NSD) (HitKit, BMI)
☆	4	12	LONELY NIGHTS—Mickey Gilley (K. Stegall, S. Harris), Epic 14-02578 (Blackwood, BMI)	37	28	15	HEADED FOR A HEARTACHE—Gary Morris (J. Dowell, K. Blazy), Warner Bros. 49829 (New Albany, BMI/Hoosier, ASCAP)	71	79	2	MISTER GARFIELD—Merle Kilgore & Friends (J. Elliott), Elektra 47252 (Rightsong, BMI)
☆	5	10	SOMEONE COULD LOSE A HEART TONIGHT—Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 47239 (Briarpatch, Debdave, BMI)	38	52	5	MIS'RY RIVER—Terri Gibbs (G. Wolf), MCA 51225 (Chiplin, ASCAP)	72	53	9	PLAY SOMETHING WE COULD LOVE TO—Diane Pfeifer (D. Pfeifer), Capitol 5060 (Strawberry Patch, ASCAP)
5	6	14	YOU'RE MY BESTEST FRIEND—Mac Davis (M. Davis), Casablanca 2341 (Songpainter, BMI)	39	45	6	LOVE WAS BORN—Randy Barlow (R.D. Eden, F. Kelly), Jaxem 45-002 (Frebar, BMI)	73	83	2	LADY LAY DOWN (LAY DOWN ON MY PILLOW)—Gary Goodnight (J. Johnson), Door Knob 81-169 (Door Knob, BMI)
☆	7	12	HAVE YOU EVER BEEN LONELY—Jim Reeves and Patsy Cline (P. DeRose, G. Brown), RCA 12346 (Shapiro, Bernstein, ASCAP)	40	46	6	WHEN A MAN LOVES A WOMAN—Jack Grayson (A. Wright, C. Lewis), Koala 340 (Cottillon, Quinzy, BMI)	74	78	3	SHADOW OF LOVE—Rob Parsons (R. Parsons), MCA 51193 (Music City, ASCAP)
☆	8	10	ONLY ONE YOU—T.G. Sheppard (B. Jones, M. Garvin), Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)	41	48	5	INNOCENT LIES—Sonny James (S. James, C. Smith), Dimension 1026 (Marson, BMI)	75	NEW ENTRY		CRYING MY HEART OUT OVER YOU—Ricky Scaggs (C. Butler, L. Certain, G. Stacey, M. Wilken), Epic 14-02692 (Cedarwood, BMI)
☆	9	10	LORD I HOPE THIS DAY IS GOOD—Don Williams (H. Hanner), MCA 51207 (Sabal, ASCAP)	42	44	8	LOVE NEVER COMES EASY—Helen Cornelius (J. Macrae, B. Morrison), Elektra 47237 (Southern Nights, ASCAP)	76	NEW ENTRY		NOW I LAY ME DOWN TO CHEAT—David Allan Coe (W. Aldridge, B. Henderson), Columbia 18-02678 (Fame, BMI/R. Hall, ASCAP)
☆	11	11	BLAZE OF GLORY—Kenny Rogers (J. Slate, D. Morrison, L. Keith), Liberty 1441 (House Of Gold, BMI)	43	47	8	I DON'T WANT TO WANT YOU—Lobo (R. Lavoie), Lobo J (Guyasuta, BMI)	77	NEW ENTRY		BLUE EYES DON'T MAKE AN ANGEL—Zella Lehr (M. Shepstone, P. Dibbens), Columbia 18-02677 (September, ASCAP)
☆	13	11	WATCHIN' GIRLS GO BY—Ronnie McDowell (B. Killen, R. McDowell), Epic 14-02614 (Tree, Strawberry Lane, BMI)	44	50	5	IF SOMETHING SHOULD COME BETWEEN US—Burrto Brothers (J. Beland, G. Guilbeau), Epic 1402667 (Atlantic, BMI)	78	NEW ENTRY		AIN'T NOBODY GONNA GET MY BODY BUT YOU—Del Reeves (J. Calhoun), Koala 339 (United Artists, ASCAP)
☆	12	15	WHO DO YOU KNOW IN CALIFORNIA—Eddy Raven (E. Raven), Elektra 47216 (Milene, ASCAP)	45	51	5	PLAY ME OR TRADE ME/WHERE WOULD I BE—Mel Tillis & Nancy Sinatra (D. Davis, M. Huffman, J. McHaffey), Elektra 47247 (Prater, Movieville, ASCAP)	79	NEW ENTRY		BE THERE FOR ME BABY—Johnny Lee (C. Black, T. Rocco), Full Moon/Asylum 47301 (Chappell, Intersong, ASCAP)
☆	16	10	SHINE—Waylon Jennings (W. Jennings), RCA 12367 (Waylon Jennings, BMI)	46	56	3	NO RELIEF IN SIGHT—Con Hunley (R. Bourke, G. Dobbins, J. Wilson), Warner Bros. 49887 (Chappell, ASCAP)	80	NEW ENTRY		ONE DAY SINCE YESTERDAY—Colleen Camp (E.P. Ball, P. Bogdanovich), Moon Pictures 0001A (House Of Cash, Moon Pix, BMI, ASCAP)
☆	15	11	MIDNIGHT RODEO—Leon Everette (D. Orendor, R. Ware), RCA 12355 (Denny, ASCAP)	47	58	3	LIES ON YOUR LIPS—Cristy Lane (L. Shell, J. Dowell), Liberty 1443 (C. Lane, New Albany, BMI)	81	NEW ENTRY		TIL SOMETHING BETTER COMES ALONG—R.C. Bannon (R.C. Bannon, J. Bettis), RCA 13029 (Warner Tamerlane/Sweet Harmony, BMI)
☆	17	11	DIAMONDS IN THE STARS—Ray Price (J. Sholner), Dimension 1024 (Almarie, BMI)	48	54	7	SOME DAY MY SHIP'S COMIN' IN—Joe Waters (J. Waters), New Colony 6812 (Lantern, BMI)	82	82	3	ONE NIGHT STANLEY—Jerry Abbott (J. Abbott, C. Stewart), Dollar Star 2581 (Vallance, BMI)
☆	22	10	I JUST CAME HOME TO COUNT THE MEMORIES—John Anderson (G. Ray), Warner Bros. 49860 (Contention, SESAC)	49	63	2	BIG CITY—Merle Haggard (M. Haggard, D. Holloway), Epic 14-02686 (Shade Tree, BMI)	83	85	2	DON'T LEAD ME ON—Wyvon Alexander (W. Alexander), Gervasi 571 (Gervasi, BMI)
☆	21	9	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD—Ed Bruce (W. Holyfield, R. Hatch), MCA 51210 (Bibo, Vogue, Welk, ASCAP, BMI)	50	NEW ENTRY		BOBBIE SUE—Oak Ridge Boys (D. Tyler, A. Tyler, W. Newton), MCA 52006 (House Of Gold, BMI/B. Goldsboro, ASCAP)	84	NEW ENTRY		THE REVEREND MR. BLACK/CHATTANOOGA CITY LIMIT SIGN—Johnny Cash (B.E. Wheeler, J. Peters, B. Drawdy), Columbia 18-02669 (U.S. Songs, Bexill, Jac, Blue Seas, ASCAP/First Lady, BMI)
☆	17	19	IT TURNS ME INSIDE OUT—Lee Greenwood (J. Crutchfield), MCA 51159 (Duchess, Red Angus, BMI)	51	61	3	YOU LOOK LIKE THE ONE I LOVE—Deborah Allen (D. Allen, R. VanHoy), Capitol 5080 (Duchess/MCA), Posey, Unichappell, Van Hoy BMI/ASCAP)	85	NEW ENTRY		THE HIGHLIGHTS OF '81—Johnny Paycheck (R. Hellard, M. Garvin), Columbia 1402684 (Tree, BMI)
☆	19	12	IT'S WHO YOU LOVE—Kieran Kane (K. Kane, R. Bourke, C. Black), Elektra 47228 (Cross Keys, Chappell, ASCAP)	52	74	2	ANOTHER SLEEPLESS NIGHT—Anne Murray (C. Black, R. Bourke), Capitol 5083 (Chappell, ASCAP)	86	55	16	YOU'RE MY FAVORITE STAR—Bellamy Brothers (D. Bellamy), Warner/Curb 49815 (Famous, Bellamy Bros., ASCAP)
☆	20	11	PREACHING UP A STORM—Mel McDaniel (R. Murrain, S. Anders), Capitol 5059 (Blackwood, Magic Castle, BMI)	53	60	6	LAY BACK DOWN AND LOVE ME—Rich Landers (J. Young), AMI 1301 (Nub-Pub, Washington Girl, Bagdad, ASCAP)	87	57	10	I'M GONNA TAKE MY ANGEL OUT TONIGHT—Ronnie Rogers (R. Rogers), Lilesong 45094 (Sister John, Sugarplum, New Keys, BMI)
☆	23	8	EVERBODY MAKES MISTAKES/WILD TURKEY—Lacy J. Dalton (L.J. Dalton, B. Sherrill, H. Moffatt, P. Sebert), Columbia/Sherrill 18-02637 (Aigea, Song Biz, BMI)	54	30	11	I CAN'T SAY GOODBYE TO YOU—Terry Gregory (B. Hobbs), Handshake 02563 (Al Gallico, BMI)	88	59	6	LET THE GOOD TIMES ROLL—Jon & Lynn (L. Lee), Soundwaves 4656 (NSD) (Atlantic, Unart, BMI)
☆	24	10	ONLY YOU AND YOU ALONE—Reba McEntire (B. Ram, A. Rand), Mercury 57062 (Tro-Hollis, BMI)	55	70	2	SWEET YESTERDAY—Sylvia (K. Fleming, D.W. Morgan), RCA 13020 (Tom Collins, BMI)	89	62	6	IT'S SO CLOSE TO CHRISTMAS—Bellamy Brothers (D. Bellamy), Warner/Curb 49875 (Famous, Bellamy Brothers, ASCAP)
☆	25	9	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE—Billy Swan (B. Morrison, J. MacRae), Epic 14-02601 (Southern Nights, ASCAP)	56	33	15	RODEO ROMEO—Moe Bandy (D. Mitchell), Columbia 18-02532 (Baray, BMI)	90	64	9	TOO MANY HEARTS IN THE FIRE—Bobby Smith (W. Newton, T. DuBois, J. Hurl), Liberty 1439 (House Of Gold, BMI)
☆	27	7	DO ME WITH LOVE—Janie Fricke (J. Schweers), Columbia 18-02644 (Jack & Bill, Welk, ASCAP)	57	38	14	YEARS AGO—The Statler Brothers (D. Reid), Mercury 57059 (American Cowboy, BMI)	91	65	9	CHEROKEE COUNTRY—Sold Gold Band (R. Russell), NSD 110 (Trail Of Tears, BMI)
☆	31	6	BLUE MOON WITH HEARTACHE—Rosanne Cash (R. Cash), Columbia 18-02659 (Hotwire, Atlantic, BMI)	58	41	8	LET'S GET TOGETHER AND CRY—Joe Stampley (J. Koonse), Epic 14-02533 (Honeytree, Tellum, ASCAP)	92	66	8	COTTON FIELDS—Creedence Clearwater Revival (J. Ledbetter), Fantasy 920 (TRO Folkways, BMI)
☆	32	6	SHE LEFT LOVE ALL OVER ME—Razzy Bailey (C. Lester), RCA 13007 (House Of Gold, BMI)	59	71	2	TENNESSEE ROSE—Emmylou Harris (K. Brooks, H. Devito), Warner Bros. 49892 (Warner-Tamerlane/Babbling Brook/Drunk Monkey, BMI)	93	67	18	ALL ROADS LEAD TO YOU—Steve Wariner (K. Fleming, D. W. Morgan), RCA 12307 (Hall-Clement, Welk, BMI)
☆	34	5	MOUNTAIN OF LOVE—Charley Pride (H. Dorman), RCA 13014 (Morris, Unichappell, BMI)	60	68	3	GUILTY EYES—Bandana (J. Dowell, K. Blazy), Warner Bros. 49872 (New Albany, BMI/Hoosier, ASCAP)	94	94	2	I'M JUST THE LEAVIN' KIND—Michael Meyers (J. West), MBP 1980 (ATV, M. Borchetta, BMI)
☆	29	9	LADY LAY DOWN—Tom Jones (R. Van Hoy, D. Cook), Mercury 76125 (Tree, BMI/Cross Keys, ASCAP)	61	42	12	IT'S HIGH TIME—Dottie West (R. Goodrum, B. Maher), Liberty 1436 (Welbeck, Blue Quill, Random Notes, ASCAP)	95	72	11	THE ROUND UP SALOON—Bobby Goldsboro (B. Goldsboro), Curb/CBS 02583 (House Of Gold, BMI)
☆	36	5	THE VERY BEST IS YOU—Charly McClain (F. Stephens, L. Shell), Epic 1402656 (Aoudad, ASCAP/IBEX, BMI)	62	75	2	DON'T EVER LEAVE ME AGAIN—Vern Gosdin (M.D. Barnes), AMI 1302 (Blue Lake, BMI)	96	73	17	WHAT ARE WE DOIN' LONESOME—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18-02522 (Larry Gatlin, BMI)
☆	39	7	IF YOU'RE WAITING ON ME—The Kendalls (K. Bell, T. Skinner, J.L. Wallace), Mercury 76131 (Hall-Clement, Welk, BMI)	63	43	14	LOVE IN THE FIRST DEGREE—Alabama (J. Hurl, T. DuBois), RCA 12288 (House Of Gold, BMI)	97	76	5	SLOW TEXAS DANCING—Donna Hazard (E. Keeley, S. Vining, D. Hazard), Excelsior 1020 (Captar, ASCAP)
☆	30	1	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)	64	49	9	OKLAHOMA CRUDE—The Corbin/Hanner Band (B. Corbin), Alta 7010 (Sabal, ASCAP)	98	80	16	HUSBANDS AND WIVES—David Frizzell & Shelly West (R. Miller), Warner/Viva 49825 (Tree, BMI)
☆	35	7	WHEN YOU WERE BLUE AND I WAS GREEN—Kin Vassy (E.T. Conley), Liberty 1440 (Blue Moon, Easy Listening, ASCAP)	65	69	5	BARROOM GAMES—Mike Campbell (M.A. Campbell, J. Crutchfield), Columbia 18-02622 (Duchess, NCA, BMI)	99	84	3	A MARRIED MAN—Judy Taylor (B. Braddock), Warner Bros. 49859 (Tree, BMI)
☆	40	7	ALL I'M MISSING IS YOU—Eddy Arnold (W. Holyfield), RCA 13000 (Bibo, Welk, ASCAP)	66	NEW ENTRY		I LIE—Loretta Lynn (T.W. Dampier), MCA 52005 (Coal Miners, BMI)	100	86	17	STILL DOIN' TIME—George Jones (J. Moffat, M.B. Heaney), Epic 14-02526 (Cedarwood, BMI)
☆	33	10	TELL ME WHY—Earl Thomas Conley (E. T. Conley, J. B. Acklen), RCA 12344 (Blue Moon, Easy Listening, April, ASCAP)	67	NEW ENTRY		BUT IT'S CHEATING—The Family Brown (B. Brown), RCA 13015 (Terrace, ASCAP)				
☆	34	14	FOURTEEN KARAT MIND—Gene Watson (D. Frazier, L. Lee), MCA 51183 (Acuff-Rose, BMI)	68	81	2	RUNNING ON LOVE—Don King (S. Harris, K. Stegall), Epic 1402674 (Blackwood, BMI)				

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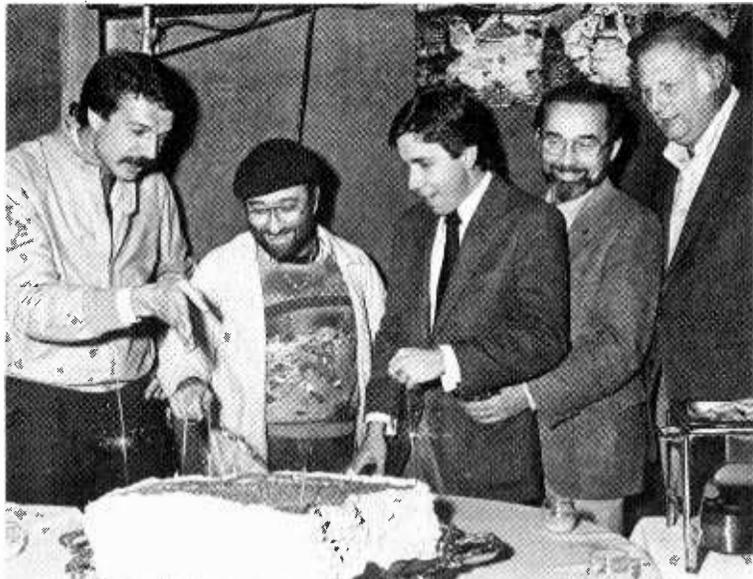
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Country



BELLA LUCIA—During a recent visit by RCA Italy, the record company's Nashville office threw a reception to honor members of its international department. Here, RCA's director of international marketing, N.Y., points out scenic highlights on a Tennessee-shaped cake to Lucia Dalla, who records for the label in Italy. Looking on, center, are Joe Galante, RCA Nashville's division vice president; John Olsen, manager of administration and international liaison; and Jerry Bradley, division vice president and operations manager.

'Country Time' TVer Is A European Hit

NASHVILLE—With the apparent success of "Country Time," a series of German television specials hosted by international Polydor artist Freddy Quinn, country music looks to be cracking another world-wide frontier.

"Country Time," originally conceived by German tv producer Claus Groepper as a 90-minute annual European special, is now becoming a bi-monthly series featuring top-name U.S. acts, a move stemming from the show's impressive ratings over the past two years.

The programs are staged by Groepper's Ifage Productions firm for government-owned ZDF-TV, with an estimated viewing audience that extends from Germany into neighboring Austria and Switzerland.

The shows are taped twice a year in block segments on location throughout West Germany. They are produced in acoustically superior concert halls and edited down to 45-minute segments for tv.

The first "Country Time," aired in 1979, featured Cristy Lane, John Conlee, Hank Williams' Original Drifting Cowboys and Ken Curtis (who played Festus on tv's "Gunsmoke").

The following year, the show was taped in Saarbrücken and showcased Johnny Cash, Emmylou Harris, the Kendalls, Joe Sun, Terri Heart, the Osborne Brothers, the Cates and Manolito (from tv's "High Chaparral").

With the 1980 "Country Time" airing earning a respectable 37% (an audience of 10 million viewers, according to Groepper), the decision was made to convert the shows into bi-monthly specials.

In September, the first two editions of the new series were taped in Recklinghausen. Guests were Hank Williams Jr., Bobby Bare, Vern Gosdin, Max D. Barnes, Billie Jo Spears,

Don Gibson, the Cates, local German country group Truck Stop, and Hollywood actors Cameron Mitchell ("High Chaparral") and Dan Haggerty ("Grizzly Adams").

"Country Time" is recorded live in stereo on 36 tracks, then mixed down for transfer to one-inch tape. There are no overdubs, and Quinn hosts the program bilingually in English and German for the live audiences.

Groepper believes a primary key to the success of "Country Time" has been the show's mix of top U.S. country performers. Hollywood names, and the fact that the show brings in A-team studio musicians and singers from Nashville to serve as the house band behind all the acts.

Four more shows are scheduled to tape in mid-February in Wiesbaden. Guests for the upcoming segments include George Jones, B.J. Thomas, Don King, Bobby Goldsboro, Tommy Overstreet, George Hamilton IV, Jeannie C. Riley, Ray Stevens, Terri Heart, Earl Thomas Conley and actress Amanda Blake (Kitty on "Gunsmoke").

Groepper and the show's music/talent coordinator, Nashville-based producer Brien Fisher, work closely with booking agencies and record companies to secure the right blending of traditional and contemporary country performers. As a result, says Groepper, he feels "Country Time" is helping broaden the boundaries for country music in Germany.

"The European market has always been quite different from the U.S.," he says. "At first, we used mainly traditional-type artists such as Dave Dudley and the Osbornes. But now we are trying to bring in more crossover acts. We feel this exposure on 'Country Time' allows American acts a way to improve their record sales here." **KIP KIRBY**

Fricke Guesting On Alabama Tour

NASHVILLE—Janie Fricke is appearing as Alabama's special guest star during the first phase of the RCA group's 1982 Mountain Music Tour.

The tour, which kicked off Friday (8) in Greenville, S.C., will encompass 38 dates at major venues, in the

Southeast, Southwest and Midwest during the next three months.

Major dates for the first leg of the tour include Asheville, N.C.; Montgomery, Ala.; Atlanta; Chattanooga; Jackson, Miss.; Birmingham, Ala. and Biloxi.

Int'l Group Is Hosted By RCA

NASHVILLE—RCA recently hosted an international delegation, through its New York corporate division, which included Italian artists Lucio Dalla and Ron Cellamare. The performers were brought to Nashville by Jorge Pino, director of international marketing, for RCA, and were accompanied by an Italian film crew taping a 60-minute tv special slated for airing in that country.

RCA Nashville hosted a reception for the delegation in studio A of its local offices, attended by local press and trades, executives from BMI, ASCAP and CMA, as well as by country artists Razy Bailey, Chet Atkins, Charley Pride, Sue Powell, Eddy Arnold, Earl Thomas Conley, Ray Stevens, Randy Parton and Tennessee Express.

Chart Fax

By ROBYN WELLS

Despite its raucous title, "Red Neckin' Love Makin' Night" is the tune that puts **Conway Twitty** ahead of **Merle Haggard** in terms of having the most No. 1 country toppers as a solo artist.

Twitty's grand total of solo chart-toppers now stands at 27, opposed to 26 for the Hag. Add that 27 to five No. 1 duets with **Loretta Lynn**, and Twitty tallies 32 country toppers. Then chalk up his sole pop topper—"It's Only Make Believe"—(which hit the summit in 1958), and Twitty has a full 33 top singles to his credit. And all toppers were scored on Decca/MCA, excepting "It's Only Make Believe," which was recorded for MGM.

On the album side, Twitty has racked up nine chart-toppers, five solo and four with Lynn. Surprisingly enough, only one—"You've Never Been This Far Before"/"Baby's Gone"—stayed in the peak position for longer than one week. The LP stayed at the top for three weeks in '73. Rounding out his top solo efforts are "Hello Darlin'," (1970); "Honky Tonk Angel," (1975); "Linda On My Mind," (1975); and "Greatest Hits, Vol. III," (1977).

Twitty's LP toppers with Lynn include "Louisiana Woman/Mississippi Man," (1973); "Country Partners," (1974); "Feelin's," (1975); and "United Talent," (1976).

Colleen Camp bows at starred 80 this week with "One Day Since Yesterday," the first single pulled from the film, "They All Laughed." Other actresses/actors who have scored country singles taken from movie soundtracks include **Clint Eastwood** and **Sissy Spacek**. Eastwood hit No. 1 (with a little bit of help from Merle Haggard) with "Barroom Buddies," culled from the "Bronco Billy" soundtrack. His followup effort with Ray Charles, "Beers To You," taken from the "Any Which Way But Loose" soundtrack, only managed to strike 55. Spacek's version of the title track to "Coal Miner's Daughter" peaked at 24.

It's a bit past the season, but the **Bellamy Brothers'** "It's So Close To Christmas" manages to hang onto the singles chart for the sixth straight week. Meanwhile, four holiday albums cling to the chart—**Kenny Rogers'** "Christmas," **Anne Murray's** "Christmas Wishes," **John Schneider's** "White Christmas" and **Mickey Gilley's** "Christmas At Gilley's."

Alabama's "Feels So Right" bounds back to the top of the album chart this week for the nineteenth time. Here's a list of the ten longest running albums in the No. 1 spot. The date listed is the first year the LP hit the top spot.

1. Kenny Rogers, "Kenny," United Artists, 1979, 24 weeks.
2. Rogers, "The Gambler, U/A, 1979, 23 weeks.
3. Charlie Rich, "Behind Closed Doors," Epic, 1973, 21 weeks.
4. Glen Campbell, "Wichita Lineman," Capitol, 20 weeks.
5. Johnny Cash, "Johnny Cash At San Quentin," Columbia, 1969, 20 weeks.

(Continued on page 56)

New On The Charts



COLLEEN CAMP

"One Day Since Yesterday"—80

Colleen Camp is best known as an actress. Born in San Francisco, she worked her way through drama school by training birds at Busch Gardens. She guested on a number of television series including "Marcus Welby, M.D.," "Love, American Style," and "Happy Days." Camp also appeared in several early episodes of "Dallas." When Camp opted against becoming a series regular, she was replaced by Mary Crosby, better known as Kristin Shepard, the woman who shot J.R. Ewing.

Camp's film credits include "Apocalypse Now," "Smile," "Battle For The Planet Of The Apes," "Funny Lady," "The Gumball Rally," "The Game Of Death" and "Cloud Dancer."

Camp was originally cast in "They

All Laughed" as a jazz singer. But when director/screenwriter Peter Bogdanovich heard a rough demo of her singing a country tune, he adapted her role to that of Christy Miller, a country singer. "One Day Since Yesterday" is the first single taken from the movie's yet-to-be-released soundtrack, and the first single on Bogdanovich's own label, Moon Pictures. For more information, contact Nationwide Sound Distributors, P.O. Box 23262, Nashville, Tenn. 37202. (615) 385-2704.

LeGardes To MC Wrangler Contest

NASHVILLE—The LeGardes have been tapped by the Wrangler Country Starsearch to MC all the state final competitions throughout the U.S. The state finals for the national talent contest run from February through April. The televised national competition is slated for April in Nashville. The winner will receive \$50,000 and recording and booking contracts. Almost 300 radio stations throughout the U.S. are participating in the contest on regional levels.

Hilton Has Office

NASHVILLE—Denny Hilton, founder and owner of the Country Shindig in Osage Beach, Mo., has opened an office here. The address is 38 Music Square East, Nashville, Tenn. 37203. (615) 255-4279.

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Nashville Scene

By KIP KIRBY

Call it progressive country, call it redneck rock—but after seeing **Ray Wylie Hubbard** perform, what you call his music isn't important. Hearing it is. The Dallas artist recently played two nights to overflow crowds at Cantrell's in Nashville. Though he is best known for his composition made famous by **Jerry Jeff Walker**, "Up Against The Wall, Redneck Mother," Hubbard's repertoire is far more diversified than a title like that would lead you to assume. Catch a Ray Wylie set, and you're likely to hear a cover of the Pointer Sisters' "Fire," a version of Bruce Springsteen's "Racing In The Streets," the theme song to "Austin City Limits," even a tribute of sorts to George Jones, entitled "Put Down The Bottle, George."



Hubbard performs with a trio of musicians borrowed from the infamous **Lost Gonzo Band** (a legend themselves in Texas music anthology). He has an engaging personality that's highly appealing onstage.

Perhaps it's why, even without the benefit of a label behind him, Ray Wylie Hubbard continues to fill houses with fans eager to hear him perform. It's obvious he enjoys playing live (it's also obvious that he would very much like to be making records, too). Setting his audience at ease during one set, Hubbard said with a gentle grin and a chord strum, "Now, I know this is the

first time a lot of you have appeared before me, and you're probably nervous and afraid you're going to embarrass yourselves."

Hubbard is one more example of how busy record companies can sometimes overlook bright talent camping on their back doorstep. He'll continue touring, he says (where it's not uncommon for him to sell out a house on his name draw alone), and hopefully, in the not-too-distant future... well, he's optimistic. After all, if so many people queue up for his concerts, wouldn't they buy his records as well?

A bit of discouraging news from the **Statler Brothers** organization finds tenor **Lew DeWitt** still undergoing extensive treatment for a severe stomach disorder, and the singer has been forced off the road temporarily. To fill personal and tv obligations, the other three Statlers spent several days last week in Nashville, auditioning potential tenor replacements. A few appearances had to be cancelled due to DeWitt's relapse, but the group hopes to resume its schedule by the end of January. **Repeat:** This replacement will **only** be temporary until Lew is able to rejoin Harold Reid, Phil Balsley and Don Reid as the fourth Statler.

Programmers should red-flag Jan. 22 on their calendars as the final deadline for air checks, videotaped spots and slides to be received for the upcoming **Country Radio Seminar** in Nashville. Joel Raab at WHK-AM in Cleveland gets the air check tapes, while Dave Gerard at WKSX-FM

(also in Cleveland) is handling the vids and slides. Other promotional materials go straight to Frank Mull at the Organization of Country Radio HQ's in Nashville.

Kenny Rogers' New Year's Eve appearance with **Loretta Lynn** and **Larry Gatlin** (et al.) set a record-breaking box-office gross for the Forum in Los Angeles. Their triple-billed headliner sold out every single one of the facility's 18,302 seats. There was a surprise that night for Kenny, as all of his former **First Edition** band members showed up onstage to sing "But You Know I Love You." (This reunion, of course, included singer **Kin Vassy**, who's new on Liberty as a solo act.) Speaking of Kenny, by the way, he has to be one of the very few artists to have a Christmas LP go platinum. "Kenny Rogers' Christmas," which he produced himself, became the RIAA's first gold and platinum certification for 1982 (and one of the small-handful of purely holiday-oriented LPs to receive this sales honor over the years, we'd bet).

Rogers' former singing partner (and sometimes concert mate), **Dottie West**, is the only female appearing on HBO's special **Jerry Lee Lewis** tribute. She taped the forthcoming tv show with **Kris Kristofferson**, **Charlie Rich**, **Carl Perkins**, the **Oak Ridge Boys** and **Johnny Cash**. Dottie sings a duet with Jerry Lee, "You Win Again."

On a sadder note, **Nashville Scene** would like to take a moment to recognize the passing of

someone who meant a great deal to many in this close-knit music community. **Chris "Flash" Deal** made his living by playing drums; but he was much more than just a studio percussionist. He was a friend, a gentle humorist, the kind of person who could be counted on to be there when you needed him. Though he played with artists of stature, he never lost his touch with the streets, as they say, and though Nashville grew fast over the past 10 years, through all the growing pains, Flash was there.

He loved to be called on for those spur-of-the-minute sessions that often, by their pure, unchanneled creativity, overshadowed his paying gigs. He was never too busy to help out on a demo, nor too tired to turn down a spec project for a friend. He backed up many who have gone on to become names in our industry; he played behind as many who have not. If he liked the music, he didn't differentiate. It was the sheer joy of performing, of laying down his rhythm tracks to create a sound, that made it all fresh to him.

Flash always wanted to be right in the midst of whatever was going on in the Nashville music scene, and in some ways, even now, he always will be. He was one of the ones who helped this local community grow and expand her musical boundaries. To lose him to leukemia at the age of 29 is nearly unthinkable. And for those of us who knew him, the music will seem a little quieter without Flash.

Chart Fax

• Continued from page 55

6. Alabama, "Feels So Right," RCA, 1981, 19 weeks.
7. Waylon Jennings, "Greatest Hits," RCA, 1979, 16 weeks.
8. Charley Pride, "Charley Pride Sings Heart Songs," RCA, 1972, 16 weeks.
9. Pride, "Best Of Charley Pride, Vol. 2," RCA, 1972, 16 weeks.
10. Buck Owens, "I've Got A Tiger By The Tail," Capitol, 1965, 15 weeks.

CBS has four albums in the top 10 this week. **Willie Nelson** sits in the second spot with "Greatest Hits;" **George Jones** moves to starred four with "Still The Same Ole Me;" **Crystal Gayle** stays at five with "Hollywood, Tennessee;" and **Merle Haggard** is at six with "Big City."

Handleman Suit

LOS ANGELES—Handleman Co., doing business as Arc-Jay-Kay Distributing, Detroit indie label distributorship, is suing AVI Records and American Variety International here in Superior Court.

The suit claims the record label is in to the distributor plaintiff for \$16,658.97 since July, 1979.

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Billboard [®] Survey For Week Ending 1/23/82
Hot Country LPs [™]

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	2	45	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	40	42	12	DESPERATE DREAMS Eddy Raven, Elektra 5E 545
	2	18	GREATEST HITS Willie Nelson, Columbia KC2 37542	41	41	30	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)
	3	33	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	42	47	143	GREATEST HITS ▲ Waylon Jennings, RCA AAL1-3378
★	6	8	STILL THE SAME OLE ME George Jones, Epic FE 37106	43	48	28	YEARS AGO The Statler Brothers, Mercury SRM 16002
	5	18	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438	44	49	35	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
	6	4	BIG CITY Merle Haggard, Epic FE 37593	45	51	194	STARDUST ▲ Willie Nelson, Columbia JC 35305
★	9	44	JUICE ● Juice Newton, Capitol ST 12136	46	50	40	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528
☆	11	6	CIMARRON Emmylou Harris, Warner Bros. BSK 3603	47	52	5	GREATEST HITS VOL. 1 Elvis Presley, RCA AHL1 2347
	9	7	THERE'S NO GETTING OVER ME Ronnie Milsap, RCA AHL1 4060	48	60	69	GREATEST HITS ▲ Anne Murray, Capitol SNO 12110
	10	10	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535	49	46	18	HABITS OLD & NEW ● Hank Williams Jr., Elektra/Curb 6E 278
	11	12	STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532	50	55	115	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
	12	13	LIVE Barbara Mandrell, MCA 5243	51	34	9	CHRISTMAS WISHES Anne Murray, Capitol SN 16232
	13	14	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541	52	40	7	WHITE CHRISTMAS John Schneider, Scotti Bros., FZ 37617 (CBS)
	14	8	GREATEST HITS Charley Pride, RCA AHL1 4151	53	53	38	LIVE Hoyt Axton, Jeremiah 5002
	15	17	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	54	58	13	RODNEY CROWELL Rodney Crowell, Warner Brothers BSK 3587
	16	18	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	55	56	2	ENCORE George Jones, Epic FE 37123
	17	20	ESPECIALLY FOR YOU Don Williams, MCA 5210	56	62	115	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
☆	28	6	GREATEST HITS Jim Reeves & Patsy Cline, RCA AHL1 4127	57	61	25	TAKIN IT EASY Lacy J. Dalton, Columbia FC 37327
	19	23	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108	58	59	2	KING OF THE ROAD Boxcar Willie, Main Street SN 703000
	20	21	I AM WHAT I AM ● George Jones, Epic JE 36586	★	NEW ENTRY		ASK ANY WOMAN Con Hunley, Warner Bros. BSK 3617
	21	22	MR. T Conway Twitty, MCA 5204	60	67	10	I JUST CAME HOME TO COUNT THE MEMORIES John Anderson, Warner Bros. BSK 3599
	22	26	FIRE & SMOKE Earl Thomas Conley, RCA AHL1 4135	61	60	13	FRAGILE, HANDLE WITH CARE Cristy Lane, Liberty LT 51112
	23	24	TOWN & COUNTRY Ray Price, Dimension DL 5003	62	68	80	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276
	24	25	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	63	63	9	RODEO ROMEO Moe Bandy, Columbia FC 37568
	25	16	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464	64	69	13	LOVIN HER WAS EASIER Tompall and the Glaser Brothers, Elektra 5E 542
	26	30	GREATEST HITS ● Ronnie Milsap, RCA AAL1 3772	65	73	14	OLD LOVES NEVER DIE Gene Watson, MCA 5241
	27	19	MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257	66	64	13	I'M A LADY Terri Gibbs, MCA 5255
	28	27	WITH LOVE John Conlee, MCA	67	66	6	HIGH TIMES Dottie West, Liberty LT 51114
	29	29	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399	68	70	35	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108
	30	31	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	69	65	75	I BELIEVE IN YOU ▲ Don Williams, MCA 5133
	31	33	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	70	74	15	SLEEPING WITH YOUR MEMORY Janie Fricke, Columbia FC 37535
	32	15	CHRISTMAS Kenny Rogers, Liberty 51115	71	71	12	WAITIN' FOR THE SUN TO SHINE Ricky Scaggs, Epic FE 37193
	33	35	URBAN CHIPMUNK ● The Chipmunks, RCA AFL1 4027	72	43	5	CHRISTMAS AT GILLEY'S Mickey Gilley, Epic FE 37595
☆	34	39	HURRICANE Leon Everette, RCA AHL1 4152	73	57	3	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol SNO 12144
	35	23	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416	74	72	8	MEL & NANCY Mel Tillis & Nancy Sinatra, Elektra 5E 549
	36	36	STRAIT COUNTRY George Strait, MCA 5248	75	75	17	HEART TO HEART Reba McEntire, Mercury SRM 16003
	37	37	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194				
	38	38	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055				
	39	32	I'M COUNTRYFIED Mel McDaniel, Capitol ST 12116				

☆ 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).

Country Singles A-Z

A Country Boy Can Survive (J. Bowen)..... 69	It Turns Me Inside Out (Jerry Crutchfield)..... 17	Some Day My Ship's Comin' In (Joe Waters)..... 48
All I'm Missing Is You (N. Wilson)..... 32	It's High Time (B. Maher, R. Goodrum).... 61	Someone Could Lose A Heart Tonight (D. Malloy)..... 4
All Roads Lead To You (Tom Collins)..... 93	It's So Close To Christmas (M. Lloyd)..... 89	Still Doin' Time (Billy Sherrill)..... 100
Ain't Nobody Gonna Get My Body (B. Vaughn)..... 78	It's Who You Love (Jimmie Bowen)..... 18	Stuck Right In The Middle Of Your Love (L. Rogers)..... 22
Another Sleepless Night (J.E. Norman)..... 52	Lady Lay Down (S. Popovich, B. Justis).... 73	Sweet Yesterday (T. Collins)..... 55
Barroom Games (J. Crutchfield)..... 65	Lady Lay Down (G. Kennedy)..... 27	Sweetest Thing, The (Richard Landis)..... 2
Be There For Me Baby (J.E. Norman)..... 79	Lay Back Down And Love Me (M. Radford)..... 53	Tell Me Why (N. Larkin, E.T. Conley)..... 33
Big City (M. Haggard, L. Talley)..... 49	Let The Good Times Roll (E. Kilroy)..... 88	The Highlights Of '81 (B. Sherrill)..... 85
Blue Eyes Don't Make An Angel (G. Sutton)..... 77	Lies On Your Lips (R. Oates)..... 47	Tennessee Rose (B. Ahern)..... 59
Blaze Of Glory (Lionel B. Richie)..... 9	Lonely Nights (Jim Ed Norman)..... 3	Til Something Better Comes Along (E. Kilroy)..... 81
But It's Cheating (J. Feeney)..... 67	Lord I Hope This Day Is Good (D. Williams, G. Fundis)..... 8	Too Many Hearts In The Fire (B. Montgomery)..... 90
Blue Moon With Heartache (R. Crowell).... 24	Love In The First Degree (Alabama, L. McBride, H. Shedd)..... 63	Very Best Is You, The (N. Wilson)..... 28
Bobby Sue (R. Chance)..... 50	Love Never Comes Easy (James Stroud).... 42	Watchin' Girls Go By (Buddy Killen)..... 10
Cherokee Country (Jim Rowland)..... 91	Love Was Born (F. Kelly)..... 39	Who Do You Know In California (Jimmy Bowen)..... 11
Cotton Fields (J. Fogerty)..... 92	Married Man, A (B. Logan)..... 99	What Are We Doin' Lonesome (The Gatlin Bros.)..... 96
Crying My Heart Out Over You (R. Skaggs)..... 75	Midnight Rodeo (R. Dean, L. Everette).... 13	When A Man Loves A Woman (B. Vaughn, J. Grayson)..... 40
Diamonds In The Stars (Ray Pennington).... 14	Mis'ry River (E. Penney)..... 38	When You Were Blue (Larry Rogers)..... 31
Do Me With Love (Jim Ed Norman)..... 23	Mister Garfield (J. Bowen)..... 71	Where There's Smoke There's Fire (Tom Collins)..... 35
Don't Ever Leave Me Again (B. Fisher).... 62	Mountain Of Love (N. Wilson)..... 26	Woman In Me, The (Allan Reynolds)..... 36
Don't Lead Me On (B. Saporiti, J. Shook) 83	No Relief In Sight (T. Collins)..... 46	Years Ago (Jerry Kennedy)..... 57
Everybody Makes Mistakes (B. Sherrill).... 20	Now I Lay Me Down To Cheat (B. Sherrill)..... 76	You Look Like The One I Love (S. Gibson)..... 51
Fourteen Karat Mind (Russ Reeder, G. Watson)..... 34	Oklahoma Crude (Tommy West)..... 64	You're My Bestest Friend (Rick Hall)..... 5
Guilty Eyes (S. Cornelius, M. Daniel)..... 60	One Day Since Yesterday (E.P. Ball)..... 80	You're My Favorite Star (Michael Lloyd).... 86
Have You Ever Been Lonely (Owen Bradley)..... 6	One Night Stanley (T. Edwards)..... 82	You're The Best Break (Tommy West)..... 16
Headed For A Heartache (M. Morgan, P. Worley)..... 37	Only One You (Buddy Killen)..... 7	
Husbands And Wives (S. Garrett, S. Dorff)..... 98	Only You And You Alone (Jerry Kennedy).... 21	
I Can't Say Goodbye To You (M. Sherrill).... 54	Play Me Or Trade Me (B. Strange)..... 45	
I Don't Want To Want You (K. Lavoie)..... 43	Play Something We Could Love To (Larry Butler)..... 72	
I Just Came Home To Count The Memories (F. Jones)..... 15	Preachin' Up A Storm (Larry Rogers)..... 19	
I Lie (O. Bradley)..... 66	Red Neckin' Love Makin' Night (C. Twitty, R. Chancey)..... 1	
I See An Angel Everyday (J. Gibson)..... 71	Rodeo Romeo (Ray Baker)..... 56	
I Wouldn't Have Missed It For The World (R. Milsap, T. Collins)..... 30	Round Up Saloon, The (Larry Butler)..... 95	
If Something Should Come Between Us (M. Lloyd)..... 44	Running On Love (S. Gibson)..... 68	
If You're Waiting On Me (J. Gillespie)..... 29	She Left Love All Over Me (B. Montgomery)..... 25	
Innocent Lies (K. Stilts, S. James)..... 41	Shadow Of Love (E. Penney)..... 74	
I'm Gonna Take My Angel Out Tonight (T. West)..... 87	Shine (Chips Moman)..... 12	
I'm Just The Leavin' Kind (M. Borchetta).... 94	Slow Texas Dancing (E. Keeley, S. Vining)..... 97	

Wax Museum Set

NASHVILLE—A new country music wax museum is scheduled to open April 1 on Music Valley Drive near the Opryland Hotel.

