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Dealers Say Big Acts Could Relieve Blahs

By LEO SACKS

NEW YORK—Dealers say a dearth of major new releases is compounding a sluggish retail climate, as are fewer deals, a seeming neglect of the adult rock market, and reduced advertising support from leading record labels. As a result, many of the nation's retailers assert they relied heavily on catalog promotions to pull them through last

week's four-day Presidential holiday weekend.

"The economy is having a devastating effect on record sales," says Bill Golden, executive vice president of the Record Bar, with 137 stores, based in Durham, N.C. "It's flat all over, and I think a lack of hit product has a lot to do with it. We're fortunate that we've seen such a tremendous consumer response to our midlines."

Record Bar's lacklustre performance is not atypical. Jim Grimes, a vice president of the 71-store National Record Mart chain in Pittsburgh, confirms that poor product flow is contributing to sluggish sales. "Major releases are still geared to the fourth quarter," he says. "No wonder kids are getting hooked on video games. There isn't enough new music to keep them interested in the record scene. You can't expect them to save their money for 10 months and then embark on a spending spree."

Sales were up, however, for Elroy Enterprises, whose 38 Record

(Continued on page 62)

U.K. Pact On Mechanicals Shaves Fees

By MIKE HENNESSEY & PETER JONES

LONDON—Although the industry-wide agreement on computing mechanical royalties in the U.K. locks in a somewhat smaller return to publishers than they bargained for, the latter have joined record manufacturers in terming the pact "highly satisfactory."

The new agreement, hammered out by the British Phonographic Industry (BPI) and the Mechanical



The 24th Annual Grammy Awards TV Show, a Pierre Cossette Production, with John Denver as m.c., will be presented this week, Wednesday Feb. 24 on CBS-TV 9-11 p.m. e.s.t. & p.s.t., 8-10 p.m. Central and Mountain time. The NARAS Grammy TV presentation is the most prestigious annual awards event for creative achievement and merits the industry's full support. Billboard congratulates all of the nominees and the winners. (Advertisement)

Japanese Disk Production Off; Rental Blamed

By SHIG FUJITA

TOKYO—The production of records in Japan declined in 1981 for the first time in more than 25 years, and the Japan Phonograph Record Assn. blames the drop on disk rental outlets, which proliferated during the year. Specifically, production tumbled 15% to 166.4 million units last year, from 195 million in 1980.

Many in the local industry have recently voiced concern at rental's impact on retail sales—the topic was also aired at MIDEM last month—but the 1981 figures appear to be the first official confirmation of those fears.

Says association director general Jusaburo Kamei, "Record stores in the vicinity of these rental shops have reported a 30% fall-off in sales, and a survey of 1,000 users of these rental outlets showed that 30% are now buying fewer disks and tapes than before the appearance of rental."

(Continued on page 52)

SAY MILLIONS AT STAKE

California Tax Bite Shocks Studio Scene

By JIM McCULLAUGH

LOS ANGELES—Hundreds of independent California recording engineers, producers, production companies and studios are uniting to fight a new state levy—which would be retroactive for eight years—aimed at extracting millions of dollars from them.

The new group—California Entertainment Organization—contests a fresh Board Of Equalization reinterpretation of the Revenue and Taxation Code which claims from those parties:

- All monies received since 1974, including royalties, are subject to a retroactive 6% sales tax, 10% penalty for failure to file, and 1% per month interest.

- In addition, production expenditures between 1976 and the present that went into the "fabrication" of a master two-track tape—such as hotel expenses, rental cars, airplane fares, AFTRA scale, meals and the like—are subject to the same 6% sales tax, penalty and interest retroactively.

who charge for their services by the hour have been informed also that they should have been charging sales tax on their time since 1976, and are subject to the same sales tax, penalty and interest retroactively.

Non-resident producers and engineers who have done business in the state since 1974 are also liable. Even if production was conducted in California but sold elsewhere, the Board claims, payment of the tax is enforceable.

In the past several weeks, various offices of the Board of Equalization have summoned a number of L.A. and San Francisco producers and engineers, with some already having been served with sales tax bills. The Board is arriving at estimates of what an individual or company owes through both record company and individual audits.

One local L.A. independent engineer who has already been summoned to a Board Of Equalization office, indicates his sales tax bill is

(Continued on page 62)

Growth Pains On Country Dial

This story prepared by Kip Kirby in Nashville and Douglas E. Hall in New York.

NASHVILLE—Though faced with the challenge of satellite networks and with fresh responsibilities wrought by FCC deregulation, programmers at-

Pre-event coverage of the Country Radio Seminar, to be held at Nashville's Opryland Hotel, can be found on pages 25-27.

tending the Country Radio Seminar here Friday and Saturday (26-27) will probably be more concerned with keeping ahead in the Arbitrons, especially as competition for the country audience intensifies through fragmentation.

(Continued on page 25)

Dealer Mail Ads Aid Classics

By ALAN PENCHANSKY

CHICAGO—Direct mail advertising with manufacturer backing has developed into an increasingly popular way for large retail chains to cultivate classical record business today.

At more than 300 U.S. chain stores the concept is now in operation. Classical customers are registering for membership in special discount clubs and receiving regular mailings, which stores credit with stimulating customer visits and maintaining customer loyalty.

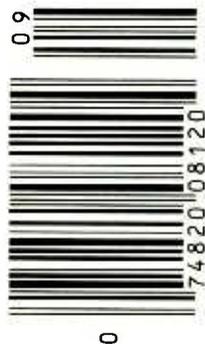
The latest chain adding a direct mail/classical club program is Florida's

(Continued on page 42)



TOWNHOUSE 1056—"I'll Miss You," Stella Parton's new single on Townhouse Records. Born in the midst of a cross section of musical styles, Stella Parton has learned much from her country, bluegrass, and rock'n'roll contemporaries. She is presently finishing her debut album for Townhouse Records. Milan Williams, a current and original member of the sensational group, "The Commodores" produces. The album is Stella Parton, ST7005 and will be available next month. Distributed by Capitol Records.

(Advertisement)



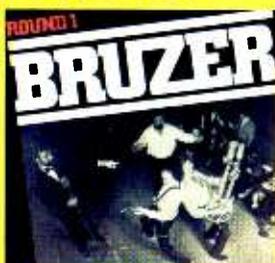
FW/FWT 37907



TERRY GREGORY
Country Music
Academy Nominee
Produced by:
Mark Sherrill

BRUZER

Bruzer will knock
you out "buy" ROUND 1.
Produced by:
Bill Pfordresher



FW/FWT 37747

FW/FWT 37630



DEBRA DEJEAN
Double sided dance
floor destroyer!
Produced by:
Bo Bohannon &
Carl Marsh

SNEAKER

New Single — WS9 02714
"DON'T LET ME IN"
Triple Format Music
Produced by:
Jeff Baxter



FW/FWT 37631

IN YOUR HANDS SOON . . .

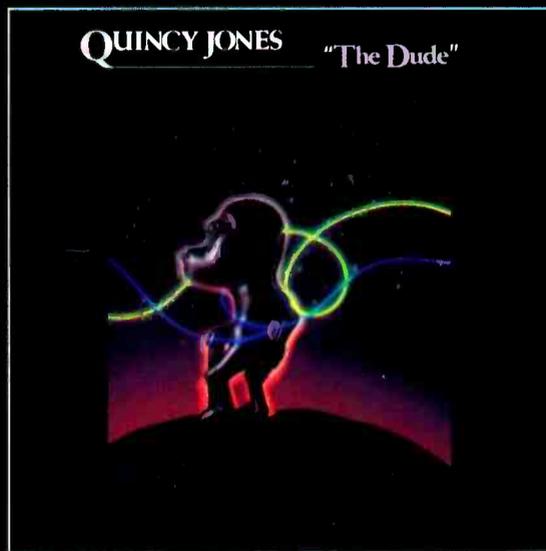
**ALLIANCE
REVELATION
"DANCE THE NIGHT AWAY"
TRILARK**

ON HANDSHAKE RECORDS, INC.



DISTRIBUTED BY CBS

What is this Dude?



QUINCY JONES

has made an album that defies categorization. A platinum-plus album that has had four consecutive crossover hit singles and is the most nominated album in the history of the Grammy Awards.

THE DUDE

is not just the best jazz album of the year. It is an album that has Pop, A/C, and R&B hits and is nominated for Grammys in the Pop, Instrumental and R&B categories, but it is continually "racked" as a "jazz album" in the jazz sections of stores.

We'd like to thank N.A.R.M. for nominating THE DUDE as the "Best Selling Jazz Album of the Year."

But do yourselves a favor, rack this record where it belongs. Everywhere. After all, THE DUDE is nominated for a Grammy as "The Album of the Year."

THE DUDE

SP 3721

One of a kind. The Album of the Year from Quincy Jones. On A&M Records and Tapes.

Produced by Quincy Jones for  Quincy Jones Productions.



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Left-Field Hits Are Falling In As Labels Take Them Seriously

By PAUL GREIN

LOS ANGELES—More hits are coming out of left field, as comedy and exercise albums and novelty and medley singles climb the charts alongside more established pop forms.

Label executives say in picking up specialty records they're reacting both to the listening and buying tastes of the burgeoning adult demographic and to the general lack of direction in the market. And they fend off criticism that in pursuing these left-field phenomena, they're misusing time and energy that might be better spent on developing artists with long-term career potential.

"This shouldn't be the main focus," agrees Dick Klien, president of Florida-based Radio Records, which kicked off the medley craze last year with "Stars On 45." "This should be a side situation to generate the quick turnover you need in order

to exist. Developing careers is a long-term business and a very costly one. You can take the profits that you've reaped from the quick turnover hit and put them back into artist development."

Neil Bogart, president of the Boardwalk Entertainment Co., sees two reasons for the left-field boom. "Musically the '80s haven't taken a firm direction yet," he says. "We're floundering again, so we're looking to find something to fill the void until something else comes along. That's why a 'Hooked On Classics' can become so big, when it probably

wouldn't have in the mid '70s.

"Also the adult contemporary audience is exploding. If you're able to tickle their fancy you'll come out with a big album. That's one of the reasons we did the First Family which is really aimed at an adult audience, a rack market if you will."

"The First Family Rides Again" jumps to number 37 on this week's pop album chart, becoming one of two comedy albums in the top 40. The other is Bob & Doug McKenzie's "Great White North" on Mercury, which sprints to 17. The albums are looking to become the first

comedy sets to crack the top 10 since Steve Martin's "A Wild And Crazy Guy" in November, 1978.

Ken Buttice, Elektra/Asylum's vice president of a&r, agrees that one of the reasons for pushing left-field records is that it's so hard to break new acts now.

"Where it used to take us six or eight weeks, it's now taking four or five months just to get an act off the ground. We still have our handful of acts that we believe in, but because of the market we're also actively pursuing these other things."

These projects include a '50s med-

ley single by the Five Satins which this week enters the Hot 100, a specially priced LP of television themes by Mike Post and a dance/exercise album, due soon, by Richard Simmons.

To dramatize how far off-the-wall labels are looking for hit material, Buttice is also considering picking up a medley record which K-tel has released in Europe called "Mini-Pops." The record features kids ranging in age from seven to 12 singing hits by Blondie and the Buggles. "It's really cute," Buttice says. "I'm definitely going to bring it to the attention of our marketing department."

One of the surprise hit singles of the season is Buckner & Garcia's "Pac-Man Fever," which this week sprints into the top 20. It's not the first hit to comment on a hot craze (Continued on page 64)

Vidcassette Rental Ads Are Shrinking

By JOHN SIPPEL

LOS ANGELES—Videocassette rental advertising by U.S. retailers appears to be shrinking, a survey of metropolitan dailies indicates.

Dealers interviewed about the smaller ad numbers blame total lack of manufacturer support for rentals advertising and mounting costs of inventory for rentals as consistently more movie titles in quantity must be added.

Video dealers still run the majority of their advertising in tv supplements of dailies. Ad sizes are half of what they were five months ago, when Billboard did a similar survey.

Wherehouse Records & Tapes appears to be the advertising leader with approximately 80 of its 135 outlets running the largest and most consistent print ads nationally plugging video rentals. Most are 1/4 pages, run as often as three times weekly.

The publicly held Western states chain's ads also appear to be the most definitive, contrary to today's trend where ambiguity stands out. Wherehouse plugs rentals at \$1, \$2.50 and \$5 per day, mentioning many specific titles in each category and a maximum rental period of 10 days. More than 80% of the ad stresses software rental, with the remainder noting "previously rented videocassettes at 15%-50% off" and blank videotape specials.

In Kansas City, Anton House Of Video offers movie titles for \$1 per day on a five-day minimum for members of its "Movie Club." Members get 24 rentals free upon joining. Video II there wants \$60 for "life-
(Continued on page 37)



STATELY TUNE—Rex Allen Jr., center, appears before the Arizona State Senate on the day a bill was passed declaring his self-penned song "Arizona" as the official state song of Arizona. Proceeds from records and publishing will go to the Boy's Ranch of Arizona.

PolyGram Distribution Ups Minimum Order 'Per Ship'

By IRV LICHTMAN

NEW YORK—For the second time in six months, PolyGram Distribution has increased the minimum order "per ship" to accounts on albums and tapes.

Effective Feb. 25, declares Bert Franzblau, vice president of operations, in a letter to accounts received last week, the minimum order has been raised to \$300. In September, the company increased the minimum to \$200.

Assistance in preparing this story provided by Roman Kozak in New York and John Sippel and Sam Sutherland in Los Angeles.

The letter cites "increased costs of order processing" behind the move, which puts minimum orders at PolyGram far above other branch setups. Capitol and MCA have minimum orders of \$75 and \$25, respectively, while, according to CBS, it's had a long-standing policy of a 30-unit minimum.

Interestingly, WEA's minimum order structure is left to the discretion of individual branches, although the parameters are from \$100 to \$200. However, if an account wishes to order less than \$100 in a shipment, the branch charges shipping costs back to the account.

MCA's Al Bergamo explains a low minimum as part of a new emphasis on serving as many accounts as possible. "That's why we set up our system of special operators and 800 lines to handle orders," he notes.

"We've increased billings by about \$400,000 since we set it up, which should more than pay the cost of the program."

Several years ago, PolyGram cut off more than 400 accounts with billings of less than \$25,000 annually, forcing them to turn to other sources of product fill, such as one-stops.

IFPI Seeking To Control Disk Rental Proliferation

By PETER JONES

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

LONDON—Specific measures to control the international spread of record rental will be discussed at the next meeting of IFPI's European group directors in Milan March 11-12. In the meantime, the Federation is inviting members to provide up-to-date information on the development in their territories.

In a document analyzing the problem, IFPI joint acting director Ian Thomas notes that the first rental outlet opened in Tokyo in June, 1980, and by last September there were estimated to be 749 outlets in that nation. "Record sales have fallen by at least 10% nation-

Gross Receipts Up 9.5% For ASCAP

LOS ANGELES—ASCAP's fiscal spiral continued another year, as the licensing society's president Hal David revealed a gain of 9.5% in total 1981 receipts over 1980 during a West Coast membership meeting here Wednesday (17).

ASCAP was up in every sector for 1981 over the preceding year except in foreign societies' receipts, where 1980's \$27,729,000 slumped to \$25,820,000 in 1981.

Domestically, 1981's total receipts of \$143,084,000 topped 1980's \$126,392,000 by 13%. Contributing predominantly to the U.S. receipts was a vault in receipts from licensees, including symphonic revenues and concerts, from 1980's \$126,392,000 to \$143,084,000 last year or a 16.7% boost. Membership dues, too, skyrocketed 70% from \$337,000 in 1980 to \$574,000 in 1981. Interest on investments grew a healthy 22% from \$4,945,000 two years ago to \$6,021,000 in 1981. The unaudited report could not accurately determine what portion of the interest came from domestic and foreign, but it believed more than two-thirds resulted domestically.

Total salaries and expenses for the home office and 20 branches, two of which were added in 1981, totalled \$32,464,000, up 16% over 1980's \$28,003,000 overhead.

ally in Japan," comments the report, "but a recent industry survey shows that in retail outlets located near rental shops, sales have declined by anything from 30% to 60%."

The IFPI document notes that the Japan Phonograph Record Assn. has conducted a poll which indicates that as many as 97.4% of those renting records were doing so in order to make tape recordings. Record manufacturers have attempted to overcome the problem by withholding supplies to distributors servicing record rental shops, although the Japanese Fair Trade Commission contends that withholding supplies is illegal because it deprives rental shops of the freedom to pursue their business activities.

Record producers, in reply, claim that the terms of their contracts with
(Continued on page 52)

The balance available for domestic distribution after deducting overhead was \$110,620,000, up a hefty 25% over prior year's \$88,147,000. Domestic distribution was swollen in 1981 by a special distribution of \$8,138,000 representing fees and interest for the period January, 1970 through May, 1981 from the CBS-TV network.

A July foreign distribution totalling \$14,131,000 broke down by country receipts as follows: Brazil, \$34,000; England, \$6,444,000; France, \$3,665,000; Germany, \$2,799,000; Holland, \$256,000, withheld from a December 1980 distribution; Sweden, \$671,000 and South Africa, \$262,000.

A December foreign distribution totalling \$16,367,000 representing 1979 payments except from Spain and Switzerland and miscellaneous
(Continued on page 64)

FEBRUARY 27, 1982, BILLBOARD

In This Issue

CLASSICAL.....	42
CLASSIFIED MART.....	50, 51
COMMENTARY.....	12
COUNTRY.....	30
DISCO BUSINESS.....	44
INTERNATIONAL.....	52
GOSPEL.....	32
JAZZ.....	41
PUBLISHING.....	46
RADIO.....	14
SOUND BUSINESS.....	39
TALENT.....	33
VIDEO.....	37

FEATURES	
Chartbeat.....	9
Closeup.....	64
Counterpoint.....	47
Executive Turntable.....	4
Industry Events.....	10
Inside Track.....	66
Lifelines.....	64
New On The Charts.....	21, 48
Rock 'n' Rolling.....	10
Stock Market Quotations.....	9
Vox Jox.....	21

CHARTS	
Hot 100.....	60
Top LPs & Tape.....	63, 65
Bubbling Under.....	64
Soul Singles, LPs.....	47, 48
Country Singles, LPs.....	28, 30
Radio Singles	
Action.....	15, 16, 20, 22, 23
Rock Albums/Top Tracks.....	24
Adult Contemporary Singles.....	21
Boxscore.....	36
Hits Of The World.....	55
Videocassette Sales.....	38
Jazz LPs.....	41
Disco Top 80.....	45
Latin LPs.....	51

REVIEWS	
Album Reviews.....	57
Singles Reviews.....	59

20th, CBS In Home Video Joint Venture

NEW YORK—Twentieth Century-Fox Film Corp. and CBS Inc. are organizing a joint venture that could, if finalized, have great impact on the home video marketplace. Each partner will own 50% of the new company, which is being set up to develop, manufacture, market and distribute cable tv and home
(Continued on page 62)

Yarnell Tenure Key To Drives Against Piracy

NEW YORK—It's probably impossible to assess the full importance to the industry of Jules Yarnell's stewardship of the RIAA's antipiracy division, a post he has just resigned from after 12 years on the job (see Executive Turntable). It's an activity that does not thrive in the glare of public scrutiny.

However, it was during Yarnell's tenure that the association mounted its greatest campaigns against record and tape piracy in all its variations, and increasingly was able to secure cooperation from legislative and enforcement agencies.

During this time, state law after state law was passed providing for an assortment of penalties against copyright infringement, until all but the lone holdout of Vermont remained among the 52 mandating penalties for unauthorized disk and tape duplication and sale.

It was also during this time that the Federal Bureau of Investigation and the Justice Dept. carried out their biggest raids and prosecutions under the federal antipiracy statute.

There was also the cooperation with antipiracy fighters abroad, li-

(Continued on page 66)

Sinatra Opening New Universal Amphitheatre

By ED HARRISON

LOS ANGELES—MCA Inc.'s completely renovated New Universal Amphitheatre, now enclosed by a roof and a mirror reflective skylight, officially opens July 30 with an inaugural performance by Frank Sinatra.

The July 30 show will be a benefit performance (with proceeds to be shared equally among the Jules Stein Eye Institute, Loyola Marymount Univ. and the Motion Picture and Television Fund) and will be followed by another eight Sinatra appearances, July 31-Aug. 7.

The \$20-\$25 million facility, expanded to 6,200 seats with the furthest seat only 150 feet from the stage, will be equipped to stage any and all types of live entertainment, from ballet to rock to ice shows and theatre.

Although a full schedule of performers and ticket prices won't be announced until late spring or early summer, Lew Wasserman, chairman of the board and chief executive officer of MCA Inc., says that the Amphitheatre will offer "the most popular prices" in the city because of its attractive seating capacity.

In addition to the roof and skylight, other changes include the addition of a seven-row, 1,302 seat mezzanine, state-of-the-art sound and lighting systems, camera capabilities, upholstered theatrical seats, and a fully landscaped, lagooned plaza accessible from the adjoining parking area.

The backstage area will be a three floor complex, housing dressing rooms, conference rooms and executive offices. The new stage features a proscenium arch 70 feet wide and 25 feet high with the entire stage area

(Continued on page 66)



HUMANITARIAN—Jack Kiernan, senior vice president of marketing sales for PolyGram Records, second from left, presents Roy Imber, president of Elroy Enterprises, with the American Jewish Committee's humanitarian award at a record industry testimonial dinner in his honor. George Levy, president of Sam Goody Inc., left, and Pete Hyman, vice president of Surplus Records and Tape, right, observe the presentation held Feb. 6 in New York.

PolyGram Midlines Get A Name, 22 More Titles

NEW YORK—After almost a year since introducing midlines, PolyGram Records has come up with "Sound Savers" as the identifying phrase for its \$5.98s.

The label, which had previously referred to the line as "PolyGram \$5.98s," is developing the phrase both as a green dollar-format sticker on all albums and in a series of print and radio spots, according to Jim Lewis, vice president of marketing.

There are two dealer ad mats, one for rock and the other for country, while two radio spots have been created for both musical formats. In addition, there is a new poster and streamer drawing attention to the "Sound Savers" logo. A tv spot is also in the works.

With April marking the first year of PolyGram midlines, the line is being beefed-up with 22 new entries, bringing the company's total midlines to 150. Among the acts heard on the new product are Rod Stewart, Lipps Inc., Runaways (with Joan Jett), Hank Williams and the Atlanta Rhythm Section.

Noting an ad fund used solely for \$5.98s, Lewis says he's found that ad support for the line has "moved a lot of product and has enabled us to set up beautiful promotions. We've been doubling and tripling sales on specific items from their low point as regular-priced albums."

Lewis won't reveal the specifics on the ad fund, but he says it's based on the line's "sales attainment" in comparison with all PolyGram albums.

Priority Label To Market CBS Masterworks Titles

By EDWARD MORRIS

NASHVILLE—Priority Records, the CBS gospel label established here last year, is distributing more than 100 titles from the Masterworks classical music catalog to its Christian bookstore and gospel music retail outlets.

The sales effort will be directed by Masterworks and coordinated and carried out by Priority's telephone and regional sales force.

Masterwork titles being distributed have been divided into the categories of "religious related" and "non-offensive" (not specifically religious-related). The former division

includes 27 titles by Bach, Beethoven, Berlioz, Bernstein, Brahms, Bruckner, Durufle, Casals, Gabrieli, Handel, Haydn, Messiaen, Mozart, Poulenc, Stravinsky, Verdi and Vivaldi.

Jay Griffin, Priority's director of marketing, says the main appeal of classical music in the Christian market is that it is safe to listen to. "We basically looked at it from the point of view that classical music is not offensive. The big difference between Christian and secular music is the lyrical content. With classical music, there are no lyrics to worry about. It's a natural cross."

Explaining, however, that "I don't expect to sell classical to a young audience," Griffin says that upcoming ads for the line will be placed in publications that appeal to the 34 to 45 age group.

Priority is heading in the right direction by picking up classical music, according to Gerald Blalock, music buyer for Spring Arbor Distributors, Ann Arbor, Mich. "Classical music has always been a natural sideline for bookstores," he says. "A lot of the stores are locating in malls, and they're getting other than the Bible bookstore crowd."

Blalock reports that Spring Arbor picked up some Masterwork titles as long as a year ago—responding to the success the Logos chain had had in selling classical cutouts. He says Spring Arbor had many requests for additional classical titles when it presented its wares at last summer's Christian Booksellers Assn. trade show. Besides the Masterwork series, Spring Arbor also handles classical

(Continued on page 32)

Executive Turntable

Record Companies

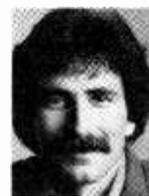
Jules E. Yarnell has resigned after 12 years as chief of the RIAA's antipiracy intelligence unit because of illness. **Joel M. Schoenfeld** has been appointed to take over as director of antipiracy operations and as special counsel for antipiracy. . . . **Bhaskar Menon** has resigned from the board of Thorn EMI, citing as the reason his "extensive travel" as chairman and chief executive of EMI Music worldwide. The Los Angeles-based Menon becomes an associate director of EMI Music's parent **Mark J. Osterer** is the new vice president of finance at the Columbia House division of the CBS Records group. He was director of business planning and analysis and will remain based in New York. . . . **Alice Gottlieb** moves up from associate director of advertising at Arista Records,



Osterer



Gottlieb



Oken



Cox

New York to the post of director of advertising. . . . **Alan Oken** is named director of artist development for A&M Records. He joined the label in 1979 as national tour coordinator. . . . **Dick Kline** exits his post as president of Florida-based Radio Records March 1 to return to New York.

PolyGram Records has filled seven local promotion manager spots: **Cynthia Cox**, Los Angeles; **David Leach**, Philadelphia; **Lee Arbuckle**, Dallas; **George Luthin**, Miami; **Ross Grierson**, Cincinnati; **Marty Mooney**, Cleveland/Pittsburgh; and **Jean MacDonald**, Detroit. Cox and Leach move up from other PolyGram positions. Arbuckle was a partner in Sunbuckle Promotion. Most recently, Luthin was a radio account representative. Grierson earlier worked Cincinnati as a promotion manager for Elektra/Asylum Records. Mooney was national promotion director for Cleveland International Records. Prior to accepting the PolyGram position, MacDonald was in local promotion and marketing for Arista Records.

The Benson Co., Nashville, has added **Loren Balman** as marketing manager, up from marketing rep with the company. . . . **Keith Altomare** joins International Record Syndicate as national director of college promotion and will work at the firm's New York office. He was with Thirsty Ear Productions. . . . At Musico, New York, **Brad Mason LeBeau** moves up from director of national promotion to vice president of promotion, and **Albert Yopez** joins the company as New York promotions rep. He was a promotion assistant for Mid-song Records. . . . **Ron Blackwood** is appointed director of radio promotions for Gold Street Records, Kirbyville, Tex. A longtime specialist in and performer of gospel music, Blackwood will be based in Memphis.

Related Fields

Annette McKinney, formerly assistant engineer at LSI Sound Studio, is the new assistant sales coordinator at Jan Rhees Marketing, Nashville. . . . **Donald G. Thorkelson** is national sales manager for VCA Duplicating Corp., New York, a division of Video Corp. of America. He was most recently national sales manager for the Convergence Corp.

Media Home Entertainment has named **Ed Loeb** West Coast regional sales director and **Steve Payne** assistant controller. Loeb was a market rep for Magnetic Video and Payne a production accountant at Sandy Frank Productions. Both men will be headquartered in Los Angeles. . . . At the Gibson division of Norlin Industries, **David F. Sutton** is appointed vice president of sales and marketing; **David Leed**, vice president of international sales; **Diane K. Woodhall**, media manager; **James A. Walker**, director of marketing; and **Jeff Kessler**, director of marketing services. All are veteran Norlin employees and will be headquartered in Northbrook, Ill., except for Leed, who will continue to be based in Rotterdam.

Lawrence G. Jaffe has been appointed director of marketing for Studer Revox America. Formerly director of technical creative services at the Frank Barth Agency, Jaffe will be based in Nashville. . . . **Altec Lansing** has appointed **Janine Fromm** district manager for its industrial/professional sound product line in the southeastern U.S. She was with Danforth Sound in Orlando and will continue to work from that city. Also at Altec Lansing, **Roy Cizek** joins the engineering staff at the company's Oklahoma City plant. He was speaker division manager for Audio Dynamics Corp. . . . **Dan Wojcik** moves from vice president to president of the Shorty Lavender Talent Agency, Nashville. . . . **Kimberly Grant** is named executive vice president of Ron Boutwell Enterprises, North Hollywood. She was a production manager for the Peterson Co. . . . **Barbara Hayden Felipez** has been tapped to head Out Of Key Productions Nashville office.

Sound Video Unlimited Sets 7-Day Product Fair

CHICAGO—A mid-winter business tonic is on tap at Sound Video Unlimited. The home entertainment distribution giant is staging a seven-day product fair here, beginning Monday (22).

According to sales manager Stan Myers, representatives of major record companies will be exhibiting new product. Electronic video games, blank tape and audio/video accessories manufacturers also are slated to show new wares.

The show, which Myers describes as a way to "stir some business and excitement," takes place here in Niles, Ill. at Sound Video's new national headquarters which includes

areas designed for large gatherings of dealers and suppliers. Myers added that special discounts and promotions would be offered during the dealer show.

Sound Video is the U.S.'s leading wholesaler of prerecorded video. However, Myers said these products wouldn't be included. "We do a lot of things in video anyway," he explains.

Companies scheduled to take part are CBS Records, WEA, PolyGram, Akai, Maxall, Discwasher, Mattel, Atari, Activision, and Imagic. The show is open daily from 9 to 6 and contests and giveaways are planned, Myers said.

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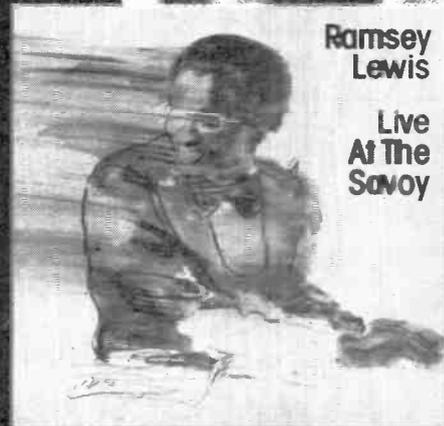
SAVOY

**"It's a very good feeling to know that after recording some fifty or more albums you can still reach down and come up with that very special one."
—Ramsey Lewis**

Ramsey Lewis wanted his first live album in over a decade to be an occasion to remember. So he put together a super-star band and recorded "Live At The Savoy." The set included every-

thing from Ramsey's brand-new single, a hot vocal number called "You Never Know," to a medley of all the hits you do know. Including classics like "The In Crowd" and "Wade In The Water."

Some of Ramsey's special guests are also quite well-known. In fact, you often see their names at the very top of the charts. Which is exactly where "Live At The Savoy" is headed.



Ramsey Lewis. In concert with an all-star lineup. "Live At The Savoy." Featuring the hot new single, "You Never Know." On Columbia Records and Tapes.

Produced and Arranged by Thomas C. Ashington ("Tom Tom '84"). Executive Producer: George Euler. Management: Robert Holmes, Ramsey Lewis and Associates. "Columbia" is a trademark of CBS Inc. © 1983 CBS Inc.

German Antipiracy Raid Nets 35,000 Illegal Tapes

By JIM SAMPSON

MUNICH—What's been described as "one of the largest and most successful raids against prerecorded tape pirates" took place Tuesday (16) in numerous locations in western sections of the Federal Republic. Most of the tapes were apparently destined for German flea markets.

The raids were made by a team of 100 investigators, including nine state attorneys and policemen from 12 districts, joined by 15 recording industry technical experts from IFPI and GEMA.

Some 35,000 illegal tapes were seized. One man, believed by police to be a key figure in the distribution ring, was taken into custody.

According to German IFPI director Dr. Norbert Thurow, the action followed months of preparations. "The organizational abilities of the pirates made it necessary to hit many

different places at once," he explains.

At one location, counterfeit labels were seized which could have been used for over 80 releases. Repertoire ranged from James Last to "schlager" to international rock, with a large number of tv-merchandised albums included. One printer had 10,000 counterfeit inlay cards on hand, plus 180 litho plates and numerous accounting files.

The police are still looking through all material seized, but already believe these raids will provide leads to other pirate figures.

Investigators say most of the illegal tapes would have been sold through the numerous flea markets held regularly in all major German cities. A number of professional market dealers were checked during last Tuesday's raid, yielding 15,000 tapes.

Thurow emphasizes that although the raids constitute a "major blow" to tape pirates here, there remain numerous other illegal operators. The German Federal criminal police estimate annual recording sales lost in Germany at \$40-\$45 million.

Chappell Music is being sued by the Elvis Presley estate, the latter charging improper royalty accounting. Story, page 46.

Ant Seeks Stateside Status Grammy Nominee Wants To Shed 'Novelty' Tag

By PAUL GREIN

This is the last in a five-part series on the Grammy nominees for best new artist. May be the best act win!

LOS ANGELES—Adam & the Ants fall between two worlds—the raw energy of rock'n'roll and the theatrical values of establishment stage performers. It's a dichotomy of which 27-year old Adam Ant is well aware.

"I use a lot of words like 'show business,' 'value-for-money' and 'entertainment' which aren't really rock'n'roll terms," Ant says. "I find what I'm doing a bit more traditional. I don't mind being called old-fashioned.

"Pop music at its best has been very much show business. I think when it loses that orientation it becomes a little mediocre. Some groups just turn their backs on the audience and play for themselves, and I don't think that's fair. You'll never see me coming onstage in T-shirt and jeans.

"Now you can let it get too silly and cartoonish and variety-oriented. That's an easy trap to fall into. My last tour in Britain was based on a 17th Century English pantomime ("Prince Charming") which is a very Christmasy thing. I



Adam Ant: America, watch out.

took a whole theatre company with me and a 38-man road crew and we put on a three-hour spectacular with choreography and moving sets. I'm glad I did it, but having done it I'd like to keep it a bit rawer than that."

While Adam & the Ants has had sensational success in England and has also broken in such markets as Germany, Japan and Australia, it has achieved only cult status in the States. That's something Ant wants to change.

"I think it's primarily up to me coming over to America and doing an extensive two-to-three month tour, not just a quick visit. Because of our touring schedule we've only been able to come over for two or three weeks at a time. At the moment we seem to be a bit of a novelty act over there, until we come and prove ourselves and pay our dues.

(Continued on page 66)

NEW ARTISTS Grammy Winner Isn't Guaranteed Long-Term Success On Record

LOS ANGELES—Over the past five weeks, Billboard has spotlighted each of this year's five Grammy nominees for best new artist. Now it's time to turn the spotlight on the award itself. Does the artist who receives that award each year generally outlast his rivals—or does one of the "losers" often wind up having the greatest longevity as a top record act? In short, how good is NARAS' batting average?

A survey of the past 22 winners (the category was inexplicably omitted in 1966) shows that the Grammys are "right" about as often as they're "wrong." Few would argue with the first two choices, Bobby Darin or Bob Newhart, or such other champs as the Beatles, Carly Simon and Natalie Cole. But after that, there's plenty of room for discussion.

Of course, the Grammy don't pretend to predict which of the five nominees will have the most staying power; in theory the voters are simply honoring the artist they feel is the year's best—whether he makes it past that freshman year or not.

Some haven't. The Starland Vocal Band won the award five years ago, but has long since been eclipsed by its runnersup, Boston and the Brothers Johnson. And Debby Boone, the winner for 1977, hasn't approached the long-term disk performance of fellow nominees Foreigner and Andy Gibb.

A Taste Of Honey was perhaps the most controversial winner in the history of the category, when it beat the Cars, Elvis Costello and Toto three years ago. The group vindicated itself somewhat last year with its comeback hit "Sukiyaki," but is still several laps behind the Cars.

The choice the following year of Rickie Lee Jones met with much more unanimous approval (even against strong competition by Dire Straits); Christopher Cross was another clear favorite last year (though here too the Pretenders had solid support).

What about the races before 1976? Here's a year-by-year recap.

1975—Natalie Cole was a popular choice, though K.C. & the Sunshine Band out-hustled her on the pop charts while disco was hot.

1974—Marvin Hamlisch was the winner in a crowded field of seven nominees, including Johnny Bristol, Phoebe Snow and Bob James. But

fellow nominee Bad Company may have sold more albums than all of them put together.

1973—Bette Midler beat Barry White that year, which seemed more an upset then than it does now, after "The Rose."

1972—America clipped the Eagles' wings, though the Eagles were the winners in the long run: five years later they took the Grammy for record of the year. Also nominated: Loggins & Messina and the late Harry Chapin.

1971—Carly Simon has more than justified her win, though Bill Withers and Emerson, Lake & Palmer have also had enviable longevity.

1970—The Carpenters won, though by the middle of the decade Elton John surpassed them, and by the end of the decade Anne Murray started closing in too.

1969—Crosby, Stills & Nash beat

Led Zeppelin and Chicago, both of whom surpassed the trio in popularity, if not influence.

1968—Jose Feliciano triumphed over Cream, one of rock's first supergroups. Cream's Eric Clapton, however, went on to share the album of the year Grammy four years later for "Concert For Bangla Desh."

1967—Bobbie Gentry turned back two acts which had greater longevity: Jefferson Airplane (later Starship) and the Fifth Dimension (later Marilyn McCoo & Billy Davis Jr.).

1966—Category deleted. Sorry Monkees, Rascals, Association, Mamas & the Papas, Neil Diamond, B.J. Thomas, Percy Sledge, Jimmy Ruffin. Don't take it personally.

1965—Tom Jones won out over six challengers, including the Byrds, Sonny & Cher and Herman's Hermits. Cher's hit streak lasted the

(Continued on page 62)

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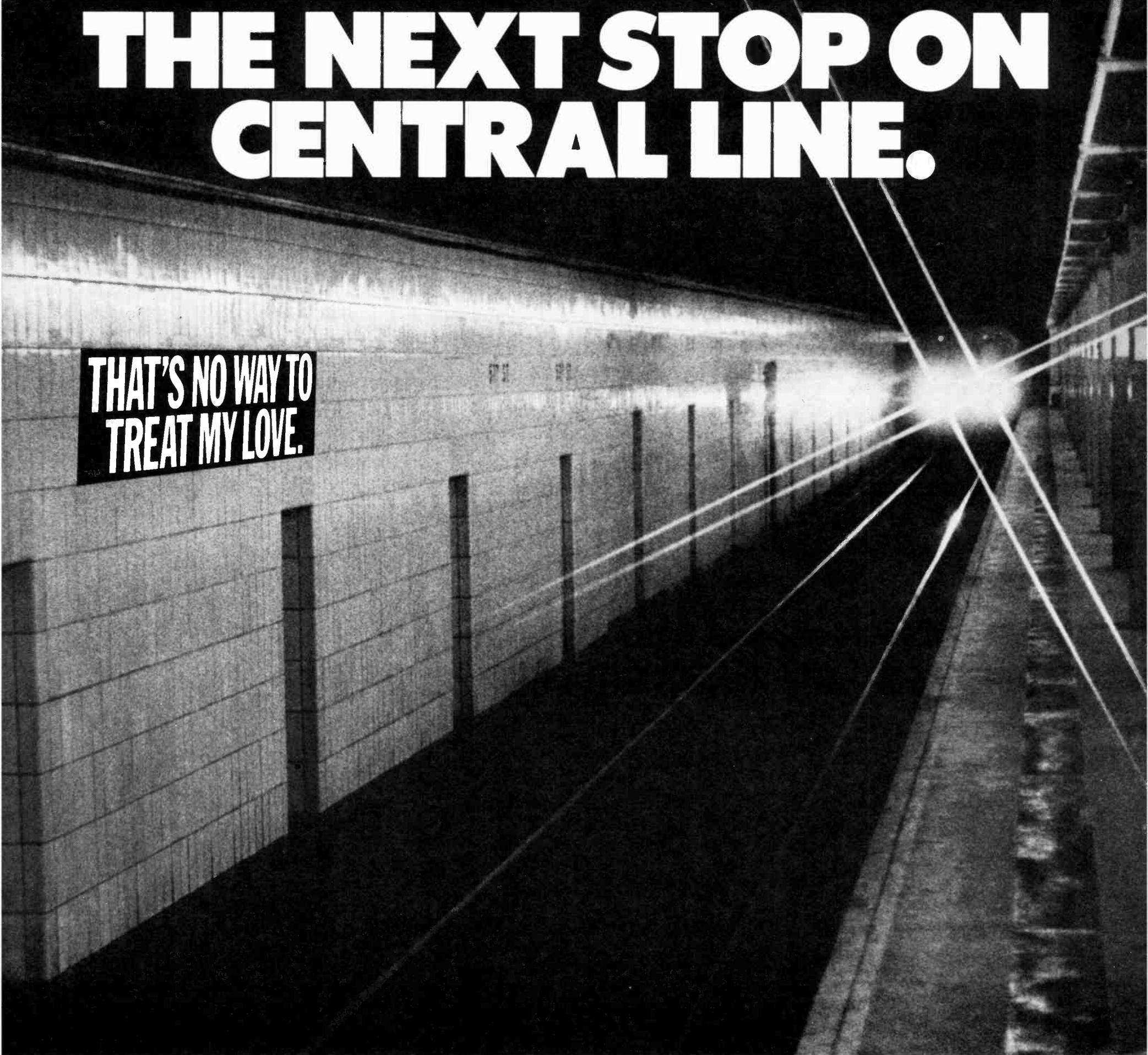
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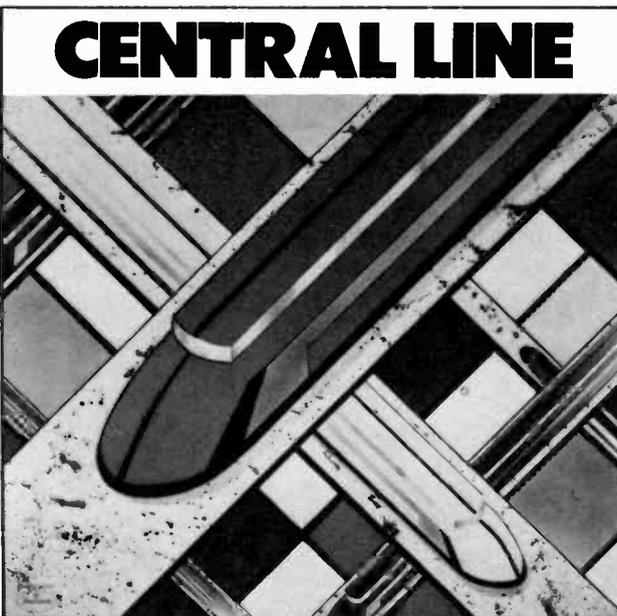
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General News

CITES SPRINGBOARD DEAL

CBS Seeks \$\$ From Everest

By JOHN SIPPEL

LOS ANGELES—CBS has served notice on the Everest Record Group in a Superior Court suit here that it expects royalty payments for use of its masters by the defendant.

In support of its ownership claim of the masters allegedly released by Everest, CBS chronologically relates the history of the more than 1,000 albums of masters which it claims it acquired from the bankrupt Springboard International.

More legal action, page 62.

In September, 1978, CBS and Dan Pugliese, then of Springboard negotiated a deal wherein CBS Special Products licensed the master hoard from Pugliese. According to the contract filed with the court, Springboard was to get 3 cents per musical work if six or less were on an album and 2½ cents if more than six were in the package.

CBS charged back 45 cents for LP, 14 cents for jacket and 67 cents for tape manufacture. CBS agreed to credit Springboard with \$437,500

toward manufacturing costs and pay \$62,500 in cash to Springboard at execution of the pact. To solidify the deal, CBS worked out a security agreement on the masters on which it held a lien.

When Springboard defaulted as a result of its being adjudicated as bankrupt in New Jersey Federal District Court, CBS got a judgment of reclamation on the masters which Springfield owned.

In January, 1978 Springboard

had licensed Everest some of the masters prior to the adjudication. In October, 1980, CBS advised Everest of its ownership claim. The Superior Court complaint contends that Everest has not accounted to or paid royalties to the plaintiff for the last six months of 1980 and the first six months of 1981. CBS claims it has been damaged in excess of \$15,000 and asks the court to provide an accounting and enjoin Everest from using the masters.

Chartbeat

Top 10 Hits In Triplicate; Kragen/EMI Team On Roll

By PAUL GREIN

LOS ANGELES—Perhaps because artists are taking more time between LPs, labels are pulling more hits off the albums they do deliver. No less than four singles in this week's top 10 are the third hits from platinum LPs. Not only that, they're the third top 10 hits.

Journey's "Open Arms" (Columbia) jumps to number two this week, becoming the biggest single to date from the band's former No. 1 album "Escape." The first release, "Who's Crying Now," hit number four last October; "Don't Stop Believin'" reached nine in December.

Air Supply's "Sweet Dreams" (Arista) jumps to number six, looking to become the third straight top five hit from the former top 10 album "The One That You Love." The title track hit No. 1 last July; "Here I Am" climbed to five in November.

Juice Newton's "The Sweetest Thing" (Capitol) dips a notch to eight as her album "Juice" winds up a full year on the chart at the highest position it's reached to date—number 22. The hit follows "Angel Of The Morning," which hit number four last May, and "Queen Of Hearts," which reached two in September.

And Dan Fogelberg's "Leader Of The Band" (Full Moon/Epic) holds its star in its second week at 10. The latest release from the former top 10 album "The Innocent Age" follows "Same Old Lang Syne," which hit nine last February, and "Hard To Say," which reached seven in October.

Not surprisingly, all four albums are posted in the top 30 this week, three of them with stars. These are "Escape" at number two, "The In-

nocent Age" at 16 and "The One That You Love" at 28.

Only six other albums so far in the '80s have yielded as many as three top 10 hits: Michael Jackson's "Off The Wall" (Epic), the Eagles' "The Long Run" (Asylum), Air Supply's "Lost In Love" (Arista), Barbra Streisand's "Guilty" (Columbia), John Lennon's "Double Fantasy" (Geffen) and Neil Diamond's "The Jazz Singer" (Capitol).

Those albums, too, all went platinum.

Three other LPs may join that list, pending the chart action on the third singles. These are Foreigner's "4" ("Juke Box Hero" jumps to number 50), Stevie Nicks' "Bella Donna" ("Edge Of Seventeen" is up to 60) and Daryl Hall & John Oates' "Private Eyes."

All of these albums are platinum too.

(Continued on page 51)

Market Quotations

As of closing, February 18, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	1/2	Altec Corporation	—	6	11/16	3/4	11/16	Unch.
38 1/4	26 1/4	ABC	6	254	31 1/2	31 1/2	31 1/2	Unch.
45 1/4	28 1/4	American Can	7	388	29	28 1/2	28 1/2	- 1/4
5 1/4	2 1/4	Automatic Radio	3	46	4 1/4	4	4 1/4	Unch.
61 1/4	40 1/4	CBS	6	436	44	42 1/2	44	+ 1 1/2
63 1/4	31 1/4	Columbia Pictures	13	367	60 1/2	59 1/2	60 1/2	+ 1/2
8 1/4	4 1/4	Craig Corporation	20	10	6 1/4	6 1/4	6 1/4	- 1/4
67 1/4	43 1/4	Disney, Walt	14	864	49 1/2	49 1/2	49 1/2	+ 1/4
8 1/4	3 1/4	Electrosound Group	17	18	3 1/4	3 1/4	3 1/4	Unch.
9	3 1/4	Filmways, Inc.	—	256	4 1/4	4 1/4	4 1/4	- 1/4
22 1/4	14 1/4	Gulf + Western	4	314	16 1/4	16	16 1/4	+ 1/4
19 1/4	11 1/4	Handleman	7	27	13 1/2	13 1/2	13 1/2	+ 1/4
6 1/4	3 1/4	Integrity Entertainment	3	19	3 1/4	3 1/4	3 1/4	Unch.
15 1/4	5 1/4	K-tel	4	12	6	6	6	Unch.
82 1/4	39	Matsushita Electronics	12	50	55 1/2	54 1/2	55	+ 3 1/2
59	38	MCA	10	87	46 1/2	45 1/2	46 1/2	+ 1/2
65	48	3M	9	1044	55 1/2	54 1/2	54 1/2	+ 1/2
90 1/4	51 1/4	Motorola	8	1255	53 1/2	53 1/2	53 1/2	+ 1/2
59 1/4	33 1/4	North American Phillips	4	15	34 1/2	33 1/2	34 1/2	+ 1/4
20	6 1/4	Orrox Corporation	—	104	9 1/4	8 1/2	9 1/4	+ 1/4
31 1/4	10 1/4	Pioneer Electronics	7	1	12 1/2	12 1/2	12 1/2	+ 1/4
32 1/4	16 1/4	RCA	—	2728	19 1/2	19 1/2	19 1/2	- 1/4
26 1/4	14 1/4	Sony	12	2418	15 1/4	14 1/4	15 1/4	+ 1/2
43	22 1/4	Storer Broadcasting	14	159	24 1/2	24 1/2	24 1/2	+ 1/4
6 1/4	3	Superscope	—	16	3 1/2	3 1/2	3 1/2	Unch.
35 1/4	24 1/4	Taft Broadcasting	8	7	31 1/2	30 1/2	30 1/2	- 1/4
63 1/4	33 1/4	Warner Communications	21	2128	60 1/2	59 1/2	60 1/2	+ 1/2

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	1/2	1 1/4	Koss Corp.	3500	6 1/2	7
Certron Corp.	600	13/16	15/16	Kustom Elec.	3000	7/8	1 1/4
Data Packaging	—	5 1/4	6	Recoton	—	2 1/2	3 1/4
First Artists Productions	—	5 1/4	6 1/4	Reeves Comm.	11,100	32 1/2	33
Josephon Int'l	1400	8 1/2	8 3/4	Schwartz Brothers	500	2 1/4	3

APPEALS COURT RULING

'Clear Channel' Decision Upheld

By BILL HOLLAND

WASHINGTON — The U.S. Court of Appeals for the District of Columbia has affirmed a controversial 1980 FCC decision to permit the establishment of 125 new AM stations by cutting back the nighttime power of 11 Class I-A "clear channel" stations.

The FCC made public the decision Wednesday (17), although the Appeals Court handed down its ruling Jan. 26, according to a source at the Commission, who suggested that the news of the decision might have been released in a leisurely manner because the issue "wasn't that sexy anymore."

The court affirmed the FCC action to maintain the stations' reliable nighttime service areas to approxi-

mately 1,500 miles in diameter and to open the clear channels outside those areas to additional fulltime stations.

In most cases, the new stations—or daytimers switching to fulltime—would be limited to 1,000 watts nighttime power and the Class I-A stations would be held at a 50,000 watts limit.

Two clear channel station licensees had challenged the Commission's ruling—both Loyola University (WWL, New Orleans) and Capital Cities Communications, Inc. (WJR, Detroit and WBAP, Ft. Worth) had appealed the June 20, 1980 decision. The initial reaction to the FCC's ruling "was emotional, for sure," the FCC source said, "like,

you know, 'What, no Grand Ole Opry?' sort of thing," but as the issues were talked over, the FCC case and the court review focused on "fairly precise" areas, especially high power and interference problems.

The Court found that the FCC had "engaged in reasoned decision making within the scope of its statutory mandate, amply supported by findings of fact."

The ruling added that "It is not for this court to pass on the wisdom of the scheme adopted by the Commission" and that "we cannot conclude that the Commission abused its discretion by reaching a result the petitioners find disagreeable..."

Twelve of the 23 Class I-A clear channel stations were already sharing their channels with distant fulltime stations; two of them had co-channel station operations. The remaining 11 broadcast without sharing only at night. (All clear channels share their frequencies, and broadcast with lower wattage, during daytime operation.)

TWIN GEILS: POP & BLACK

LOS ANGELES—How do you follow a simultaneous No. 1 single and album? If you're the J. Geils Band, you do it by attacking two markets at once. Thus EMI America is working Geils' new single "Freeze-Frame" to pop radio as it pushes the B side, "Flamethrower," to black stations.

"Flamethrower," which features backup vocals by Luther Vandross and Cissy Houston, broke in Detroit, which ranks with Boston and Cleveland as Geils' strongest market. It took off when top black stations WGPR-FM and WJLD-FM started programming it, resulting in top five store reports in black locations on the "Freeze-Frame" album, according to Dick Williams, EMI's vice president of promotion.

The label opted to go with "Freeze-Frame" as the A side because it had been the most-programmed cut on AOR radio.

NARM Sets 16 Scholarship Awards

NEW YORK—NARM will award 16 scholarships, four of them new, at its upcoming convention in Los Angeles next month.

The recipients were selected Tuesday (16) at a NARM Scholarship Committee meeting at the Hyatt O'Hare Hotel in Chicago.

The new scholarships include the Harry Chapin Memorial scholarship funded by NARM itself; the Harry Apostoleris Memorial Scholarship contributed by Alpha Distrib-

uting, New York; the American Can Co. Scholarship, contributed by American Can/Pickwick Int'l; and the Kids Stuff Records Scholarship contributed by I.J.E. Distributing.

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Applications for the 1983 scholarships will be circulated to NARM member companies in August.

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FEBRUARY 27, 1982, BILLBOARD

Rock 'n' Rolling 'New' Mamas & Papas Set For Concert Debut

By ROMAN KOZAK

NEW YORK—It's Washington's birthday, but no day off at the Studio B rehearsal studio at S.I.R. in New York as the "new" Mamas & Papas are preparing to go back on the road.

Obviously there have been some personnel changes. The Papas remain the same: John Phillips and Denny Doherty. But the Mamas are new. They are Phillips' daughter, Mackenzie Phillips, and Spanky McFarlane, best known for Spanky & Our Gang in the late '60s.

But the question, after all these years, is why do it again? "Money," laughs Phillips, during a break in the rehearsal. "After all the drug experiences and all the bad time Laura (Mackenzie) and I wanted to get back to work again. She wanted to be on tv and to sing, and so did I. I talked to Lou Adler, and asked what

did he think we should do.

"And he said, 'go to your strength, dummy. Form a great vocal group, write some great songs, do some great arrangements, and make good records.' So then the problem was to find some good people. Laura has been around the Mamas & Papas since she was five years old, being around rehearsals and such. She knew every single vocal part."

Adds Mackenzie, "I said, 'dad you have been grooming me for this since I was three years old, and I am ready for it now.'"

"And then people were saying, 'you can't get someone like Cass (Elliott),' resumes Phillips. "Get a black girl, or somebody from France, or a real skinny person."

However, Spanky McFarlane, who was playing then with Willie

(Continued on page 64)

Kat Label Gets Results Via Higgins' 'Key Largo'

By RUSSELL SHAW

ATLANTA—Although Kat Family Records was launched in March, 1981 by entertainment attorney Joel Katz, only now with the success of Bertie Higgins' "Key Largo" is the label starting to see tangible results.

Initially, the label operated under a distribution agreement with Epic. Its first releases were on Billy Joe Royal, the Smashers and British doo-wop group the Darts. In November of last year, Kat Family became a CBS associated label, still with no major chart activity to its credit.

When producer Sonny Limbo took Higgins' demo of "Key Largo" to Katz, the lawyer turned it down. Since the song was published through Bill Lowery's company, Limbo took Higgins back in Lowery's studio and recut it a number of times, trying to make it more commercial. This time around, Katz signed Hig-

gins as an artist and released "Key Largo" as his debut single.

"I'd known Bertie for years," says Lowery, president of the Lowery Music Group. "He was the drummer for Tommy Roe and the Romans when he was 15 years old. He had been sending us songs for years."

Originally, 5,000 copies of the "Key Largo" single were shipped out through the Southeast, with the intention of launching it AC. However, pop radio caught the song's hook first. By Christmas, the record was showing up on national radio and trade charts, the first certified success story for the fledgling Kat Family operation.

With 16 weeks on the Billboard Hot 100 chart, the single is already high in the top 20; after 11 weeks on the Adult Contemporary chart, "Key Largo" is in the top 10.

Industry Events

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

Feb. 26-27, **Country Radio Seminar**, Opryland Hotel, Nashville.

Feb. 28-March 3, **International Tape/Disc Assn. (ITA)** seminar, Sheraton Harbor Island Hotel, San Diego, Calif.

Feb. 28-March 3, **Gospel Music Week**, Dove Awards (3), Opryland Hotel, Nashville.

March 2-5, **European Audio Engineering Society** convention, Maison des Congres, Montreux, Switzerland.

March 3, **Fifth annual Bay Area Music Awards**, San Francisco Civic Auditorium.

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

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

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

March 7, **Black Music Assn.** tribute to Count Basie, "To Basie With Love," concert fundraiser, Radio City Music Hall, New York.

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

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

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

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

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

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

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

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

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

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

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

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

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

May 14, **Entertainment and Sports Industries** conference, Sheraton Centre, New York.

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

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

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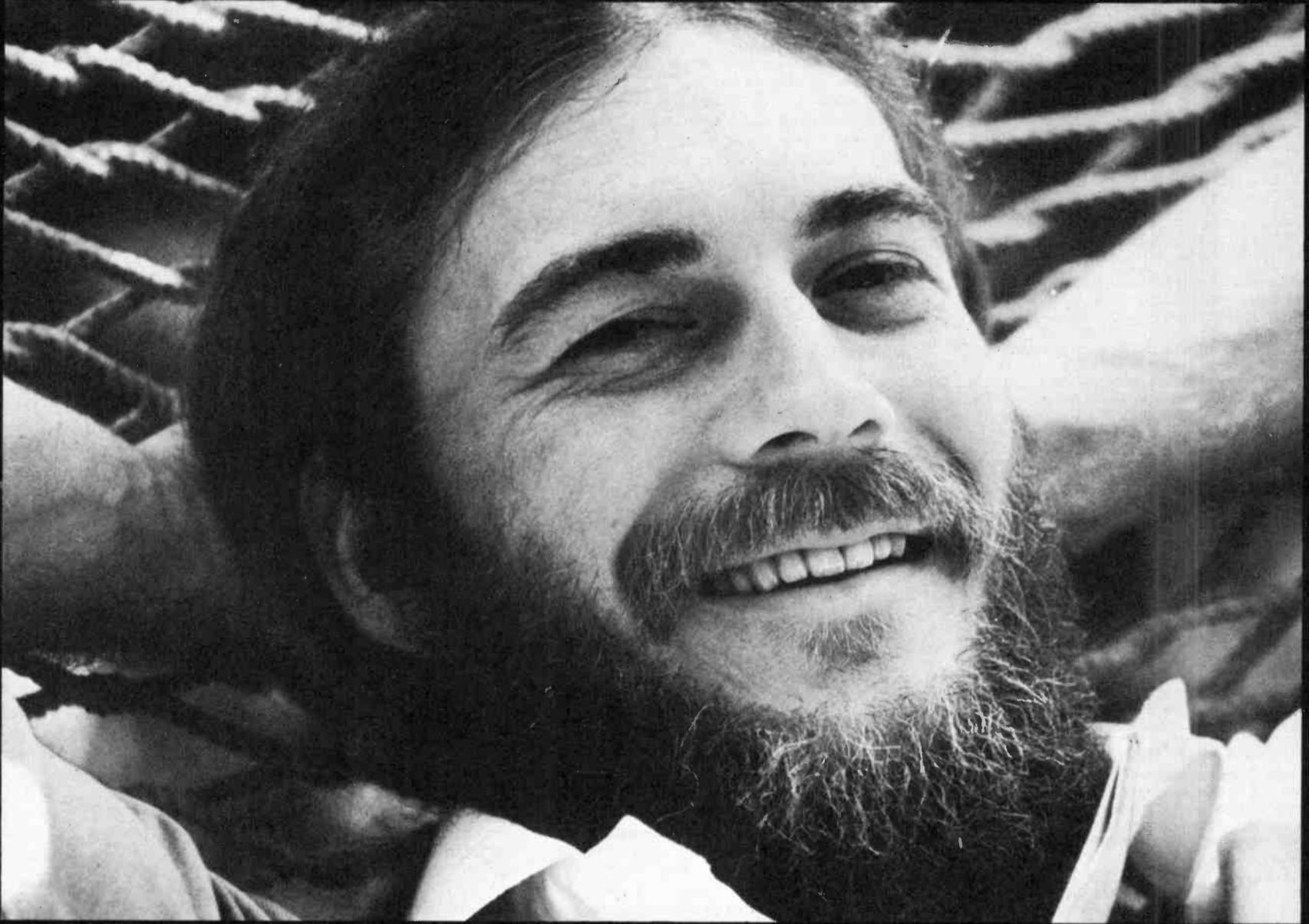
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FROM THE ALBUM COOL NIGHT.

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Commentary

Blank Tape—Dealer Dilemma

By JOE BRESSI

What to do? To sell blank tape or not to sell blank tape... that is the question. Well, maybe not so much a question as a dilemma that faces the retail end of the music industry.

I guess, in some respects, that the Camelot chain selling blank tape is similar to selling a gun to a guy who's going to rob you. But is it really? That's what we don't know.

The statistics on this problem's effect on the record industry are vague and based on conjecture. We as an industry may be inflating these statistics due to paranoia about the problem and its drain on the energy (defined as revenue) of the creative segment of the business.

But then we have every right to be paranoid, don't we?

Home taping, being such an "emotional" issue with vague statistics, too conveniently becomes the "whipping boy" for all our industry problems. It is a threat. We just have to find out how large a problem it is once and for all. It's surely somewhere between what we believe and what is real; and it is very serious.

Camelot Music is certainly one of the larger retailers of recording tape in the country. Our October, 1981 total sales analysis shows that blank recording tape accounted for 3.8% of our total volume (November and December are much lower due to gift volume and can't be used as a norm).

Many industry estimates would seem to indicate that with the alleged magnitude of this problem, blank tape should be 30% to 40% of our volume, rather than under 4%. Although many more retailers carry recording tape than records, it's hard to imagine that we lose that much of the blank tape action to them. So then, all things considered and prorating blank tape at a lesser dollar rate than records, I would guess that the total industry liability lies somewhere between our 3.8% and 40% on the high side.

'Do we take a stand and throw Memorex out of our stores, along with Chuck Mangione & Ella Fitzgerald records?'

However, the fact remains; in principle, even if it's a 1% problem, it is still a problem.

Oh well, at least we as a retailer come out further ahead than the record manufacturers or the artists, because at least we're getting a piece of the action by selling this much debated item.

Or do we come out ahead? Are we not biting the hand that feeds us? But then again, isn't the huge expansion brought to us by the advent of 8-track and cassette hardware in the '60s worth the trade-off of losing some of our property to consumer duplication?

As you can see, this issue gets pretty sticky.

Let's return to our collective industry paranoia for a moment. If home taping is stealing so much of our business, why has our industry's yearly volume remained relatively stable since the last great volume explosion in the late '70s?

Despite a weak economy, despite other leisure time pursuits intruding into our markets, despite tremendous unemployment and economic woe among teens and blacks who have always been the backbone of our industry, despite the counterfeiting and bootlegging problems which we are just now getting under control, despite this home taping situation and Atari and George Plimpton gnawing away at us... we've held our industry at a pretty high performance level.

General Motors can't even make that claim. But then, maybe

we were losing half of our business in the late '70s too!

Now, what can we do at Camelot? Do we take a stand and throw Memorex out of our stores, along with all the Chuck Mangione and Ella Fitzgerald records? If you have to draw a line, it's best to pull the wagons in a circle.

But if we do this and surrender maybe up to 5% of our business, what about the loss of the ancillary purchases made by blank tape customers while in our stores? I mean it stands to reason that if you're going to tape a record, you've got to have the record, don't you?

So we throw out that 5%, and we turn away these customers (including our important audiophile customers), and we lose another 5% from the purchases they currently make, meaning a 10% drop in our volume.

So what if by doing this we cripple ourselves to the point where we can no longer function within this industry? What does that prove? Principles are expensive, aren't they?

Speaking of principles, a federal court has ruled home video taping to be unlawful. Certainly if this ruling holds up through the final appeal to the Supreme Court, it would seem that the same verdict would apply to audio recording of copyrighted material. Now this doesn't mean we're going to have vigilante raids to confiscate all tape recorders in the United States, but it does open the door for an equitable "tax" on recording tape and playback equipment with recording capability.

This tax, collected and distributed correctly, would perhaps raise the price of blank tape just enough to make prerecorded records and tapes more a comparative value. It would also serve as a source of revenue (creative energy—the fuel that makes it burn is money) to the manufacturers and artists, allowing them to get all the benefits from what they invent and create.



Bressi: "An equitable tax on tape and equipment... the only reasonable solution."

This revenue would allow the artists and labels to prosper, which would mean better records, more money for artist development and advertising, and it would help keep retail record and tape prices stable. This seems to me to be the only reasonable solution. And the time is right.

But we must organize. The RIAA and NARM have to be prepared for the inevitable proceedings in getting such a tax legislated and distributed. This means real, firm consumer surveys to give us the facts on the problem, along with the proposed methods of implementing such a large operation.

We have to know what we're talking about if we're going to lick this problem.

We cannot expect the American music consumer to go along with us on this. Remember, we were told there was no gasoline at 40 cents, but now there's all you need at \$1.25 a gallon?

So let's all be careful how we portray our situation, because the subsequent public reaction could be very negative towards our cause. Let's finally determine just what this cause is.

Joe Bressi is vice president, purchasing/marketing, at Stark Record & Tape Service in North Canton, Ohio, whose 126 Camelot and Grapevine stores comprise a 26 state retailing network. This article first appeared in the chain's internal publication, Just for the Record.

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:

It's time for us to face the fact that we're all hurting—retailers and manufacturers alike. No one is initiating any dialog. We have to start talking to each other.

There are things that could make our lives easier, and help all segments of the industry. Isn't it time, for instance, that more realistic programs are offered by manufacturers with respect to catalog product. There's a great consumer demand out there for such recordings, especially since we can't seem to get off center with meaningful new records.

But it is difficult for dealers to carry adequate catalog stock in view of harsh credit terms. If manufacturers would extend terms on such merchandise it would go a long way toward alleviating current problems. In many cases, quantities of saleable catalog records and tapes are just languishing unproductively in

warehouses anyway.

How about offering dealers six month dating on catalog, Mr. Manufacturer? The more varied our stock is, the greater our possibility of doing more business. And the greater the possibility of you doing more business, as well.

radio, television, cable and satellite networks. It truly is this alternative which is our "selling point," our hook, line and sinker as fishers of men.

Ezra Levendis
Fredonia, N.Y.

Ben Karol
King Karol
New York City

Dear Sir:

We want to thank you for the positive review you gave our LP, "High In The Mid 60s." In the few weeks since the review appeared we have been contacted by several major labels in the U.S. and abroad.

It's very encouraging that our LP was reviewed on its musical merits, even though we are not yet involved with a major label. Your review may well prove to be the one boost our career needed at a very crucial time.

Rick Levy
The Limits
Bethlehem, Pa.

