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Billboard

87th
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Welch Project A First For RCA Vidisks

By JIM McCULLAUGH

LOS ANGELES—RCA Records artist Bob Welch is set to star in RCA SelectaVision's first original music programming for videodisk.

He will be joined by friends Mick Fleetwood and Stevie Nicks, the artist confirms. Additional guest appearances are also expected. The event will be produced by Gowers, Fields & Flattery, with Bruce Gowers serving as the line video director.

The project, expected to be released in stereo next spring, part of RCA's first wave of stereo videodisk software, will be more than just that. Other cooperating parties include the Warner-Amex MTV music channel, RCA Records and Welch's management company.

Warner-Amex will obtain an interview segment as well as a program for its stereo music channel, while RCA Records is expected to
(Continued on page 72)

RATIFICATION SEEN

AFM, Label Agreement: Wages Rise, Funds Fall

By IS HOROWITZ

NEW YORK—The recording industry and the American Federation of Musicians have agreed on a new labor contract increasing session payments over the next two years, but sharply reducing obligations to the Special Payments and Music Performance Trust Funds.

While parties to the agreement are maintaining a tight official silence on its terms, it has nevertheless been learned that the pact calls for a boost in session wages of 8% in the first year, and another 7%, cumulative, in the second.

Sources close to the deliberations also disclose that the most heated bargaining revolved around serious moves by label negotiators to trim down or eliminate future payments to the funds that together garner approximately \$30

million annually from manufacturers via a "royalty" on record and tape sales.

This topic is said to have taken up most of the three weeks of bargaining that concluded Saturday (7). Although the extent of the cut in fund payments could not be learned at press time, it was described as "substantial."

The settlement now goes to the union membership for ratification, normally an untested endorsement of terms agreed to by the AFM leadership.

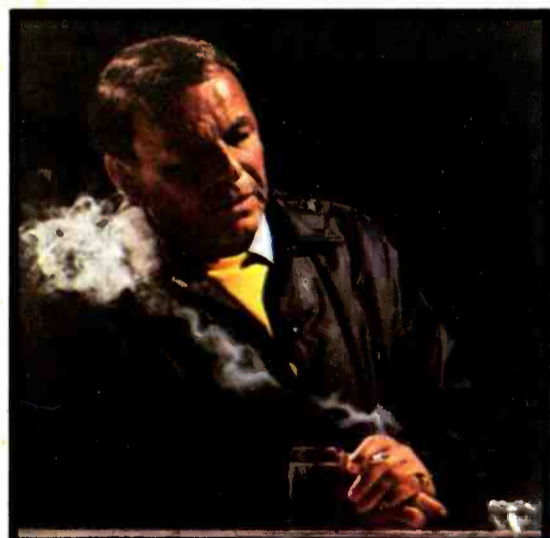
Letters detailing the provisions will be mailed this week to those members whose activity as recording sidemen entitles them to vote. Responses are due back for tally by Dec. 3, at which time the pact will be implemented retroactively as of Nov. 1. The last agreement expired Oct. 31.
(Continued on page 9)

ASCAP's Get \$7 Million Retro Payment

NEW YORK—Checks totaling more than \$7 million will be mailed to ASCAP publishers and writers this week in a special distribution of retroactive payments received from CBS Television following its failed antitrust suit against the performing rights society.

BMI, also a target in the CBS action which sought to scuttle the concept of the blanket license with respect to network television, will not be making a special distribution of back payments. The \$5.5 million it received from CBS in retroactive fees will go into the BMI general income pot.

With the total being distributed by ASCAP this week fixed at \$7,475,870.37, a breakdown of pertinent payment segments from 1977 to June of this year is being used as the basis for determining the actual monies received by individual members.
(Continued on page 15)



Don't miss the FRANK SINATRA TV Special "Sinatra—The Man And His Music" on NBC, Sunday, November 22, 8 PM Eastern & Pacific, 7 PM Central. Mr. Sinatra will be performing songs from his new Reprise album *She Shot Me Down*. FS 2305. (Advertisement)

Retailers Not Maximizing Gospel's Wider Potential

By EDWARD MORRIS

This report focuses on one of the many topics to be aired at Billboard's second annual Gospel Music Conference, set for Dec. 1-4 at the Sheraton Universal Hotel, Los Angeles. More details, page 4.

NASHVILLE—Perception is as important as product when it comes to selling gospel music in secular retail stores.

A nationwide survey of the latter finds agreement that most gospel labels have come of age in manufacturing and packaging, and routinely offer point-of-purchase materials and co-op ad dollars. But retailers who are treating the product as a minority taste, and not exploiting its wider potential, are yielding small volume and slow turnover.

George Hill, who buys gospel for

50 stores in the Budget Record & Tapes chain in Denver, says he tried to counteract this laissez-faire attitude within his operation by hiring a consultant to prepare an informational package for store managers. By and large, the effort failed. Hill conjectures, because the stores are franchisee-owned and thus were able to ignore the campaign. "I can't ship them records," he explains, "even though I believe in the product myself."

He estimates that only five or six of the 50 stores involved are "doing any kind of business in gospel." Those that do can choose from between 125 and 130 gospel titles. Hill estimates, divided into the categories of traditional/inspirational, contem-

(Continued on page 46)



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"The Love Inside" produced by Barry Gibb, Albhy Galuten and Karl Richardson for Barry Gibb & Karshy Productions.
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General News

ASCAP To Court For Changes 'Competitive Disadvantage' Cited In Advances Issue

By IRV LICHTMAN

NEW YORK—ASCAP is seeking federal court approval here of five changes—three of which are regarded as “substantive”—in the manner in which the performing rights society deals with its writer/publisher members.

In addition, ASCAP is proposing changes in distribution and weighting formulae that do not require court approval. One of them concerns religious music programming, the “enormous” growth of which, the society maintains, no longer requires special supportive financial credits.

The society, governed by a federal order dating back to 1960 and amended from time to time, is requesting court approval of a change that would provide that a member who requested and received payment of royalties in advance would not be entitled to resign from the society until the advance has been fully recouped; if, however, an advance has not been fully recouped after five years, the member could then exercise the right to resign by giving timely notice, but only if he had repaid the entire advance.

In an affidavit filed with the U.S. District Court here by ASCAP president Hal David, the society reasons that this change would “ameliorate an existing serious competitive disadvantage with respect to other performing rights organizations which

can hold their affiliates until advances are fully recouped.

“They need not permit any affiliate to repay an unrecouped advance,” David declares, and “they are also now in a position to provide funds to ASCAP members to be used to repay unrecouped advances as part of inducements to resign from ASCAP and become affiliated with them,” an apparent reference to ASCAP’s chief competitor, BMI.

David maintains that the provision on advances has language that would permit ASCAP to allow a member to resign, in an “appro-

priate” case, in a shorter period than five years even though an advance has not been recouped or repaid. Although such circumstances are not spelled-out, it’s understood that ASCAP desires “flexibility” in the matter, such as the case of a member whose advance has been largely recouped and desires to leave ASCAP before five years.

A substantive change not requiring court approval is an apparent recognition of the coming-of-age of religious works performed on religious programs.

Phased out is the rule, adopted in
(Continued on page 58)



ANNIVERSARY EVENT—Atlantic chairman Ahmet Ertegun, seated, greets Tim Hauser of the Manhattan Transfer at the 16th Anniversary dinner dance of the United Jewish Appeal-Federation Music Industry Division. Atlantic president Doug Morris, the event’s guest of honor, and artist Laura Branigan look on.

Hensler Sets PolyGram Focus As Schein Cites Label Gains

NEW YORK—With a new organizational chart in place (see Executive Turntable), Guenter Hensler, recently named president of PolyGram Records Inc., has set a three-pronged “priority” thrust for the company.

At the same time, Harvey Schein, president of the parent PolyGram Corp. here, dismisses as “absolute baloney” a “disintegration of the company” that would eventually lead to the label’s demise.

Says Schein of the setup, which has undergone a number of consolidation moves following a severe sales slump in 1979 and early 1980, “PolyGram doesn’t want for economic support. It hasn’t been in better shape since I got here. October was the best profit month in more than three years. I believe we’re in an upward direction.”

Hensler, who replaced David Braun as chief of the label operation, adds that “as a major source of repertoire,” the European owners of the U.S. setup (Philips and Siemens) regard operations here as essential.

Schein regards Hensler, formerly executive vice president of the label, as an executive who has been named to his post “not because we don’t have anyone else or a vacuum to fill. He’s a terrific executive to lead PolyGram to the promised land.”

Hensler has set three priorities for label activities: bringing pop artists to their “next plateau”; building a catalog base in international, classical and jazz product that can “support us no matter what happens on the charts”; and making a new commitment to country music in both

(Continued on page 10)

Record Rentals Are Feature Of Michigan Store

NEW YORK—Record rentals are a key feature of a new retail store in Sterling Heights, Mich. and before its grand opening on Nov. 20, the 1,200 square foot store, Renaissance, will offer special rental deals.

Jeff Osterman, co-owner with Sid Kelley, says the store opened for business Sunday (8) under the following rental terms: upon cash or credit on the full price of the LP, the customer can rent product for \$2 for a single album, \$3.50 for a double album for a 24-hour period.

In addition, there’s a Budget Club membership that offers half-price on rentals and extra discounts on regular sale product with payment of \$35 a year and a renewal fee of \$20 or an \$80 lifetime membership.

But, before the grand opening, customers can rent three albums for \$5 or rent six albums for \$10, thus getting one rental free. And during this phase, the store is charging \$25 for an annual club membership.

Osterman, who heralded the rental policy via a ¼-page ad in a local music paper, Metro Times, says that “within 10 minutes” of the Sunday opening, he had rented product to six customers.

The retailer, also a musician, is not disturbed by the home taping realities of rentals. “Prices are high, times are depressed and there’s a demand for this service.”

As for the goods returned by the customer, Osterman says these are retained as regular inventory at regular shelf prices. He says all product is guaranteed and can be returned for replacement.

ASCAP, BMI Face Indie TV Stations In N.Y. Court

NEW YORK—With the dust barely settled on the protracted CBS-TV ASCAP/BMI suit, the two licensing organizations are due to be back in court Monday (16) to fight a similar battle with the nation’s independent tv stations.

The trial is set before Judge Lee Gagliardi of the Federal District Court, Southern District, to consider whether tv stations should be exempt from music licenses, whether the licensing agencies have conspired in antitrust and monopolistic practices, and whether synchronization and performance rights paid to the licensing agencies should continue to be paid separately.

The plaintiff, Buffalo Broad-

casting (WIVB-TV), representing the All Industry TV Music Licensing Committee in a class action, contends that the licensing organizations should collect fees from tv program producers rather than tv stations. Buffalo draws an analogy to movie theatres and film producers. In that medium, film producers pay the ASCAP and BMI fees.

Buffalo also charges antitrust and monopolistic practices, and says that synchronization and performance fees should not be split.

ASCAP and BMI lawyers contend the charges are without merit and the suit is merely an attempt by the tv broadcasters to win a lower license fee. DOUGLAS E. HALL

Bud’s Superfest Toast: 7 Added

By PAUL GREIN

LOS ANGELES—Budweiser’s Superfest concert series, which started in 1980 with two shows and went to three this past summer, is set to expand to 10 markets next year.

The concerts have been among the most successful in black music—both of the 1980 shows finished in the top 10 on Billboard’s year-end tally of top stadium dates—but promoter Michael Rosenberg says it’s not been easy.

“The concert business is scary,” he says. “If I didn’t have corporate support, I don’t think I’d go to the crap table and gamble all that money. Budweiser provides all the advertising, which can save me \$50,000 per city. With 10 markets next year, that’s \$500,000 I don’t have to budget.”

The 1982 shows are set for New York, Los Angeles, Houston, Dallas, Atlanta, Detroit, Washington, D.C., St. Louis, New Orleans and Orlando.

Most of Rosenberg’s biggest “scares” center on the economy. “The day of the major walk-up is over,” he says. “Even two or three years ago with an r&b or country show, three-quarters of the house would walk up in the last 24 hours. Those people held their money to the last second—or didn’t have the money until the last second.”

“You still get some walk-up, but it’s nothing like it was two or three years ago. At Giants Stadium (in East Rutherford, N.J. on June 28) we did 58,000, but only 4,500 were sold on the day of the show. At the Astrodome (in Houston on Aug. 22) we did 54,000, and just 3,000 were walk-up.”

The third show this past summer was at the Checkerdome in St. Louis on Sept. 12, which drew a capacity crowd of 20,000, according to Rosenberg. “That was our first venture to a smaller arena with less profit potential, but also less risk.”

Tickets this past summer were scaled from \$11 to \$16 in Houston and New York and from \$8 to \$12.50 in St. Louis. Rosenberg expects not to exceed that next year, and, depending on the economy, might even reduce prices.

And Rosenberg prides the series on being a solid value. “I want even my opening act to be a headliner on his or her normal tour,” he says.

The lineup for last June’s Giants Stadium show very nearly lived up to that boast, including Ashford & Simpson, Stephanie Mills, Rick James, Cameo, Peabo Bryson, Sister Sledge and Maze. The Astrodome show featured three of these acts plus the O’Jays, Smokey Robinson and Patrice Rushen; the Checkerdome date featured several of the same names plus Millie Jackson.

“In the contracts we put 100%-equal festival billing,” Rosenberg says, “and then I jockeyed back and
(Continued on page 102)

new hardware manufacturers for decoder production, bringing the number of electronics firms in the program to 15.

CX software has been slow arriving and the program’s growth hinges on the availability of sonically interesting material by name performers in rock and classical. The move into catalog permits rapid and efficient expansion of the encoded library, Jamieson notes, adding that catalog titles may arrive before Christmas.

“My thrust is to get as much software into the marketplace as quickly as possible,” Jamieson says. “One way is with catalog.” According to the project head, 32 catalog albums already have been singled out, although artist and producer approval is not final. He says more would follow.

Jamieson predicts other major labels licensed to produce CX disks will follow the catalog encoding lead. The process has been endorsed by WEA and RCA. Neither com-
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Chartbeat

Liv Passes Her 'Physical'; Kool Heats Up R&B Chart

LOS ANGELES—Olivia Newton-John notches her fifth No. 1 single this week with "Physical" (MCA). The bawdy workout follows "I Honestly Love You," "Have You Never Been Mellow," "You're The One That I Want" and "Magic."

Newton-John thus ties **Barbra Streisand** for runnerup honors among female solo acts for most No. 1 pop hits. Streisand's five toppers are "The Way We Were," "Evergreen," "You Don't Bring Me Flowers," "No More Tears" and "Woman In Love."

Diana Ross is the only female singer with more top-slotted hits in the 41-year history of Billboard's pop charts. She's had six since leaving the Supremes: "Ain't No Mountain High Enough," "Touch Me In The Morning," "Theme From 'Mahogany,'" "Love Hangover," "Upside Down" and "Endless Love."

With Newton-John moving up to second place, **Donna Summer** now stands alone in third, with four No. 1

hits: "MacArthur Park," "Hot Stuff," "Bad Girls" and "No More Tears."

Six females have each garnered three No. 1 singles since 1940: **Patti Page, Rosemary Clooney, Connie Francis, Cher, Roberta Flack** and **Helen Reddy**.

Seven more have each collected two: **Dinah Shore, Teresa Brewer, Kay Starr, Jo Stafford, Brenda Lee, Petula Clark** and **Nancy Sinatra**.

Newton-John's five No. 1 hits (including "You're The One That I Want" on RSO) edge her closer to **Elton John's** total of six toppers for the distinction of being MCA's top star of the past decade. But the time span in which Newton-John has collected these No. 1 records is more than twice as long as Elton's was.

"I Honestly Love You" hit No. 1 more than seven years ago, in October, 1974. But just 3½ years elapsed between Elton's first topper, "Crocodile Rock" (in February, 1973) and

(Continued on page 60)



Billboard photo by Michael Virden
MIKE'S MIKE—Natalie Cole chats with Mike Douglas during a recent taping of his syndicated talk show. Cole performed tunes from her Capitol LP "Happy Love."

Soundsheets See Epic In Magazine Tie

NEW YORK—In a joint promotion with Epic Records, rock magazine Trouser Press will include in its 6,000 subscription copies Eva-Tone soundsheets containing new Epic product of interest to the magazine's new music oriented audience.

First release under the deal will be the single, "New Stone Age" by **Orchestral Maneuvers In The Dark** followed in December by the song "Architecture And Morality" by **Holly and the Italians**. The first release will be on a yellow soundsheet, the second on a red one.

According to **Ira Robbins**, publisher of Trouser Press, Epic decided to get involved in this promotion because it saw the magazine as a vehicle for exposing its new acts to subscribers, an audience already favorably disposed to this music. In its own promotions, Epic will also be sending out copies of the magazine with the soundsheets.

Robbins says the soundsheets are being treated as promotional disks and Epic is assuming all royalty obligations.

Soundsheets are regularly included in such English publications as **Sounds and Record Mirror**, and have also been included in such regional U.S. publications as **Talk Talk, Boston Rock, Take It, Cle, and Paranoia**.

The soundsheets cost anywhere from 20 cents to 50 cents depending on whether they are single sided or double sided, what their size is, and if they are specially colored, says **Paul Cooper**, advertising manager of Eva-Tone. **ROMAN KOZAK**

Signings

George Carlin to Atlantic Records worldwide; first album, "A Place For My Stuff," is due Friday (20). ... British band **Depeche Mode** to Sire Records with debut album, "Speak & Spell," to be released in the U.S. and Canada in January, 1982. ... Songwriter **Mentor Williams** to the Alfa Music Group. ... **Ellie Greenwich** to Apostol Enterprises with exclusive representation agreement.

Dave Rowland and **Sugar** to Top Billing International for exclusive representation. ... **Jerry Clower** resigns with MCA Records. ... **Freddy Weller** to Buddy Lee Attractions for exclusive representation. ... **The Gabriel Hardeman Delegation** and **Michael Orr** and the **Book of Life** to Birthright Records.

PRODUCER PROFILE

Ezrin Tackles The Challenge Of Kiss

By PAUL GREIN

LOS ANGELES—"They're scratching their heads over this record at PolyGram," acknowledges producer **Bob Ezrin** of Kiss' forthcoming concept album, "(Music From) The Elder." "They're not sure why we didn't just do another 'Dynasty,'" he adds. "And I can't say I blame them. I don't know if I'd be able to sit back and be objective about one of my biggest acts when there's a divergence from a tried and true formula."

"But the formula is no longer true. It's tried—and it's trying—but it's not working anymore. If we'd just made a typical Kiss album with a typical Kiss cover, it wouldn't even have sustained a slumping level of interest; it would have really finished the whole career off."

"We all agreed that if we'd just stuck with the fans we have now we would have kept going down. It's the law of diminishing returns. You have to broaden your approach so you can attract people of all ages. We want to satisfy buyers from eight to 45. Maybe that's biting off a little too much, but I don't think so."

"A lot of the problem was that children who loved Kiss five years ago are not children today and don't want to be handed kiddie stuff—and they assume that's what Kiss still stands for."

The first U.S. single from "The Elder," a ballad titled "A World Without Heroes," was issued last week. The album itself is due Monday (16).

"It's certainly a shock when you first put it on," says the 32-year old Toronto resident. "It's kind of dreamy and a little softer than most people expect from Kiss. The harmonies and differ-

ent vocal sounds on this record are going to throw a lot of people for a loop."

"The Elder" is Kiss' first concept album, but that's a format in which Ezrin has excelled throughout a 10-year career which has included such credits as **Pink Floyd's** No. 1 album "The Wall" and every **Alice Cooper** set from "Love It To Death" in 1971 to "Lace And Whiskey" in 1977.

"I like a style of construction where songs are strung together and there are special effects and sounds and dialog and certain things that just aren't part of a straight 10-song presentation," Ezrin explains.

"I've never really done 'straight' records and those few I have done haven't sold particularly well. The albums I produced for **Nils Lofgren** and **Tim Curry** were like that: collections of songs that didn't have a sense of unity to them."

"In my second or third year of producing I decided that records were sub-score to somebody's little eyelid movie. Records are an emotional and theatrical experience. I don't like making background music."

"I enjoy the showbiz aspect of the record industry much more than the nuts and bolts. I don't mean that in a shallow sense, but we are a show business. I love the **Barnum & Bailey** aspect of making records."

"The Elder" tells a story of heroism and self-realization, which Ezrin says was necessary to counter Kiss' "negative" image.

"Kiss has always been identified as a sinister force," Ezrin (Continued on page 92)

NOVEMBER 21, 1981, BILLBOARD



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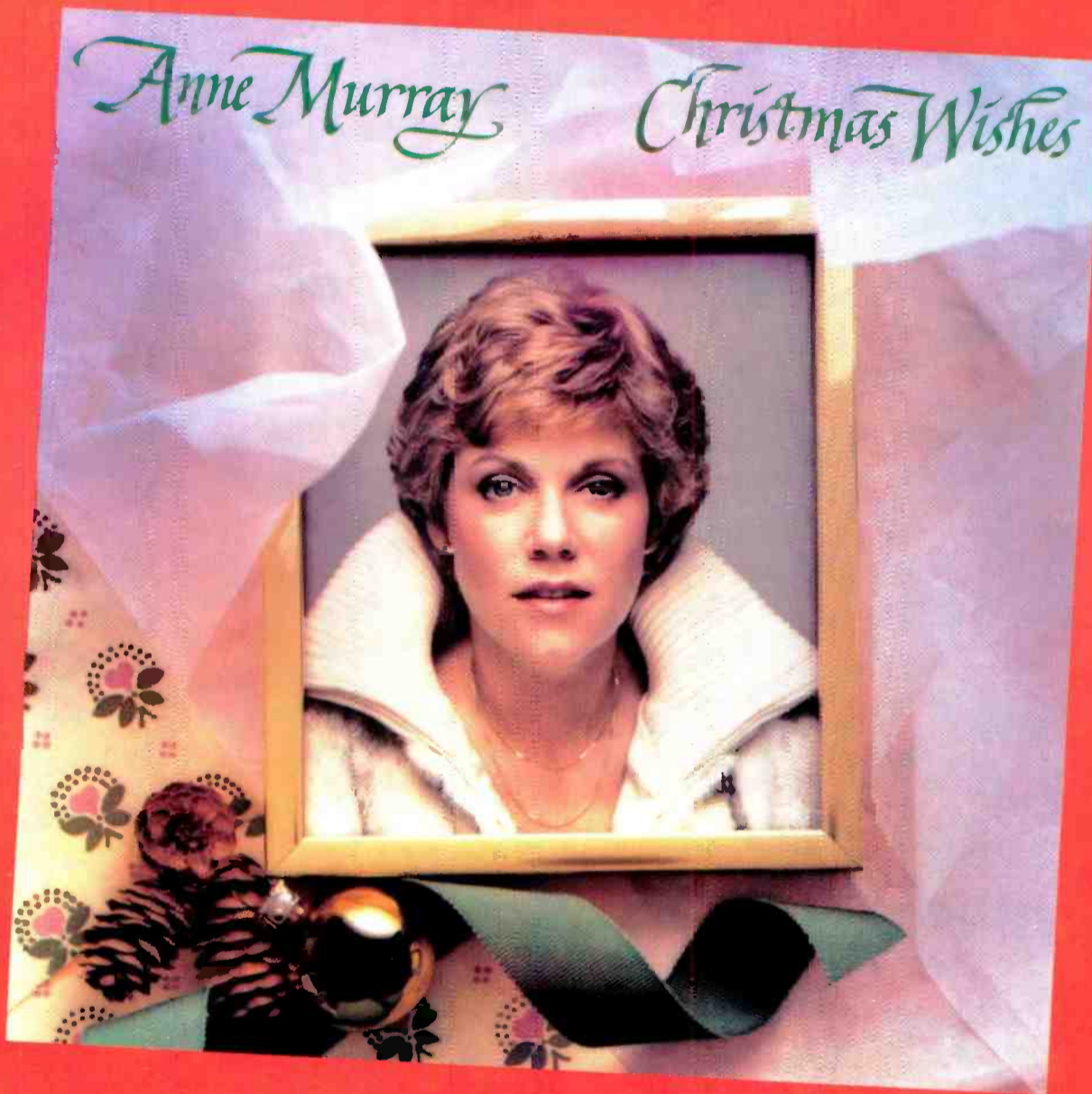


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1 1/4	%	Altec Corporation	—	5	11/16	11/16	—	-1/16
38 1/4	26%	ABC	7	1264	35%	35%	35%	— 1/4
45 1/4	28 1/2	American Can	9	674	37	35%	35%	— %
4%	2%	Automatic Radio	5	61	4%	4	4%	Unch.
61 1/4	40 1/2	CBS	8	242	53%	53%	53%	Unch.
45%	31 1/2	Columbia Pictures	9	85	41%	40%	40%	— 1/4
8%	4%	Craig Corporation	—	14	7%	7%	7%	Unch.
67 1/4	43%	Disney, Walt	14	281	54%	54	54%	+ 1/2
8%	3 1/4	Electrosound Group	9	6	4%	4%	4%	Unch.
9	3%	Filmways, Inc.	—	148	5%	5%	5%	— %
22 1/2	14%	Gulf + Western	4	336	16%	16%	16%	+ 1/2
19%	11%	Handleman	8	36	14%	14	14%	+ %
15%	7 1/4	K-tel	5	7	3%	8%	8%	+ 1/4
82 1/2	39	Matsushita Electronics	12	36	57%	57	57%	Unch.
59	38%	MCA	7	104	42	41%	41%	+ 1/4
14 1/2	8%	Memorex	—	70	13%	13%	13%	Unch.
65	48	3M	9	2314	52%	51%	51%	+ 1/4
90 1/2	56%	Motorola	11	749	72%	71%	71%	+ 3/4
59%	36%	North American Phillips	6	67	37%	36%	36%	+ 1/4
20	6%	Orrox Corporation	—	44	10%	10%	10%	Unch.
39 1/4	21 1/2	Pioneer Electronics	16	—	—	27%	—	Unch.
32 1/2	16%	RCA	—	994	18%	17%	18%	+ 1/4
26 1/4	14 1/2	Sony	13	1144	18%	18%	18%	— 1/4
43	23%	Storer Broadcasting	18	136	32%	31%	31%	— 1/4
6%	3%	Superscope	—	50	3%	3%	3%	— %
34 1/2	24%	Taft Broadcasting	10	749	35%	34%	34%	+ %
58 1/2	33%	Warner Communications	19	1139	56	55	55%	+ 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	%	1 1/2	Koss Corp.	49	8%	8%
Certron Corp.	50	1 3/16	1%	Kustom Elect.	9	2%	2%
Data Packaging	—	6%	7 1/4	M. Josephson	3	18%	18%
First Artists	—	—	—	Recoton	—	2%	3%
Productions	—	5%	5 1/2	Reeves Comm.	84	30%	30%
Integrity Ent.	155	6 1/2	6%	Schwartz Brothers	—	2%	3%

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

AFM, Labels Deal Is Firmed

• Continued from page 1
The 8% rise in wages will bring the tab for a normal three-hour commercial session to just over \$158 the first year, and to almost \$170 in the second year.
The symphonic rate for a three-hour session will jump to \$168 in the first year and to almost \$179 in the second. In the classical area, a move

to seek special terms to foster opera recording in the U.S. was rejected by union negotiators.
Both the Special Payment and Music Performance Trust Funds have been receiving contributions from manufacturers of slightly more than 0.5% of suggested list price, less packaging and free goods deductions.
The Special Payments Fund rewards sessionmen according to the number of sessions they participated in over a five-year period, and have reached annual payments to individuals of as much as \$50,000 in the past. The Trust Fund sponsors live concerts across the country and in Canada, paying union scale to performers.

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NPR Seeking Corporate Funding Mankiewicz Sets Plan To Counteract Budget Cuts

By BILL HOLLAND

WASHINGTON—National Public Radio (NPR) has begun an aggressive campaign to seek its operating revenue from non-governmental funds and to solicit corporate contributions to fund its news and arts budgets.
NPR president Frank Mankiewicz made the announcement of a bold financing plan at a press conference Wednesday (11), a plan predicated on the federal budget cuts which will trim public radio's federal dollars nearly 50% by 1986. Because of public broadcasting's unique "insulated" future funding by Congress, Mankiewicz made it clear in his remarks that "no matter who is President, the funds (for NPR) won't go back up in this decade." About 70% of NPR's annual budget of \$20 million has derived from federal funding.

He said that NPR shares President Reagan's belief "that corporations and foundations will help take up the slack caused by the decline in federal dollars, and we are ready to meet that challenge."

Mentioned but not discussed during the press conference was an intense and lengthy meeting the day before with White House officials about the plan. "We wanted to let them know what we're up to," Mankiewicz told reporters.

NPR has hired a New York public relations firm, the Hannaford Co., to coordinate the corporate presentations around the country. (The firm was formerly called Deaver-Hannaford, but partner Michael Deaver is presently chief of staff to President Reagan. Peter Hannaford is also a former Reagan campaign advisor.)

"We're going to remind businesses that President Reagan has said the private sector will make up

the difference," Mankiewicz joked. "We intend to quote the President liberally on that."

The corporate underwriters from the private sector will be approached by business leaders already involved with NPR, and they will be asked to buy tax-deductible "shares" in the public radio's arts or news fund. The funds will be used to support all NPR programming, and credits would be spread overall.

Each share in the news fund, Mankiewicz said, would cost \$250,000, and one share would bring an underwriter full credit or one year NPR is looking for at least 20 shareholders.

Task forces are already at work in Los Angeles, Chicago and New York, he said. The New York group is being led by TWA president C.E. Meyer Jr.

In addition to the corporate un-

derwriter section of the new departure. NPR also plans to expand its satellite use possibilities (it is one of the few networks to feed its national programs via its own satellite). Mankiewicz said that several companies have approached NPR already about wanting to use it on a cost-sharing basis. Since the satellite costs \$3.5 million a year to operate, "new users would allow us to free those funds for other uses," he said.

Also mentioned as income generating possibilities are NPR program cassette sales, cable audio, and a tie-in to future home computer systems.

National Public Radio has 255 member stations nationwide, and often draws a weekly comprehensive audience of five million. Most of the revenue gained from this proposal would be used to fund national programming; the federal monies would continue to go to the local stations.

Specialty Plant Enlarges WEA's Pressing Capacity

By LAURA FOTI

OLYPHANT, Pa.—WEA Manufacturing's new plant has begun operation here, pulling together staff and equipment from various other facilities to create the major source of records and tapes for WEA labels.

The new facility, Specialty Records Corp., joins Allied Records in California as one of two major suppliers of WEA product. The 250,000-square-foot facility is located on 50 acres and took two years to build.

Tape duplicating at the new plant turns out close to 100,000 tapes per day, or about 30,000 per eight-hour shift. The facility is in operation 24 hours a day.

Quality control plays a large part in the plant's operations. Not only are tapes and records sampled at a high rate of frequency, but work has been done with limited-quantity audiophile prerecorded tapes and digital albums. Custom work of all types
(Continued on page 92)



CASSETTE CHECK—An employee of WEA Manufacturing's new plant in Olyphant, Pa. checks one of the many tape duplicating machines.

Music Gives MCA Boost In Quarter

LOS ANGELES—The MCA Records Group continued to show profitability during the third quarter ended Sept. 30, 1981.

The records and music publishing division's earnings increased 29% to \$7,040,000 from \$5,438,000. Revenues for the quarter dropped 5% to \$44,522,000 compared to \$46,714,000 during the comparable quarter last year.

For the nine-month period, the division income rose 130% to \$18,165,000 from \$7,894,000. Revenues slipped to \$125,484,000 from \$128,128,000.

The positive showing of the records and publishing division provided a bright spot for parent MCA Inc., which reported lower earnings for the quarter and nine month period, due primarily to disappointing results of the filmed entertainment division.

For the three month period, MCA Inc.'s revenues were \$320,734,000 compared to \$332,387,000 for 1980. Net income dropped to \$20,566,000 or 86 cents per share compared to \$43,234,000 or \$1.83 per share in 1980.

For the nine month period, revenues were \$990,184,000 compared to \$959,624,000 while net income dropped to \$75,657,000 or \$3.17 per share compared to \$110,739,000 or \$4.70 per share in 1980.

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Rock 'n' Rolling

The Stones In Concert: New York Ticket Trauma

By ROMAN KOZAK

NEW YORK—They are not rioting outside the doors like kids without tickets did in Hartford, Conn., where 63 were arrested for trying to break into the Rolling Stones show Monday (9) at the Civic Center. But people in and around the music business have been putting the squeeze on to get to see the Rolling Stones during their five New York dates.

"It's past craziness here, the men in white are already outside," jokes a beleaguered Stu Ginsburg, national publicity director of Atlantic Records. On the morning of the first Rolling Stones show (out of two) at Madison Square Garden (12), he said he had a pile of 100 'phone calls from people asking for tickets.

"If you figure that two million people wrote in to Madison Square Garden, asking for 40,000 seats, you have to figure that the same sort of demand exists within the business. More so, because it is the music business. This is one of the first times

where people didn't care if they had to buy them," he says.

Tickets to all the Stones shows have been strictly controlled by Bill Graham, says Ginsburg, and some have been made available to people in the industry. Usually at a hot Madison Square Garden show, a record label will buy about 150 tickets to be distributed to press, radio, retail and people within the company.

In addition, the promoter will hold back some tickets to sell or give away, and an opening act gets tickets. This was also true with the Stones, though no one will say on the record how many tickets went to the industry from the 100,000 sold for three shows at the Byrne Arena in New Jersey and two at Madison Square Garden.

Mostly, they were all paid for. There is a no-ticket press area at the Byrne Arena where guests were invited, and even the Rolling Stones have friends they have to take care of, but a lot of people who expected to get in for free learned they had to pay. According to sources, Tina Turner, who opened for the Stones at the Byrnes Arena, had to pay for her tickets; so did Pioneer Stereo, which will be sponsoring shows at the Byrne Arena; and so did a top retailer, who usually gets free tickets as a matter of course. This time around, he was told he would have to pay.

Not everybody was happy with this arrangement, least of all those who got no tickets at all. But requests to buy additional tickets fell on deaf ears.

The Rolling Stones, their organization, their press agent Paul Wasserman, Bill Graham and Atlantic are not known for being generous to a fault on such occasions, and only so many tickets were available, of course.

So some had to be turned down. But that didn't stop mutterings about the Stones being rude, or

(Continued on page 92)



STILL HOT—Gary U.S. Bonds gives a rousing show at the Musexpo '81 Gala. He was one of several performers at the Miami convention earlier this month.

Almo/Irving Bows Offices In Nashville

NASHVILLE—Almo/Irving Music, the publishing wing of A&M Records, will make its official entrance into this community when the firm opens its new Nashville offices Jan. 1.

Serving as general manager will be David Conrad, who served as general manager of Pi-Gem/Chess Music for 10 years. Pi-Gem/Chess was recently purchased by the Welk Music Group.

Prior to opening the new Nashville division, Almo/Irving's involvement here came through a co-publishing arrangement with writer Troy Seals for Down In Dixie Music. The company also bought half of Danor Music several years ago, which has kept the firm active on the country charts. However, this marks the first time Almo/Irving will have its own offices and staff in Nashville.

Lance Freed, president of Almo/Irving Music, sees the expansion as a means of reinforcing the firm's ties with country music, broadening its international involvement with Nashville-based songwriting talent, and working more closely with the local music industry here.

"Our emphasis will be on developing key writers who will expand our catalog and help us grow in the field of country music," says Freed, adding that at this time, there are no plans for in-house production within the Nashville operation.

Almo/Irving Music will be located at 1010 16th Ave. South, Nashville, Tenn. 37203. **KIP KIRBY**

Spector Medley

LOS ANGELES—CBS is releasing a nine-song medley from the classic "Phil Spector Christmas Album" to pop, r&b and pop radio stations for promotional use only. The LP, featuring the Ronettes, the Crystals and Darlene Love, was reissued on Pavilion several weeks ago.

CBS Bolsters CX Via Top Acts

• Continued from page 3
pany has yet to release CX-encoded product, however.

"They are interested and will fall in line when they see the direction we're going in," Jamieson maintains. "When we start to come with catalog, the competition will follow the same route. There's a wealth of catalog items that can be released. We can get name power and a wider cross section of material. We're not diminishing our efforts at all in new releases."

According to Jamieson, standard editions of these titles will be deleted in keeping with the single inventory philosophy.

Meanwhile, a small L.A.-area audiophile firm, Mirror Image Pressings, is set to become the first non-CBS label actually offering encoded software. "Uncontrollable Urge," by British jazz-rock fusion group, Brand X, is being cut both in CX and non-CX versions. The record is expected to be in stores in early 1982.

In his new post, Jamieson will work with the CBS Technology Center—where the process was invented—and with the CBS studios and a&r departments in coordinating the CX product flow and the signing of new hardware and software licensees. Jamieson also will serve as liaison with outside CBS software licensees and other CX

Halsey Adjusts Operation Structure; Expansion Aim

• Continued from page 4

into Woody Herman's new nightclub scheduled to open in December in the New Orleans Hyatt Regency. In January, Halsey plans to begin shooting a 13-week half-hour tv series from the club that will spotlight Herman and his jazz and big-band guests.

Halsey says he has acquired three separate motion picture properties which he's developing as vehicles for Mel Tillis and Roy Clark, and is in negotiation to acquire another booking agency.

"We have six or seven cable or syndicated tv projects on the drawing boards, a possible Oak Ridge Boys special, and we're now in the process of scouting film scripts we can develop for our clients," says Halsey. "We are also committed to moving into the commercial field and will be representing our roster to various advertising agencies in this area."

With the addition of Roy Orbison, Terri Gibbs and Woody Herman for representation, there are nearly 20 artists handled by the Halsey Agency. And through the purchase of Churchill Records recently, Halsey now finds himself back in the record production business, his first venture in this direction since his demise of GRT Records in 1978.

Halsey also wants to step up his already-booming international interests with Halsey Co. International. A pioneer in the area of overseas country expansion, and he plans to be more involved within the next five years in foreign tv, packaging and publishing for his acts.

Confirmed to serve on the board of directors for the newly formed Halsey Co. International are the following members: Norman Weiser, president, Largo Music; Art Stolnitz, senior vice president, Warner Bros. Television; Dan Sklar, senior partner in the legal firm of Sklar, Coben & Stashower; Bob Austin, publisher emeritus, Record World;

and Halsey Co. executives Dick Howard, Ernie Smith, and Sherman Halsey.

PolyGram Cites Sales Progress

• Continued from page 3

talent acquisitions and executive personnel.

As for its pop mainstream efforts, Hensler adds that the company can best fill its pop priorities with a pared roster, which doesn't preclude major signings along the way. That roster is now at 50 artists, down from a level of 150 a year ago and 250 two years ago.

Both Schein and Hensler admit that PolyGram's distribution system—a highly computerized network that was put in place after the company's 1978 "Saturday Night Fever" and "Grease" soundtracks boom—was geared to a larger turnover "that didn't work."

The executives raise the possibility that they may still make a deal with another "medium-sized" label to share distribution facilities. An attempt earlier this year to make such an arrangement with MCA fell through.

But, Hensler assures the trade, the company would not place its catalog in the hands of independent distributors and is, in fact, thinking along the lines of making deals for distribution of other labels on the order of pressing and distribution ties tried by others. Although PolyGram cannot fulfill the "pressing" phrase internally, Schein suggests that it can assure labels of its ability to "get a good price" for any labels it takes under a p&d arrangement.

Hensler says it would be a "great waste" to lose independence and control of PolyGram's catalog through independent distribution.

"We're starting to build again after taking down, with the built-in safety of catalog," Hensler declares.

IRV LICHTMAN

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equipment users.

The CX program was formally introduced at the June Consumer Electronics Show in Chicago. The system's application required signal encoding at the disk cutting lathe and decoding at playback with consumer's stereo equipped with outboard circuitry or amplifiers and receivers with built-in CX design.

On the hardware side, CX licensing ties continue to mount, and Jamieson hinted of an announcement concerning a Japanese electronics giant. CX hardware licensees now include Nakamichi, Applied Technology, Phoenix Industries and Backes & Muller.

Jamieson says increasing amounts of hardware incorporating decoder circuitry would show up at winter and summer CES.

CX videodisk applications also are being developed. The Pioneer laser optical videodisk and RCA capacitance videodisk—neither of which employs digital audio—both soon will incorporate the system, according to CBS.

Jamieson emphasizes that the program is tied to growing complaints about disk pressing quality, and offers better sound to the average listener. "We're not approaching this as an audiophile recording," he notes.

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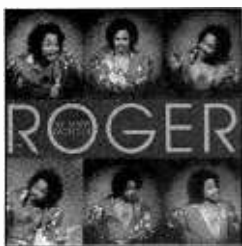
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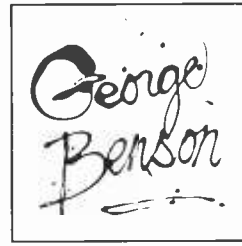
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ASCAP Members Get \$7 Mil CBS Retroactive Payout

• Continued from page 1

Hal David, ASCAP president, notes that distribution is being made to members in the same proportion as shares of distribution they were credited with in the designated years.

The 1977 portion of the settlement payment is given as \$1,401,978.07; that of 1978, \$924,630.48; 1979's, \$1,413,706.07; the amount for 1980, \$2,073,646.28; and for the March and June 1981 periods, \$1,661,909.37.

Back payments by CBS for the years 1970 (the first year to be affected by the freeze in payments after the launch of the antitrust suit) through 1976 added up to \$1 million, too small an amount if prorated over the seven years to make separate apportionment practical, David says in a cover letter going out with the checks.

The \$1 million received for the 1970-76 period was added into the 1977 amount, he adds.

Over and above the amounts going out to ASCAP members is \$257,462.96 of the CBS back payment, plus interest, earmarked for foreign societies and for administration expenses.

Ed Cramer, president of BMI, says that a special distribution of its retroactive CBS money is not feasible. He says that in the case of his organization, the period affected extends far deeper into the past than the 1969 suit launch.

At least another six years is involved to cover a period for which

BMI claimed faulty accounting by CBS in a supplementary action to the antitrust case. Cramer notes that the settlement with BMI for \$5.5 million covered claims in this law-

suit, as well.

The often bitterly contested antitrust suit, which last almost 12 years, twice went to the U.S. Supreme Court before that body handed

down its final decision favoring the performing rights organizations early last March (Billboard, March 14).

Separate agreements in settlement

of the retroactive claims and for license fees over the next five years were negotiated by ASCAP and BMI with CBS this past summer.

IS HOROWITZ

Sony Asks Court For Rehearing

NEW YORK—The Sony Corp. of America has petitioned the U.S. Court of Appeals for the 9th Circuit to rehear its ruling that duplication of copyrighted material at home is illegal.

The company asks the Court to withdraw its opinion and rule that video programming broadcast for the general public and recorded for home use does not constitute copyright infringement; and that the manufacture and/or sale of video recorders does not contribute to copyright infringement.

A three-judge panel held last month that home video recording constituted copyright infringement, and that VCR manufacturers, distributors, national advertising agencies and retail stores are liable for such use, regardless of the circumstances (Billboard, Oct. 31). The plaintiffs are Universal Studios and Walt Disney Productions.

The Sony petition maintains that the 9th Circuit's ruling "will be the death knell of the VCR" if not withdrawn. It said that the opinion "has impugned the legality of the daily conduct of millions of American consumers who own and use videotape recorders for private purposes in their homes," and has "threatened the livelihood of thousands of Americans engaged in providing videotape and videotape recorders for the public."

Sony, which filed the petition on behalf of Carter Hawley Hale Stores, Federated Department Stores, associated Dry Goods Corp., Henry's Camera Corp., Doyle Dane Bernbach Inc., and William Griffiths (a Betamax user), may be "buying time" for Congressional legislation that would permit home videotaping of copyrighted material, according to industry sources.

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Vol. 93 No. 46

Commentary

Going 'On-Line' To Oblivion

By DAVID B. BLAINE

An open letter to Henry Droz... and others.

Dear Henry:

I remember the feeling I was left with after your NARM keynote address last April in Florida—no clear answers to all the old industry questions, lots of new industry questions, and a veritable cornucopia of difficult challenges to our business as it moves toward the 21st century.

But I also felt that yours was a presentation and perspective which exhibited a proprietary sense of concern for the industry as we, manufacturer and retailer alike, know it, and that the spirit of mutual awareness and cooperation you bespoke would prevail over the most complex issues which might confront us all in the future.

This letter is addressed to you because rumors persistently point to WEA as a potential principal in a most frightening and possible devastating scenario.

If WEA is not yet cast in this role, forgive me and accept my comments as food for thought should you consider the part. This letter is really addressed to you and your peer group within the record industry, all of you whose day-to-day decisions chart the course we eventually all sail on this ship.

The implications of the soon-to-be test-marketed Home Music Store concept are broad in scope, from the obvious short-term additional revenues which could accrue to manufacturers on top of those from existing retail sales, to a long-term change in the very structure and character of our industry.

'Home Music Store' cuts to the bone of our business

Do not be fooled by those proponents of the Home Music concept who would have retailers believe they're not talking displacement sales via satellite transmission and "legalized" home taping, because they certainly are.

If the WCI 1980 Consumer Study was right, our industry's continued growth depends upon tapping the demograph of the "intermittent" buyer—the one who doesn't come into our stores regularly. By giving that purportedly large consumer group the wherewithal to stay home and buy records, the industry is certainly not offering an incentive to help increase store-based retail sales.

Do not be fooled, either, by Home Music's apparent willingness to offer modest concessions to palliate the retailer at the outlet, such as delayed transmission of new releases, or restricted availabilities. No one goes into business with a no-growth game-plan and I am certain Home Music realizes the true potential of this concept.

I am equally certain that manufacturers of prerecorded product realize the astronomical profits which could accrue in a situation where all of their current production and distribution expenses were eliminated via "direct" transmission and the elimination of record retailing as we know it.

So why shouldn't you sign licensing agreements with Home Music? If the death of retailing in its current form and the soul of the business are unimportant issues, there is no reason.

Not only could your profits increase to levels not even dreamed of by your planning groups, but the irony would be almost surreal. I can see headlines in the trades: "Record Manufacturers Reap Infinite Profits From Home Taping," and "Labels Choke Retailers With Umbilical Cord."

For years, manufacturers have dealt, at best inadequately, with the root causes of home taping—escalating costs, reduced consumer discretionary income, poor quality control, to name but a few.

In an industry where retailers often depend upon accessory (i.e. blank tape) margins as the difference between a profit/no profit situation, your answer has too often been bilious and

superficial, throwing the onus for solution back onto the retailer.

If we relied on the margins we can throw off from record and tape sales alone, goodbye retailer. The real world has Kemp Mill, Penguin Feather, Harmony Hut and George's within six blocks of me, pricing on prerecorded product to get back this week that piece of the pie that was taken from them last week.

And now, you may have found a way to reap virtually unlimited returns from a parasitic drain on the industry which only yesterday was sucking away the lifeblood of the business, according to you and your industry peers.

The logical extension of the Home Music concept cuts to the very bone of our business—the intensely personal thing that music is to every person who loves it.

Today, Home Music claims, and some industry mavens agree, that theirs will be a peripheral piece of the pie. The fact is a computer could easily be programmed to tell me that if I like the new Sibelius 2nd, I'll like Bruckner's 4th, or Stan Getz, if I like Dexter Gordon—an electronic cross-matching referral service.

I want a warm, living being who gets excited in front of my very eyes when talking to me about the new Police album or Kiri Te Kanawa; someone I can trust, another person who shares with me one of the greatest joys I have—a love of music.

In the extreme, a computer hooked to a satellite hooked to my cassette deck and designed to make me spend my money in the most impersonal way for a most personal thing is my idea of hell.

Imagine, Henry, if you will, a world in which dinner was a holographic image of dinner at Chasen's, summoned life-like to your dining room table, disappearing electronically a bite at a time while you swallowed a pill which gave you all the nutrients with none of the pleasure.

What a cold, functional dead-ass world that would be. Just plug in my pleasure centers and never mind about reality.

It's a most dangerous thing you may be considering, Henry, removing one more of the human elements from a business which must remain human to succeed. In the end, music could become just one of a myriad number of cold and impersonal leisure-time activities chosen by a complacent populace slowly turning off a world without stimuli.

Laying the cornerstone of the retailers' mausoleum

And who's to say that the living, breathing Henry Droz couldn't be replaced by the Henry Droz Memorial Satellite. If the retailer could be eliminated, a Home Music operation could negotiate directly with the artists and eliminate the manufacturer, too.

While the industry is busy talking about WEA's new 8-track and cassette policies my fellow retailers and industry trade groups should be storming the gates of the palace over this threat, which is far more real and far-reaching. It concerns me deeply that they are not, and I urge them all not to sit passively by while the cornerstone is laid for what could be the retailers' mausoleum.

Call me reactionary, call me old-fashioned, but I know nothing will ever take the place, for me, of getting excited by a new record, buying it, taking it home and putting it on my turntable. And I would never be able to summon that kind of passion without the excitement of a record store.

David Blaine is general manager of the Waxie Maxie retail chain in Washington, D.C.

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:

William R. Etheridge (Letters, Oct. 24) needs a history refresher; so, presumably, does the editor who ran his letter.

The term "LP" first appeared on Columbia's revolutionary, new 33 1/2 r.p.m. long-playing records, ca. 1950. They appeared in 12-inch and 10-inch sizes; and since even the 10-inch ones could hold an entire symphony, or a multi-cut pop album, they were emphatically equivalent to "albums." The only singles at the

time were 12-inch and 10-inch 78s, though 7-inch 33s eventually appeared (and faded away again).

Months later, RCA brought out the 7-inch, 45 r.p.m., both for singles and for longer works (which were, like their 78 predecessors, albums of several disks—and which shortly disappeared in light of the LP's competition). A few years later, when technical advances (probably variable-pitch cutting) allowed a bit more to be put on a disk, the 45 "EP" (extended-play disk),

with two songs per side appeared.

The term "LP," then, originally referred to the 33 1/2 disk format. But since each LP was the equivalent of an album of 78s, the two terms have become interchangeable. If it now "denotes a long-playing 'single,'" as Mr. Etheridge maintains, that's a new use of the term.

Ivan B. Berger
New York City

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UNUSUAL DISK DUET

Domingo & Denver Spark Adult Contemporary Radio; Sales Rise

By DOUGLAS E. HALL

NEW YORK—Is Placido Domingo the Mario Lanza of the 1980s? Would Domingo and John Denver have a hit record if Al Herskovitz were not an opera buff? Will WIP-AM Philadelphia, WGN-AM Chicago and WJR-AM Detroit get a reputation for breaking records?

These are some of the interesting questions being raised by the Domingo/Denver duet, "Perhaps Love," is raising as it heads toward reported sales of 250,000 units.

Adult contemporary stations are finding it an important addition to playlists, and CBS is claiming solid sales of the Columbia Masterworks album despite the fact that there is no single track and the Masterworks line is priced above CBS pop product.

It all started about a month ago when CBS Records local promotion man Herb Gordon offered to play the cut for WIP program manager Herskovitz at the end of his visit to the station.

Herskovitz was meeting with Gordon because his music director Bob Russo was ill. Gordon offered the record to Herskovitz with the comment, "I know you are an opera fan. I have an unusual record and I don't know what to do with it."

Herskovitz didn't know what to do with it either, but he kept thinking about it to the point that he went into see Bill Weber while Weber was doing his midday show and asked Weber to try the record out.

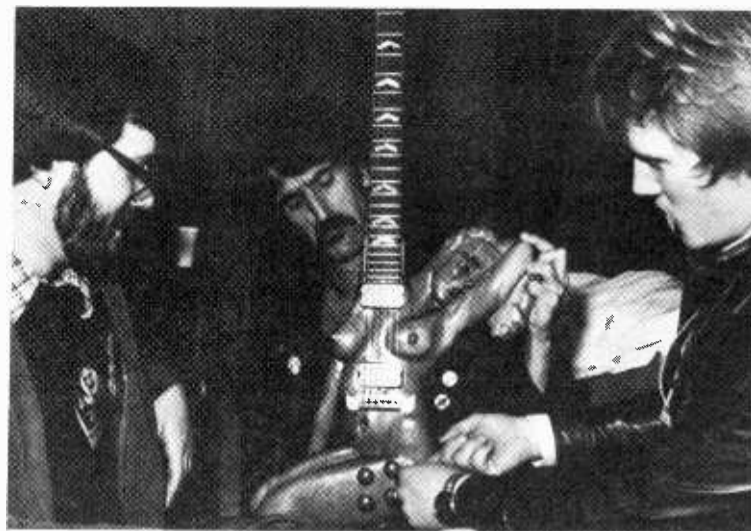
Herskovitz, who notes, "We usually don't experiment on WIP," found an instant positive listener re-

sponse with phone calls. "It was an explosion. I've never seen such excitement in Philly in the three years I've been here. There's no question that this record can go platinum."

From Philadelphia, other adult contemporary and MOR stations started to go on the record. At WJR Detroit, operations director Joe Martelle and music director Gene Elzy added it after a listen and got "tremendous response." This has prompted them to add other cuts from the album.

In Washington, WMAL-AM operations director Jim Gallant found it to be "the type of song we all feel fills the need for variety among adult listeners." The reception was such that Gallant showcased the LP in a feature and the station occasion-

(Continued on page 43)



Billboard photo by Chuck Pulin

SHAPELY GUITAR—WDEK-FM DeKalb, Ill., program director Ward Holmes, right, admires Jeff Johnson's hand-carved "Marilyn Monroe" guitar as they meet with Frank Zappa, center in New York. Johnson won a trip to New York with Holmes to see Zappa at the Palladium when his guitar won first prize in a contest.

PD Explains Success Of KZZP Innovation, Product Recall Credited For High Rating

By AL SENIA

PHOENIX—Dave Anthony, the program director of radio stations KZZP-AM-FM here, has a simple explanation for the rousing success both have been enjoying: Innovation, mixed with a strong dose of "product recall."

"Everything we do has one or two basic results that we get out of it."

Anthony says. "We get a lot of outside press. And we emphasize product recall. Whenever someone thinks radio, we want them to think KZZP."

Since Anthony took over this spring, he developed a more lively playlist, placed a greater emphasis on air personalities and relied more

on highly visible, group promotions.

Some may criticize the methods but few could quibble with the success. In the spring Arbitrons, KZZP-FM skyrocketed from 3.0 to a 5.8 overall market share. Combined with the 1.0 share garnered by KZZP-AM, which is simulcast 24 hours a day, Anthony emerged "as the No. 1 contemporary station in the market."

Longtime rocker KDKB-FM increased from a 6.2 to a 6.5 in the last book, which is just a shade behind the combined ratings of KZZP-AM-FM. And venerable MOR station KOY skidded from a 8.4 to a 6.4.

Now Anthony says KZZP, which is owned by Western Cities Broadcasting, won't rest on its new-found laurels. "I like to be first on some things," he says. "I won't copy anybody else."

One of the most powerful weapons KZZP has in its arsenal is morning drive-time DJ Jonathan Brandmeier. His fast-paced and at times irreverent style has drawn a near cult following in the Phoenix market, especially among women. Brandmeier, who came to the station from Wisconsin, is featured in much of KZZP's television and print advertising. His appearance at promotions can draw thousands of fans.

Anthony claims rival stations have been trying to lure Brandmeier away with lucrative contracts—and are sending tapes of his shows to out-of-town stations in the hope he'll be attracted to greener pastures elsewhere.

But Anthony rejects the notion that KZZP's ratings lead rests solely with Brandmeier. "We don't lay all our cards on him," Anthony says.

(Continued on page 43)

KLAC Celebrates 11th Anniversary

LOS ANGELES—KLAC-AM celebrated its 11th anniversary as a country station here at the Magic Mountain amusement park Saturday (14). Headline entertainment was provided by Larry Gatlin and the Gatlin Brothers Band and Dottie West. Local acts also performed, courtesy of the Academy of Country Music.

ONLY 39 DAYS LEFT

Yule Songs Creep Into Programming

By ROBYN WELLS

NASHVILLE—Although holiday offerings from Kenny Rogers, Anne Murray, John Schneider, Mickey Gilley, Slim Whitman plus Elektra's 10-artist compilation package have already shipped, most country radio stations have no plans to jump the gun on their annual Christmas programming.

Most stations surveyed start sprinkling their programming with a Christmas cut or two per shift following Thanksgiving. Seasonal songs are gradually stepped up until Christmas, when many stations depart from regular programming for at least an hour. Some stations, such as WHN-AM New York, produce in-house specials, offering Christmas tunes and reminiscences from artists.

In terms of Christmas singles, most agree that it's the exception rather than the rule for a seasonal re-

lease to chart. "If a Christmas record is receiving a lot of promotion and is selling well locally, then we may chart it," says Steve Wilmes, music director, WIRE-AM Indianapolis.

The new Christmas product excites most programmers. "People are looking for something fresh," observes Rudy Uribe, assistant program director, KLAC-AM Los Angeles. "We had more requests last year for a single by Elmo and Patsy called 'Grandma Got Run Over By A Reindeer' than we did for 'White Christmas.'"

Sums up Dale Turner, program director for WSAI-AM-FM Cincinnati, whose stations are also implementing the syndicated "North Pole Reports," penned by Johnny Carson's monologue writer. "It's a great time of the year. You can throw away the research for a while and plug in some fun stuff."

Buffalo's WGRQ Is Top AOR Station

By HANFORD SEARL

BUFFALO, N.Y.—Aggressive image campaigns, constant merchandising and definitive programming have established WGRQ-FM as the top AOR station in this market.

Within a year, the Taft Broadcasting outlet jumped from a 3.6 share to a 7.6 in the Arbitron ratings, ranking it fourth among 22 stations here.

"We've positioned ourselves as Buffalo's rock station by re-creating our logo, heavy merchandising and specific programming," reports program director George Hawras.

Starting at the station in March of 1980, Hawras replaced the entire QFM-97 staff, pushed for a new studio and instituted extensive marketing goals through 50 outside outlets.

Now centralized at Cavages Record retail and K&S Auto stores, the Burkhart-Abrams client floods Western New York with the "97 Rock" logo while insuring a core demographic of 12-24 listeners through local research.

WGRQ-FM outdistanced rock rival WBen-FM at 7.1, WPHD-FM with 6.4 and WZIR-FM at 0.5 in last

spring's book by merchandising records, posters, buttons, caps, jerseys, bumper stickers and concerts.

Technically album-rock, the current station format ranges 25% new music, 60% music six months to seven years old and 15% over seven years.

"It's tough to break new groups. Record companies will have to re-evaluate their marketing used the last 20 years and choose video and cable tv as an alternative. Radio's tightening up," says Hawras.

New product enjoying top response includes Greg Lake, Donny Iris, Diesel, Billy Squier, the Pretenders and Rick Springfield.

Such superstars as Genesis, Journey, the Police, Rolling Stones, Pat Benatar, Triumph and Bob Seger are hot programming now.

Sharing space with sister station WGR-AM, the FM DJ lineup finds Larry Norton and Kevin Schuttes 6-10 a.m., Carl Russo 10 a.m.-2 p.m., Hawras 2-4 p.m., Paul Heine 4-8 p.m., Mark Henning 8 p.m.-1 a.m. and Cindy Chan 1-6 a.m.

Out Of The Box
HOT 100/AC

WHEELING, West Va.—Greg McCullough, program director for WKWK-AM, has added the new **Eddie Rabbitt** single, "Someone Could Lose A Heart Tonight" (Elektra), to the station's playlist. "It's a tremendous song," says McCullough, who assumed his post last month. "It's toe-tapping music that makes you feel great." **The Beach Boys** remake of "Come Go With Me" for Caribou also knocks him out. "If people are going to listen to our station, this is the kind of music that's going to do it." He is also enthusiastic about a Christopher Cross tune called "Passenger" by Passenger for the Friendship label ("It's not as predictable as you might think").

AOR

WESTERLY, R.I.—Steve Feldman has a talent for turning a phrase. The music director for WERI-FM, covering the greater Providence area, was chatting with members of **the Rings** earlier this year when talk turned to the group's musical direction. The broadcaster suggested the Beantown rockers call their new disk, "Rhythm Method," and the group decided to take his cue. He says the title of the MCA disk is "more of a play on words than a social statement." The station also added the new **Cars** record, "Shake It Up" (Elektra). "People just love to groove on their sound," says Feldman, who also likes the new **Eddie Schwartz** LP, "No Refuge" (Atco), because the title track is "a good first-listen song that hits you right away."

BLACK/URBAN

PITTSBURGH—**Dynasty's** new single, "Love In The Fast Lane" (Solar) and **Tom Grant's** "Heaven Is Waiting" single (WMOT) are the adds this week at WAMO-FM. Music director John Anthony also digs "I Can't Go For That (No Can Do)" by **Hall & Oates** (RCA). He calls it "a smash. I love it." He's also placed a cut from "The **George Benson** Collection" (Warner Bros.) called "Never Give Up On A Good Thing" into heavy rotation, calling the track "a natural" for his format since Benson is a local favorite. And he has words of praise for **the Bar-Kays** "Hit and Run" single on Mercury. "We don't play much funk until late in the afternoon, but this record is a strong exception," Anthony adds.

COUNTRY

EAU CLAIRE, Wis.—"It's just real nice country," says Rusty Rogers, music director of WAXX-FM, speaking about **Joe Stampley's** new Epic single, "Let's Get Together And Cry." The cut is Rogers' pick hit of the week. He also likes **Rheba McEntire's** "Only You" single for Mercury, noting that the singer does "an excellent job" on a Patsy Cline favorite. On the album front, the music director feels "Still The Same Old Me" by **George Jones** (Epic) is "a strong record that's loaded with possible single picks."

Back To Basics For Superstars Formatted WDVE-FM

By JOHN MEHNO

PITTSBURGH—According to program director Dave Lange, the success of Superstars formatted AOR WDVE-FM is a matter of executing the basics.

"You try to create an exciting air presence and there are the basics—promotion, music, personality and signal—that are the same, no matter what the format," Lange says. "We've been striving to pull that together. We've always done a good job and now we're trying for 100%."

The actual statistics, according to the most recent (spring) Arbitron, show that WDVE has a 7.9 share overall, up from 6.4 in the fall 1980 book and 5.4 from the spring of '80. That makes WDVE the number two station in the market, trailing only perennial leader KDKA-AM. Like most AOR stations, WDVE's greatest strength is in the evening hours, but it also has impressive numbers in other dayparts.

Morning drive has grown steadily, from 3.8 to 4.8 to the current 5.2 over the last three books. Lange credits the morning team of Jimmy Roach and Steve Hansen, who have added a bizarre element of personality to the usual blend of music and information.

"We wanted to get a lot more personality in the mornings," Lange says. "There was no way to deny the success of a Steve Dahl and that type of show in the morning. If we want to make it, we knew we'd have to be successful in the mornings."

Lang's original plan was to hire John Giese, with whom he had worked previously, but that fell through. Giese worked only briefly at WDVE before deciding to return to Phoenix for personal reasons. The next step was to approach Roach, who had been with the station for eight years.

"We had thought about Jimmy because of his longevity here," says Lange. "He said he'd be willing to do it if we brought Steve Hansen back to work with him. We made Steve drive all the way across the country and he got here the Monday before the fall (1980) book started. They added an extra share point right away and about two and a half share points overall."

Lange expects that momentum to continue through the current rating period. He's had his morning team do remotes on Fridays and much of the station promotion centers around Roach and Hansen.

I don't think "the Arbitron is showing their total audience," Lange says. "It's growing every day. There's room to improve, but our morning drive is stronger than a lot of AM stations in other cities."

The rest of the day emphasizes music, the album rock that WDVE has featured for the past ten years," first as an ABC owned station. In that same span, only one other major station, MOR giant KDKA, has maintained the same format consistency.

"This is probably one of the only album rock stations that's been fairly tightly formatted over the whole ten years," Lange says.

Picking the music isn't always that difficult a decision. There are some choices, says Lange, that take care of themselves.

"There are certain bands that you're going to have to play," he says. "Even if their current album is no good and they've changed their direction totally, people will still want to hear the album when it comes out. If the Rolling Stones would come out and say that they're adopting Tommy Dorsey's style, people will still want to hear it.

"There are certain superstars, like the Rolling Stones, Genesis, Tom Petty, REO Speedwagon, whose records you play automatically. How long they last after that depends on

the quality of the work."

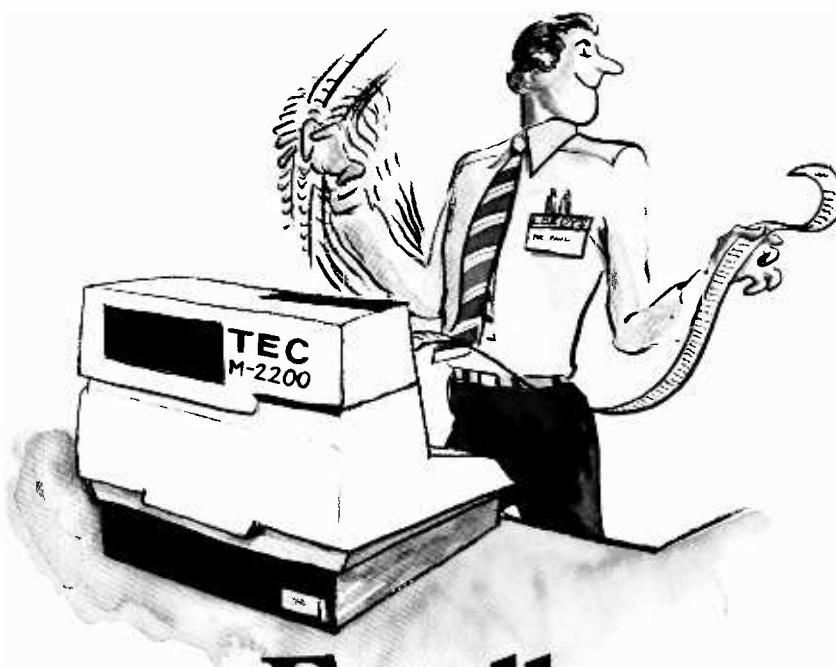
Playing the superstars is safe, but it also creates problems.

"Sometimes when we don't add a

record, it's from a competitive standpoint rather than a musical one," Lange says. "There just isn't any room for it. Most weeks there isn't. There are just a few months out of

the year when you're not bombarded with superstar releases."

Complicating that matter is Lange's belief that a record that's added deserves to be heard often.