The project, estimated at \$750,000, will include figures such as Barbara Mandrell, Roy Acuff, Loretta Lynn, Marty Robbins and Chet Atkins.

JANUARY 23, 1982, BILLBOARD

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Speakers Urge Gospel Persistence, Trust, Unity

By EDWARD MORRIS



Barbara Mandrell, MCA Records



M. Richard Asher, CBS Records

The three featured speakers at Billboard's Second Annual International Gospel Music Conference, Dec. 1-4, explained their personal and professional commitments to the musical form and called variously for persistence, trust and unity on the part of those who make their living from the industry.

Addressing the conference were MCA recording artist Barbara Mandrell, deputy president of the CBS Records Group M. Richard Asher and Gospel Music Assn. president Frances Preston.

In her keynote speech, Mandrell confirmed that she faced network opposition and skepticism to the inclusion of a gospel music segment on her weekly NBC television series. The reluctance was put to rest, according to Mandrell, by quick fan approval. "The week after the premiere, the mail came in," she said, "and it was so great to see how proud NBC was of their idea of having gospel."

"I'm not an expert in gospel music," Mandrell noted, "but I am a fan. And I think that too often we don't listen to the fan and the consumer." Pointing to the diversity of gospel music, Mandrell said, "Gospel music is, to me, the biggest industry there is. You've got a whole lot of people who don't like country music—but they like gospel. And you've got a whole lot of people who don't like r&b, but they like gospel."

Mandrell also announced that she is starting production of her long-rumored all-gospel album for MCA this month. The label has already released albums by such secular artists as Willie Nelson, Merle Haggard, Jeannie C. Riley and Roy Clark. "When I signed with MCA a few years back," she explained, "I had a stipulation that they let me do a gospel album or, if they weren't interested, let me do it for another label."

While the six- to seven-minute gospel segment has become a standard part of her tv show, Mandrell said it still labors under certain restrictions. "What my sisters and I would love to do is just step back and do none of the segment one week and just really let some great music go down. You're not going to believe this, but they call my face 'the money,' because I'm the host—so you've got to keep me in there every once in a while just to keep it out

show. So I have to find people who will work into where we can make it real comfortable. We've got to have a reason for using them."

Urging the audience to continue championing their music, Mandrell assured them, "There are millions of people as hungry as I am to see more gospel on television." She added, "Why can't more shows be put together, with substantial budgets, to make a real class presentation on some of these cable networks?"

Like Mandrell, Asher told participants at a luncheon meeting the second day of the conference that he was no expert in the field. "Let me answer the obvious question first," he said, "about why CBS (through its new Priority label) is getting into gospel. I won't pretend that we're here because of some new burst of religious faith. We're here purely and simply because we're excited about gospel's potential to sell records—to become a significant part of the mix of music we offer to the public."

Asher conceded that "This is an area in which I must tread carefully because many of you are in this business for a very specific reason: to spread the message of Christianity around the world. To that extent, you're really a bridge between the religious and secular worlds. And that is a bridge we do not really have anywhere else in the industry."

Observing that the audience for gospel music is "a market that may total 100 million people in this country alone," Asher said, "In the gospel music fan, we have found an especially valuable type of record buyer. Before inflation and recession hit the music industry, we used to say that records weren't a luxury but a necessity to his life. Well, the record industry has learned in the last few

years that many consumers were less dedicated to our product than we thought they were. But it strikes me that the gospel fan has a greater commitment to his music. Music really is a necessity, and it is filling an absolute need."

Such dedicated consumers, Asher stressed, constitute "an extremely attractive reason for a company like CBS—or any other company—to get involved. We're also attracted by the music, which, to my mind, is just as valid as any other type of music we're already offering to the public." He explained that CBS/Priority would record any and every style of gospel that shows a potential of appealing to a lot of people.

In reference to the practice by some labels of releasing gospel albums by secular artists, Asher said, "We're interested primarily as a company in building careers—much more than in one-shot projects that may make us some money in the short term but which don't really lead us anywhere. . . . I know there has been some animosity among gospel people toward record companies that have encouraged their secular artists to cut gospel LPs really for no other reason than to cash in on the potential of the market. Priority does not plan to rely on that sort of record."

Insisting that CBS's entry into gospel was neither a threat to Christian bookstore outlets nor to established gospel labels, Asher said, "We feel we can do something for gospel music. CBS Records already has a manufacturing and distribution network nationwide and worldwide that we believe is second to none. We already have a record club and a growing direct mail organization. And we have a rapidly expanding video division."



Frances Preston, Gospel Music Association



Bill Moran, Conference Director introduces Mandrell

The label's goal, he added, is to "put gospel records on the shelves of stores that don't currently carry them" and to "convince stores that now have perhaps one gospel bin to expand it into a gospel section." Ultimately, Asher concluded "we want to transform gospel from a specialty market to a mass appeal market."

Admitting that gospel music is currently "not a major source of income" for the performance rights organizations, Preston, who is also vice president of BMI, explained a

(Continued on p. 36)

JANUARY 23, 1982, BILLBOARD

Label Heads Discuss Distribution, New Market Hopes

Artist credibility, distribution pacts, new markets and retail pricing were among the chief subjects discussed by the record label chiefs during the conference's opening session, "View From The Top."

Moderated by conference director Bill Moran, the panel featured Ray Bruno, president of Epoch/NALR; Ralph Carmichael, president of Lexicon Music and Light Records; Jim Foglesong, president of the Nashville division of MCA Records; Ray Harris, president of Nashboro Records; Billy Ray Hearn, president of Sparrow Records; Buddy Huey, vice president and general manager of Priority Records; and Stan Moser, senior vice president of Word Records.

Despite the apparently increasing cross-pollination of sacred and secular labels, there was an uneasiness on the part of gospel record executive and Christian bookstore owners to handle products by artists whose lifestyles might be in conflict with the messages in their songs.

Hearn, whose company has a mutual distribution deal with MCA/Songbird, said he did not distribute Willie Nelson's "Family Bible" album on the latter label because of artist believability problems. And Jim Willems, owner of Maranatha Village, maintained that a Christmas album featuring Ed McMahon, and produced by Bruno's label, "wouldn't sell" in his store because of McMahon's bibulous image.

Generally, though, there was little apprehension about selling records by secular artists who were promi-

nent with their Christian commitment.

Neither Sparrow, distributed in secular stores by MCA, nor Light, distributed by Elektra/Asylum, had enough data to demonstrate whether these arrangements are—or are likely to be—commercially successful. But both agreed that they believed the arrangements would be beneficial to their business and ministries.

Announcing that the gospel industry was "not cognizant of the potential of the Catholic market," Bruno illustrated the point by saying that some of his artists, all virtually unknown by non-Catholics, sell 100,000 to 200,000 albums each annually. Moser said that Word is "interested" in the Catholic market, but primarily as a publishing prospect. Hearn noted that Sparrow entered the market unintentionally following the conversion of one of its top artists, John Michael Talbot, to Catholicism. Harris revealed that his company is working with publisher/

producer Bill Lowery to set up a label for white gospel.

Gospel inroads are also being made into the Spanish and French markets, conference participants were told. Carmichael said that Andrae Crouch will re-record some of his albums in Spanish, and Hearn noted that one of Sparrow's communion albums was being translated into French for initial sale in Canada. A major responsibility of gospel labels, according to the panelists, is to identify new needs and then produce music to fill them. Praise music and children's albums were cited as examples of fairly new forms that are finding consumers.

There was virtually no reluctance among panel members to gospel albums rising to an \$8.98 retail tag. Said gospel distributor Dave Peters, "We have six albums already that are at \$8.98. I think the market is ready for it." Willems concurred, "Going to \$8.98 would be no problem whatsoever."



Billy Ray Hearn, Sparrow Records



Jim Foglesong, MCA Records



Bill Moran, Moderator



Ralph Carmichael, Light Records



Ray Bruno, Epoch/NALR



Ray Harris, Nashboro Records



Stan Moser, Word Records



Buddy Huey, Priority Records

Publishers, Writers Examine Their Roles In Gospel Music



Hal David, Moderator



Ralph Carmichael, Lexicon Music



Buddy Killen, Tree International

Long the primary profit center for gospel music, publishing continues to increase its importance to the industry, according to the panelists who discussed "The Potential Of The Gospel Copyright." In a nod to the growing quality and variety of gospel songs, ASCAP's president Hal David, the panel's moderator, asserted, "If the song is good, the market won't be far behind."

Making up the panel were Ralph Carmichael, president of Lexicon Music and Light Records; Buddy Killen president of Tree International; Al Schlesinger, attorney with the Schlesinger & Guggenheim firm; Lester Sill, president of Screen Gems/Colgems/EMI Music; and artist/writer Andrae Crouch.

Killen, whose company is among the largest country music publishers in the world, reported that Tree had established an active and well-staffed gospel publishing subsidiary, Meadowgreen, within the past year. The decision to enter gospel music in such a systematic way, Killen said, arose from a convergence of the right factors, including the availability of such seasoned writers as Randy Cox, Gary Chapman and Joe Huffman. He credited Tree's vice president Donna Hilley with originating the idea.

"The future of gospel is unlimited," Killen contended. "In the next year or two years or six months, there's going to be an explosion in gospel music." Killen promised.

Schlesinger summarized some of the benefits to gospel writers and publishers emerging from the Copy-

right Act of 1976, particularly from the dropping of the "for profit" guidelines that characterized the old act. As examples of benefits, he singled out increased mechanical rates, graduated license fee for jukeboxes and establishment of a working Copyright Tribunal.

He added, though, that there are "a couple of problems that are particularly applicable to the gospel field." Among these, Schlesinger said, is the inability to exact fees for copyrights used in church services and "one-on-one" situations in the classroom. These exclusions, however, Schlesinger stressed, do not allow one to use a copyrighted work in a hymnal and not pay for it nor to create a slide of a song, for instance, to sell or give out for church service use.

Carmichael came out strongly for the conservation and perpetuation of the gospel copyright. "When I see a copyright mistreated or go untended," he said, "I see it as a terrible waste." He said that publishers should have the ability and determination to actually publish their songs in printed formats following their issuance on records. Moreover, he noted, "When Andrae Crouch records a song and introduces it to the world, before many weeks or months go by, we're trying to get other people to record that song."

Observing the widening definition of what constitutes a gospel song, David said, "I expect a lot of writers have songs which have a spiritual content" that might find success as gospel copyrights. Crouch

argued that real gospel music has to have its base in the scriptures. Killen sided with David, maintaining, "If you're writing about love, for instance, I think that who's singing the song—many times—determines whether it's a gospel song."

Sill said the companies he oversees are looking into doing more with gospel music, but he admitted there was little staff expertise in gospel he could currently draw on. He noted that through its Savoy acquisitions, Screen Gems already has a gospel catalog.

No one on the panel argued that a gospel writer should set up his or her own publishing company. Crouch explained that gospel labels often have to have the publishing rights to the songs they record to make a profit. Killen said, "It really cuts into your creativity to try to run a business."

Schlesinger asked Carmichael if he had any "controlled composition" clauses in his artist contracts whereby the artist who writes his or her own material is required to give the label a reduction in the statutory mechanical rate. Carmichael confirmed that he did, citing the practice as being common in the gospel industry and explaining how he had once made such an agreement with Word in order to get out an album made up entirely of his own compositions.

Reduced rates proved to be a sore point with Killen: "I don't think a publisher or songwriter should give up a part of his song for anybody" (Continued on page 61)



Andrae Crouch, Light Records



Lester Sill, Screen Gems/Colgems/EMI



Al Schlesinger, Schlesinger & Guggenheim

Gospel Performers Take Stand On Ministry-Show Biz Clash

By CARY DARLING



J. W. Alexander



Pat Boone, Lamb & Lion Records



Cynthia Clawson, Triangle Records



James Cleveland, Savoy Records



Andrae Crouch, Light Records



Chuck Girard, Good News Records



Leon Patillo, Myrrh Records



Jean Williams, Moderator



Reba Rambo, Light Records

How secular is too secular? This was the main question addressed on the "Artist Perspective" panel, which was subtitled "Why Are Artists In Gospel Music? Can Gospel Artists Be Accepted as Pop Performers? Do They Want To Be Accepted as Pop Performers?"

Appearing on the panel were Pat Boone, Cynthia Clawson, the Rev. James Cleveland, Andrae Crouch, Chuck Girard, Leon Patillo, Reba Rambo and J.W. Alexander.

Crouch, who has made an appearance on "Saturday Night Live," seemed to be willing to go the furthest distance in reaching a secular audience. "We have a great responsibility to speak the Word," he said. "We are in a great position. We may have to speak Chinese or have a harder drumbeat, but we have to get

the Word out. People ask me if I'll lose any of my old fans with my new album. I tell them that I'm not losing as many as the church is losing now."

Chuck Girard, who mixes Christianity and rock music, agreed. "There are a lot of people out there whom we could touch. Perhaps, first we touch them on an emotional level and then with the Word," he said.

Pat Boone regularly plays to non-religious audiences. "We as gospel singers have to look to Jesus. He didn't care who he associated with. He was with hookers and tax collectors," he stated. "I played the Playboy Hotel once, and I know that many of the bunnies and others were saved. It has been a struggle, but changes have occurred."

"I want to talk to those who

haven't heard about Jesus," added Reba Rambo. "But I want to talk about love too. It doesn't hurt for me to perform love songs. That is sacred too. It's a real world out there, and we have to compete on the terms they put out there for us."

Taking a slightly more conservative stance was Leon Patillo, who had a thriving secular career as the lead singer for Santana in the mid-1970s. "I don't want to be anywhere where God doesn't want me to be," he remarked. "If we are called to crossover, we should put all our energies into that. If not, don't mess with it."

Music industry veteran J.W. Alexander noted, "I've been criticized for changing people over. However, being more contemporary doesn't change one's Christianity at heart."

The lone holdout for tradition was James Cleveland. "It crushed a lot of people when the Staples crossed over. It makes it harder for those of us who stay behind. They're wondering, 'When are you going to switch?' I'm committed to gospel in its purest form. I guess my thoughts are a bit orthodox because I'm a generation going and I'm talking to a generation coming. Everybody has a different way but every form and facet is necessary. Totally, we reach all the people. Still, we shouldn't sell out the concept of Christ."

Crouch's appearance on "Saturday Night Live" had not angered Cleveland, apparently as some had rumored. "I refused to do 'Saturday Night' because I felt the content was too risqué. It was a personal decision," Cleveland reasoned. "Black

gospel hasn't had many champions. Things I accept would have to bring out the direct light."

"Cleveland's image is different from Crouch's," said Alexander. "Cleveland is a minister, and I don't think it is all right to go on the show. But Crouch is primarily a singer and it is all right for him."

For Cynthia Clawson it is the song's message, not the beat, which is important. "If we cause our brother to stumble, I believe we are held accountable," she said. "I grew up singing gospel music, but about six years ago I didn't want to be called a gospel singer. As the years have progressed, I have fallen in love with the idea of spreading the news. I'm dedicated to singing about it because we have something to say."

JANUARY 23, 1982, BILLBOARD

Gospel Conference Coverage

Gospel And Secular Retailers Assert Mutual Education Needed



Larry Foster, Licorice Pizza

Education of the gospel labels and retailers in the ins and outs of thriving in a secular-dominated marketplace was the main thrust of the "The Retail Perspective" panel. The panel consisted of moderator Mike Cloer, president of Ducks In A Row Promotion and Management Consultants; Schwartz Bros. gospel coordinator Richard Simone; Maranatha Village Inc. founder and owner Jim Willems; and Licorice Pizza chain buyer Larry Foster.

"One of the problems is ignorance," noted Cloer. "What we have is a product that, like vegetables on a kid's plate, we don't know how to sell to a secular audience. Then there's ignorance on the secular side on the marketing to a gospel audience."

"The Christian market is not the same as the secular market," Willems said. "Basically, we're a family, and we have to treat each other like family. Maranatha Village presents products in a different way than most stores. You can play every album we have in our 18 listening centers. Christians don't buy records for the sound but for the word content. We have to provide a lot more service. Someone may come in and hum a tune and you need someone there who can track down the record they desire."

"My biggest problem is the education of our salespeople," said Si-

more. "They're interested in making the dollar and sometimes it's hard to educate the store about gospel. It is also hard to get up front displays, wall displays, step downs and get the location and the space."

For his part, Foster said his chain is willing to do more in the gospel area. "We need ad dollars and point of purchase materials," he recommended. "The things I don't see in this section are deals to give retailers incentive about a music that is selling more and more. You need regular promotions and the salespeople at our stores need some education—maybe a newsletter to store personnel could do it."

As for in-store play, Foster leaves that up to the individual stores. "We don't tell stores what to play, but one of the greatest sales tools is in-store play," he stated. "A great tool in rock is an in-store play contest. Present a prize to a storeperson who plays the records."

Willems noted that charts can be useful but said that the key is for the retailer to know his or her market personally. "In most cases, we guess the needs of our market pretty closely but the secular market has not been successful in the gospel area because they don't know the music," he reasoned. "I went into a secular store once and at least 50% of the merchandise in their store we

don't carry anymore. What they did have that we carried wasn't in our top 25%. So, customers go back to the Christian store to find the music. Unless CBS, MCA and the others are capable of training salespeople and seeing sell-through, no one's going to be successful in that marketplace."

He went on to state that one of his biggest problems is returns policies. "This slow return policy doesn't do any good for the store, the record company or the industry," he noted.

"I'm not afraid to buy gospel, sometimes I buy too much," countered Simone. "The point is that we have the product when we need it. Gospel is like classical music—it can stay on the rack for years and still sell."

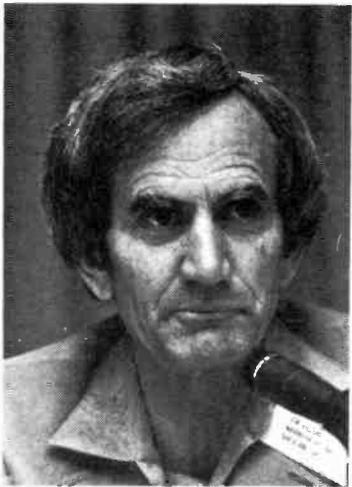
Another problem facing the secular retailer looking for the Christian dollar was brought out by Mike Cloer. "The discriminating buyer may be put off by the 'Story Of O' video poster on the wall and 'Physical' over the sound system."

Willems said he felt that a useful tool for Christian retailers is video. "If they would supply us with video, we could increase sales by 25%," he said. "With Greg Shelley, we played his video all day long and sold 200 copies of the album. That video presentation sold that album."

CARY DARLING



Mike Cloer, Ducks In A Row



Jim Willems, Maranatha Village



Richard Simone, Schwartz Brothers

JANUARY 23, 1982, BILLBOARD

Panel Eyes Plays For Upping Radio Exposure



Mike Harrison, Moderator



Robert Balon, Robert E. Balon & Associates



Joe Battaglia, WWDJ-AM



Jim Black, SESAC



Larry Bruce, KGB-FM

"How do we get our gospel music aired on secular radio" was the question that rang out time and again at the session entitled "Radio: Where And How Does Gospel Music Fit Into Radio Today."

Opinions varied. However some panelists said they believed that repackaging gospel, releasing records without benefit of a gospel tag, educating secular radio programmers on gospel music, taking a more aggressive promotion stance and upgrading gospel's image will insure greater acceptance.

The session, chaired by Mike Harrison, director of Goodphone Communications and a Billboard columnist, included panelists Robert E. Balon, president of Robert E. Balon & Associates; Joe Battaglia, general manager at WWDJ-AM, Hackensack, N.J.; Jim Black, vice president, SESAC; Larry Bruce, program director at KGB-FM, San Diego; Don Langford, program director at KLAC-AM, Los Angeles; Vashti McKenzie, general manager at WYAE-AM, Baltimore; and Norm Pattiz, president of Westwood One.

Balon, citing audience response to Christian music, explained that his

firm's research revealed that Christian rock stations were tuned in as long as listeners were unaware they were listening to Christian music. "When told they were listening to Christian music, their positives turned to negatives," he said.

Bruce informed the group that his station does not play gospel because it does not fit into his format. He further said he has no reason or plans to put it on. He stated that gospel artists are not well known to his audience, that the records do not chart from retailers, and that he does not get audience requests for it.

He explained that a percentage breakdown of his station's research revealed that 50% of the audience listens to rock stations, 30% contemporary, 15% country and 5% other, formats.

McKenzie charged other panelists with not giving gospel a chance, claiming there is a resistance in radio to playing gospel. She explained that her station mixes all types of gospel and that it is successfully competing with other formatted stations in her market.

Balon admitted there continues to

be "A lot of discrimination against gospel music. But if it's a hit, stations should play it."

Although rock stations apparently are not playing gospel, country music stations are, said Langford. "Country music has great acceptability to gospel music." He pointed out, however, that crossover is important in his determination to play a gospel record.

He revealed that 100 to 200 records are sent to his station weekly, but that only five are added. He urged the gospel community to give him a reason to play their records.

Langford maintained that those involved in gospel do not use "normal" procedures that would bring gospel records to his attention. "I am not getting the kind of material from gospel that I get from secular." He added that only two labels have ever approached him—Word, when Ray Price was with the label, and Maranatha.

From a sales level, Battaglia said very few stations program all gospel. He said he does not see vast crossovers, indicating that gospel is difficult to sell. He suggested the gospel

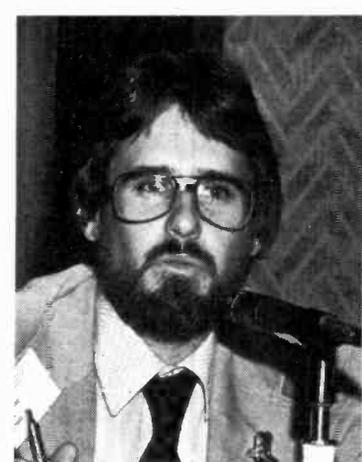
community develop their own stations.

SESAC's Black, on the other hand, suggested a change in philosophy and attitude from gospel radio to gospel music on radio. He cited statistics concerning gospel stations, noting that in 1973 there were just 111 stations, but that by 1979 the number had leaped to 449. "The problem," he said, "is the identity of an artist and how that identity is perceived by radio programmers."

McKenzie suggested educating radio programmers, both gospel and secular.

Many involved in the gospel field admitted they do not listen to gospel radio programs. Reasons varied, although most said they didn't because of the "ridiculous hours" it's aired and the "bad programming." All panelists agreed with Battaglia that professional programming is essential. Balon suggested concentrating on being a good station first, then a Christian station.

As for the potential of gospel in the area of radio syndication, Pattiz said national sponsors look to capture the largest number of persons possible and gospel does not, at this



Don Langford, KLAC-AM

time, fit into syndication packages.

About the message in the music, a member of the audience asked panelists at what point is that message overbearing. Bruce cited, as an example, Bob Dylan's career: "At the point when Dylan became born again, his popularity slipped rapidly." He added that "as Dylan moves away from Christian music we will see a resurgence in his career." (Continued on page 61)

Gospel Conference Coverage

Stars Vital, Producers Say, For Gospel To Succeed On TV

Secular television will embrace gospel music stars—if their record companies are willing to create them. That was the basic message delivered to conference participants via the panel on "Gospel Talent: Is It Viable On Secular TV?" There was also the recurrent theme that gospel music might do itself a favor by downplaying its label.

Serving on the panel were Pierre Cossette, president of Pierre Cossette Productions; Steve Binder, president of Steve Binder Productions; Karen Lerner, senior producer for ABC's "20/20"; and artist Pat Boone. Marty Krofft, chairman of the board of Krofft Entertainment and producer of "Barbara Mandrell And The Mandrell Sisters" series, acted as moderator. Except for Lerner, all the panelists were veterans in the battle to get more gospel music exposed on prime-time network tv.

Nonetheless, Cossette insisted, "One problem with gospel is that television doesn't really know what it is." Contending that gospel has to "unlabel" itself before it can make any headway on tv, Binder added, "The minute you walk into a network programming office and say, 'I've got a great idea for a gospel show,' 'gospel' registers all the cliché connotations: somebody's going to come out with a cross around his neck and sing religious songs. . . . It's the job of the salesman—when they approach prime-time television—to sell something on the grounds that it will entertain the mass audience."

Lerner explained that if gospel is to continue to make appearances on "20/20," it will have to take into account the program's needs. "We could very well do gospel segments in the future. I hope we do. But if someone suggests it, the first thing I would ask is, Who? What is he or she doing? What can we show? . . . We do not provide a forum simply for someone to come on and talk or sing."

Boone said he believed that gospel music has already demonstrated its audience-building power. "I really think that one of the main reasons

that 'The PTL Club' and 'The 700 Club' and some of the other programs like that have been successful and are really forming fourth and fifth networks is largely due to the music that's on the programs." But Boone acknowledged that gospel's appeal was difficult to convey to secular programmers. He cited a special he paid for and produced—with some of gospel music's biggest names—which failed to find takers because it was "just too religious" in their eyes.

Responding to an assertion from the audience that gospel music is concerned with delivering "the message, not the messenger," Cossette said, "That one sentence is the reason there is no prime-time gospel."

In a more conciliatory vein, Cossette outlined a suggestion for giving gospel music the kind of showcase that would attract secular tv attention: "If I were in the gospel business and I wanted to do all these things, I'd call Lou Adler and say, 'Listen, for six weeks in a row I want six nights at the Roxy—every Wednesday night.' I would put on at the Roxy a series of hour-and-a-half shows—with gospel people—that would shake up this industry."

Krofft insisted that the intervention of secular labels into gospel music will drive out the industry's reticence to create stars. "When I hear Elektra/Asylum's name come up here—and CBS—I cannot believe that those people are going to stop in the gospel field. If they can sell six million records, they're going to sell them. And we've got to have stars, however they get there."

He admonished gospel industry figures who fail to support their own stated goals. "I believe in the last 12 months," Krofft said, "the gospel field has made some great strides. What I can't believe—and I don't care what the economy looks like—is that we're not getting any support from you folks. This convention shrunk from last year—shrunk probably in half. . . . I've got to tell you, it's not going to happen from us folks up here." EDWARD MORRIS



Pierre Cossette, Pierre Cossette Productions



Steve Binder, Steve Binder Productions



Pat Boone



Karen Lerner, "20/20," ABC News



Marty Krofft, Moderator



Linda Miller, Linda Miller & Associates

Radio Panel

• Continued from page 60

Balon maintained that image as vital, noting that many gospel artists mistakenly believe they must preach to the audience and that "a lot of people don't want to hear it."

Harrison maintained that the greatest resistance to Christian music in secular outlets is from Christians themselves.

Asked if the record company distributing gospel product influenced airplay (such as Light's new affiliation with Elektra/Asylum), Langford answered affirmatively.

Harrison added that larger labels have better access because programmers have more confidence that records can become hits under their direction. JEAN WILLIAMS



Norm Pattiz, Westwood One



John Styll, Contemporary Christian Music



Vashti McKenzie, WAYE-AM

Speakers Urge Gospel Unity

• Continued from page 58

luncheon meeting the third day her interest in gospel by saying, "It's going to happen. I feel it. And my company wants to be there when it happens."

She cited the slow-to-spectacular growth of country music as a parallel to what she looks to for gospel. To back this optimism, Preston said that in 1980, \$150 million worth of records and tapes were sold by gospel

labels; that 5,500 Christian bookstores grossed \$900 million; that approximately 500 touring groups that performed at least three nights a week grossed more than \$60 million; that 1,400 radio stations each programmed about six hours of gospel music a week and generated some \$75 million; that tv has become more hospitable to gospel music; and that there were some 40 gospel music publishers with staffs of writers creating copyrights with commercial potential. All statistics represented significant increases over 1979, she said.

"I would be remiss," Preston cautioned, however, "if I didn't talk about the growing pains and problem areas—because we have sev-

eral." She maintained that gospel music still lacks a united front, pointing to conflicts among musical styles, the situation of secular vs. in-house distribution of gospel albums and the question of whether people in the gospel industry should "loosen our hold" to allow outsider experts to "enter our world."

The entry by outsiders, Preston said, is bound to happen and should not be resisted. Alluding to the role of the Country Music Assn. in broadening country music's appeal, Preston held out the promise that the Gospel Music Assn. can do the same work for gospel. "Gospel music will continue to grow," she asserted, "but only with team effort and by our putting aside our individual hats."

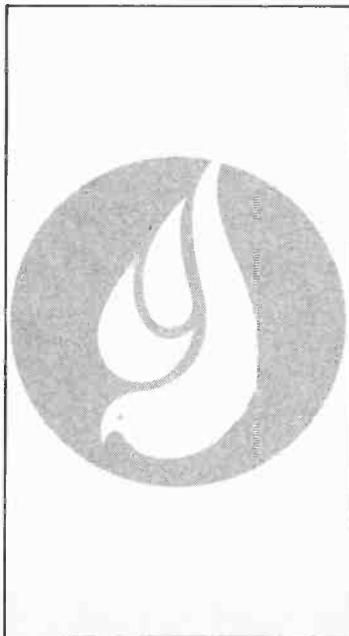
Examine Potential Roles

• Continued from page 59

unless it's a very, very cheap rate that the album is being sold for." Record companies routinely pass along to consumers their increased costs anyway, Killen insisted. "I've just never understood why the songwriters and the publishers should be the first ones to take a cut every time someone is trying to cut back. It happens all the time."

On the point of unauthorized cop-

ying of songs—a practice rampant in gospel, Maranatha Village owner Jim Willems suggested a major cause for it: "Sometimes there's a real lag between when a song's recorded and when the printed music becomes available." Sill said the GMA should work more closely with the National Music Publishers Assn. to educate people as to what constitutes illegal copying and otherwise discourage the habit.



Secular Marketing Concepts Trigger Gospel Reaction



Evanne Lynn Levin,
Moderator

Erwin Bagley, Savoy
Records

Al Bergamo, MCA
Distributing

Steve Bock, Priority
Records

Bill Haywood, PolyGram
Records

Dan Lienart, Light
Records

Roland Lundy, Word
Records

As a result of secular labels entering the field, new concepts for marketing and merchandising gospel are expected to influence the field. Secular labels also are initiating \$5.98 midline packages and are looking to pop outlets as new avenues of exposure for gospel.

These trends were revealed at the session entitled "The Record Company Perspective: How To Sell Records; Merchandising, Marketing, Sales, Promotion & Distribution."

The session, moderated by attorney Evanne Lynn Levin, included panelists Erwin Bagley, director of sales, Savoy; Dan Lienart, vice president, promotion, Light Records; Steve Bock, director of national sales, Priority Records; Bill Haywood, vice president, black music marketing, PolyGram; and Roland Lundy, senior vice president, sales, Word Records.

Secular labels plan to use basically the same methods to market, merchandise and promote gospel that they use to work pop. On the other hand, gospel labels thus far do

not work their gospel artists and product in this manner.

Word's stance, said Lundy, is that the company will not merchandise its artists through T-shirts and other merchandising materials, maintaining that's not the image Word wants to portray. He added that the gospel market has never entered the merchandising arena.

Savoy's Bagley and Priority's Bock insisted their firms take a similar position, with Bagley adding that unlike the pop market, he also does not see product tie-ins in the gospel area. All label representatives said they have point of purchase materials.

PolyGram's Haywood, however, said most secular record companies view this kind of activity as the responsibility of personal management, but PolyGram encourages it, although the label does not support it with dollars.

The panel also tackled the question of how to prominently position gospel at retail outlets, and how

dealers can be encouraged to make gospel a priority.

Lundy suggested that although there has been greater acceptance of gospel over the past two years, dealers are not as aware of it as the gospel community believes.

Haywood says he will aim for airplay and exposure, hoping to make gospel a priority with dealers. He added that PolyGram may consider advertising via television when the situation is appropriate.

Bock advised the group that Priority plans to begin working the secular market with its gospel product in January, noting that certain acts, such as Deniece Williams and Phillip Bailey, will work well in the secular area because they already have a base there. Other acts may not work as well, he added.

A number of labels, including MCA, are bringing on freelance promotion reps to handle their gospel. MCA also is initiating a campaign geared specifically to rack operations.

In an effort to avoid cate-

gorization, or at least narrow categorization, PolyGram plans to create its own form of gospel through what it calls a "new-gospel concept." It is designed to appeal to practically everyone from the urban black to the farmer in the midwest, said Haywood.

On the subject of dual racking, where product is channeled through racked and retail outlets, Haywood said there is already a problem with racks stocking back product and there will be a greater problem with black gospel product.

As a solution, Eergamo suggested going into racks on a regional level first, admitting there is a resistance on the part of national racks to stock black product. MCA's gospel roster is predominantly white, but the label will kick off its campaign with racks on a regional level.

While panelists would give no dollar figures, all gospel label executives said their advertising budgets are being altered. Lundy said Word has cut its ad budget by 1%. From the audience, Stan Moser, senior vice president, Word, insisted adver-

tising does not always sell records, claiming that some of the most heavily promoted product did not sell.

Bock said Priority will handle its dollars more carefully and Savoy's Bagley said his label will cut its ad budget by 5%.

All secular labels said they are involved in researching the gospel market, with Haywood admitting "We lack research to get to a large section of the market. We have to organize the gospel market." He noted that to date PolyGram's research has determined there is a great deal of fragmentation in the gospel field.

From the audience, Vic Faraci, executive vice president of marketing at Elektra/Asylum, said Warner Communications' own research should be completed soon.

On another subject, Bergamo urged the gospel community to become involved with the National Assn. of Recording Merchandisers (NARM) as a vehicle to reach mass record dealers. He further encouraged them to attend the NARM and jukebox operators conventions.

JEAN WILLIAMS

JANUARY 23, 1982, BILLBOARD

Four top record producers, who have made their reputation in secular music, agreed that gospel music should be produced with the same care and quality as any other type. They also said they look for the same artistic traits in gospel performers as in secular ones.

Attorney Al Schlesinger chaired the "Producers Panel," comprised of Michael Lloyd, Freddie Perren, Fred Piro and Chuck Plotkin.

Schlesinger said that while the "superstar producer" is a significant force in the secular field—both in terms of gaining deals for artists and for commanding a royalty commensurate with his or her importance—the producer is still "a bit of a stepchild" in gospel.

"Everything is a little bit lower in the gospel area," Schlesinger continued, "budgets, royalties. If there's anything that's standard in the secular field in the way of royalty, it's three percent and on up. In gospel, it's two percent and rarely goes up very much at all."

Concerning his expectations from gospel artists he produces, Lloyd noted, "the first thing to start with in artists is their commitment toward their music and to what they're saying. Obviously, they've got to be talented." Perren said it was easier now to spot gospel artists who interest him: "After becoming born again, you tend to spend more time in churches and in conventions like this one." Plotkin, whose latest gospel production is Bob Dylan's "Shot Of Love" LP, added, "I wouldn't look for anything at all different in a gospel artist than in a secular one."

Gospel Record Projects Merit Pop Music Detail, Panel Says



Al Schlesinger, Moderator



Michael Lloyd, Heaven Productions



Freddie Perren, Perren Vibes



Fred Piro, Good News Records

Of all the producers, Plotkin was the least willing to concede that there is a significant distinction between making gospel records and any other kind. "The presumption that something fundamentally different is going on may be the reason why more Christian music isn't heard," he said. Later he added, "I think you're always making a crossover record if you're making the best record you can."

Lloyd, Perren and Piro indicated that they were looking toward doing more work in gospel music—although by no means abandoning their regular pursuits. Said Piro, "I used to do 80% of my work in the



Chuck Plotkin, Chuck Plotkin Productions

pop market, now it'll probably be reversed—just because of what I want to do."

The producers said that by owning their own studios and by being able to hire backup musicians at demo or otherwise reduced rates, they are able to produce gospel records with top technical quality without having regular secular budgets.

None of the panelists countenanced the notion of actively seeking out gospel acts to record. Lloyd explained, "The access is always there to people who are talented and who can communicate. You don't go after these people. That's not the style of people who've been in the music business for awhile."

There was substantial disagreement among the label representatives in the audience on whether an artist's lifestyle as well as talent should figure into the artist being signed and produced. Jim Fogle-song, president of MCA's Nashville operations, argued, "I'm not going to get involved in a lot of judgement as to who is and isn't a gospel artist. We're going to be pretty liberal. I'm still trying to convince MCA to stay in this business."

Buddy Huey, who heads Priority Records for CBS, countered, "I will not sign someone to a gospel label deal unless I know something about him. We look for someone with a spiritual commitment said Billy Ray Hearn, president of Sparrow Records, "I'm a narrow-minded company. I can't take a very liberal lifestyle from any of my artists."

EDWARD MORRIS

Record Factory Starts Off '82 With New Frisco Outlet

• Continued from page 4

takes what we do best, displays, and made panels two or three times larger than normal—wide open huge display walls, about 12 by 18, which were possible because of the high ceiling. It's a fun place to walk into and the neat thing is that when you're driving by and look in, they're like huge billboards."

The design was executed by Dan McRitchie, who heads up Record Factory's officially named "The Art Department." The department has recently created label-commissioned, life-size, stand-up display materials on AC/DC and Frank Sinatra, and has also recently done work for Marriott's Great America and for local banks, as well as scenery for the local production of "Beach Blanket Babylon."

Now that the new store is under way, Lanier says the chain hopes for openings of "three stores per year," with the next in Fresno, where they already have one outlet. "I don't think we'll go further south than Fresno," says Lanier.

Accessories, says Tolifson, have leveled off at about 15% of the Record Factory business. "It's not growing as dramatically as it was. We realized awhile back that we had about 10% in accessories and we figured we could take it to 15%, which we promptly did. But I don't think it will go any further. It's not the revelation it was a few years ago."

Tolifson says that "blank tape is still growing, and that's more and more a part of our inventory. But the problem is in not getting caught up in too many seasonal boutique items. When we first started doing those items it was a Christmas season and everything looked good. Then after Christmas we realized we couldn't move the stuff and nobody wanted it back. There are lots of rinky-dink things that move well in the last month of year, but only a handful of items that move continually well all year."

However, items like tape, tape cases and batteries—specific product-related items—do best, says Tolifson, as indicated by a full page pre-Christmas accessories ad run by the chain in the San Francisco newspapers. The ad touted sales on tape by TDK (SA-90 at \$3.99, AD-90 two-pack at \$4.99) and Memorex (MRX I C-90 two-pack at \$5.99. High Bias II C-90 two-pack at \$8.99); Lebo and Savoy tape cases at

20% off; all Discwasher product at 10% off; and Winterland rock t-shirts from \$2.89.

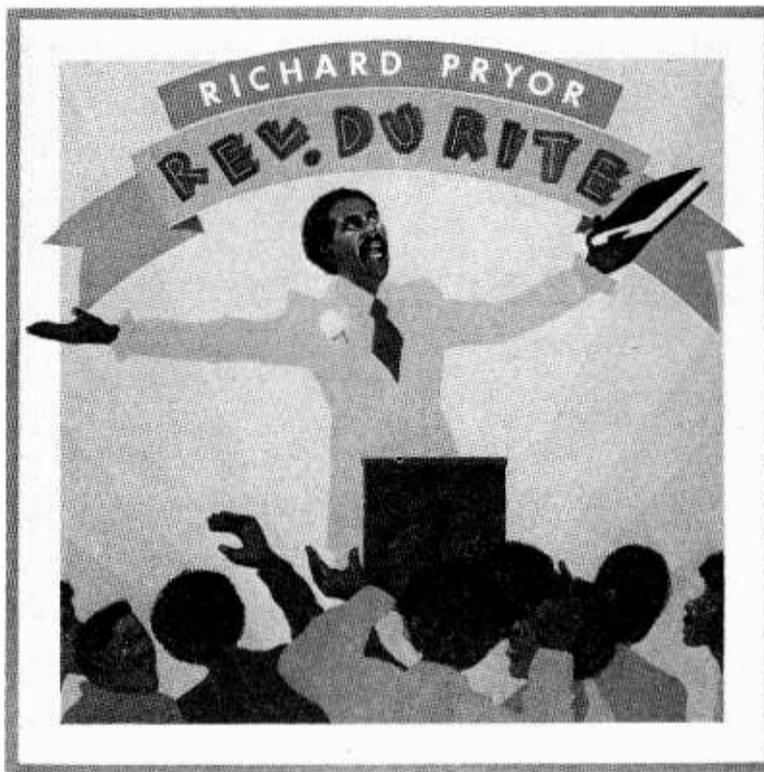
Record Factory's employees stock option plan was instituted right from the advent of Lanier's takeover "for

the specific purpose of buying out John Iott." Lanier says the plan "has cut turnovers in management personnel drastically" and that the number of participants, which has been at about 400, will go up since

every new employee qualifies for the plan after one month with the company. However, an employee must remain for four years before becoming eligible to receive the benefits set aside for him. Each share of the plan

has grown from \$75 to \$110 in value, reflecting a rise in sales from \$8 million in 1976 to \$21 million in 1980. Lanier says he expects sales to exceed \$25 million and gross profits to climb to 33% in the coming year.

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- SCHWARTZ BROTHERS—WASHINGTON, D.C.
- SCHWARTZ BROTHERS—BALTIMORE, MARYLAND
- STANS RECORD SERVICE—SHREVEPORT, LOUISIANA
- TONE DISTRIBUTORS—MIAMI, FLORIDA
- TREND DISTRIBUTORS—TORONTO, CANADA
- UNIVERSAL DISTRIBUTORS—PHILADELPHIA, PENNSYLVANIA

Counterpoint

• Continued from opposite page

portedly was robbed a couple of weeks ago in Playa Del Rey, a Los Angeles suburb.

★ ★ ★

Billye Love, newly appointed program director at Orlando's WOKB-AM, says the most noticeable change at the station is that "we're totally community oriented." Example: "I refuse to play any record that is highly sexual or drug-oriented."

Love will continue her 10 a.m.-3 p.m. airshift. She also was community affairs director prior to her promotion.

WOKB, the only 24-hour black-music station in Orlando, is owned by former KGFJ, Los Angeles, general manager **Arnie Shorr**.

★ ★ ★

Remember ... we're in communications, so let's communicate.



Watch for "The Very Best of Richard Pryor" coming in February!