Dear Sir:

As an unsigned Christian record producer, recording artist, songwriter and music publisher, I have read with great interest your expanded coverage of the Christian music scene. Sincere Christian life is God's alternative to the life-destroying values in secular (atheistic) areas of society.

We have seen the phenomenal rise of alternative music and recordings, retail outlets, new distribution,



WE'VE PUT A STAR IN YOUR COUNTRY COUNT- DOWN

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CHARTER MEMBERS—The founding members of the new Radio Network Assn. put their heads together to make plans to raise the visibility of network radio. Left to right are NBC Radio Network vice president and general manager Richard Penn; ABC Radio Networks president Ed McLaughlin, who is chairman of the group; CBS Radio Network vice president and general manager Dick Brescia, who is secretary-treasurer; and RKO Radio Networks president Tom Burchill, who is vice chairman.

National Programming

Drake-Chenault Format Has A Unique Music Mix

By ED HARRISON

LOS ANGELES — Drake-Chenault's new syndicated "Hitparade" format, geared to a 40-plus "middle-escent" demographic, will differ from other similarly formatted programs in that it will be completely devoid of big band music.

Ready for sale in March, it will encompass four categories of music, according to Drake-Chenault president Jim Kefford.

Music from the '50s will consist of the likes of Perry Como, Pat Boone, Nat "King" Cole and others. The MOR hits will encompass Tony Bennett, Frank Sinatra, Sammy Davis, Andy Williams, Engelbert Humperdinck and more.

The Pop I category will feature the music of Glen Campbell, Helen Reddy, Barbra Streisand, Ronnie Milsap, etc., while the Pop II category will include Neil Diamond, Barry Manilow, Simon & Garfunkel, Bread and the Captain & Tennille. Kefford states that the Beatles, Eagles and the like will be absent from the Pop II category.

"We've identified a base of music beginning in the '50s and '60s along with currents a year old that fit the period," notes Kefford.

A current record like "Arthur's Theme," is a logical addition to the format, but only after it becomes non-current.

Kefford says the most positive aspect of the format is that "there are places to go with it." He says new music will be added each quarter.

Claiming it to be a "controlled system of music with a unique identifiable sound," "Hitparade" will offer stations the option of using a local announcer as host or provide a

cue sheet with structured lines to be read by an announcer.

During the past months, Kefford and company vice president Denny Atkins traveled to client stations, researching music for the format. The demographic of the format, geared to those who have already reared a family and have more disposable dollars for themselves, is one "ideally suited to advertisers."

Kefford states that a multi-phase promotion campaign to support "Hitparade" will kick-off in March. The initial phase will focus on the "Hitparade" artists, to be followed eight weeks later by a computerized demographic profile of each station's market.

Additionally, a Drake-Chenault consultant will be assigned to each station whereby seminars on how to sell "Hitparade" will be conducted.

WERC-AM In Move Toward

BIRMINGHAM—"WERC-AM is becoming more adult, like stations all over are doing. WSGN (AM) has done it too," explains program director Kevin McCarthy, underscoring the continuing shifts away from teens to older listeners. The station was once a top 40 outlet.

Along with the change, which McCarthy says has been subtle and gradual, WERC has a new morning man, Steve Christie, who used to work at WERC's sister station WKXX, but came directly from KSET-AM-FM El Paso. He succeeds Doug Layton, who left to join the competition, WSGN in afternoon drive.

Radio Net Assn. Formed In N.Y.

NEW YORK—The radio networks, which have been busy proliferating and adding new programming for the past year, are now getting organized. Led by ABC Radio Networks president Ed McLaughlin and RKO Radio Networks president Tom Burchill, they have formed the Radio Network Assn.

The new organization was debuted at a luncheon at 21 in Manhattan Tuesday (9). McLaughlin is chairman and Burchill is vice chairman. Dick Brescia, vice president and general manager of CBS Radio Network, is secretary-treasurer, and Dick Penn, vice president and general manager of NBC Radio Network, is a director.

The first act of this new group was to accept United Stations as a member, with United president Nick Verbitsky representing the satellite-service network.

(Continued on page 23)

McCarthy explains that he has softened the sound of the station: "We won't play any Stones unless it is a ballad. We're playing pop and some country crossover." To promote the format, McCarthy has a tv campaign touting that station as offering "the latest news and adult music too."

McCarthy is looking for results in the spring Arbitron. Already he has blown away his teen listeners; the teen share at the station is down to 1.9 from 4.6 in the spring and 7.4 a year ago. But men 18 plus are up slightly to 4.8 and women are holding at 4.5. Overall the station has a 4.3 share.

Owens' Programming Lifts Sister Outlets

By AL SENIA

BAKERSFIELD, Calif.—Playing mainstream, popular tunes, stressing community involvement and purging "negative" songs from the playlists make up the successful programming strategy for both country-formatted KUZZ-AM and Hot 100-formatted KKXX-FM, sister stations programmed by Buddy Owens.

Owens, who holds the title of operations manager, is the son of country star Buck Owens, the two stations' owner. Buddy came to Bakersfield after working at KNIX-AM-FM Phoenix, another Buck Owens property. The experience, he says, has been a learning process as he tries to tailor the stations' sounds to the wants of the community.

"When I came here I learned that Bakersfield is not Phoenix. You just can't play the same kind of music. We stay away from things that are too negative. I try to keep it (the music) on a positive note."

Many a country tune has been penned from a broken heart, but Owens says unless the heart belongs to a superstar country performer, listeners of KUZZ don't want to hear the tale of woe.

"There are sad songs but I try to not get into the real cheating-type songs," he says. "We try to stay medium or uptempo most of the time and not play the down music."

Owens points to Don Williams' hit single, "Lord I Hope This Day Is Good," as the type of song his listeners want to hear. But a tune like "Blue Moon With Heartache" by Rosanne Cash ... well, the title

alone seems enough to create fits of depression over the airwaves, he says.

Owens also is sensitive to the political persuasions of his listeners. "Bakersfield is basically a little bit, say, redneck or conservative. I try to be careful as much as I can. I'll tend to turn something down if I feel it's going to offend someone."

Complaints from church groups about suggestive songs are common, he says. Ronnie McDowell's "Watchin' Girls Go By" and Conway Twitty's "Tight Fittin' Jeans" elicited complaints from station listeners.

Owens also says KUZZ's audience dislikes crossover material. In Phoenix, attempts were made to attract a wider audience with rock-flavored and pop-country artists. In Bakersfield, though, the formula won't catch on. "We're trying to do as much as we can to not confuse people who are ardent and avid country listeners."

But Owens says he has worked to liberalize the playlist a bit to "make the overall sound of the station a little younger." He pegs the bulk of the listeners as 25 to 54 years old.

Rock station KKXX-FM, which has slipped from an 11.4 to a 10.5 in the last year, faces a bit of a different problem. Owens says it suffered from having a "hard rock" and "hippie" image that did not sit well with the community. "In general we've leaned a little more toward softening up (the sound). We turned it

(Continued on page 25)

Out Of The Box

HOT 100/AC

LEWISTON, Me.—"People shouldn't be scared by the title of this very unusual record," says WLAM-AM program director Gary Bruce of "Don't Stop Me Baby," a new single by the **Boys Band** (Elektra). "It's got a nice, smooth tempo that should fit equally well on a top 40 format." Bruce is also excited about the new **Player 45**. "If Looks Could Kill" (RCA). "The tempo and vocals recall 'Baby Come Back,'" he notes, "and this record shows all the signs of scoring as big." As for "Should I Do It," the new **Pointer Sisters** single (Planet), "It's a smash here, the sort of summertime bounce you expect to hear on a portable radio at the beach."

AOR

MINNEAPOLIS—KQRS-FM program director Doug Sorenson says that **Aldo Novo's** self-titled Portrait LP is on its way to becoming a major hit in the market. "For a new artist, his synthesized space-rock sound on the cut 'Intro-fantasy' is really impressive," Sorenson notes. "It's like 'Yes' meets a wailing lead guitar." The station is also programming "Lonely Nights" from the "Night Watch" LP by **Angel City**, which Sorenson recommends to those who enjoyed the band's "Take Me To Marseilles" effort ("... put your car in fourth gear and let it rip," he suggests); and the tune "Right The First Time" by **Gamma** (Elektra).

BLACK/URBAN

HOUSTON—"Who's Fooling Who" by **One Way** (MCA) is the preferred cut this week at KCOH-AM, where music director Travis Gardner says "it really stands out as something different. I like it most for its dance beat." He also likes "I've Got This Feeling" by the **Stylistics** (Epic/TSOP), which he feels is one of the better tunes they've cut in recent years. "It's got that groove women just love." Finally, Gardner is hot on "Flamethrower" from the new **J. Geils Band LP** (EMI America). "It's a mass appeal tune that people dig down here, primarily because of the sound—a good mixture of pop-rock and r&b. The best of both worlds."

COUNTRY

OBERLIN, Ohio—At WOBL-AM, program director Dave Lenahan is excited about **Willie Nelson's** "Always On My Mind" (Columbia), **Stella Parton's** "I'll Miss You" (Townhouse), and **Jon Conley's** version of Harlan Howard's classic, "Busted" (MCA). But Lenahan, who says the station switched to an all-bit format Feb. 8 because "we couldn't get enough album product," is most enthusiastic about a new local artist named **Mike Parsons**. The program director reports that the station is receiving strong response to the singer's Destiny single, "No One But You" b/w "I Cried My Last Tear Over You."

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (2/16/82)

PRIME MOVERS-NATIONAL

JOURNEY—Open Arms (Columbia)
JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
STEVIE WONDER—That Girl (Tamla)

TOP ADD ONS -NATIONAL

THE J. GEILS BAND—Freeze-Frame (EMI-America)
OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
LE ROUX—Nobody Said It Was Easy (RCA)

BREAKOUTS-NATIONAL

PAUL DAVIS—65 Love Affair (Arista)
STEVIE NICKS—Edge Of Seventeen (Modern)
ROBERTA FLACK—Making Love (Atlantic)

★ **PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel are marked ★★.
 ● **ADD ONS**—The two key products added at the radio stations listed as determined by station personnel are marked ●●.
BREAKOUTS—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

Pacific Southwest Region

★ PRIME MOVERS

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

● TOP ADD ONS

THE J. GEILS BAND—Freeze-Frame (EMI-America)
OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
GEORGE BENSON—Never Give Up On A Good Thing (WB)

● BREAKOUTS

PAUL DAVIS—65 Love Affair (Arista)
RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
ROLLING STONES—Hang Fire (Rolling Stones)

KFI—Los Angeles (Roger Collins—MD)

- ★★ **JOURNEY**—Open Arms 5-3
- ★★ **SKYY**—Call Me 7-5
- ★ **STEVIE WONDER**—That Girl 13-8
- ★ **SMOKEY ROBINSON**—Tell Me Tomorrow 30-23
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 26-19
- **ANNE MURRAY**—Another Sleepless Night
- **LE ROUX**—Nobody Said It Was Easy
- **GENESIS**—Abacab B
- **MIKE POST**—Theme From Magnum P.I. B
- **QUINCY JONES/JAMES INGRAM**—One Hundred Ways B
- **TOMMY TUTONE**—867-5309/Jenny B
- **IRENE CARA**—Anyone Can See
- **BOB/DOUG MCKENZIE**—Take Off
- **SURVIVOR**—Summer Nights
- **SUGAR HILL GANG**—Apache X
- **CHILLIWACK**—I Believe X
- **KIDS FROM FAME**—Hi Fidelity X
- **PRISM**—Don't Let Him Know X
- **SAMMY HAGAR**—I'll Fall In Love Again X
- **GREG GUIDREY**—Goin' Down X
- **PLAYER**—If Looks Could Kill X
- **BARBRA STREISAND**—Merry X
- **OAK RIDGE BOYS**—Bobbie Sue X
- **CONDUCTOR**—Voice On The Radio X

- **TEDDY PENDERGRASS**—You're My Latest, My Greatest Inspiration X
- **NEIL DIAMOND**—On The Way To The Sky X
- **J. GEILS BAND**—Freeze-Frame X

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

- ★★ **JOURNEY**—Open Arms 4-1
- ★★ **TOMMY TUTONE**—867-5309/Jenny 11-7
- ★ **KENNY ROGERS**—Through The Years 17-12
- ★ **DAN FOGELBERG**—Leader Of The Band 19-14
- ★ **JOAN JETT/BLACKHEARTS**—I Love Rock 'N' Roll 28-18
- **VAN HALEN**—Pretty Woman
- **RICK SPRINGFIELD**—Don't Talk To Strangers
- **OLIVIA NEWTON-JOHN**—Make A Move On Me A
- **GEORGE BENSON**—Never Give Up A Good Thing A
- **OAK RIDGE BOYS**—Bobbie Sue A
- **GEORGE DUKE**—Shine On A
- **STEVIE NICKS**—Edge Of Seventeen A
- **BOB/DOUG MCKENZIE**—Take Off A
- **WAR**—You Got The Power A
- **MIKE POST**—Theme From Magnum P.I. B
- **VANGELIS**—Chariots Of Fire/Titles B
- **ALABAMA**—Love In The First Degree B
- **TOM TOM CLUB**—Genius Of Love B
- **JUNIOR**—Mama Used To Say X
- **ALL SPORTS BAND**—Opposites Do Attract X
- **PRISM**—Don't Let Him Know X
- **GREG GUIDREY**—Goin' Down X
- **KASIM SULTON**—Don't Break My Heart X
- **CHILLIWACK**—I Believe X
- **IRENE CARA**—Anyone Can See X
- **LE ROUX**—Nobody Said It Was Easy X
- **BETTYE LAVETTE**—Right In The Middle X
- **CRYSTAL GAYLE**—You Never Gave Up On Me X
- **MOLLY HATCHET**—Power Play X
- **BOYS BAND**—Don't Stop Me Baby, I'm On Fire X

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

- ★★ **STEVIE WONDER**—That Girl 8-4
- ★★ **JOURNEY**—Open Arms 9-6
- ★ **ROD STEWART**—Tonight I'm Yours 13-8
- ★ **SMOKEY ROBINSON**—Tell Me Tomorrow 19-13
- **GEORGE BENSON**—Never Give Up A Good Thing
- **PAUL DAVIS**—65 Love Affair
- **HUEY LEWIS/NEWS**—Do You Believe In Love A
- **VANGELIS**—Chariots Of Fire/Titles B
- **BERTIE HIGGINS**—Key Largo B
- **ALABAMA**—Love In The First Degree B
- **ROBERTA FLACK**—Making Love
- **RICK SPRINGFIELD**—Don't Talk To Strangers A

KIMN-AM—Denver (Doug Ericson—MD)

- ★★ **DAN FOGELBERG**—Leader Of The Band 1-1
- ★★ **AIR SUPPLY**—Sweet Dreams 5-2
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That 3-3
- ★ **GEORGE BENSON**—Turn Your Love Around 6-4
- ★ **SHEENA EASTON**—You Could Have Been With Me 9-7
- **OLIVIA NEWTON-JOHN**—Make A Move On Me
- **J. GEILS BAND**—Freeze-Frame
- **BERTIE HIGGINS**—Key Largo B
- **CHILLIWACK**—I Believe B
- **GO-GO'S**—We Got The Beat B
- **LE ROUX**—Nobody Said It Was Easy A
- **OAK RIDGE BOYS**—Bobbie Sue X
- **VANGELIS**—Chariots Of Fire/Titles X
- **JOAN JETT/BLACKHEARTS**—I Love Rock 'N' Roll X
- **JOHN HALL BAND**—Crazy X

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

- ★★ **STEVIE WONDER**—That Girl 9-4
- ★★ **JOURNEY**—Open Arms 21-10
- ★ **VAN HALEN**—Pretty Woman 19-13
- ★ **ROD STEWART**—Tonight I'm Yours 22-17
- ★ **SMOKEY ROBINSON**—Tell Me Tomorrow 27-24
- **DIANA ROSS**—Mirror Mirror
- **OLIVIA NEWTON-JOHN**—Make A Move On Me
- **CHUBBY CHECKER**—Running A
- **TOMMY TUTONE**—867-5309/Jenny A
- **BLASTERS**—I'm Shaken X
- **SISTER SLEDGE**—My Guy X
- **QUINCY JONES/JAMES INGRAM**—One Hundred Ways X
- **POINTER SISTERS**—Should I Do It X
- **VANGELIS**—Chariots Of Fire X
- **EARTH, WIND & FIRE**—Wanna Be With You X
- **LAKESIDE**—I Want To Hold Your Hand X
- **J. GEILS BAND**—Freeze-Frame X
- **COMMODORES**—Why You Wanna Try Me X
- **CHILLIWACK**—I Believe X
- **ALABAMA**—Love In The First Degree X
- **HUEY LEWIS/NEWS**—Do You Believe In Love X

KOPA-AM—Phoenix (Chaz Kelley—MD)

- ★★ **ALABAMA**—Love In The First Degree 19-9
- ★★ **JOURNEY**—Open Arms 18-10
- ★ **BERTIE HIGGINS**—Key Largo 11-7
- ★ **CHILLIWACK**—I Believe 21-18
- ★ **BARRY MANILOW**—Somewhere Down The Road 22-19
- **OLIVIA NEWTON-JOHN**—Make A Move On Me
- **BUCKNER/GARCIA**—Pac-Man Fever
- **STEVIE NICKS**—Edge Of 17 B

- **VANGELIS**—Chariots Of Fire B
- **HUEY LEWIS/NEWS**—Do You Believe In Love B

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

- ★★ **VANGELIS**—Chariots Of Fire/Titles 22-16
- ★★ **HUEY LEWIS/NEWS**—Do You Believe In Love 32-24
- ★ **JOAN JETT/BLACKHEARTS**—I Love Rock 'N' Roll 28-23
- **GREG GUIDREY**—Goin' Down
- **J. GEILS BAND**—Freeze-Frame/Flamethrower
- **STELLA PARTON**—I'll Miss You A
- **CHRIS CHRISTIAN**—Make It Last A
- **DR. HOOK**—Baby Makes Her Blue Jeans Talk A
- **OLIVIA NEWTON-JOHN**—Make A Move On Me B
- **OAK RIDGE BOYS**—Bobbie Sue B
- **SKYY**—Call Me B
- **ANNE MURRAY**—Another Sleepless Night B
- **RUPERT HOLMES**—The End B
- **TOMMY TUTONE**—867-5309/Jenny B
- **PETULA CLARK**—Natural Love X
- **KASIM SULTON**—Don't Break My Heart X
- **NOVO COMBO**—Tattoo X

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

- ★★ **CARS**—Shake It Up 9-5
- ★★ **SKYY**—Call Me 12-7
- ★ **DIANA ROSS**—Mirror Mirror 14-11
- ★ **STEVIE WONDER**—That Girl 18-14
- ★ **JOURNEY**—Open Arms 20-17
- **J. GEILS BAND**—Freeze-Frame
- **VANGELIS**—Chariots Of Fire/Titles
- **JOAN JETT/BLACKHEARTS**—I Love Rock 'N' Roll B
- **FOREIGNER**—Juke Box Hero B
- **ALABAMA**—Love In The First Degree B
- **QUINCY JONES/JAMES INGRAM**—One Hundred Ways A
- **LE ROUX**—Nobody Said It Was Easy A
- **HUEY LEWIS/NEWS**—Do You Believe In Love X
- **OLIVIA NEWTON-JOHN**—Make A Move On Me X

KOQ-AM—Denver (Allan Sledge—MD)

- ★★ **STEVIE WONDER**—That Girl 10-6
- ★★ **JOURNEY**—Open Arms 17-9
- ★ **LITTLE RIVER BAND**—Take It Easy On Me 3-1
- ★ **KENNY ROGERS**—Through The Years 12-8
- ★ **POLICE**—Spirits In The Material World 18-14
- **J. GEILS BAND**—Freeze-Frame/Flamethrower
- **STEVIE NICKS**—Edge Of Seventeen
- **VANGELIS**—Chariots Of Fire/Titles A
- **QUINCY JONES/JAMES INGRAM**—One Hundred Ways A

- **JOAN JETT/BLACKHEARTS**—I Love Rock 'N' Roll B
- **BARRY MANILOW**—Somewhere Down The Road X
- **GO-GO'S**—We Got The Beat X
- **HUEY LEWIS/NEWS**—Do You Believe In Love X
- **BUCKNER/GARCIA**—Pac-Man Fever X
- **CONDUCTOR**—Voice On The Radio X
- **LE ROUX**—Nobody Said It Was Easy X
- **OLIVIA NEWTON-JOHN**—Make A Move On Me X
- **BERTIE HIGGINS**—Key Largo X

KLUC-FM—Las Vegas (Dave Van Stone—MD)

- ★★ **ROD STEWART**—Tonight I'm Yours 10-5
- ★★ **LE ROUX**—Nobody Said It Was Easy
- ★ **STEVIE NICKS**—Edge Of Seventeen 17-13
- ★ **GENESIS**—Abacab 22-18
- ★ **HUEY LEWIS/NEWS**—Do You Believe In Love 29-22
- **J. GEILS BAND**—Freeze-Frame
- **LE ROUX**—Nobody Said It Was Easy
- **TOMMY TUTONE**—867-5309/Jenny A
- **GREG GUIDREY**—Goin' Down A
- **SAMMY HAGAR**—I'll Fall In Love Again X

KZZP-FM—Mesa (Steve Goddard—MD)

- ★★ **BERTIE HIGGINS**—Key Largo 4-2
- ★★ **STEVIE WONDER**—That Girl 6-4
- ★ **ALABAMA**—Love In The First Degree 12-6
- ★ **GO-GO'S**—We Got The Beat 10-7
- ★ **POLICE**—Spirits In The Material World 13-9
- **GINO VANELLI**—The Longer You Wait X
- **LE ROUX**—Nobody Said It Was Easy B
- **QUARTERFLASH**—Find Another Fool B
- **STEVIE NICKS**—Just Can't Win 'Em All B

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

- ★★ **JOURNEY**—Open Arms 3-1
- ★★ **POLICE**—Spirits In The Material World 10-7
- ★ **BOB/DOUG MCKENZIE**—Take Off 13-6
- ★ **ROD STEWART**—Tonight I'm Yours 20-16
- ★ **JOAN JETT/BLACKHEARTS**—I Love Rock 'N' Roll 23-18
- **GO-GO'S**—We Got The Beat
- **STEVIE NICKS**—Edge Of Seventeen
- **JOAN JETT/BLACKHEARTS**—I Love Rock 'N' Roll B
- **ALABAMA**—Love In The First Degree B
- **SNEAKER**—Don't Let Me In A
- **BUCKNER/GARCIA**—Pac-Man Fever A
- **FOREIGNER**—Juke Box Hero X

KFMB-FM (B100)—San Diego (Glen McCartney—MD)

- ★★ **GO-GO'S**—Our Lips Are Sealed 2-1
- ★★ **JOURNEY**—Open Arms 4-2
- ★ **CARS**—Shake It Up 3-3
- ★ **POLICE**—Spirits In The Material World 7-5
- ★ **VANGELIS**—Chariots Of Fire/Titles 25-17
- **STEVIE WONDER**—That Girl

- **STEVIE NICKS**—Edge Of Seventeen
- **LE ROUX**—Nobody Said It Was Easy A
- **J. GEILS BAND**—Freeze-Frame/Flamethrower B
- **HUEY LEWIS/NEWS**—Do You Believe In Love B
- **SNEAKER**—Don't Let Me In X
- **CHUBBY CHECKER**—Running X
- **QUARTERFLASH**—Right Kind Of Love X

KERR-AM—Bakersfield (Jeff Young—MD)

- ★★ **LITTLE RIVER BAND**—Take It Easy On Me 7-1
- ★★ **ALABAMA**—Love In The First Degree 9-2
- ★ **JOURNEY**—Open Arms 11-3
- ★ **DIANA ROSS**—Mirror Mirror 14-5
- ★ **CLIFF RICHARD**—Daddy's Home 17-12
- **STEVIE NICKS**—Edge Of Seventeen
- **STEVIE WONDER**—That Girl
- **CHILLIWACK**—I Believe B
- **NEIL DIAMOND**—On The Way To The Sky B
- **NECO**—Pop Goes The Movies Part 1 B
- **STEVIE WOODS**—Just Can't Win 'Em All B
- **ELECTRIC LIGHT ORCHESTRA**—Rain Is Falling X
- **LARRY CARLTON**—Sleepwalk X
- **PLAYER**—If Looks Could Kill X
- **POINTER SISTERS**—Should I Do It X
- **IRENE CARA**—Anyone Can See X
- **STEVE MILLER BAND**—Circle Of Love X
- **GREG GUIDREY**—Goin' Down X
- **PEABO BRYSON**—Let The Feeling Flow X
- **COMMODORES**—Why You Wanna Try Me X

KKX-FM—Bakersfield (Doug Deroo—MD)

- ★★ **DONNIE IRIS**—Love Is Like A Rock 11-7
- ★★ **OAK RIDGE BOYS**—Bobbie Sue 22-10
- ★ **QUARTERFLASH**—Find Another Fool 23-15
- ★ **BOB AND DOUG MCKENZIE**—Take Off 25-17
- ★ **J. GEILS BAND**—Freeze-Frame 29-20
- **GO-GO'S**—We Got The Beat
- **STEVIE NICKS**—Edge Of Seventeen
- **JOAN JETT/BLACKHEARTS**—I Love Rock 'N' Roll B
- **TOMMY TUTONE**—867-5309/Jenny B
- **HUEY LEWIS/NEWS**—Do You Believe In Love B
- **ALABAMA**—Love In The First Degree B
- **SNEAKER**—Don't Let Me In A
- **BUCKNER/GARCIA**—Pac-Man Fever A
- **FOREIGNER**—Juke Box Hero X

(Continued on page 16)

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Produced by Robert John "Mutt" Lange and Mick Jones. SD 16999

"JUKE BOX HERO" 4017
THE THIRD SINGLE FROM FOREIGNER'S MULTI-PLATINUM LP,



10 WEEKS AT NO. 1
30 WEEKS IN THE TOP TEN
32 WEEKS ON THE CHARTS*

AND STILL GOING STRONG!

ON ATLANTIC RECORDS AND CASSETTES.



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*Billboard's Top LPs

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (2/16/82)

Continued from page 15

- CONDUCTOR—Voice On The Radio X
- ROLLING STONES—Hang Fire L
- AC/DC—For Those About To Rock L
- JOURNEY—Stone In Love L
- JIMMY BUFFET—It's Midnight And I'm Not Famous Yet A

KGFI-FM—Riverside (Steve O'Neil—MD)

- ★ GO-GO'S—We Got The Beat 23-8
- ★ AIR SUPPLY—Sweet Dreams 22-12
- ★ DIANA ROSS—Mirror Mirror 10-6
- ★ CARS—Shake It Up 16-9
- ★ KENNY ROGERS—Through The Years 18-11
- BOB/DOUG MCKENZIE—Take Off
- GEORGE BENSON—Never Give Up On A Good Thing
- SURVIVOR—Summer Nights X
- IRENE CARA—Anyone Can See X
- CHILLWACK—I Believe X
- EDDIE SCHWARTZ—All Our Tomorrows X
- OAK RIDGE BOYS—Bobbie Sue X
- GREG GUIDRY—Goin' Down X
- MADLEEN KANE—You Can X
- HUEY LEWIS/NEWS—Do You Believe In Love X

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

- ★ FOREIGNER—Juke Box Hero 19-14
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 23-17
- ★ STEVIE WONDER—That Girl 10-4
- ★ SHEENA EASTON—You Could Have Been With Me 16-8
- ★ GENESIS—Abacab 18-11
- QUARTERFLASH—Find Another Fool
- ROD STEWART—Tonight I'm Yours
- BERTIE HIGGINS—Key Largo A
- HUEY LEWIS/NEWS—Do You Believe In Love B
- LE ROUX—Nobody Said It Was Easy X
- SISTER SLEDGE—My Guy X
- CONDUCTOR—Voice On The Radio X
- DAN SEALS—Can't Get You Out Of My Mind X
- COMMODORES—Why You Wanna Try Me X
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll X
- ABBA—When All Is Said And Done X
- CLIFF RICHARD—Daddy's Home X
- PRISM—Don't Let Him Know X
- PLAYER—If Looks Could Kill X
- STEVIE WOODS—Just Can't Win 'Em All X
- ALABAMA—Love In The First Degree X
- BOB/DOUG MCKENZIE—Take Off X
- BUCKNER/GARCIA—Pac-Man Fever X

KRQQ-FM—Tucson (Guy Zapoleon—MD)

- ★ KENNY ROGERS—Through The Years 4-1
- ★ BOB/DOUG MCKENZIE—Take Off 11-3
- ★ JOURNEY—Open Arms 10-5
- ★ STEVIE WONDER—That Girl 16-10
- ★ POLICE—Spirits In The Material World 20-11
- ROLLING STONES—Hang Fire
- CLIFF RICHARD—Daddy's Home
- BERTIE HIGGINS—Key Largo B
- J. GEILS BAND—Freeze-Frame B
- DOOBIE BROTHERS—Here To Love You B
- CONDUCTOR—Voice On The Radio A
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- CHILLWACK—I Believe X
- HUEY LEWIS/NEWS—Do You Believe In Love X
- EDDIE SCHWARTZ—All Our Tomorrows X
- VANGELIS—Chariots Of Fire/Titles X

KTKT-AM—Tucson (Bobby Rivers—MD)

- ★ POINTER SISTERS—Should I Do It 21-18
- ★ VANGELIS—Chariots Of Fire 24-22
- ★ KENNY ROGERS—Through The Years 4-3
- ★ SHEENA EASTON—You Could Have Been With Me 8-7
- NEIL DIAMOND—On The Way To The Sky
- LARRY CARLTON—Sleepwalk
- FRED PARRISH/FIVE SATINS—Medley A
- STEVIE WOODS—Just Can't Win 'Em All X
- RUPERT HOLMES—The End X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X
- ROLLING STONES—Waiting On A Friend X
- DEL SHANNON—Sea Of Love X

Pacific Northwest Region

★ PRIME MOVERS

- JOURNEY—Open Arms (Columbia)
- LITTLE RIVER BAND—Take It Easy On Me (Capitol)
- THE CARS—Shake It Up (Elektra)

● TOP ADD ONS

- OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
- THE J. GEILS BAND—Freeze-Frame (EMI-America)
- GREG GUIDRY—Goin' Down (Columbia/Badlands)

BREAKOUTS

- BONNIE RAITT—Keep This Heart In Mind (WB)
- JOHN DENVER—Shanghai Breezes (RCA)
- PAUL DAVIS—65 Love Affair (Arista)

KFRC—San Francisco (Jim Peterson—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ STEVIE WONDER—That Girl 8-6
- ★ POLICE—Spirits In The Material World 10-7
- ★ VANGELIS—Chariots Of Fire/Titles 12-10
- ★ ROD STEWART—Tonight I'm Yours 17-12

- ★ CARS—Shake It Up 13-6
- ★ GO-GO'S—Our Lips Are Sealed 15-9
- ★ STEVIE WONDER—That Girl 20-10
- ★ SMOKEY ROBINSON—Tell Me Tomorrow 30-21
- ★ TOMMY TUTONE—867-5309/Jenny
- J. GEILS BAND—Freeze-Frame/Flamethrower
- OLIVIA NEWTON-JOHN—Make A Move On Me
- JOHN HALL BAND—Crazy X
- MAXIS—Nobody's Business X
- MIKE POST—Theme From Magnum P.I. X
- IRENE CARA—Anyone Can See X
- EDDIE SCHWARTZ—All Our Tomorrows X

KJR-AM—Seattle (Tracy Mitchell—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 2-1
- ★ ALABAMA—Love In The First Degree 11-6
- ★ JOURNEY—Open Arms 12-8
- ★ STEVIE WONDER—That Girl 17-13
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration
- GREG GUIDRY—Goin' Down
- BARBRA STREISAND—Memory A
- OLIVIA NEWTON-JOHN—Make A Move On Me X
- LE ROUX—Nobody Said It Was Easy X
- LARRY CARLTON—Sleepwalk X

KEZR-AM—San Jose (Bob Harlow—MD)

- ★ JOURNEY—Open Arms 10-1
- ★ SHEENA EASTON—You Could Have Been With Me 5-2
- ★ AIR SUPPLY—Sweet Dreams 4-3
- ★ CLIFF RICHARD—Daddy's Home 6-5
- ★ POLICE—Spirits In The Material World 11-9
- STEVIE NICKS—Edge Of 17
- BONNIE RAITT—Keep This Heart In Mind
- ABBA—When All Is Said And Done
- SNEAKER—Don't Let Him Know X
- CONDUCTOR—Voice On The Radio X
- COMMODORES—Why You Wanna Try Me X
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- BOB/DOUG MCKENZIE—Take Off X
- IRENE CARA—Anyone Can X
- NEIL DIAMOND—On The Way To The Sky X

KIOY-FM—Fresno (No—MD)

- ★ JOURNEY—Open Arms 10-1
- ★ SHEENA EASTON—You Could Have Been With Me 5-2
- ★ AIR SUPPLY—Sweet Dreams 4-3
- ★ CLIFF RICHARD—Daddy's Home 6-5
- ★ POLICE—Spirits In The Material World 11-9
- STEVIE NICKS—Edge Of 17
- BONNIE RAITT—Keep This Heart In Mind
- ABBA—When All Is Said And Done
- SNEAKER—Don't Let Him Know X
- CONDUCTOR—Voice On The Radio X
- COMMODORES—Why You Wanna Try Me X
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- BOB/DOUG MCKENZIE—Take Off X
- IRENE CARA—Anyone Can X
- NEIL DIAMOND—On The Way To The Sky X

KRLC-AM—Lewiston (Steve MacKelvie—MD)

- ★ KENNY ROGERS—Tonight I'm Yours 4-2
- ★ JOURNEY—Open Arms 8-3
- ★ POCO—Sea Of Heartbreak 25-19
- ★ CHILLWACK—I Believe 23-21
- ★ POINTER SISTERS—Should I Do It 27-22
- ★ ANGELA BOFILL—Holdin' Out For Love A
- ★ PAUL DAVIS—65 Love Affair A
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- WILLIE NELSON—Always On My Mind A
- BARBRA STREISAND—Memory B
- POLICE—Spirits In The Material World B
- LARRY CARLTON—Sleepwalk B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- PEABO BRYSON—Let The Feeling Flow X
- GREG GUIDRY—Goin' Down X
- BOYS BAND—Don't Stop Me Baby, I'm On Fire X
- CHUBBY CHECKER—Running X
- SISTER SLEDGE—My Guy X

KGW-AM—Portland (Janise Wojniak—MD)

- ★ DAN FOGELBERG—Leader Of The Band 1-1
- ★ KENNY ROGERS—Through The Years 6-2
- ★ LITTLE RIVER BAND—Take It Easy On Me 10-7
- ★ AIR SUPPLY—Sweet Dreams 10-7
- STEVIE WONDER—That Girl
- NEIL DIAMOND—On The Way To The Sky
- VANGELIS—Chariots Of Fire/Titles B
- SHEENA EASTON—You Could Have Been With Me B
- BERTIE HIGGINS—Key Largo B

KPLZ-FM—Seattle (Jeff Ring—MD)

- ★ JOURNEY—Open Arms 12-4
- ★ BERTIE HIGGINS—Key Largo 15-11
- ★ BARRY MANILOW—Somewhere Down The Road 16-13
- ★ OAK RIDGE BOYS—Bobbie Sue 23-19
- ★ NEIL DIAMOND—On The Way To The Sky 29-25
- GREG GUIDRY—Goin' Down
- JOHN DENVER—Shanghai Breezes
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- POINTER SISTERS—Should I Do It B
- T.G. SHEPPARD—Only One You B
- BARBRA STREISAND—Memory B

KYYX-FM—Seattle (Elvin Ichiyama—MD)

- ★ JOURNEY—Open Arms 1-1
- ★ STEVIE WONDER—That Girl 8-6
- ★ POLICE—Spirits In The Material World 10-7
- ★ VANGELIS—Chariots Of Fire/Titles 12-10
- ★ ROD STEWART—Tonight I'm Yours 17-12

- LE ROUX—Nobody Said It Was Easy
- OLIVIA NEWTON-JOHN—Make A Move On Me
- QUARTERFLASH—Find Another Fool B
- BOB/DOUG MCKENZIE—Take Off B
- GO-GO'S—We Got The Beat B
- J. GEILS BAND—Freeze-Frame A
- FOREIGNER—Juke Box Hero X
- PRISM—Don't Let Him Know X
- SAMMY HAGAR—I'll Fall In Love Again X
- VAN HALEN—Pretty Woman X
- COMMODORES—Why You Wanna Try Me X
- DR. HOOK—Baby Makes Her Blue Jeans Talk A

KJRB-AM—Spokane (Brian Gregory—MD)

- ★ BERTIE HIGGINS—Key Largo 8-3
- ★ VANGELIS—Chariots Of Fire/Titles 10-4
- ★ JOURNEY—Open Arms 3-1
- ★ BOB/DOUG MCKENZIE—Take Off 15-11
- ★ STEVIE WONDER—That Girl 21-16
- FOREIGNER—Juke Box Hero N
- QUARTERFLASH—Find Another Fool N
- STEVIE NICKS—Edge Of Seventeen N
- SAMMY HAGAR—I'll Fall In Love Again N
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll N
- VAN HALEN—Pretty Woman N
- LOVERBOY—Take Me To The Top N
- GO-GO'S—We Got The Beat N
- PRISM—Don't Let Him Know N
- J. GEILS BAND—Freeze-Frame N
- LOVERBOY—When It's Over N

KCBN-AM—Reno (Jim O'Neil—MD)

- ★ VANGELIS—Chariots Of Fire 14-11
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 27-21
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 30-25
- ★ J. GEILS BAND—Freeze-Frame 33-29
- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 36-31
- PAUL DAVIS—Love Affair
- MADLEEN KANE—You Can X
- BOYS BAND—Don't Stop Me Baby, I'm On Fire A
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- JIMMY BUFFETT—It's Midnight And I'm Not Famous Yet A
- PRISM—Don't Let Him Know X
- DOOBIE BROTHERS—Here To Love You X

KSFM-FM—Sacramento (Mark Preston—MD)

- ★ SKYY—Call Me 8-3
- ★ DIANA ROSS—Mirror Mirror 10-6
- ★ JOURNEY—Open Arms 14-7
- ★ TIME—Cook 18-13
- ★ STEVIE WONDER—That Girl 23-15
- OLIVIA NEWTON-JOHN—Make A Move On Me
- VANGELIS—Chariots Of Fire/Titles B
- ROD STEWART—Tonight I'm Yours B
- BERTIE HIGGINS—Key Largo B
- HUEY LEWIS/NEWS—Do You Believe In Love X
- KOOL & THE GANG—Get Down On It X

KXOIAM—Sacramento (Kris Mitchell—MD)

- ★ TOM TOM CLUB—Genius Of Love 3-1
- ★ DONNIE IRIS—Love Is Like A Rock 5-2
- ★ JOURNEY—Open Arms 6-3
- ★ KELLY MARIE—Feels Like I'm In Love 11-6
- ★ BERTIE HIGGINS—Key Largo 20-15
- STEVIE NICKS—Edge Of Seventeen
- DARYL HALL/JOHN OATES—Did It In A Minute
- GEORGE BENSON—Never Give Up A Good Thing X
- SHEENA EASTON—You Could Have Been With Me X
- SKYY—Call Me X

WFFM-FM—Pittsburgh (Jay Cresswell—MD)

- QUINCY JONES/JAMES INGRAM—One Hundred Ways
- STEVIE NICKS—Edge Of Seventeen
- VANGELIS—Chariots Of Fire/Titles A
- ONE WAY—Pull Fancy Dancer Pull X
- GEORGE BENSON—Never Give Up A Good Thing X
- ROBBIE DUPREE—Saturday Night X
- DAN FOGELBERG—Leader Of The Band X
- BERTIE HIGGINS—Key Largo X
- MANHATTANS—Honey Honey X
- GEORGE DUKE—Shine On X
- GLADYS KNIGHT/PIPS—A Friend Of Mine X
- CHARLEY PRIDE—Mountain Of Love X

WXKX-FM—Pittsburgh (Clark Ingram—MD)

- ★ JOURNEY—Open Arms 10-1
- ★ DONNIE IRIS—Love Is Like A Rock 7-3
- ★ THRILLS—Tonight 6-4
- ★ CARS—Shake It Up 12-8
- ★ GENESIS—Man On The Corner 15-10
- LITTLE RIVER BAND—Take It Easy On Me
- JOHN HALL BAND—Crazy
- HUEY LEWIS/NEWS—Do You Believe In Love
- HENRY PAUL BAND—Brown Eyed Girl
- ASSEMBLED MULTITUDE—Heaven And Hell
- PRISM—Don't Let Him Know X
- THRILL—High Side Of 55 X

WGCL-FM—Cleveland (Jay Stone—MD)

- ★ FOREIGNER—Juke Box Hero 12-6
- ★ ROD STEWART—Tonight I'm Yours 16-7
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 11-8
- ★ VAN HALEN—Pretty Woman 26-9
- ★ GO-GO'S—We Got The Beat 27-18
- ★ JOHN HALL BAND—Crazy X
- ★ SKYY—Call Me X

- HUEY LEWIS/NEWS—Do You Believe In Love X
- SAMMY HAGAR—I'll Fall In Love Again X
- NEIL DIAMOND—On The Way To The Sky X
- SISTER SLEDGE—My Guy X
- BUCKNER AND GARCIA—Pac-Man Fever X
- OAK RIDGE BOYS—Bobbie Sue X
- PRISM—Don't Let Him Know X
- J. GEILS BAND—Freeze-Frame B

CKLW-AM—Detroit (Rosalee Trombley—MD)

- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 13-4
- ★ AIR SUPPLY—Sweet Dreams 15-11
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 28-14
- ★ JOURNEY—Open Arms 23-16
- ★ VANGELIS—Chariots Of Fire/Titles 26-18
- MECO—Pop Goes The Movies Part 1
- PAUL DAVIS—Cool Night
- LE ROUX—Nobody Said It Was Easy A
- DR. HOOK—Baby Makes Her Blue Jeans Talk A
- HUEY LEWIS/NEWS—Do You Believe In Love X
- PRISM—Don't Let Him Know X
- SOFT CELL—Tainted Love X

WKRQ-FM—Cincinnati (Tony Galuzzo—MD)

- ★ GEORGE BENSON—Turn Your Love Around 1-1
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 11-3
- ★ BILLY JOEL—She's Got A Way 10-8
- ★ JOURNEY—Open Arms 14-9
- ★ LOVERBOY—Working For The Weekend 16-12

WZZP-FM—Cleveland (Bob McKay—MD)

- ★ DAN FOGELBERG—Leader Of The Band 2-1
- ★ JOURNEY—Open Arms 8-2
- ★ KENNY ROGERS—Through The Years 11-8
- ★ GENESIS—Abacab 15-9
- ★ STEVIE WONDER—That Girl 20-10
- CHILLWACK—I Believe A
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- VANGELIS—Chariots Of Fire A
- QUINCY JONES/JAMES INGRAM—One Hundred Ways A
- ROD STEWART—Tonight I'm Yours B
- POINTER SISTERS—Should I Do It B
- CLIFF RICHARD—Daddy's Home B

WORQ-FM—Detroit (Oena—MD)

- ★ DIANA ROSS—Mirror Mirror 13-8
- ★ JOURNEY—Open Arms 9-4
- ★ AIR SUPPLY—Sweet Dreams 11-9
- ★ BOBBY WOMBACK—If You Think You're Lonely 14-10
- ★ PEABO BRYSON—Let The Feeling Flow 16-12
- JUNIOR—Mama Used To Say
- POINTER SISTERS—Should I Do It

WBZZ-FM—Pittsburgh (Chuck Tyler—MD)

- ★ TOM TOM CLUB—Genius Of Love 3-1
- ★ DONNIE IRIS—Love Is Like A Rock 5-2
- ★ JOURNEY—Open Arms 6-3
- ★ KELLY MARIE—Feels Like I'm In Love 11-6
- ★ BERTIE HIGGINS—Key Largo 20-15
- STEVIE NICKS—Edge Of Seventeen
- DARYL HALL/JOHN OATES—Did It In A Minute
- GEORGE BENSON—Never Give Up A Good Thing X
- SHEENA EASTON—You Could Have Been With Me X
- SKYY—Call Me X

WFFM-FM—Pittsburgh (Jay Cresswell—MD)

- QUINCY JONES/JAMES INGRAM—One Hundred Ways
- STEVIE NICKS—Edge Of Seventeen
- VANGELIS—Chariots Of Fire/Titles A
- ONE WAY—Pull Fancy Dancer Pull X
- GEORGE BENSON—Never Give Up A Good Thing X
- ROBBIE DUPREE—Saturday Night X
- DAN FOGELBERG—Leader Of The Band X
- BERTIE HIGGINS—Key Largo X
- MANHATTANS—Honey Honey X
- GEORGE DUKE—Shine On X
- GLADYS KNIGHT/PIPS—A Friend Of Mine X
- CHARLEY PRIDE—Mountain Of Love X

WXKX-FM—Pittsburgh (Clark Ingram—MD)

- ★ JOURNEY—Open Arms 10-1
- ★ DONNIE IRIS—Love Is Like A Rock 7-3
- ★ THRILLS—Tonight 6-4
- ★ CARS—Shake It Up 12-8
- ★ GENESIS—Man On The Corner 15-10
- LITTLE RIVER BAND—Take It Easy On Me
- JOHN HALL BAND—Crazy
- HUEY LEWIS/NEWS—Do You Believe In Love
- HENRY PAUL BAND—Brown Eyed Girl
- ASSEMBLED MULTITUDE—Heaven And Hell
- PRISM—Don't Let Him Know X
- THRILL—High Side Of 55 X

- MAXIS—Nobody's Business X
- LE ROUX—The Last Safe Place On Earth X

WYYS-FM—Cincinnati (Barry James—MD)

- ★ ALABAMA—Love In The First Degree 9-4
- ★ JOURNEY—Open Arms 11-6
- ★ BERTIE HIGGINS—Key Largo 20-14
- ★ CLIFF RICHARD—Daddy's Home 24-17
- STEVIE WONDER—That Girl
- NEIL DIAMOND—On The Way To The Sky

WNCL-FM—Columbus (Steve Edwards—MD)

- ★ POLICE—Spirits In The Material World 10-6
- ★ BARRY MANILOW—Somewhere Down The Road 17-10
- ★ POINTER SISTERS—Should I Do It 16-11
- ★ ROD STEWART—Tonight I'm Yours 21-16
- DIANA ROSS—Mirror Mirror
- GREG GUIDRY—Goin' Down
- VANGELIS—Chariots Of Fire A

WXGT-FM—Columbus (Terry Nutter—MD)

- ★ STEVIE WONDER—That Girl 12-8
- ★ ROD STEWART—Tonight I'm Yours 20-17
- ★ JOURNEY—Open Arms 4-2
- ★ POLICE—Spirits In The Material World 13-11
- ★ GENESIS—Abacab 19-16
- ALABAMA—Love In The First Degree
- J. GEILS BAND—Freeze-Frame
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll B
- GO-GO'S—We Got The Beat B
- HUEY LEWIS/NEWS—Do You Believe In Love A
- BOB/DOUG MCKENZIE—Take Off A
- MCGUFFEY LANE—Start It All Over X
- AC/DC—Let's Get It Up X
- FOREIGNER—Juke Box Hero X

WAKY-AM—Louisville (Bob Moody—MD)

- ★ STEVIE WONDER—That Girl 8-1
- ★ CLIFF RICHARD—Daddy's Home 9-3
- ★ POINTER SISTERS—Should I Do It 13-7
- ★ JOURNEY—Open Arms 16-12
- ★ LEE GREENWOOD—It Turns Me Inside Out 17-14
- PAUL DAVIS—Love Affair
- HUEY LEWIS/NEWS—Do You Believe In Love
- STEVIE NICKS—Edge Of 17 A
- OLIVIA NEWTON-JOHN—Make A Move On Me A

WKJL-FM—Louisville (Kevin O'Neil—MD)

- ★ JOURNEY—Open Arms 4-1
- ★ KENNY ROGERS—Through The Years 14-6
- ★ AIR SUPPLY—Sweet Dreams 3-2
- ★ STEVIE WONDER—That Girl 20-10
- ALABAMA—Love In The First Degree 26-11
- QUINCY JONES/JAMES INGRAM—One Hundred Ways B
- SISTER SLEDGE—My Guy B
- ANNE MURRAY—Another Sleepless Night B
- BARBRA STREISAND—Memory B

WKWK-AM—Wheeling (Greg McCullough—MD)

- FRED PARRISH/FIVE SATINS—Memories Of Days Gone By
- LARRY CARLTON—Sleepwalk
- BARBRA STREISAND—Memory A
- ANGELA BOFILL—Holdin' Out For Love A
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- ROBERTA FLACK—Making Love A
- MCGUFFEY LANE—Start It All Over X
- MIKE POST—Theme From Magnum P.I. X
- JERMAINE JACKSON—Paradise In Your Eyes X
- PLAYER—If Looks Could Kill X

Southwest Region

★ PRIME MOVERS

- DAN FOGELBERG—Leader Of The Band (Full Moon/Epic)
- JOURNEY—Open Arms (Columbia)
- KENNY ROGERS—Through The Years (Liberty)

● TOP ADD ONS

- OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
- THE J. GEILS BAND—Freeze-Frame (EMI-America)
- VANGELIS—Chariots Of Fire/Titles (Polydor)

BREAKOUTS

- KOOL AND THE GANG—Get Down On It (De-Lite)
- STEVIE NICKS—Edge Of Seventeen (Modern)
- JOURNEY—Open Arms (Columbia)

KVIL-FM—Dallas (Denise—MD)

- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 4-1
- ★ TOMMY TUTONE—867-5309/Jenny 8-5
- ★ DAN FOGELBERG—Leader Of The Band 12-7
- ★ BOB/DOUG MCKENZIE—Take Off 14-8
- ★ POLICE—Spirits In The Material World 10-9
- PRISM—Don't Let Him Know
- WAITRESSES—I Know What Boys Like

No List

- KEGL-FM—Fl. Worth (Saundra Bobek—MD)

- BRYAN ADAMS—Lonely Nights
- LAST MOON—On A Carousel
- JOHN HALL BAND—Crazy X
- WRABIT—Anytime X
- SNEAKER—Don't Let Me In X
- J. GEILS BAND—Freeze-Frame B
- HUMAN LEAGUE—Don't You Want Me B
- CHUBBY CHECKER—Running B
- GO-GO'S

Radio Specials

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

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

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

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

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

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

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

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

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

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

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

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

Feb. 27, **Weekly Music Magazine** Salute to Dancing, RKO One, three hours.

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

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

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

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

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

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

March 5, **Ricky Skaggs**, Weekly Country Music Countdown, United Stations, three hours.

March 5, **Tom T. Hall**, Live From Gilley's, Westwood One, one hour.

March 5, **Rod Stewart**, Dick Clark's Rock, Roll and Remember, United Stations, four hours.

March 5-7, **REO Speedwagon**, concert, NBC Source, one hour.

March 5-7, **Red Rider**, concert, NBC Source, one hour.

March 6, **Weekly Music Magazine** Remembers 1962, RKO One, three hours.

March 6-7, **Johnny Cash**, Country Sessions, NBC, one hour.

March 6-7, **British Invasion**, Second Wave, Continuous History of Rock'n'Roll, Rolling Stone Productions, one hour.

March 6-7, **REO Speedwagon**, Robert W. Morgan Special, Watermark, one hour.

March 12, **Kim Carnes**, Dick Clark's Rock, Roll and Remember, United Stations, four hours.

March 12, **Brenda Lee**, Westwood One, one hour.

March 12, **Frizzell and West**, Weekly Country Music Countdown, United Stations, three hours.

March 12-14, **Steve Miller**, special, NBC Source, two hours.

March 13-14, **Best of Country Sessions**, NBC, one hour.

LOS ANGELES—Over the years, research has replaced taste as the deciding programming factor at a growing number of music-oriented radio stations. Research has also replaced direct contact with the street and community because, in many cases, one broadcaster's "research" is the equivalent of another's "common knowledge."

Radio's increasing reliance upon research has been in direct proportion to the medium's transition in personnel over the past decade. There has been a definite movement away from programming being held by cultural observers and activists in favor of today's statisticians and hardcore businessmen. A parallel movement in the record industry has also influenced the rise in radio's research orientation. As the saying goes, radio is a business... an incomplete saying at best that hopefully will not prove to be famous last words.

Most hardcore businessmen have neither the time nor inclination to stay in direct touch with consumer level pop culture, the very foundation of contemporary music and its many so-called accompanying lifestyles. And most neither respect nor believe the advice of those in their employ whose opinions are based upon intuition, experience, creativity or taste. They insist, rather, upon being shown numbers.

This was one of the leading causes of the present research age of radio. "So they want numbers, do they... Okay, we'll give 'em numbers." Programmers who knew the score simply as a result of their day to day life's experience and talent began to do bogus research projects to justify to management the correctness of

FCC Panel Sets Direction

WASHINGTON—An FCC panel presentation at the National Religious Broadcasters Convention turned out to be a potpourri of sign posts and indicators of where the regulatory agency is heading.

For example, Broadcast Bureau chief Larry Harris told the gathering at the Monday (8) session that "we're not about to set up a lottery (to grant radio and tv station licenses). We need further assistance from Congress on how to set up such a lottery." One hour later, the commissioners voted to ask Congress for such assistance. Congress had directed the FCC to come up with a lottery system last summer.

Other topics covered at the session by Harris and his deputy Henry "Jeff" Baumann:

- AM stereo will be up for a vote early in March.

- The Broadcast Bureau is "fully aware" of the problem with interference from Cuban radio stations and is working with the State Department.

- The FCC will consider a rule-making to grant relief to daytime broadcasters—probably extending their broadcast day with low power. Bilateral negotiations will be taken up with Canada in behalf of daytimers on Canadian clear channels.

- The commission will consider the creation of low-power FM stations.



Mike Harrison

Research Is No Substitute For Taste

decisions that they were really making on a subjective, gut level. Secret formulae and complex new terms arose as this new tack of providing the boss with corporately acceptable snake-oil began to take hold of the industry. A respectable programmer could no longer respond to a general manager's, "Why'd ya add that record" with a simple and direct "Cause I like it."

This technique also became a crutch/tool in dealing with mounting mid-seventies record company pressure to play new product. After all, a programmer couldn't expect to answer some big national promotion vice president's "Why didn't ya add my record?" with "Because I didn't like it" and retain membership in the record industry VIP (very important programmer) club. It was much more convenient to say, "Because our research indicates it's not right for our audience." It took the record guys a while to design effective combats to this new line of resistance. Now I wonder how recording artists feel when they see their lives' expression being advertised in the radio trades as "Pulling heavy female phones" or being strong in "Your target demographics." It's terribly sad.

Along the way, something unforeseen happened in this evolving research scam. It actually stopped being a scam and grew into a myth. All of a sudden, not just managers, but new generation of programmers

themselves, began to actually believe that research was, in fact, the only rational way to program a radio station. In this environment, listeners became nothing more than faceless, heartless numbers in a book and the only reason for being in or on radio was to get those numbers and beat the competition. Research became a study of the audience, not a link with it.

The late '70s promulgation of national programming consultants has also greatly contributed to nailing down research as the industry philosophical status quo. After all, a majority of these radio doctors are the industry's prime peddlers of research... most of which invariably proves to the client station that he needs precisely the kind of programming that the consultant specializes in. Seems these consultants have made both an art and big business of the old game of selling gut-level decisions to management via research. As a result of all this, many of today's younger programmers actually believe that research is a magic substitute for their own cultural ignorance and artistic impotence.

This observation is not meant to be construed as being a put down of research, per se. Obviously, the more cut and dried input a decision maker has, the more reliant he can be upon the expediency of his actions. But in the real world of research, the typical methods used by most radio programmers and their consultants

have got to rank amongst the most haphazard and amateurish. They are shallow, incomplete, based upon false assumptions and biased in their expectations.

Even heavy-duty professional research conducted in the big leagues is known to break down. Remember all the major pollsters predicting that the Reagan-Carter race was going to be too close to call as late as election eve? Focus groups, schmokus groups.

Music and communications are products and services intrinsically weaved within the most mysterious fibers of the human condition. They are not beans on a supermarket shelf. The great breakthroughs and peaks in radio and music history have always been born of human inspiration, risk and taste.

When broadcasters have to rely upon junior high school level research techniques to judge the tastes of their hopeful audiences, they are admitting to not trusting in their own tastes and intrinsic knowledge of the community around them.

Research is an important part of programming radio... an important, but small part. A starting point. It can never be a substitute for individual human experience, intuition and most important, taste.

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



Billboard at NAB

DON'T MISS OUT! GET THERE EARLY!

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

NAB ISSUE April 10, 1982

AD DEADLINE: March 26, 1982

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

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

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

THE RADIO PA

Listen to this.

ABC makes more money than anyone else in radio. Because it knows how to compete successfully in major markets. And because it has the best talent today. On and off the air.

And now ABC has developed a program called Superadio, that will make all this expertise available to you. 24 hours a day. 7 days a week. So *your* station can compete successfully in your market—and make more money.

ABC's programming has made us what we are today, one of the acknowledged leaders in broadcasting. But our Superadio program isn't just programming. Along with the best on-air talent and programming, you'll also get the kind of promotion and total advertising and marketing support you can't get from anyone else but ABC.

We'll plan your media. Customize TV commercials for your station. And most important, pay for the space and TV time you need to become a major voice in your market.*

*Applies only to stations in the top 1 through 89 Arbitron TV ADI's. Terms for other markets will vary. © 1982 ABC Radio Enterprises, Inc.

ONLY PROGRAM WORTH LISTENING TO.

Superadio's total program provides you with bigger and better on-air promotion, as well as the best musical sound in radio. But everything Superadio does for you will be customized to your station's local identity. Because your local success is important to us. Our success depends on it.

What's more, we'll provide *you* with access to the experts who have built the largest audiences in history. Like Rick Sklar—the man

whose programming made WABC, New York, the most listened-to station in America. And Pat Pantonini, whose award-winning promotions are among the most effective in the industry. Not to mention the most imitated.

Superadio provides you with everything you need to build a bigger audience, and keep it. The strongest programming on the air. And the best marketing program off the air.

So call David Pollei collect at 1-(212) 887-5051. Because Superadio is one radio program you can't afford to miss.