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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (11/10/81)

PRIME MOVERS-NATIONAL

OLIVIA NEWTON-JOHN—Physical (MCA)
FOREIGNER—Waiting For A Girl Like You (Atlantic)
BARRY MANILOW—The Old Songs (Arista)

★ **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

FOREIGNER—Waiting For A Girl Like You (Atlantic)
ROD STEWART—Young Turks (WB)
QUARTERFLASH—Harden My Heart (Geffen)

● TOP ADD ONS

DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)
BARBRA STREISAND—Comin' In And Out Of Your Life (Columbia)
ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics (RCA)

BREAKOUTS

THE CARS—Shake It Up (Elektra)
CARPENTERS—Those Good Old Dreams (A&M)
DELBERT McCLINTON—Sandy Beaches (Capitol)

KFI—Los Angeles
 (Roger Collins—MD)

- ★★ **JOURNEY**—Don't Stop Believin' 27-17
- ★★ **BARRY MANILOW**—The Old Songs 23-16
- ★ **EARTH, WIND AND FIRE**—Let's Groove 21-13
- ★ **OLIVIA NEWTON-JOHN**—Physical 11-4
- ★ **FOREIGNER**—Waiting For A Girl Like You 6-1
- **BARBRA STREISAND**—Comin' In And Out Of Your Life
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
- **DON McLEAN**—Castles In The Air A
- **THE J. GEILS BAND**—Centerfold X
- **STEVE MILLER BAND**—Heart Like A Wheel X
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics X
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **JERMAINE JACKSON**—I'm Just Too Shy X
- **BEE GEES**—LIVING EYES X
- **SNEAKER**—More Than Just The Two Of Us X
- **SURVIVOR**—Poor Man's Son X
- **KOOL AND THE GANG**—Take My Heart B29
- **JUICE NEWTON**—The Sweetest Thing X
- **LINDSEY BUCKINGHAM**—Trouble B25
- **GEORGE BENSON**—Trouble B25
- **GEORGE BENSON**—Turn Your Love Around A

- **DIANA ROSS**—Why Do Fools Fall In Love B23
- **RINGO STARR**—Wrack My Brain X
- **BEACH BOYS**—Come Go With Me
- **PABLO CRUISE**—Cool Love A
- **BILLY JOEL**—She's Got A Way A

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

- ★★ **THE POLICE**—Every Little Thing She Does Is Magic 3-3
- ★★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 4-4
- ★ **JOURNEY**—Don't Stop Believin' 11-5
- ★ **COMMODORES**—Oh No 6-6
- ★ **OLIVIA NEWTON-JOHN**—Physical 2-1
- ★ **DON McLEAN**—Castles In The Air X
- ★ **THE J. GEILS BAND**—Centerfold
- ★ **PAUL DAVIS**—Cool Night A
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics B33
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) X
- **LULU**—If I Were You X
- **STEVIE NICKS WITH DON HENLEY**—Leather And Lace B34
- **BEE GEES**—Living Eyes B40
- **SNEAKER**—More Than Just The Two Of Us X
- **DEL SHANNON**—One More Night X
- **SURVIVOR**—Poor Man's Son X
- **DONNIE IRIS**—Sweet Merilee X
- **THE MOODY BLUES**—Talking Out Of Turn A
- **QUEEN/DAVID BOWIE**—Under Pressure A
- **LOVERBOY**—Working For The Weekend X
- **RINGO STARR**—Wrack My Brain
- **BARBRA STREISAND**—Comin' In And Out Of Your Life B39
- **KENNY ROGERS**—Blaze Of Glory X
- **PATTI AUSTIN**—Every Home Should Have One X
- **JOHN HALL**—Crazy A
- **THE BLASTERS**—I'm Shakin' B32
- **BOBBY VINTON**—Forever And Ever X
- **GARY U.S. BONDS**—You're Love X

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

- ★★ **EARTH, WIND AND FIRE**—Let's Groove 10-5
- ★★ **ROD STEWART**—Young Turks 21-16
- ★ **LINDSEY BUCKINGHAM**—Trouble 26-22
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 24-18
- ★ **KOOL AND THE GANG**—Take My Heart 22-19
- ★ **PAUL DAVIS**—Cool Night B30
- **DARYL HALL/JOHN OATES**—I Can't Go For That B28
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World B29

KIMN—Denver
 (Doug Ericson—MD)

- ★★ **COMMODORES**—Oh No 11-5

TOP ADD ONS -NATIONAL

DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)
ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics (RCA)
GEORGE BENSON—Turn Your Love Around (WB)

- ★★ **ROD STEWART**—Young Turks 18-14
- ★ **JOURNEY**—Don't Stop Believin' 19-16
- ★ **QUARTERFLASH**—Harden My Heart 21-17
- ★ **BARRY MANILOW**—The Old Songs 22-15
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
- **BARBRA STREISAND**—Comin' In And Out Of Your Life
- **PAUL DAVIS**—Cool Night A
- **THE J. GEILS BAND**—Centerfold B29
- **CHRIS CHRISTIAN**—I Want You I Need You X
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World B27
- **CHILLIWACK**—My Girl X
- **THE GO GO'S**—Our Lips Are Sealed A
- **DIESEL**—Sausalito Summernight B30
- **NEIL DIAMOND**—Yesterday's Songs B22
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight A

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

- ★★ **KOOL AND THE GANG**—Take My Heart 26-18
- ★★ **FOREIGNER**—Waiting For A Girl Like You 24-17
- ★ **ROD STEWART**—Young Turks 28-24
- ★ **COMMODORES**—Oh No 25-20
- ★ **DARYL HALL AND JOHN OATES**—Private Eyes 12-11
- **NEIL DIAMOND**—Yesterday's Songs
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
- **QUARTERFLASH**—Harden My Heart B30
- **THE J. GEILS BAND**—Centerfold X
- **STEVE MILLER BAND**—Heart Like A Wheel X
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics X
- **CHRIS CHRISTIAN**—I Want You I Need You X
- **JERMAINE JACKSON**—I'm Just Too Shy X
- **CHILLIWACK**—My Girl X
- **JUICE NEWTON**—The Sweetest Thing X
- **LINDSEY BUCKINGHAM**—Trouble X
- **GEORGE BENSON**—Turn Your Love Around B29
- **E.L.O.**—Twilight A
- **RINGO STARR**—Wrack My Brain

KOPA-FM—Phoenix
 (Craig Jackson—MD)

- ★★ **QUARTERFLASH**—Harden My Heart 21Q11
- ★★ **CHILLIWACK**—My Girl 9Q3
- ★ **STEVIE NICKS WITH DON HENLEY**—Leather And Lace 26-21
- ★ **OLIVIA NEWTON-JOHN**—Physical 17-12
- ★ **PAT BENATAR**—Promises In The Dark 24-19
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics K
- **EARTH, WIND AND FIRE**—Let's Groove K
- **THE J. GEILS BAND**—Centerfold X

- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World B29
- **GEORGE BENSON**—Turn Your Love Around B28
- **QUEEN/DAVID BOWIE**—Under Pressure B30
- **RINGO STARR**—Wrack My Brain X
- **NEIL DIAMOND**—Yesterday's Songs X
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight X
- **CARS**—Shake It Up A

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

- ★★ **QUARTERFLASH**—Harden My Heart 28-20
- ★★ **FOREIGNER**—Waiting For A Girl Like You 17-6
- ★ **STEVE MILLER BAND**—Heart Like A Wheel 17-6
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 13-6
- ★ **NEIL DIAMOND**—Yesterday's Songs 31-21
- **DELBERT McCLINTON**—Sandy Beaches
- **CARPENTERS**—Those Good Old Dreams
- **THE J. GEILS BAND**—CENTERFOLD B36
- **JOURNEY**—Don't Stop Believin' B37
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics B28
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) B33
- **LULU**—If I Were You X
- **BERTIE HIGGINS**—Key Largo
- **BEE GEES**—Living Eyes B39
- **SNEAKER**—More Than Just The Two Of Us X
- **LUTHER VANDROSS**—Never Too Much A
- **SURVIVOR**—Poor Man's Sons B40
- **DONNIE IRIS**—Sweet Merilee A
- **KOOL AND THE GANG**—Take My Heart
- **QUEEN/DAVID BOWIE**—Under Pressure A
- **LOVERBOY**—Working For The Weekend X
- **RINGO STARR**—Wrack My Brain B35
- **GREG LAKE**—Let Me Love You Once A
- **DAVID GATES**—Sweet Lover Man X
- **IRENE CARA**—Anyone Can See A

KGB—San Diego
 (Rick Gillette—MD)

- ★★ **LUTHER VANDROSS**—Never Too Much 20-10
- ★★ **EARTH, WIND AND FIRE**—Let's Groove 13-6
- ★ **JOURNEY**—Don't Stop Believin' 28-25
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 22-19
- ★ **ROD STEWART**—Young Turks 25-16
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics
- **QUARTERFLASH**—Harden My Heart B27
- **STEVE MILLER BAND**—Heart Like A Wheel X
- **STEVIE NICKS WITH DON HENLEY**—Leather And Lace X
- **CHILLIWACK**—My Girl X
- **GENESIS**—No Reply At All X

BREAKOUTS-NATIONAL

THE CARS—Shake It Up (Elektra)
ROLLING STONES—Waiting On A Friend (Rolling Stones)
BILLY JOEL—She's Got A Way (Columbia)

- **LINDSEY BUCKINGHAM**—Trouble X
- **GEORGE BENSON**—Turn Your Love Around B30
- **NEIL DIAMOND**—Yesterday's Songs X

KOQ-FM (Q 103)—Denver
 (Alan Sledge—MD)

- ★★ **THE POLICE**—Every Little Thing She Does Is Magic 7-4
- ★★ **AIR SUPPLY**—Here I Am 5-2
- ★ **COMMODORES**—Oh No 19-11
- ★ **OLIVIA NEWTON-JOHN**—Physical 12-8
- ★ **MIKE POST**—The Theme From Hill Street Blues 14-9
- **GEORGE BENSON**—Turn Your Love Around For The World X
- **QUEEN/DAVID BOWIE**—Under Pressure
- **THE J. GEILS BAND**—Centerfold X
- **PAUL DAVIS**—Cool Night A
- **QUARTERFLASH**—Harden My Heart A
- **CHRIS CHRISTIAN**—I Want You, I Need You X
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **QUINCY JONES FEATURING JAMES INGRAM**—Just Once X
- **STEVIE NICKS WITH DON HENLEY**—Leather And Lace B23
- **CHILLIWACK**—My Girl B25
- **THE GO GO'S**—Our Lips Are Sealed A
- **RINGO STARR**—Wrack My Brain A
- **NEIL DIAMOND**—Yesterday's Songs B24

KLUC-AM—Las Vegas
 (Randy Lundquist—MD)

- ★★ **FOREIGNER**—Waiting For A Girl Like You 1-1
- ★★ **ROD STEWART**—Young Turks 10-5
- ★ **JOURNEY**—Don't Stop Believin' 12-10
- ★ **QUARTERFLASH**—Harden My Heart 22-15
- ★ **STEVIE NICKS WITH DON HENLEY**—Leather And Lace 17-14
- **CARS**—Shake It Up
- **LOVERBOY**—Working For The Weekend
- **PAUL DAVIS**—Cool Night A
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) B26
- **THE J. GEILS BAND**—Centerfold B29
- **RINGO STARR**—Wrack My Brain X
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight B28

KZZP-FM—Mesa
 (Steve Goddard—MD)

- ★★ **QUARTERFLASH**—Harden My Heart 11-6
- ★★ **LINDSEY BUCKINGHAM**—Trouble 21-17
- ★ **STEVIE NICKS WITH DON HENLEY**—Leather And Lace 17-13
- ★ **GENESIS**—No Reply At All 13-9
- **PAT BENATAR**—Promises In The Dark 15-12
- **THE CARS**—Shake It Up
- **PAUL DAVIS**—Cool Night
- **LOVERBOY**—Working For The Weekend A

- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight A
- **QUEEN AND DAVID BOWIE**—Under Pressure B30
- **BARBRA STREISAND**—Comin' In And Out Of Your Life B27
- **THE J. GEILS BAND**—Centerfold B29
- **DARYL HALL AND JOHN OATES**—I Can't Go For That (No Can Do) B24

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

- ★★ **JOURNEY**—Don't Stop Believin' 11-6
- ★★ **ROD STEWART**—Young Turks 5-3
- ★ **STEVE MILLER BAND**—Heart Like A Wheel 23-17
- ★ **STEVIE NICKS WITH DON HENLEY**—Leather And Lace 11-15
- ★ **LINDSEY BUCKINGHAM**—Trouble 18-14
- **DARYL HALL AND JOHN OATES**—I Can't Go For That (No Can Do)
- **THE J. GEILS BAND**—Centerfold B24
- **THE GO GO'S**—Our Lips Are Sealed B25
- **QUEEN AND DAVID BOWIE**—Under Pressure B23
- **LOVERBOY**—Working For The Weekend X
- **ROSSIGNOL COLLINS BAND**—Don't Stop Me Now X

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

- ★★ **AIR SUPPLY**—Here I Am 8-4
- ★★ **FOREIGNER**—Waiting For A Girl Like You 2-1
- ★ **STEVIE NICKS WITH DON HENLEY**—Leather And Lace 12-7
- ★ **COMMODORES**—Oh No 10-9
- ★ **MIKE POST**—The Theme From Hill Street Blues 9-8
- **ROLLING STONES**—Waiting On A Friend
- **DIESEL**—Sausalito Summernight K26
- **DAN FOGELBERG**—Lost In The Sun A
- **DARYL HALL AND JOHN OATES**—I Can't Go For That B29
- **THE MOODY BLUES**—Talking Out Of Turn B30

KERN—Bakerfield
 (Bean Reyes—MD)

- ★★ **QUARTERFLASH**—Harden My Heart 23-14
- ★★ **GENESIS**—No Reply At All 24-11

(Continued on page 24)

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/10/81)

Continued from page 22

- ★ JOURNEY—Don't Stop Believin' 10-3
- ★ Don't Stop Believin'—¼*1½
- ★ COMMODORES—Oh No 27-12
- ★ LINDSEY BUCKINGHAM—Trouble 25-15
- BARBRA STREISAND—Comin' In And Out Of Your Life K26
- JOHN HALL—Crazy A
- PAUL DAVIS—Cool Night X
- DONNIE IRIS—Sweet Merilee X
- KOOL AND THE GANG—Take My Heart X
- JUICE NEWTON—The Sweetest Thing B29
- RINGO STARR—Wrack My Brain B30
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- BILLY SQUIER—My Kind Of Lover X

KXX-FM—Bakersfield (Doug DeRo—MD)

- ★ GENESIS—No Reply At All
- ★ QUEEN AND DAVID BOWIE—Under Pressure
- ★ STEVE MILLER BAND—Heart Like A Wheel 31-25
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once
- ★ ZZ TOP—Tube Snake Boogie 34-28
- PAUL DAVIS—Cool Night
- THE CARS—Snake It Up
- THE KINKS—Destroyer B32
- ANNE MURRAY—It's All I Can Do
- GEORGE BENSON—Turn Your Love Around A
- E.L.O.—Twilight A29
- NEIL DIAMOND—Yesterday's Songs B31
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B30
- FOREIGNER—Juke Box Hero X
- ROLLING STONES—Slave X

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

- ★ THE POLICE—Every Little Thing She Does Is Magic 28-20
- ★ OLIVIA NEWTON-JOHN—Physical 18-10
- ★ THE GO GO'S—Our Lips Are Sealed 11-5
- ★ DARYL HALL AND JOHN OATES—Private Eyes 4-1
- KOOL AND THE GANG—Take My Heart 15
- NEIL DIAMOND—Yesterday's Songs 19
- PAUL DAVIS—Cool Night A
- QUARTERFLASH—Harden My Heart B28
- STEVE MILLER BAND—Heart Like A Wheel A
- DARYL HALL AND JOHN OATES—I Can't Go For That A
- CHRIS CHRISTIAN—I Want You, I Need You B27
- TIERRA—Leather And Lace B29
- SNEAKER—More Than Just The Two Of Us X
- JUICE NEWTON—The Sweetest Thing X
- GEORGE BENSON—Turn Your Love Around B24
- AL JARREAU—Breakin' Away A

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

- ★ OLIVIA NEWTON-JOHN—Physical 8-3
- ★ FOREIGNER—Waiting For A Girl Like You 12-7
- ★ JOURNEY—Don't Stop Believin' 20-13
- ★ COMMODORES—Oh No 13-9
- ★ ROD STEWART—Young Turks 15-10
- THE J. GEILS BAND—Centerfold
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- PAUL DAVIS—Cool Night X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) X
- CHRIS CHRISTIAN—I Want You, I Need You B30
- BERTIE HIGGINS—Key Largo A
- TRIUMPH—Magic Power X
- SNEAKER—More Than Just The Two Of Us X
- CHILLIWACK—My Girl X
- LUTHER VANDROSS—Never Too Much X
- THE KNACK—Pay The Devil X
- DONNIE IRIS—Sweet Merilee X
- JUICE NEWTON—The Sweetest Thing A
- E.L.O.—Twilight X
- QUEEN AND DAVID BOWIE—Under Pressure X
- NEIL DIAMOND—Yesterday's Songs B29
- HEATHER—Sincerely X

KRQQ-FM—Tucson (Guy Zapelian—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 3-1
- ★ FOREIGNER—Waiting For A Girl Like You 8-4
- ★ STEVIE NICKS WITH DON HENLEY—Leather And Lace 28-20
- ★ COMMODORES—Oh No 10-8
- ★ ROD STEWART—Young Turks 22-14
- NEIL DIAMOND—Yesterday's Songs
- BARBRA STREISAND—Comin' In And Out Of Your Life
- STEVE MILLER BAND—Heart Like A Wheel B30
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) A
- RONNIE MILSAP—I Wouldn't Have Missed It For The World A27
- SURVIVOR—Poor Man's Son X
- THE MOODY BLUES—Talking Out Of Turn X
- E.L.O.—Twilight B29

- QUEEN AND DAVID BOWIE—Under Pressure X
- LOVERBOY—Working For The Weekend A
- NEIL DIAMOND—Yesterday's Songs X
- ROLLING STONES—Waiting On A Friend X
- THE CARS—Shake It Up A

KTKM-AM—Tucson (Bobby Rivers—MD)

- ★★ COMMODORES—Oh No 4-1
- ★★ DIANA ROSS—Why Do Fools Fall In Love 12-9
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 3-3
- ★ STEVIE WOODS—Searl The Night 21-16
- ★ NEIL DIAMOND—Yesterday's Songs 23-19
- PAUL DAVIS—Cool Night B28
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) A
- MIKE POST—The Theme From Hill Street Blues X
- LINDSEY BUCKINGHAM—Trouble B30
- GEORGE BENSON—Turn Your Love Around B29
- BARBRA STREISAND—Comin' In And Out Of Your Life A

Pacific Northwest Region

★ PRIME MOVERS

- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- COMMODORES—Oh No (Motown)
- OLIVIA NEWTON-JOHN—Physical (MCA)

● TOP ADD ONS

- BARBRA STREISAND—Comin' In And Out Of Your Life (Columbia)
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)
- ROD STEWART—Young Turks (WB)

● BREAKOUTS

- THE CARS—Shake It Up (Elektra)
- PAUL DAVIS—Cool Night (Arista)
- ROLLING STONES—Waiting On A Friend (Rolling Stones)

KFRC—San Francisco (Jim Peterson—MD)

- ★★ OLIVIA NEWTON-JOHN—Physical 26-17
- ★★ FOREIGNER—Waiting For A Girl Like You 16-8
- ★ JOURNEY—Don't Stop Believin' 33-27
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 31-23
- ★ LUTHER VANDROSS—Never Too Much 23-19
- ROD STEWART—Young Turks
- SNEAKER—More Than Just The Two Of Us X
- MIDNIGHT STAR—Tuff
- THE J. GEILS BAND—Centerfold X
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) B33
- JERMAINE JACKSON—I'm Just Too Shy X
- STEVIE NICKS WITH DON HENLEY—Leather And Lace X
- CHILLIWACK—My Girl X
- GEORGE BENSON—Turn Your Love Around B37

KJR—Seattle (Tracy Mitchell—MD)

- ★★ COMMODORES—Oh No 11-4
- ★★ FOREIGNER—Waiting For A Girl Like You 10-1
- ★ MARTY BALIN—Atlanta Lady 12-8
- ★ QUARTERFLASH—Harden My Heart 15-10
- ★ NEIL DIAMOND—Yesterday's Songs 25-17
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do)
- BARBRA STREISAND—Comin' In And Out Of Your Life
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- PAUL DAVIS—Cool Night X
- CHILLIWACK—My Girl X
- LINDSEY BUCKINGHAM—Trouble B24
- ROD STEWART—Young Turks X
- ROLLING STONES—Waiting On A Friend X

KSFJ-FM—San Francisco (Jeri Otterson—MD)

- NO LIST

KEZR-FM—San Jose (Bob Harlow—MD)

- ★★ COMMODORES—Oh No 5-3
- ★★ THE POLICE—Every Little Thing She Does Is Magic 3-2
- ★ JOURNEY—Don't Stop Believin' 8-6
- ★ QUARTERFLASH—Harden My Heart 7-5
- ★ STEVIE NICKS WITH DON HENLEY—Leather And Lace 14-8
- GREG LAKE—Let Me Love You Once
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- PAUL DAVIS—Cool Night B23
- AIR SUPPLY—Here I Am B25
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B19
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) B31
- RONNIE MILSAP—I Wouldn't Have Missed It For The World A
- DEL SHANNON—Sea Of Love X
- CARS—Shake It Up A

KIOY—Fresno (Roman Moore—MD)

- ★★ COMMODORES—Oh No 16-12
- ★★ FOREIGNER—Waiting For A Girl Like You 2-1
- ★ ROD STEWART—Young Turks 17-11
- ★ QUARTERFLASH—Harden My Heart 28-24
- ★ PABLO CRUISE—Slip Away 26-21
- LINDSEY BUCKINGHAM—Trouble
- DON McLEAN—Castles In The Air
- PAUL DAVIS—Cool Night B29
- STEVE MILLER BAND—Heart Like A Wheel X
- JUICE NEWTON—The Sweetest Thing X
- BURTON CUMMINGS—You Saved My Soul X
- GREG KIHN—The Girl Most Likely

KRLC-AM—Lewiston (Steve MacKelvie—MD)

- ★★ QUARTERFLASH—Harden My Heart 10-4
- ★★ STEVIE NICKS WITH DON PETTY—Leather And Lace 9-2
- ★ THE MOODY BLUES—Talking Out Of Turn 19-14
- ★ JUICE NEWTON—The Sweetest Thing 24-18
- ★ NEIL DIAMOND—Yesterday's Songs 23-19
- RINGO STARR—Wrack My Brain
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- THE CARS—Shake It Up
- VANGELIS—Chariots Of Fire A
- T. G. SHEPPARD—Only One You A
- BOBBY & THE MIDNIGHTERS—Too Many Losers A
- KISS—A World Without Heroes L
- DEVO—Beautiful World X
- DON McLEAN—Castles In The Air L
- PAUL DAVIS—Cool Night B30
- BALANCE—Falling In Love A
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) B28
- RONNIE MILSAP—I Wouldn't Have Missed It For The World A
- JERMAINE JACKSON—I'm Just Too Shy L
- ALABAMA—Love In The First Degree 2/Ride
- SNEAKER—More Than Just The Two Of Us X
- SURVIVOR—Poor Man's Son
- RUFUS/CHAKA KHAN—Sharing The Love L
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- DONNIE IRIS—Sweet Merilee X
- NOVO CONDO—Up Periscope X
- LOVERBOY—Working For The Weekend B29
- BARBRA STREISAND—Comin' In And Out Of Your Life X
- GREG LAKE—Let Me Love You Once X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X

KGW-AM—Portland (Janise Wojniak—MD)

- ★★ FOREIGNER—Waiting For A Girl Like You 10-4
- ★★ DIANA ROSS—Why Do Fools Fall In Love 18-13
- ★ MIKE POST—Theme From Hill Street Blues 9-8
- ★ AIR SUPPLY—Here I Am 5-3
- ★ ATLANTA RHYTHM SECTION—Alier 7-5
- STEVIE NICKS WITH DON HENLEY—Leather And Lace B19
- NEIL DIAMOND—Yesterday's Songs B20

KPLZ-FM—Seattle (Jeff King—MD)

- ★★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 5-2
- ★★ MIKE POST—The Theme From Hill Street Blues
- PAUL DAVIS—Cool Night K
- BARBRA STREISAND—Comin' In And Out Of Your Life K
- SNEAKER—More Than Just The Two Of Us A
- PLACIDO DOMINGO & JOHN DENVER—Perhaps Love X

KYYX-FM—Seattle (Chet Rogers—MD)

- ★★ JOURNEY—Don't Stop Believin' 20-12
- ★★ STEVE MILLER BAND—Heart Like A Wheel 27-17
- ★ THE POLICE—Every Little Thing She Does Is Magic 4-2
- ★ FOREIGNER—Waiting For A Girl Like You 1-1
- ★ LINDSEY BUCKINGHAM—Trouble 22-14
- ROLLING STONES—Waiting For A Friend
- THE CARS—Shake It Up
- PAUL DAVIS—Cool Night A
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) B33
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- BEE GEES—Living Eyes X
- KIM CARNES—Mistaken Identity X
- LUTHER VANDROSS—Never Too Much X
- THE GO GO'S—Our Lips Are Sealed 330
- THE ALAN PARSONS PROJECT—Snake Eyes X
- JOHN DENVER—The Cowboy And The Lady X
- JUICE NEWTON—The Sweetest Thing A
- QUEEN AND DAVID BOWIE—Under Pressure B31
- LOVERBOY—Working For The Weekend X
- BARBRA STREISAND—Comin' In And Out Of Your Life X
- GREG LAKE—Let Me Love You Once A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X

KJRB-AM—Spokane (Brian Gregory—MD)

- ★★ QUARTERFLASH—Harden My Heart 12Q6
- ★★ STEVIE NICKS WITH DON HENLEY—Leather And Lace 17Q9
- ★ BILLY JOEL—Say Goodbye To Hollywood 10PF
- ★ BARRY MANILOW—The Old Songs 2SP19
- ★ DIANA ROSS—Why Do Fools Fall In Love 19P14
- BARBRA STREISAND—Comin' In And Out Of Your Life X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- BLUE OYSTER CULT—Burnin' For You X
- THE J. GEILS BAND—Centerfold X
- JOURNEY—Don't Stop Believin' X
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) B28
- CHRIS CHRISTIAN—I Want You I Need You X
- EARTH, WIND AND FIRE—Let's Groove B27
- TRIUMPH—Magic Power X
- GENESIS—No Reply At All X
- THE GO GO'S—Our Lips Are Sealed X
- SURVIVOR—Poor Man's Son X
- KOOL AND THE GANG—Take My Heart A
- JUICE NEWTON—The Sweetest Thing A
- QUEEN AND DAVID BOWIE—Under Pressure X
- LOVERBOY—Working For The Weekend B29
- CARS—Shake It Up A

KCBN-AM—Reno (Jim O'Neal—MD)

- ★★ DIESEL—Sausalito Summernight 10-14
- ★★ FOREIGNER—Waiting For A Girl Like You 11-8
- ★ JOURNEY—Don't Stop Believin' 29-23
- ★ QUARTERFLASH—Harden My Heart 32-27
- ★ CHILLIWACK—My Girl 25-19
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) B40
- JOHNNY LEE—Bet Your Heart On Me X
- PAUL DAVIS—Cool Night B34
- STEVIE WOODS—Steal The Night A
- E.L.O.—Twilight X
- NEIL DIAMOND—Yesterday's Songs B33
- BARBRA STREISAND—Comin' In And Out Of Your Life B33
- GREG LAKE—Let Me Love You Once A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- KENNY ROGERS—Blaze Of Glory A

KSFM-FM—Sacramento (Mark Preston—MD)

- ★★ ROGER—I Heard It Through The Grapevine 27-17
- ★★ FOREIGNER—Waiting For A Girl Like You 3-1
- ★ JOURNEY—Don't Stop Believin' 19-14
- ★ STEVIE NICKS WITH DON HENLEY—Leather And Lace 28-25
- ★ COMMODORES—Oh No 9-6
- ★ DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) K
- KOOL AND THE GANG—Take My Heart 30
- OLIVIA NEWTON-JOHN—Physical A27
- LINDSEY BUCKINGHAM—Trouble X
- NEIL DIAMOND—Yesterday's Songs B29

KXOA-AM (14K)—Sacramento (Kris Mitchell—MD)

- ★★ COMMODORES—Oh No 10-7
- ★★ FOREIGNER—Waiting For A Girl Like You 13-8
- ★ DON McLEAN—Castles In The Air 14-13
- ★ DIANA ROSS—Why Do Fools Fall In Love 16-9
- ★ NEIL DIAMOND—Yesterday's Songs 17-11

KTAC—Tacoma (Sean Carter—MD)

- ★★ AIR SUPPLY—Here I Am 5-1
- ★★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 7-3
- ★ COMMODORES—Oh No 12-4
- ★ BARRY MANILOW—The Old Songs 13-5
- ★ FOREIGNER—Waiting For A Girl Like You 10-8
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- DON McLEAN—Castles In The Air B27
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) X
- RUPERT HOLMES—Loved By The One You Love X
- PABLO CRUISE—Slip Away X
- BARBRA STREISAND—Comin' In And Out Of Your Life X
- ART GARFUNKEL—A Heart In New York X

North Central Region

★ PRIME MOVERS

- BARRY MANILOW—The Old Songs (Arista)
- OLIVIA NEWTON-JOHN—Physical (MCA)
- EARTH, WIND AND FIRE—Let's Groove (ARC/Columbia)

● TOP ADD ONS

- BEE GEES—Living Eyes (RSO)
- GEORGE BENSON—Turn Your Love Around (WB)
- COMMODORES—Oh No (Motown)

BREAKOUTS

- ROLLING STONES—Waiting On A Friend (Rolling Stones)
- BILLY JOEL—She's Got A Way (Columbia)
- RONNIE MILSAP—I Wouldn't Have Missed It For The World (RCA)

WGCL-FM—Cleveland (Jay Stone—MD)

- ★★ OLIVIA NEWTON-JOHN—Physical 13-3
- ★★ BARRY MANILOW—The Old Songs 12-9
- ★ STEVIE NICKS WITH DON HENLEY—Leather And Lace 18-17
- ★ ROD STEWART—Young Turks 20-18
- ★ MIKE POST—Theme From Hill Street Blues 14-12
- GEORGE BENSON—Turn Your Love Around K28
- BEE GEES—Living Eyes
- THE J. GEILS BAND—Centerfold X
- STEVE MILLER BAND—Heart Like A Wheel X
- LULU—If I Were You X
- SURVIVOR—Poor Man's Son B30
- STEVIE WOODS—Steal The Night X
- JOHN DENVER—The Cowboy And The Lady X
- JUICE NEWTON—The Sweetest Thing X
- RINGO STARR—Wrack My Brain X
- NEIL DIAMOND—Yesterday's Songs X
- BILLY JOEL—She's Got A Way A

CKLW-AM—Detroit (Rosalee Trombley—MD)

- ★★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 9-2
- ★★ EARTH, WIND & FIRE—Let's Groove 8-3
- ★ THE J. GEILS BAND—Centerfold 26-15
- ★ JOURNEY—Don't Stop Believin' 20-11
- ★ QUEEN AND DAVID BOWIE—Under Pressure 24-21
- RONNIE MILSAP—I Wouldn't Have Missed It For The World 28
- COMMODORES—Oh No 26
- STEVIE NICKS WITH DON HENLEY—Leather And Lace B29
- JUICE NEWTON—The Sweetest Thing A
- GEORGE BENSON—Turn Your Love Around A
- NEIL DIAMOND—Yesterday's Songs B27
- BARBRA STREISAND—Comin' In And Out Of Your Life X

WKRQ-FM (Q 102)—Cincinnati (Tony Gauvazzo—MD)

- ★ DAN FOGELBERG—Hard To Say 5-3
- ★ DARYL HALL AND JOHN OATES—Private Eyes 2-1
- ★ JOURNEY—Don't Stop Believin' 8-6
- ★ QUARTERFLASH—Harden My Heart 24-18
- ★ FOREIGNER—Waiting For A Girl Like You 6-5
- BARRY MANILOW—The Old Songs 33
- ROD STEWART—Young Turks 34
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) A35

WZPP-FM—Cleveland (Bob McKay—MD)

- ★★ OLIVIA NEWTON-JOHN—Physical 10-7
- ★★ BARRY MANILOW—The Old Songs 13-9
- ★ AIR SUPPLY—Here I Am 3-2
- ★ COMMODORES—Oh No 11-6
- ★ DIANA ROSS—Why Do Fools Fall In Love 14-12
- EARTH, WIND & FIRE—Let's Groove
- JUICE NEWTON—The Sweetest Thing
- PAUL DAVIS—Cool Night A
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
- CHRIS CHRISTIAN—I Want You, I Need You X
- STEVIE NICKS WITH DON HENLEY—Leather And Lace X
- GEORGE BENSON—Turn Your Love Around X
- LINDSEY BUCKINGHAM—Trouble B20

WDRQ-FM—Detroit (Steve Summers—MD)

- ★★ FOREIGNER—Waiting For A Girl Like You 4-1
- ★★ MIKE POST—Theme From Hill Street Blues 15-10
- ★ OLIVIA NEWTON-JOHN—Physical 12-10
- ★ BARRY MANILOW—The Old Songs 9-1
- ★ NEIL DIAMOND—Yesterday's Songs 18-14
- ★ DIANA ROSS—Why Do Fools Fall In Love B18
- ★ LINDSEY BUCKINGHAM—Trouble B20
- ★ STEVIE WOODS—Steal The Night B22

WBZZ-FM—Pittsburgh (Mark Kowalski—MD)

- ★★ EARTH, WIND & FIRE—Let's Groove 25-13
- ★★ JOURNEY—Don't Stop Believin' 15-9
- ★ BILLY SQUIER—In The Dark 28-24
- ★ LUTHER VANDROSS—Never Too Much 26-16
- ★ CHILLIWACK—My Girl 24-20
- KOOL AND THE GANG—Take My Heart K27
- ROLLING STONES—Waiting On A Friend
- THE CARS—Shake It Up A
- QUARTERFLASH—Harden My Heart A
- QUEEN AND DAVID BOWIE—Under Pressure A

WFFM-FM—Pittsburgh (Jay Crosswell—MD)

- ★★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 13Q8
- ★★ LINDSEY BUCKINGHAM—Trouble 18Q15
- ★ RUPERT HOLMES—Loved By The One You Love 23P19
- ★ GEORGE BENSON—Turn Your Love Around 35P29
- ★ ROD STEWART—Young Turks 29F24

- LULU—If I Were You K
- BARBRA STREISAND—Comin' In And Out Of Your Life K
- DON McLEAN—Castles In The Air X
- QUARTERFLASH—Harden My Heart B35
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) B34
- CHRIS CHRISTIAN—I Want You, I Need You B37
- SNEAKER—More Than Just The Two Of Us A
- THE KNACK—Pay The Devil X
- DELBERT McCLINTON—Sandy Beaches A
- DONNIE IRIS—Sweet Merilee X
- JOEY SCARBURY—When She Dances A
- BALANCE—Breaking Away X
- PATTI AUSTIN—Every Home Should Have One X
- SPYRO GYRA—Summer Strut B40
- SILVER CONDOOR—You Could Take My Heart Away A
- PASSENGER—"Passenger" A
- KENNY ROGERS—Blaze Of Glory A
- BILLY JOEL—She's Got A Way X

WXKX-FM (95KX)—Pittsburgh (Clark Ingram—MD)

- ★★ FOREIGNER—Waiting For A Girl Like You 6-4
- ★ E.L.O.—Twilight 17-14
- ★ JOURNEY—Don't Stop Believin' 10-5
- ★ DAN FOGELBERG—Hard To Say 15-12
- THE J. GEILS BAND—Centerfold X
- QUARTERFLASH—Harden My Heart X
- AIR SUPPLY—Here I Am A
- RICK SPRINGFIELD—I've Done Everything For You X
- COMMODORES—Oh No X
- SURVIVOR—Poor Man's Son X
- KENNY ROGERS—Share Your Love With Me X
- THE ALAN PARSONS PROJECT—Snake Eyes X
- THE MOODY BLUES—Talking Out Of Turn X
- LOVERBOY—Working For The Weekend X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- ROLLING STONES—Waiting On A Friend A
- FOREIGNER—Night Life A
- THE WHO—Had Enough A
- BOB SEGER—Let It Rock X
- JOHN ENTWISTLE—Talk Dirty X

WYYS-FM—Cincinnati (Barry James—MD)

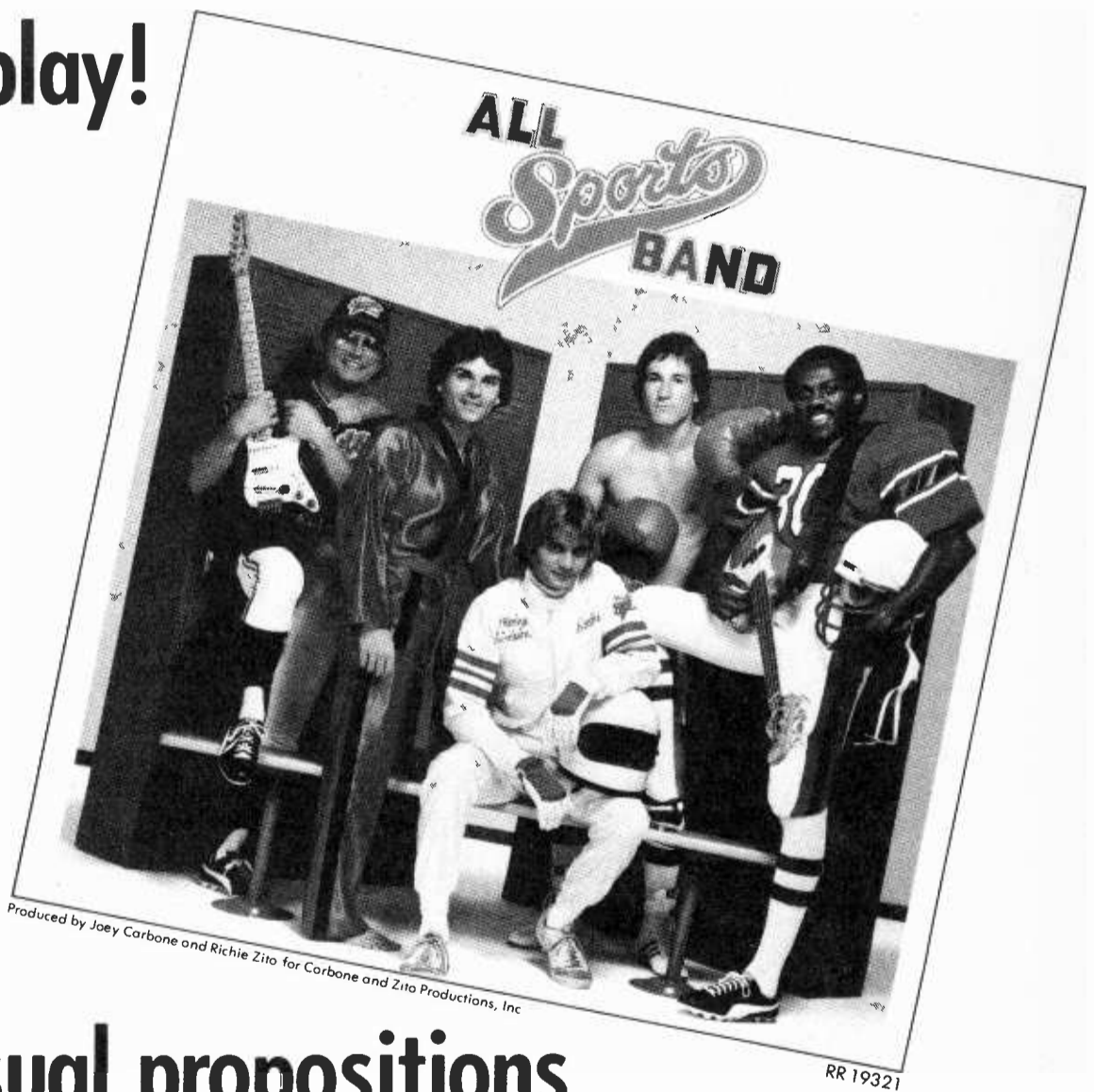
- ★★ AIR SUPPLY—Here I Am 2-1
- ★★ FOREIGNER—Waiting For A Girl Like You 6-4
- ★ NEIL DIAMOND—Yesterday's Songs 20-13
- ★ MIKE POST—The Theme From Hill Street Blues 9-8
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 8-7
- RONNIE MILSAP—I Wouldn't Have Missed It For The World K20

WNCI-FM—Columbus (Steve Edwards—MD)

- ★★ COMMODORES—Oh No 5-2
- ★★ FOREIGNER—Waiting For A Girl Like You 3-1
- ★ CHILLIWACK—My Girl 12-9
- ★ OLIVIA NEWTON-JOHN—Physical 7-5
- ★ BARRY MANILOW—The Old Songs 13-10
- PAUL DAVIS—Cool Night 30
- GEORGE BENSON—Turn Your Love Around 29
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) B28
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/10/81)

Continued from page 24

- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 23-18
- **STEVE MILLER BAND**—Heart Like A Wheel A24
- **PAUL DAVIS**—Cool Night A23
- **DARYL HALL AND JOHN OATES**—I Can't Go For That (No Can Do) A25

WKJJ-FM—Louisville (Bobby Hatfield—MD)

- ★ **DAN FOGELBERG**—Hard To Say 2-1
- ★ **TARNEY AND SPENCER BAND**—No Time To Lose 6-3
- ★ **JOURNEY**—Don't Stop Believin' 16-11
- ★ **DARYL HALL & JOHN OATES**—Private Eyes 7-5
- ★ **MICHAEL STANLEY BAND**—Falling In Love Again 22-17
- **QUEEN AND DAVID BOWIE**—Under Pressure
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight
- **BILLY SQUIER**—My Kind Of Lover A
- **BILLY JOEL**—She's Got A Way A
- **SHOOTING STAR**—Flesh And Blood A
- **JOHN HALL**—Crazy X
- **THE J. GEILS BAND**—Centerfold B27
- **DARYL HALL AND JOHN OATES**—I Can't Go For That (No Can Do) X
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **BEE GEES**—Living Eyes X
- **SNEAKER**—More Than Just The Two Of Us X
- **THE GO GO'S**—Our Lips Are Sealed B29
- **SURVIVOR**—Poor Man's Son B30
- **E.L.O.**—Twilight B28
- **LOVERBOY**—Working For The Weekend X
- **RINGO STARR**—Wrack My Brain X

WKWK-AM—Wheeling (Greg McCullough—MD)

- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight
- **BILLY JOEL**—She's Got A Way
- **JOEY SCARBURY**—When She Dances X
- **BEACH BOYS**—Come Go With Me A
- **PASSENGERS**—Passenger X
- **IRENE CARA**—Anyone Can See A
- **GROVER WASHINGTON JR.**—Be Mine (Tonight) LA
- **PLACIDO DOMINGO/JOHN DENVER**—Perhaps Love LA
- **MANHATTAN TRANSFER**—Spies In The Night LA

Southwest Region

★ **PRIME MOVERS**

- DAN FOGELBERG**—Hard To Say (Full Moon/Epic)
- FOREIGNER**—Waiting For A Girl Like You (Atlantic)
- OLIVIA NEWTON-JOHN**—Physical (MCA)

● **TOP ADD ONS**

- DARYL HALL AND JOHN OATES**—I Can't Go For That (No Can Do) (RCA)
- E.L.O.**—Twilight (JET)
- THE MOODY BLUES**—Talking Out Of Turn (Threshold)

● **BREAKOUTS**

- THE CARS**—Shake It Up (Elektra)
- ROLLING STONES**—Waiting On A Friend (Rolling Stones)
- CARPENTERS**—Those Good Old Dreams (A&M)

KVIL-FM—Dallas (Chuck Rhodes—MD)

- ★ **DAN FOGELBERG**—Hard To Say 7-2
- ★ **DARYL HALL AND JOHN OATES**—Private Eyes 8-1
- ★ **AIR SUPPLY**—Here I Am 13-4
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 10-5
- ★ **AL JARREAU**—We're In This Love Together 11-6
- **CHRIS CHRISTIAN**—I Want You I Need You B23
- **STEVIE NICKS WITH DON HENLEY**—Leather And Lace B17
- **EARTH WIND AND FIRE**—Let's Groove B22
- **JUICE NEWTON**—The Sweetest Thing B20
- **JUICE NEWTON**—The Sweetest Thing B20
- **LINDSEY BUCKINGHAM**—Trouble B19
- **FOREIGNER**—Waiting For A Girl Like You B12
- **DIANA ROSS**—Why Do Fools Fall In Love B11
- **NEIL DIAMOND**—Yesterday's Songs B15
- **BARBRA STREISAND**—Comin' In And Out Of Your Life B24
- **KENNY ROGERS**—Blaze Of Glory X

KEGL-FM—Ft. Worth (Saundra Bobek—MD)

- ★ **THE POLICE**—Every Little Thing She Does Is Magic 3-2
- ★ **FOREIGNER**—Waiting For A Girl Like You 2-1
- ★ **GENESIS**—No Reply At All 14-10
- ★ **THE GO GO'S**—Our Lips Are Sealed 4-3
- ★ **PAT BENATAR**—Promises In The Dark 12-8
- **THE J. GEILS BAND**—Centerfold B28
- **DARYL HALL AND JOHN OATES**—I Can't Go For That (No Can Do) A
- **TRIUMPH**—Magic Power A
- **SNEAKER**—More Than Just The Two Of Us B30
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight A

● **DEVO**—Jerkin Back And Fourth A25

● **THE CARS**—Shake It Up A29

KRBE-FM—Houston (Dayna Steele—MD)

- **ATLANTA RHYTHM SECTION**—Alien X
- **CHRISTOPHER CROSS**—Arthur's Theme
- **MARTY BALIN**—Atlanta Lady
- **SHEENA EASTON**—For Your Eyes Only X
- **DAN FOGELBERG**—Hard To Say X
- **AIR SUPPLY**—Here I Am
- **LULU**—I Could Never Miss You X
- **ANNE MURRAY**—It's All I Can Do X
- **QUINCY JONES FEATURING JAMES INGRAM**—Just Once X
- **COMMODORES**—Oh No X
- **DARYL HALL AND JOHN OATES**—Private Eyes X
- **KENNY ROGERS**—Share Your Love With Me X
- **LITTLE RIVER BAND**—The Night Owls X
- **BARRY MANILOW**—The Old Songs X
- **MIKE POST**—The Theme From Hill Street Blues X
- **FOREIGNER**—Waiting For A Girl Like You X
- **AL JARREAU**—We're In This Love Together X
- **THE FOUR TOPS**—When She Was My Girl X
- **DIANA ROSS**—Why Do Fools Fall In Love X

KRLY-FM—Houston (Blake Lawrence—MD)

- ★ **EARTH, WIND AND FIRE**—Let's Groove 9-5
- ★ **KOOL AND THE GANG**—Take My Heart 8-4
- ★ **PRINCE**—Controversy 3-2
- ★ **SLAVE**—Snap Shot 12-8
- ★ **ISELY BROTHERS**—Inside You 17-12
- ★ **TERRA**—La La Means I Love You X
- ★ **RUFUS/CHAKA KHAN**—Sharing The Love X
- ★ **EVELYN KING**—Don't Hide Our Love X
- ★ **ARETHA FRANKLIN**—It's My Turn X
- ★ **LIVE**—Strut Your Stuff B25
- ★ **NATALIE COLE**—Nothin' But A Fool X
- ★ **SYREETA**—Quick Slick X
- ★ **TEDDY PENDERGRASS**—You're My Latest, Greatest Inspiration D24

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

- ★ **OLIVIA NEWTON-JOHN**—Physical 5-2
- ★ **ROD STEWART**—Young Turks 20-12
- ★ **THE GO GO'S**—Our Lips Are Sealed 24-19
- ★ **DIESEL**—Sausalito Summernight 7-5
- ★ **FOREIGNER**—Waiting For A Girl Like You 8-6
- **CARS**—Shake It Up
- **ROLLING STONES**—Waiting On A Friend
- **QUARTERFLASH**—Harden My Heart A
- **THE J. GEILS BAND**—Centerfold B30
- **STEVE MILLER BAND**—Heart Like A Wheel X
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) X
- **BERTIE HIGGINS**—Key Largo A
- **STEVIE NICKS WITH DON HENLEY**—Leather And Lace
- **QUEEN AND DAVID BOWIE**—Under Pressure B28
- **NEIL DIAMOND**—Yesterday's Songs X

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

- ★ **STEVE MILLER BAND**—Heart Like A Wheel 34-16
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 22-11
- ★ **QUARTERFLASH**—Harden My Heart 31-21
- ★ **STEVIE NICKS WITH DON HENLEY**—Leather And Lace 23-12
- ★ **JUICE NEWTON**—The Sweetest Thing 13-8
- **MOODY BLUES**—Talking Out Of Turn
- **E.L.O.**—Twilight
- **THE J. GEILS BAND**—Centerfold A
- **JOURNEY**—Don't Stop Believin' B37
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics A
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World A
- **EARTH, WIND AND FIRE**—Let's Groove B36
- **SNEAKER**—More Than Just The Two Of Us A
- **LINDSEY BUCKINGHAM**—Trouble B32
- **GEORGE BENSON**—Turn Your Love Around A
- **BEACH BOYS**—Come Go With Me B40
- **BARBRA STREISAND**—Comin' In And Out Of Your Life B39

KEEL-AM—Shreveport (Marty Johnson—MD)

- ★ **DAN FOGELBERG**—Hard To Say 3-3
- ★ **AIR SUPPLY**—Here I Am 1-1
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 26-16
- ★ **OLIVIA NEWTON-JOHN**—Physical 17-9
- ★ **FOREIGNER**—Waiting For A Girl Like You 5-7
- **BEE GEES**—Living Eyes
- **DARYL HALL/JOHN OATES**—I Can't Go For That
- **THE J. GEILS BAND**—Centerfold X
- **PAUL DAVIS**—Cool Night X
- **STEVE MILLER BAND**—Heart Like A Wheel X
- **DON McLEAN**—Castles In The Air B33
- **CHRIS CHRISTIAN**—I Want You I Need You X
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **ALABAMA**—Love In The First Degree/Ride
- **CHILLIWACK**—My Girl B34
- **THE ALAN PARSONS PROJECT**—Snake Eyes X
- **STEVIE WOODS**—Steal The Night X
- **KOOL AND THE GANG**—Take My Heart X
- **JUICE NEWTON**—The Sweetest Thing
- **JOEY SCARBURY**—When She Dances X
- **RINGO STARR**—Wrack My Brain X

KHFI-FM—Austin (Ed Volkman—MD)

- ★ **STEVIE NICKS WITH DON HENLEY**—Leather And Lace 14-9
- ★ **LINDSEY BUCKINGHAM**—Trouble 25-16
- ★ **PAT BENATAR**—Promises In The Dark 26-21
- ★ **BARRY MANILOW**—The Old Songs 27-22
- **E.L.O.**—Twilight 21-15
- **NEIL DIAMOND**—Yesterday's Songs
- **BEACH BOYS**—Come Go With Me
- **THE J. GEILS BAND**—Centerfold X
- **STEVE MILLER BAND**—Heart Like A Wheel X
- **THE ALAN PARSONS PROJECT**—Snake Eyes X
- **GEORGE BENSON**—Turn Your Love Around A
- **THE FOUR TOPS**—When She Was My Girl X
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight X
- **BILLY JOEL**—She's Got A Way A
- **MAYDAY**—So Young So Bad X
- **THE CARS**—Shake It Up A

KNUS-FM—Dallas (Elen Morgan—MD)

- ★ **DON McLEAN**—Castles In The Air 14-8
- ★ **CHRIS CHRISTIAN**—I Want You I Need You 5-3
- ★ **STEVIE WOODS**—Steal The Night 19-15
- ★ **CRYSTAL GAYLE**—The Woman In Me 20-16
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 15-9
- **STEVIE NICKS WITH DON HENLEY**—Leather And Lace
- **CARPENTERS**—Those Good Old Dreams K33
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics B32

KFMK-FM—Houston (Jerry Steele—MD)

- ★ **OLIVIA NEWTON-JOHN**—Physical 13-13
- ★ **GEORGE BENSON**—Turn Your Love Around 21-15
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 23-19
- ★ **NEIL DIAMOND**—Yesterday's Songs 23-23
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 30-25
- **JUICE NEWTON**—The Sweetest Thing 30
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight
- **PAUL DAVIS**—Cool Night A
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **ROD STEWART**—Young Turks X
- **CHARLY MCCLAIN**—Sleepin' With The Radio On X
- **OAK RIDGE BOYS**—Fancy Free X

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

- **STEVIE NICKS WITH DON HENLEY**—Leather And Lace
- **QUEEN AND DAVID BOWIE**—Under Pressure B28
- **NEIL DIAMOND**—Yesterday's Songs X

NO LIST

WQUE-FM—New Orleans (Chris Bryan—MD)

- ★ **LUTHER VANDROSS**—Never Too Much 16-19
- ★ **ROD STEWART**—Young Turks 14-7
- ★ **PAUL DAVIS**—Cool Night 32-26
- ★ **GEORGE BENSON**—Turn Your Love Around 29-21
- ★ **NEIL DIAMOND**—Yesterday's Songs 28-20
- ★ **JERMAINE JACKSON**—I'm Just Too Shy
- **SNEAKER**—More Than Just The Two Of Us
- **BARBRA STREISAND**—Comin' In And Out Of Your Life A
- **THE POLICE**—Every Little Thing She Does Is Magic X
- **DARYL HALL AND JOHN OATES**—I Can't Go For That (No Can Do) B28
- **KOOL AND THE GANG**—Take My Heart B32
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight B29
- **ROLLING STONES**—Waiting For A Friend A

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

- ★ **OLIVIA NEWTON-JOHN**—Physical 1-1
- ★ **BARRY MANILOW**—The Old Songs 14-7
- ★ **MIKE POST**—Theme From Hill Street Blues 22-18
- ★ **FOREIGNER**—Waiting For A Girl Like You 14-6
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 17-10
- **THE POLICE**—Every Little Thing She Does Is Magic N20
- **THE GO GO'S**—Our Lips Are Sealed N29
- **DARYL HALL AND JOHN OATES**—I Can't Go For That (No Can Do) A
- **BEE GEES**—Living Eyes X
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **ARLAN DAY**—I Surrender X
- **DON McLEAN**—Castles In The Air X
- **BILLY SQUIER**—In The Dark N22
- **ANNE MURRAY**—It's All I Can Do DX
- **KIM CARNES**—Mistaken Identity X
- **SNEAKER**—More Than Just The Two Of Us X
- **PAT BENATAR**—Promises In The Dark NX
- **JOHN DENVER**—The Cowboy And The Lady DX
- **CRYSTAL GAYLE**—The Woman In Me DX
- **BOB SEGER**—Trying To Live My Life Without You N15
- **BILLY JOEL**—She's Got A Way

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

- ★ **OLIVIA NEWTON-JOHN**—Physical 8-3
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 30-21
- ★ **PAT BENATAR**—Promises In The Dark 26-21
- ★ **LINDSEY BUCKINGHAM**—Trouble 18-14
- ★ **FOREIGNER**—Waiting For A Girl Like You 4-1
- **THE J. GEILS BAND**—Centerfold B25
- **PAUL DAVIS**—Cool Night A
- **DARYL HALL AND JOHN OATES**—I Can't Go For That (No Can Do) A
- **EARTH, WIND & FIRE**—Let's Groove A29
- **NEIL DIAMOND**—Yesterday's Songs B28
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight B27

KINT-FM—El Paso (Jini Cliff—MD)

- ★ **GENESIS**—No Reply At All
- ★ **LINDSEY BUCKINGHAM**—Trouble 22-15
- ★ **STEVIE NICKS WITH DON HENLEY**—Leather And Lace 14-8
- ★ **DIESEL**—Sausalito Summernight 16-13
- ★ **NEIL DIAMOND**—Yesterday's Songs
- **ROLLING STONES**—Waiting On A Friend
- **THE CARS**—Shake It Up
- **PAUL DAVIS**—Cool Night X
- **STEVE MILLER BAND**—Heart Like A Wheel
- **DARYL HALL AND JOHN OATES**—I Can't Go For That (No Can Do) X
- **THE MOODY BLUES**—Turning Out Of Turn A
- **E.L.O.**—Twilight B16
- **QUEEN AND DAVID BOWIE**—Under Pressure X
- **DIANA ROSS**—Why Do Fools Fall In Love B17
- **RUSH**—Closer To The Heart A
- **GREG LAKE**—Let Me Love You Once A
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight
- **KISS**—A World Without A
- **MEATLOAF**—Read 'Em And Weep X

KILE-AM—Galveston (Scott Taylor—MD)

- ★ **AIR SUPPLY**—Here I Am 1-1
- ★ **FOREIGNER**—Waiting For A Girl Like You 6-2
- ★ **ARLAN DAY**—I Surrender 14-9
- ★ **OLIVIA NEWTON-JOHN**—Physical 9-5
- ★ **THE FOUR TOPS**—When She Was My Girl 16-6
- **DARYL HALL AND JOHN OATES**—I Can't Go For That (No Can Do) K39
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **IRENE CARA**—Anyone Can See A
- **JOHNNY LEE**—Bet Your Heart On Me X
- **THE J. GEILS BAND**—Centerfold B37
- **BERTIE HIGGINS**—Key Largo A
- **SNEAKER**—More Than Just The Two Of Us A
- **SURVIVOR**—Poor Man's Son
- **JUICE NEWTON**—The Sweetest Thing X
- **BOB SEGER**—Tryin' To Live My Life Without You X
- **QUEEN AND DAVID BOWIE**—Under Pressure B40
- **ZZ TOP**—Tube Snake Boogie NL

KVOL-AM—Lafayette (Phil Ranken—MD)

- ★ **THE POLICE**—Every Little Thing She Does Is Magic 10-5
- ★ **FOREIGNER**—Waiting For A Girl Like You 8-2
- ★ **COMMODORES**—Oh No 9-6
- ★ **OLIVIA NEWTON-JOHN**—Physical 16-11
- ★ **DIESEL**—Sausalito Summernight 13-10
- ★ **DON McLEAN**—Castles In The Air X
- ★ **PAUL DAVIS**—Cool Night A
- ★ **DARYL HALL AND JOHN OATES**—I Can't Go For That (No Can Do) A
- **THE ALL SPORTS BAND**—I'm Your Superman X
- **BEE GEES**—Living Eyes X
- **KIM CARNES**—Mistaken Identity X
- **SNEAKER**—More Than Just The Two Of Us A
- **THE KNACK**—Pay The Devil A
- **STEVIE WOODS**—Steal The Night
- **KOOL AND THE GANG**—Take My Heart X
- **QUEEN AND DAVID BOWIE**—Under Pressure A
- **DEVO**—Working In The Coal Mine X
- **NICOLETTE LARSON**—Fool Me Again X
- **EXILE**—What Kind Of Love Is This A
- **POINTER SISTERS**—Sweet Lover Man X

KTSA—San Antonio (Charlie Brown—MD)

- ★ **COMMODORES**—Oh No 27-21
- ★ **FOREIGNER**—Waiting For A Girl Like You 19-14
- ★ **OLIVIA NEWTON-JOHN**—Physical 13-8
- ★ **RICK JAMES**—Super Freak 15-10
- ★ **BARRY MANILOW**—The Old Songs 10-7
- **GEORGE BENSON**—Turn Your Love Around
- **E.L.O.**—Twilight
- **QUARTERFLASH**—Harden My Heart X
- **STEVIE NICKS WITH DON HENLEY**—Leather And Lace B29
- **THE GO GO'S**—Our Lips Are Sealed X
- **LINDSEY BUCKINGHAM**—Trouble X
- **DIANA ROSS**—Why Do Fools Fall In Love X
- **NEIL DIAMOND**—Yesterday's Songs X

Midwest Region

★ **PRIME MOVERS**

- BARRY MANILOW**—The Old Songs (Arista)
- MIKE POST**—The Theme From Hill Street Blues (Elektra)

● **TOP ADD ONS**

- DARYL HALL AND JOHN OATES**—I Can't Go For That (No Can Do) (RCA)
- ROD STEWART**—Young Turks (WB)
- GEORGE BENSON**—Turn Your Love Around (WB)

● **BREAKOUTS**

- BILLY SQUIER**—My Kind Of Loving (Capitol)
- CRYSTAL GAYLE**—The Woman In Me (Columbia)
- BILLY JOEL**—She's Got A Way (Columbia)

WLS—Chicago (Tim Kelly—MD)

- ★ **STEVIE NICKS WITH DON HENLEY**—Leather And Lace 36-25
- ★ **SURVIVOR**—Poor Man's Son 34-26
- ★ **JOURNEY**—Don't Stop Believin' 19-13
- ★ **TRIUMPH**—Magic Power 28-23
- ★ **FOREIGNER**—Waiting For A Girl Like You 7-3
- **ROD STEWART**—Young Turks K39
- **BILLY SQUIER**—My Kind Of Loving

WLS-FM—Chicago (Dave Denver—MD)

- ★ **STEVIE NICKS WITH DON HENLEY**—Leather And Lace 36-25
- ★ **SURVIVOR**—Poor Man's Son 34-26
- ★ **JOURNEY**—Don't Stop Believin' 19-13
- ★ **TRIUMPH**—Magic Power 28-25
- ★ **FOREIGNER**—Waiting For A Girl Like You 7-3
- **ROD STEWART**—Young Turks K39
- **BILLY SQUIER**—My Kind Of Loving
- **RUSH**—Closer To The Heart A

WHB—Kansas City (Tom Land—MD)

- ★ **COMMODORES**—Oh No
- ★ **MIKE POST**—The Theme From Hill Street Blues
- **BEACH BOYS**—Come Go With Me A18
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight A22
- **STEVE CARLISLE**—Theme From WKRP X

WOKY-AM—Milwaukee (Rick Brown—MD)

- ★ **OLIVIA NEWTON-JOHN**—Physical 6-2
- ★ **FOREIGNER**—Waiting For A Girl Like You 9-6
- ★ **AIR SUPPLY**—Here I Am 7-4
- ★ **BARRY MANILOW**—The Old Songs 10-8
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 13-9
- **PAUL DAVIS**—Cool Night
- **GEORGE BENSON**—Turn Your Love Around
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World B20
- **STEVIE NICKS WITH DON HENLEY**—Leather And Lace B15

WZUO-FM—Milwaukee (Bill Sharron—MD)

- ★ **DAN FOGELBERG**—Hard To Say 2-2
- ★ **DARYL HALL AND JOHN OATES**—Private Eyes 1-1
- **DON McLEAN**—Castles In The Air 30
- **BEE GEES**—Living Eyes
- **STEVIE WOODS**—Steel The Night 25
- **CRYSTAL GAYLE**—The Woman In Me 29
- **PABLO CRUISE**—Slip Away X

KDWB—Minneapolis (Karen Anderson—MD)

- ★ **THE POLICE**—Every Little Thing She Does Is Magic 9-5
- ★ **BARRY MANILOW**—The Old Songs 8-4
- ★ **BILLY JOEL**—Say Goodbye To Hollywood 16-11
- ★ **AL JARREAU**—We're In This Love Together 13-9
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 15-10</

GOING FAST.

Can the holidays really happen without a year-end special? Not on radio, they can't, and Casey Kasem is set to count down the biggest pop music events of the year in words and music as AT40 presents "The 100 Top Hits of 1981." And what a great year to recap...

The year that saw two records hit #1 and stay there for nine consecutive weeks. One of those records will be the #1 hit of 1981. The year that saw a British group that scored with #1 LP's in the 60's and the 70's come back in the 80's with their biggest #1 album ever!

The year that saw the biggest country and pop superstar of the last three years hit #1 for the first time in his career.

The American Top 40 year-end special, eight hours in stereo of unbeatable, irresistible programming. Contact Watermark to make your holiday reservations today.



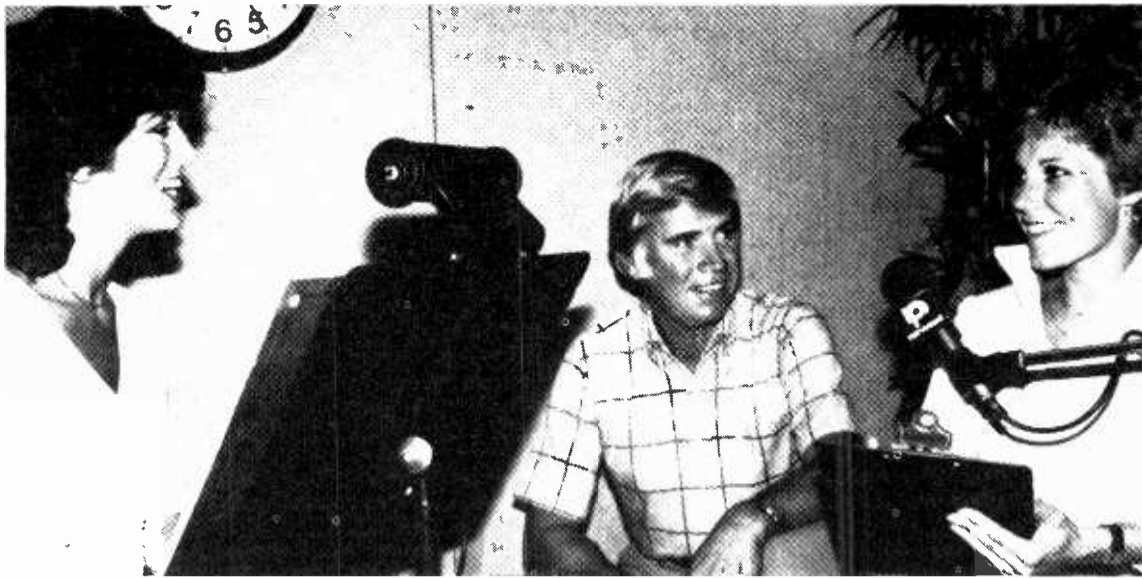
**AMERICAN TOP 40 WITH CASEY KASEM
PRESENTS THE SPECIAL OF THE YEAR**



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IN PRODUCTION—Ellen Silver, programming vice president of Narwood Productions, left, shares a light moment with Capitol recording artist Anne Murray during the taping of a radio special for ABC. Narwood president Ted LeVan, center, observes the proceedings.

National Programming

ABC Country Show Set To Air Weekly

NEW YORK—ABC's Entertainment Network will double the frequency of its "Silver Eagle" country show to weekly. The DIR Broadcasting-produced package had been running biweekly. This and other additions to the ABC lineup will bring offerings to affiliates to 300 hours a week.

Other plans in the works at ABC include a two-hours-a-week Steve Dahl "Breakfast Club." Dahl is a personality on ABC's owned WLS-AM-FM Chicago. The "Super Groups In Concert" series will debut its new season on ABC's new Rock Network, shifting over from the FM Network.

ABC signed up Narwood Productions to produce shows for its new "Words And Music" series on the Entertainment Network which debuted Saturday (15). Narwood also has an Anne Murray special in the can for an ABC show Dec. 13.

ABC has signed the Creative Factor to produce "Spotlight Specials" for the Contemporary Network next year. Singer Connie Francis told the story of her comeback in a "Spotlight" show which aired on the Entertainment Network over the weekend.



JOB COMPLETED—Neil Sargent, vice president and general manager of TM Projects, left, congratulates producer Carl Goldman on the completion of "The Story Of Country Music."

TM producer Carl Goldman has wrapped up a two-year project on the production of "The Story Of Country Music," a 48-hour history, which will be ready for distribution in February. The show includes more than 500 interviews.

Richie Allen has been named sales consultant for TM Program-

ming. He comes from KFJZ-AM/KEGL-FM Ft. Worth, where he served in both on-air and sales positions. Somer Broadcasting will air the 30-hour TM feature "The Beatles, The Days In Their Lives" over its Mexico City outlet, XHMM-FM. WSPB-AM Sarasota, Fla., has been signed to the TM-O-R format and the FM sister station, bearing the same call letters, is carrying TM beautiful music. TM Productions has delivered the image campaign "My Soft Spot" to WIBQ-FM Utica, N.Y. Bob Harris has joined TM Productions as management consultant. For the past year he has been president of Broadcast Center, which markets a sales promotion called "The Radio Game." Harris is a former general manager of WGLF-FM Tallahassee.

"Rhythm Tracks," Ragamuffin Productions' two-hour weekly syndicated oldies show, has begun airing on stations throughout the Southeast including WGBS-AM Miami; WRAL-FM Raleigh, N.C.; WRQK-FM Greensboro, N.C.; WTAR-AM Norfolk, Va.; WKOS-FM Nashville; WSFL-FM Brigenton, N.C.; and WLCF-FM Southport, N.C.

Radio Arts has placed its "Your Hit Parade" series on WFBL-AM Syracuse; KWHO-FM Salt Lake City; KBER-AM Abilene, Tex.; and WKAT-AM Miami. The show, starring Andre Baruch and Bea Wain, is carried on 70 stations. ... Bo Donovan's Tuesday Productions is offering the original Motown series Drake jingles from the 1970s that were created for RKO. ... Dick Clark's National Music Survey, the weekly countdown on Mutual Broadcasting, has added a station in Los Angeles, KRLA-AM.

ACRN, a cable station affiliated with Ohio University, is the first station of its kind to feature "Rockline," the live satellite delivered rock talk show presented by the Global Satellite Network.

Drake-Chenault Enterprises has extended the deadline for entry in Talent Search II until Dec. 18. Air personalities should submit air checks to Talent Search, Drake-Chenault, 8399 Topanga Canyon Blvd., Canoga Park, Calif. 91304. Winners will have a portion of their

air checks featured on a special Talent Search album which will be available to all stations free of charge.

Watermark, Inc. has begun production of a new one-hour series called "The Heroes Of Country Music," hosted by Johnny Cash. The show will deal with the life stories of country music's leading performers. The series will be released for broadcast during the first half of 1982.

San Diego-based Peters Productions has announced that 11 stations have signed to air the company's new traditional MOR format "Your Music."

Geared to the 35+ demographic, the format features music from the '40s, '50s and '60s. "We positioned 'Your Music' to cover the wide gap in the MOR spectrum between the sound of beautiful music on the one side, and today's typical adult contemporary station on the other end of the spectrum," says Dick Ellis, programmer of the format.

"Your Music" is available for fully automated and live assist operations.

"The Music Of Black America," a 24-hour radio special produced by Syndicate It, Inc. of Los Angeles is being readied for national airing in February, 1982 to coincide with Black History Month in the U.S. Hosted by J.J. Johnson, program director and air personality of KDAY-FM Los Angeles, the show will consist of music and interviews of major artists involved in all aspects of black music.

The show is being produced in one hour segments for maximum flexibility. "The Music Of Black America" is being offered on a barter basis in select markets and is also available for international distribution.

Drake-Chenault will release the 52-hour History of Country Music this spring. Bill Drake is a managing partner of the show, while Bill Watson, longtime Drake associate has been named executive producer. Drake and Watson most recently worked on the silver anniversary edition of "The History of Rock'n'Roll," which was released in the spring of last year.

Watson has also been responsible for producing "The Golden Years" (Continued on page 43)

Washington Roundup

FCC Contemplates Lottery

By BILL HOLLAND

WASHINGTON—The Federal Communications Commission began moving this month toward using lottery methods to select some new broadcast licensees.

The lottery proposal, based on a law passed by Congress and signed by the President on Aug. 31, expressly exempts "underrepresented" groups or organizations "in the ownership of telecommunications facilities or properties" from the random selection system. Thus, most license winners would receive their licenses in a shorter time, with reduced costs to licensees and the FCC, while minorities would nevertheless receive what the Commission termed "a significant preference" and would not be overlooked in the streamlining process.

The Commission has 180 days after the law's passage in August to develop and publish rules for such a lottery system.

The FCC pointed out in its report on the lottery that the law is concerned about initial license applications, "and is not concerned with renewals." Radio and television license terms have been extended under the same law: radio licenses have been extended to seven year terms and television licenses to five year terms.

The lottery system, under the new law, could be used for all services licensed by the FCC—broadcast stations, common carrier service and direct broadcast satellites, although several lawmakers had felt the lottery could be best used in broadcast applications.

Most of the Commissioners expressed caution and some confusion over the lottery system. "An old FCC adage says that 'New solutions create new problems.'" Commissioner Joseph R. Fogarty wrote in a separate concurring statement. "Full

public comment in this proceeding is essential to determine whether this adage holds true for the ... lottery. ..." New Commissioner Mimi Weyforth Dawson firmly stated that regardless of lottery selections, a "prior assessment" of licensee qualifications be made to discourage "frivolous and superficial applications."

The Commission has until February, 1983 to establish rules on a lottery system.

FCC Vetoes 9 kHz Spacing

WASHINGTON—The FCC ended its two-and-a-half year flirtation with 9 kHz spacing Nov. 5, calling the proposals to squeeze the AM dial too costly and the advantages too few.

In a 22-page document that sounded the last notes of an inquiry which the FCC initially felt could pave the way to new and more creative use of AM spectrum space—new stations, new licensees—the report traced the rise and fall of the concept. The reduction in channel spacing from the present 10 kHz to 9 kHz would have resulted in 12 new AM stations, but would have cost broadcasters between \$28 and \$44 million for technical and hardware changeovers.

Most of the report is taken over with the Commission's masterful way with detailed techno-legal language, but the summary is clear enough: "The advantages we discern do not outweigh the disadvantages which must be prudently expected to ensue from conversion of AM broadcasting to 9 kHz channel spacing."

Three AM Stations Slated

WASHINGTON—New AM radio stations are slated for Raleigh, N.C., Derry, N.H. and Hudson, Wis. by license and construction permits issued by FCC.

Spacetown Communications Corp. has been granted a license for 1320 kHz, the new AM station to be in Derry. After Munves, winning over a competing application from Tully-Warwick Corp., the application was delayed until Spacetown proved financial strength by obtaining a bank loan.

Cornwall Broadcasting Corp. has won a construction permit for an AM station at 740 kHz over a competing application from Hanten Broadcasting Co. A factor was that Cornwall would serve Hudson, a community twice the size of nearby Zumbrota, Minn. Zumbrota was the site of choice for Hanten.

In an unusual case proving that less is more, five competing applications for the Raleigh construction permit were reduced to three after two parties withdrew. The remaining contestants were New Sound, Inc., with eight black stockholders, Special Markets Media, Inc. with husband and wife Prentice and Henry Monroe, both black, and Interstate Broadcasting Systems, Inc. with four blacks of the eight stockholders holding 76% of the stock.

In the various proposals, one of New Sounds principals would work full time in station management, creating a minority integration of 12.5%, one of Interstate Broad-

castings stockholders would do likewise, for a 26% integration, while Mr. and Mrs. Monroe proposed to quit other jobs and work together full time in managing the station, creating 100% integration. In this case, despite the number of minority investors competing, the limited roster of principals carried the edge in the formula. Mr. and Mrs. Monroe won.

FM Expansion In Southwest

WASHINGTON—Henry L. Baumann, chief of the FCC Policy and Rules Division of the Broadcast Bureau, has ordered channel assignments creating new FM station opportunities for North Las Vegas, Nev. and Show Low, Ariz.

In a decision that allowed three options, including assigning an additional channel to Las Vegas, Baumann opted to give channel 281 (104.1 mHz) to North Las Vegas, and assign an additional Class C channel, channel 293 (106.5 mHz), to Las Vegas.

Responding to petitioner KVSL-AM, a full-time station serving Show Low, Baumann granted an assignment of channel 243 (96.5 mHz). The proposed station would service an area, he said, almost totally non-competitive with WVVN-FM, currently on channel 228A (93.5 mHz).

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music from the original soundtrack by Vangelis



PD 1-6335

"Vangelis' wonderfully stirring music lifts spirits to a new high." N.Y. Daily News

"One of the most remarkable soundtracks of any film. Vangelis' compositions are as evocative and as perfectly matched as scores of such films as 'The Third Man' and 'Zorba The Greek.'" Chicago Sun Times

"This is an original and breathtaking score." L.A. Times

"A glorious, original score." Newsday

"Vangelis' score has already been so successful that the soundtrack album is among the top five in British surveys." New York Times

"Chariots Of Fire" has been heralded by critics and audiences everywhere it's played. The incredible music from the pen of Vangelis is drawing as much praise as the film itself, and his international success has established him as one of the leading synthesizer composer/performers. So the acclaim that has greeted "Chariots Of Fire" is well founded.

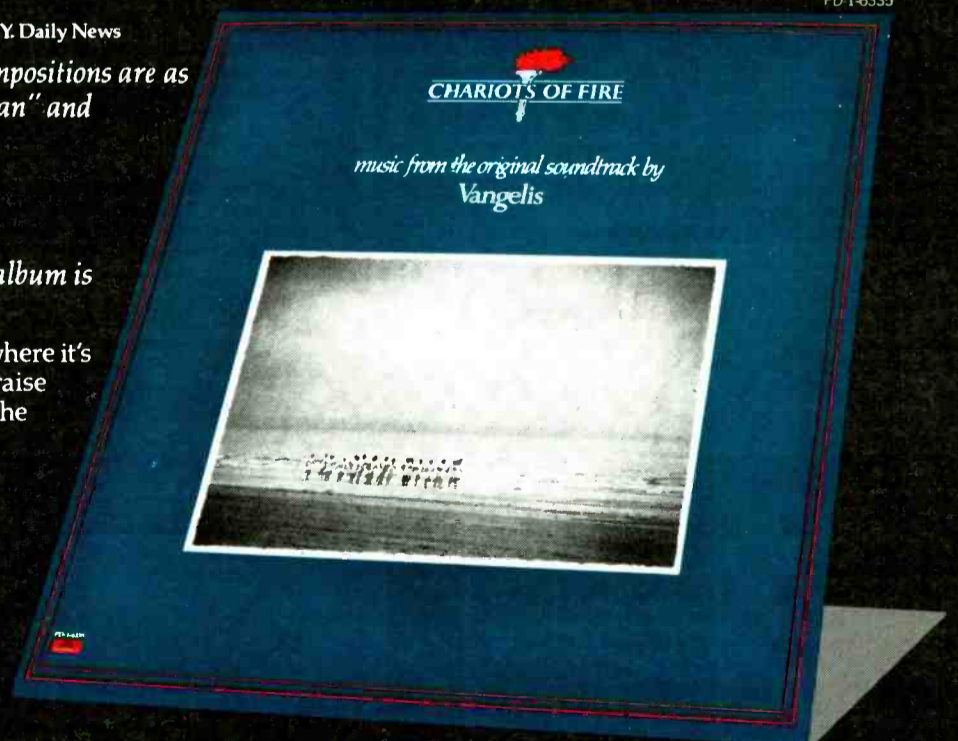
Nevertheless, the reaction of listeners can only be described as incredible. Thousands of copies have been sold strictly by word-of-mouth and every in-store play generates immediate sales.

With a smash sales history like this one, it's no wonder that a host of imitators are rushing to capitalize on the success of "Chariots Of Fire." But no matter how many versions there may be, there's only one original.

"CHARIOTS OF FIRE"

featuring the hit single

"Main Theme" PD2189





TEACHING RADIO—Norm Pattiz, president of Westwood One, lectures to the staff of KLA, the UCLA carrier current station. Pattiz talked about the business of national and network radio at the first of a series of seminars by radio executives geared to graduating broadcasting students at the school.

Goodphone Commentaries Broadcaster Pigeonholes

By CHRISTINE BLASE

LOS ANGELES—One of the biggest causes of disharmony between the people working in a radio station is a general unawareness of, and insensitivity to, the fact that folks are there for different reasons. There is no doubt, in my mind—broadcasters, in general, have different goals, causes, motives and personal conceptions of what this industry is all about.

Interestingly, the difference in these "states of mind" do not necessarily follow in a pattern parallel to the varied job functions and descriptions of the business. Thus, not all sales managers are in it for the money, and not all air personalities are in love with their voices.

In order to be able to get along with the people above, below and next to you, it is vitally important to have a basic and honest understanding of where both you and they are coming from.

Although every human being is an individual, the following are eight common personality traits and overall goal-motive molds that make up the general characteristics of the basic different types of radio broadcasters. It must be pointed out that these are the extreme poles. (Also, they are sexually interchangeable.) The average broadcaster is a mixture of these colors:

1) Egotistical Ed: Ed is not only egotistical, but also exhibitionistic. Ed is in love with himself. Sometimes he has good reason to be, and sometimes he doesn't. He admires himself so much that his favorite pleasure in life is to be an audience to his own work. His primary motive for being on the staff of the radio station is to gain exposure for his "talents." The more ratings the station has, the more people he is exposed to.

2) Communicator Connie: Connie is an extreme yenta at heart, and although the subjects about which she "yents" may be of earthshaking importance to the human race, she is still a yenta nonetheless. She is primarily interested in the station as an electric "soapbox" for her stories and opinions. The more ratings the station has, the more people she gets to "yent" to.

3) Specific Subject Sam: Sam is into something other than radio. He simply uses radio as the vehicle for his main interest, which is something else. To him, the primary purpose of the radio station is to carry his cause. The more ratings the station has, the more propaganda for his cause.

4) Social Sally: Sally likes being on teams. Just being on a "staff" is

not good enough for her, she likes to be part of a group. The 24-hour-a-day dedication-requiring nature of radio is attractive to her because it gives her an opportunity to extend the activities of the radio station staff into more aspects of her own personal life. The more ratings the station has, the happier the group, and the happier she becomes through osmosis.

5) Technical Ted: Ted couldn't bear the thought of putting his toys away when he grew up. To Ted, the radio station is primarily a giant toy and he likes playing with it as much as he can. That's all he cares about. The more ratings the station has, the more chance the general manager will authorize the purchase of latest playthings technology has to offer.

6) Media Mark: Mark is into media. He doesn't know why; nor does anyone else. To Mark, the radio station is part of a colossal sociological nervous system that ties the humans on this planet together in an almost "spiritual" manner. He truly gets off on being there. The more ratings the station has, the more metaphysical significance it gives his being there.

7) Money Melvin: Melvin is in it for the bucks. He has chosen radio because the abstract nature of selling an intangible (time) is on a more sophisticated, glamorous and prestigious plane than, say, selling shoes. The more ratings the station has, the more money he makes.

8) Powerplay Polly: Polly is in it for the power. She likes manipulating the lives of those immediately around her, and influencing the lives of everyone else she can. Radio provides the internal political arena for personal manipulation, the potential business clout to wield influence on an industrial level, and sociological media power over the audience/public. The more ratings the station has, the more power she has.

There you have a thumbnail overview of where radio broadcasters are "coming from." It makes for better relations and less frustration if a knowledge of human motivations is taken into account during the normal, turbulent course of events and relations in this field.

Of course there are plenty of people working in radio who don't really fall into any of the aforementioned eight personality types (in whole or in part), but they are generally so innocuous that they demand little of our analytical scrutiny.

(Christine Blase is vice president and general manager of Goodphone Communications, Inc.)

Mike Harrison 'Excuuuuuse Me!' And Other Apologies

LOS ANGELES—If I may borrow the form used so eloquently by Washington Monthly's editor Charles Peters, this week's column will be devoted to a potpourri of those tasty little morsels and perceptions that accumulate, best described as columnettes. About seven or eight years ago, and perhaps back even further than that, there was a big pop radio promotion that proved to cause quite a publicity buzz.

It was the "apology" promotion which, quite simply, involved the general manager of the station coming on the air in somewhat of an editorial tone and proceeding to apologize to the listeners and community for what the morning man had said on the air that day. This was usually accompanied by the air personality being temporarily suspended for the horrible thing he had done. The catch to the whole thing is that the actual "crime" committed by the resident station crazy is never stated—because, in reality, no such transgression against accepted sensibilities took place. But it sure was known to drum up talk on the street.

Interestingly, after an outbreak of the "apology" promotion during the early '70s, I wrote a tongue-in-cheek satirical radio column in the trades in which I apologized for the heinous statement I had made in print the week before and hoped I hadn't destroyed anybody's career or life.

I thought that most people in the field were hip to the promotion, but to my surprise people took it seriously and for months afterward I was deluged with letters and questions asking me what I had done. It sure was a potent scam—even in satire! Well, it eventually seemed as though this promotion had sufficiently run its course, until just a couple of days ago when my phone began to ring here at the center with a slew of professional friends and acquaintances from both the radio and music industries asking if I knew what was going on at KIIS-FM because the general manager there had been going on the air and on television spots apologizing for the terrible thing morning man Rick Dees had done.

I asked most of them if they had called the station to find out what was happening to which some responded that they had, only to be informed that the details of the horrible act were top secret and could not be talked about. And the street buzz (at least in the business) continues to this moment. Seems that proves the cyclical nature of competitive radio programming.

Unless, of course, Dees really did do a bad thing. But, I'm not going to call to find out. I've seen that fish hook before.

Speaking of apologies (and I mean real ones), I aggravated a few of the folks over at KLOS-FM Los Angeles a few weeks back, including some of the station's listeners who also read Billboard, by my recent article heaping lavish praise on a station at which I also happen to be an air personality, KMET-FM.

Obviously, the sensitivities that exist within the competition between these stations is deeper than I had realized. For example, a D.A. Starkey of Los Angeles writes that "it would be nice if we no longer had to have

KMET thrown in our face." He went on to say that he (or she, as the case may be) is tired of my articles, not to mention my radio program.

"I awoke Sunday morning, turned on the radio and for some unknown reason turned to KMET. There was Mike Harrison on the air doing his talk show—that's all it is, talk, trivial talk. I was so bored within five minutes that I turned to Michael Benner on KLOS, who happens to be much more interesting and informative."

Starkey goes on to suggest that "it would only be fair (for Billboard) to publish other stories by other radio station employees, be it from Los Angeles radio stations or any other station in the United States"—a sentiment seconded in another communique from KLOS top brass to the powers that be at Billboard. My goodness. As Steve Martin would say (or used to say), "Excuuuuuse me!"

In my never ending effort to be loved by all people all the time, the last thing I would ever want to do is upset my friends at KLOS or in any way, shape or form insinuate that their's is anything less than a great radio station, which it just so happens to be. I was just sharing my personal (as stated in the column) perspective and enthusiasm for the much-celebrated KMET and meant no harm to KLOS.