General News

REGGAE THRUST *Shanachie Bolsters Role Via Marley, Greensleeves*

By LEO SACKS

NEW YORK—Shanachie Records, long recognized for its traditional Irish music product, strengthened its position in the U.S. reggae marketplace last week with the signing of Rita Marley to a four-album deal. The company also concluded a manufacturing and distribution pact with the prominent English reggae label, Greensleeves Records.

Shanachie released Marley's 12-inch single, "One Draw," on Friday (15) and plans to issue her album, "Who Feels It, Who Knows It," later this month. Rich Nevins of the label says the former I-Threes singer will make a limited number of East Coast appearances in March to promote the record, and will embark on a major summer tour with her children in the group known as the Melody Makers.

"One Draw" received significant club play this fall as an import on the Tuff Gong label, which has led to "an absolutely marvelous situation" for Shanachie, according to

Nevins, who says that initial orders on the 12-inch reached the 20,000 mark. "There's tremendous response from the black community, which doesn't usually happen with reggae product," he notes.

Shanachie's arrangement with Greensleeves calls for the label to press and distribute Greensleeves' entire catalog of 25 albums and 60 12-inch singles, including recent releases by Black Uhuru ("Black Sounds of Freedom"), Wailing Souls ("Fire House Rock"), and Scientist ("Scientist Rids The World Of The Evil Curse Of The Vampires"), in addition to catalog LPs by Augustus Pablo ("Original Rockers") and Alimantado ("Best Dressed Chicken In Town"). Shanachie had been a major importer of the Greensleeves line, but Nevins says that the price of the product was often "prohibitive" for many of the accounts who buy from the label's network of independent distributors. The new line will bear a "Greensleeves

U.S.A." sticker to establish that "we're marketing these disks at competitive domestic prices," he adds.

Nevins formed the label six years ago with his partner, Dan Collins, as "a labor of love" because the pair was deeply interested in traditional Irish music. They recorded albums with the Chieftains, Planxty, De Danann and Clannade, and imported their first reggae product from England in 1978. Earlier this year they marketed their first reggae album, "Holding Out My Love To You" by Max Romeo, and followed with product by Augustus Pablo ("King Tubby Meets Rockers In A Fire House" and "East Of The River Nile") and Mighty Diamonds ("Reggae Street"). New disks by Jimmy Riley and the Heptones are set for February and March release. Nevins hopes that Shanachie will issue one new record each month.

"I find the prospect of selling 30,000 units exciting," he says. "I'm not cynical about the genre like the majors. Our sales expectations are reasonable, and we have strong enough distribution and independent promotion to realize them. Rita's addition to the company is a very positive step because of the black crossover potential. And I think the fact that we're getting calls daily from prominent reggae artists who want us to put out their product points to the void we're filling."

"The name of the label was chosen to reflect our goals," he concludes. "Shanachie is the Irish word for the storytellers who were entertainers and carriers of tradition."

New Material Seen Key To B-52s 'Mini'

LOS ANGELES—The B-52s will be the first major act to release a "mini-LP" of all new material when Warner Bros. Records ships the group's "Mesopotamia" at the end of this month.

Although similar 12 inch and 7 inch EPs or "minis" have remained familiar in overseas markets, revival of the lower priced products here has been confined to either new acts or established artists mixing unreleased material with tracks already available as singles or album cuts.

"Mesopotamia" will carry the same \$5.99 list as earlier successful "minis" from the label, including disks by the Pretenders, Devo and the B-52s themselves, whose "Party Mix" was released last year as a re-mixed collection of previous hits.

The set was produced by Talking Heads' David Byrne, and according to key executives at the label and its distributor, WEA, the "mini" format and special price arose from customer requests.

New Label Set By de Walden

LOS ANGELES—Christian de Walden, managing director of Father Music and DMI, is launching RCM International Records U.S.A., headquartered in Los Angeles.

Initial product will be the debut release for actress Sally Kellerman and New Zealand's John Rowles. The other RCM roster member is the family sextet called the Honey B's.

De Walden will be chief operating officer of the new label and talent scout. He is hoping to finalize worldwide distribution plans at MIDEM later this month followed by product.

Billboard Soul LPs

Survey For Week Ending 1/23/82

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	1	11	RAISE Earth, Wind & Fire, ARC/Columbia TC 37548	39	40	14	ALL THE GREATEST HITS Diana Ross, Motown M13-960C2
★	2	14	SOMETHING SPECIAL Kool & The Gang, De-Lite DSR 8502 (Polygram)	★	47	43	THE DUDE ● Quincy Jones, A&M SP 3721
	3	3	NEVER TOO MUCH Luther Vandross, Epic FE 37451	★	42	27	COMPUTER WORLD Kraftwerk, Warner Bros. HS 3549
	4	4	WHY DO FOOLS FALL IN LOVE Diana Ross, RCA AFL1 4153	★	49	6	TOM TOM CLUB Tom Tom Club, Sire SRK 3628 (Warner Bros.)
	5	5	THE GEORGE BENSON COLLECTION George Benson, Warner Bros. ZHW 3577		27	13	INSIDE YOU The Isley Brothers, T-Neck FZ 37533 (Epic)
☆	8	10	SKYLINE Skyy, Salsoul SA-8548 (RCA)	★	41	7	JUST LIKE DREAMIN' Twennynine With White, Elektra 5E-551
	7	7	NIGHT CRUISIN' Bar-Kays, Mercury SRM-1-4028 (Polygram)	☆	50	2	SET MY LOVE IN MOTION Syrreeta, Tamla T8-376M1 (Motown)
☆	14	11	THE POET Bobby Womack, Beverly Glen BG 10000		66	2	8TH WONDER Sugarhill Gang, Sugar Hill SH 249
★	9	17	IT'S TIME FOR LOVE Teddy Pendergrass, P.I.R. TZ 37491 (Epic)		45	16	SOLID GROUND Ronnie Laws, Liberty LO 51087
	10	10	LIVE The Jacksons, Epic KE2 37545		46	14	BEWARE Barry White, Unlimited Gold FZ 37176 (Epic)
★	11	8	I AM LOVE Peabo Bryson, Capitol ST-12179		48	20	TONIGHT Four Tops, Casablanca NBLP 7258 (Polygram)
★	12	7	COME MORNING Grover Washington, Jr., Elektra 5E-562		51	6	THAT'S WHAT TIME IT IS Johnny "Guitar" Watson, A&M SP-4880
	13	13	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576		52	21	LOVE ALL THE HURT AWAY Aretha Franklin, Arista AL 9552
	14	6	CONTROVERSY Prince, Warner Bros. BSK 3601		54	21	TOUCH Gladys Knight & The Pips, Columbia FC 37086
	15	15	THE MANY FACETS OF ROGER Roger, Warner Bros. BSK 3594		55	16	EVERY HOME SHOULD HAVE ONE Patti Austin, QWest QWS 3591 (Warner Bros.)
☆	24	22	THE TIME The Time, Warner Bros. BSK 3598		54	7	CAN'T SHAKE THIS FEELING Spinners, Atlantic SD 19318
★	19	3	PRIVATE EYES Daryl Hall & John Oates, RCA AFL1-4028		55	7	TAKE ME TO YOUR HEAVEN Stevie Woods, Cotillion SD 5229 (Atlantic)
	18	18	IN THE POCKET ● Commodores, Motown ME-955M1		56	5	NEW YORK CAKE Kano, Mirage WTG 19327 (Atlantic)
	19	20	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576		57	16	LOVE IS THE PLACE Curtis Mayfield, Boardwalk NBI-33239
	20	16	SHOW TIME Slave, Cotillion 5224 (Atlantic)		58	2	HAPPY HOLIDAYS TO YOU The Whispers, Solar BXL1-3489 (RCA)
	21	21	LOVE MAGIC LTD, A&M SP-4881		59	17	FANCY DANCER One Way, MCA MCA 5247
	22	23	7 Con Funk Shun, Mercury SRM-1-4030 (Polygram)		60	2	MORE OF THE GOOD LIFE T.S. Monk, Mirage WTG 19324 (Atlantic)
★	26	7	JAM THE BOX Bill Summers And Summers Heat, MCA MCA-5266		61	2	I'LL DO ANYTHING FOR YOU Denroy Morgan, Becket BKS 015
	24	25	STREET SONGS ▲ Rick James, Gordy G8-1002M1 (Motown)		62	11	GWEN McRAE Gwen McRae, Atlantic SD 19308
★	28	5	YOURS TRULY Tom Browne, Arista GRP 5507		63	5	SEND IT Ozone, Motown M8-962M1
	26	22	BLUE JEANS Chocolate Milk, RCA AFL1-3896		64	18	I LIKE YOUR STYLE Jermaine Jackson, Motown M8-952M1
★	31	16	REFLECTIONS Gil Scott-Heron, Arista AL 9566		65	3	THE BEST OF MINNIE RIPERTON Minnie Riperton, Capitol ST-12189
	28	30	GET AS MUCH LOVE AS YOU CAN The Jones Girls, P.I.R. FZ 37627 (Epic)		66	18	THIS KIND OF LOVIN' The Whispers, Solar BXL1-3976 (RCA)
★	35	5	YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra)		67	6	WEST STREET MOB West Street Mob, Sugar Hill SH263
★	37	30	LIVE IN NEW ORLEANS ● Maze Featuring Frankie Beverly, Capitol SKBK 12156		68	NEW ENTRY	THE LADY AND HER MUSIC Lena Horne, Qwest 20W-3597 (Warner Bros.)
	31	17	CAMOUFLAGE Rufus With Chaka Khan, MCA MCA 5270		69	NEW ENTRY	GIGOLO Fatback, Spring SP-1-6734 (Polygram)
	32	33	KEEP ON MOVING STRAIGHT AHEAD Lakeside, Solar BXL1-3974 (RCA)		70	19	LOVE BYRD Donald Byrd And 125th St., N.Y.C., Elektra 5E-531
	33	29	CRAZY FOR YOU Earl Klugh, Liberty LT-51113		71	8	ENDLESS FLIGHT Rodney Franklin, Columbia FC 37154
★	34	32	FACE TO FACE GQ, Arista AL 9547		72	32	IT MUST BE MAGIC Teena Marie, Gordy G8-1004M1 (Motown)
	35	39	CENTRAL LINE Central Line, Mercury SRM-1-4033 (Polygram)		73	NEW ENTRY	THE SEQUENCE The Sequence, Sugar Hill SH 250
	36	36	TAKE IT OFF Chic, Atlantic SD 19323		74	27	CARL CARLTON Carl Carlton, 20th Century T-628 (RCA)
	37	38	GO FOR IT Shalamar, Solar BXL1-3984 (RCA)		75	28	I'M IN LOVE Evelyn King, RCA AFL1-3962
★	43	2	STAY Ray, Goodman & Brown, Polydor PD-1-6341 (Polygram)				

☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales to 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales to 1,000,000 units (seal indicated by triangle).

New On The Charts

MADAGASCAR
"Rainbow"—79

Madagascar, located in the Indian ocean, southeast of Africa, is also the name of a new Arista quintet whose debut album, "Spirit Of The Street," a melange of pop, funk, r&b and soul styles, parallels the color and diversity of the island's ethnic mix.

The disk, co-written and produced by singer-keyboardist John Barnes, whose duet with Marva King highlights the charting single, "Rainbow," brings together the talents of five musicians who have performed with a long line of top-flight talent. Barnes, a tenor whose singing recalls the golden voice of Maurice White, has played with Diana Ross, the Jacksons and the Pointer Sisters; guitarist Donald Griffin has spent the past seven years with the Miracles; and drummer Ed Greene, trumpeter Raymond Brown and saxophonist/flautist Gerland Albright are among the top session players in their field.

Their paths crossed frequently at sessions over the years, and a demo tape recorded in November of last year resulted in a deal with Arista. "There's a definite message in the music," says Griffin from his home in Los Angeles. "Things are getting pretty bad in the world, but there's still a lot of positive energy out there. It's the concept of relating. The dude in 'Rainbow' doesn't have to go to bed with the girl to have a good time. We have our inner strengths as musicians, and they fit comfortably in a group setting."

The group is represented by Manning, Hart-Nibbrig, Shockley & Roberts, 1900 Ave. of the Stars, Los Angeles, Calif. 90067. (213) 277-4796. There is no booking affiliation at present.

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ASCAP Members Okay Assignment Of Royalties

NEW YORK—ASCAP writer and publisher members have approved by overwhelming margins an amendment permitting writers to assign royalties to their 95% owned corporations.

The first amendment submitted to ASCAP members under the performing rights society's new voting procedures that allow for liberalized methods of amending its Articles of Association, the change is seen as securing for ASCAP writers certain benefits provided by the IRS. These include the right to fund and maintain pension plans and other programs (such as hospitalization and major medical).

More than 98% of voting ASCAP writer members endorsed the amendment and more than 99% of all publisher members who voted favored the change.

ASCAP advises members who are considering making royalty assignments to their corporations to consult their own counsel and, if advised to do so, notify the ASCAP Royalty Dept. in writing and state that, "Enclosed is a copy of the agreement between (name of corporation) and me. In order to induce ASCAP to

pay to the corporation all royalty distributions otherwise payable to me, I hereby represent that I own 95% or more of all of the stock of the corporation.

ASCAP adds that if members receive checks payable to them, but want the checks redrawn and made payable to their corporations, checks should be returned with a copy of the assignment and a letter in the form suggested above. Any redrawn checks must bear the date of the original check.

Hal David, president of ASCAP, notes that a similar amendment was defeated under the old voting bylaws of the Articles of Association, although the amendment was basically not controversial and of benefit to ASCAP'ers.

The new voting system reduces the voting requirements from one-half to one-third of the potential writer and publisher votes. It also requires that the votes cast by both groups in favor of the amendment average two-thirds (as in the old system), and that, in addition, the majority of the votes cast by each group must also be in favor of the amendment.

'Tin Pan Alley Approach' For DJM In Nashville

NASHVILLE—"The Tin Pan Alley approach" is how Arthur Braun, U.S. operations manager for Dick James Music, envisions his firm's operation in Nashville.

By this, Braun claims the company intends to build slowly, add writers sparingly and develop carefully the ones that are signed. In its first five months of Nashville-based activity, DJM has paced two local writers, both of whom are also working on their own albums.

Steve Davis, who is signed to Arista, is in the studio with David Malloy, Eddie Rabbitt's producer, while Gary Harrison is with Unicorn Records.

The publishing firm has also brought in Mike Hollandsworth, formerly with Pi-Gem/Chess Music in Nashville, to serve as professional manager under Braun.

The key to DJM's growth locally lies in its strong international ties, Braun believes, and he intends to tap what he calls "Nashville's tremendous creative force" to align his firm with its New York and London bases.

"We expect to be working with songwriters who span all kinds of music. We plan to teach them to write for foreign markets, for films domestically and internationally; we want them to be able to write English lyrics for foreign melodies," Braun explains.

Fisher Named To ASCAP London Post

LONDON—James Fisher, former general manager of Motown International here, is to be the new London-based representative of the American Society of Composers Authors and Publishers (ASCAP).

Fisher, who reports to Paul Adler, director of membership at ASCAP's New York center, is successor to Lawrie Ross, who died suddenly in October last year.

Another cover that surpassed its

MIDEM Is Publishers' 'One-Stop'

By IRV LICHMAN

NEW YORK — The lure of MIDEM for U.S. publishers largely remains its "one-stop" attraction, a chance to meet face-to-face with their international representatives.

But each firm may have additional priorities, ranging from setting up or replacing representation abroad to previewing new product, not only in terms of songs but of publisher investments in self-contained acts.

This year's U.S. publishing community will number about the same as last year's total of three dozen companies and perhaps a few more, according to U.S. MIDEM rep John Nathan.

And what, specifically, is bringing some of them there? "I'm a music person," says Irwin Robinson, president of Chappell/Intersong, "and so I'll try to excite our international people with new product from some of our writers and artists." Robinson, making the trek with three members of his staff, Sandy Miller, Marla McNalley and David Steele, also views the MIDEM-hosted video conference as vital to his desire to "know first-hand what Europeans are doing with regard to video rights." Though he won't name them, Robinson says he'll be dicker-ing for two firms in England and Germany that seek U.S. representation.

For Dean Kay, who looks after Lawrence Welk's music publishing interests, he's got a major task to resolve.

Most of the Welk Music Group's subpublishing deals are up this year, so he'll be talking to existing associates to "see where we stand." Kay will be accompanied by two of his staffers.

To Frank F. Banyai, international vice president at United Artists Mu-

(Continued on page 78)

Memphis Song Remakes Outdistance Original Cuts

By ROSE CLAYTON

MEMPHIS—"Bette Davis Eyes," "I Don't Need You," and "Angel Of The Morning" were among the recycled Memphis tunes that topped top awards on Billboard's year-end charts, surpassing their original performances.

Kim Carnes' "Bette Davis Eyes," the top pop single, was originally recorded in 1975 by Jackie DeShannon, who co-penned the tune with Donna Weiss. It appeared on her "Boat To Sail" LP for Columbia cut here at Chips Moman's American studio.

"I Don't Need You," No. 1 in the adult contemporary category for Kenny Rogers, failed to chart when it was originally released by its author Rick Christian in 1978 on the Mercury label.

Juice Newton was chosen new female/album artist for 1981 in the pop category largely on the strength of her "Angel Of The Morning." Merilee Rush's rendition of the Chip Taylor tune was recorded on Bell Records at American studio in 1968 and peaked at number seven on the pop charts.

Another cover that surpassed its

original was Elvis Presley's "Guitar Man," re-released from the album of the same name in January, 1981. Produced by the late Felton Jarvis, the record used Elvis' original vocals, laid at American studio, over new rhythm tracks.

The updated "Guitar Man" became a No. 1 country hit, topping its number 43 pop position in 1968. The original release, cut by its composer Jerry Reed, peaked at 53 on the country chart in 1967.

Bob Seger scored a top five hit with a cover of Otis Clay's "Tryin' To Live My Life Without You," written by Eugene Williams. The original recording on the Hi label reached 24 on the r&b chart in 1972.

"The Lord Will Make A Way," a public domain tune, was arranged into the title cut for a gospel album by Al Green on Myrrh Records. Since its debut 45 weeks ago, it has remained among the top five albums on the Spiritual LP chart.

The only local writer to score a No. 1 hit during the year on an original cut was Jerry Hayes, who wrote Charly McClain's first No. 1 country record, "Who's Cheatin' Who."

Music Camp Is Highlight Of Family Light Program

SAN FRANCISCO—The Family Light music education program will offer three separate events beginning in February, the most significant of which is the annual Family Light Music Camp, set for Feb. 12-15 at Point Bonita Outdoor Center in the Marin County headlands, part of the Golden Gate National Recreation Area.

In addition, Family Light, founded and operated by guitarist Jan Tangen in 1974, will offer "The Art of Performance," a three-part course, beginning Feb. 18 at the Resh House nightclub in Mill Valley; and "Contemporary Music Theory," focusing on ear training and chord charts, commencing Feb. 24 at Family Light headquarters in Kentfield.

Highlight of the Camp—which Tangen says he is now trying also to establish on the East Coast—is closing night, "Performance Night," when each camper performs with a backup band consisting of faculty members and other attendees of his or her choosing. All performances are videotaped in color and all participants get an audio cassette to keep.

One Camp participant will be chosen by the faculty for a free recording session to be produced by a faculty member at Prune Music in Mill Valley.

Faculty members include keyboardist Brian Auger, saxophonist Pee Wee Ellis (now with the Van Morrison band), jazz vocalist Bobby McFerrin (who appeared at the Newport and KJAZ/San Francisco festivals this year) and Automatt chief engineer Fred Cateró, a local NARAS officer.

Basic camp fee is \$300 (less for repeaters and children) and includes lodging, meals, workshops, rehearsals and the video and audio services.

Camp participation as well as enrollment in "The Art of Performance" qualify for college credit through a linkup with Sonoma State University.

In addition to these courses Tangen offers other workshops that include "Musicians' Tax Workshop," "The Art of Practicing" and "Guitar Arranging in the Charlie Byrd Style." He also maintains the Family Light Entertainment Service.

JACK McDONOUGH

N. CALIFORNIA (Pop)		CHICAGO (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	JUAN GABRIEL Con tu amor, Pronto 1096
2	NAPOLEON Celos, Raff 9083	2	CORNELIO REYNA 15 exitos, TVO 1500
3	PARCHIS 15 exitos mundiales, CBS 83301	3	ARCO IRIS MUSICAL 15 rancheras y nortenas, Musart 101
4	ORQUESTA DE LOS HERMANOS FLORES Discolando 001	4	EMMANUEL Intimamente, Arcano 3535
5	CAMILO SESTO Mas y mas, Pronto 700	5	HUGO BLANCO Bailables, WS 4123
6	JOSE LUIS RODRIGUEZ Mujer, TH 2151	6	LOS BARON DE APODACA TH 2140
7	JOSE JOSE Gracias, Pronto 701	7	CAMILO SESTO Mas y mas, Pronto 700
8	GALI GALEANO FM 12075	8	VARIOS ARTISTAS El disco de oro de CBS, CBS 10319
9	JUAN GABRIEL Con tu amor, Pronto 1096	9	JULIO IGLESIAS De nina a mujer, CBS 50317
10	REGULO ALCOSER Yurico 5018	10	VARIOS ARTISTAS Rancheras de oro, CBS 20557
11	JULIO IGLESIAS De nina a mujer, CBS 50317	11	JUAN VALENTIN Musart 10790
12	ROCIO DURCAL Confeciones, Pronto 1099	12	ALBERTO CORTEZ CBS 80319
13	LOS MADRUGADORES Joey 3004	13	ROBERTO CARLOS CBS 12314
14	VARIOS ARTISTAS Super disco cumbias, Gas 4249	14	LOS YONICS Atlas 60221
15	MUNDO MIRANDA Crono 1173	15	JUAN MANUEL SERRAT En transito, Pronto 1101
16	LOS SONORITMICOS Yurico 3124	16	VICKY Gas 4236
17	LOS QUINOS MH 131	17	PASTOR LOPEZ Velvet 8034
18	NORMA SOL Profono 3047	18	JULIO IGLESIAS Mi vida en canciones, CBS 50301
19	RAMON AYALA Freddy 1112	19	LOS JOAO Musart 1801
20	VICENTE FERNANDEZ El numero uno, CBS 20555	20	VICENTE FERNANDEZ El numero uno, CBS 20555
21	BURBUJAS Burbujas, Profono 1001	21	VIVA LA SALSA 14 exitos originales, Profono 1401
22	LOS HUMILDES Fama 6608	22	CONJUNTO QUISQUEYA 12 exitos bailables, Fuentes 201353
23	MENUDO Fuego, Raff 9082	23	JOSE JOSE Gracias, Pronto 701
24	ROBERTO CARLOS CBS 12314	24	TRIGO LIMPIO Mercurio 59101
25	VIVA EL NORTE Volumen II Profono 1502	25	ROCIO DURCAL Confeciones, Pronto 1099

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New LP/Tape Releases

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- ALTERED IMAGES
Happy Birthday
LP Portrait FR37738
CA FRT37738
APPICÉ, CARMINE
Carmine Appice
LP Pasha AR37676
CA AZT37676
BROWN, CLARENCE
GATEMOUTH
Alright Again
LP Rounder 2026
BUFFETT, JIMMY
Somewhere Over China
LP MCA 5285 . . . \$8.98
8T MCAT5285 . . . \$8.98
CA MCAC5285 . . . \$8.98
BURRITO BROTHERS
Sunset Sundown
LP Curb FZ37705
8T FZA37705
CA FZT37705
COLLINS', PAUL, BEAT
The Kids Are The Same
LP Columbia ARC36794
CA ACT36794
DB'S
Repercussion
LP Albion ALB109
DeJEAN, DEBRA
Debra DeJean
LP Handshake FW37630
CA FWT37630
DI MEOLA, AL
Electric Rendezvous
LP Columbia FC37654
8T FCA37654
CA FCT37654
DOZIER, LAMONT
Lamont
LP M&M MM104AE
DUKE, GEORGE
Dream On
LP Epic FE37532
8T FEA37532
CA FET37532
FATBACK
Gigolo
LP Spring SP16734
FOGELBERG, DAN
Phoenix
LP Epic Audiophile HE45634
4 OUT OF 5 DOCTORS
Second Opinion
LP Nempetor AR37700
CA AZT37700
GUIDRY, GREG
Over The Line
LP LP Badland ARC37735
CA ACT37735
HUMAN SWITCHBOARD
Who's Landing In My Hanger?
LP Faulty Products COPET

- IMAGINATION
Body Talk
LP MCA 5271 . . . \$8.98
CA MCAC5271 . . . \$8.98
JOPLIN, JANIS
Farewell Song
LP Columbia PC37569
CA PCT37569
JOURNEY
Infinity
LP Columbia Audiophile HC44912
KNIGHT, FREDERICK
Knight Time
LP Juana JU4000AE
LABELLE, PATTI
Best Of Patti Labelle
LP Epic FE36997
8T FEA36997
CA FET36997
LARSEN, KIM, & THE
JUNGLEDREAMS
Sitting' On A Time Bomb
LP Epic FE37677
CA FET37677
LOWE, NICK
Nick The Knife
LP Columbia FC37932
CA FCT37932
LYNCH, SUSAN
Big Reward
LP Johnston AR37370
CA AZT37370
MOORE, BEN
Purified
LP Priority JU37724
8T JUA37724
CA JUT37724
NOVA, ALDO
Aldo Nova
LP Portrait ARR37498
CA ART37498
OLDFIELD, MIKE
Tubular Bells
LP Virgin/Epic PE34116
CA PET34116
LP Audiophile HE44116
ORCHESTRAL MANOEUVRES IN
THE DARK
Architecture & Morality
LP Virgin/Epic ARE37721
CA AET37721
RAY, GOODMAN & BROWN
Stay
LP Polydor PD16341
SHOOTING STAR
Shooting Star
LP Epic PE37720
CA PET37720
STRAIGHT LINES
Run For Cover
LP Epic FE37560
CA FET37560
SYKES, KEITH
It Don't Hurt To Flirt
LP Backstreet BSR5277 . . . \$8.98
CA BSRC5277 . . . \$8.98

- VARIOUS ARTISTS
Everything Old Is New . . .
Everything New Is Old
LP Ambient Sound PZ37911
CA PZT37911
VARIOUS ARTISTS
Okeh R&B
LP Okeh EG37649 (2)
VARIOUS ARTISTS
Okeh Soul
LP Okeh EG37321 (2)
VARIOUS ARTISTS
Okeh Western Swing
LP Okeh EG37324 (2)
WEATHER REPORT
Weather Report
LP Columbia FC37616
8T FCA37616
CA FCT37616
WISHBONE ASH
Hot Ash
LP MCA 5283 . . . \$8.98
CA MCAC5283 . . . \$8.98
WORSHIP
In Spirit & Truth
LP MCA/Songbird MCA5231 . . . \$8.98
CA MCAC5231 . . . \$8.98
WRABIT
Wrabit
LP MCA 5268 . . . \$8.98
CA MCAC5268 . . . \$8.98
YATES BROTHERS & SISTERS
Electricity
LP MCA 5265 . . . \$8.98
CA MCAC5265 . . . \$8.98

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Heartbop
LP ENJA 3087 . . . \$9.98
AMMONS, GENE
Gene Ammons In Sweden
LP ENJA 3093 . . . \$9.98
ASHBY, HAROLD
Presenting
LP Progressive PRO7040 . . . \$8.98
BLAKEY'S, ART, JAZZ
MESSENGERS
Straight Ahead
LP Concord Jazz CJ168 . . . \$8.98
CHRISTLIEB, PETE
Self Portrait
LP Bosco PCT . . . \$8.98
COKER, DOLO
All Alone
LP Xanadu 178 . . . \$8.98
DAVIS, EDDIE "LOCKJAW"
Jaws Blues
LP ENJA 3097 . . . \$11.98

- DAVISON, WILD BILL, & EDDIE
MILLER
Play Hoagy Carmichael
LP RealTime RT306
DE GRASSI, ALEX
Clockwork
LP Windham Hill C1018
DOBBINS, BILL
Dedications
LP OmniSound Jazz N1036 . . . \$8.98
DONEY, DOROTHY
The Explosive
LP Progressive PRO7056 . . . \$8.98
FLANAGAN, TOMMY, see Phil
Woods
FRIEDMAN, DAVID
Of The Wind's Eye
LP ENJA 3089 . . . \$9.98
FRISHBERG, DAVE
Songbook, Vol. 1
LP OmniSound N1040 . . . \$8.98
GRAPPELLI, STEPHANE
Vintage 1981
LP Concord Jazz CJ169 . . . \$8.98
HANNIBAL
The Angels Of Atlanta
LP ENJA 3085 . . . \$9.98
HAWES, HAMPTON
At The Jazz Showcase In Chicago,
Vol. I
LP ENJA 3099 . . . \$9.98
HODGES, JOHNNY, ALL-STARS
Caravan
LP Prestige P24103 . . . \$8.98
HUBBARD, FREDDIE
Outpost
LP ENJA 3095 . . . \$9.98
KERR, BROOKS
Salutes Fats Waller
LP Blue Wail BWLPP1001
KESSEL, BARNEY, TRIO
Jellybeans
LP Concord Jazz CJ164 . . . \$8.98
MARSALIS, WYNTON
Wynton Marsalis
LP Columbia FC37574
CA FCT37574
McPARTLAND, MARIAN, see
George Shearing
MILLER, EDDIE, see Wild Bill
Davison
MINGUS, CHARLES
Mingus In Europe, Vol. 1
LP ENJA 3049 . . . \$9.98
Mingus In Europe, Vol. II
LP ENJA 3077 . . . \$9.98
MITCHELL, RED, see Phil Woods
NEW YORK JAZZ QUARTET
Oasis
LP ENJA 3083 . . . \$9.98
REDMAN, DEWEY
Soundsigns
LP Galaxy GXY5130

- SHEARING, GEORGE, & MARIAN
McPARTLAND
Alone Together
LP Concord Jazz CJ171 . . . \$8.98
VARIOUS ARTISTS
The New York-Montreux
Connection 1981
LP Columbia FC37652
CA FCT37652
VARIOUS ARTISTS
Okeh Blues
LP Okeh EG37318 (2)
VARIOUS ARTISTS
Okeh Jazz
LP Okeh EG37315 (2)
WALDRON, MAL
Mingus Lives
LP ENJA 3075 . . . \$9.98
WALLACE, BENNIE, TRIO &
QUARTET
Plays Monk
LP ENJA 3091 . . . \$9.98
WOODS, PHIL, TOMMY
FLANAGAN, RED MITCHELL
Three For All
LP ENJA 3081 . . . \$9.98

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- GHOST STORY
Soundtrack
LP MCA 5287 . . . \$8.98
CA MCAC5287 . . . \$8.98
GREAT SPACE COASTER
Original Cast
LP Columbia PC37704
CA PCT37704
PENNIES FROM HEAVEN
Soundtrack
LP Warner Bros. 2HW3639 (2)
SHARKEY'S MACHINE
Soundtrack
LP Warner Bros. BSK3653 . . . \$8.98
STEVIE
Soundtrack
LP Epic SE37726
CA SET37726

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Hogwood
LP L'Oiseau-Lyre DSL0589 . . . \$10.98
BACH, JOHANN SEBASTIAN
Brandenburg Concerti
Szeryng, Rampal, Holliger, Bernard,
Petri, Malcolm, Academy of St.
Martin, Marriner
LP Philips 6769.058 (2) . . . \$21.96
CA 7654.058 (2) . . . \$21.96

- BEETHOVEN, LUDWIG VAN
Sonatas Nos. 15 "Pastoral" & 21
"Waldstein"
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IMIC 426

Innovations Are Key At Cannes

New Features Designed To Counter Falling Attendance

• Continued from page 3

setta and Steve Lawrence, with Pa-setta to direct.

Bernard Chevy's program of MIDEM innovations, he says, is aimed at "making it more spectacu-

lar and more functional prior to the switch to the new palais and its 16,000 square meters of stand space, double that of the existing Palais des Festivals, and all on one floor.

The two principal conferences at

this year's MIDEM will be staged by the International Federation of Producers of Phonograms and Videograms (IFPI) on piracy and new technology, and the traditional international lawyers' symposium discussing video copyright matters (see related stories, this issue).

Another MIDEM conference, the lawyers' gathering traditionally headed by Paris-based music business attorney Frederic Chartier, will be held at the Salle Miramar Jan. 25; it examines copyright protection in the video field.

Reports will be given by Jay Cooper and Michael Sukin (U.S.), Jose Amero (Spain), Charles Stora (France), Giorgio Mondini (Italy), Edward Engles (Holland), Alfred Meier (West Germany), Michael Kuhn (U.K.) and Bernard Solomon (Canada).

On the entertainment front, the opening night gala will highlight a week of concerts with a strong international flavor, featuring also an Alice Cooper show Jan. 26, in a massive marquee installed at the port.

To be broadcast by TFI-TV are two other galas at the palais, devoted to a wide spread of international artists who have come to the fore over the past couple of years. The Jan. 26 presentation will notably feature Peter Maffay (West Germany), Rita Lee (Brazil) and Diane Tell (Canada), while the following night's line-up includes Ricchi e Poveri (Italy), Miguel Bose (Spain) and probably Alain Bashung (France).

Concurrently at the marquee on Jan. 25 and 27—and, rare in MIDEM history open to the public and with free admission—will be performances of foreign rock groups, notably Madness, the Blues Band, Knack, and Marty Balin.

(Continued on page 82)



MIDEM's Chevy: Looking to boost his event's attendance with innovations and a tighter timetable.

Domestic Talent Is Key To U.K. Thrust

By PETER JONES

LONDON—The British presence at MIDEM this year is well up to 1981 levels, despite industry travails of the past 12 months. The country's delegation includes representation from 180 companies, and 70 of them are in the Palais des Festivals as exhibitors.

The U.K. government's trade subsidy remains at the same level as in previous years, which is two-thirds of the cost of the smallest MIDEM stand space, and three-quarters of the rental of the next largest range.

Various trade organizations are taking space, the Assn. of Professional Recording Studios, the British Phonographic Industry and the Music Publishers' Assn. among them. Half a dozen major video firms are also on parade, including VCL, Keefco and Angle Films.

But the spotlight is principally on British talent. Industry observers claim it's taking an average 20% share of the U.S. charts currently, while acts like the Nolans and Sheena Easton are highly popular in Japan.

Chris de Burgh may be underrated in his home territory, but he's successful in Norway. Shakin' Stevens and Kim Wilde are the top major new names in West Germany and Barclay James Harvest has followed enormous sales in this territory by breaking all over Europe. In fact, EMI proffers the estimate that while Britain represents 6% of the world market in a statistical sense, it originates 35% of world record sales.

Chrysalis Records is at MIDEM again and Roy Eldridge, director, sees the event as pretty much a social get-together and he makes a list beforehand of the people he wants to see.

He says: "I don't like on-the-spot buying and selling of pieces of plastic. But I do like to meet with people who share our philosophy of long-term development of talent. We'll get back to London, no doubt, with a bag full of tapes but we rarely expect to get anything from them. However, this year our new visual programming division will be on the lookout for new projects.

"What's fascinating is the way so many new U.K. groups are emerg-

ing these days. It really is like the early 1960s for variety and excitement. But it's also much tougher in its tone, more socially aware in a pop sense. This, of course, can be something of a deterrent to the international marketplace, though the Specials' 'Ghost Town,' slanted to a U.K. situation, did break in several European markets."

Chrysalis goes to MIDEM on a wave of successful signing over the past year or so, including Ultravox, Spandau Ballet and Linx, says Eldridge. "Now we're betting on Private Lives, produced by Martin Rushent, with a single just out. And there's hard rock act Black Axe."

Peter Robinson, CBS U.K. director of international a&r, sees MIDEM this year as essentially "a talent-seeking mission." Shakin' Stevens may make an appearance there, on a popularity crest through virtually all European countries.

It's been the best year to date for CBS U.K., with eight platinum albums, 13 gold singles, and major hits from Stevens, the Nolans and Adam and the Ants. Says Robinson: "Now we're looking for big things from Altered Images, with a new album out in April. Another priority is to re-establish Gilbert O'Sullivan in the international marketplace."

Even Robinson and his team have been "very surprised" by the scale of success of the Spanish balladeer Julio Iglesias, selling around 30,000 LPs in two months. Television had much to do with that success, but Robinson stresses the CBS belief that there is "a yawning gap at MOR level in the market." The major has high hopes that Miguel Bose, a younger, "hipper" Iglesias and also Spanish, will become a fully international artist.

CBS is leaning on Japanese talent, via deals with Alpha Records in Tokyo. Acts set for promotional pushes: Susan, Ippu Do and Yukihiro Takahachi, the drummer from the Yellow Magic Orchestra. And two new Australian signings are set for MIDEM exposure: Billy Field and Men At Work.

The international implications of new British talent concern the Beggars Banquet company in its

(Continued on page 82)

Artists' Support Sought In Fight Against Piracy

• Continued from page 1

Loup Tournier, director general of the French performing right society, SACEM; John Morton, president of the International Federation of Musicians; Tokugen Yamamoto, managing director of Warner-Pioneer Corp., Japan; Guido Rignano, president of Dischi Ricordi, Italy; and John Forrest, director of distribution and order services, EMI Records, U.K.

Key to success in the campaign against piracy is proper funding, Ertegun stresses, with current expenditures in the area of \$1.5 million felt still far from sufficient. The methodology for cutting back infringing activity is well known, but it takes staff and money to achieve results, he adds.

Ertegun points to Hong Kong as a classical example of the effectiveness of a well-directed campaign. There, illegal duplications were reduced in a relatively short time from a high of 80% of total market to a "liveable" 5%.

While antipiracy remains a top IFPI priority, home taping looms as an even more serious problem affecting industry health. It is also more difficult to combat.

"We really don't know what to do," admits the IFPI chief, noting that even within the councils of the international group different approaches are still argued.

Support for national levies on blank tape to reimburse record companies, artists and publishers for lost revenues has faded among those who feel small imposts merely legalize home taping without providing adequate recompense.

This is the case in Austria, so far the only country to tax blank tape on behalf of copyright owners. But its levy of about 10 cents per cassette is a "disaster," says Ertegun, who is convinced that a tax of at least \$2 per tape is required. "More is not realistic; less is not adequate."

He, along with other IFPI executives, still hope for the development of an effective spoiler system to reduce the quality of home dubbed tapes below acceptable levels.

None has yet been advanced that can resist defeat by relatively unsophisticated methods, but research is continuing. Ertegun remains optimistic for positive results from research currently underway under WEA auspices, as well by other multinationals.

Meanwhile, drives for fair levies on blank tape must continue, even as the "ultimate" technological remedy is sought, says Ertegun.

Upsurge In Interest Seen For Australian Companies

By GLENN A. BAKER

SYDNEY—It was at MIDEM last year that the international potential of Joe Dolce's novelty single, "Shad-dup You Face," was first revealed. And the eventual worldwide success of that title underlined the importance of the Cannes-based music industry event for the Australian record business so obviously "isolated" from the key markets.

This year, Australian companies will be touting their wares on a positive upsurge of interest "down under" in indigenous talent, some of which will surely join the domestic talent which has already hit the charts worldwide.

Since 1976, in fact, the representation of domestic recordings on the

Australian charts has averaged 20-25%. The unhesitating acceptance of local repertoire by Australian radio stations, a fool's fantasy a decade ago, is now a reality.

Such support has been rewarded by high quality recordings by a myriad of Australian bands, many unknown just months before. If radio's cry in 1971 was that it did not have sufficient Australian pop/rock of playable quality, then 1981's complaint centers on the physical inability to play every good new release which is being produced by majors, independents and even publishers.

During 1981, the average Australian content of national album and

(Continued on page 77)



IDEA RECORDING 1981 silver Award presented by Mr. G. Daidello, studio manager, and Mr. G. Berlinghini, chief engineer to: G. Togni, C. Lemoine, producer of the Rockets, Don and Terry Ray Costa for their fabulous little Nikka.

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New Artists Buoy German Scene

Fresh Generation Of Artists Make Dramatic Impact

By WOLFGANG SPAHR

HAMBURG—The West German music scene, represented at MIDEM this year by more than three dozen companies, is currently alive with new acts, joining as the long-established talents such as James Last,

Klaus Doldinger, Kraftwerk and Boney M. There is a new generation of artists who are making a dramatic impact nationally, generating a groundswell of response among record buyers which is not always

instantly reflected in the charts.

A good example is Marius Mueller Westernhagen; the charts were slow to catch up with his impressive sales. On one occasion, he charted after one of his albums had sold more than 200,000 units.

And the German media has not been quick to reflect the strides made by the new wave of German artists. Ideal, for instance, had sold hundreds of thousands of records before any German television music show decided to feature the act.

Notwithstanding the sluggishness of the media, the new German rock generation has broken through with a vengeance and some groups are selling better domestically than established Anglo-American talents. In fact, acts like Ideal, BAP, the Zeltlinger Band, the Spider Murphy Band, Fehlbarben, Rheingold, Extrabreit and Deutsch-Amerikanische Freundschaft (DAF) can today guarantee to sell upwards of 200,000 units each.

It's not just the record companies which are responsible for the German talent boom. Acts like Dschinghis Khan, the Goombay Dance Band and Arabesque are among those to grow to pop maturity after careful nurturing by music publishers (Billboard, Jan. 9). And many international acts are now recording in Germany, using local musicians and arrangers and technicians.

However, there's a realistic acceptance that the U.S. is just about the toughest market to open up, and it is not made any easier by the fact that more and more German rock is being performed in German and featuring nationalistic lyrics.

But as Wilfried Jung, Thorn EMI's managing director for Central Europe, observes: "The artists in this wave of new domestic music, this fast-growing national dance music scene, are neither neo-Nazis nor do they cultivate any kind of dangerous nationalism. However, it is true that German youth now has a new sense of democracy and it has learned to express its discomforts and doubts through the pop music medium."

And Siegfried E. Loch, managing director of WEA Music in Germany, sums it up: "Today's batch of teenagers no longer accept that rock'n'roll can only be sung in English. They've done away with all the old ideas and discovered how to use their own language in rock."

The trend towards German-language rock draws from Klaus Ebert, Deutsche Grammophon national a&r chief, this theory: "Now listeners in Germany know precisely what their favorite singers are singing about. I see a trend building to a point where our national groups and acts will make the Americans and the British eat their pop hearts out."

There's deep pride in the German industry that so many local producers have built international reputations.