SUPERADIOTM **RADIO ENTERPRISES** 

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (2/16/82)

Continued from page 16

KFMK-FM—Houston (Jerry Steele—MD)

- ★ DAN FOGELBERG—Leader Of The Band 7-4
- ★ KENNY ROGERS—Through The Years 10-7
- ★ SHEENA EASTON—You Could Have Been With Me 20-16
- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 26-21
- ★ OAK RIDGE BOYS—Bobbie Sue 29-22
- LINDSEY BUCKINGHAM—Trouble
- VANGELIS—Chariots Of Fire
- CLIFF RICHARD—Daddy's Home A
- BERTIE HIGGINS—Key Largo A
- BUCKNER/GARCIA—Pac-Man Fever A
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- ANNE MURRAY—Another Sleepless Night B
- NEIL DIAMOND—On The Way To The Sky B
- T.G. SHEPPARD—Only One You B

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

- No List
- ### WQUE-FM—New Orleans (List: Toby, Chris Bryan—MD)
- ★ STEVIE WONDER—That Girl 16-11
 - ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 21-15
 - ★ ALABAMA—Love In The First Degree 24-17
 - ★ SAMMY HAGAR—I'll Fall In Love Again 14-20
 - ★ GEORGE DUKE—Shine On 33-27
 - POINTER SISTERS—Should I Do It B
 - OLIVIA NEWTON-JOHN—Make A Move On Me B
 - GREG GUIDRY—Goin' Down A
 - T.G. SHEPPARD—Only One You A

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

- ★ JOURNEY—Open Arms 12-6
- ★ OAK RIDGE BOYS—Bobbie Sue 13-7
- ★ KENNY ROGERS—Through The Years 18-8
- ★ STEVIE WONDER—That Girl 21-16
- ★ DIANA ROSS—Mirror Mirror 26-21
- J. GEILS BAND—Freeze-Frame/Flamethrower
- BOB/DOUG MCKENZIE—Take Off
- ANNE MURRAY—Another Sleepless Night B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- SAMMY HAGAR—I'll Fall In Love Again A
- QUINCY JONES/JAMES INGRAM—One Hundred Ways A
- LE ROUX—Nobody Said It Was Easy A
- POCO—Sea Of Heartbreak A
- VANGELIS—Chariots Of Fire/Titles X
- CHILLIWACK—I Believe X
- JOHN HALL BAND—Crazy X

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

- ★ JOURNEY—Open Arms 2-1
- ★ STEVIE WONDER—That Girl 10-5
- ★ LE ROUX—Nobody Said It Was Easy 15-10
- ★ POLICE—Spirits In The Material World 19-13
- ★ VAN HALEN—Pretty Woman 27-21
- SISTER SLEDGE—My Guy
- GO-GO'S—We Got The Beat
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- NEIL DIAMOND—On The Way To The Sky B
- ROBBIE DUPREE—Saturday Night X

KINT-FM—El Paso (Patti Zibbo—MD)

- ★ BOB/DOUG MCKENZIE—Take Off 8-2
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 13-4
- ★ JOURNEY—Open Arms 2-1
- ★ VANGELIS—Chariots Of Fire/Titles 20-14
- ★ ALABAMA—Love In The First Degree 23-16
- J. GEILS BAND—Freeze-Frame/Flamethrower
- OAK RIDGE BOYS—Bobbie Sue
- TRIUMPH—Say Goodbye A
- GREG GUIDRY—Goin' Down A
- DR. HOOK—Baby Makes Her Blue Jeans Talk A

KILE-AM—Galveston (Scott Taylor—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
- ★ JOURNEY—Open Arms 10-5
- ★ STEVIE WONDER—That Girl 14-9
- ★ GENESIS—Abacab 27-21
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 29-23
- STEVIE NICKS—Edge Of Seventeen
- QUINCY JONES/JAMES INGRAM—One Hundred Ways
- SAMMY HAGAR—I'll Fall In Love Again A
- PRISM—Don't Let Him Know A
- GREG GUIDRY—Goin' Down A
- J. GEILS BAND—Freeze-Frame/Flamethrower B
- VANGELIS—Chariots Of Fire/Titles B
- ANGELA BOFILL—Holdin' Out For Love B
- JOHN HALL BAND—Crazy X
- CHRIS CHRISTIAN—Make It Last A

KVOL-AM—Lafayette (Phil Rankin—MD)

- ★ JOURNEY—Open Arms 9-3
- ★ POINTER SISTERS—Should I Do It 19-12
- ★ OAK RIDGE BOYS—Bobbie Sue 21-13
- ★ STEVIE WONDER—That Girl 28-19
- ★ VAN HALEN—Pretty Woman 29-21
- BOYS BAND—Don't Stop Baby, I'm On Fire
- GREG GUIDRY—Goin' Down
- SAMMY HAGAR—I'll Fall In Love Again A
- CHRIS CHRISTIAN—Make It Last A
- ROBERTA FLACK—Making Love A
- DR. HOOK—Baby Makes Her Bluejeans Talk A
- VANGELIS—Chariots Of Fire/Titles B
- QUARTERFLASH—Find Another Fool B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- MIKE POST—Theme From Magnum P.I. B
- FOREIGNER—Juke Box Hero B
- SNEAKER—Don't Let Me In X
- NOVO COMBO—Tattoo X
- BURTON CUMMINGS—Mothers Keep Your Daughters In X
- TOMMY TUTONE—867-5309/Jenny X
- LE ROUX—Nobody Said It Was Easy X
- SISTER SLEDGE—My Guy X
- NEIL DIAMOND—On The Way To The Sky X
- AC/DC—Let's Get It Up X
- PRISM—Don't Let Him Know X
- SKYY—Call Me X
- STEVIE WOODS—Just Can't Win 'Em All X
- BOB/DOUG MCKENZIE—Take Off X

KTSA-AM—San Antonio (J.J. Rodriguez—MD)

- ★ J. GEILS BAND—Centerfold 4-1
- ★ DIANA ROSS—Mirror Mirror 20-17
- ★ AIR SUPPLY—Sweet Dreams 7-5
- ★ JOURNEY—Open Arms 13-10
- ★ KENNY ROGERS—Through The Years 15-12
- SKYY—Call Me
- KDOL & THE GANG—Get Down On It
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll A
- ABBA—When All Is Said And Done A
- VANGELIS—Chariots Of Fire A
- POLICE—Spirits In The Material World X
- SHEENA EASTON—You Could Have Been With Me X
- GENESIS—Abacab X
- CLIFF RICHARD—Daddy's Home X
- EDDIE SCHWARTZ—All Our Tomorrows X
- NEIL DIAMOND—On The Way To The Sky X
- HUEY LEWIS/NEWS—Do You Believe In Love X
- GO-GO'S—We Got The Beat X
- OAK RIDGE BOYS—Bobbie Sue X
- ROD STEWART—Tonight I'm Yours X

Midwest Region

★ PRIME MOVERS

- DAN FOGELBERG—Leader Of The Band (Full Moon/Epic)
- AIR SUPPLY—Sweet Dreams (Arista)
- JOURNEY—Open Arms (Columbia)

● TOP ADD ONS

- THE POINTER SISTERS—Should I Do It (Planet)
- BERTIE HIGGINS—Key Largo (Kat Family)
- OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)

■ BREAKOUTS

- PAUL DAVIS—65 Love Affair (Arista)
- MAXUS—Nobody's Business (WB)
- GINO VANNELLI—The Longer You Wait (Arista)

WLS-AM—Chicago (Dave Denver—MD)

- No List

WLS-FM—Chicago (Dave Denver—MD)

- No List

WHB-AM—Kansas City (Tom Land—MD)

- ★ BERTIE HIGGINS—Key Largo 10-5
- ★ PAUL DAVIS—Cool Night 12-6
- ★ SHEENA EASTON—You Could Have Been With Me 11-9
- ★ OAK RIDGE BOYS—Bobbie Sue 15-10
- ★ KENNY ROGERS—Through The Years 14-12
- AIR SUPPLY—Sweet Dreams
- ABBA—When All Is Said And Done
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- CHILLIWACK—I Believe X

WZUW-FM—Milwaukee (Bill Sharron—MD)

- ★ DAN FOGELBERG—Leader Of The Band 3-1
- ★ AIR SUPPLY—Sweet Dreams 9-4
- ★ SHEENA EASTON—You Could Have Been With Me 12-8
- POINTER SISTERS—Should I Do It
- CLIFF RICHARD—Daddy's Home

KDWB-AM—Minneapolis (Karen Anderson—MD)

- POINTER SISTERS—Should I Do It
- ALABAMA—Love In The First Degree
- ANNE MURRAY—Another Sleepless Night A
- SHOOTING STAR—Hollywood A

- CHUBBY CHECKER—Running X
- MIKE POST—Theme From Magnum P.I. X

KSLQ-FM—St. Louis (Johnnie King—MD)

- No List

KSTP-FM—St. Paul (Chuck Napp—MD)

- ★ DAN FOGELBERG—Leader Of The Band 6-1
- ★ AIR SUPPLY—Sweet Dreams 3-2
- ★ JOURNEY—Open Arms 11-4
- ★ KENNY ROGERS—Through The Years 8-5
- ★ SHEENA EASTON—You Could Have Been With Me 13-7
- BERTIE HIGGINS—Key Largo
- VANGELIS—Chariots Of Fire
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- NEIL DIAMOND—On The Way To The Sky X
- STEVIE NICKS/DON HENLEY—Leather And Lace X
- STEVIE WONDER—That Girl B
- ALABAMA—Love In The First Degree B
- DIANA ROSS—Mirror Mirror B
- POINTER SISTERS—Should I Do It B

WIKS-FM—Indianapolis (Tom Gilligan—MD)

- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 9-2
- ★ JOURNEY—Open Arms 11-8
- ★ LITTLE RIVER BAND—Take It Easy On Me 14-11
- ★ SAMMY HAGAR—I'll Fall In Love Again 16-14
- ★ NOVO COMBO—Tattoo 19-15
- MAXIS—Nobody's Business
- SHOOTING STAR—Hollywood
- SURVIVOR—Summer Nights X
- ROD STEWART—Tonight I'm Yours X
- VAN HALEN—Pretty Woman X
- SUE SAD—The Looker B
- TOMMY TUTONE—867-5309/Jenny B

KBEQ-FM—Kansas City (Maja Britton—MD)

- ★ JOURNEY—Open Arms 9-5
- ★ CHILLIWACK—I Believe 12-8
- ★ ROD STEWART—Tonight I'm Yours 17-14
- ★ BERTIE HIGGINS—Key Largo 19-15
- ★ STEVIE WONDER—That Girl 24-19
- LE ROUX—Nobody Said It Was Easy B
- CHUBBY CHECKER—Running B
- GINO VANNELLI—The Longer You Wait A
- SNEAKER—Don't Let Me In A
- J. GEILS BAND—Freeze-Frame DA
- STEVIE WOODS—Just Can't Win 'Em All DA
- SISTER SLEDGE—My Guy DA
- T.G. SHEPPARD—Only One You DA
- VANGELIS—Chariots Of Fire/Titles DA
- TOMMY TUTONE—867-5309/Jenny X
- GO-GO'S—We Got The Beat X
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll X

WISM-AM—Madison (Barb Starr—MD)

- No List

WZEE-FM—Madison (Matt Hudson—MD)

- ★ KINKS—Destroyer 10-7
- ★ FOREIGNER—Juke Box Hero 11-6
- ★ GO-GO'S—We Got The Beat 28-25
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 27-14
- ★ DONNIE IRIS—Love Is Like A Rock 13-10
- BERTIE HIGGINS—Key Largo
- TOMMY TUTONE—867-5309/Jenny
- PAUL DAVIS—65 Love Affair
- LAST MOON—On A Carousel
- QUARTERFLASH—Find Another Fool X
- CHILLIWACK—I Believe X
- OLIVIA NEWTON-JOHN—Make A Move On Me X
- DOOBIE BROTHERS—Here to Love You B
- SAMMY HAGAR—I'll Fall In Love Again B
- STEVIE WOODS—Just Can't Win 'Em All B
- BOB/DOUG MCKENZIE—Take Off B

WLWL-FM—Minneapolis (Phil Huston—MD)

- ★ DAN FOGELBERG—Leader Of The Band 4-2
- ★ JOURNEY—Open arms 14-5
- ★ LITTLE RIVER BAND—Take It Easy On Me 15-9
- ★ POINTER SISTERS—Should I Do It 29-17
- ★ HUEY LEWIS/NEWS—Do You Believe In Love 28-18
- J. GEILS BAND—Freeze-Frame/Flamethrower
- STEVIE NICKS—Edge Of Seventeen
- LE ROUX—Nobody Said It Was Easy A
- VANGELIS—Chariots Of Fire/Titles A
- ALABAMA—Love In The First Degree B
- ROD STEWART—Tonight I'm Yours B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- BERTIE HIGGINS—Key Largo X
- RICK SPRINGFIELD—Love Is Alright Tonite X
- GO-GO'S—We Got The Beat X
- BOB/DOUG MCKENZIE—Take Off X
- BUCKNER/GARCIA—Pac-Man Fever X

- CHILLIWACK—I Believe X
- POLICE—Spirits In The Material World X
- BEACH BOYS—Come Go With Me X

WOW-AM—Omaha (Jim Corcoran—MD)

- ★ STEVIE WONDER—That Girl 10-7
- ★ ALABAMA—Love In The First Degree 14-10
- ★ SHEENA EASTON—You Could Have Been With Me 16-13
- GROVER WASHINGTON JR.—Be Mine
- OLIVIA NEWTON-JOHN—Make A Move On Me
- DARYL HALL/JOHN OATES—I Can't Go For That X
- GENESIS—Abacab X
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll N
- CARS—Shake It Up N
- LITTLE RIVER BAND—Take It Easy On Me N
- POLICE—Spirits In The Material World N
- BOB/DOUG MCKENZIE—Take Off N
- GO-GO'S—We Got The Beat N
- RICK SPRINGFIELD—Love Is Alright Tonite N
- ROD STEWART—Tonight I'm Yours N

KXOK-AM—St. Louis (Lee Douglas—MD)

- ★ LITTLE RIVER BAND—Take It Easy On Me 11-9
- ★ SHEENA EASTON—You Should Have Been With Me 17-12
- ★ CLIFF RICHARD—Daddy's Home 21-19
- ★ VANGELIS—Chariots Of Fire 26-20
- ★ SISTER SLEDGE—My Guy 27-21
- BARRY MANILOW—Somewhere Down The Road
- OLIVIA NEWTON-JOHN—Make A Move On Me

WSPT-FM—Stevens Point (Brad Fuhr—MD)

- ★ JOURNEY—Open Arms 4-1
- ★ J. GEILS BAND—Centerfold 2-2
- ★ DONNIE IRIS—Love Is Like A Rock 7-5
- ★ GO-GO'S—We Got The Beat 24-20
- ★ FOREIGNER—Juke Box Hero 28-22
- OLIVIA NEWTON-JOHN—Make A Move On Me
- PAUL DAVIS—Love Affair
- VANGELIS—Chariots Of Fire X
- LE ROUX—Nobody Said It Was Easy X
- STEVIE WOODS—Just Can't Win 'Em All X
- SAMMY HAGAR—I'll Fall In Love Again X
- CLIFF RICHARD—Daddy's Home B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- TOMMY TUTONE—867-5309/Jenny B

KFYR-AM—Bismarck (Dan Brannan—MD)

- ★ AIR SUPPLY—Sweet Dreams 3-1
- ★ KENNY ROGERS—Through The Years 10-6
- ★ ABBA—When All Is Said And Done 12-8
- ★ BUCKNER/GARCIA—Pac-Man Fever 13-10
- ★ DIANA ROSS—Mirror Mirror 17-13
- SISTER SLEDGE—My Guy
- STEVIE NICKS—Edge Of Seventeen
- OLIVIA NEWTON-JOHN—Make A Move On Me A
- DR. HOOK—Baby Makes Her Bluejeans Talk A
- BOB/DOUG MCKENZIE—Take Off B
- ALABAMA—Love In The First Degree B
- POLICE—Spirits In The Material World X
- NEIL DIAMOND—On The Way To The Sky X
- HUEY LEWIS/NEWS—Do You Believe In Love X
- POINTER SISTERS—Should I Do It X
- ROD STEWART—Tonight I'm Yours X
- JENNIFER WARNES—Could It Be Love X
- ELECTRIC LIGHT ORCHESTRA—Rain Is Falling X
- ASSEMBLED MULTITUDE—Heaven And Hell X
- NEIL YOUNG/CRAZY HORSE—Southern Pacific X
- RICK SPRINGFIELD—Love Is Alright Tonite X
- STEVE CARLISE—WKRP In Cincinnati X

KIOA-AM—Des Moines (A.W. Pantaja—MD)

- ★ BERTIE HIGGINS—Key Largo 6-4
- ★ LITTLE RIVER BAND—Take It Easy On Me 11-7
- ★ AIR SUPPLY—Sweet Dreams 12-9
- ★ KENNY ROGERS—Through The Years 14-10
- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 15-12
- GREG GUIDRY—Goin' Down
- GEORGE BENSON—Never Give Up A Good Thing
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- NEIL DIAMOND—On The Way To The Sky B
- VANGELIS—Chariots Of Fire/Titles B
- CHILLIWACK—I Believe B
- LE ROUX—Nobody Said It Was Easy X
- SISTER SLEDGE—My Guy X
- ANNE MURRAY—Another Sleepless Night X
- MICHAEL SMOTHERMAN—Do I Ever Cross Your Mind A
- RUPERT HOLMES—The End A
- HUEY LEWIS/NEWS—Do You Believe In Love A
- T.G. SHEPPARD—Only One You A

WVAP-FM—Indianapolis (Paul Mendenhall—MD)

- No List

KEYN-FM—Wichita (Terri Springs—MD)

- ★ BILLY SQUIER—My Kinda Lover 26-23
- ★ BARRY MANILOW—Somewhere Down The Road 28-24
- ★ STEVIE NICKS—Edge Of Seventeen 23-19
- ★ ALABAMA—Love In The First Degree 25-20
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 30-22
- LE ROUX—Nobody Said It Was Easy
- GINO VANNELLI—The Longer You Wait
- OAK RIDGE BOYS—Bobbie Sue A
- BOB/DOUG MCKENZIE—Take Off X

KWKH-AM—Wichita (Dan Dickgrafe—MD)

- ★ JOURNEY—Open Arms 19-15
- ★ ANNE MURRAY—Another Sleepless Night 20-17
- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 22-18
- ★ VANGELIS—Chariots Of Fire 25-22
- ★ NEIL DIAMOND—On The Way To The Sky 30-26
- SISTER SLEDGE—My Guy
- BARBRA STREISAND—Memory
- LARRY CARLTON—Sleepwalk A

Northeast Region

★ PRIME MOVERS

- STEVIE WONDER—That Girl (Tamla)
- JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
- JOURNEY—Open Arms (Columbia)

● TOP ADD ONS

- PRISM—Don't Let Him Know (Capitol)
- THE J. GEILS BAND—Freeze-Frame (EMI-America)
- VANGELIS—Chariots Of Fire/Titles (Polydor)

■ BREAKOUTS

- KOOL AND THE GANG—Get Down On It (Ode-lite)
- ROBERTA FLACK—Making Love (Atlantic)
- GEORGE DUKE—Shine On (Epic)

WXKS-FM—Boston (Vinnie Peruzzi—MD)

- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 15-8
- ★ J. GEILS BAND—Freeze-Frame/Flamethrower 24-18
- ★ IRENE CARA—Anyone Can See 26-20
- ★ VANGELIS—Chariots Of Fire/Titles 28-22
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 30-23
- PRISM—Don't Let Him Know
- KOOL & THE GANG—Get Down On It
- JOURNEY—Open Arms B
- BOB/DOUG MCKENZIE—Take Off X
- SAMMY HAGAR—I'll Fall In Love Again X
- HUMAN LEAGUE—Don't You Want Me X
- CONDUCTOR—Voice On The Radio X
- CLIFF RICHARD—Daddy's Home X

WKBW-AM—Buffalo (John Summers—MD)

- ★ STEVIE WONDER—That Girl 11-5
- ★ KENNY ROGERS—Through The Years 14-8
- ★ POLICE—Spirits In The Material World 15-11
- ★ BERTIE HIGGINS—Key Largo 22-15
- ★ ALABAMA—Love In The First Degree B

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

- No List

WBFB-FM—Boston (Reg Johns—MD)

- ★ DAN FOGELBERG—Leader Of The Band 9-5
- ★ BARRY MANILOW—Somewhere Down The Road 12-9
- ★ SHEENA EASTON—You Could Have Been With Me 16-12
- ★ LITTLE RIVER BAND—Take It Easy On Me 24-18
- ★ ALABAMA—Love In The First Degree 26-20
- QUINCY JONES/JAMES INGRAM—One Hundred Ways
- CLIFF RICHARD—Daddy's Home

WBNF-FM—Buffalo (Roger Christian—MD)

- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 10-3
- ★ OAK RIDGE BOYS—Bobbie Sue 21-10
- ★ MECO—Pop Goes The Movies (Part 1) 34-13
- ★ DONNIE IRIS—Love Is Like A Rock 19-14
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 39-21
- J. GEILS BAND—Freeze-Frame/Flame Thrower
- VANGELIS—Chariots Of Fire
- LE ROUX—Nobody Said It Was Easy A
- DR. HOOK—Baby Makes Her Blue Jeans Talk A

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

- ★ PEABO BRYSON—Let The Feeling Flow 6-6
- ★ BOBBY WOMACK—If You Think You're Lonely 8-7

- ★ SECRET WEAPON—Must Be The Music 4-3
- ★ STEVIE WONDER—That Girl 5-5
- ★ DIANA ROSS—Mirror Mirror 14-9
- KLEIR—Taste The Music
- ELOISE WHITAKER—Don't Turn Your Back On Love
- SOFT CELL—Tainted Love B
- XAVIER—Work That Sucker To Death B

WFLY-FM—Albany (Jack Lawrence—MD)

- ★ J. GEILS BAND—Centerfold 1-1
- ★ JOURNEY—Open Arms 5-2
- ★ POLICE—Spirits In The Material World 16-12
- ★ KENNY ROGERS—Through The Years 18-13
- ★ ROD STEWART—Tonight I'm Yours 24-18
- ALABAMA—Love In The First Degree
- STEVIE NICKS—Edge Of Seventeen
- HUEY LEWIS/NEWS—Do You Believe In Love B
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll B
- LE ROUX—Nobody Said It Was Easy B
- FRED PARRISH/FIVE SATINS—Memories Of Days Gone By X

WTRY-AM—Albany (Bill Cahill—MD)

- ★ JOURNEY—Open Arms 4-2
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 16-8
- ★ BOB/DOUG MCKENZIE—Take Off 17-15
- ★ ROD STEWART—Tonight I'm Yours 23-18
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 30-19
- BERTIE HIGGINS—Key Largo
- J. GEILS BAND—Freeze-Frame
- FRED PARRISH/FIVE SATINS—Memories Of Days Gone By X
- HUEY LEWIS/NEWS—Do You Believe In Love B
- CLIFF RICHARD—Daddy's Home B

WGUY-AM—Bangor (Jim Randall—MD)

- ★ STEVIE WONDER—That Girl 9-1
- ★ SKYY—Call Me 7-4
- ★ EARTH, WIND & FIRE—Wanna Be With You 16-10
- ★ SISTER SLEDGE—My Guy 20-14
- ROD STEWART—Tonight I'm Yours
- CHIRS REA—Loving You
- FOUR TOPS—Tonight I'm Gonna Love You All Over A
- JIGSAW—You Bring Out The Best In Me A
- CLIFF RICHARD—Daddy's Home A
- VAN HALEN—Pretty Woman X
- CHUBBY CHECKER—Running X
- BOB/DOUG MCKENZIE

Vox Jox

DJ Sets Guinness Record

NEW YORK—Congratulations and happy birthday to **Spanky Smith**, the KCRJ-FM Cottonwood, Ariz., country air personality who broke the Guinness World Record last week for Longest Broadcast. Starting at noon on Feb. 1, Smith celebrated his 22nd birthday Feb. 12 and then eclipsed the current record of 336 broadcast hours on Feb. 15 (set by Bill Tinsley of WATN-AM Watertown, N.Y., in March 1979).

Smith, whose vital signs were examined each day, observed a strict diet established for him by two prominent Arizona nutritionists, who maintained contact with him daily. Guinness permitted five-minute breaks for each broadcast hour, but Smith chose to accumulate the time for longer periods of rest.

"We were searching for a good station promotion," says general manager Louis Burke, "and I had to convince myself that Spanky was mentally and physically prepared to do it. But the more I thought about it, the more I was convinced that Spanky and the staff had the determination to pull it off. We approached it as a station venture, and in retrospect, it couldn't have happened any other way." Smith was in his 360th hour on the air at this writing (16).

★ ★ ★

Al "Brady" Law has been named vice president of programming and audience development for NBC Radio. He will oversee programming development and strategy for the network's eight radio stations. ... **Jeff Peck** joins KOGO-AM/KPRI-FM San Diego as vice president and general manager of the SBI Inc. stations. He moves from KHJ-AM Los Angeles, where he was national sales manager for the country station. ... **Al Agius** has been appointed promotions director for WIL-AM/FM St. Louis. His Saturday night AM show is heard 8-midnight. ... **WFYR-FM**

Chicago has a new director of advertising and promotion. She is **Vicki Mann**, who arrives from WBBM-FM Chicago. ... **Jim Richards**, recently promoted to music director of XTRA-FM San Diego, will continue to program afternoon drive on the Hot 100-formatted AM side. ... **Terry Moore** has been named music director of WDXY-AM Sumter, S.C., where program director **Chuck Beck** continues his search for a new morning personality.

★ ★ ★

The Northeast is going Pac-Man crazy. In Boston, WCOZ-FM is giving listeners a chance to win a regulation Pac-Man game, worth over \$3,000, in a contest that closes March 17. And at WLAM-AM Lewiston, Me., air personalities **Tim Nicholson** and **Nick West** will attempt to set a record for 72 hours of continuous play at Lewiston Mall next month. (Nicholson is best remembered for sitting in a bathtub full of spaghetti for three days last year as part of a station promotion.) ... **WYEN-FM** Des Plaines, Ill., raised over \$28,000 during a 12-hour radiothon Feb. 1 to send local resident **Ricky Tummillo**, 13, to West Germany for treatment of Epidermolysis Bullosa, a skin disorder. Tummillo and his mother will fly to a hospital near Frankfurt later this month. A benefit at the Saber Club, a local nitery, will be held to raise additional funds before his departure. ... In another successful benefit drive, **WDAD-AM** Indiana, Pa., presented a check last month to administrators at Indiana Hospital and Children's Hospital in Pittsburgh for \$43,611.90.

★ ★ ★

Al Jefferson is back on Baltimore radio. The former WWIN-AM jock debuted a new show called "Collectors Edition" on Feb. 7 over WXYV-FM. It's heard on Sunday nights

from 9 p.m. to midnight. ... Another market legend, **Dave Otto**, has joined KZZP-FM Phoenix on the 4-8 p.m. shift. He is preceded by production director **Randy Stewart** (heard from 10 a.m.-1 p.m.) and music director **Steve Goddard** (1-4 p.m.) ... **KSRR-FM** Houston has hired the comedic team of **Kelly and Patterson** to join morning personality "**John Boy**" **Bryant** on Tuesdays and Thursdays. ... **Rick Shaw**, a KFRC-AM San Francisco air personality since 1975, has moved across town to KYUU-FM, where he will be heard middays from 10 a.m. to 3 p.m.

★ ★ ★

Tom Bigby has replaced **Biggie Nevins** as manager of programming and operations at KFI-AM Los Angeles. ... **Burt Goodman** is named programming operations manager at KARZ-AM Phoenix. He was news director. ... **Mid America Media's** WQUA-AM Moline, Ill., and KRVR-FM Davenport, Iowa, are now helmed by **Ken Brown**, recently named vice president and general manager. ... **Lorne G. Williamson** has been promoted to vice president and manager of NAB's Code Authority office in New York. He joined as manager in 1969. ... **Bill Ryan** has joined **Ralph Howard** as co-anchor of WMCA-AM New York's "Morning Newsmagazine" program. ... **Lou Christie**, **Freddy Cannon** and the **Coasters** headline an oldies concert at Cleveland's Front Row Theatre on Feb. 6 with promotional support from **WGAR-AM**. (Continued on page 23)

Sister Outlets

• Continued from page 14
more from an FM rock station into more of a top 40 station."

He is pleased with the result. The station's share of male listeners dropped, but the number of female listeners increased by more than three shares and the overall audience share did not diminish radically. That, Owens says, is precisely what station management hoped to accomplish.

Having the two most popular stations in town airing two popular formats aids promotional efforts, Owens says. While both maintain separate staffs and different identities, some promotions are conducted jointly. For example, the two stations have a combined basketball team called the Dopey Dribblers that play local high school and junior college teams in fund-raising events.

"We are big believers in promotion," Owens says. Each station has a flashy car used to attract attention in community parades. There also is a high emphasis placed on remote broadcasts from community locations like car stereo stores and a recent "World of Wheels" auto show. Usually, at least two remote broadcasts are scheduled each month.

The program lineup for KUZZ includes **Joe Riddle** (midnight to 5 a.m.); **Rick Fletcher** (5 to 9 a.m.); **Casey McBride** (9 a.m. to noon); **R.J. Gray** (noon to 3 p.m.); **Chris Conner** (3 to 7 p.m.); and **Sue Anda** (7 p.m. to midnight).

The deejays on **KKXX-FM** include **Mario Mondo** (midnight to 6 a.m.); **Scott Q. Marcus** (6 to 9 a.m.); **Rick Neuwirth** (9 a.m. to noon); program director **Chris Squires** (noon to 3 p.m.); **Doug Deroo** (3 to 7 p.m.); and **Jay Brandon** (7 p.m. to midnight).

Billboard®

Survey For Week Ending 2/27/82

TOP 50 Adult Contemporary

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	11	11	SOMEWHERE DOWN THE ROAD Barry Manilow, Arista 0658 (ATV/Mann And Weil/Snow, BMI)
5	7	7	THROUGH THE YEARS Kenny Rogers, Liberty 1444 (Peso/Swanee Bravo, BMI)
3	3	12	LEADER OF THE BAND Dan Fogelberg, FullMoon/Epic 14-02647 (Hickory Grove/April, ASCAP)
7	11	11	SWEET DREAMS Air Supply, Arista 0655 (Careers/Bestall Reynolds, ♯/Riva PRS)
8	11	11	LOVE IN THE FIRST DEGREE Alabama, RCA 12288 (House Of Gold, BMI)
6	6	12	YOU COULD HAVE BEEN WITH ME Sheena Easton, EMI-America 8101 (ATV BMI)
11	11	11	KEY LARGO Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
8	4	14	SHE'S GOT A WAY Billy Joel, Columbia 18-02628 (April/Impulsive, ASCAP)
9	2	15	COOL NIGHT Paul Davis, Arista 9645 (Web IV, BMI)
13	5	5	OPEN ARMS Journey, Columbia 18-02687 (Weed High Nightmare, BMI)
12	7	7	WHEN ALL IS SAID AND DONE Abba, Atlantic 3889 (Countless, BMI)
15	6	6	ANOTHER SLEEPLESS NIGHT Anne Murray, Capitol 5083 (Chappell, ASCAP)
16	5	5	DADDY'S HOME Cliff Richard, EMI-America 8103 (Big Seven, BMI)
14	14	8	TAKE IT EASY ON ME Little River Band, Capitol 5057 (Colgems-EMI, ASCAP)
18	6	6	ONE HUNDRED WAYS Quincy Jones Featuring James Ingram, A&M 2387 (State of The Arts/Eliza M. Ritesonian, ASCAP/Kidda/Mr. Melody, BMI)
23	3	3	ON THE WAY TO THE SKY Neil Diamond, Columbia 18-02712 (Stonebridge, ASCAP/Unichappell/Begonia Melodies, BMI)
22	10	10	CHARIOTS OF FIRE Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
20	5	5	MY GUY Sister Sledge, Cotillion 47000 (Atlantic) (Jobete, ASCAP)
19	9	16	COMIN' IN AND OUT OF YOUR LIFE Barbra Streisand, Columbia 18-02621 (Songs Of Bandier-Koppelman/Landers Whiteside/Emanuel, ASCAP)
25	3	3	THAT GIRL Stevie Wonder, Tamla 1602 (Motown) (Jobete/Black Bull, ASCAP)
26	5	5	JUST CAN'T WIN 'EM ALL Stevie Woods, Cotillion 46030 (Atlantic) (Slapshot/Edition Sunrise/interworld/Mighty Matheson/Vinyl, BMI)
24	5	5	BOBBIE SUE Oak Ridge Boys, MCA 52006 (House Of Gold BMI)
23	10	19	THE SWEETEST THING Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)
27	4	4	ONLY ONE YOU T.G. Sheppard, Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)
25	19	17	I WOULDN'T HAVE MISSED IT FOR THE WORLD Ronnie Milsap, RCA 12342 (Pi-Gem/Chess, BMI/ASCAP)
35	2	2	SLEEPWALK Larry Carlton, Warner Bros. 50019 (Hudson Bay, BMI)
29	5	5	NATURAL LOVE Petula Clark, Scotti Brothers 5-02676 (Epic) (Flowering Stone, ASCAP/Holy Moley, BMI)
32	3	3	POP GOES THE MOVIES PART I Mecca, Arista 0660 (20th Century Fox/Robbins/Warner Bros./UA, ASCAP/Unart BMI)
29	21	12	COULD IT BE LOVE Jennifer Warnes, Arista 0611 (Gee Sharp, BMI)
34	3	3	SHOULD I DO IT The Pointer Sisters, Planet 47960 (Elektra) (Unichappell/Watch Hill, BMI)
31	31	4	TELL ME TOMORROW Smokey Robinson, Tamla 1601 (Motown) (Chardax, BMI)
37	2	2	MAKE A MOVE ON ME Olivia Newton-John, MCA 52000 (John Ferrar/Snow, BMI)
33	17	14	SOMEONE COULD LOSE A HEART TONIGHT Eddie Rabbitt, Elektra 47239 (Briarpatch/Debdave, BMI)
34	28	14	I CAN'T GO FOR THAT Daryl Hall & John Oates, RCA 12361 (Fust Buzza/Hot-Cha/Six Continents, BMI)
35	2	2	THE END Rupert Holmes, Elektra 47409 (WB/Holmes Line Of Music, ASCAP)
36	30	18	TURN YOUR LOVE AROUND George Benson, Warner Bros. 49846 (Garden Rake/Rehtakul/ISH, ASCAP)
37	38	5	BLUE MOON WITH HEARTACHE Rosanne Cash, Columbia 18-02659 (Hotwire/Atlantic, BMI)
38	NEW ENTRY	NEW ENTRY	MEMORY Barbra Streisand, Columbia 18-02717 (Koppelman-Bandier, BMI)
39	41	3	SEA OF HEARTBREAK Poco, MCA 52001 (Shapiro & Bernstein, ASCAP)
40	NEW ENTRY	NEW ENTRY	IF I COULD GET YOU Gene Colton, Knoll 5002 (Knoll, ASCAP)
41	40	5	ALL OUR TOMORROWS Eddie Schwartz, Atco 7342 (Atlantic) (ATV/Schwartzcake, BMI)
42	33	17	LEATHER AND LACE Stevie Nicks With Don Henley, Modern 7341 (Atlantic) (Welsh Witch, BMI)
43	36	6	SEA OF LOVE Del Shannon, Network 47951 (Elektra) (Fort Knox/Tel, BMI)
44	43	19	HOOKEO ON CLASSICS Royal Philharmonic Orchestra, RCA 12304 (Chappell, ASCAP)
45	44	12	THOSE GOOD OLD DREAMS Carpenters, A&M 2386 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
46	45	14	COME GO WITH ME The Beach Boys, Caribou 5-02633 (Epic) (Gil/See Bee, BMI)
47	46	15	MORE THAN JUST THE TWO OF US Sneaker, Handshake 9-02557 (Shellsongs/Sneaker/Home Grown, BMI)
48	42	17	YESTEROAYS SONGS Neil Diamond, Columbia 18-02604 (Stonebridge, ASCAP)
49	47	20	WAITING FOR A GIRL LIKE YOU Foreigner, Atlantic 3858 (Somerset/Evensongs, ASCAP)
50	48	7	PERHAPS LOVE Placido Domingo & John Denver, Columbia 18-02679 (Cherry Lane, ASCAP)

Superstars are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers). Stars are awarded to other products demonstrating significant gains. Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

New On The Charts



JOHNNY AND THE DISTRACTIONS
"Let It Rock"—185

When Johnny and the Distractions couldn't find a major label willing to sign them, this resourceful five-man band pressed their own album, managed to sell 6,000 copies and gain airplay from Seattle to San Rafael.

The self-made LP also helped get the attention of A&M Records which released the group's national album debut, "Let It Rock," now in its second week on Billboard's Top LPs & Tape chart.

Together since 1978, the Portland, Ore. based band is made up of Johnny Koonce, lead vocalist and writer, guitarist Mark Spangler, bass player LaRue Todd, drummer Kevin Jarvis and keyboardist Gregg Perry.

Koonce says that the inspiration for most of the songs on the album was the intense club scene the group has been a part of since their formation. "The people who come to see us want their three bucks' worth," he says. "After a day's work, the people there like to pile into clubs, get tanked up and just go wild, rocking out to a band that's cranked up to ten. That's where we come in."

The band has recently been signed by Premier Talent and will be adding nationwide dates to their already active live date schedule in the Northwest.

Further information may be obtained from their manager, Ivy Bauer at 2500-116th Avenue, NE, Bellevue, Wash. 98004 (206) 828-3576.

This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs & Tape charts. For newcomers on the Soul chart, see page 48.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (2/16/82)

Continued from page 20

- WKCI-FM—New Haven**
(Danny Lyons—MD)
- ★ AIR SUPPLY—Sweet Dreams 4-1
 - ★ SHEENA EASTON—You Could Have Been With Me 2-2
 - ★ JOURNEY—Open Arms 12-4
 - ★ KENNY ROGERS—Through The Years 5-5
 - ★ LITTLE RIVER BAND—Take It Easy On Me 7-6
 - GEORGE DUKE—Shine On
 - ROBERTA FLACK—Making Love

- WNBC-AM—New York City**
(Lyndon Abell—MD)
- ★ PAUL DAVIS—Cool Night 7-1
 - ★ BILLY JOEL—She's Got A Way 3-3
 - ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 4-4
 - ★ SHEENA EASTON—You Could Have Been With Me 13-9
 - DIANA ROSS—Mirror Mirror A
 - BERTIE HIGGINS—Key Largo A

- WPJB-FM—Providence**
(Mike Waite—MD)
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 1-1
 - ★ DIANA ROSS—Mirror Mirror 6-4
 - ★ LITTLE RIVER BAND—Take It Easy On Me 8-5
 - ★ SHEENA EASTON—You Could Have Been With Me 9-6
 - ★ DAN FOGELBERG—Leader Of The Band 12-10
 - SISTER SLEDGE—My Guy A
 - OLIVIA NEWTON-JOHN—Make A Move On Me A
 - BUEY LEWIS/NEWS—Do You Believe In Love A
 - LITTLE RIVER BAND—Take It Easy On Me A
 - PRISM—Don't Let Him Know A
 - SAMMY HAGAR—I'll Fall In Love Again X
 - GO-GO'S—We Got The Beat X
 - VAN HALEN—Pretty Woman X
 - POLICE—Spirits In The Material World X
 - ELECTRIC LIGHT ORCHESTRA—Rain Is Falling X

- WPRO-FM—Providence**
(Gary Berkowitz—MD)
- ★ DIANA ROSS—Mirror Mirror 15-9
 - ★ STEVIE WONDER—That Girl 21-10
 - ★ J. GEILS BAND—Centerfold 7-2
 - ★ POLICE—Spirits In The Material World 19-13
 - ★ ROD STEWART—Tonight I'm Yours 20-14
 - J. GEILS BAND—Freeze-Frame
 - HUEY LEWIS/NEWS—Do You Believe In Love
 - VANGELIS—Chariots Of Fire
 - LE ROUX—Nobody Said It Was Easy
 - SISTER SLEDGE—My Guy X
 - JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll B
 - CARS—Shake It Up B
 - AIR SUPPLY—Sweet Dreams B
 - GO-GO'S—We Got The Beat B
 - POINTER SISTERS—Should I Do It B
 - FOUR TOPS—Tonight I'm Gonna Love You All Over B

- WHFM-FM—Rochester**
(Kelly McCann—MD)
- ★ AIR SUPPLY—Sweet Dreams 3-1
 - ★ JOURNEY—Open Arms 11-3
 - ★ LITTLE RIVER BAND—Take It Easy On Me 8-5
 - ★ BERTIE HIGGINS—Key Largo 17-13
 - ★ POINTER SISTERS—Should I Do It 21-16
 - ABBA—When All Is Said And Done
 - CHILLWACK—I Believe
 - VANGELIS—Chariots Of Fire/Titles A
 - OLIVIA NEWTON-JOHN—Make A Move On Me B

- WFTQ-AM—Worcester**
(Gary Nolan—MD)

- No List
- WACZ-AM—Banger**
(Michael O'Hara—MD)
- ★ JOURNEY—Open Arms 14-8
 - ★ BUCKNER/GARCIA—Pac-Man Fever 15-9
 - ★ SOFT CELL—Tainted Love 9-5
 - ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 20-14
 - ★ DIANA ROSS—Mirror Mirror 16-12
 - PAUL DAVIS—65 Love Affair
 - MORTH BRILEY—I Don't Feel Better X
 - STEVIE NICKS—Edge Of 17 X
 - BURTON CUMMINGS—Mother Keep Your Daughters In X
 - TOMMY TUTONE—867-5309/Jenny X
 - ELECTRIC LIGHT ORCHESTRA—Rain Is Falling X
 - MOLLY HATCHET—Power Play X
 - PLAYER—If Looks Could Kill X
 - KENNY ROGERS—Through The Years X

- WGY-FM—Bath**
(Willie Mitchell—MD)
- ★ JOURNEY—Open Arms 8-1
 - ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 25-17
 - ★ LOVERBOY—Working For The Weekend 10-5
 - ★ POLICE—Spirits In The Material World 14-10
 - ★ DONNIE IRIS—Love Is Like A Rock X

- SAMMY HAGAR—I'll Fall In Love Again X
- JOHN HALL BAND—Crazy X
- FOREIGNER—Juke Box Hero X
- TOMMY TUTONE—867-5309/Jenny X
- MOLLY HATCHET—Power Play X
- QUARTERFLASH—Find Another Fool X
- DIANA ROSS—Mirror Mirror X
- GEORGE BENSON—Never Give Up On A Good Thing X
- PRISM—Don't Let Him Know X
- BOB/DOUG MCKENZIE—Take Off B
- QUINCY JONES/JAMES INGRAM—One Hundred Ways B

- WTSN-AM—Dover**
(Jim Sebastian—MD)
- ★ BARRY MANILOW—Somewhere Down The Road 11-5
 - ★ STEVIE WONDER—That Girl 14-8
 - ★ AIR SUPPLY—Sweet Dreams 4-1
 - ★ KENNY ROGERS—Through The Years 9-4
 - ★ BERTIE HIGGINS—Key Largo 8-6
 - NEIL DIAMOND—On The Way To The Sky
 - FRED PARRIS/FIVE SATINS—Medley
 - GREG GUIDRY—Goin' Down A
 - BOB/DOUG MCKENZIE—Take Off B
 - BARBRA STREISAND—Memory B

- WFSA-AM—Manchester**
(Keith Lemire—MD)
- ★ JOURNEY—Open Arms 6-1
 - ★ AIR SUPPLY—Sweet Dreams 5-3
 - ★ KENNY ROGERS—Through The Years 16-8
 - ★ DIANA ROSS—Mirror Mirror 22-10
 - ★ ROD STEWART—Tonight I'm Yours 23-12
 - BARBRA STREISAND—Memory
 - LE ROUX—Nobody Said It Was Easy
 - STEVIE NICKS—Edge Of 17 A
 - ANNE MURRAY—Another Sleepless Night A
 - MECO—Pop Goes The Movies (Part 1) X
 - SISTER SLEDGE—My Guy X
 - PRISM—Don't Let Him Know X
 - STEVIE WOODS—Just Can't Win 'Em All X
 - J. GEILS BAND—Freeze-Frame X
 - HUEY LEWIS/NEWS—Do You Believe In Love B
 - OLIVIA NEWTON-JOHN—Make A Move On Me B
 - NEIL DIAMOND—On The Way To The Sky B

- WHEB-AM—Portsmouth**
(Rick Dean—MD)
- ★ DAN FOGELBERG—Leader Of The Band 1-1
 - ★ AIR SUPPLY—Sweet Dreams 2-2
 - ★ SHEENA EASTON—You Could Have Been With Me 7-5
 - ★ JOURNEY—Open Arms 15-8
 - ★ POINTER SISTERS—Should I Do It 14-10
 - BOB AND DOUG MCKENZIE—Take Off
 - HUEY LEWIS/NEWS—Do You Believe In Love B
 - OLIVIA NEWTON-JOHN—Make A Move On Me B
 - QUINCY JONES/JAMES INGRAM—One Hundred Ways B
 - MECO—Pop Goes The Movies Part 1 B
 - STEVIE WOODS—Just Can't Win 'Em All X
 - MIKE POST—Theme From Magnum P.I. X
 - ANNE MURRAY—Another Sleepless Night X

- WBBF-AM—Rochester**
(Jay Stevens—MD)
- ★ JUICE NEWTON—The Sweetest Thing 11-9
 - ★ BARBRA STREISAND—Comin' In And Out Of Your Life 8-10
 - ★ BERTIE HIGGINS—Key Largo 14-11
 - ★ LITTLE RIVER BAND—Take It Easy On Me 15-13
 - ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 10-16
 - ABBA—When All Is Said And Done

- WPST-FM—Trenton**
(Tom Taylor—MD)
- ★ POLICE—Spirits In The Material World 61-7
 - ★ BOB/DOUG MCKENZIE—Take Off 28-17
 - ★ JOURNEY—Open Arms 5-2
 - ★ GO-GO'S—We Got The Beat 18-14
 - ★ ROD STEWART—Tonight I'm Yours 24-18
 - VANGELIS—Chariots Of Fire
 - STEVIE WONDER—That Girl
 - J. GEILS BAND—Flame Thrower/Freeze-Frame B
 - STEVIE NICKS—Edge Of 17 B
 - MORTH BRILEY—I Don't Feel Better B
 - LE ROUX—Nobody Said It Was Easy B
 - BONNIE RAITT—Keep This Heart In Mind B
 - GINI VANELLI—The Longer You Wait B

- WRCK-FM—Utica Rome**
(Jim Reitz—MD)
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 10-4
 - ★ ROD STEWART—Tonight I'm Yours 14-9
 - ★ JOURNEY—Open Arms 3-1
 - ★ DONNIE IRIS—Love Is Like A Rock 9-6
 - ★ GO-GO'S—We Got The Beat 18-14
 - SNEAKER—Don't Let Me In
 - GREG GUIDRY—Goin' Down
 - LE ROUX—Nobody Said It Was Easy B
 - CARS—Since Your Gone A
 - OLIVIA NEWTON-JOHN—Make A Move On Me B
 - PRISM—Don't Let Him Know B
 - BUCKNER AND GARCIA—Pac-Man Fever B

Mid-Atlantic Region

★ PRIME MOVERS

- STEVIE WONDER—That Girl (Tama)
THE GO-GO'S—We Got The Beat (I.R.S.)
OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)

● TOP ADD ONS

- LE ROUX—Nobody Said It Was Easy (RCA)
THE J. GEILS BAND—Freeze-Frame (EMI-America)
HUEY LEWIS AND THE NEWS—Do You Believe In Love (Chrysalis)

● BREAKOUTS

- PAUL DAVIS—65 Love Affair (Arista)
ROBERTA FLACK—Making Love (Atlantic)
LARRY CARLTON—Sleepwalk (WB)

- WCAU-FM—Philadelphia**
(Roy Lawrence—MD)

No List

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

- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 8-9
- ★ GO-GO'S—We Got The Beat 16-11
- ★ AIR SUPPLY—Sweet Dreams 2-1
- ★ ALABAMA—Love In The First Degree 20-14
- BOB/DOUG MCKENZIE—Take Off
- PAUL DAVIS—Love Affair
- HUEY LEWIS/NEWS—Do You Believe In Love A
- VANGELIS—Chariots Of Fire/Titles X

- WCAO-AM—Baltimore**
(Scott Richards—MD)

- ★ DIANA ROSS—Mirror Mirror 8-4
- ★ STEVIE WONDER—That Girl 11-8
- ★ CHILLWACK—I Believe 15-12
- ★ ALABAMA—Love In The First Degree 21-13
- ★ ABBA—When All Is Said And Done 24-19
- HUEY LEWIS/NEWS—Do You Believe In Love
- ROBERTA FLACK—Making Love
- LARRY CARLTON—Sleepwalk B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- NEIL DIAMOND—On The Way To The Sky X
- PAUL DAVIS—Love Affair A

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

- ★ STEVIE WONDER—That Girl 14-8
- ★ OAK RIDGE BOYS—Bobbie Sue 26-20
- ★ JOURNEY—Open Arms 6-4
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 13-10
- ★ GO-GO'S—We Got The Beat 18-14
- J. GEILS BAND—Freeze-Frame
- LE ROUX—Nobody Said It Was Easy
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- VAN HALEN—Pretty Woman B
- STEVIE NICKS—Edge Of Seventeen A
- SURVIVOR—Summer Nights A
- BARBRA STREISAND—Memory A
- BOB/DOUG MCKENZIE—Take Off X
- SKYY—Call Me X
- FOREIGNER—Juke Box Hero X
- MIKE POST—Theme From Magnum P.I. X
- PEABO BRYSON—Let The Feeling Flow X
- NEIL DIAMOND—On The Way To The Sky X
- SAMMY HAGAR—I'll Fall In Love Again X
- SMOKEY ROBINSON—Tell Me Tomorrow X

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

- J. GEILS BAND—Freeze-Frame A
- CHUBBY CHECKER—Running A
- ROD STEWART—Tonight I'm Yours X
- GENESIS—No Reply At All X
- BEACH BOYS—Come Go With Me X
- LINDSEY BUCKINGHAM—Trouble X
- LOVERBOY—Working For The Weekend X
- CHILLWACK—I Believe X
- HUEY LEWIS/NEWS—Do You Believe In Love X
- 4 OUT OF 5 DOCTORS—Never Say Die X
- BILLY SQUIER—My Kinda Lover X
- POINTER SISTERS—Should I Do It X

- WAEB-AM—Allentown**
(Jefferson Ward—MD)

- ★ STEVIE WONDER—That Girl 25-13
- ★ GO-GO'S—We Got The Beat 28-20
- ★ ALABAMA—Love In The First Degree 10-5
- ★ BARRY MANILOW—Somewhere Down The Road 20-11
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- NEIL DIAMOND—On The Way To The Sky B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- J. GEILS BAND—Freeze-Frame/Flamethrower B
- QUINCY JONES/JAMES INGRAM—One Hundred Ways B
- BARBRA STREISAND—Memory X
- VANGELIS—Chariots Of Fire/Titles X
- ANNE MURRAY—Another Sleepless Night X
- DOOBIE BROTHERS—Here To Love You X
- QUARTERFLASH—Find Another Fool X
- GENESIS—Abacab X
- COMMODORES—Why You Wanna Try Me X
- CHILLWACK—I Believe X
- POLICE—Spirits In The Material World X

- WBSB-FM—Baltimore**
(Rick James—MD)

- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 17-7
- ★ POINTER SISTERS—Should I Do It 25-20
- ★ ALABAMA—Love In The First Degree 18-14
- ★ CHILLWACK—I Believe 22-16
- ★ ABBA—When All Is Said And Done 21-18
- VANGELIS—Chariots Of Fire/Titles
- PAUL DAVIS—Love Affair
- CURVES—Baby It's You X/D
- GREG GUIDRY—Goin' Down X/D

- WFBR-AM—Baltimore**
(Andy Szulimski—MD)

- ★ JOURNEY—Open Arms 4-1
- ★ BERTIE HIGGINS—Key Largo 24-16
- ★ KENNY ROGERS—Through The Years 6-4
- ★ ABBA—When All Is Said And Done 13-9
- ★ CLIFF RICHARD—Daddy's Home 12-10
- STEVIE NICKS—Edge Of Seventeen
- LARRY CARLTON—Sleepwalk
- LE ROUX—Nobody Said It Was Easy B
- CHUBBY CHECKER—Running X
- MIKE POST—Theme From Magnum P.I. X

- WCCK-FM—Erie**
(Bill Shannon—MD)

- ★ FRICTION—Rockin' Tonight 9-4
- ★ GO-GO'S—We Got The Beat 15-7
- ★ LITTLE RIVER BAND—Take It Easy On Me 20-12
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 25-20
- ★ J. GEILS BAND—Freeze-Frame 32-25
- BERTIE HIGGINS—Key Largo
- CHINA—You Couldn't Treat Love That Way
- SOFT CELL—Tainted Love A
- PAUL DAVIS—Love Affair A
- ROD STEWART—Tonight I'm Yours B
- CLIMAX BLUES BAND—Breakdown B
- CLIFF RICHARD—Daddy's Home B
- VAN HALEN—Pretty Woman B
- HENRY PAUL BAND—Brown Eyed Girl B
- ROBERTA FLACK—Makin' Love A
- OLIVIA NEWTON-JOHN—Make A Move On Me X
- JAY FERGUSON—White Noise X
- BOYS GANG—Please Don't Stop Me X

- WKBO-AM—Harrisburg**
(Tim Burns—MD)

- STEVIE WONDER—That Girl A
- BARRY MANILOW—Somewhere Down The Road A
- POINTER SISTERS—Should I Do It A
- ANNE MURRAY—Another Sleepless Night A

- WGH-AM—Norfolk**
(Bob Canada—MD)

- No List
- WRVQ-FM—Richmond**
(Bill Thomas—MD)
- ★ JOURNEY—Open Arms 3-1
 - ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 19-11
 - ★ AIR SUPPLY—Sweet Dreams 13-6
 - ★ BERTIE HIGGINS—Key Largo 15-10
 - ★ CHILLWACK—I Believe 18-12
 - LE ROUX—Nobody Said It Was Easy
 - CURVES—Baby It's You
 - STEVIE NICKS—Edge Of 17 X
 - AC/DC—Let's Get It Up X
 - SNEAKER—Don't Let Me In B
 - SAMMY HAGAR—I'll Fall In Love Again B

- WFBG-AM—Altoona**
(Tony Booth—MD)

- QUARTERFLASH—Find Another Fool
- SISTER SLEDGE—My Guy
- STELLA PARTON—I'll Miss You A
- ANNE MURRAY—Another Sleepless Night A
- GREG GUIDRY—Goin' Down A
- GEORGE DUKE—Shine On X
- STEVIE NICKS—Edge Of 17 X
- SNEAKER—Don't Let Me In X
- VANGELIS—Chariots Of Fire X
- NEIL DIAMOND—On The Way To The Sky X
- LE ROUX—Nobody Said It Was Easy X
- PEABO BRYSON—Let The Feeling Flow X
- BRYAN ADAMS—Lonely Nights X
- PRISM—Don't Let Him Know X
- SAMMY HAGAR—I'll Fall In Love Again X
- ABBA—When All Is Said And Done X
- STEVIE WOODS—Just Can't Win 'Em All X
- IRENE CARA—Anyone Can See X
- CONDUCTOR—Voice On The Radio X
- J. GEILS BAND—Freeze-Frame/Flamethrower B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- FOREIGNER—Juke Box Hero B

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

- ★ JOURNEY—Open Arms 13-9
- ★ STEVIE WONDER—That Girl 15-11
- ★ BERTIE HIGGINS—Key Largo 10-7
- ★ ANNE MURRAY—Another Sleepless Night 19-15
- ★ VANGELIS—Chariots Of Fire/Titles 26-22
- ROBERTA FLACK—Making Love
- LE ROUX—Nobody Said It Was Easy
- PAUL DAVIS—65 Love Affair A
- LARRY CARLTON—Sleepwalk A
- CHUBBY CHECKER—Running A

- OLIVIA NEWTON-JOHN—Make A Move On Me B
- T.G. SHEPPARD—Only One You B
- NEIL DIAMOND—On The Way To The Sky B
- SISTER SLEDGE—My Guy B
- POINTER SISTERS—Should I Do It X
- GO-GO'S—We Got The Beat X
- CHILLWACK—I Believe X
- HUEY LEWIS/NEWS—Do You Believe In Love X

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

- ★ SHEENA EASTON—You Could Have Been With Me 9-6
- ★ AIR SUPPLY—Sweet Dreams 11-8
- ★ JOURNEY—Open Arms 15-11
- ★ CLIFF RICHARD—Daddy's Home 24-18
- ★ BERTIE HIGGINS—Key Largo 25-19
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- NEIL DIAMOND—On The Way To The Sky B
- SISTER SLEDGE—My Guy A
- ABBA—When All Is Said And Done A

- WQXA-FM—York**
(Dan Steele—MD)

- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 19-9
- ★ ALABAMA—Love In The First Degree 25-18
- ★ JOURNEY—Open Arms 6-1
- ★ DIANA ROSS—Mirror Mirror 21-15
- ★ GREG GUIDRY—Goin' Down 28-22
- BOB/DOUG MCKENZIE—Take Off
- J. GEILS BAND—Freeze-Frame/Flamethrower
- HUEY LEWIS/NEWS—Do You Believe In Love B
- VAN HALEN—Pretty Woman B
- GO-GO'S—We Got The Beat B
- STEVIE NICKS—Edge Of Seventeen A
- BARBRA STREISAND—Memory A
- FRED PARRIS/FIVE SATINS—Medley A
- SAMMY HAGAR—I'll Fall In Love Again X
- VANGELIS—Chariots Of Fire/Titles X
- LE ROUX—Nobody Said It Was Easy X
- DR. HOOK—Baby Makes Her Blue Jeans Talk A

Southeast Region

★ PRIME MOVERS

- JOURNEY—Open Arms (Columbia)
JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
OAK RIDGE BOYS—Bobbie Sue (MCA)

● TOP ADD ONS

- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways (A&M)
LE ROUX—Nobody Said It Was Easy (RCA)
THE J. GEILS BAND—Freeze-Frame (EMI-America)

● BREAKOUTS

- DR. HOOK—Baby Makes Her Blue Jeans Talk (Casablanca)
PAUL DAVIS—65 Love Affair (Arista)
HUMAN LEAGUE—Don't You Want Me (A&M)

- WZGC-FM—Atlanta**
(John Young—MD)

- ★ JOURNEY—Open Arms 10-1
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 14-3
- ★ BUCKNER AND GARCIA—Pac-Man Fever 9-5
- ★ VANGELIS—Chariots Of Fire/Titles 29-22
- DR. HOOK—Baby Makes Her Blue Jeans Talk
- QUINCY JONES/JAMES INGRAM—One Hundred Ways
- J. GEILS BAND—Freeze-Frame/Flamethrower A
- NEIL DIAMOND—On The Way To The Sky A
- BOB/DOUG MCKENZIE—Take Off B
- QUARTERFLASH—Find Another Fool X
- HUEY LEWIS/NEWS—Do You Believe In Love X

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

- ★ POLICE—Spirits In The Material World 14-8
- ★ VANGELIS—Chariots Of Fire/Titles 23-15
- ★ GO-GO'S—We Got The Beat 26-21
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 28-22
- DR. HOOK—Baby Makes Her Blue Jeans Talk
- STEVIE NICKS—Edge Of Seventeen B
- LE ROUX—Nobody Said It Was Easy B
- HUMAN LEAGUE—Don't You Want Me L
- GREG GUIDRY—Goin' Down L
- SISTER SLEDGE—My Guy X
- GINO VANELLI—The Longer You Wait X
- SPINNERS—Never Thought I'd Fall In Love X
- PLAYER—If Looks Could Kill X
- FRED PARRIS/FIVE SATINS—Medley X

- WBQQ-AM—Augusta**
(Bruce Stevens—MD)

- ★ OAK RIDGE BOYS—Bobbie Sue 17-11
- ★ POINTER SISTERS—Should I Do It 20-12
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 22-13
- ★ CLIFF RICHARD—Daddy's Home 19-14
- ★ FOREIGNER—Juke Box Hero 24-17
- QUINCY JONES/JAMES INGRAM—One Hundred Ways
- DR. HOOK—My Baby Makes Her Blue Jeans Talk

- VANGELIS—Chariots Of Fire/Titles B
- T.G. SHEPPARD—Only One You X
- VAN HALEN—Pretty Woman X
- MECO—Pop Goes The Movies Part 1 X
- SISTER SLEDGE—My Guy X
- QUARTERFLASH—Find Another Fool X
- LE ROUX—Nobody Said It Was Easy X
- BOB/DOUG MCKENZIE—Take Off X
- TOMMY TUTONE—867-5309/Jenny X
- GINO VANELLI—The Longer You Wait X
- GEORGE DUKE—Shine On A
- PAUL DAVIS—Love Affair A

- WKXX-FM—Birmingham**
(Chris Trane—MD)

- ★ OAK RIDGE BOYS—Bobbie Sue 24-15
- ★ POINTER SISTERS—Should I Do It 21-14
- ★ CHILLWACK—I Believe 27-21
- ★ GO-GO'S—We Got The Beat 30-24
- ★ STEVIE WONDER—That Girl 15-10
- SISTER SLEDGE—My Guy
- QUINCY JONES/JAMES INGRAM—One Hundred Ways
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll X
- JOHN HALL BAND—Crazy X
- SPINNERS—Never Thought I'd Fall In Love Again X
- HUEY LEWIS/NEWS—Do You Believe In Love B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- VANGELIS—Chariots Of Fire B
- VAN HALEN—Pretty Woman B

- WAYS-AM—Charlotte**
(Lou Simon—MD)

- No List
- WBCY-FM—Charlotte**
(Bob Kagan—MD)
- ★ J. GEILS BAND—Freeze-Frame 7-2
 - ★ STEVIE WONDER—That Girl 8-3
 - ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 13-7
 - ★ MIKE POST—Theme From Magnum P.I. 16-12
 - PAUL DAVIS—Love Affair
 - HUMAN LEAGUE—Don't You Want Me
 - OLIVIA NEWTON-JOHN—Make A Move On Me B

- VANGELIS—Chariots Of Fire/Titles B
- DOOBIE BROTHERS—Here To Love You X
- SNEAKER—Don't Let Me In X
- POINTER SISTERS—Should I Do It X
- LE ROUX—Nobody Said It Was Easy X
- QUARTERFLASH—Find Another Fool X
- PRISM—Don't Let Him Know X
- SAMMY HAGAR—I'll Fall In Love Again X
- VAN HALEN—Pretty Woman X

- WHBQ-AM—Memphis**
(Charles Duvall—MD)

- ★ T.G. SHEPPARD—Only One You 16-11
- ★ VANGELIS—Chariots Of Fire/Titles 18-16
- STEVIE WONDER—That Girl
- GREG GUIDRY—Goin' Down
- QU

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (2/16/82)

Continued from page 22

- J. GEILS BAND—Freeze-Frame B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- OAK RIDGE BOYS—Bobbie Sue B
- HUEY LEWIS/NEWS—Do You Believe In Love B

WISE-AM—Asheville
(John Stevens—MD)

- ★ AIR SUPPLY—Sweet Dreams 13-4
- ★ EDDIE SCHWARTZ—All Our Tomorrows 12-5
- ★ KENNY ROGERS—Through The Years 7-3
- ★ KINKS—Destroyer 20-10
- ★ CLIFF RICHARD—Daddy's Home 21-17
- STEVIE NICKS—Edge Of Seventeen
- CHOCOLATE MILK—Blue Jeans
- FOREIGNER—Juke Box Hero B
- LE ROUX—Nobody Said It Was Easy B
- J. GEILS BAND—Freeze-Frame B
- QUINCY JONES/JAMES INGRAM—One Hundred Ways B
- SAMMY HAGAR—I'll Fall In Love Again B
- SNEAKER—Don't Let Me In A
- HUMAN LEAGUE—Don't You Want Me X
- OLIVIA NEWTON-JOHN—Make A Move On Me X
- TOMMY TUTONE—867-5309/Jenny X
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll X
- T.G. SHEPPARD—Only One You X
- MIKE POST—Theme From Magnum P.I. X

WQXI-AM—Atlanta
(J.J. Jackson—MD)

- ★ VANGELIS—Chariots Of Fire/Titles 16-8
- POLICE—Spirits In The Material World
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- LARRY CARLTON—Sleepwalk X
- FRED PARRIS/FIVE SATINS—Medley X
- CAPRIS—Morse Code Of Love X

WERC-AM—Birmingham
(N. Karrh—MD)

No List

WGSN-AM—Birmingham
(Sandra Chandler—MD)

- ★ OAK RIDGE BOYS—Bobbie Sue 13-6
- ★ CLIFF RICHARD—Daddy's Home 16-9
- ★ JOURNEY—Open Arms 18-11
- ★ ANNE MURRAY—Another Sleepless Night 19-15
- STEVIE WOODS—Just Can't Win 'Em All
- DR. HOOK—Baby Makes Her Blue Jeans Talk
- HUEY LEWIS/NEWS—Do You Believe In Love B
- SISTER SLEDGE—My Guy B
- MECO—Pop Goes The Movies Part 1 B
- CHARLEY PRIDE—Mountain Of Love B
- FRED PARRIS/FIVE SATINS—Medley B
- CAPRIS—Morse Code Of Love X
- LARRY CARLTON—Sleepwalk A
- STEVIE WONDER—That Girl A

WCKX-FM—Tampa
(Colleen Cassidy—MD)

No List

WFLB-AM—Fayetteville
(Larry Canon—MD)

- KOOL & THE GANG—Get Down On It B

- GEORGE BENSON—Never Give Up A Good Thing B
- BARBRA STREISAND—Memory B
- PLAYER—If Looks Could Kill A
- CHOCOLATE MILK—Blue Jeans A

WAXY-FM—Ft. Lauderdale
(Rick Shaw—MD)

- ★ KENNY ROGERS—Through The Years 22-17
- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 29-23
- GEORGE BENSON—Never Give Up A Good Thing
- VANGELIS—Chariots Of Fire/Titles
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- SMOKEY ROBINSON—Tell Me Tomorrow B
- HUEY LEWIS/NEWS—Do You Believe In Love B

WAAY-AM—Huntsville
(Jim Kendrick—MD)

- ★ JOURNEY—Open Arms 2-1
- ★ ALABAMA—Love In The First Degree 3-2
- ★ POINTER SISTERS—Should I Do It 10-7
- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 12-9
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 15-11
- PAUL DAVIS—Love Affair
- LE ROUX—Nobody Said It Was Easy
- GREG GUIDRY—Goin' Down A

WVIV-FM—Jacksonville
(Dave Scott—MD)

- ★ JOURNEY—Open Arms 6-5
- ★ KENNY ROGERS—Through The Years 11-7
- ★ STEVIE WONDER—That Girl 17-11
- ★ POLICE—Spirits In The Material World 13-8
- ★ CLIFF RICHARD—Daddy's Home 23-19
- STEVIE NICKS—Edge Of Seventeen
- FOREIGNER—Juke Box Hero
- NEIL DIAMOND—On The Way To The Sky
- QUINCY JONES/JAMES INGRAM—One Hundred Ways
- QUARTERFLASH—Find Another Fool
- VAN HALEN—Pretty Woman
- GO-GO'S—We Got The Beat B
- OLIVIA NEWTON-JOHN—Make A Move On Me B
- JOAN JETT/BLACKHEARTS—I Love Rock 'n' Roll B
- J. GEILS BAND—Freeze-Frame B
- GEORGE BENSON—Never Give Up On A Good Thing B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- VANGELIS—Chariots Of Fire B
- LE ROUX—Nobody Said It Was Easy B

WNOX-AM—Knoxville
(Scott Majors—MD)

No List

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

- ★ JOURNEY—Open Arms 7-1
- ★ SHEENA EASTON—You Could Have Been With Me 8-6
- ★ LITTLE RIVER BAND—Take It Easy On Me 9-7
- ★ AIR SUPPLY—Sweet Dreams 18-9
- ★ STEVIE WONDER—That Girl 22-14
- BRYAN ADAMS—Lonley Nights
- VAN HALEN—Pretty Woman

- STEVIE NICKS—Edge Of Seventeen A
- OAK RIDGE BOYS—Bobbie Sue B
- LE ROUX—Nobody Said It Was Easy B
- CONDUCTON—Voice On The Radio B
- JOHN HALL BAND—Crazy X
- PLAYER—If Looks Could Kill X
- TOMMY TUTONE—867-5309/Jenny X
- FOREIGNER—Juke Box Hero X
- SKYY—Call Me X
- PRISM—Don't Let Him Know X
- J. GEILS BAND—Freeze-Frame/Flamethrower X

WINZ-FM—Miami
(Johnny Dolan—MD)

- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 6-3
- ★ JOURNEY—Open Arms 11-9
- ★ STEVIE WONDER—That Girl 18-11
- ★ DIANA ROSS—Mirror Mirror 16-12
- ★ POLICE—Spirits In The Material World 19-17
- SUGARHILL GANG—Apache
- VAN HALEN—Pretty Woman
- ROD STEWART—Tonight I'm Yours A
- KINKS—Destroyer X
- J. GEILS BAND—Freeze-Frame X
- DONNIE IRIS—Love Is Like A Rock X
- BOB/DOUG MCKENZIE—Take Off B
- LOVER BOY—Working For The Weekend B
- TOM TOM CLUB—Genius Of The Week B

WHHY-FM—Montgomery
(Neil Harrison—MD)

- ★ POLICE—Spirits In The Material World 18-11
- ★ BARRY MANILOW—Somewhere Down The Road 20-16
- ★ JOURNEY—Open Arms 8-4
- ★ NEIL DIAMOND—Only One You 26-22
- ★ ABBA—When All Is Said And Done 27-23
- J. GEILS BAND—Freeze-Frame
- PAUL DAVIS—Love Affair
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll A
- LE ROUX—Nobody Said It Was Easy A
- ANNE MURRAY—Another Sleepless Night X
- FOREIGNER—Juke Box Hero X
- SPINNERS—Never Thought I'd Fall In Love X
- GEORGE BENSON—Never Give Up On A Good Thing X
- BOYS GANG—Please Don't Stop Me X
- HUEY LEWIS/NEWS—Do You Believe In Love B
- GO-GO'S—We Got The Beat B
- NEIL DIAMOND—On The Way To The Sky B
- CHARLEY PRIDE—Mountain Of Love D
- FRED PARRIS/FIVE SATINS—Medley D
- BOB/DOUG MCKENZIE—Take Off N

WMAK-FM—Nashville
(Scooter Davis—MD)

- ★ DIANA ROSS—Mirror Mirror 19-9
- ★ SISTER SLEDGE—My Guy 24-17
- ★ JOURNEY—Open Arms 13-5
- ★ ABBA—When All Is Said And Done 21-14
- ★ CHILLIWACK—I Believe 25-18
- CLIFF RICHARD—Daddy's Home
- PAUL DAVIS—65 Love Affair
- KOOL & THE GANG—Get Down On It A
- LE ROUX—Nobody Said It Was Easy A
- HUEY LEWIS/NEWS—Do You Believe In Love DA
- J. GEILS BAND—Freeze-Frame/Flamethrower DA
- STEVIE NICKS—Edge Of Seventeen DA
- OLIVIA NEWTON-JOHN—Make A Move On Me B

- ANNE MURRAY—Another Sleepless Night B
- EDDIE SCHWARTZ—All Our Tomorrows X
- NEIL DIAMOND—On The Way To The Sky X
- QUINCY JONES/JAMES INGRAM—One Hundred Ways X
- BARBRA STREISAND—Memory X
- T.G. SHEPPARD—Only One You DX
- GO-GO'S—Our Lips Are Sealed DX
- GENE COTTON—If I Could Get You Into My Life DX
- DR. HOOK—Baby Makes Her Blue Jeans Talk DA

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

- ★ OAK RIDGE BOYS—Bobbie Sue 17-11
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 21-12
- ★ KENNY ROGERS—Through The Years 9-6
- ★ DIANA ROSS—Mirror Mirror 10-7
- ★ HUEY LEWIS/NEWS—Do You Believe In Love 30-27
- J. GEILS BAND—Freeze-Frame
- DR. HOOK—Baby Makes Her Blue Jeans Talk
- BOB/DOUG MCKENZIE—Take Off A
- AC/DC—Let's Get It Up X
- VANGELIS—Chariots Of Fire X
- STEVIE NICKS—Edge Of 17 X
- LE ROUX—Nobody Said It Was Easy X
- GO-GO'S—We Got The Beat B
- QUARTERFLASH—Find Another Fool B

WBJW-FM—Orlando
(Terry Long—MD)

No List

WSGF-FM—Savannah
(J.P. Hunter—MD)

No List

WRBQ-FM—Tampa
(Pat McKay—MD)

- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 8-1
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 15-9
- ★ STEVIE WONDER—That Girl 19-10
- ★ ROD STEWART—Tonight I'm Yours 21-16
- ★ SKYY—Call Me 23-18
- BOB/DOUG MCKENZIE—Take Off
- J. GEILS BAND—Freeze-Frame
- ROBBIE DUPREE—Saturday Night A
- HUEY LEWIS/NEWS—Do You Believe In Love A

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

- ★ QUINCY JONES/JAMES INGRAM—One Hundred Ways 34-22
- ★ JOURNEY—Open Arms 23-13
- ★ DAN FOGELBERG—Leader Of The Band 1-1
- ★ MIKE POST—Theme From Magnum P.I. 21-16
- GO-GO'S—We Got The Beat
- CHOCOLATE MILK—Blue Jeans
- LAST MOON—On A Carousel A
- SNEAKER—Don't Let Me In A
- KASIM SULTON—Don't Break My Heart A
- CHILLIWACK—I Believe A
- BOB/DOUG MCKENZIE—Take Off A
- RUPERT HOLMES—The End A
- VANGELIS—Chariots Of Fire/Titles B
- OLIVIA NEWTON-JOHN—Make A Move On Me B

- SISTER SLEDGE—My Guy B
- HUEY LEWIS/NEWS—Do You Believe In Love B
- VAN HALEN—Pretty Woman X
- GEORGE BENSON—Never Give Up A Good Thing X
- NEIL DIAMOND—On The Way To The Sky X
- J. GEILS BAND—Freeze-Frame X
- SAMMY HAGAR—I'll Fall In Love Again X
- LE ROUX—Nobody Said It Was Easy X
- PLAYER—If Looks Could Kill X

WCSC-AM—Charleston
(Chris Bailey—MD)

- ★ BERTIE HIGGINS—Key Largo 4-2
- ★ STEVIE WONDER—That Girl 8-5
- ★ ROD STEWART—Tonight I'm Yours 11-7
- ★ GO-GO'S—We Got The Beat 16-12
- ★ MECO—Pop Goes The Movies Part 1 18-14
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll
- CHILLIWACK—I Believe
- SKYY—Call Me B
- J. GEILS BAND—Freeze-Frame B
- GINO VANELLI—The Longer You Wait B
- BONNIE RAJT—Keep This Heart In Mind B
- PAUL DAVIS—Love Affair A
- ROD STEWART—Tonight I'm Yours X
- SNEAKER—Don't Let Me In X
- COMMODORES—Why You Wanna Try Me X
- LAST MOON—On A Carousel X
- QUARTERFLASH—Find Another Fool X
- ROBERTA FLACK—Shine On X
- BOYS GANG—Please Don't Stop Me X
- CHRIS REA—Loving You A
- ROBERTA FLACK—Making Love A
- DR. HOOK—Baby Makes Her Blue Jeans Talk A

WSKZ-AM—Chattanooga
(David Carroll—MD)

- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 21-17
- ★ CHILLIWACK—I Believe 19-13
- ★ ROD STEWART—Tonight I'm Yours 18-14
- ★ STEVIE WONDER—That Girl 12-8
- ★ GO-GO'S—We Got The Beat 24-18
- VAN HALEN—Pretty Woman
- PRISM—Don't Let Him Know X
- SAMMY HAGAR—I'll Fall In Love Again X
- BOB/DOUG MCKENZIE—Take Off X
- QUARTERFLASH—Find Another Fool X
- LE ROUX—Nobody Said It Was Easy X

WIDX-AM—Jackson
(Lee Adams—MD)

- ★ AIR SUPPLY—Sweet Dreams 7-3
- ★ STEVIE WONDER—That Girl 15-5
- ★ LITTLE RIVER BAND—Take It Easy On Me 17-8
- ★ ALABAMA—Love In The First Degree 19-10
- ★ JOURNEY—Open Arms 21-11
- OLIVIA NEWTON-JOHN—Make A Move On Me
- MECO—Pop Goes The Movies (Part 1)
- J. GEILS BAND—Freeze-Frame A
- KOOL & THE GANG—Get Down On It X
- OAK RIDGE BOYS—Bobbie Sue X
- VANGELIS—Chariots Of Fire X
- G.Q.—Sad Girl X
- BOB/DOUG MCKENZIE—Take Off X
- QUINCY JONES/JAMES INGRAM—One Hundred Ways B
- EARTH, WIND & FIRE—Wanna Be With You B

WOKI-AM—Knoxville
(Gary Adkins—MD)

- CHOCOLATE MILK—Blue Jeans A

- OLIVIA NEWTON-JOHN—Make A Move On Me A
- J. GEILS BAND—Freeze-Frame/Flamethrower A
- VAN HALEN—Pretty Woman A
- JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll B
- GO-GO'S—We Got The Beat B
- STEVIE NICKS—Edge Of Seventeen B

WONN-AM—Lakeland
(Alan Rich—MD)

No List

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

No List

KEEL-AM—Shreveport
(Kevin Davis—MD)

- ★ J. GEILS BAND—Centerfold 1-1
- ★ DAN FOGELBERG—Leader Of The Band 2-2
- ★ DIANA ROSS—Mirror Mirror 15-11
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 29-14
- ★ DIANA ROSS—Mirror Mirror 15-11
- ★ JOAN JETT/BLACKHEARTS—I Love Rock 'N' Roll 29-14
- ★ BUCKNER/GARCIA—Pac-Man Fever 31-23
- J. GEILS BAND—Freeze-Frame
- OLIVIA NEWTON-JOHN—Make A Move On Me
- ABBA—When All Is Said And Done B
- GO-GO'S—We Got The Beat B/A
- HUEY LEWIS/NEWS—Do You Believe In Love B
- MIKE POST—Theme From Magnum P.I. B
- SUGARHILL GANG—Apache A
- BOB/DOUG MCKENZIE—Take Off A
- STEVIE NICKS—Edge Of Seventeen A
- FOREIGNER—Juke Box Hero A
- IRENE CARA—Anyone Can See A
- POINTER SISTERS—Should I Do It X
- SKYY—Call Me X
- NEIL DIAMOND—On The Way To The Sky X
- MECO—Pop Goes The Movies Part 1 X
- T.G. SHEPPARD—Only One You X
- SMOKEY ROBINSON—Tell Me Tomorrow X
- ANNE MURRAY—Another Sleepless Night X
- VANGELIS—Chariots Of Fire/Titles X
- PLAYER—If Looks Could Kill X
- JOHN HALL BAND—Crazy X
- EARTH, WIND & FIRE—Wanna Be With You X
- TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration X

WSGA-AM—Savannah
(Ron Fredricks—MD)

- ★ STEVIE WONDER—That Girl 8-1
- ★ JOURNEY—Open Arms 10-4
- ★ POINTER SISTERS—Should I Do It 21-17
- ★ LITTLE RIVER BAND—Take It Easy On Me 24-19
- ★ OLIVIA NEWTON-JOHN—Make A Move On Me 28-22

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FEBRUARY 27, 1982, BILLBOARD

Vox Jox

Continued from page 21

WLS-AM-FM station manager John Gehron has been promoted to vice president and general manager succeeding Don Bouloukos, who's moved up to vice president of operations for ABC Radio, as previously reported (Billboard, Feb. 13). ... Jim Cameron, founding news director of NBC's Source Network, has resigned to form a radio consultancy, Cameron Communications. ... WJBR-FM Wilmington, Del., a pioneer in stereo broadcasting, is celebrating its 25th anniversary. The station was put on the air by John B. Reynolds and is now operated by John B. Reynolds Jr. ... KSFG-AM Los Angeles has been awarded the 1982 National Religious Broadcasters Milestone award.

