

SPECIAL MARKETING

Plugging into
the electronic cottage

INSIDE
THIS
ISSUE

08120

BB049GREENLYMONT00
MUNTY GREENLY

MAR82
03 10
CTY

3740 ELM

LONG BEACH CA 90807

NEWSPAPER

Billboard

86th
YEAR

A Billboard Publication

The Radio Programming, Music/Record International Newsweekly

Sept. 5, 1981 • \$3 (U.S.)

Gov't Seeking Goody Appeal Will Also Ask For New Judge

By RICHARD M. NUSSER

NEW YORK—The Justice Dept. is going to fight back against the judge who ordered a new trial for the remaining defendants in the Sam Goody case.

U.S. Attorney Edward R. Korman and Strike Force chief Thomas P. Puccio of the Eastern District have submitted formal requests to the Solicitor General of the U.S. asking that he give the go-ahead to a Justice Dept. appeal against the decision by U.S. District Court Judge Thomas C. Platt that orders a new trial for the Goody corporation and its vice president, Sam Stolon, both convicted on various charges of trafficking in counterfeit recordings (Billboard, Aug. 8, 1981).

In the meantime, Justice Dept. attorneys have filed a notice of appeal with the 2nd Circuit Court of Ap-

peals asking it to review Platt's decision, which is based on the judge's claim that the jury could have been misled by the testimony of an FBI agent, although Platt admitted that the evidence sustained the findings that the defendants knew they were

(Continued on page 10)

Warner Home Video To Try All-Rental Dealer Program

By JOHN SIPPEL

LOS ANGELES—WEA and Warner Home Video brass will scuttle their video software sales policy in favor of a lease-to-dealer for-rental-only program this week.

The precedential switch from videocassette sale to exclusive rental

of its videocassette catalog will reportedly be divulged Wednesday (2) in New York. Brass from both divisions of WCI have been huddling at the new WEA offices in Burbank here all week.

An Aug. 17 letter from WEA

branches to its accounts set the stage for the revolutionary marketing move. The letter promised an imminent "tremendous profit-making program for the home video business."

"This announcement also serves as your notice that all existing video dealer and wholesaler agreements are hereby cancelled, effective 60 days from the date thereof," the bulletin continues. "Effective this date, the stock balancing provisions of our terms and conditions is hereby terminated."

Present dealer inventory of Warner Home Video product would reportedly be returned to the branches under provisions of the new policy. It will be repackaged in

(Continued on page 10)

K-tel Plans To Acquire Candlelite

By IS HOROWITZ

NEW YORK—In a move that may join two of the largest independent U.S. marketers of records and tapes, K-tel has signed a letter of intent to acquire Candlelite Direct Marketing Services Inc.

If implemented, the acquisition would deliver to K-tel major capa-

bility in mail-order, direct-response record sales to complement its television/retail marketing clout.

Although no public disclosure of the plan has been made, confirmation of the letter of intent comes from both parties—Wesley Wood, co-principal of Candlelite, and

Mickey Elfenbein, K-tel vice president and general manager. They note, however, that the acquisition remains subject to a formal agreement.

Candlelite, one of the most active packagers of albums promoted via

(Continued on page 68)

Unit Sales Dip In Germany

By JIM SAMPSON

MUNICH—Just over 82 million records and prerecorded tapes were sold wholesale by West German record companies in the first half of this year, a drop of 8% compared with the same six month period of 1980.

The figures come from industry association Phonoverband, which points out that improved low price turnover during the half year prevented a much more serious decline.

Record company revenues remained fairly steady, but a number of record dealers report a loss so serious that they could be out of business by year's end.

(Continued on page 60)

Country Clicks At Confabs

By EDWARD MORRIS

NASHVILLE—Having established its popularity in radio, concerts and record sales, country music has now become an entertainment staple for convention planners. For virtually every size budget, there's a name country act that can fit it.

Firms specializing in staging conventions report an increase in requests for country performers and themes. Ray Block Productions, which handles more than 1,000 conventions annually through its New York, Dallas and Atlanta offices, finds that 50% of its meetings use live talent. "And 20% to 30% of these

(Continued on page 37)

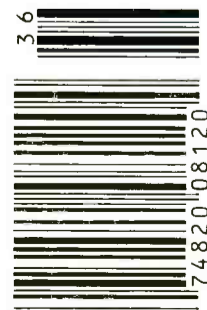


With a hot, highly charted album, and an even hotter, quickly rising title track single from "Some Days Are Diamonds" (PB-12246/AFL1 4055), John Denver is happening all over! On Radio, right up the charts and especially during his "sold out" S.R.O. summer tour! On RCA Records & Tapes. (Advertisement)



Travel at the speed of light with flutist TIM WEISBERG as he rocks out on his newest album for MCA Records, "TRAVELIN' LIGHT" (mca-5245). It was produced by John Hug. Weisberg, who has changed the definition of rock'n'roll with this album, is featured on the first single from the album, an update of the '60s classic "SLEEPWALK". (Advertisement)

(Advertisement)



Lulu



Get to know her on a first name basis. With her first new album of The '80s. Contains the hit single, "I Could Never Miss You" (More Than I Do). A Lulu of an album from Alfa™ Records and Tapes.

Produced by Mark London

AAB-11006

Natalie Cole

Happy Love

(ST-1253)

The new album features the single
"NOTHIN' BUT A FOOL"

Produced and arranged by George Tobin
in association with Mike Piccirillo
for George Tobin Productions, Inc.

Personal Management:
Kevin Hunter/New Direction, Los Angeles



© 1981 CAPITOL RECORDS, INC.

THEY'RE 'CREATIVELY SATISFYING'

Solo LPs By Group Members Growing

By PAUL GREIN

LOS ANGELES—Moonlighting was never like this.

The number of group members who side-light in solo projects may be at an all-time high, with the Commodores' Lionel Richie, Fleetwood Mac's Stevie Nicks, Blondie's Debbie Harry, Genesis' Phil Collins, the Who's Pete Townshend and the Jacksons' Michael Jackson leading the way.

This phenomenon may be contributing to the longevity of many superstar groups, in that the members are able to satisfy their individual creative needs without breaking up.

By the same token, the relatively lackluster sales achieved by recent solo albums by Hall & Oates' Daryl Hall and Queen's Roger Taylor serves as a reminder that life outside a group context may involve fewer compromises, but it may also bring fewer rewards.

The increasing number of solo LPs by group members impacts on the business in at least

one other way: it's lengthening the already-long gaps between the group's releases.

Lionel Richie, who between his solo, group and producing careers had three singles in last week's top 10, says it's possible to do it all "if you don't make any crazy moves."

"I love the identity of being in the group and I love this idea of being solo," he says. "I get to play in both playgrounds."

Joe Walsh, who has successfully juggled Eagles projects with his solo career for the past five years, also likes the freedom his dual status gives him.

"I get a chance to play a little differently than in the Eagles; it's not quite as structured as the group. It's stimulating to play with other people. It broadens you as a musician."

"My Eagles commitment is first on my list of priorities. Doing a solo album or tour doesn't infer that I've quit the group or that we've broken up. We're kind of on sabbatical. We're try-

ing to think, read, write and get an overall perspective on the direction we want the band to go in."

Don Henley is currently producing an album on himself, Don Felder is recording in his home studio for a possible album. Tim Schmitt has been working with Graham Nash and Glenn Frey recently coproduced an album with Jerry Wexler for release early next year on Asylum, Lou Ann Barton's "Old Enough."

All will remain under the Front Line Management wing as solo performers, as will Steely Dan's Donald Fagen, whose solo debut for Warner Bros. is being coproduced by Gary Katz. Front Line also manages Stevie Nicks and is involved with Fleetwood Mac's Lindsey Buckingham, whose solo debut, "Law And Order," is due in late October. The firm also represents the Doobie Brothers' Michael McDonald, whose long-awaited solo album is

(Continued on page 66)

MCA-Thorn Linking For Home Video Programs

By JIM McCULLAUGH

LOS ANGELES — The trend towards joint partnerships and alliances in an effort to tackle the mushrooming video industry continues as MCA, Inc. here is linking with England's Thorn EMI Ltd. to produce original programming for home video.

The new venture, called MCA-Thorn EMI Programs International and basing here, will be funded by both parent companies.

Unlike most agreements to date in the video industry, which mostly entail software licensing pacts of existing movies, this venture will key solely on original productions with special emphasis on utilizing the interactive capabilities of the LaserVision and rival VHD videodisk formats.

Some productions, however, resulting from this venture will also be applicable to videocassette, cable, network television and theatrical distribution, if warranted, according to both companies.

According to Jim Fiedler, president of MCA Videodisc, initial programming from the joint venture could be available as early as Spring, 1982.

Thorn EMI is one of the global partners in the VHD videodisk consortium which includes Japan's Matsushita, G.E. from the U.S. and Thorn EMI.

The VHD videodisk system, now launching worldwide in mid-1982, is poised as the third main rival to the LaserVision optical camp and the RCA SelectaVision CED camp, both formats now available to the consumer.

Thorn EMI is known to be extensively pioneering interactive programming for the VHD system.

Earlier this year, MCA's Universal assumed theatrical distribution of AFD films, part of Thorn EMI.

GOSPEL NEWS NOW WEEKLY

In keeping with the rising commercial importance of gospel music, Billboard will present its gospel section as a weekly feature, beginning with this issue.

The accelerated frequency reflects the magazine's commitment to this musical form—a commitment underlined by Billboard's annual Spotlight On Gospel Music and the Billboard Gospel Music Conference.



Billboard photo by Chuck Pulin

STUDIO CHRISTMAS—Billy Squier waits for a little respect at the Power Station studio where he is recording his holiday single "Christmas Is The Time To Say I Love You." "Guess it's hard to take yourself seriously during a Christmas party in August."

Labels In Peaches Crisis Await Court's Judgment

LOS ANGELES—The Peaches/Nehi attempt to reorganize under Chapter 11 of the Bankruptcy Act will be tested next Thursday (10) when creditors Capitol Records, PolyGram Distribution and Progress Distributing argue their petition to appoint a trustee and/or convert to Chapter 7.

At a hearing here Aug. 25, Federal Bankruptcy Judge William Lasarow slated the Capitol-originated ploy for hearing. If either of the two alternatives is approved by Lasarow, the emphasis switches from its present rehabilitation objective for the 35-superstore chain to a focus on liquidation of assets. Counsel for the creditors' committee told the court that his group had made no decision either way on the Capitol petition.

The national retail chain in its July operating report of monthly cash receipts and disbursements showed sales of \$2,370,783, compared to \$2,141,064 or an increase of \$245,324 or 11%. Despite the greater gross, cash flow diminished \$99,540 during July compared to June, when the plus flow was \$238,333.

Gross revenues were cut into sharply in July by the following disbursements, not made the prior month: rent, \$379,313; utilities, \$48,592; freight, \$11,766; travel & entertainment, \$12,530; auto purchases, \$22,869; equipment leasing, \$30,296 and Citibank interest and fees, \$96,976, totalling \$620,342. Telephone and communication also rose from \$697 in June to \$33,150 in July. Other increases and decreases in the long disbursements list about equalize during the two-month period.

Despite the 11% sales boost, in-

ventory purchases in July of \$1,154,964 decreased 30% or \$495,278 from June's \$1,650,242. Capitol counsel David Blonder pointed up in his arguments the fact that Peaches sold off an estimated \$400,000 of its inventory in July, thus reducing security collateral for creditors. The report showed that Peaches assets cash position of \$254,623 remained the same for the two months, while July also showed a \$4,310.35 rental income for the first time.

Lasarow turned down Capitol's plea that the judge reconsider his "emergency" judgment made in

(Continued on page 6)

Johnson Leaves Pickwick To Start Nashville Label

By KIP KIRBY

NASHVILLE — Don Johnson, vice president and general manager of Pickwick Records, has left the company after five years to head up his own label, to be headquartered in Nashville. Johnson also confirms that he has made an offer to Pickwick to acquire its country-oriented label, Excelsior, which was formed last year.

Also involved in the new venture will be Steve Vining, former director of a&r at Pickwick Records. It is expected that Pickwick will continue to oversee its classical Pro Arte line, as well as its midline Quintessence series. Janet Shapiro has replaced Vining as a&r director for both labels.

Should Johnson acquire Excel-

Fall Semester Equals More Dealer Dollars

By IRV LICHTMAN

NEW YORK—The new school semester is getting off on the right foot as far as many record dealers are concerned, as they project a 15% to 25% increase in business in the weeks ahead.

And to help make sure returning students—pockets filled with parental or summer-work dollars—stop by, dealers are luring them into their stores with special discount programs on hit product.

"The streets here are already filled with U-Hauls," says Neil Levy, district manager of the Strawberries chain, with five of its 20 locations located in Boston, where there are more than 50 junior colleges, universities, colleges and prep schools.

"Not all the students are back," Levy says, "but there'll soon be 250,000 of them around here, probably making Boston the youngest per-capita market in the country."

Levy, whose Boylston St. unit is in the heart of school row, says the new school term means special advertising programs in print, radio and some tv. Strawberries 4-page monthly insert, "Strawberries Times," in the weekly, youth-oriented Boston Phoenix, expands to 8 pages in September, offering lots of discount specials. Also, on Sept. 25, the chain conducts its annual "Midnight Madness" sale, which often goes on until 6 a.m. "And it doesn't affect our regular business," Levy adds.

"Our back-to-school business is second only to Christmas," reports Michael Lang, a buyer at the two-store Schoolkids Records in Ann Arbor, Mich., located, appropriately

enough, about a block away from the Univ. of Michigan. Lang has prepared an annual back-to-school "barrage" of September advertising with specials on best-selling product.

Lang, who says business perks up 20% during this period, is anxiously awaiting response to a larger selection of prerecorded cassettes, a configuration most dealers declare is likely to show marked gains in student purchases.

At Radio Doctors in Milwaukee, Wisc., Steve Lutomski, senior retail supervisor, says back-to-school business is "about a week away," but past business at this time indicates a 15% to 20% rise in sales for the single store located about 10 blocks from the dorms of Marquette Univ. "They'll register for classes and make a bee-line here, buying audio equipment, especially portable cassette players, and cassettes themselves. Lutomski adds that the new Stones album will be a big lure and

(Continued on page 66)

SEPTEMBER 5, 1981, BILLBOARD

In This Issue

CLASSICAL.....	53
CLASSIFIED MART.....	54, 55
COMMENTARY.....	12
COUNTRY.....	37
DISCO BUSINESS.....	46
INTERNATIONAL.....	56
GOSPEL.....	41
JAZZ.....	49
PUBLISHING.....	50
RADIO.....	15
SOUND BUSINESS.....	31
TALENT.....	43
VIDEO.....	25

FEATURES	
Counterpoint.....	51
Inside Track.....	70
Lifelines.....	68
Mike Harrison.....	23
Rock'n'Rolling.....	6
Stock Market Quotations.....	9
Vox Jox.....	24

CHARTS	
Top LP's.....	67, 69
Singles Radio	
Action Chart.....	14, 16, 18
Rock Albums/Top Tracks.....	22
Boxoffice.....	45
Bubbling Under Top	
LPs/Hot 100.....	24
Disco Top 80.....	48
Jazz LPs.....	49
Hits Of The World.....	61
Hot Soul Singles.....	51
Latin LPs.....	24
Soul LPs.....	52
Spiritual LPs.....	41
Hot Country Singles.....	38
Hot Country LPs.....	40
Hot 100.....	64
Top 50 Adult Contemporary.....	23
Top 40 Videocassettes.....	28

RECORD REVIEWS	
Album Reviews.....	62
Singles Reviews.....	63

U.K. Sales Push For Catalog, New LPs

By PETER JONES

LONDON—U.K. record companies are throwing out an unprecedented star-studded pattern of album releases through the fall this year, aimed at improving bottom line figures in the pre-Christmas sales build-up.

There are major marketing campaigns galore, big-money television campaigns and more and more evidence that companies are going for the policy of promoting back catalog with special low prices.

In the latter category, for instance, Virgin is offering around 100 back catalog albums at a special wholesale price of roughly \$5.20. The offer takes in everything in the book, from the prefixed V2001 (Mike Oldfield's "Tubular Bells") to V2190 (Flying Lizards' "Fourth Wall"), omitting only the re-released Who album "My Generation."

Effectively, this means the consumer will pay around £1 (\$1.90) less than usual. The Virgin policy, according to Simon Draper, managing director, is: "Our Cheap Thrills back catalog campaign on a small selection of product was very successful. Lower prices on a wide range will stimulate sales further and give a bigger dealer incentive to stock catalog."

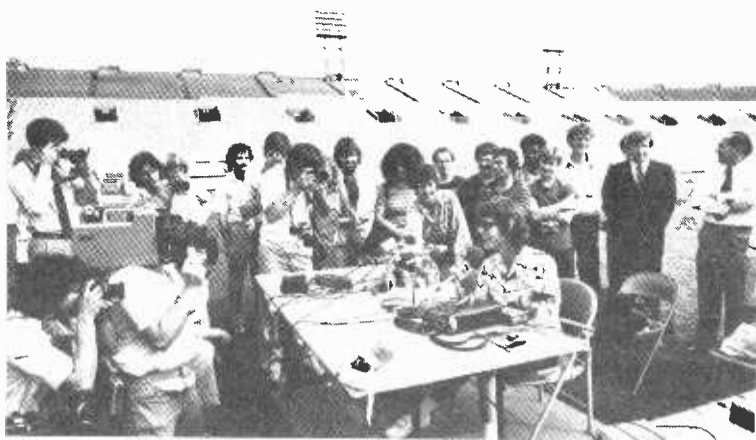
But on the new-product front, all available big names are recruited in a push to correct the continuing downward sales drift this year.

CBS/Epic is concentrating on Meat Loaf's "Dead Ringer," Billy Joel's "Songs In The Attic," Art Garfunkel's "Scissors Cut," Mike Batt's "Six Days In Berlin," the stage production of "The Sound Of Music" (recorded in London), as yet untitled albums from Adam & the Ants and the Dooleys, and new material from Earth, Wind and Fire, the Jacksons and Jeff Wayne.

From Capitol, there is Bob Seger's "live" set and the 16-track "Very Best Of Anne Murray," massively promoted on tv. For Seger's double album, the company has imported special display material from the U.S.

A&M has new albums in the marketplace from the Police and Joan Armatrading. Chrysalis is backing a "Greatest Hits" album from

(Continued on page 56)



Billboard photo by Chuck Pulin

WE'RE BACK—Mick Jagger of the Rolling Stones announces the group's U.S. tour at J.F.K. Stadium in Philadelphia, where the trek will begin, Sept. 25.

Stones To Roll On 21-City 'Summer' Tour With Jovan

By ROMAN KOZAK

PHILADELPHIA — The Rolling Stones long awaited and much delayed "Summer 81 Concert Tour" will finally kick off at the giant J.F.K. Stadium here Sept. 25.

The tour, scheduled so far for 21 cities, is sponsored by Jovan in what is being described the largest and most comprehensive tie-in between a recording group and a national manufacturer, with the fragrance manufacturer pledging a "multi-million dollar" investment in promotion and merchandising of the

tour, says Jay Coleman, president of Rockbill, the marketing company that set up the deal.

About 75% of the tour dates have been set, and "the Rolling Stones will finalize the rest of their tour as both their mood and right combination of elements comes together," their announcement says.

The band will be in the greater Los Angeles area, Oct. 9-13, and the week of Nov. 9 is slated for the greater New York area. But no spe-

(Continued on page 68)

London's West End Hums With Sound Of Musicals

By PETER JONES

LONDON—The money-spinning bandwagon of "The Sound Of Music" is rolling here again with the opening of a new stage presentation of the legendary Rodgers and Hammerstein musical, with attendant action on the album front.

News that the production costs of the spectacular show ran to \$1.6 million raised some show business eyebrows, for it is clearly a mighty gamble with the West End theater here generally in a parlous state.

In fact, the new production has already taken in well over \$2 million at the box-office and the show, with 47-year-old Petula Clark in her first big musical starring role, handling the old Julie Andrews' movie part, to general critical acclaim and packed-house public adulation.

Half the money for the show came

from a consortium of investors in the Isle of Man, a popular and nearby tax haven, but the other half came from Management Agency and Music, MAM, the Tom Jones and Engelbert Humperdinck entertainments group.

CBS-Epic has the stage cast album rights and the specially-produced LP, handled by veteran U.K. composer/producer Norman Newell, is due out this week.

RCA is re-issuing the original movie soundtrack album. That blockbuster of a movie opened here in March, 1965, and the album topped the chart in the U.K. for the best part of two years.

Though there is much action generally in the musical revivalist stakes in the theater world in London, with "My Fair Lady," "Pal Joey" and "Oklahoma" all doing consistent business, "The Sound Of Music" has never been topped as the longest-running U.S. musical to play in London.

The show was written by Rodgers and Hammerstein in 1959 and premiered in London, May 18, 1961, running 2,385 performances until it finally closed January 14, 1967. In the U.S., it was first produced at the Lunt-Fontaine in New York, November 16, 1959, running for 1,443 performances. It was Hammerstein's last set of musical lyrics.

The new stage production is the only revival since the original pro-

(Continued on page 57)

Chapman Gets 20-To-Life Term

NEW YORK — Mark David Chapman, who pleaded guilty to charges of killing John Lennon, was sentenced to a 20-year-to-life term and transferred to Sing Sing prison in Ossining, N.Y. last week. The sentence means Chapman, 26, must spend at least 20 years behind bars.

Executive Turntable

Record Companies

Vince Faraci has been promoted to senior vice president of national promotion for Atlantic Records, New York. He was the label's vice president of promotion. . . . Lisa Lane moves to the post of assistant director of a&r for the Atco-distributed Emerald City Records, New York. Before, she held a&r sales and marketing positions for CBS Records. . . . Jeff Laufer has been promoted to western regional promotion manager for PolyGram Records. He was the Los Angeles promotion rep for the company. Laufer will be located in Los Angeles. PolyGram has also upped Wanda Hayes to capitol region promotion manager, black music marketing, Washington, D.C. Most recently, she was a sales manager for PolyGram.



Faraci

Michael Roshkind has been named president of M&M Records, R&L Distribution and Roshkind Music Publishing (BMI), three new ventures unveiled last week and wholly owned by the former Motown vice chairman's Roshkind Associates. Appointed to key posts in the new combine are Mike Lushka, former Motown marketing vice president, as executive vice president for M&M and R&L; Steve Jack, director of sales, and Pat Means, executive assistant for marketing. Jack, too, is a former Motown staffer, having served as its head of national sales.

There have been three promotions in Arista Record's sales dept.: Richard Blasi moves up to regional sales coordinator; Eddie Simpson is the east coast regional advertising coordinator; and Lynda Charlesworth takes the order clerk post. Blasi will work out of Los Angeles. The others are based in New York. . . . RCA Records has appointed Richard "Snookie" Jones manager of northeast regional promotion. Jones earlier did local promotion for the company. He will be located in Philadelphia.



Lane

At CBS Records, Rich Kudolla has been appointed vice president of marketing for the western region, and Sandra Trim-DaCosta has been named director of black music artist development/press. Kudolla will be based in Los Angeles, Trim-DaCosta in New York.

Bernie Sparago has been named vice president of sales for Alfa Records, Los Angeles. . . . Upped at Destiny Records, Los Angeles, are Ron Altbach, to vice president of artist development; A.J. Cervantes, to vice president of the international licensing division; and Pamela Plant, to director of production/a&r administration. Altbach is a principal in Albach/Price Management. Cervantes is a principal in Multi-Media Communications. Plant was earlier with Pollock, Bloom and Deckon, an entertainment law firm.



Jones

Marketing

Gary Calamar is the new manager of Licorice Pizza's west Los Angeles location. He formerly managed the Norwalk branch.

Publishing

Newly appointed at Warner Bros. Publications, New York, are Arnold Rosen, to vice president/general manager; Sy Feldman, to director of publications and creative services; and Herman Steiger, to senior vice president. All move up from other positions within the company. . . . Harlan Sanders has joined the Drake Music Group, Nashville, as professional manager of the company's publishing division. He was professional manager for House of Cash.

Related Fields

Richard M. Nusser leaves his post as Billboard's international editor to join the magazine's sales dept. as an account executive. He will continue to be based in New York. . . . Stephanie P. McClelland is the new director of program and sales services at CBS Cable Division, New York. She was director of broadcast services for the CBS/Broadcast Group. . . . Alan J. Blumenthal, former account supervisor with the William Esty Co., has been named advertising director for RCA SelectaVision Videodiscs, New York.

Paul Meyaart, former chief financial officer for Amdisco, has been named vice president of operations for Magnetic Video International, Farmington Hills, Mich. Also at Magnetic Video, Sam R. Puleo is the new midwest regional manager. He was formerly midwest branch manager for Sylvania. . . . MCA Distributing's video division has tapped Roger Mill for regional sales manager for the midwest and southwest, Chuck Thagard for regional sales manager for the western states and Louis Feola for regional sales manager for the east coast. Mill will work in Dallas, Thagard in Los Angeles and Feola in New York.

John Spruce is the new vice president and national service manager for the service division of Sony, New York. He was operations vice president for Northern Telecom System Corp. Also at Sony, Rick Plushner moves up to national sales manager for Sony's digital audio division. Most recently, he was Sony's western regional sales manager.

Moved to director of merchandising for U.S. Pioneer Electronics Corp., Moonachie, N.J., is William J. Polich, formerly Pioneer's manager of marketing and product planning. . . . Tak Shindo has been named president of the Nikko Electric Corp. of America, Hauppauge, N.Y. Prior to his appointment, he was executive vice president of administrative/finance for the company. . . . Gunnar Sorensen has moved to vice president of administration and operations for Jensen Sound Laboratories, Schiller Park, Ill. Before, Sorensen was president and general manager of Tenva, a consumer electronics division of Avnet.

Anthony N. LaPine is the new chief executive officer of Digital Recording, Wilton, Conn. He was chief operating officer of International Memories. . . . Alexandra Grevas joins the promotion staff of Frank Management, Jericho, N.Y. She was formerly in promotions for Columbia Records.



Rosen

L.A. AOR Ratings Battle Engulfs Concert Promos

By ED HARRISON

LOS ANGELES—It's been no secret that the programming competition between AOR giants KLOS-FM and KMET-FM here has been intense, yet the battle for station visibility is also being reflected in concert promotions.

Both Metromedia's KMET, the perennial top rated AOR outlet and ABC's KLOS, which has closed the ratings gap in the last year, have been heavily involved in trying to make each rock concert event seem like their own promotion.

In the last year, KLOS seems to have emerged as the more aggressive in terms of establishing itself with listeners as the concert station.

KLOS' participation in Bruce Springsteen's six soldout shows last week at the L.A. Sports Arena was typically high profile. The station gave away 9,500 commemorative

T-shirts as well as its traditional rainbow decals. For the Springsteen shows, the KLOS decals came in groups of three: one stating "The Boss," one with the station's call letters and dial position and another with its "too hip" catch phrase.

Not taking a backseat, KMET provided concertgoers with free parking in the Sports Arena lots as well as customary KMET bumper stickers.

Rick Scarry, director of promotion at KMET, says the station chose "not to get into a dogfight" with KLOS during the Springsteen shows, opting instead to "honor" Springsteen's request not to deluge the market with promotional giveaways.

Steve Gaspar, director of creative services at KLOS says he never re-

(Continued on page 15)

Billboard (ISSN 0006-2510) Vol. 93 No. 35 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$110. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101, (609) 786-1669.