Among them are Giorgio Moroder, Pete Belotte (for Donna Summer), Frank Farian (Boney M), Peter Hauke (Supermax) and Dieter Dierks (Scorpions).

It is this strong talent base which will be exposed at MIDEM. German-language pop is gaining an ever bigger share of the national charts, edging out a lot of U.S. and U.K. product, but German product aimed at the international marketplace is scoring heavily, too. Both things have not simultaneously happened before.

Japanese Are Establishing New Contacts At Cannes

By SHIG FUJITA

TOKYO—Though there will be plenty of showcases for Japanese talent at MIDEM (video packages as well as demonstration tapes) it's accepted here that it's not easy to promote the country's acts at international level.

Japanese music publishers and record company executives hope that this will change in a few years, but basically they see MIDEM as a place to build contacts rather than a platform for pushing domestic acts.

Even the MIDEM veterans here don't expect to gain concrete results in Cannes. And, according to Shoo Kusano, president of Shinko Music Publishing, and president of the Japanese Music Publishers Assn., last year was "not so good" for publishers in this territory.

He says: "We're going for straight business meetings with affiliates and license partners. We're taking tapes of acts like Tulip, Kai Band, Elephant and Hot Point, but it is frankly impossible to sell Japanese artists and songs in the way you can international names from the U.S. and some European countries."

However, the Japanese contingent is well organized. Around 50 music business executives are going on two package tours arranged by the Music Publishers' Assn. One group goes early to visit SUIA, the Swiss copyright society, then SIAE, the Italian equivalent collection agency. The other party goes straight to MIDEM, spending three days there.

Tsukasa Murakami, managing director of Nichion Inc., emphasizes that Japanese publishers and record companies don't prepare special product packages for MIDEM "so it's not realistic to anticipate much in the way of firm new deals."

But he shares the general view that attendance at MIDEM helps the Japanese industry to become that much more internationally slanted and that the contacts made there help add extra energy and know-how, even to promotion of purely domestic product.

Hiroshi Takeda, Nichion's international repertoire man, is moving on to Hamburg, West Germany, after MIDEM "to see what's happen-

ing there." He'll also go to London, and possibly Spain.

Watanabe Music Publishing has had a booth at MIDEM every year since 1973, but is missing out this year. Misa Watanabe, president, says: "This time we'll take rooms in a nearby hotel and engage in guerrilla tactics for a few days, grabbing likely contacts."

"When you have a stand, you get so many visitors it's impossible to devote the necessary time to moulding real contacts."

She, too, goes on a European trek after MIDEM, visiting Paris to check out prospects for French music in Japan.

Akira Nakamura, Watanabe's administration and a&r chief, takes the view that: "The independent companies are that much stronger these days at MIDEM, and it's noticeable that there are many more practical business meetings instead of the old colorful events, like flashy yacht parties."

He adds: "It is time now for Japanese publishers and record companies to work harder to establish a two-way trade in publishing and master rights."

Keith Bruce, vice president of Warner-Pioneer, is at MIDEM principally to introduce Tokugen Yamamoto, new managing director of the company here, to industry leaders. He says: "Rather than buying repertoire, it's more important for the big companies to discuss future sales promotions. Anyway there's always more likelihood for publishing deals than selling masters."

Shoo Kaneko, vice president of Victor Musical Industries (JVC), is attending along with Ichizo Taguchi, president, making a first trek to MIDEM. Says Kaneko: "We expect no direct results, but we have to go there, or people will think we've quit or even died."

Kaneko thinks it would be helpful if MIDEM could be split up somehow according to musical styles, with jazz in one sector, rock in another and so on. "That'd make it easier and more efficient for both buyers and sellers."

(Continued on page 77)



GIANNI TOGNI—One of CGD's top Italian acts, signing autographs for Japanese fans during a promotional trek to Tokyo.

Italian Industry Is Riding A New Wave Of Optimism

By VITTORIO CASTELLI

MILAN—With Italian talent increasingly popular throughout Europe, the country's record industry is trekking to MIDEM on a wave of optimism.

It is not so much a matter of making new contacts there but more a chance of firming up old ones. But all the signs are that there'll be a bigger demand than before for contemporary Italian pop product.

Adelfo Forni, who heads up the CGD-Messaggerie Musicali licensing division here, explains: "We've had many talks in recent months, especially with affiliates in the U.K., U.S. and Canada, and there has been much interest in what we're offering. MIDEM provides us with an ideal opportunity to meet those people face-to-face and finalize deals already talked over in tentative terms."

CGD, which handles its own labels internationally along with such independents as Full Time, Mr. Disc and Bagarre, is enjoying a sales bonanza with local artists Gianni Togni, Riccardo Fogli, Loredana Berté and the group Rockets. Says Forni: "We're convinced that all these acts can do well in foreign markets, and MIDEM is the time to make sure the rest of the world appreciates their potential."

Baby Records, the successful Milan-based independent, headed by Freddy Naggiar, is representing Italy at the MIDEM grand gala production with the act Ricchi e Poveri. After a comeback at the 1981 San Remo Festival in Italy, the vocal team enjoyed an upsurge of disk sales, reportedly around the three million unit mark through Europe.

Other Baby label acts expected to attract wide international interest at MIDEM this year are Pupo, a winner at the Venice Song Festival, Romina Power and the classical-pop musical mix of Rondo Veneziano.

Fonit Cetra, a major which has revamped and enhanced its local talent roster over the past year or so, is looking for multinational approval for the New Trolls, Musica Nova and Sandro Giacobbe. And all Ital-

ian companies at MIDEM can be expected to push their own product set for the next San Remo Festival event, though the final program selections haven't been made yet. But Fonit Cetra is pinning its corporate faith on female singer Valentina.

Major Dischi Ricordi artists to be showcased include Eduardo de Crescenzo, Enzo Jannacci, Gianna Nannini and Fabrizio de Andre, all well established in Germany and the latter in the throes of a promotional push which is taking in top television appearances and concerts. The MIDEM aim for Ricordi is to see these acts gain acceptance in other key European territories, Benelux, Scandinavia and France.

Says Riri Contiero, head of Ricordi's international licensing department: "It's impossible to overstate the importance of cracking these European territories. We have to accept the U.S. and U.K. markets are less probable in terms of going for Italian product, and Japan is by no means as good as it was for Italian music."

"Even South America, at one time particularly good for taking Italian product, is sorely hit by various economic crises. But we're looking for big success abroad for Franco Dani, who won the 1981 Disco Per L'Estate contest."

Among the Ricordi-distributed labels, Arston is plotting a strong presence at MIDEM this year. While the label's girl singer Rettore already has good record deals in France, Germany and the U.K., the group Matia Bazar is now reckoned ready to make it overseas again, following "Solo Tu," which was a no. 1 single in France, Germany and some South American territories a couple of years ago.

Carosello is also distributed in Italy by Ricordi. This label has, as its top name, Domenico Modugno, who charted worldwide with "Volare" to give Italian ballads a new pop status years back, but it is looking for MIDEM exposure for newer and important acts such as Giorgio Gaber, Vasco Rossi and Salvatore "Toto" Cutugno.



DSCHINGHIS KHAN—One of Ralph Siegel's made-in-Germany groups which found fame through the Eurovision Song Contest.



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Swiss Hope For Global Growth

By PIERRE HAESLER

ZURICH—A breakdown of the most successful Swiss recording artists in 1981 reflects the hope here that some of them will be internationally known in 1982.

According to a survey by the daily Blick, the biggest-circulation newspaper here, singer Paola leads the pack, followed by Alain Morisod, Peter Sue and Marc, ventriloquist Kliby and Caroline, Stefan Sulke, heavy metal rockers Krokus, Yello, Patrick Juvet and Pepe Lienhard. The international potential of these, and others, will be promoted at MIDEM.

Jack Dimenstein, head of Musikvertrieb, points to Betty Legler's success as singer and songwriter on the Big Mouth label, with debut gold album and single. Other acts to beat the recession, he says, were Ping Pong and Hanery Amman.

Hanery Amman is a direct descendant of the former dialect rock outfit Rumpelstilz. His first solo album, "Burning Fire," for Big Mouth, is a light collection of melodic songs with a touch of rock added to a smattering of reggae.

But Betty Legler is the biggest success story. She's talented as writer and performer and her product stands comparison with the very best in this league. The Swiss pop business is convinced she has the ability to project worldwide. In fact, her second album is set for February, in the wake of MIDEM '82.

At EMI Switzerland there is a national and international talent mix, with Guy Deluz, managing director, emphasizing the strengths of a roster of girls, including Kim Carnes, Olivia Newton-John, Sheena Easton, Kim Wilde and Diana Ross.

He says: "At the same time, we're stepping up our action on local productions, specially from Olivia Gray, Dorados and the Jackys. They're getting backup from extensive radio and television promotion, plus in-store marketing campaigns."

There are also high hopes for Swiss country singer Suzanne Klee. Her second album is "It Was Time," recorded in L.A. and produced by Steve Stone and Shannon. She was the first Swiss country artist to appear on Nashville shows, was in the first International Festival of Country Music, and her recordings have already been released in the U.S., Germany, U.K., Scandinavia, Canada and Australia.

Since Klee was there, fellow Swiss country act John Brack has also appeared in Nashville. He started out as a country singer, then switched over; his album, "Feel So Good," is a strong sample of the country approach as produced in Switzerland.

As for the Jackys, no rock festival is arranged in Switzerland without inviting along this group, which has already made six albums of rock, boogie, country and blues material.

For Ludwig Schmucki, Ariola Switzerland chief, the basically bleak year 1981 was brightened by the international breakthrough of heavy metal band Krokus, through the album "Hardware." The new album is "One Vice At A Time." Other national acts giving big Ariola support included Carmen and Thompson, the Tickets and the Pepe Lienhard Band.

Another valuable export is Carmen & Thompson, Lucerne-based, established abroad through the Italian San Remo Festival of 1981, followed by a widespread sales bonanza for their guitar and vocals sound, through the albums "Time Moves On" and "No Chance Romance." (Continued on page 78)



SECRET SERVICE—After Abba, Sweden's biggest international pop group export with sales abroad in excess of three million units.

Upsurge In Interest Seen For Australian Companies

• Continued from page 72

singles was 30-35%. And these were not minor entries but, in the majority of cases, hits which hit the top 10 quickly. The No. 1 hit for 1980 was Australian—"I Got You," by Split Enz. And so was the number one for 1981, Men At Work's "Who Can It Be Now?"

The latter group, signed to CBS, captured the imagination of the entire country and its name will be freely circulating at MIDEM this year. That hit single was the group's debut disk. There followed a lengthy period of silence, during which the band's demise was regularly forecast. But then came a second single, "Down Under," which also made No. 1. A long-awaited album, "Business As Usual," was a chart-topper, too. So far, there have been no major international deals finalized for Men At Work, but this situation should change at, or soon after, MIDEM.

The success of Men At Work is comparable to that of Australian Crawl (EMI), which debuted in a similar, though less spectacular, style in 1980. Though the band's first single came in August, 1979, the band is now Australia's number one band in straight chart items, both its albums topping the charts.

The group has thus far had one single, "Downhearted," issued by Capitol in America but faces the same dilemma that plagued Skyhooks in 1976-77. It sounds "too Australian," that very quality which has given it so much domestic popularity.

In fact, the past year has been very much a time for dramatic entrances. New Zealand group the Singers (Mushroom), led by former Split Enz front man Phil Judd, went straight to No. 1 with the debut single "Counting The Beat." Unfortunately, every other single and the

New Contacts

• Continued from page 74

Ichiro Asatsuma, executive production director for Pacific Music Publishing, insists: "Many Japanese are going to Cannes because the music industry here has seen a definite percentage increase of international repertoire since mid 1979.

"People still wonder what will come after disco. We all look for the new mainstream of pop. This year, many U.S. majors said they'd not be going to MIDEM, so now it's a good chance for the independents to move in and get their product heard worldwide."

band's first album has sunk almost without trace.

But Billy Field (WEA) became an overnight superstar with his "Bad Habits" album of swing era jive'n jazz originals. This project by an "odd" looking record studio owner produced two gold singles and went triple platinum. With two No. 1 singles, No. 1 album and the songwriting credit of the U.S. Mick Fleetwood hit "You Weren't In Love With Me" to his credit, Field seems set to take on the world. There's a global push on "Bad Habits" from February.

Other rabbits-from-a-hat in 1981 were Moving Pictures, the Sunnyboys, Ward 13, Inxs, Vertical Hold, the Divinyls, Meo 245, and the Church.

The latter band is considered perhaps the most interesting of all, an electric, airy outfit with appealing Byrds-type 12-string guitar sounds and Beatle harmonies.

So the parade of worthwhile Australian talent continues, all set for exposure at MIDEM. Firmly established acts locally which began to make an international impact during 1981 included Icehouse, Marcia Hines, Jon English, Joe Dolce, Rose Tattoo and Flash and the Pan.

There were also many acts which continued a quiet buildup overseas but without dramatic achievement, including Angel City, Cold Chisel, Split Enz and Jo Jo Zep and the Falcons.

Four rock acts sit poised on the brink of international success. Cheetah, the bone-crunching two-girl hard rock outfit that will be used to launch the Alberts label (through CBS/Atlantic/Nippon Columbia) worldwide this year is one. Another is Mondo Rock, which was signed to Atlantic at MIDEM 1981 and has just delivered its first album of the deal.

The third act is in the unusual position of being without an international deal, despite a series of gold and platinum albums and singles over the past three years in their home marketplace.

Mental As Anything is the group, eccentric and bizarre, but crafting high quality contemporary pop songs that could well prove widely influential.

Finally there is Renee Geyer, a singer of funk, soul and bluesy pop, who hit No. 1 in 1981 with "Say I Love You," after giving chart-topping promise signals for almost a decade. This act has been recording in America for more than five years now and, after an unproductive stint with Polydor International, has just been signed globally by CBS/Portrait.

Indies Dominating Swedish Scene

By LEIF SCHULMAN

STOCKHOLM—As usual, the Swedish music business delegation to MIDEM is dominated by the independents, including Polar/Sweden Music, the Abba organization headed by Stig Anderson.

This year, the operation's emphasis will be on new material from Tomas Ledin, who has an upcoming English language album to showcase, plus introductory fanfares for three new acts, Can Can, Collect Call and Dolce Vita.

Also up for presentation is Caramba, an "anonymous" studio group recorded by Abba's recording engineer Michael B. Tretow for his own label, Trash.

Sweden Music handles all the publishing and controls all master deals for this act, which went No. 1 in charts through Scandinavia with the single "Hubba Hubba Zoot-Zoot." The title is already on release in other European territories. For MIDEM, the first Caramba album will be available.

And Sweden Music is still looking for original material suitable for Abba member Anni-Frid Lyngstad's forthcoming solo album, set for recording in February and to be produced by Phil Collins.

Sound of Scandinavia (SOS) is

managing its own stand this year, and will be putting promotional power behind three acts, the Radio, the Boppers and Freestyle. The Radio has a new album out, "Black Paint White Color," a followup to an LP package, "Radio-wave," which was released in a total 20 territories worldwide, alongside a very successful concert appearance at the 1981 Mussexpo.

The Boppers, familiar to MIDEM attendees in earlier years, have a new album ready soon.

And Freestyle was the biggest act in Sweden last year. Its debut album sold more than 300,000 units and the single "I Want You" topped the 100,000 sales mark.

AIR Music Scandinavia is at MIDEM with material by the duo Adolphson-Falk, an act into the "synth-pop" field of experimentation. The duo has two singles available, produced by Michael B. Tretow.

AIR Music also handles publishing and masters for Mariann Music, which is established as one of the biggest and most successful independents in the country. Acts for showcasing in Cannes include: Sweets, Chips and singer-pianist Lucas Persson.

(Continued on page 78)

Austrian Music Industry Looking To Increased Two-Way Talent Traffic

By MANFRED SCHREIBER

VIENNA—Austrian pop singers Rainhard Fendrich and Ludwig Hirsch will get a taste of the international music business spotlight for the first time at this year's MIDEM in Cannes, their talents paraded by Karl Scheibmaier, head of Profil Promotions here.

Says Scheibmaier: "We're really pushing them to English-speaking territories; we've made English translations of their best-selling titles and made special demonstration tapes."

"But for our company, as for other Austrian outfits, MIDEM will be very much a two-way talent traffic. We're seeking out international pop names we could invite for the Carinthia International Festival this year, Austria's biggest annual pop event."

Gottfried Indra, owner of the Indra music publishing and production company, who'll be housed on the Danubius stand in the Palais des Festivals, says: "My main push will be on the Austrian rock group Opus. We sold more than 3,000 albums of this band in just four weeks in Austria. We have high hopes of an early breakthrough in Germany and Switzerland, too."

Also on display from India is Bilgeri, who has a hit single in Austria, "Video Life." He's already in the Italian charts and is rated an act of international potential. And Indra is offering for worldwide license deals an instrumental album of Peter Cornelius songs.

Franz J. Wallner, general manager of the Musica record company, is another Austrian attendee this year, along with Martin Holdosi, his RCA a&r manager. Says Wallner: "Basically we look on MIDEM as a forum for exchanging ideas and ex-

periences to solve all our problems in today's economic upsets.

"But we'll be pushing Austrian talent, too. In my luggage are video presentations of the duo Zyx and new recordings by Opus and No Bros."

Greeks To Seek License Deals

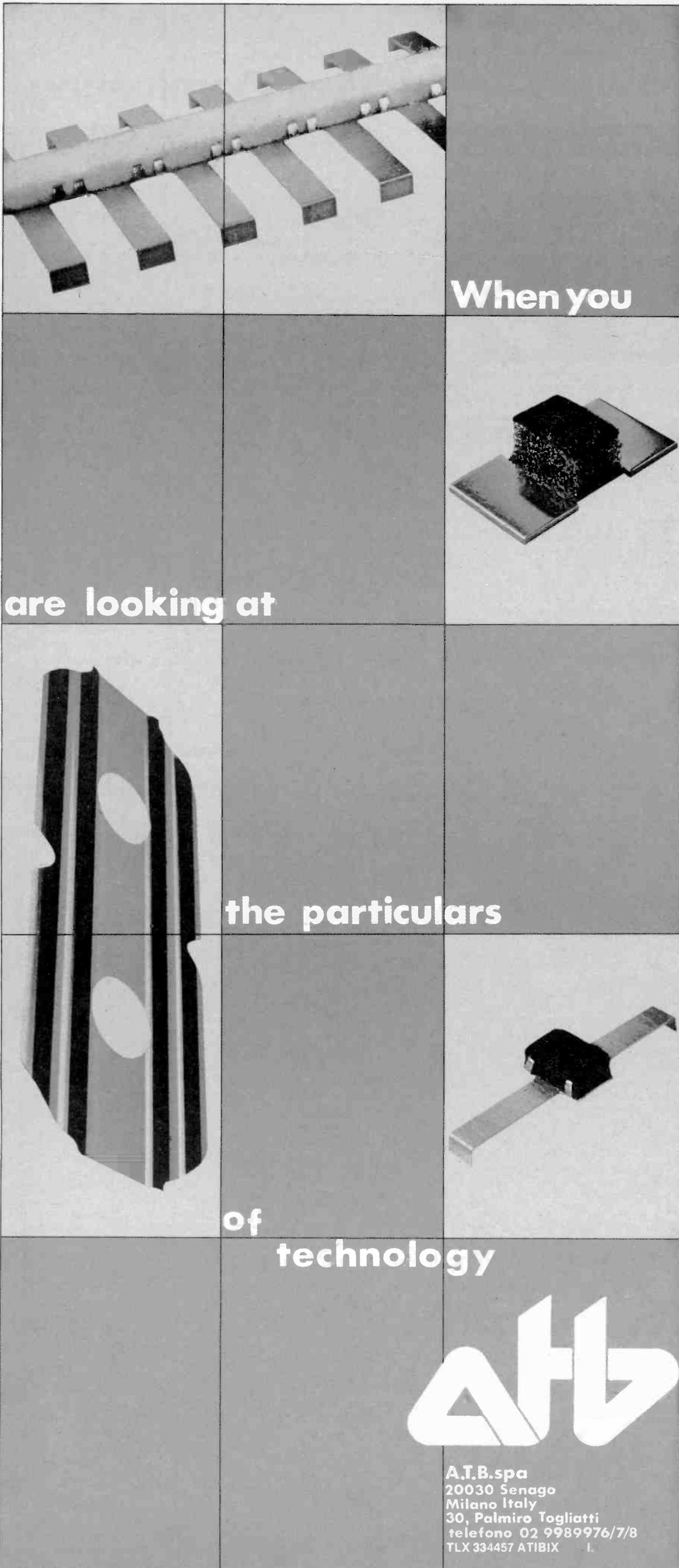
By JOHN CARR

ATHENS—A search for international license deals and new business contacts, but no firm plans to promote specific Greek talent. That sums up the basic philosophy of the major Greek record companies at MIDEM this year.

Martin Gesar, managing director of Music Box Records, and his wife Marika, also a company executive, are attending along with Toula Akasoglou, international repertoire manager. The Gesars have been regulars since the first MIDEM and say that they've built up a network of distribution deals for foreign labels as a direct result of annual participation.

Makis Matsas, managing director of Minos Matsas Records, an industry giant in this territory, is taking along Mikis Korinthios, his international repertoire chief, for what he describes as "a contacts only" trip. But Minos Matsas Records does boast a large roster of top-flight local talent.

"We certainly picked up a couple of hits the first time we went," says Sol Rabinowitz, managing director of CBS Greece. "Last year I dropped in on MIDEM for the first time and I must say I returned to Athens enthusing over the event."



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MIDEM '82

Independents Dominating Swedish Music Industry

• Continued from page 77

Sonet is set to follow up a successful year with new product by local acts like Bjorn Jayson Lindh, an instrumentalist and arranger, and Harpo, who had several major hits a few years back, notably "Movie Star," and now has a new album out on Sonet.

Mikael Rickfors, who some years ago had a stint as lead singer with the Hollies in Britain, was the most successful Swedish solo singer last year and now has out a new live album, which is also available in video format.

But Sonet's biggest international act is the group Secret Service, a band led by Ola Hakansson, Sonet a&r man and president of Sonet Music. After Abba, Secret Service is certainly the biggest pop export from Scandinavia, with sales in excess of three million units abroad. The band's new major continental hit is "Flash In The Night" and it has also recorded an album in Spanish, principally for the South American marketplace. Recording deals

for the U.S. and Canada have yet to be set.

This is a first visit to MIDEM for newly set up label Europa Film Records. The company was formed in the last weeks of 1981 and is headed by Stefan Schroeder, who had 10 years as a&r executive with PolyGram in Sweden. This label is part of Sweden's biggest film and sound company, which incorporates its own production, distribution, video and recording divisions.

The main aim of Europa Film Records is to seek out Swedish talent with international potential, specially in the pop and rock fields. MIDEM is seen as a key launching pad, initial product coming from the groups Magnum Bonum and Strix Q, and organist-singer Merit Hemmingsson. The latter is set for special video presentations.

Stefan Schroeder, who has signed for Swedish distribution with CBS, is looking at MIDEM for similar small international labels with the same approach to record production for future deals.

Swiss Artists Hope For Greater Global Inroads

• Continued from page 77

Swiss new wave music is represented by the Tickets, from the French part of the country. The band's album is "Nobody's Children" and international prospects have been enhanced by acting as warm-up band for Police in France.

Pepe Lienhard has of late been working with a big band, and its first album production, "Pina Colada," is adding to the group's popularity through Germany, Austria and other European territories.

Paolo is already a household name in Germany, mainly through television shows and records. Her record deal is actually with CBS Germany but it is CBS Switzerland which has been most responsible for her rise to the pop summit.

The act Trampolin has a couple of CBS albums, "In The Dead Of The Night" and "Gonna Make It Alright." The group's records are out in all major European territories and the title track of the last album made the local singles chart, a rare achievement for a domestic rock band. Another strong CBS act could well be Terry and the Hot Sox.

Mario Magistris, Bellaphon Switzerland general manager, points to the first album from former Krokus lead singer Henry Freis. And Kashmir is the result of experimental links between musician Patrice Guenat and technician Henry Dubelly.

As of now, new product from jazz-rock band Jigsaw will be handled by

Bellaphon in Switzerland. The group Bitch's first album for Bellaphon is "First Bite," produced by Martin Pearson, former Krokus producer.

Disctrade, Swiss independent record company, is putting promotional muscle behind Mainstreet, through a debut album, "No Time To Lose." Girl singer and keyboard player Sonja Mathur, fronts this group.

Also available for MIDEM scrutiny is the band Yello, born in January 1979, with Boris Blank, Carlos Peron and Dieter Meier in the lineup. It's a musical mix best tagged disco punk, using electronic effects, tape gimmicks and straight vocals. Its album "Claro Que Si" is out in the U.S. on Ralph Records label.

On another musical route is the 13-strong Swiss Horns, signed to PolyGram Switzerland. Then there is Hardy Hepp, something of a legend from his Krocodil days, now fronting a new band, Hand In Hand.

Polo Hofer's new band is Schmetterding, with three albums, recorded in the Sinus Studios in Berne, already in the can.

Industry pundits here have no doubts at all about the overseas potential of Flame Dream, operating in the so-called "art-rock" world. And PolyGram names singers Nella Martinetti and Ireen Indra, rock bands Killer and Crown and the Swiss-based show band from Asia, Koeana, as other acts of exportable talent.

One-Stop For Publishers

• Continued from page 67

sic, changes in the industry will place more emphasis than ever on the "business" and "working sessions" in Cannes.

"How much real business is accomplished at MIDEM this year," Banyai adds, "will influence our level of future participation and those of others."

Banyai defines the "one-stop" attraction of MIDEM this way: "You can still have a breakfast meeting with your Australian affiliate, lunch with your British people and dinner with your Japanese contact."

For Bob Reno and Steve Metz of

Reno/Metz, MIDEM this year will mainly be utilized to develop further foreign exposure for tv shows to which it holds international music rights, including "Starsky & Hutch," "Hart To Hart" and "Love Boat."

Constance Hager, vice president of administration at Mighty Three Music, is looking for subpublishing deals for South America and Greece during her fifth visit to MIDEM.

"We'll also be working on certain songs and catalogs to continue our success in obtaining international recordings of our material. There are

(Continued on page 80)

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Finnish Talent Beginning To Impact Internationally

By KARI HELOPALTIO

HELSINKI—There's a feeling within the Finnish record industry that domestic talent is at last starting to impact abroad, so there'll be six or seven local record and publishing companies on parade in Cannes.

Finnscaandia, administrative company for some of Finland's leading record companies, will be represented by Gugi Kokljuschkin. He says: "I'll basically be attending some of the record company conferences staged during MIDEM, among them PolyGram, WEA, Ariola and Sonet. At the same time, I'm on the look out for new songs and masters for the Sonet group in Scandinavia. On offer from us are Hurricanes, one of the leading Finnish acts, which has charted in Sweden with all its albums, Broadcast, Mistakes and Kojo."

MIDEM has, through the years, become more and more important for Finnish companies as they struggle to get their product away in the international marketplace. Finnlevy product is normally offered to the PolyGram group, and Scandia Musiikki product to Sonet and WEA.

Involved with Kokljuschkin is Raimo Henriksson, from the Fazer Music publishing house. He says there's a lot of interest happening in today's Finnish pop and rock scenes and finds increasing acceptance from foreign companies.

Johanna Kustannus, leading Finnish rock label, is sending a three-strong team, Atte Blom, Seppo Ves-

terinen and Elina Saksala, the latter mainly for publishing deals. High on their plug list: Finnish rock acts Pelle Miljoona, Hanoi Rocks and Bluesounds.

Says Saksala: "The first album by Hanoi Rocks is already out in Sweden and the Benelux territories, and another is due out within a few weeks, recorded at the Advision Studios in London. This band has already been launched at some of the major rock clubs in London."

Poko Records of Helsinki has generally done well at MIDEM, picking up foreign label representations, including Cherry Red, Safari and Secret. Says managing director Epe Helenius: "On the talent side, we're giving a strong boost to the rock group Hassisen Kone and a guy named Illi Broman, a kind of cross-over artist who gets his influences from the Beatles on through to modern-day futuristic rock."

There'll be a delegation of executives from Discophone, offering leading jazz names Piirpauke and Sakari Kukko on new product, the former already scoring in West Germany. There is also local enthusiasm for the chances of Finnish technorock band Hot Shocks.

Bluebird Music, Finnish company headed by Osmo Ruuskanen, something of a legend in the domestic music business, will be at Cannes, as will Polarvox, searching for new label deals and putting promotional muscle behind disco act Jokke Sepala.



NEW TROLLS—Fonit Centra, Milan-based record company, tips this act for international acceptance.

Dutch Come To Cannes With A Rising Reputation

By WILLEM HOOS

AMSTERDAM — Some two dozen Dutch music business firms will be at MIDEM this year, hoping that the international record industry is looking for them to come up with something new.

The enhanced reputation of the Netherlands talent mart in Cannes this year stems principally from the 1981 worldwide success of "Stars On 45," produced here by Jaap Eggermont. This medley of old hits sold more than five million units altogether and triggered dozens of imitative efforts.

This was only the second Netherlands-created disk to top Billboard's

Hot 100 in over a decade. It was not only the biggest success for the independent CNR record company, but the biggest seller in Dutch record industry history. The follow-up, "More Stars On 45," was another smash.

Though this was essentially a production hit format, rather than creating a new star act, Eggermont's ingenuity nevertheless has helped put the spotlight firmly on Dutch talent.

Phonogram Holland, one of the companies attending MIDEM, could provide the next "craze" from

(Continued on page 82)

Cannes Is 'One-Stop' For Music Publishers

• Continued from page 78

also a lot of young and upcoming producers we want to speak to." Hagler will be accompanied by Bill Lacey, professional manager and a&r chief, and Diane Stroman, secretary.

Stanley Mills, president of September Music, is making his 12th visit to MIDEM, having picked up an oft-cut song, "Darlin'" (on the "Urban Cowboy" soundtrack), three years ago. More recently, he's had success with "Tchip Tchip," "Blue Eyes Don't Make An Angel" and currently "Space Invaders," released here by Plantation Records.

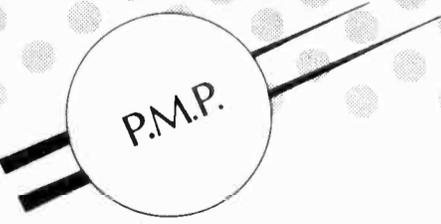
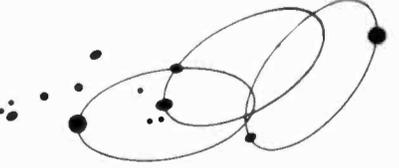
Phil Kahl, chief of Big Seven Music, has attended all but one MIDEM and says he may make some "minor changes" in representation, although he notes that Big Seven operates its own companies in the U.K., France, Italy, Germany, Australia and South Africa. Kahl is also going to seek licensees for parent company Roulette's label, Becket Records.

Leeds Levy, president of MCA Music, is making his fifth appearance at MIDEM and is armed this time around with a videocassette of a new Los Angeles-based group, Neola, which he hopes to place, particularly in Germany and France.

He's also arranging a luncheon for his managers and licensees and will introduce them to a new executive appointment, Serena Benedict, assistant to Cyril Simons, managing director of the U.K. division.



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Dutch Come To Market With A Rising Reputation

• Continued from page 80

the Netherlands, via singer Nico Haak. He specializes in novelty songs, some of which he has also performed in German, giving him hits in that territory. He is keen on the quickstep tempo, helping make that ballroom dance of old popular again.

But Holland is producing an across-the-board range of new talent. Picture, another Phonogram act, is regarded as probably a promising heavy metal band, with two successful albums under its belt. Then there is the duo Saskia and Serge, a leading country act in Holland for a while, recording two albums in Nashville, but now more an MOR attraction.

Q Cumber Productions is also at MIDEM this year. This production unit is behind the top pop act Earth & Fire, which won a special export prize from the Conamus Foundation (an organization which was set up to boost Dutch music home and abroad) in 1980. And Q Cumber also has the symphonic rock group Kayak, now augmented by three girl singers, a band which has been favorably compared with the world's top acts.

A Dutch act always likely to break internationally is EMI's Pussycat, which had a worldwide hit with the country-flavored "Mississippi" a few years back.

Dureco, another key Dutch independent record company, and another MIDEM attendee, has been building its roster of Dutch-language groups and solo artists, and unashamedly using the burgeoning pirate radio scene in the Netherlands to give them maximum promotional back-up. Sonja, de Mixers and vocal duo Kim and Kelly are among the label's leading domestic

hopes, but there's also a model named Vanessa who is being launched in a big way by Dureco.

That the Dutch rock group scene is so lively and varied today is largely due to the influence and presence of Polydor act Golden Earring. This act, formed at the end of the 1950s, has had 25 Dutch hit singles, and "Radar Love" was an international seller in 1973. The four members actively help encourage, sometimes on production, other local bands, notably Earth & Fire, Gruppo Sportivo, the New Adventures, Hollander and Powerplay.

Diesel is another local group to gain attention in the U.S., with "Watts In A Tank" (Regency label) making Billboard's charts.

On a different musical plane, there's the group Focus, formed by Thijs van Leer and Jan Akkerman in 1969. Van Leer is now into the "Rock Mass" area of experimental music, his third solo album (CBS), written by him with three Chilean musicians.

Irish Plan To Build On Growing Int'l Acceptance

By KEN STEWART

DUBLIN—The widespread success during 1981 of "When You Were Sweet Sixteen" by the Fureys and Davey Arthur suggests that Irish product is becoming more and more acceptance, not only in the U.K., but through many European territories.

So the small, but enthusiastic, Irish delegation at MIDEM this year reckons it has something on which to build. Shay Hennessy, chairman of the Irish branch of IFPI, says he'd like to see more of the majors taking an active role in 1983, but acknowl-

• Continued from page 72

The "chanson Francaise" comes to the fore at the marquee, Jan. 28, presented by RTL French radio and hosted by three of the country's most successful younger performers, Alain Souchon, Yves Duteil and Francis Cabrel.

Already confirmed for the concert are Herbert Leonard, Pierre Bachelet, Amelie Morin, Claude Juquin, Bill Derem, Gotainer, Herve Christiani and Jean-Pierre Dreau.

And finally, Jan. 29, Radio Monte Carlo is sponsoring a non-stop French rock show at the marquee.

Traditionally, MIDEM has provided a shop-window for French artists to break into foreign markets beyond the accepted French-speaking territories of Canada, Belgium and Switzerland. But this year considerably more performers will be on stage at MIDEM, not just in attendance.

This is doubtless prompted by the success of two French acts, Sheila

(Carrere) and the pop group Trust (CBS), both featured in the U.S. charts in 1981 with English-language material.

While there is much renewed activity in French recording studios in the Spanish language, few local artists in the past have ventured into English. The main artistic argument is that similar quality in English as in the original French recordings is difficult to achieve and often a costly risk in what is virtually an unknown and unpredictable marketplace.

This has led record companies, and particularly publishers, to expand more time and energy, especially at MIDEM, to make cover deals for the most successful French songs.

The best French music export stories of the past five years have been of the instrumentalists, in particular Jean-Michel Jarre, electronics spe-

cialist, who hit a new career highlight with a much-discussed visit, first by a western pop music "name," to China last October.

Another prime example of French instrumentalists travelling well is pianist Richard Clayderman, one of Delphine Records trio of instrumentalists, who've been as successful outside France as at home, and outstandingly so in West Germany. Delphine executives are now working on a major U.S. launch for Clayderman.

But against this, traditional French writer-performers have rarely ventured into English-language versions of their often hugely successful French material.

As one French record company chief sums up the situation: "It is mainly because of this great success at home that they often don't bother to look to foreign-language versions."

Domestic Talent Is Key To U.K. Thrust

• Continued from page 72

MIDEM planning. Only Gary Numan of the artist roster has a U.S. deal right now, and worldwide releases of Four AD, Don't Fall Off The Mountain and Situation Z are on the agenda.

There's a long list of U.K. independents on parade at MIDEM '82. Bob England, former Chas & Dave manager and now heading up Tower Bell, sums it up: "What we all want is to translate local mini successes into international acceptance. This is quite possible these days and MIDEM gives us the chance to hustle some of the majors."

Larry Page goes to MIDEM this year to re-launch his old Page One Label which he has bought back from the Dick James Organization, and he's launching Jade, a 19-year-old female singer from Wales.

Ensign Records' chief Nigel Grainge, back from two months in New York supervising his label's initial launch through RCA there, will be in Cannes, propagating his view of British talent's opportunities in the U.S. "There's a locked door mentality on American AOR radio towards all non-established U.K. acts, but it's clear to me now that there's a huge underground waiting to explode and change the whole course of radio there."

Carrere Records U.K. finds MIDEM links neatly with its debut push on new group Interplay. Freddy Cannon, managing director, says, "We're looking to place this electronic, futurist, new romantic, pop team in other territories outside the existing Carrere network, which comprises our head office in France, affiliates in Germany and Benelux, the EMI companies in Scandinavia and CBS in Spain." Interplay is produced by Trevor Horn, of Buggles.

But the U.S. market interests him especially, and he's already licensed heavy metal group Rage there, through Jerry Greenberg's Mirage label, distributed by Atlantic. And Carrere is also behind an international push on Demon, another heavy metal outfit.

Joop Visser of Charly Records is at Cannes for major catalog deals, having recently signed a five-year pact with Salsoul to license the Bethlehem jazz label in the U.K. First releases including Mel Torme's "Lulu's Back In Town," Charles

Mingus' "East Coasting" and material from Zoot Sims, Bill Evans and Howard McGhee.

In a specialist bid for export deals, Visser is looking for business for reissues from the old VeeJay and Sue catalogs, plus blues and r&b material, and old Capitol Classics from the Affinity catalog.

The U.K. publishing representation is down on some previous years, but Martin Coulter Music is at MIDEM, looking after the interests of such acts as Skyy, Van Morrison, Isaac Hayes and Scottish comedian Billy Connolly. Newly acquired is the publishing of new U.K. band Scarlet Party, and Bill Martin and Phil Coulter have a new recording/publishing push pending on the band Wasted Youth.

Wayne Bickerton is there as an independent in a dual role, head of Odyssey Studios and fronting the reactivation of his old State Records label, which had 1970s hits with acts like the Rubettes and Mac and Katie Kissoon. Mid-1981, he set up a new distribution deal with Pinnacle in London for both new product and catalog material.

Ariola/Arista is having a meeting of all affiliates, Jan. 29, to coordinate international a&r policy, and representing the group at the Jan. 25 gala will be the Blues Band.

The group's business affairs manager, David Simone, at MIDEM with Andrew Prior and international development chief John Briley, has a roving brief to check out likely new acquisitions. New acts coming up with pending product: Secret Affair, Haircut 100, Simple Minds and Wave Length, the latter produced by Chris Neil.

Also set for presentation is the first Ariola/Arista album from Dave Edmunds, the fourth album by Skyy, and one from Huang Chung, produced by Roxy Music producer Rhett Davies, and one from newly signed Birmingham-based band Fashion.

Southern Music, with U.K. managing director Roy Tempest as a host, is running an international meeting at MIDEM Jan. 27. But he's also looking to put his firm's new recording studio to use by offering producers of new talent free use of the facilities in return for the publishing and a percentage of the record.



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FOREIGN RECOGNITION—Plans for the launch of the Hungarian band *Locomotiv* in Britain are discussed in London by Terry Slater, left, a&r director of EMI Records U.K.; Gabor Pressor, center, the group's vocalist and keyboard player; and Jenó Bors, general manager of the Hungarian Gramophone Co.

HIGH TICKET PRICES

Barry Manilow U.K. Tour Stirs Controversy

• Continued from page 14

Support for this price structuring comes, too, from Ric Dixon, of Kennedy Street Enterprises in Manchester, co-promoters of the Birmingham and Manchester Manilow dates, who says: "Maybe it seems expensive, but it does also cost a vast amount of money to put on a tour of this scale. No promoter makes a million out of this kind of schedule.

"The fact is that Britain has always had its concerts and its music too cheaply. It's unrealistic to expect to see a pop show for the equivalent of five dollars. The top price for Manilow is realistic, specially when you consider the travelling costs, the staging of a big production and the orchestra."

Yet amid considerable industry talk about the £20 top prices—most of it critical even in these inflationary days—the fact is that all 13 dates of the Manilow tour, which also takes in Birmingham, Manchester, Brighton and Edinburgh, were sold out within hours of the tickets going on sale last fall.

Of the 500,000-plus fans who applied for tickets, just 77,000 were lucky. Ticket touts in London have offered seats at £150 (roughly \$300) each, and presumably found takers. And, there have been small advertisements in newspapers from Manilow addicts offering up to £100 a time for seats.

In Edinburgh, hundreds of Manilow fans were turned away so some organized a dinner and "Manilow disco" evening on the same night as his concert in that city.

Arista rush-released a new Mani-

low single, "If I Should Love Again"/"Let's Take All Night," and there's been national retail action on his most recent albums, "Best of . . .", "One Voice," "Even Now," "Barry" and "If I Should Love Again."

That he's very much a one-man music industry in Britain is evidenced by the amount of Manilow memorabilia available on the tour dates, all handled by the U.S. company StarStruck.

At the Royal Albert Hall, recordings for an upcoming live album were started, as was filming for a television spectacular. It's estimated that the five concerts in London will gross nearly \$1 million.

The press critics here have emphasized the Manilow schmaltz and sugar-coating, but the Daily Mail's Simon Kinnersley opined: "It would be easy to dismiss him, simple to poke fun at his nice-guy image and laugh at his cultivated blandness.

RCA France Makes 'Tracks

PARIS—RCA France is marketing a series of movie soundtrack albums, aiming to give it the same kind of prestige rating as its jazz classics catalog, which includes music dating back to 1924.

In charge of repertoire selection is Alain Lacombe, a French movie buff, who plans regular releases, and claims it's the first such film music series ever undertaken by a major. He accepts that much soundtrack product tends to lose impact once the film is off the cinema circuit.

Finns Run Amok At Rock Show

HELSINKI—Some 20 pop fans needed hospital treatment after a section of a 15,000 crowd ran amok at an open air concert given here by leading Finnish rock act Pelle Miljoona Oy.

According to the band's management, the trouble came when a small number of troublemakers hurled bottles and fireworks into the main body of the audience and caused sudden panic.