★ ★ ★

Adult contemporary WSNI-FM Philadelphia has hired Dave Banks for its 6 to 10 a.m. shift and Pat Farnack to read the morning and evening news. ... WLIR-FM Garden City, N.Y., last week broad-

cast Pink Floyd's "Dark Side of the Moon" LP on its "Classic Album" program to commemorate the record's 400th week on the Billboard album chart.

CJCL-AM Toronto has hired veteran air personality John Donabie to host the urban adult station's new show, "Afternoon in the City." Donabie will remain with rival CHUM-FM Toronto until the program's debut in April. ... KLZ-AM Denver's newest addition is Mike Tanner, who moves into the noon to 3 p.m. slot previously held by Sandy Travis, who is upped to afternoon drive at the Group One country outlet. ... In Milwaukee, Lee Arnold has joined WQFM-FM as program director. The former staffer at WAAF-FM Worcester, Mass., was vice president of promotions for Third Coast Records in Chicago. ... Geoffrey Stewart Nimmo has taken over as operations director and morning man at KSTO-FM in Guam. ... Bill Robertson is the new general manager of Metromedia's KJR-AM Seattle. ... The board of directors of Media Sta-

tistics has elected John Landreth president to replace James W. Seiler, the broadcasting pioneer who died of cancer last month in Olney, Md. He was 65.

Doubleday has moved John Larson, program director of WLLZ-FM Detroit to its new AOR station,

Radio Net Assn.

Continued from page 14

McLaughlin explains that the new association is needed to "improve the understanding and use of network radio as an advertising medium."

Apparently not all the networks support the new organization. Marty Rubenstein, president of Mutual Broadcasting, declined membership with the comment, "While we applaud the objective of better acquainting advertisers with the benefits of the network media, we are not sure that the best way to achieve this goal is to create yet another trade organization."

WAVA-FM Washington, D.C. Joe Urbiel, WLLZ music director, takes over as the station's pd. ... RKO Radio has upped Thomas Gatewood and Peter Marcus to new positions as director of affiliate serv-

Loan Commitments Big For BROADCAST

WASHINGTON — BROADCAST, a non-profit, venture capital fund established by the National Assn. of Broadcasters to assist minorities in the acquisition and operation of broadcast stations, has loan commitments totaling \$1,250,000 million so far this year.

BROADCAST chairman Donald A. Thurston announced at a press conference Feb. 10 that the fund is working toward raising an additional \$4 to \$5 million in new pledges this year. The fund is also planning to establish a network of management assistance teams around the country composed of communications lawyers, engineers and broadcasters, and is holding a

sales training workshop in D.C. March 31. BROADCAST was established by the NAB in 1978.

FCC Gives Okay To KRAV-AM Call Shift

TULSA—The FCC has granted approval to The Kravis Company to change the call letters of KRAV-AM to KGTO. The station, which formats "all oldies," made the change to develop a separate identity for the FM outlet, according to general manager Carl Smith.

The Kravis Company also owns mass appeal contemporary station KRAV-FM.

Billboard[®] Rock Albums & Top Tracks

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Rock Albums

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

Top Tracks

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

Top Adds

1	DWIGHT TWILLEY —Scuba Divers, EMI-America
2	BONNIE RAITT —Green Light, Warner Bros.
3	GLASS MOON —Growing In The Dark, Radio Records
4	ANGEL CITY —Night Attack, Epic
5	HUEY LEWIS AND THE NEWS —Picture This, Chrysalis
6	THIN LIZZY —Renegade, Warner Bros.
7	DUKE JUPITER —Duke Jupiter 1, Coast To Coast
8	VAN MORRISON —Beautiful Vision, Warner Bros.
9	JAY FERGUSON —White Noise, Capitol
10	JANIS JOPLIN —Farewell Song, Columbia

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

Country Radio Seminar



STATION VISIT—Atlantic artist Henry Paul shows his new album to WLIR-FM Garden City, N.Y. assistant program director Bob Kranes, left, and station DJ John DiBella, right. Paul stopped at the station during a tour to promote his new album "Anytime" and the single from the album "Keeping Our Love Alive."

NINE AWARDS

Billboard Honors Set For Country Seminar

NEW YORK—Three stations, three program directors and three air personalities will be honored Friday (26) at a Billboard Radio Awards dinner during the Country Radio Seminar in Nashville.

WPKX-AM-FM (Kix 106) Washington (formerly WPKX/WVKX) will be cited as Country Station of the Year for major markets. A similar award for medium markets is being given to WIRE-AM Indianapolis and a small market award for Country Station of the Year goes to WOWW-FM (Wow 107) Pensacola, Fla.

Program Director of the Year for major markets is Ed Salamon, who until last September was program director of WHN-AM New York. Winner of this category in medium size markets is Walt Shaw of KRAK-AM Sacramento, Calif. Doug Lane of WLXR-FM La-Crosse, Wisc. is Program Director of the Year for small markets.

Air Personality of the Year for major markets is Gene Price of KLAC-AM Los Angeles. He was chosen along with Joey Mitchell of KRAK for medium markets and Danny Jensen of KGEM-AM Boise, Idaho, for small markets.

WPKX began its country identity as WPIK-AM/WXRA-FM. A call letter change was made in the fall of 1980 to WPKX/WVKX and that was recently changed to WPKX for both the AM and FM because research found the 'PKX call letters were more memorable. The stations combine an FM outlet with an AM daytimer with drive times simulcast.

The station is programmed by Dennis Day, who also handles the 3 to 7 p.m. shift. He arrived last September and says of the organization, "I am fortunate to have a staff which wants to win." The programming is a "balance of crossover country and traditional. The mix depends on the day part," Day explains.

Jim London is the morning man on the station. He heads up a full-service show that includes news anchor Paul Bottom and a traffic plane. Gerry Paxson works middays on FM, Keith McDonald is on mid-days on AM, Jason Kane works 7 p.m. to midnight and John Diamond is the overnight man.

This is the seventh Billboard award for WIRE since the station shifted to a country format in 1967. Programming the station for the past

five years is Gary Havens, who's been with the station for 11 years. Havens describes the format as "mainstream country with a heavy emphasis on personality and a heavy news commitment." Havens believes in community involvement. "We try to make the station a piece of living in Indianapolis, like the bank or a monument downtown."

Doug Dahlgren is the morning man. He is followed by Dana Webb from 9 a.m. to 2 p.m., Ken Speck from 2 to 6 p.m., Karen Key from 6 p.m. to midnight and Russ Carter overnight.

WOWW program director John Canterbury calls his format "Hybrid country, a blend of modern progressive country with a touch of mellow rock or adult contemporary. We concentrate on the new wave country artists: Eddie Rabbitt, Crystal Gayle and Kenny Rogers. We're in touch with the market and that's why Charlie Daniels, Marshall Tucker and Jimmy Buffett are big." His playlist also ranges from Alabama to Patsy Cline along with early Glen Campbell and Johnny Rivers.

WOW-107, as WOWW is known went on the air in the spring of 1980, replacing WAJB, which had run an MOR/beautiful music format. "All the jocks are former rock'n'roll jocks. I want them to have an up-tempo top 40 sound," explains Canterbury.

Canterbury handles morning drive along with Chris Hampton, who does news. They are followed by Chris O'Kelly in midday; J. Christopher in afternoon drive, who is also assistant program director; Chip Nelson on from 7 p.m. to midnight; and Jay Michael Williams, overnight.

For Salamon, this is the third straight year to be named Program Director of the Year. He joined WHN as program director in 1975, having come from WEEP-AM Pittsburgh. He began his radio career at KDKA-AM Pittsburgh.

Walt Shaw, the medium market Program Director of the Year, has been with KRAK since 1959, through three ownerships and two formats. He began as an overnight DJ and became program director in 1975. The station shifted from rock to country in 1962.

"We maintain a good relationship with our audience. We keep our DJs highly visible. You can phone them (Continued on page 27)

Competition For Ratings Is Key Concern At Country Radio Meet

• Continued from page 1

"The pie has become bigger, but more slices are being taken," says Ed Salamon, vice president of programming for United Stations, which will soon be producing a satellite-delivered 24-hour country format network.

Bob English, general manager of WUBE-FM Cincinnati, who is this year's agenda chairman, points to the addition of 400 new country stations over the past year. "And other formats are all going after the 25 to 54 year old listener that has been country's territory," adds English.

English, who worked up to general manager from program director, indicates that increasingly the business of a program director is business. "The real problem is not how many records you've added, but the amount of business a station is bringing in."

English explains that's why such sessions as a look at agribusiness has been added. "Program directors are becoming better broadcasters," he says.

Because of the growing competitiveness, "we've concentrated on the nuts and bolts. We're keeping this seminar on a practical level," English says.

This year marks several firsts for the Country Radio Seminar. It is taking place earlier in the year to avoid conflict with increasing Arbitron rating periods affecting many markets. It has been switched from the Hyatt Regency to Opryland to allow for expanded registrations. And, though the Seminar's board of directors has traditionally forbidden hospitality suites, for the first time approved "exhibition suites" are being held from 5 p.m. until 1 a.m. each night. (See list on page 26.)

"In the past, we were concerned that allowing open suites during the seminar would lead to hype and pressure on the programmers," explains Tom McEntee, director emeritus for the seminar as well as an original founder. "Also, we didn't want to dilute the educational value of the seminar's panels. But today's programmer is being offered so many relevant services, programming aids, format assistances and equipment that it seemed allowing exhibitors to make presentations would be a way of providing additional information for attendees." (All exhibitors are required to pre-register two seminar participants and must be sanctioned in advance by the Seminar. Record companies are still not allowed to hold hospitality suites under the current setup.)

The 1982 Country Radio Seminar will be a far cry from the original version that launched the annual event in 1970. That year, the seminar took place in April, Tex Ritter made the keynote address, and the programmers who attended did so on the strength of an industry tipsheet called "Country Music Survey." In its first year, 47 programmers paid \$35 apiece to attend the seminar, held at the Broadway Sheraton.

The tipsheet, headed by Tom McEntee, gave out individual programmers' awards and consisted of a loosely-organized series of forums. Instrumental in creating the earliest seminars were McEntee, Charlie Monk, Jerry Seabolt, Dave Olson, Barbara Starling, Biff Collie and Ralph Paul. Unfortunately, the tipsheet itself was in financial straits, so in an effort to raise funds, McEntee arranged to have all the seminar sessions the first year taped for resale

afterwards. Halfway through the second afternoon, the tape machine broke down and ended that possibility.

By the following year, the "Country Music Survey" had lost its financial backing and folded; but word of mouth about the seminar had spread through the industry, and there were requests from radio executives to hold a second one. This time (and for the next two years), the Country Radio Seminar was produced and coordinated by Prof. Jerry Prock and Prof. Will Miles of Middle Tenn. State Univ. In 1974, the rights to the seminar were repurchased by its founding board of directors and legally incorporated as a non-profit organization.

By its fifth year, the Country Radio Seminar stood on solid ground. Its emphasis on recognizing the industry's needs had brought growing attendance each year. Late-night "rap rooms" and "early-bird" day sessions provided programmers with an opportunity to sit with their competition and discuss ways they could deal with common problems. The New Faces Show was beginning to play a part in career development for young talent. And with country music hovering on the verge of a national boom, it was a way for country radio to educate itself about the changing demographical marketplace.

Dave Donahue was the organization's first agenda chairman. After two or three years, agenda chairmen were rotated. Today, they are appointed by the elected agenda committee. The organization is headed by Frank Mull, president of Mull-Ti-Hit Promotions, who serves as the executive director. And this year, the sponsoring association officially changed its name from "Country

Radio Seminar" to "Organization of Country Radio."

"We wanted a title that would be broader," explains Mull. "There are other projects relating to country radio that we'd like to be involved in, apart from the annual seminar. And though we aren't a membership organization, we could conceivably become an associate operation in the future."

The seminar's agenda is put together by a committee consisting of 18 representatives from the radio industry and up to six at-large appointees. This ensures a strong industry input and sessions that will be relevant for all areas of programming and sales. In recent years, the seminar has taken on more structuring, while at the same time, it has broadened its bases to include more than just country radio.

"When the seminar started, we were right on the brink of the explosion," says Tom McEntee. "Country radio was still selling cow manure and farm products. A tight playlist then in country was 75 records. But it was all changing, and we're proud of the fact that the seminar has helped bring about the sophistication of today's country radio industry."

Adds Mull, "Country radio these days has to be good radio to succeed. We're no longer dealing with country music—we're dealing with news, with sports, with competition from other formats, with new technology and research. So we try to make the seminar important and relevant to every area of programming."

It has done this through its influential panelists, moderators and guest speakers, who have included such industry brass as George Duncan, Jack Thayer, Red Barber, Paul Harvey and Arthur Godfrey.

FEBRUARY 27, 1982, BILLBOARD

Country Program Listings

NEW YORK—With the proliferation of country stations has come a proliferation of country programming. Following is a brief rundown on regularly scheduled networked and syndicated programs as well as networked and syndicated full-service formats.

ABC Entertainment Radio Network: Silver Eagle, weekly 90 minute show, runs Saturday night, expanded from biweekly schedule in January.

Drake-Chenault: Great American Country, tape-distributed syndicated full-format, carried on 300 stations.

Drake-Chenault: The History of Country Music, 52-hour special, hosted by Ralph Emery of WSM-AM Nashville, expected to be released in fall.

Music Country Network: overnight (10 p.m. to 5 a.m.) country music format hosted by Chuck Morgan of WSM, joint venture of Associated Press and WSM, delivered via satellite through 450 AP receiving dishes, start date: April 1.

NBC Radio Network: Country Sessions, weekly one-hour show hosted by Dan Daniel of WYNY-FM New York, in second year, carried by 200 stations.

Narwood Productions: Country Closeup, weekly one-hour show hosted by Glen Campbell, distributed on disk to 400 stations, began January 1.

RKO Two Radio Network: Country Star Countdown, weekly three-hour countdown show, fed via satellite on Sunday to about 50 stations.

Satellite Music Network: Country Coast to Coast, satellite-delivered full-format network, began August 1981, on 27 stations.

TM Companies: TM Country, tape-distributed syndicated full-format, carried on 80 stations.

TM Companies: The Story of Country Music, 48-hour special, hosted by Ray Willis, available March 15.

United Stations: United Stations Country Music Network, satellite-delivered full-format network, available June 1.

United Stations: Weekly Country Music Countdown, weekly three-hour countdown show, distributed on disk to 165 stations.

Watermark: American Country Countdown, weekly three-hour countdown show, hosted by Bob Kingsley, distributed on disk to 350 stations.

Westwood One: Live From Gilley's, weekly one-hour show, distributed on disk to 450 stations, began January 1980.

Westwood One: Country Music Special, weekly one-hour show, distributed on disk, available June 1.

SEEK AUDIENCE STABILIZATION

Market Fragmentation Causing Problems For Country Radio

By ROBYN WELLS

NASHVILLE—Country radio is currently facing a dilemma. Stations in several important markets have reported down books, and the format's popularity seems to be leveling off. Yet the overall share of listeners tuning to country is greater than before.

The problem is fragmentation, and programmers surveyed nationwide acknowledge that they're going to have to dig harder for ratings than during the "urban cowboy" peak.

One of the biggest problems facing the format is warding off the doomsayers eager to compare this development to the fortunes of disco a couple of years ago. Working to stabilize their audience, programmers are tailoring playlists to keep country converts, while taking care not to erode the core listeners.

Underlying country's proven suc-

cess as an adult format is the fact that a number of pop and adult contemporary stations are playing crossover tunes, thereby triggering the perennial debate over what's happening to country music's identity. Also looming on the country horizon are broader concerns such as video, satellites and AM versus FM radio.

"There's no doubt that the fad is over. It's kind of like withdrawal, the realization that not everyone in the world is a country fan," says John David Spangler, program director of KSAN-FM San Francisco. "Instead of getting numbers because it's hip to be country, we're going to have to work like everybody else."

"We're suffering the after effects of all the hype," adds Jarrett Day, program director, KSO-AM Des Moines. "A lot of stations jumped on the bandwagon and some of the

people didn't do their homework; they thought if they just put Ronnie Milsap and Crystal Gayle on the air they would do great in the market."

Part of the reason for the fluctuation in ratings is due to the variations within Arbitron, notes Moon Mullins, program director, WDAF-AM Kansas City. "We've finally reached the point where there's going to be some wobble in the ratings especially with Arbitron shifting the survey period. A lot of people are comparing 12-week books to four-week rating periods."

Another invalid comparison is that of country to disco. "Disco didn't have the base audience and roots that country has always had," points out Bob Cole, program director of KOKE-FM Austin.

With an eye on pleasing both new

(Continued on page 27)



COTTON PICKERS—Kris Bradley, DJ at WSM-FM Nashville, left, is shown the new Gene Cotton album on Knoll, "Eclipse Of The Blue Moon" by the artist as Knoll project coordinator Greg Kimmelman looks on.

ACCORDING TO ARBITRON

Country Continues To Exhibit Strength

NEW YORK—Country is the dominant format in Knoxville, Little Rock-North Little Rock; Grand Rapids; and Mobile, with major growth in the format in Grand Rapids, Greenville-Spartanburg and Tucson.

AOR is booming in Orlando. These are some of the listening patterns that emerge in this latest analysis of Arbitron reports. This week's roundup also includes Raleigh-Durham, N.C.; and Springfield, Mass.

★ ★ ★

RALEIGH—Adult contemporary WPTF-AM has edged ahead of similarly formatted WRAL-FM to take over first place in this market. WPTF is up to a 14.7 from 11.4 in the spring and 14.4 a year ago. WRAL is down to 14.4 from 15.6 in the spring, but up from 13.3 a year ago.

AOR SuperStars WQDR-FM is down to 7.9 from 8.2 in the spring and 11.1 a year ago, but this audience has not gone to AOR WDCG-FM, which is down to 2.5 from 3.1 in the spring and 2.9 a year ago. Country WTIK-AM has a 3.6, up from 1.7 in the spring, but down from 5.0 a year ago.

★ ★ ★

SPRINGFIELD—Adult contemporaries WHYN-AM and WMAS-FM are both down, WHYN at 10.2 and WMAS-FM at 7.8. WHYN is down from 10.9 in the spring and 11.5 a year ago. WMAS is down from 11.1 in the spring and 10.6 a year ago. WMAS-AM, which runs the MOR "Music Of Your Life," is down to 7.3 from 10.5 in the spring and 9.3 a year ago. AOR WAQY-FM is down to 4.9 from 5.3 in the spring and 6.8 a year ago. Country WIXY-AM has a 2.4, up from 1.8 in the spring, but down from 3.6 a year ago.

★ ★ ★

KNOXVILLE—Country WIVK-FM continues as the leader in this market, but the station is down to 19.0 from 28.0 in the spring and 20.4 a year ago. Sister station and similarly formatted WIVK-AM is up to 9.1 from 6.8 in the spring and 8.8 a year ago. AOR SuperStars WIMZ-FM is up to 10.3 from 8.1 in the spring and 7.0 a year ago. Adult contemporary WMYU-FM, which went on the air April 1, jumped up to 11.7 from 1.9 in the spring.

LITTLE ROCK — Country KSSN-FM is still the top station here, but it is down to 17.7 from 22.0 in the spring. However, the station is ahead of its 14.7 a year ago. Country KLRA-AM is way behind with 6.5, down from 8.6 in the spring and 10.1 a year ago.

Urban contemporary KOKY-AM is down to 11.7 from 13.4 in the spring, but up from 9.9 a year ago. AOR KMJX-FM (Magic 105) is up to 7.7 from 5.2 in the spring and 2.5 a year ago. Adult contemporary is a weak format in this market. KLAX-FM is down to 4.8 from 8.6 in the spring and 7.6 a year ago and KAAV-AM is down to 4.6 from 6.3 in the spring and 7.8 a year ago.

★ ★ ★

GRAND RAPIDS—WCUZ-FM is doing well with country after dropping its AOR format and former call letters WFFX. The station is up to 10.9 from 7.6 in the spring and 5.0 a year ago. But AOR SuperStars WLAV-FM is still the market leader with a 13.3, down from 14.1 in the spring, but even with its share a year ago. WXQT-AM, which used to be WGRD, has jumped up to 5.2 with the syndicated MOR "Music Of Your Life." The station is up from 2.5 in the spring and 1.9 a year ago.

★ ★ ★

ORLANDO—AOR SuperStars WDIZ-FM is the new market leader here with a 12.4, up from 11.0 in the spring and 6.5 a year ago. Hot 100 formatted WBJW-FM is down to 9.3 from 9.4 in the spring and 14.7 a year ago. Country WHOO-AM is down to 7.7 from 11.9 in the spring, but almost even with a 7.6 a year ago.

★ ★ ★

MOBILE—Country WKSJ-FM continues as the market leader even though the station has slipped to 19.3 from 23.8 in the spring and 20.1 a year ago. Country WUNI-AM may be far behind, but the station is growing, up to 3.3 from 2.8 in the spring and 1.0 a year ago. Black WBLX-FM is up to 12.0 from 9.6 in the spring and 9.0 a year ago. This growth is apparently hurting similarly formatted WGOK-AM, which has a 7.4, up from 6.4 in the spring, but down from 10.9 a year ago. Hot 100 formatted WKRG-FM is down to 11.4 from 13.0 in the spring and 13.3 a year ago.

Seminar Exhibitor List

This is a list of approved exhibitors which will be holding suites at the Opryland Hotel each evening from 5 p.m. to 1 a.m. As with all Country Radio Seminar functions, badges are required for admittance to the exhibition suites.

COMPANY	IN ATTENDANCE	SUITE #	SERVICES
ABC Radio Networks New York	Edward F. McLaughlin President	4001	
ABC Radio Enterprises New York	Robert Cambridge Anthony Quinn	4301	Marketing services
American Image Productions, Inc. Nashville, Tenn.	Jerry Williams	3151	Television campaigns for radio station IDs and production libraries
Billboard Information Network (BIN) New York	Mort Nasatir Sally Stanton	3031	On-line music industry database containing radio station playlist & Billboard charts
Celestial Mechanix, Inc. Venice, Calif.	Edward Dale Ron Walton Cindy Cox	3144	Marketing campaigns to promote radio stations
Comworld, Inc. Brentwood, Tenn.	Tari Parkison Bob Sanders	3344	Produces "Old West Gazette" radio dramas
Continental Plastics Card Co. Coral Springs, Fla.	Norm Levy Ann Levy	4122	Design & printing of plastic membership cards for radio promos
Fair West Dallas, Tex.	Al Mangum Jim West	4201	Programming services—Burns—Somerset country format
McGavren Guild Radio New York	Anthony Maisano Erica Farber Kay White	2031	National radio rep
Music Country Network/WSM-AM/Associated Press Nashville, Tenn.	Glenn Serafin Jim Hood Ben Avery Jerry Jackson Brent Kellestad	2325	Live country music program nightly from Nashville via satellite
Musicworks, Inc. Franklin, Tenn.	Bill Robinson Skeeter Dodd Jon Potter Gary Havens Jeff Miller	2125	Professional programming—controlled consistency—service—success—ratings
Radio Computing Services Tenafly, N.J.	Andrew Economos Judith Jarrard	4401	Music selection, survey, traffic & accounting systems
RKO Radio Networks New York	Peter Narcus Janet Schultz	4101	Broadcasting news, sports & entertainment programs nationally via satellite
Seagrams 7 International Battle of the Bands	Mike Shields Jack Sparrow	3327	Exclusive radio promotion held internationally on annual basis
William B. Tanner Co. Memphis, Tenn.	David Tyler Gary Buck	4120	Production & sales libraries station IDs, contests & promotion services, automated music services
TM Programming Dallas, Tex.	Jim Van Sickle Neal Sargent	3444	
Top Billing International Media Marketing Services Nashville, Tenn.	Lance Simpson Dennis Burton	3427	Production of syndicated & custom tv marketing campaigns for radio stations
The United Stations New York	Ed Salamon Frank J. Murphy Susan Storms	3331	Live country music superstation via satellite; "Weekly "Country Music Countdown"
Watermark, Inc. Los Angeles, Calif.	Johnny Biggs Neil Haislop Bob Kingsley	3131	Producers of "American Country Countdown," "American Top 40," and other special programs
Wrangler Country Star Search Beaumont, Tex.	Bill Starnes Bonnie Bucy	3249	National country talent search sponsored by the Wrangler Corp.

"We were a new event. We couldn't get big names to come play for us. So we thought, why not go for some new talent that radio hadn't even seen yet. . . . Some new faces."—Charlie Monk, New Faces Show committee

NASHVILLE—The annual New Faces Show has traveled a long country mile since that first year in 1970, when the Country Radio Seminar threw in a guest appearance by Don Gibson to try to lure programmers.

Today, the tables have turned. The New Faces Show is considered the premier showcase for developing performers in country music. Nowhere else can a new artist be handed the chance to play in front of nearly every influential programmer, DJ and record company executive in the industry, all gathered together in the same room.

It's a highly prized opportunity, carrying the possibility of record company contracts, management and booking offers, potential playlist adds, and even almost-overnight success.

The story of Alabama's catapult to fame after RCA signed the band on the strength of its 1980 New Faces appearance is already well-known.

There are other, similar stories of artists whose careers have been thrown into over-

drive after a particularly memorable New Faces Show performance.

In fact, so popular has the New Faces Show become that the Country Radio Seminar, which sponsors the event, had to initiate a guideline or two governing appearances.

All acts are chosen by the seminar's screening committee several months in advance of the show date on the basis of current chart activity—each artist must have scored at least one record in the top 50 of a national country trade chart. They cannot appear on the show more than once. They must meet a sizable fee requirement that is used to pay a team of mainline Nashville studio players who rehearse and perform with them. They may not bring in their own bands, due to the pacing and timing of the show. And they are limited to two numbers apiece, usually their best-known single and their forthcoming release.

Appearing on the annual New Faces Show doesn't, of course, guarantee longevity on the country charts. Its ranks are dotted with names who went on to other careers, other pursuits. But few will argue that the New Faces talent lineup has become an industry barometer by which tomorrow's potential country superstars are measured.

In terms of excitement, the 1982 New Faces

roster can be considered particularly promising. Several of the scheduled acts have managed not only top 50 chart records, but top 20 ones as well. And one—Rodney Crowell—has made a name for himself as an artist, songwriter and producer at the same time.

Featured for this year's New Faces Show will be Crowell (Warner Bros.); Ricky Skaggs (Epic); George Strait (MCA); Tennessee Express (RCA); Kieran Kane (Elektra); Bobby Smith (Liberty); Terry Gregory (Handshake); Ronnie Rogers (Lifesong); Diana (Sunbird); and Donna Hazard (Excelsior).

"We try to make the show like live radio," says Charlie Monk, who has served on the New Faces Show committee since its inception and also hosts the program. "We look for acts who will be exciting and alive. We want programmers not only to enjoy the artists themselves, but also hopefully to recommend them to promoters in their areas."

Noting that it's been "an arduous love affair" developing the New Faces Show to its present status-studded level, Monk emphasizes that the bottom line is career-building.

"It's nobody's show to control; it belongs to the industry. We can guarantee exposure, but we can't guarantee results. That's up to the artists."

New Faces Is Top Forum For Rising Country Acts

Provides Opportunity For Industry Exposure

By KIP KIRBY

Billboard Honors Set For Country Seminar

Continued from page 25

here at the station—something many stations in markets our size don't permit. They do remotes and participate in the community. We have our own basketball and baseball team," Shaw explains.

Shaw describes his format as "Top 50 and a number of extras plus local artists. We play a little bit of everything, trying to balance crossover with older music."

Doug Lane, the program director winner in the small market category, has been programming WLXR for two years. He came from a program director's post at WYTL-AM Oshkosh and began his career as an MOR jock at WVEM-FM Springfield, Ill. He's also worked at KIRL-AM St. Louis and KERE-AM Denver where it was country, his first full-time country position. He was music director of KERE.

"We try to be adult, but fun," he explains, noting the station was automated when he arrived. "We now do live assist with a lot of personality," he says. The format is Drake-Chenault's "Great American Country." "It's one of the best serv-

ices I've ever worked with," he says.

Gene Price, the major market Personality of the Year, has been at KLAC since 1974. He started out as morning man, but has been working middays lately. "I've been a morning man most of my life," he says, noting he began his radio career at KDUB-AM in Lubbock, Tex., his hometown. Price came to KLAC from KIIS-AM Los Angeles, but had worked at KLAC in 1970 when it was an MOR station.

Joey Mitchell, the medium market winner for Personality of the Year, began at KRAK in 1975 doing the overnight shift. He now does mornings. Mitchell applies his comedic talents to a take-off on the Gong Show he performs at the Sacramento Country Showcase Lounge and he's made a comedy record take-off on a Joe Stampley record.

Danny Jensen, the small market winner, has been with KGEM for three years and handles afternoon drive. He's a three time winner with Billboard, having won an award for his work on AOR KBPI-FM Denver in 1972 and his efforts on jazz-formatted KADX-FM Denver in 1974.

Market Fragmentation

Continued from page 26

and old listeners, programmers are striving for balanced playlists. "With mass appeal artists like T.G. Sheppard, Ronnie Milsap and Dolly Parton, you can listen to pop adult stations and not be sure if you're listening to a country station or not. So we have to fight for our identity," says Alan Furst, program director for WEEP-AM Pittsburgh. "Because of the homogeneous blend, you have to keep a balance. For example, we just added Jennifer Warnes, so we added Loretta Lynn to balance things out."

Cautions Lynn Waggoner, program director, KEBC-FM Oklahoma City, "It's frightening how people say 'that's too country.' We don't want to get too watered down and lose our identity. Waggoner also is concerned over shortened playlists, seeing them as hurting a lot of old, established artists who paved the way for others.

Echoes KSO's Day, "The traditional sound and artist seems to have

a diminished place. Obviously there's a market for it or George Strait wouldn't have come up from nowhere and George Jones wouldn't be having the best couple of years of his career." Saying that some labels seem to be trimming traditional artists from their rosters in favor of those who cross over, he adds, "If you go into a Chinese restaurant you don't expect spaghetti. But that's what they're serving us—spaghetti."

Video looms as one of the biggest threats to radio, says Joe Patrick, program director of WNOE-AM New Orleans. "The record industry has to get together with radio to find out what people want for entertainment. They're finding alternatives in cable and video, which is already hurting us in the evening hours. Where is it going to end?"

Another continuing concern is the fate of AM country. Bill Gamble of WSUN-AM St. Petersburg points out, "Everybody on the AM band is going to news-talk. There's not that many music formats on AM anymore and that may hurt us."

Music Mix Wins For WQIK-FM

By ROBYN WELLS

NASHVILLE—A strong music mix has made WQIK-FM, a country outlet for 25 years, the leader in the Jacksonville market. WQIK's 13.3 share gave it the edge over adult contemporary WIVY-FM, the winner in the last three books.

"We try to get in as much music and personality as possible without a lot of long-winded talk," says program director Lee Shannon. Sixty-five songs are on WQIK's current playlist, bumping noses with about 50 recurrents, ranging from several weeks to four months old. About four oldies are played an hour, dating back from the mid '60s, although there are "exceptions like 'El Paso,'" notes Shannon. A slot is allotted each hour for an album cut.

WQIK has a 15-unit spot load per hour, with commercial spots played at five, 10, 20, 35 and 40 minutes past the hour. A newscast is aired 50 minutes past the hour.

Shannon says that the station limits its remotes to two per month and ties in whenever possible to area appearances by acts.

A particularly successful promotion for the station during the last book was a 10-week long bumper sticker campaign held in conjunction with Golden Flake potato chips. WQIK's mobile unit would spot the silver, black and gold bumper stickers and give the owner 99 minutes to call the station and claim an ounce of silver, engraved with WQIK's boot logo. There was a maximum of eight winners a day, five days a week. Each week, one of the previous winners' names would be drawn to receive an ounce of gold. At the end of the 10 weeks, all the winners were assembled at a shopping mall

With country satellite networks in the embryonic stages, it's too early to gauge their impact on country radio. Many programmers are sceptical of the success of satellites, saying that country traditionally has more of a local flavor than other formats.

Overall, programmers feel that there's plenty of room for growth in the country field, even in urban markets like New York and Los Angeles. "City listeners get into country one song at a time," explains WEEP's Furst. "They'll hear a crossover tune. Maybe they never thought of seeing a country concert, then they'll go see Ronnie Milsap. It snowballs from there to Gilley, then Haggard, and so forth."

and given keys. One key unlocked a treasure chest containing a trip for two to Las Vegas and \$500 spending money.

For the upcoming book, the station plans to give away a refurbished 1957 Chevrolet, tying in with the station's 25th anniversary as a country outlet.

WQIK's DJ lineup includes Big

Jim Godbold, midnight to 6 a.m.; Neil Linton, 6 to 9 a.m.; A.J. Davis, 9 a.m. to noon; Shannon, noon to 3 p.m.; and Mike McHale, 3 to 6 p.m. The station is currently looking for an evening personality.

WQIK's owner is Marshall Rowland. Shannon, a former Country Music Assn. small market winner, joined the station in mid-1981.

Country Radio Seminar: Schedule Of Events

Thursday, Feb. 25	
Registration Desk	3:00-9:00 p.m.
	Nashville Lobby
Artist/Attendee Cocktail Reception (Exhibitor Suites Permitted)	7:30-10:30 p.m.
	Memphis Ballroom
	5:00 p.m.-1:00 a.m.
Friday, Feb. 26	
Earlybird "Daytimers Session"	7:30-8:45 a.m.
Keynote Address	9:00-9:45 a.m.
"Hot Topics"	9:45-10:15 a.m.
Break	10:15-10:30 a.m.
"Competition"	10:30 a.m.-12:30 p.m.
Special Presentation by the Country Music Association	12:30-1:00 p.m.
Lunch	1:00-1:45 p.m.
"Country Life Style"	2:00-3:00 p.m.
Career Development—Yours & Theirs (concurrent session)	3:00-4:00 p.m.
"FCC" & "EEO" (concurrent session)	Room I
Radio-Records-Trades (Concurrent session)	3:00-4:00 p.m.
"Selling Country Radio For Results	Room II
In Good Times And Bad" (concurrent session)	4:00-5:00 p.m.
Break	5:00-5:15 p.m.
"Computers For All Applications"	5:15-6:00 p.m.
Rap Room—informal freeform discussion (Exhibitor Suites Permitted)	8:00 p.m.-til 5:00 p.m.-1:00 a.m.
Saturday, Feb. 27	
Earlybird "Agribusiness Session"	8:00-9:00 a.m.
Saturday's Keynote Address	
"Personality In Radio"	9:30-10:00 a.m.
"People Management & Motivation"	10:00-11:00 a.m.
"Building It & Building On It"	11:00 a.m.-12:30 p.m.
Lunch & Special Presentation Academy of Country Music	12:30-1:45 p.m.
"Advertising and Promotion"	2:30-3:00 p.m.
Programming Research (concurrent session)	3:00-4:00 p.m.
The Greatest Sales Ideas Of The Year (concurrent session)	Room I
"The Radio Doctor"	3:00-4:00 p.m.
Closing Remarks	Room II
Cocktail Reception	4:00-5:00 p.m.
	5:00-5:30 p.m.
	6:45-8:00 p.m.
	Nashville Lobby
Banquet & New Faces Show	8:00-11:00
	Memphis & Tennessee Ballrooms
(Exhibitor Suites Permitted)	5:00 p.m.-1:00 a.m.

Billboard Hot Country Singles

Survey For Week Ending 2/27/82

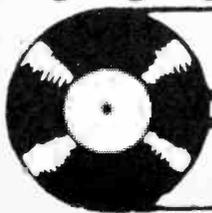
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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
★	2	15	LORD I HOPE THIS DAY IS GOOD—Don Williams (D. Hanner), MCA 51207 (Sabal, ASCAP)	★	39	5	NEW CUT ROAD—Bobby Bare (G. Clark), Columbia 18-02690 (World Song, ASCAP)	★	69	75	3	BORN WITH THE BLUES—Johnny Rodriguez (J. Rodriguez), Epic 14-02638 (Hallnote, BMI)	
★	3	14	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD—Ed Bruce (W. Holyfield, R. Hatch), MCA 51210 (Bibo, Vogue, Welk, ASCAP, BMI)	★	36	5	15 SHINE—Waylon Jennings (W. Jennings), RCA 12367 (Waylon Jennings, BMI)	★	70	73	3	HOLDIN' ON—Jessi Colter (Colter, McDavid, Jennings), Capitol 5073 (W. Jennings, BMI)	
★	4	11	BLUE MOON WITH HEARTACHE—Rosanne Cash (R. Cash), Columbia 18-02659 (Hotwire, Atlantic, BMI)	★	37	37	8 GUILTY EYES—Bandana (J. Dowell, K. Blazy), Warner Bros. 49872 (New Albany, BMI/Hoosier, ASCAP)	★	71	79	2	HONKY TONK TONIGHT—David Heavener (D. Heavener), Brent 1019 (I.S.P.D., ASCAP)	
★	8	10	MOUNTAIN OF LOVE—Charley Pride (H. Dorman), RCA 13014 (Morris, Unichappell, BMI)	★	52	3	ROUND THE CLOCK LOVIN—Gail Davies (R. Bourke, K.T. Oslin), Warner Bros. 50004 (Chappell, ASCAP/Tri-Chappell, SESAC)	★	72	80	3	PRETENDING FOOL—Michael Ballou (J. English, M. Ballou), Liberty 1447 (Black Mountain, Worthmore, BMI)	
★	5	6	13 EVERYBODY MAKES MISTAKES/WILD TURKEY—Lacy J. Dalton (L.J. Dalton, B. Sherrill, H. Moffatt, P. Sebort), Columbia/Sherrill 18-02637 (Algee, Song Biz, BMI)	★	45	5	DON'T COME KNOCKIN—Cindy Hurt (M.T. Heaney, F. Matan), Churchhill 94000 (MCA) (Cedarwood, BMI)	★	73	85	2	LUCY AND THE STRANGER—Bobby Goldsboro (B. Goldsboro), Curb 5-02726 (CBS) (House Of Gold, BMI)	
★	9	12	DO ME WITH LOVE—Janie Fricke (J. Schweers), Columbia 18-02644 (Jack & Bill, Welk, ASCAP)	★	48	5	5 FROM LEVI'S TO CALVIN KLEIN JEANS—Brenda Lee (R.D. Runyon, R. Lathrop, B. Jones), MCA 51230 (Tree, BMI/Cross Keys, ASCAP)	★	74	NEW ENTRY	IT'S A LONG WAY TO DAYTONA—Mel Tillis (M. Tillis), Elektra 47412 (M. Tillis, BMI)		
★	10	11	SHE LEFT LOVE ALL OVER ME—Razzy Bailey (C. Lester), RCA 13007 (House Of Gold, BMI)	★	49	4	NATURAL LOVE—Petula Clark (J. Harrington, J. Pennia, K. Espy, P. Gernhardt), Scotti Bros. 5-02676 (CBS) (Flowering Stone, ASCAP/Holy Moley, BMI)	★	75	NEW ENTRY	SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)—Gene Watson (S.P. Spurgin, J.D. Mendenhall), MCA 52009 (Booth And Watson, BMI)		
★	11	6	BOBBIE SUE—Oak Ridge Boys (D. Tyler, A. Tyler, W. Newton), MCA 52006 (House Of Gold, BMI/B. Goldsboro, ASCAP)	★	50	4	4 WRITTEN DOWN IN MY HEART—Ray Stevens (W.T. Davidson), RCA 13038 (Grand Avenue, ASCAP)	★	76	82	2	LOVER—Tom Carline (T. Carline), Door Knob 81-170 (Opa-Locka, ASCAP)	
★	12	10	THE VERY BEST IS YOU—Charly McClain (F. Stephens, L. Shell), Epic 1402656 (Aoudad, ASCAP/IBEX, BMI)	★	54	3	3 IT'LL BE HER—Tompall & The Glaser Brothers (B.R. Reynolds), Elektra 47405 (Baron, Hat Band, BMI)	★	77	NEW ENTRY	I'VE JUST SEEN A FACE—Calamity Jane (J. Lennon, P. McCartney), Columbia 18-02715 (Maclen, BMI)		
★	15	7	BIG CITY—Merle Haggard (M. Haggard, D. Holloway), Epic 14-02686 (Shade Tree, BMI)	★	58	2	2 YOU NEVER GAVE UP ON ME—Crystal Gayle (L. Pearl), Columbia 18-02718 (Michael O'Connor, BMI)	★	78	84	2	I NEVER HAD THE ONE THAT I WANTED/ BANDER TEXAS—Solid Gold Band (Gray, Wooley, Williams, Russell), NSD 12 (Vanjo, Keithlee, Trail Of Tears, BMI)	
★	17	7	ANOTHER SLEEPLESS NIGHT—Anne Murray (C. Black, R. Bourke), Capitol 5083 (Chappell, ASCAP)	★	60	2	2 BUSTED—John Conlee (H. Howard), MCA 52008 (Tree, BMI)	★	79	NEW ENTRY	SOMEDAY SOON—Moe Bandy (L. Tyson), Columbia 18-02735 (W.B., ASCAP)		
★	14	12	IF YOU'RE WAITING ON ME—The Kandalls (K. Bell, T. Skinner, J.L. Wallace), Mercury 76131 (Hall-Clement, Welk, BMI)	★	NEW ENTRY	46	46	NEW ENTRY	80	81	3	LET YOUR FINGERS DO THE WALKIN'—Jebry Lee Briley (P. Briley), Paid 141 (Front Runner, Iron Blossom Catente, ASCAP)	
★	18	5	THE CLOWN—Conway Twitty (C. Chalmers, S. Rhodes, B. Barnett, W. Carson), Elektra 47302 (Mammoth Spring, Rose Bridge, BMI)	★	53	6	6 TIL SOMETHING BETTER COMES ALONG—R.C. Bannon (R.C. Bannon, J. Bettis), RCA 13029 (Warner Tamerlane/Sweet Harmony, BMI)	★	81	NEW ENTRY	81	NEW ENTRY	YOU'LL NEVER WALK ALONE/THERE GOES MY EVERYTHING—Elvis Presley (Rodgers, Hammerstein, D. Frazier), RCA 13058 (Williamson, ASCAP/E. Presley, Acuff-Rose, BMI)
★	16	10	MIS'RY RIVER—Terri Gibbs (G. Wort), MCA 51225 (Chiplin, ASCAP)	★	66	2	2 A LITTLE BIT CRAZY—Eddy Raven (E. Raven), Elektra 47413 (Milene, ASCAP)	★	82	56	5	EVERYBODY LOVES A WINNER—Dickey Lee (B. McDill), Mercury 76129 (Hall-Clement, Welk, BMI)	
★	19	5	THROUGH THE YEARS—Kenny Rogers (S. Oorff, M. Panzer), Liberty 1444 (Peso, Swanee Bravo, BMI)	★	49	7	15 I JUST CAME HOME TO COUNT THE MEMORIES—John Anderson (G. Ray), Warner Bros. 49860 (Contention, SESAC)	★	83	83	2	IN A STRANGERS EYES—Ralph May (C. Rains), AMI 1901 (Jensong, Choskee Bottom, ASCAP)	
★	20	7	TENNESSEE ROSE—Emmylou Harris (K. Brooks, H. Devito), Warner Bros. 49892 (Warner-Tamerlane/Babbling Brook/Drunk Monkey, BMI)	★	NEW ENTRY	50	NEW ENTRY	84	NEW ENTRY	84	NEW ENTRY	LOVE TAKE IT EASY ON ME—La Costa Tucker (D. Linde, A. Rush), Elektra 47414 (Combie, BMI)	
★	24	6	BE THERE FOR ME BABY—Johnny Lee (C. Black, T. Rocco), Full Moon/Asylum 47301 (Chappell, Intersong, ASCAP)	★	51	13	15 ONLY YOU AND YOU ALONE—Reba McEntire (B. Ram, A. Rand), Mercury 57062 (Tro-Hollis, BMI)	★	85	57	16	MIDNIGHT RODEO—Leon Everette (D. Orender, R. Ware), RCA 12355 (Denny, ASCAP)	
★	25	7	SWEET YESTERDAY—Sylvia (K. Fleming, D.W. Morgan), RCA 13020 (Tom Collins, BMI)	★	52	59	4 TOOK IT LIKE A MAN, CRIED LIKE A BABY—Cedar Creek (R. Bourke, C. Black, T. Rocco), Moon Shine 3003 (Chappell, ASCAP/Tri-Chappell, SESAC)	★	86	61	17	IT'S WHO YOU LOVE—Kieran Kane (K. Kane, R. Bourke, C. Black), Elektra 47228 (Cross Keys, Chappell, ASCAP)	
★	21	11	WHEN A MAN LOVES A WOMAN—Jack Grayson (A. Wright, C. Lewis), Koala 340 (Cotillion, Quinzy, BMI)	★	53	32	15 SOMEONE COULD LOSE A HEART TONIGHT—Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 47239 (Briarpatch, Debdave, BMI)	★	87	89	2	HIS 'N HERS—Tony Douglas (C. Jennings, T. Douglas, O. Couch), Cochise 118 (Glad, Big D, BMI)	
★	22	10	INNOCENT LIES—Sonny James (S. James, C. Smith), Dimension 1026 (Marson, BMI)	★	54	33	8 YOU LOOK LIKE THE ONE I LOVE—Deborah Allen (D. Allen, R. VanHoy), Capitol 5080 (Duchess/MCA), Posey, Unichappell, Van Hoy BMI/ASCAP)	★	88	NEW ENTRY	88	NEW ENTRY	THAT'S WHAT YOUR LOVIN' DOES TO ME—Peggy Fox (J. Siofner), Dimension 1027 (Almarie, BMI)
★	23	8	NO RELIEF IN SIGHT—Con Hunley (R. Bourke, G. Dobbins, J. Wilson), Warner Bros. 49887 (Chappell, ASCAP)	★	55	40	7 RUNNING ON LOVE—Don King (S. Harris, K. Stegall), Epic 1402674 (Blackwood, BMI)	★	89	NEW ENTRY	89	NEW ENTRY	KISS THE HURT AWAY—Mack White (M. White), Commercial 121 (Janlee, BMI)
★	28	6	A COUNTRY BOY CAN SURVIVE—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47257 (Bocephus, BMI)	★	56	65	3 VICTIM OR A FOOL—Rodney Crowell (R. Crowell), Warner Bros. 5000B (Coolwell, Granite, ASCAP)	★	90	62	4	BEST OF FRIENDS—The Thrasher Brothers (L. Creed, B. DeVorzon), MCA 51227 (Duchess, BMI)	
★	26	8	LIES ON YOUR LIPS—Cristy Lane (L. Shell, J. Dowell), Liberty 1443 (C. Lane, New Albany, BMI)	★	57	71	2 YOU'RE NOT EASY TO FORGET—Dottie West (C. Weil, T. Snow), Liberty 1451 (ATV, Mann And Weil, Braintree, BMI)	★	91	63	14	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE—Billy Swan (B. Morrison, J. MacRae), Epic 14-02601 (Southern Nights, ASCAP)	
★	29	6	I LIE—Loretta Lynn (T.W. Dampier), MCA 52005 (Coal Miners, BMI)	★	58	70	3 YOU SURE KNOW YOUR WAY AROUND MY HEART—Louise Mandrell (T. Rocco, R. Bourke, C. Black), RCA 13039 (Bibo, Welk, Chappell, ASCAP)	★	92	64	19	THE SWEETEST THING—Juice Newton (O. Young), Capitol 5046 (Sterling, Addison, ASCAP)	
★	30	6	CRYING MY HEART OUT OVER YOU—Ricky Skaggs (C. Butler, L. Certain, G. Stacey, M. Wilken), Epic 14-02692 (Cedarwood, BMI)	★	59	67	4 WOULD IT BE LOVE—Jennifer Warnes (R. Sharp), Arista 0611 (Gee Sharp, BMI)	★	93	68	7	MISTER GARFIELD—Merle Kilgore & Friends (J. Elliott), Elektra 47252 (Rightson, BMI)	
★	31	4	SAME OLE ME—George Jones (P. Overstreet), Epic 14-02696 (Silverline, BMI)	★	60	43	16 WATCHIN' GIRLS GO BY—Ronnie McDowell (B. Killen, R. McDowell), Epic 14-02614 (Tree, Strawberry Lane, BMI)	★	94	69	6	BLUE EYES DON'T MAKE AN ANGEL—Zella Lehr (M. Shepstone, P. Dibbens), Columbia 18-02677 (September, ASCAP)	
★	27	10	IF SOMETHING SHOULD COME BETWEEN US—Burrto Brothers (J. Beland, G. Guilbeau), Curb/CBS 1402667 (Atlantic, BMI)	★	61	44	16 DIAMONDS IN THE STARS—Ray Price (J. Sholner), Dimension 1024 (Almarie, BMI)	★	95	76	17	HAVE YOU EVER BEEN LONELY—Jim Reeves and Patsy Cline (P. DeRose, G. Brown), RCA 12346 (Shapiro, Bernstein, ASCAP)	
★	28	1	ONLY ONE YOU—T.G. Sheppard (B. Jones, M. Garvin), Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)	★	62	46	12 WHEN YOU WERE BLUE AND I WAS GREEN—Kin Vassy (E.T. Conley), Liberty 1440 (Blue Moon, Easy Listening, ASCAP)	★	96	77	16	BLAZE OF GLORY—Kenny Rogers (J. Slate, D. Morrison, L. Keith), Liberty 1441 (House Of Gold, BMI)	
★	36	5	IF YOU'RE THINKING YOU WANT A STRANGER—George Strait (B. Mevis, D. Wills), MCA 51228 (Jack And Bill, Welk, ASCAP)	★	63	47	11 LOVE WAS BORN—Randy Barlow (R.D. Eden, F. Kelly), Jemex 45-002 (Frebar, BMI)	★	97	86	16	PREACHING UP A STORM—Mel McDaniel (R. Murrash, S. Anders), Capitol 5059 (Blackwood, Magic Castle, BMI)	
★	38	4	ANOTHER HONKY TONK NIGHT ON BROADWAY—David Frizzell & Shelly West (M. Brown, S. Dorff, S. Garrett), Warner/Viva 50007 (Peso, Wallet, BMI)	★	64	51	8 I SEE AN ANGEL EVERYDAY—Billy Parker (J.H. Forst), Soundwaves 4659 (NSD) (Hilkit, BMI)	★	98	87	7	LADY LAY DOWN (LAY DOWN ON MY PILLOW)—Gary Goodnight (J. Johnson), Door Knob 81-169 (Door Knob, BMI)	
★	41	4	IN LIKE WITH EACH OTHER—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18-02698 (Larry Gatlin, BMI)	★	65	55	17 LONELY NIGHTS—Mickey Gilley (K. Stegall, S. Harris), Epic 14-02578 (Blackwood, BMI)	★	99	88	14	LADY LAY DOWN—Tom Jones (R. Van Hoy, D. Cook), Mercury 76125 (Tree, BMI/Cross Keys, ASCAP)	
★	34	6	BUT IT'S CHEATING—The Family Brown (B. Brown), RCA 13015 (Terrace, ASCAP)	★	66	74	3 I'D LOVE YOU TO WANT ME—Narvel Felts (Lobo), Lobo III (Famous, ASCAP)	★	100	90	18	RED NECKIN' LOVE MAKIN' NIGHT—Conway Twitty (T. Seals, M.D. Barnes), MCA 51199 (Warner-Tamerlane/Face The Music, Blue Lake, BMI)	
★	35	7	DON'T EVER LEAVE ME AGAIN—Vern Gosdin (M.D. Barnes), AMI 1302 (Blue Lake, BMI)	★	67	78	2 AND THEN SOME—Bobby Smith (J. Slate, L. Henley, M. Gray), Liberty 1452 (House Of Gold, Chinnichap, Careers, BMI)						
★	42	4	AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES—Earl Thomas Conley (E.T. Conley, R. Devereux), RCA 13053 (Blue Moon, Easy Listening, ASCAP)	★	68	72	4 LET'S GO ALL THE WAY—Claude Gray & Norma Jean (D. Rose), Granny White 1009 (NSD) (Unichappell, BMI)						

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RCA

Hot Country LPs™

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FEBRUARY 27, 1982, BILLBOARD

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	50	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	40	35	29	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399
	2	38	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	41	44	33	URBAN CHIPMUNK ● The Chipmunks, RCA AFL1 4027
	3	13	STILL THE SAME OLE ME George Jones, Epic FE 37106	42	48	17	DESPERATE DREAMS Eddy Raven, Elektra 5E 545
	4	5	GREATEST HITS Willie Nelson, Columbia KC2 37542	43	41	56	ROWDY Hank Williams Jr., Elektra/Curb 6E 330
	5	6	BIG CITY Merle Haggard, Epic FE 37593	44	40	15	I JUST CAME HOME TO COUNT THE MEMORIES John Anderson, Warner Bros BSK 3599
★	9	3	SOUTHERN COMFORT Conway Twitty, Elektra EI 60005	45	28	21	TOWN & COUNTRY Ray Price, Dimension DL 5003
	7	4	JUICE ▲ Juice Newton, Capitol ST 12136	46	49	40	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108
★	12	11	GREATEST HITS Jim Reeves & Patsy Cline, RCA AHL1 4127	47	46	45	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528
	9	10	STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532	48	54	20	SLEEPING WITH YOUR MEMORY Janie Fricke, Columbia FC 37535
	10	7	CIMARRON Emmylou Harris, Warner Bros BSK 3603	49	47	30	TAKIN' IT EASY Lacy J. Dalton, Columbia FC 37327
	11	8	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535	50	33	19	MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257
	12	14	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108	51	38	10	HURRICANE Leon Everette, RCA AHL1 4152
	13	15	ESPECIALLY FOR YOU Don Williams, MCA 5210	52	53	199	STARDUST ▲ Willie Nelson, Columbia JC 35305
	14	13	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438	53	55	5	ONE TO ONE Ed Bruce, MCA 4910
★	21	4	FINALLY T.G. Sheppard, Warner/Curb BSK 3600	54	60	18	LOVIN' HER WAS EASIER Tompall and the Glaser Brothers, Elektra 5E 542
	16	11	THERE'S NO GETTING OVER ME Ronnie Milsap, RCA AHL1 4060	55	56	40	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros BSK 3555
	17	20	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1 3644	56	52	80	I BELIEVE IN YOU ▲ Don Williams, MCA 5133
	18	18	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541	57	62	19	OLD LOVES NEVER DIE Gene Watson, MCA 5241
	19	16	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	58	64	85	HORIZON ▲ Eddie Rabbitt, Elektra 6E 276
★	20	NEW ENTRY	BOBBIE SUE Oak Ridge Boys, MCA 5294	59	65	33	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055
	21	22	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464	60	68	10	GREATEST HITS VOL. 1 Elvis Presley, RCA AHL1 2347
	22	23	I AM WHAT I AM ● George Jones, Epic JE 36586	61	58	120	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E 237
	23	25	THE DAVID FRIZZELL AND SHELLY WEST ALBUM Warner/Viva BSK 3643	62	51	23	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194
	24	19	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416	63	67	7	ENCORE George Jones, Epic FE 37123
	25	29	GREATEST HITS ● Ronnie Milsap, RCA AHL1 3772	64	57	33	YEARS AGO The Statler Brothers, Mercury SRM 16002
	26	30	GREATEST HITS Charley Pride, RCA AHL1 4151	65	70	8	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol S00 12144
★	43	2	FEELIN' RIGHT Razzy Bailey, RCA AHL1 4228	66	45	18	FRAGILE, HANDLE WITH CARE Cristy Lane, Liberty LT 51112
	29	34	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	67	72	7	KING OF THE ROAD Boxcar Willie, Main Street SN 73000
	30	32	STRAIT COUNTRY George Strait, MCA 5248	68	50	35	NOW OR NEVER John Schneider, Scotti Bros FZ 37400 (CBS)
	31	27	WITH LOVE John Conlee, MCA	69	59	22	HEART TO HEART Reba McEntire, Mercury SRM 16003
	32	31	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	70	69	6	ASK ANY WOMAN Con Hunley, Warner Bros BSK 3617
	33	37	GREATEST HITS ▲ Waylon Jennings, RCA AHL1 3378	71	66	23	HABITS OLD & NEW ● Hank Williams Jr., Elektra/Curb 6E 278
★	34	NEW ENTRY	ME AND MY R.C. Louise Mandrell & R.C. Bannon, RCA AHL1 4059	72	63	14	RODEO ROMEO Moe Bandy, Columbia FC 37568
	35	36	GREATEST HITS ▲ Anne Murray, Capitol S00 12110	73	61	18	RODNEY CROWELL Rodney Crowell, Warner Brothers BSK 3587
	36	42	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193	74	74	11	HIGH TIMES Dottie West, Liberty LT 51114
	37	26	MR. T Conway Twitty, MCA 5204	75	73	18	I'M A LADY Terri Gibbs, MCA 5255
	38	39	THE BEST OF EDDIE RABBITT ● Elektra 6E 235				
	39	24	FIRE & SMOKE Earl Thomas Conley, RCA AHL1 4135				

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Country

GRAMMY SONG NOMINEE

A Potent Pen Scores For Parton

By KIP KIRBY

This is the fifth part of a five-part series spotlighting songwriters whose work has been nominated for Grammy country song of the year.

NASHVILLE—"9 To 5" was written by Dolly Parton as the title theme to the soundtrack of her first starring film. Almost upon release, the song became a rallying cry for women everywhere. From the first churning wave of percussion to the last flourish of brass, "9 To 5" struck an anthem-like chord with millions of working women, deftly spanning the perimeters of pop and country and reaching No. 1 in both markets.

For an author who has turned out more than 500 songs in her catalog, Parton's success with "9 To 5" proved that her newfound career as a screen actress wasn't detracting noticeably from her ability to write hit material. For first and foremost, Parton considers herself a songwriter; she is adamant that her growth in new career directions not interfere with her writing.

"I've been trying all these years to win my musical freedom so I could introduce myself to another audience, to a more universal audience," Dolly explains. "Now, with the movies I'm doing and my Vegas act, I have the security and money not to have to worry about my records. It gives me the time



Dolly Parton

and musical freedom to work on my albums and do the kind of records I've always wanted to do."

A sign of Parton's confidence and maturity in her songwriting was her stipulation to Universal Pictures that she be allowed to write new material for "The Best Little Whorehouse In Texas," the movie version of Larry King's best-selling book and Broadway play. She penned three brand new songs for the film—soliloquies for both herself and Burt Reynolds—as well as a duet between them. Thus, joining Carol Hall's original Broadway musical score for "Whorehouse" will be Parton's yet-unheard "Where Stallions

Run," "Sneakin' Around" and "A Gamble Either Way."

Also in the movie soundtrack will be another Parton original from her existing catalog.

Parton and her longtime arranger, Gregg Perry, will be listed as musical supervisors for the film. They are also co-producing the MCA soundtrack for Universal (in a joint agreement, RCA—Parton's label—will have rights to all singles released from the album).

Parton rarely co-writes; of the numerous titles published through her Velvet Apple firm, only a small handful share authorship. (One such is "Please Don't Stop Loving Me," which she co-authored with former singing partner Porter Wagoner.)

Among the songs Parton herself has scripted are "To Daddy," a top three single for Emmylou Harris in 1978; "Coat Of Many Colors;" "Jolene;" "I Will Always Love You;" "My Tennessee Mountain Home;" "Two Doors Down;" "Traveling Man;" "Love Is Like A Butterfly;" "Baby I'm Burning;" and of course, "9 To 5."

Parton wrote "9 To 5" in the lengthy breaks she had on the movie's production set. Filming was a new experience for her, and she admits to feeling a restlessness

(Continued on page 32)



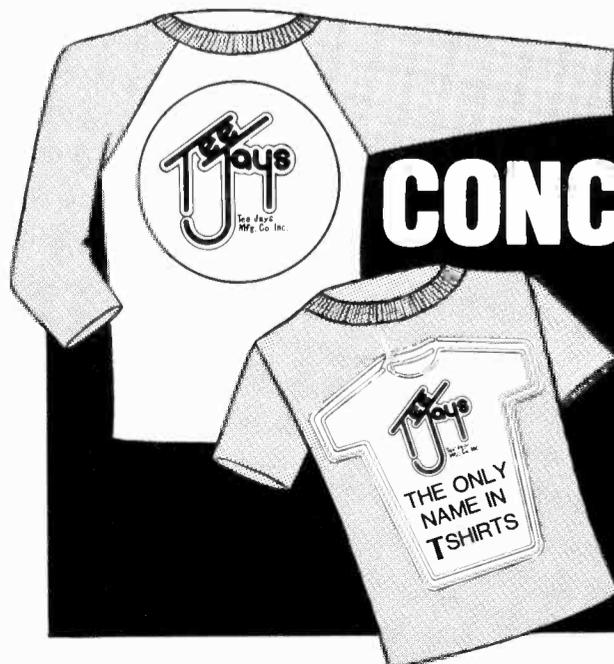
REMOTE RADIO—Artists Kippi Brannon and Sonny James are interviewed by deejay Chuck Morgan during a recent WSM-AM remote broadcast in Nashville. Manning the phones is fellow WSM air personality Skip Woolwine.

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Nashville Scene

By KIP KIRBY

Got a phone call from T.G. Sheppard last week, commenting on a story (Billboard, Feb. 2) that made it sound as if his asking price is \$100,000 a week. The article dealt with ways that country acts are continuing to tour despite the economy and the weather, and quoted a Nevada concert promoter as saying that T.G. wanted \$100,000 to appear at his venue.