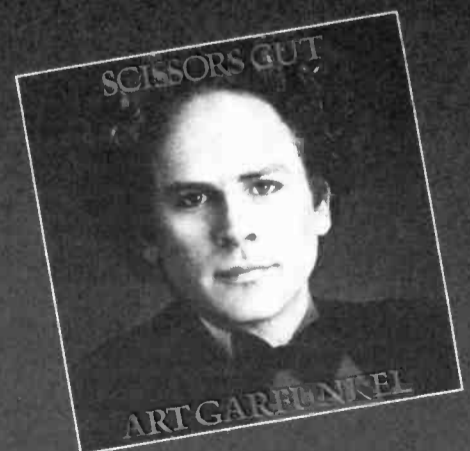
The finest Art.

"Scissors Cut." FC 37392


*The new Art Garfunkel album
featuring "A Heart In New York"* 18-02307

Produced by Roy Halee and Art Garfunkel.

On Columbia Records and Tapes.



Produced by Roy Halee and Art Garfunkel except "Bright Eyes" produced by Mike Batt. Management: Michael Tannen & Associates.
"Columbia" is a trademark of CBS Inc. © 1981 CBS Inc.

 Give the gift of music.

Rock 'n' Rolling

Malcolm McLaren Brings Bow Wow Wow To RCA

By ROMAN KOZAK

NEW YORK—RCA Records is hardly the most adventurous of record companies, but every 10 years it does something totally and marvelously unexpected. In the '50s, it signed Elvis. In the '60s, it found acid rock with the Jefferson Airplane. In the '70s, it got David Bowie. And in 1981, it may well be remembered, it allowed Malcolm McLaren, creator of the Sex Pistols, in the door.

"We are going to try to get RCA into the '80s, with respect to marketing records in a way that hasn't been tried in the U.S., by making cassettes available to a whole new generation of mobile American music listeners," says McLaren. "And these cassettes are to be marketed much cheaper than records, and for all intents and purposes we will use music cassettes as a means of producing music at a cheaper price."

With cassettes now accounting for 25% of prerecorded music sales, and cassettes being so light, portable, and requiring so little in terms of fancy packaging, McLaren suggests that they may be a medium for exposing new music totally apart from the disk.

"I am doing this with Bow Wow Wow," he says. "I don't know if you remember, but when I started with Bow Wow Wow we did 'C30, C60, C90, Go,' which advocated home taping as being a very advantageous, new and exciting experience," McLaren laughs. "And one which told you that it was a very healthy way for one to get music."

"Since then, I decided that it was a bit pointless to concentrate on making records. In England, I brought

out a Bow Wow Wow piece of music that was cassette only, with eight songs on it. It was marketed in a box that looked exactly like a Marlboro cigaret box, and sold at half the price of an album. So it registered as a single in the English charts. It was the first cassette-only item of music that went onto the charts.

"It didn't get very high in the charts," he continues, because of the politics involved, with people saying it was unfair to sell cassettes of eight songs at 1.99 pounds, as against vinyl singles that were selling at 1.30 pounds (about \$2.60). I had several problems and eventually production stopped. But, since then, I suppose people in the industry have realized that there must be new ways of selling music. Just listening to cassettes and taping music puts the business in the same position, because of the technology, that Hollywood was when tv arrived."

Specifically, McLaren's deal with
(Continued on page 68)



MUSIC MACHINE—ARC/Columbia group Afterbach performs at the Fulton Street Restoration Plaza in Brooklyn as part of the label's summer promotion "Columbia Records Music Machine." In weeks to come the mobile stage facility will travel around New York presenting other free performances by CBS artists in addition to participating in the 7th Annual Harlem Week Festival.

Labels In Peaches Crisis Await Court's Judgment

• Continued from page 3

June, shortly after the debtor filed under Chapter 11, wherein Citibank was provided additionally with a lien on parcels of Lake Arrowhead property. Lasarow held to his prior decision wherein the \$2.5 million

bank creditor was given the real estate collateral on top of security interests in \$110,000 cash, \$10 million in inventory, \$3.875 million in leasehold improvements and \$2.23 million in equipment and fixtures.

Joe Eisenberg, debtor counsel, and David Levine, Citibank attorney, both argued Capitol's contention that the additional security was unnecessary and the bank was "over-collateralized." At the stressful time early in the proceedings, both attorneys pointed out the need to placate the bank, which was in up to its neck cashwise.

Capitol's petition for a trustee or conversion to Chapter 7 argues that present chain management is incompetent and is grossly mismanaging the 35 stores. The chain cannot be rehabilitated through its present policy of buying merchandise COD, it's further claimed. The Capitol petition also claims appointing a trustee would knock out \$267,000 paid annually to four key Peaches executives and payments now being made to outside consultant firms for legal and acquisition advice.

Eisenberg told Lasarow that the acquisition of the Peaches' chain by several interested parties was still possible. He describes one possible buyer as a member of the New York Stock Exchange.

Comment from creditors and the debtor indicated the possibility of consolidation of the Peaches and Nehi bankruptcy petitions could well be accomplished at the next court hearing.

The Peaches dossier disclosed that RCA Records has asked the court to consider a special payment deal for a \$151,179 shipment it made to Peaches in May, a month prior to the filing for which it was not paid.

Tax Disks, Not Us, Say French Blank Tape Firms

By MICHAEL WAY

PARIS—French blank tape manufacturers are fighting back with their own proposals against plans to impose a levy on software product to compensate for lost performing and mechanical rights through home recording.

The tape makers now suggest that such a levy should be placed on the records themselves, and compensation written into radio and television show contracts. Otherwise, they say, a levy on cassettes could nearly double retail prices on blank cassettes.

A nine-page document comes from the Syndicat des Industries Electroniques de Reproduction & d'Enregistrement (SIERE), the electrical and electronic trades society here. It's a response to the cassette levy project, announced at MIDEM, in Cannes, earlier this year, but still to be ratified by parliament.

Above all, the document argues the wide range of uses of tape recorders beyond the home copying area, such as for verbal transcriptions.

So as not to penalize such users, industrial concerns and educational sectors in particular, SIERE is urging that the levy, and suggestions for it range from 30 cents in U.S. terms to \$2 per blank tape, be shifted to the record itself and that rights' owners come to their own arrangements with radio and tv companies.

(Continued on page 59)

FBI Raid Nets \$5M Of Alleged Pirate Product

NEW YORK—A raid by the FBI on an alleged pirate operation in Orlando, Fla., yielded an estimated \$5 million worth of masters, finished cassette and 8-track recordings, and duplicating equipment, labels and components.

Target of the raid was Karriem-el-Amin Shabazz, who was arrested and charged with criminal copyright infringement and interstate transportation of stolen property. Evidence seized indicated shipments were made by Shabazz to distributors in at least eight states.

In an unrelated case, Samuel E. Welchel was fined \$5,000 and placed on three-years probation Aug. 8 in U.S. District Court, Columbia, S.C., after pleading guilty to one count each of criminal copyright infringement and copyright conspiracy. He had surrendered more than 4,600 illegally duplicated 8-track tapes to the FBI. Welchel was indicted Feb. 25.

Germans Set Tape Tax Meet In Bonn

By JIM SAMPSON

MUNICH—After nine months without new developments, the legislative process toward improving compensation for rights holders for revenues lost through home taping has started moving again. The West German Ministry of Justice will hold a hearing in Bonn on Sept. 17 to deal with proposed changes in this area of the copyright law.

As a reaction to this hearing, and in preparation for the Berlin Radio-TV Fair which opens this week, representatives of numerous organizations last Wednesday (26) formed the "open conference of cultural producers" to lobby for a blank tape levy in Germany.

The hearing is the first step forward since last fall, when the ministry released its proposed changes in the copyright law. Interested associations were given until the end of the year to comment on the proposal, which opted for an increased royalty surcharge on recording hardware instead of any blank tape levy.

A key to the ministry's rejection of a tape levy was the tape manufacturers' claim that a levy would put domestic manufacturers at a competitive disadvantage, jeopardizing 5,000 jobs in Germany.

(Continued on page 50)

MUSEXPO '81 Slates 1st Confab Panel

NEW YORK—An International Artists Development Seminar will take place at this year's MUSEXPO, the seventh annual International Record/Video and Music Industry Market, at the Marriott Hotel and Marina, Ft. Lauderdale, Fla., in November.

Panelists confirmed include Lou Cook, president International, MCA Records; Bob Oeges, managing director, Decca (West Africa) Ltd.; Bunny Freidus, vice president creative services at CBS Records International; Buddy McCluskey, director of marketing, RCA Records Argentina; Arma Andon, vice president artist development, CBS Records; and Bob Merliss, director of publicity at Warner Bros. Records.

The seminar will take place on Nov. 5 at 10 a.m. Topics and panelists for five other seminars at MUSEXPO '81 will be announced shortly.

"RATED NO. 1 IN SERVICE AND RELIABILITY!"

AUDIO & VIDEO RETAILERS CALL THE "HOT LINE!"

Lowest Possible Prices! Take Advantage of our Multi-Million Dollar Buying Power.

Every Major Brand! Audio/Video Equipment, Cartridges, Accessories, Blank Tape. The Most Up-To-Date Models in Factory Sealed Cartons.

CALL OUR WHOLESALE "HOT LINE" TODAY!
(212) 732-3944
FOR IMMEDIATE SERVICE!

..... THIS MONTH'S SUPER SPECIALS

CARTRIDGES:		AUDIO TAPE:	
SHURE M91ED.....	19.50	TDK SA C-90.....	2.75
SHURE M95ED.....	24.50	MAXELL UD C-90.....	1.85
VIDEO TAPE:		MAXELL UDXL I or II C-90.....	2.85
FUJI T-120.....	13.25		
SCOTCH L-500.....	9.95		

• TELEX #: 126221 J&R NYK
• GENERAL INFORMATION: (212) 732-8600
WHOLESALE DIV., 23 PARK ROW, NEW YORK CITY, 10036

J&R MUSIC WORLD

Q: Why does a producer cross the river?

A: FOR 24 TRACK RECORDING AT \$24 PER HOUR.

How? ... With "THE DEAL!"

(201) 863-4080
(Only 5 minutes from Lincoln Tunnel)

Mastering Pressing Plating

Color Separations

Printing

Jacket Fabrication

QCC
CUSTOM PRESSING

2832 Spring Grove Avenue
Cincinnati, Ohio 45225
(513) 681-8400

- Weather Highlights p. 5
- Insider Report p. 9
- Contest Winners p. 10
- Photo Spread p. 20

ROCK POWER



LATE BREAKING EDITION

SEPTEMBER 1981

VOL. 1 ISSUE 1

ALLIED FORCES TRIUMPH!

U.S. CITIES FALL TO ALLIED FORCES

—New York

"Allied forces in every nation, Allied forces gonna take control, Allied forces of my generation, Allied forces of Rock 'n' Roll." TRIUMPH, shining clear thru the smoke and fire.



Gil Moore, Rik Emmett, Mike Levine

NIPPER NEWS PIX



AFL1-3902

THE INVASION BEGINS

9/9 Laredo, TX	9/20 Albuquerque, NM	10/4 Louisville, KY	11/4 San Diego, CA
9/10 McAllen, TX	9/23 Odessa, TX	10/6 Erie, PA	11/5 Los Angeles, CA
9/11 San Antonio, TX	9/24 Austin, TX	10/7 Evansville, IN	11/6 Reno, NV
9/12 Lubbock, TX	9/25 Houston, TX	10/8 Dayton, OH	11/7 Oakland, CA
9/13 Oklahoma City, OK	9/26 Dallas, TX	10/9 Chicago, IL	11/8 Sacramento, CA
9/17 San Angelo, TX	9/27 Beaumont, TX	10/10 Indianapolis, IN	11/19 Portland, OR
9/18 El Paso, TX	10/2 Kansas City, MO	10/11 Pittsburgh, PA	11/20 Seattle, WA
9/19 Phoenix, AZ	10/3 St. Louis, MO	10/12 Cleveland, OH	11/21 Spokane, WA

TRIUMPH will be on tour thru December. Watch for extra tour dates.

Produced by TRIUMPH for Attic Records



PolyGram Pictures congratulates
 Lionel Richie on writing and producing
 the #1 record...
 the biggest hit of the year

endlessloveendlessloveendlessloveendlessloveendlesslove

sung by diana ross and lionel richie

lionel richie appears courtesy of motown records

CASH BOX RADIO

TOP 100 SINGLES
 August 15, 1981

LAST WEEK	THIS WEEK	TITLE-ARTIST-LABEL	WEEKS ON CHART
6	1	ENDLESS LOVE - DIANA ROSS and LIONEL RICHIE	7
1	2	THEME FROM "THE GREATEST AMERICAN HERO" - JOEY SCARBURY	14
2	3	SLOW HAND - POINTER SISTERS	7
3	4	JESSIE'S GIRL - RICK SPRINGFIELD	14
4	5	ELVIRA - THE OAK RIDGE BOYS	7
5	6	DON'T NEED YOU - KENNY ROGERS	7
6	7	THE ONE THAT YOU LOVE - AIR	7

Billboard®
 FOR WEEK ENDING AUGUST 15, 1981

HOT 100

TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS ON CHART
ENDLESS LOVE—Diana Ross & Lionel Richie Motown 1519	1	2	6
THE THEME FROM "THE GREATEST AMERICAN HERO"—Joey Scarbury Elektra 47147	2	1	14
SLOW HAND—Pointer Sisters	3	2	7
JESSIE'S GIRL—Rick Springfield	4	3	14
ELVIRA—The Oak Ridge Boys	5	4	14
DON'T NEED YOU—Kenny Rogers	6	5	7
THE ONE THAT YOU LOVE—Air	7	6	7

Record World
Singles

AUGUST 15, 1981
 TITLE, ARTIST, Label, Number (Distributing Label)

Aug. 15	Aug. 8	TITLE-ARTIST-LABEL	WKS. ON CHART
1	9	ENDLESS LOVE - DIANA ROSS & LIONEL RICHIE Motown 1519 (1st Week)	7
2	10	THE GREATEST AMERICAN HERO - JOEY SCARBURY / Elektra 47147	13

© 1981 polygram pictures ltd.

www.americanradiohistory.com

General News

Market Quotations

As of closing, August 27, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	%	Altec Corporation	—	28	%	%	%	Unch
36	26%	ABC	5	65	28%	28%	28%	— 1/4
45 1/4	28%	American Can	8	409	35%	34%	34%	— 3/8
4%	2%	Automatic Radio	4	—	—	—	—	Unch
61 1/4	40%	CBS	7	153	56%	50%	50%	— 1/8
45 1/4	34%	Columbia Pictures	7	7	35%	35%	35%	— 3/8
7 1/4	4%	Craig Corporation	—	27	6%	6%	6%	Unch
67 1/4	49%	Disney, Walt	13	351	53%	52%	52%	— 1
8%	3%	Electrosound Group	25	1	4%	4%	4%	+ 1/8
9	5%	Filmways, Inc.	—	294	7%	7%	7%	— 1/8
22 1/4	14%	Gulf + Western	4	296	17%	16%	16%	— 1/8
19%	11%	Handleman	8	15	14%	14%	14%	Unch
15%	9%	K-tel	5	36	9%	9%	9%	— 1/8
82 1/2	39	Matsushita Electronics	15	211	73%	72%	73	— 1/8
59	42%	MCA	8	13	44%	44%	44%	— 1/8
19 1/2	8%	Memorex	—	83	12	11%	11%	— 1/8
65	50	3—	9	525	50%	50%	50%	+ 1/8
90 1/2	56%	Motorola	10	165	64%	63%	64%	+ 1/8
59%	36%	North American Phillips	6	47	45%	45%	45%	— 1/8
70	6%	Orrox Corporation	—	33	11%	11%	11%	Unch
39 1/4	23%	Pioneer Electronics	19	3	37%	37%	32%	— 3/8
32 1/4	20%	RCA	8	1307	21%	27	21%	Unch
26 1/4	14%	Sony	13	2414	19%	19%	19%	— 1/8
43	28%	Storer Broadcasting	17	291	30%	21%	29%	— 1/8
6%	3%	Superscope	—	9	4%	4%	4%	Unch
32%	24%	Taft Broadcasting	10	25	36%	30%	36%	— 1/8
26%	17%	Transamerica	6	538	22%	22	22	— 1/8
58 1/2	33%	Warner Communications	15	601	45%	44%	44%	— 1/8

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	1 1/4	2	Koss Corp	120	8%	8%
Certron Corp	110	1 1/4	1 1/4	Kustom Elec	15	2%	2%
Data Packaging	25	7%	8 1/2	M. Josephson	—	13%	14%
First Artists	—	—	—	Recoton	4	2%	3%
Prod.	10	4%	4 1/4	Schwartz	—	—	—
Integrity Ent	131	6%	6 1/4	Bros	—	4	4%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributes 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.

Tandy's Earnings Up 51%

FT. WORTH, Tex.—Tandy Corp. has posted an earnings increase of 51% for the year ended June 30, 1981 over the year earlier. Net income rose from \$112,235,000 to \$169,602,000.

Sales and earnings for the fourth quarter and fiscal year set new records for the corporation. Sales for the 12 months ended June 30, 1981 were \$1,691,373,000, an increase of

22% over year-earlier sales of \$1,384,637,000.

Net income per share for fiscal 1981 was \$1.65 based on 102,578,000 average common shares outstanding. In fiscal 1980, net income was \$1.12 per share based on 103,644,000 average shares and equivalents outstanding.

The first month of fiscal 1982 has already seen a 32% sales gain over the same period last year.

Audiofidelity Net Turns Around

NEW YORK—Audiofidelity Enterprises showed a net profit of \$102,327, or 1 cent per share based on weighted average shares outstanding of 9,439,300, for the fiscal year ended March 31, 1981.

This compares with a net loss of \$189,429 or 4 cents per share on 4,788,500 shares in the previous fiscal year.

According to Danny Pugliese, chairman of the board of the 30-year-old label, which is traded Over-The-Counter, the turnaround is "particularly significant as it comes

at a time when the industry in general is going through an extremely difficult period. We are continuing to be cost conscious both with regard to the acquisition of new product and maintaining a minimal overhead."

BMI Sues Villanova Over Royalties

NEW YORK—For the second time since the current U.S. Copyright Act took effect Jan. 1, 1978, BMI has sued a university in which the performing rights group claims non-compliance with the Act's removal of a non-profit exemption on payment of royalties.

The action was brought against Villanova Univ. on Aug. 13 in U.S. District Court in Pennsylvania, with BMI charging the university with copyright infringement in performing 29 songs without authorization and violation of the revised copyright law.

Following a previous action in 1979 against Harvard Univ., the university signed an agreement with BMI for payment of performance fees based on BMI's current four-year school contract. The two-tier contract, now in its third year (July 1, 1981 through June 30, 1981), calls for the payment of 8.5 cents per full-time student or \$90, whichever sum is greater. A second-tier involves fees when the entertainment costs of a musical attraction presented at the school total \$1,400 or more. Based on seating capacity, fees can range from a \$15 minimum to a \$300 maximum.

Signings

Ringo Starr signed to Boardwalk Records with an LP "Stop And Smell The Roses" slated for release in October. . . . **Burton Cummings** to Alfa Records with an LP "Sweet, Sweet" forthcoming shortly.

Loretta Lynn to Susan Hackney Inc. for public relations. Also recently signed to the firm are **Sammy Hall** with artist development contract; **Audio Media/Odyssey Productions** with publicity agreement; and both **Rodney Stone** and **Randy Gurley** with management and publicity agreements. . . . **Rare Earth** to RCA Records. . . . Singing duo **Kip Carmen** and **Danny Horton** to Audiofidelity Records with first single "I Wouldn't Steal You From Him" set for immediate release.

Singer/songwriter **John Hall** to Starloft Agency for bookings. . . . **The Bureau**, opening act for the Pretenders, to Starloft for bookings. . . . **Ornette Coleman** to United Entertainment Complex for bookings.

The Bendeth Band to the Steve Ellis Agency for worldwide representation in all fields. "Just Dessert" is the album on Ensign Records by the group. . . . **Montana** to Good Music Agency in Minneapolis for bookings. . . . **The New Breed Blues Band**, **B.B. Fleming** and **Baby King** to Dr. Cool Productions for management and bookings. . . . **PolyGram's Carolyn Mas** to International Creative Management for bookings.

Country artists **Warner Mack** to Hank Cook Productions for management and Farris International for bookings. . . . **Cold**, a New Orleans-based rock band, to Bruce Spizer's Top Pop Management Inc. . . . **Alfa's Corbin/Hanner Band** to Jim Halsey Co. for exclusive booking. . . . **Barbara Fairchild** to Music Row Talent for exclusive booking. . . . **Barbara Fairchild** to Music Row Talent for exclusive bookings. . . . **Spaces**, a five-piece AOR/jazz fusion group, to Zare Management, Inc. **Johnny Neel Band** to attorney Alexander Murphy Jr. for management. . . . **The Boo-Bettes**, a jazz/pop vocal band, to Pretty Polly Productions for representation in the New England college market.

Songwriter **Paul Harrison** to the Welk Music Group in Nashville. . . . Producer/songwriter **Greg Nelson** to River Oaks Music, the gospel branch of Tree International for publishing.



Billboard photo by Chuck Pulin
FREE PARKING—"Sure Steve, park right in here." An accommodating Ron Delsener directs Steve Van Zandt, guitarist with Bruce Springsteen, to a convenient parking place inside the Savoy in New York.

Phonogram, PolyGram Hit For \$11 Million In 2 Suits

LOS ANGELES—Local producer/manager/recording studio owner Lonnie Simmons seeks \$11 million in damages from Phonogram and PolyGram Records in two suits filed in Superior Court here.

The owner of Total Experience Inc. charges in the first suit that he suffered \$1 million damages when the plaintiffs contracted for him to record Robert "Goodie" Whitfield. Though the plaintiff supplied the album in April, 1980 the complaint alleges the defendants never released the package. Simmons has provided the court with a letter dated Feb. 24, 1981, in which he informs the defendants they have breached the binder.

The "Goodie" agreement in the court dossier provides for advances recoupable against royalties ranging from \$80,000 per album during the initial period to \$140,000 during the third option period. The producer incurs all recording costs.

Royalties for singles are 9% of 90% of retail list. Album royalties are graduated from 10% of 100% of retail list with bonuses of 11% when the album achieves 250,000 sales and over 12% at 500,000 during the initial period to an 11.5% base after the first option period with boosts to 12.5% and 13% when the plateaus are reached.

The second suit charges the defendants with failing to exercise their option for Cavin L. Yarbrough and Alisa D. Peoples by Sept. 29, 1980, but rather attempting to renew Jan. 9, 1981. The court file contains a letter dated Jan. 28, 1981, wherein the plaintiff informs the defendants he is terminating the contract because of the alleged breach.

The second complaint also alleges the defendants impeded efforts by Total Experience to negotiate with other labels for Yarbrough & Peoples by informing prospective labels it still had the pair under contract.

The Yarbrough & Peoples' agreement calls for a 10% singles royalty. Album royalties graduate from 11% to 13% during the initial period to 12% to 14% after the first option period.

In the Y&P complaint, the court is asked to terminate the contract and award \$10 million in exemplary and punitive damages.

Representing Simmons in both suits is Bert H. Deixler of Manatt, Phelps, Rothenberg & Tunney.

New Publisher

LOS ANGELES—Rick Christian, writer of Kenny Rogers' smash "I Don't Need You," has opened his own publishing company. Finally Mine Music. Christian, signed to Robert Raymond Management, works out of 15312 Longbow Drive, Sherman Oaks, Calif. 91403 (213) 995-8999.

SEPTEMBER 5, 1981, BILLBOARD

NITECLUB IN PASADENA, CA

FOR SALE

The New Icehouse

Music • Comedy • Dance

Now Available! Outstanding Business!
The "world" famous **Icehouse**

ALLEN CORBETT, Agt 213 684-1084
3287 Barhite, Pasadena, Ca. 91107

NO INSURANCE, NO CONCERT.

Concert liability coverage can be hard to get. But at Reed Stenhouse, no problem. It's a specialty of ours. And both promoters and performers

can take advantage of our low cost. We can serve you at 180 offices, worldwide.
Call (206) 623-2080 or TELEX 32-0048 for more information.



REED STENHOUSE
INTERNATIONAL INSURANCE BROKERS

Suite 825, Fourth and Battery Bldg., Seattle, Washington 98121

Publisher Group Eyes Home Vid

Pittman's MTV Offers Upbeat View Of Music's Role

By SAM SUTHERLAND

LOS ANGELES — The home video market's still embryonic status as a moneymaking arena for musical talent is being prolonged by publishers' reticence in adding video rights to their regular legal rights packages, as well as by record labels' ongoing budgetary woes when faced by video production costs.

That's the composite picture of the cable, pay tv and video software markets that emerged here Tuesday (25) during the third and final segment in a video seminar series presented by the Music Publishers Forum.

Highlighting both the potential benefits and the interim financial risks are new insights into Warner-Amex's all-music cable service, Music Television (MTV), as revealed by Bob Pittman, vice president, music programming, who said estimates of the first year's losses during MTV's setup are pegged at around \$20 million—despite what Pittman insists has been a bullish initial launch

since the official Aug. 1 starting date.

Sharing the dais as panelists with Pittman were Linda Carhart, head of Chrysalis Records' film and video department, and attorney Michael Sukin. Chairing the session, held at the Hyatt on Sunset, was Chrysalis Music executive Ann Munday.

All three panelists conceded the uncertainties posed by this embryonic market, but argued that a more rapid entry into the field by music interests was essential. Sukin's comments were the most pointed in terms of video's ramifications, amplifying Carhart's warning that still unresolved royalty and union compensation issues should not be interpreted as cause for avoiding video involvement.

Said Sukin, "My feeling is that you should start licensing your material for video. A lot of people in the music business seem to be saying, 'Do we charge for use?'"

"That's not the first question they

should be asking. The real question is, 'Do you license?'"

Sukin's own answer was a qualified yes: "When you're licensing, do think about the use, whether commercial or promotional. . . . But there are no right answers. . . ."

"If you keep licenses short and not too large in scope, you can't make too many mistakes."

Subsequent fee adjustments would be made in subsequent licensing, theorized Sukin, who suggested the alternative—waiting for standardization—would simply mean lost dollars now and further retardation of the music industry's

(Continued on page 70)

Warner Home Video Tries All-Rental Dealer Program

• Continued from page 1

a new format and returned to stores, where it will be available for rentals for an indefinite period. The packaging into which WEA will insert present inventory is said to differentiate that product from videocassettes to be leased after the rental-only policy becomes operative.

Videocassettes, leased after the program's opening date, will be supplied, it is believed, in a different packaging, one said to be more especially adapted to rental usage. Participating retail stores will pay a weekly lease fee.

The WEA/WHV rental breakthrough is believed to be part of an incisive evaluation of the present formative home video marketplace. The innovative marketing theory will undoubtedly be watched carefully by other manufacturers. Other studios and manufacturers have been studying how they too can participate in the burgeoning rental mart.

Present distributors for the WHV product, too, will remain an integral part of the marketing scheme. Their participation is not known at present.

An important source states the emphasis on home video rental by the major supplier is conceivably an interim program, geared to current needs. It is possible that WEA/WHV could reinstitute a sales program for video software at sometime in the future.

There is a good possibility too that WEA/WHV's press conference may disclose first releases on videodisk format or formats.

Certainly the lesser dollar investment required for the innovative new rental program is attractive to present and future retailers, dealing in video software titles. Pioneers like Lee Hartstone of Integrity Entertain-

New Dating From Disney

NEW YORK—Disneyland Records has informed its distributors that they may place as many orders as they like for product in the label's DQ and ST series through Nov. 30 and still remain eligible for special dating that doesn't call for payment until Jan. 20, 1982.