With only 30 security men on duty to control such a vast crowd, frightened fans were crushed against the main stage, breaking down a protective wooden barrier. This kind of incident has happened only rarely in Finnish rock history.

The concert was organized by the City of Helsinki as a special New Year gift for the local young folk.

"But much of his success stems from the good old-fashioned and often neglected show business qualities. He's discovered and exploited most successfully the highly unfashionable middle-of-the-road market."

For the Times reviewer, Richard Williams, he is "Cliff Richard with an A-for-adult viewing certificate." The Guardian's Mick Brown: "You don't have to like what he does to recognize that he does it very well."

And the Daily Telegraph's John Coldstream: "An engaging self-deprecating manner, appearance of total relaxation and unerring aim with songs that tug at the tear ducts."

There were crowd scenes on Manilow's arrival at Heathrow Airport here, despite Arctic weather, and only a "tiff" with his fan-club organizers threatened the welcoming atmosphere.

Lawyers' letters from the U.S. had accused Lynn Killick and Mollie Baldwin, who built up the 10,000-plus club membership, of putting out products which were "cheap and trashy" and "did not conform to the exacting standards Barry has set for his name and face to be used on products." It was said that Manilow had written personally to them to stop "selling low-quality products."

This was technically an "unofficial" fan-club for Manilow and, in London, the singer said: "What we really wanted was to get the two affiliated to my international fan club. Then they'd get up-to-date merchandise instead of out-of-date information and old pictures."

However, peace eventually came. The two Manilow fans will continue running his U.K. club, now with his blessing. And they'll be offering authorized Manilow merchandise.

Witherspoon Victim Of Throat Cancer

LONDON—Jimmy Witherspoon, 58, has had to abandon a proposed U.K. tour because of throat cancer.

Now the jazz and blues community in London is getting together to arrange a benefit concert at the 100 Club here, Feb. 7, to raise money to pay for emergency treatment for the veteran U.S. bluesman.

Among musicians taking part are the Morrissey-Mullen Band, the Derek Wadsworth group, Alexis Korner and Paul Jones and the Blues Band.

3 Terms concerning General Education



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Dutch Upset At Law Draft Delay

By WILLEM HOOS

AMSTERDAM—Four key organizations involved in the Dutch music industry have jointly approached the Minister of Justice here expressing their "deep disappointment and concern" that the draft law planned on ratification here of the Rome and Geneva conventions has not yet appeared.

A strongly worded letter stresses that the organizations cannot accept any reasons for further delay, and questions whether the right emphasis has been given to ratification planning. The draft documents were originally expected in a matter of months, and that was back in Febru-

ary, 1980. It was then that the 150-member second chamber of the Dutch Parliament urged the Minister to ratify both conventions.

Then, in 1981, the Ministry of Justice said ratification had not yet become a matter of fact because the department needed more time to consider the financial consequences and implications of such a move.

The Justice ministry then contacted the Ministry of Cultural Affairs, but still no decision has been taken. Holland, Belgium and France are today the only West European countries which haven't yet ratified the two conventions.

'Cautious Optimism' In Italy

Industry Reports Upturn In Budget, Cassette Sales

By VITTORIO CASTELLI

MILAN—Now that statistics for holiday record and tape sales are available, a "cautiously optimistic" picture of 1981 trading for the Italian record industry is emerging.

It seems there have been substantial upturns of business in budget product and in prerecorded cassette sales, but that full-price album sales are, at best, much the same as 1980.

The Christmas/New Year season turned out to be generally rewarding, though Giuseppe Fornaroli, sales manager of G. Ricordi, a 23-outlet nationwide retail chain, says sales started comparatively late and were not "as breathtakingly hectic as it has been in earlier years." But, he says, "it was good all the same."

Giancarlo Spadacenta, WEA Italiana sales manager, says sales over the last few weeks of 1981, around 10% up on the previous period of 1980, topped what had been an outstanding year for the company (Billboard, Jan. 16).

He says: "Our fiscal year ended Nov. 30 with gross sales up by an estimated 60% over the previous 12-month period, with both domestic and international hits."

Adds Ernesto Tabarelli, WEA international label manager: "We were helped greatly by concert tours by such artists as the Pointer Sisters,

Randy Crawford, David Lindley, Van Halen, Phil Collins and, perhaps most of all, Christopher Cross.

"The success of Cross here had an important psychological effect on his colleagues on the WEA artist roster. Some major artists were still somewhat apprehensive about touring in Italy, but recent events have proved that the scene is now well controlled."

Among big WEA Christmas hits, giving the new fiscal year a strong send-off, "Il Tempo Delle Mele," the "Reality" movie soundtrack from the Delta/Atlas distributed label group, made No. 1 in the chart.

There's trade satisfaction, too, at CGD-Messaggerie Musicali. According to Roberto Guerrazzi, marketing manager, the 1981 Christmas sales spree in Italy was "better" than the previous one. He says: "Against uncertain odds, when the CBS distribution pact expired, we saw the rise and consolidation of our distributed Baby Records label, and Christmas was merely the icing on the cake."

Among the icing: an Alan Parsons Project four-LP box set and two Walt Disney packages.

Says Guerrazzi: "Business overall is going well. We've had big sales with '30 Times 60,' a compilation of oldies promoted heavily on television and we've got Don Costa's daughter, Nikki, who has followed a hit single here with an album recorded in our own studio."

Following its campaign to rebuild corporate image and catalogs, Fonit-Cetra, also Milan-based, ended 1981 with sales estimated as 20% up on 1980. The increases were split between classical and pop product.

In the former field, the company launched several new series, sometimes repackaging existing material but also mixing new with historical recordings. Special attention was given to international repertoire over the year in the pop division, and U.K. band Saxon did well in the

heavy metal category, selling 30,000 album units in advance of a successful tour.

In addition to the international emphasis at Fonit-Cetra, there's corporate hard work on behalf of local acts Drupi, New Trolls, Eugenio Finardi and Claudio Cecchetto.

It's been a "satisfying" year, too, for Dischi Ricordi, which closed 1981 with around \$19 million in gross sales after a very good Christmas season campaign named "Merano '81" (after the city where it was launched at the summer sales convention).

The underlying trend towards specialization in the Italian marketplace is exemplified by the successes of Decca Italiana. Says general manager Romano Bacchini: "Though our sales are mostly confined to the classical field, we reckon we were up some 20% on turnover over the past year."

Among the things making this possible were digital recordings of "La Gioconda," featuring Luciano Pavarotti, and the 1981 Wien concert, the last to be conducted by Willi Boskovski.

Yet despite these and other sales successes, there's still a note of caution in the optimism as if companies, hard hit by recessive trends in recent years, are reluctant to appear too confident that things are improving. Certainly budget lines and cassettes are on the up-and-up.

One warning note comes from Piero La Falce, managing director of CBS Italiana. He says: "We had a very good year, with major hits by acts like Police, Miguel Bose, Julio Iglesias and Barbra Streisand. But I was concerned that the Christmas season turned out to be shorter than usual and that its sales concentrated on hits rather than back catalog material."

"Market response over the holiday season wasn't as brilliant as it should have been, and that was a reflection of the year as a whole."



WELCOME TO PARIS—Julio Iglesias, left, welcomes Karen and Richard Carpenter to Paris during their guest appearance on his "Julio Iglesias Numero Un" show. The Carpenters also appeared with Iglesias on the German tv show "Show Express."

Willem Zalsman Speaks On Home Taping Problem

• Continued from page 18

tion seems, so far at least, to be an idle wish."

If the international record industry's advocacy of its case for a blank tape levy has been somewhat less than exemplary, it is nevertheless infinitely more impressive, in Zalsman's view, than the attempts it has made to have the sound carrier recognized as a cultural item in a similar category to books.

"It seems to me quite outrageous that there should be higher postal charges for the shipment of records than apply to books; and that books should also enjoy a much lower level of value added tax," Zalsman maintains. He feels that the record industry has failed miserably to make a spirited and co-ordinated fight to get fair treatment in this area and cites, in particular, the situation in Spain where, he says, a prosperous record mail order enterprise can be put out of business almost overnight by an

arbitrary increase in postal charges for record shipment.

"I consider it an affront to common sense and justice that books should be considered more 'cultural' than records," Zalsman says.

Another area in which Zalsman regards the industry's performance has been less than spectacular is that of marketing.

I think the widespread use of rebates and of massive returns allowances in certain countries is a reflection on the unsophisticated marketing techniques used by the industry. I am, of course, aware of the existence—and even of the virtues—of anti-trust laws, but I would have thought it possible for the industry to maintain healthy and intelligent competition and yet still preserve orderly market conditions."

Zalsman is, in fact, an unashamed advocate of resale price maintenance, although he recognizes that this is an unfashionable and somewhat maligned policy today.

"I could write a 20-page thesis, setting out all the pros and cons of the resale price maintenance argument," Zalsman says, "and it would be rather like trying to prove that Protestantism is better than Catholicism, or vice versa. But, although I am very much aware of the drawbacks, I think on balance that a return to price maintenance would be beneficial for the industry."

Zalsman condemns what he describes as too much short-term thinking among record companies, some of whose executives seem only able to see "as far as the end of the budget year." He thinks, too, that the massive trade in deleted product does a tremendous disservice to the industry.

"I can understand a dealer who has redundant albums in stock deciding that it is better to sell them for one dollar each rather than destroy them. That is okay for someone who is out to make a fast buck. But if you are a big record company such shortsighted and short-term thinking represents an enormous sin. Unfortunately, in a great many cases, the industry has not resisted the temptation of selling schlock, either domestically or abroad, instead of destroying it. I think there is a good case here for the copyright authorities to decline to reduce the mechanical royalty level on deletions and overstocks so that the record companies are required to keep the price at a respectable level."

Composer Sees Industry Demise

LONDON—Roger Greenaway, a leading British songwriter and joint deputy chairman of the general council of the Performing Right Society, has publicly predicted the virtual demise of the record industry "within a decade."

Greenaway, who with Roger Cook composed "I'd Like To Teach The World To Sing" and many other pop hits, was speaking at the one-day seminar on "Music In Broadcasting" held here, Jan. 11, under the auspices of the National Music Council of Great Britain (see related story).

After recalling the days before records and radio, when sheet music sales were measured in the hundreds of thousands, Greenaway talked of the "slow demise of recording over the last five years as a means of earning a living."

And he predicted that just as sheet music sales had dwindled almost to nothing under the impact of new technology, so the mechanical side of music-making would diminish under the impact of new developments in electronics and communications. The next five or ten years, he said, would see the virtual demise of the record business in its present form.

Instead, he forecast: "We will see a cottage industry selling to a few select people who still want music on record." The great majority, however, would be pushing buttons in their homes to call up the music they wanted.

In a seminar primarily concerned with classical music, Greenaway's remarks aroused little comment, but one floor speaker pointed out that if he was right, then musicians would be relying increasingly on the broadcast organizations, and on income from performing rights. And the speaker went on to say the current distribution of Phonographic Performance Ltd. royalties, the bulk of which go to the record companies themselves, was unfair to performers.

ATTITUDES ARE KEY

B'casting Meet Held In London

By NICK ROBERTSHAW

LONDON—"Music In Broadcasting" was the theme of a one-day seminar organized here Jan. 11 by the Mechanical Copyright Protection Society, on behalf of the National Music Council of Great Britain. Venue was the Cavendish Conference Centre.

Successive sessions dealt with the attitudes to broadcasting of the listener, the broadcaster, the composer and the performer, and sharp divisions of opinion emerged as to the role that radio and television should play in exposing music, and particularly new music.

BBC's Radio 3, Britain's leading serious music network, was criticized on a number of counts. Composer Nicholas Maw called for more technical innovation, including electronic studio facilities for composers, more airtime devoted to 20th century music, and a freer rein for composers.

This view was rejected by broadcasters present as special pleading. Ex-BBC man Herbert Chappell said there was a feeling that the BBC ought to be some kind of job center. "What it comes down to is the ability of the composer to communicate with the public. The failure is not lack of opportunity, but the failure

of contemporary composers to reach an audience."

But Frank Stiles of the Assn. of British Music contrasted the 4% of BBC airtime given to contemporary British composers with the 25% given to new national work in the Eastern Bloc countries, and the 20% given in West Germany and Scandinavia. And Stan Hibber of the Musicians' Union added that if the BBC spent as much of its \$1,000 million annual income on music as on current affairs, nobody would be complaining.

Quality of sound on television was another talking point. Veteran musician Harry Rabinowitz spoke of \$600 receivers with \$10 worth of loudspeaker inside. Continuing poor quality mono denied to listeners what expert musicians put in during the recording process.

Jeremy Isaacs, head of the new Channel 4, due on air later this year, also called for better quality sound, and delineated a distinctive music policy in which the 16-30 age group, poorly catered to by current television, would be given their own rock programs. Jazz was also seen as a prime responsibility, and the channel would carry its interest in contemporary serious music to the point

of commissioning work. The chamber dimension would be investigated as a means of overcoming the problems of production costs for large scale classical music.

Further talking points were raised by John Patrick of Central TV, who said music was not just the responsibility of the BBC, but equally of the independent local radio stations, whose record was generally agreed to be disappointing, of the commercial tv companies, of the record industry itself, and of the library music companies. There might be few music programs on television but there was a great deal of music. Incidental music was an important part of the culture.

Distinguished composer Joseph Horowitz called for a needletime extension allowing local stations to stage concerts employing young regional talent. The unions need not be alarmed since the work involved would not have been available to their members anyway.

And a last word went to Trevor Lyttleton, bane of the PRS, who announced, as a matter of fact, that more people had heard Kiri Te Kanawa sing at the Royal Wedding than had heard grand opera since its origins at the beginning of the 19th century.



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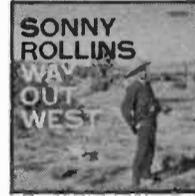
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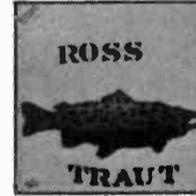
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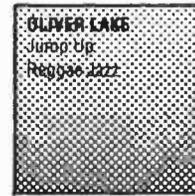


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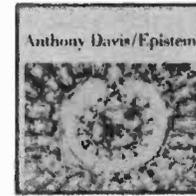


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PolyGram Company Restructures

Consolidation Helps Firm Maintain '80 Sales Levels

By JIM SAMPSON

MUNICH—The PolyGram companies in Germany are going through a "structural readjustment of previously unknown dimensions," according to Rudolf Gassner,

president of Deutsche Grammophon/PolyDor in Hamburg.

Nevertheless, Gassner reports the firm last year was able to "just reach" 1980 sales levels, thanks

partly to a consolidation of certain operations with Phonogram and Metronome.

In the past year, the three PolyGram record companies here created new subsidiaries to service jointly DG/Polydor, Phonogram and Metronome in the areas of television merchandising (DG/Polystar), budget lines (DG/Karusel) and imports (Phonogram/IMS). Gassner calls these moves part of "a long-range conception to assure the future."

Thus, field sales representatives were able to concentrate on their label's new repertoire and catalog product.

The reorganization led to rumors of a PolyGram Record Operations-type set-up in West Germany, but Gassner continues to refute claims this is the aim.

"The German market, with the market share of the three companies, naturally has room for three companies to exist. The circumstance that we all have the same shareholders hardly forces us to consolidate competitive a&r or distribution functions. We want to continue in competition, assuming the German market stays about as it is and the three companies produce decent returns."

The "decent" return proved a difficult goal for all German record companies last year. Gassner estimates total market units for 1981 were down 6% while revenues, at \$1.1 billion, remained at 1980 levels due to price increases.

Looking to 1982, Gassner sees "no reason for pessimism, even if the year will probably also be marked by stagnation. The biggest challenge is to remain as attractive and successful as we want to be, and also to adapt existing organizations to the requirements of the marketplace in the coming years. We started this in 1981 and we'll continue in 1982. And sooner or later our competitors will also have to think along these lines and in this direction."

Right now, DG/Polydor has the bestselling album in West Germany thanks to Abba, whose sales of three LPs in 1981 alone passed the two million mark. In the previous 12 months, Barclay James Harvest, the Bee Gees, Jean-Michel Jarre and Rainbow also achieved remarkable successes.

Observes Gassner: "Specially notable is the reputation which DG/Polydor enjoys worldwide for break-

(Continued on page 88)

MPS Refutes Claim By Regal

HAMBURG—Through its attorneys, the MPS record company in Villigen has issued a statement refuting the claim made by Oscar Peterson's record production company, Regal Recordings Ltd., of Toronto, Canada, that MPS owes Regal \$81,940.05 in back royalties (Billboard, Dec. 19).

The statement discounts the validity of the Regal Recordings Ltd. claim and adds: "the sincerity of this action is belied by the fact that so many years have been allowed to elapse before it was brought." The contract in question was made in December, 1967.

Regal has taken the action in Superior Court in Los Angeles. MPS says it will be defending its case in court.

MCA Releases Marx Bros. 45

LOS ANGELES—The Marx Bros. appear for the first time on a single via a new MCA Records U.K. release, "Everyone Says I Love You," edited and produced from the soundtrack to "Horse Feathers," the comedy group's classic 1931 film for Paramount.

Independent producer Alan Warner, who's created similar recordings from vintage movie hits such as Laurel and Hardy's "Trail Of The Lonesome Pine" and a special version of "As Time Goes By" drawn from "Casablanca," produced the Marx sides. The A side features Groucho and Chico Marx performing the song, while the B side is an instrumental version performed by Harpo Marx.



BEACH BREAK—Eric Burdon takes a look at "Rocklens" by Australian photographer Bob King which features a graphic shot from his first Australian tour with the Animals in 1967. Burdon was back in Australia on a pub/club tour.

Japan Grand Record Prize Awarded To Akira Terao

TOKYO—Akira Terao, the singer whose "Ruby Ring" composition seized virtually all the major awards in the various Japanese musical festivals last year, has rounded off his triumphs by collecting the coveted Japan Grand Record Prize in the 23rd of this series of annual awards.

Terao, 34, thereby completed a notable "double," having previously won the Japan Kayo (Popular Song) Award with the same song. He was also handed the special top composer award by a panel of music writers and television programmers.

"Ruby Ring" has reportedly sold 1.2 million units and is on an album

"Reflections," which has sold 1.8 million copies. Terao is currently appearing in a television detective series "Seibu Keisatsu," but drops out at the end of January to fulfill a 37-concert tour, March 20 to June 1, starting in the Kokusai Kaikan in Kobe.

This is his first countrywide tour and is bannered "Reflections From Bay To Bay '82," based on the huge-selling album.

In the Japan Grand Prize winners' list, Hiromi Iwasaka, 23, won the top girl singer award for "Violet Tears."

Most outstanding new singer was named as Masahiko Kondo for "Gingiragin Ni Sarigenaku." This 17-year-old has emerged as an important new talent, having picked up 17 "best new singer" awards during 1981.

Duo Wins '81 Export Prize

AMSTERDAM—The 1981 export prize awarded by the Dutch Conamus Foundation, an organization set up to boost music generally in the Netherlands, has gone to Jaap Eggermont and Martin Duiser, creators of the "Stars On 45" medley single which has charted worldwide.

Eggermont produced the original "Stars On 45" single and Duiser composed its integral theme which runs alongside the disco-slanted package of established hits. Some six million copies of the 45 have reportedly been sold around the world.

The award was formally made by Jerney Kaagman, lead singer of Dutch pop group Earth & Fire, which won the export prize in 1980.

Paul Oxley's Unit Tops Finn Chart

HELSINKI—A local rock band, Paul Oxley's Unit, formed only a year or so ago, became a key record industry talking point here by taking top spot in the Finnish album chart with its debut album, "Living In The Western World," which hit the 25,000 unit sales gold standard.

The group comprises two non-Finnish musicians, singer Oxley and keyboard player Brian Hammond, as main focal points, with three back-up musicians. Both Oxley and Hammond now live in Finland.

Greek Industry Planning Music Publishing Group

By JOHN CARR

ATHENS—Preliminary talks have begun among leading record industry executives here about forming a Greek federation of music publishers.

The group, if and when it takes shape, is seen as providing a long-sought unified voice for the publishing side of the Greek music business in its dealings with networks and copyright protection societies.

Up to now, the companies have had their own separate arrangements with foreign publishers. The fragmentation has prevented easy agreement of many business imperatives.

Sol Rabinowitz, CBS Greece managing director, says he's been thinking along federation lines for

some time. And in November last year, he linked with Evdoros Demetriou, managing director of WEA here, to call a conference of interested parties "to test the water."

Attending were: Rabinowitz; Demetriou; Guy Marriott, regional director, EMI, Greece and Middle East; Nikos Antypas, managing director, PolyGram, Greece; and Martin and Marika Gesar, heads of Music Box Records.

After general agreement was reached on the need for a publishers' federation, a lawyer was appointed to draw up draft statutes.

Says Rabinowitz: "We hope by this to further the interests of all music publishers in Greece. But as yet we're in the earliest stages of formation."



SCHMIDT SOLO—West German Chancellor Helmut Schmidt gets direction from Christoph Eschenbach, left, who conducted Mozart's "Concerto For Three Pianos In F Major," with the London Philharmonic recorded in EMI's Abbey Road Studios (Billboard, Jan. 9). Schmidt, who played one part of the piece, donated his fee to Amnesty International.

Wirth Sees Sales Eroding As Stores Cut Catalog

By WOLFGANG SPAHR

HAMBURG—As German record dealers become increasingly reluctant to carry large amounts of catalog inventory, the cost of holding stocks of repertoire is being borne more and more by the record companies.

Beset with cash flow problems, retailers simply cannot afford to carry large stocks of slow-moving product and are concentrating on quick turn-over items.

Commenting on this development, Heino Wirth, managing director of Metronome, describes it as a major contributory factor to the continuing erosion of record sales. "It is having a bad effect on back catalog sales," he says. "The high cost of money means that dealers just cannot finance big stocks of wide-ranging repertoire so the responsibility for this is automatically transferred to the record companies."

Wirth believes that the increas-

ingly negative response of dealers to catalog merchandise means that record companies must continue to concentrate on megaseller product and discipline themselves to limit releases more keenly than ever before.

"Increasing accuracy in aiming at the charts is essential," Wirth says, "and product managers must be encouraged to evaluate new product with greater care and realism."

Noting that the German market in 1981 had held up better than many industry leaders had anticipated, Wirth says that a prime reason for the stability was the success of the new wave of German rock music. Some remarkable "overnight" chart successes by German groups kept the market reasonably buoyant.

"The development was no less welcome for being totally unexpected," says Wirth, whose own company enjoyed a share of the success with two hit albums by the Extrabreit group on the Reflektor label, "Die Groessten Erfolge" and "Welch Ein Land Was Fuer Maenner." Other successes have been with Dr. Koch Ventilator and Cats TV.

Says Wirth: "Albums by acts like these indicate that the German domestic scene is currently at a new creative high. What's more there is a refreshing sense of marketing responsibility among the members of the groups who are quick to come up with their own promotion and marketing plans and show a remarkable keenness to undertake extensive tours to introduce their music to the people."

Wirth's first year as head of Metronome has been crowned with success because 1981 was the first year ever that the company had five albums in the Musikmarkt chart simultaneously.

Looking to the future, Wirth believes the music business will slowly emerge from the recession and that the revival of German rock music will continue.

SLEZAK SENDS MUSIC ROUND THE WORLD THAT MEANS A BIG TURNOVER

SLEZAK



2000 HAMBURG 13



THOUSAND SIGNATURES—Epic artist Steve Hackett signs autographs at the A&A Records store in Montreal when he was in town recently for a three-date stint at Le Club. More than 1,000 fans showed up for the in-store appearance.

Attic Label Begins 1982 With Full Release Slate

By DAVID FARRELL

TORONTO—Following one of its busiest and most successful years, five-year-old independent Attic Records has a full release schedule for the first three months, several tours and a number of a&r projects on the go.

The highlight in this month is the release of Lamont Cranston Band's "Shakedown" album, third release for the U.S. blues-rock band on Attic in Canada, licenced from Waterhouse Records in Minneapolis. Based on initial U.S. reaction to the album, Attic has rush released a limited number of import albums to AOR stations here while domestic pressings are in production. A spring tour across the country is anticipated.

Another international release set for an early February is the debut solo by one-time Vanilla Fudge bassist Tim Bogert. The album is titled "Progressions" and is to be accompanied by a simultaneous Canada/U.S. single release, "Try To See It My Way." Bogert's album is likely to get considerable interest from rock radio programmers here because it contains a song by hit Canadian songwriter Bryan Adams ("Try To See It My Way"), and it is also coming out around the same time that CBS releases the solo from Carmen Appice.

Celtic harpist Alan Stivell has a live album on release through Attic

and is touring in Ottawa, Toronto, Winnipeg, Edmonton and Vancouver this month. It is his first concert tour in the country in several years and includes a performance at the 600-seat Precious Blood Cathedral in Winnipeg.

Other album product set for release is by Canadian rock act Teenage Head, instrumentalist Hagood Hardy (who sings on his upcoming release for the first time), a solo from one-time Hollies lead vocalist Mikael Rickfors, Groupo Sportivo, a cappella quartet the Nylons and an anthology LP by U.K. rock outfit Ten Pole Tudor. A best of Ian Dury is also scheduled, titled "Jukebox Dury."

Toronto rock act Anvil, meantime, is to record its second album for Attic with producer Chris Tsangarides who in turn has worked with Thin Lizzy and Motorhead in the past. The self-titled debut Anvil album, meantime, is being released in the U.K. this month on the Attic label, through Pinnacle. The LP has been charted for the last six months in Britain on the heavy metal import chart.

Other album releases upcoming are by Madness, Telex and the Chieftains. A new single by Vancouver band the Rovers is also being selected. Other Attic acts on the Canadian or U.S. charts at this time include Triumph, Goddo, and the Wildroot Orchestra.

Genesis 8-Album Set Available

TORONTO—The marketing division of the Records On Wheels disk chain is currently handling a special Genesis box set comprised of the group's entire Atlantic catalog.

The idea originated with the success of imported box sets from the U.K., including collections by the Beatles, Pink Floyd and Jimi Hendrix.

The Genesis set is retailing at \$90 and includes eight albums, along with an EP, titled "Spot The Pigeon." Also included are several posters and Armando Gallo's picture book of the band, "I Know What I Like."

One thousand box sets are available, most of which will be shipped out to the Wheels chain of stores in Ontario.

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music Week)
As of 1/16/82
SINGLES

This Week	Last Week	Title	Artist
1	2	THE LAND OF MAKE BELIEVE,	Bucks Fizz, RCA
2	1	DON'T YOU WANT ME?,	Human League, Virgin
3	7	GET DOWN ON IT,	Kool & Gang, De-Lite
4	8	MIRROR MIRROR,	Dollar, WEA
5	3	ANT RAP,	Adam & Ants, CBS
6	5	ONE OF US,	Abba, Epic
7	10	I COULD BE HAPPY,	Altered Images, Epic
8	9	I'LL FIND MY WAY HOME,	Jon & Vangelis, Polydor
9	4	IT MUST BE LOVE,	Madness, Stiff
10	21	THE MODEL,	Kraftwerk, EMI
11	12	WAITING FOR A GIRL LIKE YOU,	Foreigner, Atlantic
12	6	DADDY'S HOME,	Cliff Richard, EMI
13	NEW	OH JULIE,	Shakin' Stevens, Epic
14	14	YOUNG TURKS,	Rod Stewart, Riva
15	13	ROCK'N'ROLL,	Status Quo, Vertigo
16	16	MY OWN WAY,	Duran Duran, EMI
17	11	WEDDING BELLS,	Godley & Creme, Polydor
18	15	SPIRITS IN THE MATERIAL WORLD,	Police, A&M
19	NEW	BEIN' BOILED,	Human League, EMI
20	31	I WANNA BE A WINNER,	Brown Sauce
21	17	BIRDIE SONG,	Tweets, PRT
22	25	YELLOW PEARL,	Phil Lynott, Vertigo
23	26	DON'T WALK AWAY,	Four Tops, Casablanca
24	27	STARS OVER 45,	Chas & Dave, Rockney
25	NEW	GOLDEN BROWN,	Stranglers, Liberty
26	30	DEAD RINGER,	Meat Loaf, Epic
27	NEW	ARTHUR'S THEME,	Christopher Cross, Warner Bros.
28	23	HOKEY COKEY,	Snowman, Stiff
29	28	WILD AS THE WIND,	David Bowie, RCA
30	NEW	DROWNING IN BERLIN,	Mobles, Rialto
31	18	FLASHBACK,	Imagination, R&B
32	22	BED SITTER,	Soft Cell, Some Bizarre
33	NEW	I WANNA SPEND SOME TIME WITH YOU,	Alton Edwards, Streetwave
34	20	WHY DO FOOLS FALL IN LOVE,	Diana Ross, Capitol
35	34	BEGIN THE BEGUINE,	Julio Iglesias, CBS
36	NEW	EASIER SAID THAN DONE,	Shakatak, Polydor
37	32	LET'S GROOVE,	Earth, Wind & Fire
38	NEW	HERE IS THE NEWS/TICKET TO THE MOON,	Electric Light Orchestra
39	19	CAMBODIE,	Kim Wilde, Rak
40	24	FOUR MORE FROM TOYAH,	Toyah, Safari

ALBUMS

1	1	DARE,	Human League, Virgin
2	3	GREATEST HITS,	Queen, EMI
3	2	THE VISITORS,	Abba, Epic
4	8	HITS HITS HITS,	Various Ronco
5	5	PRINCE CHARMING,	Adam & Ants, CBS
6	7	GHOST IN THE MACHINE,	Police, A&M
7	4	CHART HITS '81,	Various, K-tel
8	6	PEARLS,	Eddie Brooks, A&M
9	10	ARCHITECTURE & MORALITY,	Orchestral Manoeuvres In The Dark, Din Disc
10	16	LOVE SONGS,	Cliff Richard, EMI
11	15	NON-STOP EROTIC CABARET,	Soft Cell, Some Bizarre
12	13	TONIGHT I'M YOURS,	Rod Stewart, Riva
13	9	WIRED FOR SOUND,	Cliff Richard, EMI
14	11	SIMON & GARFUNKEL,	CBS
15	33	4,	Foreigner, Atlantic
16	NEW	LOVE SONGS,	Barbra Streisand, CBS
17	24	DURAN DURAN,	Duran Duran, EMI
18	17	SHAKY,	Shakin' Stevens, Epic
19	19	MADNESS 7,	Madness, Stiff
20	NEW	MODERN DANCE,	Various, K-tel
21	12	BEST OF BLONDIE,	Chrysalis

22	30	TIN DRUM,	Japan, Virgin
23	21	ONCE UPON A TIME,	Siouxsie & Banshees, Polydor
24	25	CHANGESTWOBOWIE,	David Bowie, RCA
25	31	ANTHEM,	Toyah, Safari
26	18	FOR THOSE ABOUT TO ROCK,	AC/DC, Atlantic
27	34	ALMOST BLUE,	Elvis Costello, F-Beat
28	22	ALL THE GREAT HITS,	Diana Ross, Motown
29	28	BAT OUT OF HELL,	Meat Loaf, Epic/Cleveland Int'l
30	26	GEORGE BENSON COLLECTION,	Warner Bros.
31	20	BEGIN THE BEGUINE,	Julio Iglesias, CBS
32	37	SPEAK AND SPELL,	Depeche Mode, Mute
33	NEW	CHRISTOPHER CROSS,	Warner Bros.
34	27	HEDGEHOG SANDWICH,	Not The Nine O'Clock News, BBC
35	NEW	WALK UNDER LADDERS,	Joan Armatrading, A&M
36	32	WHY DO FOOLS FALL IN LOVE,	Diana Ross, Capitol
37	NEW	SOMETHING SPECIAL,	Kool & Gang, De-Lite
38	NEW	MAKIN' MOVIES,	Dire Straits, Vertigo
39	29	IF I SHOULD LOVE AGAIN,	Barry Manilow, Arista
40	NEW	HAPPY BIRTHDAY,	Altered Images, Epic

CANADA

(Courtesy Canadian Broadcasting Corp./Previous week's positions refer to the last published chart, dated 12/26/81).
As of 1/11/82
SINGLES

This Week	Last Week	Title	Artist
1	1	YOUNG TURKS,	Rod Stewart, Warner Bros.
2	2	PHYSICAL,	Olivia Newton-John, MCA
3	13	CENTERFOLD,	J. Geils Band, EMI America
4	4	TROUBLE,	Lindsey Buckingham, Elektra
5	14	I CAN'T GO FOR THAT,	Hall & Oates, RCA
6	7	LEATHER AND LACE,	Stevie Nicks, Modern
7	8	UNDER PRESSURE,	Queen/David Bowie, Elektra
8	5	TAKE OFF,	Bob & Doug McKenzie, Capitol
9	10	HARDEN MY HEART,	Quarterflash, Geffen
10	11	WORKING FOR THE WEEKEND,	Loverboy, CBS
11	NEW	WAITING ON A FRIEND,	Rolling Stones, Rolling Stones
12	6	DON'T STOP BELIEVIN',	Journey, CBS
13	18	OUR LIPS ARE SEALED,	Go-Go's, A&M
14	3	WAITING FOR A GIRL LIKE YOU,	Foreigner, Atlantic
15	19	SHAKE IT UP,	Cars, Elektra
16	NEW	TAINTED LOVE,	Soft Cell, PolyGram
17	NEW	LETTING GO,	Straight Lines, CBS
18	NEW	WHY DO FOOLS FALL IN LOVE,	Diana Ross, RCA
19	NEW	YESTERDAY'S SONGS,	Neil Diamond, CBS
20	9	OH NO,	Commodores, Motown

ALBUMS

1	1	THE GREAT WHITE NORTH,	Bob & Doug McKenzie, Capitol
2	2	TONIGHT I'M YOURS,	Rod Stewart, Warner Bros.
3	3	GHOST IN THE MACHINE,	Police, A&M
4	4	TATTOO YOU,	Rolling Stones, Rolling Stones
5	NEW	PHYSICAL,	Olivia Newton-John, MCA
6	NEW	HOOKED ON CLASSICS,	Royal Philharmonic Orchestra, RCA
7	7	GREATEST HITS,	Queen, Elektra
8	10	FOR THOSE ABOUT TO ROCK,	AC/DC, Atlantic
9	9	GET LUCKY,	Loverboy, CBS
10	5	4,	Foreigner, Atlantic

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 1/18/82
SINGLES

1	1	POLONAESE BLANKENAESE,	Gottlieb Wendehals, Teldec
2	2	TAINTED LOVE,	Soft Cell, Vertigo
3	4	CAMBODIA,	Kim Wilde, Rak
4	3	ONE OF US,	Abba, Polydor
5	5	IT'S MY PARTY,	Dave Stewart & Barbara Gaskin, Stiff
6	7	SKANDAL IM SPERRBEZIRK,	Spider Murphy Gang, EMI
7	16	SHARAZAN,	Al Bano Romina Power, EMI
8	10	DU ENTSCHELDIGENI KENN DI,	Peter Cornelius, Phonogram
9	8	ROCK'N'ROLL GYPSY,	Helen Schneider, WEA
10	9	PHYSICAL,	Olivia Newton-John, EMI
11	14	GOLDENER REITER,	Joachim Witt, WEA
12	11	ICH WPNSCH DIR DIE HOELLE AUF ERDEN,	Christian Franke, Ariola
13	6	DER PAPA WIRD SCHON RICHTEN,	Peter Alexander, Ariola
14	15	EISBERG,	Grauzone, EMI
15	17	LITTLE LADY,	Aneka, Hansa
16	12	JA WENN WIR ALLE ENGLEIN WARREN,	Fred Sonnenchein & Freunde, Hansa
17	19	BER BLAUE PLANET,	Karat, Pool
18	21	DREIKLANGSDIMENSIONEN,	Rheingold, EMI
19	18	JAPANESE BOY,	Aneka, Hansa
20	NEW	URGENT,	Foreigner, Atlantic
21	28	UNDER PRESSURE,	Queen & David Bowie, EMI
22	20	WHY DO FOOLS FALL IN LOVE,	Diana Ross, Capitol
23	23	WE KILL THE WORLD (DON'T KILL THE WORLD),	Boney M, Hansa Int'l
24	22	WOZU EIND DIE KREIGE DA,	Udo Lindenberg und Pascal, Teldec
25	NEW	THEN HE KISSED ME/BE MY BABY,	Rachel Sweet, CBS
26	25	HEY LOUISE,	Ricky King, CBS
27	13	DANCE LITTLE BIRD,	Electronics, Philips
28	27	EISZEIT,	Ideal, WEA
29	NEW	TWILIGHT,	Electric Light Orchestra, Jet
30	NEW	LITTLE TOWN FLIRT,	Smokie, Rak

ALBUMS

1	1	THE VISITORS,	Abba, Polydor
2	2	ALLES LIEBE,	Nana Mouskouri, Philips
3	10	FOR THOSE ABOUT TO ROCK,	AC/DC, Atlantic
4	15	DER ERNST DES LENENS,	Ideal, WEA
5	5	MORNING HAS BROKEN,	Cat Stevens, Island
6	11	DOLCE VITA,	Spider Murphy Gang, EMI
7	6	THE SIMON & GARFUNKEL COLLECTION,	CBS
8	3	HITPARADE DER SCHLUEMPFE,	Die Schlumpfe, K-tel
9	8	TRAEUMEREIEN 3,	Richard Clayderman, Teldec
10	20	IDEAL,	Ideal, IC
11	NEW	CLASSIC DISCO,	Royal Philharmonic Orchestra, K-tel
12	9	ZAERTLICHKEITEN,	Julio Iglesias, CBS
13	12	GREATEST HITS,	Queen, EMI
14	19	SCHNEIDER WITH A KICK,	Helen Schneider, WEA
15	7	DICH ZU LIEBEN,	Roland Kaiser, Hansa
16	4	MAINZEL-MAENNCHEN'S HITPARADE,	Die Mainzelmennchen, Arcade
17	16	THE VERY BEST OF SMOKIE,	Smokie, Arcade
18	13	SUCH MICH IN MEINEN LIEDERN,	Howard Carpendale, EMI
19	NEW	4,	Foreigner, Atlantic
20	NEW	GHOST IN THE MACHINE,	Police, A&M

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

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AT THE INTERNATIONAL MIDEM GALA 1982

Hits Of The World™

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JAPAN

(Courtesy Music Labo)
As of 1/18/82
SINGLES

- 1 NEW JOUNETSU NEPPU SERENADE, Masahiko Kondo, RVC (Janny's)
- 2 1 SAILOR FUKU TO KIKANJU, Hiroko Yakushimaru, Polydor (Kitty/Vatiety)
- 3 2 AKUJO, Miyuki Nakajima, Canyon (Yamaha)
- 4 3 MICHINOKU HITORI TABI, Jouji Yamamoto, Canyon (Nichion/Kitajima)
- 5 4 JAMES DEAN NO YOUNI, Johnny, King (Nichion/Crazy Rider)
- 6 7 LOVE LETTER, Naoko Kawai, Nippon Columbia (Geiei)
- 7 5 GINGIRAGIN NI SARIGENAKU, Masahiko Kondo, RVC (Janny's)
- 8 6 HELLOGOODBYE, Yoshie Kashiwabara, Nippon Phonogram
- 9 8 KANZEN MUKETSU NO ROCK'N ROLLER, Aladdin, Canyon (Yamaha)
- 10 14 YUME NO TOCHUU, Takao Kisugi, Polydor (Kitty)
- 11 12 DESIRE, Monta & Brothers, Nippon Phonogram (PMP)
- 12 9 SENTIMENTAL JOURNEY, Iyo Matsumoto, Victor (Nichion)
- 13 17 PHYSICAL, Olivia Newton-John, Toshiba-EMI
- 14 10 NAMENNAYO, Matakishi V Namennayo, Nippon Phonogram (Shinn)
- 15 11 YUUGURE MONOGATARI, Tsukasa Ito, Japan (Nichion)
- 16 13 ARTHUR'S THEME, Christopher Cross, Warner-Pioneer
- 17 20 GYPSY, Hideki Saijou, RVC (Geiei)
- 18 19 GOOD LUCK LOVE, Toshihiko Tahara, Canyon (Janny's)
- 19 16 ANATA HITOSUJI, Miyuki Kawanaka, Teichiku (Geion/OBCM)
- 20 NEW REIJI, Kenji Sawada, Polydor (Watanabe)

ALBUMS

- 1 2 OVER, Off Course, Toshiba-EMI
- 2 3 SAILOR FUKU TO KIKANJU, Hiroko Yakushimaru, Polydor
- 3 1 KISHOU TENKETSU II, Chiharu Matsuyama, News
- 4 4 GINGIRAGIN NI SARIGENAKU, Masahiko Kondo, RVC
- 5 5 POTATO BOYS No. 1, Imokin Trio, Four Life
- 6 7 PHYSICAL, Olivia Newton-John, Toshiba-EMI
- 7 10 GOOD LUCK LOVE, Soundtrack, Canyon
- 8 6 SAKUBAN OAI SHIMASHOU, Yumi Matsutoya, Toshiba-EMI
- 9 11 YUME NO TOCHUU, Takao Kisugi, Polydor
- 10 9 RAISE, Earth, Wind & Fire, CBS/Sony
- 11 8 ALONE, Masayoshi Takanaka, Toshiba-EMI
- 12 15 SENTIMENTAL IYO, Iyo Matsumoto, Victor
- 13 12 THE VISITORS, Abba, Disco
- 14 14 SAYONARA, George Yanagi V Rainywood, Warner-Pioneer
- 15 17 THE GEORGE BENSON COLLECTION, Warner-Pioneer
- 16 NEW THE BEST, Seiko Matsuda, CBS/Sony
- 17 NEW A LONG VACATION, Eiichi Ohtaki, CBS/Sony
- 18 18 ANGEL, Naoko Kawai, Nippon Columbia
- 19 13 SAYONARA MOYOU, Toshihiro Ito, Nippon Phonogram
- 20 19 GREATEST HITS, Queen, Warner-Pioneer

AUSTRALIA

(Courtesy Kent Music Report)
As of 1/18/82
SINGLES

- 1 1 DOWN UNDER, Men At Work, CBS
- 2 2 WIRED FOR SOUND, Cliff Richard, EMI
- 3 8 OUR LIPS ARE SEALED, Go-Go's, Illegal
- 4 9 TAINTED LOVE, Soft Cell, Mercury
- 5 10 IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff
- 6 3 PHYSICAL, Olivia Newton-John, Interfusion
- 7 6 TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
- 8 4 EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
- 9 7 UNDER PRESSURE, Queen & David Bowie, Elektra
- 10 13 FOR YOUR EYES ONLY, Sheena Easton, EMI
- 11 18 LET'S HANG ON, Barry Manilow, Arista
- 12 5 START ME UP, Rolling Stones, Rolling Stones
- 13 17 TROUBLE, Lindsay Buckingham, Mercury
- 14 15 GIRLS ON FILM, Duran Duran, EMI
- 15 11 SCREAMING JETS, Johnny Warman, Rocket
- 16 12 GREEN DOOR, Shakin' Stevens, Epic
- 17 19 ARTHUR'S THEME, Christopher Cross, Warner Bros.
- 18 NEW CAMBODIA, Kim Wilde, Rak

- 19 NEW YOU'VE GOT NOTHING I WANT, Cold Chisel, WEA
- 20 NEW WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol

ALBUMS

- 1 1 BUSINESS AS USUAL, Men At Work, CBS
- 2 4 BEST OF BLONDIE, Blondie, Chrysalis
- 3 2 TATTOO YOU, Rolling Stones, Rolling Stones
- 4 3 FOR THOSE ABOUT TO ROCK WE SALUTE YOU, AC/DC, Albert
- 5 7 GREATEST HITS, Queen, Elektra
- 6 5 SIMON & GARFUNKEL COLLECTION, CBS
- 7 8 GHOST IN THE MACHINE, Police, A&M
- 8 6 1981 OVER THE TOP, Various, Festival
- 9 9 MEMORIES, Barbra Streisand, CBS
- 10 16 MANILOW MAGIC, Barry Manilow, Arista
- 11 10 PHYSICAL, Olivia Newton-John, Interfusion
- 12 11 GREATEST HITS, Beach Boys, Capitol
- 13 17 SIROCCO, Australian Crawl, EMI
- 14 13 WIRED FOR SOUND, Cliff Richard, EMI
- 15 NEW ON THE WAY TO THE SKY, Neil Diamond, CBS
- 16 14 NIGHT ATTACK, Angels, Epic
- 17 18 TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
- 18 12 SONGS IN THE ATTIC, Billy Joel, CBS
- 19 19 HOOKED ON CLASSICS, Royal Philharmonic Orchestra, K-tel
- 20 15 PRINCE CHARMING, Adam & Ants, CBS

ITALY

(Courtesy Germano Ruscitto)
As of 1/12/82
SINGLES

- 1 5 REALITY, Richard Sanderson, Delta/WEA
- 2 1 CICALI, Ehanrthir Parisi, CGD-MM
- 3 3 SHARAZAM, Ai Bano & Romina Power, Baby/CGD-MM
- 4 10 LO STELLONE, Sbiruling, CGD-MM
- 5 7 YOU CAN STAY THE NIGHT, Miguel Bose, CBS
- 6 4 EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M/CBS
- 7 8 ARTHUR'S THEME, Christopher Cross, Warner Bros./WEA
- 8 6 M'INNAMORO DI TE, Ricchi & Poveri, Baby/CGD-MM
- 9 2 BETTE DAVIS EYES, Kim Carnes, EMI
- 10 15 LO DEVO SOLO A TE, Pupo, Baby/CGD-MM
- 11 NEW IL BALLO DEL QUA QUA, Romina Power, Baby/CGD-MM
- 12 NEW ARIA DI CASA, Sammy Barbot, WEA
- 13 NEW SKA CHOU, Claudio Cecchetto, Cetra/Fonit Cetra
- 14 14 FIVE O'CLOCK IN THE MORNING, Village People, CGD-MM
- 15 NEW MI MANCHERAI, Marcella Bella, CBS
- 16 12 ROCK'N'ROLL ROBOT, Alberto Camerine, CBS
- 17 NEW LET'S GROOVE, Earth, Wind & Fire, CBS
- 18 9 HE'S A LIAR, Bee Gees, PolyGram
- 19 13 ABACAB, Genesis, Charisma/PolyGram
- 20 18 ON THE ROAD AGAIN, Barabas, Vip/CGD-MM

NETHERLANDS

(Courtesy Stichting Nederlandse)
As of 1/16/82
SINGLES

- 1 1 ONE OF US, Abba, Polydor
- 2 7 JE LOOG TEGEN MIJ, Drukwerk, EMI
- 3 5 THEY DON'T PLAY OUR LOVESONG ANYMORE, Anita Meyer, Ariola
- 4 NEW I WON'T LET YOU DOWN, PHD, WEA
- 5 3 WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
- 6 6 SPIRITS IN THE MATERIAL WORLD, Police, A&M
- 7 4 I GO TO SLEEP, Pretenders, Real
- 8 2 ANNIE, Miggy, CNR
- 9 NEW S.T.O.P., Dolly Dots, WEA
- 10 9 WAITING ON A FRIEND, Rolling Stones, Rolling Stones

ALBUMS

- 1 1 THE VISITORS, Abba, Polydor
- 2 2 WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
- 3 3 KINDEREN VOOR KINDEREN, Div. Kinderen, Varagram
- 4 5 GHOST IN THE MACHINE, Police, A&M
- 5 7 SUPER JETS 4, Various, Sonet
- 6 6 LEVEL 42, Level 42, Polydor
- 7 NEW SHADES OF DESIRE, Anita Meyer, Ariola
- 8 10 VLINDERS VAN DE NACHT, Benny Neyman, CNR
- 9 9 SHAKY-SHAKY, Shakin' Stevens, Epic
- 10 NEW TONIGHT I'M YOURS, Rod Stewart, Warner Bros.