But that brings up a point worth

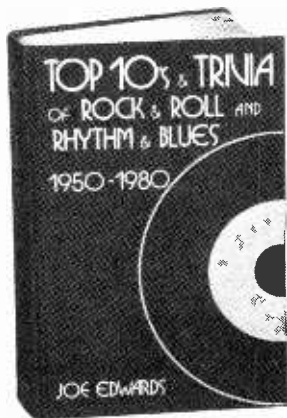
mentioning. For the past year-plus, the "Goodphone Commentaries" feature in this publication has been a forum of views reflecting the opinions and articles of radio people from all over the country, including Los Angeles, not to mention the weekly general industry commentary published each week in the opening pages of the magazine. How about a contribution from the talented people at KLOS?

And finally in the whatever happened to? department. I had lunch the other day with none other than Jerry Mathers of television's "Leave It To Beaver" fame who lives a few blocks up Topanga Canyon Blvd. from here. He just got off the road after an 18 month dinner theatre tour with former tv brother Tony Dow and suddenly found himself with an abundance of free time on his hands, if you know what I mean. I asked him if he would ever consider becoming a radio personality. He said sure. The next day, Dave Forman, program director of KEZY-AM-FM Anaheim (and frequent Goodphone Commentaries contributor) hired him to do mornings—at least on a temporary basis. Word from the station is that Mathers is getting incredible listener reaction with his chatty brand of music patter sprinkled with information and telephone talk. Ironically, the

(Continued on page 37)

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

• "HOUND DOG" WAS ORIGINALLY SUNG IN WHAT YEAR?
• SINGER FOR WHAT GROUP?
• WHO WERE JOHNNY CASH'S TENNESSEE TWO?



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Billboard Singles Radio Action

Playlist Prime Movers

Playlist Top Add Ons

Based on station playlists through Tuesday (11/10/81)

Continued from page 26

- THE POLICE—Every Little Thing She Does Is Magic NX
- STEVE MILLER BAND—Heart Like A Wheel NA
- GENESIS—No Reply At All NX
- THE GO GO'S—Our Lips Are Sealed NX
- DIESEL—Sausalito Summernight NX
- BOB SEGER—Tryin' To Live My Life Without You NX
- E.L.O.—Twilight NX
- ROD STEWART—Young Turks NX

- KXOK-AM—St. Louis (Lee Douglas—MD)**
- ★ LITTLE RIVER BAND—The Night Owls 14Q11
 - ★ BARRY MANILOW—The Old Songs 13Q7
 - ★ FOREIGNER—Waiting For A Girl Like You 17P14
 - ★ DIANA ROSS—Why Do Fools Fall In Love 15P12
 - CRYSTAL GAYLE—The Woman In Me K20

- WSPF-FM—Stevens Point (Brad Fuhr—MD)**
- ★ THE GO GO'S—Our Lips Are Sealed 2-1
 - ★ OLIVIA NEWTON-JOHN—Physical 5-3
 - ★ AIR SUPPLY—Here I Am 1-2
 - ★ ROD STEWART—Young Turks 16-12
 - ★ COMMODORES—Oh No 13-9
 - DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
 - THE CARS—Shake It Up
 - PAUL DAVIS—Cool Night A
 - EARTH, WIND AND FIRE—Let's Groove B31
 - TRIUMPH—Magic Power N
 - STEVE WOODS—Steal The Night A
 - DONNIE IRIS—Sweet Merilee X
 - GEORGE BENSON—Turn Your Love Around B33
 - QUEEN/DAVID BOWIE—Under Pressure X
 - RINGO STARR—Wrack My Brain B32
 - EDDIE RABBITT—Someone Could Lose A Heart Tonight A
 - ROLLING STONES—Waiting On A Friend N
 - FOREIGNER—Juke Box Here N
 - STEVE NICKS—Edge Of 17 N
 - BILLY SQUIER—My Kind Of Lover N
 - TUBES—Talk To You Later N

- KFYR-AM—Bismarck (Dan Brannan—MD)**
- ★ AIR SUPPLY—Here I Am 3-1
 - ★ FOREIGNER—Waiting For A Girl Like You 9-4
 - ★ STEVE NICKS WITH DON HENLEY—Leather And Lace 14-12
 - ★ OLIVIA NEWTON-JOHN—Physical 13-6
 - ★ LINDSEY BUCKINGHAM—Trouble 20-14
 - RONNIE MILSAP—I Wouldn't Have Missed It For The World
 - BILLY JOEL—She's Got A Way
 - THE J. GEILS BAND—Centerfold X
 - PAUL DAVIS—Cool Night X
 - THE POLICE—Every Little Thing She Does Is Magic X
 - QUARTERFLASH—Harden My Heart X
 - STEVE MILLER BAND—Heart Like A Wheel B19
 - DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B20
 - GENESIS—No Reply At All X
 - PABLO CRUISE—Slip Away X
 - LITTLE RIVER BAND—The Night Owls X
 - JUICE NEWTON—The Sweetest Thing A
 - E.L.O.—Twilight X
 - QUEEN AND DAVID BOWIE—Under Pressure X
 - DIANA ROSS—Why Do Fools Fall In Love X
 - RINGO STARR—Wrack My Brain X
 - NEIL DIAMOND—Yesterday's Songs X
 - ROD STEWART—Young Turks B18
 - BEACH BOYS—Come Go With Me X
 - BARBRA STREISAND—Comin' In And Out Of Your Life X
 - EDDIE RABBITT—Someone Could Lose A Heart Tonight X
 - THE CARS—Shake It Up A

- KIOA-AM—Des Moines (A.W. Pantoja—MD)**
- ★ OLIVIA NEWTON-JOHN—Physical 8-4
 - ★ FOREIGNER—Waiting For A Girl Like You 5-2
 - ★ MIKE POST—Theme From Hill Street Blues 18-13
 - ★ BARRY MANILOW—The Old Songs 16-7
 - ★ ANNE MURRAY—It's All I Can Do 26-21
 - JOHNNY LEE—Bet Your Heart On Me X
 - PAUL DAVIS—Cool Night B30
 - RONNIE MILSAP—I Wouldn't Have Missed It For The World A
 - SNEAKER—More Than Just The Two Of Us A
 - JUICE NEWTON—The Sweetest Thing B26
 - BARBRA STREISAND—Comin' In And Out Of Your Life A
 - EDDIE RABBITT—Someone Could Lose A Heart Tonight A

- WKXS-FM—Boston (Vinnie Peruzzi—MD)**
- No List
- WKBN—Buffalo (John Summers—MD)**
- ★ BARRY MANILOW—The Old Songs 14-10
 - ★ DIANA ROSS—Why Do Fools Fall In Love 18-11
 - ★ ROD STEWART—Young Turks 17-8
 - PAUL DAVIS—Cool Night
 - GEORGE BENSON—Turn Your Love Around
 - ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X

- WABC-AM—New York (Sonia Jones—MD)**
- ★ THE FOUR TOPS—When She Was My Girl 20-8
 - ★ DENICE WILLIAMS—Silly 10-6
 - ★ DIANA ROSS AND LIONEL RICHIE—Endless Love 2-1
 - ★ DARYL HALL/JOHN OATES—Private Eyes 4-2
 - ★ MIKE POST—The Theme From Hill Street Blues 14-12
 - BARBRA STREISAND—Comin' In And Out Of Your Life X
 - KENNY ROGERS—Through The Years X

- WVBF-FM—Boston (Tom Connerly—MD)**
- ★ BARRY MANILOW—The Old Songs 16-9
 - ★ MIKE POST—The Theme From Hill Street Blues 3-1
 - ★ ANNE MURRAY—It's All I Can Do 23-19
 - ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once
 - ★ NEIL DIAMOND—Yesterday's Songs 29-25
 - RONNIE MILSAP—I Wouldn't Have Missed It For The World K30
 - STEVE WOODS—Steal The Night K29
 - PAUL DAVIS—Cool Night A
 - JOEY SCARBURY—When She Dances A
 - BARBRA STREISAND—Comin' In And Out Of Your Life A

- WBEN-FM—Buffalo (Roger Christian—MD)**
- ★ EARTH, WIND AND FIRE—Let's Groove 4-2
 - ★ ROD STEWART—Young Turks 11-6
 - ★ JOURNEY—Don't Stop Believin' 18-14
 - ★ LINDSEY BUCKINGHAM—Trouble 22-16
 - ★ GEORGE BENSON—Turn Your Love Around 16-8
 - THE MOODY BLUES—Talking Out Of Turn 40
 - QUEEN/DAVID BOWIE—Under Pressure 34

- WKAP-FM—Indianapolis (Chab Hunt—MD)**
- ★ BARRY MANILOW—The Old Songs 13Q6
 - ★ MIKE POST—The Theme From Hill Street Blues 3Q1
 - ★ AIR SUPPLY—Here I Am 7P4
 - ★ COMMODORES—Oh No 10P5

- STEVE NICKS WITH DON HENLEY—Leather And Lace K15
- NEIL DIAMOND—Yesterday's Songs
- CHRIS CHRISTIAN—I Want You I Need You A
- QUARTERFLASH—Harden My Heart A
- STEVE WOODS—Steal The Night A
- DIANA ROSS—Why Do Fools Fall In Love B18

- KEYN-FM—Wichita (Terri Springs—MD)**
- ★ THE POLICE—Every Little Thing She Does Is Magic 11-7
 - ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 9-5
 - ★ COMMODORES—Oh No 16-13
 - ★ BARRY MANILOW—The Old Songs 14-11
 - ★ FOREIGNER—Waiting For A Girl Like You 18-12
 - QUARTERFLASH—Harden My Heart A
 - LINDSEY BUCKINGHAM—Trouble A
 - DIANA ROSS—Why Do Fools Fall In Love A

- KWKX-AM—Wichita (Scott Shores—MD)**
- ★ FOREIGNER—Waiting For A Girl Like You 19-14
 - ★ DIANA ROSS—Why Do Fools Fall In Love 15-11
 - ★ JUICE NEWTON—The Sweetest Thing 25-21
 - ★ CRYSTAL GAYLE—The Woman In Me 23-19
 - ★ NEIL DIAMOND—Yesterday's Songs 24-20
 - STEVE NICKS WITH DON HENLEY—Leather And Lace K29
 - BARBRA STREISAND—Comin' In And Out Of Your Life K28
 - PAUL DAVIS—Cool Night A30

- WFLY-FM—Albany (Jack Lawrence—MD)**
- ★ THE POLICE—Every Little Thing She Does Is Magic 7-4
 - ★ OLIVIA NEWTON-JOHN—Physical 13-5
 - ★ COMMODORES—Oh No 11-7
 - ★ ROD STEWART—Young Turks 16-12
 - ★ GREG LAKE—Let Me Love You Once
 - ROLLING STONES—Waiting On A Friend
 - THE J. GEILS BAND—Centerfold B28
 - DON McLEAN—Castles In The Air X
 - DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B29
 - STEVE NICKS WITH DON HENLEY—Leather And Lace B27

- WTRY-AM—Albany (Ron Nenni—MD)**
- ★ OLIVIA NEWTON-JOHN—Physical 10-6
 - ★ FOREIGNER—Waiting For A Girl Like You 3-1
 - ★ JOURNEY—Don't Stop Believin'
 - ★ QUARTERFLASH—Harden My Heart 23-18
 - ★ DIANA ROSS—Why Do Fools Fall In Love 21-12
 - DARYL HALL/JOHN OATES—I Can't Go For That
 - BARBRA STREISAND—Comin' In And Out Of Your Life
 - THE J. GEILS BAND—Centerfold B29
 - PAUL DAVIS—Cool Night B30
 - GEORGE BENSON—Turn Your Love Around

- WGUY—Bangor (Jim Randall—MD)**
- ★ LUTHER VANDROSS—Never Too Much 22-18
 - ★ COMMODORES—Oh No 19-16
 - ★ THE POLICE—Every Little Thing She Does Is Magic 13-8
 - ★ OLIVIA NEWTON-JOHN—Physical 10-7
 - RONNIE LAWS—Stay Awake 16-13
 - THE J. GEILS BAND—Centerfold
 - QUEEN/DAVID BOWIE—Under Pressure
 - STEVE MILLER BAND—Heart Like A Wheel A
 - THE KINKS—Destroyer X
 - MARTY BALIN—Atlanta Lady X
 - QUARTERFLASH—Harden My Heart X
 - CHRIS CHRISTIAN—I Want You I Need You X
 - STEVE NICKS WITH DON HENLEY—Leather And Lace B35
 - KIM CARNES—Mistaken Identity—B34
 - STREEK—One More Night X
 - JUICE NEWTON—The Sweetest Thing X
 - E.L.O.—Twilight X
 - SHEILA—Little Darlin
 - NILS LOFGREN—Night Fades Away
 - SAVOY BROWN—Run To Me X
 - THE ALLMAN BROS. BAND—Two Rights X

- WICC—Bridgeport (Bob Mitchell—MD)**
- ★ OLIVIA NEWTON-JOHN—Physical 7-5
 - ★ FOREIGNER—Waiting For A Girl Like You 2-1
 - ★ THE POLICE—Every Little Thing She Does Is Magic 9-7
 - ★ STEVE MILLER BAND—Heart Like A Wheel 22-18
 - ★ AIR SUPPLY—Here I Am 6-4
 - ★ COMMODORES—Oh No 8-6
 - DARYL HALL/JOHN OATES—I Can't Go For That
 - THE CARS—Shake It Up
 - BILLY JOEL—She's Got A Way A
 - BALANCE—Falling In Love A
 - BEACH BOYS—Come Go With Me B29
 - GREG LAKE—Let Me Love You Once B3C
 - STEVE CARLISLE—Theme From WKRP

- WTCF-FM—Hartford (Rick Donahue—MD)**
- ★ EARTH, WIND AND FIRE—Let's Groove
 - ★ FOREIGNER—Waiting For A Girl Like You
 - ★ THE POLICE—Every Little Thing She Does Is Magic 9-5
 - COMMODORES—Oh No 11-7
 - ★ DIANA ROSS—Why Do Fools Fall In Love 21-15
 - THE J. GEILS BAND—Centerfold 29
 - DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
 - STEVE MILLER BAND—Heart Like A Wheel A28

- WBLI-FM—Long Island (Bill Terry—MD)**
- ★ DIANA ROSS—Why Do Fools Fall In Love 26Q14
 - ★ ROD STEWART—Young Turks 25Q19
 - ★ EARTH, WIND AND FIRE—Let's Groove SC26
 - ★ LINDSEY BUCKINGHAM—Trouble 27P22

- DEBRA LAWS—Very Special 16-14
- PRINCE—Controversy 15-15
- KOOL AND THE GANG—Take My Heart 10-7
- GLADYS KNIGHT AND THE PIPS—I Will Fight 21-17
- JENETTE DAYS—Come Let Me Love You
- DIANA ROSS—Why Do Fools Fall In Love 19K
- BAD GIRLS—Too Through A
- COMMODORES—Oh No X
- SLAVE—Snap Shot X
- TOM TOM CLUB—Genius Of Love X
- CONQUEST—Give It To Me X
- NORTH END—Happy Days X
- GERALDINE HUNT—Heart Heart X
- WEEKS AND CO.—Rock Your World X
- JERRY CARR—This Must Be Heaven X

- WKCI-FM—New Haven (Danny Lyons—MD)**
- ★ STEVE NICKS WITH DON HENLEY—Leather And Lace 20-12
 - ★ EARTH, WIND AND FIRE—Let's Groove 21-16
 - ★ OLIVIA NEWTON-JOHN—Physical 6-3
 - ★ KOOL AND THE GANG—Take My Heart 25-20
 - ★ FOREIGNER—Waiting For A Girl Like You 11-5
 - ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics K29
 - DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) K30
 - GREG LAKE—Let Me Love You X
 - BALANCE—Falling In Love X
 - RONNIE MILSAP—I Wouldn't Have Missed It For The World B27
 - STEVE WOODS—Steal The Night X
 - JUICE NEWTON—The Sweetest Thing B28

- WNBC—New York (Rox Frank—MD)**
- ★ BARRY MANILOW—The Old Songs 19-13
 - ★ FOREIGNER—Waiting For A Girl Like You 20-14
 - ★ DIANA ROSS—Why Do Fools Fall In Love 17-12
 - ★ NEIL DIAMOND—Yesterday's Songs 25-21
 - ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 26-20

- WPJB-FM—Providence (Mike Waite—MD)**
- ★ EARTH, WIND AND FIRE—Let's Groove 17-10
 - ★ OLIVIA NEWTON-JOHN—Physical 6-1
 - ★ MARTY BALIN—Atlanta Lady 19-11
 - ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 8-5
 - ★ NEIL DIAMOND—Yesterday's Songs 28-17
 - ★ PAUL DAVIS—Cool Night A33
 - ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) A35
 - E.L.O.—Twilight A34
 - ROD STEWART—Young Turks A32

- WPRO-FM—Providence (Gary Berkowitz—MD)**
- THE J. GEILS BAND—Centerfold
 - DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
 - KOOL AND THE GANG—Take My Heart A
 - DIANA ROSS—Why Do Fools Fall In Love A
 - BARBRA STREISAND—Comin' In And Out Of Your Life A

- WHFM-FM—Rochester (Kelly McCann—MD)**
- ★ COMMODORES—Oh No 13-9
 - ★ FOREIGNER—Waiting For A Girl Like You 8-1
 - ★ STEVE NICKS WITH DON HENLEY—Leather And Lace 20-14
 - ★ OLIVIA NEWTON-JOHN—Physical 9-5
 - ★ DIANA ROSS—Why Do Fools Fall In Love 18-12
 - DON McLEAN—Castles In The Air B30
 - PAUL DAVIS—Cool Night X
 - BALANCE—Falling In Love A
 - QUARTERFLASH—Harden My Heart A
 - LUTHER VANDROSS—Never Too Much A
 - GEORGE BENSON—Turn Your Love Around A
 - BARBRA STREISAND—Comin' In And Out Of Your Life B26
 - EDDIE RABBITT—Someone Could Lose A Heart Tonight A

- WHY-AM—Springfield (Andy Carcy—MD)**
- NO LIST
- WFTQ-FM—Worcester (MD) (Cliff Blake—Liz Carner)**
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
 - BARBRA STREISAND—Comin' In And Out Of Your Life
 - GEORGE BENSON—Turn Your Love Around A

- WACZ-AM—Bangor (Michael O'Hara—MD)**
- ★ ROD STEWART—Young Turks 23-16
 - ★ FOREIGNER—Waiting For A Girl Like You 2-1
 - ★ THE POLICE—Every Little Thing She Does Is Magic 10-7
 - ★ OLIVIA NEWTON-JOHN—Physical 6-4
 - ★ DARYL HALL/JOHN OATES—Private Eyes 4-3
 - DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
 - EARTH, WIND AND FIRE—Let's Groove
 - JOURNEY—Don't Stop Believin' B28
 - GENESIS—No Reply At All B29
 - KOOL AND THE GANG—Take My Heart B30

- NEIL DIAMOND—Yesterday's Songs B27
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A

- WIGY—Bath (Willie Mitchell—MD)**
- ★ GENESIS—No Reply At All 12-7
 - ★ E.L.O.—Twilight 22-12
 - ★ THE J. GEILS BAND—Centerfold 30-20
 - ★ DIESEL—Sausalito Summernight 1-1
 - QUEEN/DAVID BOWIE—Under Pressure K30
 - NEIL DIAMOND—Yesterday's Songs K29
 - BARBRA STREISAND—Comin' In And Out Of Your Life A
 - DEVO—Beautiful World X
 - STEVE MILLER BAND—Heart Like A Wheel X
 - CHRIS CHRISTIAN—I Want You I Need You X
 - BEE GEES—Living Eyes X
 - TRIUMPH—Magic Power X
 - SNEAKER—More Than Just The Two Of Us A
 - CHILLWACK—My Girl B21
 - THE GO GO'S—Our Lips Are Sealed B27
 - THE KNACK—Pay The Devil X
 - THE MOODY BLUES—Talking Out Of Turn X
 - CRYSTAL GAYLE—The Woman In Me X
 - RINGO STARR—Wrack My Brain X
 - AFTERNOON DELIGHTS—Dancing For Pennies X
 - THE CARS—Shake It Up A

- WTSN-AM—Dover (Jim Sebastian—MD)**
- ★ OLIVIA NEWTON-JOHN—Physical 5Q1
 - ★ BARRY MANILOW—The Old Songs 7Q4
 - ★ FOREIGNER—Waiting For A Girl Like You 14P7
 - ★ ROD STEWART—Young Turks 9P5
 - ★ AIR SUPPLY—Here I Am 3P2
 - DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) K
 - E.L.O.—Twilight K
 - THE J. GEILS BAND—Centerfold B34
 - PAUL DAVIS—Cool Night A
 - ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
 - BEE GEES—Loving Eyes X
 - THE GO GO'S—Our Lips Are Sealed A
 - THE KNACK—Pay The Devil X
 - KOOL AND THE GANG—Take My Heart B33
 - GEORGE BENSON—Turn Your Love Around A
 - RINGO STARR—Wrack My Brain A
 - NEIL DIAMOND—Yesterday's Songs B35
 - BARBRA STREISAND—Comin' In And Out Of Your Life B36
 - CARS—Shake It Up A

- WFEA—Manchester (Keith Lemire—MD)**
- ★ AIR SUPPLY—Here I Am 4-1
 - ★ COMMODORES—Oh No 10-2
 - ★ OLIVIA NEWTON-JOHN—Physical 9-6
 - ★ LINDSEY BUCKINGHAM—Trouble 22-13
 - ★ FOREIGNER—Waiting For A Girl Like You 12-3
 - DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
 - KENNY ROGERS—Blaze Of Glory
 - BILLY JOEL—She's Got A Way A
 - THE CARS—Shake It Up A
 - THE J. GEILS BAND—Centerfold X
 - JOURNEY—Don't Stop Believin'
 - ANNE MURRAY—It's All I Can Do X
 - EARTH, WIND AND FIRE—Let's Groove A
 - THE GO GO'S—Our Lips Are Sealed A
 - KOOL AND THE GANG—Take My Heart X
 - E.L.O.—Twilight X—RINGO STARR
 - Wrack My Brain X

- PHEB-FM—Portsmouth (Rick Dean—MD)**
- ★ COMMODORES—Oh No 9-4
 - ★ FOREIGNER—Waiting For A Girl Like You 10-5
 - ★ THE POLICE—Every Little Thing She Does Is Magic 21-20
 - ★ OLIVIA NEWTON-JOHN—Physical 14-7
 - ★ LINDSEY BUCKINGHAM—Trouble 17-13
 - DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
 - GEORGE BENSON—Turn Your Love Around
 - QUARTERFLASH—Harden My Heart X
 - STEVE MILLER BAND—Heart Like A Wheel B20
 - RONNIE MILSAP—I Wouldn't Have Missed For The World A
 - STEVE NICKS WITH DON HENLEY—Leather And Lace B24
 - GENESIS—No Reply At All X
 - STEVE WOODS—Steal The Night X
 - KOOL AND THE GANG—Take My Heart X
 - PAUL DAVIS—Cool Night B50
 - BARBRA STREISAND—Comin' In And Out Of Your Life B26

- WBBF-AM—Rochester (Jay Stevens—MD)**
- ★ BARRY MANILOW—The Old Songs 9-6
 - ★ FOREIGNER—Waiting For A Girl Like You 11-4
 - ★ STEVE NICKS WITH DON HENLEY—Leather And Lace 22-15
 - ★ DIANA ROSS—Why Do Fools Fall In Love 18-11
 - RONNIE MILSAP—I Wouldn't Have Missed It For The World
 - JUICE NEWTON—The Sweetest Thing
 - DON McLEAN—Castles In The Air B20
 - QUARTERFLASH—Harden My Heart X

- WBBF-AM—Rochester (Jay Stevens—MD)**
- ★ BARRY MANILOW—The Old Songs 9-6
 - ★ FOREIGNER—Waiting For A Girl Like You 11-4
 - ★ STEVE NICKS WITH DON HENLEY—Leather And Lace 22-15
 - ★ DIANA ROSS—Why Do Fools Fall In Love 18-11
 - RONNIE MILSAP—I Wouldn't Have Missed It For The World
 - JUICE NEWTON—The Sweetest Thing
 - DON McLEAN—Castles In The Air B20
 - QUARTERFLASH—Harden My Heart X

- WCAO—Baltimore (Scott Richards—MD)**
- ★ STEVE NICKS WITH DON HENLEY—Leather And Lace 28-21
 - ★ DIANA ROSS—Why Do Fools Fall In Love 17-10
 - ★ COMMODORES—Oh No 7-2
 - ★ BARRY MANILOW—The Old Songs 10-4
 - ★ ROD STEWART—Young Turks 13-7
 - BILLY JOEL—She's Got A Way
 - PATTI AUSTIN—Every Home Should Have One A
 - PAUL DAVIS—Cool Night B30
 - ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B24
 - DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) B24
 - EARTH, WIND & FIRE—Let's Groove B25
 - RUPERT HOLMES—Loved By The One You Love X
 - THE MOODY BLUES—Talking Out Of Turn X
 - GEORGE BENSON—Turn Your Love Around X
 - RINGO STARR—Wrack My Brain B28
 - NEIL DIAMOND—Yesterday's Songs B26
 - BARBRA STREISAND—Comin' In And Out Of Your Life B23
 - EDDIE RABBITT—Someone Could Lose A Heart Tonight A

- WPGC—Washington, DC (Jim Elliott—MD)**
- ★ AIR SUPPLY—Here I Am 12-7
 - ★ COMMODORES—Oh No 8-5
 - ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 25-12
 - ★ EARTH, WIND & FIRE—Let's Groove 14-8
 - ★ DIANA ROSS—Why Do Fools Fall In Love 17-14
 - PAUL DAVIS—Cool Night
 - QUARTERFLASH—Harden My Heart
 - DON McLEAN—Castles In The Air X
 - JOURNEY—Don't Stop Believin' A
 - GENESIS—No Reply At All B29
 - KOOL AND THE GANG—Take My Heart X
 - JUICE NEWTON—The Sweetest Thing B30
 - STEVE CARLISLE—Theme From WKRP X

- WCAO—Baltimore (Scott Richards—MD)**
- ★ STEVE NICKS WITH DON HENLEY—Leather And Lace 28-21
 - ★ DIANA ROSS—Why Do Fools Fall In Love 17-10
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 - RUPERT HOLMES—Loved By The One You Love X
 - THE MOODY BLUES—Talking Out Of Turn X
 - GEORGE BENSON—Turn Your Love Around X
 - RINGO STARR—Wrack My Brain B28
 - NEIL DIAMOND—Yesterday's Songs B26
 - BARBRA STREISAND—Comin' In And Out Of Your Life B23
 - EDDIE RABBITT—Someone Could Lose A Heart Tonight A

- WCAO—Baltimore (Scott Richards—MD)**
- ★ STEVE NICKS WITH DON HENLEY—Leather And Lace 28-21
 - ★ DIANA ROSS—Why Do Fools Fall In Love 17-10
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 - RUPERT HOLMES—Loved By The One You Love X
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 - GEORGE BENSON—Turn Your Love Around X
 - RINGO STARR—Wrack My Brain B28
 - NEIL DIAMOND—Yesterday's Songs B26
 - BARBRA STREISAND—Comin' In And Out Of Your Life B23
 - EDDIE RABBITT—Someone Could Lose A Heart Tonight A

- WCAO—Baltimore (Scott Richards—MD)**
- ★ STEVE NICKS WITH DON HENLEY—Leather And Lace 22-15
 - ★ DIANA ROSS—Why Do Fools Fall In Love 18-11
 - RONNIE MILSAP—I Wouldn't Have Missed It For The World
 - JUICE NEWTON—The Sweetest Thing
 - DON McLEAN—Castles In The Air B20
 - QUARTERFLASH—Harden My Heart X

- WCAO—Baltimore (Scott Richards—MD)**
- ★ STEVE NICKS WITH DON HENLEY—Leather And Lace 22-15
 - ★ DIANA ROSS—Why Do Fools Fall In Love 18-11
 - RONNIE MILSAP—I Wouldn't Have Missed It For The World
 - JUICE NEWTON—The Sweetest Thing
 - DON McLEAN—Castles In The Air B20
 - QUARTERFLASH—Harden My Heart X

- LINDSEY BUCKINGHAM—Trouble B18
- NEIL DIAMOND—Yesterday's Songs B22

- WPST—Trenton (Tom Taylor—MD)**
- ★ QUARTERFLASH—Harden My Heart 23-17
 - ★ FOREIGNER—Waiting For A Girl Like You 6-1
 - ★ THE J. GEILS BAND—Centerfold 33-27
 - ★ GENESIS—No Reply At All 11-7
 - ★ OLIVIA NEWTON-JOHN—Physical 22-18
 - ROLLING STONES—Waiting On A Friend
 - THE CARS—Shake It Up
 - BILLY JOEL—She's Got A Way A
 - DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B35
 - LOVERBOY—Working For The Weekend B37
 - GREG LAKE—Let Me Love You Once B36

- WRCK-FM—Utica-Rome (Jim Reitz—MD)**
- ★ OLIVIA NEWTON-JOHN—Physical 12-5
 - ★ FOREIGNER—Waiting For A Girl Like You 3-1
 - ★ THE POLICE—Every Little Thing She Does Is Magic 10-7
 - ★ CHILLWACK—My Girl 20-15
 - ★ ROD STEWART—Young Turks 18-11
 - GREG LAKE—Let Me Love You Once
 - CARS—Shake It Up
 - THE J. GEILS BAND—Centerfold B27
 - PAUL DAVIS—Cool Night A
 - STEVE MILLER BAND—Heart Like A Wheel B29
 - DARYL HALL/JOHN OATES—I Can't Go For That X
 - TRIUMPH—Magic Power X
 - SURVIVOR—Poor Man's Son X
 - DONNIE IRIS—Sweet Merilee X
 - QUEEN/DAVID BOWIE—Under Pressure B30
 - LOVERBOY—Working For The Weekend X
 - STEVE NICKS—Edge Of 17 N
 - ZZ TOP—Tube Snake Boogie N

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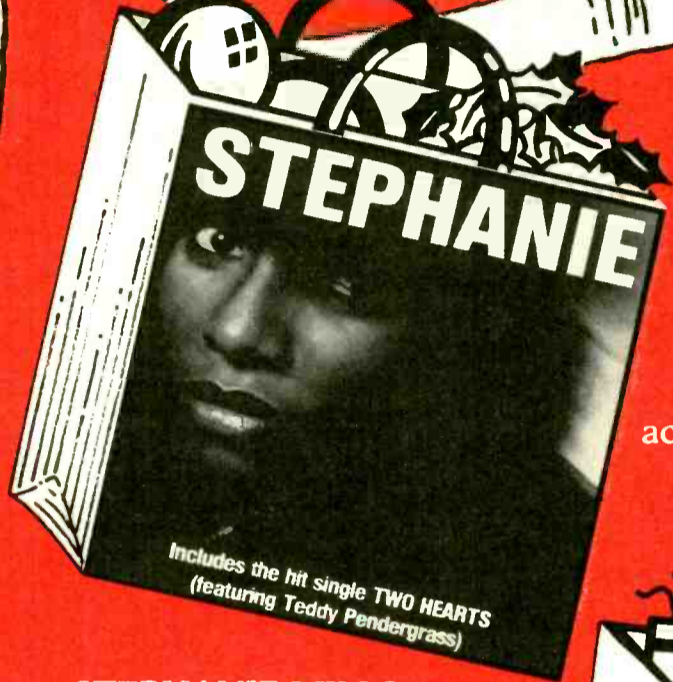


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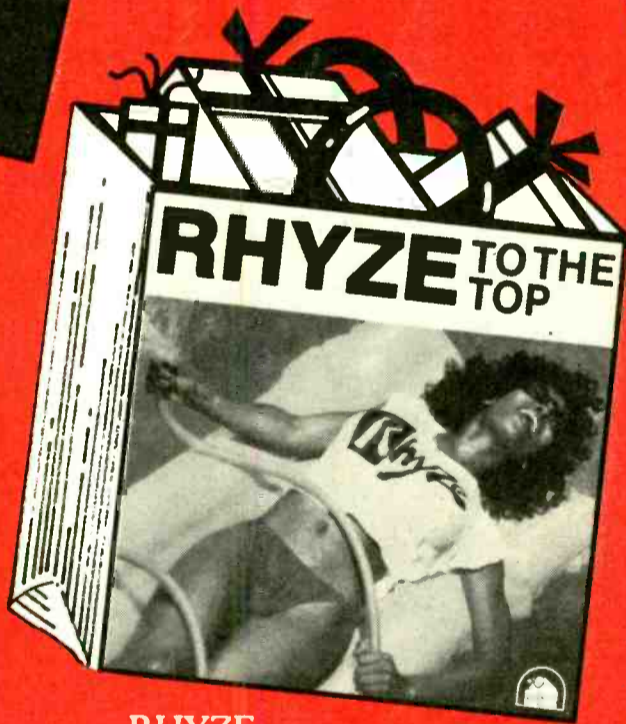
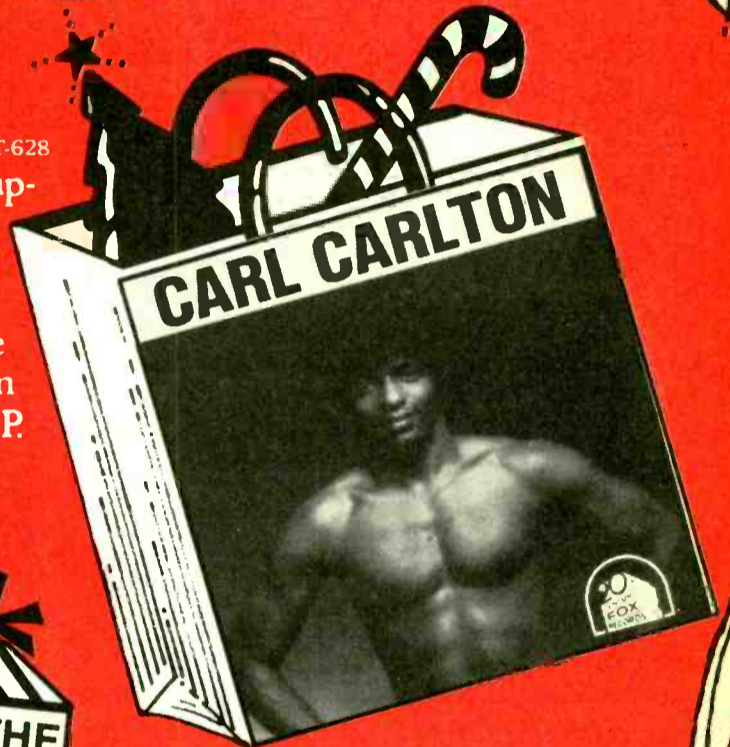
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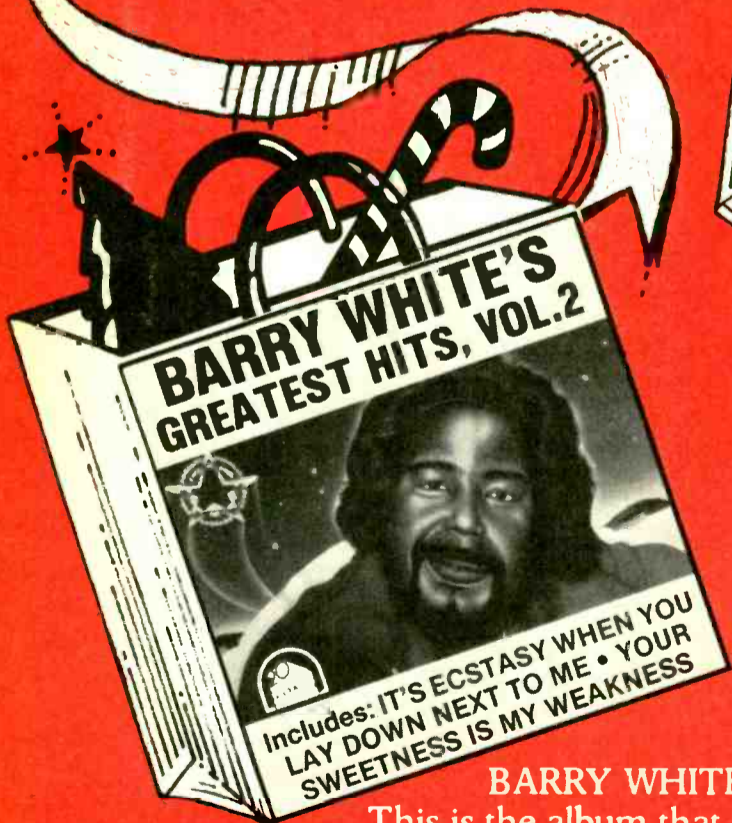


STEPHANIE MILLS T-700
The current smash single is "Night Games," TC-2506, from her already gold "Stephanie" LP. The last chart-buster was "Two Hearts" TC-2492

CARL CARLTON T-628
Featuring the chart-happening follow-up single to the million-seller, "She's A Bad Mama Jama," TC-2488. Watch the action on "Sexy Lady," from the soon-to-be-gold LP.



RHYZE T-639
A super explosion out of the south and east! This one's sure to be another 20th Century-Fox blockbuster! There's gold in "Rhyze To The Top" with a title track single, TC-2509 and even more legs in "Give It Up [Give Up Your Love]," and "Tonight's Gonna Be My Night!"



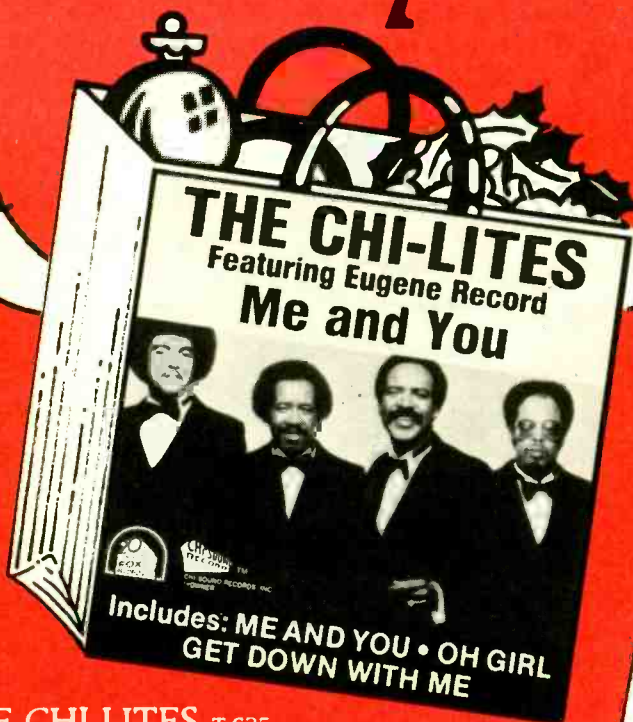
BARRY WHITE T-599
This is the album that has all the hits that didn't go on Barry's Greatest Hits, Volume One. "How Did You Know It Was Me," "It's Ecstasy When You Lay Down Next To Me," "Your Sweetness Is My Weakness," etc.



THE DELLS T-633
The single, "Happy Song" TC-2504, plus the album tracks, "Ain't It A Shame" and an '81 remake of their huge smash, "Stay In My Corner" are turning everybody on to the LP. "Whatever Turns You On."

Good Stuff!

Holiday Selling Season.



THE CHI-LITES T-635
Piling up the good stuff radio airplay with a single called "Me And You" TC-2503, and key cuts "Oh Girl" and "Get Down With Me."



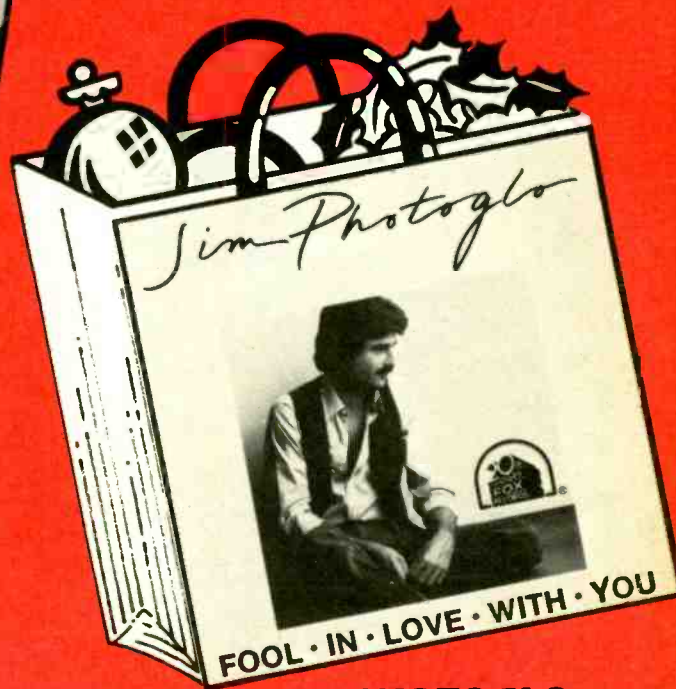
THE STAPLE SINGERS T-636
"Hold On To Your Dream," is filled with so many great tracks it's going to become staple programming fare during the holidays. The album is positive and uplifting—and "Hold On To Your Dream" TC-2508 is highly danceable!



EAR CANDY II T-638
As sweet on the ear as that register's ring! "Ear Candy" features the hits by Stephanie Mills, Gene Chandler, Carl Carlton, The Dells, The Staple Singers, The Chi-Lites, Edwin Starr and The Impressions.



EDWIN STARR T-634
This is the definitive profile of a true Starr! With "Contact," "Accident," "H.A.P.P.Y. Radio," "Twenty Five Miles" and many, many more!



JIM PHOTOGLO T-621
The tremendous radio acceptance of Jim Photoglo's music makes this new album, "Fool In Love With You," a solid, holiday seller. With the top-30 charting title track it's got tracks like, "More To Love" and more and more!

20th Century-Fox Puts Glitter
Back Into The Holiday



Manufactured and Distributed by RCA Records

Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/10/81)

Continued from page 32

WIFI-FM—Philadelphia
(Liz Kiley—MD)

- ★★ EARTH, WIND & FIRE—21-14
- ★★ DIANA ROSS—Why Do Fools Fall In Love 16-8
- ★ FOREIGNER—Waiting For A Girl Like You 6-2
- ★ ROD STEWART—Young Turks 22-16
- ★ BARRY MANILOW—The Old Songs 14-10
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do)
- GEORGE BENSON—Turn Your Love Around
- RINGO STARR—Wrack My Brain A
- BARBRA STREISAND—Comin' In And Out Of Your Life X
- E.L.O.—Twilight X
- LINDSEY BUCKINGHAM—Trouble X
- SNEAKER—More Than Just The Two Of Us A
- KOOL AND THE GANG—Take My Heart X
- STEVE MILLER BAND—Heart Like A Wheel X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- BEE GEES—Living Eyes X

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

- ★★ CHILLWACK—My Girl 11-6
- ★★ ROD STEWART—Young Turks 25-12
- ★ DAN FOGELBERG—Hard To Say 12-8
- ★ QUARTERFLASH—Harden My Heart 27-23
- ★ STEVE NICKS WITH DON HENLEY—Leather And Lace 19-15
- GENESIS—No Reply At All K
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- THE J. GEILS BAND—Centerfold B21
- LINDSEY BUCKINGHAM—Trouble B25
- QUEEN AND DAVID BOWIE—Under Pressure B22
- GENESIS—Abacab A
- STEVE NICKS—Edge Of 17 X
- ROLLING STONES—Hang Fire X
- FOREIGNER—Juke Box Hero X
- JOURNEY—Open Arms X

WAEB-AM—Allentown
(Jefferson War—MD)

- ★★ LINDSEY BUCKINGHAM—Trouble 24-12
- ★★ CHILLWACK—My Girl 22-14
- ★ QUARTERFLASH—Harden My Heart 16-9
- ★ STEVE NICKS WITH DON HENLEY—Leather And Lace 21-15
- ★ NEIL DIAMOND—Yesterday's Songs 28-20
- BARBRA STREISAND—Comin' In And Out Of Your Life
- THE CARS—Shake It Up
- ATLANTA RHYTHM SECTION—Alien X
- DEVO—Beautiful World B30
- THE J. GEILS BAND—Centerfold B29
- PAUL DAVIS—Cool Night A
- STEVE MILLER BAND—Heart Like A Wheel X
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) X
- BERTIE HIGGINS—Key Largo
- STEVE WOODS—Steal The Night A
- JUICE NEWTON—The Sweetest Thing A
- DIANA ROSS AND LIONEL RICHIE—Dreaming Of You X
- BILLY JOEL—She's Got A Way X

WBSB-FM—Baltimore
(Jan Jeffries—MD)

- ★★ AIR SUPPLY—Here I Am 2-1
- ★★ EARTH, WIND & FIRE—Let's Groove 20-15
- ★ QUEEN AND DAVID BOWIE—Under Pressure 26-21
- ★ OLIVIA NEWTON-JOHN—Physical 3-2
- ★ ROD STEWART—Young Turks 13-8
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- CARS—Shake It Up
- DON McLEAN—Castles In The Air X
- THE J. GEILS BAND—Centerfold X
- STEVE MILLER BAND—Heart Like A Wheel X
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) B28
- TRIUMPH—Magic Power X
- SNEAKER—More Than Just The Two Of Us X
- JUICE NEWTON—The Sweetest Thing A
- RUSH—Closer To The Heart X
- BARBRA STREISAND—Comin' In And Out Of Your Life B29
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B30
- POINTER SISTERS—Sweet Lover Man X

WFBR-FM—Baltimore
(Andy Szulinski—MD)

- ★★ CHILLWACK—My Girl 12-7
- ★★ OLIVIA NEWTON-JOHN—Physical 4-1
- ★ QUARTERFLASH—Harden My Heart 16-12
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 23-18
- ★ LUTHER VANDROSS—Never Too Much 27-21
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) K29
- JOHNNY LEE—Bet Your Heart On Me X
- THE MOODY BLUES—Talking Out Of Turn X
- NEIL DIAMOND—Yesterday's Songs
- BARBRA STREISAND—Comin' In And Out Of Your Life B30
- KENNY ROGERS—Blaze Of Glory A
- PLACIDO DOMINGO AND JOHN DENVER—Perhaps Love L

WCCK-FM—Erie
(J.J.—MD)

- ★★ JOURNEY—Don't Stop Believing 17-10
- ★★ AIR SUPPLY—Here I Am 14-6
- ★ DIESEL—Sausalito Summer Night 22-15
- ★ BARRY MANILOW—The Old Songs 13-8
- ★ ROD STEWART—Young Turks 24-18
- OLIVIA NEWTON-JOHN—Physical
- ROLLING STONES—Waiting On A Friend
- STEVE CARLISLE—Theme From WKRP A
- THE CARS—Shake It Up A
- THE J. GEILS BAND—Centerfold B40
- BALANCE—Falling In Love B37
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) X
- LOVERBOY—Working For The Weekend A
- NEIL DIAMOND—Yesterday's Songs B39
- BARBRA STREISAND—Comin' In And Out Of Your Life B29
- BILLY JOEL—She's Got A Way A
- KIKI DEE—Star B38

WKBO-AM—Harrisburg
(Tim Burns—MD)

- COMMODORES—Oh No K2
- RONNIE MILSAP—I Wouldn't Have Missed It For The World K1
- FOREIGNER—Waiting For A Girl Like You A26
- NEIL DIAMOND—Yesterday's Songs A3

WGH-AM—Norfolk
(Bob Canada—MD)

- ★★ BARRY MANILOW—The Old Songs 2-1
- ★★ FOREIGNER—Waiting For A Girl Like You 6-3
- ★ NEIL DIAMOND—Yesterday's Songs 20-9
- ★ DIANA ROSS—Why Do Fools Fall In Love 11-7
- ★ PAUL DAVIS—Cool Night 21-19
- E.L.O.—Twilight 23
- BILLY JOEL—She Got A Way 22
- JOHNNY LEE—Bet Your Heart On Me X
- STEVE MILLER BAND—Heart Like A Wheel X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) B21
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B20
- LULU—If I Were You X
- SNEAKER—More Than Just The Two Of Us X
- RINGO STARR—Wrack My Brain

WRVQ-FM—Richmond
(Bill Thomas—MD)

- ★★ CHILLWACK—My Girl 10-5
- ★★ FOREIGNER—Waiting For A Girl Like You 7-1
- ★ THE POLICE—Every Little Thing She Does Is Magic 9-6
- ★ QUARTERFLASH—Harden My Heart 15-7
- ★ EDDIE RABBITT—Step By Step 13-8
- SNEAKER—More Than Just The Two Of Us X
- THE GO GO'S—Our Lips Are Sealed
- PAUL DAVIS—Cool Night X
- BILLY QUIER—In The Dark X
- TRIUMPH—Magic Power X
- SURVIVOR—Poor Man's Son X
- E.L.O.—Twilight X
- QUEEN AND DAVID BOWIE—Under Pressure B24
- ROD STEWART—Young Turks B23
- FOREIGNERS—Juke Box Hero X
- ROLLING STONES—Hang Fire X
- ROLLING STONES—Waiting On A Friend X
- BILLY JOEL—She Got A Way

WFBG-AM—Aitona
(Tony Booth—MD)

- ★★ AIR SUPPLY—Here I Am 2-1
- ★★ ROD STEWART—Young Turks 11-6
- ★ COMMODORES—Oh No 3-3
- ★ LINDSEY BUCKINGHAM—Trouble 13-7
- ★ DIANA ROSS—Why Do Fools Fall In Love 18-15
- DON McLEAN—Castles In The Air 30
- PAUL DAVIS—Cool Night 29
- THE J. GEILS BAND—Centerfold B26
- STEVE MILLER BAND—Heart Like A Wheel X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B28
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) B25
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- RUPERT HOLMES—Loved By The One You Love X
- KIM CARNES—Mistaken Identity X
- SNEAKER—More Than Just The Two Of Us X
- LUTHER VANDROSS—Never Too Much X
- THE KNACK—Pay The Devil X
- SURVIVOR—Poor Man's Son X
- DONNIE IRIS—Sweet Merilee X
- KOOL AND THE GANG—Take My Heart X
- JUICE NEWTON—The Sweetest Thing X
- LOVERBOY—Working For The Weekend A
- RINGO STARR—Wrack My Brain A
- THE CARS—Shake It Up A

WYRE—Annapolis
(Chuck Bradley—MD)

- ★★ GEORGE BENSON—Turn Your Love Around 25-16
- ★★ NEIL DIAMOND—Yesterday's Songs 21-12
- ★ STEVE NICKS WITH DON HENLEY—Leather And Lace 17-10
- ★ DIESEL—Sausalito Summernight 15-8
- ★ LINDSEY BUCKINGHAM—Trouble 29-20

- BARBRA STREISAND—Comin' In And Out Of Your Life
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do)
- RONNIE MILSAP—I Wouldn't Have Missed It For The World A
- DON McLEAN—Castles In The Air B25
- ARLAN DAY—I Surrender B28
- SNEAKER—More Than Just The Two Of Us A
- GENESIS—No Reply At All B29
- THE GO GO'S—Our Lips Are Sealed E3C
- DONNIE IRIS—Sweet Merilee
- JUICE NEWTON—The Sweetest Thing B26
- SAVOY BROWN—Run To Me

WQRK-FM—Norfolk
(Bruce Garraway—MD)

- ★★ COMMODORES—Oh No 10-6
- ★★ DIANA ROSS—Why Do Fools Fall In Love 21-16
- ★ FOREIGNER—Waiting For A Girl Like You 13-8
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 25-21
- ★ DIESEL—Sausalito Summer Night 19-15
- ★ DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do)
- ★ JOURNEY—Don't Stop Believing X
- ★ QUARTERFLASH—Harden My Heart B25
- ★ CHRIS CHRISTIAN—I Want You, I Need You B22
- STEVE NICKS WITH DON HENLEY—Leather And Lace B24
- EARTH, WIND & FIRE—Let's Groove X
- LINDSEY BUCKINGHAM—Trouble X
- ROD STEWART—Young Turks X

WQXA-FM—York
(Dan Steele—MD)

- ★★ JOURNEY—Don't Stop Believin' 22Q15
- ★★ ROD STEWART—Young Turks 15Q5
- ★ CHILLWACK—My Girl 18P13
- ★ BARRY MANILOW—The Old Songs 12P7
- ★ DIANA ROSS—Why Do Fools Fall In Love 17P12
- THE GO GO'S—Our Lips Are Sealed K
- GEORGE BENSON—Turn Your Love Around K
- DON McLEAN—Castles In The Air A
- THE J. GEILS BAND—Centerfold X
- PAUL DAVIS—Cool Night A
- STEVE MILLER BAND—Heart Like A Wheel
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) B2S
- BEE GEES—Living Eyes X
- E.L.O.—Twilight X
- LOVERBOY—Working For The Weekend A
- RINGO STARR—Wrack My Brain B30
- BARBRA STREISAND—Comin' In And Out Of Your Life A

Southeast Region

★ PRIME MOVERS

- COMMODORES—Oh No (Motown)
- OLIVIA NEWTON-JOHN—Physical (MCA)
- FOREIGNER—Waiting For A Girl Like You (Atlantic)

● TOP ADD ONS

- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics (RCA)
- RINGO STARR—Wrack My Brain (Boardwalk)

● BREAKOUTS

- KENNY ROGERS—Blaze Of Glory (Liberty)
- BILLY JOEL—She's Got A Way (Columbia)
- THE CARS—Shake It Up (Elektra)

WZGC-FM—Atlanta
(Dale O'Brien—MD)

- ★★ DAN FOGELBERG—Harden My Heart 23-17
- ★★ COMMODORES—Oh No 8-4
- ★ THE POLICE—Every Little Thing She Does Is Magic 19-16
- ★ LUTHER VANDROSS—Never Too Much 18-15
- ★ ROD STEWART—Young Turks 15-11
- BEE GEES—Living Eyes
- RINGO STARR—Wrack My Brain
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) X
- GEORGE BENSON—Turn Your Love Around X
- QUEEN AND DAVID BOWIE—Under Pressure X
- NEIL DIAMOND—Yesterday's Songs X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- THE CARS—Shake It Up A

WQXI-FM—Atlanta
(J.J. Jackson—MD)

- ★★ EARTH, WIND & FIRE—Let's Groove 13Q9
- ★★ DIANA ROSS—Why Do Fools Fall In Love 15Q10
- ★ THE GO GO'S—Our Lips Are Sealed 24P18
- ★ JUICE NEWTON—The Sweetest Thing 21P14
- ★ LINDSEY BUCKINGHAM—Trouble 19F15
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) B28
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- LULU—If I Were You L
- BERTIE HIGGINS—Key Largo B30
- LUTHER VANDROSS—Never Too Much X

- RINGO STARR—Wrack My Brain L
- NEIL DIAMOND—Yesterday's Songs L
- BARBRA STREISAND—Comin' In And Out Of Your Life L
- GREG LAKE—Let Me Love You Once X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B29

WBBQ—Augusta
(Bruce Stevens—MD)

- ★★ OLIVIA NEWTON-JOHN—Physical 10-7
- ★★ KOOL AND THE GANG—Take My Heart 29-17
- ★ EARTH, WIND & FIRE—Let's Groove 6-5
- ★ BARRY MANILOW—The Old Songs 12-8
- ★ LINDSEY BUCKINGHAM—Trouble 21-14
- RINGO STARR—Wrack My Brain
- THE CARS—Shake It Up
- BEE GEES—Living Eyes A
- DON McLEAN—Castles In The Air X
- THE J. GEILS BAND—Centerfold X
- PAUL DAVIS—Cool Night X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B30
- LUTHER VANDROSS—Never Too Much B27
- JUICE NEWTON—The Sweetest Thing B29
- GEORGE BENSON—Turn Your Love Around B28
- E.L.O.—Twilight A
- QUEEN AND DAVID BOWIE—Under Pressure X
- NEIL DIAMOND—Yesterday's Songs X
- BARBRA STREISAND—Comin' In And Out Of Your Life X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X

WXXX-FM (KXX 106)—Birmingham
(Chris Tranel—MD)

- ★★ JOURNEY—Don't Stop Believin' 15-6
- ★★ OLIVIA NEWTON-JOHN—Physical 17-7
- ★ BARRY MANILOW—The Old Songs 14-8
- ★ DIANA ROSS—Why Do Fools Fall In Love 27-18
- ★ ROD STEWART—Young Turks 24-18
- BARBRA STREISAND—Comin' In And Out Of Your Life
- THE J. GEILS BAND—Centerfold B27
- PAUL DAVIS—Cool Night B30
- BERTIE HIGGINS—Key Largo X
- TRIUMPH—Magic Power X
- KIM CARNES—Mistaken Identity X
- SNEAKER—More Than Just The Two Of Us A
- THE GO GO'S—Our Lips Are Sealed A
- SURVIVOR—Poor Man's Son X
- THE MOODY BLUES—Talking Out Of Turn A
- E.L.O.—Twilight B29
- QUEEN AND DAVID BOWIE—Under Pressure B28
- LOVERBOY—Working For The Weekend X

WAYS-AM—Charlotte
(Lou Simon—MD)

- ★★ COMMODORES—Oh No 3-3
- ★★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 11-8
- ★ BARRY MANILOW—The Old Songs 8-5
- ★ NEIL DIAMOND—Yesterday's Songs 13-10
- RONNIE MILSAP—I Wouldn't Have Missed It For The World 19
- GEORGE BENSON—Turn Your Love Around 18
- PAUL DAVIS—Cool Night A20

WBCY-FM—Charlotte
(Bob Kaghan—MD)

- ★★ JOURNEY—Don't Stop Believin' 7-3
- ★★ CHILLWACK—My Girl 17-6
- ★ STEVE NICKS WITH DON HENLEY—Leather and Lace
- ★ LINDSEY BUCKINGHAM—Trouble 24-18
- ROD STEWART—Young Turks 19-13
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- BILLY JOEL—She's Got A Way
- THE J. GEILS BAND—Centerfold B29
- DON FELDER—Heavy Metal D19
- TRIUMPH—Magic Power X
- KIM CARNES—Mistaken Identity X
- DONNIE IRIS—Sweet Merilee X
- THE MOODY BLUES—Talking Out Of Turn X
- LOVERBOY—Working For The Weekend DX
- DONALD FAGEN—True Companion X
- RED RYDER—Lunatic Fringe X
- JOURNEY—Open Arms A
- ROLLING STONES—Waiting On A Friend X

WHBQ-AM—Memphis
(Charles Duvall—MD)

- ★★ COMMODORES—Oh No 10-4
- ★★ KOOL AND THE GANG—Take My Heart 12-5
- ★ AIR SUPPLY—Here I Am 2-1
- ★ BARRY MANILOW—The Old Songs 11-8
- ★ DIANA ROSS—Why Do Fools Fall In Love 14-7
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do)
- GEORGE BENSON—Turn Your Love Around
- PAUL DAVIS—Cool Night B14
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World A
- BEE GEES—Living Eyes A
- JUICE NEWTON—The Sweetest Thing A
- NEIL DIAMOND—Yesterday's Songs X

- BARBRA STREISAND—Comin' In And Out Of Your Life X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A

WMC-FM—Memphis
(Tom Prestigiacomo—MD)

- ★★ COMMODORES—Oh No 15-13
- ★★ FOREIGNER—Waiting For A Girl Like You 5-3
- ★ OLIVIA NEWTON-JOHN—Physical 19-11
- ★ KOOL AND THE GANG—Take My Heart 23-16
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics K22
- BARBRA STREISAND—Comin' In And Out Of Your Life
- GENESIS—No Reply At All NA
- QUARTERFLASH—Harden My Heart XN
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) AL
- STEVE NICKS WITH DON HENLEY—Leather And Lace XN
- EARTH, WIND & FIRE—Let's Groove X
- ROLLING STONES—Start Me Up XN

WHYI-FM (Y-100)—Miami
(Mark Shards—MD)

- ★★ COMMODORES—Oh No 8Q3
- ★★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 4-5
- ★ EARTH, WIND & FIRE—Let's Groove 23-19
- ★ LUTHER VANDROSS—Never Too Much 30-24
- DARYL HALL AND JOHN OATES—I Can't Never Miss You 34
- DIESEL—Sausalito Summernight 31
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 36A
- JERMAINE JACKSON—I'm Just Too Shy X
- THE ALL SPORTS BAND—I'm Your Superman A
- BEE GEES—Living Eyes 35A
- PRINCE—Controversy A
- RINGO STARR—Wrack My Brain X
- NEIL DIAMOND—Yesterday's Songs 32A
- KRAFTWERK—Numbers A

WANS-FM—Anderson
(Sam Church/Bill McCow—MD)

- ★★ EARTH, WIND & FIRE—Let's Groove 16-11
- ★★ BARRY MANILOW—The Old Songs 21-14
- ★ JOURNEY—Don't Stop Believin' 22-17
- ★ STEVE NICKS WITH DON HENLEY—Leather and Lace 30-23
- ★ DIANA ROSS—Why Do Fools Fall In Love 25-19
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- THE J. GEILS BAND—Centerfold X
- PAUL DAVIS—Cool Night X
- STEVE MILLER BAND—Heart Like A Wheel B29
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) X
- JERMAINE JACKSON—I'm Just Too Shy X
- BERTIE HIGGINS—Key Largo X
- BEE GEES—Living Eyes A
- THE GO GO'S—Our Lips Are Sealed B28
- KOOL AND THE GANG—Take My Heart
- JUICE NEWTON—The Sweetest Thing B27
- GEORGE BENSON—Turn Your Love Around
- E.L.O.—Twilight X
- QUEEN AND DAVID BOWIE—Under Pressure X
- NEIL DIAMOND—Yesterday's Songs B30
- GREG LAKE—Let Me Love You Once A

WISE-AM—Asheville
(John Stevens—MD)

- ★★ AIR SUPPLY—Here I Am 14-5
- ★★ ROD STEWART—Young Turks 18-9
- ★ THE POLICE—Every Little Thing She Does Is Magic 15-2
- ★ GENESIS—No Reply At All 17-7
- ★ FOREIGNER—Waiting For A Girl Like You 3-1
- ★ GREG LAKE—Let Me Love You Once
- KENNY ROGERS—Blaze Of Glory
- JOHNNY LEE—Bet Your Heart On Me X32
- DON McLEAN—Castles In The Air D
- THE J. GEILS BAND—Centerfold X38
- PAUL DAVIS—Cool Night X31
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X23
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) X24
- ARLAN DAY—I Surrender D
- LULU—If I Were You A
- BERTIE HIGGINS—Key Largo D
- ALABAMA—Love In The First Degree/Ride D
- SNEAKER—More Than Just The Two Of Us D
- DELBERT McCLINTON—Sandy Beachers N
- THE MOODY BLUES—Talking Out Of Turn X33
- JOHN ENTWISTLE—Too Late The Hero N
- QUEEN AND DAVID BOWIE—Under Pressure X39
- LOVERBOY—Working For The Weekend A
- NEIL DIAMOND—Yesterday's Songs X37
- BARBRA STREISAND—Comin' In And Out Of Your Life D
- EDDIE RABBITT—Someone Could Lose A Heart Tonight D
- DONALD FAGEN—True Companion
- TIM MILLER—Magical Eyes D

WQXI-AM—Atlanta
(J.J. Jackson—MD)

- ★★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 10-1
- ★★ EARTH, WIND & FIRE—Let's Groove 8-4
- ★ JUICE NEWTON—The Sweetest Thing 16-9
- QUARTERFLASH—Harden My Heart
- THE GO GO'S—Our Lips Are Sealed
- PAUL DAVIS—Cool Night X
- STEVE MILLER BAND—Heart Like A Wheel B18

WERC-AM—Birmingham
(Al Karrh—MD)

- ★★ ANNE MURRAY—It's All I Can Do 11-6
- ★★ DIANA ROSS—Why Do Fools Fall In Love 12-8
- ★ CRYSTAL GAYLE—The Woman In Me 14-11
- ★ OAK RIDGE BOYS—Fancy Free 17-14
- ★ BERTIE HIGGINS—Key Largo 23-18
- STEVE NICKS WITH DON HENLEY—Leather and Lace
- PAUL DAVIS—Cool Night B24
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B26
- GEORGE BENSON—Turn Your Love Around B25
- BARBRA STREISAND—Comin' In And Out Of Your Life B23
- STEVE CARLISLE—Theme From WKRP

WSGN—Birmingham
(Walt Brian—MD)

- ★★ COMMODORES—Oh No 7-2
- ★★ BARRY MANILOW—The Old Songs 11-5
- ★ OLIVIA NEWTON-JOHN—Physical 21-14
- ★ DIANA ROSS—Why Do Fools Fall In Love 15-11
- ★ ROD STEWART—Young Turks 12-7
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- KENNY ROGERS—Blaze Of Glory
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- BEE GEES—Living Eyes B32
- NEIL DIAMOND—Yesterday's Songs B30
- BARBRA STREISAND—Comin' In And Out Of Your Life B31
- BEACH BOYS—Come Go With Me B34

WCKX-FM—Clearwater
(Ron Parker—MD)

- ★★ OLIVIA NEWTON-JOHN—Physical 8-5
- ★★ FOREIGNER—Waiting For A Girl Like You 7-4
- ★ QUARTERFLASH—Harden My Heart 28-25
- ★ KOOL AND THE GANG—Take My Heart 24-23
- ★ ROD STEWART—Young Turks 27-24
- DARYL HALL AND JOHN OATES—I Can't Go For That
- KRAFTWERK—Numbers K33
- JUICE NEWTON—The Sweetest Thing B29
- QUEEN AND DAVID BOWIE—Under Pressure B32
- RINGO STARR—Wrack My Brain B30
- STEVE CARLISLE—Theme From WKRP X

WFLB-AM—Fayetteville
(Larry Canon—MD)

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.

Nov. 16, **REO Speedwagon**, Mary Turner Off The Record, Westwood One, one hour.

Nov. 20-22, **Donnie Iris**, Concert, NBC Source, one hour.

Nov. 21, **Loretta Lynn**, Silver Eagle, ABC Entertainment, 90 minutes.

Nov. 21, **Jacky Ward**, Country Sessions, NBC, one hour.

Nov. 22, **Meatloaf, Terry Gilliam**, and **Michael Palin** of Monty Python, in interviews; **Loudon Wainwright III** in performance, Robert Klein Show, Froben Enterprises, one hour.

Nov. 21-22, **Sheena Easton**, Robert W. Morgan Special of the Week, Watermark, one hour.

Nov. 21-22, **Stevie Nicks**, Star-Sound, RKO One, two hours.

Nov. 21-22, **Millie Jackson**, Weekend Special Edition, Westwood One, one hour.

Nov. 21-22, **Queen**, part two, Mary Turner Off The Record, Westwood One, one hour.

Nov. 21-22, **Heart**, In Concert, Westwood One, one hour.

Nov. 21-22, **Alabama**, Live From Gilley's, Westwood One, one hour.

Nov. 22, **Pat Benatar**, part one, King Biscuit Flower Hour, ABC FM, one hour.

Nov. 22, **Neil Diamond**, ABC Contemporary, three hours.

Nov. 27-29, **Allman Bros.**, Special, NBC Source, two hours.

Nov. 28, **Earl Scruggs Revue**, Country Sessions, NBC, one hour.

Nov. 28, **Peaches & Herb**, Concert of the Month, Westwood One, one hour.

Nov. 28-29, **Commodores**, Robert W. Morgan Special of the Week, Watermark, one hour.

Nov. 28-29, **George Thorogood**, Mary Turner Off The Record, Westwood One, one hour.

Nov. 28-29, **Kool and the Gang**, Weekend Special Edition, Westwood One, one hour.

Nov. 28-29, **Four Tops**, Budweiser Concert of the Month, Westwood One, one hour.

Nov. 28-29, **Greg Kihn Band**, In Concert, Westwood One, one hour.

Nov. 28-29, **Ed Bruce**, Live From Gilley's, Westwood One, one hour.

Nov. 29, **John Entwistle, Bob Weir, Tom Johnson**, Robert Klein Show, Froben Enterprises, one hour.

Nov. 29, **Pat Benatar**, part two, King Biscuit Flower Hour, ABC FM, one hour.

Dec. 4-6, **Doors**, Special, NBC Source, two hours.

Dec. 5, **Alabama, Razy Bailey**, Best of Silver Eagle, ABC Entertainment, 90 minutes.

Dec. 5, **Razy Bailey**, Country Sessions, NBC, one hour.

Dec. 5, **Patti Austin**, Special Edition, Westwood One, one hour.

Dec. 5-6, **Ronnie McDowell**, Live From Gilley's, Westwood One, one hour.

Dec. 5-6, **Kim Carnes**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Dec. 7, **Moody Blues**, part one, Mary Turner Off the Record Special, Westwood One, one hour.

Dec. 8-9, **John Lennon**, Celebration, NBC Source, three hours.

Dec. 9, **Oak Ridge Boys**, Best of Silver Eagle, ABC Entertainment, 90 minutes.

Dec. 12, **Margo Smith**, Country Sessions, NBC, one hour.

NEW YORK—NBC Radio administrative vice president **Frank Osborn** has been shifted to vice president and general manager of WYNY-FM New York, succeeding **Al Law**, who is the new NBC Radio vice president of programming (Billboard, Nov. 14). ... **Lois Gilbert**, best remembered as a jock on former

New On The Charts



ROGER
"I Heard It Through
The Grapevine"—84

Roger Troutman and his three brothers in the group Zapp have combined to produce a hard-driving interpretation of the Whitfield-Strong classic, "I Heard It Through The Grapevine," now in its third week as a Hot 100 item after reaching the No. 1 position on the Billboard soul singles chart.

The multi-talented musician takes his success in stride. He's been moving and grooving on concert stages for the past 20 years, and his brothers know his every move. He's been on tour with Brick and Cameo since September, and later this month he joins the Prince tour. Indeed, he lives for the concert stage.

"It's my lifeblood," he says. "That's not to be taken casually, either. I don't need a promoter or a hit record to get my message across. Just give me a crowd who likes good music."

Growing up in Hamilton, Ohio, his first groups were copy bands that played rock hits by the Rolling Stones, Iron Butterfly, Led Zeppelin and Yes. "If you didn't play rock, you didn't get the date," he recalls. "So we put the 'soul thing' behind us for a bit and grew from a novelty into a rarity."

The single is taken from his debut album for Warner Bros., "The Many Facets of Roger," which he produced and arranged with percussionist Larry Troutman. Their siblings, Zapp and Lester, were the rhythm section on the gold-selling "Zapp" LP, which yielded last year's hit, "More Bounce To The Ounce." A new record, "Zapp 2," is due in February.

Roger takes pride in his associations with James Brown, Sly Stone and George Clinton. He also praises Jimi Hendrix, whose influence played a strong role in Roger's musical development. Winning fans with his synthesized "Maxx Axe" guitar, in addition to his Gretsch, Fender Jazz Master, Acoustic, Gibson, and Les Paul models, is a constant source of pleasure. So was the house that the brothers recently bought for their folks in Dayton.

Roger and the group Zapp are managed and booked by Troutman Enterprises, 2010 Salem Avenue, Dayton, Oh., 45406, (513) 278-5811.

jazz outlet WRVR-FM (now WKHK) New York, is joining the on-air staff of WBSL-FM New York.

★ ★ ★



Ken Dennis is named program director of KYA-AM and KLHT-FM San Francisco. He was most recently co-founder and executive director of Surrey Communications and has served as president and general manager of the radio division of Frank N. Magid Assoc.

★ ★ ★

New to the KPRZ-AM Los Angeles air staff are **Johnny Magnus**, 7 p.m. to midnight and **Dick Whittinghill**, 4 to 7 p.m. Magnus gained radio fame at KMPC-AM Los Angeles where he reigned as "The Prince Of Darkness" for 10 years. He spent a year at KRLA-AM and most recently KIQQ-FM both in Los Angeles. Whittinghill served as KMPC's morning air personality for most of his career. KPRZ recently switched to the "Music Of Your Life" format.

★ ★ ★

Morning personality **Levi** is elevated to music director at KJLH-FM Los Angeles. ... **Ken McCartney** joins KLAJ-AM Las Vegas as air personality. He comes from KLUC-FM also in Las Vegas.

★ ★ ★

Inner City Broadcasting has appointed **Charles M. Warfield Jr.** vice president and general manager of its New York stations, WLIB-AM and WBSL-FM. ... **John Oxendine** has been named president of Broadcap, the NAB-sponsored venture capital firm to aid minorities to acquire broadcast properties. Oxendine comes from a banking background. He starts Nov. 16. ... The new president of the Missouri Broadcasters Assn. is **Steve Shannon**, vice president and general manager of KCMO-AM and KCEZ-FM Kansas City. ... Group W chairman **Donald H. McGannon**, a broadcast industry leader for three decades, will retire Dec. 1. ... **Timothy J.A. Montgomery** has been appointed acting general manager of WYYS-FM Cincinnati. He continues to handle national sales for WXKS-AM and FM Boston. ... **Helen Leicht** of WIOQ-FM Philadelphia will chair the station's Toys for Tots campaign. Her "Leicht Lunch Love Songs" show airs live from Bloomingdale, King of Prussia, through Christmas week. ... The new director of corporate services for Sheridan Broadcasting Corp. is **Norman G. Matlock**.

★ ★ ★

The Radio Broadcasters of Chicagoland has elected **Don Bouloukos** president, replacing **Jim Haviland**. Bouloukos is vice president and general manager of WLS-AM and FM Chicago, where **Dave Denver** has been named program director. He comes to the station from WISN-AM and FM Milwaukee. ... In other "Windy City" news, **Greg Solk** has been appointed assistant program director of WLUP-FM. The station recently hired **Chip Hobart** to helm the noon to 3 p.m. shift. ... **Wayne Webster** is the new music director of CHUM-FM Toronto. ... **Norman Flint** has left his post as creative director for KBG-AM-FM San Diego to pursue independent work. The CLIO winner and Emmy nominee will continue to assist the stations on major promotions. ... **John**

Vox Jox

McLeod of KLIV-AM San Jose invites listeners to select 18 popular songs from their personal collections and share their memories about the records with him live every Saturday morning from 10 to 11 a.m.

★ ★ ★

The Ford Motor Company sponsored a Halloween concert by The Rockets with WRIF-FM Detroit at Chrysler Arena in Ann Arbor. The group defeated the WRIF Flamingoes in a celebrity bowling match earlier in the week. ... **Paul Todd**, executive vice president and general manager of WQRK-FM Tidewater, has purchased the station from Bay Cities Communications for \$2.6 million. The transaction is subject to FCC approval. ... Morning personality **Don Cannon** of WIFI-FM Philadelphia has been named operations manager. In other changes at the CHR outlet, acting program director **Liz Kiley** is upped to PD. ... The new program manager for Malrite's WZUU-AM and FM Milwaukee is **Buddy Scott**.

★ ★ ★

P. Kent Coughlin has been named vice president and director, engineering and program operations, for ABC Radio Networks. Coughlin, who's been with ABC since 1958, first joined the firm's radio network as assistant national program director. ... **Michael Soto's** been pro-

moted from the midnight-6 a.m. shift to the 7 p.m.-midnight shift at KZAM-FM Bellevue, Wash. ... **Scott Lewis** has taken over the 6 to 10 a.m. slot on WXLC, Waukegan, Ill., where the lineup now includes **Steve Wallace**, program director, 10 a.m. to 2 p.m.; **Ken Richards**, 2 to 7 p.m.; **Ian Case**, 7 to 12 midnight; **Steve Brill**, midnight to 6 a.m. and **Steve Roberts** and **Tim Quinlan** on weekends.

(Continued on page 43)

Mike Harrison

• Continued from page 31

old re-runs of the classic comedy (which originally ran from '57 to '64) are shown in LA each morning at 8:30, so Beaver's on against himself. It just makes you stop and wonder if radio takes itself and the concept "radio people" too seriously. Gee Wally, I wonder how many other true personalities there are out there just waiting to become "radio people."