Earlier, Disneyland told its distributors that the program was limited to a single order after Nov. 10. Distributors may pass along the delayed dating to dealers at their option.



NICKS PROMO—Stevie Nicks gets a bearhug from deejay Dan Ingram at WABC-AM in New York during a round of visits and interviews with city radio stations in support of her first solo LP, "Bella Donna."

U.S. Fights To Renew Goody Case

• Continued from page 1
dealing in counterfeits.

In addition, the Justice Dept. is also asking the Solicitor General, who is the government's chief legal counsel, to consider filing an application for a writ of mandamus against Platt, which is tantamount to asking the Appeals Court to reinstate the jury's verdict. Such a move by the government is considered unusual, legal sources agree.

In any event, the government makes it clear that it certainly wants to have a new judge presiding over a new trial, if one is ruled necessary. Platt, a former member of the law firm that represented the Goody Corp., was noted throughout the trial for his belligerency toward the prosecution, and the Recording Industry Assn. of America.

Stolon and the Goody Corp. were found guilty April 9, 1981, for their roles in a scheme to buy and sell over 106,000 bogus 8-track and cassette tapes. The chain was convicted of two counts of interstate transportation of stolen goods and three counts of criminal copyright infringement. It was acquitted of one count of the former charge and three counts of the latter.

Stolon was convicted of one count of transporting stolen goods and one count of copyright infringement. He was acquitted of racketeering, two counts of the interstate stolen goods charge and five counts of copyright infringement.

However, Platt acknowledged that evidence sustained the guilty charges and that the value of the recordings involved exceeded the requirements for prosecution under the so-called RICO Act, which is designed to thwart corrupt business practices. This was a keystone of the government's case.

In his decision, Platt had claimed that the jury's deliberations may have been "tainted" after an FBI agent declared under oath that he had either misplaced or destroyed notes relating to the Goody case. He later recanted that story outside of the presence of the jury, and said he never took any notes in the first place.

NARAS Elects 5 National VPs; Officers Set

LOS ANGELES—The national trustees of NARAS, the recording academy, have elected five national vice presidents. They are Benny Barth of San Francisco, Robin McBride of Chicago, Helen Merrill of New York, Tommy Roe of Atlanta and Harold Streibich of Memphis.

These vice presidents join Bill Ivey, newly elected national president, and first national vice president Mike Melvoin and national secretary/treasurer Al Schlesinger, both of Los Angeles, to round out the slate of national officers that includes at least one representative from each of the Academy's seven chapter cities.

Copyright Tribunal Asks NCTA Petition Comments

WASHINGTON, D.C.—The Copyright Royalty Tribunal wants to know what interested parties think about a petition from the National Cable Television Assn. The NCTA has asked the Tribunal to hold royalty fee adjustment hearings so cable operators can examine the costs of carrying distant signal and other programming recently allowed by the Federal Communications Commission.

Earlier this year, the FCC repealed rules relating to distant signal carriage and syndicated exclusivity restrictions. Now NCTA wants the Tribunal to determine the adjusted royalty rate under cable compulsory licensing and the long-term financial ramifications of carrying signals previously barred by FCC regulations.

Comments are due by Sept. 24. According to Acting Tribunal Chairman Tom Brennan, that date was chosen partially because it is 90 days from the date the FCC's decision was upheld in appeals court. Tribunal rules prevent that body from acting on the NCTA petition

until 90 days after the FCC ruling. This fall, the House judiciary subcommittee will hold hearings to revise compulsory licensing for cable tv which could impact on the Tribunal's decision.

FULOP & HARDEE

A PARTNERSHIP OF LAW CORPORATIONS

announces its formation through the merger of the law firms of

Barovick Konecky Schwartz

Kay & Schiff

and

Fulop, Rolston,

Burns & McKittrick

with offices at

One Dag Hammarskjöld Plaza

New York, New York 10017

(212) 940-8200

9665 Wilshire Boulevard

Beverly Hills, California 90212

(213) 278-6500

4041 MacArthur Boulevard

Newport Beach, California 92660

(714) 752-8585

**We're only #4
so we really have
to try harder**

We offer any or all of the following quality services. All under one roof and at competitive prices.

Lee Myles Assoc., Inc.
180 E. 58th St., Dept. AS NYC 10022 Tel: 758-3232

- Design
- Art
- Type
- Color seps
- Printing
- Fabrication
- Record Pressing
- Tape Duplication

Serving the graphic needs of the record industry since 1952.

ALL ABOARD!...FIRST STOP...NASHVILLE

FRIDAY, SEPTEMBER 18, 1981

SPARS/NASHVILLE ROAD SHOW

Open To All Industry Professionals



Free Admission to All Seminars

Changing demographics, new technologies and stiff competition for the entertainment dollar are playing havoc with many of the nation's specialized and narrow-based audio recording studios.

Studio diversification, many feel, is the most potent method to minimize the effects of these factors.

The SPARS/NASHVILLE ROAD SHOW will offer an in-depth perspective of this topic.

ITINERARY: **Bullet Recording, Inc.**

49 Music Square West, Nashville, TN 37203 615/327-4621

RESERVATIONS ARE MANDATORY FOR SEMINARS AND COCKTAIL PARTY

RECORDING STUDIO DIVERSIFICATION

FRIDAY, SEPTEMBER 18, 1981

8:30am/10:45am A discussion of recording studio diversification into records, jingles, motion picture scoring and audio for video post production.

MODERATORS: MURRAY R. ALLEN, President of SPARS and Universal Recording Corp.; JOSEPH D. TARSIA, SPARS Chairman of the Board and President/Sigma Sound Studios; CHRISTOPHER STONE, SPARS Assistant to the President and President/Record Plant, L.A.

PANELISTS: JIM CZAK, President/Nola Recording Studios, Inc.; BOB FARNSWORTH, President/Hummingbird Productions; ROBERT M. FREEDMAN, Composer/Orchestrator, Courtesy National Academy of Recording Arts and Sciences (NARAS); TOM JUNG, Independent Producer; ROBERT LIFTIN, President/Regent Sound Studios; HERB PILHOFER, President, Creative Director, Sound 80, Inc.; JOHNNY ROSEN, President, Fanta Professional Services; PAUL SLOMAN, Vice President/A&R/Arista Records; DAVID TEIG, General Manager/Atlantic Studios, a division of Atlantic Recording Corp.; BILL TURNER, Producer/Director, Vice President, Show Biz Inc.

11:00am/1:00pm An expanded view of music recording will spotlight the practical subtleties and requirements of producers and artists in specific forms of music: country, gospel, pop, rock, r&b.

MODERATORS: MURRAY R. ALLEN; JOSEPH D. TARSIA; MACK EMERMAN, SPARS Regional VP and President/Criteria Recording Studios

PANELISTS: JERRY BARNES, VP and General Manager/United Western Studios; TONY BONGIOVI, Producer/Co-Owner Power Station; JIMMY BOWEN, VP/Elektra-Asylum; (Nash. Div.) STEVE BUCKINGHAM, Producer; DONALD W. BUTLER Sr., Executive Director, Gospel Music Association; RON CHANCEY, Producer; GUY COSTA, VP and General Manager Motown/Hitsville, USA; BUDDY HUEY, VP General Manager, Priority Records, a division of CBS; BOBBY JONES, Artist, Courtesy Gospel Music Association (G.M.A.); BRENDA LEE, Artist, Board Member, Country Music Association, courtesy CMA; BOB MacKENZIE, President, Benson Company; JAMES MTUME, Producer/Artist; TRACY NELSON, Artist, Courtesy of Nashville Music Association; (NMA) GLENN SNODDY, President/Woodland Sound Studios; BOB WALTERS, President/Power Station

2:00pm/5:00pm An expanded view of audio for video will examine the actual sequence of steps taken by Bullet Recording, Inc., to broaden its economic base. Its goals and methods to attain them will be discussed, and a tour of the Bullet facilities will kick-off this seminar.

MODERATOR: DOUG DICKEY, International Marketing Director/Solid State Logic, President/Musicworks International, Inc.

PANELISTS: VINCE CAPIZZO, Senior Projects Engineer, Video Developments/Solid State Logic; GREY INGRAM, Chief Engineer/Musicworks International; JIM MARTIN, President/Multimedia Technology (Nashville), Technical Consultant, Bullet Recording; CLARK TUCKER, Lighting Director/WSM-TV (Nashville), Lighting Consultant, Bullet Recording.

*SPARS/NASHVILLE ROAD SHOW COCKTAIL PARTY

6:00pm/8:00pm The Hyatt House
623 Union St. Nashville, TN 37219
*Courtesy of Solid State Logic

For additional reservations or further information, please call or write—Bartholomae DiGrazia, SPARS Coordinator, 215 South Broad St., 7th Fl., Philadelphia, PA 19107; 215/735-9666.

The SPARS/NASHVILLE ROAD SHOW is presented in cooperation with Bullet Recording, Inc. (Randy Holland, President; Piers Plaskitt, Studio Manager) and Solid State Logic (Doug Dickey, International Marketing Director).

Watch for details about future SPARS Roadshow destinations: **New York, Los Angeles, Dallas.**

SPARS 215 South Broad Street, Seventh Floor, Philadelphia, PA 19107

SPARS/NASHVILLE ROAD SHOW REGISTRATION FORM

Yes, I will be pleased to attend

_____ all activities _____ all seminars _____ cocktail party

Name _____ Title _____

Company _____

Address _____

City _____ State _____ Zip _____ Phone # _____



Give the gift of music.



Founded 1894

The Radio Programming, Music/Record International Newsweekly

Billboard Publications Inc., 1515 Broadway, New York, N.Y. 10036 (212) 764-7300.
Telex: 710581-6279. Cable: Billboy NY. 9000 Sunset Blvd., Los Angeles, Calif.
90069 (213) 273-7040. Telex: 698669. Cable: Billboy LA.

Publisher: Lee Zhitto (L.A.) Editor-In-Chief: Gerry Wood (N.Y.)

Managing Editor: Adam White (N.Y.) L.A. Bureau Chief: Sam Sutherland

Executive Editor: Is Horowitz (N.Y.) News Editor: Irv Lichtman (N.Y.)

Offices: **Chicago**—150 N. Wacker Dr., Ill. 60606, 312 236-9818. Editorial Staff: Alan Penchansky, Bureau Chief & Classical Editor. **Cincinnati**—2160 Patterson St., 45214 Ohio, 513 381-6450. **Los Angeles**—9000 Sunset Blvd., Calif. 90069, 213 273-7040. Editorial Staff: Ed Harrison, Record Reviews & Assistant Radio Editor; Jim McCullaugh, Video/Sound Business Editor; John Sippel, Marketing Editor; Sam Sutherland, Jazz Editor; Jean Williams, Talent Editor; Paul Grein, Reporter. **London**—7 Carnaby St., W1V 1PG, 01 439-9411. Editorial Staff: Mike Hennessey, Managing Director; Peter Jones, European News Editor. **Milan**—Piazzale Loreto 9, Italy. 28-29-158. **Nashville**—14 Music Circle E., Tenn. 37203, 615 748-8100. Editorial Staff: Kip Kirby, Country Editor; Ed Morris, Gospel Editor; Robyn Wells, Reporter. **New York**—1515 Broadway, New York 10036, 212 764-7300. Editorial Staff: Laura Foti, Associate Sound Business/Video Editor; Is Horowitz, Commentary Editor; Douglas E. Hall, Radio Programming Editor; Radcliffe Joe, Disco Editor; Jim Kemp, Copy Editor; Roman Kozak, Rock Editor; Irv Lichtman, Music Publishing Editor; Pat Nelson, Editorial Assistant. **Tokyo**—Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150. 03 498-4641. Editorial: Shig Fujita. **Washington**—733 15th St. N.W., D.C. 20005, 202 783-3282. Editorial Bureau Chief: Jean Callahan.

Special Issues: Earl Paige, Editor; Ed Ochs, Assistant Editor; Bob Hudoba, Directory Services Manager; Jon Braude, Assistant Directory Manager.

Intl Correspondents: **Austria**—Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27. 222 43-30-974; **Australia**—Glenn Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; **Belgium**—Michel Verstrepen, Hoogstraat 358, 2570 Duffel. 015-312188. Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. 015 241953; **Canada**—David Farrell, Box 201, Station M, Toronto M6S 4T3. 519 925 2982; **Czechoslovakia**—Dr. Lubomir Oourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08; **Denmark**—Knud Orsted, 22 Tjornevej, DK-3070 Snekersten. 02-22-26-72; **Finland**—Kari Helopallio, SF-01860 Pertula. 27-18-36; **France**—Michael Way (Chief Correspondent), 12 Rue du Faubourg Poissonniere, 75010 Paris. 01:246 8749. Henry Kahn, 16 Rue Clauzel, 75009 Paris. 878-4290; **Greece**—John Carr, Kaisarias 26-28, Athens 610; **Holland**—Willem Hoos, Bilderdijklaan 28, Hilversum. 035-43137; **Hong Kong**—Keith Anderson, P.O. Box 40, Tai Po, N.T.; **Hungary**—Paul Gyongy, Orlovtca 3/b, 1026 Budapest 11. Tel: 167-456; **Ireland**—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72; **Italy**—Vittorio Castelli, Via Ramazzotti 20, 21047 Saronna (Milan). 02-960 1274; **Kenya**—Ron Andrews, P.O. Box 41152, Nairobi. 24725. **Malaysia**—Christie Leo, 31 Jalan Riong, Kuala Lumpur. 204.049; **Mexico**—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; **New Zealand**—Phil Gifford, 156 Upper Harbor Dr., Greenhithe, Auckland. 413 9260. **Philippines**—Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008. **Poland**—Roman Waschko, Magiera 9m 37, 01-873 Warszawa. 34-36-04; **Portugal**—Fernando Tenente, R Sta Helena 122 R/c, Oporto; **Rumania**—Octavian Ursulescu, Str. Radu de la La Afumati nr. 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80; **Singapore**—Peter Ong, 390 Kim Seng Road. 374488; **South Africa**—Don Albert, 21 5th Ave., Highlands N. 2192, Johannesburg; Esmond Frank, P.O. Box 87729, Houghton 2041, Transvaal. 011-40-6963; **Spain**—Ed Owen, Plaza de las Cortes 3, Madrid 14. 429 9812. **Sweden**—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. 08-629-873; **Switzerland**—Pierre Haesler, Hasenweld 8, CH-4600 Olten. 062-215909; **U.S.S.R.**—Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025 15-33-41; **West Germany**—Wolfgang Spahr (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428, Jim Sampson (News Editor), Liebherrstr. 19, 8000 Munchen 22. 089-227746. **Yugoslavia**—Mitja Volcic, Glise Jankovica 2, 71 000, Sarajevo. 071 662-184.

Associate Publisher & Director of Sales: Tom Noonan (L.A.); Director of Sales, Video/Sound Business: Ron Willman (N.Y.); Sales Administrator: John Halloran (L.A.); Classified Advertising Manager: Jeff Serrette (N.Y.)

U.S. Sales Staff: **Los Angeles**—Joe Fleischman, Roni Wald; **Nashville**—John McCartney; **New York**—Mickey Addy, Jim Bender, Ron Carpenter, Richard M. Nusser.

Intl Sales: **Australia**—Geoff Waller & Associates, 64 Victoria St., North Sydney 2060, Sydney 4362033; **Canada**—Jim Bender, New York Office; **Austria, Benelux, Germany, Greece, Portugal, Scandinavia, So. Africa, Switzerland**—contact U.K. office. **France**—Pierre de Choqueuse, 13 Rue DeLa Comete, Paris 75007. 555-6024; **Great Britain**—Peter Mockler, Philip Graham, 7 Carnaby St., London W1V 1PG. 439-9411; **Italy**—Germano Ruscitto, Piazzale Loreto 9, Milan. 28-29-158; **Japan**—Hugh Nishikawa, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150. 03-498-4641; **Mexico**—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; **New Zealand**—Mike Bailey, F.J. Associates, P.O. Box 1367, Wellington. 723475; **Spain**—David Safewright, Poste Restante, Madrid. 429-9812.

Associate Publisher & Director of Charts & Research: Bill Wardlow (L.A.); Divisional Controller: Don O'Dell (Cincinnati); Business Affairs Director: Gary J. Rosenberg (L.A.); Circulation Director: Ann Haire (N.Y.); Chart Manager: Jim Muccione (L.A.); Vice President/International Operations: Miles T. Killoch (London); License & Permissions Manager: Georgina Ellen Challis (N.Y.); Production Manager: John Wallace (N.Y.); Production Coordinators: Ron Frank, Tom Quilligan (Cincinnati).

BILLBOARD PUBLICATIONS, INC.

Chairman And President: W. O. Littleford. Executive Vice Presidents: Gerald S. Hobbs, Jules Perel. Senior Vice President: Patrick Keleher. Art & Design Group. Vice Presidents: William H. Evans Jr., Treasurer; Lee Zhitto, Billboard Operations; John B. Babcock, Product Development; Mary C. McGoldrick, Personnel; Ann Haire, Circulation. Secretary: Ernest Lorich. Corporate Managers: Charles Rueger, General Manager of Publishers Graphics.

Subscription rates payable in advance. One year, \$110 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101.

© Copyright 1981 by Billboard Publications, Inc. The company also publishes in New York:

Art & Antiques, American Artist, Interiors, Photo Weekly, Watson-Guptill Publications, Amphoto, Whitney Library of Design, American Artist Book Club, Designers Book Club, Camera Arts Book Club, Music In The Air, Musician, Player & Listener, Billboard; Nashville: Amusement Business; London: World Radio-TV Handbook, The Artists Book Club.

SUBSCRIBER SERVICE

Billboard

P.O. Box 13808

Philadelphia, Pa. 19101

(609) 786-1669



Vol. 93 No. 35

Commentary

Conveying A Clear Message

By JIM TWERDAHL

As one surveys the music and audio equipment businesses, one can't fail to observe some of the bright spots that exist. Among these are sales of home cassette decks, blank tape and car stereo, all of which have avoided the sluggish fate of other hardware and software categories and, indeed, all of which are booming right now.

What is the message in this? If the medium is the message, then the message is tape.

It is, therefore, simplistic and insufficient for the record industry to blame poor record sales on blank tape, or on the use of blank tape by otherwise potential record buyers to dub their friends' records or to dub off the air. Neither is it sufficient for hi fi equipment dealers to bemoan the fact that their sales are not what they used to be.

Overall sales of records are not growing relative to the overall music market, just as certain categories of audio equipment are not growing relative to the overall audio equipment market. However, other forms of software and audio hardware are growing and are capturing a greater share of the overall pie in each industry.

The message is crystal clear, although what to do about it may be less so to some record retailers. Should you wait for the second coming of rock'n'roll, or the great groups of the '60s? Or should you go where the action is?

If you wait, there's simply no way to predict when the music might again have the tremendous impact on our society that it had in the '60s. There's no way to predict who or where the next Elvis is, or the Beatles, or when the next fad will come along to succeed disco or the country trend. And even if something should come along, a market has to come along with it.

'It represents a tremendous growth market for retailers'

Historically, your industry and mine have appealed mostly to young, affluent males. This is especially true of the home audio business. And the whole industry (again, yours and mine) was advertised narrowly to the baby boom generation that emerged after the Second World War. That group is now older and is not being replaced by comparable numbers of the same group or by a comparable group. So waiting is risky.

I would urge you to go—however cautiously—where the action is. This means you've probably got a lot of work to do.

Look around your store. Most record stores could do a lot more to display and merchandise tape, whether blank or prerecorded. Few, if any, record retailers push blank tape with the idea that customers who buy a record might want to buy a blank tape on the spot, to dub the record they just bought, for use with their car stereo system (speaking of which, some 5 million car cassette/receivers will probably be sold this year).

All of us must recognize the areas in which we are interdependent. We have to broaden our markets. We have to start advertising the benefits of good quality sound, and hook more people on quality reproduction of good quality software. Re-

Jim Twerdahl is group vice president, consumer products, for International Jensen Inc., parent company of Jensen Sound Laboratories. Firm is based in Schiller Park, Ill.

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:

Here's an idea for the next edition of "Ripley's Believe It Or Not." A music critic, namely Paul Grein of your magazine, actually wrote a favorable critique of a Carpenters album. Also, notably absent from the review were phrases like "sugar sweet," "goody two-shoes," and "squeaky-clean."

It is really nice for at least one critic finally to understand why music consumers like to listen to Karen Carpenter's voice. As one of those consumers, all I can say is that while listening to Karen's soothing vocals you can forget all about your problems.

I hope that it's not another four years before the Carpenters release another album, because these past four years have been rough on their previous albums that I constantly play.

Brian Mickelson
Milwaukee

Dear Sir:

This is in protest of Concert West's booking the

search shows conclusively that those we do hook become repeat customers—to the point where all major buyers of hi fi equipment and high end records are repeat customers.

Jensen, whose businesses include car stereo and home audio, is attempting to broaden the market by increasing overall advertising, and by increasing it in mass market publications and on radio to appeal to a broader demographic group. We're trying to interest women, older people and minorities in our products. To help do this we've gotten away from advertising features and specifications and are focusing on the status and enjoyment derived from owning good quality sound equipment.

In terms of the record retailer, you must recognize that from now on you are no longer just a record retailer. You are not in the record business per se, but in the music or entertainment business. If you can recognize that, then you can objectively consider some of the changes you will have to make in bringing the action to your store.

Most record retailers, for example, admit their displays of prerecorded tapes leave much to be desired—the main reason being pilferage and the need for security. But because of the pilferage problem, the record retailer has not really addressed the question of how to display and merchandise either

blank or prerecorded tape for maximum sales.

Any consideration of this question will quickly reveal that, in the first place, the amount of space, inventory dollars, advertising and promotion money, etc., should reflect the growing volume being done in tape relative to record sales.

Very little is being done to advertise, promote and really merchandise tape, especially when contrasted with what is being done on behalf of records. I believe prerecorded tape represents a tremendous growth market for record retailers who want to become music retailers and go after the action.

We know that a lot of car stereo buyers will buy prerecorded tapes. We know that many car stereo buyers don't want to go through all the trouble and time of dubbing music. In fact, in spite of all the improvements in hi fi broadcasting, as well as in

'Very little is being done to really merchandise tape'

hi fi equipment for the home, a hi fi enthusiast doesn't dub off the air.

If you don't want him to dub a friend's record, sell him a prerecorded tape that he wants.

I've been urging you to become a music retailer and sell both blank and prerecorded tape, specific businesses Jensen is not involved in. Should you also sell car stereo equipment?

Definitely yes, given a certain commitment. First, you must evaluate whether you have a capability to sell car stereo. Floor space requirements are not great. Inventory requirements are not great. What about installation? It is still 70% do-it-yourself and you can develop an affiliate relationship with an installer that the remaining customers can be referred to for installation.

But you must have trained sales people. If you don't want to make this commitment, then you don't want to go into the car stereo business.

(Continued on page 53)

I admit, the tickets still sell and the booking agency still makes its profit. But at what cost to the audience, artist, and the artist's public image?

Lauri Ann Holhard
Seattle, Wash.

Dear Sir:

Contrary to Sam Sutherland's comment in the article "Och's Archives: Trash Treasure" (Billboard, Aug. 22, 1981), the entire recording industry is not "indifferent to systematic documentation."

CBS Records has had for the past 15 years a staffed Archives which not only houses every LP issued by CBS Records, but also company memorabilia, including photos, and numerous other kinds of historical documentation, some going back to the pre-1900 era.

Since Mr. Sutherland chose to pinpoint Columbia specifically as one of the "bad guys," hopefully this letter will aid in our being granted a reprieve.

Martine McCarthy Vincas
Manager, CBS Records Archives
New York City

Moody Blues into Seattle Center's Coliseum Oct. 17 as a festival seating show. The Concerts West office in Beverly Hills tells me that, based on advice from local radio stations and promoters, festival seating in Seattle is more profitable than reserved seating.

Two years ago, the Moody Blues played to a reserved seating audience at the Coliseum. I attended the concert. The audience covered all age groups, but more in evidence on the main floor were people in their late '20s and '30s. These people aren't going to buy tickets when they realize they may need to spend an entire Saturday (probably a rainy one) waiting in line outside the Coliseum. Reserved seating would encourage all Moodys fans to attend the concert.

Music is not the main event for the festival seating audience. The concert becomes a background for everything from mild necking to fights and firecracker throwing. Those who want to watch a good show either stand the heat of the crowd for two hours, or sit in the back distracted by the mingling crowd.

ROGER WHITTAKER'S AMERICAN ODYSSEY CONTINUES

S.R.O. CONCERTS PRESENTS ROGER WHITTAKER ON TOUR (Fall Schedule List)

Sept. 8 **Omaha, NE** Orpheum Theatre
Sept. 9 **Indianapolis, IN** Clowes House
Sept. 10-12 **Chicago, IL** Auditorium Theatre
Sept. 14-16 **Milwaukee, WI** Performing Arts Theatre
Sept. 17 **Des Moines, IA** Civic Centre Theatre
Sept. 18 **Duluth, MN** Auditorium Theatre
Sept. 19 & 20 **Minneapolis, MN** Orchestra Hall
Sept. 24 **Madison, WI** Civic Centre

Sept. 26 **St. Louis, MO** Keil Opera House
Sept. 27 **Columbus, OH** Palace Theatre
Sept. 28 **Cincinnati, OH** Cincinnati Music Hall
Sept. 30 **Toledo, OH** Masonic Auditorium
Oct. 1 **Saginaw, MI** Saginaw Civic Centre Auditorium
Oct. 2 **Grand Rapids, MI** DeVos Grand Centre
Oct. 3 **Ann Arbor, MI** Hill Auditorium
Oct. 5 **Cleveland, OH** Convention Centre Music Hall

A BRAND NEW CONTEMPORARY LP RECORDED IN MUSIC CITY

ROGER WHITTAKER/CHANGES



AFL1-4129

◆◆◆ Roger Whittaker didn't go to Nashville to make a country album: he went to country music's Music City to learn and understand—to absorb the texture of the way music is made there. The extraordinary album that came out of that visit is called, "Changes," and producer Chet Atkins, (who also picks and sings a bit) thinks Roger got exactly what he came for. We think the combination is electric and exciting: "Changes" has 'hit' stamped all over it!

Produced by: Chet Atkins



Give the gift of music.