Since then, T.G. said, several major promoters have called his agency, Jack D. Johnson Talent, to inquire about this price. Sheppard explains that it was a case of an isolated booking with peripheral considerations that precluded his being able to do the date. "I certainly don't normally ask \$100,000 for four days' work," T.G. told Scene. "I would hate to have anyone think that I would overprice myself that way—that's the kind of money you might ask if you knew you could sell out an entire Las Vegas concert hall. That's superstar-status pricing."

Nice to know you aren't quite that expensive, T.G., but with your continued string of No. 1 records, that superstar-status you talk of may not be so far off. . . . Anyway, we wanted to set the record straight.

It wasn't a secret to industry insiders that her weekly NBC series was severely taxing Barbara Mandrell's voice and taking a toll on her health as well. So no one was too surprised when NBC announced that it would not be airing another season of "Barbara Mandrell and the Mandrell Sisters." In July, Barbara will resume her regular touring schedule, after working on another album in the studio.

Meanwhile, you can expect to see more tv work for all the Mandrells. NBC wants Barbara to do a special or two for the network within the coming year. And Louise will be featured in tv commercials for White Rain hair spray, along

with a separate cross-merchandising campaign with RC Cola to promote her latest RCA album with husband R.C. Bannon. (Irlene, you ask? Well, Irlene has chosen to remain in L.A. to seek fame and fortune in the movies. She will visit her two Nashville-based sisters and parents as often as possible. . . .)

A bit of history-making trivia—the Oak Ridge Boys are the only group ever to have top-five singles in gospel, country and pop. More Oaks fact-finding turns up the information that the organization is now 40 years old (no, not the Oaks, but their organization, which started in Knoxville during World War II). The first band was known as the "Country Cut-ups," and they played with only four singers and a piano player. Because they appeared so often at the Oak Ridge, Tenn. military installation, they eventually changed their name to the "Oak Ridge Quartet," then later, to the Oak Ridge Boys.

The oldest member of the present Oak Ridge Boys is Bill Golden, who joined in 1964. And keyboardist Ronnie Fairchild of the Oak Ridge Boys Band is a second-generation Oaks member—his father, Tommy Fairchild, was the group's first pianist when they were still gospel! And that's it . . . everything you wanted to know about the Oak Ridge Boys but never thought to ask.

The Kendalls taped a segment of ABC radio's "Silver Eagle" when the duo appeared at Mama's Country Showcase last week in Atlanta. The concert will air during the second week in March.

Longtime Nashville booking legend Shorty Lavender is wearing a second hat these days. Lavender has produced a single on Hoot Hester, entitled "Ole Kentucky Fiddle (Plays A Texas Melody)." Shorty has a special fondness for fiddling and doing the record was a rare treat for him.

House Of Gold Music in Nashville is sharing its excitement that the Four Tops have cut "I'm The One" written by staffers Larry Henley and



BUSINESS STOPOVER—R.C. Bannon stops by the RCA offices in Nashville to go over interview requests and upcoming tour plans to support his latest duet album with wife Louise Mandrell. Prior to this picture, Bannon had driven Louise's Corvette from Los Angeles to Nashville for exhibition in the Hall of Fame's car collectors museum.

Johnny Slate. . . . Expect a major launch by CBS on Calamity Jane, its all-female Nashville group. The buzz is already spreading. Calamity Jane received a big write-up in People magazine's "new talent to watch" year-end section after only one single release. Meanwhile, the group's been fronting for Razy Bailey on the road this month.

It's definite that Dolly Parton's lovely younger sister, Rachel, will play her movie role in the tv series based on "9 To 5."

If you're wondering where Dolly went after
(Continued on page 32)



Chart Fax

Dandy Don Does It Again; Mr. Mike Has Parton Hit

By ROBYN WELLS

NASHVILLE—MCA packs the one-two punch on the singles chart this week, as Don Williams soars to the top spot with "Lord, I Hope This Day Is Good" and Ed Bruce surges to superstar two with "You're The Best Break This Old Heart Ever Had."

It's the first topper Williams has had since "I Believe In You" locked in for two weeks in 1980. Williams' highest chart showing in 1981 was "If I Needed You," his duet with Emmylou Harris which stopped in the third spot. "Miracles," which peaked at four, was his best solo effort in 1981.

"Lord, I Hope This Day Is Good" is one of the few songs carrying religious connotations to make it to the top of the country chart during the past decade. Recent chart-toppers of this genre include Cristy Lane's "One Day At A Time" (1980) and Kris Kristofferson's "Why Me" (1973). Lane's tune was penned by Kristofferson and Marjohn Wilkin.

Recent country tunes in a religious vein showing man yielding to temptation include Johnny Cash's version of yet another Kristofferson song, "Sunday Morning Coming Down," which went to No. 1 in 1970; Cal Smith's 1973 topper, "The Lord Knows I'm Drinking;" and

Dean Dillon's 1981 single, "Jesus, Let Me Slide."

Other memorable singles carrying the Lord's name include David Frizzell and Shelly West's 1981 summit smash, "You're The Reason God Made Oklahoma;" John Denver's 1975 topper, "Thank God I'm A Country Boy;" Tammy Wynette's 1978 top 30 song, "I'd Like To See Jesus (On The Midnight Special);" and Kitty Wells' classic 1952 chart-topper, "It Wasn't God Who Made Honky Tonk Angels." Waylon Jennings and Jessi Colter's 1981 version of the tune hit the top 10.

And tunes knocking on the other side of St. Peter's gate include the Charlie Daniels Band's "The Devil Went Down To Georgia;" the Kendalls' "Heaven's Just A Sin Away;" Loretta Lynn's "Trouble In Paradise;" Freddie Hart's "Trip To Heaven;" and T.G. Sheppard's "Devil In The Bottle" and "Do You Wanna Go To Heaven."

50% of this week's top 10 singles are in the CBS fold. Hailing from Columbia are Rosanne Cash, Lacy J. Dalton and Janie Fricke. Epic artists represented are Charly McClain and Merle Haggard.

Queen Of Hearts: Glancing down this week's chart, it's hard to forget
(Continued on page 32)

WHEN A MAN LOVES A WOMAN



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Priority To Release Masterworks Titles

• Continued from page 4

material from Sine Qua Non, Outlet and PolyGram. He cites the success of Sparrow's "Hymns Triumphant" and "Handel's Messiah" as examples of the Christian buyer's attraction to classical material.

Blalock says that college students and "young professionals" are major buyers of classical material in Christian bookstores.

Introduced in December to Priority's accounts, the classics campaign started with a sales special which gave five percent off invoice and delayed billing to retailers accepting 30-piece minimum packages of the product. That phase of the campaign ended last week.

In further support of the classical line, Priority is offering dealers posters and bin displays with header cards. Ads for the line will be placed in Christian consumer publications, beginning in April, and on Christian radio stations in some major markets. Catalogs of the full line will be made available to distributors for direct mailing to their customers.

Allen Brown, Priority's publicity

ABEC Releases King Tribute

MEMPHIS—ABEC Records has released a commemorative album, "Pioneers In Protest," that features Dr. Martin Luther King Jr. The album includes excerpts from Dr. King's speech, "Apostle Of Freedom," made during his appearance at the 1964 general conference of the African Methodist Episcopal Church.

Other cuts highlight the story of the founding of the A.M.E. Church and commentaries by former NAACP executive secretary Roy Wilkins. Musical accompaniment for the spoken portions are by the Morehouse College Glee Club, the Casher Philharmonic Choir, the Eleventh Hour Singers and the Wilberforce University Choir.

ABEC board chairman Melvin Conley presented copies of the album to Coretta Scott King and to Senator Ted Kennedy at the 14th annual observance of Dr. King's birthday.

Funds from the album sales will be used to support the campaign to have King's birthday declared a national holiday and to assist the Martin Luther King Jr. Center for Non-violent Social Change.

'Hot Seat' Forum For Gospel Week

NASHVILLE—A "Hot-Seat" forum March 3 will cap off the seminars slated for Gospel Music Week (Feb. 28-March 3).

Panel participants include songwriters Archie Jordan and Randy Goodrum; attorney Mike Milom; Don Klein, publicity director, the Benson Co.; Joe Sullivan, president, Sound Seventy Productions; Bill Hudson, head of Bill Hudson & Assoc.; Don Buller, executive director, Gospel Music Assn.; Buddy Killen, president, Tree International; Bob MacKenzie, president, the Benson Co.; Kip Kirby, Billboard's Nashville bureau chief and country editor; Jim Sharp, vice president, Cashbox, Nashville; Tom Rodden, vice president/marketing, Record World; and Bill Moran, director of Billboard's Gospel Music Conference.

director, says that about one-fourth of the Christian bookstores the label services are carrying Masterwork albums.

Dealer prices per unit range from \$3.22 (for the "Great Performances" series) to \$17.17 for Bach's St. Matthew Passion by Leonard Bernstein and the New York Philharmonic Orchestra with the Collegiate Chorale.

To date, Priority has issued four albums under its own logo: "Purified," Ben Moore; "Carman," Carman; "Country Gospel," the Statler Brothers; and "Country Gospel Classics," by various artists. The two latter LPs are made up of previously released material.

Retail Set For Benson Plan

NASHVILLE—Nearly 800 retail accounts have agreed to participate in the Benson Co. "Priority" plan, designed to focus attention on new albums issued by the company's 17 affiliated labels.

Each participating account is sent a minimum of five units of each product released. The stores are promised first copies of all new product shipped, special discounts and freight arrangements and "1 Free With 4" coupons for the products. Aimed at the consumer, the coupons offer one free album for each four purchased.

"Priority" accounts are also eligible to receive a point-of-purchase display that holds records, 8-tracks and cassettes face-out and which can be adapted into a listening center.

Benson has also signed approximately 350 accounts for its "Album Of The Month" program. In return for agreeing to take a minimum of 25 of the featured albums, as well as assorted quantities of 8-tracks and cassettes, the accounts receive special discount and freight arrangements, merchandising and promotional aids, coop advertising funds and a point-of-purchase display. In addition, the participants are guaranteed early delivery to ensure a full month's time for sales activity.

A recent "Album Of The Month" selection, Kemper Crabb's "The Vigil" on Star Song Records, provided participating stores with a radio ad script, print ad slicks, a special brochure (50 for each store) and a four-color poster.

Concerts Set For Ziegfield's

TULSA—Ziegfield's Dinner Theater will present a series of Christian music concerts, "Sunday Celebration," beginning this Sunday (28), with an appearance by Richie Furay.

Other scheduled performers are Steve Camp, March 7; the Cruse Family, March 14; Stephanie Boosahda, March 21; Carman, March 28; David Stearman and Michael James Murphy, April 4; Gary Dunham and the Christian comedy team of John and Vickijo Witty, April 11; Joe English, April 18; Scott Wesley Brown, April 25; and Jamie Owens-Collins, May 2.

Tickets are priced at \$9.95 each for the lunch and show. Special group rates will be offered.

The talent is being booked by Solid Gold Entertainment, Tulsa.

GRAMMY SONG NOMINEE

For Dolly's Songwriting, Musical Freedom Is Key

• Continued from page 30

best alleviated by turning to her songwriting.

"The hardest thing was the long wait between shots, the hours you'd sit in make-up and costume and all. And I thought to myself, now I am not gonna sit around here like this, 'cause it was the first time in my life that I've ever had to sit and do nothin'. I can't embroider or nothin' like that, so I figured if I started writin' songs, it would change my mood. So I started writin' right on the set, and I was amazed at how easily I could do it. That's how I wrote '9 To 5'."

Although Parton has previously won a Grammy (in 1978 for best female country vocal performance on her "Here You Come Again" LP), this year's nomination gives her a chance to win her first NARAS

Grammy songwriting category award.

The opportunity is not an honor she takes lightly, despite her numerous industry accolades. In October, when "9 To 5" earned BMI's prestigious Robert J. Burton Award as the organization's most performed song of the year, she wired from the set of "Whorehouse": "I'm thrilled. Songwriting is my heart and soul."

Although Parton admits performing demands make it difficult for her to find time to slip into writing, she emphasizes its value as the underlying strength and solidity of her career. "Music," she explains, "is my personal addiction. So much of everything I've done has only been to open more doors for the music itself. It all gets back to the fact that I am, first of all, a songwriter and a singer."

DATE SET FOR CMA EURO HQ

NASHVILLE—The CMA will open its European office (Billboard, Feb. 20) on March 8 in London. It will be headed up by Ed Benson, who's currently the organization's executive director. Appointed administrative assistant is Jana Talbot, formerly with BMI Nashville. The CMA's European office address is 8 Denmark St., London WC2H 8LT. (01) 836-4524. The telex number is 23557.

Nashville Scene

• Continued from page 31

she finished up the filming of "Best Little Whorehouse," the answer is—Australia. She and husband Carl Dean managed to sneak away Down Under without any advance publicity for some peace and quiet together.

Loretta Lynn's keen interest in the history, heritage and welfare of the American Indian has led to her appearance March 4 on "Night of the First Americans" at the John F. Kennedy Center for the Performing Arts in Washington, D.C. The two-hour event will salute the accomplishments of the American Indian tribespeople, with proceeds from the benefit going to a special educational fund slated for Indian students pursuing engineering, sciences and business management. In addition to Loretta, the show will feature a headline roster of Hollywood and Broadway stars. And why Loretta Lynn? Lest anyone forget, Lynn's heritage is one solid quarter Cherokee.

The Shoppe has set a spring tour of 38 college concerts, 22 fair dates and several show-cases, including Billy Bob's Texas in Fort Worth, Ziegfield's in Tulsa, and the Palomino in Hollywood.

Johnny Lee and actress Charlene Tilton tied the Valentine love knot when they were married in a double ring ceremony held at Tony Orlando's home. Best man was pal Mickey Gilley.

Door Knob Records is taking a quick turn in direction as it releases Tom Carlile's "Lover (Right Where I Want You)" this week. Originally, the label had put out "Feel," but radio response to "Lover" was sufficiently stronger to cause the release change. Programmers' opinions do carry weight!

Chart Fax

• Continued from page 31

that Valentine's Day just passed. More than 20% of the tunes' titles mention love or the heart. In the top 30 alone are Ed Bruce's "You're The Best Break This Old Heart Ever Had;" Rosanne Cash's "Blue Moon With Heartache;" Charley Pride's "Mountain Of Love;" Janie Fricke's "Do Me With Love;" Razy Bailey's "She Left Love All Over Me;" Jack Grayson's "When A Man Loves A Woman;" the Burrito Brothers' "If Something Should Come Between Us (Let It Be Love);" and Ricky Skaggs' "Crying My Heart Out Over You."

Saturday Night: Dolly Parton skyrocketed onto the chart this week at starred 46 with "Single Women." What makes the song unique is that it was written by Michael O'Donoghue, the "Mister Mike" who was one of the masterminds behind the original "Saturday Night Live" tv show.

Calamity Jane climbs aboard this week with a John Lennon/Paul McCartney number, "I've Just Seen A Face." And Elvis Presley is back on the chart with "You'll Never Walk Alone"/"There Goes My Everything." "You'll Never Walk Alone" went to 90 on the pop chart in 1968, while "There Goes My Everything" climbed to 57 in popdom in 1971. The same year, "There Goes My Everything" went to nine on the country chart as the flipside to "I Really Don't Want To Know."



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NAP

Talent

Vegas Hilton Into Productions; Move Prompted By Economics

By IRA DAVID STERNBERG

LAS VEGAS—The Las Vegas Hilton hotel has officially decided to move its Reno Hilton production "Bal Du Moulin Rouge" here as of Sept. 1, leaving this entertainment capitol with only four hotels offering headlining acts.

The Hilton joins a score of resorts changing the face of entertainment here over the last two years by converting from a rotating headliner policy to one of presenting productions or Broadway shows.

The Hilton will honor all contracts through Sept. 1.

The only remaining hotels offering headline entertainment are the MGM Grand, Caesars Palace, Riviera and the Tropicana. The MGM and Riviera are the only two offering dinner shows.

Why the shift to production shows and away from headliners? A survey of key entertainment and hotel executives leads to two main points: economics and a limited talent pool.

For many hotels, it's economically more feasible to offer a production show whose costs can be amortized over a period of months or even years than to put out large amounts of money for a headliner who is at the hotel only for a week or two at a time.

With the national economy in a depressed state, less discretionary income is being spent. So to many hotels, this is one way of keeping costs down.

The other factor involved in less use of headliners is the limited talent pool available. In the past, lounges were used as farm clubs to develop talent for the main showrooms. As the corporations took over many of the resorts, lounges were eliminated because they were not cost effective and brought in little revenue.

The result? Headliners for the Las Vegas main showrooms have to come from other areas, e.g. television, records and movies. Success in any of these media does not guarantee success on a Las Vegas stage.

The Desert Inn stopped using headliners in 1980 and is success-

fully offering Broadway shows instead. The hotel employs headliners only for a major holiday like Christmas.

The Frontier was the next to abandon rotating headliners, introducing "Beyond Belief" starring Siegfried & Roy. The Sands, which just reopened its Copa Room after a 28-year headliner run, is featuring a production show, "Top Secret."

The Sahara Hotel, facing financial difficulty (and ironically selling its Reno operation to the Hilton chain), is steering a middle course, keeping two headliners under contract, Don Rickles and Wayland Flowers, and rotating headliners with productions.

Says Bernie Rothkoph, entertainment director for the MGM Grand: "There are just not enough (appropriate) headliners for all the hotels in Las Vegas," he says. "The MGM Grand does however, offer both a long-running spectacular production show, 'Jubilee' in its Ziegfeld Room, and rotating headliners in its Celebrity Room. The hotel will continue to offer a dinner show and a midnight cocktail show with each headlining performer."

The Riviera Hotel also will continue to offer a dinner and cocktail show featuring headliners. "At this point we have no plans to change our superstar policy: 'We're sticking with the headliners,'" says Pee Dee Leavitt, entertainment coordinator for the resort.

Caesars Palace dropped its dinner show policy in 1976, opting for two

cocktail shows a night and retaining the headliner policy. The hotel then experimented with a "no drink" policy on Nov. 12, 1981, but after adverse press and public reaction, changed to a policy of one price for the show with drinks extra. The resort plans to change, however, when it comes to presenting headliners. "We still think that's the big attraction of Las Vegas," says Jan Myles, Caesars' publicity chief.

The only major hotel going against the trend of offering production shows is the Tropicana, which reopened its Fountain Theatre after a dormant seven years and began a policy of offering headliners, beginning with the 5th Dimension. The resort will also continue, at the same time, its "Folies Bergere" in the Tiffany Theatre.

The future? Hotels will no longer sign big-name entertainers for astronomical sums (e.g. Dolly Parton for a reputed \$350,000 a week), according to those entertainment directors surveyed. Some hotels may eventually return to a rotating headliner policy, but with scaled-down salaries for performers and longer stints per engagements. And some hotels may try what the Dunes is experimenting.

The resort is booking Robert Goulet (whose last appearance on the Strip was more than a year ago) for an indefinite period. Under terms of the agreement, according to Jerry Conte, vice president of marketing for the Dunes, the hotel will pick up the costs of food and beverage, as well as union expenses; Goulet's money will be based on the number of people attending each show. Goulet will have an opening act and is expected to change it every two weeks. This arrangement, according to Conte, could "be the forerunner of a new trend in Las Vegas showrooms."

One way or the other, headliners will always be a part of the Las Vegas entertainment scene, albeit reduced or modified. As one entertainment director noted, you need a name to fill the showroom twice a night, and if you value repeat business, you cannot expect those repeat customers to see the same show at your hotel every time they come to the entertainment capital. The trick is offer entertainment compatible with a restricted budget and hard economic times to come. It's a new challenge for Las Vegas.



Billboard photo by Chuck Pulin

TODD'S SOLO—With the help of video and prerecorded background, Todd Rundgren performs a solo show at the Savoy in New York.

KEEP COSTS DOWN

5 Acts Collaborate On Cavalcade Tour

By PAUL GREIN

LOS ANGELES—The 1982 Cavalcade of Stars, a five-artist, 30-date tour package which opened Thursday (18) in Milwaukee, employs a novel solution to the problems of escalating costs and time-consuming set changes. The artists back each other vocally and instrumentally, with only two additional sidemen needed to fill in the rhythm section.

The artists include Polydor's Roy Ayers, Motown's Jean Carn and Elektra's Stanley Turrentine, all of whom participated in last year's 26-date tour package, "Superstars of Jazz Fusion." Last year's show also featured Lonnie Liston Smith and Bobbi Humphrey, while this year the lineup is being rounded out by Patrice Rushen and Lenny White, two Elektra artists with more pop and r&b appeal.

"Generally you could only afford two of these acts," says agent Jody Wenig, head of the concert department of the Associated Booking Corp. in New York. "But by putting

all of the artists onstage together and leaving out additional sidemen, we're saving expenses."

The promoter, Boston-based Alan Haymon, likens the package concept to Herbie Hancock's V.S.O.P. tour or Chick Corea's all-star band. But he says it goes further in that all of the artists perform as one unit.

The show is structured so that the ensemble plays three of the best-known works by each artist, as well as a series of standards. The show runs more than two hours and is keyed to 3,000-seat venues or theatres. Tickets range from a low of \$10 in Nashville to a high of \$17.50 in New York, with an average of about \$15.

Audience composition last year was reported at 70% black and 30% white, with a similar ratio expected this year. Haymon says his advertising will concentrate on public service and non-commercial college sta-

(Continued on page 48)

Drought Over; San Diego Colleges Resume Concerts

By THOMAS K. ARNOLD

SAN DIEGO—Pop concerts at San Diego college campuses are on their way back. Four years ago, several local clubs with seating capacities roughly equal to that of college venues here began opening their doors to national talent, and the college concert market in San Diego all but dried up.

Today, concerts at local college campuses—particularly San Diego State Univ. and the Univ. of California at San Diego, perennial front-runners in hosting national name acts—are on a decided upswing.

Campus promoters attribute the turnaround to a number of changes that have recently come about in the music industry.

"College audiences are synergistic with the market in general," says Jim Carruthers, director of SDSU's Aztec Center. "I think managers and agents are finally realizing that the consumer will pay only so much to see an act."

"Consequently, the industry, for what I can see, has started to cut out a lot of the frills and is getting back to the basics of entertaining people.

"The club scene has expanded, too, so we have a much wider window of acts available to place in our facilities."

Linda Schreiber, student affairs officer in charge of pop music bookings at UCSD, concurs.

"About half of the shows we put on this year have sold out," Schreiber says. "A lot of groups are traveling with fewer members in their entourages, and if they're good, they don't really need such massive and expensive sound and light set-ups."

"And the less frills we have to pay for, the more shows we can do."

The college promoters' optimism is well-founded. Nearly half the concerts that have taken place in San Diego during the past year were held on college campuses, as opposed to less than a third four years ago.

SDSU has four facilities available for national concerts: the 400-seat Backdoor; Montezuma Hall, which holds 1,000; the 4,250-capacity Open Air Theater; and the massive outdoor Aztec Bowl, which seats 18,000 and as of the first week in

(Continued on page 36)



MEMPHIS SOUND—Harvey Henderson, left, and Frank Thompson help kick off the Bar-Kays' national touring support of its Mercury album, "Nightcruising," at a recent performance at Mid-South Coliseum in Memphis.

New Setting For Winners Of 'Bammies'

By JACK McDONOUGH

SAN FRANCISCO—The Bay Area Music Awards, popularly known as the "Bammies," marks its fifth anniversary with a move from the 2,200-seat Warfield Theatre to the 5,500-capacity San Francisco Civic Auditorium for its March 3 ceremony.

The event, a benefit for the Bay Area Music Archives, makes awards in 19 different categories, both for specific recordings and for bands and individual musicians. In 17 of the categories the public votes on top choice among five nominees previously selected by a panel of writers and industry activists. The two most coveted awards, musician of the year and best club band, are decided strictly by write-in balloting.

Nominated in the major category of best album are Journey ("Escape"), Grateful Dead ("Reckoning"), Santana ("Zebop"), Tommy Tutone ("Tutone-2") and Greg Kihn Band ("Rockin'roll"). Journey and the Kihn Band are also nominated for best group, along with the Tubes, Jefferson Starship and Huey Lewis & the News.

In the new category of best song, entrants are Neil Young's "Southern Pacific," Journey's "Who's Crying Now," Marty Balin's "Hearts," Jefferson Starship's "Find Your Way Back" and Kihn's "Breakup Song." Balin's solo LP is also nominated in the best debut album category along with LPs by Tom Coster, Romeo

(Continued on page 36)

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Billboard's 1981 Chart Action Share

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RCA Label Number **1**

Country Singles

RCA Label Number **1**

Country Albums

RCA Label Number **1**

Contemporary Singles

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RCA 
And Associated Labels

R.J. Firefly Is Home For New Acts N.Y. Club Features An 'Eclectic' Blend Of New Music

NEW YORK—With the closing in recent months of such venues as Max's Kansas City, Tier Three, Hurrah's, the 80s, Tomatos and Mr. Laff's there have been more and more complaints that while the bigger clubs have grown and prospered, there are fewer and fewer places in New York for new and unsigned bands to play.

CBGB is still there, and unsigned acts can still be seen at S.N.A.F.U., Kenny's Castaways, Home, and a handful of other clubs, but now the list is joined by R.J. Firefly, a new 250-capacity club on the border between Manhattan's East and West Villages.

Named after the character played by Groucho Marx in the film "Duck Soup," the club is owned by Barry Greenberg, and features an eclectic blend of new music, says Bob Row-

land, who books the talent at the club.

R.J. Firefly, which opened on Halloween, has a ground floor restaurant, while the shows, usually Monday through Saturday, are presented downstairs.

Acts who have been booked to play the venue have included Rick Danko, Karen Lawrence, Georgie Fame, Von Lmo, Cheetah Chrome, Hibiscus & the Screaming Violets, the Zantees, the Camaros, the Sic F**ks, and Jamaican session drummer Winston Grennan, which has given the club a broad spectrum of music.

"The policy here is to cultivate good acts with growth potential, and then to bring them back on a regular basis," says Rowland.

Monday and Tuesday nights are audition nights, where for \$3 a pa-

tron can see three new bands in intimate surroundings. There is a dance floor in front of the stage only six inches high.

"I get 40 to 50 calls from new bands a day, and I have hundreds of tapes," says Rowland. "I try to listen to them all, and give each my full attention, but I can only listen to eight or 10 at a time. The club is now booked through the middle of March, but if I just had to book the showcase nights, I have enough bands to book to the end of the year."

Normally admission is \$4 and \$5 during weekends. The most it ever was was \$6 when the Band's Rick Danko played a rare New York date.

"Most bands work a percentage of the door. Bands that have draw power get guarantees. But we are a very small club," observes Rowland.

Rowland says the club has just installed a new 1,000-watt Tri-Amp P.A. What is different about the club's sound, is that only the vocals and the bass drum go through the P.A. system. The instrument amps are not miked through it.

Rowland says that the bands like the sound set-up, especially the singers, who get a stronger sound. He says that since the venue opened, it has begun to get its own reputation, and now some customers come regardless of who is playing. "We have the reputation of having the cleanest bathrooms in town," jokes Rowland.

For the future, says Rowland, who also manages Candy Apple, an all-female heavy metal trio, he wants to expand on the club's eclectic booking policy.

WYNTON MARSALIS

CBS Beating The Drums For A 20-Year-Old Trumpet Hope

By ROMAN KOZAK

NEW YORK—It's not often that a trumpet player who plays unamplified traditional jazz gets the all-star treatment from a major label. And it's even more unusual when the occasion is only the artist's first album. But that is what Columbia is doing for Wynton Marsalis, a 20-year-old musician from New Orleans, whose debut LP was released last month.

"We are treating him as a major artist, and that is the attitude everybody in the company feels," says Al Teller, senior vice president of Columbia Records. "That he has developed his talent at such a young age gives a good indication that he will be a major artist for the future."

Teller acknowledges that the initial market for Marsalis' music is smaller than it would be for an emerging pop star, if only because his radio exposure will be limited. However, there is a core audience of jazz fans which Columbia is trying to reach as quickly as possible via its publicity department and through college radio, he notes. Columbia will then build from there.

"Once we get to that plateau it will be the base from which to bring him to the next level, which will be as an artist who transcends his natural musical boundaries. Just by seeing and hearing about him in a variety of media, Wynton's success will become known to a lot of people who do not normally listen to a jazz station. And at some point he will start

to sell beyond the normal jazz borders," Teller predicts.

To give Marsalis his initial push, advance cassettes and album covers were sent out to the entire CBS marketing field, before the release of the album. An interview album with Marsalis and his music was especially prepared and sent to black promotion managers, college reps, publicity reps, the branches, promoters and agents. The disks were also shipped to the National Assn. of Jazz Educators convention in Chicago, where Marsalis played Jan. 16.

Also, a press package was created which was sent to the convention, and to salesmen, promotion men, retail and college representatives. Ad-

(Continued on page 41)

Bay Area Awaits '82 Bammie Kudos

• Continued from page 33

Void, SVT and Neal Schon/Jan Hammer.

Live performances at the ceremony will be given by the Starship, the Tubes, Huey Lewis & the News, Tom Johnston and several members of the Doobie Brothers. As usual, Dick Bright & his Sounds of Delight Orchestra will serve as house band, this year augmented by the Tower of Power horns.

Those already scheduled to present awards include California Assembly Speaker Willie Brown, producers David Rubinson and Elliot Mazer, journalists Ben Fong-Torres and Bill Mandel, musicians Herbie Hancock, Greg Kihn, and Keith Knudsen, comedian Bobby Slayton and Bill Graham, who, as usual, will present the musician of the year award.

Tickets are scaled at \$50, \$25 and \$15.

The show is underwritten by corporate sponsor Levis Strauss & Co., who seem, says BAM publisher Dennis Erokkan, "to be particularly interested in AOR promotions this year." The show will again this year be broadcast on San Francisco's AOR FM station, KMEL, with producer Mazer mixing the sound for KMEL and for a possible television taping. Last year's program was telecast on San Jose outlet channel 48.

San Diego Colleges Resuming Promotions

• Continued from page 33

February is once again open for concerts for the first time since 1969.

Among the acts that have played SDSU in the last year are the Knack, Jack Bruce and Friends, the Go-Go's, the Pointer Sisters, Al Di Meola, Joan Armatrading and Joan Jett.

The school will pay up to \$1,500 for acts playing the Backdoor and a maximum of \$5,000 for those appearing in Montezuma Hall. Concerts at the other two facilities are generally produced by outside promoters who rent the venues from the school for a percentage of the gross versus a guaranteed minimum.

At UCSD, only two venues are open to national bookings: the 788-seat Mandeville Auditorium and the UCSD Gym, which holds 2,000. Recent concerts there have been given by King Crimson, the Jeff Lorber Fusion, the Greg Kihn Band and Ian Hunter.

Acts playing Mandeville auditorium can expect to receive up to \$9,000 for two shows, while those appearing in the UCSD Gym will gross up to \$15,000.

"One advantage we have that's going to help us a lot in the coming months is the ability to keep ticket prices down to around \$5 or \$6," says SDSU's Carruthers. "That's because we're not out to make a profit the way private promoters are."

For The Record

Due to mechanical difficulties, last week's Box Scores did not appear. Promoters will receive proper credit for their grosses with the Billboard research department.

Survey For Week Ending 2/27/82

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).

- **POLICE, OINGO BOINGO**—\$518,357, 47,889, \$11.50, \$10.50 & \$9.50, Avalon Attractions, the Forum, Los Angeles, three sellouts, Feb. 8-10.
- **POLICE, FLESH TONES**—\$304,640, 29,000, \$12 & \$10.50, Bill Graham Presents, the Cow Palace, San Francisco, sellout, Feb. 12-13.
- **DAN FOGELBERG**—\$215,134, 18,192 (19,000 capacity), \$12.50 & \$10.50, Feyline Presents/Coast-to-Coast Prods., Reunion Arena, Dallas, Feb. 13.
- **PRINCE, THE TIME**—\$174,733, 16,359, \$12 & \$10.50, Bill Graham Presents, San Francisco Civic Center, sellout, Feb. 14-15.
- **ALABAMA, JANIE FRICKE**—\$174,668, 18,400, \$10.50 & \$9.50, Keith Fowler Prods., Birmingham-(Ala.) Jefferson Civic Center, sellout, Jan. 23.
- **CARS, NICK LOWE & THE CHAPS**—\$166,848, 14,070, \$12 & \$11, Jam Prods., Rosemont Horizon, Chicago, sellout, Feb. 13.
- **DAN FOGELBERG**—\$159,832, 13,571 (17,000), \$12.50, \$10.50 & \$9, Feyline Presents/Coast-to-Coast Prods., Univ. of Texas Erwin Events Center, Austin, Feb. 15.
- **FOREIGNER, MICHAEL STANLEY BAND**—\$139,722, 12,702, \$11, Beaver Prods., Pan American Center, Las Cruces, N.M., sellout, Feb. 10.
- **FOREIGNER, BRYAN ADAMS**—\$133,392, 12,399 (13,711), \$11 & \$10, Rock 'n Chair Prods./in-house promotion, Univ. of Ariz. McKale Center, Tucson, Feb. 7.
- **J. GEILS BAND, JOHN BUTCHER AXIS**—\$130,770, 15,095, \$9.50 & \$8, Electric Factory Concerts, the Spectrum, Philadelphia, sellout, Feb. 13.
- **ALABAMA, JANIE FRICKE**—\$112,860, 11,186, \$10.50 & \$9.50, Keith Fowler Prods., Carolina Coliseum, Columbia, S.C., sellout, Jan. 29.
- **OAK RIDGE BOYS**—\$108,902, 10,542 (12,000), \$10.50 & \$9.50, Sunshine Promotions/Sunshine South, Rupp Arena, Lexington, Ky., Feb. 7.
- **OZZY OSBOURNE, STARFIGHTERS**—\$108,830, 10,883, \$10, Paradise Island Prods./Sunshine Promotions, Riverfront Coliseum, Cincinnati, sellout, Feb. 12.
- **FOREIGNER, MICHAEL STANLEY BAND**—\$106,560, 10,656, \$11 & \$10, Feyline Presents, N.M. State Fairgrounds, Tingley Coliseum, Albuquerque, sellout, Feb. 9.
- **CARS, NICK LOWE & THE CHAPS**—\$101,526, 9,373 (12,191), \$11 & \$10, Brass Ring Prods., Cobo Arena, Detroit, Feb. 12.
- **LOVERBOY, QUARTERFLASH**—\$99,195, 10,865, \$10 & \$9, Contemporary Prods., Rushmore Plaza, Rapid City, S.D., sellout, Feb. 12.
- **PRETENDERS, BOW WOW WOW**—\$96,884, 10,198, \$9.75 & \$8.75, Avalon Attractions, Univ. of Calif. at Los Angeles Pauley Pavilion, sellout, Feb. 14.
- **ALABAMA, JANIE FRICKE**—\$96,043, 10,200, \$10 & \$9, Keith Fowler Prods., Miss. Coast Coliseum, Biloxi, sellout, Jan. 24.
- **CARS, NICK LOWE & THE CHAPS**—\$90,900, 10,100, \$10 & \$9, Stardate Prods., Dane County Coliseum, Madison, Wis., sellout, Feb. 14.
- **FOREIGNER, MICHAEL STANLEY BAND**—\$90,060, 9,006, \$10, Pace Concerts, Expo Center, Abilene, Texas, sellout, Feb. 12.
- **ALABAMA, JANIE FRICKE**—\$88,440, 9,000, \$10, Keith Fowler Prods., Augusta (Ga.) Civic Center, sellout, Feb. 6.
- **MOLLY HATCHET**—\$87,690, 5,260 (6,576), \$18.50 & \$16.50, Albatross Prods./Northern State Co., W. High School Gym, Anchorage, two shows, one sellout, Feb. 8.
- **GEORGE CARLIN, TRAVIS & SHOOK**—\$87,573, 7,109, \$12.75, Di Cesare Engler Prods./PCMI, Stanley Theater, Pittsburgh, two sellouts, Feb. 13.
- **ALABAMA, JANIE FRICKE**—\$86,940, 8,796, \$10, Keith Fowler Prods., Macon (Ga.) Coliseum, sellout, Feb. 7.
- **ALABAMA, JANIE FRICKE**—\$84,800, 8,480, \$10, Keith Fowler Prods., Ozark (Ala.) Civic Center, two sellouts, Jan. 30.
- **ALABAMA, JANIE FRICKE**—\$76,480, 8,800, \$10, Keith Fowler Prods., Univ. of N. Ala. Student Activity Bldg., Florence, two sellouts, Feb. 5.
- **LOVERBOY, QUARTERFLASH**—\$72,814, 8,420 (9,000), \$9.50 & \$8.50, Albatross Prods., Brick Breeden Fieldhouse, Bozeman, Mont., Feb. 10.
- **LOVERBOY, QUARTERFLASH**—\$72,558, 8,258, \$10 & \$9, Contemporary Prods., Bismarck (N.D.) Civic Center, house gross & advance sellout record, Feb. 14.
- **LOVERBOY, QUARTERFLASH**—\$72,000, 8,110, \$10 & \$9, Contemporary Prods., Duluth (Minn.) Auditorium Arena, fastest house sellout, Feb. 15.
- **WAYLON JENNINGS, JESSI COLTER & THE ORIGINAL CRICKETS, SONNY CURTIS**—\$71,114, 4,588, \$15.50, Dick Klotzman/Talent Coordinators of Amer., Painter's Mill Star Theatre, Baltimore, two sellouts, Feb. 14.
- **WAYLON JENNINGS, JESSI COLTER & THE ORIGINAL CRICKETS**—\$66,583, 7,136, \$9.75, Di Cesare Engler Prods., Stanley Theater, Pittsburgh, two sellouts, Feb. 12.
- **LOVERBOY, QUARTERFLASH**—\$65,556, 7,642, \$9.50 & \$8.50, Albatross Prods., Adams Fieldhouse, Missoula, Mont., sellout, Feb. 9.
- **CARS, NICK LOWE & THE CHAPS**—\$65,423, 5,883, \$11.50, \$10.50 & \$9.50, Jam Prods., Purdue Univ. Hall of Music, Lafayette, Ind., sellout, Feb. 15.
- **SUGAR HILL GANG, GRAND MASTER FLASH, MEAN MACHINE, CRASH CREW, W. STREET MOB, WHAT NAUTS**—\$63,450, 7,243 (11,107), \$9.50 & \$8.50, American Horizons, Baltimore Civic Center, "Rapper's Convention," Feb. 7.
- **PRETENDERS, BOYS BRIGADE**—\$53,634, 5,108 (5,951), \$10.50, CPI, Canadian National Exhibition Coliseum, Toronto, Feb. 8.
- **ALABAMA, JANIE FRICKE**—\$52,190, 5,400, \$10, Keith Fowler Prods., Columbus (Ga.) Entertainment Center, sellout, Jan. 31.
- **PRETENDERS, BOW WOW WOW**—\$45,982, 5,047, \$10 & \$9, Avalon Attractions, Orange Pavilion, San Bernardino, Calif., sellout, Feb. 15.
- **LOVERBOY, QUARTERFLASH**—\$45,882, 5,262, \$10 & \$9, Contemporary Prods., Sioux City (Iowa) Auditorium, fastest house sellout, Feb. 13.
- **GEORGE CARLIN, TRAVIS & SHOOK**—\$41,750, 3,340, \$12.50, Brass Ring Prods., Royal Oak (Mich.) Music Theatre, two sellouts, Feb. 12.
- **DARYL HALL & JOHN OATES, ALDO NOVA**—\$41,333, 3,597, \$11.75, Di Cesare Engler Prods., Stanley Theater, Pittsburgh, sellout, Feb. 11.
- **JOAN JETT & THE BLACKHEARTS**—\$34,039, 3,347, \$10.50 & \$9.50, Monarch Entertainment Bureau, Capitol Theater, Passaic, N.J., sellout, Feb. 13.
- **GIL SCOTT-HERON, BRANDI WELLS, DENROY MORGAN**—\$33,344, 3,499 (5,198), \$10 & \$9, Georgie Woods, Univ. City Center, Philadelphia, Feb. 12.

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Warner's Cornyn Guest ITA Speaker

LOS ANGELES—Warner Communications Group executive vice president Stan Cornyn will address himself to "The Status Of The Recording Industry In Video" on Monday (1) of the upcoming ITA "Audio/Video Update."

The ITA event runs Feb. 28-March 3 at San Diego's Sheraton Harbor Island Hotel and is expected to attract 300 key audio and video executives.

A just-added session includes the principal antagonists in the Sony Betamax case and in the developing battle before Congress over the home taping issue confronting each other.

The four panelists on that session are: Jack Valenti, president of the Motion Picture Assn. of America; J. Edward Day of Squire, Sanders & Dempsey, and special counsel to the Consumer Electronics Group of the Electronics Industries Assn.; Dean C. Dunlavy of Gibson, Dunn & Crutcher, who represented Sony before the U.S. Court Of Appeals for the Ninth Circuit; and Stephen A. Kroft of Rosenfeld, Meyer and Susman, who argued the case in behalf of Universal City Studios. David

Goldberg of Kaye, Scholer, Fierman, Hays & Handler, ITA general counsel, will moderate.

Home Video Workshops and General Sessions include:

- Video Software/How Hardware Producers Can Contribute To Building A New Market.
- Reaction To Home Video By A Consumer Focus Group.
- Equipment Rentals/New Software Opportunities.
- Direct Mail Opportunities For Program Producers.
- Has The Time Arrived For Original And Specialized Programming?
- The Pre-recorded Market Outside The U.S.
- X-Rated Video/In The Home Where It Belongs.
- The Effect Of Cable On The Growth Of Home Video.
- Self-Regulation/An Opportunity For Industry And Consumers.
- Dynamics Of New Growth For Tape And Disk.
- New Technologies/Where Are We Going?
- Will New Technologies Obsolete Today's Marketing Opportunities?
- Electronic Cinematography & High Definition Television.
- What A Producer Needs To Know About Music And Copyrighted Material.
- Copyright Infringement/How To Protect Yourself.
- Home Video/It's Not Just Entertainment.
- Rental/Where Are We Now?
- The Nation's Economic Outlook And Its Impact On The Audio/Video Industry.
- VHD/Its Debut Is Here.
- Laser Optical Disk/Where It's At.
- CED/its Second Year.

7½ Mil Blank Videocassettes Bought In '82?

NEW YORK—Duplicators will buy as many as 7.5 million blank videocassettes this year, up from 5.5 million in 1981, estimates TDK national video products manager Ed Pessara.

According to Pessara, the industry soon will begin to see a significant increase in creative prerecorded movie advertising. "The development of rental plans is one indication of this trend," he says.

Still, he does not believe rentals will replace sales.

"The prerecorded market universe has barely been touched. Out of the total number of American vcr owners, TDK estimates that 20% of them rented prerecorded videocassettes in 1981, and another 20% purchased them." This leaves 60% of the market to be reached.

Atlanta Firm Adds New Lexicon Unit

NEW YORK—First Communications Inc. (FCI) of Atlanta, a video post-production house, has added a Lexicon Audio Compressor-Expander to its audio sweetening system.

The Lexicon unit tied to a computer allows the audio tracks to be automatically pitch-controlled. Video and the accompanying audio tracks can be stretched or compressed to fill particular time spots, making the unit especially useful for taping commercials.

Video

Vestron Video Enters Canada; 7 Distributors

NEW YORK—Vestron Video, which has shipped its first 10 titles to U.S. distributors, has now entered the Canadian market as well. A network of seven distributors has been assigned.

All Vestron product for Canada will be manufactured locally, via a duplication agreement with VTR Productions Ltd. of Toronto. Initial shipments of Vestron titles will ship this week.

A wide range of supporting materials will be made available to Canadian merchandisers.

Approximately 50 titles are due from the company this year, and will be released simultaneously in the U.S. and Canada. Current titles include "Fort Apache, The Bronx," "Gladys Knight & the Pips And Ray Charles," "The Cannonball Run" and others.

NO MANUFACTURER SUPPORT?

Vidcassette Rental Ads Shrink

• Continued from page 3

time" membership with five free rentals annually to a member and 10% discount on purchases. Also in the Missouri city, Master Video's lifetime club membership of \$100 entitles one to 24 free rentals from 1,300 titles.

In Houston, Award Video Movies sells the first movie cassette for \$79.90, exchangeable for others at \$9.90 each time. For videodisk, the first sells for \$34.90 with exchanges at \$5.90. A mailing address is provided and a free catalog offered.

Atlantic Video, Chicago, advertises "28 cents video movies," as part of a \$99 annual membership fee. Center Video Center and Doc Edison's Video in the Windy City rent movies for \$2.50 per day.

Trans American Video, Houston, rents "family" movies for \$5.50 or \$15 for three titles and "X-rated" are for sale at \$39.95 with a trade-in.

3M Videodisk Plant Opens In Wisconsin

ST. PAUL, Minn.—The 3M videodisk mastering and replication facility for laser disks in nearby Menomonie, Wis., has opened for limited production of industrial disks.

The 20,000 square foot facility is expected to produce approximately one million disk sides in the next 12 months.

The 3M facility is the only U.S. plant manufacturing laserdisks compatible with Magnavox, Pioneer, Sony and DiscoVision hardware.

Initial production of the plant will be devoted to fulfilling back orders with full production expected by the second quarter. There's no indication yet if the 3M plant will accept orders for entertainment disks. After the recent closing of DiscoVision's Carson, Calif., software plant, entertainment laser disks are being manufactured at a Pioneer Kofu plant.



PORTABLE PROJECTION—Kloss offers its Model Two portable projection television system, claimed to be an ultracompact portable intended for use in a darkened room, producing a bright, clear five foot color tv picture directly onto any flat wall.

U.K. Top 25 Video Sales

This Week	Last Report	TITLE, Manufacturer
1	1	THE JAZZ SINGER (THORN/EMI)
2	3	LIFE OF BRIAN (THORN/EMI)
3	13	THE POSTMAN ALWAYS RINGS TWICE (GUILD)
4	8	ESCAPE FROM ALCATRAZ (CIC)
5	2	THE ELEPHANT MAN (THORN/EMI)
6	18	DEATH RACE 2000 (BRENT WALKER)
7	-	SHOGUN ASSASSIN (VIPCO)
8	16	BRUBAKER (MAGNETIC VIDEO)
9	4	THE LONG GOOD FRIDAY (THORN/EMI)
10	7	THE HUNTER (CIC)
11	-	CARAVAN TO VACCARES (DERANN)
12	-	QUEEN'S GREATEST FLIX (THORN/EMI)
13	14	2001: A SPACE OODSSEY (MGM/CBS)
14	12	ALL THAT JAZZ (MAGNETIC VIDEO)
15	5	THE BLUES BROTHERS (CIC)
16	11	FLASH GOROON (THORN/EMI)
17	-	KENNY EVERETT'S NAUGHTY JOKE BOX (BRENT WALKER)
18	19	LOOPHOLE (BRENT WALKER)
19	-	ELECTRIC BLUE 007 (ELECTRIC VIDEO)
20	-	ABSOLUTION (HOME VIDEO PRODUCTIONS)
21	-	THE BEST OF BLONDIE (CHRYSALIS)
22	27	SCANNERS (GUILD)
23	6	BEING THERE (MGM/CBS)
24	21	THE BOGEY MAN (VIPCO)
25	17	THE MANITOU (MAGNETIC VIDEO)

VIDEO BUSINESS charts are compiled by Record Business Research from a nationwide panel of video retailers and wholesalers © 1982 by Video Business. Reprinted by permission.

HENDRIX & PINK FLOYD

L. A. Harmony Vision Concentrates On Stereo

NEW YORK—Harmony Vision, based in Los Angeles, plans to become a major supplier of stereo music videocassettes, according to Stuart Shapiro, director of acquisitions. Current titles include "Jimi Plays Berkeley: Jimi Hendrix Live" and "Pink Floyd At Pompeii."

Both titles will be available shortly in stereo. "We're committed to music," Shapiro says. In the case of the Hendrix tape, release of the new stereo version will coincide with the release of a new album.

"I'm pushing stereo," says Shapiro. "If there are 40,000 stereo vers out there, I'd rather get 25% of that market than 50% of the total video market."

Harmony Vision is made up of

three partners, each of whom is successful on his own in independent ventures. Shapiro, for example, is a producer and distributor. He produces "Night Flight," a music-oriented cable tv program, for USA Network. The other partners are Norman Smith and Gary Purcell.

"All three of us are from the film business," says Shapiro, who is based in Harmony Vision's New York office. "There's a chemistry between us. We have a buying and production strength stronger than other independents out there."

Among other titles in the firm's opening catalog are "Tunnelvision," a satire of tomorrow's television produced by Shapiro; "Pink Flamingos," with Divine; "The Hills Have Eyes"; and others.



AMPEX ADD—Ampex introduces the UNISYN, a synchronizer for audio and video post production at the upcoming NAE convention in Dallas April 4-7.

Takanaka Carries Pioneer Flag

He Leads Campaign To Popularize LaserDisc Product

By JACK McDONOUGH

SAN FRANCISCO—In an effort to boost awareness of its video music software offerings, Pioneer Video sponsored two late January concert appearances by Masayoshi Takanaka, the popular Japanese guitarist who is the first artist signed to the new Pioneer Artists label as a videodisk recording artist.

Two Takanaka video albums in laser optical format—"Rainbow Goblins Story" and "Takanaka World"—are now available in the U.S. as Pioneer Video Imports.

Takanaka and his eight-person group played selections from both disks in two concerts at L.A.'s Roxy Jan. 26 and one show at San Francisco's Old Waldorf Jan. 28.

Both nights were heavily promoted by Pioneer, which ran radio, print and television ads in both markets and gave away a U.S. Pioneer VP-1000 LaserDisc player as a door prize at both venues. In addition Pioneer donated LaserDisc systems to both clubs.

"We played record company for these dates," explains Kengo Yamamura, Pioneer Video's vice presi-

dent for marketing planning, who oversaw the dates with Western regional sales manager Christopher Gale.

Yamamura, who relocated to Pioneer Video headquarters in Montvale, N.J. last August after helping to launch the LaserDisc system in his home country, noted that Takanaka has been used as spokesman for Pioneer hardware in Japan for four years, during which time he has recorded for the Kitty label, a small label distributed by Polydor/Japan.

"We have used Takanaka as a representative of young music in our advertising," notes Yamamura, "and he has chosen for our first videodisks because of our established relationship."

Gale, emphasizing that the Pioneer LaserDisc has both stereo sound and CX-encoding, notes that "We're finding that music is important to people interested in the videodisc. We have all the movies you'd ever want but we want to develop more music titles to prove the significance of the LaserDisc system as a new medium. So promoting

these live performances with the Pioneer name has been a good opportunity for us."

Yamamura also noted that the U.S. exposure for Takanaka—whom they expect will make a return tour in June—was important for Kitty, which is trying to secure U.S. distribution on the guitarist and its other artists like Jun Fukamachi and Bingo Maki. Maki also has a videodisk, "The Eve" available in Japan.

Both Takanaka disks mix performance shots with abstract and naturalistic visuals. "Rainbow Goblins Story" features live concert shots from Budokan, together with surreal visuals which bear out the tale of the goblins who are creatures who eat color. "Takanaka World" is a "greatest hits" package with visuals shot in such locales as the Seychelles and the Canary Islands. Visual production on both disks was overseen by Takeshi Shimizu. "Goblin" is available in Japan as an audio disk, while "World" is available in audio under a "Greatest Hits" title, says Gale.

BEAN'S BUSINESS BOOMING

No Regrets For Pacific Arts In Shift From Vinyl To Video

By CARY DARLING

LOS ANGELES—Just about a year ago, Pacific Arts ditched its interests in the record business to concentrate solely on video. Since then, the firm has increased its staff by one-third and opened a Los Angeles office. New divisions, including Pacific Arts Mail Order and Pacific Arts Productions, have been formed. Vinyl is not being missed.

"My initial reaction to our closing down the record division was that I felt strange," admits Pacific Arts Video Records president David Bean. "I felt as if we were jumping off the edge of a cliff. I was uneasy about that umbilical cord being cut."

The success of Pacific Arts chairman Mike Nesmith's "Elephant Parts" video erased those uneasy feelings. The tape has sold approximately 5,000 copies with the just-released Pioneer LaserDisc version having a similar number in orders. The show has been sold to such pay television outlets as Wometco in New York, ONTV in Los Angeles and Supertime in San Francisco.

1982 though is for moving beyond "Elephant Parts." Nesmith is just beginning production on "Video Ranch," due at the end of this year, and "The Wild Swan" film which may see theatrical release before moving to video. The establishment of the production division, in Los Angeles under former RSO films development executive vice-president Kevin McCormack, is one of the new expansions. The intention of this division is to develop projects.

"In order for the company to survive and to maximize the opportunities open to us, we have to be structured to develop software," explains Mike Nesmith. "The creative teams that exist now can't do it. Record companies, with their structure of a&r people and songwriters, is not the creative team for video. Motion picture studios are

not the creative team for video. Print media is not equipped to be creative for video. We have to start a creative team from whole cloth."

"What Mike has done in the past can be used as a blueprint for what I'm looking for," adds McCormack. "I look at the Olivia Newton-John 'Physical' show and think it is a step in the right direction." In addition to the home video market, McCormack would like to develop late night network and cable projects.

It was for this division that Pacific Arts expanded from its Carmel, Calif. base to Los Angeles. "It's closer to the writers, producers and directors whom we want to be involved with," notes Bean.

"Los Angeles is the industrial hub of the software business," adds Nesmith. "I don't think I'll

"... I don't think you're going to see the same disasters in the film industry that have occurred in the record industry."

ever need more than one creative headquarters but if the business calls for opening a Tokyo office, I'll do it."

Including McCormack, the Los Angeles office employs four persons.

The mail-order division is going to exploit the need for buttons, the posters and such materials. "We should probably call this TV order as opposed to mail-order because we are getting ready for when consumers shop at home by television," says Nesmith.

"We are doing direct mail to VCR owners and telling them what is available as far as 'Elephant Parts' buttons and posters. This is an area we are going to start developing," adds Bean.

Though Nesmith has said that an audio-only release through a record company of one of his video releases is possible, there is nothing concrete at this stage. "We are not

actually working the audio-only marketplace," notes Bean. "We are actually pursuing the video industry. How that came about is that one label called Michael and wanted to sign him to a solo deal. He said they should consider pulling out a soundtrack from one of the videos. They couldn't understand that but we are wide open to talking to any label."

Through the new production division, Pacific Arts is hiring directors on a project to project basis. Bill Dear, a director who has been working with Nesmith for some time, will continue to do so though he is not on staff. "We may evolve into having in-house directors. With the initial projects we will see how the marriage goes," comments Bean.

The differences between American and European directors' styles is not of major consequence to Nesmith. "American directors have been damaged by network television. That has destroyed many fine directors' artistic sensibilities. The European system is different. But when you get down to it, on an even basis, a director is a director," says Nesmith.

He is only slightly less critical of the film industry than the record industry. Nesmith has gone on record many times, stating how he feels the record industry should be more supportive of video. "The film business is a mature business," he reasons. "The film business has as much to learn about video as the record industry even though they have arms which dabble in it. None has a software arm but I don't think you're going to see the same disasters in the film industry that have occurred in the record industry."

Phase two in the life of Pacific Arts gets officially underway this June at CES with a higher profile being given to "An Evening With Sir William Martin," a comedy now being marketed.

Videocassette

Top 40

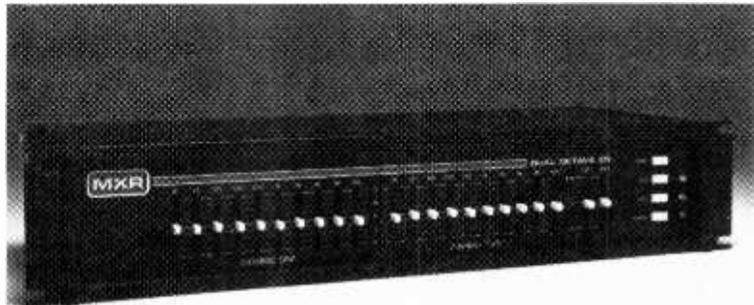
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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	1	5	MOMMIE DEAREST (ITA)	Paramount Pictures, Paramount Home Video 1263
2	2	11	AN AMERICAN WEREWOLF IN LONDON (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77004
3	3	5	PATERNITY (ITA)	Paramount Pictures, Paramount Home Video 1401
4	5	7	CLASH OF THE TITANS	MGM/CBS Home Video 700074
5	10	5	FIRST MONDAY IN OCTOBER	Paramount Pictures, Paramount Home Video 1408
6	4	10	APOCALYPSE NOW (ITA)	Paramount Pictures, Paramount Home Video 2306
7	7	11	FOUR SEASONS ● (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77003
8	9	15	KRAMER VS. KRAMER (ITA)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355
9	6	19	STIR CRAZY (ITA)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
10	19	6	ROLLERBALL	20th Century-Fox Video 4559
11	11	19	THE BLUE LAGOON (ITA)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10025E
12	20	3	TEXAS CHAINSAW MASSACRE	Wizard Video 034
13	13	19	ENDLESS LOVE (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77001
14	22	22	THE JAZZ SINGER (ITA)	Paramount Pictures, Paramount Home Video 2305
15	8	16	ATLANTIC CITY	Paramount Pictures, Paramount Home Video 1460
16	14	15	THE THIEF	20th Century-Fox Video 4550
17	29	17	FRIDAY THE 13TH II (ITA)	Paramount Pictures, Paramount Home Video 1457
18	NEW ENTRY		PHYSICAL	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 9880
19	NEW ENTRY		NORTH BY NORTHWEST	MGM/CBS Home Video 600104
20	39	3	VICTORY	MGM/CBS Home Video 600108
21	31	6	MAGNIFICENT SEVEN	20th Century-Fox Video 4553
22	32	29	CASABLANCA (ITA)	United Artists, 20th Century-Fox Video 4514
23	36	2	GREAT ESCAPE	20th Century-Fox Video 4558-30
24	NEW ENTRY		FORT APACHE, THE BRONX	Vestron VA-6000
25	30	55	AIRPLANE (ITA)	Paramount Pictures, Paramount Home Video 1305
26	25	13	DOGS OF WAR	20th Century-Fox Video 4569
27	NEW ENTRY		CANNONBALL RUN	Vestron VA-6001
28	26	8	THE ADVENTURES OF ROBIN HOOD	20th Century-Fox Video 4540-30
29	27	27	RAGING BULL (ITA)	United Artists, 20th Century-Fox Video 4523
30	12	15	THE POSTMAN ALWAYS RINGS TWICE	MGM/CBS Home Video 700077
31	37	18	THE COMPETITION	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10124E
32	15	27	NIGHTHAWKS ● (ITA)	Universal City Studios Inc., MCA Distributing Corporation 71000
33	34	38	ORDINARY PEOPLE (ITA)	Paramount Pictures, Paramount Home Video 8964
34	24	14	BACK ROADS	MGM/CBS Home Video 70071
35	NEW ENTRY		CONTINENTAL DIVIDE	Universal City Studios, Inc., MCA Distributing Corporation 71001
36	18	3	STUDENT BODY	Paramount Pictures, Paramount Home Video 1476
37	16	22	BUSTIN' LOOSE (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77002
38	17	15	THE MALTESE FALCON	20th Century-Fox Video 4530
39	23	8	TAKE THIS JOB AND SHOVE IT	20th Century-Fox Video 4076-30
40	40	3	THE ONE & ONLY	Paramount Pictures, Paramount Home Video 8992

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for sales of at least \$1,000,000 at list price value. (Seal indicated by ITA seal).

New Products



170 OCTAVES—The Model 170 Dual Octave Equalizer from MXR is a low-noise two-channel equalizer. Each channel employs 10 minimum phase shift active combining filters. LED indicators facilitate troubleshooting.



DUAL POWER—Each channel of amplification in the new Adcom GFA-2 has a separate power transformer and associated circuits to allow each channel to supply voltage independently of the other. The 100-watt-per-channel unit has a \$360 retail price, including rack handles. Adcom is located in New Brunswick, N.J.

New Cassette Tapes From Nippon Gakki

TOKYO—Nippon Gakki, a leading maker of musical instruments and audio equipment, is putting on sale its high-quality Yamaha cassette tapes for recording music beginning Feb. 21, retailing mainly through musical instrument stores and with a one-million unit sales tar-

get for the first year.

The company says it is banking on its "high-quality" image and reputation to sell its cassettes which come in three main lines: for ordinary music recording, for studio/live recordings and for audition and demo tapes.



ALL IN ONE—A new record cleaner from Stanton Magnetics, the RC5-plus, cleans with a fluid that contains an anti-static property. The kit includes a brush with "conductive" handle and enough fluid to clean 150 records. List price: \$16.95.

Certron Debuts High-Bias Tape

NEW YORK—Certron Corp., based in Beverly Hills, Calif., has introduced a new high-bias audio cassette called Ferex II. The tape is formulated with cobalt-modified ferrite micro-particles.

Ferex II cassettes come in C-60 and C-90 configurations with non-affixed labels and index card. Multipacks are available.

NRX CHIP BOOSTS SYSTEM

dbx Predicts Spread To Personal Stereo

NEW YORK—With the development of a low-cost, low-voltage integrated circuit, dbx believes its noise reduction system will soon be in widespread use in personal stereo units. Increased availability of dbx-encoded prerecorded tapes presumably will follow.

The new NRX chip, developed jointly with Matsushita Electric Industrial Co. of Japan, will surely give a boost to the dbx system. Currently an estimated 200,000 units with noise reduction are in use internationally. Licenses include Technics, Teac, Yamaha and BSR.

dbx projects one million units in use by 1983, including its own outboard noise reduction systems and decoders, as well as home, portable and car stereo audio equipment.

The three-volt NRX chip can operate on as little as 1.8 volts, allowing continued functioning of the noise reduction even after batteries have aged. David Blackmer, president of dbx, believes the low cost and other features of the chip virtually guarantee its use in diverse products.

Blackmer explains that the new chip was designed for use in "mid-fi" products, rather than hi fi. "It doesn't handle a wide range of signal levels, and distortion is not as low" as with the chip designed for hi fi use.

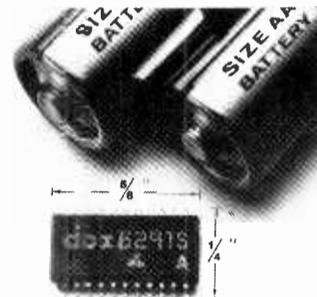
As far as software for dbx-

equipped portable units, Blackmer believes, "Tapes with the encoding process will be common. We're getting interest from labels in working with us. If the playback units are out there, there will be demand for software." About 10 titles are currently in limited production.

The addition of an NRX chip to a portable unit means a \$10 increase in retail price. To add the encoding/decoding process to a hi fi cassette deck costs \$30 at retail.

Unlike CBS's CX, dbx makes no "compatibility" claims for its noise reduction process. dbx-encoded software must undergo decoding.

"If you reduce noise to a satisfactory level, compatibility no longer exists," Blackmer asserts.



PERSONAL CHIP—Matsushita is producing a circuit with dbx noise reduction for use in portable cassette units.

Fast Forward

By MARTIN POLON

LOS ANGELES—The audio industry is anticipating the arrival of a new technology for recording and reproduction. This "new wave" utilizes video and computer technology to record or playback audio digit by digit; hence the name digital audio. But audio isn't the only consumer electronics area to go video and digital, from television display modules for Hewlett-Packard hand computers to "talking" video games from Mattel. The movement in entertainment and information for the home and office is to digital electronics, using video as the medium for display, recording or both.

The adoption of a 48 kHz sampling rate as standard for professional audio recording should stabilize and encourage digital audio at the professional level. Similarly, the 44.1 kHz standard for the Sony-Philips digital audio disc (DAD) will provide a stable base for the 20-plus manufacturers who have announced intentions to bring the digital disk players to market in early 1983. While much of the professional digital audio recording is done with 1/4-inch U-Matic videotape recorders, Sony has introduced a 1/2-inch Beta videocassette recorder with very similar performance to the professional systems using a companion pulse code modulation (PCM) adaptor.

The problem facing the audio industry is that the digital standards for professional audio and home digital disk are not compatible. Worse still, some technical observers of the audio industry feel that both the sampling rates are too low. It is easiest to dismiss the question of low sampling rate: it is the digital version of "Waiting For Godot." A sampling rate must be fixed and development begun, to allow products to be produced and sold into the marketplace. If we wait until 100 kHz or higher sampling rates become acceptable, there will still be people who will worry that it isn't high enough. That will also add years to the progress of bringing digital audio to the disk recording cycle from the studio to the home.

The standard begun by Sony-MCI and Studer have been accepted by the Audio Engineering Society and promise to deliver a quantum jump in recording technology. Similarly, the Sony-Philips digital audio disk will serve to put digital players in the home (based on the laser videodisk technology). The presence of digital players and recording studios will stimulate the audio software production, and all segments of the audio business will profit. The consumer at home will enjoy less distortion, better fidelity and virtually no noise in disk playback. The original recordings will have the advantages of the noise-free digital techniques and the combination of digital mastering and release could boost dynamic range by 20-30 decibels in the home.

But, the problems to be solved with digital involve the quandary facing home audio equipment manufacturers. There is less of a problem for low-end audio equipment. However, the presence of two standards poses substantial difficulties for the top-end audio manufacturer, serving what has always been a crossover market to semi-pro and pro recording. Analog equipment can service both areas. The advent of digital amplification will require the selection of one digital standard or the other. Certainly, digital audio disk (DAD) playback

(Continued on page 41)



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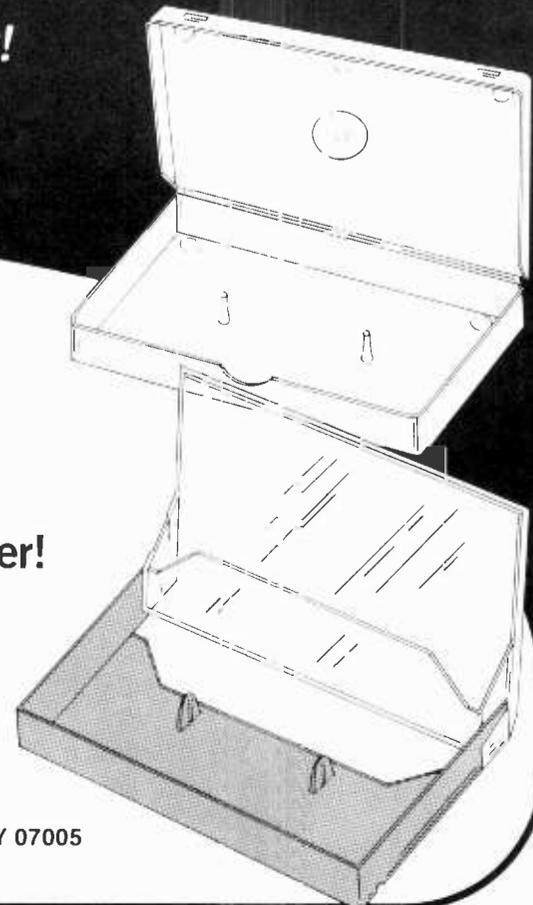
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Sound Business Studio Track

NEW YORK—The rock group **Bite** is recording its debut album for Rumpelstiltskin Records at **Northlake Studios** in White Plains, N.Y. **Elliot Redpearl** is producing and **Chris Cassone** engineering.