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

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JOB MART
Advertising Brings Results

Billboard® Rock Albums & Top Tracks™

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	4	6	GENESIS—Abacab, Atlantic
2	1	12	THE ROLLING STONES—Tattoo You, Rolling Stones Records
3	2	19	FOREIGNER—4, Atlantic
4	3	17	JOURNEY—Escape, Columbia
5	5	11	TRIUMPH—Allied Forces, RCA
6	16	5	THE POLICE—Ghost In The Machine, A&M
7	8	12	THE KINKS—Give The People What They Want, Arista
8	6	17	STEVIE NICKS—Bella Donna, Modern Records
9	9	19	PAT BENATAR—Precious Time, Chrysalis
10	7	9	BOB SEGER AND THE SILVER BULLET BAND—Nine Tonight, Capitol
11	11	8	ATLANTA RHYTHM SECTION—Quinella, Columbia
12	27	2	J. GEILS BAND—Freeze Frame, EMI-America
13	12	13	RED RIDER—As Far As Siam, Capitol
14	25	2	QUARTERFLASH—Quarterflash, Geffen
15	14	13	SHOOTING STAR—Hang On For Your Life, Virgin/Epic
16	17	8	THE GO-GO'S—Beauty And the Beat, IRS
17	10	10	DAN FOGELBERG—Innocent Age, Full Moon/Epic
18	18	7	JOHN ENTWISTLE—Too Late, The Hero, Atco
19	13	30	BILLY SQUIER—Don't Say No, Capitol
20	33	2	QUEEN—Greatest Hits, Asylum
21	20	11	CHILLIWACK—Wanna Be A Star, Millennium
22	28	4	LINDSEY BUCKINGHAM—Law And Order, Elektra
23	30	3	SURVIVORS—Premonition, Scotti Bros./CBS
24	15	13	LITTLE RIVER BAND—Exposure, Capitol
25	19	16	HEAVY METAL—Soundtrack, Full Moon/Asylum
26	21	17	ZZ TOP—El Loco, Warner Bros.
27	22	14	PRETENDERS—Pretenders II, Sire
28	38	2	ROSSINGTON COLLINS BAND—This Is The Way, MCA
29	40	2	STEVE MILLER BAND—Circle Of Love, Capitol
30	23	15	ELECTRIC LIGHT ORCHESTRA—Time, Jet
31	NEW ENTRY		RUSH—Exit Stage Left, Mercury
32	34	3	THE WHO—Hooligans, MCA
33	24	8	BILLY JOEL—Songs In The Attic, Columbia
34	NEW ENTRY		LOVERBOY—Get Lucky, Columbia
35	35	3	RICK SPRINGFIELD—Working Class Dog, RCA
36	26	22	BLUE OYSTER CULT—Fire Of Unknown Origin, Columbia
37	NEW ENTRY		NEIL YOUNG AND CRAZY HORSE—Re-Ac-Tor, Warner Bros.
38	41	4	GREG LAKE—Greg Lake, Chrysalis
39	NEW ENTRY		OZZY OSBOURNE—Diary Of A Madman, Jet
40	NEW ENTRY		ROD STEWART—Tonight I'm Yours, Warner Bros.
41	29	25	THE MOODY BLUES—Long Distance Voyager, Threshold
42	44	6	STEVE HACKETT—Cured, Epic
43	45	5	MICHAEL SCHENKER—MSG, Chrysalis
44	31	10	NILS LOFGREN—Night Fades Away, Backstreet/MCA
45	32	9	HALL & OATES—Private Eyes, RCA
46	36	12	JON AND VANGELIS—The Friends Of Mr. Cairo, Polydor
47	37	28	TOM PETTY & THE HEARTBREAKERS—Hard Promises, Backstreet/MCA
48	39	32	JEFFERSON STARSHIP—Modern Times, RCA/Grunt
49	47	10	DONNY IRIS—King Kool, MCA
50	49	6	SCHON & HAMMER—Untold Passion, Columbia

Top Adds

1	THE CARS—Shake It Up, Elektra
2	BLACK SABBATH—Mob Rules, Warner Bros.
3	BOB WELCH—Bob Welch, RCA
4	LOVERBOY—Get Lucky, Columbia
5	EDDIE SCHWARTZ—No Refuge, Atco
6	RUSH—Exit Stage Left, Mercury
7	RAINBOW—Jealous Lover, Polydor
8	DEL SHANNON—Drop Down And Get Me, Elektra/Network
9	BOB WEIR—Bobby And The Midnites, Arista
10	SNEAKER—Sneaker, Handshake

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	14	ROLLING STONES—Start Me Up, Rolling Stones Records
2	3	9	GENESIS—No Reply At All, Atlantic
3	4	8	THE KINKS—Destroyer, Arista
4	14	17	FOREIGNER—Waiting For A Girl Like You, Atlantic
5	7	7	THE ROLLING STONES—Little T and A
6	6	9	THE ROLLING STONES—Hangfire, Rolling Stone Records
7	21	9	THE POLICE—Every Little Thing She Does Is Magic, A&M
8	24	6	GENESIS—Abacab, Atlantic
9	12	12	LITTLE RIVER BAND—The Night Owls, Capitol
10	2	11	BOB SEGER—Tryin' To Live My Life Without You, Capitol
11	5	18	FOREIGNER—Juke Box Hero, Atlantic
12	16	8	TRIUMPH—Magic Power, RCA
13	25	3	QUEEN & DAVID BOWIE—Under Pressure, Elektra
14	19	11	RED RIDER—Lunitic Fringe, Capitol
15	8	17	STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around, Modern Records
16	9	15	JOURNEY—Don't Stop Believing, Columbia
17	10	16	STEVIE NICKS—Edge Of Seventeen, Modern Records
18	22	15	THE GO-GO'S—Our Lips Are Sealed, IRS
19	11	19	FOREIGNER—Urgent, Atlantic
20	13	14	THE KINKS—Better Things, Arista
21	15	19	PAT BENATAR—Fire And Ice, Chrysalis
22	26	9	CHILLIWACK—My Girl, Millennium
23	17	25	THE MOODY BLUES—The Voice, Threshold
24	59	2	THE J. GEILS BAND—Centerfold, EMI/America
25	18	8	BILLY JOEL—Say Goodbye To Hollywood, Columbia
26	20	12	DAN FOGELBERG—Hard To Say, Full Moon/Epic
27	46	2	RAINBOW—Jealous Lover, Polydor
28	23	14	THE PRETENDERS—The Adulteress, Sire
29	48	2	OZZY OSBOURNE—Flying High, Epic
30	29	17	JOURNEY—Who's Crying Now, Columbia
31	32	10	DONNY IRIS—Sweet Marilee, MCA
32	53	2	SURVIVOR—Poor Man's Son, Scotti Brothers
33	33	6	HALL & OATES—Private Eyes, RCA
34	40	4	QUARTERFLASH—Harden My Heart, Geffen
35	44	5	LINDSEY BUCKINGHAM—Trouble, Elektra
36	39	18	PAT BENATAR—Promises In The Dark, Chrysalis
37	57	2	TRIUMPH—Fight The Good Fight, RCA
38	42	4	ROD STEWART—Young Turks, Warner Brothers
39	35	17	JOURNEY—Stone In Love, Columbia
40	NEW ENTRY		LOVERBOY—Working For The Weekend, Columbia
41	27	9	CHRISTOPHER CROSS—Arthur's Theme, Warner Brothers
42	NEW ENTRY		THE J. GEILS BAND—Freeze-Frame, EMI-America
43	28	17	DON FELDER—Heavy Metal, Full Moon/Asylum
44	54	2	THE STEVE MILLER BAND—Heart Like A Wheel, Capitol
45	30	21	BLUE OYSTER CULT—Burning For You, Columbia
46	31	16	BILLY SQUIER—Lonely Is The Night, Capitol
47	34	15	ELECTRIC LIGHT ORCHESTRA—Hold On Tight, Jet
48	36	30	BILLY SQUIER—In The Dark, Capitol
49	37	16	ZZ TOP—Tubesnake Boogie, Warner Bros.
50	58	2	JOHN HALL—Crazy (Keep On Falling), EMI/America
51	38	12	ATLANTA RHYTHM SECTION—Alien, Columbia
52	41	14	MOODY BLUES—Meanwhile, Threshold
53	NEW ENTRY		QUARTERFLASH—Find Another Fool, Geffen
54	43	17	THE MICHAEL STANLEY BAND—Heartland, EMI/America
55	45	19	PAT BENATAR—Just Like Me, Chrysalis
56	NEW ENTRY		RUSH—Close To The Heart, Mercury
57	47	15	THE ALLMAN BROTHERS—Straight From the Heart, Arista
58	49	19	DIESEL—Sausalito Summer Night, Regency
59	50	3	ROSSINGTON COLLINS—Get It Straight, MCA
60	51	6	NOVO COMBO—Up Periscope, Polydor

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S O N E R S

Survey For Week Ending 11/21/81

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Temporary

...selling middle-of-the-road singles compiled from play listed in rank order.

Label & Number (Dist. Label) (Publisher, Licensee)

- 626 (Al Gallico/Turtle, BMI)
- 14-02488 (Hickory Grove/April/Blackwood, ASCAP)
- 633 (WB/Upward Spiral, ASCAP)
- HILL STREET BLUES
47186 (MGM, ASCAP)
- 1527 (Jobete/Commodores Entertainment, ASCAP)
- ALL IN LOVE
349 (Patricia, BMI)
- James Ingram, A&M 2357 (ATV/Mann & Weil, BMI)
- LIKE YOU
858 (Somerset/Evensongs, ASCAP)
- 18-02604 (Stonebridge, ASCAP)
- DO YOU
7-11-126 (Marvin Gardens/Home Sweet Home/Bug John Charles Crowley, BMI)
- GIRL
2338 (MCA, ASCAP)
- WITH ME
1430 (Duchess, BMI)
- 11819 (RCA) (Mayday/Benny Bird, BMI)
- AROUND
49846 (Garden Rake/Rehtakul/JSH, ASCAP)
- 46018 (Atlantic) (Sunrise, BMI)
- 5046 (Sterling/Addison Street, ASCAP)
- 51169 (Goldline/Silverline, ASCAP/BMI)
- 02523 (OAS, ASCAP)
- MISSED IT FOR THE WORLD
12342 (Pi-Gem/Chess, BMI/ASCAP)
- Orchestra, RCA 12304 (Chappell, ASCAP)
- OF YOUR LIFE
18-02621 (Songs Of Bandier-Koppelman/Landers-ASCAP)
- 5023 (Chess, ASCAP)
- TOGETHER
49746 (Blackwood/Magic Castle, BMI)
- Warner Bros. 49787 (Irving/Woolnough/Unichappell/Begonia, ASCAP)
- Jon Henley, Modern 7341 (Atlantic) (Welsh Witch, BMI)
- 8093 (Mercury Shoes/Great Pyramid, BMI)
- ALFA
7008 (Shillelagh, BMI)
- 18-02471 (Low Sal, BMI)
- 51182 (Stephen A. Kippner/April/Terry Shaddick, BMI)
- 645 (Web IV, BMI)
- Asylum 77223 (Elektra) (Now Sounds, BMI)
- 47174 (Briarpatch/Debdave, BMI)
- RCA 12290 (Fust Buzza/Hot-Cha/Six Continents, BMI)
- SS YOU
esongs, BMI)
- Blackwood/Fullness, BMI)
- 02480 (CBS) (WB/Pasha/Hovona, ASCAP)
- THE TWO OF US
9-02557 (Shellsongs/Sneaker/Home Grown, BMI)
- Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP)
- ILY
arty 1418 (United Artists, ASCAP)
- 0615 (Kipahulu, ASCAP)
- Atlantic 3855 (Garden Rake/Foster Frees/Irving, BMI/JSH/ASCAP)
- LIKE YOU
n 228 (Word) (Word, ASCAP)
- GAN
M 2370 (Duchess, MCA/Home Sweet Home, ASCAP)
- ERE
CA 51171 (Hall-Clement/Welk, BMI)
- MOLLYWOOD
18-02518 (Blackwood, BMI)
- 12264 (Rick Hall, ASCAP)

Record Specials journeyed to Caracas, Venezuela to interview Queen for a two-part show airing Nov. 16 and Nov. 23. ... Bill Heywood, morning man on KOY-AM Phoenix for the past seven years, is the subject of a cover story in the Arizona magazine of the Arizona Republic (local newspaper). Heywood has been in the market for 20 years.

...The show will feature performances by Tom Petty, Pat Benatar, Santana, Charlie Daniels Band, Marshall Tucker Band, Kenny Loggins, Hall & Oates, Boz Scaggs, Meat Loaf and Ted Nugent. Among the stations clearing the show will be WNEW-FM New York, WMMR-FM Philadelphia, WBCN-FM Boston, WRIF-FM Detroit, WHCN-

FM Santa Fe, N.M.; WGIR-FM Manchester, N.H.; CHOM-FM Montreal; WDOC-FM Prestonburg, Ky.; KKDJ-FM Fresno; WFPR-FM Terre Haute; WSFK-FM Poughkeepsie, N.Y.; WTOS-FM Skowhegan, Me.; KVIB-FM Maui, Hawaii; KTKT-FM Tucson; WHKC-FM Henderson, Ky.; and WBCY-FM Charlotte.

47	46	15	WHO'S CRYING NOW Journey, Columbia 18-02241 (Weed High Nightmare, BMI)
48	44	14	THE VOICE The Moody Blues, Threshold 602 (Polygram) (WB, ASCAP)
49	48	16	A HEART IN NEW YORK Art Garfunkel, Columbia 18-02307 (Irving, BMI)
50	49	9	THE NIG-T OWLS Little River Band, Capitol 5033 (Colgems-EMI, ASCAP)

★ Stars are awarded to those products showing greatest airplay 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 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. of America seal of certification for sales of 2,000,000 units. (Seal indicated by triangle.)

NOVEMBER 21, 1981, BILLBOARD

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/10/81)

Continued from page 36

WAXY-FM - Ft. Lauderdale
(Rick Shaw - MD)

- ★ JOURNEY - Don't Stop Believin' 18-13
- ★ FOREIGNER - Waiting For A Girl Like You 6-2
- ★ CHRIS CHRISTIAN - I Want You, I Need You 25-18
- ★ LINDSEY BUCKINGHAM - Trouble 27-23
- ★ GEORGE BENSON - Turn Your Love Around 23-15
- PAUL DAVIS - Cool Night
- STEVE MILLER BAND - Heart Like A Wheel B29
- DARYL HALL AND JOHN OATES - I Can't Go For That (No Can Do) A
- RONNIE MILSAP - I Wouldn't Have Missed It For The World X
- CHILLWACK - My Girl B28
- JUICE NEWTON - The Sweetest Thing B30
- ROD STEWART - Young Turks X
- BARBRA STREISAND - Comin' In And Out Of Your Life X

WAAY - Huntsville
(Jim Kendrick - MD)

- ★ STEVE NICKS/DON HENLEY - Leather And Lace 12-9
- ★ FOREIGNER - Waiting For A Girl Like You 2-1
- ★ QUARTERFLASH - Harden My Heart 19-14
- ★ RONNIE MILSAP - I Wouldn't Have Missed It For The World 24-16
- ★ LINDSEY BUCKINGHAM - Trouble 16-10
- EARTH, WIND AND FIRE - Let's Groove
- BEE GEES - Living Eyes
- NICOLETTE LARSON - Fool Me Again A
- E.L.O. - Twilight A
- BILLY JOEL - She Got A Way A
- DON McLEAN - Castles In The Air X
- THE J. GEILS BAND - Centerfold B30
- ROYAL PHILHARMONIC ORCHESTRA - Hooked On Classics X
- DARYL HALL AND JOHN OATES - I Can't Go For That (No Can Do) B29
- CHRIS CHRISTIAN - I Want You I Need You X
- LULU - If I Were You X
- KIM CARNES - Mistaken Identity X
- STEVE WOODS - Steal The Night X
- JOHN ENTWISTLE - Too Late The Hero X
- RINGO STARR - Wrack My Brain X
- NEIL DIAMOND - Yesterday's Songs B28
- BARBRA STREISAND - Comin' In And Out Of Your Life B26
- EDDIE RABBITT - Someone Could Lose A Heart Tonight

WIVY-FM (Y 103) - Jacksonville
(Dave Scott - MD)

- ★ THE POLICE - Every Little Thing She Does Is Magic 5-2
- ★ FOREIGNER - Waiting For A Girl Like You 2-1
- ★ JOURNEY - Don't Stop Believin' 12-6
- ★ OLIVIA NEWTON-JOHN - Physical 10-4
- ★ ROD STEWART - Young Turks 13-9
- PAUL DAVIS - Cool Night A31

WDX - Knoxville
(Bill Evans - MD)

- ★ THE POLICE - Every Little Thing She Does Is Magic 28-19
- ★ BARRY MANILOW - The Old Songs 24-12
- ★ JOURNEY - Don't Stop Believin' 21-15
- ★ E.L.O. - Twilight 29-23
- ★ DIANA ROSS - Why Do Fools Fall In Love 22-11
- KENNY ROGERS - Blaze Of Glory
- THE GO GO'S - Our Lips Are Sealed
- DARYL HALL AND JOHN OATES - I Can't Go For That A
- PAUL DAVIS - Cool Night B25
- ROYAL PHILHARMONIC ORCHESTRA - Hooked On Classics B30
- RONNIE MILSAP - I Wouldn't Have Missed It For The World B28
- QUINCY JONES FEATURING JAMES INGRAM - X
- NEIL DIAMOND - Yesterday's Songs B27
- EDDIE RABBITT - Someone Could Lose A Heart Tonight B26

KIFQ-FM (KQ-94) - Little Rock
(Bob Lee - MD)

- NO LIST
- WINZ-FM - Miami**
(Johnny Dolan - MD)
- ★ BILLY SQUIER - In The Dark 21-15
- ★ QUEEN AND DAVID BOWIE - Under Pressure 25-16
- ★ AIR SUPPLY - Here I Am 15-12
- ★ EARTH, WIND AND FIRE - Let's Groove 12-10
- ★ FOREIGNER - Waiting For A Girl Like You 9-6
- ★ JOURNEY - Don't Stop Believin' K21
- COMMODORES - Oh No K20
- QUINCY JONES FEATURING JOHN INGRAM - Just Once B13
- KRAFTWERK - Numbers A
- PLACIDO DOMINGO AND JOHN DENVER - Perhaps Love A

WHHY-FM - Montgomery
(Rich Thomas - MD)

- ★ STEVE MILLER BAND - Heart Like A Wheel 27-15
- ★ E.L.O. - Twilight 28-21

- ★ OLIVIA NEWTON-JOHN - Physical 19-14
- ★ STEVE NICKS WITH DON HENLEY - Leather and Lace 18-11
- ★ LINDSEY BUCKINGHAM - Trouble 24-19
- BARBRA STREISAND - Comin' In And Out Of Your Life
- DARYL HALL AND JOHN OATES - I Can't Go For That (No Can Do)
- RONNIE MILSAP - I Wouldn't Have Missed It For The World A
- PAUL DAVIS - Cool Night B26
- CHRIS CHRISTIAN - I Want You I Need You B28
- CHILLWACK - My Girl B30
- KOOL & THE GANG - Take My Heart B29
- JOHN DENVER - The Cowboy And The Lady DX
- JUICE NEWTON - The Sweetest Thing X
- NEIL DIAMOND - Yesterday's Songs B24
- NICOLETTE LARSON - Fool Me Again A
- EDDIE RABBITT - Someone Could Lose A Heart Tonight
- PASSENGERS - Passenger X

WMAK-FM - Nashville
(Scotter Davis - MD)

- ★ BOB SEGER - Tryin' To Live My Life Without You 4-2
- ★ FOREIGNER - Waiting For A Girl Like You 3-1
- ★ ROD STEWART - Young Turks 8-5
- ★ OLIVIA NEWTON-JOHN - Physical 5-3
- ★ CARL CARLTON - She's A Bad Mama Jama 6-4
- BALANCE - Falling In Love
- ALABAMA - Love In The First Degree/Ride The Train
- BEACH BOYS - Come Go With Me A
- BARBRA STREISAND - Comin' In And Out Of your Life B30
- EDDIE RABBITT - Someone Could Lose A Heart Tonight A
- SUE SAAD - Cooker D
- RITA COOLIDGE - Wishing & Hoping D
- DON McLEAN - Castles In The Air X
- THE J. GEILS BAND - Centerfold X
- PAUL DAVIS - Cool Night X
- DARYL HALL AND JOHN OATES - I Can't Go For That (No Can Do) B28
- LULU - If I Were You X
- EARTH, WIND AND FIRE - Let's Groove B26
- SNEAKER - More Than Just The Two Of Us X
- CHILLWACK - My Girl X
- THE GO-GO'S - Our Lips Are Sealed D
- ROLLING STONES - Start Me Up X
- THE MOODY BLUES - Talking Out Of Turn X
- GEORGE BENSON - Turn Your Love Around

WXX-FM (KX-104) - Nashville
(John Anthony - MD)

- ★ STEVE NICKS/DON PETTY - Leather And Lace 27Q15
- ★ EARTH, WIND & FIRE - Let's Groove 21Q11
- ★ LUTHER VANDROSS - Never Too Much 28P21
- ★ LINDSEY BUCKINGHAM - Trouble 25P16
- ★ ROD STEWART - Young Turks 17P9
- ★ THE J. GEILS BAND - Centerfold B30
- PAUL DAVIS - Cool Night X
- STEVE MILLER BAND - Heart Like A Wheel B27
- DARYL HALL/JOHN OATES - I Can't Go For That (No Can Do) X
- KOOL & THE GANG - Take My Heart B29
- THE MOODY BLUES - Talking Out Of Turn A
- GEORGE BENSON - Turn Your Love Around A
- E.L.O. - Twilight A
- QUEEN/DAVID BOWIE - Under Pressure X
- RINGO STARR - Wrack My Brain X
- NEIL DIAMOND - Yesterday's Songs B26
- BARBRA STREISAND - Comin' In And Out Of Your Life X

WBWJ-FM - Orlando
(Terry Long - MD)

- ★ JOURNEY - Don't Stop Believin' 20-12
- ★ OLIVIA NEWTON-JOHN - Physical 4-1
- ★ THE POLICE - Every Little Thing She Does Is Magic 11-6
- ★ STEVE NICKS/DON HENLEY - Leather And Lace 27-19
- ★ FOREIGNER - Waiting For A Girl Like You 6-3
- E.L.O. - Twilight K39
- DARYL HALL/JOHN OATES - I Can't Go For That (No Can Do) K38
- BILLY JOEL - Ballad of Billy The Kid A40
- KISS - World Without Heroes A
- MEAT LOAF - Readem And Weep A
- DON McLEAN - Castles In The Air X
- RONNIE MILSAP - I Wouldn't Have Missed It For The World X
- BERTIE HIGGINS - Key Largo X
- SNEAKER - More Than Just The Two Of Us X
- THE GO GO'S - Our Lips Are Sealed X
- SURVIVOR - Poor Man's Son X
- DONNIE IRIS - Sweet Merilee X
- JOHN DENVER - The Cowboy And The Lady X
- QUEEN/DAVID BOWIE - Under Pressure A
- STEVE CARLISLE - Theme From WKRP A
- ROCKIE ROBBINS - I Believe In Love X

WSGF-FM - Savannah
(J.P. Hunter - MD)

- ★ STEVE NICKS/DON HENLEY - Leather And Lace 26-15
- ★ ROD STEWART - Young Turks 17-9
- ★ JERMAINE JACKSON - I'm Just Too Shy 27-22

- ★ LINDSEY BUCKINGHAM - Trouble 28-21
- ★ GEORGE BENSON - Turn Your Love Around 30-23
- BARBRA STREISAND - Comin' In And Out Of Your Life
- ROYAL PHILHARMONIC ORCHESTRA - Hooked On Classics
- BEE GEES - Living Eyes Z
- PRINCE - Controversy X
- JOURNEY - Don't Stop Believin' B29
- QUARTERFLASH - Harden My Heart B28
- STEVE MILLER BAND - Heart Like A Wheel B30
- DARYL HALL/JOHN OATES - I Can't Go For That (No Can Do) X
- CHRIS CHRISTIAN - I Want You I Need You X
- KOOL & THE GANG - Take My Heart X
- THE MOODY BLUES - Talking Out Of Turn X
- BARRY MANILOW - The Old Songs A
- JUICE NEWTON - The Sweetest Thing X
- E.L.O. - Twilight X
- RINGO STARR - Wrack My Brain A
- NEIL DIAMOND - Yesterday's Songs X
- NICOLETTE LARSON - Fool Me Again X
- EDDIE RABBITT - Someone Could Lose A Heart Tonight X
- CURTIS MAYFIELD - She Don't Let Nobody X
- RONNIE LAWS - Stay Awake X
- SHALAMAR - Sweeter As The Day Goes By A
- TEMPTATIONS - Oh What A Night X

WRBQ-FM (Q 105) - Tampa
(Pat McKay - MD)

- DARYL HALL/JOHN OATES - I Can't Go For That (No Can Do) A31
- EDDIE RABBITT - Someone Could Lose A Heart Tonight A32
- GROVER WASHINGTON, JR. - Me Mine (Tonight) A30

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

- ★ THE POLICE - Every Little Thing She Does Is Magic 13-6
- ★ FOREIGNER - Waiting For A Girl Like You 12-4

WCSA-FM - Charleston
(Chris Bailey - MD)

- ★ BARRY MANILOW - The Old Songs 16-12
- ★ JOURNEY - Who's Crying Now 20-13
- ★ ROD STEWART - Young Turks
- DARYL HALL/JOHN OATES - I Can't Go For That
- LOVERBOY - Working For The Weekend
- THE J. GEILS BAND - Centerfold B34
- STEVE NICKS/DON HENLEY - Leather And Lace B32
- EARTH, WIND & FIRE - Let's Groove B33
- BEE GEES - Living Eyes A
- CHILLWACK - My Girl
- THE GO GO'S - Our Lips Are Sealed B35
- NEIL DIAMOND - Yesterday's Songs B31
- BARBRA STREISAND - Comin' In And Out Of Your Life A
- EDDIE RABBITT - Someone Could Lose A Heart Tonight

WCSA-FM - Charleston
(Chris Bailey - MD)

- ★ PAUL DAVIS - Cool Night 29-20
- ★ STEVE NICKS/DON HENLEY - Leather And Lace 20-14
- ★ RONNIE MILSAP - I Wouldn't Have Missed It For The World 30-24
- ★ GEORGE BENSON - Turn Your Love Around 24-18
- ★ NEIL DIAMOND - Yesterday's Songs 28-22
- ★ THE J. GEILS BAND - Centerfold X27
- PRINCE - Controversy X
- ROYAL PHILHARMONIC ORCHESTRA - Hooked On Classics X29
- DARYL HALL/JOHN OATES - I Can't Go For That (No Can Do) X26
- LULU - If I Were You A
- JUICE NEWTON - The Sweetest Thing X
- QUEEN/DAVID BOWIE - Under Pressure X30
- BEACH BOYS - Come Go With Me X
- BARBRA STREISAND - Comin' In And Out Of Your Life X25
- GREG LAKE - Let Me Love You Once X
- EDDIE RABBITT - Someone Could Lose A Heart Tonight X28
- EXILE - What Kind Of Love Is This X
- BILLY JOEL - She's Got A Way A
- CARS - Shake It Up A
- NIKKI WILLS - Some Guys Have All The Luck A

WSKZ-FM - CHATTANOOGA
(David Carroll - MD)

- ★ STEVE NICKS/DON HENLEY - Leather And Lace 22-19
- ★ THE POLICE - Every Little Thing She Does Is Magic 6-4
- ★ JOURNEY - Don't Stop Believin' 12-8
- ★ OLIVIA NEWTON-JOHN - Physical 7-5
- ★ ROD STEWART - Young Turks 14-9
- PAUL DAVIS - Cool Night
- QUEEN/DAVID BOWIE - Under Pressure
- THE MOODY BLUES - Talking Out Of Turn X
- E.L.O. - Twilight X
- BURTON CUMMINGS - You Saved My Soul A
- KENNY ROGERS - Blaze Of Glory A

WJDX-FM - Jackson
(Lee Adams - MD)

- ★ THE POLICE - Every Little Thing She Does Is Magic 9-7
- ★ OLIVIA NEWTON-JOHN - Physical 5-3
- ★ KOOL & THE GANG - Take My Heart 18-14
- ★ LINDSEY BUCKINGHAM - Trouble 26-19

- PAUL DAVIS - Cool Night 32
- RONNIE MILSAP - I Wouldn't Have Missed It For The World 33
- JOURNEY - Don't Stop Believin' X
- ROYAL PHILHARMONIC ORCHESTRA - Hooked On Classics X
- THE GO GO'S - Our Lips Are Sealed X
- THE MOODY BLUES - Talking Out Of Turn X
- BOB SEGER - Tryin' To Live My Life Without You X
- QUEEN/DAVID BOWIE - Under Pressure A35
- BARBRA STREISAND - Comin' In And Out Of Your Life A34

WOKI-AM - Knoxville
(Gary Adkins - MD)

- ★ COMMODORES - Oh No 7-4
- ★ FOREIGNER - Waiting For A Girl Like You 4-1
- ★ JOURNEY - Don't Stop Believin' 10-5
- ★ STEVE NICKS/DON HENLEY - Leather And Lace 19-13
- ★ ROD STEWART - Young Turks 13-8
- KOOL & THE GANG - Take My Heart
- QUEEN/DAVID BOWIE - Under Pressure
- DON McLEAN - Castles In The Air A
- THE J. GEILS BAND - Centerfold B30
- PAUL DAVIS - Cool Night B35
- ROYAL PHILHARMONIC ORCHESTRA - Hooked On Classics A
- DARYL HALL/JOHN OATES - I Can't Go For That (No Can Do) B29
- CHRIS CHRISTIAN - I Want You, I Need You X
- BEE GEES - Living Eyes X
- KIM CARNES - Mistaken Identity X
- LUTHER VANDROSS - Never Too Much A
- THE KNACK - Pay The Devil X
- STEVIE WOODS - Steal The Night X
- DONNIE IRIS - Sweet Merilee A
- JOHN ENTWISTLE - Too Late The Hero X
- GEORGE BENSON - Turn Your Love Around X

- E.L.O. - Twilight B34
- RINGO STARR - Wrack My Brain X
- GREG LAKE - Let Me Love You Once A
- EDDIE RABBITT - Someone Could Lose A Heart Tonight B28

WONN-AM - Lakeland
(Allan Rich - MD)

- ★ DON McLEAN - Castles In The Air 33-24
- ★ FOREIGNER - Waiting For A Girl Like You 18-9
- ★ BALANCE - Falling In Love 32-28
- ★ QUARTERFLASH - Harden My Heart 34-25
- ★ RONNIE MILSAP - I Wouldn't Have Missed It For The World 29-23
- STEVE CARLISLE - Theme From WKRP
- LEE GREENWOOD - It Turns Me Inside Out
- CRYSTAL GAYLE - The Woman In Me A
- BARBRA STREISAND - Comin' In And Out Of Your Life A
- EDDIE RABBITT - Someone Could Lose A Heart Tonight A
- ART GARNFUNKEL - A Heart In New York A
- AFTERNOON DELIGHTS - Dancing For Pennies A
- SOUTHERN COLUMBIA EXPOSURE - Atlanta Rhythm A
- MICKEY GILLEY - Lonely Nights A

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

- NO LIST
- WKXY-AM - Sarasota**
(Tony William - MD)
- ★ STEVE NICKS/DON HENLEY - Leather And Lace 18Q14
- ★ NEIL DIAMOND - Yesterday's Songs 22Q18
- ★ STEVE MILLER BAND - A Heart Like A Wheel 23P20

- ★ THE GO GO'S - Our Lips Are Sealed 25P25
- ★ LINDSEY BUCKINGHAM - Trouble 26P21
- THE J. GEILS BAND - Centerfold K
- QUARTERFLASH - Harden My Heart B30
- DARYL HALL/JOHN OATES - I Can't Go For That (No Can Do) A
- RONNIE MILSAP - I Wouldn't Have Missed It For The World A
- DONNIE IRIS - Sweet Merilee A
- KOOL & THE GANG - Take My Heart B29
- GEORGE BENSON - Turn Your Love Around A
- EDDIE RABBITT - Someone Could Lose A Heart Tonight B28
- STEVE CARLISLE - Theme From WKRP B23

WSGA-AM - Savannah
(Ron Fredricks - MD)

- ★ LUTHER VANDROSS - Never Too Much 11-6
- ★ DIANA ROSS - Why Do Fools Fall In Love 17-10
- ★ ROD STEWART - Young Turks 22-14
- ★ STEVE MILLER BAND - Heart Like A Wheel 26-18
- ★ STEVE NICKS/DON HENLEY - Leather And Lace 24-16
- RONNIE MILSAP - I Wouldn't Have Missed It For The World 33
- BARBRA STREISAND - Coming In And Out Of Your Life 32
- QUARTERFLASH - Harden My Heart A34

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NOVEMBER 21, 1981, BILLBOARD

Survey For Week Ending 11/21/81

Billboard® Hot Latin LPs™

Special Survey

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MIAMI (Pop)			LOS ANGELES (Pop)		
This Week	TITLE - Artist, Label & Number (Distributing Label)		This Week	TITLE - Artist, Label & Number (Distributing Label)	
1	JULIO IGLESIAS De nina a mujer, CBS 50317		1	EMMANUEL Intimamente, Arcano 3535	
2	NAPOLEON Lena verde, Raff 9079		2	VIVA EL NORTE Volumen II, Profono 1502	
3	EMMANUEL Intimamente, Arcano 3535		3	LOS BUKIS Los Bukis, Profono 3050	
4	JEANETTE RCA 7004		4	LOLA BELTRAN 15 Inolvidables exitos, Gas 1020	
5	RAPHAEL En carne viva, CBS 80305		5	VICENTE FERNANDEZ El numero uno, CBS 20555	
6	JOSE LUIS RODRIGUEZ Mujer, TH 2151		6	NAPOLEON Celos, Raff 9083	
7	NELSON NED CBS 81301		7	JULIO IGLESIAS De nina a mujer, CBS 50317	
8	BRAULIO BACHELLI Y solo tu, Velter 330613		8	JUAN GABRIEL Con tu amor, Pronto 1096	
9	LORENZO DE MONTECLARO Ese senior de las canas, CBS 20552		9	AMANDA MIGUEL El sonido Volumen I, Profono 3040	
10	LUPITA D'ALESSIO Ya no regreso contigo, Orfeon 5267		10	BURBUJAS Burbujas, Profono 1001	
11	VIVA EL NORTE 15 exitos nortenos, Profono 1501		11	VARIOS ARTISTAS El disco de oro de CBS, CBS 10319	
12	ROCIO JURADO Arcano 3614		12	VARIOS ARTISTAS Rancheras de oro, CBS 20557	
13	HUGO HENRIQUEZ Carifio, Reme 010		13	VARIOS ARTISTAS Nortenas de oro, CBS 20558	
14	VARIOS ARTISTAS El disco de oro de CBS, CBS 10319		14	JUAN GABRIEL 15 sensacionales exitos, America 1018	
15	LOS BABIES Peerless 2207		15	LORENZO DE MONTECLARO Ese senior de las canas, CBS 20552	
16	SOPHY Baladas y salsas, Velvet 6004		16	CORNELIO REYNA 15 exitos, TVO 1500	
17	LUCIA MENDEZ Arcano 3611		17	JUAN TORRES Muzart 1812	
18	ELIO RODRIGUEZ LAD 363		18	ROCIO DURCAL Confidencias, Pronto 1099	
19	BASILIO Basilio, Karen 59		19	CARLOS Y JOSE TH 2157	
20	LOLA BELTRAN 15 inolvidables exitos, Gas 1020		20	LOS HURACANES DEL NORTE Luna 1078	
21	DYANGO La radio, Odeon 74112		21	LOS SOCIOS DEL RITMO Yurico 5016	
22	MANUELA TORRES CBS 20545		22	KARINA Orfeon 3131	
23	VICENTE FERNANDEZ El numero uno, CBS 20555		23	LISA LOPEZ Si quieres verme llorar, Hacienda 6981	
24	MARI TRINI CBS 80314		24	LOS YONICS Atlas 60221	
25	JOAN SEBASTIAN Muzart 1803		25	JOSE LUIS RODRIGUEZ Mujer, TH 2151	

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PRESENTAN**



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OSCAR D'LEON/El Baile del Suavecito
JOHNNY VENTURA/Filete
ISMAEL MIRANDA/La Puerta Esta Abierta
CELIA CRUZ/WILLIE COLON/Los Dos Jueyes
WILFRIDO VARGAS/Ese Barrigón No es Mio
RAY BARRETO/Cocinando
EL GRAN COMBO/Timbalero
RUBEN BLADES/Fania All Stars
WILLIE COLON/Sin Poderte Hablar
CHEO FELICIANO/Amada Mia
**EDDIE PALMIERI/ISMAEL
QUINTANA/No Me Hagas Sufrir**
HECTOR LAVOE/Fania All Stars
SONORA PONCEÑA/Moreno Soy



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NATIONWIDE SURVEY

Gospel Potential Is Not Exploited

• Continued from page 1

porary, black gospel, praise music and children's gospel. "We've done everything," says Hill, "except aggressive advertising. Maybe that's what we should have done."

The picture is considerably rosier for the 18-store Disc Jockey chain owned by Wax Works/Video Works, Owensboro, Ky. Company vice president Larry DuVuono says the sales increases for gospel within the past year have been "tremendous." While the stores keep their strong base in traditional gospel, DuVuono says that growth has been mainly in contemporary.

"We can put out a good Christian record on the same level as a rock album," he maintains. He cites Dallas Holm as one of the chain's top-selling Christian artists. "We sell three times as much Dallas Holm as we used to," he notes.

One technique that improves gospel sales, DuVuono believes is cross-merchandising. "We'll put gospel albums under rock or country," he explains, "or wherever the music fits."

To make gospel profitable, he says, "you've got to have a representative line of products. The label reps have helped us." Gospel albums are routinely featured in the company's newspaper ads—sometimes a co-op venture, sometimes paid for by Wax Works.

According to DuVuono, there are no problems at all in dealing with gospel labels. "Our biggest problem is getting in-store awareness from our clerks and managers. The only way to do this is through promotion." He says that during a recent workshop held for his store managers, label reps played samples of their music. "Our people couldn't believe it was gospel," he says. "They would hear Phil Keaggy and think it was rock. And it was."

Despite his enthusiasm for gospel sales, DuVuono concedes that it's "a onesy-twosy, catalog type of business," but notes that the product movement is steady. "Another selling point he says is price. 'Gospel is still cheaper than most frontline product.'"

Dan Denino, who is the regional manager for 31 Camelot stores in Illinois, Indiana, Missouri, Ohio and Oklahoma, has yet to see gospel prove itself in the marketplace. "I read in the trades that gospel sales are up," he says. "but I haven't seen it. But this may be because our stores are located in malls where there are Christian bookstores that carry records."

All the Camelot stores carry gospel, but Denino says that none of those in his division promote sales by in-store displays and activities. "We just stock it," he explains.

Denino speculates that gospel music is "going in the right direction" by putting the emphasis on contemporary styles and paying more attention to its packaging. "For too long," he says, "the cover graphics almost frightened you to death. Now it's appealing even to teenagers, so they're not ashamed to buy it."

Retailers who are set to appear as panelists at Billboard's gospel conference confirm that recorded gospel music is nudging its way into their profit centers. Comments Barry Bergman, president of Record Bar, "It's been growing over the last five years. We've always done a lot with

black gospel, but now contemporary is making big sales jumps."

George Gillespie, owner of the Soul Shack chain, agrees: "At least 25% of our business in our Washington, D.C. store is gospel. We sell more gospel than we do jazz or show tunes." Adds Gwen Kesler, president of Tara Records & Tapes, Atlanta: "Business is very good—especially for black gospel. But now white gospel music is picking up."

Labels, Gillespie says, are providing his stores "better promotional support" and "better display material." Alluding to the recent interest of major record companies in marketing gospel music, he adds, "They're waking up to the fact that they can get some sales numbers out of gospel. Before, it was left alone or left up to small companies."

Bergman also praises the "excellent cooperation" from gospel labels. "Actually, there's more cooperation from gospel companies than from pop," he says. "They have promotions, and they keep us aware of what's going on with their product. A lot of us don't always know what's happening." He adds, "We have had some supply problems in the past—but it's OK now."

Even with this cooperation, Gillespie says, "Too much is left to individual stores. Too many companies have small or non-existent staffs." This situation is compounded he says because "many stores do not want to spend the effort to develop gospel."

In developing Soul Shack's gospel push, Gillespie notes that the chain uses in-store play and employs "knowledgeable clerks." In addition, Soul Shack sponsors and oversees a weekly program on WYCB-AM, Washington, D.C. Gillespie credits the round-the-clock station as being the single most important factor in boosting his gospel sales. "It makes a vast difference," he maintains.

Bergman says he hopes the conference's retail focus will suggest ways "we can best position ourselves in the market. We ain't above stealing a good idea from anybody."

Adds Gillespie, "Any retailer who is not looking to expand his profit base in these trying times is a fool."

LIGHT ADDS 2 NEW LINES

NEWBURY PARK, Calif.—Light Records will add a \$5.98 midline and a \$3.88 "super-saver" line to its album marketing program, beginning Dec. 14. These price categories will be in addition to their regular \$7.98 frontline product.

According to Larry Jordan, Light's executive vice president, the two lower-priced lines will be available only in Christian bookstore retail outlets.

Neil Hesson, vice president of marketing, notes that the budget lines will be drawn from catalog product to start with, but adds that newly produced albums may eventually be issued within these categories.

The new lines will be featured in dual point-of-purchase display racks, Hesson explains, with the midline on one side and the "super saver" on the other.

Light is a division of Lexicon Music.

IMPACT ARTIST

Patti Takes Off Via Gaither Tour

By EDWARD MORRIS



Sandi Patti: "I wanted my singing to say something."

NASHVILLE—Impact Records artist Sandi Patti occupies that territory familiar to most up-and-coming gospel performers: more church than concert bookings, more "love offerings" than flat payments agreed on in advance and more in-family hustling than professionally coordinated career direction.

But it's a congenial territory, Patti says, and one she feels at home in. However, she has gained national recognition and acclaim of late via her concert tour with the Bill Gaither Trio and her first Impact album, "Love Overflowing." Together, they are a big step between up-and-coming and arrived.

Patti has been singing gospel music professionally for three years—as well as making a name for herself in doing commercials. Her accounts have included Juicy Fruit Gum, Steak-N-Shake restaurants and Indiana Bell Telephone.

"I'm not doing many commercials anymore," Patti explains. "I've always felt that I wanted my singing to say something. I felt it was in vain to sing about hot dogs and dog food." Still, she says her move to gospel was "no big decision—it just came about naturally."

Managed and booked by her husband, John Helvering, Patti estimates she will play 175 to 180 dates this year, including her appearances with Gaither. She says her special affinity is performing for audiences which are "college age and up," explaining that, "if you say something that's relevant to the Christian life, they understand."

Castle Studio Puts On Shift

TULSA—Castle Music has added a second shift to its studio operation, according to Ben Ferrell, president of the gospel publishing/recording/label organization.

Ferrell says his studio went to a 16-hour day in response to the demands of his recording co-op, the production requirements of Castle Records and an increase in outside business.

The co-op, Ferrell explains, is organized to give local churches and ministries reduced rates for studio time—either for their own in-house productions or for sponsoring recording projects for their members. Churches belonging to the co-op pay a monthly rate of \$500 for 10 to 12 hours of studio time a week or 40 to 50 hours a month. Ferrell reports that the co-op has had as many as five members and as few as one. He adds that six is the maximum number that could be handled well.

When a co-op member sponsors an individual recording act, Ferrell says, there is an arrangement under which the act can pay a royalty on sold albums to the sponsoring member and to the co-op itself. Such payment can be waived, however, he notes.

Castle is also offering a special rate for custom projects which reduces the hourly fee for the 16-track facility from \$75 to \$60. Custom acts that book a minimum of 50 hours for their album work will be given 1,000 LPs at no additional cost, and 500 LPs for a 30-hour minimum booking. Ferrell estimates his actual studio costs at \$17 an hour.

In pricing her performances, Patti says, "We like to be real flexible. Some churches have a concert series and pay you a flat fee, but most of the times it's love offerings. Still, these often amount to more than your regular fee. Money is not the most important thing."

Patti acknowledges, though, "that tension is definitely there" between performing music as a ministry and as a profession. "There's a realistic side to life you have to take care of. But as far as money exchanging hands, we try to keep that to a minimum."

Primarily a performer, Patti also writes some music ("but not lyrics"). One of her compositions, "Down In My Heart," with words by Gary Chapman, is on the new album.

Patti maintains she's not looking toward working in secular music. "I haven't even thought about it at this point. I'm just getting my feet wet in gospel."

Best Selling			Survey For Week Ending 11/21/81				
Billboard [®] Inspirational LPs							
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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	10	AMAZING GRACE B.J. Thomas, Myrrh MSB 6675	21	21	18	JUST PIANO ... PRAISE Dino, Light L3-5727
2	2	10	HEARTS OF FIRE Sweet Comfort Band, Light LS 5794	22	24	6	SWB Scott Wesley Brown, Sparrow SPR 1049
3	4	35	PRIORITY The Imperials, Day Spring DST 4017	23	NEW ENTRY		PRAISE V Maranatha Singers, Maranatha MM 0076 A
4	3	18	IN CONCERT Amy Grant, Myrrh MSB 6688	24	NEW ENTRY		THE KEITH GREEN COLLECTION Keith Green, Sparrow SPR 1055
5	11	85	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625	25	25	6	BETWEEN THE GLORY AND THE FLAME Randy Stonehill, Myrrh MSB 6679
6	6	14	REJOICE 2nd Chapter of Acts, Sparrow SPR 1050	26	30	18	NOBODY KNOWS ME LIKE YOU Benny Hester, Myrrh 6655
7	8	85	HEED THE CALL The Imperials, Dayspring DST 4011	27	32	48	FAVORITES Evie Tournquist, Word WSD 8845
8	10	61	IN HIS TIME, PRAISE IV Maranatha Singers, Maranatha MM0064 (Word)	28	19	14	A SONG SHALL RISE Terry Talbot, Birdwing BWR 2028 (Sparrow)
9	5	22	IT'S TIME TO PRAISE THE LORD Praise Five, Maranatha MM 0077A	29	27	48	ARE YOU READY? David Meece, Myrrh MSB 6652
10	7	85	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004	30	NEW ENTRY		HOLM, SHEPPARD, JOHNSON Holm, Sheppard, Johnson, Greentree R3441
11	9	27	HEY, I'M A BELIEVER Dallas Holm & Praise, Greentree R3441	31	33	6	THE VERY BEST OF THE VERY BEST FOR KIDS Bill Gaither Trio, Word SB 8835
12	15	85	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015	32	35	85	MUSIC MACHINE Candle, Birdwing BWR 2004
13	NEW ENTRY		JONI'S SONG Joni Eareckson, Word WSB 8856	33	37	53	PH'LIP SIDE Phil Keaggy, Sparrow SPR 1036
14	14	22	THE NEW GAITHER VOCAL BAND Day Spring MST 4024	34	36	66	NEVER ALONE Amy Grant, Myrrh MSB 6645 (Word)
15	17	6	JUST PIANO ... PRAISE II Dino, Light LS 5790	35	20	22	SILVERWIND Sparrow SPR 1041
16	12	14	DON'T GIVE IN Leon Patillo, Myrrh MSB 6662 (Word)	36	22	14	THE LORD'S PRAYER Various Artists, Light 5978
17	13	10	SOMETHING NEW UNDER THE SON Larry Norman, Solid Rock SRA 2007	37	26	18	SOLDIERS OF THE LIGHT Andrus/Blackwood & Co., Greentree R3738
18	18	85	AMY GRANT Myrrh MSB 6586	38	28	18	KIDS PRAISE ALBUM Maranatha MM0068
19	16	85	FORGIVEN Don Francisco, New Pax NP 33042	39	29	6	CELEBRATE The Archers, Light LS 5773
20	23	48	BEST OF B.J. THOMAS B.J. Thomas, Myrrh/Word MSB 6653	40	31	18	HYMNS TRIUMPHANT Birdwing BWR 2023

FOR WEEK ENDING NOVEMBER 21, 1981

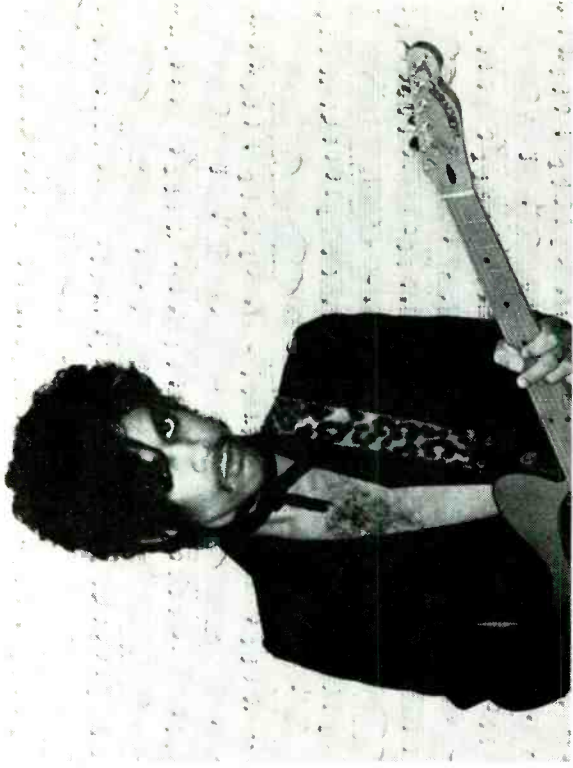


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DISCO TOP 60™

★ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ☆ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists.

THIS WEEK	LAST WEEK	TITLE-Artist-Label
☆	1	CONTOVERSY/LET'S WORK—Prince—Warner Bros. (LP) BSK 3601
☆	4	CAN YOU MOVE—Modern Romance—Atlantic (12 inch) DMD 4819
3	3	MENERGY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion (12 inch) FPSF 003
4	2	DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591
★	6	WALKING INTO SUNSHINE—Central Line—Mercury (12-inch) MDS-4013
☆	8	WORDY RAPPINHOOD/GENIUS OF LOVE—Tom Tom Club—Sire/Warner Bros. (LP/12-inch) SFK 3628/DSRF 49817
7	7	MONEY MONY—Billy Idol—Chrysalis (EP) CEP 4000
☆	11	LET'S GROVE—Earth, Wind & Fire—Columbia (LP) TC 37548
★	13	MAGIC NUMBER—Herbie Hancock—Columbia (LP) RI 37387

THIS WEEK	LAST WEEK	TITLE-Artist-Label
31	15	FUNKY SENSATION/POYSON—Gwen McRay—Atlantic (LP) SD 19308
32	12	LOVE HAS COME AROUND—Donald Byrd & 125th Street, N.Y.C.—Elektra (LP) 5E531
33	33	JERKIN' BACK'N' FORTH/THROUGH BEING COOL/GOING UNDER—Devo—Warner Bros. (LP) BSK 3595
★34	40	TELECOMMUNICATIONS—Flock of Seagulls—Jive/CBS (12-inch) Import
★35	41	INSIDE YOU—Isley Brothers—T-Neck (LP) FZ 37533
36	22	EVERYBODY NEEDS SOMEBODY SOMETIMES—Ann-Margret—First American (12 inch) FA 1207
37	42	TONIGHT YOU AND ME—Phyllis Hyman—Arista (LP) AL 9544
38	17	HEART HEART—Geraldine Hunt—Prism (12-inch) PDS 412
☆39	55	LOVE FEVER—Gayle Adams—Prelude (12 inch) PRLD 618
☆40	53	DO IT AGAIN—Paula Abdul—A&M (12 inch) A&M 1000

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- 7 Data bank of catalogues available on a country-by-country basis:**
Videotex terminals will be installed in the Palais des Festivals and made available to participants who want to consult them to find out immediately which catalogues are available for each territory; this on-the-spot information will be a considerable help in simplifying commercial transactions.
- 8 International information and contacts center:**
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- 9 International legal center, advice on audio and video rights:**
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SINGLES

THIS WEEK	LAST WEEK	WKS CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	42	6	ALL MY ROWDY FRIENDS —Hank Williams Jr. (H. Williams Jr., Elektra/Curb 47191 (Bocephus BMI))
2	44	3	WISH YOU WERE HERE —Barbara Mandrell (K. Fleming, D.W. Morgan, MCA 51171 (Hall/Clement, Weik BMI))
★	50	3	MISS EMILY'S PICTURE —John Conlee (R. Lane, MCA 51164 (Tree, BMI))
7	5	11	MY FAVORITE MEMORY —Marie Haggard (M. Haggard, Epic 14 02304 (Shade Tree, BMI))
6	55	2	BET YOUR HEART ON ME —Johnny Lee (J. McBratney, Full Moon/Asylum 47215 (Aprin, Widmont, ASCAP))
8	14	12	IF I NEEDED YOU —Emmylou Harris And Don Williams (T. V. Zandt, Warner Bros 49809 (United Artists, Columbia, ASCAP))
12	53	5	ALL ROADS LEAD TO YOU —Steve Warner (K. Fleming, D.W. Morgan, RCA 12307 (Hall/Clement, Weik BMI))
8	36	7	HEART ON THE MEND —Silvia (K. Fleming, D.W. Morgan, RCA 12302 (Hall/Clement, Weik BMI))
9	68	2	IT'S ALL I CAN DO —Anne Murray (R. Leigh, A. Jordan, Capitol 5023 (United Artists & Jack & Bill Music Company, Weik, ASCAP))
10	57	3	ONE NIGHT FEVER —Mel Tillis (B. Morrison, J. Macrae, Elektra 47178 (Southern Nights, ASCAP))
16	49	4	STILL DOIN' TIME —George Jones (J. McBratney, M.B. Healey, Epic 14 02326 (Cedarwood, BMI))
13	52	4	YOU MAY SEE ME WALKIN' —Ricky Skaggs (J. W. Morrison, K. Elmore, DKA 13287 (Joni/Primm, Weik, BMI))

LPS

THIS WEEK	LAST WEEK	WKS CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	11	THERE'S NO GETTING OVER ME Ronnie Milsap, RCA AHL1 4060
2	1	36	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930
3	3	24	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209
4	4	11	LIVE Barbara Mandrell, MCA 5243
5	5	12	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535
6	6	9	GREATEST HITS Willie Nelson, Columbia KC2 37542
7	7	13	STEP BY STEP Eddie Rabbitt, Elektra 5E 532
26	30	42	I'M COUNTRYFIED Mel McDaniel, Capitol ST 12116
27	27	58	GREATEST HITS ● Ronnie Milsap, RCA AALL 3772
28	22	20	MR. T Conway Twitty, MCA 5204
29	35	17	WITH LOVE John Conlee, MCA
30	32	19	YEARS AGO The Statler Brothers, Mercury SRM 16002
31	34	8	STRAIT COUNTRY George Strait, MCA 5248
32	31	55	GREATEST HITS ● The Oak Ridge Boys, MCA 5150
33	36	71	HORIZON ▲ Eddie Rabbitt, Elektra 6E 276

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General News

Innocent Plea: 'Modsoun' Figure

NEW YORK—Martin Gross, president of Larchwood Music Co. in Newburgh, N.Y., pleaded not guilty Nov. 5 in Federal District Court in Manhattan to charges that he infringed the copyrights of 22 songs by the Beatles, the Rolling Stones and Led Zeppelin.

Gross, of Highland Mills, N.Y., was arraigned before Judge Irving Ben Cooper, who released him in his own recognizance. The case has been assigned to Judge Dudley Bon-sal.

Prosecutor James P. DeVita, an assistant U.S. attorney for the Southern District of New York, charged that Gross infringed the copyrights on Oct. 24, Oct. 26, and Nov. 1 in 1978. His activities were investigated by Barry Dembo, a special agent for the FBI's Newburgh, N.Y. office, as an outgrowth of the Government's "Operation Modsoun." The two-year undercover investigation culminated in raids which netted approximately \$150 million worth of counterfeit and pirate recordings and manufacturing equipment in December 1978.



PRIVATE EYES—Daryl Hall, left, and Robert Culp meet backstage at the Greek Theatre in Los Angeles after Hall & Oates series of sold out shows at the Los Angeles arena.

Dennon Previews Hi-Fi's Mini-Album In Northwest

SEATTLE—Label entrepreneur Jerry Dennon is testing the waters for national product marketing via a new mini-album for area rockers Hi-Fi, thus altering the regional focus initially proposed for his First American label group (Billboard, July 18).

"I'd said I was going to avoid the pressure of having to court charts and fast early sales, but I'm moving in the opposite direction on this project," admits Dennon, who said the quartet's self-produced live set, "Demonstration Record," and its growing area following persuaded him to try a true national project.

The group, helmed by songwriter David Surkamp and veteran singer/songwriter Ian Matthews, is likewise altering an earlier career plan: Matthews, whose early group associations with Fairport Convention and Matthews Southern Comfort have since led to solo LPs for a host of U.S. and British labels, initially planned only to produce the young band.

"It sort of developed from there," says Matthews, whose interest in "playing a little rhythm guitar and getting to work live" has since bloomed into a full-time role as co-leader of the band.

Dennon reports that he entered the scene after Matthews' own manager, Mike Hewlitt of Management Three, previewed the 12-inch mini-LP, recorded at an area club. Says Dennon, "We made the decision to test market the record in the Northwest, looking to offer it to a major. That's why we created a new label

for it, S.P.&S., in order to keep it distinct from the regular First American Group."

Instead, despite some reported feelers from larger labels Dennon now says he's ready to build the record region by region.

He's also investigating possible acquisition of earlier Matthews solo masters, including those yielding his last hit, "Shake It," on the Mushroom label here. Its parent company, the U.K. based Rockburgh label, has reportedly gone out of business.

Meanwhile, the group is also cutting its own Christmas single, expected to ship shortly. The mini-album is shipping to accounts now, per Dennon. **SAM SUTHERLAND**

Peter Pan Into Rock Via Cody

NEWARK—Peter Pan Industries is entering the pop and rock market via its first venture outside the children's market, a new Commander Cody LP marking the launch for Peter Pan Records Artist Series.

That line is eyed by the company as its second step outside the kiddie sector, following its recent entry into foreign language product.

Helming the new label is newly-appointed president for the Artist Series sector Donald Kasen, while Vincent Fusco has been named managing director.

The Cody album, "Lose It Tonight," and first single, "2 Triple Cheese," will be followed later this month by additional product. The Cody band is slated for a tour to coincide with the LP's launch, while Peter Pan will be making a new video piece available to retail and broadcast vehicles.

Alfa Records Bows New Arm

LOS ANGELES—The Alfa Music Group has been formed as the publishing arm of Alfa Records. Lorne Saifer will head the new operation.

The Music Group will function on a worldwide basis with the exception of Japan.

Initial operations will include the representation of the Alfa-Japan catalog, Joss Music, Inc. (BMI) and 1980 Music, Inc. (ASCAP).

Initial writers presented by the Alfa Music Group are Teresa Straley, DVC and Casiopea, with the latter two having Alfa LPs in release.

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1★	3	8	PHYSICAL—Olivia Newton-John (John Farrar), S. Kipner, T. Shaddick, MCA 511182	34★	39	11	STEAL THE NIGHT—Stevie Woods (Jack White), B. Bowersock, T. Veitch, M. Vernon, Cotillion 46016 (Atlantic)
2	1	13	PRIVATE EYES—Daryl Hall & John Oates (Daryl Hall & John Oates), D. Hall, W. Pash, S. Allen, J. Allen, RCA 12396	35★	37	7	NEVER TOO MUCH—Luther Vandross (Luther Vandross), L. Vandross, Epic 14-02409
3★	4	7	WAITING FOR A GIRL LIKE YOU—Foreigner (Robert John, Mutt Lange & Mick Jones), M. Jones, Grammi, Atlantic 3868	36	20	13	HARD TO SAY—Dan Fogelberg (Dan Fogelberg & M. Lewis), D. Fogelberg, Full Moon/Epic 14-02488
4	2	14	START ME UP—The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones Records 21003 (Atlantic)	37★	40	8	I WANT YOU, I NEED YOU—Chris Christian (Bob Gaudio), C. Christian, S. Smith, J.C. Crowley, Boardwalk 7-11-126
5★	7	9	HERE I AM—Air Supply (Harry Maslin), M. Sallitt, Arista 0626	38	21	20	ENDLESS LOVE—Diana Ross And Lionel Richie ▲ (Lionel Richie), L. Richie, Motown 1519
6	5	11	TRYIN' TO LIVE MY LIFE WITHOUT YOU—Bob Seger & The Silver Bullet Band (Bob Seger, Punch), E. Williams, Capitol 9686	39★	49	5	TURN YOUR LOVE AROUND—George Benson (Jay Graydon), J. Graydon, S. Lukather/B. Champlin, Warner Bros. 49846
7	6	14	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	40★	44	6	POOR MAN'S SON—Survivor (Jim Peterik & Frankie Sullivan), J. Peterik, F. Sullivan, Scotti Brothers 5-02560 (Epic)
8★	12	9	EVERY LITTLE THING SHE DOES IS MAGIC—The Police (The Police & Hugh Padgham), Sting, A&M 2371	41★	50	3	CENTERFOLD—The J. Geils Band (Seth Justman), S. Justman, EMI-America 8102
9	9	15	ARTHUR'S THEME—Christopher Cross (Michael Omartian), P. Allen, B. Bacharach, C. Cross, C. Bayer Sager, Warner Bros. 49787	42★	63	4	HOOKED ON CLASSICS— The Royal Philharmonic Orchestra (Jeff Jarratt & Don Feedman), not listed, RCA 12306
10	10	14	THE THEME FROM HILL STREET BLUES—Mike Post Featuring Larry Carlton (Mike Post), M. Post, Elektra 47186	43★	48	5	TWILIGHT—E.L.O. (Jeff Lynne), J. Lynne, Jet 5-02559 (Epic)
11★	13	9	OH NO—Commodores (James Anthony & Carmichael & The Commodores), L.B. Richie Jr., Motown 1527	44★	52	5	I WOULDN'T HAVE MISSED IT FOR THE WORLD—Ronnie Milsap (Ronnie Milsap, Tom Collins), K. Fleming, D.W. Morgan, C. Quillen, RCA 12342
12★	14	6	WHY DO FOOLS FALL IN LOVE—Diana Ross (Diana Ross), F. Lyman, M. Levy, RCA 12349	45★	62	2	COMIN' IN AND OUT OF YOUR LIFE—Barbra Streisand (Andrew Lloyd Webber), R. Parker, B. Whiteside, Columbia 18-02621
13	8	14	I'VE DONE EVERYTHING FOR YOU—Rick Springfield (Keith Olsen), S. Hagar, RCA 12166	46	22	11	SAY GOODBYE TO HOLLYWOOD—Billy Joel (Phil Ramone), B. Joel, Columbia 18-02518
14	11	15	WHEN SHE WAS MY GIRL—The Four Tops (David Wolfert), M. Blatte, L. Gottlieb, Casablanca 2338 (Polygram)	47	35	18	STEP BY STEP—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 47174
15★	19	6	YOUNG TURKS—Rod Stewart (Rod Stewart), Atlantic 2318 (Atlantic)	48	41	16	SUPER FREAK—Rick James (Rick James), A.M. 1527 (A&M)
16	16	16	STAYIN' ALIVE—The Bee Gees (The Bee Gees), S. Kipner, T. Shaddick, MCA 511182	49	42	17	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033
17	17	17	HEART—Bart�nk	50	43	18	HOLD ON TIGHT—ELO (Jeff Lynne), J. Lynne, Jet 5-02408
18	18	18	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	51	44	19	MISTAKEN IDENTITY—Kim Carnes (Val Garay), K. Carnes, EMI-America 8098
19	19	19	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	52	45	20	IN THE DARK—Billy Squier (Mack & Billy), B. Squier, Capitol 5040
20	20	20	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	53	46	21	SHAKE IT UP—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47250
21	21	21	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	54	47	22	I SURRENDER—Arian Day (Larry Brown), A. Day, Pasha 5-02480 (Epic)
22	22	22	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	55	48	23	LA LA MEANS I LOVE YOU—Tierra (Rudy Salas), W. Hart, T. Bell, Boardwalk 7-11-129
23	23	23	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	56	49	24	SHE'S GOT A WAY—Billy Joel (Phil Ramone), B. Joel, Columbia 18-02628
24	24	24	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	57	50	25	SWEET MERILEE—Donnie Iris (Mark Arsec), M. Arsec, D. Iris, MCA/Carousel 51198
25	25	25	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	58	51	26	LOVE IN THE FIRST DEGREE—Alabama (Alabama, Larry McBride, Harold Shedd), J. Hurt, T. Dubois, RCA 12288
26	26	26	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	59	52	27	KEY LARGO—Bertie Higgins (Sonny Limbo & Scott MacLellan), B. Higgins, S. Limbo, Kat Family 9-02524
27	27	27	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	60	53	28	NEW ENTRY
28	28	28	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	61	54	29	NEW ENTRY
29	29	29	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	62	55	30	NEW ENTRY
30	30	30	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	63	56	31	NEW ENTRY
31	31	31	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	64	57	32	NEW ENTRY
32	32	32	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	65	58	33	NEW ENTRY
33	33	33	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	66	59	34	NEW ENTRY
34	34	34	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	67	60	35	NEW ENTRY
35	35	35	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	68	61	36	NEW ENTRY
36	36	36	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	69	62	37	NEW ENTRY
37	37	37	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	70	63	38	NEW ENTRY
38	38	38	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	71	64	39	NEW ENTRY
39	39	39	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	72	65	40	NEW ENTRY
40	40	40	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	73	66	41	NEW ENTRY
41	41	41	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	74	67	42	NEW ENTRY
42	42	42	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	75	68	43	NEW ENTRY
43	43	43	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	76	69	44	NEW ENTRY
44	44	44	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	77	70	45	NEW ENTRY
45	45	45	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	78	71	46	NEW ENTRY
46	46	46	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	79	72	47	NEW ENTRY
47	47	47	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	80	73	48	NEW ENTRY
48	48	48	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	81	74	49	NEW ENTRY
49	49	49	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	82	75	50	NEW ENTRY
50	50	50	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	83	76	51	NEW ENTRY
51	51	51	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	84	77	52	NEW ENTRY
52	52	52	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	85	78	53	NEW ENTRY
53	53	53	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	86	79	54	NEW ENTRY
54	54	54	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	87	80	55	NEW ENTRY
55	55	55	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	88	81	56	NEW ENTRY
56	56	56	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	89	82	57	NEW ENTRY
57	57	57	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	90	83	58	NEW ENTRY
58	58	58	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	91	84	59	NEW ENTRY
59	59	59	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	92	85	60	NEW ENTRY
60	60	60	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	93	86	61	NEW ENTRY
61	61	61	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	94	87	62	NEW ENTRY
62	62	62	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	95	88	63	NEW ENTRY
63	63	63	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	96	89	64	NEW ENTRY
64	64	64	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	97	90	65	NEW ENTRY
65	65	65	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	98	91	66	NEW ENTRY
66	66	66	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	99	92	67	NEW ENTRY
67	67	67	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	100	93	68	NEW ENTRY

ITALY

Discovering New Ways



By PETER JONES

Despite all the problems of a country with perhaps incurable economic ailments, and there are many, the Italian record industry views its future generally with a kind of guarded optimism.

The key stumbling-blocks are mainly of the worldwide kind: piracy, especially in the cassette market; uncertainty about the eventual influence of video; parallel imports, with the lira leaping erratically against the U.S. dollar and the pound sterling; home-taping gnawing at potential profits.

Then there are the essentially Italian difficulties, such as coping with a mushrooming private radio and television industry uncontrollable as tangleweed, and the fact that the nation is desperately short of specialist and efficient retail outlets.

But the optimism stems from an overall cultural energy, with positive signs that Italian talent is spreading its wings internationally; from genuinely punishing new anti-piracy laws; and from the very fact that it's an undeveloped industry compared with others who peaked a few years back—so there's much space for growth.

For a while, Italy was starved of big-name concerts, mainly because the big names from abroad feared the menace of political hooliganism at live shows. Now the big names are back on the posters.

And a check round top management of the Italian record companies shows a businesslike appreciation of the existing problems, mixed with a balanced and reasoned prediction that things must get better.

(Continued on page 1-3)

Peter Jones is Billboard European News Editor in London.



A BILLBOARD SPOTLIGHT

Lo devo solo a te

Pupo

Lo devo solo a te
Perché è così
Chissà, se domani
Nashville
Volano

Non mi arrendevo mai
La storia di noi due
Lidia a Mosca
Burattino
telecomandato
Ti sembra facile

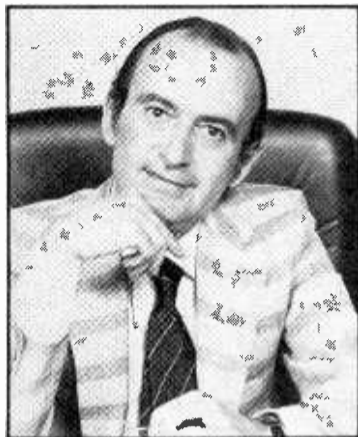


ITALY

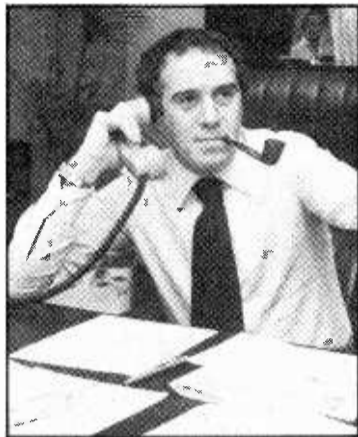
Discovering New Ways: Cultural Energy Stirs Guarded Optimism



Marco Bignotti, managing director, PolyGram Italy (center) with (right) Vassius Apostolidis, Greek record industry public relations executive.



Alex Rotelli, managing director, EMI Italiana.



Piero Le Falce, managing director, CBS Italiana.



Sandro Delor, managing director, CGD Records, Milan.



Carlo Fontana, managing director, Fonit-Cetra Records, Italy.



Giuseppe Ornato, president and managing director, RCA Italy.

• Continued from page 1-1

Marco Bignotti, PolyGram managing director, newly arrived from a top role in the Greek record industry, says: "Yes, big, big problems. But with the right material for the public, we'll get success. The fact is, though, that the consistent past growth of the record industry worldwide, and those massive spontaneous hits, gave us the chance to sweep problems under the carpet. For sales boosted by the Beatles, Pink Floyd and the others, there's now keen consumer selectivity.

"As for video, piracy in that sector will be even worse than in records, but it'll still give us a new way of using music, a new area of leisure activity. The profile of people in the record industry could change as image becomes as important as sound.

"In Italy, the volume of music is consistent and growing. Investments are bigger. Music is all around. But since World War II, we've tried to imitate the stars from the U.S. and U.K. Our biggest group is I Pooh, but it's essentially a Mediterranean photocopy of acts from America or Britain. So why should a concert promoter in the U.K. risk his money on shows by Pooh?"

But Bignotti is convinced, despite language problems, that Italian music is competitive, worldwide. "We have beautiful songs," he says. But he regrets so many Italian artists are reluctant "to cross the Alps for work."

Giuseppe Velona, WEA Italiana managing director, has ominous samples of pirated and counterfeited cassettes, audio and video, on his desk. The controversial Warner Home Video rental-only plans is his "baby." He says video is slow-growing in Italy, maybe 100,000 hardware units, the majority with professional users, but the Warner rental concept is, he insists, good for dealers and good for consumers.

"I don't necessarily think the videocassette is the saviour of our business, but in a crisis it helps.

With high inflation and high unemployment, not many record companies in Italy are "happy," he admits. But WEA is ahead of budget, up almost 60% on 1980. He compares the slow rate of price increases in records and tapes compared with newspapers, cinema tickets, the Fiat 500 and so on.

But the "phenomenon" of piracy is what he fears most. On the other hand, WEA is building local talent big international, key examples being Loretta Goggi and Franco Simone. Velona accepts that, in the days of the Italian singer-songwriter, most foreigners were unmoved by the politically-protesting lyrics. Now Italian music has changed and international acceptance is coming. Slowly.

Guido Rignano, managing director of Ricordi, and also president of AFI, the Italian IFPI division, finds promotion difficult in Italy because of the confusing proliferation of radio and television stations. First, it's hard to select the networks worth "plugging" and second it's tricky stopping good young disk-jockeys, anxious to be first, getting and playing material from the U.S. ahead of actual release in Italy.

He has mixed feelings about prospects for Italian creativity in music selling abroad. Pop-rock acts may sell well in Germany but "they're using imported ideas, not natural to our culture."

There is a basic rejection abroad of traditional Italian singers, but he feels the country must develop original pop. Japan and Latin American used to be big on traditional Italian music. However, he says, there are transformations in all areas of cultural life and Italian music can regain its old ground. Anyway its "serious" composer are recognized as world leaders.

Ricordi is above budget for this year, with some big national hits. It has a thriving retail store division, running around 26% turnover upturn, way above inflation. The company is building a new center for recording studios, marketing, warehousing

and so on, readied for the spring of 1983, the year of the company's 175th anniversary.

Rignano says: "What's surprised us is an increase, on the retail side, of some 60-70% in piano sales. It seems the public, worried by the economic situation, wants to invest in something of value as a hedge against inflation. You can't get in piano classes here these days."

His company has also rented 5,000 pianos. Rignano's personal nightmare is that they'll all "come back to us at the same time."

Classical music is an important aspect of the catalog of Fonit-Cetra, state-run and linked with the RAI-TV organization. Classical product is 12% of total market, and 25% of that is Italian national music.

But pop and rock, says Carlo Fontana, managing director, is also vital, and he singles out Luca Barbarossa, Eugene Finardi, and the Musica Nova group, led by Eugenio Brandaudi, brother of already-famed Angelo.

Parallel imports hit Fonit-Cetra particularly in the jazz and classical fields. And for his company the normal promotional problems facing Italian firms are ironed out by the "family" links with radio and television.

Alex Rotelli, managing director EMI Italiana, says that while the diseases laying low the industry in recent years haven't been cured, the potential for growth is so great as to encourage optimism.

Music consumption has grown, through free radio, but he says: "This area is hard to control. No matter how fast you're getting out new stuff, people always want something newer, and they'll get it faster from the U.S."

While the trend remains to link with the U.S. and U.K. markets, communication through Europe is easier now than ever before, says Rotelli. "Europe is getting more European," he adds. "The multinationals will build more and more on their own artists in Italy. There's no clean-cut trend discernible, except maybe a tendency to get back to ballads."

But he's strong on the fact that: "Record companies in crisis have forgotten the 25-30 and upwards age groups. Now we're looking more to the MOR, leaving the hard rock to youngsters."

The Italian market doesn't respond fast to new trends, he says, including the four-track single format. Currently the market breakdown is roughly two-thirds albums to one-third cassettes, a wider gap than elsewhere in Europe, but he sees that narrowing as anti-piracy action heats up and helps cassette sales.

With radio overexposing pop, classical music is extra-important as a means of audience relaxation. The new-style record packages as sold in news kiosks are, he believes, bought not so much to listen to but to keep as libraries, like books.

"And the dumping kind of imports are the absolute killers," he says. "They oblige you to sell at a low price. Countries like Canada actually get allowances from the government for exports, and anyway pay less royalties. We have no allowances, pay more royalties. That's a killer situation."

Freddy Naggiar, president of Baby Records, in principle an independent but in turnover and style up there with the majors, has renewed his distribution pact with CGD, does his own promotion on a region-by-region basis, has a turnover annually in excess of \$7 million. It is "in-house" promotion for foreign territories, too.

Rondo Veneziana, a mix of newly-penned classical-style compositions with contemporary rhythm, is a new chart-active signing, alongside acts like Pupo, La Bionda, Al Bano and Romina Power, Ricchi & Poveri, Paul Bradley, Robert Kelly, Spargo.

A hot contender for the Italian industry's "man-of-the-

year" title, Naggiar is seeking license partners for Japan and the U.S. "We can make a lot of money for the right company in the States," he says.

Giuseppe Ornato, president, RCA Italiano, finds solace in the new anti-piracy laws, through accepts there could be problems in applying it rigidly enough. Parallel imports, he says, aren't to severe a hang-up now with changing currency rates against the dollar and the pound.

"But I see nothing to do about home taping. I don't foresee the possibility of curbing private activity. We can't have the police going into private homes."

What the Italian industry needs, he says, is a really big artist for "the more mature record-buyers." At the same time, it remains difficult for an Italian talent to find international acceptance. When there is a hit breakthrough, there's no proper follow-through. "It is a one-shot business for our people abroad, whereas U.S. or U.K. successes here are followed up."

RCA itself continues building. It has all-automatic presses, spends heavily on studios and equipment. It had big success with the Lucia Dalla four-track "single" experiment, an idea seen basically by Ornato as a promotional tool. "We'll persevere with this format," he says. "And in music, nothing changes much in classics or jazz, but I see pop moving to softer rock here, with melodic strength."

In the midst of an economy rated "a disaster" by Piero La Falce, CBS Italiana managing director, the major is still doing well.