RCA
Records and Tapes

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

Based on station playlists through Tuesday (8/25/81)

PRIME MOVERS-NATIONAL

- SHEENA EASTON-For Your Eyes Only (Liberty)
DIANA ROSS AND LIONEL RICHIE-Endless Love (Motown)
ELO-Hold On Tight (Jet)

TOP ADD ONS -NATIONAL

- AL JARREAU-We're In This Love Together (WB)
RICK SPRINGFIELD-I've Done Everything For You (RCA)
ELTON JOHN-Chloe (Geffen)

BREAKOUTS-NATIONAL

- KENNY ROGERS-Share Your Love With Me (Liberty)
DARYL HALL & JOHN OATES-Private Eyes (RCA)
DAN FOGELBERG-Hard To Say (Epic/Full Moon)

★ 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

- RICK JAMES-Super Freak (Gordy)
SHEENA EASTON-For Your Eyes Only (Liberty)
JOURNEY-Who's Crying Now (Columbia)

• TOP ADD ONS

- ATLANTA RHYTHM SECTION-Alien (Columbia)
CHRISTOPHER CROSS-Arthur's Theme (WB)
THE ROLLING STONES-Start Me Up (Rolling Stone)

● BREAKOUTS

- DAN FOGELBERG-Hard To Say (Epic/Full Moon)
KENNY ROGERS-Share Your Love With Me (Liberty)
DARYL HALL & JOHN OATES-Private Eyes (RCA)

KFI-Los Angeles (Roger Collins-MD)

- ★ STEVIE NICKS WITH TOM PETTY-Stop Draggin' My Heart Around 21-5
★ RICK JAMES-Super Freak 20-10
★ E.L.O.-Hold On Tight 16-8
★ JOURNEY-Who's Crying Now 19-9
★ CRAIG CAMPBAM-Breaking Up Song 10-4
● DAN FOGELBERG-Hard To Say
● KENNY ROGERS-Share Your Love
● BALANCE-Breaking Away
● SHEENA EASTON-For Your Eyes Only
● EVELYN KING-I'm In Love
● THE FOUR TOPS-When She Was My Girl
● DOLLY PARTON-House Of The Rising Sun
● REO SPEEDWAGON-In Your Letter 28
● GARY WRIGHT-Really Wanna Know You 29
● ROLLING STONES-Start Me Up 30

KRLA-Los Angeles (R. Stancatto-MD)

- ★ SHEENA EASTON-For Your Eyes Only 14-10
★ E.L.O.-Hold On Tight 21-18
★ PAT BENATAR-Fire And Ice 23-21
★ THE GO GO'S-Our Lips Are Sealed 12-9
★ STEVIE NICKS WITH TOM PETTY-Stop Draggin' My Heart Around 16-14
● THE AFTERNOON DELIGHT-General Hospitale 25
● DEBRA LAWS-Very Special 20
● CHRISTOPHER CROSS-Arthur's Theme 30
● CARL CARLTON-She's A Bad Mama Jama 22
● EDDIE RABBITT-Step By Step 27

KRTH-Los Angeles (B. Hamilton-MD)

- ★ SHEENA EASTON-For Your Eyes Only 13-7
★ JOURNEY-Who's Crying Now 12-9
★ CHRISTOPHER CROSS-Arthur's Theme 29-17
★ PABLO CRUISE-Cool Love 22-19
★ GARY WRIGHT-Really Wanna Know You 23-20
● DAN FOGELBERG-Hard To Say
● HALL & OATES-Private Eyes
● ALABAMA-Feels So Right
● RICK SPRINGFIELD-I've Done Everything For You
● BALANCE-Breaking Away 30
● PAT BENATAR-Fire And Ice 27
● REO SPEEDWAGON-In Your Letter 29
● CHERYL LYNN-Shake It Up Tonight 28

KFMB-FM (B-100)-San Diego (G. McCartney-MD)

- ★ DIANA ROSS/LIONEL RICHIE-Endless Love 1-1
★ POINTER SISTERS-Slow Hand 2-2
★ PABLO CRUISE-Cool Love 7-6
★ STEVIE NICKS WITH TOM PETTY-Stop Draggin' My Heart Around 6-3
★ JOURNEY-Who's Crying Now 9-5
● ATLANTA RHYTHM SECTION-Alien
● MIKE POST-Theme From Hillstreet Blues
● DAN FOGELBERG-Hard To Say
● KENNY ROGERS-Share Your Love
● QUINCY JONES FEATURING JAMES INGRAM-Just Once 30
● LITTLE RIVER BAND-The Night Owls 28

KGB (13K)-San Diego (Jeff Lucifer-MD)

- ★★ SHEENA EASTON-For Your Eyes Only 20-13
★ RICK JAMES-Super Freak 21-11
★ EDDIE RABBITT-Step By Step 29-26
★ STEVIE NICKS WITH TOM PETTY-Stop Draggin' My Heart Around 13-9
★ REO SPEEDWAGON-In Your Letter
★ THE GO GO'S-Our Lips Are Sealed
★ THE FOUR TOPS-When She Was My Girl
★ HALL & OATES-Private Eyes
★ CHRISTOPHER CROSS-Arthur's Theme 28
★ ROLLING STONES-Start Me Up 23
★ THE MOODY BLUES-The Voice 30

KERN-Bakersfield (Beau Reyes-MD)

- ★ EDDIE RABBITT-Step By Step 22-6
★ CARPENTERS-Touch Me When We're Dancing 17-9
★ ALABAMA-Feels So Right 26
★ HALL & OATES-Private Eyes 34

KOPA-Phoenix (Steve-MD)

- ★ QUINCY JONES FEATURE-Just Once 28
★ SILVER CONDOR-You Could Take My Heart Away 30
★ DAN FOGELBERG-Hard To Say 29
★ HALL & OATES-Private Eyes
★ KENNY ROGERS-Share Your Love

KRQQ-Tucson (D. Van Stone-MD)

- ★★ KIM CARNES-Draw Of The Cards 25-19
★★ E.L.O.-Hold On Tight 6-2
★ STEVIE NICKS WITH TOM PETTY-Stop Draggin' My Heart Around 14-10
★ THE MOODY BLUES-The Voice 16-12
★ JOURNEY-Who's Crying Now 8-4
● HALL & OATES-Private Eyes
● KENNY ROGERS-Share Your Love
● ROLLING STONES-Start Me Up
● LULU-I Could Never Miss You B30
● LITTLE RIVER BAND-The Night Owls B29
● DAN FOGELBERG-Hard To Say B28

KTKT-Tucson (B. Rivers-MD)

- ★★ RAY PARKER JR. & RAYDIO-That Old Song 12-8
★ JOURNEY-Who's Crying Now 15-10
★ SHEENA EASTON-For Your Eyes Only 27-22
★ E.L.O.-Hold On Tight 19-15
★ STEVIE NICKS WITH TOM PETTY-Stop Draggin' My Heart Around 16-11
● KIM CARNES-Draw Of The Cards
● LITTLE RIVER BAND-The Night Owls
● THE MOODY BLUES-The Voice 29

KENO-Las Vegas (Bill Alexander-MD)

- ★★ PABLO CRUISE-Cool Love 13-6
★★ BEACH BOYS-The Beach Boys Medley 11-7
★ COMMODORES-Lady You Bring Me Up 8-5
★ GARY WRIGHT-Really Wanna Know You 19-16
★ EDDIE RABBITT-Step By Step 15-11
★ CHRISTOPHER CROSS-Arthur's Theme 17
★ SHEENA EASTON-For Your Eyes Only 19
★ JOURNEY-Who's Crying Now 20

KLUC-Las Vegas (R. Lundquist-PD)

- ★ ATLANTA RHYTHM SECTION-Alien
★ SHEENA EASTON-For Your Eyes Only

Pacific Northwest Region

★ PRIME MOVERS

- DIANA ROSS AND LIONEL RICHIE-Endless Love (Motown)
STEVIE NICKS WITH TOM PETTY AND THE HEARTBREAKERS-Stop Draggin' My Heart Around (Modern)
CHRISTOPHER CROSS-Arthur's Theme (WB)

• TOP ADD ONS

- ELTON JOHN-Chloe (Geffen)
LITTLE RIVER BAND-The Night Owls (Capitol)
DARYL HALL & JOHN OATES-Private Eyes (RCA)

● BREAKOUTS

- KENNY ROGERS-Share Your Love With Me (Liberty)
DAN FOGELBERG-Hard To Say (Epic/Full Moon)
ATLANTA RHYTHM SECTION-Alien (Columbia)

KFRC-San Francisco (J. Peterson-MD)

- ★★ PABLO CRUISE-Cool Love 37-29
★★ STEVIE NICKS WITH TOM PETTY-Stop Draggin' My Heart Around 23-16
★ STACY LATTISAW-Love On A Two Way Street 20-15
★ TEENA MARIE-Square Biz 31-27

- ★ ROLLING STONES-Start Me Up 25-20
● LITTLE RIVER BAND-The Night Owls
● KENNY ROGERS-Share Your Love
● THE FOUR TOPS-When She Was My Girl
● THE AFTERNOON DELIGHT-General Hospitale B30
● GARY WRIGHT-Really Wanna Know You B34

KIOY-Fresno (T. Saville-PD)

- ★★ EDDIE RABBITT-Step By Step 15-9
★★ LITTLE RIVER BAND-The Night Owls 25-18
★ DIANA ROSS & LIONEL RICHIE-Endless Love 6-2
★ LULU-I Could Never Miss You 21-16
★ RONNIE MILSAP-No Gettin' Over Me 1-1
● ROLLING STONES-Start Me Up 27
★ CAROLE BAYER SAGER-Easy To Love Again
● DAN FOGELBERG-Hard To Say
● RICK SPRINGFIELD-I've Done Everything For You B29

KGW-Portland (J. Wojniak-MD)

- ★★ SHEENA EASTON-For Your Eyes Only 20-15
★★ JOURNEY-Who's Crying Now 19-6
★ PABLO CRUISE-Cool Love 7-5
★ LULU-I Could Never Miss You 17-13
★ GARY WRIGHT-Really Wann Know You 14-11
● ELTON JOHN-Chloe
● THE MOODY BLUES-The Voice 19

KJR-Seattle (T. Mitchell-MD)

- ★★ DIANA ROSS AND LIONEL RICHIE-Endless Love 1-1
★★ COMMODORES-Lady You Bring Me Up 2-2
★ SHEENA EASTON-For Your Eyes Only 17-14
★ E.L.O.-Hold On Tight 11-6
★ JOURNEY-Who's Crying Now 15-11
● ATLANTA RHYTHM SECTION-Alien
● DAN FOGELBERG-Hard To Say
● TARNY SPENCER BAND-No Time To Lose
● ELTON JOHN-Chloe B25
● AIR SUPPLY-The One That You Love B24

KYXX-Seattle (S. Lynch-MD)

- ★★ GARY WRIGHT-Really Wanna Know You 7-5
★★ THE MOODY BLUES-The Voice 21-14
★ E.L.O.-Hold On Tight 10-7
★ EDDIE RABBITT-Step By Step 1-10
★ STEVIE NICKS WITH TOM PETTY-Stop Draggin' My Heart Around 11-8
● DEVO-Working In A Coal Mine
● KENNY ROGERS-Share Your Love
● ROLLING STONES-Start Me Up B26
● LITTLE RIVER BAND-The Night Owls B30

KMRB-Spokane (B. Gregory-MD)

- ★★ CHRISTOPHER CROSS-Arthur's Theme 17-11
★★ STEVIE NICKS WITH TOM PETTY-Stop Draggin' My Heart Around 11-6
★ JOURNEY-Who's Crying Now 5-2
★ DAN FOGELBERG-Hard To Say
★ DIESEL-Sausalito Summer Night
★ DEVO-Working In A Coal Mine
★ KENNY ROGER-Share Your Love
★ STEVIE WOODS-Steal The Night
★ REO SPEEDWAGON-In Your Letter B27
★ FOREIGNER-Urgent B22
★ THE FOUR TOPS-When She Was My Girl B24
★ HALL & OATES-Private Eyes B25
★ SANTANA-Sensitive Kind B30

KTAC-Tacoma (S. Carter-MD)

- ★★ DIANA ROSS & LIONEL RICHIE-Endless Love 9-1
★★ FOREIGNERS-Urgent 11-6
★ JOURNEY-Who's Crying Now 14-11
★ RONNIE MILSAP-No Gettin' Over Me 13-10
★ STACY LATTISAW-Love On A Two Way Street 12-9
● ELTON JOHN-Chloe
● MANHATTAN TRANSFER-Smile Again
● DAN FOGELBERG-Hard To Say
● THE FOUR TOPS-When She Was My Girl
● THE MOODY BLUES-The Voice B26
● REO SPEEDWAGON-In Your Letter
● SHEENA EASTON-For Your Eyes Only B25
● BALANCE-Breaking Away B30
● CHRISTOPHER CROSS-Arthur's Theme B29

KCBN-Reno (Larry Irons-MD)

- ★★ HARRY CHAPIN-Story of a Life 11-4
★★ THE MOODY BLUES-The Voice 25-18

- ★ CHRISTOPHER CROSS-Arthur's Theme 33-25
★ LITTLE RIVER BANK-The Night Owls 38-34
★ ICEHOUSE-We Can Get Together 29-23
● DAN FOGELBERG-Hard To Say
● HALL & OATES-Private Eyes
● ATLANTA RHYTHM SECTION-Alien
● QUINCY JONES FEATURE-Just Once
● ARETHA FRANKLIN AND GEORGE BENSON-Love All The Hurt Way
● BALANCE-Breaking Away 39
● RICK SPRINGFIELD-I've Done Everything For You 40
● ROLLING STONES-Start Me Up 28
● NIELSON/PEARSON-The Sun Ain't Gonna Shine Anymore 38
● KENNY ROGERS-Share Your Love 37

KCPX-Salt Lake (G. Waldron-MD)

- ★★ CHRISTOPHER CROSS-Arthur's Theme 17-12
★★ REO SPEEDWAGON-In Your Letter 33-17
★ KIM CARNES-Draw Of The Cards 29-20
★ LULU-I Could Never Miss You 20-15
★ SILVER CONDOR-You Could Take My Heart Away 26-21
● DAN FOGELBERG-Hard To Say
● KENNY ROGERS-Share Your Love
● TEENA MARIE-Square Biz
● DOLLY PARTON-The House Of The Rising Sun
● BILLY IDOL-Money Money
● THE AFTERNOON DELIGHT-General Hospitale 27
● QUINCY JONES FEATURING JAMES INGRAM-Just Once 26
● LITTLE RIVER BAND-The Night Owls 28
● HALL & OATES-Private Eyes 24

KRSP-Salt Lake (Lorraine-MD)

- ★★ CHRISTOPHER CROSS-Arthur's Theme 29-23
★★ REO SPEEDWAGON-In Your Letter 27-22
★ KIM CARNES-Draw Of The Cards 24-20
★ ROLLING STONES-Start Me Up 30-24
★ STEVIE NICKS WITH TOM PETTY-Stop Draggin' My Heart Around 10-6
● ELTON JOHN-Chloe
● DAN FOGELBERG-Hard To Say
● HALL & OATES-Private Eyes
● RICK SPRINGFIELD-I've Done Everything For You 29
● LITTLE RIVER BAND-The Night Owls 28

KIMN-Denver (D. Ericson-MD)

- ★★ DIANA ROSS AND LIONEL RICHIE-Endless Love 2-1
★★ GARY WRIGHT-Queen Of Hearts 3-2
★ PABLO CRUISE-Cool Love 9-7
★ RONNIE MILSAP-No Gettin' Over Me 7-5
★ JOURNEY-Who's Crying Now 8-3
● DAN FOGELBERG-Hard To Say
● HALL & OATES-Private Eyes
● BALANCE-Burnin' For You
● KENNY ROGERS-Share Your Love
● CHRISTOPHER CROSS-Arthur's Theme 23
● REO SPEEDWAGON-In Your Letter 25
● ROLLING STONES-Start Me Up 30
● LITTLE RIVER BAND-The Night Owls 27

KMRB-Spokane (B. Gregory-MD)

- ★★ CHRISTOPHER CROSS-Arthur's Theme 17-11
★★ STEVIE NICKS WITH TOM PETTY-Stop Draggin' My Heart Around 11-6
★ JOURNEY-Who's Crying Now 5-2
★ DAN FOGELBERG-Hard To Say
★ DIESEL-Sausalito Summer Night
★ DEVO-Working In A Coal Mine
★ KENNY ROGER-Share Your Love
★ STEVIE WOODS-Steal The Night
★ REO SPEEDWAGON-In Your Letter B27
★ FOREIGNER-Urgent B22
★ THE FOUR TOPS-When She Was My Girl B24
★ HALL & OATES-Private Eyes B25
★ SANTANA-Sensitive Kind B30

North Central Region

★ PRIME MOVERS

- DIANA ROSS AND LIONEL RICHIE-Endless Love (Motown)

• TOP ADD ONS

- FOREIGNER-Urgent (Atlantic)
SHEENA EASTON-For Your Eyes Only (Liberty)

● BREAKOUTS

- LITTLE RIVER BAND-The Night Owls (Capitol)
KENNY ROGERS-Share Your Love With Me (Liberty)
DENICE WILLIAMS-Silly (Columbia)

CKLW-Detroit (R. Trombley-MD)

- ★★ ROLLING STONES-Start Me Up 29-13
★★ THE MOODY BLUES-The Voice 27-21
★ JOHN DENVER-Some Days Are Diamonds 20-15
★ BEACH BOYS-The Beach Boys Medley 15-11
★ JOURNEY-Who's Crying Now 9-4
● SHEENA EASTON-For Your Eyes Only 20
● BOB SEGER-Trying To Live My Life Without You
● ARETHA FRANKLIN AND GEORGE BENSON-Love All The Hurt Away

- THE FOUR TOPS-When She Was My Girl
WDRQ-Detroit (S. Summers-MD)

- ★★ SHEENA EASTON-For Your Eyes Only 21-13
★★ RONNIE MILSAP-No Gettin' Over Me 18-10
★ BLUE OYSTER CULT-Durnin' For You 20-17
★ BEACH BOYS-Beach Boys Medley 9-3
★ THE MOODY BLUES-The Voice 11-7
● KENNY ROGERS-Share Your Love B22
● DENICE WILLIAMS-Silly B21

WKYY-Louisville (B. Moody-MD)

- ★★ DIANA ROSS & LIONEL RICHIE-Endless Love 1-1
★★ SHEENA EASTON-For Your Eyes Only 3-2
★ BALANCE-Breaking Away 14-12
★ ALABAMA-Feels So Right 15-14
★ LULU-I Could Never Miss You 5-3
● LITTLE RIVER BAND-The Night Owls 19
● KENNY ROGERS-Share Your Love 18
● MICKEY GILLEY-You Don't Know Me 22
● DAN FOGELBERG-Hard To Say 21
● HALL & OATES-Private Eyes 20

WKJJ-Louisville (B. Hatfield-MD)

- ★★ BLUE OYSTER CULT-Burnin' For You 11-6
★★ GARY WRIGHT-Really Wanna Know You 8-3
★ PAT BENATAR-Fire And Ice 18-15
★ RONNIE MILSAP-No Gettin' Over Me 7-13
★ THE MOODY BLUES-The Voice 23-18
● BILLY SQUIER-In The Dark
● SURVIVOR-Summer Nights
● DAN FOGELBERG-Hard To Say

WGCL-Cleveland (Gail-MD)

- ★★ DIANA ROSS AND LIONEL RICHIE-Endless Love 3-1
★ REX SMITH/RACHEL SWEET-Everlasting Love 17-14
★ E.L.O.-Hold On Tight 19-12
★ FOREIGNER-Urgent 10-7
● CHRISTOPHER CROSS-Arthur's Theme 21
● LITTLE RIVER BAND-The Night Owls 30
● DEBBIE HARRY-Backfired
● ROLLING STONES-Start Me Up
● PABLO CRUISE-Cool Love B22
● ELTON JOHN-Chloe B27
● SHEENA EASTON-For Your Eyes Only B23
● LULU-I Could Never Miss You B29

WKRQ-CINCINNATI (T. Galluzzo-MD)

- ★★ PAT BENATAR-Fire And Ice 11-5
★★ POINTER SISTERS-Slow Hand 5-3
★ JOURNEY-Who's Crying Now 9
● DIANA ROSS & LIONEL RICHIE-Endless Love 12-6
● FOREIGNER-Urgent 2-1
● ELTON JOHN-Chloe 35
● REO SPEEDWAGON-In Your Letter 34
● RAY PARKER JR. & RAYDIO-That Old Song 33

WNCI-Columbus (S. Edwards-MD)

- ★★ DIANA ROSS AND LIONEL RICHIE-Endless Love 1-1
★★ FOREIGNER-Urgent 5-4
★ PABLO CRUISE-Cool Love 18-13
★ EDDIE RABBITT-Step By Step 15-12
★ E.L.O.-Hold On Tight 12-8
★ QUINCY JONES FEATURING JAMES INGRAM-Just Once
● RICK SPRINGFIELD-I've Done Everything For You 28
● LITTLE RIVER BAND-The Night Owls 29
● THE FOUR TOPS-When She Was My Girl 30

WXGT (92-X)-Columbus (T. Nutter-MD)

- ★★ STEVIE NICKS WITH TOM PETTY-Stop Draggin' My Heart Around 15-8
★★ JOURNEY-Who's Crying Now 13-7
★ JUICE NEWTON-Queen Of Hearts 10-4
★ GARY WRIGHT-Really Wanna Know You 23-19
● BALANCE-Breaking Away
● SHEENA EASTON-For Your Eyes Only 25
● LITTLE RIVER BAND-The Night Owls
● CHRISTOPHER CROSS-Arthur's Theme 24
● FOREIGNER-Night Life
● ROLLING STONES-Start Me Up 26
● THE MOODY BLUES-The Voice 23

WZZP-Cleveland (B. McKay-MD)

- ★★ PABLO CRUISE-Cool Love 8-4
★★ GARY WRIGHT-Really Wanna Know You
★ ROBBIE PATTON-Don't Give It Up 15-13

- ★ E.L.O.-Hold On Tight 16-12
★ STEVIE NICKS WITH TOM PETTY-Stop Draggin' My Heart Around 13-10
● LITTLE RIVER BAND-The Night Owls
● REO SPEEDWAGON-In Your Letter
● MICHAEL STANLEY BAND-Falling In Love Again
● ELTON JOHN-Chloe 20B
● THE MOODY BLUES-The Voice 319
● CHRISTOPHER CROSS-Arthur's Theme B18

WKWK-Wheeling (J. Armstrong-MD)

- ★★ DAN FOGELBERG-Hard To Say
★★ KIM CARNES-Draw Of The Cards
★ NILSEN/PEARSON-The Sun Ain't Gonna Shine Anymore
★ HALL & OATES-Private Eyes
★ ATLANTA RHYTHM SECTION-Alien
● SHEENA EASTON-For Your Eyes Only 25
● BEACH BOYS-The Beach Boys Medley 24
● JOURNEY-Who's Crying Now 23-18
● DIANA ROSS/LIONEL RICHIE-Endless Love 11-1
● RONNIE MILSAP-No Gettin' Over Me 16-11

Southwest Region

★ PRIME MOVERS

- RICK JAMES-Super Freak (Gordy)
RONNIE MILSAP-No Gettin' Over Me (RCA)
DIANA ROSS AND LIONEL RICHIE-Endless Love (Motown)

• TOP ADD ONS

- ELTON JOHN-Chloe (Geffen)
QUINCY JONES FEATURING JAMES INGRAM-Just Once (A&M)
CARL CARLTON-She's A Bad Mama Jama (20th Century)

● BREAKOUTS

- KENNY ROGERS-Share Your Love With Me (Liberty)
DARYL HALL & JOHN OATES-Private Eyes (RCA)
ARETHA FRANKLIN & GEORGE BENSON-Love All The Hurt Away (Arista)

KSRK (STARR 97)-Houston (R. Lambert-MD)

- No List
KFMK-Houston (Jerry Steele-MD)
★★ SHEENA EASTON-For Your Eyes Only 20-13
★★ RONNIE MILSAP-No Gettin' Over Me 9-5
★ PABLO CRUISE-Cool Love 26-20
★ KIM CARNES-Draw Of The Cards 29-23
★ EDDIE RABBITT-Step By Step 14-9
★ MICKEY GILLEY-You Don't Know Me

KRLY-Houston (M. Jones/B. Lawrence-MD)

- ★★ RICK JAMES-Super Freak 24-5
● THE TEMPTATIONS-Aiming At Your Heart
● HALL & OATES-Private Eyes
● KENNY ROGERS-Share Your Love
● TELMA HOUSTON-Ninety-Nine Tears
● ARETHA FRANKLIN AND GEORGE BENSON-Love All The Hurt Away 24

KNUS-Dallas (L. Ridener-MD)

- ★★ CARPENTERS-Touch Me When We're Dancing 15-6
★★ JOURNEY-Who's Crying Now 16-9
★ PABLO CRUISE-Cool Love 17-10
★ QUINCY JONES FEATURING JAMES INGRAM-Just Once 35-27
★ ELTON JOHN-Chloe 32-22
● DIANA ROSS-Medley Of Hits
● KENNY ROGERS-Share Your Love 40
● LITTLE RIVER BAND-The Night Owls 39
● DAN FOGELBERG-Hard To Say

KVIL-Dallas (C. Rhodes-MD)

- No List
KEGL-Ft. Worth (B. Stevens-MD)
★★ BEACH BOYS-The Beach Boys Medley 19-10
★★ THE MOODY BLUES-The Voice 27-20
★ RONNIE MILSAP-There's No Gettin' Over Me 7-3

(Continued on page 16)

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Radio Programming

IN LATEST ARBITRONS

Rocky Mountain High For AOR; Country Rules Roost In South

NEW YORK—AOR is the big format in Denver-Boulder, Sacramento and Honolulu, while country is the winner in San Antonio, Memphis and Greensboro-Winston Salem-High Point. These are some of the developments in the latest batch of Arbitron reports to be released.

This week's analysis also includes reports from: Seattle-Everett-Tacoma; Rochester, N.Y.; Manchester, Vt.; Stockton, Calif.; and Steubenville, Ohio-Weirton, W. Va.

DENVER—AOR KBPI-FM is the market leader with a 9.9 share, up from 8.6 in the fall and 9.0 a year ago. Similarly formatted KAZY-FM is up to 5.7 from 4.2 in the fall and 5.2 a year ago. AOR KBCO-FM is up to 3.1 from 2.4 in the fall and 1.6 a year ago.

Adult contemporaries KHOW-AM, KOAQ-FM and KPPL-FM are all down. KHOW-AM is down to 4.3 from 5.8 in the fall and 7.6 a year ago. KOAQ is down to 5.2 from 6.0 in the fall, but ahead of 2.7 it had a year ago. KPPL is down to 4.1 from 5.1 in the fall and 4.9 a year ago.

Hot 100 formatted KYGO-FM is up to 5.7 from 3.5 in the fall and 2.8 a year ago while similarly formatted KIMN-AM is holding at 5.4 from the fall, but this is down from 7.7 a year ago. Country KLAK-AM is down to 1.0 from 2.3 in the fall and 3.5 a year ago.

SEATTLE—KOMO-AM holds the lead in adult contemporary formats, but the former MOR outlet is losing ground. It has a 6.4, down from 8.8 in the fall and 9.4 a year ago. Meanwhile, similarly formatted KING-AM is up to 4.6 from 3.7 in the fall and 3.5 a year ago. Another adult contemporary in the market, KPLZ-FM, is down to 3.6 from 4.4 in the fall and 5.7 a year ago. But another of like format, KJR-AM, is up to 4.1 from 3.8 in the fall and 3.5 a year ago.

AOR KZOK-FM has bounced back to a 2.3 after dropping to 1.0 in the fall. The station had a 2.1 a year ago. Similarly formatted KZAM-FM is down to 2.6 from 4.1 in the fall and 3.0 a year ago. KGDN-AM has given up a progressive format for re-

ligion and has risen to 3.3 from 1.7 in the fall and 2.6 a year ago.

AOR SuperStars KISW-FM is up to 3.6 from 2.9 in the fall and a year ago.

Country KMPS-FM is back to 3.2 after dropping to 2.6 in the fall from 3.6 a year ago.

SAN ANTONIO—Country is the big format in this market with KKYX-AM leading in that format with an 8.4 share, up from 5.9 in the fall and 7.0 a year ago. Other country stations include KBUC-AM, up to 3.3 from 2.7 in the fall and a year ago; KBUC-FM, down to 4.4 from 6.0 in the fall and 5.9 a year ago; and KCCW-AM, down to 3.0 from 4.6 in the fall and 3.3 a year ago.