In the Chicago area, blues artist **Jimmy John-**

son is working on his second Delmark album at **Solid Sound Studios** in Hoffman Estates. **Steve Tomashefsky** is producing, with **Judd Sager** at the board.

And producer **Roy Thomas Baker** is bringing **Cheap Trick** to **Pierce Arrow Studios**, Rockford,

Ill., to begin a new LP.

★ ★ ★

Web IV Recording Studio in Atlanta is working with a new RCA artist, **Fredi Grace**, on her first album. Engineer is **Richard Wells**, producer **Ed Howard**. Recent Web IV projects include

Peabo Bryson's latest, "I Am Loved," on Capitol, with Bryson and **Johnny Pate** producing and **Ed Seay** engineering. Also, **Paul Davis** recorded "Cool Nights" for Arista at the studio, with Davis and Seay producing; Seay and **Tommy Cooper** engineering. Coming up: the **Commodores** for

Motown with producer **James Carmichael** and engineer **Cal Harris**.

Digital mixdown is underway at **Criteria Recording Studios**, Miami, for a new LP of the **All-Star Jazz Show**, recorded live at Bubba's in Fort Lauderdale. On the Gemcon label, the album features **Sonny Stitt**, Harry "Sweets" **Edison** and Eddie "Lockjaw" **Davis**. **Bob Schachner** is producer, **Mack Emerman** engineer. Assistant engineer: **Bob Castle**. "Criteria on Wheels," the studio's remote unit recently recorded overdubs for an **Aerosmith** LP on Key Biscayne. The CBS project is being produced by **Jack Douglas**, engineered by **Godfrey Diamond**, **Joe Foglia** and **Bob Kosiba**.

★ ★ ★

In Philly: Rhythm tracks for upcoming albums from **Teddy Pendergrass** and the **O'Jays** are being engineered at **Sigma Sound Studios** by **Joe Tarsia**. **Leon Huff** is producing both projects for Philadelphia International Records (PIR). Tarsia is also putting the finishing touches on **Keni Burke's** RCA album and overdubbing and mixing a new **Deniece Williams** album with producer **Thom Bell** for CBS Records.

Tracks are near completion at **Kajem Recording Studios** in Gladwyne, Pa. on **George Wallace's** second album for Portrait Records. Engineer: **Joe Alexander**, with assistance from **Dave Conner**. The project uses the studio's new Sony digital reverberator.

Joe Marlowe is recording a new album at Philly's **Studio 4 Recording**, with producer **Obie O'Brien**.

★ ★ ★

In Los Angeles: **Record Plant** action: **John Boylan** producing **Great Building** for CBS, **Mike Clink** engineering; **Boylan** also producing **Marcy Levy** for Epic, **Paul Grupp** at the console; **Max Norman** producing **Vendetta** for CBS, **Gary Pritikin** engineering; and **Ken Caillat** producing **Fleetwood Mac**, **David Bianco** engineering. The Plant's scoring wing also hosted two film projects—"Annie" and "Rocky III."

Capitol Studios activity: **David Cole** engineering a new **Moon Martin** LP and **Bobby Colomby** producing sides for **Avalon**, **Pages** and **America**. In the cutting rooms: **Ken Perry** mastering a new **Michael Murphy** LP for EMI America, as well as a new **Al Martino** single. And **Wally Traugott** cutting a new **Shalamar** single, and set to master the **Moon Martin** project.

At **Group IV Recording**, **Dusty Springfield** recording a new LP for 20th Century-Fox Records, **Andre Fischer** producing, with engineers **Howard Steel** and **Andy D'Addario** at the board.

Bob Margouleff mixing the **Innocents** at **Masensburg Studios** for Boardwalk, **Howard Siegel** at the board. Also there: **Mike McDonald** producing **Amy Holland** for Capitol, **Tom Perry** engineering; and **Dennis Kirk** engineering vocals for a **Bette Midler** film project.

★ ★ ★

The **Tommy Tutone Band** working on a new CBS LP at San Francisco's **Different Fur**, **David Blossom** engineering, **Don Mack** assisting. Also there: Bay Area group **Quest** completing an EP, produced by **Pat Gleeson**, **Don Mack** engineering, **Howard Johnston** assisting.

Erik Jacobsen producing the **Tasmanian Devils** for Warner Bros. at **Hyde Street Studios**. San Francisco, **Gary Mankin** behind the console. Mankin has also been engineering the **Boy's Town Gang** with producer **Bill Motley**.

Michelle Zarin is named new studio manager at San Francisco's **The Automatt**. Most recently she was general manager of the Sausalito Record Plant. At the same time, **Vince Casper** becomes the new maintenance engineer. **Michelle Meisner**, who had been serving as studio manager, returns to engineering but adds the title of administrator of mastering, moving into that field as well.

Buck Owens and **Jim Shaw** producing **Jesse Rose McQueen** at **Buck Owens Recording Studio**, Bakersfield, Calif.

At **Audio Media** in Nashville, **Ricky Skaggs** is producing himself for Epic project with engineer **Marshall Morgan**. Morgan and **Paul Worley** producing **Gary Morris** for Warner Bros., with Morgan also behind the board.

For The Record

LOS ANGELES—Two typographical errors in a recent story about **Kenny Rogers'** new studio conveyed some misinformation. Correct spelling on the studio is **Lion Share**, not **Lion's Share**; the Neve console is the **8108**, not the **8180**.

FEBRUARY 27, 1982, BILLBOARD



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FACILITY BEING READIED

Wizard Recording Studios Making Move Into Video

LOS ANGELES — Wizard Recording Studios here is yet another major 24-track operation that is moving into video.

An adjacent space at the Hollywood facility is now being readied with the final result expected to be a cavernous room measuring some 33 ft. x 53 ft. with 15 ft. ceilings.

In addition to audio recording, the new room will now be able to accommodate video productions. Audio equipment in the room will be similar to that in Wizard's existing room—Trident console, MCI multi-tracks and both MCI and Ampex 2-tracks, and dual monitoring approach with both JBL and UREI Time-Aligns. Studer tape machinery will also be added, however.

Wizard sprang on the studio scene here in 1979, according to owner Hank Donig, just about the time the record industry began to falter. After more than two years of "hard work," Donig now feels the studio has earned its audio wings in what he terms a "tough, word-of-mouth" industry.

The existing room has won over any number of clients, according to Donig, such as Kenny Rogers, the Crusaders, Air Supply, Devo, Richie Furay, Amy Holland, Jules and the Polar Bears, Leah Kunkel, the Shoes, Chaka Kahn, Carmine Appice and others.

The video possibilities, adds Donig, should attract an even wider clientele.

Fast Forward

• Continued from page 39

would necessitate the 44.1 kHz sampling rate for other connected equipment. As the forerunner of future digital audio systems in the home, the 44.1 kHz standard could "lock up" all home digital audio equipment development. Worse still, there may be a tendency to set all future semi-pro equipment into the lower standard. This would be especially unfortunate for audio/video VCRs, open reel digital recorders and cassette digital recorders. These units should be able to take advantage of the higher sampling rate and technology that will develop around the 48 kHz standard for professional recording. So the use of dual standards has a split personality for the future development of digital audio equipment.

There is another double-edge sword for digital disk in the form of royalties. At this point in time, the partners in development, i.e. Philips and Sony, hope to receive a per-disk royalty from software manufacturers. The problem with this is that the Compact Digital Disc (CD) universe needs to be large enough to sustain the sales of the players. But the price of the disk has to remain in a competitive ratio to analog LP records. Many record manufacturers are leery of paying this royalty, and Philips with Sony do not have the manufacturing clout to provide enough CD records themselves. It is true that Philips and Sony have created a new system with expensive research and development. But it is also true that Philips and Sony have felt the disastrous downturn in audio hardware and software sales. This same combination more or less brought the standard of the audio cassette to the marketplace 20 years ago. The payback to both companies in sales has been substantial, as it has been for the whole industry. This round, there is the balance of forward movement versus the fair compensation for development.

So it would seem that the success of home digital audio will require several conditions:

- An economy that will support a new technology.
- Advances in VLSI to reduce cost of the Compact Disc player's expensive digital to analog chips.
- Careful thought about which standard to use in equipment used with Compact Disc.
- The development of massive catalogs of software so the public will buy players in large quantities and drop the price of both hardware and software.

The audio industry needs digital to put life back into its markets. The competition for the home is producing a whole range of digital units for personal computing and in the near future for video viewing. The most attractive thing about digital technology is that these units can work together in the home. The challenge will be to place the Compact Digital Audio Disk in the marketplace and sustain it.

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'Kid' Trumpeter Rates Star Treatment

• Continued from page 36

vertising was bought in jazz-oriented magazines and interviews are being set up.

A Wynton Marsalis Day has been arranged for New Orleans, involving the mayor, Marsalis' father and brothers (who are also practicing musicians), and Al Hirt, who gave Marsalis his first trumpet when Wynton was six years old. Marsalis started practicing with it when he was 12.

A college tour by Marsalis is in the works, as is a special on CBS Cable. Other tv appearances are expected, and specific marketing plans have been developed for San Francisco, New York, New Orleans and Chicago.

Marsalis himself has played with Herbie Hancock, who produced his album, and with the Art Blakey Jazz Messengers, with whom he still performs. He is also a student at Juilliard, where he still studies trumpet. Marsalis' deal with CBS allows him to do a classical LP.

He is also putting together his own band, using the younger musicians, among them his brother, who appeared on his LP. The quintet will be all-acoustic, as well.

"Right now I don't want to play that (electric)," he says. "I have played in a funk band all through high school, and now I want to play acoustic music. I like amplified music—as long as someone else is playing it. I'll go hear Rod Stewart, though I don't like his music necessarily, because I can appreciate it for

what it is. But musically, I prefer the sound of acoustic instruments to the sound of electric instruments, simply because most electric instruments already have a certain sound. The electric instrument covers (up) tone. And tone is 80%-90% of it to any musician, especially a jazz musician or a classical musician."

Considering his age, Marsalis is asked what attracted him to what, for this writer at least, is basically old fashioned music.

"It's not old fashioned," he declares. "When I played funk nobody I knew would listen to jazz. But that's due to ignorance. It's like why would anybody play in an orchestra, that's older than dust. But it has to do with the quality of the music."

Marsalis says he is still learning, and his approach to music may change, but right now his main concern is jazz, a music he says that has been "overlooked" by recent generations.

"Somebody has to bring it to the front," he says. "It disturbs me that

though jazz is black American art, yet America is the only place where people in the country turn their backs on their greatest musical asset."

"The public has been educated against jazz," states Marsalis, who says that the typical image of the jazz musician, as presented in the media, turns the public against the music. As often as not a jazz musician is shown as a junkie or lowlife, whereas artists in other forms of endeavor are painted as heroic figures.

"But with us, it's totally opposite. That is why I don't smoke or drink, it's the only reason," he says.

"The image has to be different," echoes Dr. George Butler, head of jazz at CBS, who brought Marsalis into the company. "And it takes the young groups to do it. The music needs to be refined and sophisticated. The guys who were strung out on a lot of different kinds of things didn't really help their artistry, even though they were brilliant people."

'Jazz History' Will Tour 20 American Cities

WINSTON-SALEM, N.C.—A North Carolina School of the Arts production chronicling the history of jazz will play more than 20 U.S. cities this summer, under the sponsorship of R. J. Reynolds Industries.

Dubbed "Jazz Is," the presentation mixes music, dance and drama using a cast of 25 performers as it traces jazz from its African roots through gospel, dixieland, ragtime, blues and big band to contemporary idioms. The show is being directed by author Duncan Noble, assistant dean of dance at NCSA.

Tour is being planned as a 45-day itinerary to kick off in late June.

According to J. Tylee Wilson, president of R. J. Reynolds, included on that circuit will be 12 cities where Reynolds Industries or one of its subsidiaries operates a facility. Firm's employees are thus expected to be represented at a number of the more than 40 full performances planned.

The conglomerate, originally based in tobacco products but since diversified into foods and beverages, energy and shipping, will pick up the tab for production and touring costs, and will oversee tour promotion and management.

The "Jazz Is" project is the second live talent venture unveiled by Reynolds in recent weeks. Its "Salem Country Gold '82" package, featuring name country acts, will bow this spring (Billboard, Feb. 13).

According to a Reynolds spokesman, final dates and sites were still being negotiated at press time, but the "Jazz Is" tour is expected to open in North Carolina and conclude in California in late August. States already on the itinerary also include West Virginia, Kentucky, Illinois, Arkansas, Texas, New Mexico and Arizona, and will comprise both major urban markets and smaller cities.

Survey For Week Ending 2/27/82

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	
1	1	12	COME MORNING Grover Washington Jr., Elektra 5E-562	26	24	16	PIECES OF A DREAM Pieces Of A Dream, Elektra 6E-350	
★	2	14	THE GEORGE BENSON COLLECTION ● George Benson Warner Bros. 2HW 3577	27	29	67	WINELIGHT ▲ Grover Washington Jr., Elektra 6E-305	
★	3	4	OBJECTS OF DESIRE Michael Franks Warner Bros. BSK 3648	28	28	12	BELO HORIZONTE John McLaughlin Warner Bros. BSK 3619	
★	5	3	ELECTRIC RENDEZVOUS Al DiMeola, Columbia FC 37654	29	30	10	THE BEST OF MANHATTAN TRANSFER Manhattan Transfer Atlantic SD 19319	
★	5	4	BREAKIN' AWAY ● Al Jarreau Warner Bros. BSK 3576	30	33	32	THE MAN WITH THE HORN Miles Davis Columbia FC 36790	
★	10	2	MYSTICAL ADVENTURE Jean Luc Ponty, Atlantic SD 19333	★	39	3	DR. JOHN PLAYS MAC REHENNACK Dr. John, Clean Cuts CC 705	
★	7	6	REFLECTIONS Gil Scott Heron, Arista AL 9566	32	26	5	SHARKY'S MACHINE Soundtrack Warner Bros. BSK 3653	
★	9	26	FREE TIME Spyro Gyra, MCA MCA 5238	33	31	18	ENDLESS FLIGHT Rodney Franklin Columbia FC 37154	
★	9	8	CRAZY FOR YOU Earl Klugh, Liberty LT 51113	★	40	2	CONCEPTION Bill Evans Milestone M-47063 (Fantasy)	
★	34	2	WEATHER REPORT Weather Report, ARC/Columbia FC 37616	35	35	12	SHE SHOT ME DOWN Frank Sinatra, Reprise FS 2305 (Warner Bros.)	
★	13	4	WYNTON MARSALIS Wynton Marsalis Columbia FC37574	36	27	15	FREE LANCING James Blood Ulmer ARC/Columbia 37493	
★	12	12	SOLID GROUND Ronnie Laws, Liberty LD 51087	★	37	NEW ENTRY	FIVE YEARS LATER Ralph Towner/John Abercrombie ECM ECM 1-1207 (Warner Bros.)	
★	14	4	ECHOES OF AN ERA Various Artists, Elektra E1 60021	38	36	18	LOVE BYRD Donald Byrd, Elektra 5E 531	
★	16	4	SLEEPWALK Larry Carlton Warner Bros. BSK 3635	★	49	2	AMACORD NINA ROTA Various Artists, Hannibal HNBL 9301	
★	17	42	THE DUDE ● Quincy Jones, A&M SP 3721	★	40	NEW ENTRY	THE GREAT PRETENDER Lester Bowie ECM ECM 1 1209 (Warner Bros.)	
★	16	7	YOURS TRULY Tom Browne, Arista/GRP 5507	★	41	37	11	SOLO SAXOPHONE II-LIFE John Klemmer, Elektra 5E 566
★	19	3	FULL MOON FEATURING NEIL LARSEN AND BUZZ FEITEN Neil Larsen & Buzz Feiten, Warner Bros. BSK 3585	42	32	4	BALLADS BY FOUR Arl Pepper/John Klemmer/Johnny Griffin/Joie Henderson, Galaxy GXY 5133 (Fantasy)	
★	23	3	SILK Fuse One, CTI 9006	★	43	NEW ENTRY	THE NEW YORK MONTREUX CONNECTION Various Artists Columbia FC 37616	
★	19	11	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576	44	47	46	VOYEUR David Sanborn Warner Bros. BSK 3546	
★	20	18	STANDING TALL ● Crusaders MCA MCA-5245	45	45	6	OASIS Dan Siegel Inner City IC 1134	
★	25	3	CHARIOTS OF FIRE Ernie Watts, QWest QWS 3637 (Warner Bros.)	46	46	30	THIS TIME Al Jarreau, Warner Bros. BSK 3434	
★	22	21	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1 1190 (Warner Bros.)	★	47	NEW ENTRY	MAKE UP CITY Casiopea, A&A 11010	
★	23	15	SIGN OF THE TIMES ● Bob James Columbia FC 37495	48	38	5	ONE SEPTEMBER AFTERNOON Arl Pepper Galaxy GXY 5141 (Fantasy)	
★	24	22	A LADY AND HER MUSIC Lena Horne, QWest 2QW 3597 (Warner Bros.)	49	41	3	LIVE IN JAPAN Dave Grusin, Arista GRP 5506	
★	25	20	EVERY HOME SHOULD HAVE ONE Patti Austin, QWest QWS 3591 (Warner Bros.)	50	42	21	TENDER TOGETHERNESS Stanley Turrentine Elektra 5 E535	

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★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of American seal for sales of 1,000,000 units (seal indicated by triangle).

FEBRUARY 27, 1982, BILLBOARD

ALBUM SERIES REVIEW

Lundvall's Line Balances Commerciality, Daring

LOS ANGELES—Elektra/Musician, described at its inception as a long-term dream for the veteran label executive Bruce Lundvall enters the jazz marketplace at a time when most new labels are confining themselves to a narrower view of the idiom. But the former CBS executive, who knows from experience that pioneering art has to be buttressed by commercial contenders that can pay the bills, has gone for an ambitious breadth of styles and players, seeking out not only new masters but rare older performances.

Lundvall balances his commercial needs against his daring by ranging through bebop, fusion, chamber jazz and even a heady punk/funk/avant-garde hybrid in Elektra/Musician's opening release. As promised, the line reaches for a unified graphic identity through its use of bordered art and the label's logo, a curving script signature against a musical staff. Annotation is given a twist by using either the featured players or their musical peers rather than critics and features writers, an approach taken for six of the first eight sets.

In all, it's an impressive line, and if fans aren't uniformly happy with the music, in most cases the dividing lines will be generic: simply put, it's unlikely the average jazz fan's listening habits are as catholic as Musician's Lundvall. Now to the music:

- Charlie Parker's latest resurgence will be only helped by "One Night In Washington," a live set culled from previously unreleased tapes of a surprise walk-on at a Washington, D.C., club during a set by The Orchestra, an ambitious big band. This 1953 performance once again proves that great musicians can't be vintage-dated as reliably as wines—although considered past his prime when he played this date, Bird was clearly in ripe form tackling this atypical list of standards, despite his instrument, a plastic alto sax. But Parker, like Ornette Coleman a decade later, proves that raw materials are irrelevant in the right hands.

- "The Griffith Park Collection" is an acoustic instrumental set recorded during the same sessions that yielded Elektra's "Echoes Of An Era," and provides even more graphic proof than that Chaka Khan project that Chick Corea, Stanley Clarke, Lenny White and Freddie Hubbard still have daunting mainstream instincts when freed from more commercial dictates.

Tenorist Joe Henderson simply sounds at home in these relaxed, lyrical proceedings.

- Hubbard displays equally strong chops but understandably offers less warmth on "Ride Like The Wind," a sleek but somewhat impersonal array of pop hits given supercharged string and horn charts by Allyn Ferguson. Cut live by Soundstream's two-channel digital system, the disk gives us plenty of Abe Laboriel's funky bass and Bill Maxwell's dance rhythms on drums. What it lacks is Hubbard's sense of discovery on his recent acoustic sets, but fusion fans will still relish its sonics.

- Far more enticing trumpeting is supplied by "Spirit Within," by the reunited Red Rodney and Ira Sullivan. Although the duo reteamed in 1980, this set is the first to fully document how productive their collaboration is proving: anything but an exercise in nostalgia, the set spans some bop-inflected uptempo workouts as well as more atmospheric ballads, and Sullivan's versatility on reeds expands the tonal range of their quintet.

- "My Goals Beyond" is a classic John McLaughlin album out of print since the mid-'70s, and thus a smart addition to Musician's embryonic catalog. The British guitarist originally recorded this as a valentine to the acoustic guitar, and his renditions of jazz standards as well as his own extended pieces with an early incarnation of the Mahavishnu Orchestra stand up well.

- Two other guitarists are also in Musician's first batch of LPs. Eric Gale, whose credentials as a pop session player make his penchant for syntheses of r&b, jazz, pop and other idioms logical rather than forced, makes reggae the touchstone on "Blue Horizon," a move consolidated by Jamaican drummer Winston Grennan. If the inclusion of a vocal work by second guitarist Mark Mazur proves a mixed blessing, the overall lilt of the date and a guest slot for Hugh Masakela add charm.

- Lee Ritenour meanwhile takes a break from his electric fusion sets for Elektra by turning in his own essay on acoustic guitar technique. "Rio" earns its title by referring frequently, though not exclusively, to Brazilian traditions; as such, the set straddles both fusion and acoustic jazz, and has an underlying rhythmic snap

(Continued on page 64)

In Memory Of
A True Genius

THELONIOUS SPHERE MONK

Bobby Colomby

WITH MANUFACTURER BACKING

Direct Mail Aiding Retail Sales

• Continued from page 1

Spec's with 14 stores. It joins national giants such as Camelot, Record Bar and National Record Mart in the customer registrations.

Camelot Records' "Classical Club," begun several years ago, is perhaps the best example, having reached 70,000 membership. "It is the cornerstone of our classical business," explains Camelot classics buyer Lew Garrett. "We feel it has been super-successful and we credit it with what success we have enjoyed." Camelot offers club members 10% of all classical purchases over \$10.

Among label sponsors of the clubs have been CBS, Angel, RCA, PolyGram, Pro Arte and Moss Music Group.

Chain mailings, undertaken six times per year on average, generally are devoted to one label's product—although pages of shared space are not uncommon. Mailings also have included special sampler records specially prepared by labels such as CBS.

And another key to the promotion is the club-membership discount, usually an across-the-board 10% on classical goods and accessories, along with special sale announcements in the mailing.

At the Record Bar, direct mail classical record ads date from 1975.

11 Concerts Planned For Classic Fest

MONTREUX—Eleven major concerts at the Congress Hall here provide the heart of the just-announced program for the 37th edition of the Classical Music Festival of Montreux-Vevey, set this year for Aug. 27-Oct. 4.

Involved in this roster are Claudio Arrau, the Philharmonic Orchestra of Sophia, the Academy of St. Martin-in-the-Fields, the London Symphony Orchestra, I Musici, the Instrumental Ensemble of France, the Rotterdam Philharmonic, the Johann Strauss Ensemble of the Vienna Symphony, the Chamber Orchestra Camerata of Berne and the New Orleans Philharmonic.

There are important classical events set for other local venues. Guitarist Andres Segovia and soprano Edith Mathis will perform at the Vevey Theater and harpists Lily Laskine and Mireille Nordmann, the Vienna Bach Ensemble and the London Early Music Group will be showcased in concerts in the spectacular medieval castle of Chillon.

Other concerts, totalling more than 30, will be staged in the Roman ruins of Martigny, the Castle of Aigle, the villages of Corseaux, Blonay and Saint Maurice, and the churches of Corsier and Saint-Martin of Vevey.

Then, Sept. 4-7, the jury of the Prix Mondial du Disque de Montreux, headed by Nicole Hirsch-Klopfenstein, will select winners in 15 classical sections. The 1982 special award, made for an artist whose recordings and performances are judged to have made a special contribution to classical music, has already been won by Edith Mathis.

Alongside the main festival, the 10th Concours Clara Haskil for young piano players is being staged here, Aug. 23-Sept. 2.

Last fall, however, the concept was enlarged and the printing upgraded. Since then, results have been outstanding, claims Elizabeth Stagg, the managing editor of the chain's "Classical News."

One special feature of Record Bar's Connoisseur Club membership is a discount on all special orders. Stagg said this permits the stores to go after classical business in all locations even if not every store is deep in classical inventory.

According to Stagg, about 11,000 copies of the semi-monthly pamphlet are printed. Each pamphlet is sponsored by one label and carries an artist portrait on the cover with a profile inside. Stagg's most recent mailing, underwritten by Angel, featured an Itzhak Perlman cover article.

Stagg said several stores have added as many as 1,000 names to the list since the program was expanded.

National Record Mart, Pittsburgh launched its direct mail program about a year ago, and reports excellent response too. The program is run in conjunction with Pittsburgh radio's WQED-FM, an NPR station. All station contributors receive the mailing, "Fine Tuning," which lists

specially priced new releases. Albums also are sampled mornings on the air.

At Spec's Records, where the first issue of "Classical Review" recently rolled off the presses, 1,500 names have already been gathered, classical department assistant manager Steve Brown explained.

Brown says the eight-page mailing will go out six times a year with special sales for club members only. Specs club members also receive a 10% discount card that covers all classical purchases.

First issue of Spec's "Classical Review" profiled Philadelphia Orchestra conductor Riccardo Muti, an Angel Records artist, noted Brown.

According to Camelot's Garrett, the mailings are ideal for chains with widely spaced smaller market locations. Garrett believes newspaper advertising continues to be the more effective for stores located in major metro areas.

"It's a more effective way to advertise," he notes. "We're so scattered that to run in every little paper wouldn't be effective. We're making it a little more accessible for a classical customer who isn't located in a major city."

Delaware Industry Support Buys Grand Opera House

WILMINGTON, Del.—Although the Grand Opera House, following multi-million dollar renovations and restorations in recent years, seats only 1,000 persons, the state's major performing arts venue has been able to attract the top names from both the pop and classical realms—thanks to the support from Delaware business and industry sources.

For the current 1981-82 season, business and industry are expected to provide \$185,000, or 15% of the Opera House's \$1.3 million budget. The Grand's ticket sales and earned income are projected at \$636,000; individual and foundation grants are projected at \$307,000 and government grants at \$178,000.

Like other classical halls, the Grand Opera House couldn't survive on ticket sales alone. Without the outside support, the appearance

of the Orchestre de Paris on Feb. 10-11 would have to cost an average of \$40 a ticket, for example. Because of the limited seating of the Opera House, the top orchestras and soloists in the Grand's Classical Series generally come in for double concert dates, either the same night or on successive nights.

Corporate sponsors of the concerts receive a notice in the program reading: "sponsored in part by a grant from . . ." a supply of complimentary tickets, and a full page in the program. The company name also appears above that of the performing organization. In addition to the major contributors, there are about 250 businesses that contribute under \$5,000 each. The total contributions from corporations and small businesses last season came to about \$122,000, of which \$25,000 came from small businesses.

Among the major contributors during the past season were the duPont Co., which paid the full fee for a concert by the Philadelphia Orchestra; the Beneficial Corporation, which pays for an annual Children's Christmas program by the Wilmington Opera Society; the Sun Petroleum Products Company, which gave partial support for a Baltimore Symphony concert; INA Foundation, which partially supported an appearance by the Pennsylvania Ballet; and the Gannett Foundation, which paid two-thirds of the costs of bringing the Ballet West to Wilmington.

Fees for the artists presented by the Grand Opera House vary widely, ranging from \$5,500 for the Chamber Music Society of Lincoln Center or \$6,000 for the Canadian Brass, to \$20,000 for the Orchestre de Paris and \$26,500 for the two recent performances by Bobby Short and Sarah Vaughan. Another major example of business helping the arts was the Grand's Fifth Annual Grand Gala, Feb. 13, the year's big fundraiser with tickets at \$125 each, of which \$100 is tax deductible.

MAURIE ORODENKER

Classical Notes

Philharmonic Facts: The New York Philharmonic, the U.S.'s oldest orchestra, is also the world's busiest, claiming to have logged more hours on stage than any other group. For its 10,000th concert, March 7, the Philharmonic has planned a special celebration. The festivities will include a pre-concert presentation ceremony and post-concert reception along with publication of a commemorative program booklet and exhibit of historical materials on the Grand Promenade level of Avery Fisher Hall. According to the Philharmonic, hundreds of composers and musicians who have been associated with the orchestra as well as VIPs will be on hand. Zubin Mehta will conduct the Mahler Second Symphony, a work that already has received 38 Philharmonic performances including those under Mengleberg, Walter, Rodzinski, Bernstein, Boulez, Levine and Mehta. . . . Sam Goody's has plans to convert its Manhattan store at 235 W. 49th St. into an all-classical emporium. Chain executive David Rothfeld is overseeing the transformation but won't divulge details at this time.

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London Jubilee offers the record buyer top international artists in superb performances of some of the greatest works of the classical repertoire. Many of these artists are currently in the top level of international stardom — others have achieved "legend" status as the greatest artists of this century. The wide array of repertoire includes some recently recorded works and certain selections that *have never been available on record.*

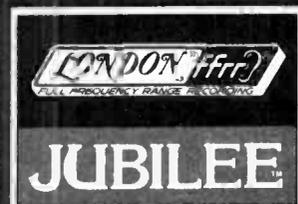
Several selections in this exciting series have been remastered to achieve the highest quality sound available with today's advanced audio technology. The entire Jubilee release is available on cassettes offering top fidelity sound, excellent

duplication, and attractive legible graphics. All cassettes are Dolby E processed for the finest sound reproduction.

With artists of the stature and renown of Ashkenazy, Karajan, Maazel, Mehta, Pavarotti, Solti and Sutherland, to name only a few, and works like *Bolero*, the Pachelbel *Kanon*, the Rachmaninov 2nd, *The Planets*, *La Bohème*, and the *Brandenburg Concertos*, London Jubilee's initial release is truly a celebration of glorious music, great performances, and superb recordings.

- STRAVINSKY: Rite of Spring — Mehta JL 41002
- TCHAIKOVSKY: Swan Lake; Sleeping Beauty — Karajan JL 41003
- BEETHOVEN: Symphony No. 9 — Schmidt-Isserstedt JL 41004
- HOLST: The Planets — Karajan JL 41005
- ORFF: Carmina Burana — Dorati JL 41006
- PACHELBEL: Kanon; VIVALDI: Four Seasons — Münchinger JL 41007
- MOZART: Symphonies Nos. 40 & 41 — Giulini JL 41008
- MOZART: Eine Kleine Nachtmusik; TCHAIKOVSKY: Serenade — Marriner JL 41010

- BEETHOVEN: Three Favorite Sonatas — Backhaus JL 41013
- TCHAIKOVSKY: Symphony No. 6 — Maazel JL 41014
- MOZART: Four Horn Concertos — Tuckwell JL 41015
- PUCCINI: Tosca — Nilsson, Corelli/Maazel JL 42001
- PUCCINI: La Bohème — Tebaldi, Bergonzi/Serafin JL 42002
- GILBERT & SULLIVAN: Pirates of Penzance — D'Oyly Carte JL 42003
- VERDI: Requiem — Price, Björling/Reiner JL 42004
- BACH: Brandenburg Concertos — Britten JL 42005



Mobile DJ Pool Is Set By M.C. Firm

LOS ANGELES—M.C. Disco Productions, a mobile disco operation based in Cupertino, Calif., is expanding to include a record pool for mobile DJs, believed to be the first of its kind in the country.

The operation, still in its formative stages, will provide participating spinners with a monthly supply of dance records selected from Billboard's Soul and Hot 100 charts at "a nominal fee."

The pool, headed by Mike Love, who also heads M.C. Disco Productions, will also supply its members with cut-rate album products, also selected from Billboard's album charts.

Another feature of the pool will be the availability of dealer discounts on brand name sound and lighting systems including such companies as Meteor, Litelab, Disco Motion, Times Square, Farralane, Bozak, Shure, AKG, Stanton, GLI, QRK, JVC, BIC, dbx, Nakamichi, Technics, Altec and others.

According to Love, arrangements are being made with a San Francisco-based insurance company to provide members of the pool with low cost insurance policies that will cover both the equipment and its user.

The pool, which will initially be open to 15 members, will also provide participants with a detailed listing of dance halls and banquet rooms in their area. The listing will include information on room sizes,

parking facilities, available electrical outlets, elevators, stairs and all other pertinent information that will help a mobile operator to prepare for a concert.

Also in the works is a service that will help spinners sell or exchange used equipment, and a monthly newsletter that will be available to subscribers at \$2 a month based on a six month subscription payable in advance.

Love is making a two page questionnaire available to potential pool members. The document solicits information about the state of the business that will be used to structure the pool.

Meanwhile, M.C. Disco Productions, which was established in 1973 with Love as the sole operator, has also expanded its facilities to feature six complete systems, and seven DJs.

The systems, according to Love, are capable of handling functions ranging from intimate parties for as few as 50 people to larger events of up to 4,000 people.

The operation, which was computerized last year, also offers special light shows, and a library of more than 6,500 records ranging from the big band sounds of Glenn Miller and the Dorsey Bros. to today's dance music of rock, pop, country and disco.

The firm's light shows features systems normally found in conventional discotheques,

Red Parrot Takes A Different Tack Music Mix, Lighting Techniques Considered Unusual

By BOB RIEDINGER JR.

NEW YORK—The operators of the Red Parrot, one of New York City's newest and most stylish dance clubs, are striving for originality as a combatant to the fierce competition that challenges club operators in this area.

The room, which is one city block long, is marked by the absence of traditional disco lighting. Instead, patrons dance in an environment of nearly 400 theatrical lighting units, including 600 feet of strip lights. Template projections create images on walls and screens while the room's mood is constantly shifting through various blends of the color spectrum.

The traditional denizen of the disco may also be taken aback by the diverse programming offered. Alongside popular disco artists such as Fantasy and Kool and the Gang is an occasional polka from Lawrence Welk or a plush waltz from a master of the ¾ genre. Pre-recorded music gives way to live entertainment provided by the 18 piece Red Parrot Orchestra nightly, and guest live acts ranging from Cab Calloway to Gloria Gaynor and Sylvester.

"It took a year to put this club together," says Jim Merry, owner and creator of the Red Parrot concept.

"I wanted to build it as a theater. As people enter the room the runway they walk on is lit to give the feeling of a stage entrance."

Merry's involvement with nightclubs dates back to 1963, when he

opened a club on the popular Long Island summer locale of Fire Island. More recently, Merry established the Ice Palace club on Manhattan's 57th street, catering to a gay clientele.

A former bus garage, the Red Parrot structure also served as the High Roller disco rink owned by Merry until he decided to introduce the new club.

Merry is attracting what he calls "New York people" to the Red Parrot. With a broad demographic and wide age span, clientele have in common the \$20 they pay at the door for admission on weekends (when a live guest is featured) and \$10 on Wednesdays and Thursdays. All drinks, alcoholic and non-alcoholic range \$4 to 4.50, but water fountains are available for non-drinkers.

Frank Hulihan is the club's DJ on weekends, while Kevin Burke covers Wednesdays and Thursdays. Hulihan says he looks for a mix of disco, rock, r&b, and the more unusual, such as the "Beer Barrel Polka" or a Strauss waltz.

"I try to be as diversified as possible, which is not as easy as I thought it would be," says Hulihan, who alternates with sets by the Red Parrot Orch. Hulihan also notes that the switch from recorded to live music is not too disruptive. "I was surprised to find the crowd will take it."

However, some of the younger patrons say the room is not "up enough" with the steady beat they've come to expect in other clubs.

But Merry is confident about the Red Parrot's direction and has a strong commitment to the music being played. He says, "The record industry isn't making the exciting disco music that they produced in the 1970s. I'd like to see people go back to touch dancing. I think they have more fun. Disco people became too grim."

"The Orchestra is what I'm about," says Merry, who has reason to believe young adults are ready for the big band sound. Recently the Ritz featured a 22 piece big band. I have this 18 piece band every night."

Merry plans to offer lessons on a

new dance step every Wednesday and Thursday night between 11:30 and 12:30. "A lot of people want to do big band dance steps," states Merry, "they just don't know how."

Merry expects the sound in his room to be evenly balanced so that transitions from DJ to band to live acts are not jarring to the ears of patrons. If an act is too loud he doesn't hesitate to have the volume lowered to a comfortable level.

The sound system, designed by Richard Trombitas of 21st Century Sound, handles a total of 16,500 watts using BGW 750C and Crest 3500 amplifiers. Equalization is by White Instruments.

Important to the room, says Trombitas, was the proper placement of sound to avoid feedback so that DJ, big band, and live acts can run together smoothly. The club's four-way system helps live sound, he says, because it offers a flatter response and requires less equalization.

The Red Parrot's deejays work with 2 Technics SL 1200 turntables and one Technics Quartz SL 1200 MK2 turntable.

The Red Parrot's distinctive lighting was designed by Ken Billington, Inc. Associate lighting director Jason Kantrowitz, says this is the firm's first venture into club lighting. Billington, Inc. has provided theatrical lighting for Broadway shows, such as "Sweeney Todd," "My Fair Lady," "Fiddler On The Roof" and for shows at Radio City Music Hall.

Neon, Lasers, chaser lights and other disco glitter are not found at the club. Kantrowitz says the emphasis is on "environment" which changes throughout the evening. Other trappings of stage and theater include catwalks and a flying stage that lowers from the catwalk.

With all lighting in the club controlled by the computerized Kliegl Performer 2, dancers can be surrounded by a cloud effect projected on to screens, and bathed in what appear to be shadows of palm leaves cast by moonlight.

"We're going after total environment," says Kantrowitz. "Jim (Merry) knew disco lighting was passe. We've used all theatrical backgrounds and the same techniques."

7% DISCOUNT

Integrated Sound Systems Offers New Payment Plan

NEW YORK—Integrated Sound Systems, manufacturer of equipment for clubs and discos, is offering its dealers a "money saving extended payment stocking plan" under which dealers are offered a 7% discount each month on payments due.

The plan is available to dealers of Integrated's Vortec and GLI lines of speakers and related professional sound equipment, and is available if outstanding debts are paid on their due dates.

According to Norm Wieland, director of marketing and sales for Integrated, one of the plans is designed to facilitate dating stock as an aid in stocking the line in depth. Designated "One To Show/One To Go," the plan offers dealers a package of six pieces of equipment that includes two PMX 900 preamplifiers/mixers, two GLI model EQ-1500 graphic equalizers, and two GLI model SA-

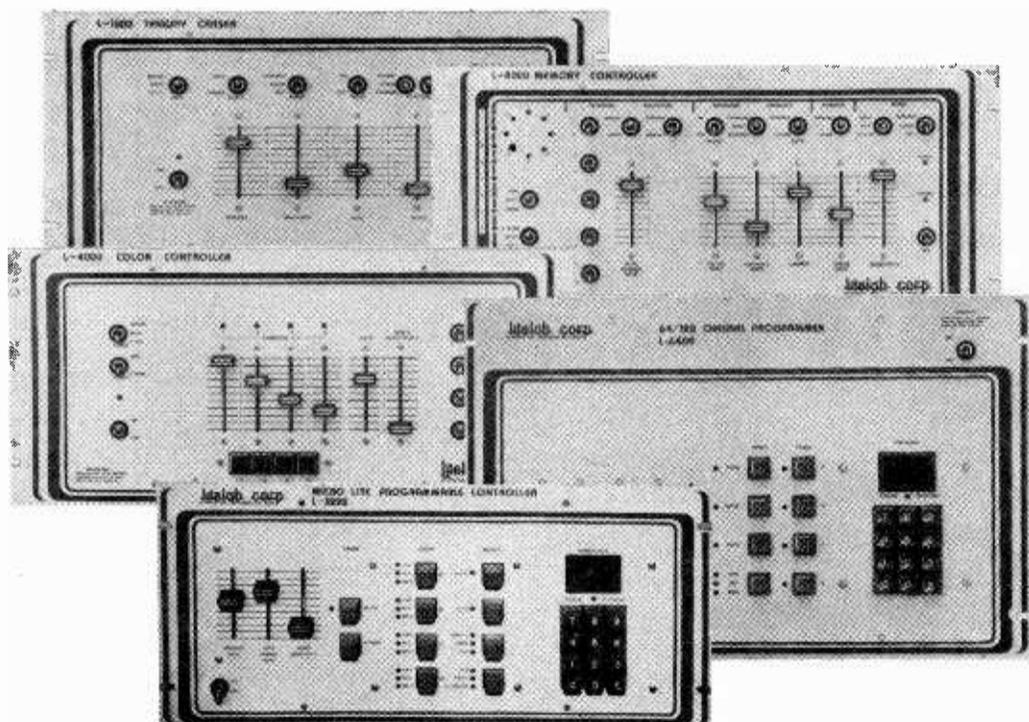
2045 power amplifiers for under \$1,500.

The units are shipped free of charge via United Parcel, and are subject to a three month extended billing plan.

The second plan, according to Wieland, features the same equipment offered in the first plan, but adds another model EQ-1500 equalizer and model SA-2045 power amplifier. The eight units are available on a four month extended billing policy, and cost approximately \$1,800.

Meanwhile, Vortec has introduced a line of model SRS 25 speaker systems. The units are said to offer compact size, high efficiency, high output and low distortion.

The SRS 25 can accommodate up to 100 watts of power and has a frequency response of 70 to 20,000Hz.



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Disco Mix

By BARRY LEDERER

NEW YORK—The Coffee LP on De-Lite Records is titled "Second Cup." Side one contains three well-produced dance cuts, including "Take Me Back" at 6:48, which is also the group's current 12-inch 33. The latter r&b selection makes effective use of fine harmonies and individual vocals. A midtempo beat, synthesizer instrumentation and a slight break combine for a dynamic sound that should insure DJ play. Of the same quality is "My Turn To Burn," a some-

what more enthusiastic and driving tune. The classic Ecstasy, Passion & Pain hit "I Wouldn't Give You Up" is given a new treatment by Coffee with good results, while the three ballads on side two are soft and tenderly sung. Leon Bryant is featured on "If This World Were Mine," a tune with sexual overtones. Producer Tony Valor has shown unique imagination and direction in this polished production.

Lamont Dozier has been visible both on the

recording and producing end of music; his current effort is for M&M Records, an album simply titled "Lamont." The artist, who produced the LP and penned most of the selections, gives a soulful, breezy performance. Several slow-paced tunes are included, as well as a tender ballad titled "I See You." Standout cuts include the current 12-inch, "Shout About It" and "You Oughta Be In Pictures." "Never Had It So Good" also has potential, and should be considered for an extended remix.

One of the classic disco hits of the early 1970s was Eddie Kendricks' "Girl You Need A Change Of Mind. From BC Records, the Brooklyn Express has taken the infectious melody of the song and added the right arrangements to complement this 12-inch 33. The finished product captures the force of the original, and still gives more, building in momentum with extensive use of bongos and the group's high-pitched vocals. Tee Scott, who mixed this disk, keeps the energy moving, and DJs who never enjoyed this song before will certainly like this updated version.

Cachalot Records' "Only Men Fall In Love" by Home Service gives three versions of this 12-inch 45. The A Side has two short interpretations, one vocal, the other instrumental. The flipside is extended to six minutes, and contains a lengthy drum and electronic break. A pulsating and rigorous beat makes this production by David Motion and David Frazer a welcome addition for rock deejays.

Potential chart-climbers among new 12-inch releases are "Light The Way (You Fink With Me)" by Search (Philly World); "If You Love Me" by Paul Justice (Apexton); "Hot Blood" "Hot Nature Woman" by Love Connection (Gee String); "Stay (I Need Your Love)" by Matriz (Super Scoop); "Sending My Love" by Pleasure (RCA); "The Right Time For Us" by Wax (RCA); "Is It Good To You" by Young and Company (Easter Records); and "Fall In A Trance" by Jimmy Ross (RFC).

Rita Marley's 12-inch 45 from Shanachie Records is a pleasant, commercially oriented reggae item. "One Draw" is the more appealing and danceable of the two sides. DJs who have the opportunity to program this Jamaican style of music should give the disk a listen.

From Cherry Hill Records is "Like A Thief In The Night" by Night Bandit. This 12-inch is an easy going, midtempo sleeper that grows in appeal with each spin. An aggressive arrangement is felt midway through the record with an ending percussion break that adds a tangible punch. Producers Billy Terrell and Robert Zappalorti have kept an even flow on this disk's 6:22 length, and should soon see favorable results.

Last week's article inadvertently contained an old playlist from the Long Island Disco Deejays Assn. and is not representative of what this organization is currently playing. The top records for January '82 according to director Jackie McCloy include "Feel It" by Leonard Seely's Heritage (Zoo York); "Feel Alright" by Komiko (Sam); "Begging For More" by Monika Neal

(Continued on page 46)

Billboard

Disco Top 80

Survey For Week Ending 2/27/82

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	8	1	GLAD TO KNOW YOU/3,000,000 SYNTHS/QUESTIONNAIRE—Chas Jankel—A&M (LP) SP 4885	41	29	13	SIXTY-NINE—Brooklyn Express—One Way Records (12 inch) OW003A
2	2	11	YOU'RE THE ONE FOR ME—D. Train—Prelude (12 inch) PRLD 621	42	34	14	ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME—Debra DeJean—Handshake (12 inch) 4W9-02541
3	3	13	SURE SHOT—Tracy Weber—RFC/Quality (12 inch) QRFC 005	43	31	20	MODERN LOVE IS AUTOMATIC/TELECOMMUNICATION—Flock of Seagulls—Jive/Arista (EP) VK 22001
5	10	5	MEGATRON MAN/GET A LITTLE—Patrick Cowley—Megatone (LP) M1002	44	39	8	THE TWO OF US—Ronnie Jones & Claudia Barry—Handshake (12 inch) 4W9 02554
7	8	8	TELL ME THAT I'M DREAMING—Was (Not Was)—Island/ZE (12 inch) DISD 50011	45	58	3	(THE BEST PART OF) BREAKIN' UP—Roni Griffith—Vanguard (12-inch) SPV 54 A
6	8	8	MAMA USED TO SAY—Junior—Mercury (12 inch) MDS 4014	46	51	5	DON'T TURN YOUR BACK ON LOVE—Eloise Whitaker—Destiny (LP/12-inch) DLA 10006/DT 302R
7	4	27	TAINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (LP/12 inch) SRK 3647/DERE 49856	47	55	3	BREAKAWAY—Pure Energy—Prism (12-inch) PDS 420
13	6	6	IN THE RAW—Whispers—Solar (LP) EAS 27	48	53	5	ABACAB—Genesis—Atlantic (LP) SD 19313
9	8	16	CALL ME/LET'S CELEBRATE—Skyy—Salsoul (LP/12-inch) SA8548/SG365	49	41	22	LET'S STAND TOGETHER/TAKE MY LOVE—Melba Moore—EMI (LP) ST 17060
20	6	6	BURNIN' UP/SO GOOD SO RIGHT—Imagination—MCA (LP) MCA 5271	50	50	5	SPRING IN FIALTA—Slow Children—Ensign/RCA (LP) BXL 1-4204
11	11	10	THIS BEAT IS MINE—Vicky "D"—Sam (12 inch) S12343	51	56	4	GOLDENES SPIELZEUG/EEL QUE—D.A.F.—Virgin (LP) Import
12	12	11	GET ON UP/WITH YOUR LOVE/TONIGHT—Suzi Q—RFC/Atlantic (LP) SD 19328	52	57	3	ALL NIGHT—Bonnie Forman—Wave (12-inch) CM 120
13	9	14	I CAN'T GO FOR THAT (No Can Do)—Daryl Hall & John Oates—RCA (LP) AFL1-4028	53	61	2	DON'T COME CRYING TO ME/LET IT RIDE—Linda Clifford—Capitol (LP) ST 12181
14	10	19	YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalet (LP) CH0702	54	63	3	I LOVE ROCK 'N ROLL—Joan Jett & the Blackhearts—Boardwalk (LP) NB 1-33243
24	6	6	THE VISITOR/WHEN ALL IS SAID AND DONE—ABBA—Atlantic (LP) SD 19332	55	60	2	WORK THAT SUCKER TO DEATH—Xavier—Liberty (12 inch) SPRO 212
26	6	6	U TURN ME ON—Tomorrow's Edition—RFC/Atlantic (12 inch) DM 4825	56	40	27	I GOT A LINE ON YOU/X FACTOR/MENERGY—Patrick Cowley—Fusion (LP) FPSF 004
22	15	15	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4892	57	62	3	AFTER ALL THIS TIME—Double Exposure—Gold Coast (12-inch) 7401
18	21	10	SHAKE IT UP/CRUISER—The Cars—Elektra (LP) SE567	58	68	3	BOSTICH—Yello—Stiff (EP) TEES 12-10
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22	30	7	CENTERFOLD/FLAMETHROWER—J. Geils Band—EMI (LP) S00 17062	62	67	2	FEEL ALRIGHT—Komiko—Sam (12 inch) S 12344
23	16	10	WATCH OUT—Brandi Wells—WMOT (LP) FW37668	63	64	2	MESOPOTAMIA—B 52's—Warner Bros. (MINI LP) MINI 3641
24	28	13	DESIGNER MUSIC/HOLD ME DOWN—Lipps' Inc.—Casablanca (LP) NBLP 7262	64	64	2	TREAT YOURSELF TO MY LOVE—Terri Gonzalz—Becket (12 inch) BKD 507
25	27	11	I DON'T KNOW WHAT IT IS/HOMOSAPIENS—Pete Shelley—Genetic (LP/12 inch) Import	65	70	2	EVERY WAY BUT LOOSE—Oneness of Jujū—Sutra (12 inch) SUD 006
26	32	5	TIME—Stone—West End (12 inch) WES 33-139	66	67	2	HOLD ONTO THIS MOMENT—Mystery—Tommy Boy (12 inch) TB813
27	17	14	MIRROR MIRROR/WORK THAT BODY—Diana Ross—RCA (LP) AFL1-4153	67	52	19	LET'S GROOVE/I'VE HAD ENOUGH—Earth, Wind & Fire—Columbia (LP) TC 37548
28	15	12	JAPANESE BOY—Aneka—Handshake (12 inch) 4W902623	68	59	11	FAVORITE SHIRT/(BOY MEETS GIRL)—Haircut 100—Arista (12 inch) Import
29	36	6	NEVER SAY NEVER—Re-meo Void—415 Records (EP) A-0007	69	54	4	SPIRIT OF THE DANCER—Evelyn King—RCA (LP/12 inch) AFL 13962/PD 13018
30	35	7	FREAKMAN—Empire—RFC/Quality (12 inch) QRFC 007	70	46	16	LOVE FEVER—Gayle Adams—Prelude (12 inch) PRLD 618
31	18	11	QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE—Syreeta—Tamla (LP) T8-376M1	71	47	18	JUST CAN'T GET ENOUGH—Depeche Mode—Sire/Warner Bros. (LP) SRK 3642
32	37	7	NSB RADIO/BEAT INSIDE—Nick Straker Band—Prelude (LP) PRL 14101	72	48	8	FUNGI MAMA (BEBOPAFUNKADISCOLYPSO)—Tom Brown—Arista (LP) GRP 5507
33	14	25	GENIUS OF LOVE/WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (LP/12 inch) SFK 3628/DSRF 49817	73	72	15	COME LET ME LOVE YOU—Jeanette "Lady" Day—Prelude (12-inch) PRLD 619
34	33	21	CAN YOU MOVE/CLUBLAND MIX—Modern Romance—Atlantic (LP/12-inch) SD 19338/DMD 4819	74	69	22	WAIT FOR ME/SNAP SHOT/PARTY LIGHTS—Slave—Atlantic (LP) SD 5277
35	42	6	LIFE IN SPACE—Mayday—A&M (LP) SP 17180	75	74	13	CAN'T HOLD BACK/BABY NOT TONIGHT/DON'T TRY TO STOP ME—Kano—Mirage/Atlantic (LP) WTG 19327
36	43	4	WHAT DOES IT TAKE—Amy Bolton—Importe/12 (EP) MP 314AA	76	75	18	TAKE MY HEART/GET DOWN ON IT—Kool and the Gang—De-Lite/Polygram (LP) DSR 8502
37	44	6	CAN'T BE FUNKY/COWBOYS IN AFRICA—Bush Tetras—Stiff (EP) TEES 1208	77	76	12	GARDEN OF EVE—Yvonne Gage—RFC/Atlantic (12 inch) DMD 284
38	38	10	JOHNNY ARE YOU QUEER?/(Let's Do) THE BLACKOUT—Jossie Cotton—Elektra (12 inch) AS 11538	78	77	11	WE'LL MAKE IT—Mike & Brenda Sutton—Sam (12 inch) S12342
39	45	5	THE BEAT ESCAPE—Fingerprintz—Stiff (LP) TEES 1001	79	78	4	HOT ON A THING—The Chi-Lites—US 20th Century (LP/12 inch) T635/TCD136
40	49	5	MAKE UP YOUR MIND—Aurra—Salsoul (LP/12 inch) SA 8551/SG 360	80	79	4	MUST BE THE MUSIC—Secret Weapon—Prelude (12 inch) PRLD 614

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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Billboard Photo by Chuck Pulin

SWEET CANDI—Entertainer Candi Staton, brings some "deep down" soulful entertainment to New York's Mudd Club, usually a bastion of rock entertainment. Staton appeared in concert at the club recently.

Disco Mix

• Continued from page 45

(Sam); "Rock Shock" by B.B.C.S.A. (Sam); "X-Rated Man" by Wire Tap (Blue Stripe); "That Girl" by Stevie Wonder (Motown); "Time" by Stone (West End); "Burnin' Up" by Imagination (MCA); "Let's Go All The Way" by Chocolate Milk (RCA); and "Show You My Love" by Goldie Alexander (Roy B).

★ ★ ★

The Philadelphia Spinners Assn. up and coming picks according to executive director Bob Patano are "Time" by Stone (West End); "Work That Sucker To Death" by Xavier (Liberty); "The Beat" by Trouble Funk (JAMTV); "Feel Alright" by Komiko (Sam); "Let's Stand Together" by Melba Moore (EMI); "Tell Me That I'm Dreaming" by Was/Not Was (Island); and "Genius Rap" by Dr. Jeckyll & Mr. Hyde (Profile).

★ ★ ★

Import records reported by the New England DJ Association include: "Glenn Miller Medley" by Frank Barber Orch. (PRI); "I Wanna Dance" by Katmandu (Brass/Canada); "You Love" by Marcia Hines (Friends/Holland); "Shine On" by Celena Duncan (RCA/England); "Penthouse And Pavement" by Heaven 17 (BEF/England); "Love Is Like An Itching In My Heart" by Nona Hendryx (Barclay/Holland); and "I Just Wanna Spend Some Time" by Alton Edwards (Street-wave/England).

★ ★ ★

New 12-inch material that should not be overlooked include: "Get Up An' Dance (Dance With Me)" by Mynk (Posse); "Help Is On The Way" by the Whatnauts (Harlem International Records); "Shadda-Da-Da-Da (Feel The Fire)"

by Shirley Alston (Red Rooster); "Outside Broadcast/Radio Five" by the Clash (Epic); "Kickin' Back" by L.T.D. (A&M); "Woolly Bully/Bailer (Medley)" by Fantom (Coast to Coast); "Spring In Fialta" by Slow Children (Ensign); "Dancin' To The Beat" by Henderson & Whitfield (Park Place); "We're Moving On (Straight Ahead)" by the Final Edition (Vap); "No One Can Do It (Like You)" by Carol Williams (Vanguard); and "Johnny Are You Queer" by Josie Cotton (Elektra).

★ ★ ★

From WMOT Records are two notable 12-inches. "Watch Out" by Brandi Wells is an extended club version taken from the artist's current album. Mixed by former NY DJ David Todd, this slick production has easy-to-listen-to vocals with sizzling tracks that reach a high momentum as the record progresses. "Fun" by Bliss is in the same peppery vein as "Watch Out", with snappy arrangements and a high energy flow from beginning to end. The group offers soothing harmonies, and is produced by Tony Aiello and Don Casale.

★ ★ ★

Other current releases for which deejays are finding wide acceptance in their clubs include: "Get Up An' Dance (Dance With Me)" by Mynk (Posse); "Help Is On The Way" by the Whatnauts (Harlem International Records); "Shadda-Da-Da-Da (Feel The Fire)" by Shirley Alston (Red Rooster); "Outside Broadcast/Radio Five" by the Clash (Epic); "Kickin' Back" by L.T.D. (A&M); "Woolly Bully/Bailer (Medley)" by Fantom (Coast to Coast); and "Spring in Fialta" by Slow Children (Ensign).

Chappell Taken To Court Over Presley Royalties

NEW YORK—Co-executors of the Elvis Presley estate have sued Chappel Music in U.S. District Court here, contending failure to properly account for royalties due Presley.

The action, brought by Priscilla Presley, Joseph Hanks and the National Bank of Commerce, centers on a co-publishing agreement made in 1972 between Presley and Hill & Range Music, which was acquired by Chappell in 1975. Presley also signed a songwriters agreement with Hill & Range in 1955.

Among other factors, the action says the failure is the "direct

result of a misapplication by Hill & Range and Chappell thereafter, of the express provisions of (a section of the 1972 agreement) which requires that, with certain exceptions . . . , Hill & Range bear all costs with connection with compensation paid by Hill & Range to third-party sub-administrators which Hill & Range appoints to assist in carrying out its administration duties under terms of the agreement."

The action does not specify the amount of monies involved in the alleged breach, but notes that damages are in excess of \$10,000, with the precise amount to be determined at a trial of this action.

Porter Songs Spotlited In Agatha Christie Film

By IRV LICHTMAN

NEW YORK—It's the real Cole Porter, not merely the mock in the upcoming star-studded film version of Agatha Christie's "Evil Under The Sun."

More than 20 Porter songs, some unpublished, are used as the soundtrack score, an undertaking that required some doing by John Lanchbery, who arranged and conducted the tunes.

"After I was assigned the project," says the 59-year-old veteran conductor/arranger of ballet and pop works, "I went around looking for Porter experts. I was given the name of Robert Kimball (who co-authored a bio on Porter), who then got me to Florence Leeds of the Porter estate. She threw open her entire resources to me, although I had set a timeframe of up to 1938, when the film takes place. I listened to literally hundreds of Porter songs, as far back as a waltz he wrote when he was 11."

Lanchbery's use of Porter's music is not solely that of filler for background music, but is utilized with wit as well. For a beach sequence, he uses an unpublished, 6/8 Porter song, "Nothing Like Swimming;" when Peter Ustinov as Hercule Poirot surveys a scene, one hears the

melody of "I've Got My Eye On You."

Lanchbery, who conducted a "Porter Meets Poirot" concert with the Boston Pops at Carnegie Hall on Feb. 12, says his basic knowledge of Porter songs came from his stint as pianist in a British army dance band during World War II. But, after filing through so much Porter, he's "totally in admiration for the man."

He says he wanted to try a trick on Cole Porter fans by using "Don't Fence Me In" for the film, expecting an outcry that the song was not written until the '40s. "It became popular then, but it was actually written in 1933. I just couldn't find a spot for it."

Meanwhile, when the EMI movie (distributed by Universal) opens next month, there'll be a bevy of Cole Porter albums around. RCA is doing a multi-act collection of hits that appear in the film; PolyGram will reissue Ella Fitzgerald's albums of Porter songs; Jimmy Lyon plays Cole Porter's Steinway and his songs on a Finnadar/Atlantic set; and there's a Rosemary Clooney album on Porter from Concord. No deal has been completed yet for a soundtrack album.

Also, New York's Equity Library Theatre is doing a show Porter wrote in England that never made it to the U.S. It's "Nymph Errant," the title tune of which and "Physician" are used in "Evil Under The Sun." It runs March 11-April 14.

New wave German rock bands are outselling established international acts in that country. Story, page 54.

NSAI Names Panelists For Fourth Annual Writer Session

NASHVILLE—Panelists have been firmed for the Nashville Songwriters Assn. International's (NSAI) fourth annual songwriter symposium March 5-7 at the Hyatt Regency.

Keynote speaker for the symposium is Chet Atkins. Randy Goodrum, NSAI president, will moderate the opening session, "Songwriters—the Generators." March 6. Featured on the panel are Michael McDonald, Jerry Chesnut, Roger Cook, Sonny Throckmorton, Chris Waters, Kye Fleming and Dennis Morgan.

Panelists for "Songpluggers—the Relay Station" include Terry Choate, Johnny Wright, Randy Talmadge, Byron Hill, Al Cooley and Celia Hill. Moderator is Karen Scott Conrad.

Featured on the "Producers—the Power Outlet" panel are Barry Beckett, Eddie Kilroy, Jimmy Bowen, Jim Ed Norman and David Foster. Moderator is Bob Montgomery.

Also on the agenda are several critique and songwriting panels. Panelists include Dane Bryant, Charlie Feldman, Tom Long, David Conrad, Ed Penney, Ted Barton, Kenny O'Dell, Walter Campbell, Karen Scott Conrad and Michael Heaney.

Critique panelists also include Pat Rolfe, Blake Mevis, Aaron Brown, Ed Thomas, Woody Bomar, Johnny Wright, Pat Higdon, Chuck Neese, Chris Dodson, Terry Choate, Michael Hollandsworth, Jody Williams, Randy Talmadge, Gary Harrison and Doyle Brown.

Seven pairs of writers will appear on the songwriter panel, including Rory Bourke/Charlie Black; Sam Lorber/Jeff Silbar; Randy Goodrum/Wayland Holyfield; Kye Fleming/Dennis Morgan; Bob Morrison/Johnny MacRae; Michael Garvin/Bucky Jones; and Moses Dillard/Sharon Michalsky.

Kicking off the seminar is a talent showcase. Slated to appear are Michael McDonald, Phoebe Snow, Mickey Newbury, Johnny Rivers, Al Green, Cynthia Clawson, Keith Stegall, Eddy Raven, Buzz Cason, Chris Waters, Ronnie Rogers, Jamie O'Hara, Thomas Cain, David Foster, Sandy Pinkard, Chick Rains, Michael Clark, Sonny Curtis, Bobby Russell, Kye Fleming and Dennis Morgan, MC for the event is Charlie Monk.



NOMINEES ARE—The finalists for the Nashville Songwriters Assn. International songwriter of the year award discuss writing techniques. The award will be presented March 6. From left are, Wayland Holyfield, Dennis Morgan, Kye Fleming, Bob McDill and Don Pfrimmer. Not pictured is finalist Merle Haggard.

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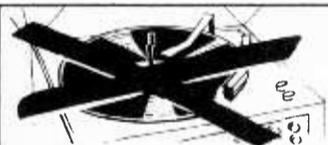
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WHEN REPLYING TO ADVERTS PLEASE MENTION BILLBOARD MAGAZINE

General News Chartbeat

Continued from page 9

Do you suppose there might be some connection?

Hot Combo: This is the 10th week in less than 15 months that the team of Kragen & Co. management and EMI America/Liberty Records has simultaneously controlled the No. 1 spot on both the pop album and singles charts.

"Kenny Rogers' Greatest Hits" and Kenny Rogers' greatest hit, "Lady," were No. 1 concurrently for two weeks in December, 1980; Kim Carnes' "Mistaken Identity" and the single "Bette Davis Eyes" held the top spots simultaneously for four weeks last July and now the J. Geils Band's "Freeze-Frame" and its hit "Centerfold" and sweeping the chart peaks for the fourth straight week.

This tally doesn't count nine addi-

tional weeks that "Lady" and "Bette Davis Eyes" were No. 1 before their respective albums caught up. Or nine more weeks that fellow Kragen client Lionel Richie Jr. was No. 1 with his Motown smash "Endless Love."

That means artists represented by Kragen, & Co. have had Billboard's No. 1 single for 28 of the past 68 weeks. That's 41%. That's not bad.

Way Back: Last week we flagged the chart comebacks of Chubby Checker and Petula Clark, so this week we can do no less for the Five Satins, who had been absent from the charts for more years than Checker and Clark put together.

Fred Parris & the Five Satins, as the act is billed now, bow at 89 with the Elektra single, "Memories Of Days Gone By." The medley record represents the group's first pop chart

appearance since June, 1960, when it had a minor hit with "I'll Be Seeing You." The group is best-remembered for its 1956 Ember smash, "In The Still Of The Nite," which is one of seven tunes reprised on the new single.

Runaway Success: Boardwalk Records this week notches its first top 10 single and album, with Joan Jett & the Blackhearts' "I Love Rock 'N' Roll."

The single, which vaults nine notches to number nine, is Jett's first to even crack the Hot 100; the album, which jumps two points to nine, is her first to enter the top 150. The Runaways' first album on Mercury in 1976 peaked at number 194, their second, "Queens Of Noise" the following year, climbed to 172.

We Get Letters: Eddie Reardon of Mount Kisco, New York and John Politis of Philadelphia both wrote in last week to comment on our recent list of acts that took the most time from their first chart appearance to their first No. 1.

You remember that list: it was the

one where Chuck Berry was the champ for the rock era, with 18 years and five months separating his first chart hit ("Maybellene") and his first No. 1 ("My Ding-A-Ling"). You may even remember the artist ranked at number 13, Robert John, who took 11 years and six months between his first charter ("If You Don't Want My Love") and his first topper ("Sad Eyes").

Well, both Reardon and Politis point out that John had a minor chart hit 10 years earlier under the pseudonym Bobby Pedrick Jr. That single "White Bucks And Saddle Shoes," first hit the Hot 100 in November, 1958-20 years and 11 months before he finally hit the top with "Sad Eyes." That now puts John in first place among rock era acts that took the longest to reach No. 1. It's longer even than the pre-rock champ, David Rose, who took 18 years and five months between his first chart hit ("Holiday For Strings") and his first No. 1 ("The Stripper").

Eddie and John, thanks for writing in and setting the record straight. But remember, nobody likes a know-it-all.

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Billboard Hot Latin LPs Special Survey. Table with 2 columns: CHICAGO (Pop) and N. CALIFORNIA (Pop). Rows 1-25 listing titles, artists, and labels.

FEBRUARY 27, 1982, BILLBOARD

IFPI Keying On Record Rental

Document Notes Impact On Various Areas Of Industry

• Continued from page 3

distributors permit them to sever such agreements if the distributors act in a manner contrary to the producers' interests.