SWEDEN

(Courtesy GLF)
As of 1/5/82
SINGLES

- 1 1 HELA NATTEN, Attack, CBS
- 2 3 CAMBODIA, Kim Wilde, Rak
- 3 2 TVA AV OSS, X-Models, Parlophone
- 4 4 SCHEISSE, Ebba Groen, Mistlur
- 5 5 TAINTED LOVE, Soft Cell, Bizzare
- 6 6 DIE FOGEL-SONG, Kvack Kvack, Mariann
- 7 NEW FOR YOUR EYES ONLY, Sheena Easton, EMI
- 8 7 LJUDET AV ETT ANNAT HJARTA, Gyllene Tider, Parlophone
- 9 NEW VAD POJKAR VILL HA, Rymdimperiet, Mistur
- 10 8 JAPANESE BOY, Anaka, Hansa

ALBUMS

- 1 1 THE VISITORS, Abba, Polar
- 2 5 RATT STUK, Attack, Epic
- 3 3 TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
- 4 2 SHAKY, Shakin' Stevens, Epic
- 5 4 YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI
- 6 10 CHRISTMAS ALBUM, Agnetha & Linda, Polar
- 7 7 DET LJUVA LIVET, Noice, Sonet
- 8 8 FANTASY, Freestyle, SOS
- 9 6 DEAD RINGER, Meat Loaf, Cleveland Int'l/Epic
- 10 NEW HEMLIQHETER, X-Models, Parlophone

SPAIN

(Courtesy El Gran Musical)
As of 1/9/82
SINGLES

- 1 1 SERA PORQUE TE AMO, Ricchi Y Poveri, CBS
- 2 2 MARCHATE YA/MAS ALLA, Miguel Bose, CBS
- 3 3 HOLD ON TIGHT, Electric Light Orchestra, Jet
- 4 5 AMOR NO ME IGNORES, Camilo Sesto, Ariola
- 5 4 WORDY RAPPINGHOOD, Tom Tom Club, Ariola
- 6 6 JUNTOS, Paloma San Basilio, Hispavox
- 7 10 EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
- 8 9 MA QUALE IDEA, Pino D'Angio, RCA
- 9 7 POR TU AUSENCIA, Manzanita, CBS
- 10 8 ENDLESS LOVE, Diana Ross & Lionel Richie, Motown

ALBUMS

- 1 2 JUNTOS, Various, Hispavox
- 2 5 THE SIMON & GARFUNKEL COLLECTION, CBS
- 3 1 AQUELLAS MANOS EN TU CINTURA, Adamo, EMI
- 4 8 BOONOOOONOOS, Boney M, Ariola
- 5 7 HOOKED ON CLASSICS, Royal Philharmonic Orchestra, Edigsa
- 6 3 CANCIONES DE LA VIDA DE UN HOMBRE, Frank Sinatra, Hispavox
- 7 4 MAS ALLA, Miguel Bose, CBS
- 8 9 MAS Y MAS, Camilo Sesto, Ariola
- 9 NEW GHOST IN THE MACHINE, Police, A&M
- 10 NEW TALCO Y BRONCE, Manzanita, CBS

DENMARK

(Courtesy BT/IFPI)/82
SINGLES

- 1 1 JAPANESE BOY, Aneka, ARI
- 2 2 CAMBODIA, Kim Wilde, Rak
- 3 3 HUBBA HUBBA ZOOT ZOOT, Caramba, Trash
- 4 5 PHYSICAL, Olivia Newton-John, Polar
- 5 NEW SNEVALSEN, Bjoern & Okay, Polydor
- 6 4 UNDER PRESSURE, Queen/David Bowie, EMI
- 7 6 FOR YOUR EYES ONLY, Sheena Easton, Liberty
- 8 10 I DON'T LIKE MONDAYS, Daniel & Duettes, Butterbird
- 9 NEW ALL I HAVE TO DO IS DREAM, Andy Gibb/Victoria Principal, RSO
- 10 NEW WOMAN BEHIND THE MAN, Isetta Preston, EMI

ALBUMS

- 1 1 VISITORS, Abba, Polar
- 2 2 FOR FULD MUSIK VOL 8, Various, EMI
- 3 7 HVEM, HVAD, HVORFFOR OG HVD 'N, Linie 3, Tuba
- 4 6 VALDE UNDERBID, Hornumkoret, Polydor
- 5 5 SUPER JETS 4, Various, Sonet
- 6 4 TIME, Electric Light Orchestra, Jet
- 7 NEW STJERNE TIL STOEV, Sebastian, Medley
- 8 9 CHRISTMAS ALBUM, Boney M, ARI
- 9 10 HOOKED ON CLASSICS, Royal Philharmonic Orchestra, One
- 10 NEW EDDIE SKOLLER-OG HANS 6 STRENGS ENMANDS BAND, Eddie Skoller, Tuba/GDC

International

Belgian Retailers Upset By French Discount Chain

By HENRY KAHN

PARIS—Belgian record dealers are up in arms over the arrival of French discount retail chain FNAC in their country, according to reports from Brussels.

FNAC's first foreign venture has been met with loud protests. The chain's main threat is in book sales, but record retailers are also worried that in a small country like Belgium, consumers may put off their purchases till they can visit the capital and enjoy the discounts offered there, which make disk prices much cheaper than those offered by local dealers.

The first riposte has been a demand by wholesalers to withdraw their own advertising from any newspapers carrying FNAC publicity material.

Even in neighboring Holland there are similar worries, particularly at the Christmas season, since many Dutch consumers may cross the border to take advantage of FNAC prices.

Some sources are arguing that Belgian law does not permit discounting and that legal action should be taken. They point to the Dutch example, where a Haarlem court stopped the sale of children's books at reduced prices.

Meanwhile, FNAC continues to expand its overseas activities undeterred. There is now an unconfirmed rumor that the company will soon open a store in West Germany, in association with local business interests.

Fan Clubs Coming Back In Poland

By ROMAN WASCHKO

WARSAW—Back in the early 1960s, the Polish national daily newspaper Sztandar Mlodych, catering to the younger end of the reading public, devoted a lot of its space to the various fan clubs for pop artists in existence here.

The publication took the line that the clubs performed a valuable service in that they helped build general interest in music among Polish young folk.

However, the authorities of the Socialist Youth Union, which published the paper, finally demanded an end to the pro-club stories, maintaining that the "star cult" was at variance with the principles of socialist education and upbringing.

So the newspaper stopped running the promotional stories. But the fan clubs continued operating and today are experiencing something of a revival in interest and fortunes. Alongside the clubs devoted to specific artists, notably the number one girl pop artist here, singer-actress Izabella Trojanowska, there's a plethora of fan clubs dealing with foreign pop acts.

Basically they're involved in wide-ranging popularization campaigns, keeping members informed about new recordings and appearances by

the artists. It is a service widely appreciated by music fans who note new releases, then ask friends or relations living abroad to send in copies. In this sense, the Polish fan clubs make a positive contribution to record sales of foreign artists, even in this territory where officially such records aren't available.

Some of the general fan clubs have memberships running into several hundreds. And there's also a special Beatles' Club, which even staged its own rally recently in a Warsaw park. The event brought together many young folk, some of them mere toddlers in the Beatles' heyday, who know of the initial impact of John and Paul, Ringo and George only from their elders.

The rally incorporated a record sales fair and an exchange and mart for photographs of the Beatles, badges and stickers and a display of magazines published about the group. Participants sang Beatles hit songs and from the meeting emerged a demand that a Warsaw street be named after one of the quartet.

Now Wojciech Man, host of a pop entertainment program on Polish Television, is campaigning heartily for an avenue here to be renamed John Lennon Street.

Restructuring Aids PolyGram

• Continued from page 86

ing new, unknown artists." In this group he includes Visage, Keith Marshall, Juan Pardo, Saxon and Saga, all major hitmakers in 1981.

The domestic scene also developed well for DG/Polydor, as such relatively new artists as Konstantin Wecker, Herman van Veen, Robert Long, Ludwig Hirsch and Georg Danzer shot for the first time into the charts on release of new albums. James Last, no chart newcomer and in his 15th year with the company, returned with a hit single and album.

Several new signings will boost DG/Polydor's weak offering in the booming German rock area. One new band ready to debut is Wirtschaftswunder (Economic Miracle). But Gassner adds that "in 1982, we'll also try to attract established acts to our label."

In two market problem areas, tv merchandising and classical music, DG/Polydor claims a relatively good performance in 1981. Gassner says the Deutsche Grammophon/Archiv label ("also in 1981 the unquestioned market leader") slipped 5% while the overall German classi-

cal market dropped to 10%.

He notes strong sales of Herbert von Karajan's recordings plus newcomers Anne-Sophie Mutter and Ivo Pogorelich. Leonard Bernstein signed exclusively to the company, but Karl Boehm died in the last year.

In tv merchandising, DG/Polydor's slogan in 1981 was "quality before quantity." With 2.5 million units of six new tv releases sold, Gassner now claims: "All goals were reached in this important market area."

Avatar Pacts With Bearsville

NEW YORK—Avatar Records has signed an agreement with the U.S. based Bearsville Records under which Avatar will distribute, promote and develop Bearsville product in the U.K.

The first four LPs to be released in Britain under the deal are Todd Rundgren's "Healing," Brian Briggs' "Brain Damage," Foghat's "Girls To Chat, Boys Bounce," and Randy Vanwarmer's "Beat Of Love."

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24th Annual Grammy Awards Final Nominations

RECORD OF THE YEAR

(Grammys to the artist & producer)
Arthur's Theme (Best That You Can Do)—Christopher Cross, Warner, producer: Michael Omartian; **Bette Davis Eyes**—Kim Carnes, EMI America, producer: Val Garay; **Endless Love**—Diana Ross & Lionel Richie Jr., Motown, producer: Lionel Richie Jr.; **(Just Like) Starting Over**—John Lennon, Geffen/Warner, producers: John Lennon, Yoko Ono, Jack Douglas; **Just The Two Of Us**—Bill Withers & Grover Washington Jr., Elektra/Asylum, producers: Grover Washington, Jr., Ralph MacDonald.

ALBUM OF THE YEAR

(Grammys to the artist & producer)
Breakin' Away—Al Jarreau, Warner, producer: Jay Graydon; **Double Fantasy**—John Lennon & Yoko Ono, Geffen/Warner, producers: John Lennon, Yoko Ono, Jack Douglas; **The Dude**—Quincy Jones, A&M, producer: Quincy Jones; **Gauche**—Steely Dan, MCA, producer: Gary Katz; **Mistaken Identity**—Kim Carnes, EMI America, producer: Val Garay.

SONG OF THE YEAR

(A Songwriter's Award)
Arthur's Theme (Best That You Can Do)—Peter Allen, Burt Bacharach, Carole Bayer Sager, Christopher Cross (Irving Music/Wolff Music/New Hidden Valley Music/Pop 'n Roll Music/Warner Bros. Music/Unichappell/Begonia Melodies); **Bette Davis Eyes**—Donna Weiss & Jackie DeShannon (Plain & Simple/Donna Weiss Music); **Endless Love**—Lionel Richie Jr. (PGP/Brockman); **Just The Two Of Us**—Bill Withers, William Salter, Ralph MacDonald (Antisia Music); **9 To 5**—Dolly Parton (Fox Fanfare Music/Velvet Apple Music).

BEST NEW ARTIST

Adam And The Ants—Epic/CBS; **Sheena Easton**—EMI America; **Go-Go's**—I.R.S./A&M; **James Ingram**—A&M; **Luther Vandross**—Epic/CBS.

PRODUCER OF THE YEAR

Val Garay; Quincy Jones; Robert John, "Mutl" Lange & Mick Jones; Arif Mardin; Lionel Richie Jr.

POP FIELD

BEST POP VOCAL PERFORMANCE, FEMALE

Angel Of The Morning—Juice Newton, Capitol; **Bette Davis Eyes**—Kim Carnes, EMI America; **For Your Eyes Only**—Sheena Easton, Liberty; **Lena Horne: The Lady And Her Music Live On Broadway**—Lena Horne, Qwest/Warner; **Physical**—Olivia Newton-John, MCA.

BEST POP VOCAL PERFORMANCE, MALE

Arthur's Theme (Best That You Can Do)—Christopher Cross, Warner; **Breakin' Away**, Al Jarreau, Warner; **Double Fantasy**—John Lennon, Geffen/Warner; **Just Once**—James Ingram (Track from Quincy Jones' "The Dude"), A&M; **Just The Two Of Us**—Bill Withers (Track from Grover Washington Jr.'s "Winelight"), Elektra/Asylum.

BEST POP VOCAL PERFORMANCE, DUO OR GROUP

Boy From New York City—Manhattan Transfer, Atlantic; **Endless Love**—Diana Ross & Lionel Richie Jr., Motown; **Gauche**—Steely Dan, MCA; **Private Eyes**—Daryl Hall & John Oates, RCA; **Slow Hand**—Pointer Sisters, Planet/Elektra/Asylum.

BEST POP INSTRUMENTAL PERFORMANCE

Hooked On Classics—Royal Philharmonic Orchestra, RCA; **Late Night Guitar**—Earl Klugh, Liberty; **Rit**—Lee Ritenour, Elektra/Asylum; **Theme From "Hill Street Blues"**—Mike Post featuring Larry Carlton, Elektra/Asylum; **Velas**—Quincy Jones (Track from "The Dude"), A&M.

ROCK FIELD

BEST ROCK VOCAL PERFORMANCE, FEMALE

Cold Love—Donna Summer (Track from "Wanderer"), Geffen/Warner; **Edge Of Seventeen**—Stevie Nicks (Track from "Bella Donna"), Modern/Atlantic; **Fire And Ice**—Pat Benatar, Chrysalis; **Walking On Thin Ice**—Yoko Ono, Geffen/Warner; **Who's Foolin' Who—Lulu** (Track from "Lulu"), Alfa.

BEST ROCK VOCAL PERFORMANCE, MALE

Dedication—Gary U.S. Bonds, EMI America; **Jessie's Girl**—Rick Springfield, RCA; **The River**—Bruce Springsteen, Columbia/CBS; **Super Freak**—Rick James, Gordy/Motown; **Young Turks**—Rod Stewart, Warner.

BEST ROCK PERFORMANCE, DUO OR GROUP

Don't Stand So Close To Me—The Police, A&M; **4—Foreigner**, Atlantic; **Hi Infidelity**—REO Speedwagon, Epic/CBS; **Stop Draggin' My Heart Around**—Stevie Nicks with Tom Petty & the Heartbreakers, Modern/Atlantic; **Tattoo You**—Rolling Stones, Rolling Stones/Atlantic.

BEST ROCK INSTRUMENTAL PERFORMANCE

Behind My Camel—The Police (Track from "Zenyatta Mondatta"), A&M; **Computer World**—Kraftwerk (Track from "Computer World"), Warner; **The League Of Gentlemen**—Robert Fripp, Polygram/Polydor; **Unsung Heroes**—The Dregs, Arista; **YYZ—Rush** (Track from "Moving Pictures"), Mercury.

RHYTHM & BLUES FIELD

BEST R&B VOCAL PERFORMANCE, FEMALE

Hold On I'm Comin'—Aretha Franklin (Track from "Love All The Hurt Away"), Arista; **It Must Be Magic**—Teena Marie, Gordy/Motown; **Raz-zamatazz**—Patti Austin (Track from Quincy Jones' "The Dude"), A&M; **Stephanie**—Stephanie Mills, 20th Century; **What Cha' Gonna Do For Me**—Chaka Khan, Warner.

BEST R&B VOCAL PERFORMANCE, MALE

I Can't Live Without Your Love—Teddy Pendergrass, Philadelphia Intl/CBS; **Never Too Much**—Luther Vandross, Epic/CBS; **One Hundred Ways**—James Ingram (Track from Quincy Jones' "The Dude"), A&M; **She's A Bad Mama Jama (She's Built, She's Stacked)**—Carl Carlton, 20th Century; **Street Songs**—Rick James, Gordy/Motown.

BEST R&B PERFORMANCE, DUO OR GROUP

Black & White—Pointer Sisters, Planet/Elektra/Asylum; **The Clarke/Duke Project**—Stanley Clarke & George Duke, Epic/CBS; **The Dude**—Quincy Jones, A&M; **Lady (You Bring Me Up)**—Commodores, Motown; **Let's Groove**—Earth, Wind & Fire, ARC/CBS.

BEST R&B INSTRUMENTAL PERFORMANCE

All I Need Is You—David Sanborn, Warner; **East St. Louis Melody**—Noel Pointer (Track from "All My Reasons"), Liberty; **Inherit The Wind**—Wilton Felder, MCA; **You're Welcome, Stop On By**—Ahmad Jamal (Track from "Intervals"), 20th Century; **Winds Of Change (Henka Non Nagare)**—Hiroshima (Track from "Odori"), Arista.

BEST RHYTHM & BLUES SONG

(A Songwriter's Award)
Ai No Corrida—Chas. Jankel & Kenny Young (Health-

wave Music LTD/HG Music/Lazy Lizard Music/Intersong Music LTD); **Just The Two Of Us**—Bill Withers, William Salter, Ralph MacDonald (Antisia Music); **Lady (You Bring Me Up)**—Harold Hudson, William King & Shirley King (Jobete Music/Commodores Entertainment); **She's A Bad Mama Jama (She's Built, She's Stacked)**—Leon Haywood (Jim Edd Music); **When She Was My Girl**—Marc Blatte, Larry Gottlieb (MCA Music).

COUNTRY FIELD

BEST COUNTRY VOCAL PERFORMANCE, FEMALE

I Was Country When Country Wasn't Cool—Barbara Mandrell, MCA; **9 To 5**—Dolly Parton, RCA; **Queen Of Hearts**—Juice Newton, Capitol; **Seven Year Ache**—Rosanne Cash, Columbia/CBS; **Somebody's Knockin'**—Terri Gibbs, MCA.

BEST COUNTRY VOCAL PERFORMANCE, MALE

I'm Just An Old Chunk Of Coal (But, I'm Gonna Be A Diamond Someday)—John Anderson, Warner; **Somewhere Over The Rainbow**—Willie Nelson, Columbia; **Step By Step**—Eddie Rabbitt, Elektra/Asylum; **Still Doin' Time**—George Jones, Epic/CBS; **(There's) No Gettin' Over Me**—Ronnie Milsap, RCA.

BEST COUNTRY PERFORMANCE, DUO OR GROUP

Ehira—Oak Ridge Boys, MCA; **Feels So Right**—Alabama, RCA; **If I Needed You**—Emmylou Harris & Don Williams, Warner; **What Are We Doin' In Love**—Dottie West & Kenny Rogers, Liberty; **You're The Reason God Made Oklahoma**—David Frizzell & Shelly West, Warner.

BEST COUNTRY INSTRUMENTAL PERFORMANCE

Country—After All These Years—Chet Atkins, RCA; **Instrumental Medley: Mountain Dew, Fireball Mail, Old Joe Clark, Night Train, Uncle Joe's Boogie**—Barbara Mandrell (Track from "Mandrell Live"), MCA; **Reflections**—Chet Atkins & Doc Watson, RCA; **The Texas Fiddle Collection**—Johnny Gimble, CMH; **Travis Pickin'**—Merle Travis, CMH.

BEST COUNTRY SONG

(A Songwriter's Award)
Elvira—Dallas Frazier (Acuff-Rose); **I Was Country When Country Wasn't Cool**—Kye Fleming & Dennis W. Morgan (Pi-Gem Music); **9 To 5**—Dolly Parton (Velvet Apple Music/Fox Fanfare Music); **Somebody's Knockin'**—Ed Penney & Jerry Gillespie (Chiplin/Tri-Chappel); **You're The Reason God Made Oklahoma**—Larry Collins & Sandy Pinkard (Peso Music/Wallet Music).

JAZZ FIELD

BEST JAZZ VOCAL PERFORMANCE, FEMALE

Digital III At Montreux—Ella Fitzgerald, Pablo Live; **Helen**—Helen Humes, Muse; **The Janet Lawson Quintet**—Janet Lawson, InnerCity/Music Minus One; **Never Make Your Move Too Soon**—Ernestine Anderson, Concord Jazz; **Save Your Love For Me**—Etta Jones, Muse.

BEST JAZZ VOCAL PERFORMANCE, MALE

Blue Rondo Ala Turk—Al Jarreau, Warner; **Have No Fear, Joe Turner Is Here**—Joe Turner, Pablo; **Mel Torme & Friends Recorded Live At Marty's New York City**—Mel Torme, Finesse/CBS; **Music's The Only Thing (That's) On My Mind**—Jimmy Rowles, Progressive; **Johnny Hartman Once In Every Life**—Johnny Hartman, Bee Hive.

BEST JAZZ VOCAL PERFORMANCE, DUO OR GROUP

Clare Fischer & Salsa Picante Present 2 + 2 + 2, Pausa; **East Of Suez**, Jackie & Roy, Concord Jazz; **Now—Hi-Lo's**, Pausa; **Silly Habits**—Mel Torme & Janis Ian (Track from "Mel Torme & Friends Recorded Live At Marty's New York City"), Finesse/CBS; **Until I Met You (Corner Pocket)**—Manhattan Transfer (Track from "Mecca For Moderns"), Atlantic.

BEST JAZZ INSTRUMENTAL PERFORMANCE, SOLOIST

Bye Bye Blackbird—John Coltrane, Pablo; **The Incredible Ira Sullivan**—Ira Sullivan, Stash; **The Master . . . Pepper Adams**—Pepper Adams, Muse; **Music's The Only Thing (That's) On My Mind**—Jimmy Rowles, Progressive; **Self Portrait**—Pete Christlieb, Bosco 1.

BEST JAZZ INSTRUMENTAL PERFORMANCE, GROUP

Chick Corea & Gary Burton In Concert, Zurich, October 28, 1979—Chick Corea & Gary Burton, ECM; **Live At The Village Vanguard**—Red Rodney featuring Ira Sullivan, Muse; **Nonpareil**—Al Cohn, Concord; **The Swinger**—Zoot Sims, Pablo; **Vic Dickenson Quintet**, Vic Dickenson, Storyville.

BEST JAZZ INSTRUMENTAL PERFORMANCE, BIG BAND

Burnin' (Blues For Bird)—Don Menza & His '80's Big Band (Track from "Burnin'"), RealTime; **Panama Francis And The Savoy Sultans—Vol. II**—Panama Francis and the Savoy Sultans, Classic Jazz; **Tanuki's Night Out**—Toshiko Akiyoshi, Lew Tabackin Big Band, Jazz America Marketing; **Tribute**—Rob McConnell & The Boss Brass, Pausa; **Walk On The Water**—Gerry Mulligan & His Orchestra, DRG.

BEST JAZZ FUSION PERFORMANCE

Apple Juice—Tom Scott, Columbia/CBS; **As Falls Wichita, So Falls Wichita Falls**—Pat Metheny & Lyle Mays, ECM; **The Man With The Horn**—Miles Davis, Columbia/CBS; **Night Passage**—Weather Report, ARC/CBS; **WineLight**—Grover Washington Jr., Elektra/Asylum.

GOSPEL & INSPIRATIONAL FIELD

BEST GOSPEL PERFORMANCE, CONTEMPORARY OR INSPIRATIONAL

In Concert—Amy Grant, Myrrh/Word; **Finest Hour**—Cynthia Clawson, Triangle/Benson; **Priority—Imperials**, Dayspring/Word; **Spreadin' Like Wildfire**—The Archers, Songbird/MCA; **This Ain't Hollywood**—De-garmo & Key, Lamb & Lion, Benson.

BEST GOSPEL PERFORMANCE, TRADITIONAL

Can't Stop The Music—The Lanny Wolfe Trio, Impact/Benson; **Escape To The Light**—Rusty Goodman, Canaan/Word; **Goin' Higher—The Happy Goodman Family**, Canaan/Word; **The Masters V—J.D. Sumner**, James Blackwood, Hovie Lister, Rosie Rozell, Jake Hess, Skylite; **Rambo Reunion**—Rambos, Heartwarming/Benson.

BEST SOUL GOSPEL PERFORMANCE, CONTEMPORARY

Don't Give Up—Andrae Crouch, Warner; **Edwin Hawkins Live**—Edwin Hawkins, Myrrh/Word; **The Hawkins Family**—The Hawkins Family, Light; **Introducing The Winans**—The Winans, Light/Lexicon; **The Lord Will Make A Way**—Al Green, Hi-Myrrh/Word.

BEST SOUL GOSPEL PERFORMANCE, TRADITIONAL

Cloudburst—Mighty Clouds of Joy, Myrrh/Word; **Daniel Hawkins**—Daniel Hawkins, Light/Lexicon; **Go—Shirley Caesar**, Myrrh/Word; **The Lord Will Make A Way**—Al Green, Hi-Myrrh/Word; **Where Is Your Faith**—James Cleveland & So. California Community Choir, Savoy.

BEST INSPIRATIONAL PERFORMANCE

Amazing Grace—B.J. Thomas, Myrrh/Word; **I Believe In Jesus—Donna Summer** (Track from "The Wanderer"), Geffen/Warner; **I'm So Glad I'm Standing Here Today—Crusaders** with Joe Crocker, MCA; **In My Heart**—Barbara Mandrell (Track from "Mandrell Live"), MCA; **Miracles**—Don Williams, MCA; **Shot Of Love**—Bob Dylan, Columbia/CBS.

MISCELLANEOUS FIELDS

BEST ETHNIC OR TRADITIONAL RECORDING

Blues Deluxe—The Lonnie Brooks Blues Band, The Son Seals Blues Band, Mighty Joe Young, Muddy Waters, Koko Taylor & Her Blues Machine, Willie Dixon and The Chicago Blues Allstars, XRT/Alligator; **From The Heart Of A Woman**—Koko Taylor, Alligator; **Frozen Alive!**—Albert Collins, Alligator; **Living Chicago Blues Vol. IV—A.C. Reid** and The Spark Plugs, Scotty and The Rib Tips, Lovie Lee with Carey Bell, Alligator; **There Must Be A Better World Somewhere**—B.B. King, MCA.

BEST LATIN RECORDING

Brazilian Soul—Laurindo Almeida & Charlie Byrd, Concord Jazz Picante; **Gozamel Pero Ya . . .**—Cal Tjader, Concord Jazz Picante; **Guajira Pa' La Jeva**—Clare Fischer (Track from "Clare Fischer & Salsa Picante Present 2 + 2"), Pausa; **Eddie Palmieri—Eddie Palmieri, Barbaro, "Summertime"**—Digital At Montreux, 1980—Dizzy Gillespie & Mongo Santamaria, Pablo Live.

BEST RECORDING FOR CHILDREN

Ant's Hillvania—Wendell Burton, Pat Boone, Jamie Owens-Collins, James Hampton, Mike Milligan, Patty Gramling, Betsy Hernandez, Barry McGuire, Mark Pendergrass, Dan Collins, Nathan Carlson, Ane Weber, writers: Jimmy & Carol Owens with Cherry Boone O'Neill, producer: Dan Collins, Birdwing/Sparrow; **Big Bird Discovers The Orchestra**—Carroll Spinney as Big Bird, creator: Jim Henson, producer: Arthur Shimkin, Sesame St.; **A Chipmunk Christmas**—The Chipmunks & Santa Claus, writers & producers: Jancie Karman & Ross Bagdasarian, RCA; **The Fox And The Hound**—Songs & Dialog from the original motion picture soundtrack featuring Pearl Bailey, Jack Albertson & Mickey Rooney, producer: Elena Engel, Disneyland; **Sesame Country**—The Muppets, Glen Campbell, Crystal Gayle, Loretta Lynn, Tanya Tucker, creator: Jim Henson, producer: Dennis Scott, Sesame St.

BEST COMEDY RECORDING

Airplane—Comedy dialogue from the original soundtrack, producer: Lloyd Segal, Regency; **The Inquisition**—Mel Brooks (Track from "History Of The World Part I"), Warner; **Mel Brooks' History Of The World Part I**, producers: Mel Brooks, Steve Barri, Warner; **Rev. Du Rite**—Richard Pryor, Laif; **Urban Chipmunk**—The Chipmunks, producers: Larry Butler, Janice Karman & Ross Bagdasarian, RCA.

BEST SPOKEN WORD, DOCUMENTARY OR DRAMA RECORDING

Donovan's Brain—Orson Welles, Radiola; **Justice Holmes' Decisions**—Read by E.G. Marshall, Introductory Commentary read by Louis Nizer, Caedmon; **The McCartney Interview**—Paul McCartney, Columbia, originally recorded for *Musician* magazine; **Twas The Night Before Christmas**—Ed McMahon, Livingstone; **Vladimir Nabokov: Loita**—James Mason, Caedmon.

VIDEO OF THE YEAR

Eat To The Beat—Blondie, Chrysalis/WCI/RCA (VHS); **The First National Kidisc**—Various, MCA/Video (Disc); **One-Night Stand: A Key-board Event**—Eubie Blake, Kenny Barron, Arthur Blythe, Ron Carter, George Duke, Charles Erland, Rodney Franklin, Herbie Hancock, Sir Roland Hanna, Bobby Hutcherson, Bob James, Hubert Laws, Buddy Williams, CBS Video Enterprises (Disc); **Michael Nesmith In Elephant Parts**—Michael Nesmith, Pacific Arts Video (VHS); **Paul Simon—Paul Simon, Pioneer Artists** (Disc).

COMPOSING AWARDS

BEST INSTRUMENTAL COMPOSITION

Altered States—John Corigliano (Warner Bros. Music); **As Falls Wichita, So Falls Wichita Falls**—Pat Metheny & Lyle Mays (Pat Meth Music/Lyle Mays Music); **For An Unfinished Woman**—Gerry Mulligan (Mulligan Music); **The Slaves**—Jerry Goldsmith (Duchess Music); **Theme From Hill Street Blues**—Mike Post (MGM Music).

BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL

The Elephant Man—John Morris, 20th Century; **Endless Love**—Jonathan Tunick, Lionel Richie Jr., Thomas McClary, Mercury/Polygram; **The Jazz Singer**—Neil Diamond, Gilbert Becaud, Alan Lindgren, Richard Bennett, Doug Rhone, Capitol; **9 to 5**—Charles Fox & Dolly Parton, 20th Century; **Raiders Of The Lost Ark**—John Williams, Columbia/CBS.

BEST CAST SHOW ALBUM

Duke Ellington's Sophisticated Ladies—composers & lyricists: Duke Ellington & others, producer: Thomas Z. Shepard, RCA; **42nd Street**—composer: Harry Warren, lyricists: Al Dubin, Johnny Mercer, Mort Dixon, producer: Thomas Z. Shepard, RCA; **Lena Horne: The Lady And Her Music, Live On Broadway**—composers & lyricists: various, producer: Quincy Jones, Qwest/Warner; **The Pirates Of Penzance**—lyricist & composer: Gilbert & Sullivan, producer: Peter Asher, Elektra/Asylum; **Woman Of The Year**—composer: John Kander, lyricist: Fred Ebb, producer: John McClure, Arista.

ARRANGING AWARDS

BEST ARRANGEMENT ON AN INSTRUMENTAL RECORDING

A Bit Byas'D—(Toshiko Akiyoshi, Lew Tabackin' Big Band) (Track from "Tanuki's Night Out"), arranger: Toshiko Akiyoshi, Jazz America Marketing; **Mountain Dance**—(Dave Grusin) (Track from "Mountain Dance"), arranger: Dave Grusin, GRP/Arista; **The Slaves**—(Jerry Goldsmith) (Track from "Masada"), arranger: Jerry Goldsmith, MCA; **South Rampart Street Parade**—(John Williams, Boston Pops), (Track from "Pops On The March"), arranger: Billy May, Philips; **Velas**—(Quincy Jones) (Track from "The Dude"), arranger: Quincy Jones, synthesizer & string arranger: Johnny Mandel, A&M.

BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCAL(S)

Ai No Corrida—(Quincy Jones) (Track from "The Dude"), arranger: Quincy Jones, A&M; **And The Melody Still Lingers On (Night In Tunisia)**—(Chaka Khan) (Track from "What Cha' Gonna Do For Me"), arranger: Arif Mardin, Warner; **DU, DU (2 + 2)**—(Track from "Clare Fischer and Salsa Picante Present 2 + 2"), arranger: Clare Fischer, Pausa; **Living Inside Myself**—(Gino Vannelli) (Track from "Night-walker"), arrangers: Gino, Joe & Ross Vannelli, Arista; **What Is Hip—(Tower of Power)** (Track from "Tower of Power Direct"), arranger: Greg Adams, Sheffield Lab.

BEST VOCAL ARRANGEMENT

A Nightingale Sang In Berkeley Square—(Manhattan Transfer) (Track from "Mecca For Moderns"), arranger: Gene Puerling, Atlantic; **DU, DU (2 + 2)**—(Track from "Clare Fischer and Salsa Picante Present 2 + 2") arranger: Clare Fischer, Pausa; **Kafka**—(Manhattan Transfer) (Track from "Mecca For Moderns"), arrangers: Bernard Kafka & Jay Graydon, Atlantic; **The Night We Called It A Day**—(The Hi-Lo's) (Track from "Now"), arranger: Gene Puerling, Pausa; **(The Word Of) Confirmation**—(Manhattan Transfer) (Track from "Mecca For Moderns"), arranger: Milcho Lelev, Atlantic.

MISCELLANEOUS CRAFTS

BEST ALBUM PACKAGE

(An Art Director's Award)
Eagles Live (Eagles)—Kosh, Elektra/Asylum; **Positive Touch** (Undertones), Andy Ferguson, Harvest/Capitol; **Social Studies** (Carla Bley), Paul McDonough, ECM; **Tattoo You** (Rolling Stones)—Peter Carstenson, Rolling Stones; **Working Class Dog** (Rick Springfield)—Mike Doud, RCA.

BEST ALBUM NOTES

(An Annotator's Award)
Erroll Garner: Master Of The Keyboard (Erroll Garner)—Dan Morgenstern, Book-of-the-Month-Records; **Fats Waller (Giants Of Jazz)** (Fats Waller)—David Thomson, Time-Life; **James P. Johnson (Giants Of Jazz)** (James P. Johnson)—Dick Wellstood & Willa Roudner, Time-Life; **The Mario Lanza Collection** (Mario Lanza)—C.P. Crumppacker, RCA/Red Seal; **Pee Wee Russell (Giants Of Jazz)** (Pee Wee Russell)—John McDonough, Time-Life.

BEST HISTORICAL ALBUM

Birmingham Quartet Anthology—producer: Doug Seroff, Clanka Lanka (Various); **Hoagy Carmichael: From "Star Dust" To "Ole Buttermilk Sky"**—producers: George Spitzer & Michael Brooks, Book-of-the-Month; **Miles Davis: Chronicle The Complete Prestige Recordings** (Miles Davis)—producer: Orrin Keepnews, Prestige; **The Quintet Of The Hot Club Of France (1936-1937)** (Django Reinhardt/Stephane Grappelli)—producer: Kevin Yorlano, Inner City/Music Minus One; **The Smithsonian Collection Of Classic Country Music** (Reissue) (Various)—producer: Bill C. Malone, Smithsonian.

BEST ENGINEERED RECORDING

The Dude (Quincy Jones)—Bruce Swedien, A&M; **Escape** (Journey)—Mike Stone, Kevin Elson, engineers; **Gauche** (Steely Dan)—Roger Nichols, Elliot Schiner, Bill Schnee, Jerry Garsza, MCA; **Turn Of A Friendly Card** (Alan Parsons Project)—Alan Parsons, Arista; **Zenyatta Mondatta** (Police)—Nigel Gray, A&M.

CLASSICAL FIELD

BEST CLASSICAL ALBUM

(Grammy to the artist and producer)
The Horowitz Concerts 1979/80—Vladimir Horowitz, producer: John Pfeiffer, RCA; **Isaac Stern 60th Anniversary Celebration**—Isaac Stern, Itzhak Perlman, Pinchas Zukerman/Zubin Mehta conducting New York Philharmonic Orchestra, producer: Andrew Kazdin, CBS; **Live From Lincoln Center—Sutherland-Horne-Pavarotti**—Joan Sutherland, Marilyn Horne, Luciano Pavarotti/Richard Bonynge conducting New York City Opera Orchestra, producer: Ray Minshall, London; **Mahler: Symphony No. 2 In C Minor**—Sir Georg Solti conducting Chicago Symphony Orchestra & Chorus/Isobel Buchanan, Mira Zakai, producer: James Mallinson, London; **The Unknown Kurt Weill**—Teresa Stratas, producer: Eric Salzman, Nonesuch).