AOR KISS-FM is up to 5.1 from 5.0 in the fall and 4.2 a year ago. Adult contemporary KITY-FM and WOAI-FM are a mixed bag. KITY is up to 5.2 from 4.4 in the fall but down from 6.7 a year ago and WOAI-FM is down to 2.0 from 3.3 in the fall and 3.9 a year ago.

(Continued on page 19)



TAPE TIME—Recording engineer Michael DeLugg, left, confers with Barry Manilow on editing Manilow's Mutual Broadcasting's Labor Day special as host Dick Clark looks on.

Long Island's WBLI-FM Tailors The Hot 100 Format For Adults

By MICHAEL KELLY TUCKER

PATCHOGUE, N.Y.—Careful selection from the top hits is the success secret claimed by Hot 100-formatted WBLI-FM. The selection is designed to keep the station on an adult oriented keel.

The station never plays a record merely because it's climbed into the top 40. "Traditionally, most top 40 stations play whatever hits the top 40, says Bill Terry, WBLI's program director. "We've never done that. We consider ourselves a top 40 station, but always an adult top 40 station. We only play records that we think will appeal to adult listeners."

"Research shows that those who control the pocketbook on Long Island are adult women, so that's the type of audience we strive for," he says. In the spring Arbitron book, the station boasts an 8.4 share among 18- to 49-year old women, and an overall 4.5 12-plus share. "If we feel a song won't appeal to them, we don't play it. A lot of other stations are starting to take the same approach. Now everyone's calling it a fragmented format and saying it's the latest thing in radio, but we've been doing it since we began broadcasting."

Despite its top 40 orientation, the Long Island station may not even add a song that reaches No. 1 on the national record charts. For example, the Edgar Winter Group's "Frankenstein," Chuck Berry's "My Ding-a-Ling," Amii Stewart's "Knock on Wood" and Blue Swede's "Hooked on a Feeling" are just a few of the songs that reached No. 1 on the Hot 100 that WBLI-FM never played.

According to Terry, current chart hits not added to the station's 30-song playlist because they are "too hard" for its adult listeners are "The Stroke" by Billy Squier and "Fire and Ice" by Pat Benatar.

On the other hand, WBLI-FM does play Foreigner's "Urgent," Journey's "Who's Crying Now," Rick Springfield's "Jessie Girl," and



Program Decisions: WBLI DJ Scott Taylor, standing, looks at playlist being worked up by program director Bill Terry.

"Stop Draggin' My Heart Around" by Stevie Nicks with Tom Petty and the Heartbreakers.

"We add songs like 'Urgent' so the station won't be too soft or sound like a mellow rock station," says 27-year-old Terry, who joined WBLI-FM as a disk jockey in 1973. "We aren't afraid to play rock. We're just more careful than most stations in making sure we don't drive our listeners away."

Terry estimates the station plays one oldie for every current, but only "classic gold" and songs released after 1963 are played. The Rolling Stones, Supremes, Beatles, Mamas and Papas, and Beach Boys are the core '60s artists, while songs by the Eagles, Fleetwood Mac, Carole King, Chicago and Billy Joel dominate the oldies from the '70s.

Overall, WBLI-FM avoids new wave, reggae and hard rock, but not necessarily disco.

"We don't go out on a limb to play a disco or r&b song, but if we start seeing strong retail sales on Long Island and if our counterparts in New York City are playing it, we usually

add it," says Terry. "For instance, 'Two Hearts' by Stephanie Mills and Teddy Pendergrass started showing strong retail sales on Long Island, so we played it. However, Rick James' 'Give It To Me Baby' didn't have strong sales so I didn't add it, even though it's one of my favorite songs."

Despite Terry's emphasis on playing only what he thinks WBLI-FM's adult audience will enjoy, the station does very little listener research other than review its own requests and check local retail sales.

"Unlike most stations, we've never found it necessary to rely on call-outs or any other research," says Terry. "We've been Long Island's number one station for years relying mostly on gut feeling, so we must be doing something right. I don't think you have to make hundreds of phone calls to find out that a 35-year-old doesn't want to hear Van Halen or Pat Benatar."

Other than WBLI-FM's adult-oriented programming philosophy, Terry feels the station's biggest asset may be its "big city" sound. He describes the 10 kw station's technical sound as "comparable to New York City stations," and believes WBLI-FM's listeners group the station with the WNBC's of New York because of its "very professional approach."

However, WBLI-FM's biggest problem just happens to be competition from New York City stations, namely WNBC-FM. Like most New York stations, WNBC-AM penetrates heavily into Long Island's Nassau and Suffolk counties, and grabbed a mammoth 9.6 12-plus share in the spring book. WBLI-FM, which covers Long Island and southern Connecticut, is combatting WNBC-AM's ratings increase by providing extensive local coverage and adding more personality to the station.

"We're doing Long Island news, (Continued on page 21)

Concert Promo Part Of L.A. AOR Battle

Continued from page 4
ceived any communication from Springsteen management not to give away decals or other souvenirs.

"Our attitude is to fight and spend promotional money, not so much on television and billboards, but on our audience. It's a good image for us," says Gaspar. "If I had to make the choice of spending \$40,000 on tv and print, I'd rather do it on T-shirts and decals."

"We're conscious of our image at the station and the relationship between the station and the people on a grass roots level," he says.

In the past, KLOS initiated the free parking concept at the Who's last L.A. appearances and free soft drinks at a Cheap Trick show. For Springsteen's last appearance here in the fall, KMET supplied Springsteen jerseys and regularly gives away backstage passes as souvenirs of the event.

"KLOS obviously chose to do what it wanted," says Scarry, "but we chose not to get into a giveaway war."

Scarry notes that another reason why KMET chose to somewhat low key it on the Springsteen shows is the fact that Springsteen is a mass appeal artist and "a lot of the people don't care about the two stations and don't bother taking anything" given away.

"We do a lot better at heavy metal concerts where the majority of the audience is in our corner," says Scarry.

Gaspar contends that a lot of groups coming to Los Angeles "request KLOS to be there," often asking for additional T-shirts. "It's reached a point where you come to expect us to provide merchandise," says Gaspar.

"It's another ay of getting the station's logo out there and giving people more than just call letters on cars. We spend a lot of money promoting acts. It's a KLOS tradition."

While Scarry claims that licensed vendors, on occasion, have expressed apprehension over radio giveaways cutting into their profit

(Continued on page 21)

Out Of The Box

CHARLOTTE—"Share Your Love With Me" by Kenny Rogers on Liberty is the most important add at WBT-AM Charlotte, according to program director Andy Bickel and music director Mary June Rose.

Bickel noted that "Rogers has the highest profile of any artist for adult contemporary stations." This is the second breakout single from Rogers' current album, "Share Your Love."

Other important adds are "Just Once" by Quincy Jones featuring James Ingram on A&M, "Memphis" by Fred Knoblock on Scotti Bros. and "Theme From The Hill Street Blues" by Mike Post on Elektra.

Rose commented about the Knoblock record, "It's just getting started on the country charts, but it's not a country record in my opinion. It's a very good uptempo pop record and they don't make many like that. They're either ballads or hard AOR."

Billboard Singles Radio Action

Playlist Prime Movers *****
Playlist Top Add Ons *****

Based on station playlists through Tuesday (8/25/81)

Continued from page 14

- ★ **DEBBIE HARRY**—Backfired
- **BILLY PRESTON & SYREETA**—Searchin'
- **HALL & OATES**—Private Eyes

KINT—El Paso (J. Zippo—MD)

- ★ **THE AFTERNOON DELIGHT**—General Hospital—31-16
- ★ **JOURNEY**—Who's Crying Now 5-2
- ★ **ANDY GIBB & VICTORIA PRINCIPAL**—All I Have To Do Is Dream 25-18
- ★ **DEBBIE HARRY**—Backfired 10-11
- ★ **ROLLING STONES**—Start Me Up 32-25
- **CARL CARLTON**—She's A Bad Mama Jama
- **DENICE WILLIAMS**—Silly
- **ERIC HINE**—Not Fade Away B30
- **GARY WRIGHT**—Really Wanna Know You B30

KTSA—San Antonio (C. Brown—MD)

- ★ **DIANA ROSS AND LIONEL RICHIE**—Endless Love 5-2
- ★ **JUICE NEWTON**—Queen Of Hearts 14-8
- ★ **ALABAMA**—Feels So Right 28-24
- ★ **BEACH BOYS**—The Beach Boys Medley 19-14
- ★ **JOURNEY**—Who's Crying Now 23-17
- **HALL & OATES**—Private Eyes
- **THE ALLMAN BROS. BAND**—Straight From The Heart
- **SILVER CONDOR**—You Could Take My Heart Away
- **CHRISTOPHER CROSS**—Arthur's Theme 27
- **REO SPEEDWAGON**—In Your Letter 29

KHFI (K-98)—Austin (Ed Volkman—MD)

- ★ **CHRISTOPHER CROSS**—Arthur's Theme 20-12
- ★ **LITTLE RIVER BAND**—The Night Owls 29-17
- ★ **ELTON JOHN**—Chloe 14-8
- ★ **LULU**—I Could Never Miss You 28-21
- ★ **RAY PARKER JR. & RAYDIO**—That Old Song 16-10

- ★ **ATLANTA RHYTHM SECTION**—Alien
- ★ **PABLO CRUISE**—Cool Love
- ★ **THE ALLMAN BROS. BAND**—Straight From The Heart
- ★ **KIM CARNES**—Draw Of The Cards 29
- ★ **RICK SPRINGFIELD**—I've Done Everything For You 30

- ★ **EDDIE RABBITT**—Step By Step 25
- ★ **DAN FOGELBERG**—Hard To Say 27
- ★ **HALL & OATES**—Private Eyes 28

KILE—Galveston (S. Taylor—MD)

- ★ **PAT BENATAR**—Fire And Ice 9-3
- ★ **JOURNEY**—Who's Crying Now 17-9
- ★ **PABLO CRUISE**—Cool Love 6-4
- ★ **STEVIE NICKS WITH TOM PETTY**—Stop Draggin' My Heart Around 22-15
- ★ **JEFFERSON STARSHIP**—Stranger 20-16
- **THE FOUR TOPS**—When She Was My Girl
- **HALL & OATES**—Private Eyes
- **MICKY GILLEY**—You Don't Know Me
- **KENNY ROGERS**—Share Your Love
- **BILLY SQUIER**—In The Dark
- **ELTON JOHN**—Chloe 40
- **FOGHAT**—Live Now Pay Later 38
- **ROLLING STONES**—Start Me Up 37
- **DAN FOGELBERG**—Hard To Say 39

KBFM—McAllen-Brownsville (S. Owens—MD)

- ★ **ELTON JOHN**—Chloe
- ★ **THE ALLMAN BROS. BAND**—Straight From The Heart
- ★ **RICK JAMES**—Super Freak
- ★ **THE AFTERNOON DELIGHT**—General Hospital
- ★ **HALL & OATES**—Private Eyes
- **KIM CARNES**—Draw Of The Cards 27-22
- **DIANA ROSS AND LIONEL RICHIE**—Endless Love 2
- **SHEENA EASTON**—For Your Eyes Only 22-15
- **CHRISTOPHER CROSS**—Arthur's Theme 28-14
- **BEACH BOYS**—The Beach Boys Medley 17-2

KOFM—Oklahoma City (C. Morgan—MD)

- ★ **RICK SPRINGFIELD**—Jessie's Girl 7-2
- ★ **RONNIE MILSAP**—No Gettin' Over Me 13-8
- ★ **PABLO CRUISE**—Cool Love 14-9
- **E.L.O.**—Hold On Tight 15-10
- ★ **POINTER SISTERS**—Slow Hand 5-3
- **QUINCY JONES FEATURING JAMES INGRAM**—Just Once

WEZB—New Orleans (J. Lousteau—MD)

- ★ **CHRISTOPHER CROSS**—Arthur's Theme 28-19
- ★ **RICK JAMES**—Super Freak 7-3
- ★ **STACY LATTISAW**—Love On A Two Way Street 3-2
- ★ **ROLLING STONES**—Start Me Up 21-13
- **CARL CARLTON**—She's A Bad Mama Jama
- **KENNY ROGERS**—Share Your Love
- **REO SPEEDWAGON**—In Your Letter 28
- **BEACH BOYS**—The Beach Boys Medley 29
- **THE MOODY BLUES**—The Voice 27

WTIX—New Orleans (G. Franklin—MD)

- ★ **ROLLING STONES**—Start Me Up 38-21
- ★ **STEVIE NICKS WITH TOM PETTY**—Stop Draggin' My Heart Around 9-5
- ★ **E.L.O.**—Hold On Tight 22-14
- ★ **REO SPEEDWAGON**—In Your Letter 24-13
- ★ **THE MOODY BLUES**—The Voice 34-20
- **KENNY ROGERS**—Share Your Love
- **ELTON JOHN**—Chloe
- **QUINCY JONES FEATURING JAMES INGRAM**—Just Once
- **LITTLE RIVER BAND**—The Night Owls
- **MIKE POST**—Theme From Hill Street Blues
- **THE PRODUCERS**—What He's Got
- **HALL & OATES**—Private Eyes
- **ANDY GIBB & VICTORIA PRINCIPAL**—All I Have To Do Is Dream B38
- **CHRISTOPHER CROSS**—Arthur's Theme B35
- **THE AFTERNOON DELIGHT**—General Hospital 37
- **EVELYN KING**—I'm In Love B36
- **ARETHA FRANKLIN & GEORGE BENSON**—Love All The Hurt Away B40
- **ERIC HINE**—Not Fade Away B39

KEEL—Shreveport (M. Johnson—MD)

- ★ **PABLO CRUISE**—Cool Love 13-8
- ★ **CARPENTERS**—Touch Me When We're Dancing 10-7
- ★ **E.L.O.**—Hold On Tight 27-17
- ★ **EDDIE RABBITT**—Step By Step 19-10
- ★ **STEVIE NICKS WITH TOM PETTY**—Stop Draggin' My Heart Around 25-13
- **KENNY ROGERS**—Share Your Love
- **HALL & OATES**—Private Eyes
- **ELTON JOHN**—Chloe
- **THE AFTERNOON DELIGHT**—General Hospital
- **EVELYN KING**—I'm In Love
- **ARETHA FRANKLIN & GEORGE BENSON**—Love All The Hurt Away

WFMF—Baton Rouge (W. Watkins—MD)

- ★ **DEBBIE HARRY**—Backfired 27-20
- ★ **RICK JAMES**—Super Freak 28-15
- ★ **REO SPEEDWAGON**—In Your Letter 30-25
- ★ **THE MOODY BLUES**—The Voice 21-16
- **CARL CARLTON**—She's A Bad Mama Jama 30
- **DAN FOGELBERG**—Hard To Say
- **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 24
- **KIM CARNES**—Draw Of The Cards 27
- **ELTON JOHN**—Chloe 29
- **LITTLE RIVER BAND**—The Night Owls 26

Midwest Region

PRIME MOVERS

- ★ **THE MOODY BLUES**—The Voice (Threshold)
- ★ **RONNIE MILSAP**—No Gettin' Over Me (RCA)
- ★ **POINT BLANK**—Nicole (MCA)

TOP ADD ONS

- **BLUE OYSTER CULT**—Burnin' For Your (Columbia)
- **E.L.O.**—Hold On Tight (Jet)
- **THE BEACH BOYS**—The Beach Boys Medley (Capitol)

BREAKOUTS

- **DAN FOGELBERG**—Hard To Say (Epic/Full Moon)
- **DARYL HALL & JOHN OATES**—Private Eyes (RCA)
- **KENNY ROGERS**—Share Your Love With Me (Liberty)

WLS—Chicago (Tim Kelly—MD)

- ★ **POINT BLANK**—Nicole 36-25
- ★ **THE MOODY BLUES**—The Voice 19-14
- ★ **PAT BENATAR**—Fire And Ice 15-11
- ★ **STEVIE NICKS WITH TOM PETTY**—Stop Draggin' My Heart Around 14-9
- ★ **CRAIG CAMBAM**—Breaking Up Song 15-12
- **BLUE OYSTER CULT**—Burnin' For Your 23
- **HALL & OATES**—Private Eyes
- **CHRISTOPHER CROSS**—Arthur's Theme
- **TORNEY/SPENCER BAND**—No Time To Lose
- **ROLLING STONES**—Start Me Up 24

WNAP—Indianapolis (Chad Hunt—MD)

- ★ **ROBBIE PATTON**—Don't Give It Up 1-5
- ★ **COMMODORES**—Lady You Bring Me Up 5-1
- ★ **JUICE NEWTON**—Queen Of Hearts 18-11
- ★ **RAY PARKER JR. & RAYDIO**—That Old Song 22-16
- ★ **THE GREG KIHN BANK**—The Breakup Song 14-17
- ★ **CHRISTOPHER CROSS**—Arthur's Theme 27

WKY—Milwaukee (R. Brown—MD)

- ★ **BEACH BOYS**—The Beach Boys Medley 15-10
- ★ **THE MOODY BLUES**—The Voice 17-11
- ★ **RONNIE MILSAP**—No Gettin' Over Me 5-2
- ★ **POINTER SISTERS**—Slow Hand 6-3
- ★ **EDDIE RABBITT**—Step By Step 9-6
- **E.L.O.**—Hold On Tight
- **COMMODORES**—Lady You Bring Me Up
- **ALABAMA**—Feels So Right 20

WISM—Madison (Bob Starr—MD)

- ★ **CHRISTOPHER CROSS**—Arthur's Theme 29-19
- ★ **SHEENA EASTON**—For Your Eyes Only 25-15

- ★ **ELTON JOHN**—Chloe 22-13
- ★ **REO SPEEDWAGON**—In Your Letter 19-12
- ★ **SILVER CONDOR**—You Could Take My Heart Away 24-18

- **DAN FOGELBERG**—Hard To Say 30
- **KENNY ROGERS**—Share Your Love
- **ATLANTA RHYTHM SECTION**—Alien
- **HALL & OATES**—Private Eyes
- **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 28
- **THE FOUR TOPS**—When She Was My Girl 29

KSLQ-FM—St. Louis (T. Stone—MD)

No List

KXQK—St. Louis (L. Douglas—MD)

- ★ **RAY PARKER JR. & RAYDIO**—That Old Song 21-16
- ★ **BEACH BOYS**—Beach Boys Medley 9-3
- ★ **SHEENA EASTON**—For Your Eyes Only 22-17
- ★ **COMMODORES**—Lady You Bring Me Up 13-8
- ★ **JUICE NEWTON**—Queen Of Hearts 9-5
- ★ **JOURNEY**—Who's Crying Now 14-10
- **REO SPEEDWAGON**—In Your Letter

KJOA—Des Moines (Gary Stevens—MD)

- ★ **STEVIE NICKS WITH TOM PETTY**—Stop Draggin' My Heart Around 18-12
- ★ **FOREIGNERS**—Urgent 11-4
- ★ **SHEENA EASTON**—For Your Eyes Only 27-22
- ★ **THE GREG KIHN BAND**—The Breakup Song 13-9
- ★ **THE MOODY BLUES**—The Voice 20-17
- ★ **REO SPEEDWAGON**—In Your Letter
- ★ **AL JARREAU**—We're In This Love Together
- ★ **KENNY ROGERS**—Share Your Love
- ★ **ATLANTA RHYTHM SECTION**—Alien
- ★ **ELTON JOHN**—Chloe 30
- ★ **KIM CARNES**—Draw Of The Cards 28
- ★ **BEACH BOYS**—The Beach Boys Medley 25
- ★ **CHRISTOPHER CROSS**—Arthur's Theme 29

KDWB—Minneapolis (P. Abresch—MD)

- ★ **RONNIE MILSAP**—No Gettin' Over Me 7-3
- ★ **ROLLING STONES**—Start Me Up 23-18
- ★ **THE ALLMAN BROTHERS BAND**—Straight From The Heart 24-19
- ★ **RAY PARKER JR. & RAYDIO**—That Old Song 14-10
- ★ **JOURNEY**—Who's Crying Now 19-16
- **PAT BENATAR**—Fire And Ice 22
- **DAN FOGELBERG**—Hard To Say 25
- **ROBBIE PATTON**—Don't Give It Up B21
- **STACY LATTISAW**—Love On A Two Way Street B27
- **HALL & OATES**—Private Eyes B24

KS95-FM (KSTP)—St. Paul (Chuck Knapp—MD)

- ★ **RONNIE MILSAP**—No Gettin' Over Me 10-3
- ★ **EDDIE RABBITT**—Step By Step 7-5
- ★ **OAK RIDGE BOYS**—Elvira 15-13
- ★ **SHEENA EASTON**—For Your Eyes Only 18-14
- ★ **LULU**—I Could Never Miss You 19-17
- **BEACH BOYS**—The Beach Boys Medley
- **DAN FOGELBERG**—Hard To Say
- **E.L.O.**—Hold On Tight
- **PABLO CRUISE**—Cool Love 18

KEYN-FM—Wichita (T. Springs—MD)

- ★ **E.L.O.**—Hold On Tight 20-15
- ★ **COMMODORES**—Lady You Bring Me Up 22-16
- ★ **EDDIE RABBITT**—Step By Step 12-7
- ★ **STEVIE NICKS WITH TOM PETTY**—Stop Draggin' My Heart Around 16-12
- **DAN FOGELBERG**—Hard To Say
- **HALL & OATES**—Private Eyes

WOW—Omaha (J. Corcoran—MD)

- ★ **COMMODORES**—Lady You Bring Me Up 4-2
- ★ **THE MOODY BLUES**—The Voice 16-12
- ★ **RONNIE MILSAP**—No Gettin' Over Me 9-7
- **KENNY ROGERS**—Share Your Love 17
- **E.L.O.**—Hold On Tight 13

KWKN—Wichita (J. Brown—MD)

- ★ **SHEENA EASTON**—For Your Eyes Only 27-22
- ★ **EDDIE RABBITT**—Step By Step 15-10
- **LULU**—I Could Never Miss You 29
- **GARY WRIGHT**—Really Wanna Know You 26
- **ART GARFUNKEL**—A Heart In New York

WHB—Kansas City (Rick Brown—MD)

- ★ **DIANA ROSS AND LIONEL RICHIE**—Endless Love 4-1
- ★ **RONNIE MILSAP**—No Gettin' Over Me 9-6
- ★ **PABLO CRUISE**—Cool Love 17-15
- ★ **JOHN DENVER**—Some Days Are Diamonds 16-13
- ★ **EDDIE RABBITT**—Step By Step 11-9
- **REO SPEEDWAGON**—In Your Letter 20

Northeast Region

PRIME MOVERS

- ★ **DIANA ROSS AND LIONEL RICHIE**—Endless Love (Motown)
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once (A&M)

TOP ADD ONS

- **KENNY ROGERS**—Share Your Love With Me (Liberty)
- **SHEENA EASTON**—For Your Eyes Only (Liberty)
- **AL JARREAU**—We're In This Love Together (WB)

BREAKOUTS

- **DARYL HALL & JOHN OATES**—Private Eyes (RCA)
- **DAN FOGELBERG**—Hard To Say (Epic/Full Moon)
- **ARETHA FRANKLIN & GEORGE BENSON**—Love All The Hurt Away (Arista)

WABC—New York (Sonia—Rec. Library—MD)

- ★ **CHRISTOPHER CROSS**—Arthur's Theme—28-13
- ★ **PABLO CRUISE**—Cool Love—26-16
- ★ **THE ALAN PARSONS PROJ.**—Time—37-14
- ★ **SHEENA EASTON**—For Your Eyes Only
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once—31-12
- ★ **RONNIE MILSAP**—No Gettin' Over Me—25-17
- ★ **CARPENTERS**—Touch Me When We're Dancing—27-18
- ★ **HALL & OATES**—Private Eyes—20

WXLO—New York (J. Knapp—MD)

- ★ **CARL CARLTON**—She's A Bad Mama Jama 18-12
- ★ **HOT CUISINE**—Who's Been Kissing You 17-10
- ★ **PHYLLIS HYMAN & MIKE HENDERSON**—Can't We Fall In Love Again 23-16
- ★ **MANHATTANS**—Just One Moment Away 28-26
- ★ **LUTHER VANDROSS**—Never Too Much 27-17
- **ARETHA FRANKLIN/GEORGE BENSON**—Love All The Hurt Away
- **BILLY SQUIER**—The Stroke
- **DENICE WILLIAMS**—Silly
- **VOUGUE**—Dancin' The Night Away

WBLI—Long Island (B. Terry—MD)

- ★ **DIANA ROSS/LIONEL RICHIE**—Endless Love 1-1
- ★ **EDDIE RABBITT**—Step By Step 26
- ★ **PABLO CRUISE**—Cool Love 14-10
- ★ **STACY LATTISAW**—Love On A Two Way Street 9-6
- ★ **RONNIE MILSAP**—No Gettin' Over Me 15-12
- **ROLLING STONES**—Start Me Up
- **LITTLE RIVER BAND**—Night Owls
- **ALABAMA**—Feels So Right

WBEN-FM—Buffalo (Roger Christian—MD)

- ★ **PAT BENATAR**—Fire And Ice—13-8
- ★ **ROLLING STONES**—Start Me Up—18-5
- ★ **CHRISTOPHER CROSS**—Arthur's Theme—28-12
- ★ **POINTER SISTERS**—Slow Hand—20-10
- ★ **BEACH BOYS**—The Beach Boys Medley—30-22
- **AL JARREAU**—We're In This Love Together
- **THE FOUR TOPS**—When She Was My Girl

WKBW—Buffalo (John Summers—MD)

- ★ **LULU**—I Could Never Miss You—24-20
- ★ **KENNY ROGERS**—I Don't Need You—19-24
- ★ **REO SPEEDWAGON**—In Your Letter—26-21
- **DAN FOGELBERG**—Hard To Say
- **HALL & OATES**—Private Eyes
- **LITTLE RIVER BAND**—Night Owls
- **ALABAMA**—Feels So Right

WBBF—Rochester (D. Mason—MD)

- ★ **THE AFTERNOON DELIGHT**—General Hospital 23-17
- ★ **THE MOODY BLUES**—The Voice 22-16
- ★ **E.L.O.**—Hold On Tight 16-14
- ★ **EDDIE RABBITT**—Step By Step 11
- ★ **JOEY SCARBURY**—Theme From The Greatest American Hero 3-2
- **ELTON JOHN**—Chloe
- **KENNY ROGERS**—Share Your Love With Me
- **CHRISTOPHER CROSS**—Arthur's Theme 22
- **LULU**—I Could Never Miss You B24
- **GARY WRIGHT**—Really Wanna Know You B25

WFLY—Albany (J. Larence—MD)

- ★ **DIANA ROSS/LIONEL RICHIE**—Endless Love 1-1
- ★ **JOURNEY**—Who's Crying Now 4-2
- ★ **CHRISTOPHER CROSS**—Arthur's Theme 21-17
- ★ **EDDIE RABBITT**—Step By Step 16-12
- ★ **THE MOODY BLUES**—The Voice
- **SHEENA EASTON**—For Your Eyes Only 27
- **THE ALLMAN BROTHERS BAND**—Straight From The Heart

WVBF (F-105)—Framingham (T. Connerly—MD)

No List

WHYN—Springfield (Andy Carey—MD)

- ★ **DIANA ROSS/LIONEL RICHIE**—Endless Love—4-1
- ★ **GARY WRIGHT**—Really Wanna Know You—8-6

- ★ **RONNIE MILSAP**—No Gettin' Over Me—7-4
- ★ **EDDIE RABBITT**—Step By Step—15-12
- ★ **JOURNEY**—Who's Crying Now—12-10
- **KENNY ROGERS**—Share Your Love
- **ANDY GIBB AND VICTORIA PRINCIPAL**—All I Have To Do Is Dream

- **AL JARREAU**—We're In This Love Together
- **ATLANTA RHYTHM SECTION**—Alien—25
- **CHRISTOPHER CROSS**—Arthur's Theme—26
- **BERNADETTE PETERS**—Dedicated To The One I Love 23
- **SHEENA EASTON**—For Your Eyes Only 22
- **LITTLE RIVER BAND**—The Night Owls 21
- **NIELSEN/PEARSON**—The Sun Ain't Gonna Shine Anymore 24

WFTQ—Worcester (C. Blake—MD)

- ★ **EDDIE RABBITT**—Step By Step 12-7
- ★ **RAY PARKER JR. & RAYDIO**—That Old Song
- ★ **CHRISTOPHER CROSS**—Arthur's Theme 26-21
- ★ **SHEENA EASTON**—For Your Eyes Only 25-20
- ★ **JOHN SCHNEIDER**—It's Now Or Never 27-22
- **DAN FOGELBERG**—Hard To Say 23
- **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 26

WPRO-AM—Providence (Gary Berkowitz—MD)

- ★ **ALABAMA**—Feels So Right—16-9
- ★ **RAY PARKER JR. & RAYDIO**—That Old Song—15-10
- ★ **COMMODORES**—Lady You Bring Me Up—11-8
- ★ **RONNIE MILSAP**—No Gettin' Over Me—7-4
- ★ **MICKY GILLEY**—You Don't Know Me—17-12
- ★ **EDDIE RABBITT**—Step By Step
- ★ **CHRISTOPHER CROSS**—Arthur's Theme—17
- ★ **SHEENA EASTON**—For Your Eyes Only—15
- ★ **LULU**—I Could Never Miss You—16



OCEAN CROSSING—Epic artist Billy Ocean chats with Don Savage, right, air personality at KACE-FM Los Angeles. The London based Ocean is promoting his new single and LP "Nights (Feels Like Getting Down)."