The bigger names still sell strongly but La Falce says: "It's hard to sell new artists. People aren't buying records, only buying hits. Today, 50% of total sales are by a mere 10-12 acts. And those acts want everything, high royalties and massive advances, and they squeeze the profits of the entire industry. It's very difficult growing a new crop of artists."

And one key reason, he avers, is the shortage of retail outlets, maybe only 1,500. "Outside" companies sell record packages through around 20,000 newsstands up and down the country.

But, says La Falce: "We have real space to build sales. We must increase points of sales, get the new anti-piracy laws working, find some new acts, do something about home taping, but overall we're optimistic. Our industry is a third of that in France, a quarter of Germany, but at least our whole industry is working together better now."

For CBS, 80% of sales are from international repertoire, so parallel imports are a problem. The one solution is a worldwide simultaneous release. But he says Italy is a major country for creativity. And CBS has been holding meetings aimed at through-Europe promotion on behalf of talent, say to push Adam and the Ants (U.K.) or Nina Hagen (West Germany) into Italian prominence. And vice-versa.

He says: "Classical means digital. We're investing heavily. We're growing in this area, narrowing the gap with the leaders, DGG."

La Falce is as confident as any Italian industry leader. Better quality cassettes can help fight piracy, he says. "Piracy is a poor quality industry."

The CBS CX system is another "quality" bonus he extols. And in Italy the major is starting a new mid-price range. "Our aim is to be number one in 1983," he says. "We're publishers, too. The publisher will gain ground again. After disco and rock, we need good material songs. Good voices need good songs. So the publisher can again be really important to the industry."

Sandro Delor, managing director CGD Records, thinks business generally is picking up over 1980. At national level, there

(Continued on page 1-15)

ITALY



AFI President Guido Rignano: Assertive Industry Protects Rights, Markets Future

Guido Rignano is president of the *Associazione dei Fonografici Italiani*, AFI, the Italian record industry organization and IFPI branch. He is also managing director of *Ricordi* in Milan.

The highlight of his year has been the signing by government of new laws against piracy, providing for substantially stiffer penalties against offenders, with automatic prison sentences and heavy fines.

For years he and his association have fought to put across the message, to politicians and public, that piracy is both a matter of plain theft and a threat to the cultural life of Italy.

In this exclusive interview, Guido Rignano sets his beliefs in the future of the Italian record industry despite the problems facing it.

What most pleases Guido Rignano is the essential simplicity of the new anti-piracy laws. Pirates, or anyone found guilty of selling, storing or distributing pirated material, is in for a minimum three-month sentence, maximum three years, and fines go up to six million lire. And the offender has to pay for space advertisements in a daily paper, and a specialist magazine, to insure his guilt is made public.

Says Rignano: "There's little law interpretation for the judges. It is fact, it is simple and it's straightforward. We've been working to this end for five years now, our main job being to make sure the politicians were aware of what was happening and tell people that piracy not only endangers our industry but creates a huge crisis in a cultural area of the whole country."

Armed with this legal back-up, the AFI is setting out on a massive publicity campaign. Rignano says: "We'll also urge all people in the music industry to really make use of the law. I'm carrying a copy of the law so that I can take action every time I spot pirate product in a shop or on a street stall."

"The police now have powers to act right away. There's

none of that business of everybody trying to interpret complex copyright laws which helped offenders find a loophole.

"We have always reckoned that piracy amounts to about 35% of our business, and that it concentrates obviously on the major hits. We'll never lose it all, but we think we'll reduce it to maybe 5% or 8%, at least a liveable amount."

But there's still the massive problem of home taping. Rignano points out that, despite legal complexities of the past, nobody doubted that piracy was illegal. The new law specifies "for profit," and that effectively means that home taping is cleared of any piratical or illegal connotations.

However, AFI has pointed out, in long debate with the authorities, that even if there's no legal, or maybe even moral, breach, home copying is "endangering the life of the record industry."

Rignano finds no "hostility" to the idea that some compensation should be made to those who create the music which is taped. So, awaiting government action, is a proposal that a 5% royalty—he scrupulously avoids the word "tax"—be levied on software and on hardware units. But he has no idea when move might go through and he accepts there will be further problems about how the money raised will be distributed.

His association is currently in talks with the copyright society because "it's vital we present a united front when we finally go before the two houses of parliament."

Rignano accepts that putting an extra price on blank tape won't reduce actual sales of the software, or reduce home taping, but he's determined that the record industry asserts its right at every stage or technological development otherwise "we could find ourselves in a very difficult situation."

He has seen sales of prerecorded tapes increase substantially in Italy this year and believes that quality of product is becoming more important, even to amateur ears.

Rignano, as head of AFI, is also pushing for changes in

Value Added Tax which he says is at an "unfair and unjustified" level where music is concerned. "We're set at 15% on retail price. Films are set at 8%, while books have been cut back to just a 2% tax.

"Well, we refuse to accept that concept that books have a higher cultural level, relatively, than records, and we refuse the same theory about films. Records are both cultural and entertainment. Not all books have been written for cultural ends any more than all music has been written by a Beethoven.

"We've emphasized this point to the politicians. At the same time, it's true that the Italian economic situation today is such that it's hard to envisage a reduction in taxation now when the government is fighting against rising inflation.

"But we think our day will come and that in due time the government will accept the unfairness and lack of justice in our taxation system."

Price level adjustments within the Italian industry have paid off, says Rignano. Top-price albums have increased in price much less than the growth in the national inflation rate, but even so they are undeniably expensive for many people. So the industry has set mid-price and budget levels which are enjoying big sales successes. The same goes for prerecorded tape, only in cassette format in Italy now, the 8-track cartridge having totally disappeared.

Overall, the Italian marketplace is now an album trading area, whereas it was very much a singles scene a few years back. There's a general increase of interest in music of all kinds, says Rignano.

But producing an album is a costly business. One way around this problem, he says, is the experiment of producing four-track 12-inch packages, at a slightly higher price than the orthodox single. "It's a format, and it has already figured in

(Continued on page I-11)

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ESTASI CLAMOROSA - Rettore
RONDÒ VENEZIANO - Rondò Veneziano
SENI E COSENI - Ivan Graziani
LE MIE STRADE - Gianni Togni
... - Gianna Nannini
... - Figardi

Titolo e interprete		Etichetta
6	ON MY OWN - Nikka Costa	CGD
20	ENOLA GAY - Orchestral Manoeuvres in the dark	Ricordi
14	E INVECE NO - Edoardo Bennato	Ricordi
9	CHI FERMERÀ LA MUSICA - Pooh	CGD
14	DONATELLA - Rettore	Ariston
20	AMOUREUX SOLITAIRES - Lio	Aniolo/CGD
11	IN THE AIR TONIGHT - Phil Collins	Atlantic/WEA
8	MALINCONIA - Riccardo Fogli	Paradiso/CGD
8	GALEOTTO FU IL CANOTTO - Renato Zero	Zerolandia
2	L'ARTIGIANO - Adriano Celentano	Clan
12	AL CENTRO DELLA MUSICA - Ron	Spaghetti
10	ONE NIGHT AFFAIR - Spargo	Baby Records
5	TRY IT OUT - Gino Soccio	Atlantic/WEA
6	LET IT BE LOVE - Paul Bradley	Baby Records
35	DANIELA - Christian	Polygram
21	SEMPLICE - Gianni Togni	Paradiso/CGD
21	ROCK'N' ROLL ROBOT - Alberto Camerini	Paradiso/CGD
3	CANTO STRANIERO - Marcella	CBS
2	PICCOLO AMORE MIO - Franco Dani	CBS
4	CANZONI STONATE - Gianni Morandi	Vedette/Record
5	CANZONI STONATE - Gianni Morandi	RCA
12	BENG! - Patrizia Pellegrino	CGD

Titolo e interprete		Etichetta
10	AMOUREUX SOLITAIRES - Lio	Aniolo/CGD
16	E INVECE NO - Edoardo Bennato	Ricordi
16	CHI FERMERÀ LA MUSICA - Pooh	Ricordi
17	SEMPLICE - Gianni Togni	CGD
3	DONATELLA - Rettore	Paradiso/CGD
3	L'ARTIGIANO - Adriano Celentano	Ariston
3	DANIELA - Christian	CGD
3	MALINCONIA - Riccardo Fogli	Paradiso/CGD
3	ONE NIGHT AFFAIR - Spargo	Clan
3	AL CENTRO DELLA MUSICA - Ron	Polygram
34	IN THE AIR TONIGHT - Phil Collins	Paradiso/CGD
16	ON MY OWN - Nikka Costa	Baby Records
21	TUNNEL OF LOVE - Dire Straits	Spaghetti
8	SARÀ PERCHÉ TI AMO - Ricchi e Poveri	Geffen/WEA
8	LA MIA LIBERTÀ - Franco Califano	Atlantic/WEA
8	JOHNNY AND MARY - Robert Palmer	CGD
2	BENG! - Patrizia Pellegrino	Polygram
2	LET IT BE LOVE - Paul Bradley	Ricordi
34	GIOCA JOUER - Claudio Cecchetto	Ricordi
34	IO TI AMERÒ - Mino Reitano	CGD
34	RICOMINCIARE - Julie	Baby Records
34	ROMAN IN LOVE - Barbra Streisand	Hit-Man
34	RA COI FIOCCHI - Viola Valentino	Mister/Du
34	RA COI FIOCCHI - Viola Valentino	Yep Record
34	RA COI FIOCCHI - Viola Valentino	CBS
34	RA COI FIOCCHI - Viola Valentino	Paradiso/CGD

Titolo e interprete		Etichetta
5	ON MY OWN - Nikka Costa	CGD
19	ENOLA GAY - Orchestral Manoeuvres in the dark	Ricordi
13	E INVECE NO - Edoardo Bennato	Ricordi
13	DONATELLA - Rettore	CGD
8	CHI FERMERÀ LA MUSICA - Pooh	Ariston
19	AMOUREUX SOLITAIRES - Lio	CGD
10	IN THE AIR TONIGHT - Phil Collins	Aniolo/CGD
7	MALINCONIA - Riccardo Fogli	Atlantic/WEA
6	L'ARTIGIANO - Adriano Celentano	Paradiso/CGD
1	GALEOTTO - Renato Zero	Paradiso/CGD



23	AMORE MIO - Franco Dani	Vedette/Record
23	STONATE - Gianni Morandi	RCA
23	STRANIERO - Marcella Bella	CBS
8	AMOUREUX SOLITAIRES - Lio	Aniolo/CGD
8	DON'T STOP - The Kid	Baby Records
15	BENG! - Patrizia Pellegrino	Baby Records
24	SEMPLICE - Gianni Togni	CGD
12	ALL THOSE YEARS AGO - George Harrison	Paradiso/CGD
4	SAILING - Christopher Cross	Paradiso/CGD
7	SAILING - Christopher Cross	Paradiso/CGD



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ITALY

Indies Fighting on Mixing Energy and Creativity

Though a survey of the Italian charts this year might show they're losing some ground to the might and money of the majors, Italian independent record companies are fighting on, mixing energy with creativity.

With or without their own distribution operations, they're confident they have a key role to play in a market which they're sure must grow, albeit slowly.

Panarecord is now one of the leading Italian indies. In order to concentrate on its record company ambitions, allied to a distribution arm, it has recently reduced its wholesaling activities to purely financial involvement.

So, in the past year, Panarecord has taken on the catalogs of Salsoul (U.S.) and Red Bus and Aura (U.K.), plus Lobo's latest international hits, and it has signed such Italian acts as Nuova Compagnia di Canto Popolare, Gino Paoli (on a one-album deal only) and Mario Tessuto.

Its national successes include Peppino di Capri and Carmen and Thompson while, abroad, Firefly, on a worldwide pact with Panarecord excepting the U.S., is proving highly successful.

The company strengthened its marketing and promotion divisions with the acquisition of Piero Terzi and Franco Vincenzini, both formerly with WEA, and it now distributes product from several other Italian independents.

Sergio de Gennaro, Panarecord president, says the Italian marketplace was hit by a slump in the April-June period and it would have come earlier had it not been for strong overall promotional interest whipped up by a very successful San Remo Song Festival.

But now, he says, trade is coming along briskly, with prerecorded tapes reaping the benefit from the recently approved anti-piracy law and with consumers generally more open to various kinds of product. The credit restrictions have affected some minor companies but, in de Gennaro's opinion, Italian companies with solid financial background have nothing to fear from the wider influence of the multinationals.

He confirms the general view that foreign repertoire has

gained ground in Italy this year but adds: "The charts only partially reflect the reality of the market. Italian productions are still in with great chances, especially if they deal with the conventional melody-rich sentimental songs which appeal to a large section of the market but are somehow disregarded by record companies and by independent producers."

"But it has to be understood that product copying foreign styles can't in the long run stand up to competition from the original artists."

Ariston is another independent determined to meet current market trends and, says Graham Johnson, international manager, is concentrating on a few established national acts while building its international artist roster. Artists like Eddy Grant (Ice), Toyah (Safari) and Duffo (PVK) have built useful sales in Italy and there's much interest in Peter Green (PVK) and J.J. Cale (Shelter), the latter a cult figure in Italy and set for a tour early 1982.

Ariston has deals with Cherry Red, Charly and Affinity catalogs. Says Johnson: "Each foreign label we represent has its own special identification. At present, we have more foreign new releases than Italian, but we do get results from local product. Rettore is a good example, winning the Festivalbar event and charting high with the 'Donatella' single, and we look for big sales from Matia Bazar, Kim and the Cadillacs, Luciano Rossi and Marinella."

"Obviously an open-minded independent like Ariston can easily contact similar labels in the U.S. and U.K., companies not keen on the absorbing policies of the multinationals who are big and powerful but maybe too big to back an emerging talent. That's where the indies can score heavily."

Lucio Salvini, general manager of Carosello, its product, like Ariston's, nationally distributed by Ricordi, agrees relationships between Italian and foreign independents add up to a winning policy. He adds: "It can even work for personal contracts with individual artists."

"A major can massively promote some of its acts but at the same time neglect many others. An artist might well prefer a

medium-sized company which will work for him every day of the week, even if it has more limited means. But I'm not suggesting an Italian indie can just rely on international contacts. It's very important to give proper chances to deserving local artists.

"The key is careful selection and long-term planning. Some Italian companies readily put out a debut record but, if it is not a hit, deny the act a second chance. They don't realize it's rare for a talent to show full potential on a first recording."

"It is a faulty policy. Either the first release should not have been produced, which means money has been wasted, or the artist promotion didn't work, in which case the talent has been wasted."

Adds Salvini: "This might explain why young artists are in the minority among established Italian acts."

Carosello has recently acquired the Buddah catalog. It has also released a mid-price series, widely praised, called "Blues And Rock Project," taking in product from Chess, Roulette, Rockhouse, Rollin' Rock, Big Bear and other prestigious labels.

And the company's national roster includes Toto Cutugno, Giorgio Gaber, Domenico Modugno, Tullio de Piscopo, and new signing Vasco Rossi has already found acceptance in Germany, Austria and Switzerland (through Metronome) and Argentina and Venezuela.

Salvini confirms a recent upturn in record sales in Italy and a prerecorded tape boost through anti-piracy legislation.

A new venture is Five, founded by Vladimiro Albera, previously with Ri-Fi, and its initial releases are mostly signature tunes and themes for programs on Channel 5 (Canale 5), a chain of local television stations, with Augusto Martelli as composer and arranger. Television programs yield profits for Five's publishing section and insure good exposure for its records, but the idea is to expand the repertoire range in the future.

Delta, a new label distributed by WEA, so far has released foreign product, including "Stars on 45," and anticipates a big seller with a Richard Sanderson movie score. And the independent Atlas has signed a distribution deal with WEA and is working on new releases by Voyage and Daniel Danieli.

Ri-Fi, which runs its own distribution arm, specializes in national repertoire, the roster including Pino D'Angio (a strong seller in France), Giovanna, Peppino Gagliardi and new acts Taxi, Luca Cola and Caroline Verdi.

(Continued on page I-11)

NOVEMBER 21, 1981 BILLBOARD

A Billboard Spotlight

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I-8

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ITALY

Strong Local Competition Boosts Cassette Industry

It's been a very good year for the cassette industry in Italy. If the sheer strength and weight of local competition has tended to keep a rein on actual profits, the favorable exchange rates for the lira have helped the export companies greatly.

In the machinery and equipment sector, for instance, many companies report that more than 70% of total production goes for export.

A good example, though there are several, is at Tapematic, based in Mezzago, near Milan. Its exporting action goes through Europe and Far Eastern countries. But while stressing the success of Tapematic's fully-automatic assembly line, featuring medium and fast-winding equipment, Luciano Perego, managing director, sees improvements in the quality of hardware ranges as a key part of cassette market evolution.

He says firmly: "As the hardware gets better, so more people are made aware that the cassette really is a part of the hi fi range of products, and so they step up their demand."

Angelo Rizzi, president of Milan-based TTL, says the fully-automatic winders for cassette loaders as used in his own company are produced by only two other companies, and one of those is Italian. Today his new 515 model is a highly exportable range, some 80% of the total going abroad.

"While the French market seems to be paralyzed these days, and the Germans are certainly very cautious, great developments can be seen in the Middle East countries, and I'll pick out Lebanon and Turkey."

The same philosophy is housed at Gima, a Bologna company, where its MU 7 assembly machine is so widely used in Italy these days that there can't be much area left for sales expansion. Main expansion, therefore, is sought at international levels, with recent trade build-ups with Japan, Korea, Hong Kong and Singapore. In a market of fast change, Gima recently signed an international export sales deal with Ducale which, meantime, has absorbed former Gima distributor MIP.

Much of the Italian domestic market is handled by STM, with premises in Vignate, near Milan, with a sophisticated line

of assembling machines. Armando Motta and Francesco Sanna, joint managing directors, emphasize the "unique" features of their product which now includes robots which grab the box parts direct from the moulds and position them ready for assembling. Demand, they say, is constantly growing.

Italyplast, in Albino, near Bergamo, is another national company working round the clock to produce cassette boxes. And 70% of its product goes abroad, especially to West Germany and Switzerland, according to sales manager Franco Galimberti, who adds that demand is so big that he foresees more like 90% going for export in 1982.

"Growth brings its own problems," he admits. "For instance, we'll have to find bigger premises. And because of our larger machinery plant, we need more available power than is offered in the center of town where we're currently sited."

While supplying most Italian manufacturers with spring pads, shields and anti-friction pads, ATB, among world leaders in this field, based in Senago near Milan, still exports around 65% of its total production. Managing director, Abramo Bordignon, says: "Even if the parts we supply represent only 2% or 3% of the total cassette value, we certainly deal with many problems of quality."

"Rather than simply follow customers' specifications, we're in such a position that we can give direct assistance, through quality controls or advice."

"On the straight business side, the massive international competition these days forces us to a constant effort to reduce production time, and that means using more sophisticated machinery which, in turn, requires better and better raw materials."

At Saronno, not far from Milan, Nuova Siat, one of two Italian leaders, produces, monthly, around two million units of C-O cassettes and a million "loose" parts, or accessories. And 70% of its product goes to the Italian market, mostly record companies.

Nuova Siat's 20% upturn over last year's trading figures

has been achieved by increasing the number of pressing machines and by adopting on some of them the so-called "sandwich mould" device which allows the printing of double quantities. Says Edoardo Benetton, managing director: "I'm very satisfied with the way the market in cassettes is evolving in Italy. Our job as an integral part of it is to follow new demands, in terms of both quality and quantity."

Conversely, the C-O production of Start (the other Italian leader), which is based in Seveso, is 70% set for export. Fruit of a computerized research drive, Start cassettes have the unique development of eliminating the friction foils and incorporate an auto-centering device on the reel.

Recent technical machinery improvements include a massive investment in micro-processor controlled injection molding machines. Luigi Cane, sales manager, says the company looks toward building up to an annual production capability of around 30 million units.

International Compact Cassette (ICC) has a production capacity of around 10 million cassettes and 20 million boxes at its center in Porzano di Leon, near Brescia, and its export percentage is virtually 100%. Recent improvements include a fully automatic assembly line and an enlarged warehouse of some 3,500 square meters.

The aim is for top quality through accuracy of processing through newly-designed equipment at Audiogram, at Passirano, near Brescia, exporting 80% of its C-O product as well as tape-loaded cassettes.

The fast-growing Magnex company in Milan is with Sonovex, one of the two Italian companies manufacturing tape for cassettes. Giorgio Seitun, marketing manager, points to a reduction in demand of some 6% over the past couple of years. "This meant we had to handle an increase of 20% in terms of costs without being able to put up our prices."

"But now we're getting an upturn of around 10% in demand, so our quality policy has paid off and we estimate we now have control of 75% of the Italian market."

Magnex exports to some 14 different territories and is pushing for entry into the U.S. marketplace. Besides its tape for duplication, Magnex has added a highly-publicized line of blank cassettes.

Mourad Sabet, of Milan's Ecofina, says the latest positive development of prerecorded cassettes is probably attributable to the new Italian antipiracy laws. He says: "Certainly our scene is jumping these days. Our duplication plant is con-

(Continued on page 1-12)

NOVEMBER 21, 1981 BILLBOARD

A Billboard Spotlight

1-10



1981 another good year

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Markets Future

• Continued from page 1-6

the charts here, which allows the album fan to listen to music, not just buy a hit single. The cost is much lower, for customer and record company, and this type of recording can work either for an established artist or as a promotional aid to launch a new act."

Ricordi, Rignano's own company, and RCA, were early into this new industry development, launching the series as EP 30 and Q-Disc. Ricordi sees it principally as a marketing aid.

Even then, in Italy, there is the problem of the national retail system for records and tapes. In some ways he sees the situation as getting worse. "There are very few really specialist retailers. But I think that's true of other countries. Because of economic recession, smaller shops are closing and the public concentrates on the main retail outlets where selection is greater. That's the key: the public now needs that wide range of selection.

"So space is vital. It is not just for records, but for sheet music, or instruments, or whatever. But I do believe the industry must find new ways and means of marketing its products. I don't see any prospect of a real increase in the number of retailers."

He looks to food-store chains as a possible kind of new outlet and adds: "This is why the Italian industry is studying the possibility of creating a rackjobbing operation, as in other territories like Scandinavia.

"We already have the somewhat peculiar situation of records sold through newsstands—not just as albums, but sold with little booklets, or magazines, explaining the history of different kinds of music. They are series, part-works, sold like ordinary magazines. One, on a history of rock, had a cassette duplication order in the region of 800,000 units.

"This takes space from traditional marketing areas, but it also increases the sale of prerecorded music and enlarges the market generally. People who never bought recordings do buy now."

Parallel importing is a persistent problem for Rignano and AFI, and he stresses that the great majority of the product coming into Italy is legitimate. The trade is aided by different release times, but he acknowledges the desire of Italian music fans to use and obtain foreign product, and U.S. original records have "considerable glamor."

However, he emphasizes, parallel imports also damage the Italian industry and "they're controlled by extremely capable people who have very sophisticated organizations." And through bartering or straight exchange deals, currency exchange rate fluctuations have no effect on the business.

Simultaneous release scheduling is one way to reduce import impact. Less discount offers to dealers and wholesalers, with financial help thus passed to retailers, is another.

Says Rignano, by way of summary: "That's the real drawback. That's the importance of the import trade. But in percentage terms in relation to the whole country, it is really a minor problem. It's disturbing rather than damaging."

PETER JONES

Indies Fighting On

• Continued from page 1-8

The mid-price Penny and Penny Oro lines feature product from Mina, Franco Simone, Giorgio Gaber, Fred Bongusto and Dik Dik. And Ri-Fi has an impressive catalog of children's records.

An emergent company in the Italian independent zone is Drogueria di Drugolo, the artist list including established acts such as singer Mia Martini, groups Oreme and Tantra, guitarist Riccardo Zappa and new group Pirelli.

Editoriale Sciascia, now distributed by Ricordi, concentrates on rare collectors items, with new releases in its Ars Nova and Replica classical lines and the Albatross ethnic music label.

The company is also much in evidence on the newsstands with a record-cum-booklet package dealing with the history of hi fi.

Irec has gained international recognition through its contemporary jazz lines, Black Saint and Soul Note and, through the Appaloosa label, projects U.K. and U.S. rock, country and blues acts.

Decca and K-tel are medium-sized Italian branches of multinationals, the former with its own distribution and especially big in the classical field, though also into foreign pop and jazz. K-tel, leading tv merchandiser, has frequently charted with its compilations, a series of albums devoted to Italian 1960s hits doing very well.

Recently-formed Fa-Do has Dori Ghezzi and Massimo Bubola as key acts. And all these companies are based in Milan.

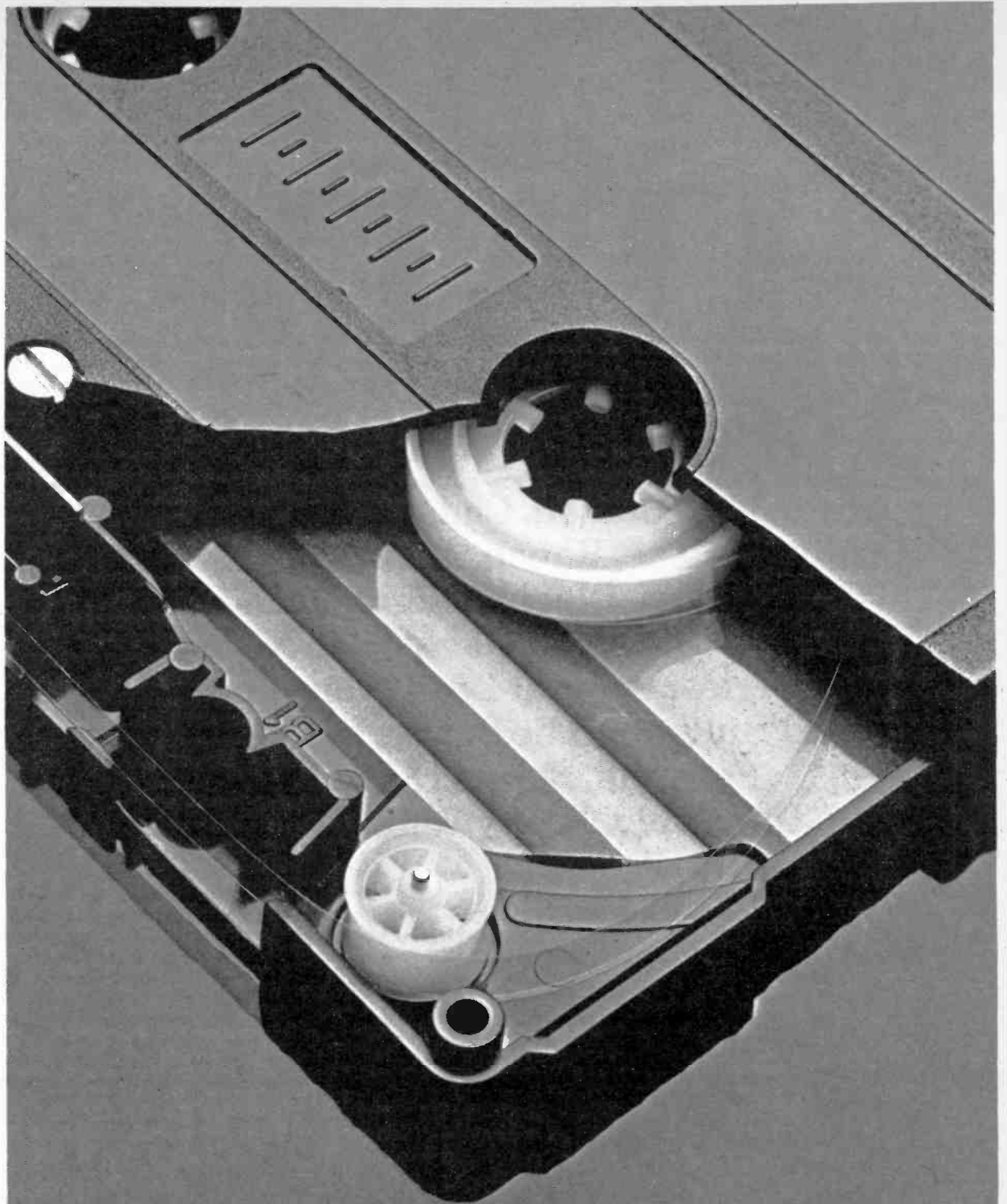
Italian Records, also in Bologna, started out with local new wave productions, acts including Gaz Nevada, Skiantos, Confusional Quartet and small national label material, now adding U.S. acts like Tuzedomoon to its output.

Bongiovanni puts out classical albums, specializing in opera. Near Florence, Materiali Sonori has built up a fine repertoire, mainly comprising Italian folk, jazz and rock productions but also progressive releases from German and French labels, including Schneeball.

In Rome, Cam and General Music are established record companies mainly in the film soundtrack business.

The trend now is for more and more ambitious indies to be set up outside the traditional music capitals of Milan and Rome. There's IAF at Brescia, Mr. Disc at Vicenza, Dynamic in Genoa and Noi at San Remo—all recent examples of the business "spread."

PETER JONES



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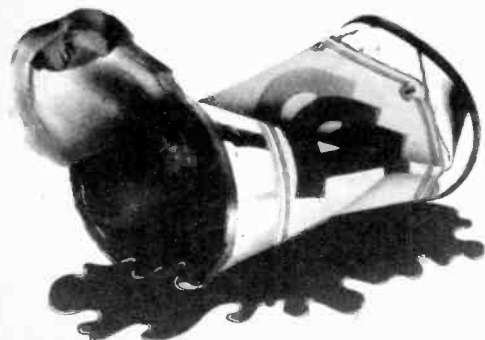
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ITALY



ITALY

Classical In Good Health For Crisp Christmas

By VITTORIO CASTELLI

While the Italian record industry approaches the vital pre-Christmas sales season with what are best described as "mixed feelings," there's no dispute that the classical music sector is in good, if not positively robust, health.

The consistently-growing market is showing signs of diversification and the near-monopoly status of the PolyGram labels is being cut back. While DGG and Philips at one time were said to have a 60% market share, their control has slipped to somewhere more like 40%.

And it is the budget-line business which is showing the greatest signs of expansion. This is where the market vitality is being shown whereas, in the main, full-price sales are not all that much up on the previous year's figures.

At budget level, RCA's Linea Tre series, launched in 1977, has since sold around four million records and cassettes and certainly had a 10% turnover increase, in unit terms, last year. Ricordi's Orizzonte produced figures 35% up on the previous 12-month period.

Now the Italian record industry accepts that these results show the presence of a massive public, looking for quality music but not necessarily able to pay top prices.

PolyGram, playing along with the hypothesis of a mass consumer market placed between the full-price (\$9.50) buyer and the budget line of \$3.90, has recently revived its own medium-price range, retailing at roughly \$6.10.

This sales action is reflected in Italy by a great deal of effort in the new recordings field, with the majors striving hard to build on existing catalogs. RCA Italiana has, for instance, contracted leading violinist Uto Ughi as a signpost to new works by other key musicians.

Classical division chief Francesco Fanti says that the company has substantial back-up by such catalogs as RCA Red Seal, Erato and Seon, so that new production can be based on the perspective of the entire European marketplace, rather

than just the Italian national scene, and can go all-out for quality at all levels.

Also adding licensed material to its own recordings, and revived at full strength since 1977, is Ricordi, which makes use of such catalogs as Vanguard, Supraphon, Amadeo, Melodiya and Polskie Nagrania.

At Decca, apart from the success of operatic tenor Luciano Pavarotti, probably the best-known of today's Italian classical artists, there is much corporate emphasis on complete editions, such as the series dedicated to the Mozart symphonies.

There's a big catalog re-shaping going on at Fonit-Cetra. Many old recordings of little value, either artistic or technical, have been deleted and new compilations or collections put together, ranging from new recordings to "vault" material unearthed by producers.

Also re-jigging available material is EMI Italiana, particularly where historical product is concerned. There's also an all-out push for improved technical quality, taking in more usage of the Electrola pressing plants in Germany and more emphasis on digital recordings.

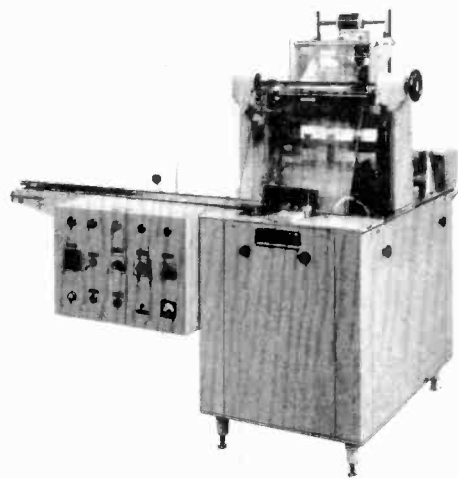
CBS in Italy, as all over the world, is also boosting its quality levels, promoting the "Mastersound" product which covers nearly all the new classical product.

So important is classical material in Italy that the independents are moving in, some dealing exclusively with the genre. Casa Musicale for instance produces only organ music, often recorded on antique instruments. Carish distributes its own limited catalog, along with Hungaraton and Qualiton material.

Recordings go to specialist shops and many items which, up to a few years ago, would have sunk without trace, clear-cut flops, now have a worthwhile sale prospect from an ever-growing aficionado following.

(Continued on page 1-15)

Vittorio Castelli is Billboard correspondent in Italy.



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Guarded Optimism

• Continued from page 1-3

have been many changes in top management of the multinationals, which led to a slowing down for a while.

He, too, finds, the television and radio proliferation a confusing problem. Some of the tv outlets use old clips of artists, projecting images years old. But he feels the majority of stations will anyway disappear, clearing up their own mess.

Delor is proud that CGD offers a "full production cycle." It offers the lawyer to create the contract, the studios, printing, pressing, production, so that "you come in unknown at one end and go out the other with a hit." Highly-organized distribution, too.

With Piero Sugar as chairman, and Franco Crepax as chief executive, the CGD team has been together a long time, and including Johnny Porta, head of promotion; marketing chief Roberto Guerrazzi; a&r men Alfredo Cerroti and Gianni Daldello; and sales head Romano Razzini. Porta says: "Our product covers a wide range, and we are strongly into Italian production. But we want acts who are good on stage as well as in the studios, artists who are essentially good artists."

CGD is moving more and more into the international area, with Mauricio Cannici responsible for worldwide sales by the Rockets and Visitors. And there were sales of 400,000 units for a single by Nikki Costa, daughter of Don Costa, produced in Italy.

Durium, in Milan, celebrates its 50th anniversary as a record company next year. So far, says Elisabel Mintangian, international head, with Krikor Mintangian as president and chief executive, this has been a below-expectation year.

"It's proportionately worse in the north. People in the south are still poor, but still support their favorite Neapolitan singers. In the wealthier north, people have less money and cut back on luxury articles like records. Clothes have taken over from records as a major spending area."

She's alarmed are the massive growth of home-taping and exchange among youngsters. And she feels there's a crisis of creativity following the disco "explosion." Sales via newsstands of series like "Story Of Rock" simply take sales from other areas.

A few years ago, she says, a number one in Italy might well sell 700,000-800,000. Today it's unlikely to top 400,000.

That Italy's record industry has more than its fair share of problems, even in a worldwide state of recession, is obvious enough. But the view of the future is not taken through rose tinted spectacles. The optimism, though guarded, is realistic.

Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; Editorial Coordination, Peter Jones, European News Editor; Art, Mimi King.

Classical Christmas

• Continued from page 1-14

Says Fausto Barzaghi, of Editoriale Sciascia: "Ancient music is today much appreciated by the younger classical enthusiasts."

He explains: "Maybe this is because it has such a direct basic approach. But there's certainly big interest is Ars Nova, a label we distribute through Ricordi, and the highlights of the catalog are Gesualdo da Venosa and Claudio Monteverdi Madrigals."

Sciascia also handles a series of live recordings featuring such major names as Maria Callas, Mario del Monaco and Herbert von Karajan.

In the ancient music field an important place is held by Ducale, with the Arion label, which includes many world "firsts" and exclusive editions. Davide Matalon, managing director, explains the increase in sales as possibly because of the "flood" of recordings sold in Italy through newsstands. "It helped make people aware of the existence of something outside the pop hit parade," he says, gratefully.

In terms of "live" recordings, many small producers have cropped up lately. Among them, List Broking Italian distributes the Paragon label through CGD/Messaggerie Musicali, and through mail order outfits like Postalmart and Euro Club. This company is active in non-normal retail outlets.

Distributed by WEA Italiana, whose own Nonesuch label is still recorded by Panarecord, the newly-formed Movimento Musica label is also entrenched in the "Live" recording field and is exported worldwide by Laudis.

Says Giovanni Bonandrini, boss of IREC: "In the classical field, imports are becoming less and less competitive. My own company, for instance, apart from exclusive imports of labels like Turnabout, Monitor and Vox, is cutting back on the general import business."

Even so, some big importers, through strong specialization and a highly-organized mailing list system, do cut out the distributor in the sales chain and still do good business. One is the Rimini-based Dimar, with three stores and an appreciative set of collector customers.

RCA-distributed K-tel has tried the classical market, too. Says Liliana Azzolina, general a&r manager: "Results have been most interesting. At mid-price, we sold around 40,000 units from a test series of seven albums. That's positive for us. We were trying to handle opera with a kind of easy listening approach, obtaining masters through a deal with Fonit-Cetra and picking out only the best-known arias and items. There'll be a follow-up."

The Italian classical music marketplace evinces vitality and enthusiasm despite all economic problems.



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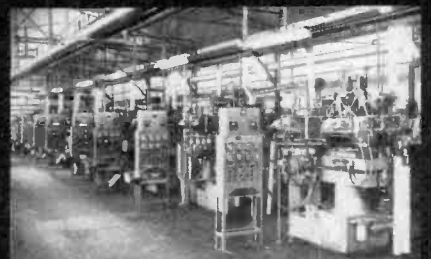


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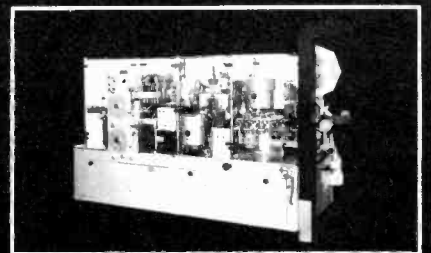


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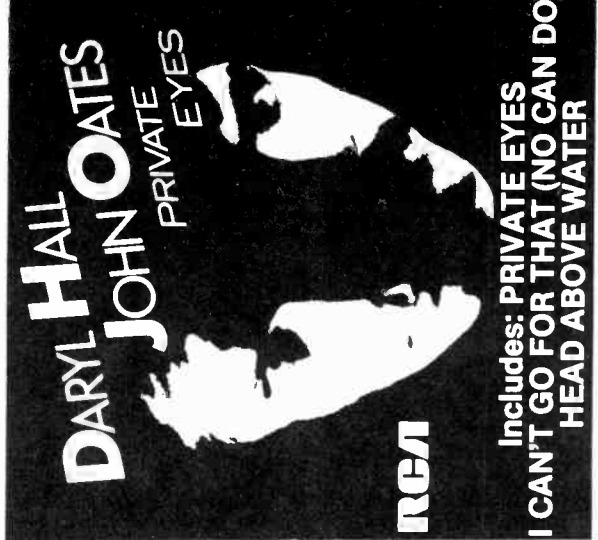
Giorgio Parmigliani 1981

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16	18	7	THE OLD SONGS—Barry Manilow (Barry Manilow), B. Kaye, D. Pomeranz, Arista 0633	50	5	COOL NIGHT—Patti Davis (Ed Seay & Paul Davis), P. Davis, Arista 9645	84	89	3	I HEARD IT THROUGH THE GRAPEVINE—Roger (Roger), N. Whitfield, B. Strong, Warner Bros. 49786
17	17	15	JUST ONCE—Quincy Jones Feat. James Ingram (Quincy Jones), B. Mann, C. Weil, A&M 2357	51	10	ATLANTA LADY—Marty Balin (John Hug), J. Barish, EMI-America 8093	85	NEW ENTRY	IF I WERE YOU—Lulu (Mark London), J. Fuller, J. Hobbs, Alfa 7011	
18	23	8	LET'S GROOVE—Earth, Wind & Fire (Maurice White), M. White, W. Vaughn, W. Vaughn, ARC/Columbia 18-02536	52	18	STOP DRAGGIN' MY HEART AROUND—Stevie Nicks w/ Tom Petty & The Heartbreakers (Jimmy Iovine & Tom Petty), T. Petty, M. Campbell, Modern 7336 (Atlantic)	86	NEW ENTRY	BLAZE OF GLORY—Kenny Rogers (Lionel B. Richie Jr.), J. Slate, D. Morrison, L. Keith, Liberty 1441	
19	24	5	TROUBLE—Lindsey Buckingham (Lindsay Buckingham, Richard Dashut), L. Buckingham, Asylum 47223 (Elektra)	53	3	WRACK MY BRAIN—Ringo Starr (George Harrison), G. Harrison, Boardwalk 7-11-130	87	NEW ENTRY	WKRP IN CINCINNATI—Steve Carlisle (J. Buckner & G. Garcia), T. Wells, H. Wilson, MCA/Sweet City 51205	
20	15	17	WE'RE IN THIS LOVE TOGETHER—Al Jarreau (Jay Graydon), R. Murrain, K. Stegall, Warner Bros. 49746	54	3	UNDER PRESSURE—Queen & David Bowie (Queen & David Bowie), Queen & D. Bowie, Elektra 47235	88	2	WALKING INTO SUNSHINE—Central Line (Roy Carter), L. Beckles, L. Francis, R. Carter, Mercury 572 (Polygram)	
21	25	5	LEATHER AND LACE—Stevie Nicks with Don Henley (Jimmy Iovine), S. Nicks, Modern 7341 (Atlantic)	55	8	PROMISES IN THE DARK—Pat Benatar (Keith Olson, Neil Geraldo), Geraldo, Benatar, Chrysalis 2555	89	NEW ENTRY	COME GO WITH ME—The Beach Boys (Alan Jardine), C.E. Quick, Caribou 5-02633 (Epic)	
22	27	6	HARDEN MY HEART—Quarterflash (John Boylan), M. Ross, Geffen 49824 (Warner Bros.)	56	12	SHARE YOUR LOVE—Kenny Rogers (Lionel B. Richie, Jr.), A. Braggs, D. Malone, Liberty 1430	90	NEW ENTRY	FALLING IN LOVE—Balance (Balance & Tony Bongiovi), P. Castro, Portrait 24-02608 (Epic)	
23	34	3	YESTERDAY'S SONGS—Neil Diamond (Neil Diamond), N. Diamond, Columbia 18-02604	57	8	MAGIC POWER—Triumph (Triumph), R. Emmett, G. Moore, M. Levine, RCA 12298	91	5	SNAP SHOT—Slave (Jimmy Douglas), M.L. Adams, F. Miller, C. Carter, S. Arrington, J. Douglas, Cotillion 46022 (Atlantic)	
24	28	4	DON'T STOP BELIEVIN'—Journey (Mike Stone & Kevin Elson), S. Perry, N. Schon, J. Cain, Columbia 18-02567	58	4	CASTLES IN THE AIR—Don McLean (Larry Butler), D. McLean, Millennium 11819 (RCA)	92	17	I COULD NEVER MISS YOU—Lulu (Mark London and Lem Lubin), N. Harrison, Alfa 7006	
25	26	11	SAUSALITO SUMMERNIGHT—Diesel (Pim Koopman), M. Boon, R. Vundermik, Regency 7339 (Atlantic)	59	2	SOMEONE COULD LOSE A HEART TONIGHT—Eddie Rabbitt (David Malloy), E. Rabbitt, D. Malloy, E. Stevens, Elektra 47239	93	26	QUEEN OF HEARTS—Juice Newton (Richard Landis), H. DeVito, Capitol 4997	
26	30	13	OUR LIPS ARE SEALED—The Go-Go's (Richard Gottecher, Rob Freeman), J. Wiedlin, T. Hill, I.R.S. 9901 (A&M)	60	4	MORE THAN JUST THE TWO OF US—Sneaker (Jeff Baxter), M.C. Schneider, M. Crane, Handshake 9-02557	94	16	THE VOICE—The Moody Blues (Pip Williams), J. Hayward, Threshold 602 (Polygram)	
27	29	6	TAKE MY HEART—Kool & The Gang (Emir Deodato), C. Smith, J. Taylor, G. Brown, Kool & The Gang, De-Lite 815 (Polygram)	61	19	WHO'S CRYING NOW—Journey (Mike Stone & Kevin Elson), S. Perry, J. Cain, Columbia 18-02241	95	11	YOU SAVED MY SOUL—Burton Cummings (B. Cummings, R. Robb), B. Cummings, Alfa 7008	
28	31	9	MY GIRL—Chilliwack (Bill Henderson & Brian Macleod), B. Henderson, B. Macleod, Millennium 11813 (RCA)	62	7	BET YOUR HEART ON ME—Johnny Lee (Jim Ed Norman), J. McBride, Full Moon/Asylum 47215 (Elektra)	96	18	THE BEACH BOYS MEDLEY—The Beach Boys (B. Wilson), M. Love, M. Fassett, C. Berry and R. Christian, B. Wilson, Capitol 5030	
29	33	6	THE SWEETEST THING—Juice Newton (Richard Landis), O. Young, Capitol 5046	63	3	LIVING EYES—Bee Gees (The Bee Gees, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, M. Gibb, RSD 1067 (Polygram)	97	4	DESTROYER—The Kinks (Ray Davis), R. Davis, Arista 0619	
30	32	9	NO REPLY AT ALL—Genesis (Genesis), Banks, Collins, Rutherford, Atlantic 3858	64	4	I'M JUST TOO SHY—Jermaine Jackson (Jermaine Jackson), J. Jackson, Motown 1525	98	12	WORKING IN THE COAL MINE—Devo (Devo), A. Toussaint, Elektra 47204	
31	36	4	HEART LIKE A WHEEL—The Steve Miller Band (Steve Miller), S. Miller, Capitol 5068	65	7	WHEN SHE DANCES—Joey Scarbury (Mike Post), B. Blugerman, Elektra 47201	99	9	IT'S ALL I CAN DO—Anne Murray (Jim Ed Norman), R. Leigh, A. Jordan, Capitol 5023	
32	59	2	I CAN'T GO FOR THAT—Daryl Hall & John Oates (Daryl Hall & John Oates), D. Hall, J. Oates, S. Allen, RCA 12361	66	4	THE COWBOY AND THE LADY—John Denver (Larry Butler), B. Goldsboro, RCA 12345	100	7	ONE MORE NIGHT—Streak (Fred Ruppert & Bob Stringer), B. Demartines, Columbia/Badland 18-02529	
33	16	18	FOR YOUR EYES ONLY—Sheena Easton (C. Neil), B. Conti, M. Leeson, Liberty 1418	73	4					



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SPOTS FEMALE SAXIST-SINGER

Portland's Quarterflash Moves Into Contention With 'Heart' Disk

By ED HARRISON

LOS ANGELES — Quarterflash, the Portland-based group which has the distinction of being the first new act released on Geffen Records, is a prime example of how a successful regional act is growing into a successful national attraction.

Spearheaded by Rindy Ross, vocals and sax; Marv Ross, guitars; and vocalist/guitarist Jack Charles, the band's beginnings date back five years when it began playing the Portland bar circuit as Seafood Mama.

During the ensuing years, Seafood Mama established itself as a local favorite playing mostly original material. "But after four years we

got tired of playing bars," explains Marv Ross, "and we made a conscious effort to put together a game plan for a recording deal.

"The band had different facets to its style," continues Ross. "We did country swing and rock'n'roll but the two never jelled into a style." With Rindy supplementing her vocals with the saxophone, the group headed into a more rock-oriented base.

Seafood Mama's popularity led a local Portland television station to simulcast one of the band's live shows which coincided with a demo tape the group was working on that happened to contain "Harden My

Heart," now the group's first major label single via Geffen.

"We needed something to market so we took the demo made in a basement and pressed 1,000 copies of 'Harden My Heart,'" says Ross.

By the summer of 1980, Ross claims that 10,000 copies of "Harden My Heart" were sold.

After securing a deal with Geffen, Ross says that the band's internal conflicts came to a head and Seafood Mama as it was known broke up. The remaining members of Seafood Mama, namely Marv and Rindy, merged with Pilot, another popular Portland band which Charles played in, leading to the formation of Quarterflash.

Rindy Ross, who cites Sandy Denny, Joni Mitchell, Judy Collins and other folk-oriented singers among her influences, says she decided to play sax because onstage "I was just another woman singer.

"I had nothing to do when I wasn't singing and wanted to add something instrumentally."

Ironically, while the rest of the country is hearing "Harden My Heart" for the initial time, to fans in Portland the song can almost be termed an "oldie." The song is also the first major single to break out of the Northwest since "Louie, Louie" by the Kingsmen, according to Marv.

Because Marv writes most of the band's material, the songs are well tailored to Rindy's vocal range. "He's aware of my feelings, range and what I feel comfortable with," she says, feeling at ease on both ballads and more uptempo material.

During the band's bar and club circuit days in Portland, Marv credits Rindy's hard work in establishing relationships with club owners, handling bookings, management and "keeping the band working all the time."

Although Quarterflash's debut LP hasn't been in release long, the group is already looking ahead to its followup. Marv states that the next album will still bear the group's trademarked vocals, Rindy's sax and interesting chord changes, yet the lyrics will be more positive and the subject matter more "streetwise" and diversified.

Quarterflash is set to embark on a 10-city showcase tour that will begin before Thanksgiving and culminate in Los Angeles.

Ellington Not Forgotten; 5,000 For Sacred Concert

NEW YORK—In what was billed as the American Cathedral premiere of Duke Ellington's Third Concert of Sacred Music, a stellar gathering of artists assembled at the Cathedral Church of St. John the Divine here Oct. 18.

The still incomplete edifice—the largest Gothic structure of its kind in the world—offers lamentably poor acoustics for a concert of this nature, but the sound technicians turned the echoes to their advantage with deft microphone and speaker arrangements placed in the performance areas and the audience.

The unusual selection of artists included a legendary Hollywood figure, a major pop singer, a rhythm & blues recording artist, a major jazz orchestra, two operatically trained singers, a choir, a string quartet, a tap dancer and a dance company workshop.

The occasion was a celebration of the first complete performance of Ellington's final religious statement and a benefit for the Ellington American Heritage Music Fund. The first two Sacred Music Concerts (SMC) were premiered in San Francisco and New York, respectively. The third was premiered in England. According to Mercer Ellington, the maestro's son and the conductor of the orchestra, the third SMC was performed at least twice before in the U.S., but this was the first time major artists had been asked to read the parts.

Douglas Fairbanks Jr. acted as narrator reciting Ellington's verses, at first hesitantly then more easily. Tony Bennett offered a warm rendition of a beautiful Ellington melody, "Somebody Cares," which can stand on its own merits in the pop area.

Spinto soprano Alpha Brawner-Floyd handled difficult phrasings with aplomb and downright naked power. Her wide range and breath control drew loud applause and bravos from the nearly 5,000 who paid upwards of \$100 apiece to sit on church pew benches, some in the nether reaches of the cavernous Cathedral. McHenry Boatwright's bass-baritone was prominent throughout as were the harmonies of the Bryne Camp Chorale. Singers Anita Moore and Phyllis Hyman added touches of gospel.

"Pop was too ill when he first conducted the Third Sacred Concert to really give it the full impact it deserved," the younger Ellington said. "He wasn't satisfied with the initial

performance so he picked the parts he liked best for the record (ROA).

The elder Ellington died just six months after the premiere performance in October, 1973. "He knew he had cancer when he agreed to interrupt a European tour for the event," said Mercer.

The gathering of the multifarious forces included in the current performance is, then, the first time it has been performed in all its majesty.

The theme for the Third SMC is the love of God as stated in the pieces entitled, "My Love," and "Is God A Three Letter Word For Love?" There were statements by the orchestra, which sounded inspired throughout, by the chorale and by the soloists, which, in addition to the singers included instrumentalists as well. Brawner-Floyd, a "freelance opera singer" who stars with major companies throughout the world, was last heard with the Metropolitan Opera in this city's parks performing the Verdi Requiem.

Boatwright has a wide and slow vibrato which lends itself to some of the more mournful segments of the SMC. He performed with string quartet accompaniment.

Hyman, who stars in the Ellington Broadway musical, "Sophisticated Ladies," added her r&b talents in the second half concert recap (another first) of the first two SMCs. She belted the gospel-tinged "Tell Me It's The Truth."

ARNOLD JAY SMITH

Promoter Egan Pleads Ireland Dates

By KEN STEWART

DUBLIN—American acts should consider adding Ireland to their European tour itineraries, says leading local promoter Pat Egan, who has handled Elton John and Bob Marley, among others.

The market offers "three or four" sizable venues (2,000 to 4,000), he says, which can yield profitable shows and also serve as a "warm-up" for later dates in Europe.

Eric Clapton, Queen and Ry Cooder are among those who have kicked off European tours here.

Egan built a name as a record retailer before turning promoter. He still operates four stores in Dublin and Cork, including In Search Of Tape, the country's first tape-only outlet, which he opened in 1972.

He runs a major outdoor festival every year, and is instrumental in organizing Dublin's International Rock Week, set for the Olympia Theatre here next September.

Says Egan of the Irish concert scene: "It's a very varied business. A wide range of acts can pull full houses on the same nights in Dublin and or Belfast.

"But so many people just don't know about us. I talked with Anne Murray's management recently and they'd not even thought of coming to Ireland. Now they're considering dates here as part of her next European tour.

"The record and tape market here is tiny by U.S. standards, of course, but artists who do tour here see an

Live Talent Tapped For New L.A. Club

LOS ANGELES—Matt Kramer, who produced the Troubadour's Monday "hoot" night showcases for 10 years, and partner Jim Arthur are launching their new Santa Monica restaurant and club with a week of special live bookings spanning big bands, fusion, funk, pop and comedy.

Dubbed At My Place, the week begins Sunday (15) with an afternoon set by Ollie Mitchell's Sunday Band, a 20-piece outfit, being billed as an open rehearsal. That night will see an hour-long new talent showcase followed by a set from Dr. Strut.

One feature of the club likely to lure patrons if not imitators is the duo's decision to set no cover or admission charge. Instead, its full dinner menu, wine list and more than 30 brands of beer are aimed at generating the income.

The club opens at 7 p.m., Wednesday through Sunday. In addition to

the Sunday night showcase, expected to be a weekly fixture of its programming, the room will also have a more freewheeling Wednesday talent night when performers can take the stage for just one selection—and keep it if the patrons want more.

Other acts lined up for the kickoff include Nels Cline and Eric Von Essen, '30s swing ensemble Mood Indigo and Amanda McBroom on Thursday (19); Mike "Red" Young & Friends and Kittyhawk on Friday (20); Young & Friends and the Bill Elliot Band on Saturday (21); and Sharon Scott, comedian Dale Gonyea and the Bill Elliot Choir Sunday (22).

The club is located at 1026 Wilshire Blvd., and the two partners indicate that acts such as the Ollie Mitchell band and the Young & Friends outfit will be regulars. Phone is (213) 451-8596.



Billboard photo by Chuck Pulin

REVIVAL REUNION—Lesley Gore and Lou Christie share a duet during a recent rock'n'roll revival show at Madison Square Garden in New York.

Opryland Park Auditioning

NASHVILLE—Opryland U.S.A., the Grand Ole Opry-related theme park here, will be holding auditions in 28 cities between this month and January to pick 400 entertainers for its 1982 season. The park, which features several live musical produc-

tions, is looking for singers, dancers, dance captains, conductors/pianists, musicians, stage managers and technicians.

Conducting the open-call auditions will be Opryland's entertainment director and manager, choreographer, show directors, musical director and assistant musical director.

The pre-Christmas portion of the audition tour goes to Provo, Utah; Winston-Salem and Chapel Hill, N.C.; College Park, Md.; Boston; Pittsburgh; Detroit; Ann Arbor, Mich.; Milwaukee; Louisville; Champaign, Ill.; Memphis; and Nashville.

January auditions will be in New York City; Knoxville, Tenn.; Orlando; Atlanta; Little Rock; New Orleans; Dallas; Denton, Tex.; Oklahoma City; Bloomington, Ind.; Chicago; Minneapolis; Kansas City; and Nashville.

Performers who are selected are cast into shows in February. Rehearsals start later that month. The park's shows feature such types of American music as country, Broadway, pop, gay '90s, riverboat, nostalgia, bluegrass, gospel and rock'n'roll.

increase in product sales, and it is possible to get a coast-to-coast television show in Ireland for virtually all visiting acts."

Egan says that an act willing to stay over for a few days can sell out for two or three nights in a 2,000 to 4,000-capacity venue. Elton John, he recalls, drew nearly 10,000 customers over four nights, and could have played four more gigs if he'd been available.

"Bruce Springsteen considered coming over but changed his mind at a late stage. He would have drawn 25,000 to 30,000. Our biggest open air crowd so far was nearly 20,000 for Bob Marley, working in a football park."

LEON

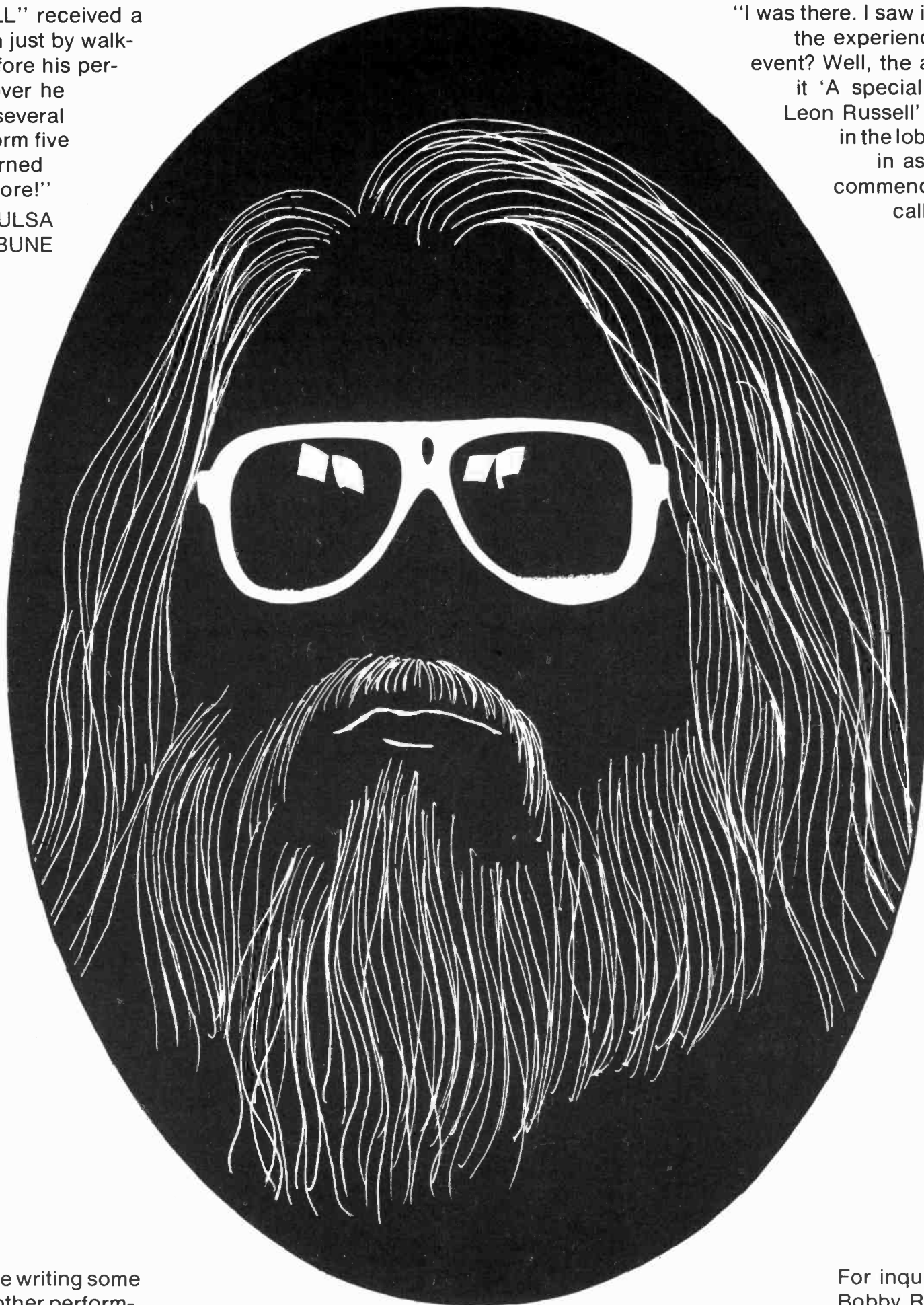
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Movies, Publishing New Goals For Down Under's Air Supply

By CARY DARLING

LOS ANGELES—Expanding Air Supply's adult contemporary base while diversifying into motion pictures, publishing and a U.S. record label is what its management, Bestall Reynolds Management, now projects as top priorities. One of the first new projects is an upcoming musical "Sherwood," with Air Supply's Graham Russell writing the score.

"Everybody thinks they're going to come out like the Oak Ridge Boys, all dressed in suits, not playing instruments and doing a bit of dancing," says Fred Bestall of Air Supply and its current image. "They all play and dress like a normal rock band, jeans and casual clothes. They're not a production unit as such, which a lot of people still expect."

It is this effort to begin moving Air Supply in other directions that has prompted Bestall and Lance Reynolds to set up base here from their native Sydney, Australia. "To give them an image, we toured them here three times in 12 months. We played colleges as well as auditoriums and fairs. We toured them so much purposely to give them an image other than a band that sings nice ballads. We did three tours in 12 months of no less than eight weeks per tour," explains Bestall. "We've gone back to those markets again to re-establish that they are a good live act."

This process apparently worked, as Air Supply has garnered five top 10 singles in two years and two platinum albums with "Lost In Love" and "The One That You Love."

The group records its new album next month before working on the "Sherwood" project which will appear on Bestall and Reynolds' own Big Time Records. Already in existence in Australia, Canada and several other countries, Big Time—which is to be a functional label early in 1982—will be a home for acts

which Bestall and Reynolds find. Air Supply will stay with Arista.

"Back in 1979, Bestall and I both had experience producing stage shows in London and initially we were going to develop 'Sherwood' for the stage. Then, we got interest from Paramount," notes Reynolds. The film and the soundtrack are to be released in the summer of 1983. The management firm is also coordinating the soundtrack for the upcoming film with Alan Arkin, "The Return Of Captain Invincible."

Other acts signed to Big Time in the U.S. are New Zealander Jon Stevens, currently being produced by Trevor Lawrence, and singer/songwriter Brad Love. How Big Time will be distributed has not been decided. The label will have a publishing firm, Big Time Music, as well as having its own recording studios here at the home of the former Silvery Moon Studios.

Establishing an operational foothold in the U.S. has always been a part of Bestall and Reynolds' strategy to expand beyond Australia, since Air Supply has not been

as successful there as in North America. "It's a strange thing in the Australian market. 'All Out Of Love' just barely got into the top 10, 'Every Woman In The World' went to 15 and 'The One That You Love' went to 11. Now, they're worse off than they were because 'Lost In Love' was a top three song there," says Bestall.

"The reason for that is what I call the Helen Reddy syndrome," adds Reynolds. "Air Supply isn't a fashionable band and the Australian market is more orientated towards rock'n'roll. There are no outdoor venues like the Greek Theatre. Most of the venues are hotel pubs like the Whisky."

"There are only so many venues to play in the country," Bestall notes. "You can only tour maybe once a year. For a band to stay alive, it must tour three or four times a year. But that just waters the success down. Any management has to look at the international market and plan accordingly rather than planning to have a huge success in Australia and then look at the international market. Otherwise, you'll have a dead act in six months."

Jazz On Upbeat At Phoenix Spots

• Continued from page 36

favorite, Alice Tatum, will be booked in the club for separate weekly appearances at least through the spring.

Macchi says he opted for the combination of local talent and top performers to minimize the chances of saturating the local jazz market. "Once a month is about what the people can afford," he says. "We're going to try to go with some big names, but if I can put in some local talent, I think that's a good approach."

The 140-seat venue consists of a

large but intimate open room divided into a lower level lounge and an upper level dining room. Ticket prices range from \$5 weekdays to \$6 weekends.

"I'll never go higher than \$5 or \$6 for a cover," Macchi says. "But I need the cover just to break even. I don't want to raise the cover charge and blow a lot of business away."

While noting that the recently reopened Chuy's nightclub in suburban Tempe is planning live jazz presentations, and that the Tempe-based Evening Star Productions has been booking increased jazz acts into Dooley's nightclub, Macchi feels the Boojum Tree will thrive because it is "far more intimate" than the competitors.

"I like to stick to mainstream acts, but every artist here has a following," Macchi says. "I'm trying to sprinkle in a little bit of everything. Phil Upchurch, for example, is more of a fusion artist while Jimmy Smith is more straight-away jazz."

The Boojum Tree has presented noted jazz performers in the past, but usually only for three days at a time, Macchi notes. He now feels the market and audience has become interested and sophisticated enough to support a six day a week run.

Meanwhile, the jazz series at the Scottsdale Center for the Arts is again generating excitement and a strong audience response. "Ticket sales for the series have been up this year as compared to the same point last year," says Barbara Riggs, a spokesman for the center.

Concord Jazz Festival opened this year's series Oct. 25. "The concert wasn't a sellout but it was a success," she says. "The audience was responsive and appreciative."

Also scheduled for the series is Joe Pass (Dec. 5), Count Basie (Jan. 23), Oscar Peterson (March 20), Richie Cole (April 3) and Dave Brubeck (April 21).

Tickets for the six concerts range from \$41.50-\$45.50. Individual tickets range from \$6.50-\$10. Discounts are available to members of the Jazz in Arizona organization, a local group of jazz enthusiasts who sponsor the series with Scottsdale Center.

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Boxscore

- **ROLLING STONES, TINA TURNER**—\$943,782, 61,035, \$15.75, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.J., three sellouts, Nov. 5-7.
- **JOURNEY, LOVERBOY**—\$453,719, 38,025, \$12.50 & \$10.50, Stone City Attractions, Reunion Arena, Dallas, two sellouts, Nov. 7-8.
- **JOURNEY, LOVERBOY**—\$377,577, 34,904, \$11.75, Pantera, the Summit, Houston, two sellouts, Nov. 5-6.
- **FOREIGNER, BILLY SQUIER**—\$345,594, 30,488, \$11.50 & \$10.50, Jam Prods., Rosemont Horizon, Chicago, two sellouts, Nov. 7-8.
- **ROLLING STONES, NEVILLE BROTHERS**—\$287,540, 18,210, \$16, Sunshine Promotions, Freedom Hall, Louisville, Ky., sellout, Nov. 3.
- **FOREIGNER, BILLY SQUIER**—\$213,679, 19,588, \$11, \$10 & \$9, Brass Ring Prods., Joe Louis Arena, Detroit, sellout, Nov. 3.
- **JOURNEY, LOVERBOY**—\$159,357, 14,735, \$11, Beaver Prods., Myriad Convention Center, Oklahoma City, sellout, Nov. 3.
- **FOREIGNER, BILLY SQUIER**—\$136,742, 14,978 (16,336 capacity), \$9.50 & \$8.50, Electric Factory Concerts, Riverfront Coliseum, Cincinnati, Nov. 4.
- **ELECTRIC LIGHT ORCHESTRA, DARYL HALL & JOHN OATES**—\$129,590, 13,749 (16,500), \$10, \$9 & \$8, Sunshine Promotions, Ind. Univ. Assembly Hall, Bloomington, Nov. 7.
- **EDDIE RABBITT, CRYSTAL GAYLE**—\$126,448, 12,861, \$10.65, \$9.65 & \$8.65, Pace Concerts, the Summit, Houston, sellout, Nov. 8.
- **COMMODORES, CHERYL LYNN**—\$115,077, 12,533, \$9.50 & \$8.50, in-house promotion, Auburn (Ala.) Univ. Memorial Coliseum, sellout, Nov. 6.
- **FOREIGNER, BILLY SQUIER**—\$104,491, 11,275 (13,600), \$10 & \$9, Sunshine Promotions, Roberts Memorial Stadium, Evansville, Ind., Nov. 3.
- **BOB DYLAN**—\$98,586, 6,908 (7,212), \$15 & \$12, Paradise Island Prods., Music Hall, Cincinnati, Nov. 4-5.
- **JOURNEY, LOVERBOY**—\$98,460, 9,900, \$10, Sound Seventy Prods., Municipal Auditorium, Nashville, Tenn., sellout, Oct. 28.
- **BOB DYLAN**—\$96,640, 7,206 (8,000), \$15 & \$12.50, Brass Ring Prods., Univ. of Mich. Hill Auditorium, Ann Arbor, two shows, Nov. 7-8.
- **TEDDY PENDERGRASS, LUTHER VANDROSS**—\$91,476, 7,200, \$13.50, Md. Leisure Entertainment Corp., Painter's Mill Star Theatre, Baltimore, three sellouts, Nov. 6-7.
- **PAT BENATAR**—\$86,263, 8,458, \$10.50 & \$9.50, John Bauer Concerts, NBC Arena, Honolulu, sellout, Nov. 3.
- **DAN FOGELBERG**—\$86,162, 8,878 (13,500), \$10 & \$8.50, Electric Factory Concerts, Univ. of Dayton, Ohio, Oct. 27.
- **PAUL ANKA**—\$85,500, 6,840 (7,890), \$12.50 & \$10.50, Pate & Assoc. Prods., Onondag War Memorial, Syracuse, N.Y., Nov. 7.
- **ELECTRIC LIGHT ORCHESTRA, DARYL HALL & JOHN OATES**—\$81,809, 8,023 (16,336), \$10.50 & \$9.50, Sunshine Promotions/Paradise Island Prods., Riverfront Coliseum, Cincinnati, Nov. 6.
- **EARTH, WIND & FIRE**—\$81,247, 7,320 (9,900), \$11.50, Sound Seventy Prods./Talent Coordinators of America, Municipal Auditorium, Nashville, Nov. 5.
- **FRANKIE LYMON'S TEENAGERS, MELLOW-KINGS, DUPREES, JIVE FIVE, DEL VIKINGS, IMPALAS, DRYSIALS, BOBBY COMSTOCK'S ROCK 'N ROLL BAND**—\$78,009, 7,100 (8,000), \$11.50 & \$10, Richard Nader/Madison Square Garden Prods., Felt Forum, Madison Square Garden, New York City, "Doo-Wopp at the Garden Volume III," two shows, Nov. 6-7.
- **ROSSINGTON COLLINS BAND, HENRY PAUL BAND, BALANCE**—\$73,144, 9,046 (16,402), \$8.50 & \$7, Electric Factory Concerts, the Spectrum, Philadelphia, Nov. 7.
- **JERRY GARCIA BAND, PETER ROWAN**—\$72,426, 6,794, \$11 & \$10, Monarch Entertainment Bureau, Capitol Theater, Passaic, N.J., two sellouts, Nov. 6.
- **BOB DYLAN**—\$64,902, 5,295 (6,500), \$12.50, \$10 & \$8.50, Electric Factory Concerts, Lehigh Univ. Stabler Arena, Bethlehem, Pa., Oct. 25.
- **BLACKFOOT**—\$62,252, 6,500, \$11 & \$9.50, Bill Graham Presents, Oakland (Calif.) Auditorium Arena, sellout, Nov. 7.
- **BLUE OYSTER CULT, FOGHAT, WHITFORD ST. HOLMES BAND**—\$61,077, 6,953 (10,100), \$9.50 & \$8.50, Stardate Prods., Dane County Coliseum, Madison, Wis., Nov. 5.
- **MANHATTAN TRANSFER**—\$60,291, 4,785 (6,600), \$12.50 & \$11, Feyline Presents, Mammoth Gardens, Denver, three shows, Nov. 3-5.
- **JERRY GARCIA BAND, PETER ROWAN**—\$58,276, 5,960, \$10 & \$9, Electric Factory Concerts/Monarch Entertainment Bureau, Tower Theatre, Philadelphia, two sellouts, Oct. 31.
- **FRANK ZAPPA**—\$58,232, 5,880, \$10 & \$9, Electric Factory Concerts, Tower Theatre, Philadelphia, two sellouts, Nov. 3.
- **CHEAP TRICK, KIX**—\$57,056, 6,000, \$10.50 & \$9.50, Rock 'n Chair Prods., Bakersfield (Calif.) Civic Auditorium, sellout, Nov. 2.
- **KING CRIMSON**—\$46,492, 5,659, \$8.50 & \$7, Electric Factory Concerts, Tower Theatre, Philadelphia, two sellouts, Oct. 30.
- **LIBERACE**—\$45,880, 2,471, \$19.50 & \$17.50, W. James Bridges Presents, Memorial Hall, Dayton, Ohio, sellout, Oct. 27.
- **BLACKFOOT, DEF LEPPARD**—\$38,558, 4,332, \$9.95, \$8.95 & \$7.95, Bill Graham Presents, Sacramento (Calif.) Memorial Auditorium, sellout, Nov. 6.
- **PAUL ANKA**—\$37,455, 2,576 (2,728), \$15 & \$12.50, Pate & Assoc. Prods., Bushnell Auditorium, Hartford, Oct. 29.
- **CHEAP TRICK, 415**—\$36,585, 3,600, \$10.50 & \$9.50, Rock 'n Chair Prods., Stockton (Calif.) Auditorium, sellout, Nov. 3.
- **RICK SPRINGFIELD**—\$31,300, 3,618, \$9 & \$8, Paradise Island Prods., Music Hall, Cincinnati, sellout, Nov. 8.
- **BLACKFOOT, DEF LEPPARD**—\$30,944, 3,619 (5,000), \$9 & \$8, Schon Prods., Met Center, Minneapolis, Oct. 14.
- **DEVO**—\$28,377, 2,937, \$10 & \$8.50, Electric Factory Concerts, Tower Theatre, Philadelphia, sellout, Nov. 7.
- **ALLMAN BROTHERS BAND, ATLANTA RHYTHM SECTION**—\$27,149, 3,544 (10,000), \$9 & \$8, Pace Concerts/Barry Mendelson Presents/Premier Concerts, Hirsch Memorial Auditorium, Shreveport, La., Oct. 17.
- **GEORGE THOROGOOD & THE DESTROYERS, SHORTY COCKTAIL & THE TABLE ROCKERS**—\$22,815, 2,608, \$9, Schon Prods., Music Hall, Omaha City Auditorium, sellout, Nov. 4.
- **KING CRIMSON**—\$21,651, 2,062, \$10.50, Md. Leisure Entertainment Corp., Painter's Mill Star Theatre, Baltimore, sellout, Nov. 4.

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Talent In Action

DAVID LINDLEY
14 KARAT SOUL
Bottom Line, New York
Admission: \$8

Most people know of veteran multi-instrumentalist David Lindley through his 10-year association with Jackson Browne. Yet his playing styles accompanying Browne, impressive and varied as they are, left nearly everyone totally unprepared for the bouncy, eclectic assortment of tunes that he recorded on his first solo album, "El Rayo-X."

Lindley brought with him several of the musicians he used on his record for his Oct. 24 show here (notably George "Baboo" Pierre on percussive and vocals, Jorge Calderon on bass and vocals and Ian Wallace on drums). Switching instruments back and forth (guitar, pedal steel, violin and lap steel guitar), Lindley's singing and playing confirmed the joyous, infectious bounce of his record throughout the 14-song, 90-minute set.

His delightful synthesis of r&b, reggae and Latino was evident from start to finish, but particularly so on crowd favorites: "Tu-ber-cu-lucas And The Sinus Blues," "She Took Off My Romeo," "El Rayo-X" and "Mercury Blues."

George "Baboo" Pierre's percussion and vocals were a highlight almost unto themselves. On several songs, he produced amazing percussive "splashes" by bashing an aluminum gas can with wooden spoons.

Lindley's onstage demeanor was relaxed, playful and talkative. He gave ample credit to his band, and together they gave that most persuasive of proofs on the pleasures of accepting music as music: a rousing good time!

The five-member a cappella group 14 Karat Soul began the evening with some memorable precision harmonizing and their bonafide brand of showmanship. Each member took a turn in the spotlight during the 30-minute set.

THOMAS GABRIEL

TEX BENEKE'S ORCHESTRA

Sportsmen's Lodge, Studio City, Calif.
(By Invitation Only)

The tenor saxophonist-singer from Ft. Worth whose talents helped sell millions of records 40 years ago for Glenn Miller retains his potency as an entertainer with a 15-piece aggregation assembled in Los Angeles, where Beneke moved his permanent residence from St. Louis almost two years ago.