BEST CLASSICAL ORCHESTRAL RECORDING

(Grammys to the conductor and producer)
Gershwin: Porgy & Bess (Symphony Picture)/Cuban Overture & Second Rhapsody—Andre Previn conducting London Symphony Orchestra, producer: Suvii Raj Grubb, Angel; **Holst: The Planets**—Simon Rattle conducting Philharmonia Orchestra, producer: John Willan, Angel; **Mahler: Symphony No. 2 In C Minor**—Sir Georg Solti conducting Chicago Symphony Orchestra, producer: James Mallinson, London; **Mahler: Symphony No. 10 (Deryck Cooke Final Version)**—James Levine conducting Philadelphia Orchestra, producer: Jay David Saks, RCA; **Mozart: The Symphonies: Salzburg 1775-1783, Vol. 5**—Jaap Schroder, Director, Academy of Ancient Music, producer: Morten Winding, L'Oiseau-Lyre.

BEST OPERA RECORDING

(Grammys to the conductor and producer)
Berg: Wozzeck—Christoph von Dohnanyi conducting Vienna Philharmonic & Vienna State Opera Chorus/Principal Soloists: Eberhard Wachter, Anja Silja, producers: Christopher Raeburn & Michael Haas, London; **Janacek: From The House Of The Dead—Sir Charles Mackerras** conducting Vienna Philharmonic/Principal Soloists: Jiri Zahradnick, Vaclav Zitek, Ivo Zidek, producer: James Mallinson, London; **Korngold: Violanta**—Marek Janowski conducting Munich Radio Orchestra/Bavarian Radio Chorus/Principal Soloists: Eva Marton, Siegfried Jerusalem, Walter Berry, Ruth Hesse, producer: George Korngold, CBS; **Monteverdi: Il Ritorno D'Ulisse In Patria**—Raymond Leppard conducting London Philharmonic/Glyndebourne Chorus/Principal Soloists: Frederica von Stade, Richard Stilwell, producer: David Mottley, CBS; **Puccini: Le Villi**—Lorin Maazel conducting National Philharmonic/Ambrosian Opera Chorus/Principal Soloists: Renata Scotto, Placido Domingo, Leo Nucci, Tito Gobbi, producer: Paul Myers, CBS; **Rossini: L'Italiana In Algeri**—Claudio Scimone conducting I Solisti Veneti/Chorus of Prague/Principal Soloists: Marilyn Horne, Samuel Ramer, Kathleen Battle, Ernesto Palacio, producer: Michael Gacin, RCA; **Wagner: Parsifal**—Herbert von Karajan conducting Berlin Philharmonic Orchestra/Chorus of Deutsche Opera Berlin/Principal Solists; Peter Hofmann, Dunja Vejzovic, Kurt Mull, Jose van Dam, Siegmund Nimsgern, Victor von Haem, producer: Gunther Breest, DG.

BEST CHORAL PERFORMANCE (OTHER THAN OPERA)

Haydn: The Creation—conductor: Neville Marr

EIGHT FOR QUINCY JONES

Grammy Nominees Feature Crossovers

• Continued from page 3

Epic, Geffen and Motown/Gordy, with six each.

Adding in classical, RCA becomes the top individual label, with 25 bids, followed by Columbia with 20.

Corporately, WEA leads with 49 nominations, followed by CBS and RCA with 31 each.

Rock fans had little to cheer about in the Grammy listings, save for the fact that the late John Lennon finally got his first Grammy nomination apart from the Beatles. Lennon's five bids put him in third place among non-classical artists.

But the Stones (who have never won a Grammy) failed to repeat their strong 1978 showing, when "Some Girls" was up for album of the year. And REO Speedwagon achieves the dubious distinction of being the first act with the No. 1 album of the year not to be nominated for the album of the year Grammy since 1973.

That was perhaps the biggest disappointment for CBS, which also finds itself shut out of both the record and album of the year races for the first time since '74. But CBS has some consolation with two of the five best new artist nominees—Adam & the Ants and Luther Vandross—though even here CBS' Loverboy is conspicuous by its absence.

John Lennon is the second member of the Beatles to be nominated for record of the year: George Harrison was entered 10 years ago with "My Sweet Lord." Harrison lost, though, as did the Beatles in all four of their nominations for that award.

Even if Lennon doesn't pull out a win, Beatles fans may be able to cheer for Paul McCartney, who's nominated for best spoken word recording with "The McCartney Interview."

Christopher Cross, who set Grammy history last year by sweeping the top three awards and best new artist, is up for three more prizes, including record of the year. That makes Cross the first record of the year winner to make it back to the finals since Roberta Flack in 1974.

Grammy Awards Nominees

• Continued from opposite page

man, Angel; **Bartok: Quartets For Strings (6) Complete**—Tokyo String Quartet, DG; **The Complete String Quartets Of Brahms & Schumann**—Guarneri Quartet, RCA; **Oboe Quartets (Mozart, J.C. Bach, Karl Stamitz, Wanhal)**—Ray Stilt, Itzhak Perlman, Pinchas Zukerman, Lynn Harrell, Angel; **Tchaikovsky: Piano Trio In A Minor**—Itzhak Perlman, Lynn Harrell, Vladimir Ashkenazy, Angel.

BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (WITH ORCHESTRA)

Chopin: **Concerto For Piano No. 1 In E Minor**—Emanuel Ax (Eugene Ormandy cond. Philadelphia Orchestra), RCA; **Corigliano: Concerto For Clarinet & Orchestra**—Stanley Drucker (Zubin Mehta cond. New York Philharmonic Orchestra), New World; **French Flute Concertos**—James Galway (Charles Dutoit cond. Royal Philharmonic Orchestra), RCA; **Isaac Stern 60th Anniversary Celebration**—Isaac Stern, Itzhak Perlman, Pinchas Zukerman (Zubin Mehta cond. New York Philharmonic Orchestra), CBS; **Sibelius: Concerto For Violin In D Minor/Saint-Saens: Introduction & Rondo Capriccioso**—Dylana Jensen (Eugene Ormandy cond. Philadelphia Orchestra), RCA.

BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA)

Artur Schnabel—Schumann, Ravel, Debussy, Albeniz—Artur Schnabel, RCA; **Bartok: Sonata For Piano (1926)/Improvisations On Hungarian Peasant Songs/Suite, Op. 14**—Murray Perahia, CBS; **The Horowitz Concerts 1979/80**—Vladimir Horowitz, RCA; **Itzhak Perlman Plays Fritz Kreisler, Album 3**—Itzhak Perlman (Samuel Sanders, Accompanist), Angel; **Virtuoso Violin**—Pinchas Zukerman (Mark Neikrug, Accompanist), CBS.

"Arthur's Theme" is also nominated for song of the year, as are "Endless Love" and "9 To 5," giving motion picture themes three of the five entries. "9 To 5," in fact, is up for song honors in both pop and country; "Just The Two Of Us" is up for best song in both pop and r&b.

Juice Newton is the only vocalist to be nominated in both pop and country fields. Rick James is up in both rock and r&b; Donna Summer is entered in both rock and inspirational.

The born again aspect of the music business is further apparent with Bob Dylan, Al Green, Barbara Mandrell and the Crusaders with Joe Cocker also nominated in the inspirational and soul gospel categories.

Steely Dan reached the album of the year finals with its second successive studio release, "Gaucho." The group's "Aja" was nominated for the award in 1977.

But Stevie Nicks' "Bella Donna" wasn't nominated for best album, despite five months in the top 10. According to a Recording Academy spokeswoman, a necessary entry form wasn't submitted, rendering the album ineligible.

Quincy Jones' four nominations for producer of the year are the most anyone's had since the category was introduced in 1974. Arif Mardin, also nominated this year, won the award in 1975.

The popularity of jazz/pop also aided Manhattan Transfer, which commands three of the five nominations for best vocal arrangement. All are tracks from the group's Atlantic album "Mecca For Moderns."

Lena Horne's nomination for pop female performance with her "Live On Broadway" tour-de-force echoes the 1974 nomination in that category of Cleo Laine's "Live At Carnegie Hall" collection.

The leanest category this year is best comedy recording, in which a track from Mel Brooks' "History Of The World Part I" is inexplicably competing against the entire soundtrack.

BEST CLASSICAL VOCAL SOLOIST PERFORMANCE

Del Tredici: **Final Alice**—Barbara Hendricks (Sir Georg Solti cond. Chicago Symphony Orchestra), London; **Live From Lincoln Center/Sutherland/Horne/Pavarotti**—Joan Sutherland, Marilyn Horne, Luciano Pavarotti (Richard Bonynge cond. New York City Opera Orchestra), London; **Ravel: Scheherazade/From Cinq Melodies Populaires Grecques/Deux Melodies Hebraïques/Chansons Madecasses**—Frederica von Stade (Seiji Ozawa cond. Boston Symphony Orchestra), CBS; **Think On Me**—Elly Ameling (Dalton Baldwin, Accompanist), CBS; **The Unknown Kurt Weill**—Teresa Stratas (Richard Weitach, Accompanist), Nonesuch.

BEST ENGINEERED RECORDING, CLASSICAL

Holst: **The Planets**—Simon Rattle cond. Philharmonia Orchestra/Ambrosian Singers, engineer: Michael Sheady, Angel; **Isaac Stern 60th Anniversary Celebration**—Isaac Stern, Itzhak Perlman, Pinchas Zukerman/Zubin Mehta cond. New York Philharmonic Orchestra, engineers: Bud Graham, Ray Moore & Andrew Kazdin, CBS; **Mahler: Symphony No. 10 (Deryck Cooke Final Version)**—James Levine cond. Philadelphia Orchestra, engineers: Paul Goodman, Jules Bloomenthal, Sydney Davis & Don Morrison, RCA; **Orff: Carmina Burana**—Eduardo Mata cond. London Symphony Orchestra/Richard Cooke cond. London Symphony Chorus/Hendricks, Aler, Hagegard, Michael Gray, Paul Goodman, engineers, RCA; **Orff: Carmina Burana/Hindemith: Symphonic Metamorphosis Of Themes By Weber**—Robert Shaw cond. Atlanta Symphony Orchestra & Chorus/Atlanta Boys Choir, Blegen, Brown, Hagegard, engineers: Jack Renner, Jules Bloomenthal, Sydney Davis & Jim Wolvington, Telarc.

CLASSICAL PRODUCER OF THE YEAR

Stephen Epstein, Andrew Kazdin, James Mallinson, Jay David Saks, Robert Woods.

• Continued from page 6

Sky High: **Stevie Wonder's "That Girl"** (Tamla) this week becomes the highest-debuting single on Billboard's r&b chart in more than 10 years. It comes on at number 14, the highest entry since **Aretha Franklin's "Rock Steady"** (Atlantic) opened at 13 in November, 1971.

The highest debuting single in the '80s until now was **Kool & the Gang's "Take My Heart"** (De-Lite), which bowed at 27.

Wonder's fastest-starting singles until now included "Superstition," which opened at 28, "Send One Your Love" (45) and "Sir Duke" (48).

While debuts in the top 15 are virtually unheard of with today's tight playlists, several singles started that high a decade ago. Aretha's "You're All I Need To Get By" bowed at 15; **James Brown's "Super Bad"** (King) opened at 14.

Brown debuted at 15 with another big single (Chartbeat's personal favorite), "Get Up (I Feel Like Being A Sex Machine)." They just don't write 'em like that anymore.

On the pop chart, "That Girl" jumps a cool 20 points to number 52. With a move like that, Chartbeat is already hard at work on a list of No. 1 hits with the same titles as tv sitcoms—excluding theme songs, of course. If only someone would hurry and come up with a song called "The New Temperature's Rising."

★ ★ ★

Staying Power: **Foreigner's "4"** this week ties the **Rolling Stones'** re-

Chartbeat

cent "Tattoo You" as the longest-running No. 1 album in Atlantic history. Both LPs have had nine weeks on top of the Billboard chart.

Runnersup in the Atlantic family of labels, with seven weeks at No. 1, are **"Led Zeppelin II"** from 1969-70 and the group's "In Through The Out Door" from 1979, with seven weeks each. The latter title is on Swan Song; the Stones album is on Rolling Stones.

The Foreigner and Stones albums have both been in the top 10 now for 20 or more weeks, as have current sets by **Journey** (Columbia) and **Stevie Nicks** (Modern).

In fact, both of this week's two best-selling albums have been top five every week since mid-August. We won't even speculate as to what that says about the state of the business.

★ ★ ★

Busy Bunny: **George Benson's "Turn Your Love Around"** jumps to No. 1 on this week's r&b chart, becoming Warner's 10th top-charted r&b hit in less than four years. It's Benson's second soul topper, following 1980's "Give Me The Night" (on Warner/Qwest).

Funkadelic and **Chaka Khan** have also collected two No. 1 r&b hits in this period; **Bootsy's Rubber Band**, **Prince, Larry Graham and Roger** have all snared one. Before Warner hit its stride in 1978, it also had isolated No. 1 r&b hits in 1975 (**Graham Central Station's "Your Love"**) and 1976 (**Candi Staton's "Young Hearts Run Free"**).

New Music Labels Adjusting

• Continued from page 16

Spires, a "Sparks-type" group; and by singer/songwriter David Hines, whom Lansford describes as "MOR-like Boz Scaggs."

"We use the new time and the old time distributors," says Howie Klein, founder of the San Francisco-based **415 Records**. Recently it released an EP by Romeo Void, and plans to release product by the Units (produced by Bill Nelson); New Math, a band from Rochester, N.Y.; and the Red Rockers, a New Orleans band that Klein says sounds like the early Clash, and which is currently on tour of the South.

Klein, whose label is signed to PolyGram in Greece, says he is looking for other foreign distribution deals.

Takoma Records is distributed by Chrysalis, and is partly owned by Chrysalis' principals Chris Wright and Terry Ellis, but Takoma partner Denny Bruce indicates that there may be a change of direction for his label, known primarily for such basic rock/blues artists as the Fabulous Thunderbirds and the Sir Douglas Quintet.

"What I want to get into is r&b, in the good raw sense, and new music, the avant garde like Laurie Anderson and the Bush Tetras. I have given up expecting a John Lennon or Peter Townshend to emerge from two-guitar, bass, and drum type of bands. Bands like that are not the future. It is synthesizers with a good rhythm section." Bruce also indicates that he may make changes in the Takoma's distribution.

Doing its own distribution and mail order is **Reach Out International Records**, which sells no records at all; its product is strictly cassettes. This month it will release "Blast Off," by the Fleshtones,

which was recorded for Red Star Records in 1978, but which was never previously released. Coming in "Rasta" green, yellow and red cassettes will be a tape by the Bad Brains, a black punk/reggae group from Washington, D.C.

Further down the line are tapes by Boston band Scientific Americans, the "Germs Live" featuring the late Darby Crash, and "Unsung Heroes" a compilation of do-it-yourself singles by unsigned bands, put together by Tom Goodkind, promoter at New York's Peppermint Lounge.

Also mining product from the New York rock scene is **99 Records**, a label affiliated with the 99 Records store in Greenwich Village, which is distributed through such alternatives as JEM, Important and Sky Disk.

"All of the sudden we are catching on," says 99 founder Ed Bahlman. Expected from 99 is product from such avant garde local artists as Glenn Branca, Liquid Liquid, and E.S.G., a mostly female, Latin-tinged, pop/funk band.

Don Rose, founder of **Eat Records** in Boston, says he is frustrated with the current state of distribution of product for small labels. The alternative distributors, such as JEM, Disk Trading and Important, are all nationwide operations, which basically deal with the same 500 to 800 specialty stores around the country and never reach the mainstream retail outlets, he says. The established independents, on the other hand, are not really interested in promoting small labels with limited sales potential, he adds.

Subsequently, he is working on a system, where small independent regional labels would swap each others product, and each one would sell and promote the others' disks within his own area.

On this week's pop chart, "Turn Your Love Around" is up to number seven. The accompanying album, "The George Benson Collection," also appears to have become a solid hit, after an uncertain start. The \$16.98 set jumps five notches this week to number 15. Maybe it took so long because people had to wait for their Christmas checks to be able to afford it.

★ ★ ★

Crossover Plus: **Daryl Hall & John Oates' "I Can't Go For That (No Can Do)"** (RCA) is now higher on the r&b chart than it is on pop. It leaps six points to number three r&b while holding at number four for the fifth week on the Hot 100. But it's higher still on the disco chart, where this week it jumps to No. 1.

Signings

John Kirby to the Music Exchange for management. . . **Hank Snow** to the Joe Taylor Agency for booking. . . **George Strait, the Double Dares, Steven Gary and Lisa Landers** to Buddy Lee Attractions for booking. . . **Fiddler Darryl Dugosh** to Chardon for booking. . . **Jean Shepard** re-signs with Joe Taylor Artist Agency for bookings.

The **Doobie Brothers** and **Natalie Cole** to Hastings/Clayton/Tucker for specialty merchandise, licensing and fan club administration worldwide.



SAMMY HAGAR—Standing Hampton, Geffen GHS 2006 (Warner). Produced by Keith Olsen. Hagar's throat-shredding vocal work and his preference for thundering, full-throttle guitar rock get an apt widescreen treatment from producer Olsen. The singer's first for the Geffen label is thus a safe bet for wide AOR acceptance. That attack helps explain Hagar's presence on the title track for "Heavy Metal," included here, but the canny Hagar also offers melodic guitar solos, and favors warmer vocal harmonies amid the hard rock fireworks.

Best cuts: "I'll Fall In Love Again," "There's Only One Way To Rock," "Baby It's You."

JACK BRUCE/ROBIN TROWER—Truce, Chrysalis CHR1352. Produced by Trower/Bruce. Bruce possesses one of the most recognizable voices in rock history, and Trower, now that he has outgrown his Jimi Hendrix imitations, has become an impressively understated guitar stylist. On their second album together, their two styles fit together hand in hand, with Bruce's bass guitar playing holding down the bottom. This is good punchy English blues rock. The songs are kept fairly short.

Best cuts: "Gonna Shut You Down," "Last Train To The Stars," "Shadows Touching."

JANIS JOPLIN—Farewell Song, Columbia PC37569. Produced by Elliot Mazur, John Simon, Todd Rundgren. This, the second posthumous Joplin release following "Pearl," offers further proof that Joplin was one of contemporary music's most outstanding vocalists. The nine tracks, all previously unreleased, were originally recorded during 1967-1970 with six featuring Big Brother & The Holding Co. while the remainder feature Joplin during her post Big Brother days. Studio technology has allowed for clean reproduction of these old tapes and still makes for an incredible listening experience. The LP features liner notes by Country Joe McDonald.

Best cuts: "Farewell Song," "One Night Stand," "Tell Mama," "Misery N."

IRENE CARA—Anyone Can See, Network E160003 (E/A). Produced by Ron Dante. Cara made an impressive debut last year on the "Fame" soundtrack with the title cut and "Out Here On My Own." On her solo debut, Cara shows her vocal versatility, on such uptempo tracks as the remake of "Reach Out, I'll Be There," "Wha'd Ya Want" and achieves a poignancy on "Anyone Can See." Cara has surrounded herself with a cast of top players with the end result an impressive new chapter in her young career.

Best cuts: Those mentioned.



CONWAY TWITTY—Southern Comfort, Elektra E160005. Produced by Conway Twitty, Jimmy Bowen. Perhaps more than any other country artist with career longevity, Twitty can be counted on to come up with an eclectic mix of material on each new LP. This one's no exception, either: it ranges from a cover of "Slow Hand" to a truly moving new song, "The Clown." With a sensitive, sensual delivery, Twitty brings a one-on-one feeling to even the most casual lyrics; fortunately, he has concentrated here on songs with more depth and emotion than some of his recent single efforts. The production team of Twitty and Bowen is a strong one.

Best cuts: Those cited, plus "When Love Was Something Else," "Something Strange Got Into Her Last Night," "It Turns Me Inside Out."

T. G. SHEPPARD—Finally, Warner Bros. BSK3600. Produced by Buddy Killen. Sheppard edges further into pop territory with this collection of smooth, polished ballads. Killen's production is generally lavish, but it's also imaginative and varied. And the songs offer a rich garden of imagery and situation for Sheppard's sure and even-handed tending.

Best cuts: "In Another Minute," "Crazy In The Dark," "All My Cloudy Days Are Gone," "I Wish You Could Have Turned My Head (And Left My Heart Alone)."

THE DAVID FRIZZELL AND SHELLEY WEST ALBUM—Warner Bros./Viva BSK3643. Produced by Snuff Garrett, Steve Dorff. It's difficult to follow a successful debut album, especially one that spawned as dynamic a number as "You're The Reason God Made Oklahoma." And wisely, the material here does not attempt to package itself as such obvious duet numbers. Instead, Frizzell and West depends less on each other for vocal support, each stretching their own talents. West especially is developing a strong, rich style well-suited for solo numbers.

Best cuts: "I Just Came Here To Dance," "Another Honky-Tonk Night On Broadway," "Dark Side Of The Moon" and "Being A Man, Being A Woman."



CHAKA KHAN, FREDDIE HUBBARD, JOE HENDERSON, CHICK COREA, STANLEY CLARKE, LENNY WHITE—Echoes Of An Era, Elektra E1-60021. Produced by Lenny White. This

much-anticipated jam session, masterminded by Bruce Lundvall, will doubtless capture airplay from pop and r&b programmers, despite its straight-ahead acoustic charts and its program of old standards, augmented by only one more recent track ("High Wire—The Aerialist"). The reason: curiosity at how Chaka Khan fares as a jazz chanteuse. On that score, the set's a mixed blessing, since Khan displays formidable chops, yet despite unusual restraint still has uneven success at conveying lyric content and mood as well as melodic subtlety. As for the blue chip band, their work is predictably excellent.

Best cuts: "Them There Eyes," "All Of Me" (first take), "Take The A Train," "I Hear Music."

ERNE WATTS—Chariots Of Fire, Qwest QWS3637 (Warner Bros.). Produced by Quincy Jones. "Chariots Of Fire" is one of the most elegant soundtracks in some time. Veteran saxophone player Watts punches up the original Vangelis arrangements without losing any of that elegance. In addition to four tracks from the film, Watts adds his unique touch to Lionel Richie's "Lady" and other outside compositions. "Hold On" features a vocal by James Ingram, as does "Gigolo." Steve Lukather contributes blazing guitar to both songs. This is a classy package.

Best cuts: "Chariots Of Fire Theme (Dance Version)," "Hold On," "Abraham's Theme," "Gigolo."



SUSAN LYNCH—Big Reward, Johnston ARZ 37370 (CBS). Produced by Terry Melcher. The '60s rock feel underlying this newcomer's material balances her band's jangling guitars against a thundering, Spector-influenced drum sound. Lynch, a strong voiced and visually striking Los Angeleno, is clearly shooting for Benatar and Pretenders territory. Fans overdosed by the former and threatened by the latter could make that wish come true.

Best cuts: "That Love," "Laugh," "My Big Reward," "Hurt By Love" (the oft played Chris Spedding track).

SOFT CELL—Non-Stop Frolic Cabaret, Sire SRK3647 (Warner Bros.). Produced by Mike Thorne. The British and American club hit "Tainted Love" is an entrancing and darkly accessible look at love gone awry. While much of what is here is great for dancing, Soft Cell is much more than just another well-groomed British dance band. As the title implies, this album conjures up images of frustration in the neon jungle. Marc Almond delivers his vocals with genuine passion. Dave Tofani's saxophone and clarinet work adds a human touch amid the synthesizers as do David Ball's occasional forays into acoustic instruments.

Best cuts: "Tainted Love," "Frustration," "Bed Sitter," "Secret Life," "Say Hello, Wave Goodbye."

TENPOLE TUDOR—Let The Four Winds Blow, Stiff Records TEES101. Tenpole Tudor is a five-man British band that plays with a lot of good-time manic energy, and on record comes up with some very catchy singles. It has two top 10 singles in Britain already, and its third, "Throwing My Baby Out With The Bathwater" is included on this, its first LP in the U.S. Here is a band with charm, presence, a slightly eccentric air, and better songs than Adam Ant. Now, if only U.S. radio would pay attention.

Best cuts: "Throwing My Baby Out," "Trumpeters," "The King Of Siam," "Her Fruit Is Forbidden."

NEW ORDER—Fact. 50 1981 Movement, Factory Communications FCLNR50 (Rough Trade). New Order is the band formed after the suicide last year of Ian Curtis, lead singer for Joy Division, the seminal English dance rock band. Like its predecessor, New Order is brooding, dark and slightly unnerving. The music is heavily electronic; its dance rhythms more of a command than an enticement. But it is very powerful.

Best cuts: "Chosen Time," "Doubts Even Here," "Dreams Never End."

RON LICHTENSTEIN—Another Mile, Grand Prix Records GPR3001. Produced by Stebe Markham. Grand Prix Records usually releases classical product, but here it enters the field of contemporary music with the debut album by Lichtenstein, a singer/songwriter in the soft rock and pop mold. His music comes from folk roots, and he sings it with a warm and gentle voice. The background music is not overly arranged, but is to the point. Lichtenstein recalls Cat Stevens at times.

Best cuts: "My Love For You Will Never Fade Away," "Another Mile," "The King Of Rock'n'Roll."

VON LMO—Future Language, Strazar Productions 88. Executive producers: Von Lmo, Diane Rose, Elliott Sewell. Punk rock minimalist pioneer Von Lmo (the first to destroy his equipment onstage with a chainsaw, his press release says), is going by the '80s with a new space age heavy metal sound, that is a bit more accessible than his previous manic robot playing, but which is still just as strange. Sometimes crude, sometimes remarkably effective, this debut LP may not seriously challenge AC/DC's megaplatinum popularity, but for Von Lmo it is the height of commerciality.

Best cuts: "Outside Of Time," "Future Language," "Radio World," "Be Yourself."

Billboard's Recommended LPs

pop

PLAYER—Spies Of Life, RCA AFL1 4186. Produced by Dennis Lambert. The "Baby Come Back" group rebounds towards the chart tops reached by their debut, recharged by producer Lambert, who also co-wrote many of the songs, plays synthesizer. Player Peter Beckett is the driving force that powers Player, and though the rock and soul shadings are true to the gold sound of yesteryear, it's still the soft heart of the pop mainstream that will most readily embrace the warm tones of "Some Things Are Better Left Unsaid" and "Thank You For The Use Of Your Love." **Best cuts:** Those mentioned.

BILL CHAMPLIN—Runaway, Elektra 5E563. Produced by David Foster. Former Sons of Champlin founder and veteran singer/songwriter and studio session man Bill Champlin comes up with 11 solid adult contemporary tunes on his second solo LP, his first for Elektra. Champlin has had a wealth of experience which he expresses with a strong and versatile voice that conveys his range of sentiments. Throughout, this is a very well crafted LP. **Best cuts:** "Sara," "Satisfaction," "Runaway," "Without You."

FULL MOON Featuring Neil Larsen & Buzz Feiten, Warner Bros. BSK 3585. Produced by Tommy LiPuma. Frequent studio partners on jazz, pop and fusion dates, keyboard stylist Larsen and guitarist Feiten have revived the Full Moon name for their current quartet, nodding to the small but devoted following that early fusion band garnered more than a decade ago. The current repertoire mixes r&b-tinged vocal tracks with trim instrumentals in the mold of Larsen's previous solo sets, spiced by the guest appearances of players like David Sanborn on alto sax, Bill Reichenbach on trombone, Chuck Findley (trumpet/trombone) and saxophonist Jim Horn. **Best cuts:** "Phantom Of The Footlights," "The Visitor," "Brown Eyes."

MICHAEL FRANKS—Objects Of Desire, Warner Bros. BSK 3648. Produced by Michael Colina, Ray Bardani. Franks' gradual transition from soft jazz stylist to pop master continues on this effort with producers Colina and Bardani, best known for their sleek r&b/pop framework on David Sanborn's last LP. Although they've brought aboard the largest supporting cast yet, Franks and his partners pare the charts to an affecting simplicity. A duet with Bonnie Raitt ("Ladies Night") typifies Franks' sharpening pop instincts. **Best cuts:** "Jealousy," "Ladies' Nite," "No-Deposit Love," "Tahitian Moon."

IAN DURY & THE BLOCKHEADS—Juke Box Dury, Stiff America VSE17. Various producers. This is "Stiff's greatest Dury's" the label says, and sure enough, here are such Ian Dury classics as "Wake Up And Make Love To Me," "Sex & Drugs & Rock'n'Roll," "Reasons To Be Cheerful," and "Hit Me With Your Rhythm Stick." If fans don't have them yet, these four selections alone are worth the price of any LP, but there are eight more selections here, almost as good. Definitely a fun LP. **Best cuts:** Those mentioned.

BILL LABOUNTY, Warner/Curb BSK 3632. Produced by Russ Titelman. Labounty's skill at writing richly melodic pop ballads has won him numerous covers, but his solo recording efforts have yet to win a wide audience. This latest LP could turn the tide, however, given the stylish combination of Bounty's emotive voice, Titelman's sleek production and some vivid new songs, including two collaborations with Barry Mann and Cynthia Weil. One of those, "Livin' It Up," could hit the a/c target squarely. **Best cuts:** "Livin' It Up," "Slow Fade," "Comin' Back," "Never Gonna Look Back."

ALAN VEGA—Collision Drive, Celluloid/Ze Records CEL5001. Produced by Alan Vega. Alan Vega, half of Suicide, the minimalist punk/art band, plays electronic and very hot and effective rockabilly with his four-man Alan Vega Band. This is music considerably more accessible than Suicide, and it is getting its own audience in Europe and in the U.S. outside the new wave centers. On this LP, Vega does two versions of his song "Magdalena." One is country, the other heavy metal. **Best cuts:** Those mentioned and "Viet Vet," "Raver," "Rebel."

DEPECHE MODE—Speak And Spell, Sire SRK3642. (Warner Bros.). Produced by Depeche Mode, Daniel Miller. Yet another entry in the electronic dance rock sweepstakes. There's nothing truly distinctive about this British band although "Just Can't Get Enough" is a club favorite. While not typical AOR fare, college radio and discos may find a wealth of material here. **Best cuts:** "Just Can't Get Enough," "Puppets," "Photographic," "New Life."

THE FAST—Leather Boys From The Asphalt Jungle. Recca Records RR2001. Produced by Mikki Zone. The Fast, along with the Ramones, Talking Heads and Blondie, were among the original New York new wave bands, but with its black leather look, and uncompromising sound, this two-man band has not had the same critical or commercial success. This LP may not change things, but it is an impressive effort nonetheless from Mikki Zone and Paul Zone. There is some good basic hard rock here. **Best cuts:** "Paint It Black," "Black Leather Jacket," "Girls In Gangs."

VARIOUS ARTISTS—Stars Of The Street Encore, Cachalot Records CA125. Produced by Eric Dufauré, Allan Steckler. There is plenty of music on the streets of New York, performed by various itinerant musicians, and this LP, the second in a series, captures the performances of 12 of them. The styles

encompass rock, jazz, bluegrass, calypso, folk and country, and all are performed with a sincerity of spirit rarely found in commercial recordings. The LP was recorded in conjunction with the New York Music Task Force. **Best cuts:** All.

country

JESSI COLTER—Ridin' Shotgun, Capitol ST12185. Produced by Randy Scruggs, Waylon Jennings. Colter is at her best with soft, contemplative material, but she essays a slightly more raucous sound on several numbers here. By and large she succeeds, but her version of "Shine" is markedly less assertive (and convincing) than Waylon's. She does shine, though, as a songwriter, with seven contributions to this collection. **Best cuts:** "Wings Of My Victory," "Ain't Makin' No Headlines (Here Without You)."

TEXAS TROUBADOURS—First Generation 101. Produced by Pete Drake. Thematically and instrumentally, this album represents the western of what used to be called "country and western." There's more than a touch of swing as Ernest Tubbs' famed backup band undertakes such perennials as "Big Beaver," "After Texas," "Detour" and "Drivin' Nails In My Coffin." While Tubbs sings on only one cut, his style permeates the whole project. **Best cuts:** Those cited.

soul

EDWIN BIRDSONG—Funtaztik, Salsoul SA6550. Produced by Edwin Birdsong. Producer/composer/arranger/songwriter/keyboardist Birdsong covers the funk/soul spectrum with this impressive LP, that shows off Birdsong's various skills. Birdsong doesn't play his funk as hard as Rick James or George Clinton, but he does keep within the style, and the results sure are danceable. **Best cuts:** Good Lovin' Brings An Encore," "Rapper Dapper, Snapper," "Funtaztik."

jazz

HAMPTON HAWES—Live At The Showcase In Chicago, Vol. 1. Enja ENJA-3099 (PolyGram). Produced by Joe Segal. This 1973 club date finds the late pianist in a sympathetic trio format, with drummer Roy Haynes and bassist Cecil McBee meshing beautifully with Hawes' luminous playing. Long, relaxed forays into standards by Charlie Parker, Sonny Rollins and Victor Young will especially please jazz fans looking for lower-keyed, balladic relief. **Best cuts:** All.

DAVID FRIESEN—Story Teller, Muse MR5255. Produced by David Friesen. No one can deny Oregon bassist Friesen's originality. Playing a big acoustic instrument, he and four colleagues perform six titles, all the leader-producer's own compositions. Group achieves a nice sound using guitars, oboe, English horn, flugelhorn and drums. But it may not be commercial enough to appeal to the masses despite its artistic content. **Best cuts:** "Pathway," "Clouds."

HELEN HUMES—On The Sunny Side Of The Street, Jazz Man JAZ5003. Produced by Alan Bates. There has been no shortage of masters by this acclaimed singer, formerly with Count Basie, since her death last fall in California. On one side she has Jay McShann on piano. On the other, it is Earl Hines. Buddy Tate, Ed Thigpen and Jimmy Woode round out the groups, recorded in 1974 at the eighth Montreux Jazz Fest in Switzerland. This could become a classic LP. It has everything jazz fans crave. **Best cuts:** "Blue Because Of You," "Ain't Nobody's Business," "Kansas City."

WARREN KIME/LARRY NOVAK—Songs For A Sophisticated Lady, Claremont ASC1091. Produced by John E. Kirby. This new Wisconsin label shows daring with the teaming of a superb flugelhornist and an equally outstanding pianist. That's right—a horn and a piano performing soulfully on nine outstanding evergreens. It's an odd duet, but eminently satisfying. All titles are oldies, but beauties. **Best cuts:** "Sophisticated Lady," "You Are Too Beautiful," "I'm Glad There Is You."

JIMMY WITHERSPOON—Sings The Blues, Jazz Man JAZ5013. Produced by David Hubert and Associates. Ten excellent tracks show big-shouldered Spoons to good advantage. He is backed by two different groups, one featuring Illinois Jacquet and Jimmy Rowles. Taped in France in 1979, it stands as an outstanding blues LP despite poor annotation. Fanciers of the indigo in jazz won't go wrong with this exceptional entry. **Best cuts:** "I Had A Dream," "Wee Baby Blues," "S. K. Blues."

EPs

GANG OF FOUR—Another Day/Another Dollar, Warner Bros. MINI3646. Produced by Gill/King/Launer. This British quartet has a loyal cult following in the U.S. but this EP is not likely to help that cult grow. Only the razor-edged "To Hell With Poverty" has the chance of gaining much attention and this will be on the dance circuit. The other four tracks, two of which were recorded live, are soggy funk with leftist lyrics that give propaganda a bad name. **Best cuts:** "To Hell With Poverty," "What We All Want (live)."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewer editor: Ed Harris; Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Ed Ochs, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

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Atlanta, Georgia
- 1/23 Riverside Centroplex
Baton Rouge, Louisiana
- 1/24 Municipal Auditorium
Mobile, Alabama
- 1/27 Sportatorium
Hollywood, Florida
- 1/28 Civic Center
Lakeland, Florida
- 2/1 Reunion Arena
Dallas, Texas
- 2/3 Summit
Houston, Texas
- 2/7 Salt Palace
Salt Lake City, Utah
- 2/9 Coliseum
Seattle, Washington
- 2/14 Cow Palace
San Francisco, California
- 2/18 McNichols Arena
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- 2/21 Forum
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SS 11002

Midnight Flyer with Maggie Bell featuring "Waiting For You" and EP's title track, "Rock 'n' Roll Party."

On Swan Song Records.



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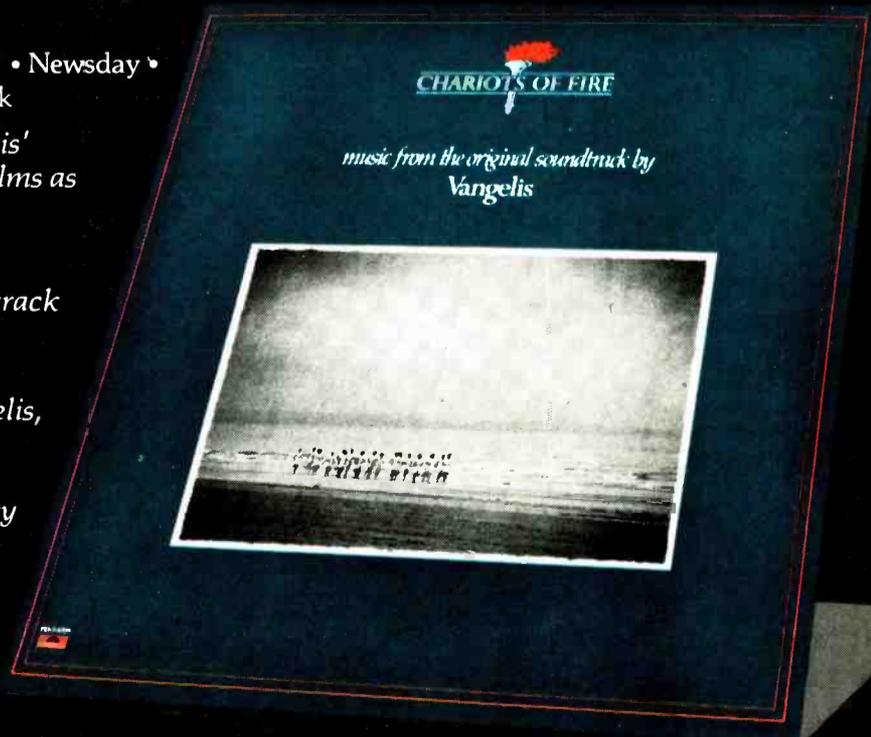
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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart		
☆	1	27	FOREIGNER 4 Atlantic SD 16999	▲	8.98		☆	43	7	GROVER WASHINGTON JR. Come Morning Elektra 5E 562		8.98	SLP 12	71	67	13	GREG LAKE Greg Lake Chrysalis CHR 1351		8.98			
☆	2	25	JOURNEY Escape Columbia TC 37408	▲			☆	45	3	ABBA The Visitors Atlantic SD 19332		8.98		72	64	10	THE DOOBIE BROTHERS Best Of The Doobies, Vol. II Warner Bros. BSK 3612	●	8.98			
	3	7	AC/DC For Those About To Rock Atlantic SD 11111		8.98			38	39	46	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	▲	7.98		73	68	7	DAVID BOWIE Changes Two Bowie RCA AFL1-4202		8.98		
☆	4	11	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	▲	8.98			39	37	10	NEIL YOUNG & CRAZY HORSE Re-Ac-Tor Reprise HS 2304 (Warner Bros.)		8.98		74	69	102	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		
☆	5	20	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)	▲	8.98			40	40	9	BLACK SABBATH Mob Rules Warner Bros. BSK 3605		8.98		75	76	8	KISS Music From The Elder Casablanca NBLP 7261 (Polygram)		8.98		
☆	6	24	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98			41	41	15	BARRY MANILOW If I Should Love Again Arista AL 9573	●	8.98		76	81	65	THE DOORS Greatest Hits Elektra 5E 515	▲	8.98		
☆	8	11	THE J. GEILS BAND Freeze-Frame EMI-America S00-17062	▲	8.98			42	42	20	THE KINKS Give The People What They Want Arista AL 9567		8.98		77	77	14	DIANA ROSS All The Greatest Hits Motown M 13-960C2		13.98	SLP 39	
☆	14	18	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	▲	8.98	SLP 17		43	44	12	LINDSEY BUCKINGHAM Law And Order Asylum 5E-561 (Elektra)		8.98		78	78	75	AC/DC Back In Black Atlantic SD 16018	▲	8.98		
	9	14	POLICE Ghost In The Machine A&M SP-3730	▲	8.98		☆	50	33	AIR SUPPLY The One That You Love Arista AL 9551	▲	8.98		79	79	23	EDDIE RABBITT Step By Step Elektra 5E-532	●	8.98	CLP 11		
	10	7	BARBRA STREISAND Memories Columbia TC 37678					45	46	23	AL JARREAU Breakin' Away Warner Bros. BSK 3576	●	8.98	SLP 19	80	80	76	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	●	8.98		
	11	5	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548	▲		SLP 1		46	36	8	MOLLY HATCHET Take No Prisoners Epic FE 37480				81	83	17	ROGER The Many Facets Of Roger Warner Bros. BSK 3594	●	8.98	SLP 15	
	12	9	THE CARS Shake It Up Elektra 5E-567		8.98			47	47	7	EMMYLOU HARRIS Cimarron Warner Bros. BSK 3603		8.98	CLP 8	82	84	7	CON FUNK SHUN 7 Mercury SRM-1-4030 (Polygram)		8.98		
	13	10	ROD STEWART Tonight I'm Yours Warner Bros. BSK-3602	●	8.98			48	48	17	BILLY JOEL Songs In The Attic Columbia TC 37461	▲			83	94	17	TEDDY PENDERGRASS It's Time For Love P.I.R. TZ 37491 (Epic)	●		SLP 9	
	14	13	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	▲	8.98			49	49	29	THE COMMODORES In The Pocket Motown M8-955M1	▲	8.98	SLP 18	84	86	19	TRIUMPH Allied Forces RCA AFL1-3902		8.98		
☆	20	10	GEORGE BENSON The George Benson Collection Warner Bros. ZHW 3577		16.98	SLP 5	☆	57	19	LUTHER VANDROSS Never Too Much Epic FE 37451	●		SLP 3	85	85	75	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98			
☆	18	13	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)		8.98			51	51	11	THE STEVE MILLER BAND Circle Of Love Capitol ST-12121	●	8.98		86	89	15	CARLY SIMON Torch Warner Bros. BSK 3592		8.98		
	17	9	NEIL DIAMOND On The Way To The Sky Columbia TC-37628				☆	59	9	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061		8.98		87	87	17	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS-60617		10.98			
	18	15	GENESIS Abacab Atlantic SD 19313	●	8.98		☆	63	10	SKYY Skyline Salsoul SA 8548 (RCA)		8.98	SLP 6	88	88	11	EARL KLUGH Crazy For You Liberty LT-51113		8.98	SLP 33		
☆	21	15	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	▲	8.98	SLP 2		54	53	67	KENNY ROGERS Greatest Hits Liberty LOO-1072	▲	8.98	CLP 15	89	93	6	CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Mirus)		8.98		
☆	22	12	PLACIDO DOMINGO Perhaps Love Columbia FM 37243					55	56	19	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542			CLP 2	90	90	9	L.T.D. Love Magic A&M SP-4881		8.98	SLP 21	
	21	11	QUEEN Greatest Hits Elektra 5E-564	▲	8.98			56	58	12	PRINCE Controversy Warner Bros. BSK 3601		8.98	SLP 14	91	91	41	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98		
☆	24	26	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	●	8.98			57	55	11	BAR-KAYS Night Cruisin' Mercury SRM-1-4028 (Polygram)		8.98	SLP 7	92	95	9	CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)		8.98		
☆	25	20	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	▲				58	52	8	FRANK SINATRA She Shot Me Down Reprise FS 2305 (Warner Bros.)		8.98		93	101	20	THE TIME The Time Warner Bros. BSK 3598		8.98	SLP 16	
☆	27	11	LOVERBOY Get Lucky Columbia FC 37638	●			☆	NEW ENTRY				8.98		94	92	14	SURVIVOR Premonition Scotti Bros. ARZ 37549 (Epic)					
	25	10	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	●				60	60	33	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)	▲	8.98		95	98	7	ADAM AND THE ANTS Prince Charming Epic ARE 37615				
☆	28	39	BILLY SQUIER Don't Say No Capitol ST-12146	▲	8.98			61	61	29	KENNY ROGERS Share Your Love Liberty LOO-1108	▲	8.98	CLP 19	☆	137	6	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBI-33243		8.98		
	27	12	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153		8.98	SLP 4	☆	109	5	BOBBY WOMACK The Poet Beverly Glen BG 10000		8.98	SLP 8	☆	97	3	LAKESIDE Your Wish Is My Command Solar S-26 (Elektra)		8.98	SLP 29		
☆	30	44	ALABAMA Feels So Right RCA AHL-3930	▲	7.98	CLP 1	☆	63	9	PEABO BRYSON I Am Love Capitol ST-12179		8.98	SLP 11	☆	161	3	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)		8.98	SLP 42		
	29	18	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK-12182	▲	12.98		☆	64	43	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 40	☆	154	3	BOB AND DOUG MCKENZIE Great White North Mercury SRM-1-4034 (Polygram)		8.98			
☆	32	9	THE JACKSONS The Jacksons Live Epic KE2-37545			SLP 10	☆	65	59	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲			100	100	20	RED RIDER As Far As Siam Capitol ST-12145		8.98			
☆	33	47	JUICE NEWTON Juice Capitol ST-12136	▲	8.98	CLP 7		66	66	33	OAK RIDGE BOYS Fancy Free MCA MCA-5209	▲	8.98	CLP 3		101	97	7	TOM BROWNE Yours Truly Arista/GRP GRP-5507		8.98	
	32	11	RUSH Exit Stage Left Mercury SRM-2-7001 (Polygram)	●	12.98			67	70	15	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)		8.98			102	82	10	BEE GEES Living Eyes RSO RX-1-3098 (Polygram)		8.98	
	33	7	PINK FLOYD A Collection Of Great Dance Songs Columbia TC 37680					68	62	19	LITTLE RIVER BAND Time Exposure Capitol ST 12163	●	8.98			103	114	17	CHILLIWACK Wanna Be A Star Millennium BXL1-7759 (RCA)		8.98	
	34	27	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98			69	71	39	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)	▲	8.98	SLP 24	☆	104	106	41	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98	
	35	13	BLONDIE The Best Of Blondie Chrysalis CHR 1337		8.98			70	65	10	ANGELA BOFILL Something About You Arista AL 9576		8.98	SLP 13								

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

JANUARY 23, 1982, BILLBOARD

Closeup

AMARCORD NINO ROTA (I Remember Nino Rota), Hannibal HNBL 9301. Produced by Hal Willner.