'Wavebreaker' Into Syndication This Fall

By PETER KRASILOVSKY

NEW YORK—Celebrating its first anniversary, New York based "Wavebreaker" program (formerly "Tidal Wave") will be offered for commercial syndication in October. It is currently syndicated to six college stations (WNYU-FM New York, WWUR-FM St. Louis, WHPK-FM Chicago, WMEB-FM Oronon, Me., KLSC-FM Edmond, Okla., and KISF-FM Alamosa, Colo.)

"Wavebreaker" is a top 20 new wave countdown that additionally features a "future wave" pick hit and two "back-steps" (new wave gold). An aggressive announcer, Mark Williams, provides incidental information about the material on the show. Williams' "forceful" delivery is a contrast to the more subdued approach favored by most AOR stations, the natural base for "Wave-

breaker." Producer Tony Garcia believes that the program is best served by an active announcer.

Unlike Casey Kasem's "American Top 40," "Wavebreaker" is designed to complement AOR programming and not to "sleep in the format." As a weekly special aired in an off-peak hour, "Wavebreaker" will attempt to match the allure and loyalty of a top television show, like "Saturday Night Live." However, some preliminary research has indicated that the most favorable day-part for Wavebreaker is from 7-9 p.m. on the weekend, "when people are getting ready to go out to new wave clubs."

The countdown itself isn't meant to serve as anything more than a "guideline" to the current crests in new wave music. The countdown is mathematically compiled from the playlists of over 30 clubs from around the country. Each club reports its own top 10, and predicts a "future wave."

Garcia concedes that the chart is about two weeks behind because of mail reports. "The most important thing about the countdown is to offer the listener some consistency in the program." Garcia is building up a similar network of reporting new wave retail stores to strengthen the chart.

When the program goes commercial in October, it will expand to two hours, to clear the way for 20 minutes of advertisements. "Wavebreaker" will also add another "back step" and a new feature—a novelty song along the lines of the Psychedelic Furs' "Mack The Knife."

"Wavebreaker's" creator and engineer Bill Marchiony is typically blunt about the program's ultimate purpose: "We are streamlining New Wave to the people. We don't support the art of new wave, we put new wave on the radio... and we're not providing anyone a religious experience."

The program will be offered free to radio stations in exchange for running commercials. It will continue to donate the program to non-commercial stations that fall outside of commercial subscriber market. "Wavebreaker" is sponsored by Maxell Tape.

If all goes well with the syndication effort of the countdown, the Wavebreaker Corp. will proceed with plans for a new wave concert series.

WHILE OTHERS NOSEDIVE

WCOZ-FM Remains Rock's Rock Of Gibraltar In Boston Market

By JON KELLER

BOSTON—"The spring (Arbitron) book is the beginning of a new trend in the market," cheers WCOZ-FM program director Andy Beaubien "and its exciting to watch it happen."

Beaubien has reason to be happy. While longtime AM heavyweights WBZ and WHDH took nosedives and a pair of RKO General outlets showed strong upward movement, WCOZ-FM remained Boston radio's Rock of Gibraltar. The hard-edged AOR station scored an 11.1, up just a bit from its winter 1981 11.0 share, but also up an astounding seven full share points from spring 1980. "There's a larger audience available to us than what we have already," insists WCOZ's Beaubien, who programs the station along with consultant and former WCOZ p.d. John Sebastian of Phoenix, Ariz. "Although we're dominant with teens, they have never been our target demographic. We see ourselves primarily as an 18 to 34 station, an adult rock'n'roll station. We feel there are up to four more share points available to us." Further increases in WCOZ's share seem likely to come out of the hide of progressive WBCN-FM (down to a disappointing 3.9 after scoring a 4.8 in the winter book). "If the spring book proved anything," says Beaubien, perhaps in reference to local experts who termed WCOZ's success a flash in the pan, "it is that WCOZ is here to stay."

Across the hall from WCOZ, executives at sister station WHDH (also owned by Blair Corp.) are considerably less enthused about the spring Arbitrons. Adult contemporary WHDH, a longtime powerhouse under the guidance of program director Al Law, dropped almost two full points in this first rating book since Law left in February. "You really caught me off guard with that one," says WHDH General Manager

Dave Croninger when asked to explain his station's sagging fortunes. "I'll really have to think that one over."

One of the dayparts WHDH will be thinking about hard as it looks for reasons why its share is down to 8.5 (from 10.3 in the winter book and an 11.1 in spring, 1980) will probably be nighttime. Despite the assertion of WHDH program director Bob Adams that "one monkey don't stop no show," the departure of talk-show host David Brudnoy in March for WRKO left a gaping hole in the long-established talent lineup. WHDH saw its market-topping 12.1 share from 7 p.m. to midnight in the last book with Brudnoy disintegrate to a 5.9 under new talk host Hubert Jessup. One indirect casualty may have been WHDH morning man Jess Cain, who checked in with an 11.9, down a full point from the winter ratings.

Even Cain's relatively weak showing was good enough to handily defeat the 10.5 share posted by Dave Maynard in morning drive on rival adult contemporary outlet WBZ. Maynard's dive from a 13.9 in the winter to the 10.5 is merely the most glaring example of the overall decline suffered by the 50kw clear-channel Westinghouse O and O. With its big signal booming into 38 states at night and a respected lineup of personalities and newsmen, WBZ dominated Boston radio in the early '70s. "The standing joke about them is that all WBZ has to do is turn on their transmitter and they've got a 3," recalls one local program director. However, with Al Law (now general manager of WYNY New York) working his self-proclaimed "magic" over at WHDH in the mid '70s, WBZ never seemed able to respond to the adult contemporary challenger.

"They haven't changed with the city. They sound the same as they

did back in 1974," says another p.d. WBZ experimented with an all-news block in afternoon drive in the late '70s, and rumor has it considering that format again for certain dayparts. "With the shift from AM to FM by adult contemporary listeners, the AM stations just have to re-orient," points out Beaubien of WCOZ.

Over at RKO General's WRKO, the first stage of an ongoing shift from adult contemporary to a format emphasizing news, talk, and sports is already paying dividends.

Faced with intense competition for adult listeners from both AM and FM stations (particularly sister station WROR-FM, which parlayed a strong music image and persistent promotion in an impressive 5.8 share, up from 4.5 last winter and 4.0 one year ago) WRKO has, since March 1: signed David Brudnoy to a long-term contract for nighttime talk; signed sportscaster Guy Mainella, who pioneered sports talk with WBZ in 1969, to do a two-hour nightly talk show; signed the NBA Champion Boston Celtics to a multi-year contract for rights to broadcast their games; and revamped its morning show, hosted by Norm Nathan and Jordan Rich, to focus on news and informational features.

The results: WRKO bounced back from the depths of a 2.4 share in the winter book to a 3.2 overall. The "Morning Magazine" Format scores a 3.1, up from a 2.4, but the big news was at night, where the combination of Mainella and Brudnoy brought WRKO from a 2.4 in the winter to a startling 7.0 share in the latest Arbitrons. "We're happy about the ratings, but in a low-key way," says WRKO program director Charlie Van Dyke. "Our best days are still ahead of us. But we're listening again, and the public is telling us they like what we're doing."

The public was even more positive about the goings-on at WXKS-FM, the Hefel Broadcasting outlet that surged into third place in the market overall with a 7.1 share, up from 5.0 last winter and 4.4 a year ago. "We've broadened our appeal," says program director Sunny Joe White of WXKS-FM, which began as an all-disco station. "And we're number one with women, which is very important as far as the agencies are concerned."

Hearings Ordered In 3 License Applications

WASHINGTON, D.C.—In a series of decisions by acting chief Larry Eads of the FCC's Broadcast Facilities division, competing license applications for FM stations in Rosamond, Calif., Thomaston, and Tallulah, have been ordered into consolidated hearings. Two other license contests, both previously decided, have been set for Sept. 2 proceedings by the FCC Review Board. Those cases involve FM stations in Myers Beach, Fla. and Hart, Mich.

Eads called for Dorothy Sinofsky d/b/a Rosamond Broadcasters and Laurens C. Hall, two of the applicants for the California construction permit, to submit additional proof of financial ability, while at the same time, turning down Carole R. Prenter's petition that Hall had made a major change in engineering plans. Prenter is the third applicant.

The battle between Radio Georgia, Inc. and Sunbelt Communications, Inc. for the Thomaston license will require both to produce additional evidence of financial strength and Sunbelt will have to establish that its proposed tower would not constitute a hazard to air navigation.

In locking horns over Tallulah, SCO-KIM, Inc. has charged that MIA Broadcasting Corp.'s license application was substantially incomplete and requested MIA's application be dismissed.

KYA-FM Sets New Image With K-LITE 93 Slogan

SAN FRANCISCO — KYA-FM is now known as K-LITE 93 FM with a modified format "to enhance the focus of the station programming and to include more pertinent information and music that will cater to a 25-44-year-old lifestyle," according to program director Alan Mason.

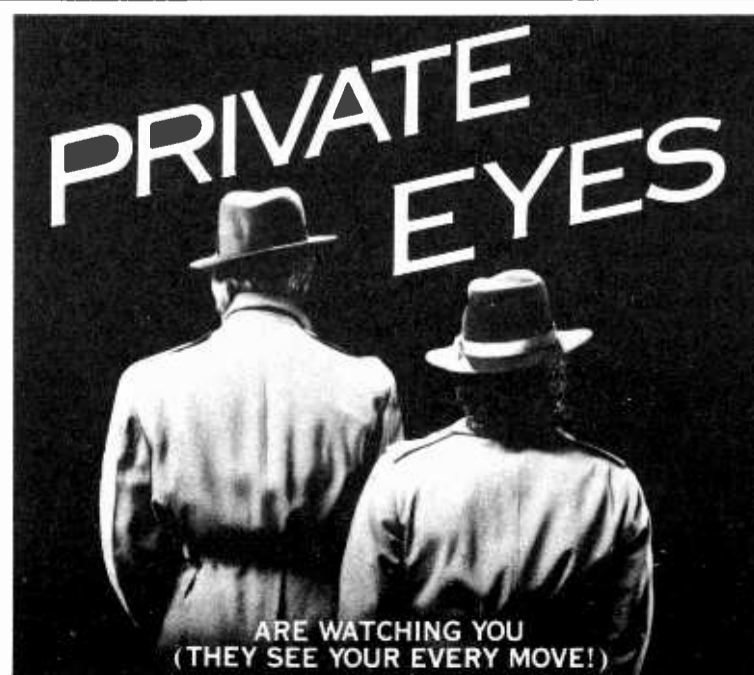
"K-LITE 93 FM is a description of our newly modified format. K-LITE is what people originally came to the FM radio for... lots of popular music, fewer interruptions and features that appeal to more mature listeners. We've pre-exposed our music selections to large groups of music listeners in test situations and will only play music that has been indicated as favorites," says Mason.

Mason says that KYA-FM suffered from the lack of a clear and separate identity due to the fact that its all-oldest sister station KYA-AM dwarfed the FM in terms of Bay Area listener familiarity. "We wanted to eliminate confusion and public misconception that we played top 40 music instead of easy rock with special adult-oriented features," notes Mason.

The new K-LITE will concentrate on providing listeners with topics ranging from economics, family

relationships, education and entertainment pertaining to 25-44 lifestyles.

Rob Conrad is morning drive personality and Sam Van Zandt handles the afternoon shift.



Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/25/81)

Continued from page 16

- WFL-Philadelphia (D. Fennessy-D)
- ★ E.L.O.—Hold On Tight 20-15
- ★ BEACH BOYS—The Beach Boys Medley 15-10
- ★ SHEENA EASTON—For Your Eyes Only 18-14
- ★ STEVIE NICKS WITH TOM PETTY—Stop Draggin' My Heart Around 9-6
- ★ THE MOODY BLUES—The Voice 23-19
- CARPENTERS—Back In My Life Again
- KENNY ROGERS—Share Your Love
- DENIECE WILLIAMS—Silly
- AL JARREAU—We're In This Love Together
- ATLANTA RHYTHM SECTION—Alien
- LITTLE RIVER BAND—The Night Owls 28
- THE FOUR TOPS—When She Was My Girl 29
- HALL & OATES—Private Eyes 26

- WFBG-Attoona (T. Booth-MD)
- ★ DIANA ROSS AND LIONEL RICHIE—Endless Love 1-1
- ★ STEVIE NICKS WITH TOM PETTY—Stop Draggin' My Heart Around 8-6
- CHRISTOPHER CROSS—Arthur's Theme 4-24
- PABLO CRUISE—Cool Love 14-10
- LITTLE RIVER BAND—The Night Owls 32-25
- KENNY ROGERS—Share Your Love
- DEVO—Working In A Coal Mine
- DAN FOGELBERG—Hard To Say 8-30

- WKBO-Harrisburg (B. Carson-MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 20-14
- ★ COMMODORES—Lady You Bring Me Up 15-11
- ★ JUICE NEWTON—Queen Of Hearts 6-5
- ★ POINTER SISTERS—Slow Hand 4-2
- ★ EDDIE RABBITT—Step By Step 14-12
- ANDY GIBB & VICTORIA PRINCIPAL—All I Have To Do Is Dream
- SHEENA EASTON—For Your Eyes Only
- ART GARFUNKEL—A Heart In New York
- MIKE POST—The Theme From Hill Street B1
- THE MOODY BLUES—The Voice B10

- WQXA-York (Dan Steele or Rec't-MD)
- ★ E.L.O.—Hold On Tight 14-9
- ★ BEACH BOYS—The Beach Boys Medley 2-10
- ★ EDDIE RABBITT—Step By Step 21-16
- ★ RICK SPRINGFIELD—I've Done Everything For You
- ★ DAN FOGELBERG—Hard To Say
- ★ CHRISTOPHER CROSS—Arthur's Theme 24
- ★ KIM CARNES—Draw Of The Cards 29
- ★ SHEENA EASTON—For Your Eyes Only 28
- ★ HALL & OATES—Private Eyes 30

- WRQX-Washington, D.C. (F. Holler-MD)
- ★ BLUE OYSTER CULT—Burnin' For You 17-8
- ★ DON FELDER—Heavy 2etal 20-9
- ★ BALANCE—Breaking Away 23-19
- ★ E.L.O.—Hold On Tight 19-12
- ★ ROLLING STONES—Start Me Up 25-17
- LITTLE RIVER BAND—The Night Owls
- THE ALLMAN BROS. BAND—Straight From The Heart B22
- SILVER CONDOR—You Could Take My Heart Away B24
- FRANKIE AND THE KNOCKOUTS—You're My Girl B23

- WPGC-Washington, DC (J. Elliott-MD)
- ★ SHEENA EASTON—For Your Eyes Only 23-10
- ★ RICK JAMES—Super Freak 25-15
- ★ CHRISTOPHER CROSS—Arthur's Theme 28-21
- ★ PABLO CRUISE—Cool Love 14-11
- ★ SQUEEZE—Tempted 16-13
- THE AFTERNOON DELIGHT—General Hospital 28
- RICK SPRINGFIELD—I've Done Everything For You
- LITTLE RIVER BAND—The Night Owls
- AL JARREAU—We're In This Love Together B27
- LULU—I Could Never Miss You B26

- WCAO-Baltimore (Scott Richards-MD)
- ★ STEVIE NICKS WITH TOM PETTY—Stop Draggin' My Heart Around 11-6
- ★ JOURNEY—Who's Crying Now 8-4
- ★ LULU—I Could Never Miss You 22-14
- ★ GARY WRIGHT—Really Wanna Know You 16-12
- ★ EDDIE RABBITT—Step By Step 15-11
- ★ THE MOODY BLUES—The Voice 19-13
- KENNY ROGERS—Share Your Love
- MIKE POST—The Theme From Hill Street B1
- THE FOUR TOPS—When She Was My Girl
- DAN FOGELBERG—Hard To Say
- KIM CARNES—Draw Of The Cards 30
- QUINCY JONES FEATURE—Just Once 26
- AL JARREAU—We're In This Love Together 29

- WFBR-Baltimore (D. Szulinski-MD)
- ★ DIANA ROSS & LIONEL RICHIE—Endless Love 1-1

- ★ STEVIE NICKS WITH TOM PETTY—Stop Draggin' My Heart 13-6
- ★ LULU—I Could Never Miss You 27-22
- ★ EDDIE RABBITT—Step By Step 18-13
- ★ THE FOUR TOPS—When She Was My Girl 25-15
- KENNY ROGERS—Share Your Love With Me
- DAN FOGELBERG—Hard To Say
- ALABAMA—Feels So Right

- WGH-Hampton (B. Canada-MD)
- ★ PABLO CRUISE—Cool Love 8-4
- ★ DIANA ROSS AND LIONEL RICHIE—Endless Love 1-1
- ★ CHRISTOPHER CROSS—Arthur's Theme 10-6
- ★ E.L.O.—Hold On Tight 21-10
- ★ STEVIE NICKS WITH TOM PETTY—Stop Draggin' My Heart Around 7-5
- MECO—Blue Moon
- BILLY IDOL—Money Money
- CAROL CARLTON—She's A Bad Mama Jama
- SANTANA—Searchin'
- ELTON JOHN—Chloe 16
- THE FOUR TOPS—When She Was My Girl 18
- JOURNEY—Who's Crying Now

- WQRK-Norfolk (Ron Bates-MD)
- ★ ROLLING STONES—Start Me Up 26-20
- ★ STEVIE NICKS WITH TOM PETTY—Stop Draggin' My Heart Around 23-15
- ★ EDDIE RABBITT—Step By Step 12-07
- THE MOODY BLUES—The Voice
- LITTLE RIVER BAND—The Night Owls
- HALL & OATES—Private Eyes

- WRVQ-Richmond (B. Thomas-MD)
- ★ PABLO CRUISE—Cool Love 12-6
- ★ ROBBIE PATTON—Don't Give It Up 21-13
- ★ SHEENA EASTON—For Your Eyes Only 23-14
- ★ THE ALLMAN BROS. BAND—Straight From The Heart 2618
- ★ FRANKIE & THE KNOCKOUTS—You're My Girl 23-16

- WAEB-Allentown (J. Ward-MD)
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once
- ★ ROLLING STONES—Start Me Up
- ★ DAN FOGELBERG—Hard To Say
- ★ RICK SPRINGFIELD—I've Done Everything For You
- ★ HALL & OATES—Private Eye
- PAT BENATAR—Fire And Ice 17-12
- E.L.O.—Hold On Tight 21-15
- STEVIE NICKS WITH TOM PETTY—Stop Draggin' My Heart Around 23-16
- EDDIE RABBITT—Step By Step 22-14
- JOURNEY—Who's Crying Now 24-10

- WIFI-FM-Bala Cynwld (Liz Kiley-MD)
- ★ THE AFTERNOON DELIGHT—General Hospital 14-8
- ★ E.L.O.—Hold On Tight 18-12
- ★ KIM CARNES—Draw Of The Cards 26-21
- ★ LULU—I Could Never Miss You 30-24
- RICK SPRINGFIELD—I've Done Everything For You
- ROLLING STONES—Start Me Up
- ERIC HINE—Not Fade Away
- NIELSEN/PEARSON—The Sun Ain't Gonna Shine Anymore
- MIKE POST—The Three From Hill Street B1
- THE FOUR TOPS—When She Was My Girl

Southeast Region

- ★ PRIME MOVERS
- CHRISTOPHER CROSS—Arthur's Theme (WB)
- E.L.O.—Hold On Tight (Jet)
- SHEENA EASTON—For Your Eyes Only (Liberty)

- TOP ADD ONS
- RICK SPRINGFIELD—I've Done Everything For You (RCA)
- AL JARREAU—We're In This Love Together (WB)
- DENIECE WILLIAMS—Silly (Columbia)

- BREAKOUTS
- DARYL HALL & JOHN OATES—Private Eyes (RCA)
- KENNY ROGERS—Share Your Love With Me (Liberty)
- DAN FOGELBERG—Hard To Say (Epic/Full Moon)

- WQXI-AM-Atlanta (Jeff McCartney-MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 18-8
- ★ DENIECE WILLIAMS—Silly 14-11
- ★ EDDIE RABBITT—Step By Step
- ★ THE MOODY BLUES—The Voice

- WQXI-FM-Atlanta (J. McCartney-MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 21-15
- ★ SQUEEZE—Tempted 24-20
- ★ ROLLING STONES—Start Me Up 28-25
- ★ EDDIE RABBITT—Step By Step 18-14
- ★ HALL & OATES—Private Eyes 27-23
- ★ DENIECE WILLIAMS—Silly

- WBBQ-Augusta (B. Stevens-MD)
- ★ STEVIE NICKS WITH TOM PETTY—Stop Draggin' My Heart 13-6

- ★★ ALABAMA—Feels So Right 18-13
- ★★ BEACH BOYS—The Beach Boys Medley 24-14
- ★ ROLLING STONES—Start Me Up 28-23
- ★ EDDIE RABBITT—Step By Step 21-16
- ★ THE MOODY BLUES—The Voice 20-15
- KENNY ROGERS—Share Your Love
- DIESEL—Sausalito Summer Night
- RICK SPRINGFIELD—I've Done Everything For You
- THE FOUR TOPS—When She Was My Girl
- DEVO—Working In A Coal Mine
- BALANCE—Breaking Away B28
- LITTLE RIVER BAND—The Night Owls B29
- HALL & OATES—Private Eyes B30

- WSGA-Savannah (J. Lewis-MD)
- ★ BEACH BOYS—Beach Boys Medley 17-9
- ★ THE MOODY BLUES—The Voice 24-19
- ★ ALABAMA—Feels So Right 18-14
- ★ LULU—I Could Never Miss You 21-18
- ★ JOURNEY—Who's Crying Now 20-16
- RICK SPRINGFIELD—I've Done Everything For You 31
- CARL CARLTON—She's A Bad Mama Jama 29
- JOHN DENVER—Some Days Are Diamonds 32
- THE FOUR TOPS—When She Was My Girl 33

- WSGF-Savannah (J. Hunter-MD)
- ★ PABLO CRUISE—Cool Love 11-6
- ★ GARY WRIGHT—Really Wanna Know You 10-5
- ★ E.L.O.—Hold On Tight 20-15
- ★ STEVIE NICKS WITH TOM PETTY—Stop Draggin' My Heart Around 14-10
- ★ JOURNEY—Who's Crying Now 12-9
- ARETHA FRANKLIN AND GEORGE BENSON—Love All The Hurt Way
- KENNY ROGERS—Share Your Love
- ATLANTA RHYTHM SECTION—Alien
- RICK SPRINGFIELD—I've Done Everything For You
- THE MOODY BLUES—The Voice 29
- AL JARREAU—We're In This Love Together 30
- THE FOUR TOPS—When She Was My Girl 28

- WAYS-Charlotte (L. Simon-MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 23-13
- ★ GARY WRIGHT—Really Wanna Know You 15-9
- ★ KIM CARNES—Draw Of The Cards 20-15
- ★ NIELSEN/PEARSON—The Sun Ain't Gonna Shine Anymore 27-23
- STEVIE NICKS WITH TOM PETTY—Stop Draggin' My Heart Around 29
- KENNY ROGERS—Share Your Love
- DONNY CRASH—Lonely Pilots
- DAN FOGELBERG—Hard To Say

- WFLB-Fayetteville (L. Cannon-MD)
- ★ E.L.O.—Hold On Tight 16-7
- ★ MIKE POST—The Theme From Hill Street Blues 31-24
- ★ PABLO CRUISE—Cool Love 23-18
- ★ DENIECE WILLIAMS—Silly 35-27
- ★ SILVER CONDOR—You Could Take My Heart Away 17-10
- HALL & OATES—Private Eyes
- KENNY ROGERS—Share Your Love
- GARY WRIGHT—Really Wanna Know You
- DOLLY PARTON—The House Of The Rising Sun
- CARPENTERS—Back In My Life Again
- MICHAEL STANLEY BAND—Falling In Love Again B31
- QUINCY JONES FEATURING JAMES INGRAM—Just Once B34
- THE ALLMAN BROTHERS BAND—Straight From The Heart B35
- THE FOUR TOPS—When She Was My Girl B32
- DAN FOGELBERG—Hard To Say B33

- Wise-Asheville (J. Stevens-MD)
- ★ DIANA ROSS AND LIONEL RICHIE—Endless Love 10-6
- ★ STEVIE NICKS WITH TOM PETTY—Stop Draggin' My Heart Around 19-7
- ★ THE ALLMAN BROS BAND—Straight From The Heart 31
- ★ RAY PARKER JR. & RAYDIO—That Old Song 32-19
- THE MOODY BLUES—The Voice 23-16
- REO SPEEDWAGON—In Your Letter
- ATLANTA RHYTHM SECTION—Alien
- STACY LATTISAW—Love On A Two Way Street
- THE FOUR TOPS—When She Was My Girl
- DAN FOGELBERG—Hard To Say
- HALL & OATES—Private Eye

- WSEZ-Winston-Salem (Bob Siegler-MD)
- ★ SHEENA EASTON—For Your Eyes Only 5-3
- ★ FOREIGNERS—Urgent 6-4
- ★ KIM CARNES—Draw Of The Cards 21-15
- ★ EDDIE RABBITT—Step By Step 15-12
- ★ SILVER CONDOR—You Could Take My Heart Away 20-16
- ATLANTA RHYTHM SECTION—Alien
- HALL & OATES—Private Eyes
- CARL CARLTON—She's A Bad Mama Jama
- STEVIE WOODS—Steal The Night