The IFPI document points out that the adverse effect of rental is felt not only by record producers, but also by composers, authors and performers whose interests are also being infringed. "The cumulative effect is an attack on the record interest. Record rental is significantly different from the rental of other items such as books in that the renter, by making a private copy of the recording, can retain possession of the music even after the record has been returned."

Outlining a strategy for national federation groups, the IFPI document says the most desirable solution is legislation which accords a distribution right to the producer, one not exhausted on the first sale but extended to cover subsequent rental.

National IFPI groups are urged to lobby press and Parliament for legislation and to coordinate their efforts with those of other interested parties (Billboard, Feb. 13).

Referring to the legal position, the IFPI document says there are two issues fundamental to the control of the rental of phonograms:

- Is the owner of the copyright in the sound recordings (i.e. the producer) able to prohibit, or obtain royalties in respect of, the rental of records after they have been sold to a dealer?

- Would a retailer be liable for copyright infringement, albeit of an indirect nature, by reason of authorizing, inducing or contributing to home taping by the consumer?

Answering the first question, the IFPI report says it is necessary to examine the extent of the distribution right granted to record producers under the various national legislations. It says that the number of countries where the law recognizes an independent distribution right are few, but include Austria, Denmark, Finland, Germany, Italy, Japan, the Netherlands, Norway, Sweden, Switzerland, Turkey and the U.S.

However, the distribution right becomes exhausted once copies of

the copyright work concerned are put into circulation by means of sale to the public so the producer has no control over the rental of records subsequent to their sale to the dealer.

And in answer to the second question, the IFPI document says that the retailer's liability cannot be assumed and is subject to at least two provisos—firstly, that home taping represents an infringement of copyright under national law, and secondly that the producer can show that the retailer is aware that private copying of rented records is being undertaken and has taken active steps to encourage such copying.

Acknowledging that instituting legal proceedings could be an extremely difficult and uncertain solution, the IFPI report recommends that record producers should endeavor to control the rental of their product by making specific contractual provisions with dealers.

In addition to urging action at national level, IFPI has already been active at inter-governmental level. At the inter-governmental copyright meetings of the Berne and Universal conventions in Geneva last December, representatives of the IFPI secretariat were successful in persuading governments to ask the World

Intellectual Copyright Organization and UNESCO to undertake a comparative study of national legislations relating to the problem of the rental of videograms, specifically the distribution right and the principle of its exhaustion after the first sale.

The governments of the U.S., Canada, Germany, Sweden, the U.K., Austria, Hungary and India publicly acknowledged through their delegates the importance of the problem and some indicated that they are considering changes in their national legislation with a view to excluding the effect of the principle of exhaustion.

The IFPI document notes: "Although the problem was raised in the context of videograms under the Berne Convention for legal reasons, the formal statement made by IFPI stressed the need for the problem of phonogram rental also to be considered." The WIPO secretariat has agreed the study they will undertake will include phonograms.

The association of national groups of IFPI in the European Economic Community is to lobby the EEC Commission regarding the distribution right, and will campaign for a right effective throughout the Common Market which is not exhausted on first sale.

Japan '81 Production Off; Drop Tied To Disk Rental

• Continued from page 1

The 1981 production figures for prerecorded tape present a less gloomy picture—volume increased 9% to 86.8 million units, from 80 million units in 1980—but this upturn was much smaller than the 30% volume growth achieved in 1979 and 1980.

Overall, production of records and tapes last year was worth 286,117 million yen (approximately \$1.2 billion), 2.3% down on the 1980 total. Broken down, records represented 169,870 million yen (\$726 million) in value, a 6% drop—despite price increases—from 1980's 181,239 million yen. Prerecorded tape production increased 4% in value to 116,247 million yen (\$497 million) from 111,606 million yen in 1980 (\$477 million).

As for the outlook in 1982, Jusburo Kamei believes continuing demand for rental will lead to a further increase in the number of these shops, and a corresponding further drop in production. The industry is aware it must take urgent steps to halt the decline, but the problem is not a simple one.

"One of the steps we are taking is to aim at the gift market, and promote records as gifts. But obviously we must concentrate on producing records with popular appeal so that more people will patronize the traditional record shops," he says.

As for the search by Japan's Fair Trade Commission of the Northern branch offices of five major record companies suspected to have withheld product shipments to distributors supplying rental shops (Billboard Nov. 7, 1981), Kamei says it is not yet known whether the FTC investigations are over.

"The trouble is that nothing is reported in the newspapers if the FTC finds no wrongdoing by the record companies. The reports that have appeared on the raid leave people with the impression that these record companies did do something wrong."

Meanwhile, in the suit filed by 13 leading Japanese record companies as in the Tokyo District Court seeking an injunction against four disk rental chains (Billboard, Nov. 14, 1981), a first hearing was held in December with the plaintiffs outlining their arguments.

"The second hearing is scheduled for March 8 with the defendants presenting their case," says Kamei. "But in cases like this the court ordinarily takes about three years to reach a decision."

Austro-Mechana Income Down

VIENNA—Slumping disk and prerecorded cassette sales in Austria are having a drastic impact on the income of the copyright societies here.

Mechanical rights society Austro-Mechana sees its income down by around 7.5% for the year. Its royalty intake for the year to June, 1981, was roughly \$2.9 million.

Helmut Steinmetz, general manager of Austro-Mechana, says there's an overall dip in sales of recorded music, but that cassettes and tv-merchandised product sales have been especially hard hit.

'Peace Symphony' Gets Soviet Bow

MOSCOW—"Peace Symphony" is the title of a new musical documentary from the Soviet TZSDF production company, and the movie has been premiered at the USSR Composers' Union House here.

It is based on the First International Music Festival staged in Moscow in May, 1981, an event seen here as second in importance in the classical music field after the Tchaikovsky Competition series, which was initiated in 1958. Leading composers, conductors and musicians from around the world took part.

PolyGram/Egrem Deal Boosts Cuban Product

MEXICO CITY—A new accord between PolyGram and Egrem, the national record and tape company of Cuba, has been finally approved and signed in Mexico, paving the way for such product to begin immediate distribution here and in 10 other countries within the next couple of months.

Besides the U.S., Costa Rica, Guatemala, Honduras, Ecuador, Peru, Brazil, Uruguay, Chile and Argentina, PolyGram also has aspirations to enlarge the release of the Cuban artists to such European nations as France and Holland.

Alejandro Parodi, PolyGram's general director here, concluded the arrangements with his counterpart for Egrem, Emilio Quezada. Two high ranking officials from the Cuban Embassy, also present, were Ivan Puri and Julio Marques.

Initial arrangements on the contract which could see a major exchange of artists—both for recording and personal appearances—actually began at the Varadero '81 Music Festival in Cuba, late last year. It is a continuation of an on-going compromise between both labels.

"The significance of such a contract between both these labels," comments Parodi, "is that there undoubtedly will be a heightening of world interest in the musical art now being displayed by Cuba. Some filtered out before, but now it will be released in massive style."

Says Quezada, "With this new arrangement, we are totally

breaking 20 years of silence, not just for Mexico, but for the entire Americas. It has taken a long time via relationships with them (PolyGram) to finally bring this about," the Cuban director asserts.

In addition to such artists heretofore heard from on intermittent periods like Grupo Irakere, Pablo Milanes, Jose Antonio Mendes and Silvio Rodriguez, others on the updated roster include: Soledad Selgado, Osvaldo Rodriguez, Beatriz Marquez, Arturo Sandoval y su grupo, Miriam Ramos, Dueto De Los Compadres, Son 14, Vicente Rojas, Emiliano Salvador, among several to be heard from in the near future.

Since PolyGram has the exclusive rights on all of these Egrem artists for the said territories, plans to launch them anew are being worked out carefully. "We want to move as fast as possible," asides Parodi, "but we want to make sure we pick the right ones first to garner the major penetration."

Previously, the arrangement between PolyGram and Egrem was on a spot basis since it originally began in 1970, via the efforts of the label's Latin American coordinator, Andre Toffel. "They had—and still have—excellent artists, but the big difference now is that they are coming through with much better sound. It could 'happen' with some of their top performers," the long-time executive claims.

Musart, too, heretofore had some product from Egrem.

Foreign Acts Make Gains In Soviet News Pop Poll

By VADIM YURCHENKOV

LENINGRAD—Albums by the Bee Gees, John Lennon, Pink Floyd and Barbra Streisand figured in a pop popularity poll listing, based on votes from the readership of local youth daily newspaper Smena, alongside local artists such as Vladimir Vyssotsky and the Skomorokhi rock group.

While the emphasis of the poll was as usual on Soviet acts, there was a new category for international single songs and among the best-supported names were Cliff Richard, Spain's Miguel Bose, Queen, Yoko Ono and Italy's Adriano Celentano.

Top Russian girl singer was Alla Pugatchova, rated number one here for several years (Billboard, Jan. 9), just ahead of Leningrad-based Edita Piekha, now celebrating 25 years in the business. Sofiya Rotaru, consistently in popularity polls over the past decade, placed third, followed by three new names, all on an equal number of votes: Gintare Jautkaite, Erne Yuzbashiyan and Tamara Gverdtsiteli.

Top Russian male singer in this poll, which is Leningrad-originated but still accurately reflects what's happening at national levels of pop taste, is Valeri Leontiev, an established entertainer who combines singing with elements of dance and mime. He enjoyed big success a couple of years back with songs by David Tukhmanov.

Following him in the male top five singers: Jaak Joala, Yuri Antonov,

Alexander Gradsy and the late Vladimir Vyssotsky.

Top songwriters in the poll were Raimond Pauls, Latvian-based composer and jazz pianist whose hits include "Maestro" and "Encore," then Yuri Antonov, David Tukhmanov, Andrei Petrov and Vladimir Migulia. There was a top 10 composer place, too, for Alla Pugatchova.

Voting for the top 10 albums of the year produced the following listing:

1. "Songs By Vladimir Vyssotsky," (Melodiya);
2. "Dark Side Of The Moon," Pink Floyd (Harvest);
3. "Innocent Victim," Uriah Heep (Bronze/Melodiya);
4. "Russian Songs," Alexander Gradsy and the Skomorokhi rock group (Melodiya);
5. "Edita Piekha Sings" (Melodiya);

6. "Super Trouper," Abba (Polar Music);
7. "Double Fantasy," John Lennon (EMI);
8. "Guilty," Barbra Streisand" (Polydor);
9. "Not A Single Day Without Song," Edita Piekha (Melodiya);
10. "Amanda Lear" (Polydor/Melodiya).

Polish Goombay

WARSAW—Following the successful tour of Poland last year by the West German-based Goombay Dance Band, the group's album "Sun Of Jamaica" has been released on license here by the Muza label of Polskie Nagrania.

Soviet Press Attacks Abba

MOSCOW — The Communist youth newspaper Komsomolskaya Pravda here has launched a vitriolic attack on Swedish group Abba, following local showings of the production "Abba: The Movie."

The quartet is hammered for "Vulgarity," "hypocrisy" and for "preaching the message that all that counts in the world is money."

Reviewer Olga Dmitrieva complains that the film "concentrates on the rhythmical jerking of the girls' scantily-clad hips and the sensually distorted faces of the audience."

She adds: "It might, at first thought, be held there is nothing bad after a hard day's work in listening to the sweet sounds of Abba voices and studying the anatomies of those involved."

Then comes the sting: "Really it is a type of poison. It is like too much alcohol. The film has a minimum of creative thought and a maximum of commercial appeal and emphasis."

IN SWISS MARKET

Musikvertrieb Meeting Challenge As Indie

By PIERRE HAESLER

ZURICH—As Switzerland's only major independent record company, Musikvertrieb faces a series of challenges which managing director Jack Dimenstein perceives as different from those of his multi-national competitors.

Nevertheless, the company, a key factor in the local music industry for more than 45 years, has been able to engineer substantial growth, and is now the largest Swiss record distributor, representing WEA, RCA, Decca Telefunken and the various Ariola lines, among others.

It also has an established hardware division, acting as Telefunken agent, and it is strong on music publishing. Three years ago, the company dropped its jukebox section, believing this line of business had moved into the domain of companies renting out gambling machines.

In its place it has built up its own label, Big Mouth, offering breakthrough chances to young talent and citing singer-songwriter Betty Legler, a local artist,

as a prime example of its energy. She went gold on her debut album and single here.

Says Dimenstein of his competitors, "Whatever their job performance may be, they're obviously not going to lose those labels they represent. At most, there might be management changes to correct weaknesses. But we're confronted with constant challenges, because we have to do a better job in order to fulfil our licensors' requirements. And yet, if we achieve fantastic sales for those licensors' product in Switzerland, then they might be encouraged to start up their own operations here."

Within the Musikvertrieb organization, the record division employs 60 of the total workforce of 160. Each label represented has its own manager, sales coordinator and promotion crew. In various city centers there are separate sales forces operating on behalf of the various labels, but in the remote regions, Alpine territories, there's one salesman taking

(Continued on page 54)

ARGUMENT AGAINST LEVY

French Study Says Tapers Are Big Disk Purchasers

PARIS — Evidence that home-tapers buy as many records as anyone else has been put forward here by the blank tape manufacturers as an argument against a levy.

The latest poll conducted by official research group SOFRES, which normally operates on behalf of the government, showed 58% of those questioned saying that although they owned tape recorders, they still bought the same quantity of disks as they would if they did not possess a recorder.

And 45% said that if they taped a record from the radio and liked it, they would still go out and buy that record.

The tape manufacturers claim these findings support the view that home recording increases interest in music and expands the overall mar-

ket. Composers, writers and others, therefore, are victims not of home-taping but of the recession.

The arguments have come to a head as part of the great French sales tax controversy. No one, with the possible exception of the Minister for the Budget, favors the existing 33% value added tax, which will almost definitely be reduced in the near future.

On the other hand, the manufacturers and retail sellers of blank tape are united in their opposition to the 5% premium on cassette prices demanded by record companies, industry organization SNEPA, and copyright body SACEM, among others. Hence their efforts to show that home-taping is more of an inducement to record buyers than a deterrent.

France Studying Quebec's Free Radio

PARIS—The French minister of communications is sending an official delegation to Quebec, Canada, to see at first-hand how independent radio works in that territory and, hopefully, to come up with some ideas on how to combat the confusion and chaos in the French radio system today.

The latest development to emerge in France as free but as yet unauthorized stations mushroom is that the communications ministry will set up a fund this year to accept the handful of new stations which will

eventually receive government ratification and approval.

But this state-funded backing is seen as an early filtering away of the essence of on-air "freedom" demanded for the new stations. Government money, for free radio supporters here, means established emphasis and acceptance into the state radio network.

However, the French government understands this is the basis of free radio in Quebec, where there's no official advertising but there is government finance.

The government here might opt for some kind of injection of "prestige" finance. It could go for the Quebec on-air style of no advertising as such, but a mention of corporate sponsorship at the end of each program.

But in the overall confusion today, the growth of so-called free radio is not helping record companies gain any planned promotion for new product, which was the key reason for their support of free radio.

Stones To Play Ireland Concert?

DUBLIN—Negotiations are on here to organize a major open-air concert in Dublin to tie in with the Rolling Stones' U.K. summer tour.

Other visiting acts set for concerts in the next few months include the Buddy Rich band, Judy Tzuke, Carole King, Kris Kristofferson, Ry Cooder and Billy Swan.

HOLD 'PROTEST CONCERTS'

Greek Artists Join Piracy Fight

By JOHN CARR

ATHENS—Two shows by nationally acclaimed artists at the Palais de Sports venue in the northern Greek center of Thessaloniki have given a dramatic new turn to the continuing fight against piracy here.

More than a dozen of the country's top domestic acts banded together on two successive evenings, Feb. 16-17, in what they called "protest concerts" to call public attention to the piracy scourge. Backing them were respected composers and producers.

It's the first time that this kind of Greek "heavy artillery" has been brought into the campaign, although after four months of rule by the new Socialist Government, there's still no real progress to report towards effective strikes at the roots of piracy here.

Among the artists involved were

Yannis Parios, all-time top-selling singer here, and close contenders Litsa Diamandi, Haris Alexiou, Tania Tsanaklidou (a Eurovision Song Contest veteran for Greece) and leading comedian Harry Klynn.

Backing them with financial and artistic support were some of Greece's biggest composer names: Mimos Plessas, Dimos Moutsis and Manos Loizos, all with international hits to their credit.

Many of the protesting artists are known to support the government's left wing policies. However, in a press conference a few days before the protest shows, they'd said their patience is running out at continuing official silence on a problem that is costing them much lost income.

It has been more than 18 months since Greece's previous right wing

government drew up an effective anti-piracy bill at the insistence of the record industry. In summer, 1980, the bill was readied for Presidential signature to give it the force of law.

But the bill is yet to be signed, and nobody, inside the government or out, is prepared to say just why. And "who is blocking the law?" is perhaps the most important question being posed within the record industry here today.

Says singer Haris Alexiou: "For 10 years now, we've been battling for an end to piracy." She and her fellow artists and producers are also calling for the eventual abolition of AEPI, the Greek collection society, on the grounds that it is not effectively safeguarding their financial interests.

But AEPI has been under fire from the record industry in recent years and some companies allege it is dragging its feet in the campaign against the pirates. However, a couple of months ago, the society redeemed its reputation, at least slightly, by netting a pirate cassette ring operating in Crete.

But government slowness over piracy and AEPI's alleged "sins" are not the only problems plaguing the Greek artist community. It's said that social security organizations, for instance, are unwilling to give performers and composers full insurance coverage unless they make a tiring 300 nightclub appearances each year.

Now the Greek music industry is saying that if there is still no move to solve its problems after the two Palais de Sports protest performances, they'll go on organizing similar events until that Presidential signature finally appears on the anti-piracy bill.

France Will Increase Budget For Music

PARIS—The French government is to increase its budget for national music development by 67%, taking the total for the coming year to \$157 million available for subsidy, sponsorship and support.

Much of the money will go to the creation of new orchestral and choral groups, as well as the setting up of new music study centers.

But if that seems remote from the pop record industry in general, there's a welcome switch of emphasis in the setting up of a specific pop and jazz department, with a working party created to improve the status and prestige of this area of music.

Aid for the record manufacturers is promised but this will go to French-run companies rather than the multi-nationals which enjoy the greatest success here and also contribute a great deal to French music.

BPI Awarded \$196,000 In Parallel Imports Case

By PETER JONES

LONDON—The British Phonographic Industry, stepping up what it calls its "parallel imports purge," has been awarded total \$196,000 (108,000 pounds) in a high court decision against three U.K. import and wholesale operations which dealt in cheap foreign manufactured LPs illegally imported from non-EEC countries.

The defendant companies, Stage One (Records), Bullet Records Ltd. and Rose Records, submitted to permanent injunctions restraining them from importing or dealing in records manufactured outside the EEC.

John Deacon, director general of BPI, said after the hearing: "We're extremely concerned about parallel imports and we're stepping up our action against them. The success of these actions, and the Polydor victory in the European court (Billboard, Feb. 20) proves we can stop these records coming into the country."

"We warn all dealers that we'll not tolerate these records being brought in illegally and we'll take action against anyone dealing in them."

He revealed that four substantial actions are continuing against another U.K. importer. And he added: "BPI is shortly starting a crackdown on importers of foreign manufactured deletions and cut-outs to stop such records being sold in British shops as current catalog items."

Patrick Isherwood, BPI legal advisor, said: "It seems that importers and wholesalers are ignoring our published warnings regarding the illegality of records manufactured in non-EEC countries, notably in Canada and the Philippines."

"A disturbing feature of the Philippine records is that although we suspect that they are in fact counterfeits and the quality of pressing and packaging is poor, they're being sold to the public at near normal prices."

Australian Assn. Re-Elects Smith

NEW YORK—William Smith has been re-elected chairman of the Australian Record Industry Assn. (ARIA), a position he has held continuously since 1976. Smith, also re-elected chairman of Phonographic Performance, is chairman and chief executive of CBS Records Australia.

In this latest high court case, Stage One (Records) agreed to pay some \$140,000 in damages and costs.

The company's premises had been raided the previous week by BPI lawyers who found 10,000 albums which had been manufactured in Portugal, Spain, Canada, Sweden, Switzerland and New Zealand, and the artists involved included Madness, Talking Heads, the Pretenders, Bob Marley and Stevie Wonder.

In fact, Stage One has applied for membership in BPI and this matter is set for consideration at an upcoming BPI council meeting.

The Stage One raid followed a similar foray on Bullet Records at the end of January when the BPI team removed more than 31,000 albums. They had been manufactured in the Philippines, Canada, Spain and Portugal and thus, said BPI, their importation into Britain was illegal. Current chart product from Abba, Blondie, Meat Loaf and Shakin' Stevens was involved.

Also found at Bullet Records were allegedly bootleg Beatles and Bob Dylan albums which had been manufactured in Italy.

Bullet subsequently agreed to pay roughly \$45,000 in damages and costs to the BPI. Six record companies were suing as plaintiffs against Stage One and five against Bullet.

John David Butcher, head of Rose Records, raided in February, admitted to dealing in Spanish product since July, 1981, and BPI believes he had brought into Britain around 40,000 units, mainly of Motown product. Rose Records pays roughly \$11,000 in damages and costs.



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West Germany

New Wave Grabbing Large Market Share

By WOLFGANG SPAHR

HAMBURG—Bands from the German new wave of rock appear to be outselling established international attractions in this market, though it's not clear whether this is at the expense of the latter.

EMI Electrola chief Wilfried Jung, whose company moved fast to sign what it saw as the best of the new domestic groups, can point to at least half a dozen acts each selling over 150,000 copies per album.

Rheingold, Fehlfarben and Grauzone all come into this category, he claims. The debut album from Bap is approaching 200,000 sales, while Dutch-German act Bots has sold more than 450,000 units of its two albums. The Spider Murphy Gang, too, has managed a total of nearly 500,000 sales on two albums, besides topping singles charts with "Skandal Im Sperrbezirk."

Says Jung: "The reaction and the sales these bands are achieving seem to be quite out of the reach of Anglo-American groups and artists at the moment, but for the acts of the new German 'Dance Music,' as it is called, they are quite normal. And this is only the beginning."

It is the same story at Intercord in Stuttgart. Key acts are Berlin band Bleibtreu Revue, whose first album, "Ungeheuer Paranoia," is proving highly successful, and Cologne group Knall, whose "Kamaraden" album is also selling quickly. Both bands are currently on tour in West Germany.

Another major tour is planned for Zeitgeist, whose second album comes out in March backed by a heavy promotional push. The band is the first act produced by Stuttgart company Zuckerfabrik, whose new label Gluckliches Zukunft, or Happy Future, was set up especially for German New Wave artists.

CBS has also signed a number of the new wave bands, among them Spliff, the band with which singer Nina Hagen twice achieved gold albums. Since the separation, Spliff's first release, "The Spliff Radio Show," has sold exceptionally well, and the band recently showcased its new album "85 555" on German TV show "Rockpop In Concert."

Nina Hagen, meanwhile, who is now based in New York, plans a new album this spring, her third. Another long-established act on the CBS roster is Berlin band Morgenrot, now working on a third album,

while more recent signings to the company include Prima Klima and all-female group the Insisters, whose music, though happy and uncomplicated, also has the currently fashionable political touch.

This political element is not so radical as in equivalent U.K. and U.S. new wave trends, though it is closely related to the ecological "Green" movement. Said EMI's Wilfried Jung recently: "The artists in this fast-growing national dance music scene are not neo-Nazis, not nationalists. They write constructive, socially aware lyrics, but though critical, they basically support the state." EMI Electrola releases these acts on its Welt Rekord and Musikant labels.

Among many other important names in the new style are CBS acts Munchner Freiheit and Springflut, Metronome's Extrabreit and WEA's Ideal, all singing German-language material. With eight out of every 10 dance music releases going straight into the charts at the moment, signs are that the dominance of this European market by English-language international acts in the rock field may finally be at an end.

JVC To Invest In Videocassette Software Plant

LONDON—JVC, originator of the VHS video cassette format, is to invest \$6.3 million in a wholly-owned West German subsidiary JVC Magnetape GmbH, which will produce videocassette software at a new plant in Munchengladbach near Dusseldorf.

Production will start early in 1983, with capacity initially running at 3 million cassettes a year, rising eventually to 10 million. Tape will be imported from Japan, the plant's 100 employees being responsible for shell moulding and assembly.

The factory will be the first Japanese-owned videocassette plant in Europe, and only JVC's second foray into overseas production. The decision marks a shift in corporate policy towards locating manufacture near the consumer markets. Currently, Europe alone accounts for about 30% of worldwide cassette demand, which is expected to approach 200 million tapes this year.

Jury Names Semi-Finalists For Eurovision Grand Prix

MUNICH—A jury of 13 composers, artists and administrators, headed by Professor Erich Schulze, head of German copyright society GEMA, has selected 24 semi-final songs for the German Eurovision Grand Prix Song Contest run-offs.

Clearly the German industry is encouraged by last year's second place finish in the international finals, representing Germany's best-ever showing. In all this year, German lyricists and composers submitted 800 entries.

Ralph Siegel and Bernd Meinunger, who provided the past three national run-off victors, are represented this year with three semi-final songs.

Also among the semi-finalists are lyricist Michael Kunze and composers Jack White, Stefan Waggershauzen and Bernie Paul. Artists chosen

to perform the songs include such established "schlager" names as Ireen Sheer, a former German Eurovision finalist, Paola, Nicole, Marianne Rosenberg, Juergen Marcus and the nation's current best-selling singles artist, Gottlieb Wendehals.

All 24 songs will be showcased in a series of radio shows. The eventual winner, selected by listener votes, goes to the Eurovision Song Contest final in Harrogate, U.K., April 24.

German prospects for actually winning the event at long last are in no way harmed by the fact that France and Italy have decided not to compete this year. Of the remaining 19 European Broadcast Union (EBU) members, including once again Israel, West Germany has also drawn the preferred last-appearance position in the Harrogate running order.

International

WINNING SONG SELLING BIG

San Remo Fest Regains Clout

MILAN—This year's San Remo Song Festival has apparently won back its record industry reputation as a hit-making, sales-boosting showcase for local talent.

Riccardo Fogli's winning entry, "Storie Di Tutti I Giorni," soared straight into the Italian singles top 10, and Roberto Guerrazzi, marketing manager of Fogli's record company, CGD, says sales have averaged around 25,000 units a day at national level.

He says: "There were signs that the festival had got over its prestige and promotion slump, but now there's retail action proof that it is back to its winning ways, with full power to create solid hits."

"And we're finding that it is no longer a question of an outburst of sales lasting only a few days. Backed by the right kind of promotion, and with television follow-up exposure a vital ingredient, festival success can lead to lasting sales successes."

Nor is it today a matter of no wins, no sales, adds Guerrazzi. "Besides selling 30,000 copies of a new Fogli album which includes the San Remo winning song, all inside a few days, we've done exceptionally well with a single from Claudia Mori, 'Non Succedera Piu.'"

She was a guest artist at the San

Remo event, not a competitor, but Guerrazzi notes that her televised appearance with her husband, Adriano Celentano, a leading Italian pop idol, created "a sensation."

CGD is also enjoying good sales with Village People and Stray Cats, both acts appearing as international guests in the festival and now reaping rewards for having made the trip.

In recent years it has been the industry practice here for one record company to release all the key San Remo repertoire on an album. This year it is the turn of EMI Italiana, and Alex Rotelli, managing director, says: "It's no exaggeration to say there was an abundance of good songs at this year's event and we had 150,000 advance orders for the double album package built round the festival."

Freddy Naggiar, president of Baby Records, is delighted with the positive effects of San Remo exposure. The Romina Power/Al Bano duo, from his label roster, came in

second and was already in the Italian top 10, as was a solo release from Romina Power, daughter of the late actor Tyrone Power.

When the San Remo runner-up, "Felicita," charted for the duo, along with non-San Remo item "C'est La Vie," Baby achieved four out of the top 10 placings.

Silvano Giuntini, general manager of state-owned Fonit-Cetra, is equally satisfied with San Remo action. "Drupi's third place at the festival marks the success of a promotional campaign we've been building up for months," he says. Meanwhile, another San Remo entry, Giuseppe Cionfoli's "Solo Grazie," has also moved high in the charts here.

At an international level there have been positive signs of a full recovery to industry "health" of the San Remo Festival, evidenced in the mass exodus of record industry executives from Cannes to San Remo after this year's MIDEM.

Fonit-Cetra, AFI Agreement Is Hailed

MILAN—The decision by Fonit-Cetra, state-owned Italian record company, to withdraw its resignation from the Associazione dei Fonografici Italiani (AFI), the local IFPI association of record companies (Billboard, Jan. 30), is seen by some observers here as paving a way to tighter links between public and private sides of the music business.

The original decision to quit the watchdog organization was made by Fonit-Cetra, which is linked to the national RAI-TV and radio networks, towards the end of 1981.

Now Guido Rignano, AFI president, and also Ricordi managing director, says the record industry here

is happy with "the prompt settlement" of the affair.

"Clearly the Fonit-Cetra managing director was worried about the continuation and survival, in some industry circles, of a critical attitude towards his company, mainly on the subject of supposed privileged relationships with RAI as both divisions are state-owned.

"Therefore he asked that this matter should be brought to the attention of the AFI assembly. That was done in the most friendly of atmospheres and the meeting ended with everybody agreeing on the absolute correctness of the way Fonit-Cetra behaves."

Jazz Encyclopedia Issued In USSR

MOSCOW—The first and only jazz encyclopedia in Russia has just been published here by Muzichna Ukraina State Publishers. Called the "Leksikon Dzhaza" or Jazz Lexicon, it was written by Kiev-based author Vladimir Simonenko and costs only \$1. All 30,000 copies printed are expected to be sold within a few weeks.

The book contains over 250 alphabetical articles explaining terms, names and titles commonly used in jazz, all given in both Russian and

English. And in addition there is a detailed article on the history, development and current state of Soviet jazz. An appendix lists the full catalog of jazz titles available from state record company Melodiya, 117 in all, including 27 of licensed product.

Simonenko himself is a veteran jazz organizer, critic and author with a number of books on the subject to his credit. His "Melodies Of Jazz" was the first collection of jazz standards published in the Soviet Union.

Musikvertrieb Meets Challenge

• Continued from page 53
ing care of the whole licensed line package.

Says Dimenstein: "The essential thing has been to build up a genuine corporate spirit. That means getting in the best people. To import records into Switzerland is one thing, but to maintain efficient distribution is a very different ball game."

"Our retailers expect a perfect, 100% service, and that kind of perfectionist search is typically a Swiss requirement. But it has to be remembered that the Swiss marketplace is divided into three linguistic and cultural regions: German, French and Italian."

Private Swiss companies traditionally do not publish annual financial statements, so no sales figures are forthcoming from Dimenstein. But he says that chart

breakdown figures published in trade magazine "Musikmarkt" showed in the singles section that Musikvertrieb had a 24% share, and Ariola a 17% slice. In the albums section, it was 19.3% for Musikvertrieb and 11.4% for Ariola.

Says Dimenstein: "That gives an approximate idea of our part in a Swiss record market of roughly \$120 million annually. The fact we're still distributing Ariola, after it set up its Swiss affiliate, speaks for itself."

Musikvertrieb set up its Big Mouth label two years ago. Major successes came from Betty Legler and Hanery Amman, and just out is the first album of a wildly-acclaimed Swiss new wave band Ping Pong.

"We look on our own independent label as a further stage of company development," says Dimenstein. "We get real satisfaction from

working for our own artists and the involvement gives us a greater in-depth perspective of the whole record industry. We're now not just trading but also producing.

"Again, though, we're only too aware of the tough marketplace competition. I doubt there are many Swiss artists of true international potential. It's the exception that proves the rule, and two exceptions are Betty Legler and Krokus."

Musikvertrieb was founded by the late Maurice Rosengarten, a pioneer of the European record industry and a former director and member of the board of Decca in London. He was a leading light, too, in the organization of VSSL, the Assn. of Swiss Record Distributors, a key aspect of the Swiss industry, with its main function to help protect the rights of companies, artists, composers and producers.

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BRITAIN

(Courtesy of Music Week)
As of 2/20/82
SINGLES

This Week	Last Week	Artist
1	1	TOWN CALLED MALICE/PRECIOUS, Jam, Polydor
2	2	GOLDEN BROWN, Stranglers, Liberty
3	18	SAY HELLO, WAVE GOODBYE, Soft Cell, Bizzare
4	6	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Din Disc
5	4	THE MODEL, Kraftwerk, EMI
6	8	THE LION SLEEPS TONIGHT, Tight Fit, Jive
7	3	OH JULIE, Shakin' Stevens, Epic
8	7	ARTHUR'S THEME, Christopher Cross, Warner Bros.
9	5	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
10	17	SENSES WORKING OVERTIME, XTC, Virgin
11	12	LOVE PLUS ONE, Haircut One Hundred, Arista
12	11	I CAN'T GO FOR THAT (NO CAN DO), Daryl Hall & John Oates, RCA
13	22	LET'S GET IT UP, AC/DC, Atlantic
14	23	NEVER GIVE UP A GOOD THING, George Benson, Warner Bros.
15	13	EASIER SAID THAN DONE, Shakatak, Polydor
16	10	DROWNING IN BERLIN, Mobiles, Rialto
17	26	CENTERFOLD, J. Geils Band, EMI America
18	32	LANDSLIDE, Olivia Newton-John, EMI
19	9	LAND OF MAKE BELIEVE, Bucks Fizz, RCA
20	14	GET DOWN ON IT, Kool & Gang De-Lite
21	29	FOOL IF YOU THINK IT'S OVER, Elkie Brooks, A&M
22	20	I WANNA SPEND SOME TIME WITH YOU, Alton Edwards, Streetwave
23	16	BEIN' BOILED, Human League, EMI
24	39	MICKEY, Tony Basil, Radialchoice
25	19	I'LL FIND MY WAY HOME, Jon & Vangelis, Polydor
26	NEW	CARDIAC ARREST, Madness, Stiff
27	21	DON'T WALK AWAY, Four Tops, Casablanca
28	NEW	LOVE MAKES THE WORLD GO ROUND, Jets, EMI
29	NEW	I'VE HAD ENOUGH, Earth, Wind & Fire, CBS
30	NEW	YOU'RE THE ONE FOR ME, D. Train, Epic
31	40	SEE YOU, Depeche Mode, Mute
32	30	THEME FROM HILL STREET BLUES, Mike Post/Larry Carlton, Elektra
33	NEW	RUN TO THE HILLS, Iron Maiden, EMI
34	25	I WANNA BE A WINNER, Brown Sauce, BBC
35	NEW	SHOWROOM DUMMIES, Kraftwerk, EMI
36	NEW	T'AIN'T WHAT YOU DO, Fun Boy Three/Bananarama, Chrysalis
37	27	I COULD BE HAPPY, Altered Images, Epic
38	24	MIRROR MIRROR, Dollar, WEA
39	15	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
40	NEW	DO YOU BELIEVE IN THE WESTWORLD, Theatre Of Hate, Burning Rome

ALBUMS

1	1	LOVE SONGS, Barbra Streisand, CBS
2	2	PEARLS, Elkie Brooks, A&M
3	4	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Din Disc
4	3	DARE, Human League, Virgin
5	8	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre
6	6	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
7	7	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
8	NEW	MECHANIX, UFO, Chrysalis
9	10	THE MAN MACHINE, Kraftwerk, Capitol
10	5	4, Foreigner, Atlantic
11	37	PHYSICAL, Olivia Newton-John, EMI
12	16	PRIVATE EYES, Daryl Hall & John Oates, RCA
13	9	ALL FOR A SONG, Barbara Gaskin, CBS
14	14	GREATEST HITS, Queen, EMI
15	12	LA FOLIE, Stranglers, Liberty
16	13	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
17	11	MODERN DANCE, Various, K-tel
18	17	SOMETHING SPECIAL, Kool & Gang, De-Lite
19	22	GEORGE BENSON COLLECTION, Warner Bros.
20	18	CHRISTOPHER CROSS, Warner Bros.
21	15	THE VISITORS, Abba, Epic
22	30	COMPUTER WORLD, Kraftwerk, EMI
23	NEW	ENGLISH SETTLEMENT, XTC, Virgin
24	35	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
25	19	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
26	31	SHAKY, Shakin' Stevens, Epic

27	21	PERHAPS LOVE, Placido Domingo & John Denver, CBS
28	25	PRINCE CHARMING, Adam & Ants, CBS
29	24	TRAVELOGUE, Human League, Virgin
30	NEW	THE VERY BEST OF LOUIS ARMSTRONG, Warwick
31	NEW	THE BEST OF FOUR TOPS, K-tel
32	NEW	SOUND OF YOUR CRY, Elvis Presley, RCA
33	20	GHOST IN THE MACHINE, Police, A&M
34	32	SIMON & GARFUNKEL COLLECTION, CBS
35	40	DREAMING, Various, K-tel
36	35	DRIVIN' HARD, Shakatak, Polydor
37	34	LOVE SONGS, Cliff Richard, EMI
38	28	PENTHOUSE & PAVEMENT, Heaven 17, Virgin
39	39	SECRET COMBINATION, Randy Crawford, Warner Bros.
40	26	TIN DRUM, Japan, Virgin

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 2/20/82
SINGLES

This Week	Last Week	Artist
1	1	CENTERFOLD, J. Geils Band, EMI America
2	2	TAINTED LOVE, Soft Cell, PolyGram
3	3	I CAN'T GO FOR THAT, Hall & Oates, RCA
4	4	OUR LIPS ARE SEALED, Go-Go's, A & M
5	5	LETTING GO, Straight Lines, CBS
7	7	SHAKE IT UP, Cars, Elektra
7	6	WAITING FOR A FRIEND, Rolling Stones, Rolling Stones
8	12	ABACAB, Genesis, Atlantic
9	17	ALL OUR TOMORROWS, Eddie Schwartz, A&M
10	13	COOL NIGHT, Paul Davis, Arista
11	11	SPIRITS IN THE MATERIAL WORLD, Police, A&M
12	10	HARDEN MY HEART, Quarterflash, Geffen
13	14	TAKE IT EASY ON ME, Little River Band, Capitol
14	9	TROUBLE, Lindsey Buckingham, Elektra
15	NEW	OPEN ARMS, Journey, CBS
16	18	I BELIEVE, Chilliwack, A&M
17	8	UNDER PRESSURE, Queen/David Bowie, Elektra
18	NEW	LOVE IS ALRIGHT TONITE, Rick Springfield, RCA
19	20	LEADER OF THE BAND, Dan Fogelberg, Full Moon
20	NEW	TURN YOUR LOVE AROUND, George Benson, Warner Bros.

ALBUMS

1	1	FREEZE-FRAME, J. Geils Band, EMI America
2	2	NON-STOP EROTIC CABARET, Soft Cell, PolyGram
3	5	BEAUTY AND THE BEAT, Go-Go's, A&M
4	3	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
5	4	GHOST IN THE MACHINE, Police, A&M
6	6	4, Foreigner, Atlantic
7	7	TATTOO YOU, Rolling Stones, Rolling Stones
8	9	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
9	NEW	SHAKE IT UP, Cars, Elektra
10	8	GET LUCKY, Loverboy, CBS

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 2/22/82
SINGLES

This Week	Last Week	Artist
1	2	SKANDAL IM SPERRBEZIRK, Spider Murphy Gang, Electrola
2	3	OH JULIE, Shakin' Stevens, CBS
3	1	POLONAISE BLANKENESE, Gottlieb Wendehals, Master
4	4	GOLDENER REITER, Joachim Witt, WEA
5	5	CAMBODIA, Kim Wilde, Rak
6	9	LIEBER GOTT, Peter Maffay, Metronome
7	8	SHARAZAN, Al Bano & Romina Power, Baby
8	12	LAND OF MAKE BELIEVE, Bucks Fizz, RCA
9	6	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff
10	7	ONE OF US, Abba, Polydor
11	11	ICH WUNSCH DIR DIE HOELLE AUF ERDEN, Christian Franke, Ariola
12	10	TAINTED LOVE, Soft Cell, Vertigo
13	15	EISBAR, Grauzone, Welt-Rekord
14	13	DU ENTSCHULDIGE I KENN DI, Peter Cornelius, Philips
15	25	DON'T YOU WANT ME, Human League, Ariola
16	17	HEY LOUISE, Ricky King, Epic
17	14	LITTLE LADY, Aneka, Hansa Int'l
18	NEW	I'LL FIND MY WAY HOME, Jon & Vangelis, Polydor
19	18	DER BLAUE PLANET, Karat, Pool
20	16	EISZEIT, Ideal, Eitel Imperial
21	20	BISCAYA, James Last, Polydor
22	21	DREIKLANGDIMENSIONEN, Rheingold, Welt-Rekors

23	23	FLASH IN THE NIGHT, Secret Service, Teldec
24	NEW	WEIL DU EIN ZAERTLICHER MANN BIST, Hanne Haller, Ariola
25	26	JUKE BOX HERO, Foreigner, Atlantic
26	NEW	URGENT, Foreigner, WEA
27	22	WOZU SIND KREIGE DA, Udo Lindenberg & Pascal, Telefunken
28	24	PHYSICAL, Olivia Newton-John, EMI
29	NEW	SAY HELLO WAVE GOODBYE, Soft Cell, Phonogram
30	19	ROCK'N'ROLL GYPSY, Helen Schneider, WEA

ALBUMS

1	2	ICH WILL LEBEN, Peter Maffay, Metronome
2	1	BERLIN: A CONCERT FOR THE PEOPLE, Barclay James Harvest, Polydor
3	3	ZAZA ZABADAK, Saragossa Band, Ariola
4	4	STIMME DER HEIMAT, Ronny, K-tel
5	5	DOLCE VITA, Spider Murphy Gang, Electrola
6	6	CLASSIC DISCO, Royal Philharmonic Orchestra, K-tel
7	7	THE VISITORS, Abba, Polydor
8	8	4, Foreigner, Atlantic
9	10	HIERR FLIEGEN GLEICH DIE LOECHER AUS DEM KAESE, Gottlieb Wendehals, Teldec
10	NEW	ISLAND IN THE SUN, Harry Belafonte, K-tel
11	9	DER ERNST DES LENENS, Ideal, WEA
12	12	IDEAL, Ideal, IC
13	15	WORLDS APART, Saga, Polydor
14	16	SHAKY, Shakin' Stevens, Epic
15	14	85555, Spliff, Phonogram
16	NEW	IHRE GROESSTEN ERFOLGE, Extrabreit, Metronome
17	17	WELCH EIN LAND WAS FUER MAENNER, Extrabreit, Metronome
18	14	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
19	19	FUER USSZESCHNIGGE, Bap, EMI
20	11	SILBERLICK, Joachim Witt, WEA

JAPAN

(Courtesy Music Labo)
As of 2/22/82
SINGLES

This Week	Last Week	Artist
1	1	AKAI SWEET PEA, Seiko Matsuda, CBS/Sony (Sun)
2	6	KOKORO NO IRO, Masatoshi Nakamura, Nippon Columbia (Nichion)
3	5	YUME NO TOCHUU, Takao Kisugi, Polydor (Kitty)
4	2	JOUNETSU NEPPU SERENADE, Masahiko Kondo, RVC (Janny's)
5	4	KIMINI BARA BARA... TO IUKANJI, Toshihiko Tahara, Canyon (Janny's)
6	11	WEDDING BELL, Sugar, Four Life, (JCM)
7	3	SAILOR FUKU TO KIKANJU, Hiroko Yakushimaru, Polydor (Kitty/Variety)
8	NEW	SEXY KIBUN NO YORU DAKARA, Daisuke Shima, King (Crazy Rider)
9	10	REIJI, Kenji Sawada, Polydor (Watanabe)
10	7	SUZUME, Keiko Masuda, Warner-Pioneer (Nichion)
11	15	LOVE ME TENDER, Iyo Matsumoto, Victor (Nichion/Burning)
12	18	KOIBITOTACHI NO CAFETERACE, Yoshie Kashiwabara, Nippon Phonogram (Watanabe/Burning)
13	9	BURIKKO ROCK'N'ROLL, Grease, Nippon Columbia (Crazy Rider)
14	8	DESIRE, Monta & Brothers, (Nippon Phonogram (PMP))
15	19	CHAKO NO KAIGAN MONOGATARI, Southern All Stars, Victor (Amuse)
16	17	JUNJOU, Hiroshi Gou, CBS/Sony (Burning)
17	12	AKUJO, Miyuki Nakajima, Canyon (Yamaha)
18	14	PHYSICAL, Olivia Newton-John, Toshiba-EMI
19	13	KANSEN MUKETSU NO ROCK'N'ROLLER, Aladdin, Canyon (Yamaha)
20	NEW	LEMON, Hiroshi Iwasaki, Victor (Geiei/NTV)

ALBUMS

1	1	FOR YOU, Tatsuro Yamashita, RVC
2	2	YUME NO TOCHU, Takao Kisugi, Polydor
3	10	YUMEMIRU KORO O SUGITEMO, Junko Yagami, Discomate
4	7	MEMORIAL, Masatoshi Nakamura, Nippon Columbia
5	4	OVER, Off Course, Toshiba-EMI
6	13	SOFT WINGS, Yasuko Agawa, Victor
7	3	SAILOR FUKU TO KIKAN JU, Hiroko Yakushimaru, Polydor
8	5	PHYSICAL, Olivia Newton-John, Toshiba-EMI
9	8	KISHOUTENKETSU II, Chiharu Matsuyama, News
10	6	YOROSHIKU, Grease, Nippon Columbia
11	18	THE TIGERS 1982, Polydor
12	17	SUGAR DREAM, Sugar, Four Life
13	9	RAISE, Earth, Wind & Fire, CBS/Sony

14	11	GINGIRAGIN NI SARIGENAKU, Masahiko Kondo, RVC
15	12	SAKUBAN OAI SHIMASHOU, Yumi Matsutoya, Toshiba-EMI
16	NEW	TASOGARE NO KISHI, Chage V Asuka, Warner-Pioneer
17	14	THE GEORGE BENSON COLLECTION, Warner-Pioneer
18	16	ALONE, Masayoshi Takanaka, Toshiba-EMI
19	19	THE VISITORS, Abba, Disco
20	NEW	TOM TOM CLUB, Tom Tom Club, Warner-Pioneer

AUSTRALIA

(Courtesy Kent Music Report)
As of 2/22/82
SINGLES

This Week	Last Week	Artist
1	2	TAINTED LOVE, Soft Cell, Mercury
2	1	TROUBLE, Lindsey Buckingham, Mercury
3	8	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
4	4	LET'S HANG ON, Barry Manilow, Arista
5	3	OUR LIPS ARE SEALED, Go-Go's, Illegal
6	7	FOR YOUR EYES ONLY, Sheena Easton, EMI
7	9	CAMBODIA, Kim Wilde, Rak
8	6	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff
9	5	DOWN UNDER, Men At Work, CBS
10	15	CENTERFOLD, J. Geils Band, EMI America
11	10	SHAKE IT UP, Cars, Elektra
12	NEW	HOMOSAPIEN, Pete Shelley, Island
13	16	CASTLES IN THE AIR, Don McLean, Interfusion
14	NEW	YOUNG TURKS, Rod Stewart, Warner Bros.
15	11	WIRED FOR SOUND, Cliff Richard, EMI
16	12	GIRLS ON FILM, Duran Duran, EMI
17	13	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
18	17	LOVE SONG, Simple Minds, Virgin
19	NEW	LAND OF MAKE BELIEVE, Bucks Fizz, RCA
20	NEW	LOVE ACTION, Human League, Virgin

ALBUMS

1	1	BUSINESS AS USUAL, Men At Work, CBS
2	6	MARCIA HINES' GREATEST HITS, Wizard
3	2	BEST OF BLONDIE, Blondie, Chrysalis
4	3	TATTOO YOU, Rolling Stones, Rolling Stones
5	8	DARE, Human League, Virgin
6	7	MANILOW MAGIC, Barry Manilow, Arista
7	4	GREATEST HITS, Queen, Elektra
8	9	4, Foreigner, Atlantic
9	5	1982... IN THE SUN, Various, EMI
10	NEW	LIVE, Jacksons, Epic
11	10	LAW AND ORDER, Lindsey Buckingham, Mercury
12	12	SIROCCO, Australian Crawl, EMI
13	14	DURAN DURAN, Duran Duran, EMI
14	16	COLLECTION OF GREAT DANCE SONGS, Pink Floyd, CBS
15	17	BELIEVERS, Don McLean, Interfusion
16	15	WIRED FOR SOUND, Cliff Richard, EMI
17	NEW	STRAIGHT AHEAD, Various, K-tel
18	19	DAYS OF INNOCENCE, Moving Pictures, WBE
19	20	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.

ITALY

(Courtesy Germano Ruscitto)
As of 2/16/82
SINGLES

This Week	Last Week	Artist
1	2	DON'T YOU WANT ME, Human League, Virgin
2	3	THE VOICE, Ultravox, Chrysalis
3	7	IT MUST BE LOVE, Madness, Stiff
4	1	YOUNG TURKS, Rod Stewart, Warner Bros.
5	4	SPIRITS IN THE MATERIAL WORLD, Police, A&M
6	10	I COULD BE HAPPY, Altered Images, WEPIC
7	NEW	DOWN UNDER, Men At work, CBS
8	NEW	I'LL FIND MY WAY HOME, Jon & Vangelis, Polydor
9	5	ONE OF US, Abba, Epic
10	8	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic

NETHERLANDS

(Courtesy Stichting Nederlandse)
As of 2/20/82
SINGLES

This Week	Last Week	Artist
1	1	I WON'T LET YOU DOWN, PHD, WEA
2	3	CAMBODIA, Kim Wilde, Rak
3	6	OH JULIE, Shakin' Stevens, Epic
4	8	LAND OF MAKE BELIEVE, Bucks Fizz, RCA
5	2	JE LOOG TEGEN MIJ, Drukwerk, EMI
6	4	I'LL FIND MY WAY HOME, Jon & Vangelis, Polydor
7	5	DON'T YOU WANT ME, Human League, Virgin
8	NEW	STARS ON STEVIE, Stars on 45, CNR
9	9	ZEG MAAR NIETS MEER, Andre Hazes, EMI
10	NEW	UPSIDE DOWN, Vanessa Dureco

ALBUMS

1	1	GEWOON ANDRE, Andre, Andre Hazes, EMI
2	3	PHD, PHD, WEA
3	2	THE VISITORS, Abba, Polydor
4	5	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
5	6	DE DAVERENDE 13 CARNAVAL, Various, CNR
6	4	DRUKWERK, Drukwerk, EMI
7	8	DARE, Human League, Virgin
8	9	KINDEREN VOOR KINDEREN, Div. Kinderen, Varagram
9	NEW	TATTOO YOU, Rolling Stones, EMI
10	NEW	4, Foreigner, Atlantic

SPAIN

(Courtesy El Gran Musical)
As of 2/6/82
SINGLES

This Week	Last Week	Artist
1	1	ON MY OWN, Nikka Costa, Ariola
2	3	QUE NO LASTIMEN A TU CORAZON, Pecos, Epic
3	2	JUNTOS, Paloma San Basilio, Hispavox
4	8	PERDIDO EN MI HABITACION, Mecano, CBS
5	4	TAINTED LOVE, Soft Cell, Fonogram
6	5	LATINO, Francisco, Polydor
7	6	WORDY RAPPINGHOOD, Tom Tom Club, Ariola
8	NEW	WE KILL THE WORLD, Boney M, Ariola
9	NEW	UNDER PRESSURE, Queen/David Bowie, EMI
10	NEW	PERHAPS LOVE, Placido Domingo & John Denver, CBS

Canada

New Capitol Cassette Gets Big Promo Push

By DAVID FARRELL

TORONTO — Capitol-EMI of Canada is fighting back against home taping by heavily promoting the launch of its new Dolby encoded cassettes, company president Dave Evans reports.

The promotion is using the kicker "SDR" in its in-store merchandising program, a contraction of "Super Dynamic Range." The new look of

the cassette box labels, and tape sound, stresses a reduction in distortion, tape hiss and certain improvements in dynamic range.

No research and development cost figure is available for print, but Capitol tape plant manager Wayne Gow explains that the re-tooling at the plant took a minimum of six months and involved three people on a close basis through the developmental stages.

Specifics in the upgrading of tape duplication include use of Dolby noise reduction equipment, increasing duplication from 33 to 1 (the standard used today) to 64 to 1, a switch in raw tape from 3M to Capitol Magnetics and making certain custom improvements to the Gauss high-speed duplicating board.

According to Gow, Capitol Inc. has instigated an ongoing program to develop electronic expertise in the tape production field. Capitol in Canada was able to come on-stream with its improved package earlier than its U.S. counterpart because the number of machines needed to be upgraded was much smaller, and therefore quicker to service.

Dynamic range has been increased in part by making improvements to the Azmith Control, a guidance system for tape to head alignment. Technically, he estimates, this means flat response at any given frequency from 50hz to 15hz, plus 1½db.

Gow explains that switching from 3M tape wasn't so much caused because the brand was inferior to the Capitol Magnetics brand, but that the switch was done because the 226 series produced by 3M was hard to come by.

Another aspect about the overall improvement made in the tape duplication plant is that human error has been compensated for. Gow suggests that under normal conditions the plant runs three separate shifts. The quality control people can have three entirely separate opinions on the quality of a run, even if they are all put in the same room at the same time to listen to the same playback.

To resolve this dilemma and come up with a standardized norm, Capitol is now inserting a test signal at the start of each side of a cassette, a signal which can be graphically displayed on an audio analyzer.

Arista Pact Still On Hold

TORONTO — The Arista contract in Canada continues to remain up in the air after last minute negotiations with Quality Records here apparently failed to lock the deal up.

Capitol-EMI of Canada has manufactured and distributed Arista for the past five years in this country. The contract expired at the end of December, 1981, although the company maintains the right to distribute and market product through April.

Initial interest in the line was expressed by RCA, CBS and Quality, and as late as the end of January it looked as if the deal favored Quality. However, a company spokesman now confirms that several points in the contract have not been settled and that the whole deal is again up in the air.

Specific terms of the contract have not been made public, but personnel at those labels bidding on the deal report that terms are steep. It is also noted that a sizeable chunk of Arista's sales clout in the U.S. is derived from rhythm and blues or funk recordings, an area of repertoire that has a soft sales base in Canada.

At the present time the big Arista records here include Barry Manilow's current album, "If I Should Love Again," and "Cool Night," the single from Paul Davis' album of the same name.

CRIA Reports 46% Rise For Disk Certifications

TORONTO — The Canadian Recording Industry Assn. reports a 46% increase in certifications for the year 1981 over the previous 12 months for a total of 240 gold and platinum disks.

According to the industry body's figures a total of 28% of certifications were awarded to Canadian performers, a figure that increased to 34% in the platinum album category.

All categories, with the exception of double platinum singles and the one million award, showed increases over the previous year. A total of 24 gold singles were certified in comparison to 22 in 1980.

CRIA certified seven platinum singles in comparison to four in 1980. A total of 62 platinum albums were certified, in contrast to 43 the previous year.

A total of 99 gold albums were certified last year, an increase over 1980's figure of 71.

A total of 23 albums were certified double platinum in comparison to 13 in 1980, 12 triple platinum albums as against four in 1980, seven quadruple platinum albums as against five in 1980, and five quintuple platinum albums in comparison to zero certifications in this category the year before.

The only reduction in certifications was in the area of double platinum singles, where there were no certifications in this area as opposed to one in 1980.

It is worth noting that a general softness in singles sales in the past 12 months has led CRIA to reduce the certification level for gold and platinum in this category. Previously, gold represented sales of 75,000 units and platinum was 150,000 units. The standard as of Feb. 1 is 50,000 for gold and 100,000 for platinum, the same level used for album certification.

International

Barclay Sets Chinese Punk LP Album, Cut In Canton, Targeted For Global Market

By MICHAEL WAY

PARIS—A clandestine album by what may be the Republic of China's first punk rock group will be internationally promoted by France's Barclay Records, with special emphasis on the American, British and Hong Kong markets.

The LP, "Perfumes Of The Revolution" by the Dragons, was purportedly recorded in a deserted youth center in the southern Chinese city of Canton by Paris-based producer Marc Boulet, the man who introduced a couple of Polish "solidarity" rock bands to Western markets last fall.

The disk is said to feature three classically trained Chinese musicians, now apparently turned to new wave rock. Lead tune is "Anarchy In The U.K.," a parody of the Sex Pistols' hit from 1977, and this will form one side of the single Barclay intends to promote. Flip is a new Polish rock production.

Cyril Brilliant, Barclay International division chief, says there was an immediate and positive reaction about the album from Barclay's Hong Kong representatives, Shuan Cheong Records. "We're planning export to the U.S. and Britain. In the

U.K., the operation will be handled by Avatar Records, with whom Barclay has a new license deal on all product not taken up by Decca, its main British representative. Barclay, which works through several different U.S. importers, is finalizing release details but looks for wide distribution in Chinese communities, especially on the west coast.

Boulet, who smuggled out semi-professional tapes of Polish underground groups Kryzys and Deadlock last year, which he claims still sell in specialist zones like the Polish community in Chicago, made the Chinese album on professional Japanese four-track equipment in Canton and says he had no problem getting the tapes out.

He says he traced the existence of a handful of punk followers in Canton through friends in Hong Kong. Canton is the nearest big Chinese city to the British colony and there's considerable traffic between the two.

Ostensibly on a reporting trip to write on the music scene in China (result of an invitation from the authorities there, but coinciding with the Peking visit last October of Jean-Michel Jarre), Boulet obtained use of recording facilities at the Canton Youth Center on a Sunday. He says the whole album was recorded in two hours.

The three musicians on the album, using assumed names, are listed as Kuo (vocal, electric guitar), Liu (drums) and Li (traditional two-

string Chinese violin). While the performances retain much, vocally and instrumentally, of Chinese traditional style, the heavy beat is straight from the Sex Pistols punk world.

Boulet says the group is regarded as "revolutionary" in China. It did play one week on a small stage in the Pearl River Gardens, a Canton tea-house, but the venue was soon closed down by the authorities.

Marc Boulet, who heads his own company, Alpheo Productions, released the two albums by the Polish group, plus another from a Northern Ireland band, and the Dragons package, through the Blitzkrieg label. The two Polish groups, he says, have now fused to become Brigada Kryzys, but he has not heard from the band since the martial law clampdown in Poland.

The Polish contribution to the single is "I Am The Top," a remake of a track cut by the Deadlock group last year.

Boulet, fired by his rock'n'roll discoveries in Poland and China, says he now plans a pop trek to another of the world's least accessible territories, but won't say where.

One hitch in the China punk production saga came as a result of Boulet's plan to slip a perfume-impregnated card in the album sleeve. He obtained some cheap perfume from a French company, but the chemical reacted against the vinyl, badly damaging the first batch of 300 records.

Jazz Fest Set For Montauban

PARIS—Ray Charles, Fats Domino, Lionel Hampton and Count Basie are among the headliners invited to take part in a "particularly significant" festival at Montauban, south of France, June 28-July 4, aimed at recalling the days when Paris was rated the capital of jazz.

In that era, musicians like Hot Lips Page, Mezz Mezzrow and Sidney Bechet were Paris-based and leaders of a furiously active jazz life.

Montauban is the home of jazz historian Hughes Panassie, founder of the famed Hot Club of France and close associate of Louis Armstrong, and also bitter opponent of the "modern jazz" trend which he felt blighted the whole genre.

Co-founder of the Hot Club was Charles Delauney, whose jazz taste embraced all kinds of the music, while Panassie stayed true to traditional styles. Their clashes led to the club splitting up, Panassie insisting to the end that modern jazz was "like a symphony orchestra reading from music and not jazz at all."

The big-name one-off festival is set to commemorate the 50th anniversary of the founding of the Hot Club.

Austrian Retailer In Videocassette Mart

VIENNA—Harlekin, one of the biggest Austrian record retail chains, is now deeply into the prerecorded videocassette market.

Peter Winkler, general manager, says: "As a start, we're involved with WEA's rental scheme, and we are off to a repertoire start of some 80 titles. Basically it's our belief that record retailers are best equipped to sell or rent videocassettes.

"We plan to make the same kind of special offers we've used, such as discounts, within the audio cassette and disk field. We're also planning to install a central computer for our chain, so we can keep better checks on stocks."

Polish Acts Seeking Foreign Tours

By ROMAN WASCHKO

WARSAW—Unable to find work at home, many of Poland's top professional bands are performing abroad through contracts negotiated by the Pagart management agency.

It's already estimated that more than 500 acts are working regularly on this basis. Now, with the closure of nightclubs and the evening curfews following martial law, the number is likely to increase further.

The groups involved are mostly quartets or quintets playing Anglo-American material including the latest world hits. Because of the low fees in Poland, the difficulties of acquiring good equipment, and the reluctance of clubs to feature live dance music, the more ambitious groups frequently seek a break overseas, on a long-term contract.

Sometimes the musicians themselves can arrange this; sometimes Pagart can do so, but usually it is a foreign impresario who approaches Pagart with a contract naming a specific band. This activity gives the agency a sizeable foreign currency revenue, since the musicians pay 10% of their fees to Pagart for its export services.

Until recently, most of these Polish groups appeared in night clubs in Scandinavia, particularly Finland, where there is a big demand for Polish musicians.

But many are now also playing in West Germany, Switzerland, Holland, and other European countries or in the Middle East.

Another group of contracts covers appearances aboard holiday ships and passenger liners, mostly Norwegian, sailing on round-the-world voyages. These contracts go to the very best musicians, since the fees paid are the highest. Working on these cruises are some of Poland's

top jazz musicians, like pianist Wojciech Karolak, recently in the U.S. with Zbigniew Namyslowski, saxophonist Wlodzimierz Nahorny, winner of the Vienna Young Jazz Musicians' competition in 1977, and vocalist/drummer Andrzej Dabrowski.

'Barnum' Run Is Extended

LONDON—"Barnum," the stage musical based on the life and times of showman Phineas T. Barnum, has had its run at the London Palladium extended by one year, through to February 1983, making it the longest-running show in the theater's 72-year history.

With Michael Crawford in the title role, played on Broadway by British actor-singer Jim Dale, the Palladium production opened on June 11, 1981. Crawford recently won the "best actor in a musical" award from the Society of West End Theatres management group.

Spanish Disk Assn. Names Galtes Pres.

MADRID—RCA Spain president Alberto Galtes has been named new president of the Spanish Record Company Assn., which at the same time changed its name to take in the video sector.

Galtes assumes the post replacing Francisco Roses of Belter Barcelona, who retired after a two-year term of office.

New group title is Association Fonographica y Videographica Espanola.

Top Album Picks

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Number of LPs reviewed this week **20** Last week **28**

Pop

BONNIE RAITT—Green Light, Warner Bros. BSK 3630. Produced by Rob Fraboni. The sassy vocalist and guitarist shelves her usual array of sources and styles to zero in on rock'n'roll, and the results qualify as a bullseye. Backed by a taut new studio and stage outfit, the Bump Band, Raitt flexes her formidable power as a lead guitarist whose slide work brings several tracks squarely into Stones territory. Add some tasty nods to soul, a hint of new wave vocal inflection on the title tune, and Fraboni's full but feisty production touch, and this sounds like her long overdue vault to the top.

Best cuts: "Keep This Heart In Mind," "River Of Tears," "Me And The Boys," "Talk To Me," "Green Light."

VAN MORRISON—Beautiful Vision, Warner Bros. BSK 3652. Produced by Van Morrison. The Belfast Cowboy continues the musical regeneration that has marked his work since the late '70s, building here on the haunting, jazz-tinged instrumentation that bloomed on "Common One," his last LP. Here, though, Morrison eschews that set's extended epics to assemble a more varied, accessible collection while preserving his recent albums' underlying spirituality. Contemporary AOR may shrug at its subtlety, but the album will be prized by Morrison's fans for its timeless grace.

Best cuts: "Celtic Ray," "Dweller On The Threshold," "Cleaning Windows," "Vanlose Stairway" and "Scandinavia," Morrison's first instrumental.

Soul

GEORGE DUKE—Dream On, Epic FE37532. Produced by George Duke. Sparked by his climbing "Shine On" single, Duke is coming on strong as one of the '80's shining stars. From keyboards to vocals, the dynamic Duke is in such total command of "You," "Dream On" and "Framed" that the music jumps from the grooves in explosions of joy. There's no containing this master musician, for he's not only captured the winning formula, he's cooked in the breadth and depth of feelings that make this accessible effort a musical happening as well as a hit.

Best cuts: Those mentioned.

Country

WAYLON JENNINGS—Black On Black, RCA AHL14247. Produced by Chips Moman. In his first outing with Moman in awhile, Jennings turns out one of his best recent efforts. Moman has a knack for stretching an artist vocally, and consequently, much of the mud has been dredged out of Jennings' tracks, leaving strong, clear tones. The instrumental tracks are also clean and lively. Among the guest artists featured Willie Nelson and Jessie Colter. The one weak spot on the album is that not all of the material lives up to the high caliber of the performer and producer.

Best cuts: "Just To Satisfy You," "Honky Tonk Blues," "Folsom Prison Blues" and "Shine."

BOBBY GOLDSBORO—Round Up Saloon, Curb FZ3774. Produced by Larry Butler. There's a wealth of pleasant-to-passionate material on this album, most of which was written by Goldsboro himself. Butler's production puts Goldsboro's mobile voice always at the forefront, a practice usually to be praised. Occasionally, though, as in "Hit And Run Lover," the backing is almost too restrained for the mood. Contained in this collection are the single standouts, "Round Up Saloon" and the grisly, but compelling, "Lucy And The Stranger."

Best cuts: Those cited, plus "Out Run The Sun" and "You'll Never Find Nobody."

STEVE YOUNG—To Satisfy You, Rounder 3057. Produced by Jerry Shook, Mac Gayden, Steve Young. With the help of two of Nashville's finest musicians, this artist has come up with a powerful package worthy of his driving, renegade-honest country/blues talent. Young is a rock-solid singer; framed by a fabric of unvarnished effective instrumentation, he delivers a rich, raw, highly-listenable performance. Although he's best known as a songwriter (i.e. "Seven Bridges Road"), Young creates some of the finest AOR country around today.

Best cuts: "Think It Over," "To Satisfy You," "All Your Stories," "The River And The Swan."

Jazz

RAMSEY LEWIS—Live At The Savoy, Columbia FC37687. Produced by Thomas C. Washington. Taped at the New York Savoy Theatre with horns and rhythm, pianist Lewis almost certainly has achieved a winner here. His program comprises seven titles and a medley, with group vocals on two tracks

plainly unnecessary. Grover Washington joins in on four cuts. Charts are by the producer, Washington and Lewis, and they are musical, catchy and pleasing overall.

Best cuts: "Close Your Eyes And Remember," "Baby What You Want Me To Do," "Lynn."