His scores for Franco Zeffirelli's production of "Romeo And Juliet" and Francis Coppola's "The Godfather" remain the best-known works of the late Nino Rota, but for devotees of film music and cineastes alike, the Italian composer's most haunting and personal work evolved during the nearly three decades when he supplied the musical counterpoint to Federico Fellini's controversial and ultimately influential cinematic visions.

It's that partnership that provides the unifying thread for this offbeat and thoroughly charming survey of Rota's Fellini scores, as well as the probable draw for its provocative array of musicians. Dominated by jazz soloists and arrangers, the project also finds room for composer and generic provocateur David Amram as well as Blondie's Deborah Harry and Chris Stein. If that mix sounds unlikely, it works.

As such, "Amarcord Nino Rota" may be one of the most auspicious collaborations to be virtually guaranteed a blackout by most radio formats: some jazz programmers will shy away from its emphasis on classical elements and relative absence of improvisation, classical stations will be affronted by its vivid and frequent flashes of humor, and even the most "adventurous" AOR experimenter is unlikely to last through the set's jazz-inflected solos and larger ensemble pieces long enough to catch up with Stein and Harry on side two.

Hard-nosed pragmatists will doubtless ask, then, why this left field venture should attract such a startling surfeit of great players. Yet producer Willner has enlisted an impressive group of jazz players including Jaki Byard (piano), Dave Samuels (vibes), Steve Lacy (soprano sax, gong), Michael Mantler (trumpet), Steve Swallow (bass), Ron Carter (bass), George Adams (tenor sax), Henry Threadgill (flute), Wynton Marsalis (trumpet) and Jay Hoggard (vibes), among others. For arrangers, he's succeeded in convincing Carla Bley, Muhal Richard Abrams, William Fischer and Amram to provide charts, with Bley and Amram bringing their full groups into the picture.

The answer, by now, should be obvious—Rota's intoxicating music, which has consistently mirrored Fellini's shape-shifting imagery by incorporating a wide variety of ethnic elements and varied emotional attitudes into its solid compositional grounding. That means a pianist like Byard can tap blue chords and Debussy-tinged progressions in a single piece ("Amarcord").

Similarly, Carla Bley's droll humor as an arranger is letter perfect for a suite from "8½" that is faithful to the original score in instrumentation and key arranging elements, yet works equally well as an example of Bley's sophisticated, multi-national approach to acoustic jazz arrangements. Vibist Dave Samuels and guitarist Bill Frisell create separate, dovetailed homages to "Juliet Of The Spirits" differing in their instrumental timbre, of course, but alike in their dreamy mood.

Even the two refugees from Blondie immerse themselves in Rota's more ethereal musical provinces, Stein paring his work to a subdued acoustic guitar part and Harry's vocal a floating, wordless breeze amid the interplay of Michael Sahl's keyboards with guitar and accordion.

Amram's quintet allows the flexibility needed to move from the balladic jazz feel to the Third World harmonies and rhythms encompassed during his arrangement of a suite from "Satyricon." And Steve Lacy's daunting emotional range and pioneering technical mastery of the soprano sax, which he helped a generation of players rediscover in the '60s, yields a stunning solo triumph in his treatment of the theme from Fellini's "Roma."

Add a superb jazz sextet with Adams, Barron, Carter and Marsalis on board for William Fischer's arrangement of a medley culled from four earlier films, and Byard's closing solo on the bittersweet theme from "La Strada," and this tribute stands as an intriguing exercise in ignoring trends-of-the-day and commercial wisdom to explore a truly universal musical sense.

As such, this labor of love is much more than just a tribute to Rota—it's a brave and beautiful reminder of the sense of discovery that drives all truly original composers and players alike. **SAM SUTHERLAND**

General News

Two-Stage Country Promo Planned By Warner Label

LOS ANGELES—Warner Bros. Records is launching its most extensive country campaign via a two-stage push set to kick off this month and continue through April.

Themed "Deep In The Heart Of Country," the program will mark a major advertising, promotion and merchandising commitment to label acts John Anderson, Emmylou Harris, T.G. Sheppard, Frizzell and West, Con Hunley, Gail Davies and Gary Morris.

First phase begins at the end of January with a merchandising and advertising program for four albums. Artists are Anderson, Harris, Sheppard and Frizzell and West.

Merchandising material will include header cards for Harris, Sheppard and Frizzell and West along with three 24" by 36" posters, one for each act. Postcards with the campaign's special theme logo will be mailed to radio stations, retailers and WEA branch personnel.

On Feb. 10, the label will ship a

special sampler LP with 14 tracks from the seven artists above, along with Rodney Crowell. The disk will be serviced nationally to dealers and radio stations, with pop and adult contemporary format outlets to be promoted, along with country stations.

Warners will also make catalog sets derived from the campaign's artists available to selected stations for listener giveaways.

The campaign's second stage runs from mid-March through April, and will continue support for the initial volley of releases along with new LPs by Con Hunley, Gail Davies and new artist Gary Morris, whose label debut album is set for release March 10. Additional merchandising aids, included LP cover blow-up posters for Davies and Morris, will be distributed.

All artists in the campaign will be included in special impact sales programs, and both new and catalog titles will be pushed.

Applause Distrib Plans Unveiled By Artie Mogull

• Continued from page 9

as liquor stores, gift shops, pharmacies and other businesses where traffic includes older buyers who seldom visit record and tape outlets. "I think Applause will have to, as it already has, investigate every other avenue of selling these records—direct mail, tv, door-to-door if need be," he says.

Mogull denies outright recent rumors that one reason for Applause's hiatus in releases since last spring was a demand for production investments from his distributors. As for his commitment to indies, Mogull echoes the caustic pro-independent view he often pitched as head of United Artists Records.

"For 35 years, I've been hearing that you can't get paid by independents—a myth perpetuated by branch distribution, and usually by branch distribution created by independent labels," he says. "Somehow or other, Chrysalis, Motown and Arista are still in business."

The distribution lineup now in place comprises Pickwick (Atlanta, Miami, Dallas, Los Angeles, Min-

neapolis, San Francisco, Seattle); Zamoiskie (Baltimore); Schwartz Bros. (North and South Carolina); Piks (Cleveland, Detroit); Malvern (New York, Boston); Universal (Philadelphia) and M. S. (Chicago).

RFA's Address

LOS ANGELES—RFA Records, a new label recently formed in Albuquerque, N.M., has opened its central offices. New address is 8508 Rio Grande Blvd., N.W., Albuquerque, N.M. 87114. The phone number will be (505) 897-0770.

Bubbling Under The HOT 100

- 101—BE MINE, Grover Washington, Jr., Elektra 47246
- 102—KICKIN' BACK, LT.D., A&M 2382
- 103—TUBE SNAKE BOOGIE, ZZ 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)

Bubbling Under The Top LPs

- 201—ROBERTA FLACK, The Best Of Roberta Flack, Atlantic SD 19317
- 202—SOUNDTRACK, Reds, Columbia BJS-37690
- 203—MINNIE RIPERTON, Greatest Hits, Capitol ST-12189
- 204—DORIAN DAMMER, Aerobic Dancing, Parade 100 (Peter Pan)
- 205—THE OHIO PLAYERS, Ouch, Boardwalk NBI-33247
- 206—JOHN KLEMMER, Solo Saxophone II-Life, Elektra 5E-566
- 207—TOMMY TUTONE, Tutone II, Columbia ARC 37401
- 208—BRUCE COCKBURN, Inner City Front, Millennium BXL1-7761 (RCA)
- 209—MARCY MUIR, 20 Aerobic Dance Hits, Parade PA-101 (Peter Pan)
- 210—LAMONT DOZIER, Lamont, M&M MM-104AE (R&L)

Lifelines

Births

Girl, Meredith Donlon, to Joan and Sam Lorber, Dec. 29, in Nashville. Father is songwriter for House of Gold Music Inc.

★ ★ ★

Boy, Alexander Bowman Kantner, to Paul Kantner and Cynthia Bowman, Jan. 1, in Marin County, Calif. Father is leader of the Jefferson Starship. Mother is publicist for the group.

★ ★ ★

Girl, April Ardelia, to Debby and Kevin Owens, Dec. 12. Father is a member of the group Revelation on Handshake Records.

★ ★ ★

Boy, Brandon Charles, to Rozelia and Benny Diggs, Dec. 2. Father is also a member of Revelation.

★ ★ ★

Girl, Alicia Nicole, to Peter Lopez and Merle Hoffman, Dec. 25. Father is a management consultant to GRP Records and Roaring Fork Music; mother is the royalty manager of a film company.

★ ★ ★

Boy, Anthony Joseph, to Charleen and Anthony DiCarlo Jan. 6 in Los Angeles. Father is owner and producer at Golden Boy Productions.

★ ★ ★

Boy, Brett Mitchen, to Gaye and Mitchel Crane Jan. 3 in Los Angeles. Father is guitarist-vocalist with Handshake group Sneaker.

★ ★ ★

Girl, Briana Renee, to Susan and Gene Dunlap Jan. 8 in Detroit. Father records for Capitol

★ ★ ★

Boy, Kevin Andrew King, to June and Dennis King Dec. 24 in New York. Father is staff engineer for Atlantic and producer of group Kleer.

Marriages

Gary Culpepper, director of legal affairs for Capitol Industries, to Joyce Edelstein, formerly with Casablanca Records, recently in Los Angeles.

Deaths

Thomas C. Bryant Jr., 51, jazz bassist and member of the Ink Spots, Jan. 3 at Temple University Hospital in Philadelphia after a long illness. Surviving are his parents and three brothers.

★ ★ ★

Abe Turchen, 66, concert promoter and former manager of Woody Herman, Jan. 7 in San Diego. Surviving are three sons, three brothers and two sisters.

★ ★ ★

Vido William Musso, 68, former tenor saxophonist with Benny Goodman, Gene Krupa, Harry James, Woody Herman and Stan Kenton, Jan. 9 in Los Angeles. Born in Sicily, he was a member of AFM Local 47 for almost 50 years. His solo performance on Kenton's "Sorrento" record was a best-seller in the 1940s. Recently, he played in Las Vegas show orchestras. He is survived by his wife, Rose; three daughters; three grandchildren; and two brothers.

★ ★ ★

Dean Poulain, 27, musician and part owner of Tracks By Tracks recording studio in Las Vegas, Jan. 3, of a gunshot wound to the head at Sam's Town casino/hotel. A suspect was arrested.

Rock'n'Rolling

• Continued from page 14
don't announce it in advance."

Acts on Ralph include Snakefinger, Tuxedo Moon, Yello, Fred Frith and Renaldo & Loaf, but it is the Residents, who formed the label 10 years ago, who define the Ralph Records style. No other band, save maybe Pink Floyd, plays with the same kind of skewered and hypnotic style as the Residents.

They do other strange things. Like putting out an album with 40 exactly one-minute songs, or putting together an album of orchestral music interspersed with snatches of '60s rock'n'roll oldies and calling it "Third Reich & Roll" with swastikas on the cover. They got into trouble on that one, and released the album again with a more acceptable cover.

The Residents do not show pictures of themselves, they don't reveal their identities, and they do not play live shows. Except, says Clem, they want to go out in the summer or fall, with a special show to support "Tunes Of Two Cities," their ninth album, and second in their "Mole"

series. First was "Mark Of The Mole."

"The live performances will not be rock concerts, as such," says Clem. "They will be legitimate theatre as much as rock, with dancers and a story line based on 'The Mark Of The Mole.'"

Clem says that the seven-person operation that is Ralph Records is already sorely tested by the demands of putting the Residents out on tour, and he says that the label would welcome help from a booking agency to get it together.

Ralph currently has six or nine video shorts in its repertoire, says Clem, the number being variable, he explains, because four of the shorts are sometimes treated as one (each is only one minute long, corresponding to the one-minute songs of the Residents' "Commercial" album).

Two more are in production, a Renaldo & the Loaf film and one on Yello. Yello, a Swiss electro-dance band, incidentally, is the focus of Ralph's current new affiliation with Stiff Records. Ralph has a deal

where Stiff is merchandising its T-shirts, but also the two labels now have an arrangement where the next Yello 12-inch EP will come out through Stiff.

Ralph, incidentally, is no longer owned by the Residents. Clem, Ralph chairman John Kennedy, and two other partners bought the label from the Residents in 1976, and then signed the band a longterm exclusive contract. The first couple of years were tough, admits Clem, but now the label is showing a profit.

★ ★ ★

Some notes on the Jacksons: The group has just finished a 39-city tour, where they were seen by 600,000 people. Gross was \$5.5 million.

The group's world record sales are estimated at 96 million units. Michael Jackson helps out on Paul McCartney's upcoming album. McCartney is expected to return the favor on Michael's next solo album, to be produced by Quincy Jones this year.

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
103	113	7	MANHATTAN TRANSFER The Best Of Manhattan Transfer Atlantic SD 19319		8.98		134	146	7	DEL SHANNON Drop Down And Get Me Network SE-568 (Elektra)		8.98	
106	96	399	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98		137	139	15	JOAN ARMATRADE Walk Under Ladders A&M SP 4876		8.98	
107	NEW ENTRY		THE WHISPERS Love Is Where You Find It Solar S-27 (Elektra)		8.98		138	132	11	ELVIS COSTELLO & THE ATTRAXIONS Almost Blue Columbia FC 37562		8.98	
108	99	21	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4060	●	7.98	CLP 9	139	134	11	AL STEWART Live/Indian Summer Arista AL 8607		13.98	
109	112	7	LAKESIDE Keep On Moving Straight Ahead Solar BXL1 3974 (RCA)		8.98	SLP 32	140	138	13	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523		10.98	
110	110	6	DAVID BYRNE The Catherine Wheel Sire SRK 3645 (Warner Bros.)		8.98		141	141	25	JON AND VANGELIS The Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)		8.98	
111	102	13	KING CRIMSON Discipline Warner Bros. BSK 3629		8.98		142	152	3	YES Classic Yes Atlantic SD 19320		8.98	
112	116	34	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 41	143	143	3	THE BLUES BROTHERS The Best Of The Blues Brothers Atlantic SD 19331		8.98	
113	103	19	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407		8.98		144	133	13	THE ISLEY BROTHERS Inside You T-Neck FZ-37533 (Epic)		8.98	SLP 43
114	104	16	DEVO New Traditionalists Warner Bros. BSK 3595		8.98		145	155	6	PAUL DAVIS Cool Night Arista AL 9578		8.98	
115	125	9	GEORGE JONES Still The Same Old Me Epic FE 37106		8.98	CLP 4	146	140	16	ROSSINGTON COLLINS BAND This Is The Way MCA MCA 5207		8.98	
116	118	52	STYX Paradise Theatre A&M SP 3719	▲	8.98		147	142	6	ELVIS PRESLEY Greatest Hits Volume One RCA AHL1 2347		8.98	CLP 47
117	117	25	RICKIE LEE JONES Pirates Warner Bros. BSK 3432	●	8.98		148	148	6	AC/DC Highway To Hell Atlantic SD 19244		8.98	
118	105	16	SLAVE Show Time Cotillion SD 5227 (Atlantic)		8.98	SLP 20	149	149	3	FATBACK Gigolo Spring SP-1-6734 (Polygram)		8.98	SLP 69
119	111	66	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98		150	150	6	AC/DC High Voltage Atco SD 36-142 (Atlantic)		8.98	
120	124	30	AIR SUPPLY Lost In Love Arista AL 9530	▲	8.98		151	151	8	BARRY MANILOW Greatest Hits Arista A2L-8601		11.98	
121	123	49	JOURNEY Captured Columbia KC-2-37016	▲	8.98		152	159	6	GEORGE CARLIN A Place For My Stuff Atlantic SD 19326		8.98	
122	115	34	THE CHIPMUNKS Urban Chipmunk RCA AFL1 4027	●	8.98	CLP 33	153	153	8	STEVIE WOODS Take Me To Your Heaven Columbia SD 5229 (Atlantic)		8.98	SLP 55
123	119	13	RUFUS WITH CHAKA KHAN Camouflage MCA MCA 5270		8.98	SLP 31	154	160	7	SNEAKER Sneaker Handshake FW 37631		8.98	
124	128	6	CHIC Take It Off Atlantic SD 19323		8.98	SLP 36	155	166	3	CENTRAL LINE Central Line Mercury SRM-1-4033 (Polygram)		8.98	SLP 35
125	136	7	BILL SUMMERS AND SUMMERS HEAT Jam The Box MCA MCA 5266		8.98	SLP 23	156	156	24	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236		8.98	
126	126	47	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98		157	157	12	U2 October Island ILPS 9680 (Warner Bros.)		8.98	
127	127	21	BARBARA MANDRELL Live MCA MCA 5243		8.98	CLP 12	158	162	5	HENRY PAUL BAND Anytime Atlantic SD 19325		8.98	
128	120	25	SOUNDTRACK Heavy Metal Full Moon/Asylum DP-90004 (Elektra)	●	15.98		159	167	5	THE BEACH BOYS Ten Years Of Harmony Caribou ZZX-37445 (Epic)		8.98	
129	121	15	THE WHO Holligans MCA MCA 2 12001		13.98		160	165	17	PATTI AUSTIN Every Home Should Have One Q West Records QWS 3591 (Warner Bros.)		8.98	SLP 53
130	130	8	LOVERBOY Loverboy Columbia JC 36762		8.98		161	145	20	THE FOUR TOPS Tonight Casablanca NBLP 7258 (Polygram)		8.98	SLP 49
131	129	11	RINGO STARR Stop And Smell The Roses Boardwalk NB1-33246		8.98		162	164	21	HANK WILLIAMS JR. The Pressure Is On Elektra/Curb SE-535		8.98	CLP 10
132	122	8	JUDI SHEPPARD MISSETT Jazzercise MCA MCA 5272		8.98		163	173	3	RAY, GOODMAN AND BROWN Stay Polydor PD-1-6341 (Polygram)		8.98	SLP 38
133	131	16	RONNIE LAWS Solid Ground Liberty LO-51087		8.98	SLP 47	164	147	18	DIESEL Watts In A Tank Regency RY 19315 (Atlantic)		8.98	
134	144	18	GIL SCOTT-HERON Reflections Arista AL 9566		8.98	SLP 27	165	158	13	IRON MAIDEN Maiden Japan Capitol MLP 15000		5.98	
135	135	22	SPYRO GYRA Freetime MCA MCA 5238		8.98		166	169	39	KIM CARNES Mistaken Identity EMI-America SO 17052	▲	8.98	
							167	176	3	DAVE EDMUNDS The Best Of Dave Edmunds Swan Song SS 8510 (Atlantic)		8.98	
							168	172	9	DON McLEAN Believers Millennium BXL1 7762 (RCA)		8.98	

JANUARY 23, 1982, BILLBOARD

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	37
AC/DC	3, 78, 91, 148, 150
Adam And The Ants	95
Air Supply	44, 120
Alabama	28
Joan Armatrading	137
Barbara Ann Auer	190
Patti Austin	160
Bar-Kays	57
Beach Boys	159
Bee Gees	102
Pat Benatar	34, 85, 156
George Benson	15
Black Sabbath	40
Blasters	184
Blondie	35
Blue Oyster Cult	176
Blues Brothers	143
Angela Bofill	70
David Bowie	73
Tom Browne	101
Peabo Bryson	63
Lindsay Buckingham	43

Jimmy Buffet	59
David Byrne	110
George Carlin	152
Kim Carnes	166
Cars	12
Central Line	155
Peter Cetera	112
Chic	124
Chiliwack	103
Chipmunks	122
Chocolate Milk	171
Commodores	49
Con Funk Shun	82
Elvis Costello	138
Christopher Cross	74
Crusaders	199
Mac Davis	174
Paul Davis	145
Def Leppard	173
John Denver	188
Depeche Mode	193
Devo	114
Neil Diamond	17, 175
Diesel	164
Piaf Domingo	20
Doobie Brothers	72
Doors	76
Earth, Wind & Fire	11
Dave Edmunds	167
Sheena Easton	52
Fatback	149

Dan Fogelberg	123
Foreigner	1
Four Tops	161
Leif Garrett	200
Genesis	18
Go-Go's	22
Merle Haggard	180
John Hall Band	170
Daryl Hall & John Oates	8, 80
Emmylou Harris	47
Carol Hensel	89, 97
Gil Scott Heron	134
Iron Maiden	165
Isley Brothers	144
Jacksons	30
The Jam	186
Rick James	69
Al Jarreau	45
Joan Jett	96
J. Geils Band	7
Billy Joel	48
Jon And Vangelis	141
Jones Girls	172
George Jones	115
Quincy Jones	64
Rickie Lee Jones	117
Journey	2, 121
Kano	189
King Crimson	111
Kinks	42
Kiss	75

Earl Klugh	88
Kool And The Gang	19
Kraftwerk	112
Greg Lake	71
Lakeside	97, 109
McGuffey Lane	197
Ronnie Laws	133
John Lennon / Yoko Ono	178
Little River Band	68
Loverboy	24, 130
LTD	90
Barbara Mandrell	127
Manhattan Transfer	105
Barry Manilow	41, 151
Bob And Doug McKenzie	99
Delbert McClinton	187
Don McLean	168
Steve Miller Band	51
Ronnie Milsap	108
Judy Sheppard Missett	132
Molly Hatchett	46
Molly Hatchett	46
Moody Blues	60
Shooting Star	113
Carly Simon	86
Juice Newton	31
Olivia Newton-John	14
Stevie Nicks	6
Oak Ridge Boys	66
One Way	181
Ozzy Osbourne	25, 104
Henry Paul Band	158

Teddy Pendergrass	83
Pink Floyd	33, 106
Police	9, 119
Elvis Presley	147
Prince	56
Quarterflash	21
Queen	16
Eddie Rabbitt	79
Ray, Goodman & Brown	163
Red Rider	100
Reg Speedwagon	65
Roger	81
Kenny Rogers	54, 61
Rolling Stones	5, 87
Diana Ross	27, 77
Rossington Collins Band	146
Royal Philharmonic Orchestra	4
Rufus With Chaka Khan	123
Rush	32, 126, 182
Bob Seger & The Silver Bullet Band	29, 140, 185
Shalamar	195
Del Shannon	136
Shooting Star	113
Carly Simon	86
Frank Sinatra	58
Sky	53
Slave	118
Sneaker	154
SOUNDTRACKS:	
Arthur	169

Heavy Metal	128
Pennies From Heaven	191
Ragtime	177
Sharkey's Machine	183
Spinners	196
Rick Springfield	38
Spyro Gyra	135
Billy Squier	26
Ringo Starr	131
Al Stewart	139
Red Stewart	13
Barbra Streisand	10
Styx	116
Bill Summers And Summers Heat	125
Survivor	94
The Time	93
Tom Tom Club	98
Triumph	84
U2	157
Luther Vandross	50
Vangelis	67
Various Artists	194
Grover Washington, Jr.	36
Whispers	107
Who	139
Hank Williams, Jr.	162
Wishbone Ash	198
Bobby Womack	62
Stevie Woods	153
Yes	142
Nail Young & Crazy Horse	39

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

Bad Winter Storms Cripple The Industry

• Continued from page 1

house in Atlanta were down starting Tuesday and as of Thursday evening, it appeared shipments in and out would be impossible until early this week. The home base of Young Entertainment, a nine-store chain there, was not answering its phone. Mrs. Dennis Hoefer at Pickwick there reported only a skeleton crew able to be at the giant warehouse each day.

Assistance in preparing this story provided by Leo Sacks in New York, Robyn Wells in Nashville and Alan Penchansky in Chicago.

Brian Poehner, buyer, said the 24 Turtles stores, located primarily in Georgia, were all closed as of Thursday and it appeared would remain locked into the weekend by the severe ice storm.

Ralph King, vice president, marketing, Record Bar, estimated he was one of only five employees able to reach the Durham headquarters of the nearing 140-stores chain. Normal complement is 120 persons. He estimated that from 50 to 70 of their stores were closed, with only the Far West stores escaping the ravages of the widespread storm. King estimated that approximately 88% of the chain's shipments are normally made from the Durham base.

Pickwick's distribution base in Atlanta remained closed after three days off, Jack Bernstein, distribution topper, stated. Dallas was closed Tuesday and worked partial days Wednesday and Thursday, hampered by slow deliveries and pickup. Bernstein said he felt it cost those areas a week's business.

At Bib Distributing in Charlotte, N.C., vice president Bill Norman said that business had crawled to a halt by midweek. Most retailers in the Carolinas and Georgia were closed from Tuesday through Thursday, he reported.

Half of the 93 stores in the Western Merchandisers' organization were "severely curtailed," according to John Marmaduke. He said the Amarillo base was unscathed, however.

More than half of the approximately 130-plus Camelot/Grapevine stores in the U.S. were harassed by the blizzard conditions, Jim 'onk, executive vice president of Stark, asserted. Even in Florida, high winds and driving rain seriously pared store traffic early in the week, he noted. He said that 20 to 25 stores from the Carolinas to Texas were still down as of Thursday night.

"The roads 70 miles south of Dallas were impassable," said Jimmy Emerson, warehouse manager for Big State Distributing Corp., which services Texas, Arkansas, Louisiana and New Mexico. "Sales have been down 40% since Monday. All the freight trucks were pulled off the road on Tuesday when the ice storm came through." Parts of Texas received six to eighteen inches of snow.

"The bad weather has tremen-

MTV Renews Teletronics Deal

NEW YORK—Warner Amex' MTV: Music Television has extended its contract to utilize the Teletronics Center Stage facilities here for an additional 13 months, through January of 1983.

MTV had originally contracted with Teletronics, a Video Corp. of America company, for a six month trial period.

dously affected our shipping area," said Richard Brown, manager of All South Distributing Corp. in New Orleans.

Areas in the northern-most U.S. like Minneapolis and Buffalo reported business steady. David Lieberman, Lieberman Enterprises, Minneapolis; Dave Hutkin, Pickwick wholesale division, and Larry Silver of the Lenny Silver rack-retail-distribution Buffalo complex, reported business as about usual, in that their areas are experienced in battling the normal winter sub-zero cold waves.

In the Northeast, where state police closed a 135-mile stretch of the New York State Thruway east of Buffalo, retail traffic was light throughout much of the region. Trans World Music, parent of the 37-store Record Town chain, closed its outlet at the Northern Light Mall in North Syracuse, N.Y., on Monday and at the Short Hills Mall in Short Hills, N.J., on Wednesday, according to Doty Hamilton, an executive.

In Buffalo, where the cold wave dumped two feet of snow driven by gusts of 50 miles per hour, one unit of the 15-store Record Theatre chain closed early Sunday (10) and remained closed Monday before reopening on Tuesday, said Bob Mycek of Transcontinent Record Sales.

In New York City, where eight inches of snow fell by midweek after four days of frigid temperatures, the five-store Disc-O-Mat web closed its Lexington Ave. and Grand Central Stations shops early on Wednesday. "Traffic was light through Wednesday," said Jerry Polito, a store manager. "The cold kept everyone away." Business picked up Thursday, but Polito said the chain sales were still off compared to the same period last year. "You're not looking for great figures at this time of the year anyway," he added.

The storm paralyzed the record retail business in Baltimore, according to Wayne Steinberg, general manager of the Record and Tape Collector chain, which closed its eight stores early on Wednesday and Thursday. Hardest hit was the suburban White Marsh Mall, which also houses units of Harmony Hut and Listening Booth. "This market generally does well in a snowstorm," said Steinberg. "If it's not too bad, people will buy a record to entertain themselves for the night. But this time the storm killed us. I'm just glad it struck in January. Four weeks ago at this time, we'd be talking about going out of business."

Retail traffic in the Midwest was in comparatively better shape by midweek after bitter weather gripped Chicago, where it was 26 degrees below zero Sunday (10), forcing such dealers as Rose Records to close its stores early, and Milwaukee, where the temperature fell to 25 below.

Some acts touring also suffered from the ice and snow. A Rod Stewart concert in Shreveport was cancelled because poor road conditions stalled his entourage outside of Memphis. Advance ticket sales to another Stewart show in Austin were held up for two days because of a computer breakdown due to the cold weather, according to Louis Messina, president, Pace Concerts. And five dates in Georgia and the Carolinas by ZZ Top and Grand Funk Railroad were postponed until February when the heavy snows made it impossible for the acts to get to the venues, according to Ian Copeland of Frontier Booking Inc.

Inside Track

Top Ten: When ranked by store count in the U.S., the retail chains nationally list this way: **Musiland Group**, 450 stores; **Record Bar**, 138; **Wherehouse-Big Ben's**, 128; **Camelot/Grapevine**, 125; **Western Merchandisers**, 93; **National Record Mart/Oasis**, 71; **Sound Warehouse**, 53; **Listening Booth**, 51; **Recordland**, Cleveland, 35; and **Licorice Pizza**, 31. Track will keep you abreast occasionally when major shifts occur in the listing.

Despite label denials, rumor persists that the CBS firings across country were about 100, with the sales offices in Detroit, Hartford and Houston closing as part of the austerity move. A report that as many as 150 were laid off at the mammoth CBS Terre Haute manufacturing/returns/record club complex could not be confirmed. A longtime Terre Haute source pointed out that every year about this time there is a substantial leaning of the industry's largest such entity following the holidays. Most of those laid off return when business picks up as the year progresses. More cuts are feared after this week's company meetings in Puerto Rico, a fun-in-the-sun junket drawing its share of criticism from dispirited staffers.

Lord Grade, 75, has resigned as chairman of Associated Communications Corp. in London. Move, for the moment, leaves the future of PRT Records and ATV Music, with its Beatles song catalog through Northern Songs, on considerable doubt. Lord Grade has been trying to sell the ATV Music/Northern catalog for months for a total price of about \$70 million. Appointed to replace Lord Grade is **Robert Homes A Court**, an Australian, whose backing company, The Bell Group, has made an agreed takeover bid. Lord Grade is said to be staying on in an executive role, probably on the movie production side, and is reported to be resigning, along with other directors, from the board and selling his 27.6% share holding.

Irvin Litkei, president of **Arovox Record Corp.**, the major Eastern rack/distributor, joins the bidding for **20th Century-Fox Records**, beside **PolyGram**. Deal is said to be a two-parter. For \$3 million, the buyer gets rights to masters by more than 500 acts, along with usage of the company logo. Among the bidders is **Stephanie Mills**, which paper for futures carries a \$1 million price tag, and she apparently retains approval of the deal. As for

the catalog price, some \$650,000 could be paid back to 20th from royalties over an indefinite period. Litkei, an ASCAP-licensed composer, is planning a videotape in conjunction with his Presidential marches from **FDR to Reagan** either through a major video firm or on his own. There would be an audio album counterpart.

Steve Kahn, **RCA Records** manager of video, accepted four silver awards at the **1981 International Film And TV Festival**, New York, for his promo tapes on **Evelyn King**, **the Village People**, **Jim Photoglo** and **Karen Lawrence**. . . . Snow didn't deter a stellar turnout of jazzists at the **BMI** fete in New York Wednesday (13) for its house organ jazz tribute. **Sy Oliver**, **Manny Albam**, **George Russell**, **Gil Evans**, **Bob Brookmeyer**, **John Hammond**, **Chuck Mangione** and **Dave Brubeck** showed. Brubeck says he'll be doing a **Concord Jazz** package of World War II era favorites he and his frau selected.

Placido Domingo got so into the mood for the **NBC-TV** tribute to **Enrico Caruso** Saturday (16) on "Live From Studio 8H" he expressed interest in making mechanical recordings during his pre-telecast press conference. "I understand they still have the horns and equipment in Camden, N.J.," he said, not noting that the Camden facility belongs to RCA and not to **Columbia Masterworks**, for whom he performs. Domingo also offered that digital recordings "would be good for singers," and said he would record more material in the vein of "Perhaps Love" if he finds the right songs.

Upward Spiral: As if you needed more proof, **WEA** sent out letters to accounts revising upward the discount plateaus based on annual net volume. They are now as follows: **\$40,000 to \$87,999, 1%; \$88,000 to \$164,999, 3%; \$165,000 to \$349,999, 5% and over \$350,000, 7%. To the best of Track's recollection, the prior high was \$320,000.**

Ron Sproehle, president of **Fama World Circles Inc.**, and **Dan Kubich**, who heads **Sine TV** and **Radio's** record division, will be featured speakers Wednesday (20) when the **Assn. of Independent Music Publishers (AIMP)** meets next. Program will mull the global Latin market, and will kick off at 11:45 a.m. at **Gio's Restaurant** in Hollywood. Reservations can be made at (213) 463-1151. Fee, including lunch, is \$9 for members and \$13 for non-members. Edited by **JOHN SIPPEL**

RIAA Certified Records Platinum LPs

The Commodores' "In The Pocket" on **Motown**. Disk is their third platinum LP.

Daryl Hall & John Oates' "Private Eyes" on **RCA**. Disk is their first platinum LP.

Journey's "Captured" on **Columbia**. Disk is their fifth platinum LP.

Kool & The Gang's "Something Special" on **De-Lite**. Disk is their fourth platinum LP.

Queen's "Greatest Hits" on **Elektra**. Disk is their sixth platinum LP.

Earth, Wind & Fire's "Raise!" on **ARC/Columbia**. Disk is their fifth platinum LP.

Billy Joel's "Songs In The Attic" on **Columbia**. Disk is his fourth platinum LP.

Gold LPs

The Go-Go's' "Beauty And The Beat" on **IRS**. Disk is their first gold LP.

Ronnie Milsap's "There's No Getting Over Me" on **RCA**. Disk is his fifth gold LP.

Barry Manilow's "If I Should Love Again" on **Arista**. Disk is his tenth gold LP.

Teddy Pendergrass' "It's Time For Love" on **Philadelphia International**. Disk is his sixth gold LP.

The J. Geils Band's "Freeze-Frame" on **EMI-America**. Disk is their fifth gold LP.

Lawmakers In Washington To Face Industry Issues

• Continued from page 4

telegrams from radio and tv stations reached epidemic proportions in the offices of the bill's sponsors, markup meetings on the bill were suddenly "postponed indefinitely."

Broadcast Deregulation: Congressional followup to the deregulation proposals initiated by the Federal Communications Commission in January, 1980 continued throughout the last session of Congress, and several bills await passage, including a number in the House, introduced by Rep. James Collins (R-Tex.) and Rep. Al Swift (D-Wash.). The measures would okay the FCC deregulation plans, eliminate comparative renewal hearings and loosen up FCC rules concerning petition to deny dismissals. Both the Fairness Doctrine and equal time rules were to be eliminated, but under resistance, those provisions will be modified instead. Also, Rep. James Broyhill (R-N.C.) will propose so-called "Track Two" deregulation measures next month—those controversial aspects mentioned above.

Counterfeiting and Piracy Bills: There are similar bills in the Senate and House that will increase penalties and jail terms for record, tape and film piracy and counterfeiting, and both have gone through markup sessions and should pass full committee vote this session. Both S.629 and H.R.3530 would have maximum penalties of \$250,000 and five years in jail for major offenders—those who make or distribute 1,000 or more illicit records or tapes—penalties 10 times heavier than present fines.

There are also some upcoming changes at the FCC that will be considered "in the first quarter of this year," according to Commission

spokesmen, and the most important of these is AM stereo, which has been under consideration for nearly two years. The FCC hopes that its extension will have made a standardization procedures easier when rulemaking proposals are once again brought forward. Broadcasters want AM stereo, and criticism leveled at the FCC also concerns its initial choice of the Magnavox system, which many experts felt was either inferior to or not superior to other systems. FM Quadrasonic is also on the docket for early 1982.

Over at the Copyright Royalty Tribunal, the first month or two will be taken up with 1980 Cable tv royalty proceedings, and the Tribunal should be welcoming a new Reagan-nominated commissioner, Eddie Ray, a veteran record industry executive. Edited by **BILL HOLLAND**

Little River Band Judges Rock Acts

MANILA—Members of Australian act Little River Band were guests and judges during the finals of the local rock contest televised here recently.

Presented by daily tv variety show "Student Canteen" in the 20,000-seat Folk Arts Theater, the finals were the culmination of a four month contest which despite the dormant state of local recorded rock music attracted over 50 bands.

Winning act was the group **Abacadabra**, which carried off a first prize of \$7,000 worth of Yamaha instruments. Little River Band itself performed two tunes from the new "Time Exposure" album, fitting teasers for its own Manila concerts.



Hot Product for 1982

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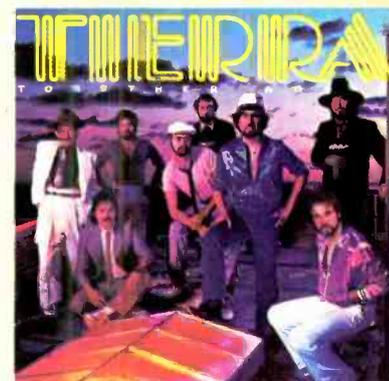
Ringo Starr: "Stop And Smell The Roses" NB1-33246



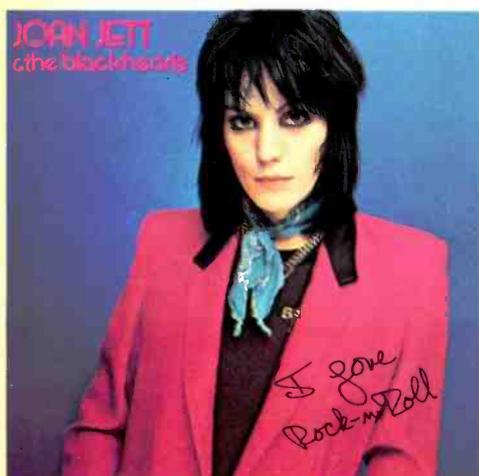
Curtis Mayfield "Love Is The Place" NB1-33239



Ohio Players "Ouch!" NB1-33247

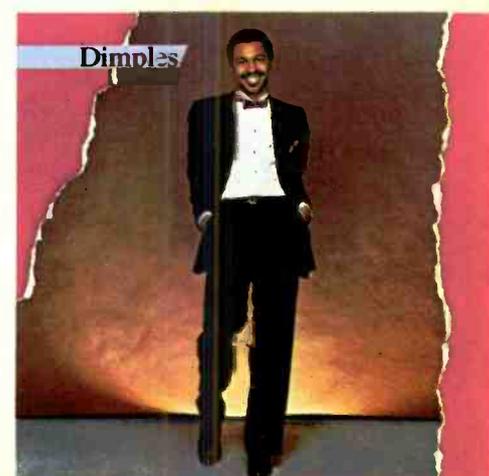


Tierra "Together Again" NB1-33244



Joan Jett and The Blackhearts "I Love Rock 'N Roll" NB1-33243

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