- ART GARFUNKEL—A Heart In New York 33
- CHRISTOPHER CROSS—Arthur's Theme 31
- ROLLING STONES—Start Me Up 32

- WANS-Anderson (S. Church-MD)
- ★ DIANA ROSS AND LIONEL RICHIE—Endless Love 1-1
- ★ COMMODORES—Lady You Bring Me Up 8-4
- ★ GARY WRIGHT—Really Wanna Know You 12-10
- ★ STEVIE NICKS WITH TOM PETTY—Stop Draggin' My Heart Around 16-13
- ★ JOURNEY—Who's Crying Now 13-8
- RICK SPRINGFIELD—I've Done Everything For You
- THE FOUR TOPS—When She Was My Girl
- KIM CARNES—Draw Of The Cards 28
- ROLLING STONES—Start Me Up 29

- KRBE-Houston (D. Steele-MD)
- ★ JUICE NEWTON—Queen Of Hearts 17-10
- ★ STEVIE NICKS WITH TOM PETTY—Stop Draggin' My Heart Around 18-7
- ★ KIM CARNES—Draw Of The Cards 20-17
- ★ GARY WRIGHT—Really Wanna Know You 12-8
- ★ JOURNEY—Who's Crying Now 7-2
- LITTLE RIVER BAND—The Night Owls
- HALL & OATES—Private Eye
- BERNADETTE PETERS—Dedicated To The One I Love
- DEVO—Working In A Coal Mine

- KLAZ-FM-Little Rock (R. Kurtis-MD)
- ★ DENIECE WILLIAMS—Silly
- ★ DAN FOGELBERG—Hard To Say
- ★ HALL & OATES—Private Eyes
- PABLO CRUISE—Cool Love 10-7
- E.L.O.—Hold On Tight 19-17
- JOURNEY—Who's Crying Now 8-5
- REO SPEEDWAGON—In Your Letter 38-28
- QUINCY JONES FEATURING JAMES INGRAM—Just Once 37-27

- WWKX-Nashville (J. Anthony-MD)
- ★ E.L.O.—Hold On Tight 22-15
- ★ RICK JAMES—Super Freak 12-5
- ★ CHRISTOPHER CROSS—Arthur's Theme 24-17
- ★ KIM CARNES—Draw Of The Cards 30-25
- ★ ROLLING STONES—Start Me Up 28-21
- ★ RICK SPRINGFIELD—I've Done Everything For You
- THE FOUR TOPS—When She Was My Girl
- BALANCE—Breaking Away 29
- QUINCY JONES FEATURING JAMES INGRAM—Just Once 30
- LITTLE RIVER BAND—The Night Owls 27

- WHBQ-Memphis (C. Duval-MD)
- ★ SHEENA EASTON—For Your Eyes Only 10-6
- ★ BEACH BOYS—The Beach Boys Medley 11-9
- ★ REO SPEEDWAGON—In Your Letter 12-10
- ★ COMMODORES—Lady You Bring Me Up 6-4
- ★ RAY PARKER JR. & RAYDIO—That Old Song 8-7
- ALABAMA—Feels So Right
- AL JARREAU—We're In This Love Together
- DAN FOGELBERG—Hard To Say
- KENNY ROGERS—Share Your Love
- CHRISTOPHER CROSS—Arthur's Bill
- THE MOODY BLUES—The Voice B14
- THE FOUR TOPS—When She Was My Girl B12

- WNOX-Knoxville (Bill Evans-MD)
- ★ ALABAMA—Feels So Right 1-1
- ★ RAY PARKER JR. & RAYDIO—That Old Song 11-8
- ★ ELTON JOHN—Chloe 14-11
- ★ JOURNEY—Who's Crying Now 15-12
- ★ MICKY GILLEY—You Don't Know Me 8-7
- ART GARFUNKEL—A Heart In New York
- LITTLE RIVER BAND—The Night Owls
- REO SPEEDWAGON—In Your Letter
- QUINCY JONES FEATURING JAMES INGRAM—Just Once
- HERB ALPERT—Magic Man 30
- JOHN DENVER—Some Days Are Diamonds 29
- THE FOUR TOPS—When She Was My Girl 1-28

- WRJZ-Knoxville (Linda Billman-MD)
- ★ DIANA ROSS AND LIONEL RICHIE—Endless Love 5-1
- ★ SHEENA EASTON—For Your Eyes Only 11-2
- ★ PAT BENATAR—Fire and Ice 10-6
- ★ EDDIE RABBITT—Step By Step 17-7
- ★ BEACH BOYS—The Beach Boys Medley 16-4
- ATLANTA RHYTHM SECTION—Alien
- KENNY ROGERS—Share Your Love
- MECO—Blue Moon
- DAN FOGELBERG—Hard To Say
- DEVO—Working In A Coal Mine
- ANNE MURRAY—It's All I Can Do

- WSKZ-Chattanooga (D. Carroll-MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 24-16
- ★ THE MOODY BLUES—The Voice 17-13
- ★ SHEENA EASTON—For Your Eyes Only 19-15
- ★ ROLLING STONES—Start Me Up 25-20
- ★ LITTLE RIVER BAND—The Night Owls 28-22
- ATLANTA RHYTHM SECTION—Alien
- STACY LATTISAW—Love On A Two Way Street
- DAN FOGELBERG—Hard To Say
- DAN FOGELBERG—Hard To Say
- WERC-Birmingham (A. Carr-MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 22-16
- ★ JOURNEY—Who's Crying Now 18-11
- ★ EDDIE RABBITT—Step By Step 14-10
- ★ THE FOUR TOPS—When She Was My Girl 18-11
- ★ DAVID GUTHRIE—Safe In The Harbor 26-18
- KENNY ROGERS—Share Your Love
- MIKE POST—The Theme From Hillstreet Blues B1
- AL JARREAU—We're In This Love Together
- BALANCE—Breaking Away 29
- LITTLE RIVER BAND—The Night Owls 27
- DAN FOGELBERG—Hard To Say 28
- HALL & OATES—Private Eyes 26
- WXX-Birmingham (M. Thompson-MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 22-16
- ★ JOURNEY—Who's Crying Now 18-11
- ★ STEVIE NICKS WITH TOM PETTY—Stop Draggin' My Heart Around 13-9
- ★ THE MOODY BLUES—The Voice 25-20
- ★ DAVID GUTHRIE—Safe In The Harbor With You 26-18
- MIKE POST—The Theme From Hillstreet Blues
- KENNY ROGERS—Share Your Love
- AL JARREAU—We're In This Love Together
- BALANCE—Breaking Away 29
- LITTLE RIVER BAND—The Night Owls 27
- DAN FOGELBERG—Hard To Say 28
- HALL & OATES—Private Eyes 26
- WGN-Birmingham (W. Brian-MD)
- ★ E.L.O.—Hold On Tight 10-6
- ★ STEVIE NICKS WITH TOM PETTY—Stop Draggin' My Heart Around 7-2
- ★ SHEENA EASTON—For Your Eyes Only 17-13
- ★ RAY PARKER JR. & RAYDIO—That Old Song 14-11
- ★ SILVER CONDOR—You Could Take My Heart Away 13-10
- AL JARREAU—We're In This Love Together
- KENNY ROGERS—Share Your Love
- HALL & OATES—Private Eyes
- NIELSEN/PEARSON—The Sun Ain't Gonna Shine Anymore B30
- LITTLE RIVER BAND—The Night Owls B27
- THE ALLMAN BROS BAND—Straight From The Heart B29
- THE ROLLING STONES—Start Me Up B26
- BALANCE—Breaking Away B28
- WAAW-Huntsville (J. Kendrick-MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 29-18
- ★ THE MOODY BLUES—The Voice 24-17
- ★ EDDIE RABBITT—Step By Step 15-12
- ★ THE BEACH BOYS—Beach Boys Medley 20-16
- ★ JOURNEY—Who's Crying Now 7-4
- MIKE POST—The Theme From Hill Street Blues
- MICKY GILLEY—You Don't Know Me
- KENNY ROGERS—Share Your Love With Me
- ARETHA FRANKLIN/GEORGE BENSON—Love All The Hurt Away
- BILLY & THE BEATERS—At This Moment
- QUINCY JONES FEATURING JAMES INGRAM—Just Once B28
- ROLLING STONES—Start Me Up B30
- LITTLE RIVER BAND—The Night Owls B29
- WJDX-Jackson (L. Adams-MD)
- ★ REO SPEEDWAGON—In Your Letter 31
- ★ STEVIE NICKS WITH TOM PETTY—Stop Draggin' My Heart Around 30
- ★ THE FOUR TOPS—When She Was My Girl 29
- ALABAMA—Feels So Right 25-18
- THE AFTERNOON DELIGHT—General Hospital 18-10
- PHIL COLLINS—In The Air Tonight
- DENIECE WILLIAMS—Silly 12-5
- AL JARREAU—We're In This Love Together 28-21
- WBJW-Orlando (J. Long-MD)
- ★ STEVIE NICKS WITH TOM PETTY—Stop Draggin' My Heart Around 14-8
- ★ FOREIGNER—Urgent 10-6
- ★ JOURNEY—Who's Crying Now 16-12
- ★ RICK SPRINGFIELD—I've Done Everything For You B40
- ★ HALL & OATES—Private Eyes B39
- WRBQ(Q105)-Tampa (P. McKay-MD)

- ★ JUICE NEWTON—Queen Of Hearts 12-8
- ★ JOURNEY—Who's Crying Now 11-7
- ★ CHRISTOPHER CROSS—Arthur's Theme 28-18
- ★ ROLLING STONES—Start Me Up 19-13
- ★ BEACH BOYS—The Beach Boys Medley 16-11
- EVELYN KING—I'm In Love 26
- AL JARREAU—We're In This Love Together 25
- SILVER CONDOR—You Could Take My Heart Away 28

- WVY-Jacksonville (D. Scott-MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 35-23
- ★ THE MOODY BLUES—The Voice 19-12
- ★ KIM CARNES—Draw Of The Cards 31-22
- ★ ROLLING STONES—Start Me Up 36-27
- ★ BEACH BOYS—The Beach Boys Medley 29-19
- QUINCY JONES FEATURING JAMES INGRAM—Just Once 40
- DAN FOGELBERG—Hard To Say 39
- HALL & OATES—Private Eyes 38
- RICK SPRINGFIELD—I've Done Everything For You
- ANDY GIBB & VICTORIA PRINCIPAL—All I Have To Do Is Dream B37
- THE AFTERNOON DELIGHT—General Hospital B30
- WXY-Sarasota (T. William-MD)
- ★ ROBBIE PATTON—Don't Give It Up 17-12
- ★ SHEENA EASTON—For Your Eyes Only 25-22
- REO SPEEDWAGON—In Your Letter
- DARTS—Let's Hang On
- THE MOODY BLUES—The Voice B27

- WAXY-Fort Lauderdale (R. Shaw-MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 27-19
- ★ EDDIE RABBITT—Step By Step 15-10
- ★ REO SPEEDWAGON—In Your Letter 17-14
- ★ GARY WRIGHT—Really Wanna Know You 30-24
- ★ AL JARREAU—We're In This Love Together 28-22
- ROLLING STONES—Start Me Up
- DAN FOGELBERG—Hard To Say
- THE FOUR TOPS—When She Was My Girl
- BALANCE—Breaking Away B30
- ELTON JOHN—Chloe B26
- QUINCY JONES FEATURING JAMES INGRAM—Just Once B27
- THE ALLMAN BROTHERS BAND—Straight From The Heart B29
- WZGC (Z-93)-Atlanta (S. Davis-MD)
- ★ SHEENA EASTON—For Your Eyes Only 19-9
- ★ E.L.O.—Hold On Tight 20-11
- ★ CHRISTOPHER CROSS—Arthur's Theme 28-24
- ★ STEVIE NICKS WITH TOM PETTY—Stop Draggin' My Heart Around 14-8
- ★ THE MOODY BLUES—The Voice 27-22
- BALANCE—Breaking Away
- HALL & OATES—Private Eyes
- ATLANTA RHYTHM SECTION—Alien
- AL JARREAU—We're In This Love Together
- CAROLE BAYER SAGER—Easy To Love Again

- WCM-FM-Memphis (Tom Prestigiacano-MD)
- ★ E.L.O.—Hold On Tight 16-11
- ★ FOREIGNER—Urgent 12-6
- ★ EDDIE RABBITT—Step By Step 21-18
- ★ THE ALLMAN BROS. BAND—Straight From The Heart 19-15
- ★ RAY PARKER JR. & RAYDIO—That Old Song 22-19
- SHEENA EASTON—For Your Eyes Only
- HALL & OATES—Private Eyes
- WHYI-Miami (D.M. Uhands-MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 23-10
- ★ RICK JAMES—Super Freak 14-2
- ★ SHEENA EASTON—For Your Eyes Only 5-3
- ★ BEACH BOYS—The Beach Boys Medley 27-19
- ★ FOREIGNER—Urgent 13-12
- ROLLING STONES—Start Me Up 36
- PABLO CRUISE—Cool Love 25
- JUICE NEWTON—Queen Of Hearts 24
- RUST MASON—Prep Rapp

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



**RECORD COLLECTORS!
NOSTALGIA FANS!**

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

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

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

WHAT'S AVAILABLE?

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

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

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

POP SINGLES

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

POP ALBUMS

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

COUNTRY SINGLES

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

COUNTRY ALBUMS

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

SOUL (RHYTHM & BLUES) SINGLES

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

SOUL (RHYTHM & BLUES) ALBUMS

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

ADULT CONTEMPORARY SINGLES

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

CLASSICAL ALBUMS

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

JAZZ ALBUMS

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

SPIRITUAL GOSPEL ALBUMS (SOUL GOSPEL)

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

GREATEST HITS

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

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

Billboard Chart Research
9000 Sunset Blvd.
Los Angeles, Ca 90069

Please send me the following Research Aids Packages
(please list by code number): _____

I am enclosing a check or money order in the amount of \$ _____
(sorry there is no billing available for this service).

Name _____

Company _____

Address _____

City _____

State _____

Zip _____

WICC Just To Right Of Top 40 Conn. AMer Blending Gold, News For AC Listeners

By PETER KRASILOVSKY

BRIDGEPORT, Conn.—Employing a format that program director Gary Peters calls “just to the right of top 40,” aimed at the 22-to-54 adult contemporary audience, WICC-AM here claims to keep abreast of the first rock generation’s needs for a consistent blend of music and information.

Peters succinctly puts it as “the music they’ve grown up with, plus the music they’ve grown into, minus the music they’ve grown out of.” The station’s programming is felt to be “an evolutionary step ahead of WICC alumni Bob (“Hogan’s Heroes”) Crane and his Service 6 program in the ‘50s.

Community information with news is just as important to WICC as music. Morgan Kaolin gives extensive commuter reports that are featured every 15 minutes during drive times. Besides the weather, informal meteorologist Walter Devanas re-

ports on beach conditions, reads off the tide clock and gives “your girl friend fishing tips.” The news team of Tim Quinn and Betty Ann Lombardo is considered even by some of the competition to be the best in Fairfield County.

The 26-song playlist is augmented by 40% gold in the morning, and about 55% gold for the balance of the day. In addition, midday jock Al Warren hosts a daily “Hour of Gold” from 10-11 a.m. Gary Peters claims that WICC’s gold is “alchemized, songs that sounded good when they came out, and still sound good.” The gold is primarily mined from the mid ‘60s, highlighting such artists as the Beatles, the Rascals, the Lovin’ Spoonful and the Supremes. Peters espouses the theory that “lay musicologists tuning into WICC are more interested in hearing their favorite artist, than in any particular song.”

The current hits on the playlist generally match Billboard’s Hot 100 instead of the adult contemporary chart. In determining the playlist, music director Bob Mitchell says, “I trust my ears.” Mitchell further claims to be “almost oblivious to the charts. I know a hit when I hear one.” The station regularly adds singles early, such as the Go Go’s “My Lips Are Sealed.” However, WICC does not eagerly cast itself as a “record breaker,” despite the 22 gold records that adorn the station’s offices. A case-in-point is Silver Condor’s “You Could Take My Heart Away,” which Peters instinctively felt “to be a hit if I ever heard one.” Nevertheless, the record will have to go through the standard three- to four-week grind of “gradually breaking in and working its way up to the drive times.”

As the station’s 1 kw is cut to 500 watts at dusk, the drive times have the broadest appeal, and are the most conservatively programmed. Bill Hickok’s morning, which rated a 29.1 share in the spring Arbitrons, is the closest day part to adult contemporary programming. Gary Peters’ afternoon drive on the other hand, is a 13.2 share, miles away from beautiful music WEZN-FM’s 20.3 for the same slot. Edward Zelle, the afternoon drive man at WEZN, has a theory why WICC is relatively weak outside of morning drive: “There is simply a tepid interest in regular newscasts outside of morning drive. WICC news is the best, but it hardly makes it up to the listener for being yelled at at the end of the day.”



RADIO ADMIRERS—Wayne Cornils, National Assn. of Broadcasters radio vide president, gets a Drake Chenault promotional button stuck on his shoulder by a couple of the syndicator’s models during the NAB Radio Programming Conference cocktail party in Chicago.

New On The Charts



ERIC HINE

“Not Fade Away”—76

Montage Records’ owner Marshall Blonstein happened to be in London the day Eric Hine’s single “Not Fade Away” was released there on Radio Active Records. Intrigued by the distinctive synthesizer stylings of the record, Blonstein set out to find Hine to talk about a U.S.

release of the record. He found him through Chappell Music, the song’s publisher, made the deal and brought it back to the U.S. where it became Montage’s first release.

Hine, a British born singer/songwriter/musician, developed his sound through hours of synthesized experimentation at his own London studio, Margritte, built by him just for that purpose—to experiment. His rendition of the Stones’ classic “Not Fade Away” came about spontaneously during one night’s experimental work with several new synthesizers he had just purchased.

Besides a steady flow of studio work, Hine has also worked the cult club circuit in England, both as a solo act and as a member of Simon Dupree and the Big Sound.

Montage, distributed by Capitol Records, expects to release Hine’s first LP in five to six weeks. All inquiries concerning Hine should be sent to the label at 7250 Beverly Blvd., Suite 102, Los Angeles, Calif. 90036. (213) 933-7401.



RENE & ANGELA

“Wall To Wall”—146

He studied to be a court reporter and she wanted to be a school teacher. But in 1978, Rene Moore and Angela Winbush, now known as Rene & Angela, recorded a demo that led to the duo signing with Capitol Records one year later.

A native of L.A., Rene performed in high school rock and r&b bands with his friends Louis and George, now the Brothers Johnson. While studying court reporting and music at Cerritos College, Rene was invited to join the Los Angeles Philharmonic’s minority training program. He’s since written pieces orchestrated and performed by the

Philharmonic and, through the program, performed with such artists as Ella Fitzgerald, Sarah Vaughan, Billy Eckstine and John Denver. His brother is Rufus’ bassist Bobby Watson who coproduced, along with Rene & Angela, their second LP for Capitol, “Wall To Wall.”

While working toward her teaching credentials at Howard Univ. in Washington, D.C., Angela and two other students formed a trio which, during its brief year of existence, proved professional enough to open for Al Jarreau and Van McCoy and play a few dates in New York City. After graduating, Angela spent a few months singing backup for Jean Carn before moving to California and working the session circuit with artists such as Dolly Parton and Lenny Williams.

The duo culled songs for “Wall To Wall” from the estimated 200 they’ve written since teaming up. Rufus, Lenny Williams, Lamont Dozier, Alton McClain & Destiny, Edmund Sylvers and Tavares have also dipped into their catalog for songs.

Rene & Angela are managed by Hilary Johnson, 13155 Magnolia Blvd., Sherman Oaks, Calif. 91423, (213) 995-3535, and booked by Regency Artists, Ltd. in Los Angeles, (213) 273-7103.

WBLI-FM

• Continued from page 15

Long Island weather, Long Island traffic and giving other local information that New York City stations can’t do,” says Terry. “We may have a big city sound, but we let our listeners know in every way possible that we’re their local station.”

Regarding increased personality, Terry dropped the station’s “all-the-music-without-all-the-talk” philosophy when he took over as program director early last year.

“Now we’re telling the jocks to communicate and relate to the audience instead of announcing to them as they did in the past, and we’re telling them to be real people instead of having an automated sound. Listeners want a human being and a friend on the air. They turn on the radio for companionship. We still have a long way to go in this area, but the current situation is a far cry from our ‘robot radio’ philosophy of a few years ago.

Concert Battle

• Continued from page 15

margins, Gaspar deems that a “cop out” noting that in his talks with vendors, station merchandise hasn’t made a dent in their business.

And while the KLOS decals referred to Springsteen as “The Boss,” KMET on the other hand played down that reference to him as a title Springsteen reportedly is attempting to shed.

However, during his shows, on one occasion he proclaimed “don’t call me boss” and then came back the following night to announce that after all “I am ‘the boss’.”

Adds Gaspar: “We believe in doing things right or not at all, where their position from my perspective, is doing things because they (KMET) are forced to do it.”

TOPPLES AC KING

Country FMer Now No. 1 In Charlotte

By ROBYN WELLS

NASHVILLE — By gradually weaning itself off of automation, country WSOC-FM Charlotte, N.C. has emerged as the market leader with a 15.3 share, supplanting perennial winner, adult contemporary WBT-AM.

Putting down country roots in 1970, WSOC-FM was completely automated except for the morning drive period when operations manager Don Bell took over the helm in 1976. With an eye on full-time live broadcasting, Bell made the automated format more appealing by implementing preprogrammed voice tracks.

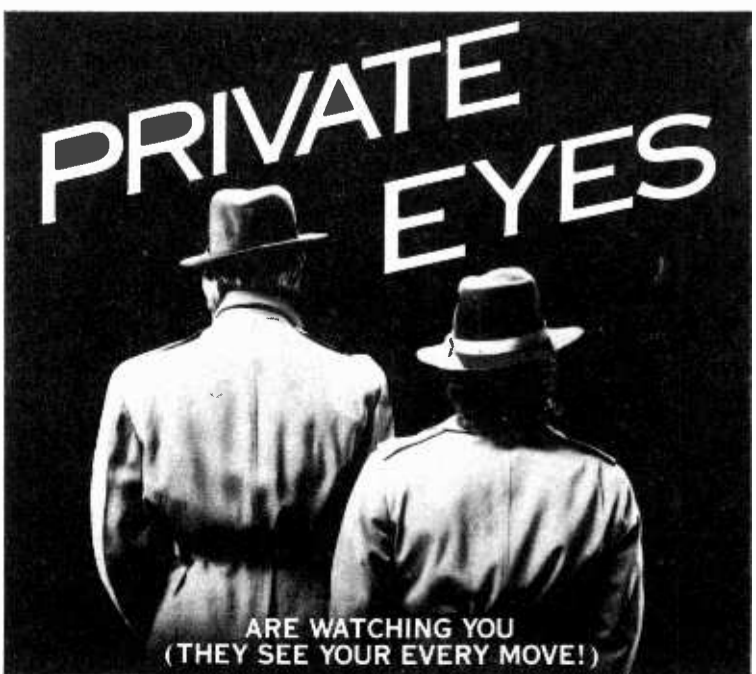
“As the numbers started to grow, we started to drop the automated segments,” says Bell. During the last book, the only automated portions were the daily 10 a.m. to noon and midnight to 6 a.m. shifts, plus the 6

p.m. to midnight Sunday show. The station went to full-time live programming June 29.

Bell cites three reasons for WSOC-FM’s success: a consistent growth pattern in ratings, going from a 4.6 in 1976 to its present share; the current popularity of country music; and the FM penetration, which, Bell says, was a bit slow in coming to Charlotte.