First Time Around

MICHAEL SMOTHERMAN, Epic ARE37150. Produced by Bill House, Michael Smotherman, Frank Rand, Larry Hamby. Smotherman is a sensitive writer/performer whose songs cover a wide spectrum of moods and feelings. Some songs are in narrative form, others are short, simply constructed pop exercises that are easy to listen to as well as hook laden. Vocal-wise, Smotherman bears similarity at times to Dan Hill, another troubador.

Best cuts: "Do I Ever Cross Your Mind," "If You Think You're Hurtin' Me (Girl You're Crazy)," "Crazy In Love."

BAD BRAINS, Reach Out International Records A106. Recorded by Jay Dublee. As with all Reach Out releases, this LP is available only as a cassette. The Bad Brains are a hard core punk band from Washington, D.C.—but with a difference. The four members of the band are black, and their music is reggae-oriented. That makes for a very interesting concept. The reggae numbers have an edge to them, only hinted at previously by Bob Marley or the Clash, while the rave up numbers are not as limited in scope as is usual in the genre. This is an exciting band and an exciting tape.

Best cuts: "Pay To Cum," "Jah Calling," "Leaving Babylon," "Fearless Vampire Killers."

Billboard's Recommended LPs

pop

ARLO GUTHRIE/PETE SEEGER—Precious Friend, Warner Bros. 2BSK3644. Produced by John Pilla. Recorded last summer at a number of outdoor theatres, this double live album features acoustic and live renditions of both traditional American songs and newer compositions. Sometimes Guthrie takes the lead, sometimes Seeger, and sometimes they are together. Backing is provided by Shanandoah. **Best cuts:** "Wabash Canonball," "The Neutron Bomb," "I'm Changing My Name To Chrysler," "Pretty Boy Floyd," "If I Had A Hammer," "Amazing Grace," "Be There."

VARIOUS ARTISTS—Hell Comes To Your House, Bemisbrain Records BB123/124. Various producers. The debut release by Bemisbrain Records, a Long Beach, Calif. independent label is a compilation LP featuring such Los Angeles and Orange County bands as 45 Grave, Christian Grave, 11 Flowers, Rhino 39, Super Heroines, Social Distoriton, Legal Weapon, Red Cross, Modern Warfare, Secret Hate and Conservatives. The music here is basically punk hard core, played with more energy and conviction than techniques. **Best cuts:** Pick your choice.

jazz

TOMMY FLANAGAN—The Magnificent, Progressive PRO7059. Produced by Gus "Grant" Statiras. Eight titles, all tried and true evergreens, show the venerable pianist in top form. Good backing is offered by Al Foster and George Mraz. Flanagan, among other stints, worked for years as Ella Fitzgerald's accompanist. Now he has room to stretch out on his own, and what he says is worth hearing. **Best cuts:** "Speak Low," "Just In Time," "Good Morning Heartache."

FLIP PHILLIPS—Flipenstein, Progressive PRO7063. Produced by Gus "Grant" Statiras. Phillips, a bulwark of the Woody Herman herd of the 1940s, comes back to vinyl with eight macabre titles and a rhythm background made up of Lou Stein, Mike Moore and Butch Miles. Flip can still flip a listener with his passionate, gutsy tenor pipe, and his pretty patterns are not fouled by electronic accompaniment. **Best cuts:** "Ghost Of A Chance," "Witchcraft," "Satan Takes A Holiday."

BEN WEBSTER—Atmosphere For Loves And Thieves, Jazz Man JAZ5007. Produced by Alan Bates. They called him "Brute" and "Frog" back in the old days, but Webster played tenor with unusual sensitivity and deep emotion. Here he's heard on eight cuts with two small combos, taped in Denmark in 1965. Big Ben's choice of lovely standards is excellent. Every saxophonist should be required to hear this LP. **Best cuts:** "Yesterdays," "What's New," "Autumn Leaves."

EPs

TWEEDS—Music For Car Radios, Eat Records EP005. Produced by John Doelp. Led by singer/songwriter Marc McHugh, the Tweeds play pop rock with roots in English invasion rock. Included from then on this EP is "Kicks" once recorded by Paul Revere & the Raiders. It and other original songs here are close to the spirit of the time. **Best cuts:** "Kicks," "Away From You."

FAMILY FUN—Record, Eat Records Eatum EP006. Produced by Family Fun. It's hard to choose what to comment on first with this decidedly offbeat, clever work: the cover, with its generic title "Record"; the graffiti etched in the vinyl ("Generic records for a brand name world" and "Elevator music for 1990); or the music itself. Side one offers fast and thoughtful electronic songs, such as "The Country Club Combo" and "Alien Baby," with vocals by Sara Goodman and all-out instrumentals by Erik and Rusty Lindgren and Russ Smith. Side two truly is futuristic muzak, the perfect accompaniment to Brian Eno's video works. This side bears at least one listen. **Best cuts:** Those cited.

classical

DURUFLE: REQUIEM—Baker, Roberts, Choir of King's College, Ledger, Angel DE-37813. This is a haunting 20th century church work filled with radiant choral passages and beautifully undulating organ lines. The subtle understated flow of the piece is perfectly captured here and the digital recording allows the hushed church atmosphere to be recreated fully on disk. The recording's quietness is quite as spectacular as the loudness of other digitals.

SIBELIUS: SYMPHONY NO. 5, EN SAGA—The Philharmonia Orchestra, Ashkenazy, London LDR 71041. Sibelius' music combines sensuousness of a high degree with a rugged earthen grandeur, giving it a unique place in the orchestral repertoire and consistently drawing many buffs. Ashkenazy conducts with plenty of vigor and intensity and the musicians

contribute razor-sharp playing. Excellent digital engineering adds to the excitement.

LALO: SYMPHONIE ESPAGNOLE, BERLIOZ: REVERIE ET CAPRICE—Perlman, Orchestre de Paris, Barenboim, DG 2532011. This digital album has perhaps the most valuable cachet in classical music on it—Itzhak Perlman's—assuring big response. While it's Perlman's second recording of the colorful Lalo piece, the Berlioz score receives only rare presentations strong, exciting performances.

PACHELBEL: KANON—Adelaide Symphony, Serebrier, Tioch Digital TD 1004 (Arista distributed). Baroque repertoire continues to win many new classical converts and this album is one of the best presentations of the era's most popular works including the ubiquitous "Kanon" Albinoni's widely travelled Agagio for Organ & Strings, Bach's "Air" from Suite Three and Handel, Gluck and Boccherini miniatures. Performances and straightforward and elegant soundstream digital engineering plus true audiophile pressing are offered without a premium price tag.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Ed Ochs, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

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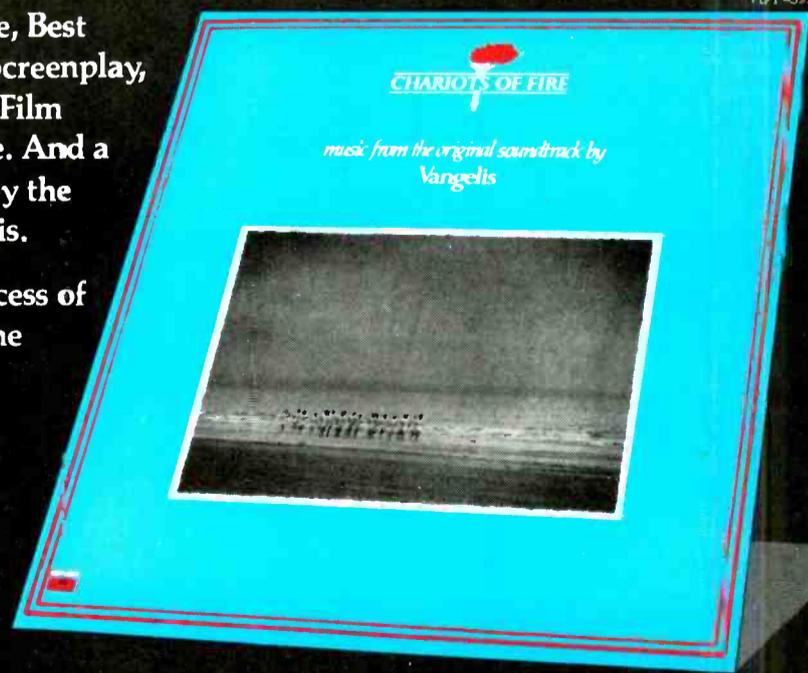
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Lack Of Hit Product Slows Sales Dealers Rely On Catalog To Combat Sluggish Climate

• Continued from page 1

World/TSS stores from Massachusetts to Virginia posted modest holiday gains compared to the same 1981 period. "It's always nice to have an explosive new release, but we have nothing to sell in large quantities," bemoans company president Roy Imber. "So the plus business for us has been in catalog. Hit product tends to offset the competitive edge, but you can always get a good markup on a healthy selection of catalog goods."

"Nobody's in the stores to buy hit product anyway," says a grim Cory Sloman, sales coordinator of the 11 Hollywood and Circles Records stores in Tucson, Phoenix and Flagstaff, Ariz. "The problem isn't the flow of releases. It's the lack of money to buy them. Midlines are keeping us going."

In Minneapolis, John Kulstad,

manager of the Postively 4th St. record shop, says his business is hurting from a lack of strong new releases. "I won't say things are bleak, but we're certainly not forging ahead," he notes. Even marginal titles won't move unless we put them on sale."

Retailers say the selling picture is further burdened by fewer incentive deals from the major labels. "Deals on catalog and individual titles are harder to come by these days," says Grimes. "The labels are looking to pinch pennies in little ways. Last year, labels would offer their entire catalogs at a discount. Now it's a handful of titles. And where there used to be a 10% discount on a new release, the practice now is for a label to offer 1 free on 10, which is really a 9.1% incentive."

On the advertising front, Imber concurs that allowances have

shrunk. "The money is harder to come by," he notes. "It's classic Catch-22. Your dollars won't increase unless your sales pick up. But if you can't afford to advertise, how are you supposed to make an impression on the consumer?" Grimes adds that because National Record Mart isn't doing the same amount of record business it did last year, "we're obviously not getting the same amount of money we did last year. The percentages are still close, but they've definitely changed."

Retailers surveyed are unanimous in their feeling that major record companies are ignoring the adult rock market. "We've got to bring the marginal record buyer back," says Imber. "Streisand's 'Guilty' and Kenny Rogers' 'Greatest Hits' albums did extremely well with the 25-39-year-old consumer, and I don't think the labels are concentrating enough on the taste of this particular age group."

A Pickwick Rack Services executive who requested anonymity notes that "changing demographics can't be ignored. The country's swing to the right should tell the labels something. We're not reaching the soft-rock, MOR-oriented customer like we would."

'Hooked' Print To Bradley

NEW YORK—Bradley Publications has obtained the print rights to the Royal Philharmonic Orchestra's arrangement of "Hooked On Classics," the best-selling RCA album and single.

The company, a division of RBR Communications distributed through Columbia Pictures Publications, plans a matching folio and single-sheet, which will retail at \$2.95 instead of \$2.50 because of its extended length. Also in the works are band arrangements and educational folios.

Since its distribution pact with Columbia four months ago, the firm claims sales increases of 30% to 50% on various titles.

"In fact, October, 1981 was the highest monthly gross in our five-year history," according to Bill Radics, co-president, with Richard Bradley, who had been music director at Columbia before forming Bradley five years ago.

Bradley continues to travel the country doing teachers' workshops and radio and tv talk show appearances.

Legal Action

Martin's Air Studios Suing Capitol

LOS ANGELES—Air Studios Ltd., the George Martin production firm, is suing Capitol Records in Superior Court here, claiming the defendant short-changed the U.K. producer on U.S. and Canadian royalties.

The plaintiff claims general damages of \$650,000 and punitive and exemplary damages of \$500,000.

From September, 1965 through March 1, 1971, the complaint states the plaintiff had a deal with EMI Records to produce acts, including the Beatles.

Air Studios alleges that Capitol underreported royalties to EMI and also reported reduced pressing fees, further cutting into the plaintiff's payments.

MCA Gets Injunction On Bogus LP

NASHVILLE—MCA Records has been granted a preliminary injunction in its suit to stop the production and sale of an allegedly bogus Barbara Mandrell album. The suit was filed in the U.S. District Court here against Album Glove Distribution Co., W&W Records and Woolco. In addition to curbing the album activity, the suit asks for \$500,000 in damages. MCA contends that Mandrell performs none of the cuts on the album called "Barbara Mandrell 'Come On, Come On.'"

Three Publishers Set Stinson Suit

LOS ANGELES—Three music publishers have filed separate suits in Federal District Court here, charging Stinson Records and label principal Jack Kall with infringement.

The three plaintiffs and the song which each charged was infringed are: New World Music, "Oh Lady Be Good;" Mills Music, "Stardust," and Chapell & Co., "How High The Moon."

The individual suits claim the defendants violated Section 115 of the Copyright Act and seek statutory damages not limited to \$50,000 for each alleged violation.

CBS Seeks Ruling In Keysor Case

LOS ANGELES—CBS asks Superior Court here to rule on whether it has fulfilled a February, 1979 contract with Keysor Century Corp. over vinyl compound which was to be purchased.

The complaint alleges the plaintiff and defendant negotiated a deal wherein CBS would buy up to a maximum of 14 million pounds of vinyl compound in the first year and up to a maximum of 15 million pounds of PVC the second year from Keysor for its Santa Maria, Calif. pressing plant.

Because of "depressed" business conditions, CBS admits it did not buy 29 million pounds, but did buy all its compound from Keysor, save for one million pounds when Keysor at that time could not supply the demand of the Santa Maria plant. The complaint notes that CBS shuttered the Santa Maria plant Dec. 4, 1981.

New Artist Winner Isn't Assured Future Success

• Continued from page 6

longest, though the Byrds are considered to have had the greatest influence.

1964—The Beatles won—how could it be otherwise? If Petula Clark's "Downtown" had been re-



NEW DEAL—Levon Helm, left, talks with Bruce Garfield, Capitol Records vice president of East Coast a&r, after Helm's recent show at the Lone Star in New York. Capitol/MSS Records is releasing Helm's first album for the label March 8.

leased a matter of days later, she would have avoided being the sacrificial lamb of '64.

1963—The Swingle Singers beat Vikki Carr and Trini Lopez, both of whom sustained longer, though Stevie Wonder, who wasn't nominated, has sustained longer still.

1962—Robert Goulet topped the Four Seasons and Peter, Paul & Mary, both of whom went on to greater disk success. But for one brief shining moment. . .

1961—Peter Nero beat Ann-Margret, who achieved greater stardom, and the Lettermen, who collected more hits.

1960—Bob Newhart's "Button Down Mind" won the Grammy for album of the year, paving the way for his win here over such disparate singers as Leontyne Price and Joanie Sommers.

1959—Bobby Darin's hairiest competition came from Edd Byrnes, hot then with "Kookie, Kookie (Lend Me Your Comb)." Reason prevailed: Darin won.

Now, on to the '81 awards. The envelope, please. PAUL GREIN

New California Tax Bite Stirs Coast Studio Scene

• Continued from page 1

\$100,000. Other major engineers and producers are said to be liable for substantially more amounts—some over \$1 million.

"We're looking at a potential disaster," says one legal source close to the new CBO group. "And this could drive an already depressed record industry out of the state."

State law requires that a tax is collected first before it can be contested, CEO asserts, which could conceivably mean financial ruin for some. The State has the power to impose and collect taxes in any manner it deems fit—including the imposition of liens against personal assets.

A number of ad hoc meetings attended by engineers, producers and studios have been taking place in both L.A. and San Francisco in the past few weeks to discuss a course of action.

Last Saturday (13) at a meeting attended by several hundred music industry representatives at L.A.'s Ocean Way recording studios, CEO

was formed as a non-profit-California mutual benefit corporation to combat what they claim is the unjust taxation.

CEO plans to mount a unified music industry front and hopes to gain support, sponsorship and financial contributions from other music industry sources. Proposed courses of action include lobbying and legislative measures. The RIAA, reportedly, will discuss the matter at its next legal committee meeting.

The CEO contends that the Board Of Equalization may have singled out the music industry as a new tax reservoir in an effort to shore up state coffers, particularly in light of a dimming financial picture brought about by Proposition 13.

CEO also contends that the "fabrication" of an LP under the old interpretation already results in a sales tax on the record itself in retail stores. This new interpretation, they claim, suggests the making of a record is a double fabrication and is doubly taxed.

U.K. Mechanical Royalty Is 'Highly Satisfactory'

• Continued from page 1

Rights Society (MRS), provides for supplementary markups to be added to the wholesale price of records and tapes, less Value Added Tax, before calculating the traditional 6¼% publisher royalty (Billboard, Feb. 20).

The pact, which runs for one year as from last Jan. 1, takes account of the fact that most record companies abolished recommended retail prices more than a year ago.

John Deacon, director general of the BPI, says the new system is far more realistic "since the old one operated on a basis of a mythical average markup of 43%, whereas in reality it was never higher than 36%. It means that the MRS has agreed to settle for a smaller return.

"This is only just, in our view, because surveys that were made on the real wholesale and retail prices clearly showed that the industry was paying mechanicals on inflated price levels."

The new system provides for three indices according to product category: a 25% markup, or uplift, for singles both 7-inch and 12-inch; 31% for pop albums and cassettes with an ex-VAT trade price of more than 2.75 pounds; and a 36% markup for pop albums and cassettes with an ex-VAT price under 2.75 pounds. The 36% markup also applies to all classical albums and cassettes.

Thus, to determine the mechanical royalty payable on a pop album with an ex-VAT trade price of more than 2.75 pounds, say 3.04 pounds, it is necessary to multiply 3.04 by 1.31, producing a "notional" retail price of 3.98 pounds. The mechanical royalty of 6¼% is then based upon this notional price—that is, 24.9 pence.

Similar calculations apply to the other categories of product. An annual review of the indices are called for in the BPI-MRS agreement.

Top Greek performers and composers staged "protest concerts" in that nation last week to call public attention to record and tape piracy. Story, page 53.

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	16	THE J. GEILS BAND Freeze-Frame EMI-America SDD-17062	▲	8.98		36	29	8	ABBA The Visitors Atlantic SD 19332		8.98		71	78	4	AL DIMICOLA Electric Rendezvous Columbia FC 37654			
★	2	30	JOURNEY Escape Columbia TC 37408	▲			☆	42	3	RICH LITTLE The First Family Rides Again Boardwalk NBI-33248		8.98		72	80	11	CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Mirus)		8.98	
☆	3	31	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	●	8.98		38	24	12	BARBRA STREISAND Memories Columbia TC 37678	▲			73	52	22	BILLY JOEL Songs In The Attic Columbia TC 37461	▲		
☆	8	32	FOREIGNER 4 Atlantic SD 16999	▲	8.98		39	40	48	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 20	74	53	16	QUEEN Greatest Hits Elektra SE-564	▲	8.98	
☆	5	23	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	▲	8.98	SLP 11	☆	43	14	PEABO BRYSON I Am Love Capitol ST-12179		8.98	SLP 8	75	75	70	THE DOORS Greatest Hits Elektra SE-515	▲	8.98	
☆	6	19	POLICE Ghost In The Machine A&M SP-3730	▲	8.98		41	28	12	GROVER WASHINGTON JR. Come Morning Elektra SE-562		8.98	SLP 12	76	76	34	THE COMMODORES In The Pocket Motown MB-955M1	▲	8.98	SLP 37
☆	7	4	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	▲	8.98		42	38	24	LUTHER VANDROSS Never Too Much Epic FE 37451	●		SLP 5	☆	87	4	PRISM Small Change Capitol ST-12184		8.98	
☆	9	18	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	●	8.98		43	41	23	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK-12182	▲	12.98		☆	90	2	NICK LOWE Nick The Knife Columbia PC 37932			
☆	11	11	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBI 33243	●	8.98		44	44	44	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)	▲	8.98	SLP 34	79	55	25	THE KINKS Give The People What They Want Arista AL 9567	●	8.98	
☆	10	7	AC/DC For Those About To Rock Atlantic SD 11111	▲	8.98		45	47	5	MICHAEL FRANKS Objects Of Desire Warner Bros. BSK 3648		8.98	SLP 33	☆	88	5	IRENE CARA Anyone Can See Network E.L.60003 (Elektra)		8.98	SLP 42
☆	11	29	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98		46	46	32	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98		81	62	12	PINK FLOYD A Collection Of Great Dance Songs Columbia TC 37680	●		
☆	12	10	THE CARS Shake It Up Elektra SE-567	▲	8.98		47	48	38	OAK RIDGE BOYS Fancy Free MCA MCA-5209	▲	8.98	CLP 2	82	82	22	TEDDY PENDERGRASS It's Time For Love P.I.R. TZ 37491 (Epic)	●		SLP 21
☆	13	20	GENESIS Abacab Atlantic SD 19313	●	8.98		☆	86	2	THE B-52'S Mesopotamia Warner Bros. Mimi 3641		5.99		☆	97	3	SISTER SLEDGE The Sisters Columbia SD 5231 (Atlantic)		8.98	SLP 22
☆	15	18	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	▲	8.98	SLP 39	49	45	16	RUSH Exit Stage Left Mercury SRM 2-7001 (Polygram)	●	12.98		84	74	18	BLONDIE The Best Of Blondie Chrysalis CHR 1337		8.98	
☆	18	16	LOVERBOY Get Lucky Columbia FC 37638	●			☆	58	17	PRINCE Controversy Warner Bros. BSK 3601	●	8.98	SLP 28	☆	80	80	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
☆	17	25	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	▲			☆	59	5	THE SUGAR HILL GANG 8th Wonder Sugarhill SH-249		8.98	SLP 18	☆	99	3	JEAN LUC-PONTY Mystical Adventures Atlantic SD 19333		8.98	
☆	23	8	BOB AND DOUG MCKENZIE Great White North Mercury SRM-1-4034 (Polygram)	●	8.98		☆	64	2	SMOKEY ROBINSON Yes Its You Lady Tamlia 600112 (Motown)		8.98	SLP 16	☆	98	14	CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)		8.98	
☆	18	13	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)	▲	8.98		☆	79	2	OAK RIDGE BOYS Bobbie Sue MCA MCA-5294		8.98	CLP 20	88	89	46	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98	
☆	19	16	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548	▲		SLP 3	54	49	14	NEIL DIAMOND On The Way To The Sky Columbia TC-37628	▲			89	73	19	DIANA ROSS All The Greatest Hits Motown M 13-960C2		13.98	SLP 50
☆	20	20	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	●			55	57	24	TRUMPH Allied Forces RCA AFL1 3902		8.98		☆	100	13	LOVERBOY Loverboy Columbia JC 36762	▲		
☆	21	21	ALABAMA Feels So Right RCA AHL1-3930	▲	7.98	CLP 1	56	56	5	SOFT CELL Non-Stop Erotic Cabaret Sire SRK 3647 (Warner Bros.)		8.98	SLP 60	91	81	24	LITTLE RIVER BAND Time Exposure Capitol ST 12163	●	8.98	
☆	22	22	JUICE NEWTON Juice Capitol ST-12136	▲	8.98	CLP 7	☆	63	34	KENNY ROGERS Share Your Love Liberty LOO-1108	▲	8.98	CLP 12	92	94	12	BILL SUMMERS AND SUMMERS HEAT Jam The Box MCA MCA-5266		8.98	SLP 15
☆	23	19	GEORGE BENSON The George Benson Collection Warner Bros. ZHW 3577	●	16.98	SLP 14	☆	67	6	THE WHISPERS Love Is Where You Find It Solar S-27 (Elektra)		8.98	SLP 6	93	83	24	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	●		CLP 4
☆	24	25	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153	▲	8.98	SLP 7	60	60	8	LAKESIDE Your Wish Is My Command Solar S-26 (Elektra)		8.98	SLP 13	94	96	46	OZZY OSBOURNE Bark At The Moon Jet JZ 36812 (Epic)	●	8.98	
☆	25	26	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	▲	8.98	SLP 4	61	50	17	PLACIDO DOMINGO Perhaps Love Columbia FM 37243				95	84	15	ANGELA BOFILL Something About You Arista AL 9576		8.98	SLP 36
☆	26	27	ROD STEWART Tonight I'm Yours Warner Bros. BSK-3602	▲	8.98		☆	72	25	THE TIME The Time Warner Bros. BSK 3598		8.98	SLP 19	96	101	81	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	▲	8.98	
☆	33	20	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	●	8.98		63	51	17	LINDSEY BUCKINGHAM Law And Order Asylum SE-561 (Elektra)		8.98		☆	NEW ENTRY		AURRA A Little Love Salsoul SA-8551 (RCA)		8.98	SLP 25
☆	30	38	AIR SUPPLY The One That You Love Arista AL 9551	▲	8.98		64	69	72	KENNY ROGERS Greatest Hits Liberty LOO-1072	▲	8.98	CLP 19	☆	108	4	THE WAITRESSES Wasn't Tomorrow Wonderful Polydor PD-1-6346 (Polygram)		8.98	
☆	35	15	SKYY Skyline Salsoul SA-8548 (RCA)	▲	8.98	SLP 2	65	65	12	EMMYLOU HARRIS Cimarron Warner Bros. BSK 3603		8.98	CLP 10	☆	114	8	THE BLASTERS The Blasters Slash SR-109		8.98	
☆	36	8	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)		8.98	SLP 9	66	66	28	AL JARREAU Breakin' Away Warner Bros. BSK 3576	●	8.98	SLP 32	100	95	2	WEATHER REPORT Weather Report Columbia FC 37616			
☆	31	31	JIMMY BUFFETT Somewhere Over China MCA MCA-5285		8.98		67	54	20	BARRY MANILOW If I Should Love Again Arista AL-9573	●	8.98		☆	115	2	SHALAMAR Friends Solar S-28 (Elektra)		8.98	SLP 24
☆	32	32	BILLY SQUIER Don't Say No Capitol ST-12146	▲	8.98		68	68	64	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲			102	102	22	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS-60617	▲	10.98	
☆	33	34	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	▲	7.98		69	70	80	AC/DC Back In Black Atlantic SD 16018	▲	8.98		103	104	35	AIR SUPPLY Lost In Love Arista AL 9530	▲	8.98	
☆	39	10	BOBBY WOMACK The Poet Beverly Glen BG-10000		8.98	SLP 1	70	71	16	BAR-KAYS Night Cruisin' Mercury SRM-1-4028 (Polygram)		8.98	SLP 10	104	105	5	LARRY CARLTON Sleepwalk Warner Bros. BSK 3635		8.98	

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

FEBRUARY 27, 1982, BILLBOARD

Closeup

NICK LOWE—Nick The Knife, Columbia FC 37932. Produced by Nick Lowe.

Nick Lowe has a great attitude. He thinks music should be fun. He knows that the best pop has always been the kind people can talk over, at a party or a dance. No boring, humorless museum pieces for Lowe. He's not interested in making cult records.

"Nick The Knife," his new album, is a bouyantly lyrical collection of pop-rock-country-soul tunes, much like his debut record, "Pure Pop For Now People." "Burning," the lead track, gets a big kick from drummer Bobby Irwin. The song was written on the last Rockpile tour of the U.S. (his former group) and inspired after Lowe saw Levon Helm perform. The tune isn't about anything, per se: Lowe fancies sounds of words joined together to fit a beat, and "Burning" moves along as rhythmically as any cut on the album.

He treats the song "Heart," with its soft reggae groove and croony vocal, as he first presented it to Rockpile for the "Seconds Of Pleasure" LP. But the group wasn't exactly a reggae band, and on guitarist Billy Bremner's suggestion, the tune was pumped up to give it a rocking Dion and the Belmonts edge. The slow organ hook is what makes Lowe the innovator that he is.

"Stick It Where The Sun Don't Shine" is what they call "a pisser." Originally written for Rockpile, it's similarity to "Green River" by Creedence Clearwater Revival is a subconscious steal; Lowe just needed a riff, and that's what he came up with. ("Green River" never was a hit in England, anyway. Still, Lowe owes John Fogerty a beer.)

"Queen of Sheba" and "Couldn't Love You (Any More Than I Do)" were co-written with the "Mrs." singer Carlene Carter. Underneath the pop gloss, Lowe has always been a fool for slushy stuff, and these tracks show a romantic side to the couple that probably moves mountains.

Side two opens with the irrepresible "Let Me Kiss Ya." A surging acoustic guitar atop a big drum beat



Nick Lowe

propels this stunning piece of pop craftsmanship. Dig that Detroit Spinner "Rubberband Man" feel. It's what pop music is all about.

Lowe's been a sucker for country music ever since he was old enough to play it, and his marriage to Carter has given him a taste of the real thing. Not surprisingly, "Too Many Teardrops" is a smashing country-soul crossover tune mixed with Stax-Volt r&b. "Ba Doom" is more pop fun, with little more going for it than a silly vocal and a great title. "Raining Raining," lushly layered with acoustic guitar, is vintage Smokey Robinson (cf. "Tracks Of My Tears").

"One's Too Many (And A Hundred Ain't Enough)" has a slightly different melody than the version recorded by the Fabulous Thunderbirds, whose singer, Kim Wilson, wrote the tune with Lowe last year. They're a good songwriting match—tough singers, hard drinkers. One looks forward to hearing "Two Time Lovin'," a demo they cut with a Clarence Carter soul feel.

"Zulu Kiss," the closing track featuring Bremner and drummer Terry Williams, finds Lowe in a tribal love groove, zulu kissing "everything." It's funny to say. It's even funnier to listen to. **LEO SACKS**

General News

Left-Field Hits Are Right For The Times

• Continued from page 3.

sweeping the country: In the past eight years such fad-themed records as Ray Stevens' "The Streak," C.W. McCall's "Convoy" and Rick Dees' "Disco Duck" all-reached No. 1.

But it is surprising that the hit is on Columbia, a label that rarely picks up novelty records. "To me Pac-Man Fever was a novelty record that just had to be successful," says Mickey Eichner, Columbia's vice president of a&r. "The interest in video games all over the world is such a phenomenon, I can't imagine why a label wouldn't want to get involved with it.

"It's representative of a segment of popular music and that's the business we're in. Just as we're going to react to a Loverboy or a Journey, we're going to react to all areas of music. We're never going to exclude anything that we think is viable in the marketplace. But we are interested in the long-term as opposed to the short-term."

Columbia's left-field hits also include opera star Placido Domingo's "Perhaps Love," a recent top 20 pop album, and Linda Fratianne's "Dance & Exercise," a you-know-what album which advances to number 186 this week.

That's not the only exercise album on the current chart. Both of Carol Hensel's "Exercise And Dance Program" LPs on Vintage Records are climbing the top 100 with stars and Judi Sheppard Missett's "Jazzercise" on MCA also moves up a few spots this week, to 133.

This week's Hot 100 includes no fewer than three medley singles: Meco's "Pop Goes The Movies" (Arista) moving up to a starred 62, the Royal Philharmonic Orchestra's "Hooked On Classics" (RCA), holding at 74 after reaching the top 10 and the Five Satins' "Memories Of Days Gone By" (Elektra), debuting at a starred 89.

"Imitation is the greatest form of flattery," cracks Dick Kline, who started the ball rolling with "Stars On 45." "Radio wants the 18-34 age bracket and that's what medleys are giving them. Our first one sold close to two million singles and almost a million LPs. That's a lot of revenue in a down market. Now we're getting ready to release volume three, a soundalike of the Rolling Stones."

Other left-field singles on the current Hot 100 include Bertie Higgins' film-themed "Key Largo" at 20 (complete with a line about Bogie and Bacall) and Bob & Doug McKenzie's "Take Off" at 34 (which is looking to become the first comedy single to crack the top 10 since

Cheech & Chong's "Earache My Eye" in 1974).

Also in the left-field camp are a pair of unlikely remakes: Van Halen's heavy metal treatment of Roy Orbison's classic "Oh Pretty Woman" at a starred 54 and the Sugarhill Gang's rap revival of Jorgen Ingmann's "Apache" at a starred 71.

It was a desire to tap this left-field market that prompted Richard Perry to release his big band update, "Swing." "Things have been really boring lately," he said shortly before the album's release several months ago. "We're going through a tremendous musical lull and in depressed times such as these, people need escapist entertainment. It's time to try something new."

Groovesville Sues ABC, MCA

LOS ANGELES—Groovesville Productions Inc. seeks \$215,069.53 allegedly due for production work done for the now defunct ABC Records in a Superior Court suit filed here. Named as a co-defendant is MCA "corporation," which acquired the ABC assets several years ago.

Under a January, 1975 contract, the plaintiff claims it was to produce the Dramatics. In March, 1978, Groovesville audited ABC's books, claiming the audit revealed the label shorted the producer \$160,870.68. ABC never paid that amount, it's contended.

Later, the plaintiff was commissioned to produce Marilyn McCoo Davis and William Davis Jr., with Don Davis of the plaintiff firm in charge. Groovesville claims ABC owes \$54,198.85 for that assignment.

Series Review

• Continued from page 42

and glossy string charts that will tape a wide audience.

• The final entry is far more challenging, and while it may be among Musician's toughest sells, it possibly represents the most adventurous work here. Material is an ad hoc ensemble built around the trio of bassist Bill Laswell, drummer Fred Maher and synthesizer/guitar player Michael Beinhorn. "Memory Serves" extends the daring fusion of funk, new wave, avant-garde jazz and electronic music the group has previewed on its singles for ZE, in the process making such descriptions incomplete.

SAM SUTHERLAND

ASCAP Gross Rises 9.5%

• Continued from page 3

countries was as follows: Argentina, \$283,000; Australia, \$1,994,000; Austria, \$696,000; Belgium, \$740,000; Canada, \$5,195,000; Denmark, \$398,000; Finland, \$213,000; Holland, \$1,339,000; Italy, \$1,487,000; Japan, \$1,373,000 and Norway, \$246,000. The three remaining payments carrying no yearly designation were: Spain \$379,000; Switzerland, \$662,000 and miscellaneous countries none more than \$200,000, totalling \$362,000.

ASCAP reported advances to members to be recovered from future distribution were \$7,082,000 at 1981's end. During the year, ASCAP expensed \$197,000 in advances.

JOHN SIPPEL

Lifelines

Births

Boy, Cole Abraham, to Janet and David Bellamy, Feb. 6, in Florida. Father records for Elektra.

★ ★ ★

Girl, Lindsey Anders, to Suzanne and Richard Carpenter, Feb. 9, in Nashville. Father is publisher assistant for Southern Writers Group.

★ ★ ★

Boy, William Thornton, to Bill and Keiko Doughty, co-owners of Sound Spectrum Dance Machine in Tokyo.

★ ★ ★

Girl, Courtney Leigh, to Mike and Barbara Campbell, Feb. 9 in Nashville. Father records for Columbia Records.

★ ★ ★

Girl, Emily Louise, to George and Teresa McDonald, Feb. 12, in Nashville. Father is district manager of Port 'O' Call Records in Nashville.

★ ★ ★

Girl, Heather Lynn, to Kevin and Janice Moore, Dec. 21, in Doylestown, Pa. Father is air personality at WBUX Doylestown.

★ ★ ★

Boy, Spencer Crawford, to Valerie and Barry Hayden, Feb. 14, in Santa Monica, Calif. Mother is administrative assistant in publicity department of Columbia Records, Los Angeles.

Marriages

Johnny Lee, singer on the Full Moon/Asylum label, to Charlene Tilton, actress on the "Dallas" television series, Feb. 14 in Lake Tahoe, Nev.

★ ★ ★

Barry Taylor of the Olympic Entertainment Group to Pat Baird, most recently professional manager of Arista/Interworld Music, Feb. 21, in Harmon Cove, N.J.

Deaths

Thelonious Monk, 64, Feb. 17 in Englewood Cliffs, N.J., of complications following a heart attack suffered on Feb. 5. As pianist and composer, the North Carolina native and New York resident is credited as a major force behind the development of bebop and its subsequent impact on jazz from the '40s onward. Story, page 66.

★ ★ ★

Milt Berliner, 51, coordinator of industry and community functions for the Anti-Defamation League of B'nai B'rith, of a massive coronary Feb. 9 in New York. Berliner coordinated many functions involving the ADL and the music industry.

Bubbling Under The Top LPs

Bubbling Under The HOT 100

- 101—RAIN IS FALLING, E.L.O., Jet 5-02693 (Epic)
- 102—I WANT TO HOLD YOUR HAND, Lakeside, Solar 47954 (Elektra)
- 103—IN THE RAW, The Whispers, Solar 47961 (Elektra)
- 104—SAY GOODBYE, Triumph, RCA 13035
- 105—RIGHT IN THE MIDDLE, Bettye Lavette, Motown 1532
- 106—TATTOO, Novo Combo, Polydor 2194 (Polygram)
- 107—WAIT FOR ME, Slave, Cotillion 46018 (Atlantic)
- 108—BLUE MOON WITH HEARTACHE, Rosanne Cash, Columbia 18-02659
- 109—GLAD TO KNOW YOU, Chas Jankel, A&M 2396
- 110—I KNOW WHAT BOYS LIKE, The Waitresses, Polydor 2196 (Polygram)

- 201—CHAS JANKEL, Questionnaire, A&W SP-72018
- 202—WYNATON MARSALIS, Waylon Marsalis, Columbia FC 37574
- 203—FLESH TONES, Roman Gods, I.R.S. SP-72018 (A&M)
- 204—JIMMY DESTRI, Heart On A Wall, Chrysalis CHR-1368
- 205—ROMEO VOID, Never Say Never, 451 Records A-0007
- 206—MONTY PYTHON, Instant Record Collection, Arista AL 9580
- 207—JUDY COLLINS, Times of Our Lives, Elektra EL-60001
- 208—CHUBBY CHECKER, The Change Has Come, MCA MCA-5291
- 209—KATHY SMITH'S AEROBIC FITNESS, Kathy Smith, Muscletone MT-72151 (R&L)
- 210—BETTY LAVETTE, Tell Me a Lie, Motown 6000

Rock'n'Rolling

• Continued from page 10

Nelson, was recommended, and she was available. "We called Spanky and she took the next plane out here," says Phillips. "Denny had his own tv show in Canada, and he came down. We all moved to New Jersey, and started working."

This was about six months ago. Now they are ready to show what they can do. Their first concert is set for March 5 at Princeton Univ., and about 16 other shows are set through April. Booking Agency is Magna Artists. Among those playing behind the Mamas & Papas will be David Bowie/Bob Dylan/Ian Hunter guitarist Mick Ronson.

"We are doing a lot of old material on our shows and about one-third is new," says Phillips. "It's the same songs and the same arrangements, but sort of transplanted."

The Mamas & Papas are not signed to any label, though they indicate that there is interest from a number. "For the first Mamas & Papas, we rehearsed for a year before we recorded our first album. And when we are ready now, we will sign."

Three songs are ready, and have been ready for some time. Phillips recorded them with members of the

Rolling Stones in the late '70s, and recently he scrapped the original vocals to add four-part Mamas & Papas harmonies.

Both Phillips and his daughter have had trouble with drugs, with Phillips himself arrested last year in New York. He says he is still on probation.

"I see my probation officer every month and give urines to anyone who wants them," laughs Phillips. "I did my month for the government, and for another three and a half years I am on probation. I have to tell them where I am going, but they have been very nice because everything has been going so well. We still do (anti-drug) tv spots and lectures in high schools."

Mackenzie Phillips still appears on the "One Day At A Time" tv series, but as a semi-regular.

"I am doing four shows this year, seven the next season," she says. "I did a film for Warner Bros. called 'Love Child' which will be released in June. But I am working on music, mostly, though I am taking off next week to go to L.A. so I can do another 'One Day At A Time.' My career is not being sacrificed for the Mamas & Papas. We are trying to work it so I can do both."

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
105	91	15	NEIL YOUNG & CRAZY HORSE Re-Ac-Tor Reprise HS 2304 (Warner Bros.)		8.98		136	136	39	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 64
106	107	404	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98		137	139	3	ORIGINAL CAST Evita MCA MCA 2-11007		12.98	
107	77	14	THE JACKSONS The Jacksons Live Epic KEZ-37545			SLP 17	138	124	21	DEVO New Traditionalists Warner Bros. BSK 3595		8.98	
108	110	3	DONNIE IRIS King Kool MCA MCA-5237		8.98		139	159	2	GORDON LIGHTFOOT Shadows Warner Bros. BSK 3633		8.98	
109	109	5	JACK BRUCE/ROBIN TROWER Truce Chrysalis CHR-1352		8.98		140	141	12	CON FUNK SHUN 7 Mercury SRM-1-4030 (Polygram)		8.98	SLP 23
110	112	71	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98		141	142	11	AC/DC Highway To Hell Atlantic SD 19244	▲	8.98	
111	92	14	BLACK SABBATH Mob Rules Warner Bros. BSK 3605		8.98		142	127	16	EARL KLUGH Crazy For You Liberty LT-51113		8.98	SLP 49
112	93	22	ROGER The Many Facets Of Roger Warner Bros. BSK 3594	●	8.98	SLP 27	143	146	29	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236	▲	8.98	
113	103	19	SURVIVOR Premonition Scotti Bros. ARZ 37549 (Epic)				144	134	21	SLAVE Show Time Cotillion SD 5227 (Atlantic)		8.98	SLP 29
114	116	11	PAUL DAVIS Cool Night Arista AL 9578		8.98		145	147	4	J. GEILS BAND Love Stinks EMI-America 17016		8.98	
115	111	54	JOURNEY Captured Columbia KC-2-37016	▲	8.98		146	148	11	AC/DC High Voltage Atco SD 36-142 (Atlantic)	▲	8.98	
116	106	23	GIL SCOTT-HERON Reflections Arista AL 9566		8.98	SLP 26	147	161	3	CONWAY TWITTY Southern Comfort Elektra E1-60005		8.98	CLP 6
117	119	3	JANIS JOPLIN Farewell Song Columbia PC 37569				148	158	66	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98	
118	120	24	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407				149	151	12	SNEAKER Sneaker Handshake FW 37631		8.98	
119	113	12	TOM BROWNE Yours Truly Arista/GRP GRP-5507		8.98	SLP 41	150	160	3	FUSE ONE Silk CTI 9006		9.98	SLP 48
120	117	38	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)	▲	8.98		151	165	2	POCO Cowboys And Englishmen MCA MCA-5288		8.98	
121	118	12	DAVID BOWIE Changes Two Bowie RCA AFL1-4202		8.98		152	154	4	PLAYER Spies Of Life RCA AFL1-4186		8.98	
122	122	28	EDDIE RABBITT Step By Step Elektra SE-532	●	8.98	CLP 9	153	155	5	T.G. SHEPPARD Finally Warner/Curb BSK 3600		8.98	CLP 15
123	125	20	JOAN ARMATRADING Walk Under Ladders A&M SP-4876		8.98		154	NEW ENTRY		SOUNDTRACK Fame RSD RX-1 3080 (Polygram)		8.98	
124	121	20	CARLY SIMON Torch Warner Bros. BSK 3592		8.98		155	166	22	CHILLIWACK Wanna Be A Star Millennium BXL1-7759 (RCA)		8.98	
125	135	2	UFO Mechanix Chrysalis CHR 1360		8.98		156	156	4	ORCHESTRAL MANOEUVERS IN THE DARK Architecture And Morality Virgin/Epic ARE 37721			
126	126	107	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		157	157	44	KIM CARNES Mistaken Identity EMI-America SD 17052	▲	8.98	
127	129	26	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4080	●	7.98	CLP 16	158	163	4	WRABIT Wrabit MCA MCA-5268		8.98	
128	144	4	VARIOUS ARTISTS Echoes Of An Era Elektra E1-60021		8.98	SLP 38	159	128	12	ADAM AND THE ANTS Prince Charming Epic ARE 37615			
129	NEW ENTRY		HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340		8.98		160	170	2	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)			
130	140	4	LE ROUX Last Safe Place RCA AFL1 4195		8.98		161	171	2	KLEER Taste The Music Atlantic SD 19334		8.98	SLP 46
131	132	52	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98		162	130	57	STYX Paradise Theatre A&M SP 3719	▲	8.98	
132	143	5	BRYAN ADAMS You Want It, You Got It A&M SP-4864		8.98		163	173	6	PETER CETERA Peter Cetera Full Moon/Warner Bros. FMH 3624		8.98	
133	137	13	JUDI SHEPPARD MISSETT Jazzercise MCA MCA-5272		8.98		164	174	4	TOMMY TUTONE Tutone II Columbia ARC 37401			
134	138	6	SOUNDTRACK Ragtime Elektra SE-565		8.98		165	168	4	JOURNEY Infinity Columbia JC 34912	▲		
135	123	16	THE STEVE MILLER BAND Circle Of Love Capitol ST-12121	●	8.98		166	175	4	JOURNEY Evolution Columbia FC 36797	▲		
							167	133	13	MOLLY HATCHET Take No Prisoners Epic FE 37480			
							168	145	11	DAVID BYRNE The Catherine Wheel Sire SRK 3645 (Warner Bros.)		8.98	
							169	169	18	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523	▲	10.98	
							170	150	12	DEL SHANNON Drop Down And Get Me Network SE-568 (Elektra)		8.98	
							171	131	27	SPYRO GYRA Freetime MCA MCA-5238		8.98	
							172	172	4	SHOOTING STAR Shooting Star Virgin/Epic PE-37720			
							173	183	2	THIN LIZZY Renegade Warner Bros. BSK 3622		8.98	
							174	179	8	CENTRAL LINE Central Line Mercury SRM-1-4033 (Polygram)		8.98	SLP 31
							175	177	11	RUSH 2112 Mercury SRM-1-1079 (Polygram)	▲	8.98	
							176	176	4	TEARDROP EXPLODES Wiiler Mercury SRM-1-4035 (Polygram)		8.98	
							177	NEW ENTRY		SOUNDTRACK On Golden Pond MCA MCA-5283		8.98	
							178	178	4	BILL CHAMPLIN Runaway Elektra SE-563		8.98	
							179	181	13	BARRY MANILOW Greatest Hits Arista A2L 8601	▲	11.98	
							180	182	13	THE JONES GIRLS Get As Much Love As You Can P.I.R. FZ 37627 (Epic)			SLP 30
							181	NEW ENTRY		LOU REED The Blue Mask RCA AFL1-4221		8.98	
							182	186	6	SOUNDTRACK Sharky's Machine Warner Bros. BSK 3653		8.98	
							183	NEW ENTRY		BERTIE HIGGINS Just Another Day In Paradise Nat Family FZ 37712 (Epic)		8.98	
							184	164	13	THE JOHN HALL BAND All Of The Above EMI-America SW-17058		8.98	
							185	188	2	JOHNNY AND THE DISTRACTIONS Let It Rock A&M SP-4884		8.98	
							186	189	2	LINDA FRATTIANNE Dance & Exercise Columbia BFC 37653			SLP 59
							187	187	11	GEORGE CARLIN A Place For My Stuff Atlantic SD 19326		8.98	
							188	NEW ENTRY		MIKE POST Television Theme Songs Elektra E1-60028		6.98	
							189	NEW ENTRY		RAZZY BAILEY Feelin' Right RCA AHL1-4228		8.98	CLP 28
							190	190	2	ERNIE WATTS Chariots Of Fire Qwest QWS-3637 (Warner Bros.)		8.98	
							191	191	21	GEORGE JONES Still The Same Ole Me Epic FE 37106			CLP 3
							192	149	15	THE DOOBIE BROTHERS Best Of The Doobies, Vol. II Warner Bros. BSK 3612	●	8.98	
							193	NEW ENTRY		THE HUMAN LEAGUE Dare A&M SP-6-4892		8.98	
							194	199	65	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98	
							195	196	4	EDDIE SCHWARTZ No Refuge Atco SD-38-141 (Atlantic)		8.98	
							196	162	13	FRANK SINATRA She Shot Me Down Reprise FS 2305 (Warner Bros.)		8.98	
							197	NEW ENTRY		KASIM SULTON Kasim EMI-America SF-17063		8.98	
							198	198	13	STEVIE WOODS Take Me To Your Heaven Cotillion SD 5229 (Atlantic)		8.98	SLP 74
							199	197	8	T. S. MONK More Of The Good Life Mirage WFG-19324 (Atlantic)		8.98	SLP 71
							200	200	6	McGUFFY LANE Aqua Dream Atco SD-38-144 (Atlantic)		8.98	

FEBRUARY 27, 1982, BILLBOARD

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	36
AC/DC	10, 69, 88, 141, 146
Adam And The Ants	159
Bryan Adams	132
Air Supply	28, 103
Alabama	21
Aldo Nova	160
Aurra	123
B-52's	97
Razzy Bailey	189
Bar-Kays	70
Pat Benatar	46, 100, 143
George Benson	23
Black Sabbath	111
Blasters	99
Blondie	84
Angela Bofill	95
David Bowie	121
Peabo Bryson	119
Tom Browne	40
Jack Bruce/Robin Trower	109
Lindsey Buckingham	63
Jimmy Buffett	31
David Byrne	168
Irene Cara	80
George Carlin	187
Larry Carlton	104
Kim Carnes	157
Cars	12
Central Line	174
Peter Cetera	163
Bill Champlin	178
Chilliwack	155
Commodores	76
Con Funk Shun	140
Christopher Cross	126
Paul Davis	114
Devo	138
Neil Diamond	54, 148
AI DiMeola	71
Placido Domingo	61
Doobie Brothers	192
Doors	75
Earth, Wind & Fire	111
Sheena Easton	59
Dan Fogelberg	16
Foreigner	4
Michael Franks	45
Linda Fratianne	186
Fuse One	150
Genesis	13
Go-Go's	3
Sammy Hagar	35
John Hall Band	184

Daryl Hall & John Oates	5, 96
Emmylou Harris	65
Carol Henson	72, 87
Gil Scott-Heron	116
Bertie Higgins	183
Human League	193
Donnie Iris	108
Jacksons	107
Rick James	44
Commodores	66
Joan Jett	9
J. Geils Band	1, 145
Billy Joel	73
George Jones	180
Quincy Jones	39
Janis Joplin	117
Johnny And The Distractions	185
Journey	2, 115, 165, 166
Kinks	79
Sheena Easton	161
Earl Klugh	142
Kool And The Gang	25
Kraftwerk	136
Lakeside	60
McGuffey Lane	200
John Lennon/Yoko Ono	194
Le Roux	130
Huey Lewis And The News	129
Gordon Lightfoot	139

Rich Little	37
Little River Band	91
Loverboy	15, 90
Nick Lowe	78
Barry Manilow	67, 179
Bob And Doug McKenzie	17
Steve Miller Band	135
Ronnie Milsap	127
Judy Sheppard Missett	133
Molly Hatchet	167
T. S. Monk	199
Moody Blues	120
Willie Nelson	93
Juice Newton	22
Olivia Newton-John	14
Stevie Nicks	11
Oak Ridge Boys	47, 53
Orchestral Manoeuvres In The Dark	15
Ozzy Osbourne	20, 94
Teddy Pendergrass	82
Pink Floyd	81, 106
Player	152
Poco	151
Police	6, 110
Jean Luc-Ponty	86
Mike Post	188
Prince	50
Prism	77
Quarterflash	8
Queen	74

Eddie Rabbitt	122
Lou Reed	181
Billy Squier	68
Smokey Robinson	52
Roger	112
Kenny Rogers	57, 64
Rolling Stones	18, 102
Lana Ross	24, 89
Royal Philharmonic Orchestra	7
Rush	49, 131, 175
Eddie Schwartz	195
Bob Seger & The Silver Bullet Band	43, 169
Shalamar	101
Del Shannon	170
T.G. Sheppard	153
Shooting Star	118, 172



MEET THE PRESS—Comedian Rich Little enacts a cut from his Boardwalk Records album, "First Family Rides Again," at Rose Records in Chicago.

Thelonious Monk Dies; Sowed Seeds Of Bebop

LOS ANGELES—Bebop progenitor Thelonious Monk, whose influential compositions and eclectic piano technique spanned more than three decades of American jazz, died Wednesday (17) in Englewood Cliffs, N.J., after nearly two weeks in a coma.

Monk, 64, had been admitted to Englewood Hospital Feb. 5 after suffering a stroke. There his condition was further diagnosed as complicated by hepatitis.

Contemporaries including Art Blakey have argued that Monk's playing and writing began drafting bebop's essential elements even before frequent bandstand partners Charlie Parker and Dizzy Gillespie, beginning in the late '30s when the pianist first emerged as a fixture of Harlem club bands.

That influence garnered him the sobriquet of "High Priest of Bebop," while Monk's taciturn stage persona and frequently provocative costuming rendered him the "Mad Monk" in many fans' eyes.

Born Thelonious Sphere Monk in Rocky Mount, N.C., he moved to New York City at the age of four, living there throughout most of his adult life. Largely self-taught on pi-

ano, he began playing with local Harlem bands at 13, first toured nationally while backing an evangelist at 16, and in 1940 joined the house band at Minton's Playhouse.

That Harlem venue was among the havens for the pre-World War II woodshedding that would coalesce as bebop during the late '40s: Monk's musical partners included Parker, Gillespie, Kenny Clarke and Charlie Christian.

Although he recorded regularly for Blue Note between 1947 and 1952, Monk's work as a leader did not begin generating substantial recognition until the mid '50s, in part explaining the greater bop identification awarded contemporaries like Parker, Gillespie and Bud Powell.

His live performances and albums cut for Riverside beginning in 1955 brought Monk wider acclaim, however, and when he teamed with tenorist John Coltrane in his 1957 quartet the pianist's critical and popular stock rose sharply.

As a composer, Monk has been lionized as perhaps the most influential jazz writer since Duke Ellington, a claim generated by a prolific output of copyrights since established as standards. A partial list would include such familiar titles as "Round Midnight," "Straight, No Chaser," "Epistrophy," "Criss-Cross," "Blue Monk," "Rhythm-a-ning," "Ruby, My Dear" and "Misterioso," among many others.

Monk recorded for Columbia from 1963 onward, but by the early '70s had virtually retired, restricting his performances to an average of one concert annually after a 1972 European tour as a member of the Giants of Jazz, which also featured Gillespie and Sonny Stitt.

Born Oct. 10, Monk's birth year has been variously listed as 1917, 1918 or 1920. He is survived by his widow, the former Nellie Smith; his son Thelonious Sphere Jr., a drummer who records with his own T.S. Monk ensemble, and daughter Barbara "Booboo" Monk, a vocalist.

SAM SUTHERLAND



LIVE AT GOODY'S—Elektra artist Bobby Short performs for fans after an in-store autograph session at Sam Goody's 51st Street location in New York.

Inside Track

ASCAP is rewriting new licensing agreements with 27,000 restaurant and tavern licensees wherein rates spiral 35%, according to the licensing organization's prexy Hal David. The revised binders, replacing pacts made in January, 1975, carry built-in "increases consistent with the rate of inflation each year." New pacts with about 800 symphonies carry an approximate 8% hike, David told the West Coast membership meet in L.A. Wednesday (17).

WEA continues its push on cassettes with added discounts and extra dating. Dealers told late last week that 5% will be cut from all invoices on orders for cassettes listing at \$8.98 or over (midlines don't qualify) and payment is not due until June 10. Program starts Monday (22) and orders may be placed until mid-March.

Atari electronic games marketing forces have pared the number of U.S. distributors severely. Emphasis in 1982 is toward major mass merchandisers direct. . . . In a litigation before the New Jersey Supreme Court over the late Glenn Miller's RCA record royalties, the court was told that the band's royalties in 1951 paid his estate \$14,415. Miller's advisor/attorney David Mackay claims it was through his persuasion that estate royalties tripled since then, because he aided RCA in releasing "air check" albums from his own cache. . . . Expect a good portion of the NARM conventioners to remain over for the closing night's Awards banquet now that Rich Little and Rick Springfield are co-featured.

You often hear unfounded reports about the huge loot and lavish living accorded acts on tour. In conjunction with a recent L.A. Superior Court litigation involving the Jacksons, a Regency Artists binder covering their 12-concert February, 1979 hejira to the U.K. was filed. The group got approximately \$250,000 out front plus 60% of the gross over \$500,000. The concert promoter had to supply three private dressing rooms, adjacent to the stage, for indoor gigs and two mobile homes for al fresco shows. Ice water, assorted soft drinks and two fruit and cheese dishes and orange juice had to be on tap for the act. The road crew was to get a meal for 10, including cold drinks. A single security officer was to stay at their hotel in each city and six gendarmes were to assist the performers in getting to the date. The contract also called for 200 pounds of dry ice per show, one limo plus a minibus and large van and 20 comp ducats to each performance. Thus, the Jacksons' demands appear minimal.

David Bowie co-stars with Catherine Deneuve in "Hunger," a thriller flick readied by MGM, with shooting to begin in March. . . . Tioch Productions' February release of imported Eurodisc Records will be delayed several months. According to firm's Scott Mampe, the entire shipment of 50,000 classical disks lies in the briny deep when several freight containers fall overboard during an Atlantic shipping accident. . . . Eleven undergrads from Elmhurst (Ill.) College and three from Sterling (Kan.) College toured L.A. 15 days in January, visiting

recording, tv and radio studios; record label offices and even a musical instrument factory as part of a January short-term course conducted by the Illinois school. WEA's Al Abrams, Steve Marlatt of the Sheffield Group and Ovation Records' Dick Schory helped map the itinerary. . . . Atlantic employees last week viewed a screening of a 90-minute Carole King special, featuring performance footage and home personality segments. The singer/songwriter's debut album for the label, "One To One," produced by King and Mark Hallman is due next month.

Capitol has slated a \$9.98 list price for the Beatles' "Reel Music," a collection of songs from the group's five movies, due in late March. The single-disk LP will contain 14 songs and include a 12-page color souvenir booklet, necessitating the dollar-higher price, per the Tower. It's Capitol's second \$9.98er, following another movie/music tie-in, Neil Diamond's "The Jazz Singer." This will be Capitol's sixth Beatles repackage and the first since "Rarities" in March, 1980. . . . The label is also taking a cue from the No. 1 hit "Stars On 45" and preparing its own Beatles medley, to be released in both seven and 12-inch versions. The 12-inch will feature an edited Beatles interview, circa 1964, on the B-side.

The Philadelphia Records Promoters Organization raised a final \$20,000 total at its Jan. 29 testimonial dinner for WDAS-FM program director Joe "Butterball" Tamburro. The proceeds will be split between veteran air personalities Milton "Butterball" Smith of Miami and Kae Williams of Philadelphia. . . . Dolly Parton is diversifying. She has formed "Everything Beautiful," a firm of cosmetics, perfume and hair products to be based in L.A. and Gotham City. . . . Circle March 16 eve if you want to get an insight to the industry future. NARAS prexy Mike Melvojn moderates a panel that includes Elektra/Asylum marketing boss Vic Faraci; songwriter Alee Willis; producer Dave Rubinson; Elektra founder and now WCI consultant Jac Holzman and producer Michael J. Jackson, with others yet to be named. Seminar starts at 7 p.m. at the Continental Hyatt House, Hollywood.

Track erred! Apex Martin Distributing in Jersey is alive and well and not defunct, as we reported last week, Sam Weiss of WIN Records, New York, bought out the one-stop and is still operating it. . . . The National Entertainment Campus Activities Assn., which convened last week at the Hyatt Regency, Chicago, drew 1,400 registrants who packed talent showcases. But attendance at daily seminars about the industry had panelists outnumbering the audience at times. Seems like the agenda and the promotional committees need to revise their attack. . . . Jerry Butler sparkled as moderator in a NARAS-Chicago-sponsored seminar in the Windy Burg which debated whether it's good music or good marketing that determines the hit. Participating were: Sky Daniels, WLUP-AM, air personality; ex-industry marketer Lou Simon and Billboard's Tom Noonan.

Adam Ant Eyes Stateside Status

• Continued from page 6

"I read some American reviews of the 'Prince Charming' album and it hasn't been particularly well-received or understood. I think it will take me actually having to be there to explain it."

Ant hopes to undertake his third tour of the U.S. this summer. "I'm going for a bigger sound," he says. "I'll be adding some instrumentation and there will be one replacement in the band. I hope Epic will stand by me in this (with tour support). You can't go on losing that kind of money in production just to put an idea across."

"Adam & the Ants also needs a hit single in America," Ant acknowledges. "There's a track ('Scorpio') off the new album that I'd love the American kids to hear."

Ant isn't worried that his music or

image might be too eccentric for the relatively conservative American music market. "When people say that America's getting very middle-of-the-road, they ought to take a look at the young kids coming to the shows," Ant says. "There's a lot of action on the street level in the States. 'Kings Of The Wild Frontier' (the Ants' first Epic album) had done 100,000 units before we landed in America."

Ant continues to be drawn to simple tribal rhythms. "I find that a great inspiration to me when I'm writing. I think there's a beauty and simplicity to it that's very purist and celebrative. And I've noticed that since I've been incorporating it into my work it's become more and more popular with people like Brian Eno and David Byrne, on 'My Life In The Bush Of Ghosts.'"

Still, Ant is aware that not all pop fans will line up to become registered Antpeople. "Some people are just going to say it's bubblegum or just another Monkees or another T. Rex or God-knows-what-else," he says. "But the music and the image all stems from us. It doesn't come from a tv show or a scriptwriter."

Earlier in their career, Adam & the Ants worked briefly with Malcolm McLaren, original manager of the Sex Pistols and now manager of Bow Wow Wow, a group forged from the first Ants lineup.

What lessons, if any, did Ant learn from the Sex Pistols' short, doomed career? "I learned that you shouldn't mix politics and music," Ant says. "I think it's dangerous to just live off adverse publicity and speculation; to deliberately create a kind of outrage. That doesn't last."

Sinatra To Open New Venue

• Continued from page 4

nearly three times the size of the original Amphitheatre's.

Danny Bramson, executive director of the Amphitheatre, will co-book the talent with Larry Vallon, a veteran Los Angeles concert promoter.

Bramson expects the Amphi-

theatre to be booked at least 200 nights a year.

Many of the performers who have played the Amphitheatre in recent years such as Elton John, Linda Ronstadt, Jackson Browne, Diana Ross, Fleetwood Mac, Tom Petty and others are expected to make return appearances.

Additionally, the Amphitheatre has been specifically designed to facilitate audio and visual recording, with opportunities for live tv and radio hookups and transmission. Opportunities also exist for live and taped satellite broadcasts while the facility can also be used for tv production.

Yarnell Exits RIAA Post

• Continued from page 4

aison with IFPI and Interpol as pirates sought to evade domestic enforcement and invade other world territories, while alien pirates continued to probe for weakness in enforcement screens at U.S. borders.

In announcing Yarnell's resignation, RIAA president Stanley Gortikov said:

"This is a sad time for RIAA. Jules Yarnell has served RIAA and the industry for 12 years with particular competence—years marked by unique achievements and pioneering actions. His zeal and devotion were monumental until illness forced his withdrawal. In his field, he is probably the most knowledgeable expert in the world."

Gortikov noted that Yarnell will be on call periodically as senior anti-piracy counsel for the RIAA for the next year.

IS HOROWITZ

NARAS Screening

LOS ANGELES—The NARAS Music Film Series will present a screening of "Urgh! A Music War" Feb. 28 at the Directors Guild Theatre here.

The film, which chronicles the punk/new wave scene entirely through concert footage, is the latest in a series of music-oriented films with appeal to NARAS members. Series is being coordinated by music attorney Lloyd Segal.

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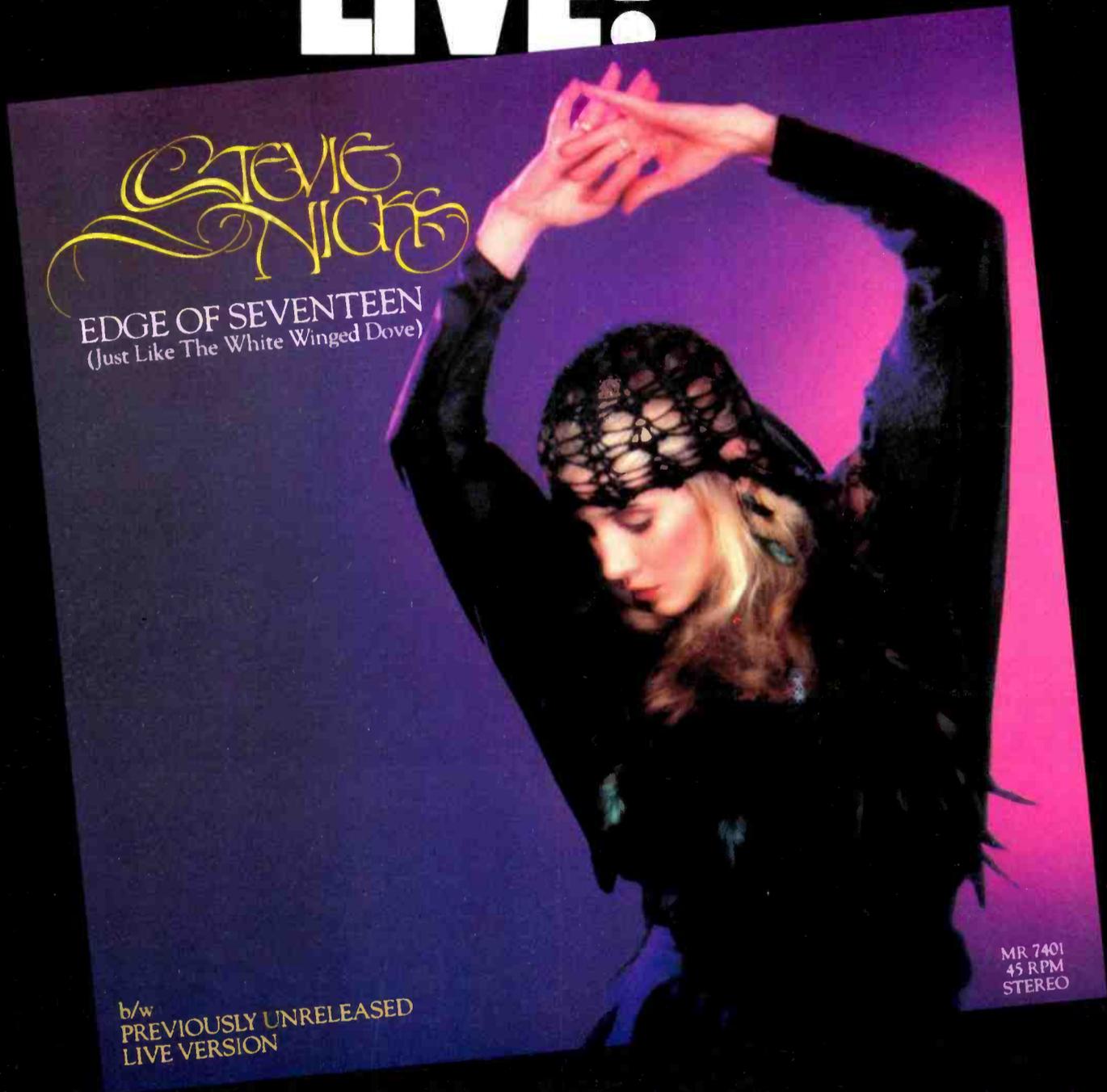
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