A crowd of about 400 was generous in its approbation of Beneke's big sounds at KGIL-FM-AM's third annual Big Band Bash produced on Oct. 30 by general manager James F. Mergen. And in the audience were Helen O'Connell, Ray Anthony, Bea Wain, Gus Bivona and other satellites of the 1940s.

Rollie Bundock, acoustic bassist, is the only other member of the old Miller band working with Beneke, who relies on the Miller sound with clarinet voiced above saxophones and a book dominated by ancient Miller warhorses, " Chattanooga Choo Choo," "String Of Pearls," "Blue Rain," "In The Mood" and "Pennsylvania 6-5000" among them. Tex's saxophone solos get the major instrumental play.

The music is eminently danceable. The musicians are attractively attired. For what he does, Beneke does it well. Yet he might be more effective, and attract new and younger fans, if he were to perform a few current hits and de-emphasize some of the tired old Miller charts. Four hours of memories and more than 40 hoary, once-popular tunes simply comprise an overdose of nostalgia.

Thirty minutes of the band's output were aired over KGIL-AM with Chuck Cecil of "Swingin' Years" syndication renown announcing. It was just like the old days. Well, almost.

DAVE DEXTER JR.

MINK DEVILLE
Old Waldorf, San Francisco
Admission: \$6.50 advance
\$8 day of show

Because Willy DeVille's career germinated in San Francisco before blossoming in New York, he still has plenty of rabid local fans, who supplied two enthusiastic full houses Oct. 22.

Willy and his five-man band (all of whom played on the current Atlantic LP "Coup De Grace"), responded with a rousing 15-tune, 70-minute set of passionate Jersey/Manhattan street ballads and fiery rockers. The inherent street drama of the material, which DeVille milked for all it was worth—even falling to the floor in love-stricken abandon on "Tear Drops Must Fall"—becomes far more compelling live than on the album, which seems rather flat by comparison.

DeVillie surely has one of the most striking and unusual stage personas in current rock. What with his black suit and lavender shirt, high-pile pompadour/punk hair, gold earrings and cool, rolling-eyes attitude, he has taken every possibility of sleaze rock and cranked it up to the level of true pop/rock art.

Of course a crafty stage persona without solid songs and musicians to back it up is a hollow shell, but not to worry on this account. The DeVille band pumped Willy up with rich, full, high-octane accompaniment, with Louis Cortelizzi delivering screaming licks on baritone, tenor and alto sax (as well as doubling on various hand percussion instruments), guitarist Rick Borgia working out on several axes and Kenny Margolis filling plenty of nice space on both organ and keyboard. Tommy Price on drums and Joey Vasta on bass kept the rhythm crunching smartly. DeVillie helped out his own cause with some effective work on both acoustic and electric guitars on several tunes.

Just about half the songs came from "Coup De Grace," among them "Love And Emotion," "Maybe Tomorrow," "Love Me Like You Did Before," the Arthur Alexander cover "You Better Move On" and "Can't Do Without It," given a Lou Reed/torch delivery with DeVillie puffing seriously and sincerely on a cigarette while rolling his eyes like buttered marbles. Among the standout tunes from earlier LPs were "Mixed Up Shook Up Girl," "Spanish Stroll" and the classic "Cadillac Walk."

JACK McDONOUGH

JOSE FELICIANO
Roxy, Los Angeles
Tickets: \$7.50

"Motown's newest recording artist," as Jose Feliciano was introduced here Nov. 5, included in his 70-minute set a number of tunes by older Motown acts—from Marvin Gaye's "Ain't That Peculiar" and the Miracles "I Second That Emotion" to post-Motown hits by the Jacksons, Michael Jackson and Grover Washington Jr.

That may have been just coincidence, but the remarkable diversity which hallmarked the set was not. Feliciano at one point segued from the menacing power chords of Jimi Hendrix's "Foxy Lady" to a mellow acoustic guitar solo. Elsewhere, too, the approach ranged from jazzy improvisation to hot, pulsating jamming.

In recent years Feliciano's music—or at least his image—has drifted towards easy listening blandness. At the Roxy, though, he and his three-man backup band forged a vital, spare sound.

Feliciano specialized in light, highly elastic tunes like Christopher Cross' "Never Be The Same" and Michael Jackson's "I Wanna Be Where You Are," which provided an ideal contrast for his warm, knowing vocals and the hard-edged instrumental support.

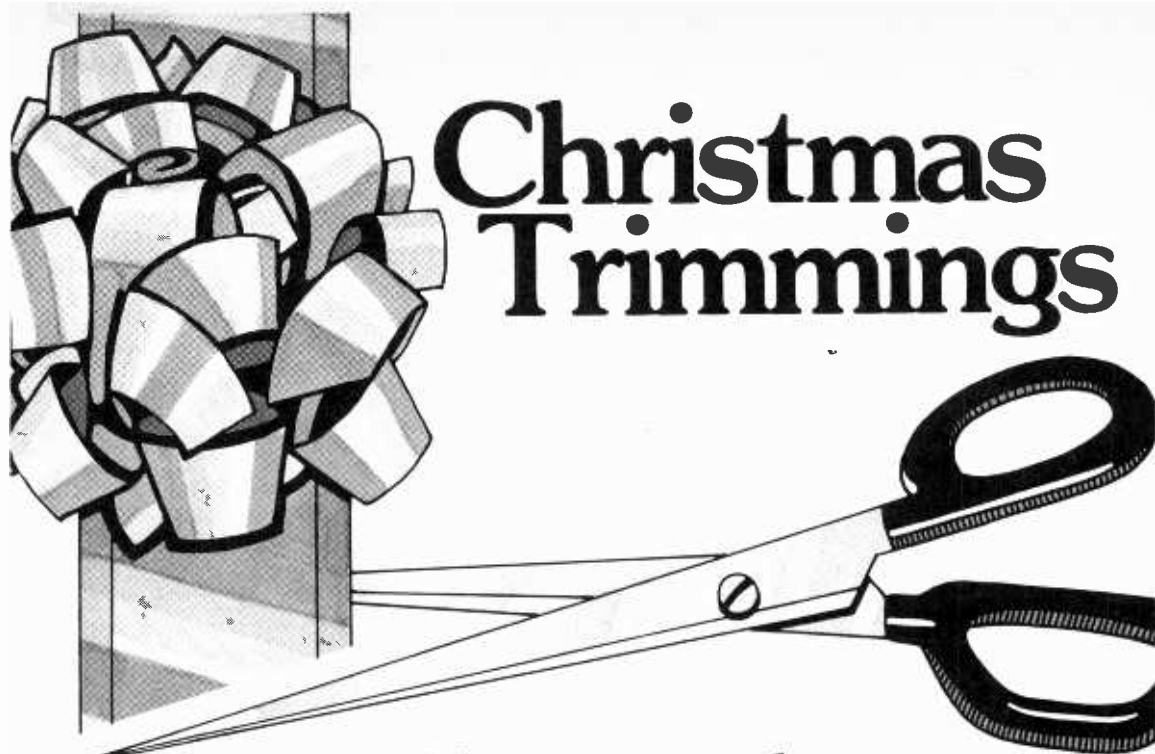
The singer also showed an affable stage quality and sense of humor. When one fellow yelled out, "Light My Fire," Feliciano shot back, "You're not my type."

When he finally did perform his career-launching version of the Doors classic it was rather perfunctory. Feliciano did a truncated version of the song, hamming it up at that. He should either do it properly or drop it altogether.

Feliciano also faltered on the opening tune, a bold, full-bodied version of "Just The Two Of Us" which lacked the subtlety and grace of Grover Washington Jr.'s smash single. Also lacking subtlety was Feliciano's over-obviously autobiographical "The Drought Is Over."

For that most part, though, the set's strengths overwhelmed its few defects.

PAUL GREIN



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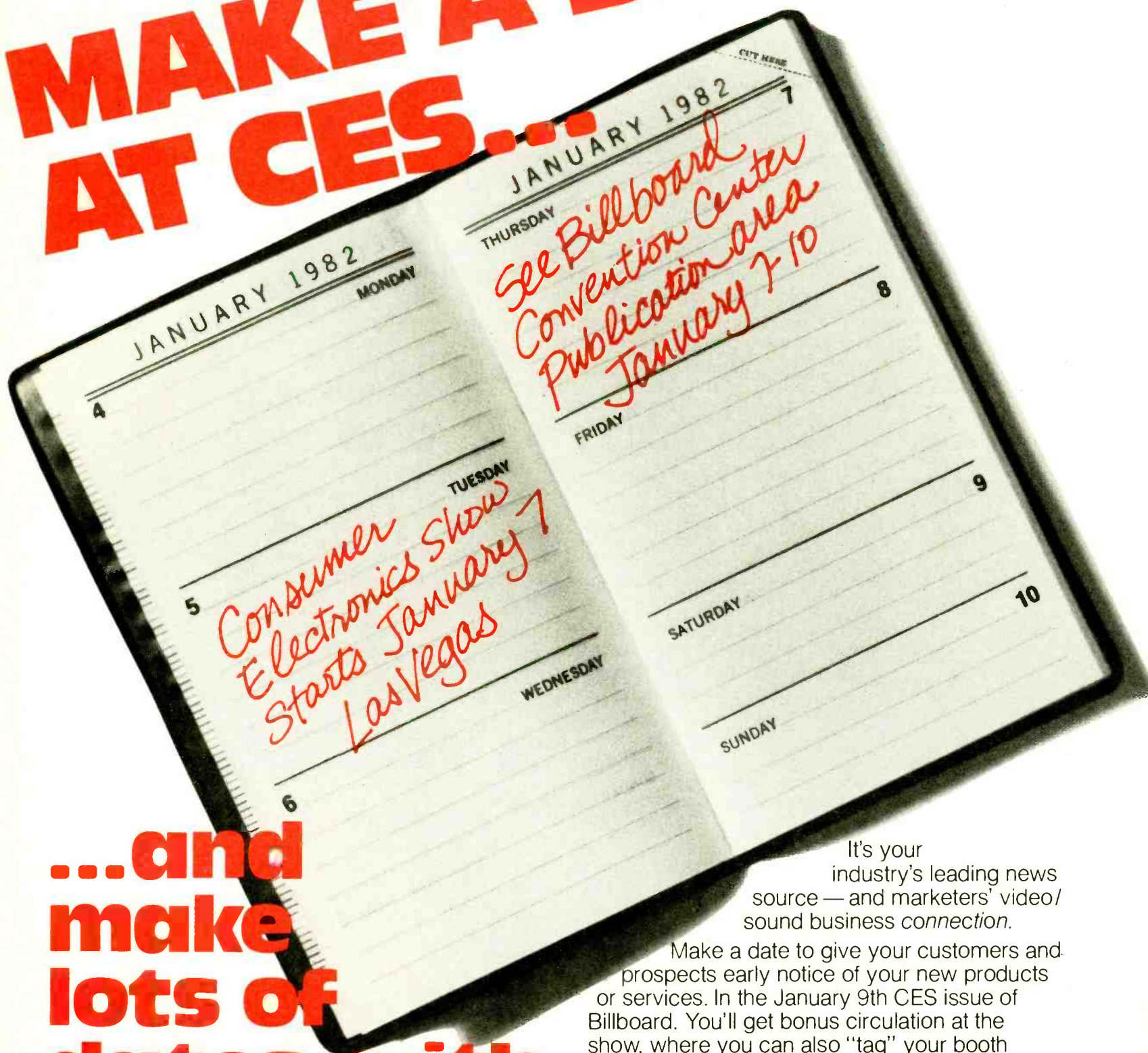
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Xmas LPs Can Boost Holiday \$\$

Proper Display Is Retail Key To 'Short-Lived Sellers'

By KIP KIRBY

NASHVILLE — With several heavyweights like Kenny Rogers and Anne Murray joining the ranks of country artists releasing Christmas product, retailers are optimistic about what they hope will emerge as a strong holiday season.

Admittedly "short-lived sellers," Christmas albums nonetheless can account for hefty sales increases through the peak holiday buying season. Store managers use in-store Christmas merchandising to capitalize on their traffic, often positioning special Christmas LP bins near the cash register to take advantage of last-minute impulse buyers.

"Positioning is a key to selling Christmas product," says Norman Hunter, Record Bar's purchasing manager. Another key he stresses is stocking product just as early as customers want it—which he feels is getting earlier and earlier.

"A few years ago, we'd start our in-store Christmas displays around Thanksgiving. Now customers expect to see holiday product featured by the second week in November," Hunter muses.

Along with high-visibility positioning, Hunter feels that cautious ordering plays an important role in a store's overall success with Christmas product.

"We buy to sell out, and we don't reorder any Christmas albums after early December to replenish stock," he explains. "I'll buy 15 titles of something that I know will sell well for us, such as Barbra Streisand's Christmas album. But then I'll only order one copy each of a variety of other titles."

Alan Gordon, manager of Nashville's Discount Records, thinks there's a new resurgence in Christmas music by major artists and finds holiday product easy to move when positioned properly and showcased appealingly, a sentiment echoed by Steve West, manager of Cat's Records, also in Nashville.

"Using a Christmas tree with albums gift-wrapped as presents underneath seems to inspire people to buy," West comments. "If you just put Christmas albums into a bin, with nothing to attract people's attention, it's a lot harder to move the product. Because these albums generally are impulse buys, display is really important."

Record Bar's Hunter notes that in

many cases, Christmas product is purchased by an older demographic which owns 8-track stereo systems. As a result, Hunter sees the move by major labels to phase out this configuration as "stupid."

"The industry seems bound and determined to kill 8-tracks once and for all," fumes Hunter. "Yet we sell an awful lot of 8-tracks for something that's supposed to be dying. I'll be interested to see how sales go this year when we're having trouble getting Christmas 8-tracks."

Jay Jacobs, president of Music Jungle/Paradise headquartered in Knoxville, has had Christmas displays up in his stores for more than a week in a special upfront section. Jacobs says he is not stocking any holiday 8-track. Bill Coston, manager of Strawberry's in Boston, stocks Christmas releases on the lower level of his store, racking it with easy listening and classical product. He says he stocks 8-track in limited quantities, averaging approximately one 8-track to 20 cassettes of a title.

With CBS and PolyGram both setting a 50% ceiling for Christmas returns by dealers, retailers are being careful not to overbuy. However, most surveyed indicated they feel optimistic about the coming season for sales. They mention a more conservative, traditionally oriented mood prevailing among customers, coupled with a strong lineup of Christmas product to choose from.

Expected to be prime movers at retail in country are holiday titles by Kenny Rogers, Anne Murray, Mickey Gilley, John Schneider, RCA's "A Chipmunk Christmas," Slim Whitman's second annual Christmas LP, and Elektra's 10-artist compilation package featuring Mel Tillis, Hank Williams Jr., Dave Rowland & Sugar, Johnny Lee, Helen Cornelius, Tompall and the Glaser Brothers, Nancy Sinatra, Joe Sun, Eddy Raven and Sonny Curtis.

These join previously issued catalog such as Emmylou Harris' "Light Of The Stable," "Country Christmas" by Loretta Lynn, Charley Pride's "Christmas In My Home Town," Willie Nelson's "Pretty Paper," Chet Atkins' "Christmas With Chet Atkins," the Statler Brothers' "Christmas Card," and a perennial favorite, Elvis Presley's "The Wonderful World Of Christmas."

Although not seen as relevant at

the retail level, Christmas singles do receive play at radio and jukeboxes. The jukes, however, normally use the same holiday singles each year, buying only one or two new titles by well-known artists.

"We get pretty good response to Christmas singles," explains route man Louis Coletti of Union Music Co. in Detroit which racks 200 Michigan-based boxes. "But it's hard to find the space to add new titles. You almost have to provide Bing Crosby's 'White Christmas,' Elvis' 'Blue Christmas,' Brenda Lee's 'Rockin' Around The Christmas Tree,' and Bobby Helms' 'Jingle Bells Rock.' And every bar and club insists on Guy Lombardo's 'Auld Lang Syne' for New Year's Eve. That doesn't leave much empty space for new releases."

Buddy Robinson, president of Music Operators Services in Fullerton, Calif., doesn't actively search out new Christmas singles unless he feels the strength of the artist will make it successful on the boxes he jobs.

He does add that if CBS releases a Christmas single off Mickey Gilley's "Christmas At Gilley's" or Liberty issues a Kenny Rogers holiday single, he would definitely stock them.

For the most part, retailers are pleased with their holiday-product sales volumes, however, and say they plan no step-up to merchandise this specialty product more forcefully.

TV, Radio Test For Franklin Set

NASHVILLE—The Franklin Mint Record Society is preparing a 100-record set called "The Greatest Country Music Recordings Of All Time," to be sold by subscription. The set is being assembled and annotated by the Country Music Foundation here, which will share in the profits.

According to Stanley Walker, vice president and director of the society, approximately 1,100 cuts will be included in the collection. He says that 90% of the selections have been made.

CMF scholars or representatives the foundation designates will do the liner notes. Walker confirms Ads for the series will appear in "a wide range of general interest magazines and in very specific publications," Walker says. To date, ads have been placed in Time, Natural History, House & Garden, Esquire, Life, National Geographic and Reader's Digest. Plans call for some test advertising on radio and television.

Billed as containing "all the great hits, the milestone performances, rare out-of-issue pressings and previously unreleased recordings," the set now sells for \$9.75 a record. The Country Music Foundation's share of the sales is "about 1%," a spokesperson for the organizations says.

Folkways Raises LP List Prices

NEW YORK—Folkways Records, long-established folk and ethnic label, has raised suggested list prices of catalog, as well as new product effective Nov. 1.

All \$8.98 records are \$9.98, \$9.98 to \$10.98, and two-record albums pegged at \$17.95 are now \$19.96.



STALY PERFORMANCE—RCA artists Ray Stevens, left, and Sue Powell join Tenn. Gov. Lamar Alexander following their performances at a fund-raising dinner held for Alexander at Opryland Hotel in Nashville.

ALBUMS ON TV

Club-Owner's Package

CINCINNATI—In an effort to capture new avenues of record sales by combining the allure of local celebrities with nationally known acts, MCA Distributing here has joined forces with local singer/club-owner Bobby Mackey to promote a television album package.

Called the "Mackey Three Pack Of Country Music," the \$19.88 package includes three separate LPs—Barbara Mandrell's "Live" album, the Oak Ridge Boys' "Fancy Free" and Mackey's "Introducing Bobby Mackey." Also included are five passes to Mackey's nightclub.

The project arose from MCA Distributing's efforts to tap new sources of record buyers. "We decided that our best bet was to link up with something that was happening in the area," explains Walt Wilson, sales representative for MCA, Cincinnati. "And up to 500 people a night go to Mackey's country night club. That's a lot more traffic than comes through some record stores."

MCA approached with Mackey with the idea of selling their product

in his gift store. Some frontline albums will be sold there, in addition to the label's \$3.98 midline country product. MCA is also providing display material.

Mackey and the MCA representatives then worked out the local tv marketing campaign, slated to kick off Monday (16). MCA provided video clips of the Oaks and Mandrell performing and picked up the initial production cost of the spot. MCA also sold the Mandrell and Oak Ridge Boys albums to Mackey directly for use in the tv package.

In addition to the tv spots, the package is also being advertised on Mackey's weekly syndicated radio show. The product is also being endorsed by Dale Turner, program director for country-formatted WSAI-AM-FM Cincinnati.

PBS Series Sets Schedule

AUSTIN—Emmylou Harris and Rodney Crowell kick off "Austin City Limits" 1982 season Jan. 7. Also firmed for the thirteen 60-minute PBS programs are Kris Kristofferson with Billy Swan; Johnny Lee and Charly McSwain; and Jerry Reed and Chet Atkins with Jethro Burns.

Also scheduled to film segments are Willie Nelson, Ronnie Milsap, Merle Haggard, Earl Scruggs, Terri Gibbs and Roy Clark.

Several non-country acts are also on the slate for the show's seventh season, including George Thorogood and the Destroyers, David Olney and the X-Rays and Jazzmanian Devil.



DALTON DAZZLES—Lacy J. Dalton performs at the Amusement & Music Operators Assn. convention at the Conrad Hilton in Chicago. Dalton is one of the CBS acts appearing on the German television show "Musikladen" Thursday (19).



TOP 20—Taking a breather during a recent taping of the syndicated program, "Country Top 20," are, from left, Nancy Sinatra, Johnny Lee, T.G. Sheppard, Gail Davies and Con Hunley.



LIVE BROADCAST—Steve Wariner, left, and Gary Morris, center, join host Chuck Morgan on his late-night WSM-AM broadcast from Opryland Hotel during country music week.

USO Books Country Acts For U.S. Troops

NASHVILLE—In providing entertainment for American troops abroad and for patients in stateside VA hospitals, the USO now books more than 100 acts a year—15% to 20% of which are country-music oriented.

Financial and equipment restrictions, however, as well as the sites and lengths of tours, keep the service organization on constant lookout for new talent. Kevin McCarthy, talent coordinator for the USO, estimates that only 10% of the acts at any given time are of "celebrity" status. The remainder is made up of little-known show groups.

Says Phil Gaffin, world director of public information for the USO, "The problem is availability. We would love to send more celebrities—including country acts—overseas."

Entertainers selected for USO tours receive no performance pay as such. Instead, each is given a \$50 daily allowance for rooms and meals. "They're paid seven days a week—from the time they leave their door to go on the tour until the time they return," McCarthy explains. "Usually they stay in military quarters and have the same rights and benefits as officers."

McCarthy says name acts receive no more benefits than unknowns, except that they are accepted for tours much shorter than the conventional length of four to six weeks.

The organization now works with the Department of Defense under

the "DOD/USO" logo in booking and arranging tours. "Once we get a show together," says Gaffin, "we turn it over to the DOD at a point of departure and then the DOD becomes responsible."

Even though the target audience for the shows is made up primarily of 18- to 22-year-old males, McCarthy says the demands are for a wide variety of music—"from country to salsa." Acts that can do different styles, he notes, are preferred.

Periodically, a militarily oriented corporation will sponsor an act, paying its regulation daily allowance and absorbing promotional costs. Gaffin notes that such shows usually have "a little spiel upfront and maybe something to give away during the performance." But basically, he says, these shows are simply looked on as additions to the USO's normal offerings.

Transportation costs and the barrenness of some venues, McCarthy points out, require that an act's equipment be kept at a minimum. Acts are not allowed to do their own bookings during days off on the tours.

Area coordinators watch the shows and report if a group should be recommended for other tours or removed from the organization's roster. Material must be cleared with the DOD/USO before being incorporated into a show, McCarthy says, adding that this is generally done in the audition process.

Stressing the voluntary nature of the touring, McCarthy says an act can count on no financial gain or career boost "unless it can hire a tv crew to tape the shows, as Bob Hope used to do."

Orion Single

NASHVILLE—Sun Records used an unusual method in choosing Orion's current single, "Some You Win, Some You Lose," polling fans, distributors and key accounts.

Some 2,500 questionnaires were mailed out at random to members of Orion's fan club, asking them to list in order their favorite cuts on his current "Fresh LP." An additional 700 forms were sent to all the label's distributors and key accounts. Those polled were given approximately two weeks to return the questionnaires. As an added incentive, a drawing for a Sun jacket was held for those who responded to the questionnaire.



MERCURY'S McENTIRE—Reba McEntire sings "Today All Over Again" during a recent taping of the "Mike Douglas Entertainment Hour."

CMA Selects New Officers

NASHVILLE—New officers for the Country Music Assn. (CMA) were elected during a recent board of directors meeting here.

Chairman of the board is Rick Blackburn, vice president and general manager, CBS Records, Nashville. Ken Kragen, head of the Los Angeles-based firm Kragen & Co., is the organization's new president.

Elected to the post of executive vice president was the CMA's former president, Tandy Rice, head of Top Billing International, Nashville. Barbara Mandrell was named senior vice president.

Voted to vice presidential posts were Bruce Lundvall, Elektra/Asylum Records, New York; Joe Galante, RCA Records, Nashville; Tom Collins, Tom Collins Productions, Nashville; Don Zimmermann, Capitol Records, Los Angeles; Hutch Carlock, Music City Record Distributors, Nashville; and Bob Sherwood, CBS Records, New York.

Also elected as vice presidents were Chic Doherty, MCA Records, Nashville; Dick McCullough, J. Walter Thompson, Chicago; Roger Sovine, Welk Music Group, Nashville; Stan Mores, Scotti Brothers Artist Management, Santa Monica; Irving Waugh, Irving Waugh Productions, Nashville; Barrie Bergman, Record Bar, Durham; and Andrew Wickham, Warner Bros. Records, Los Angeles.

Harold Moon, PRO Canada, Ontario, was named international vice president for the CMA, while Drew Taylor, Drew Taylor Organization, Scotland, was voted second international vice president. Elected secretary was Bill Lowery, Lowery Music Group, Atlanta; while Buddy Killen, Tree International, Nashville, was named assistant secretary.

Named to the treasurer's post was Lynn Shults, Capitol-EMI-America/Liberty, Nashville. Don N. Nelson, Don N. Nelson & Assoc., San Diego, will serve as assistant treasurer. Elected sergeant-at-arms was Joe Sullivan, Sound Seventy Corp., Nashville. Jim Halsey, Jim Halsey Co., Tulsa, was named assistant sergeant-at-arms. Bill Anderson was elected historian.



LIVELY LEE—Brenda Lee soars through "Only When I Laugh" during a recent showcase appearance in Nashville.



MEMPHIS MOMENT—Scotti Bros. artist Fred Knoblock, center, prepares to sing "Memphis" for Mike Douglas and Florence Henderson during a recent taping of the "Mike Douglas Entertainment Hour."

Clark To Keynote Seminar

NASHVILLE—Dick Clark is set to be the keynote speaker of what is expected to be the biggest Country Radio Seminar ever next February.

Frank Mull, executive director of Organization of Country Radio Broadcasters, which sponsors the seminar, says the gathering, set for Feb. 26-27, will be moved to the Opryland Hotel this year after several years at the downtown Hyatt because of an anticipated "tremendous growth" over last year's attendance of 450.

Topics to be covered include a "Daytimers Session," detailing problem areas for daytime broadcasters; a "Competition" panel discussing types of radio competition such as cable television; "FCC and EEO," with representatives from the FCC and Equal Employment Opportunity bureau outlining the effect

regulations have on a station's operation; "Career Development—Yours And Theirs;" "Radio—Records—Trades," with radio personnel, label executives and trade publication representatives; and "Computers For All Applications."

Other sessions include "Agribusiness," a presentation on getting the most revenue from agricultural programming; "People Management and Motivation;" "Building It And Building On It," dealing with positioning a station within the marketplace; and the "Radio Doctor" panel. Rounding out the agenda will be sessions on sales, advertising and promotion and an informal discussion on "ARB—Engineering—Satellites."

Luncheons will be hosted by the Country Music Assn. and the Academy of Country Music.

Atlas Offering Packages

NASHVILLE—The Atlas Artist Bureau is offering talent buyers a series of "mini packages" that features a Grand Ole Opry or Hee Haw star accompanied by two other lesser known acts.

Haze Jones, agency president, says the packaging is designed to save both the talent and the talent buyer money. The acts, he explains, can cut corners on equipment, backup and transportation costs, while the buyers are relieved of providing backup bands for single acts and the need to assemble their own package shows through separate agencies.

Four packages now being pushed are Justin Tubb, Ruby Falls, and Doyle Holly & the Vanishing Breed; Jack Greene, Bobby G. Rice and Ted Barton & the Alligator Band;

Kenny Price, Bobby Lewis and Wyatt Webb & the Tennessee Volunteers; and Dave Dudley, Jimmy Gately and the Bill Sterling Show.

Jones says his packages are up about 10% in cost over last year and that he anticipates holding to his 1981 prices through March, 1982. The packages, he adds, can be mixed in any combination and that all acts are still available separately.

Although he says his acts have opened no new venues, Jones reports that he is increasing his college bookings. These, he notes, are particularly interested in the older or more traditional country acts. "But," he adds, "they won't talk to you about a single act, because they have no bands to back them." Of his client, Ernest Tubb, Jones says, "There are more young people at his concerts now than ever before."

WEMBLEY FEST SETS 30 ACTS

NASHVILLE—Nearly 30 acts are slated for the Silk Cut Festival at Wembley, England April 9-12, 1982.

Presented by Mervyn Conn, the event's name has been changed from the International Festival of Country Music to the name of the cigarette firm which is sponsoring the fest for the second year in a row.

Ten acts are appearing at the 14th annual event for the first time—Roy Orbison, Kris Kristofferson, Billy Swan, Mel Tillis, Terri Gibbs, Guy Clark, Porter Wagoner, Wendy Holcombe, Grandpa Jones and Jerry Foster.

Rounding out the lineup are Don Williams, Jerry Lee Lewis, Razy Bailey, Roy Clark, Marty Robbins, Kitty Wells, Jeannie C. Riley, Boxcar Willie, Jimmy C. Newman, Ronnie Prophet, George Hamilton IV, Lloyd Green, the Nashville Superpickers, Terry McMillan and the Dillards. Also appearing are English acts Lonnie Donnegan, Rose Marie and the Roxon Rd. Show.

For the first time, a gospel festival will be held in conjunction with the country extravaganza (Billboard, Oct. 31).

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Country Chart Fax

By ROBYN WELLS

For the third time this year, Hank Williams Jr. has "seen his name at the top of the page," to paraphrase a line from the most recent song to put him there, "All My Rowdy Friends Have Settled Down."

In fact, Williams' three chart-toppers this year—"Texas Women," "Dixie On My Mind" and "All My Rowdy Friends Have Settled Down"—outnumber all of his other No. 1 tunes scored over the previous years. The first song to crest the summit for Williams was "All For The Love Of Sunshine," which was released on MGM in 1980. "Eleven Roses" was his only other tune to hit the top, turning the trick in 1972 for MGM.

And Hank Jr.'s 1981 track record equals the best year his father experienced in terms of country toppers. In 1953, Hank Williams had three No. 1 tunes on the chart—"I'll Never Get Out Of This World Alive," "Kaw-Liga" and "Take These Chains From My Heart."

In addition to his singles success this year, Williams also currently has seven albums on the chart for the fourth week in a row, more albums on one label than any living solo artist has ever had on Billboard's Hot Country LPs chart since its inception in 1964. Here's the list, which makes up his entire Elektra/Curb catalog, and current chart position—"The Pressure Is On" (5), "Rowdy" (20), "Family Tradition" (24), "One Night Stand" (34), "Whiskey Bent And Hell Bound" (36), "The New South" (41), and "Habits Old And New" (47). Not too shabby!

The all-time leader on the album chart is Elvis Presley, who posthumously posted 12 LPs, all on the RCA label, in 1977. At the time of his death, Presley only had one album on the chart, "Moody Blue," which was in the third spot behind Waylon Jennings' "Ol' Waylon" and Willie Nelson's "To Lefty From Willie." The next week, "Moody Blue" catapulted to the top, a position it held for 10 weeks.

Meanwhile, the Presley catalog flooded the LP chart until an even dozen were represented for three weeks in 1977—"Moody Blue," "Welcome To My World," "Pure Gold," "Legendary Performer, Vol. I and II," "His Hand In Mine," "Today," "Presley Blvd.," "How Great Thou Art," "The Sun Sessions," "Live At Madison Square Garden" and "Elvis In Concert." The latter finally dethroned "Moody Blue" and ruled the chart for five weeks before being displaced by Linda Ronstadt's "Simple Dreams."

A 13th Presley album also charted in 1977—"Elvis Sings The Wonderful World Of Christmas." But by the time it made its appearance, "Presley Blvd.," "The Sun Sessions" and "Live At Madison Square Garden" had already fallen off the chart.

This week, three women in the top 10—Barbara Mandrell, Sylvia and Anne Murray—lose their stars in one fell swoop, and seemingly their chance to score a second No. 1 single this year. Murray has only managed to rack more than one chart-topper per year once. In 1979, she shot to the top three times—"I Just Fall In Love Again," "Shadows In The Moonlight" and "Broken Hearted Me." Mandrell has yet to manage more than one topper per year. And Sylvia scored her first No. 1 tune just this year.

Close to 20% of this week's chart is composed of efforts by groups or duets. Representing groups are the Oak Ridge Boys, Larry Gatlin and the Gatlin Brothers Band, Tompall and the Glaser Brothers, Alabama, the Statler Brothers, the Wright Brothers, Calamity Jane, the Super Grit Cowboy Band, Cedar Creek, Montana and Silver Creek. On the duet side are Emmylou Harris & Don Williams; the Bellamy Brothers; David Frizzell & Shelly West; the Kendalls; Jim Reeves & Patsy Cline; and Mel Street & Sandy Powell.

ACM's New Division

LOS ANGELES—The Academy of Country Music (ACM) has created a non-voting associate membership division for fans and non-industry people, thereby eliminating these groups from voting for the organization's annual Hat Awards.

\$10 is the annual fee for the associate membership division. Yearly dues for the general membership, which retains voting rights, is now \$20. Presently, no further applications are being accepted for general membership.

Billboard®

Survey For Week Ending 11/21/81

Hot Country LPs™

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	2	11	THESE NO GETTING OVER ME Ronnie Milsap, RCA AHL1 4060	40	42	134	GREATEST HITS ▲ Waylon Jennings, RCA AAL1-3378
	2	1	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	41	43	4	THE NEW SOUTH Hank Williams Jr., Elektra/Curb 5E 539
	3	3	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	42	46	106	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
	4	4	LIVE Barbara Mandrell, MCA 5243	43	45	14	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416
	5	5	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535	44	40	4	I'M A LADY Terri Gibbs, MCA 5255
	6	6	GREATEST HITS Willie Nelson, Columbia KC2 37542	45	53	3	WAITIN' FOR THE SUN TO SHINE Ricky Scaggs, Epic FE 37193
	7	7	STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532	★	NEW ENTRY		SONGS FOR THE MAMA THAT TRIED Merle Haggard, MCA 5250
	8	8	ESPECIALLY FOR YOU Don Williams, MCA 5210	47	29	9	HABITS OLD & NEW Hank Williams Jr., Elektra/Curb 6E 278
	9	9	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399	48	23	31	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528
	10	11	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438	49	54	5	MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257
	11	10	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty LOO 1108	50	59	185	STARDUST ▲ Willie Nelson, Columbia JC 35305
	12	13	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541	51	50	60	GREATEST HITS ▲ Anne Murray, Capitol SOO 12110
	13	14	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	★	NEW ENTRY		ONE TO ONE Ed Bruce, MCA 5188
★	19	3	GREATEST HITS Charley Pride, RCA AHL1 4151	52	38	29	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
	15	17	I AM WHAT I AM ● George Jones, Epic JE 36586	53	55	26	LOVIN' HER WAS EASIER Tompall and the Glaser Brothers, Elektra 5E 542
	16	18	GREATEST HITS ▲ Kenny Rogers, Liberty LOO 1072	54	47	4	FRAGILE, HANDLE WITH CARE Cristy Lane, Liberty LT 51112
	17	15	JUICE ● Juice Newton, Capitol ST 12136	55	61	4	MAKIN' FRIENDS Razzy Bailey, RCA AHL1 4026
	18	12	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108	★	NEW ENTRY		I JUST CAME HOME TO COUNT THE MEMORIES John Anderson, Warner Bros. BSK 3599
	19	21	TOWN & COUNTRY Ray Price, Dimension DL 5003	58	56	28	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol SOO 12144
	20	24	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	59	57	4	RODNEY CROWELL Rodney Crowell, Warner Brothers BSK 3587
★	21	16	TAKIN IT EASY Lacy J Dalton, Columbia FC 37327	60	62	17	ENCORE George Jones, Epic FE 37346
★	33	6	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464	61	49	17	RAINBOW STEW Merle Haggard, MCA 5216
	23	20	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	62	60	66	I BELIEVE IN YOU ▲ Don Williams, MCA 5133
	24	25	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194	63	67	31	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AAL1 3932
	25	26	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055	64	68	31	DRIFTER Sylvia, RCA AHL1 3986
	26	30	I'M COUNTRYFIED Mel McDaniel, Capitol ST 12116	65	70	54	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309
	27	27	GREATEST HITS ● Ronnie Milsap, RCA AAL1 3772	66	66	6	SLEEPING WITH YOUR MEMORY Janie Fricke, Columbia FC 37535
	28	22	MR. T Conway Twitty, MCA 5204	67	72	18	SHOULD I DO IT Tanya Tucker, MCA 5228
	29	35	WITH LOVE John Conlee, MCA	68	75	19	URBAN CHIPMUNK ● The Chipmunks, RCA AFL1 4027
	30	32	YEARS AGO The Statler Brothers, Mercury SRM 16002	69	74	5	OLD LOVES NEVER DIE Gene Watson, MCA 5241
	31	34	STRAIT COUNTRY George Strait, MCA 5248	70	64	8	HEART TO HEART Reba McEntire, Mercury SRM 16003
	32	31	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	71	65	71	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492
	33	36	HORIZON ▲ Eddie Rabbitt, Elektra 6E 276	72	51	14	MORE GOOD 'UNS Jerry Clower, MCA 5125
	34	39	ONE NIGHT STAND Hank Williams Jr., Elektra/Curb 5E 538	73	58	8	LETTIN' YOU IN ON A FEELIN' The Kendalls, Mercury SRM 16005
	35	37	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)	74	69	23	PLEASURE Dave Rowland & Sugar, Elektra 5E 525
	36	28	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E 237	75	71	36	SOMEWHERE OVER THE RAINBOW ● Willie Nelson, Columbia FC 36883
	37	41	BIG CITY Merle Haggard, Epic FE 37593				
★	48	3	DESPERATE DREAMS Eddy Raven, Elektra 5E 545				
	39	44	LIVE Hoyt Axton, Jeremiah 5002				

★ Stars are awarded to those products 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.)

Nashville Scene

By KIP KIRBY

Anybody watching a recent Sunday night edition of CBS-TV's "Entertainment This Week" caught an interesting exchange between Willie Nelson and one of the show's hosts. The interview apparently took place in Nashville when Willie was in town for DJ Week activities, and the conversation centered on his rumored new label. Sure enough, Nelson confirmed that he plans to revive Lone Star Records, and also mentioned that he and Waylon Jennings have been in the studio working on a new album together with producer Chips Moman (who built Willie's own recording studio in Austin this year).



When the interviewer asked Nelson what label he thought the LP would be released on, the singer winked broadly into the camera and replied, "I don't know exactly what has to be done before this thing gets released, but CBS and RCA being the nice folks they are, I'm sure it'll work out fine." Which means, no doubt, the Willie/Waylon project won't be out on Lone Star—but beyond that, it's anyone's guess how the labels' respective legal departments will arrange it.

Speaking of intriguing studio projects, Kenny Rogers is in the midst of one now. Rogers' next Liberty album will feature five different producers, each scheduled to do two cuts. Tapped for the occasion are Larry Butler, Brent Maher and Randy Goodrum (all based in Nashville), and Val Garay and Lionel Richie (in Los Angeles). Butler, of course, used to be Kenny's fulltime producer; Maher and Goodrum produce Dottie West; and Garay scored big this year with Kim Carnes. Richie produced Rogers' current album, "Share Your Love." According to Ken Kragen, the singer's manager, the project was Kenny's idea from the beginning. It definitely shows his desire to grow and expand musically, which in this case, doesn't appear to hurt his career one bit, as he continues to make friends at the top of both country and pop charts.

An update on the recently-reported Captain Midnight story in this column has a happy ending. Not only did WUSW-FM put the Captain back on the air, the station has made him its music director! Says a pleased Midnight, "All they told me was, 'Don't go overboard, and don't get berserk with the music.'" (So far as we can tell from occasional drive-time monitoring of the Captain's air shift, he hasn't.) Though he admits that nailing himself into the studio control room to protest what he viewed as WUSW's imminent fall into "formatization" may not have been right, Midnight still believes he made his point that way. Judging from the tremendous response his suspension drew from listeners and industry personnel, he does indeed seem to have accomplished his goal!

Paying tribute to one of its greats, the city of Nashville has renamed one of Music Row's streets "Roy Acuff Place." The street sign for the tiny two-block area bearing Acuff's name was unveiled at a special dedication ceremony by Nashville mayor Richard Fulton last week.

No doubt a new single which should be arriving on programmers' desks about now will stir up some controversy. The record's titled "Let's Give The King A Rest," and was cut by a young singer named Jimmy Angel, who has more than a passing resemblance himself to Presley and attended the same high school in Memphis. Angel's theory is that Elvis should be remembered for his music, not for the reported excesses which marred his later years. On the record, which was rush-pressed for release, are the Jordanaires and D.J. Fontana, original members of Presley's onstage retinue.

Opryland U.S.A. set its own attendance record this season when it totaled a hefty 2,249,992 visitors to the Nashville theme park. According to Opryland's manager, Julio Pierpaoli, music played a big part in this escalation; the park staged the Orange Bowl halftime show for New Year's Day 1981, and hosted an NBC network tv special called "Opryland's Night of Stars & Futurestars," two of which were featured on Tom Snyder's "Tomorrow" show last

week. (These "stars" were Diana Goodson and Mark Barnett.)

Gene Watson appears in 101 markets on "Country Top 20," singing, among other things, Hank Williams Jr.'s newest No. 1 hit, "All My Rowdy Friends."

Loretta Lynn just zips around the tv dial these days. To promote her forthcoming tv special, Loretta appeared on "Today," "Good Morning America" and the "Tomorrow" show within the space of two days. Her candor and charm appeared to win over the hosts of all three programs, especially Tom Snyder, who looked fascinated by Loretta's accounts of her "ESP" experiences and her reaction to the first three screenings she ever saw of "Coal Miner's Daughter." Speaking of Loretta, isn't she scheduled to

play L.A.'s Forum with Kenny Rogers on New Year's Eve?

We hear that Alabama got stuck in an elevator in Knoxville with 20 female fans not long ago—and that the elevator remained stuck for almost an hour.

Sylvia is a guest on "The Dean Martin Christmas Special" which will air in mid-December. ... A bit of trivia behind Joe Sun's first Elektra single, "Silent Night." Seems it was Sun's mother, visiting the singer from Minnesota, who supplied Joe with the second verse's words before he went into the studio to cut it. How did she have all the words? Why, in the church bulletin she just happened to have with her in her purse. ...

"Hee Haw" comedian Archie Campbell is now

writing an "advice column" for a Knoxville newspaper, in which he offers his insight into everything from marriage to the government. ... During a recent visit to Nashville, Slim Whitman dropped by the Grand Ole Opry to see his friend David Houston. ... Singer David Heavener showcased a two-nighter at the Lone Star not long ago. In Manhattan? Nope, in Louisville, Ky. This Lone Star has 500 seats. ...

To promote Helen Cornelius's new single, "Love Never Comes Easy," the singer visited the Nashville trades with personalized "Pick of the Litter" tote bags and T-shirts. That's not all, though: inside the tote bags were tiny kittens donated by a local pet shop as being the best of their litter. In a brief interview with Scene, Helen said that she has been writing all the

time: "In fact, I almost can't stop writing to do anything else these days." Since she is a fine songwriter on her own, expect more originals on her upcoming Elektra LP.

Just When You Thought You'd Seen Them All. ... comes another awards show. This one is called "International Country Music Awards Gala," and will be sponsored by Mick Lloyd, general manager of Little Giant Records (and the Music City Song Festival), and Ralph Murphy, president of Picalic Music in Nashville. No details have been set yet; stay tuned.

PolyGram Records in Nashville hosted a premiere of the film "The Pursuit Of D.B. Cooper." The film's soundtrack includes cuts by Waylon Jennings, Jessi Colter, the Marshall Tucker Band and Rita Coolidge.

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Young Movie

NASHVILLE—MCA artist Faron Young will be featured in a singing and speaking role in the movie "Country Crossover," based on the life of country-rock singer Buddy Knox. Filmed in Dallas, the project is set for a January release.

NOVEMBER 21, 1981, BILLBOARD

FOR SELECTAVISION

RCA Pacts Welch

• Continued from page 1

utilize some material in a promotional vein for Welch's new RCA LP.

According to Welch's attorney Mickey Shapiro, who's been instrumental in helping share the arrangement, a videocassette of the concert will also surface next year. Details of that will follow.

According to Chuck Mitchell, director, special programs, RCA SelectaVision, the Welch disk signals the first of a series of original music projects.

The firm, from the outset, has maintained that music will play a continually more important programming role for its software catalog.

At present, the SelectaVision catalog features a number of music programs, all material, however, that was licensed elsewhere. They include such titles as Blondie's "Eat To The Beat," "Elton John In Russia," a Grateful Dead concert, a Fleetwood Mac documentary and concert, a Paul Simon concert, and the movies "Gimme Shelter" (with the Rolling Stones) and film director Martin Scorsese's "The Last Waltz" (with the Band).

Mitchell points out that RCA has

at least 10 other music videodisk projects which are being examined now "in a serious way." Music video projects, he adds, will not just be taped concerts but will move into conceptual as well as other approaches.

"A lot depends on the artist," observes Mitchell, "and what their particular creative needs are. Some are interested in concerts while others tend to be more inclined in the abstract or conceptual area."

Mitchell confirms that because of the obvious relationship between RCA Records and RCA SelectaVision, major RCA artists are involved in music videodisk discussions. But the giant software firm is anxious to talk to other artists as well.

The participation by Fleetwood and Nicks in Welch's video isn't the first time members of Fleetwood Mac have given the group's former guitarist a solo career boost. Fleetwood was drummer on "Sentimental Lady," a top 10 hit for Welch four years ago, which was co-produced by Lindsey Buckingham and Christine McVie (with John Carter). It was Welch's biggest hit on Capitol, and spurred his "French Kiss" LP to platinum.

'WE'LL SEND CUSTOMERS ELSEWHERE'

California's Posh Nickelodeon Nixes Warner Video Rental Plan

By BETH JACQUES

LOS ANGELES—When Warner Home Video launches its rental plan in the Los Angeles area in the new year, it's going to be without state-of-the-art video/audio retail outlet Nickelodeon.

Both WHV and RCA Distributing think the operation—snug in its posh Century City mall location adjacent to Beverly Hills—is a showcase. WHV has even cut training films on the premises.

"Warners is one of the best companies to deal with, but we're totally disappointed," says co-owner Russ Berens, who would like to see a WHV rethink on the policy.

"It's not good business and it's not going to work—at least not in this store. We're not going to participate. We'll have to send customers someplace else."

This is biting the bullet for a retail showpiece which prides itself on keeping complete stocks of every available title. At a time when other retailers hold perhaps 10 videodisk titles, Nickelodeon is in stock with every title available in both CED and LaserVision formats.

"We're never sold out," Berens said, citing stock of up to ten VHS and seven Beta units of every videocassette available, with the exception of some X-rated product. Major hit titles are backed with 25 to 50 pieces on open floor display; a special-order service fills in temporarily non-available items.

Nickelodeon now holds "at least six" copies of everything in the Warner Home Video catalog—some 120 titles. The shop will sell them off and opt out of the rental scheme.

Stores currently stocking WHV material have the option of returning videotapes—which they have bought and paid for, Berens stresses—to the company for rental repackaging. After free use of the product for six months, the tape will be returned again for destruction. While there are indications policy may soften, current thinking will not allow WHV product to rent and sell simultaneously. Currently product will not be shipped for sale after the rental policy comes to an area.

"Warners hasn't listened to feedback at street level," Berens claims. "The plan isn't profitable for retailers and it gives the customer no way to own a tape legally." Furthermore, Berens says, it gives a shot in the arm to bootleggers and pirates. Ultimately the scheme may even prove unprofitable for WHV.

According to Nickelodeon in-house figures, holding a rental stock of two VHS and one Beta tape (the minimum needed for customer service. VHS outsells Beta at the outlet two to one) for just 50 titles cherry-picked from the current 100 plus catalog would cost the store \$34,320.00 per year.

"You know better than that," Berens said.

He derived the figures from a lowest-earned-price to WHV of \$4.40 per week (minimum six week use) and a rental income of \$3.50/\$4 per day. Warners posits a \$5 per day rental ("Not around here," Berens said) and a turnover twice a week per title.

Berens and store manager Jeremy Kennedy—who turns all merchandise at least six times per year—think those rental estimates are optimistic.

Only the biggest hits rent quickly, and then only in the first weeks of re-

lease. The market then cools, waiting for the title to come up on network or cable. Berens and Kennedy also maintain that many titles simply don't rent at all. As for classic tapes, customers want to own them.

Berens also thinks the 10:1 rental/sales split on which WHV has based its thinking is deceptive. Nickelodeon has rented just three Warner titles in the five months they have offered a rental service.

"You take Dumbo," Berens said. "That's a monster hit and you rent that perhaps four times a month. Maybe I can rent 'Superman II' in the first week it's available.

"You have to rent 10 tapes to make the same volume as selling one," Berens added. And while rental figures look like all profit compared to the costs of carrying inventory, Berens "guarantees" he can't make the same money—around \$16 on a \$50 list tape. Rentals also add "10 times the bookkeeping and 100 times the aggravation."

Video sales accommodate a markup of between 30%-33%. The retail volume of Nickelodeon's video department was more than \$2 million in the last 12 months. Berens estimates rental income would bring in only a fraction of that sum, perhaps 1%.

"It's not profitable for us," he said. "It's also a license to steal."

WHV requires a \$100 a minimum deposit, collected by the retail outlet. The retail outlet can ask for more, to further indemnify itself against theft.

"Money is no deterrent," says Berens. "It doesn't matter if you're from Weedpatch, Calif. or Mexico City, if someone wants a first-run, high quality print of a non-available title like 'Alice In Wonderland' compared to a competitively-priced bootleg, what's he going to do?" Berens queried. "He's going to walk with the tape—and I'm not going to lose goodwill by accusing customers of stealing."

Nickelodeon has lost three copies of "Alice In Wonderland" and 8 to 10 copies of "Dumbo." Both are in the Walt Disney rental-only catalog. Disney offers separate inventories of titles for either sale or rent under separate agreements, with the exception of "Alice In Wonderland" and "Dumbo," which are rental-only items.

Berens says rental-only also encourages piracy.

"What's anyone who wants to own a tape going to do? He'll split the rental cost with a friend with a videocassette recorder and buy a blank tape and a couple of leads."

Seven days after "Superman II" was released on a rental-only basis by WHV in Texas, Berens was offered a duplicate master. The day after the Texas shipment, bootlegs were on sale in San Francisco.

"I haven't been offered a bootleg of 'Superman I' since it became legal," said Berens, who turns away so many under-the-counter deals the FBI uses the store to take the temperature of the counterfeit, piracy and copyright infringement industries. The government agency buys regular stocks of tapes.

Berens feels WHV is entitled to a fair bite of the video rental cherry, but he argues the 10:1 ratio is unrealistic and counterproductive.

Although the company has said it intends to bypass video retailers in

favor of opening up the mass market, Berens claims they will lose "major dollars."

Nickelodeon—with strong ties to the distribution industry via former distribution deals and now major shareholdings in the publicly-held distribution/manufacturing firm King of Video in Las Vegas—claims the WHV plan has failed to garner broad-based distribution support.

"Put it this way," said Berens. "I don't know any distribution companies who are going in." WHV will also be turning away its percentage of Nickelodeon's quarter-million dollar dealer sales.

"Let them have a fair crack at the market by all means," Berens concluded. "But let them give people a choice. Give the seller a fair financial shake. Give the customer a chance to own the tape legally."

Berens favors a sliding surcharge scheme like Paramount's where a flat fee is tagged on to dealer price and then passed on to customers who purchase. A secondary scheme is initial release as a rental-only title and then rapid movement into a sales-or-rent category.

Since Nickelodeon opened in 1978 as an upmarket audio store with a video emphasis, one rack of all the then-available videocassettes has expanded into 3985 feet of open-display racked videodisks and videotapes.

The store also stocks loss-leader video hardware—which Berens compares to Gillette selling razors as well as blades—full-line accessories, blank tape and video games.

The store carries nearly every legal prerecorded videotape title and every title available on videodisk. For the booming tourist trade, a complete selection of PAL-format material is stocked.

Special-order service is available, although not on certain X-rated titles. With the September dismissal of a case initiated a year ago by the LAPD following a request for a special order, Nickelodeon now screens all X material and will not stock some specific items.

Berens says restricted material does a steady 5% business, and while he has no plans to cut back, it has been surpassed by the boom in other areas.

He now calculates that video software accounts for 55% of Nickelodeon's annual money take, with the other 45% going to audio, including hardware, accessories and games.

Total take for the last 12 months was close to 3 million, exclusive of the company's export-only wholesale division Video One-Stop. Berens cites September figures totaling

(Continued on page 73)

\$7 Mil Lent For Sony U.K. Factory

LONDON—The European Economic Community has agreed to a \$7 million loan towards construction of the Sony factory in Bridgend which will assemble television tubes, despite protests from the French, who claimed aid would assist the invasion of Europe by foreign business.

The British argument that the loan would help create employment—120 jobs at Bridgend—was accepted, but EEC ministers are to re-examine the question of financial support to non-EEC companies.



LOOKING FOR TROUBLE: Jerry Watson has directed the "Trouble" and "It Was I" videos for Lindsey Buckingham. The former video features six guitarists and six drummers. Those included are Mick Fleetwood, Bob Welch, Walter Egan among others. Produced by Gowers, Fields & Flattery for Elektra Records, the videos were shot in Los Angeles. Also for Gowers, Fields & Flattery, Russell Mulcahy has shot the "Tonight I'm Yours" and "Young Turks" videos for Rod Stewart. The former was shot at a swimming pool at the Sunset Marquis hotel in Hollywood while "Young Turks" was filmed on the streets of Hollywood. Kenny Ortega provides the choreography for "Young Turks." The video firm is also doing the new Kiss tracks, "World Without Heroes" and "I" from the album, "Music From The Elder." Bruce Gowers is directing in New York.

* * *

PEPPERMINT VIDEO: John Richard Productions in New York begins taping next month for "Live At The Peppermint Lounge" for the USA Cable Network. The show, hitting the air in January, will be part of the "Night Flight" package and feature whatever acts are playing at the venue. According to Richard, the talent involved will be new music acts along the lines of Siouxsie & the Banshees or the Bush Tetras.

* * *

GATLIN TAPE—Larry Gatlin & the Gatlin Brothers Band recently completed a video for CBS Records with "What Are We Doin' Lonesome?" Working on the project were senior director/cinematographer Marc Ball and chief editor Terry Climer, producer Kitty Moon and art/lighting director Wendell Davis. It was shot at the Tennessee Performing Arts Center in Nashville by Scene Three of Nashville.

* * *

STRAY VIDEO: Arista act Barry Manilow and Arista U.K. rockabilly band the Stray Cats are the subject of two new videos directed by Brian Grant for Millaney-Grant Productions. For Manilow, the songs chosen are "Let's Hang On" and "The Old Songs." Both were shot in Los Angeles though the former utilized one of Southern California's trademarks: a drive-in theatre. Though the Stray Cats are New York-bred and London-based, the live video of their "Little Miss Prissy" song was recorded at Los Angeles' Roxy a few weeks back.

* * *

Music Monitor welcomes submissions from record companies, video producers and management firms regarding artists' current video activities. Please include the artists' name, songs to be recorded, producer, director, studio and for which purpose the video is intended.

Send items to Music Monitor, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Canadian WEA To Try Rental Program In Different Areas

TORONTO—WEA Music of Canada is rolling out its video rental program in stages, starting in the province of British Columbia this month and backing the program with an ad campaign promoting the appeal of renting feature movies.

According to company president Ken Middleton, the rental system should be national in scope by the spring of 1982.

The program offers dealers a minimum lease of the videocassettes for one week for a maximum of six with a descending rate structure applicable on the latter. Forty-eight new titles are being released in conjunction with the program in B.C., bringing WEA's video catalog to a total of 104 separate titles.

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- 47 Juke box operators
- 48 Exporters and importers of records, tapes and video

Radio Personnel

- 50 Programmers, Music Directors, General Managers
- 51 Air personalities
- 52 Discos
- 53 Disco owners, managers, DJs
- 54 Disco manufacturers of light and sound
- 55 Television station personnel

Manufacturers

- 60 Record companies, independent producers, independent promotion companies
- 61 Pressing plants, manufacturers of software, hardware and/or pro equipment
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- 63 Motion picture industry personnel

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- 74 Concert promoters, impresarios
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Journalists, Public Relations

- 95 Writers and reviewers, photographers, newspaper and magazine personnel
- 96 Public relations organizations
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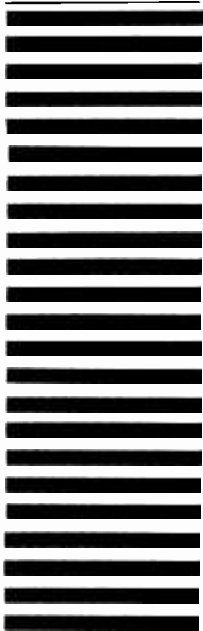
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California Outlet Rejects Warner Video Rental Plan

• Continued from page 72

16,000 units in stock. Video items came to just 3,000 units, indicating that 20% of unit sales accounted for close to 55% of sales volume.

Overall policy for the shop—which is said to be the largest single video store with the most comprehensive stock in America—is set by owners Russ Berens, Bill Cohn and Martin Berens. The trio also owns and operate two other retail outlets in Century City, the gift and novelty shops Heaven and Bijou. Financial operations are handled by Hillary Berens, a co-owner.

Parent company of all three outlets is Good Vibrations, Inc., which also owns export wholesaler Video One-Stop and holds major shareholding in King of Video. Las Vegas.

Nickelodeon also operates a vigorous mail-order service for personal customers, numbering many clients among the rich and famous who order three-per-title on release. Largest cash sale off the street to date totalled \$13,000, while single sale takes of \$1,000 are not unusual.

Nickelodeon purchases most of its product direct from manufacturers, including Disney, MCA, Nostalgia Merchant and King of Video. Product such as CBS/MGM and Paramount only available from distributors comes from Herb Fisher's Major Video Concepts, Glen Halverston's Video Products Distributors and Noel Gimbel's Sound/Video Unlimited.

Aggressive sales policies include active monthly mailing lists, weekly advertising in local papers, magazines and TV supplements and a well-trained staff. Video buyer Chaz Austin is responsible both for merchandising and insuring stock. Overseas customers are sent release information via in-store telex.

A recent joint promotion effort between Nickelodeon and the Michael Nesmith-owned Pacific Arts video record label utilized a 48-foot billboard on Sunset Blvd. to break Nesmith's new video feature "Elephant Parts."

Based on a concept of "tempting" the customer—Berens learned his merchandising in a 52-outlet retail fashion chain—the shop highlights the "tastiness" of the product.

No promo material distracts the eye from album and tape artwork, which the open cases and step-racked bins have been custom-designed to display. All titles are filled, usually with multiple copies.

The shop itself is dim and cleverly back-lit to highlight displays. Free-floating purple neon identification signs mark sections, with a giant 6-foot Advent video screen high on the back wall pulling patrons in and through the store.

Window displays are constantly updated. Four video preview screens linked to a hardware display at the entrance of the store also tempt traffic in off the street. The screens can also be used to demonstrate video games.

Aside from "participatory promos"—a recent Devo special funded by the label put funny hats on the staff and sold out 50 videotapes—no record or video company promo displays are used inside the store.

Nickelodeon offers free delivery anywhere in the world, with no minimum order. They are accommodating on hardware installation and help with return on warranty, although they offer no after-sales service as such.

With a three-million p.a. retail operation Berens, a veteran of chain stores, resists efforts to expand.

"How much money do you need?" he asked, adding that he did not want to dissipate the focus or personal service feature of the store.

Berens also refuses to eliminate

his audio section, which carries hits, local faves and catalogs of rock standard artists like the Rolling Stones. The audio section completes Berens' vision of a full-service store.

It also brings in a million a year.

"You don't throw away something that pays the rent," said Berens, regretting that he can't see his way to participating in the WHV scheme. "I

wonder what the industry is going to say now," he mused. "Nickelodeon is everything a video showcase store should be—except it can't stock Warner product!"

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VIDEO RETAIL SURVEY

Feature Films Are Most Popular

By ROSE CLAYTON

MEMPHIS—Science fiction is hot; x-rated films are not. Whatever sells in movies—horror, blood and guts, and sex—sells in video. That is the picture according to dealers from Michigan to Louisiana.

They describe the major buyer in video sales and rentals as males between the ages of 18 and 25. Hardware buyers are also predominately male from 25 years of age to the mid '40s and generally professionals.

In the past year, however, the number of women purchasing tapes has increased significantly as they are beginning to realize that video offers more than sports viewing.

More Betas are reportedly being sold because clients feel that Betas now have more features than VHS, such as portability. The situation is expected to swing back as VHS incorporates additional features.

Since recorders have become less expensive, video has expanded into a lower-income bracket. How that has influenced the subject matter of the software being sold is uncertain.

Retailers it seems, are still cautious about entering the market. As Joe Bressi, vice president in charge of sales for Stark puts it: "About 80% of Camelot's 125 stores have some representation in video, but they are difficult to sell because of price. We are in the wrong end of it. We are trying to sell."

Gary Reichel, software buyer for Thomas Film Entertainment in Royal Oaks, Mi., says its ratio of sales is 7 to 3 rentals.

"Most people buy a major motion picture when they get a machine to

justify the cost of the set," Reichel says. "They will also buy an x-rated film so they will have one in their collection. Reichel adds that musical product like Blondie's "Eat To The Beat" are difficult to sell even though they are excellent product because they are geared towards a special market, a younger market, that does not have machines.

Reichel says that videodisks are selling well, but that they have a defective rate of 25-30%. "People give up," he says, "when they have problems." Videodisks definitely need to be improved if they are to be a viable product, dealers agree.

Pat Cole, buyer for Video Trend in Farmington, Mi., says they are having a difficult time selling the laserdisks because the market is so limited. As a wholesaler, Video Trend's largest business is in feature films, primarily science fiction, with horror being bigger than it was last year.

Cole says that although Video Trend sells adult movies, they do not advertise that they sell them. "The retailers call us," she says.

Gary Bryant of Chicago's Video Forum says one thing that he feels is hurting the industry is retailers holding back from videodisks.

"There is such a lack of merchandising," Bryant says. "Most people handling video are just selling the box. I'm a communications major with a degree in broadcasting. It's always been an avocation with me. I enjoy showing people what they can do to entertain themselves at home."

According to Bryant. "The time

shift is one of the biggest hot buttons in sells. We like to sell customers how they can tape something they would be missing and view it later.

"We have a sales staff," Bryant continues, "and before people take their machine out of the store, we show them how to use it. This serves two benefits: If it's defective, we know it out of the box; and, they know how to use it and are better satisfied with it."

Reichel thinks that another factor that would improve sales that is being neglected is the growth potential of video in the collector's market. He feels if the idea of collecting is presented properly, it would greatly aid sales. He comments that "Superman II" is a collectible title and "we have sold hundreds of it."

Some dealers also feel that more emphasis could be placed on using video as an educational tool, like having a dancer tape a segment to study a move, or a producer capturing a set for reproduction.

As far as promotion goes, Delores Southern of Irving's Film and Video in Baton Rouge, La., sums up the feeling of many dealers: "The only thing that really works for us is half-price sales."

As for the future of video, it is generally agreed that the major growth will be in the rental area.

Reichel says, "The Warner Bros. situation very much disturbs me. Dealers who have supported Warner Bros. all along are being penalized because they have a good inventory and they have to surrender that inventory to them. I find this appalling.

"If we have a \$20,000 investment," he explains, "it's something we have bought and paid for. It's very favorable to the people who are just going into business. It's stacked against the dealer.

"In actuality," Reichel continues, "any customer, who has half a brain and wants to, can copy. They don't really want to take the time to do that. They want a first generation copy."

The major concern of everyone interviewed, however, seems to be pricing. "I think there is a point where people just rebel," says Reichel. "The more they raise the prices, the more they are putting all companies into an aggressive rental situation."

ITA SEMINAR FIXES FOCUS

LOS ANGELES—Sales vs. rental in the home video market will be a prime focus of the ITA's "Home Video Programming—1981" seminar slated for Nov. 17-19 at New York's Marriott-Essex House.

A full afternoon of panel discussions—with programming executives, tape manufacturers, duplicators, distributors and dealers participating—will be devoted to the issue, according to Henry Brief, the ITA's executive director.

Dolby Process For 'Hard Day's Night'

LOS ANGELES—The Beatles' "A Hard Day's Night," returns to the silver screen—but with a newly recorded soundtrack utilizing Dolby noise reduction.

Universal Pictures will release the film next spring in domestic and Canadian markets.

Billboard®

Survey For Week Ending 11/21/81

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	1	5	THE BLUE LAGOON	Columbia Pictures 10025E
2	3	5	ENDLESS LOVE	MCA 77001
3	4	5	STIR CRAZY	Columbia Pictures 10248E
4	5	13	RAGING BULL	United Artists, Magnetic Video 4523
5	2	8	THE JAZZ SINGER	Paramount Pictures, Paramount Home Video 2305
6	8	9	DRESSED TO KILL	Warner Bros. Inc./Warner Home Video 26008
7	14	4	THE COMPETITION	Columbia Pictures 10124E
8	6	24	ORDINARY PEOPLE (ITA)	Paramount Pictures, Paramount Home Video 8964
9	9	8	BUSTIN' LOOSE	Universal City Studios, MCA Dist. Corp. 77002
10	16	3	FRIDAY THE 13TH II	Paramount Pictures, Paramount Home Video 1457
11	7	13	NIGHTHAWKS	Universal City Studios Inc., MCA Dist. Corp. 71000
12	15	4	HAPPY BIRTHDAY TO ME	Columbia Pictures 10595
13	10	41	AIRPLANE (ITA)	Paramount Pictures, Paramount Home Video 1305
14	12	13	TESS	Columbia Pictures 10543
15	29	3	SEEMS LIKE OLD TIMES	Columbia Pictures 10475E
16	18	15	CASABLANCA	United Artists, Magnetic Video 4514
17	21	3	HALLOWEEN	Media Home Entertainment M131
18	25	19	BLACK STALLION (ITA)	United Artists, Magnetic Video 4503
19	13	24	ELEPHANT MAN (ITA)	Paramount Pictures, Paramount Home Video 1347
20	28	2	ATLANTIC CITY	Paramount Pictures, Paramount Home Video-1460
21	NEW ENTRY		THE THIEF	Magnetic Video 4550
22	NEW ENTRY		KRAMER VS. KRAMER	Columbia Pictures 10355
23	31	36	9 TO 5 (ITA)	20th Century-Fox Films, Magnetic Video 1099
24	11	18	AND JUSTICE FOR ALL	Columbia Pictures 10015
25	30	2	MEATBALLS	Paramount Pictures, Paramount Home Video-1324
26	19	5	ELECTRIC BLUE I	Kenyon Video 001
27	NEW ENTRY		THE POSTMAN ALWAYS RINGS TWICE	CBS 700077
28	33	2	THE FAN	Paramount Pictures, Paramount Home Video-1469
29	NEW ENTRY		BANANAS	Magnetic Video 4555
30	NEW ENTRY		THE LEGEND OF THE LONE RANGER	Magnetic Video 9034
31	38	13	ANNIE HALL	United Artists, Magnetic Video 4518
32	NEW ENTRY		THE GOODBYE GIRL	CBS 700069
33	40	19	LA CAGE AUX FOLLES	United Artists, Magnetic Video 4506
34	NEW ENTRY		THE MALTESE FALCON	Magnetic Video 4530
35	22	10	WHOLLY MOSES	Columbia Pictures 10587
36	34	38	FAME (ITA)	MGM/CBS Home Video M70027
37	26	9	LOVE AT FIRST BITE	Warner Bros. Inc./Warner Home Video 26009
38	NEW ENTRY		USED CARS	Columbia Pictures 10557
39	17	24	POPEYE (ITA)	Paramount Pictures, Paramount Home Video 1171
40	35	30	SOMEWHERE IN TIME	Universal City Studios Inc., MCA Distributing Corporation 66024

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'PICTURE MUSIC'

20 Tracks In EMI Video

LONDON—EMI Music Video is next month releasing a 20-track compilation video package, "Picture Music."

It features mainly titles from EMI acts, but with licensed repertoire added. Acts involved include Duran Duran, Classix Nouveaux, Tubes, Thomas Dolby, Genesis, Peter Gabriel, Depeche Mode, Bad Manners, Hazel O'Connor and Freeze.

Out from EMI Music Video at the end of November is the Olivia Newton-John video, "Physical." Now the company has seven music video releases, other featured artists including Cliff Richard, from Maiden and Kate Bush.

Says Geoff Kempin, manager of EMI Records video projects division: "What we're doing is emphasizing as forcefully as we can the significant role that music videos have to play in the video market."

The company mounted, a few weeks back, a \$700,000 television advertising campaign for a multimedia project by Queen, including the videocassette "Queen's Greatest Flix," plus a "Greatest Hits" album and cassette and a book "Queen's Greatest Pix."

Now EMI Music Video has signed for worldwide rights to the "Greatest Flix" video, following its withdrawal from Warner Home Video (Billboard, Oct. 31).

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Spotlight

MAHLER: SYMPHONY NO. 1, "TITAN"—St. Louis Symphony, Slatkin, Telarc DG10066, distributed by Audio-Technica, \$17.98.

Telarc's dedication to capturing the orchestra's actual concert sound is well-known, and this is one more prime example. Other orchestral recording round off the edges of the frequency spectrum or limit the full dynamic scope, but Telarc's engineering is uncompromising and the three-microphone technique is skillfully used to create the presence of an actual symphonic group—not an artificially concocted sound. Mahler's dazzling display of orchestra virtuosity, which burst forth gloriously in the last movement (side two), permits the recording's brilliance to be fully appreciated. Slatkin, though still a young conductor, delivers a mature, convincing, reading, quite as effective as recordings by some of the most famous podium figures. In short, another disk that sets standards for today's utmost fidelity.

TCHAIKOVSKY: SYMPHONY NO. 6, "PATHETIQUE"—London Philharmonic, Batiz, Varese-Sarabande VCDM 1000Q140, distributed by Discwasher, \$15.

This is far from the realistic orchestra picture of the Telarc reviewed above. The multiple microphone technique has begun to disembody the orchestra's sound, and there is softening of the bass' full impact. That is, however, to judge the digital disk by the highest standards. By conventional standards these are potent sonics, impressive in depth. Mexican conductor Batiz gets a fiery performance, most notable exciting in the march movement (band two, cut one).

Bose Bows Mass. Arm

NEW YORK—Bose Corp. of Framingham, Mass. will open a new plant in Hopkinton, Mass. to manufacture electronics products. Production there will start in the first quarter of 1982.

The company has indicated that several "totally new" products for Bose will be manufactured at the site. Additionally, production currently performed in Puerto Rico will now be moved to Massachusetts.

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DIGITAL TRIO—At the recent Audio Engineering Society convention in New York, manufacturers of digital equipment—both professional and consumer—met to demonstrate their wares. Shown are, from left, Lou Dollenger, sales manager of Mitsubishi's PCM division, with the X-80 two-track digital



recorder; Nobuaki Takahashi, staff engineer and project manager of JVC's research laboratory, with the AHD player and decoder; and Rick Plushner, national sales manager of Sony's digital audio division, with a copy of the Compact Disk version of the Bee Gees' "Living Eyes" and a CD player.



CONSUMER PLAYERS SHOWN Digital Closer To Market

By LAURA FOTI

NEW YORK—Two firms, Sony and JVC, used the recent AES convention to demonstrate their consumer digital audio players, and a third firm, Soundstream, made an announcement about a player of its own. These developments underscore the fact that the format battle is still far from over, despite U.S. market introductions less than two years away.

JVC held an impressive demonstration of its AHD (Audio High Density) disk and PCM cassette.

The first public demonstration in this country of an AHD disk brought home some of the format's advantages. For one, it is compatible with JVC's VHD video technology, meaning both videodisks and audio disks can be played on the same machine. In addition, the AHD disk has four channels, three of music and one a digital video still picture that can be displayed on the user's television.

The disadvantages of the AHD system, however, are its higher hardware cost and the fact that it is not portable and therefore cannot be used in car stereo or Walkman-type units.

For portability, JVC displayed its new PCM Compact cassette, player/recorder recently shown in Japan. This unit, which is not compatible with analog cassette decks or prerecorded tapes, uses a metal tape with a high coercive force. The format was designed with mass production of prerecorded tapes in mind.

DRC/Soundstream announced at AES that a laboratory prototype of

its fixed-record digital audio player had played high-fidelity music. The prototype, not on display at the convention, used a low-power laser beam to scan a fixed glass plate with 20 minutes of music on it. Later production models will use photographic film instead of glass.

Since the announcement, representatives of two major Japanese electronics firms have gone to Salt Lake City to meet with Dr. Thomas Stockham, developer of the system. Anthony LaPine, chief executive officer of DRC, claims his company has been holding preliminary discussions with foreign and domestic companies regarding possible joint development of the product and technology.

Sony's Rick Plushner, national sales manager of the digital audio division, believes the Compact Disc demonstration excited studio owners in attendance at AES. "You're seeing a coming of age of digital at this show," he said. "We've come a long way in three years—there's now a great acceptance of the technology."

And Sony deputy general manager Toshi Doi expressed his belief in digital as a way of helping the music industry in general. "My real intention is not only Sony's business," he said. "But we'd like to recreate the music industry (through technology)."

Doi believes "consumers are willing to pay a lot of money if we can give them something attractive. I'd like to invite everyone to help make the industry active again."

JBL California Speakers Vying For Consumer \$\$

NEW YORK—JBL's home-grown speakers (made in California) are battling with other goods and services for the consumer's discretionary dollars, but president Jerry Kalov is convinced the company's June reassessment of its dealer network and reduction of its production costs will keep it viable.

"The problem," says Kalov, "is that our industry has serious confusion and attitudinal problems. The '70s were a time of overdistribution and now it's time to shake out. That's the period we're in."

Vice president of marketing and sales Stewart Greenberg looks for

changes in the '80s: "This is a time of brand-name awareness," he says, "as evidenced by the fact that the private-label people aren't doing well."

Greenberg speaks out against the one-brand audio system from both a quality and profit point of view. "Mixed brand systems, with the focus on speakers, benefit not only JBL but the customer and the dealers as well."

The latest JBL advertising campaign, for its lower priced Radiance Series, is called "Lead Your System To Greatness."

AES Honors 10 Members

NEW YORK—The Audio Engineering Society has presented awards and fellowships to 10 members.

Fellowships were awarded to Paul Buff of Valley People for his contribution to recording studio peripheral equipment; to David Harrison of Harrison Systems for contributions to the concept and design of the modern modular recording studio console; to Wayne Hectrich for contributions in broadcast electronics; to Tomlinson Holman for contributions to amplifier design; and to Harold F. Mosier Jr. for contributions in transducer design.

In addition, a posthumous fellowship was awarded to Julius

Fudderman for his contributions to high fidelity vacuum tube amplifier design. The award was accepted by his sister.

The AES Board of Governors presented an award to Timothy A. Cole for his chairmanship of the 64th convention.

William L. Robinson received an honorary membership for his technical leadership and pioneering in the fields of broadcast and recording operations.

Derek Tilsley received a bronze medal for his distinguished service to the society, and Arthur C. Keller was awarded a gold medal in recognition of his pioneering work in stereophonic sound recording.

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Digital, Computerized Products Showcased At AES

By LAURA FOTI

NEW YORK—The recent Audio Engineering Society convention may have been the last held in New

York, but the show's organizers certainly went out with a bang. As usual, there were long lines for the elevators and crowded listening rooms, belying the economic atmos-

phere within which studios are operating.

Besides digital equipment shown by a number of manufacturers, plenty of monitors, consoles and

other products were displayed. One trend was toward automation and computerization, as illustrated by Sound Workshop's introduction of Diskmix, an automated storage sys-

tem, and a package from retailer Harvey Sound of a total computerized studio.

Gene Perry, manager of the pro division of Harvey, explains, "This is a prototype of a total studio control package. We're in the process of designing a computer package to control all studio operations from a single memory bank." Harvey makes the system; the retail outfit has a large computer division.

"We came to realize the technology was there for a package like this," says Perry. "We now want to get a feel for what people want." In addition to a demonstration, there was a questionnaire at Harvey's exhibit. The system is expected by the first of the year. "It will cost less than a whole series of individually dedicated computers," Perry says.

The Diskmix system from Sound Workshop of Hauppauge, N.Y. will be available in the first quarter of 1982 at an estimated price of \$18,500. It interfaces with existing automation systems and was designed to serve as an alternative to more expensive upgrades.

Mixes are stored on disks and can then be combined off-line, so that a new mix can be created on disk without destroying the original mixes. Mixes will be linked back to the multitrack master tape in real time via SMPTE time code. Sound Workshop sales manager Emil Handke says there are "many options" for software, both available from the company and self-written.

Panasonic's Pro Audio Division had a number of new products at AES, including the WR8724 24x4x2x1 sound reinforcement board. There are also truncated, but expandable, versions. In addition, Panasonic showed a theater mixer, Model WR8918, with 18 inputs, and a Recording Localization Processor (RLP), a four-chasing system.

Through phasing and reverberation techniques, phantom sound fields are created by the RLP so it appears there are speakers to the left and right of the listener as well as in front. The product would be used after mixdown into stereo so there would be no adjustment for the listener at home to make.

Sansui showed a new turntable at the Waldorf: the XR-Q7. This model has a new method of reducing direct-drive motor vibration that was the subject of a paper delivered by company engineers.

Shure Bros. emphasized its new mixers and displayed its 711 speaker and SM85 condenser mic.

Five Fired By Heider

LOS ANGELES—Five key employees of Wally Heider Recording arrived at the studio last week and learned they had been terminated by the company's owner, Janna Feliciano.

The sacks came following the sudden resignations of Terry Stark, sales manager; Peter Butt, chief engineer; Scott Carlson, room manager; Sandy Perkins, chief accountant, and Marc Davis, studio manager.

Those who were axed include Phil MacConnell, remote recording manager; Sherman Keene, electronics maintenance; Joe Rifichi, room manager; David Thueson, head of computer accounting, and Feliciano's executive secretary, Deborah Zinszer.

A departing employee reported the entire Heider operation is undergoing "a total reorganization." It is one of the busiest recording studios on the West Coast.

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- 30Hz to 4kHz Frequency Range (maximum recommended crossover, 800Hz)

The new JA3881 is an excellent choice for use in stage monitors, keyboard speaker systems, or for 2-way systems. Its flexible suspension and lightweight edgewound aluminum coil give a usable frequency response of 40Hz to 5kHz.

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High frequency compression driver: JA6681B

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capacity, the JA6681B compression driver makes an excellent mid to high frequency reproducer for use in 2- or 3-way full-range, high-level sound reinforcement or monitor speaker systems. Its unique S-shaped beryllium/copper diaphragm suspension system and precision construction ensure long life.

- 145dB SPL reference sensitivity, 1 watt, using 1 inch plane wave tube
- 108dB SPL at 1 meter, 1 watt (using Yamaha H1230 horn)
- Nominal 800Hz-12kHz, usable down to 500Hz

Combination high frequency horn & driver: JA4280B/H1400 This high frequency reproducer's versatility enables it to be used as the mid and high frequency reproducer in a full-range stage monitor, keyboard monitor, or general sound reinforcement system.

- 90° H x 40° V dispersion
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Compression tweeter: JA4281B This new tweeter is a high-sensitivity, integral horn/driver unit designed to handle the uppermost portion of the frequency spectrum. It is an excellent super-tweeter for use in 3-way or 4-way full-range, high-level sound reinforcement systems. Its superb on/off axis response and absence of diaphragm resonances also make it a fine choice for studio monitor systems.

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NEW YORK—Masterdisk in New York is currently mastering the new AC/DC album, produced by **Mutt Lang**, along with a new **Roger Daltrey** LP produced by **John Astley** and **Phil Chapman**. **T-Connection** is being produced by **T. Coakley**, **T.S. Monk** by **Sandy Linzer** and **Edwin Hawkins** by himself. **Bob Clearmountain** is producing **The Church**, while 12-inch singles from **Aurra**, **Double Exposure** and **Taana Gardner** are being produced by **Steve Washington**, **Lionel Job** and **Kenton Nix**, respectively. The busy engineers on these projects are **Bob Ludwig**, **Bill Kepper** and **Howie Weinberg**.

Also in New York, at **Secret Sound Studio**, **American Steel** is recording two sides for DSM Producers, with **Suzan Bader** producing. Also, **Christine Ebersole** of Saturday Night Live is recording "Single Women," with music and lyrics by Michael O'Donoghue and production by **Tom Malone**. And **Tony Randall**, **Swoozie Kurtz** and **Kaline Kiff** have recorded the opening theme for NBC's new show "Love Sidney." Former Village Person **Randy Jones** is in the studio at work on his first solo album project. The studio is **Soundmixers**, the producer **Bob Cutarella**, the engineer **Darrell Gustamachio**.

Rick Derringer is traveling to **Baldwin Studios** in Mechanicsburg, Pa. to produce a new album for **Jimmie Mack** on RCA. Derringer will play guitar; his drummer **Jimmy Wilcox** and Mack's bassist **Angus Thomas** will also perform.

At **Music Designers** in Hudson, Mass., **Randall Barbera** is mixing a **Scott Folsom** LP with **Jeff Gilman** for Longview Records. **Rodger Salloom** is recording with Gilman as producer and engineering by **Fred Mueller**. The "Roomful of Blues" horn section is assisting Salloom on his project.

In Detroit, at **R.M.J. Studio**, the **Ear Force Band** is completing its latest project. **Al Taylor** and **Eddie Greer** are the producers and **Rick Kerr** the engineer. The new single by **Shelley Quales** is being mixed, with **Norton Stern** producer.

At **Tantus Studios**, **Ernest Maddox** has recently completed a single called "B.C." engineered by **David Schreiner**. Also at Detroit's **Tantus**, **Carl William** of the group **Electra** is working on a project with Schreiner as engineer.

In Dearborn Heights, Mich., at **Studio A**, **Ron Banks** is producing tracks for the **Mabins**, a local group. Producer **Victor Somogyi** is working with the group **Badhabit**, and **Kamau Kenyatta** is laying down tracks. **Eric Morgeson** is engineering all projects.

New from the Criteria Cutting Center at **Criteria Recording Studios** in Miami is a **David Jo-**

hansen single. "She Loves Strangers," for CBS Records. **Mike Fuller** was mastering engineer. Criteria has also entered into a joint enterprise called the Video Music Group with Video Tape Assoc. of Hollywood, Fla. and Atlanta. The Video Music Group has completed its first project: a recording of a concert by **Ahmad Jamal** at **Bubba's** in Fort Lauderdale. **Mack Emerman** en-

gineered with **Steve Klein** for Criteria, while **Ken Chambliss** supervised the remote shoot for VTA. At **Scruggs studio** in Nashville, **Joe Sun** and **Shotgun** are finishing up an album with producer **Brien Fisher** and engineer **Tom Semmes**. **Mel Tillis** at **Sound Shop** in Nashville, working with producer **Billy Strange** and **Travis Turk** be-

hind the board. . . . **Bob Montgomery** producing RCA album for **Razzy Bailey** with **Ernie Winfrey** as engineer. At **Woodland** in Nashville, **Charlie Daniels Band** working on Epic album with producer **John Boylan** and engineer **Paul Grupp** with **Russ Martin** assisting. . . . The **Mercy River Boys** finishing first album for Word with producer **Tony Brown**

and **Rick McCollister** engineering. . . . Producer **Walter Haynes** with the **Four Guys** finishing up album and **McCollister** behind the board with assistant **Ken Corlew**. At **Young'Un** in Nashville, **Larry Gatlin** and the **Gatlin Brothers Band** remixing a single for German television with **Stan Dacus** engineering and the **Gatlins** producing.



SPARS Elects New Officers

NEW YORK—When the Society of Professional Audio Recording Studios met here recently, it was not only to hold the second in a series of Road Shows. New officers were also elected for 1981-82.

New president is Christopher Stone, president of the Record Plant in Los Angeles. He replaces Murray Allen, who now serves as SPARS chairman of the board. Allen is president of Chicago's Universal Recording Corp.

Regional vice presidents include Mack Emerman, president of Florida Criteria Recording Studios, who also serves as first vice president. Other regional vice presidents are Jerry Barnes, vice president/general manager of United Western Studios in Hollywood, Calif.; Guy Costa, vice president/general manager of Motown/Hitsville, USA, also in Hollywood; Glenn Snoddy, president of Nashville's Woodland Sound Studios; and Bob Walters, co-owner and president of the Power Station in New York. David Teig, general manager of New York's Atlantic Recording Studios, was elected secretary and regional vice president.

Nick Collieran of Alpha Audio in Richmond, Va. was elected treasurer; Robert Liftin, president of New York's Regent Sound Studios, serves as assistant to the president of SPARS.

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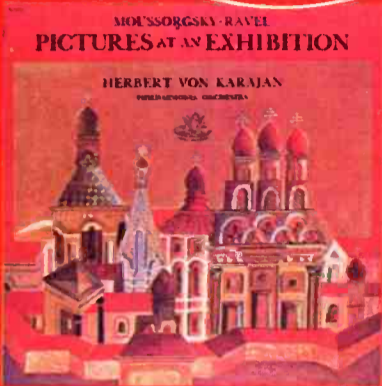
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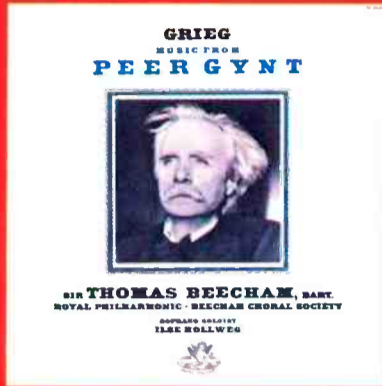
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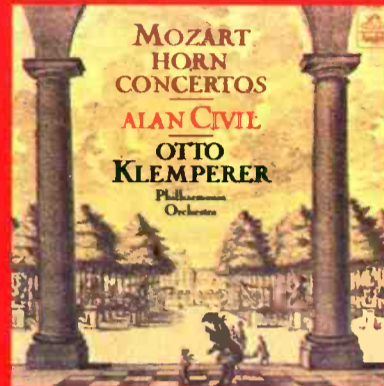
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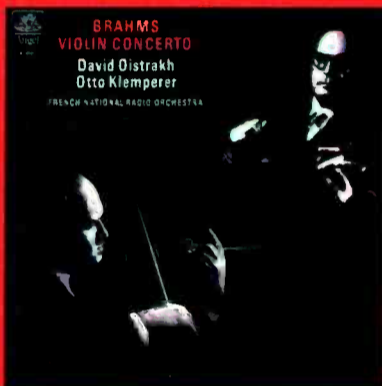
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Classical LPs™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	15	LIVE FROM LINCOLN CENTER Sutherland, Horne & Pavarotti, New York City Opera Orchestra (Bonyng), London Digital LDR 72009
2	2	15	MAHLER: Symphony No. 2 Solti, London Digital LDR 72006
3	3	28	60th ANNIVERSARY GALA Stern, Perlman, Zukerman, New York Philharmonic (Mehta), CBS Masterworks IM 36692
4	31	6	THE UNKNOWN KURT WEILL Teresa Stratas, Nonesuch Digital D 79019
5	4	302	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
6	6	106	O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560
7	9	6	POPS ON BROADWAY Boston Pops (Williams), Philips Digital 6302 124
8	10	102	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
9	NEW ENTRY		MENDELSSOHN: SYMPHONIES NOS. 3 & 4 (Marriner), Argo ZRG-926
10	5	80	PAVARTTI'S GREATEST HITS London, PAV 2003/4
11	14	19	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Karajan), DG Bargain Box 2740-241
12	8	15	VIVALDI: Four Seasons Karajan, DG 2530 296
13	16	141	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
14	NEW ENTRY		BEETHOVEN: VIOLIN CONCERTO IN D (Perlman, Guilini), Angel DS-37471
15	15	15	BRAHMS: Symphony No. 4 Vienna Philharmonic (Kleiber) DG 2532-003
16	11	6	BAROQUE AND ON THE STREETS Fred Hand, CBS Masterworks FM 36687
17	17	40	A DIFFERENT KIND OF BLUES: Perlman & Previn Angel DS-37780
18	22	15	ORFF: Carmina Burana Atlanta Symphony (Shaw), Telarc 10056
19	19	10	MOZART: Complete Symphonies Vol. V Academy of Ancient Music (Hogwood), L'Oiseau Lyre D17104
20	18	15	PACHELBEL: CANON: Galway RCA AFL 1 4063
21	NEW ENTRY		PLACIDO DOMINGO GALA OPERATIC CONCERT (Guilini), DG 2532009
22	7	36	PAVARTTI'S GREATEST HITS, Vol. 2 London PAV 2006
23	28	6	HOLST: The Planets The Philharmonia and Ambrosian Singers (Rattle), Angel DS 37817
24	13	67	BOLLING: Picnic Suite For Flute, Guitar And Jazz Piano Rampal, Bolling, Lagoya, CBS Masterworks M/MT 35864
25	20	6	PHASES OF THE MOON: Traditional Chinese Music CBS Masterworks M 36705
26	NEW ENTRY		BOLLING: TOOT SUITE FOR TRUMPET & JAZZ PIANO (Andre, Bolling), CBS SM 36731
27	24	54	POPS IN SPACE The Boston Pops (Williams), Philips 9500921
28	12	6	CLASSICS FROM "EXCALIBUR" AND OTHER GREAT FILMS (Boult, Previn, Marriner, Auriacombe, Martinon), Angel S 37841
29	26	15	BEETHOVEN: "Emperor" Concerto Serkin, Ozawa, Telarc Digital
30	33	89	SONG OF THE SEASHORE: James Galway RCA ARL 1-3534
31	25	6	BEETHOVEN: Moonlight and Pathetique Sonatas (Gilels), DG Digital 2532 008
32	29	49	MOZART: Symphonies, Vol. IV Academy Of Ancient Music (Hogwood), L'Oiseau Lyrie D170D3
33	NEW ENTRY		IT'S A BREEZE (Ithzak Perlman & Andre Previn), Angel DS-37799
34	34	10	SAINT-SAENS: "Organ" Symphony Zamkochian, Boston Symphony (Munch), RCA ATL 14039
35	30	58	BRAHMS: Double Concerto Perlman/Rostropovich, Angel 37680
36	NEW ENTRY		HANDEL: WATER MUSIC (Hogwood), L'Oiseau Lyre DSL0-543
37	37	162	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
38	NEW ENTRY		DEL TREDICI: FINAL ALICE (Hendricks, Solti), London Digital LDR-71018
39	23	10	DUKE ELLINGTON'S SOPHISTICATED LADIES: Hines, Jamison RCA CBLZ 4053
40	27	10	ORFF: Carmina Burana London Symphony (Mata), RCA ATC 1-3925

Classical

YEAR-END REVIEW

Domingo, Scotto Dot Xmas List

By ALAN PENCHANSKY

CHICAGO—The Christmas holiday inspires some of the most brilliant music making of the entire year, and brings forth new recordings by top-name classical artists. Billboard once again offers its survey of the year's end leading classical Christmas LPs:

CHRISTMAS WITH PLACIDO DOMINGO—Vienna Symphony Orchestra Holdridge, CBS 37245. This digitally recorded program of excellent newly penned material, modern favorites such as "White Christmas," and familiar traditional anthem hits the bulls eye Domingo's coloring of each phrase is a joy—although his awkward English pronunciation may put off some listeners—and his powerful delivery of well-known carols stirs the emotions. Great singers traditionally have given their best at Christmas, and Domingo is no exception. The album's contemporary feeling, due to light and modern arranging and use of a slightly more intimate pop recording style, may give it expanded commercial appeal. This is the companion album to Domingo's recent "Perhaps Love" for CBS.

CHRISTMAS WITH THE CA-

50¢ SEATS FOR TULLY HALL RECITAL

NEW YORK—There's a \$60 per ticket top at the Metropolitan Opera, but at sister Lincoln Center venue, Alice Tully Hall, more than half the house has been sold at 50 cents a reserved seat for the piano recital of Gena Raps Sunday (15).

It's another and better way of insuring a large crowd, says impresario Jay Hoffman, who believes papering a house draws a less-committed audience. An earlier "private" mail solicitation did offer choice seats at \$5 and \$10 to de facto backers of the event, admits Hoffman.

France Lauds Russia's Cellist Rostropovich

WASHINGTON—The National Symphony Orchestra has announced that Mstislav Rostropovich, the esteemed Russian cellist and conductor who is presently the National Symphony's musical director has been awarded France's highest honor.

Maestro Rostropovich received the medal of Officer in the Legion of Honor in Paris Oct. 15. French culture Minister Jack Lang presented the award, and praised Rostropovich's "immense talent, full and joyous participation in life and fight for freedom."

Among those who attended the ceremony were Claude Pompidou, widow of the former French president, Interior Minister Gaston Defferre, conductor Maxim Shostakovitch, French composer Henri Dutilleux and American cellist Leonard Rose.

NADIAN BRASS—John Grady, organ, RCA ARL1-4132. Imaginative and resourceful playing and arranging makes each of these 21 favorite tunes a stand-out, as pipe organ and brass combine in a majestic traditional holiday tribute. RCA's microphones were set up at a good distance, capturing all the acoustical realism of St. Patrick's cathedral and its powerful organ's full dynamic force. This is one of the best Christmas collections ever offered, proving again what stimulating musicians these Canadians are.

CHRISTMAS WITH RENATA SCOTTO AT ST. PATRICK'S CATHEDRAL—Orchestra & Choir, Anselmi, RCA ARL 14136. This feast of seasonal music has everything from sacred song and 20th century art song to traditional French and English carols and a 19th century Italian song with bagpipe accompaniment. Scotto's voice is excellently recorded—wobbly top notes and all—and her work is honest and direct. The variety of organ, orchestra and choir backings adds tonal richness and the spacious cathedral acoustics are again a big plus.

WE WISH YOU A MERRY CHRISTMAS—Boston Pops & Tanglewood Festival Chorus, Williams, Philips 6302125. A humorous arrangement of "The Twelve Days Of Christmas," replacing partridges and pear trees with flourishes from orchestral groups, is one of this festive album's stand-out tracks. Two long medleys manage to include a slice of virtually every favorite traditional and modern Christmas melody and the album has digital sonics that are quite impressive.

LE GRANDE: PASTORALES DE NOEL—Rampal, Lagoya, Le Grande, London Symphony Orchestra, CBS 37205. The title selection is 19 minutes of orchestral playing in search of an idea to lean upon.

Canadian Acts, Orchestra Donate Royalties To Hall

TORONTO—More than a dozen acts—along with the Toronto Symphony Orchestra and Mendelssohn Choir—are waiving royalties from the sale of three albums being marketed to raise money for a new symphony hall in this city.

The New Massey Hall is a \$39 million project, due to open next year. All but \$1.5 million has been raised from the government (federal and provincial), and the corporate and private sectors.

The Canadian Recording Industry Assn. took the initiative in ap-

Insurance Co. Is Sponsor

LONDON—A major insurance company here is putting \$100,000 into sponsorship of a Chandos Records project of recording all seven Sibelius symphonies, using the Scottish National Orchestra.

The General Accident Fire and Life Assurance Corp. had earlier sponsored, for around \$300,000, a 20-concert U.K. tour by the orchestra, which played to 40,000 adult

Michel Le Grande's evocation of Christmas "mood, color and style" is all filler, no meat. His doodling with five famous Carols in flute, guitar and keyboard arrangements—the flip-side—is also light-weight.

CHRISTMAS WITH ELLY AMELING—Dalton Baldwin, piano, CBS 36677. A mixture of European folk songs and art songs enlivened Ameling's last Christmas album, but here the soprano confines herself to classical composers. Ameling's artistic range and technical brilliance are impressive in these French, German, Spanish and Italian selections, but the esoteric material makes for a rather dry celebration. Chamber orchestra accompaniment is featured on one cut.

SILENT NIGHT: THE GREATEST HITS OF CHRISTMAS—Mormon Tabernacle Choir, Columbia Brass & Percussion Ensemble, Ottley, CBS Mastersound IM37206. The Mormons aren't the world's most accomplished choristers, but their singing is skillfully decorated with organ, brass and percussion embellishments, creating a pleasing net result. Modern classics such as "Carol Of The Bells," "White Christmas," "Silver Bells," and "Winter Wonderland" supply the greatest enjoyment, and the digitally waxed glittering percussion array, hefty organ tone and dramatic stereo effects add plenty of sonic titillation.

MUSIC FOR CHRISTMAS—Eastman French Horn Choir, Eastman Trombone Choir, Stolat SZM0120. The French horn ensemble's performance of Schubert's "Nightsong In The Woods" is the standout track. Christmas carol medleys and arrangements of modern and classical songs are performed alternately by two big brass choirs recorded at the Eastman School and licensed by the new Arista-distributed budget label.

proaching the Massey board of directors about a possible industry tie-in, resulting in the just released "Superstars Salute New Massey Hall" series.

Capitol-EMI and CBS coordinated details necessary to get releases from all of the acts and their labels. The rock package includes tracks by Rush, Loverboy and April Wine; the MOR package includes Gino Vannelli, Frank Mills and Burton Cummings; and the classical selection entwines the Toronto Mendelssohn Choir with the TSO, under the baton of Andrew Davis.

concertgoers and around 50,000 children from 3,000 schools.

The Sibelius set will be digitally recorded on four disks, two symphonies set for 1982, one for 1983 and the final four for 1984. The orchestra will be conducted by Sir Alexander Gibson, awarded the Sibelius Medal of the Sibelius Society of Finland in 1978 for his "outstanding contribution" to world appreciation of the composer's works.

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		Ecuador	11		

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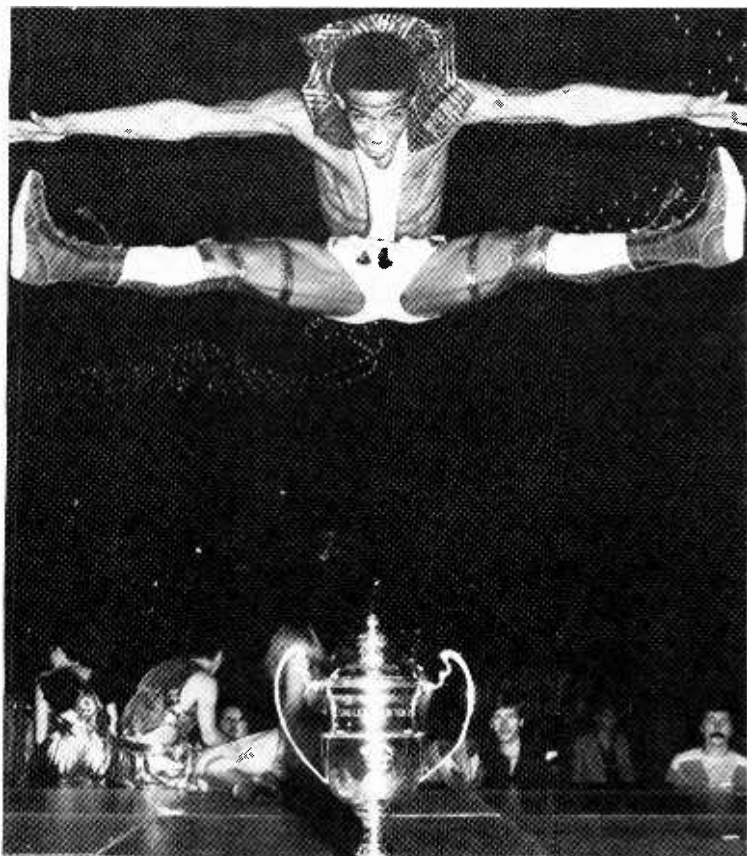
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Disco Business



JOYOUS LEAP—Clive "Rubber Legs" Clarke, Britain's top disco dancer, leaps for joy on winning the U.K. finals of the World's Freestyle Dancing Championship, held in London, Oct. 20. Clarke won the title from a field of 18,000 contestants. He will now represent Britain in the World's finals also to be held in London, Dec. 18.

Club 747 Expands Format, Refurbishes

By HANFORD SEARL

BUFFALO, N.Y.—The owners of the landmark Club 747 here, have spent in excess of \$200,000 refurbishing the room, and have expanded the musical format, to include a broad range of danceable music.

The seven-year-old club is housed in the Executive Resort Hotel near Buffalo International Airport. It came to international recognition as the location for the taping of "Invitation To Dance," an internationally syndicated disco dance show of the 1970s.

In renovating the 8,000 square foot room the owners enlarged the dance area, reduced the jetliner theme and spent much of the renovation money on an upgraded and

expanded lighting and sound system.

According to designer Don Parrine, about \$75,000 of the budget was spent in reworking the lighting effects which now includes 500 ceiling fixtures, of which 150 are rain, spinners and tube lights.

Litelab's newest Micro-Lite computer/reader board is used with the light effects. Also featured are two large neon signs created by Peterson Neon of Jamestown, N.Y., and high-lighting the club's new 747 logo.

Renamed Club 747 Happy Landing, the 400-capacity facility's sound system is now capable of 5,000 watts of power with new speakers and equipment installed by Audio Contractors.

Two Technic turntables, eight Altec main stack speakers, two large super-tweeter horns, eight Altec floor sub-woofers and Crown amplifiers makeup the audio effects.

Aiming for the 19-35 crowd, the popular disco, which was closed 18 days for the renovations, will now feature more familiar, danceable music influenced by radio air-play.

"We're getting away from punk and r&b, our former format. We take requests here, encourage it while breaking a few new releases each week," says DJ Michael Dailor.

With the DJ booth more accessible, moved from the center to a side area, Dailor plans to program nightly responding to what dancers like while choosing from a 1,000 volume record library.

Closed Sundays and Mondays, the 747 charges \$1 weekdays, \$2 Saturdays and still showcases part of the original \$750,000, 22 interiors taken from actual jumbo jetliner models.

The Club 747 Happy Landing, part of the Executive complex, is located north of the Playboy Club, which also is included within the resort hotel in suburban Cheektowaga.

BMI Sues Ind. Club Over C'Right Breach

INDIANAPOLIS—The operators of the Disco Den discotheque here have been taken to court by BMI on charges of allegedly performing copyrighted songs without authorization and in violation of the U.S. Copyright Act.

In the case of BMI vs Patico, Inc., filed in U.S. District Court here, BMI is claiming that Disco Den played tunes by Merle Haggard, Eddie Rabbitt, Willie Nelson, Larry Gat and others, without consent.

Among the songs involved in the action are "Swinging Doors," "Workin' Man Blues," "Mama Tried," "I'm The Only Hell My Mama Ever Raised," "Pure Love," "On The Road Again," "I Love A Rainy Night," "Drivin' My Life Away," "It Must Be Love," "All The Gold In California," "Pass Me By (If You're Only Passing Through)," and "That's All That Matters."

BMI, on behalf of its writers and publishing company, is seeking statutory damages, attorneys' fees and court costs.

3,500 Capacity Dance Hall Bows In Texas

SAN ANTONIO—The 32,000 square foot Texas Dance Hall here has become the third major club to open in this burgeoning dance market in the last 10 months.

The club, with a \$50,000 sound system installed by Abadon/Sun, Inc. (ASI), has a capacity of 3,500 people, and is geared almost exclusively to live music.

The club, owned and operated by Earl and Francis Achilles, Texas construction contractors is a stand-alone building especially designed to house Texas Dance Hall.

According to Woody Smith of ASI, who designed and created the sound system for Texas Dance Hall along with his partner, Galen Carol, overcoming the acoustical infidelities of such a huge hall was one of the most challenging aspects of working on the project. Compounding the problem was the hall's 25 foot high ceilings which had to be completely insulated.

The system, according to Smith, was also designed so that it could be compatible with any music format used in the club. At present, the popular format is country music.

Sound components used in the room include JBL loudspeakers and Crown amplifiers. Cassette decks have been installed "merely to help fill the musical breaks between live performances," according to Smith.

The lighting system is described as "deliberately understated at present," but with design features that allow for future expansion.

Texas Dance Hall is located 25 miles outside of San Antonio. It is open seven days a week and features local groups during the slow mid-week period, with "name" acts appearing on weekends.

Consumer response to the room is reported as strong, in spite of keen competition from other dance palaces including Daddy's Showplace Of The Stars which opened this past summer at a cost of more than \$1 million.

Dutch Newcomer Set To License U.S. Repertoire

AMSTERDAM—Disco product emanating from U.S. companies will provide the bulk of release material here for the new Dance Records label, offshoot of local production and music publishing outfit the Co. Of The Two P(i)eters, headed by Peter Schoonhoven and Pieter van Bodegraven.

It's planned for around 12 singles, in both 7-inch and 12-inch formats to be released through Dance Records each year. Distribution in the Benelux territories is through Ariola, and license deals are being negotiated for West Germany, France and the U.K.

Alongside the U.S. product from specialist disco producers will be Dutch material, but the first release is "Menergy," by U.S. singer Patrick Cowley, leased from Fusion Records in San Francisco.

Next on the release schedule is "Rock Your World," by U.S. disco trio Weeks and Company, from the Chaz-Ro production unit in New York.

The first Dutch product is due early in 1982.

Hot Tracks Offers Subscription Service

SAN FRANCISCO—A new subscription service offering "high energy" dance music to disco deejays for promotional purposes in clubs, has been started here by spinner/producer Steve Algozino.

The company, Hot Tracks, will offer special re-mixes of danceable music, on the Hot Tracks label, to clubs and/or deejays, for a subscription fee of \$140 a year.

Hot Tracks will initially release one record a month featuring four or five cuts drawn from dance classics, never released or poorly promoted records with potential, imports and new releases.

According to Algozino, labels, producers and artists across the country are cooperating with him on the venture. The first release, due out by Thanksgiving, will feature special mixes of "Walking On Thin Ice," "Jump, Shout," "Mercy" and "Dance," by Night Force.

Although initial releases will concentrate on what Algozino describes

as "high energy disco," later releases will feature dance sounds from every musical format. "The one criterion will be that they are suitable for use in a club environment," states Algozino.

Algozino, has been a deejay for more than five years with spinning experience at such popular West Coast clubs as Trocadero Transfer, the Probe, Busbee's and Man's Country. He discloses that his decision to form Hot Tracks was based on what he saw as a need for high energy danceable music, produced and mixed by innovative deejays dissatisfied with much of the currently available products.

Working with Algozino on the development of products for Hot Tracks will be West Coast spinners Mike Lewis and Craig Morey. As the program progresses Algozino hopes to reach beyond the West Coast area and draw on the talents of spinners from other parts of the country.

FASTER BREAKOUTS SOUGHT

D.C. Pools Work Together

WASHINGTON—In what is probably a first for usually squabbling record pools, organizations in the Maryland/Virginia/Washington area have begun a program of closer interaction which they hope will lend longterm viability to the pool system.

According to Kenney Hart, assistant director of the Maryland-based Virginia/D.C. Record Pool, there is, for the first time, a growing attitude of cooperation that is resulting in vital feedback information on dance music released in the area.

This cooperation, which extends beyond the pools to also include radio stations, retail outlets, and even artists and their labels, is resulting in faster and more decisive breakouts of the "hits," according to Hart.

Participating pools include Mid-Atlantic, Seemingly Better Productions and the Virginia/D.C. Pool. Hart, who runs Virginia/D.C. along with Randall Plaxa, who took over the organization's operation a year ago, feels that the closer ties will add greater credibility to the pools and assure their continued viability.

Meanwhile, the Virginia/D.C. pool has linked forces with Muz-Art,

an independent promotion company headed by Hart. Together the two organizations are working to promote concert appearances in the area by top dance music artists. One such appearance recently featured Island Records artist Nona Hendryx at the Fraternity House, a local discotheque.

The pool, with 25 members, is exploring a number of expansion plans. At the top of the list, according to Hart, is beefing up its current promotional program to include large scale concerts in area theatres and auditoriums. Also being considered is the feasibility of a pool involving itself with record retail outlets.

"We are approaching everything cautiously," states Hart. "Our first priority is to work closely with participating labels in helping them to promote and break their acts in this market."

Roseland Salute

NEW YORK—Roseland ballroom and disco here hosted a free-admission salute to the city of New York Oct. 28.

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Disco Mix

By BARRY LEDERER

NEW YORK—Prince covers all areas of the musical spectrum with his Warner Bros. LP, "Controversy." Whether he's playing ballads, r&b or hard-edged rockers, a distinctive and pulsating sexuality is evident in this artist's work. "Private Joy" (4:25) is a rollicking keyboard-dominated tune with plenty of bounce and infectious arrangements. "Ronnie, Talk To Russia" (1:48) is a short, fast-paced song with screeching guitar chords. This tune segues directly to the funky-flavored "Let's Work" (3:57). "Annie Christian" (4:21) has reggae undertones and "Do Me Baby" (7:47) is a soulful ballad.

Earth, Wind & Fire's current successful 12-inch, "Let's Groove," is included in the group's ARC/Columbia LP titled "Raise." The group's r&b/pop approach to music has continued its popularity both on the radio and in the clubs. This latest offering contains a multitude of dance-oriented selections. "The Changing Times" and "Lady Sun" stand out with tight harmonies and a solid tempo reminiscent of music of Kool & the Gang. The group's effective use of hand-clapping back-beat and punchy brass section is noticeable on all cuts. Earth, Wind & Fire's balance of pop rhythms with an r&b/funk feeling should guarantee the continued acceptance of its music.

Gerladine Hunt's first release for Red Rock Records is "It Doesn't Happen At Night." This 12-inch 33 1/3 r.p.m. runs 6:35 minutes of catchy rhythms from beginning to end. A perky bongo and raveling guitar break adds the right momentum towards the end of the disk. Produced by the artist and Peter Dowse, Hunt has given the deejays some hot material to play.

Fans of Daryl Hall & John Oates will be de-

lighted with the RCA 12-incher titled "I Can't Go For That (No Can Do)," taken from the duo's "Private Eyes" LP. A pretty melody and a slight "island" sound create easy-listening and dancing.

Handshake Records' 12-inch 33 1/3 r.p.m. of Joe Tex's "Don't Do Da Do" at 7:32 contains the artist's throaty vocals backed with energetic arrangements and a flutish instrumentation that wavers midway through the tune. A strong and intense track builds throughout the disk, similar in quality to some of the classic material from Joe Simon and Jimmy Ruffin. Producer Buddy Killen has given Joe Tex a new and right direction.

Also from Handshake is Debra Dejean's version of the Motown classic, "You Really Got A Hold On Me." The artist's contemporary rendition takes this Smokey Robinson oldie to new and exciting heights. However, this is side 2, and side 1 "Are You Lovin' Somebody" (5:36) should not be ignored. This midtempo rocker has the artist's enticing vocals combined with twangy guitar riffs and heavy synthesizer usage. Produced by Bo Bohanan and Carl Marsh, Dejean has come up a double-sided pleaser.

The Hawaii Disc Jockey Assn. lists the following tunes as showing chart action on its playlist. "Why Do Fools Fall In Love," Diana Ross, RCA; "We Want You (On The Floor)," Lakeside, Solar; "Ghost In The Machine," the Police, A&M; "Manhattan Melody," Herb Alpert, A&M; "New Traditionalists," Devo, Warner Bros.

The S.E.D.A. Record Pool has the following future projections on its report. "Inside You," Isley Bros., T-Neck; "Movement/Funky Sensation," Gwen McCrae, Atlantic; "Do Me," Mona Rae, Quality/RFC; "Feel Your Love," Candy

Bowman, RCA; "No One Can Do It," Carol Williams, Vanguard. S.E.D.A.'s top imports include "Can You Move," Modern Romance, WEA; "Americana," Alec Costandinos; "African Connection" Artie Noir, EMI; "Cappuccino," Sun 3; "Columbia/Music Man," MSO Main Street.

A special promotion drive has been mounted by Reelin and Rockin Records for "The

King on Long Play," a 12-inch 33 1/3 r.p.m. disk that features vocals by Gregg Peters and backup instrumentation by his band. Producer Ed Pavia has found an individual whose voice is quite similar to the late Elvis Presley. Side One is a medley of more uptempo songs of the Presley era and simply titled "Rock Songs." Starting with "King's Theme" and including "Don't Be Cruel," "Jailhouse Rock" and "Now Or Never"

this sequed montage runs 6:41. Side two, in a softer vein, is titled "Love Songs" and contains Elvis' ballad material such as "Are You Lonesome Tonight?" "Loving You" and "My Way." Running time is 5:19. Ray "Pinky" Valesquez, a popular New York Deejay is credited as assisting. This disk not only comes in clear vinyl but the production is authentic sounding, and is as polished as the "Stars On 45" material.

Billboard®

Survey For Week Ending 11/21/81

Disco Top 80™

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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	15	★ CONTROVERSY/LET'S WORK —Prince—Warner Bros. (LP) BSK 3601	41	23	15	ZULU—The Quick—Pavilion (12-inch) 429-02433
4	7	24	★ CAN YOU MOVE —Modern Romance—Atlantic (12 inch) DMD 4819	42	37	24	NUMBERS/COMPUTER WORLD/COMPUTER LOVE—Kraftwerk—Warner (LP) HS 3549
3	3	13	★ MENERGY/I WANNA TAKE YOU HOME —Patrick Cowley—Fusion (12 inch) FPSF 003	43	43	4	I WILL FIGHT—Gladys Knight—Columbia (LP) FC 37086
4	2	13	★ DO YOU LOVE ME —Patti Austin—Qwest/Warner Bros. (LP) QWS 3591	44	50	4	DO ME—Mona Rae—RFC/Quality (12-inch) QRFC 003
6	9	9	★ WALKING INTO SUNSHINE —Central Line—Mercury (12-inch) MDS-4013	45	45	4	JUST CAN'T GET ENOUGH—Depeche Mode—Mute (12-inch) Import
8	11	14	★ WORDY RAPPINHOOD/GENIUS OF LOVE —Tom Tom Club—Sire/Warner Bros. (LP/12-inch) SFK 3628/DSRF 49817	46	35	14	GET IT UP/COOL—The Time—Warner Bros. (LP) BSK 3589
7	7	9	★ MONY MONY —Billy Idol—Chrysalis (EP) CEP 4000	47	44	6	STREET MUSIC—Bang Gang—Sugarscoop (12-inch) SS-419A
11	5	3	★ LET'S GROOVE —Earth, Wind & Fire—Columbia (LP) TC 37548	48	59	3	SPASTICUS (AUTISTICUS)—Ian Dury—Polydor (LP) PD 16337
13	9	30	★ MAGIC NUMBER —Herbie Hancock—Columbia (LP) BL 37387	49	46	30	SUPER FREAK/GIVE IT TO ME BABY/GHETTO LIFE—Rick James—Gordy (LP) G8-1002M1
10	5	11	★ LET'S START II DANCE AGAIN —Bohannon Featuring Dr. Perri Johnson—Phase II (12-inch) 4W902449	50	61	2	CALL ME/WHEN YOU TOUCH ME—Skiyy—Salsoul (12 inch) SG 365
18	6	9	★ HAPPY DAYS/TEE'S HAPPY —North End featuring Michelle Wallace—Emergency (12-inch) ENDS 6520	51	51	9	THIS KIND OF LOVIN'—The Whispers—Solar/RCA (LP/12-inch) PXL-3976/YD 12299
12	10	10	★ HUPENDI MUZIKI WANGU! —K.I.D.—Sam (12-inch) S-12340	52	49	9	I HEARD IT THROUGH THE GRAPEVINE/SO RUFF SO TUFF—Roger—Warner Bros. (LP) BSK 3594
13	9	12	★ NEVER TOO MUCH —Luther Vandross—Epic (LP) FE3745	53	47	6	STEP BY STEP—Peter Griffin—EMI (12-inch) Import
19	8	12	★ HOMOSAPIENS —Pete Shelley—Genetic (12-inch) Import	54	NEW ENTRY		DON'T YOU WANT ME—Human League—Virgin (LP) Import
26	8	8	★ TAKE MY LOVE —Melba Moore—EMI (LP) ST 17060	55	NEW ENTRY		TARGET FOR LIFE—Our Daughters Wedding—EMI (Mini LP) MLP 19000
27	5	7	★ YOU CAN/FIRE IN MY HEART —Madleen Kane—Chalet (LP) CH0702	56	NEW ENTRY		THE SPIRITS IN IT—Patti La Belle—Philadelphia International (LP) EL 37380
17	14	14	★ YOU'RE THE ONE/DISCO KICKS —Boystown Gang—Moby Dick Records (12 inch) BTG 242	57	64	7	HOLD ON I'M COMIN'—Aretha Franklin—Arista (LP) AL9552
24	5	2	★ GIVE IT TO ME —Conquest—Prelude (12-inch) PRLD615	58	52	14	INCH BY INCH—The Strikers—Prelude (LP) PRL-14100
29	5	5	★ R.R. EXPRESS —Rose Royce—Whitfield (LP) WHK 3620	59	62	2	GET LOOSE/DO YOU BELIEVE IN MAGIC—Wax—RCA (LP) AFL1-3918
39	3	3	★ ROCK YOUR WORLD —Weeks & Co.—Chaz Ro/ Brasilia Dist. (12 inch) CHDS 2519	60	NEW ENTRY		COME LET ME LOVE YOU—Jeanette "Lady" Day—Prelude (12-inch) PRLD 619
21	16	18	★ OUR LIPS ARE SEALED —GoGo's—I.R.S. (LP) SP 70021	61	68	3	SUNNY DAYS/PAPA'S GOTTA BRAND NEW PIGBAG—Pigbag—Stiff (12 inch) TEES 1205
22	31	6	★ 96 TEARS —Thelma Houston—RCA (LP) AFL 13842	62	NEW ENTRY		CAN'T HELP MYSELF—Icehouse—Chrysalis (LP) CHR 1350
36	4	4	★ NOBODY ELSE —Karen Silver—RFC/Quality (12-inch) QRFC 004	63	NEW ENTRY		YOUNG TURKS—Rod Stewart—Warner Bros. (LP) BSK 3602
24	25	17	★ DON'T STOP THE TRAIN —Phyllis Nelson—Tropique (12 inch) TD104	64	NEW ENTRY		CHIHUAHUA—Bow Wow Wow—RCA (LP) AFL1-4157
25	32	6	★ PLAY TO WIN —Heaven 17—Virgin (LP) Import	65	NEW ENTRY		B.Y.O.B. (Bring Your Own Body)—Take Five—Destiny (LP) DLA 10002
26	34	4	★ TAKE MY HEART/GET DOWN ON IT —Kool and the Gang—De-Lite/Polygram (LP) DSR 8502	66	NEW ENTRY		THIS MUST BE HEAVEN—Jerry Carr—Cherie/Atlantic (12-inch) DM4821
27	28	13	★ TAINTED LOVE/WHERE DID OUR LOVE GO —Soft Cell—Sire/Warner Bros. (12-inch) DERE 49856	67	38	19	A LITTLE BIT OF JAZZ—Nick Straker—Prelude (12-inch) PRLD-612
28	30	10	★ OUT OF MY HANDS (Love's Taken Over) —Omni—Fountain Records (12-inch) FRD 81-1	68	48	26	DANCIN' THE NIGHT AWAY—Vogue—Atlantic (7-inch) 3847
29	20	11	★ START ME UP —Rolling Stones—Rolling Stones/Atlantic (LP) COC 16052	69	58	11	LOVE ACTION/HARD TIMES—Human League—Red (12-inch) Import
30	21	8	★ SNAP SHOT/PARTY LIGHTS —Slave—Atlantic (LP) SD 5227	70	65	8	DISCO KICKS—The Original Mass—JDC (12 inch) JDC 12-10
31	15	9	★ FUNKY SENSATION/POYSOY —Gwen McRay—Atlantic (LP) SD 19308	71	66	5	SOMETHING ABOUT YOU—Ebonee Webb—Capitol (LP) ST12148
32	12	13	★ LOVE HAS COME AROUND —Donald Byrd & 125th Street, N.Y.C.—Elektra (LP) 5E531	72	72	7	I'LL CAST MY FATE TO THE WIND—Snaps Montigo—Tune Wizard (12-inch) TW002
33	33	6	★ JERKIN' BACK'N' FORTH/THROUGH BEING COOL/GOING UNDER —Devo—Warner Bros. (LP) BSK 3595	73	60	3	ONE WORLD/TO MUCH INFORMATION/EVERY LITTLE THING SHE DOES IS MAGIC—Police—A&M (LP) SP 3730
34	40	6	★ TELECOMMUNICATIONS —Flock of Seagulls—Jive/CBS (12-inch) Import	74	74	18	KNOCK OUT/PAY GIRL—Innerlife—Salsoul (LP) SA 8543
35	41	5	★ INSIDE YOU —Isley Brothers—T-Neck (LP) FZ 37533	75	75	7	SPELLBOUND/ARABIAN NIGHTS—Siouxsie and the Banshees—PVC (LP) Import
36	22	8	★ EVERYBODY NEEDS SOMEBODY SOMETIMES —Ann-Margret—First American (12 inch) FA 1207	76	76	17	LET'S GO DANCIN'—Sparque—Westend (12 inch) WES 22-135
37	42	4	★ TONIGHT YOU AND ME —Phyllis Hyman—Arista (LP) AL 9544	77	63	5	BACK TO THE 60's—Tight Fit—Arista (12-inch) CP7115A
38	17	9	★ HEART HEART —Geraldine Hunt—Prism (12-inch) PDS 412	78	78	12	KEEP ON TAKING ME HIGHER/LADY (You Bring Me Up)—Commodores—Motown (LP) M955
55	2	21	★ LOVE FEVER —Gayle Adams—Prelude (12 inch) PRLD 618	79	56	21	ON THE BEAT—B.B.Q. Band—Capitol (LP) SP 12155
53	2	9	★ DO IT AGAIN —Paulette Reaves—Dash/TK (12 inch) DD 6001	80	67	9	YOU'RE GONNA WANT ME BACK—Delia Renee—Airwave (12-inch) AW 12-94963

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TV ALSO AFFECTED

Disk Industry Slots Cut By Greek Radio

By JOHN CARR

ATHENS—Greece's main radio and television network, ERT, has lowered the boom on record industry-sponsored music programs and replaced them with radio playlists drawn up by its own staffers.

Iakovos Kambanellis, director of radio appointed by Greece's new socialist government, claims he'll enforce what he calls "a censorship of good taste" to do away with what he insists has been "very poor material" aired by the record companies.

Until now, those companies have paid the equivalent of nearly \$2 million annually into the coffers of ERT and the other state-run network, YENED, getting in return several half-hour radio slots each week as a form of extended advertising.

YENED is expected to toe the ERT line in the near future, under similar pressure from the government.

The new policy has struck a sour note with the national record industry, which suspects ERT is trying to alter the listening tastes of the Greek public at the expense of much repertoire exposure, both domestic and foreign.

Kambanellis has not specified what the "very poor material" was, but the industry certainly expects some international rock to be axed from the airwaves here, as well as some local repertoire not conforming to socialist cultural ideals.

He says: "I admit we may be throwing but a bit of the baby with the bathwater, but a state radio station does have a great responsibility to a paying public to maintain the highest possible standards."

However, Kambanellis, a writer by trade, has kept the door slightly open by suggesting the record companies can still send ERT their paid promotional programs, providing they conform to standards as set up by the special ERT radio committees which will screen the playlists.

But some record business experts believe the door will open wider, noting wryly that ERT will surely still need some of the money previously paid over for the music programs.

Makis Matsas, managing director of Minos Records, flatly predicts that ERT will have to abandon its policy sooner or later for financial

reasons. The Minos label, biggest in local repertoire in Greece, has much to lose from the ERT decision because it features much local product long viewed with disdain by left wing intellectuals.

Other record companies are cautious in their reactions. Some have in the past questioned the wisdom of paying so much money each year to the two radio stations, specially since promotional methods involved were poor judged by international standards.

But none of them, in principle, goes along with any form of censorship. Says one executive: "Ten years ago the military dictatorship censored us politically. Now the socialists are about to censor us culturally. So what is the net gain from the change?"

Everlys LP Pulls Largest Order In Czech Disk Club

PRAGUE—The 21st release edition of the Czechoslovak Record Club, organized by Supraphon and a joint sales venture of all three national record companies, has attracted orders of 497,000 albums of 111 titles from a total 62,000 members.

A breakdown of the order shows

Powderworks Bows Offices In New Zealand

SYDNEY—Powderworks Records, the new incarnation of 7 Records, is opening a New Zealand arm. It will be helmed by industry veteran Phil Greenop, who has previously worked with WEA and Fable in Australia, EMI and Polydor in the U.K. and EMI in South Africa.

The new operation will be distributed by RCA, which will also provide office facilities within its headquarters.

Powderworks is currently representing the Avatar, Original, Logo/Transatlantic, Red Shadow, Manic Music, Stunn and Radial Choice labels, along with a strong domestic roster.

Home Taping No Czech Woe, Yet Prague Survey Shows Blank Tape Data Hard To Obtain

By LUBOMIR DORUZKA

locally manufactured C90 costs the equivalent of \$18. Prerecorded is approximately \$9.50, a couple of dollars higher than the disk.

Therefore, at least in Czechoslovakia, home taping or illegal dubbing of any kind, is somewhat unprofitable from the start.

However there are some specific traits within the local marketplace which affect the situation.

Cassettes generally are in greater demand than local production or imports can satisfy. The result is that a lot of foreign blank tape gets into the country unofficially, brought in by visiting tourists, by holiday-makers or businessmen going abroad, or as gifts from relations and friends abroad.

That makes it hard to keep tabs on

the volume of blank tape circulating. Additionally, because of the shortage of blank software, prerecorded tapes are frequently erased and used for dubbing newer material.

Cassette buyers are predominantly young, fans of pop, rock or disco music. Western recordings, out only on license basis by Supraphon and Opus, are limited strictly by available supply of foreign currency, with massive demand. Therefore blank tape is largely used for recording hard-to-get Western product not officially available here but brought in, again on an informal basis, as gifts or souvenirs from foreign trips.

The owner of a coveted Western album is encouraged to make copies for his friends. On an exchange or purely personal basis, this is in accordance with Czechoslovakian law.



GALA RECEPTION—CBS Records' artist Roberto Carlos dances with actress Miriam Rios during a cocktail reception commemorating Carlos' headlining appearance at Madison Square Garden in New York. The concert was broadcast live via satellite to audiences in Europe and Latin America.

U.K. Merchandising Assn. Forms For Protection

LONDON—The whole pop merchandising mess in the U.K. has led to the formation of the Music Merchandising Assn., set up to protect and represent the interests of various companies producing T-shirts and related souvenirs and memorabilia.

Its main purpose is to operate as a collection society to issue licenses, collect royalties and eventually pay artists. But it will also offer general legal protection to wholesalers and retailers, for many have been threatened with court action in recent months over allegations they're dealing in non-licensed product.

At least 10 merchandising companies are involved already and the association is buying media space, aimed at artists, record companies and managements, informing them that it represents retail and wholesale trades, manufacturers and distributors, with an annual merchandise turnover in excess of \$50 million.

Richard Kendall-Bush, of the Gentle Mathias law firm, administering the association, says the new

outfit is seen as a kind of Performing Right Society operation, but deducting a royalty on the wholesale price from the manufacturer.

"This money will then be distributed to artists whose pictures or whatever have been used in the merchandising lines."

Most recent in the spate of legal battles here over alleged unauthorized use of pictures and autographs of top pop recording stars has Adam Ant, of Adam and the Ants, seeking protection of his new "Prince Charming" look.

Through his management companies, he's suing Scanspeed Publications and graphic artist Frank Langford, who are alleged to have changed an old photograph of Adam Ant by adding facial make-up so as to reproduce the "Prince Charming" look which has replaced his old Indian warrior, then swash-buckling pirate, guises.

The defendants deny copyright breach and claim they've simply updated an old picture to which they had publication rights.

Bomp Debuts U.K. Office, Ties To Local Independent

By NICK ROBERTSHAW

LONDON—America's Bomp Records has opened the doors on its new U.K. operation after nearly a year of planning. Bomp International, a joint venture between the parent company and Initial Records here, is to function as a fully fledged record company with its own promotional staff and distribution through a network of stores and independent outlets. Its release schedule will include both U.S. product from Bomp and other labels, and, ultimately, original material from U.K. artists to be signed and recorded by the company.

Bomp president Greg Shaw explains "Without our own base in Britain, we have found it difficult to get the proper exposure for our artists. I know there is a much larger market for good U.S. music than is being reached at present with imports."

Managing director is Karel Beer, whose Initial Records will handle manufacture and marketing of domestic releases, while becoming exclusive U.K. importer of finished Bomp product from the U.S.

"By controlling the flow of imports," he says, "We can promote them the same way as our domestic releases, and at the same time use them as a test. If there is encouraging market or media response, then we can switch to U.K. manufacture."

First release on the new label will be Kim Fowley's "The Original Modern Lovers," followed by Josie Cotten's controversial single "Johnny, Are You Queer?" Announcement on U.K. signings are expected by 1982.

PRAGUE—Accurate and comparative sales statistics for blank tape are difficult to obtain in Czechoslovakia, a survey of that configuration's stature in the market reveals. A second finding: home taping poses no serious threat at present, though some observers worry that this could change at any time.

Best estimates of the tape market's size are 400,000 unit sales of prerecorded repertoire, almost entirely local productions, and 250,000 blank cassettes. Eight-track was never introduced here.

Most blank tape sold is of local or Hungarian origin. Imports from the West are welcomed by consumers, but don't approach demand.

Unlike most markets, blank tape is priced higher than prerecorded. A



ROCK CONVENTION—Shakin' Stevens shakes up the Epic/Sony World Rock Convention during his performance at the first-ever event in Tokyo which drew more than 600 attendees including reps from the Japanese media and retail community and CBS executives from the U.K. and CBS Records International headquarters in New York.



WINNERS—Aladdin, led by Shigehito Takahara (at mike) won the grand prize for the Japanese entries in the 12th World Popular Song Festival at the Nippon Budokan Hall in Tokyo.

Label Boosting Journey Sales With Promo Booklet

TOKYO—CBS/Sony is looking to improve the sales of Journey's "Escape" album in Japan (it's already sold more than 50,000 copies) with a new promotion drive. Target is 80,000 units.

According to Toshikazu Kikuno, Columbia product manager in the company's international repertoire department, the campaign focus is an eight-page, album-size booklet which will be given to "Escape" buyers. The centerfold, in color, features large photos of the band's five members, plus shots of its stage show.

Kikuno says that 25,000 copies of the booklet have been printed for the giveaway; a further 2,000 copies will be distributed to press, radio and television.

The CBS/Sony executive says that Journey is the most cooperative international act he's worked with, particularly in regard to scheduling of its recent Japanese tour to tie in with the LP's release.

As for the label's release plans through the end of the year, Kikuno says that there will be new albums by Simon & Garfunkel ("best of"), Barbra Streisand, Neil Diamond and Pink Floyd.

Japan varies from other foreign markets in that good December sales of product continue into January, because there's a bonus system where employees receive year-end cash equivalent to about two-and-a-

half months' pay, and children are given cash presents on New Year's Day, ranging from \$50 to \$100. It all adds up to extra disposable income, some of it spent on records and tapes.

EMI Malaysia Looking Locally Loss Of CBS License Should Not Affect Profitability

By CHRISTIE LEO

KUALA LUMPUR—Loss of the CBS license should not affect the profitability of EMI Malaysia, according to managing director S.P.Beh. Rather, it will encourage the company to push harder on other third party product, and consolidate its lead in local repertoire.

"It is a loss," says Mrs. Beh, "but nothing to mope about. I certainly don't envisage it will have any dramatic effect on our profits, which we can easily make up by taking a more active stand with other third party labels—such as Motown and Arista—while building up a strong base for our own international product.

"Our main consideration at the moment is to retain our lead in local product, which accounts for 70% of legitimate sales here. We have invested in local language recordings: Malay, English, Cantonese and Mandarin."

With EMI International encouraging greater independence among its regional branches, and increased reliance on local repertoire, EMI Malaysia is thought well-placed to respond. After a long period of losses, the company has been profitable for the last three years, and now operates without head office subsidy.

In addition, it has embarked on a program of talent reorientation and roster pruning. Until recently, EMI had more artists than it could handle. But, as Beh says: "We've learned our lesson through trial and error. We have fewer artists now, but sales are on the upswing. Our new policy calls for selecting the best acts, and promoting them regionally."

Marketing and promotional innovations are also one. "The area we have earmarked for expansion is Chinese product. The potential is far-reaching because with proper planning and cooperation, this product can also be pushed into neighboring territories, notably Hong Kong and Taiwan," she says.

The new aggressive stance has already spawned a nationwide promotion campaign where customers buying EMI records or tapes can enter a competition for air tickets to the U.S.

Linked to a dealer incentive scheme, the competition is costing EMI Malaysia around \$30,000.

Among EMI's rivals, PolyGram and WEA are both boosting their efforts to lead with local product, but the company sees its main rival as piracy.

"The situation is still rotten, even though police cooperation has improved," says Beh. "The fault lies with the lax attitudes of the dealers. When the pace of raids slows down, they revert to their old habit of selling pirated versions. Most of the culprits are outside the Federal Capital.

Douglas To Sonet

STOCKHOLM—The Sir Douglas Quintet has signed to Sonet for the world excluding the U.S. A first album under the new deal is currently being recorded in San Francisco.

International Japanese Toho Cuts Videocassette Prices

By SHIG FUJITA

TOKYO—Toho Co., one of the major movie companies of Japan, is lowering the prices of its prerecorded videotapes by between 29.6% to 55.6% beginning Saturday (21).

The company says it is slashing its prices in order to boost sales in light of an estimated 10% growth in the sales of videocassette recorders (VCR) this year. It is also cutting the prices to better compete with videodisks, which went on sale here Oct. 9, and with imported videotapes.

Pony cut the prices of its videocassettes in March, and Toei Geino followed suit in August. Other software makers are thinking about lowering their prices as well because the sales of VCRs are expected to go up as year-end bonuses are paid in early December, with a subsequent increase in videotape sales.

The reductions are 29.6% for 30-minute videotapes, 39.6% for 60-minute tapes and 55.6% for 90-min-

ute tapes. Up to now, the lowest price for 90-minute tapes was \$217.40, but the reduction will bring it down to \$86.10.

As for the 30-minute videotapes, the general price will be \$43.48, slightly higher than the \$42.60 of Pony and Toei Geino.

Toho is also lowering the prices of those videotapes already on sale, whereas Pony and Toei Geino are listing lower prices only on new product.

Japanese Scriptwriters Suing Pioneer, LaserDisc

TOKYO—Thirteen Japanese scriptwriters, including Zenzo Matsuyama and Higashi Morizaki, brought suit in the Tokyo District Court on Nov. 4 asking for damages

Sony Lowers Prices Of Metal Tapes

TOKYO—Sony Corp. lowered the prices of three types of metal tapes on Nov. 1 in order to expand demand. The reductions range from 13% to 20%.

Previously, TDK reduced the prices of its metal tapes on Oct. 25, with Sony having lowered its prices, it now appears that the other tape makers cannot help but follow suit.

The prices were lowered on the C46, C60 and C90 metallic tapes by \$0.87, so that the new prices are \$3.48 for the C46, \$4.13 for the C60 and \$5.65 for the C90.

compensation of over \$55,200 from the Pioneer Electronic Corp. and LaserDisc Corp., both of Tokyo, and for a court order suspending sales of Pioneer's videodisk player, LD-1000, and videodisks produced by LaserDisc.

The scriptwriters charged that the videodisks reproduced movies without obtaining the permission of the copyright owners.

According to the suit brought by the scriptwriters, Pioneer and LaserDisc, which is a wholly owned subsidiary of Pioneer, reproduced the movies made by the movie companies and sold the videodisks. The scriptwriters responsible for the movies concerned asked that permission be obtained beforehand, but Pioneer and LaserDisc ignored the request and sold the reproduced videodisks throughout the nation from Oct. 9.

The scriptwriters charged that their copyrights had been violated and that they had been deprived of copyright use royalties totaling \$55,200—calculated on the basis of 1.35% to 5.4% of the sales price of the videodisks. They asked for a court injunction for suspension of the production and sale of the videodisks by Pioneer and LaserDisc.

Japan's JVC Is Promoting Singer Shoody

TOKYO—Victor Musical Industries (JVC) is newly promoting Shoody, a singer from Mozambique who won the World Song Festival's Grand Prix in Seoul in 1980 and the Silver Prize in the 10th Tokyo Music Festival earlier this year.

Her first LP issued by JVC in March, "Tomorrow's Child," didn't sell well, but the label believes her second, "Samurai," can do better. It's released next month.

Shoody is scheduled to participate in the Sydney International Jazz Festival in February, 1982. Satoshi Honda of JVC's international repertoire publicity department, who produced "Tomorrow's Child" and "Samurai," says that the new album features the "Motown sound of the 1960s with simple melody lines." Product is released on JVC's Invitation label.

Shoody signed a two-year worldwide contract with JVC in January. There has already been interest in her from Britain, the Benelux countries, West Germany and South Korea.

Honda adds that in international repertoire, West Germany's Arabesque has sold the most records for JVC so far this year.



Billboard photo by Don Albert
DANCE QUEEN—Annelie Kriel, ex Miss World 1974, takes a whirl with a member of the American group Dance Machine during a press promotion for her debut WEA single "He Took Off My Romeos" at Raffles disco in Johannesburg.

CBS/Sony, Thunder Join To Break Keane In Japan

TOKYO—CBS/Sony and Thunder Music are working together to break Keane, an American teen act previously known as the Keane Brothers, in Japan.

It's long been an ambition of Thunder president Tats Nagashima to break a new, non-Japanese act in this market. The pattern has been for promoters to bring only established stars in from other markets, because of the financial risk.

Nagashima has always felt strongly about finding new American talent for exploitation in Japan first, which may then be exported back to the U.S. if successful.

Robin Loggie, Thunder Music's Los Angeles representative, recommended Keane, which consists of brothers Tom and John, Mark Moulin and Mike Millwood. The brothers previously recorded for 20th Century Records in the U.S.

CBS/Sony decided to work with Thunder Music on the project, and signed the act to a three-year deal; an album is expected annually.

Yuji Takahashi, international a&r

manager at CBS/Sony, says that the company feels it's time for a male group oriented to 14-19 year-old girls. The Japanese market has been flooded the last couple of years by female groups, including the Nolans, Arabesque and Trix, and singers such as Sheena Easton.

Keane's first album, "Keane," was released in August with an initial pressing of 7,800. Takahashi says that CBS/Sony is hoping to move 50,000 copies, pointing out that the Keane's personal appearance in a current Sony tv commercial will definitely boost sales.

Color shots of Keane and individual members were taken in the United States and distributed to music and female-oriented magazines. So far eight publications have color photos, including spreads of several pages, on the group.

Takahashi says the sales reaction has been very good and that CBS/Sony is hoping to release a second LP in the spring of 1982. He adds that no date had been set for release of the "Keane" album in the United States. **SHIG FUJITA**

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BRITAIN

(Courtesy of Music Week)
As of 10/31/81
SINGLES

This Week	Last Week	Artist	Title
1	3	EVERY LITTLE THING SHE DOES IS	MAGIC, Police, A&M
2	2	HAPPY BIRTHDAY, ALTERED IMAGES,	Epic
3	5	WHEN SHE WAS MY GIRL, FOUR	Tops, Casablanca
4	4	LABELLED WITH LOVE, SQUEEZE,	A&M
5	7	JOAN OF ARC, ORCHESTRA	Manouevers In The Dark, Dindisc
6	1	IT'S MY PARTY, DAVE STEWART &	Barbara Gaskin, Stiff/Broken
7	21	BEGIN THE BEGUINE, JULIO IGLESIAS,	CBS
8	NEW	UNDER PRESSURE, QUEEN/DAVID	Bowie, EMI
9	19	FAVOURITE SHIRTS, HAIRCUT ONE	Hundred, Arista
10	13	TONIGHT I'M YOUNG, ROD STEWART,	Riva
11	18	PHYSICAL, OLIVIA NEWTON-JOHN, EMI	
12	6	GOOD YEAR FOR THE ROSES, ELVIS	Costello, F-Beat
13	11	HOLD ME, B.A. ROBERTSON & MAGGIE	Bell, Swan Song
14	17	WHEN YOU WERE SWEET SIXTEEN,	Fureys, Ritz
15	10	OPEN YOUR HEART, HUMAN	League, Virgin
16	9	BIRDIE SONG, TWEETS, PRT	
17	12	LET'S HANG ON, BARRY MANILOW,	Arista
18	14	IT'S RAINING, SHAKIN' STEVENS,	United Artists
19	8	ABSOLUTE BEGINNERS, JAM,	Polydor
20	37	LET'S GROOVE, EARTH, WIND & FIRE	
21	16	THUNDER IN THE MOUNTAINS,	Toyah, Safari
22	40	WHY DO FOOLS FALL IN LOVE,	Diana Ross, RCA
23	NEW	AY AY AY MOOSEY, MODERN	Romance, WEA
24	15	O SUPERMAN, LAURIE ANDERSON,	Warner Bros.
25	32	STEPPIN' OUT, KOOL & GANG, DE-	Lite
26	26	RUSH LIVE (TOM SAWYER), RUSH,	Mercury
27	NEW	VOICE, ULTRAVOX, CHRYSALIS	
28	NEW	BED SITTER, SOFT CELL, SOME BIZARRE	
29	NEW	I GO TO SLEEP, PRETENDERS, REAL	
30	20	TWILIGHT, ELECTRIC LIGHT ORCHESTRA,	Jet
31	31	LOVE ME TONIGHT, TREVOR WALTERS,	Magnet
32	NEW	VISIONS OF CHINA, JAPAN, VIRGIN	
33	22	JUST CAN'T GET ENOUGH, DEPECHE	Mode, Mute
34	20	WALKIN' IN THE SUNSHINE, BAD	Manners, Magnet
35	NEW	YES TONIGHT JOSEPHINE, JETS,	EMI
36	23	HANDS UP (GIVE ME YOUR	HEART), OTTAWAN, CARRERE
37	NEW	THE LUNATICS HAVE TAKEN OVER	THE ASYLUM, FUNBOY THREE,
38	33	KEEP IT DARK, GENESIS, CHARISMA	
39	NEW	TEARS ARE NOT ENOUGH, ABC,	Neutroneur
40	24	UNDER YOUR THUMB, GODLEY &	Creme, Polydor
ALBUMS			
1	2	GREATEST HITS, QUEEN, EMI	
2	NEW	PRINCE CHARMING, ADAM & ANTS,	CBS
3	1	SHAKY, SHAKIN' STEVENS, EPIC	
4	3	DARE, HUMAN LEAGUE, VIRGIN	
5	NEW	ARCHITECTURE & MORALITY,	Orchestral Manouevers In The
6	4	GHOST IN THE MACHINE, POLICE,	A&M
7	5	BEST OF BLONDIE, BLONDIE,	Chrysalis
8	NEW	TONIGHT I'M YOURS, ROD STEWART,	Riva
9	6	EXIT STAGE LEFT, RUSH, MERCURY	
10	'EW	SPEAK AND SPELL, DEPECHE MODE,	Mute
11	7	ALMOST BLUE, ELVIS COSTELLO, F-	Beat
12	NEW	MOB RULES, BLACK SABBATH,	Mercury
13	10	LOVE IS . . . VARIOUS, K-TEL	
14	18	DIARY OF A MADMAN, OZZY	Osbourne, Jet
15	9	HEDGEHOG SANDWICH, NOT THE	NINE O'CLOCK NEWS, BBC
16	8	HOOKED ON CLASSICS, LOUIS	CLARK/ROYAL PHILHARMONIC
17	12	DOUBLE TROUBLE, GILLAN, VIRGIN	
18	13	IF I SHOULD LOVE AGAIN, BARRY	MANILOW, ARISTA
19	14	SUPER HITS 1-2, VARIOUS, RONCO	
20	38	WHY DO FOOLS FALL IN LOVE,	Diana Ross, RCA
21	11	MADNESS 7, MADNESS, STIFF	
22	23	SECRET COMBINATION, RANDY	CRAWFORD, WARNER BROS.
23	16	ABACAB, GENESIS, CHARISMA	
24	NEW	RAVE, EARTH, WIND & FIRE, CBS	
25	27	BODY TALK, IMAGINATION, R&B	
26	NEW	GEORGE BENSON COLLECTION,	George Benson, Warner Bros.

27	NEW	COUNTRY SUNRISE/COUNTRY	SUNSET, Various, Ronco
28	21	BAT OUT OF HELL, MEAT LOAF,	Epic/Cleveland Int'l
29	29	CELEBRATION, JOHNNY MATHIS, CBS	
30	NEW	PEARLS, ELKIE BROOKS, A&M	
31	19	GOSH IT'S BAD MANNERS, BAD	MANNERS, MAGNET
32	NEW	THE PLATINUM ALBUM, VARIOUS, K-	tel
33	17	OCTOBER U2, ISLAND	
34	NEW	THE VERY BEST OF	SHOWADDYWADDY, ARISTA
35	28	TATTOO YOU, ROLLING STONES,	Rolling Stones
36	15	STILL, JOY DIVISION, FACTORY	
37	33	ELECTRIC LIGHT ORCHESTRA, JET	
38	25	DEAD RINGER, MEAT LOAF, EPIC/	Cleveland Int'l
39	40	EAST SIDE STORY, SQUEEZE, A&M	
40	24	ROCK CLASSICS, LSO/ROYAL CHORAL	Society, K-tel

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 11/14/81
SINGLES

This Week	Last Week	Artist	Title
1	4	EVERY LITTLE THING SHE DOES IS	MAGIC, Police, A&M
2	1	PRIVATE EYES, MAIL & OATES, RCA	
3	6	MY GIRL (GONE, GONE, GONE),	Chilliwick, A&M
4	3	ARTHUR'S THEME, CHRISTOPHER	Cross, Warner Bros.
5	5	TRYIN' TO LIVE MY LIFE WITHOUT	YOU, BOB SEGER, CAPITOL
6	8	FRIENDS OF MR. CAIRO, JON &	Vangelis, Polydor
7	7	NO REPLY AT ALL, GENESIS, ATLANTIC	
8	2	START ME UP, ROLLING STONES,	Rolling Stones
9	12	WAITING FOR A GIRL LIKE YOU,	FOREIGNER, ATLANTIC
10	10	HARD TO SAY, DAN FOGELBERG, CBS	
11	9	THE NIGHT OWLS, LITTLE RIVER	BAND, CAPITOL
12	15	SAY GOODBYE TO HOLLYWOOD,	Billy Joel, CBS
13	17	HERE I AM, AIR SUPPLY, BIG TIME	Rockets, Arcade
14	16	MAGIC POWERS, TRIUMPH, CBS	
15	13	ENDLESS LOVE, DIANA ROSS &	Lionel Richie, Motown
16	14	SAUSALITO SUMMERNIGHT, DIESEL,	Regency
17	NEW	YOUNG TURKS, ROD STEWART,	Warner Bros.
18	NEW	PHYSICAL, OLIVIA NEWTON-JOHN,	MCA
19	19	I'VE DONE EVERYTHING FOR YOU,	RIK SPRINGFIELD, RCA
20	18	FOR YOUR EYES ONLY, SHEENA	Easton, Capitol
ALBUMS			
1	1	TATTOO YOU, ROLLING STONES,	Rolling Stones
2	2	GHOST IN THE MACHINE, POLICE,	A&M
3	4	ABACAB, GENESIS, ATLANTIC	
4	3	4, FOREIGNER, ATLANTIC	
5	6	FRIENDS OF MR. CAIRO, JON &	Vangelis, PolyGram
6	8	NINE TONIGHT, BOB SEGER, CAPITOL	
7	5	BELLA DONNA, STEVIE NICKS,	Modern
8	7	LONG DISTANCE VOYAGER, MOODY	BLUES, THRESHOLD
9	NEW	GIVE THE PEOPLE WHAT THEY	WANT, KINGS, ARISTA
10	NEW	GET LUCKY, LOVERBOY, CBS	

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 11/16/81
SINGLES

This Week	Last Week	Artist	Title
1	1	JA WENN WIR ALLE ENGLEIN	WAEREN, FRED SONNENSCHN &
2	2	DANCE LITTLE BIRD, ELECTRONICS,	Philips
3	3	JAPANESE BOY, ANEKA, HANSA	
4	6	TAINTED LOVE, SOFT CELL,	Phonogram
5	7	DICH ZU LIEBEN, ROLAND KAISER,	Hansa
6	4	RAIN IN MAY, MAX WERNER, CNR	
7	10	ROCK 'N' ROLL GYPSY, HELEN	SCHNEIDER, WEA
8	5	HOLD ON TIGHT, ELECTRIC LIGHT	ORCHESTRA, JET
9	9	PHYSICAL, OLIVIA NEWTON-JOHN, EMI	
10	11	PRINCE CHARMING, ADAM & ANTS,	CBS
11	8	FOR YOUR EYES ONLY, SHEENA	EASTON, EMI
12	20	WE KILL THE WORLD (DON'T KILL	THE WORLD), BONEY M, ARIOLA
13	14	IT'S RAINING, SHAKIN' STEVENS, CBS	
14	16	NO ME HABLES, JUAN PARDO,	Polydor
15	12	WEM, HOWARD CARPENDALE, EMI	
16	19	URGENT, FOREIGNER, ATLANTIC	
17	NEW	TWILIGHT, ELECTRIC LIGHT ORCHESTRA,	Jet
18	15	GREEN DOOR, SHAKIN' STEVENS, EPIC	
19	22	DREIKLANGDIMENSIONEN,	Rheingold, Welt Rekord
20	23	GIB MIR BITTE EINEN KUSS, HELGA	FEDDERSEN, PHONOGRAM

21	29	MAMA LORRAINE, ANDREA JUERGENS,	Ariola
22	NEW	WOZU SIND DIE KRIEGE DA, UDO	LINDENBERG & PASCAL, TELDEC
23	28	WENN ICH JE DEINE LIEBE	VERLIER, REX GILDO, ARIOLA
24	26	SHARAZAN, AJ BANO & ROMINA	Power, EMI
25	21	EVERY LITTLE THING SHE DOES IS	MAGIC, POLICE, A&M
26	24	GOING BACK TO MY ROOTS,	Odyssey, RCA
27	18	YOU DRIVE ME CRAZY, SHAKIN'	STEVENS, EPIC
28	13	WIRED FOR SOUND, CLIFF RICHARD,	EMI
29	25	MALEDITTA PRIMAVERA, LORETTA	Goggi, WEA
30	NEW	JUST FOR YOU, SPARGO, POLYDOR	

ALBUMS

1	2	QUIETSCHFIDELIO, Electronic,	Philips
2	3	GREATEST HITS, QUEEN, EMI	
3	1	DICH ZU LIEBEWN, ROLAND KAISER,	Hansa
4	5	IHRE SCHOENSTEN LIEDER, JOAN	Baez, Metronome
5	4	TIME, Electric Light Orchestra, Jet	
6	7	SHAKY, Shakin' Stevens, Epic	
7	9	IDEAL, Ideal, IC	
8	10	GHOST IN THE MACHINE, POLICE,	A&M
9	6	SCHLIESS DIE AIGEN UND	TRAEUME, JAMES LAST, POLYDOR
10	12	MUSIC WONDERLAND, MIKE	Oldfield, Virgin
11	11	ABACAB, Genesis, Charisma	
12	8	OTTO VERSAUT HAMBURG, OTTO,	EMI
13	NEW	SUCH MICH IN MEINEN LIEDERN,	Howard Carpendale, EMI
14	14	SCHNEIDER WITH A KICK, HELEN	SCHNEIDER, WEA
15	17	DOLCE VITA, SPIDER MURPHY GANG,	EMI
16	15	4, Foreigner, Atlantic	
17	13	DER ERNST DES LENENS, IDEAL,	WEA
18	NEW	HITPARADE DER SCHLUEMPFE, DIE	Schluempfe, K-tel
19	20	ROCK'N'ROLL DISCO, RICKY &	Rockets, Arcade
20	18	TATTOO YOU, ROLLING STONES,	Rolling Stones

JAPAN

(Courtesy Music Labo)
As of 11/16/81
SINGLES

This Week	Last Week	Artist	Title
1	2	GINGIRAGIN NI SARIGENAKU,	Masahiko Kondo, RVC (Janny's)
2	1	KAZE TACHINU, Seiko Matsuda,	CBS/Sony (Sun/JCM)
3	3	GOOD LUCK LOVE, Toshihiko	Tahara, Canyon (Janny's)
4	7	AKUJO, Miyuki Nakajima, Canon	(Yamaha)
5	4	KISS WAS ME NI SHITE, Venus,	Tokuma (Geiei)
6	5	MICHINOKU HITORI TABI, Jouji	Yamamoto, Canyon (Nichion/Kitajima)
7	9	STRIPPER, Kenji Sawada, Polydor	(Watanabe)
8	6	HIGH SCHOOL LULLABY, Imokin	Trio, Four Life (Fuji)
9	11	TSUPPARI HIGH SCHOOL ROCK 'N'	ROLL SHIKENHEN, Yokohama,
10	12	SAYONARA MOYOU, Toshihiro Ito,	Nippon Phonogram (Yamaha)
11	8	SHOUJO NINGYO, Tsukasa Ito,	Japan (Yui/JCM)
12	17	HELLO GOODBYE, Yoshie	Kashiwabara, Nippon Phonogram
13	10	FURUSATO, Chiharu Matsuyama,	News (STV Pack/Panta)
14	13	SENTIMENTAL JOURNEY, Iyo	Matsumoto, Victor (Nichion)
15	15	ANATA HITOSUJI, Miyuki Kawanaka,	Teichiku (Geion/OBCM)
16	NEW	AISHUU HERO, Hiromi Go, CBS/	Sony (Burning)
17	NEW	A MEN DE KOI WO SHITE, Niagara	Triangle, CBS/Sony (Watanabe)
18	20	RENGESOU NO KOI, Hiroshi Iwasaki,	Victor (NTV/Geiei)
19	18	LONELY HEART, Creation, Toshiba-	EMI (NTV/Taiyo)
20	14	MAMOTTE AGETAI, Yumi	Matsutoya, Toshiba-EMI (Kirara)
ALBUMS			
1	12	SAKUBAN OAI SHIMASHOU, Yumi	Matsutoya, Toshiba-EMI
2	1	KAZE TACHINU, Seiko Matsuda,	CBS/Sony
3	NEW	BEST, Chanel, Epic/Sony	
4	2	LOVE POTION NO. 1, Venus,	Tokuma
5	19	THE BEST, Seiko Matsuda, CBS/	Sony
6	3	RISING SUN, Eikichi Yazawa,	Warner-Pioneer

For Spanish-language hits in Spanish-speaking countries, see **Billboard En Espanol.**

7	5	SONGS IN THE ATTIC, Billy Joel,	CBS/Sony
8	17	YABURETA HEART WO URIMONO	NI, Kai Band, Toshiba-EMI
9	NEW	THE 10th ODYSSEY, Tulip, Toshiba-	EMI
10	6	SELECTION 1978-1981, Off Course,	Toshiba-EMI
11	8	TSUKASA, Tsukasa Ito, Japan	
12	4	SHUNUNOWA IYADA, KOWAI,	SENSOU HANTAI, Snakeman
13	NEW	PHYSICAL, Olivia Newton-John,	Toshiba-EMI
14	9	YOU COULD HAVE BEEN WITH ME,	Sheena Easton, Toshiba-EMI
15	13	PORTRAIT, Maria Takeuchi, RVC	
16	14	3606 NICHU, Alice, Polystar	
17	7	FOLLOW ME, Iruka, Crown	
18	10	BYE BYE, Tsuyoshi Nagabuchi,	Toshiba-EMI
19	11	MARIONETTE, Mayumi Itsuwa,	CBS/Sony
20	NEW	BUCCHIGIRI, Yokohama Ginbae,	King

AUSTRALIA

(Courtesy Kent Music Report)
As of 11/16/81
SINGLES

This Week	Last Week	Artist	Title
1	3	PHYSICAL, Olivia Newton-John,	Interfusion
2	1	START ME UP, Rolling Stones,	Rolling Stones
3	4	ENDLESS LOVE, Diana Ross &	Lionel Richie, Motown
4	2	YOU WEREN'T IN LOVE WITH ME,	Billy Field, WEA
5	7	THE STROKE, Billy Squier, Capitol	
6	NEW	EVERY LITTLE THING SHE DOES IS	MAGIC, POLICE, A&M
7	5	PRINCE CHARMING, Adam & Ants,	CBS
8	18	WIRED FOR SOUND, Cliff Richard,	EMI
9	8	QUEEN OF HEARTS, Juice Newton,	Capitol
10	16	(SI SI) JE SUIS UN ROCK STAR, BILLY	WYMAN, A&M
11	6	PRECIOUS TO ME, Phil Seymour,	Epic
12	15	BOYS IN TOWN, Divinyls, WEA	
13	10	HOLD ON TIGHT, Electric Light	Orchestra, Jet
14	9	TOO MANY TIMES, Mental As	Anything, Regular
15	12	HOOKED ON CLASSICS, Royal	Philharmonic Orchestra, RCA
16	20	BEACH BOY MEDLEY, Beach Boys,	Capitol
17	NEW	BEAUTIFUL WORLD, Devo, Warner	Bros.
18	NEW	ERROL/EASY ON YOUR OWN,	Australian Crawl, EMI
19	11	I WON'T LET YOU DOWN, PHD,	WEA
20	13	CHEQUERED LOVE, Kim Wilde, Rak	
ALBUMS			
1	1	TATTOO YOU, ROLLING STONES,	Rolling Stones
2	13	GHOST IN THE MACHINE, POLICE,	A&M
3	3	PHYSICAL, OLIVIA NEWTON-JOHN,	Interfusion
4	2	SIROCCO, AUSTRALIAN CRAWL, EMI	
5	6	NEW TRADITIONALISTS, Devo,	Warner Bros.
6	5	CATS AND DOGS, Mental As	Anything, Regular
7	4	BAD HABITS, Billy Field, WEA	
8	7	HOOKED ON CLASSICS, Royal	Philharmonic Orchestra, K-tel
9	9	BELLA DONNA, Stevie Nicks,	Modern/WEA
10	8	TIME, Electric Light Orchestra, Jet	
11	12	SONGS IN THE ATTIC, Billy Joel,	CBS
12	10	TIME EXPOSURE, Little River Band,	Capitol
13	15	CHARIOTS OF FIRE, Vangelis,	Polydor
14	11	DEAD RINGER, Meat Loaf, Epic/	Cleveland Int'l
15	18	UNDERNEATH THE COLOURS, Inxs,	Deluxe
16	14	SUNNYBOYS, Sunnyboys,	Mushroom
17	NEW	GREATEST HITS, Beach Boys,	Capitol
18	NEW	ABACAB, Genesis, Vertigo	
19	NEW	GREATEST HITS, Queen, Elektra	
20	16	WALK UNDER LADDERS, Joan	Armatrading, A&M

ITALY

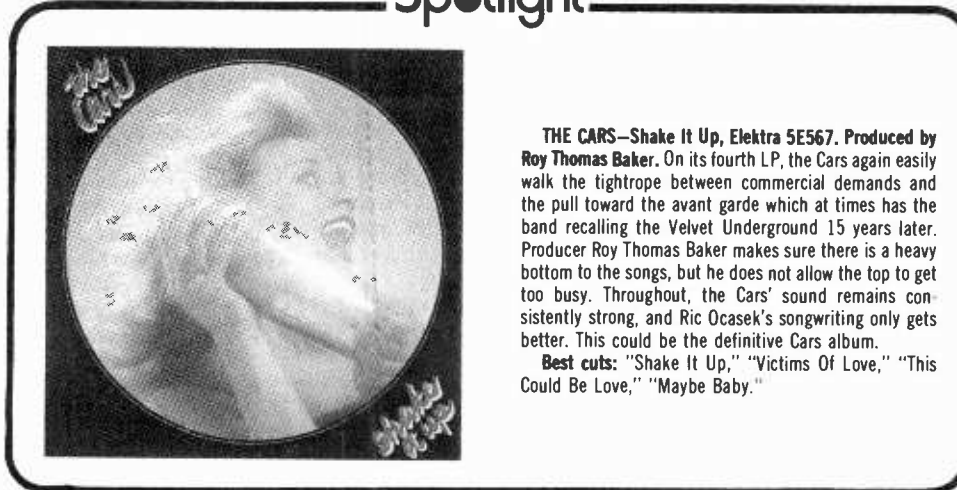
(Courtesy Germano Ruscitto)
As of 11/10/81
SINGLES

This Week	Last Week	Artist	Title
1	1	ON MY OWN, Nikka Costa, CGD-MM	
2	2	BETTER DAVIS EYES, Kim Carnes,	EMI
3	4	ROCK'N'ROLL ROBOT, Alberto	Camerine, CBS
4	8	M'INNAMORO DI TE, Ricchi &	Poveri, Baby/CGD-MM
5	3	HULA HOOP, Plastic Bertrand,	Durium
6	5	MALINCONIA, Riccardo Fogli,	Paradiso/CGD-MM

7	11	ARTHUR'S THEME, Christopher	Cross, Warner Bros./WEA
8	7	FADE TO GREY, Visage, PolyGram	
9	18	MORE STARS, Various, Delta/WEA	
10	14	EVERY LITTLE THING SHE DOES IS	MAGIC, POLICE, A&M/CBS
11	13	HE'S A LIAR, Bee Gees, PolyGram	
12	6	IN THE AIR TONIGHT, Phil Collins,	Atlantic/WEA
13	9	CANTO STRANIERO, Marcella Bella,	CBS
14	10	GALEOTTO FU IL CANOTTO, Renato	Zero, Zerolandiarca
15	NEW	TRY IT OUT, Gino Soccio, WEA	
16	NEW	ABACAB, Genesis, Charisma/	PolyGram
17	NEW	ONLY CRYING, Keith Marshall, Vip/	CGD-MM
18	NEW	5 O'CLOCK IN THE MORNING,	Village People, Vip/CGD-MM
19	NEW	SHARAZAN, AJ Bano & Romina	Power, Baby/CGD-MM
20			



Spotlight



JACKSONS—Live, Epic KE237545. Produced by the Jacksons. The first live album in the Jacksons' 12-year career as a top pop and r&b act is an impeccably-recorded double-disk set mixed by Bill Schnee. The LP features Michael Jackson's four top 10 hits from "Off The Wall" plus two hits from last year's "Triumph." The set serves as an energetic summary of one of the most successful tours of 1981. There are, however, no new tunes here, which may inhibit singles acceptance. And some of the longer jams and riffs lose something without the visual accompaniment of Michael Jackson's dazzling dance steps.
Best cuts: "Off The Wall," "She's Out Of My Life," "I Want You Back," "I'll Be There," "Shake Your Body (Down To The Ground)."

BLACK SABBATH—Mob Rules, Warner Bros. BSK3605. Produced by Martin Birch. The veteran heavy metal quartet is back with another set of spine busting, guitar crunching rock'n'roll that still rates at the top of the genre. The loss of Ozzy Osbourne hasn't had an effect on the intensity of the music. Ronnie James Dio has the kind of screeching rock vocal that keeps the music the way AOR likes it.
Best cuts: "Falling Off The Edge Of The World," "The Mob Rules," "Country Girl," "Slipping Away."

DELBERT MCCLINTON—Plain From The Heart, Capitol/MSS ST-12188. Produced by Barry Beckett and the Muscle Shoals Rhythm Section. McClinton's first project with the Muscle Shoals sound crew yielded a solo career breakthrough via hit single status (for "Givin' It Up For Your Love") and a strong mid-chart album performance, so it's hardly surprising that Beckett & Co. have used much the same blueprint here: Delbert's own bittersweet songs are still in evidence, but the commercial thrust centers on ebullient covers of vintage '60s soul in the Stax vein, along with some canny choices from more recent copyrights. The MSS band is as hot as ever, McClinton's vocals as strong, and the outlook promising.
Best cuts: "Be Good To Yourself," "Heartbreak Radio," "I Wanna Thank You," "Sandy Beaches," "Lipstick Traces."

TED NUGENT—Great Gonzos, The Best Of Ted Nugent, Epic FE37667. Various producers. The Motor City madman's most commercially successful rock is presented here in a frenzied compilation that is Nugent's signature. "Cat Scratch Fever," "Dog Eat Dog," "Wango Tango," and more are all here. The guitarist has a loyal following both at the consumer and AOR levels so this should do well this holiday season.
Best cuts: Pick your favorites.

SPINNERS—Can't Shake This Feelin', Atlantic SD19318. Produced by James Mtume, Reggie Lucas. The Spinners ran a good thing into the ground in their albums with Michael Zager, but here inject some much-needed vitality into their sound for what amounts to one of their most vital and vibrant albums to date. Gone are the perky, poppy medleys that the group turned out almost by rote; in their place are a series of solid, sensible midtempo r&b ballads. The highlight is a sublime version of the Delphonics' "Didn't I Blow Your Mind" which shows how utterly soulless the Spinners' version of "Cupid" was by comparison. A welcome return to form for one of the legendary acts in contemporary music.
Best cuts: "Can't Shake This Feelin'," "Knack For Me," "Never Thought I'd Fall In Love," "Got To Be Love," "Didn't I Blow Your Mind."

VARIOUS ARTISTS—Exposed II, CBS X237601. Various producers. Last year's first volume of "Exposed," subtitled a "cheap peak at today's provocative new rock," sold a respectable amount of copies and this two-record set could do the same. While the 11 acts here don't have the instant name appeal of Volume I's Adam & The Ants or Loverboy, overall this is a higher quality sampling of new Columbia and Epic rock acts. Of particular note are Jo Jo Zep & The Falcons' invigorating r&b/rock, the Psychedelic Furs' urban rock, the Hitmen's hook-ridden pop and Orchestral Maneouevres In The Dark's danceable electronic rock. Let customers know about this specially priced package as it could make a good holiday gift.
Best cuts: Jo Jo Zep & The Falcons' "Hit And Run," OMD's "Electricity," Psychedelic Furs' "Sister Europe," Tommy Tutone's "Cheap Date."



ANGELA BOFILL—Something About You, Arista AL9576. Produced by Narada Michael Walden. "Angel Of The Night" nightingale Bofill owns a rich voice that flutters with fresh feeling. Such a songbird deserves the best, and producer Walden writes songs and creates atmosphere that inspire Bofill to reach for the hit potential promised by her '79 debut. This third LP, flush with the sound of success, should give her career a big lift.
Best cuts: "Something About You," "Break It To Me Gently," "Tropical Love."

TWENNYNINE with LENNY WHITE—Just Like Dreamin', Elektra 5E-551. Produced by Lenny White. Jazz-rock-soul virtuoso White returns with his progressive group energy and slick funk excursions primed for major impact on multiple fronts. White's band, sparked by his drum and synthesizer-driven dynamics, spins off into Barry Johnson's lead vocals

and group leads with no loss in momentum. The beat is strong, the groove is slick.
Best cuts: "Rhythm," "All I Want," "Movin' On."

BILL SUMMERS & SUMMERS HEAT—Jam The Box!, MCA-5266. Produced by Bill Summers. Call it what you want, Summers & Co. the "Call It What You Want" gang, bounce back from establishing solid chart credibility with another round of inspired dance funk. "We Call It The Box" celebrates kingsize street radios with a sound geared to tantalize from blocks away, while the rest of the LP falls into the same "box" bag.
Best cuts: "We Call It The Box," "Jam The Box," "Dreaming."

NORMAN CONNORS—Mr. C, Arista AL9575. Produced by Norman Connors. Classy, flashy Connors is not afraid to lower his voice to show his street-tough soul, but it's Connors' sophisticated command of the elements that shines above all, driving his Starship Orchestra and vocal cast—featuring Jean Carn, Derrick, Glenn Jones—to new heights of dynamism.
Best cuts: "She's Gone," "Party Town," "Keep Down' It."

AL GREEN—Higher Plane, Myrrh MSB-6674. Produced by Al Green. Rev. Green moves on to a "Higher Plane" but he takes the same rhythmic route that propelled him to soul stardom. Instead of playing upon the emotions, Green delivers faithful readings of "People Get Ready," "Amazing Grace" and "Battle Hymn Of The Republic" that rock, as well as gospel-flavored pop, and yet the results are just as satisfying as his best pop efforts. Taste is the password here, and without the flashy production, Al Green is just a flatout great singer.
Best cuts: "Higher Plane," "People Get Ready," "The Spirit Might Come."



DOTTIE WEST—High Times, Liberty LT51114. Produced by Brent Maher, Randy Goodrum. Given the torchy quality of West's voice, her affinity for pop uptempo tunes, and the production expertise of Maher and Goodrum, this album should be a crossover delight. Yet, interestingly enough, the numbers that seem to work the best are ones that emphasize West's country leanings. She can do pop—but too many of the offerings here seem somewhat contrived, lush in their arrangements and slick in their concept. Without the soaring strings and background female harmonies swelling behind her, West appears to feel more at home and thus more convincing. The Gatlins appear on one number.
Best cuts: "There's Nobody Like You," "Without You," "Starting Today—Starting Over."

LEON EVERETTE—Hurricane, RCA AHL14152. Produced by Ronnie Dean, Leon Everette. Everette continues to carve his niche as a vibrant straight-ahead country artist. The material here spans a wide time span, from Stonewall Jackson's mid-'50s hit, "Don't Be Angry" to more contemporary tunes like the rollicking "Betty Ruth." The effective arrangements, often laced with steel guitar, fiddle and harp work, are well-suited to Everette's highly-charged, refreshing vocals.
Best cuts: "Hurricane," "Midnight Rodeo," "The Feelin's Right," "If You're Serious About Cheating," "Running On Love."

JIM REEVES & PATSY CLINE—Greatest Hits, RCA AHL14127. Produced by Chet Atkins, Owen Bradley, Anita Kerr. This is an excellent introduction to the smooth, controlled magic of two of country music's best vocalists. Included is Owen Bradley's techno-tribute, "Have You Ever Been Lonely (Have You Ever Been Blue)," which fuses the two into a duet performance they never experienced in life. While the instrumentation on the cuts is frequently lush and lachrymose, it never seriously gets in the way of the strong, expressive voices.
Best cuts: "He'll Have To Go," "Am I Losing You," "Four Walls," "Crazy," "Sweet Dreams (Of You)," "I Fall To Pieces."

VARIOUS ARTISTS—The Pursuit Of D.B. Cooper, Polydor 16344. Produced by Gary Klein. This sparkling soundtrack package skillfully blends several genres, from country/rock to straight bluegrass pickin'. There's some fine performances by Waylon Jennings, Jessi Colter, Rita Coolidge and the Marshall Tucker Band. Three of the tracks are bluegrass instrumental

THE CARS—Shake It Up, Elektra 5E567. Produced by Roy Thomas Baker. On its fourth LP, the Cars again easily walk the tightrope between commercial demands and the pull toward the avant garde which at times has the band recalling the Velvet Underground 15 years later. Producer Roy Thomas Baker makes sure there is a heavy bottom to the songs, but he does not allow the top to get too busy. Throughout, the Cars' sound remains consistently strong, and Ric Ocasek's songwriting only gets better. This could be the definitive Cars album.
Best cuts: "Shake It Up," "Victims Of Love," "This Could Be Love," "Maybe Baby."

numbers. There are two versions of Jennings' "Shine," one electric and one bluegrass.
Best cuts: "Shine," "Bittersweet Love," "Money," "You Were Never There," "Wyoming Bound."



JERRY HARRISON—The Red And The Black, Sire SRK3631 (WB). Produced by Jerry Harrison with Dave Jereden. While fellow Talking Heads members Tina Weymouth and Chris Franz has been involved with the Tom Tom Club, and David Byrne has been working on the "Catherine Wheel" dance score for Twyla Tharp, Jerry Harrison has combined with such Talking Heads part-timers as Nona Hendryx, Adrian Belew and Bernie Worrell to create the LP closest to the expectations of Talking Heads fans. This is not an LP preoccupied with good-time dancing, or in serious dance. Rather it has that quirky and moody quality that characterizes the best of Talking Heads. It shouldn't get lost.
Best cuts: "Slink," "The Red Nights," "Things Fall Apart," "No Warning, No Alarm."

GODMOMA—Godmoma Here, Elektra 5E-552. Produced by Boots Collins. The three girls who call themselves Godmoma (of soul, that is) started as back-up singers in Detroit and were discovered by their current producer, Boots Collins. The songs and arrangements here prove the wisdom of taking Godmoma out of the background. Both are sophisticated, combining the best of funk and soul with electric vocals.
Best cuts: "Taste Of Magic," "Hanks Up (Punk Funk)," "I Like It," "Be All You Can Be."

THE RAYBEATS—Guitar Beat, PVC Records PVC8904. Produced by Martin Rushent. The Raybeats are a four-man band that has been a recent club favorite in New York. Though its members come from such seminal avant-garde bands as 8 Eye Spy and the Contortions, the music the Raybeats play is more akin to the Ventures and Johnny & the Hurricanes than to Lydia Lunch or James Chance. The Raybeats play tight, instrumental music only—post punk surf music, if you will. But it is done with a great deal of respect and obvious love for the genre, and it is musical, melodic, and played without any pretensions.
Best cuts: "Searching," "Tight Turn," "The Calhoun Surf," "Guitar Beat."



pop
THE BEACH BOYS—Ten Years Of Harmony, Caribou ZZX37445 (CBS). Various producers. This double album compilation isn't necessarily comprised of the best the Beach Boys have to offer yet it nonetheless offers a tidy look at their accomplishments over the last 10 years. There aren't many tunes here that were major hits, yet the music shows the group's growth during the '70s. **Best cuts:** Pick your favorites.

SHEILA—Little Darlin', Carrere ARZ37675, (Epic). Produced by Keith Olsen. Sheila, a successful vocalist in Europe, makes her U.S. solo debut on this collection of mostly uptempo songs that get Keith Olsen's polished production treatment. Aided by a tight group of supporting players, Sheila conveys a forceful, convincing vocal style that gives her rock credibility. **Best cuts:** "Little Darlin'," "Put It In Writing," "It's Only Make Believe."

SOUNDTRACK—Ragtime, Elektra 5E-565. Produced by Lenny Waronker, Russ Titelman. The best-seller comes to the screen with a lovely score by Randy Newman, who has captured the turn-of-the-era time frame with waltzes, polkas and, of course, ragtime, although, curiously, the main-theme is a waltz—a beauty at that. Newman sings one number, as does

Jennifer Warnes. Jack Hayes deserves praise for his orchestrations. **Best cut:** Newman's vocal on "Change Your Way."

LIPPS, INC.—Designer Music, Casablanca NBLP 7262. Produced by Steven Greenberg. One-man band Steven Greenberg returns with yet another madcap musical romp featuring singer Cynthia Johnson in Donna Summer meets Galaxina. Greenberg's design is dueling synthesizers, computer disco and hi-tech soul, and when it's all in sync as in the title cut, Greenberg's catchy invention blows a fresh breeze of sounds that put the fun back into funky. **Best cuts:** "Designer Music," "Hold Me Down," "The One."

EDDIE SCHWARTZ—No Refuge, Atco SD38-141 (Atlantic). Produced by Eddie Schwartz, Dave Tyson. Schwartz writes and sings melodic rock that alternates between medium-hard and soft. Harmonies are excellent, as are backup musicians Bob Wilson on electric bass, Dave Tyson on electronic bass and keyboards, and Gary Craig on drums. Schwartz himself plays a mean guitar, with help from Peter Fellet on solo riffs. **Best cuts:** "Auction Block," "Heart On Fire," "No Refuge," "Good With Your Love."

THE RINGS—Rhythm Method, MCA5264. Produced by the Rings. This Boston-based quartet didn't exactly set the world afire with its first album despite their smooth, slightly reggae-tinged rock which owes a tip of the hat to the Cars. This second album continues in the same vein though the songwriting is stronger this time around. Several tracks here deserve AOR play especially "Bang Bang," "Walkin' In The Dark," "Take The Chance," "Move Over." **Best cuts:** Those mentioned.

VARIOUS ARTISTS—Blitz, RCA CPL14196. Various producers. This low priced compilation LP contains selections from such acts as the Sparks, Bow Wow Wow, Robert Ellis Orrall, Polyrock, Landscape, Slow Children and Shock. The LP is noteworthy in that it shows that quietly, and without much fanfare RCA is building up an impressive new music roster. And this LP is as good an opportunity as is likely to arise to check it out. **Best cuts:** "Chihuahua" by Bow Wow Wow, "Tips For Teens" by Sparks, "Angel Face" by Shock.

MIKE BATT—Six Days In Berlin, Epic FE37665. Produced by Mike Batt. Also written, arranged and conducted by Mike Batt, who enlists the Berlin Opera Orchestra in this project that seeks to unite classical and rock music. Depending on individual tastes, such attempts come off as either profound or silly. Usually they are a mixture of both. But, in his music and in his cover art, Batt shows a certain amount of humor. The first song on this six-part LP is titled "Part One." The last is "Part Six." **Best cuts:** All.

JAMES BLOOD ULMER—Free Lancing, Columbia ARC37493. Produced by James Blood Ulmer. One of the inspirations for the current jazz/punk/funk school of modern music, Ulmer plays guitar like no one else. It is not always easy to listen to. In fact, it is often difficult and even discordant. But its never unmusical. It has an internal logic and a well defined structure, and if it often sounds angry, well, why shouldn't it? **Best cuts:** "Stand Up To Yourself," "The Girls Come From?" "Happy Time."

JIM CURNUTTE—Factorial, Neurological Records SFC5003. Produced by Jim Curnutte. Curnutte plays mainstream rock with a slightly dark whimsical edge. The material ranges from the electronic title track to the more rocking "Linwood and Gillham." Jim Curnutte sings in a perpetual voice of mock surprise that keeps things on a light plane. **Best cuts:** "Linwood And Gillham," "Factory Life," "Don't Take It Away," "Animosity."

soul
STARPOINT—Wanting You, Chocolate City CCLP 2020. Produced by Lionel Job. Starpoint returns with their finely-tuned harmonies and rock-funk beat, as their new "Wanting You" single bounces up the charts. Triple lead singers, a ferocious bottom beat and tight instrumental attack definitely qualify Starpoint for a long ride on the charts. Their upbeat funk flavored with spirited vocalizing suggests more universal appeal each time out. Warmth and care shine through this total effort. **Best cut:** "Wanting You."

LENNY WILLIAMS—Taking Chances, MCA-5253. Produced by Lenny Williams, Sandy Newman. Taking vocal chances is Williams' style, and by filling a funky groove with rousing, rollercoaster vocals, Williams manages to create the musical equivalent of "Freefall," the charting single and breezy slice of the singer at his freshest. Andre Fischer and team of Shelby Meyers & Spencer supply softer sides of Williams that accent the versatility of a love-song artist with an upbeat approach that's highly danceable. **Best cuts:** "Where There's A Will," "The Way You Love Me," "Responsible Man."

ZOOM—Saturday, Saturday Night, Polydor PD-1-6343. Produced by James Gadsen. The eight-man Zoom sure know how to zoom in on the party action with their climbing single, "Saturday, Saturday Night." The groove is really put to the beat as Zoom fills it to the top with wall-to-wall energy and motion. The dance floor is their target, and it's Zoom's intention to crowd it with enough rhythm, funk and soul. **Best cuts:** "Saturday, Saturday Night," "Move And Groove," "Walk That Thing."

(Continued on page 95)

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., Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichten, Ed Morris, Ed Ochs, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

**JOHN McLAUGHLIN
IS STARTING SOMETHING.
AGAIN.**

THE MAN WHO'S BROUGHT YOU
MAHAVISHNU ORCHESTRA,
THE ONE TRUTH BAND,
SHAKTI AND THE EPIC GUITAR SUMMITS
WITH PACO DE LUCIA
AND AL DiMEOLA
HAS AGAIN STARTED SOMETHING NEW.



**JOHN McLAUGHLIN.
BELO HORIZONTE.**

PRODUCED BY JOHN McLAUGHLIN.
ON WARNER BROS. RECORDS & TAPES. (BSK 3619)



Closeup

PRINCE—Controversy, Warner Bros. BSK3601. Produced by Prince.

Okay, okay, sometimes Prince does go a bit overboard. He often plays on the sexual outlaw image so strongly—note poster inside—that he becomes an instant self-parody. It's too bad that this is solely what people think when the name Prince comes up as the Minneapolis native has quite a bit to offer. The new album, "Controversy," is a much heter coupling of rock and r&b, politics and sex, outrageous bravado and whispered romance than last year's "Dirty Mind."

Even if Prince wasn't quite as talented as he is, he would still be valuable because he is one of the few major label American acts who doesn't think it's a crime to combine politics and pop music. Over the past few years, Americans have been conditioned to believe that only such imports as the socially conscious, overtly political Clash, religious Boh Marley or the Pretenders—with their surly tumbling of man/woman relationships—actually have something to say beyond the tried and true "I love you."

Among major label American black artists, Prince's sense of rebellion is even harder to find, though Rick James, Funkadelic and Gil Scott-Heron do come to mind. More to the point, Prince instills a sense of fun and passion into his music which makes his sometimes sophomoric political and sexual clichés worth wading through to get to the high points.

Side one is a bit of disappointment culminating in the tiresome "Do Me, Baby," a near eight-minute r&b ballad stretched three times beyond its practical length. More inviting is the title track with its throbbing rhythm and lyrics poking fun at his media-hyped image. This leads into "Sexuality," a rambunctious plea for a new world order not based on military might.

Side two, however, contains the best work of Prince's four-LP career. Whereas moments on "Dirty Mind" threatened to become rock'n'roll, Prince actually achieves it with these five songs. Arranged around a killer of a synthesizer riff, "Private Joy" exults in newfound love. Here,

Prince proves that he doesn't have to resort to being explicit to make powerful, passionate music.

In "Ronnie, Talk To Russia," Prince begs President Reagan not to take his tough guy stance too far. Whereas on "Partyup" from "Dirty Mind" Prince yelled confidently against the draft, this time he actually seems afraid of World War III. "Let's Work" is a funky love song that musically resembles last year's "Head" without that song's purliance.

The highlight of the album, though, is "Annie Christian," a musically subdued attack on violence in America. Annie Christian in this case is the personification of modern day evils: *She killed John Lennon/Shot him down cold/She tried to kill Reagan/Everybody yelled gun control/Annie Christian, Annie Christian/Until you're crucified/I'll live my life in taxicabs.* Prince's deadpan vocal delivery shades the song with several meanings, some of which perhaps are not intended. For example, when Prince throws in "everybody yelled gun control," is he saying society only tries to restrict violence after those in officialdom are getting attacked?

His voice has such a life-weary edge to it on "Annie Christian" that the listener gets the feeling Prince is afraid to go home or out on the streets because violence could be in either place. Considering the hostile reception Prince received when opening for the Rolling Stones in Los Angeles, violence must be on his mind a lot lately. Perhaps he is saying that it is safer for all of us, not just celebrities, to live our lives in taxicabs or that we're letting hysteria chase us from our homes and streets. As to what he means, Prince isn't giving any clues.

Where does Prince go from here? Perhaps, he should use an outside producer, arranger or hand next time (again, he plays all the instruments himself and his falsetto seems forced at times) which might bring new ideas to his sound. He does have a tendency to overindulge which a more objective eye might curb. Whatever his flaws, Prince is still a valuable asset to anyone's musical library. **CARY DARLING**



TOO MUCH FUN—From left, Greg T. Walker and Rick Medlocke of Atco Records' group Blackfoot; Atco vice president Reen Nalli; and Blackfoot's manager/producer Al Nalli, have time for a little fun after the band's packed house appearance at New York's Palladium.

Producer Ezrin Takes On Challenge Of Kiss Album

• Continued from page 6

explains. "There were occasional record burnings and a backlash in the South. The guys to a certain extent took that personally. They always felt they were no more negative than a Marvel comic. They felt they were vaudeville in rock'n'roll form.

"I felt this move was important too," Ezrin says. "because I have children of my own and I would like to do records that are anti-drug, anti-violence and not pushing nihilism and anarchy. I think they're hearing far too much of that as it is."

Ezrin says there was a conscious decision to avoid a double album, despite the scope of the project. "I think you're really asking a lot of the consumer today even to pay the single album prices that we're asking," he charges. "I don't think we as an industry can afford to keep charging the kind of money we do for the kind of product we give."

Thus "The Elder" is being divided into two records, with Ezrin and the group due to begin writing the second half shortly. They're also going to try to attract interest in making a film of "The Elder."

"We're not going to make a life's

work out of it, though," Ezrin qualifies. "If a film is made there might be a soundtrack, which would take it as far as three albums. But any further than that I think is too much."

Ezrin dabbled in film at the University of Toronto and later at the Canadian Broadcasting Co. His interest lingers, though he acknowledges. "It would be very hard for me to step down from the level I'm at in my own industry to an apprentice level in film."

Kiss and Ezrin first teamed in 1976 on the platinum album "Destroyer," which yielded the band's biggest hit, "Beth." Ezrin's other clients have included Peter Gabriel, Dr. John, Flo & Eddie, Mitch Ryder and the Kings, an Elektra act also based in Toronto.

Ezrin likes to be involved in all aspects of making a record. "I wouldn't have fun otherwise," he says. "I engineer and do all my own mixing. I also like to play on records and write if they need me to write."

It's not surprising, then, that Ezrin's hero in the business is another total record man, Jerry Wexler. "He's a truly great man," says Ezrin. "We all owe him everything. He began this process for us."

Ten years down the line, Ezrin sees himself out of the studio. "I see myself somehow involved in satellite and cable operations. Satellites are going to make a big difference. We may eliminate the disk as a medium altogether, in which case record companies are the bicycle manufacturers of today and I want to hook up with the automobile manufacturers of tomorrow."

Bubbling Under The HOT 100

- 101—THE WOMAN IN ME, Crystal Gayle, Columbia 18-02523
- 102—BEAUTIFUL WORLD, Devo, Warner Bros. 49834
- 103—SHARING THE LOVE, Rufus With Chaka Khan, MCA 51203
- 104—TOO LATE THE HERO, John Entwistle, Atco 7337 (Atlantic)
- 105—LOVED BY THE ONE YOU LOVE, Rupert Holmes, Elektra 47225
- 106—YOU'RE MY BESTEST FRIEND, Mac Davis, Casablanca 2341 (Polygram)
- 107—SANDY BEACHES, Delbert McClinton, Capitol 5069
- 108—FOOL ME AGAIN, Nicolette Larson, Warner Bros. 49820
- 109—ALL ROADS LEAD TO YOU, Steve Wariner, RCA 12307
- 110—I'M YOUR SUPERMAN, The All Sports Band, Radio Records 3671 (Atlantic)

Lifelines

Births

Boy, Nathan Clark, to Lisa and Fred Alexander Oct. 17 in Seattle. Father is vice president and general manager of the Record Theatre chain in Seattle.

Deaths

Daniel Kasen, who founded Peter Pan Industries 50 years ago, Nov. 1, in South Orange, N.J. Peter Pan manufactures records, tapes, books and plastic products. He is survived by his widow, Dale; a son, Donald, senior vice president of Peter Pan; two daughters and three grandchildren.

* * *

David Michael Lewis, 36, promoter of country concerts, of injuries sustained in a hit-and-run motor accident, Oct. 27, in Charleston, W. Va. He is survived by his father, president of Partheon Productions and Marathon Pictures in Nashville; his mother and two sisters.

* * *

Howard Tullis, 64, while on vacation in Hawaii. Owner of KDUO-FM Riverside, Calif., he also used to own KAFY-AM Bakersfield, Calif., and KMJC-AM San Diego when it was KDEO. He founded his own ad agency in 1945 and is credited with urging the Champs to change their song title to "Tequila" when they were rehearsing it as "Tecate."

WEA's Plant Is Specialty

• Continued from page 9

is available and makes up about 10% of the plant's operations.

Almost all aspects of production are contained within Specialty Records, which maintains its own photocomposer and machine shops to satisfy the needs of all equipment. Maintenance plays an important role in the plant's functions, and many spare parts are made right on the premises.

Many of the materials that come from outside suppliers are made to WEA specifications: vinyl, for example, is a special formulation. Album jackets, however, and other printed matter are from outside sources.

Records are pressed on 78 different machines manufactured by Lened and SMT, after which they are subjected to listening tests every 150th disk. A quality standards committee made up of employees from various WEA divisions decides on the type of listening equipment to be used.

Bubbling Under The Top LPs

- 201—BOB WELCH, Bob Welch, RCA AFL-4107
- 202—DON McLEAN, Believers, Millennium BXL-762 (RCA)
- 203—ANNE MURRAY, Christmas Wishes, Capitol SN-16232
- 204—ROBERTA FLACK, The Best Of Roberta Flack, Atlantic SD 19317
- 205—MELBA MOORE, What A Woman Needs, EMI-America ST-17060
- 206—FIREFALL, The Best Of Firefall, Atlantic SD 19316
- 207—NORMAN CONNERS, Mr. C, Arista AL 9575
- 208—IAN DURY, Lord Upminster, Polydor PD-1-6337 (Polygram)
- 209—RODNEY FRANKLIN, Endless Flight, Columbia FC 37154
- 210—THE JOHN HALL BAND, All Of The Above, EMI-America SW-17058

Rock'n'Rolling

• Continued from page 10

greedy, or burning their bridges in terms of industry goodwill.

But then those who couldn't get tickets for the Garden or Byrne Arena could always hope they would get invited to the Dec. 18 video party.

* * *

"Maybe it's too hard for the record companies to deal with. Maybe they would rather pick something new rather than old," wondered Gary U.S. Bonds, calling his manager John Apostol in his office in New York from Musexpo, where he was appearing.

Apostol, who has been managing Bonds since 1972, had just completed an interview complaining about the insensitivity of record companies to once popular artists.

"There have been a lot of hard times, a lot of soul searching," says Apostol. "There have been times when Gary did not have the acceptance that is his due. And I really blame it on the record companies' attitudes. Not only in Gary's case, but in a lot of cases.

"But a lot of these artists can come

back. The Righteous Brothers came back. Gladys Knight and the Pips for a while were dead as doornails, but they came back. I understand Del Shannon has a new record produced by Tom Petty. But it seems that record executives do not have a very open mind, whereas someone like Bruce Springsteen and Steve Van Zandt could look at an artist, and see that he can still sing his ass off, and they wanted to work with him.

"It seems to me that the artists are more in tune to the creativity than the actual executives and a&r people. It took a Springsteen to bring a guy like Gary U.S. Bonds back. And it seems like it is taking a Tom Petty to bring Del Shannon back."

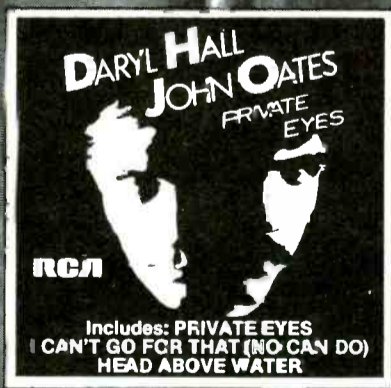
Springsteen "brought back" Bonds last year when he wrote "This Little Girl" and produced his subsequent album. But even with Springsteen's help, says Apostol, "about 16" record companies passed on "This Little Girl" before EMI picked up on it. Then the record became an AOR hit, and Apostol

points out that the song was the first time a black artist broke on AOR since Jimi Hendrix. "If that sounds unbelievable," he says, "find an example to disprove it."

Currently, Bonds is on tour, playing colleges and small halls to mostly young audiences, some who were not even born when "Quarter To Three" was a big hit. A new single, "Your Love," has just been released, and then another album is due to EMI. But Bonds and Apostol also want to help out other veteran rockers.

"We would like to do something for other artists to let them come back," says Apostol. "For instance, there is Jackie Wilson, who has been vegetating for years, and nobody has done anything about it. Even Hollywood actors have an old folks home. But rock'n'rollers go nowhere. They are forgotten. You have the business aspect of it too. And nobody cares in the case of Jackie Wilson, or Gary Bonds before Springsteen, or Del Shannon, or Chubby Checker, or whoever and there are still audiences for them out there," he says.

RCA Records congratulates
Daryl Hall & John Oates
on their second number one record
of 1981. PRIVATE EYES



THE EXPLOSIVE NEW SINGLE FROM THE GOLD ALBUM "PRIVATE EYES"

I CAN'T GO FOR THAT (NO CAN DO)

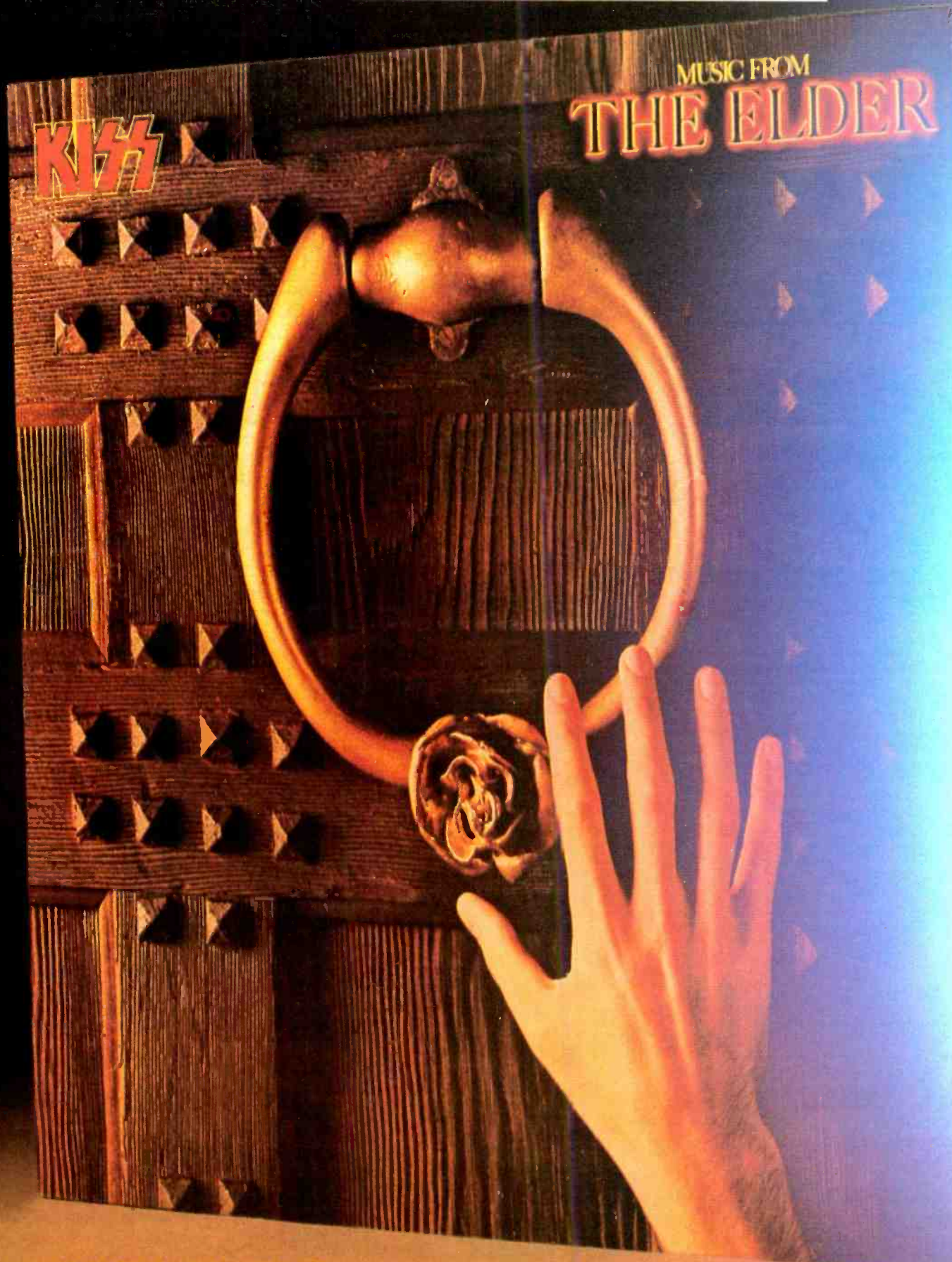
PRODUCED BY: DARYL HALL AND JOHN OATES CO-PRODUCED: NEIL KERNON

MANAGEMENT AND DIRECTION: TOMMY MOTTOLA / CHAMPION ENTERTAINMENT

"PRIVATE EYES" AVAILABLE ON RCA Records and Tapes



THE NEW **KISS** ALBUM.



THE ODYSSEY BEGINS...

PRODUCED BY BOB EZRIN

NBLP 7261

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— DON'T MISS BLACK SABBATH ON TOUR: —

11-15 QUEBEC CITY
11-16 KITCHENER
11-17 SUDBURY
11-19 TORONTO
11-20 MONTREAL
11-21 OTTAWA
11-22 BINGHAMPTON NY

11-24 ALLENTOWN PA
11-25 GLEN FALLS NY
11-27 PITTSBURGH PA
11-28 ANN ARBOR MI
11-29 CHARLESTON WV
12-1 BUFFALO NY
12-3 LARGO MD

12-4 PHILADELPHIA PA
12-5 SALISBURY MD
12-6 RICHMOND VA
12-8 CLEVELAND OH
12-9 LOUISVILLE KY
12-10 MEMPHIS TN
12-12 LITTLE ROCK AR

12-13 MOBILE AL
12-15 ATLANTA GA
12-16 NASHVILLE TN
12-17 CINCINNATI OH
12-19 INDIANAPOLIS IN
12-20 CHICAGO IL

WATCH FOR ADDITIONAL DATES.



S P I N N E R S



C A N ' T S H A K E T H I S F E E L I N '

"Can't Shake This Feelin'" marks the exciting beginning of a brand-new phase in the Spinners' remarkable career. Collaborating with the Grammy Award winning team of Mtume and Lucas, the Spinners produce an album that is fresh, vibrant and contemporary.

Spinners "Can't Shake This Feelin'." SD 19318
Includes the single, "You Go Your Way (I'll Go Mine)." 3865
On Atlantic Records and Tapes. 

Produced by James Mtume and Reggie Lucas for Mtume/Lucas Productions.

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
☆	2	18	FOREIGNER 4 Atlantic SD 16999	▲	8.98		36	35	50	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲			71	71	7	JOHN ENTWISTLE Too Late The Hero Atco SD-38-142 (Atlantic)		8.98	
	2	11	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)	▲	8.98		37	38	11	THE FOUR TOPS Tonight Casablanca NBLP 7258 (Polygram)		8.98	SLP 16	72	51	10	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	●		CLP 6
☆	4	5	POLICE Ghost In The Machine A&M SP 3730		8.98		38	33	16	SOUNDTRACK Heavy Metal Full Moon/Asylum DP-90004 (Elektra)	●	15.98		73	55	93	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98	
	4	3	JOURNEY Escape Columbia TC 37408	▲			☆39	62	2	THE J. GEILS BAND Freeze-Frame EMI-America SOU-17062		8.98		74	75	11	THE TIME The Time Warner Bros. BSK 3598		8.98	
	5	9	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STER-12182	▲	12.98		☆40	44	5	DIANA ROSS All The Greatest Hits Motown M 13-960C2		13.98	SLP 14	☆75	98	2	EARL KLUGH Crazy For You Liberty LT-51113		8.98	SLP 22
☆	10	2	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548			SLP 5	☆41	50	3	LINDSEY BUCKINGHAM Law And Order Asylum SE 561 (Elektra)		8.98		☆76	NEW ENTRY		NEIL YOUNG & CRAZY HORSE Re-Ac-Tor Reprise HS 2304 (Warner Bros.)		8.98	
☆	9	15	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98		42	41	24	AIR SUPPLY The One That You Love Arista AL 9551	▲	8.98		77	57	14	E.L.O. Time Jet FZ 37371 (Epic)	●		
☆	8	9	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	●	8.98		43	34	16	RICKIE LEE JONES Pirates Warner Bros. BSK 3432	●	8.98		78	76	7	CRUSADERS Standing Tall MCA MCA 5245		8.98	SLP 31
	9	7	GENESIS Abacab Atlantic SD 19313		8.98		☆	NEW ENTRY		ROD STEWART Tonight I'm Yours Warner Bros. BSK-3602		8.98		☆78	88	9	ONE WAY Fancy Dancer MCA MCA-5247		8.98	SLP 11
	10	6	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	▲			45	46	4	THE ISLEY BROTHERS Inside You T-Neck FZ-37533 (Epic)			SLP 9	80	80	66	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
	11	18	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98		46	47	7	SLAVE Show Time Cotillion SD 5227 (Atlantic)		8.98	SLP 8	81	83	5	MICHAEL SCHENKER GROUP MSG Chrysalis CHR 1336		8.98	
☆	13	4	OLIVIA NEWTON-JOHN Physical MCA MCA-5229		8.98		47	42	20	KENNY ROGERS Share Your Love Liberty L00-1108	▲	8.98	CLP 11	82	58	38	JUICE NEWTON Juice Capitol ST-12136	●	8.98	CLP 17
☆	15	6	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)		8.98	SLP 1	☆	NEW ENTRY		OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)				83	59	16	Z Z TOP El Loco Warner Bros. BSK 3593	●	8.98	
	14	6	BARRY MANILOW If I Should Love Again Arista AL 9573		8.98		49	49	11	THE KINKS Give The People What They Want Arista AL 9567		8.98		84	60	16	CARL CARLTON Carl Carlton 20th Century Fox T-628 (RCA)		8.98	SLP 23
☆	39	2	RUSH Exit Stage Left Mercury SRM-2-7001 (Polygram)		12.98		50	54	6	CARLY SIMON Torch Warner Bros. BSK 3592		8.98		85	64	30	KIM CARNES Mistaken Identity EMI-America SO 17052	▲	8.98	
	16	14	AL JARREAU Breakin' Away Warner Bros. BSK 3576	●	8.98	SLP 13	51	53	7	RONNIE LAWS Solid Ground Liberty L0-51087		8.98	SLP 17	86	87	24	OAK RIDGE BOYS Fancy Free MCA MCA 5209	▲	8.98	CLP 3
	17	12	BILLY JOEL Songs In The Attic Columbia TC 37461				52	52	6	THE WHO Holligans MCA MCA 2-12001		13.98		87	65	8	PATTI AUSTIN Every Home Should Have One Q West Records QWS 3591 (Warner Bros.)		8.98	SLP 20
☆	26	3	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153		8.98	SLP 10	☆53	69	4	KING CRIMSON Discipline Warner Bros. BSK 3629		8.98		88	92	67	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	●	8.98	
	19	19	LUTHER VANDROSS Never Too Much Epic FE 37451			SLP 2	☆54	72	2	LOVERBOY Get Lucky Columbia FC 37638				89	70	10	ATLANTA RHYTHM SECTION Quinella Columbia FC 37550			
	20	20	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)		8.98		☆55	NEW ENTRY		THE DOOBIE BROTHERS Best Of The Doobies, Vol. II Warner Bros. BSK 3612		8.98		90	73	12	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4060		7.98	CLP 1
☆	25	3	PRINCE Controversy Warner Bros. BSK 3601		8.98	SLP 3	56	56	34	QUINCY JONES The Dude A&M SP 3721	●	8.98	SLP 19	☆91	101	8	CHILLIWACK Wanna Be A Star Millennium BXL1-7759 (RCA)		8.98	
☆	29	2	QUEEN Greatest Hits Elektra SE-564		8.98	SLP 27	57	36	20	THE COMMODORES In The Pocket Motown M8-955M1	●	8.98	SLP 12	92	95	6	JOAN ARMATRADING Walk Under Ladders A&M SP-4876		8.98	
	23	24	TRUMP Allied Forces RCA AFL1-3902		8.98		☆	89	2	ELVIS COSTELLO & THE ATTRAXIONS Almost Blue Columbia FC 37562				☆92	103	3	THE KNACK Round Trip Capitol ST-12168		8.98	
	24	22	BILLY SQUIER Don't Say No Capitol ST-12146	▲	8.98		59	37	17	SOUNDTRACK Endless Love Mercury SRM-1-2001 (Polygram)	●	8.98	SLP 32	94	96	10	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407			
	25	18	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)	▲	8.98	SLP 15	60	40	7	ROSSINGTON COLLINS BAND This Is The Way MCA MCA-5207		8.98		95	74	13	SPYRO GYRA Freelime MCA MCA-5238		8.98	SLP 62
	26	27	ROGER The Many Facets Of Roger Warner Bros. BSK 3594		8.98	SLP 14	61	61	14	EDDIE RABBITT Step By Step Elektra SE-532	●	8.98	CLP 7	96	146	2	BAR-KAYS Night Cruisin' Mercury SRM-1-4028 (Polygram)		8.98	SLP 43
	27	21	LITTLE RIVER BAND Time Exposure Capitol ST 12163		8.98		62	63	58	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 16	97	77	13	PRETENDERS Pretenders II Sire SRK 3572 (Warner Bros.)		8.98	
	28	28	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	●	7.98		63	48	20	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389				☆	117	4	GREG LAKE Greg Lake Chrysalis CHR 1351		8.98	
	29	17	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)	▲	8.98		64	67	43	STYX Paradise Theatre A&M SP 3719	▲	8.98		☆99	128	4	IRON MAIDEN Maiden Japan Capitol MLP-15000		5.98	
	30	31	ALABAMA Feels So Right RCA AHL1-3930	▲	7.98	CLP 2	☆	NEW ENTRY		BEE GEES Living Eyes RSO RX-1-3098 (Polygram)		8.98		100	79	16	JON AND VANGELIS The Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)		8.98	
	31	23	DEVO New Traditionalists Warner Bros. BSK 3595		8.98		66	66	56	THE DOORS Greatest Hits Elektra SE 515	▲	8.98		☆101	110	5	SURVIVOR Premonition Scotti Bros. ARZ 37549 (Epic)			
	32	30	TEDDY PENDERGRASS It's Time For Love P.L.R. TZ 37491 (Epic)			SLP 6	☆	NEW ENTRY		GEORGE BENSON The George Benson Collection Warner Bros. 2HW 3577		16.98		☆102	140	3	PLACIDO DOMINGO Perhaps Love Columbia FM 37243			
☆	43	2	THE STEVE MILLER BAND Circle Of Love Capitol ST-12121		8.98		68	68	9	DIESEL Watts In A Tank Regency RY 19315 (Atlantic)		8.98		103	81	8	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS-60617		10.98	
	34	32	SOUNDTRACK Arthur The Album Warner Bros. BSK 3582		8.98		☆	99	4	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)		8.98		104	106	6	MARIANNE FAITHFULL Dangerous Acquaintances Island ILPS 9648 (Warner Bros.)		8.98	
☆	45	4	BLONDIE The Best Of Blondie Chrysalis CHR 1337		8.98		☆70	78	11	RED RIDER As Far As Siam Capitol ST-12145		8.98								

NOVEMBER 21, 1981, BILLBOARD

★ 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.)

Peter Cetera



The voice behind such hits as "If You Leave Me Now," "Wishing You Were Here," "Baby What a Big Surprise" and "Getting Stronger Every Day," Peter Cetera has proven himself to be one of America's best-loved vocalists. Now he takes the lead in more than just vocals with a provocative album all his own. Peter Cetera. The name behind the voice behind the hits.

The first single,
"Livin' In The Limelight"
ships November 18. FMS 49885

Peter Cetera

FMH 3624

Produced by Peter Cetera & Jim Boyer.
On Full Moon/Warner Bros. Records & Tapes.



TOP LPs & TAPE

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POSITION
105-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, & 8-Track	Soul LP/ Country LP Chart
105	82	21	JOHN DENVER Some Days Are Diamonds RCA AFL1-4055		8.98	CLP 25
106	108	25	THE CHIPMUNKS Urban Chipmunk RCA AFL1-4027		8.98	CLP 68
107	84	9	DONNIE IRIS King Cool MCA/Carusel MCA-5237		8.98	
108	85	7	NAZARETH Snaz A&M SP-6703		13.98	
109	86	12	BARBARA MANDRELL Live MCA MCA 5243		8.98	CLP 4
110	90	16	DEF LEPPARD High N' Dry Mercury SRM-1-4021 (Polygram)		8.98	
122	4	4	RUFUS WITH CHAKA KHAN Camouflage MCA MCA-5270		8.98	SLP 24
112	114	54	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518		8.98	
113	113	32	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033		8.98	
114	143	3	U2 October Island ILPS 9680 (Warner Bros.)		8.98	
125	6	6	NEAL SCHON AND JAN HAMMER Untold Passion Columbia FC 37600		8.98	
116	91	57	THE POLICE Zenyatta Mondatta A&M SP 3720		8.98	
117	118	66	AC/DC Back In Black Atlantic SD 16018		8.98	
118	121	4	BOB MARLEY Chances Are Cotillion SD 5226 (Atlantic)		8.98	SLP 36
119	119	40	JOURNEY Captured Columbia KC-2-37016		8.98	
120	120	4	STARS ON Stars On Long Play II Radio Records RR 19314 (Atlantic)		8.98	
150	2	2	RINGO STARR Stop And Smell The Roses Boardwalk NBI-33246		8.98	
122	124	390	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)		8.98	
123	NEW ENTRY		THE CHIPMUNKS A Chipmunk Christmas RCA AFL1-4041		8.98	
124	93	10	GRATEFUL DEAD Dead Set Arista A2L 8606		11.98	
125	94	27	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)		8.98	
126	129	89	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041		8.98	
127	127	9	GIL SCOTT-HERON Reflections Arista AL 9566		8.98	SLP 40
128	NEW ENTRY		ANGELA BOFILL Something About You Arista AL 9576		8.98	SLP 56
129	97	38	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)		8.98	
170	2	2	THE ROYAL PHILHARMONIC ORCHESTRA Hooked On Classics RCA AFL1-4194		8.98	
141	6	6	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)		8.98	
132	133	12	HANK WILLIAMS JR. The Pressure Is On Elektra/Curb SE-535		8.98	CLP 5
133	100	32	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)		8.98	
134	102	25	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 34
145	2	2	STEVE MARTIN The Steve Martin Brothers Warner Bros. BSK 3477		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	113, 117
Air Supply	42, 143
Alabama	30
Allman Brothers	191
Joan Armatrading	92
Ashford & Simpson	183
Atlanta Rhythm Section	89
Patti Austin	87
Babys	142
Bee Gees	65
Bar-Kays	96
Pat Benatar	11, 90, 146
George Benson	110
Blondie	37
Blue Oyster Cult	63
Angela Bofill	128
Bow Wow Wow	192
Linsey Buckingham	41
Donald Byrd	154
Carl Carlton	84
Kim Carnes	85
Chilliwack	91
Chipmunks	106, 123
Phil Collins	137

Commodores	57
Billy Idol	58
Christopher Cross	73
Rodney Crowell	157
Crusaders	78
Miles Davis	194
Def Leppard	110
John Denver	31
Devo	105
Neil Diamond	198
Allman Brothers	68
Joan Armatrading	92
Ashford & Simpson	183
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Chipmunks	106, 123
Phil Collins	137

Lena Horne	193
Barbara Mandrell	109
Manhattan Transfer	156
Iron Maiden	99
Isley Brothers	45
Jermaine Jackson	178
Bob James	151
Rick James	25
Al Jarreau	144
Jefferson Starship	168
Garland Jeffreys	163
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Billy Joel	17
Jon And Vangelis	100
Quincy Jones	56
Rickie Lee Jones	43
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Evelyn King	161
Dan Fogelberg	104
Foreigner	1, 199
John Fops	37
Aretha Franklin	140
Crystal Gayle	175
Genesis	9
Go-Go's	20
GQ	165
Grateful Dead	124
Merle Haggard	181
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Michael Henderson	167
Gil Scott-Heron	127

Lulu	184
Barbara Mandrell	109
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Barry Manilow	14
Teena Marie	153
Bob Marley	118
Marshall Tucker Band	162
Steve Martin	135
Maze	139
Ronnie Milsap	130
Mink DeVille	200
Moody Blues	29
Nazareth	108
Willie Nelson	72
Juice Newton	82
Olivia Newton-John	12
Stevie Nicks	7
King Ridge Boys	86
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Alan Parsons Project	112
Teddy Pendergrass	32
Bernadette Peters	174
Shooting Star	125
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Slave	46
Soundtracks:	
Arthur	34
Endless Love	59

Prince	21
Quarterflash	69
Queen	22
Eddie Rabbitt	61
Rainbow	160
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Romanticos	182
Diana Ross	18, 40
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John Schneider	189
Neal Schon And Jan Hammer	115
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Grover Washington Jr.	149
Bob Weir	188
Whispers	164
Who	52
Hank Williams Jr.	132
Neil Young & Crazy Horse	76
ZZ Top	83
.38 Special	196

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Bruce Springsteen	172
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Tangerine Dream	195
The Time	74
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Triumph	23
Tubes	176
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Luther Vandross	19
Vangelis	131
Various Artists	141
Grover Washington Jr.	149
Bob Weir	188
Whispers	164
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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

Inside Track

The Manhattan King Karol store on 49th St. now offers film processing. . . . Hear that Bob Edson, new veep at PolyGram in promotion, was about to open a Vermont bistro before he got the job offer from Guenter Hensler. . . . Mobile Fidelity will have two new classical albums among its next three UHQ releases at \$50 each. . . . Herb Mendelsohn, CBS Video marketing veep, predicts specialized videocassettes ranging from opera to ballet and how-to, will create a mart for such vertical programs and establish a 20,000 to 30,000 mart for such items. Mendelsohn was speaking at the monthly meeting of the Gotham performing arts B'nai B'rith.

More Peaches: It appears that all employees of Peaches Records & Tapes will stay on, as the four new entities (Billboard, Nov. 14) take over the now-divided 33 stores. Allan Wolk, president of United Records & Tapes, Hialeah Gardens, Fla., has named former Peaches' regional director Marvin Seagraves as general manager of the 11 Southeastern outlets acquired by the Florida rackjobber. Dave Jakowitz, administration/finance executive of United, adds duties of national buyer for the chain. Wolk emphasizes that Sil Silverman as president of United helms the continuing rack operation.

Dave Neste, co-principal of the 10 Great Lakes area Peaches locations, reports his stores kick off the new ownership with a giant sales week, starting Tuesday (24). Bromo Distributing, Oklahoma City, which acquired 10 Southwestern Peaches stores, along with Neil Heiman, who obtained the two Seattle area stores, will reciprocally honor along with Peaches gift certificates, as will the other two new owners. Coupons sold in any outlet, regardless of the respective new owner, will thus remain valid.

Isn't this mutually beneficial national gift certificate concept a factor that should be added to the Gift Of Music, the Harold Okinow concept successfully fostered by NARM? Speaking of Okinow, the Lieberman president strongly feels this 1981 holiday season shapes up strongly for the industry because he forecasts an under-\$10 gift mart for many strapped consumers. . . . Accounts across country are grumbling as some important vendors slow down issuance of credit for advertising allowances. The lag is often 60 to 75 days. Considering the industry borrowing rate a very conservative 20% interest level, that means a 2% loss before getting repaid for the ad outlay.

Kudos to innovative George Atkinson, founder of the burgeoning Video Stations across North America. His first edition of "The Compleat Videocassette Movies Guide," containing pertinent graphics and synopses of 1,600 videocassette titles, is a masterpiece. He's printed 200,000 for his affiliates, who are urged to provide a free copy of the \$19.95 listed tome to new and old video club members. Atkinson hopes for regular supplements up to 50 pages. . . . Affable Rube Ziedman, who's shepherded the popular annual one-day industry clambakes in New England, is being roasted Dec. 5 by Temple Beth Am. Beth David, Warwick, R.I., also the location of Rhody Records and Tapes, his longtime one-stop citadel. Make checks out to the temple's men's club at \$25 per person.

Jim Greenwood and Lee Cohen of Licorice Pizza added their fourth superstore, an 8,000 square-footer, in Bakersfield last week along with smaller quarters in Sherman Oaks for a total of 31 outlets for the 13-year-old chain. . . . Noel Gimbel of Sound Video Unlimited, has warned his record/tape customers out of Denver Mile High and Niles, Ill. to order carefully, as he will not accept in excess of his return policy. Starting next year, Sound Video is applying a 2% delinquency charge

monthly to its billing.

Mechanical royalty rates get a thrashing from ATV Music prexy Sam Trust, Jack Rossner, administrative vice president, Screen Gems/EMI Music, and attorney Evan Meadow at the Wednesday (18) luncheon meeting of the Assn. of Independent Music Publishers at Gio's, Hollywood. . . . Watch for the opening of a new concert venue, Odeum, in western Chicago suburb, Villa Park. Phil Greco expects to unveil the 5,400-seat concert facility right around the holidays.

The Texas Titan, WEA's Paul Sheffield, and his aide, John Quinn, will give away seven consumer and seven industry grand prizes for best efforts among the 92 Western Merchandiser retail outlets in a ski promotion backing 20 different albums. Each winner gets a three day trip for two to Winter Park, Colo., via Texas International airlines and a stay at the local lodge and tennis club. . . . Los Angeles Lawyers For The Arts stage an evening on "Contracts, Copyrights And The Performing Artist" Thursday (19) at 7:30 p.m. at the Los Angeles Chamber Of Commerce, 404 S. Bixel St. There's a \$2 charge for non-members. Call Deborah Butler at (213) 614-0972 for details.

The Academy of Country Music holds its annual Yuletide bash Dec. 7 at St. Nicholas Ballroom, Northridge. . . . Al Schlesinger dissects the recent 9th Circuit reversal in the MCA/Disneyland vs. Sony case Tuesday (24) at the Calif. Copyright Conference dinner at the Sportsmen's Lodge, North Hollywood. Then Music Plus' Lou Fogelman, Capitol's Dan Davis and Chrysalis' Stan Layton cut up retailing. Call (213) 784-3284 for reservations. . . . Winners in Morris Diamond's Music Industry Tennis Tourney at the Hilton-Riviera Hotel, Palm Springs, included: Men's Division: A singles, Jim Zumwalt, Memphis attorney/manager; B—Mike Gardner, personal manager; C—Hiroshi Kuwashima, Watanabe Music; Double, A—Zumwalt and attorney Jim Baymiller; B—Bhaskar Menon, chairman, EMI/Capitol Industries; and Hal Posner, assistant to the president. Capitol Records; C—Mauri Lathower, vice president, CBS International and Billy Pine, Modern Albums of California.

In the women's competition, singles toppers were: A—Mrs. Sal Forlenza; B—Mrs. Pine and C—Mrs. Kevin Cronin of REO Speedwagon, while doubles best were: A—Forlenza and Mindy Espy of Chrysalis; B—Mrs. Clancy Grass and Mrs. Al Gallico; and C—Cronin and Mrs. Bruce Hall of REO Speedwagon. In the mixed doubles best were: A—Music Plus; Dave Berkowitz and Mrs. Jerry Swartz; B—Mr. and Mrs. Steve Wax and C—Lathower and Gallico.

Dan Rochin, president of National Video Inc., the 78-outlet franchise video specialty skein, is proposing a Dec. 15 "Video Box Office Conference," in which interested retailers would confab at the Beverly Hilton Hotel, Beverly Hills, Calif., with brass from major studio home video divisions about mutual problems. Rochin, who would play host, feels that meetings between videocassette makers and their distribution arms have not been productive because of the absence of the "new breed" retailer.

The Rolling Stones have agreed to have the last of their three Chicago concerts, Nov. 23-25, relayed for closed circuit television. Big-screen viewing sites already include Chicago's Uptown Theatre and Merrillville Ind.'s Holiday Star Theatre, and more Midwest locations are expected to join the hook-up. Reserved seating is \$9.50 and \$10.50. The Stones sold-out Chicago dates are at the Rosemont Horizon.

Bud's Superfest Toast: 7 Added

• Continued from page 3

forth between the agencies as to the order.

"Contractually, I had Rick James tied as third, behind Ashford & Simpson and Stephanie Mills, because when we booked him in March his album ("Street Songs") hadn't even come out. But I could see who was selling the most tickets, so Rick ended up closing the show."

Another problem with large package shows is security. "I learned that the hard way," says Rosenberg. "All you need is one gang. At Giants Stadium during Peabo's set, a group of eight guys went out on the field and started stampeding the crowd. It took the security guys 15 minutes to round them up. For 15 minutes I watched my life pass in front of my eyes.

"From that point on, I've made sure the security is very visible and bi-racial."

Rosenberg strives to involve the black community in all aspects of

the shows. "We always tie in with a local black promoter," he says, citing Skipper Lee Frazier in Houston, Everett Agnew in St. Louis, Ralph Cooper in New York/New Jersey and Curtis Spann in Chicago.

"We also tie in with top black merchants," Rosenberg adds. "We'll have deals with the black record stores, clothiers and car dealers."

Rosenberg estimates that his audiences have ranged from 80% black in New York to 95% black in St. Louis and Chicago (a date at Soldier Field in 1980). He pegs the average age at close to 30.

"It's basically a family-type show," he says. It's not a teenage show. Rick James is as close as we've gotten to out-and-out funk. We had to ask Millie Jackson if she'd tone down her show and she said, of course."

One of Rosenberg's former clients was the rival Kool Jazz Festival. "At the end of the 1979 Kool season, I

decided to see if I could produce my own shows," he says, "and started looking for a corporate sponsor. It was perfect timing because Bud was right in the middle of a program to enhance its image in minority communities—both black and Spanish. They loved the idea."

The way it works: "Bud gives me a list of 15 target market cities and from that list I make a final decision."

L.A.-based Westwood One recorded two of the shows this year for syndication on 200 r&b radio stations around the country. Next year Rosenberg is looking to make deals for television. Home Box Office and cable.

Lou Rawls, who does the Bud commercials on radio and television, ironically has been "unavailable" for the Superfest series. Also unavailable: Kool & the Gang and the Commodores, who are tied to rival Schlitz.



SOULFUL NIGHT—The Four Tops share backstage moments with Aretha Franklin before their recent concert at New York's Radio City Music Hall. PolyGram president and chief operating officer Guenter Hensler, right, and label r&b vice president Tommy Young, third left, join the party.

Vid Conference Eyes Growth Amid Turmoil

LOS ANGELES—The broadening spectrum of home video avenues is outpacing industry forecasts in its penetration of U.S. and overseas households, despite continued turmoil over such chronically sensitive issues as piracy, publishing rights, format compatibility and the general economy.

That "view from the top" emerged from the comments of a blue chip video dais launching the opening business session of Billboard's Third International Video Entertainment/Music Conference, held at the Beverly Hilton Hotel Friday (13).

With several hundred participants already at the Beverly Hills conference site by midday, the turnout was projected to reach approximately 400 or more registrants, press, featured speakers and guests by the summit's close Sunday (15) afternoon.

And bringing that diverse collection of film, music, video and other interests together was the still treacherous gauntlet of problems facing

Motown Suing Over Ross Cover

LOS ANGELES — Motown Record Corp. asks \$50,000 statutory damages for each count of infringing upon the label's copyrighted cover of the Diana Ross album, "The Boss," in Federal District Court here.

The complaint alleges that Arik Abdalion, doing business as Abdalion Printing and Box Co. here, aided and abetted the sale and distribution of infringing copies of the album, "The Boss," by supplying the pirated covers.

The court is asked to enjoin the defendants from further printing and manufacturing of the covers and wants all materials for such usage impounded.

IBS Meet Seen In Doubt

By ED HARRISON

LOS ANGELES—The future of West Coast conventions of the Intercollegiate Broadcasting System appears to be in jeopardy following the cancellation of the organization's sixth annual confab slated to take place at UCLA Nov. 6-8.

The convention was cancelled due to what convention coordinator Greg Barbacovi calls "a lack of delegate response."

As of the Friday prior to the convention (Oct. 30), there were 40 confirmed registrations. Barbacovi estimated attendance to be about 100,

the fast-growing new entertainment sector.

During the panel, one of three slated for the first day, Billboard publisher Lee Zhitto moderated a question/answer exchange with panelists including Jim Fiedler, MCA Videodisc president; Ralph Peer II, president of Peer-Southern Organization; Warner Amex president Jack Schneider; Barry Shereck, Pioneer Artists president; and Chrysalis joint chairman Chris Wright.

Among the key projections aired:

- By 1985, basic cable service will penetrate an estimated 42 million U.S. homes to near 50% market saturation, pay services will reach as many as 30 million households and, more significantly, the channel capacity of the average home hookup will mushroom toward its current upper limit of 108 channels (Schneider).

- Long-form video programming such as specials, theatrical feature films and other major programs will incorporate participative features in its videodisk versions making these programs unique for that format (Fiedler).

- Music's long-promised but still murky future as a major video force will begin rivalling earlier "locomotives" such as porn and theatrical features, propelled by the spread of improved stereo sound for both software and electronically delivered avenues such as pay, cable and satellite tv (Shereck).

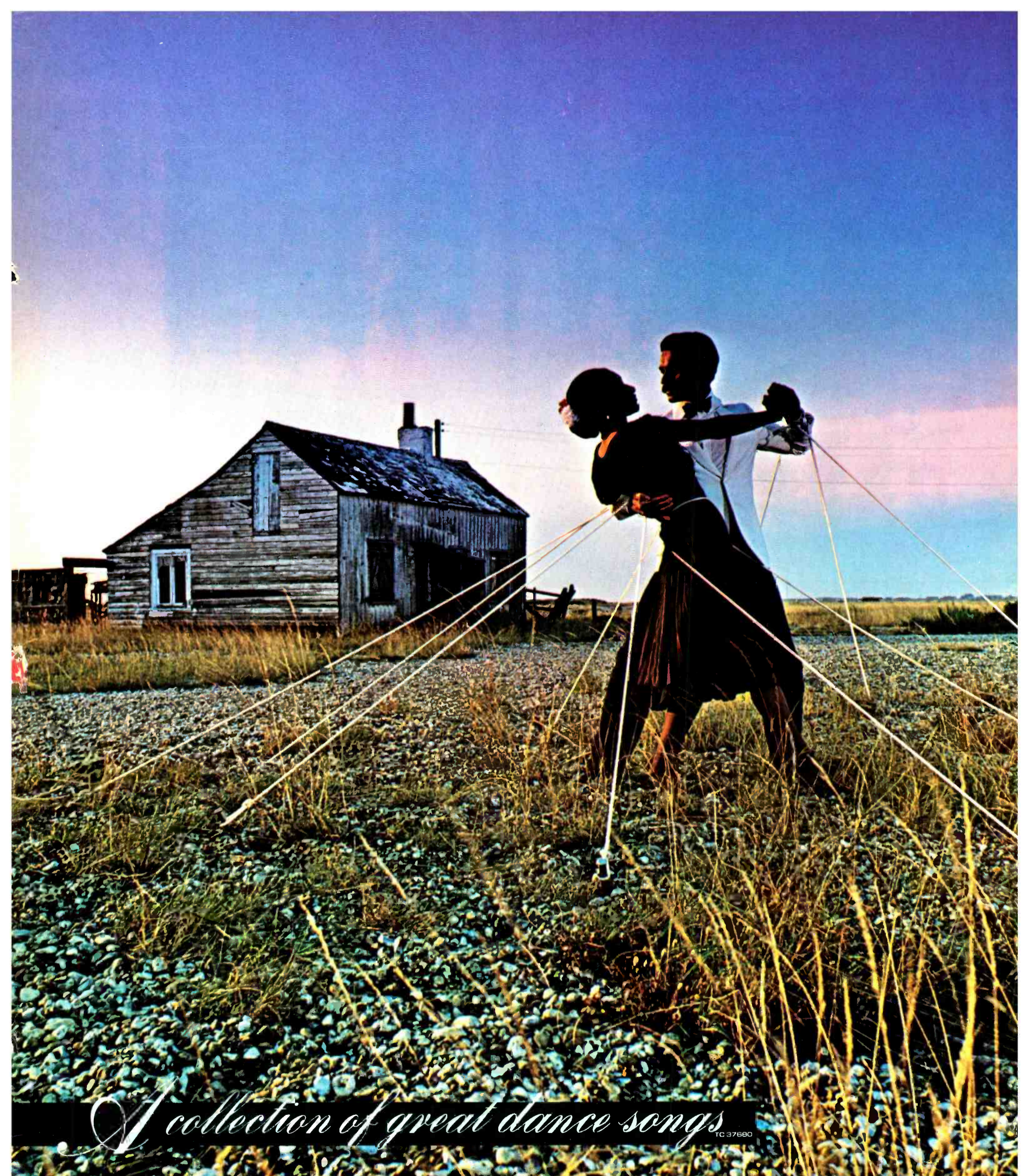
That panel also saw evidence of the current disk format battle, the lack of industry agreement over video music rights, the implications of the Universal Pictures litigation against home video taping via the Betamax suit, and other key topics.

Full coverage of this and other sessions, showcases and presentations scheduled as Billboard went to press will begin in next week's issue.

far less than last year's 200 and 230 the year before.

"Instead of wasting everyone's time, including the professionals who were to speak, we felt it best to cancel," explains Barbacovi. "I don't know what effect this will have on IBS."

The collegiate broadcasters' annual national convention is still scheduled for March in Washington, D.C. The national confab is traditionally held on the East Coast where the majority of high powered FM college stations are located.



A collection of great dance songs TC 37680

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re·ac·tor

HS 2304



neil young cra·zy horse

Produced by David Briggs, Tim Mulligan & Neil Young with Jerry Napier.



On Reprise Records & Tapes
Direction: Elliot Roberts