Hit country product is the bottom line at WSOC, but there is no concerted effort to program crossover tunes, Bell says. “If something’s a hit, we play it, but we’re not heavy on rock bands with country influences like the Eagles or the Marshall Tucker Band. I think a station can get too modern and lose its identity. We’re a country station—it would be bad if you couldn’t tell the

(Continued on page 40)



Billboard® Rock Albums & Top Tracks™

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	3	8	FOREIGNER —4, Atlantic
2	1	6	JOURNEY —Escape, Columbia
3	2	8	PAT BENATAR —Precious Time, Chrysalis
4	4	6	STEVIE NICKS —Bella Donna, Modern Records
5	7	19	BILLY SQUIER —Don't Say No, Capitol
6	5	14	THE MOODY BLUES —Long Distance Voyager, Threshold
7	6	5	HEAVY METAL —Soundtrack, Full Moon/Asylum
8	8	6	ZZ TOP —El Loco, Warner Bros.
9	9	11	BLUE OYSTER CULT —Fire Of Unknown Origin, Columbia
10	NEW ENTRY		THE ROLLING STONES —Tattoo You, Atlantic
11	11	4	ELECTRIC LIGHT ORCHESTRA —Time, Jet
12	10	17	TOM PETTY & THE HEARTBREAKERS —Hard Promises, Backstreet/MCA
13	12	6	THE MICHAEL STANLEY BAND —Northcoast, EMI/America
14	19	4	THE ALLMAN BROTHERS —Brothers of the Road, Arista
15	21	19	OZZY OSBORNE —Blizzard Of Ozz, Jet
16	15	3	PRETENDERS —Pretenders II, Sire
17	36	21	JEFFERSON STARSHIP —Modern Times, RCA/Grunt
18	18	23	THE GREG KIHN BAND —Rockinroll, Beserkley
19	16	10	ICEHOUSE —Icehouse, Chrysalis
20	29	16	SQUEEZE —Eastside Story, A&M
21	NEW ENTRY		JON AND VANGELIS —The Friends Of Mr. Cairo, Polydor
22	13	2	SHOOTING STAR —Hang On For Your Life, Virgin/Epic
23	46	3	THE ROCKETS —Back Talk, Elektra
24	22	4	GARY O' —Gary O', Capitol
25	NEW ENTRY		RIOT —Fire Down Below, Elektra
26	45	15	THE TUBES —The Completion Backward Principle, Capitol
27	23	3	LITTLE FEAT —Hoy-Hoy, Warner Bros.
28	25	8	GARY WRIGHT —The Right Place, Warner Bros.
29	26	4	DEF LEPPARD —High 'n' Dry, Mercury
30	33	10	DIESEL —Watts In A Tank, Regency
31	NEW ENTRY		SANTANA —Zebop, Columbia
32	28	3	RICKIE LEE JONES —Pirates, Warner Bros.
33	24	2	DANNY JOE BROWN & THE DANNY JOE BROWN BAND —Epic
34	34	2	RED RIDER —As Far As Siam, Capitol
35	42	2	JONNY VAN ZANT BAND —Round Two, Polydor
36	NEW ENTRY		THE KINKS —Give The People What They Want, Arista
37	37	3	THE DIRT BAND —Jealousy, Liberty
38	41	2	LITTLE RIVER BAND —Exposure, Capitol
39	27	16	VAN HALEN —Fair Warning, Warner Bros.
40	35	6	PABLO CRUISE —Reflector, A&M
41	43	5	JOE VITALE —Plantation Harbor, Asylum
42	31	14	PETER FRAMPTON —Breaking All The Rules, A&M
43	32	21	AC/DC —Dirty Deeds Done Dirt Cheap, Atlantic
44	40	25	RICK SPRINGFIELD —Working Class Dog, RCA
45	14	9	BLACKFOOT —Marauder, Atco
46	48	2	SILVER CONDOR —Silver Condor, Columbia
47	44	2	RAMONES —Pleasant Dreams, Sire
48	47	17	JOE WALSH —There Goes The Neighborhood, Asylum
49	20	21	POINT BLANK —American Excess, MCA
50	50	3	IAN HUNTER —Short Back 'N' Sides, Chrysalis

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	7	3	ROLLING STONES —Start Me Up, Rolling Stones Records
2	1	10	BLUE OYSTER CULT —Burning For You, Columbia
3	4	8	FOREIGNER —Urgent, Atlantic
4	11	14	THE MOODY BLUES —The Voice, Threshold
5	5	6	JOURNEY —Who's Crying Now, Columbia
6	2	6	STEVIE NICKS/TOM PETTY —Stop Draggin' My Heart Around, Modern Records
7	3	8	PAT BENATAR —Fire and Ice, Chrysalis
8	10	4	ELECTRIC LIGHT ORCHESTRA —Hold On Tight, Jet
9	14	5	STEVIE NICKS —Edge Of Seventeen, Modern Records
10	9	5	ZZ TOP —Tubesnake Boogie, Warner Bros.
11	12	6	DON FELDER —Heavy Metal, Full Moon/Asylum
12	6	6	THE MICHAEL STANLEY BAND —Heartland, EMI/America
13	8	7	FOREIGNER —Juke Box Hero, Atlantic
14	16	4	THE ALLMAN BROTHERS —Straight From the Heart, Arista
15	51	3	MOODY BLUES —Meanwhile, Threshold
16	18	3	THE PRETENDERS —The Adulteress, Sire
17	17	12	SQUEEZE —Tempted, A&M
18	15	19	BILLY SQUIER —In The Dark, Capitol
19	13	6	JOURNEY —Stone In Love, Columbia
20	22	12	POINT BLANK —Nicole, MCA
21	41	17	BILLY SQUIER —The Stroke, Capitol
22	30	17	TOM PETTY & THE HEARTBREAKERS —A Woman In Love, Backstreet/MCA
23	31	4	JOURNEY —Don't Stop Believing, Columbia
24	21	19	THE GREG KIHN BAND —The Break Up Song, Beserkley
25	59	19	TOM PETTY & THE HEARTBREAKERS —The Waiting, Backstreet/MCA
26	28	2	TALK TO YOU LATER —Tubes, Capitol
27	37	7	PABLO CRUISE —Cool Love, A&M
28	32	5	THE TUBES —I Don't Want To Wait Anymore, Capitol
29	50	3	TOM PETTY & THE HEARTBREAKERS —Nightwatchman, Backstreet (MCA)
30	33	8	GARY WRIGHT —I Really Want To Know You, Warner Bros.
31	29	6	ICEHOUSE —Icehouse, Chrysalis
32	NEW ENTRY		ATLANTA RHYTHM SECTION —Alien, Columbia
33	38	4	ZZ TOP —Pearl Necklace, Warner Bros.
34	20	8	FOGHAT —Live Now Pay Later, Bearsville
35	39	4	THE GO-GO'S —Our Lips Are Sealed, IRS
36	NEW ENTRY		LITTLE RIVER BAND —The Night Owls, Capitol
37	24	6	FOREIGNER —Night Life, Atlantic
38	27	8	DIESEL —Sausalito Summer Night, Regency
39	48	7	POCO —Widowmaker, MCA
40	57	3	LITTLE FEAT —Rock 'N' Roll Doctor, Warner Bros.
41	NEW ENTRY		DAN FOGELBERG —Hard To Say, Full Moon/Epic
42	58	3	THE ROCKETS —I Can't Get Satisfied, Elektra
43	35	11	DANNY JOE BROWN —Edge Of Sundown, Epic
44	19	9	BLACKFOOT —Fly Away, Atco
45	NEW ENTRY		OZZY OSBORNE —Crazy Train, Epic
46	23	7	PAT BENATAR —Promises In The Dark, Chrysalis
47	54	2	SHOT OF LOVE —Bob Dylan, Columbia
48	34	3	THE KINKS —Better Things, Arista
49	45	6	UNION —Main Street U.S.A., Portrait
50	55	5	RICKIE LEE JONES —Woody & Dutch, Warner Bros.
51	49	5	BLUE OYSTER CULT —Joan Crawford, Columbia
52	47	6	JOE VITALE —Lady On The Rock, Elektra
53	52	25	REO SPEEDWAGON —Don't Let Him Go, Epic
54	44	5	BILLY SQUIER —Lonely Is The Night, Capitol
55	36	8	PAT BENATAR —Just Like Me, Chrysalis
56	40	3	RICKIE LEE JONES —Pirates, Warner Bros.
57	46	3	JON AND VANGELIS —Friends Of Mr. Cairo, Polydor
58	53	7	PAT BENATAR —Take It Any Way You Want It, Chrysalis
59	60	5	DEVO —Working In A Coal Mine, Full Moon/Asylum
60	42	3	DEF LEPPARD —Let It Go, Mercury

Top Adds

1	THE ROLLING STONES —Tattoo You, Atlantic
2	THE KINKS —Give The People What They Want, Arista
3	TRIUMPH —Allied Forces, RCA
4	CHILLIWAK —Wanna Be A Star, Millennium
5	NOVO COMBO —Novo Combo, Polydor
6	TORONTO —Head On, A&M
7	BILLY THORPE —Stimulation, Pasha
8	BOB DYLAN —Shot Of Love, Columbia
9	DVC —DVC, Alfa
10	UURCH —A Music War, A&M

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

Mike Harrison

The Complex Truth About Satellites

LOS ANGELES — The big buzzword at radio programming conferences this past year—"satellites" and the raging debate over the imminent effect space age technology will have upon commercial audio media—continued on at the recent NAB convention in Chicago.

There are those who believe satellites will pave the way for great mass appeal "national" stations to emerge ... sort of the fulfillment of Mc-

Luhan's "global village" philosophical prognostication. They have visions of the "best" disk jockeys and air personalities staffing a relative handful of "stations in the sky" playing the "most popular" music for a nation delivered from the scourge of fractionalization by these high-flying cultural homogenization machines. What a boom for radio, they say. Owners will no longer have to shell out the bucks and energy to keep in-house air



staffs and programming departments.

Then, of course, there are those who see this as a tremendous threat to not just their own careers and the jobs of countless programmers around the nation, but to the entire institution of local radio, as well. They see radio's localness as its inherent strength and satellites financed by big national concerns potentially ruining radio.

And finally, there is the industry faction that looks upon satellites as being primarily utilitarian, rendering no specific changes upon the form and content of broadcasting beyond replacing the U.S. Postal Service as the major means of program distribution and cutting the delay factor that plagues some syndication by a few days.

The way I see it, all parties to this debate are partially right and partially wrong with the McLuhanists being overly optimistic, the localists being overly paranoid and the utilitarians being slightly short-sighted (although, I'm sure that's okay with

them).

First of all, McLuhan was only partially correct ... or to be more precise, he was very correct about only one side of the coin. True, the medium is the message and technology does shape sociology. Obviously, national and international media opens the way to national and international communication/understanding and thus, an increased chance for cultural homogenization. But, it must be remembered that the content of media also carries impact ... not to mention that diversity of media creates the need (and demand, which is tied into need) for diversity of content. Thus, the very idea that widespread "network" (or satellite) media will induce exclusive cultural homogenization is to totally ignore the concurrent phenomenon of media channel expansion. Back to McLuhan ... if the medium is the message, the very fact that the number of available media channels is increasing guarantees the spread and fostering of diversity! McLuhan's "global village" is impossible based upon his own theory.

Space age technology coupled with the unfolding electronic age are paving the way for not one, but both predictions to come true. As the macrocosm becomes homogenized, the microcosm will become diverse. Simply put, some things will be similar around the world and some things will be different (just as all people are the same and different). As nationalness takes over the media, there will be a great demand for increased localness. And here's the punchline: there will be plenty of room for both.

No doubt, satellites are going to catalyze great changes in radio broadcasting, but not as great as some folks are predicting. It's the expansion of available channels, coupled with the public's demand for diversity of programming that promises to bring about the really big changes. After all, big-time national media has existed for years and, let's face it, radio is somewhat late in getting aboard a bandwagon it was the first to abandon (remember network radio?).

The giant communication firms of the future will each be putting out thousands of programs on hundreds of channels making their money in diverse volume as opposed to singular bulk (this will give sponsors a better deal). And through all this, local media will enjoy its biggest boom. The Greater American Metropolitan Area may indeed exist—but it will always be broken down into extremely different "neighborhoods."

In the meantime, I challenge anyone to name an existing local radio station that would repeat its success in hundreds of cities across the nation were it suddenly to be available as is, everywhere on satellite.

★ ★ ★

TIME MARCHES ON. I can't believe an entire year has passed since Billboard Publications acquired the publishing arm of Goodphone Communications and I have been sharing my perceptions of radio, music, media and culture with the readership of this fine magazine. Thanks to all those who have supported this effort, contributed information, opinions, criticism, suggestions and essays. I welcome input and can be reached at Goodphone Communications, 4869 Topanga Canyon Blvd., Woodland Hills, Calif. 91364, (213) 888-5730.

Goodphone Commentaries

The Power Of Promotion

By JUDITH BRACKLEY

BOSTON—There's a new "glamour" job in broadcasting. Actually, it's been there all along, but a lot of broadcasters just haven't recognized it.

Promotion directors may be the media stars of tomorrow. That was one of the themes to come out of the Broadcasters Promotion Assn. convention held recently at New York's Waldorf Astoria. There, more than 1,100 members, guests and exhibitors gathered to celebrate the 25th anniversary of the organization.

"Your time has come," said keynote speaker Joel Chaseman, President of Post-Newsweek stations. "As you promote the future of broadcasting, so you help shape it."

But if broadcasters have come late to recognizing the value of professional promotion directors, the promotion directors themselves have also been guilty—guilty of limiting their energies solely to audience promotion. Out of the several dozen workshops held at the BPA conference, in fact, only one was directed at a second, equally important function of the broadcast promotion director: promotion to the advertising community.

That workshop was the brainchild of Jane Norris, who is, perhaps, the epitome of the new policy-making promotion director. Norris is currently holding down the myriad promotion responsibilities at Boston's top-rated radio station, WCOZ-FM.

"The necessity of promoting yourself to the industry—particularly to the advertising community—has been overlooked by many broadcasters, who see the function of promotion directors as limited to audience-building. That is crucial, of course, but once you have achieved ratings success, you have to turn around and sell that success story to potential advertisers," says Norris.

Norris knows whereof she speaks. When she and program director John Sebastian (who has since gone on to establish his own consultancy) arrived at WCOZ-FM Boston a year ago, the station was just holding its own against rival WBCN-FM with a

4.2 Arbitron share. A definite change in WCOZ's programming, positioning and promotion was in order.

Three "books" later, WCOZ achieved the impossible, soaring to number one in the market with an astonishing 11 share—a first for an AOR in a major market.

But, even with these stunning numbers, there remained a problem: how to sell this success story to potential advertisers—especially since the station's vast audience was concentrated in the younger demographics. Says Norris: "As impressive as our Arbitron numbers are, they are just numbers. What we needed to do was transform those numbers into reality for agencies and buyers—some of whom may never even have been to Boston or heard our radio station."

Enter Images/Ink, a multi-media production company based in Boston. WCOZ went to them with a challenge: create a vehicle which will effectively tell the story of this radio station—and tell it to a tough audience: media buyers.

The result of that challenge—an entertaining, high-energy, multi-image slideshow—garnered a silver medal in the "Radio Promotion, Large Market" competition at the BPA convention.

But how effective is it? Does it really work as a sales tool for WCOZ? Says Norris: "When you have clients come into the office—or you go into theirs—they're full of defensiveness, knowing they're about to be pitched. Then we roll this show, and the defenses fall. People get excited."

"Suddenly, this radio station from Boston that has been nothing but a number becomes real! The personal touch this show provides is invaluable."

WCOZ sales manager Bill Wayland concurs: "I think station after station drops the ball when it comes to promoting themselves to the industry. We've done a great job of audience promotion; the second stage

(Continued on page 24)

Billboard

Survey For Week Ending 9/5/81

Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	3	9	ENDLESS LOVE Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP)
☆	2	13	QUEEN OF HEARTS Juice Newton, Capitol 4997 (Drunk Monkey, ASCAP)
☆	4	6	STEP BY STEP Eddie Rabbitt, Elektra 47174 (Briarpatch/DebDave, BMI)
☆	1	11	TOUCH ME WHEN WE'RE DANCING Carpenters, A&M 2344 (Welk, BMI)
☆	6	10	NO GETTIN' OVER ME Ronnie Milsap, RCA 12264 (Rick Hall, ASCAP)
☆	7	12	SLOW HAND Pointer Sisters, Planet 47929 (Elektra) (Warner-Tamerlane, ASCAP/Flying Dutchman/Sweet Harmony, BMI)
☆	7	5	IT'S NOW OR NEVER John Schneider, Scotti Bros. 6-02105 (CBS) (Gladys, ASCAP)
☆	9	7	THAT OLD SONG Ray Parker Jr. & Raydio, Arista 0616 (Raydiola, ASCAP)
☆	9	8	I DON'T NEED YOU ● Kenny Rogers, Liberty 1415 (Capitol) (Bootchute, BMI)
☆	11	12	FEELS SO RIGHT Alabama, RCA 12246 (Maypop, BMI)
☆	13	5	A HEART IN NEW YORK Art Garfunkel, Columbia 18-02307 (Irving, BMI)
☆	12	11	SOME DAYS ARE DIAMONDS John Denver, RCA 12246 (Tree, BMI)
☆	16	9	LADY YOU BRING ME UP Commodores, Motown 1514 (Jobete/Commodores Entertainment, ASCAP)
☆	14	14	COOL LOVE Pablo Cruise, A&M 2349 (Irving/Pablo Cruise, BMI/Almo, ASCAP)
☆	17	7	YOU DON'T KNOW ME Mickey Gilley, Epic 14-02172 (Rightsong, BMI)
☆	18	7	FOR YOUR EYES ONLY Sheena Easton, Liberty 1418 (United Artists, ASCAP)
☆	21	3	ARTHUR'S THEME Christopher Cross, Warner Bros. 49787 (Irving/Woolnough/Unichappell/Begonia, BMI/Hidden Valley, ASCAP)
☆	24	4	I COULD NEVER MISS YOU Lulu, Alfa 7006 (Abesongs, BMI)
☆	19	19	LOVE ON A TWO WAY STREET Stacy Lattisaw, Cotillion 46015 (Atlantic) (Gambi, BMI)
☆	20	20	IT'S JUST THE SUN Don McClean, Millennium 11809 (RCA) (Benny Bird, BMI)
☆	23	5	THE BEACH BOYS MEDLEY The Beach Boys, Capitol 5030 (Not Listed)
☆	22	22	MAGIC MAN Herb Alpert, A&M 2356 (Almo, ASCAP/Irving, BMI)
☆	27	6	CHLOE Elton John, Geffen 49788 (Warner Bros.) (Intersong, ASCAP)
☆	24	10	THE ONE THAT YOU LOVE Air Supply, Arista 0604 (Careers/Bestall Reynolds, BMI)
☆	25	25	SUMMER'S HERE James Taylor, Columbia 11-02093 (Country Road, BMI)
☆	26	27	FOXY George Fishoff, Heritage 300 (George Fishoff/Ken-Cher, ASCAP)
☆	30	4	WHO'S CRYING NOW Journey, Columbia 18-02241 (Weed High Nightmare, BMI)
☆	28	28	WE'RE IN THIS LOVE TOGETHER Al Jarreau, Warner Bros. 49746 (Blackwood/Magic Castle, BMI)
☆	39	2	HARD TO SAY Dan Fogelberg, Epic 14-02488 (Hickory Grove/April/Blackwood, ASCAP)
☆	33	3	THE VOICE The Moody Blues, Threshold 602 (Polygram) (WB, ASCAP)
☆	34	3	ALL I HAVE TO DO IS DREAM Andy Gibb And Victoria Principal, RSO 1065 (Polygram) (House Of Bryant, BMI)
☆	32	32	MIRACLES Don Williams, MCA 51134 (Dick James, BMI)
☆	37	2	THE SUN AIN'T GONNA SHINE ANYMORE Nielsen/Pearson, Capitol 5032 (Saturday/Seasons Four, BMI)
☆	34	15	TIME The Alan Parsons Project, Arista 0598 (Woolfsongs/Careers/Irving, BMI)
☆	NEW ENTRY	NEW ENTRY	SHARE YOUR LOVE WITH ME Kenny Rogers, Liberty 1430 (Duchess, BMI)
☆	40	2	MY WORLD KEEPS SLIPPING AWAY Neil Sedaka, Elektra 47184 (Screen Gems/EMI, BMI)
☆	37	29	THEME FROM "GREATEST AMERICAN HERO" Joey Scarbury, Elektra 47147 (Not Listed)
☆	NEW ENTRY	NEW ENTRY	IN YOUR LETTER REO Speedwagon, Epic 14-02457 (Slam Dunk, ASCAP)
☆	39	31	HEARTS Marty Balin, EMI-America 8084 (Mercury Shoes/Great Pyramid, BMI)
☆	NEW ENTRY	NEW ENTRY	YOU'RE NOT EASY TO FORGET Michael Johnson, EMI-America 8086 (Snow/Braintree, BMI)
☆	41	38	WE DON'T HAVE TO HOLD OUT Anne Murray, Capitol 5013 (Balmur, CAPAC)
☆	42	41	DON'T GIVE IT UP Robbie Patton, Liberty 1420 (Adel, ASCAP)
☆	43	43	REALLY WANNA KNOW YOU Gary Wright, Warner Bros. 49769 (Almo/Canada/High Wave, ASCAP)
☆	44	42	EVERLASTING LOVE Rex Smith/Rachel Sweet, Columbia 18-02169 (Rising Sons, BMI)
☆	45	35	ELVIRA The Oak Ridge Boys, MCA 51084 (Acuff-Rose, BMI)
☆	46	45	SWEET BABY Stanley Clarke & George Duke, Epic 19-01052 (Mycenae, ASCAP)
☆	47	46	PROMISES Barbra Streisand, Columbia 11-02065 (Stigwood/Unichappell BMI)
☆	48	47	SEVEN YEAR ACHE Rosanne Cash, Columbia 11-11426 (Hotwire/Atlantic, BMI)
☆	49	36	BOY FROM NEW YORK CITY Manhattan Transfer, Atlantic 3816 (Trio, BMI)
☆	50	50	HEAVEN Carl Wilson, Caribou 6-02136 (Epic) (Murray Gage/Schilling 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.)

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.

Aug. 31, **Van Halen**, Mary Turner Off The Record, Westwood One, one hour.

Sept. 4, **Pretenders**, live concert, Starfleet Blair, 90 minutes.

Sept. 4-6, **Tubes**, concert, NBC Source, 90 minutes.

Sept. 4-6, **Ronnie McDowell**, Jamboree U.S.A., Starfleet Blair, one hour.

Sept. 5, **Rossington-Collins Band**, Coca-Cola Night On The Road, ABC FM, two hours.

Sept. 5-6, **Don McLean**, Musicstar Weekend Special, RKO Two, one hour.

Sept. 5-6, **Asleep at the Wheel**, Live From Gilley's, Westwood One, one hour.

Sept. 5-6, **Elton John**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Sept. 7, **Barry Manilow**, Dick Clark Presents, Mutual, three hours.

Sept. 7, **Supertramp**, Mary Turner Off The Record, Westwood One, one hour.

Sept. 11-13, **Gene Watson**, Jamboree U.S.A., Starfleet Blair, one hour.

Sept. 12, **Tammy Wynette**, Best of the Silver Eagle, ABC Entertainment, 90 minutes.

Sept. 12-13, **Pointer Sisters**, Musicstar Weekend Special, RKO Two, one hour.

Sept. 12-13, **David Frizzel and Shirley West**, Live From Gilley's, Westwood One, one hour.

Sept. 12-13, **Bette Midler**, Robert W. Morgan Special of The Week, Watermark, one hour.

Sept. 14, **Foreigner**, Mary Turner Off The Record, Westwood One, one hour.

Sept. 18, **Ted Nugent**, In Concert, Westwood One, one hour.

Sept. 18, **Temptations**, Concert of the Month, Westwood One, one hour.

Sept. 18-20 **Jeannie C. Riley**, Jamboree U.S.A., Starfleet Blair, one hour.

Sept. 19-20, **Hank Williams Jr.**, Live From Gilley's, Westwood One, one hour.

Sept. 19-20, **Rupert Holmes**, Musicstar Weekend Special, RKO Two, one hour.

Sept. 19-20, **Crystal Gayle**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Sept. 20, **Blue Oyster Cult**, live concert, Starfleet Blair, 90 minutes.

Sept. 25-26, **Billy Squier**, In Concert, Westwood One, one hour.

Sept. 26, **Mel Tillis, Gail Davis**, Silver Eagle, ABC Entertainment, 90 minutes.

Sept. 26-27, **Jefferson Starship**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Sept. 26-27, **Ray Price**, Live From Gilley's, Westwood One, one hour.

Oct. 9, **Jefferson Starship**, Mello Yello Weekend Concert, ABC Contemporary, two hours.

Oct. 10, **Moody Blues**, Mello Yello Weekend Concert, ABC FM, two hours.

Oct. 11, **Charlie Daniels**, Mello Yello Weekend Concert, ABC Entertainment, 90 minutes.

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

NEW YORK—**Nick Verbitsky**, senior vice president of stations and operations for Mutual Broadcasting, **Frank Murphy**, stations relations vice president for Mutual, **Ed Salamon**, program director for Mutual's WHN-AM New York and **Dick Clark** have formed United Stations Inc. to offer a full-format, 24-hour country satellite network service.

Verbitsky is president of the new company, Murphy is vice president of marketing and Salamon is vice president of programming. Clark will be active in signing advertisers and stations.

Clark will not be an on-air talent on the new network and will continue his duties at Mutual including hosting his weekly countdown show. Verbitsky, Murphy and Salamon will leave Mutual. The new com-

pany expects to begin service after the first of the year and may use Mutual's satellite system.

★ ★ ★

John Shomby is the new program director of WEZB-FM New Orleans, succeeding **Dan Vallie**, who has been wearing two programming hats at WEZB and WBZZ-FM (B-94) Pittsburgh, both EZ Communications stations. Vallie will remain in Pittsburgh and will continue to have programming input into WEZB.

John Volpe continues as assistant p.d. at WEZB and will expand the call-out research he directs. Shomby comes from KMJK-FM Portland, Ore.

Also leaving KMJK is **Andy Barber**, who is relocating in Los Angeles to do radio and tv commercials. He is represented by International Creative Management. KMJK is switching from a live Hot 100 formatted station to a live assist adult contemporary format provided by Radio One of Phoenix.

★ ★ ★

Raymond Coleman joins WAOK-AM Atlanta as general manager coming from WUFO-AM Buffalo where he held the same post. . . . WRQX-FM Washington, D.C. has awarded its second Q107 World Tour trip. The winning listener gets to spend a week in England and see a live AC/DC concert at Castle Donnington Park. Other upcoming prize trips include seeing **Pat Benatar** in Hawaii, **REO Speedwagon** in Japan and the **Doobie Bros.** in Australia.

★ ★ ★

Mary Catherine Sneed has been named music director of WSB-AM

Atlanta. Sneed comes to the station from WSM-FM Nashville where she had been program director for two years, and music director of its AM station for five years. **Barbara Booker**, recently promoted from music librarian to music programmer at WSB-AM, will assist Sneed.

★ ★ ★

Jack Quigley joins WYSP-FM Philadelphia as promotions director handling all contests, give-aways and special events. He'd recently been with WEZX-FM Scranton as promotions director and afternoon drive personality. . . . KZAM-AM Bellevue, Wash. has changed its call letters to KJZZ-AM to emphasize its recent switch to a 24-hour all-jazz format.

Bill Parris upped from national program director to vice president of operations at United Broadcasting Co. Parris won Billboard's Major Market Top 40 Program Director of the Year Award in 1977 for his work at WLPL-FM Baltimore. . . . **Tom Eshbaugh** has been named advertising and promotion manager at WCFL-AM Chicago coming from a similar position with KSFJ-FM San Francisco. Prior to joining KSFJ in

1978, Eshbaugh served KTNQ-AM/KGBS-FM Los Angeles as creative director.

★ ★ ★

Alan Lawson leaves the airwaves to become music director at KINK-FM in Portland, Ore. where he has been handling the 10 a.m. to 2:30 p.m. on-the-air spot. . . . WITY-AM Danville, Ill. has added **Gary R. Truitt** to its staff as program director. He was most recently program director for WCSJ-AM-FM in Morris, Ill. . . . WWVA-AM's former mid-day air personality **Scott Miller** is now emceeing the station's all night show carried across the entire East Coast and Canada by the 50 KW Wheeling, W.Va. station.

★ ★ ★

Diane Cohen joins WSGO-AM-FM Oswego, N.Y., moving from WKFM-FM Fulton, N.Y., taking over the noon to 6 p.m. shift. . . . **Don Walton**, music director and 17-year veteran at KFDI AM-FM Wichita, has resigned to devote full-time to his newly formed production and management company in Wichita and his publishing company, Donnie Do-Dad Music. His office is located at 1427 W. 69th North.

Goodphone Commentaries

• Continued from page 23

is educating the advertiser as to what we're all about. And the first gun is the show.

"First, it looks great. It's entertaining. Second, it enables us to give the client an aircheck without him or her having to just sit there and listen. At the same time, it gives us the opportunity to make a subtle but strong sales pitch, including some of the important things you inevitably forget to say in a live pitch. Best of all, it does all this in nine neat minutes. Even if a client doesn't shout 'Eureka! Where can I sign?', you can be sure he or she has a better feel for the radio station and the audience we can deliver.

"And the next time that buyer's placing a schedule, you can be sure WCOZ will stick out in that buyer's mind."

Why a slideshow? Images/Ink President Judy Riola comments: "In consultation with our client, we try to deliver the most effective medium for the job. In this case, we wanted a show that highlighted superior sound quality—after all, WCOZ is a stereo music station.

"Then, we wanted impact: a large image with richness and definition, but with a soft sell. Multi-projector slideshows deliver all of that and more—much like a 35mm film, but at less cost.

"The original format, designed for a comfortable lounge or conference room setting, is dynamic. It's shown on a 10-foot screen with full stereo sound. And for on-the-road portability, the show has been transferred to videocassette."

Jane Norris is convinced: "There's no way to put a price tag on this type of promotion. You can't accurately count your return on investment. But believe me, it's there."

WCOZ's Wayland adds an important point: "This A/V thing is positive. Without bad-mouthing our competition, it tells the story of one radio station—WCOZ—in an entertaining, succinct, dramatic way. And that pays dividends for us."

Judging from the response of broadcasters at Norris' workshop at the BPA Seminar—it highlighted the Images/Ink presentation—many of them will be taking a cue from WCOZ. Broadcast promotion directors are coming of age. And they're setting their sights on a new audience: you.

Judith Brackley is a radio consultant and former program director at WCAS-AM Cambridge, Mass.

Bubbling Under The HOT 100

- 101—**AIMING AT YOUR HEART**, The Temptations, Gordy 7208 (Motown)
- 102—**LIVE NOW PAY LATER**, Foghat, Bearsville 49792 (Warner Bros.)
- 103—**I CAN'T LIVE WITHOUT YOUR LOVE**, Teddy Pendergrass, P.I.R. 5-022462
- 104—**TEARDROPS**, George Harrison, Darkhorse 49785 (Warner Bros.)
- 105—**MEMPHIS**, Fred Knoblock, Scotti Brothers 5-02434 (Epic)
- 106—**STORY OF A LIFE**, Harry Chapin, Boardwalk 7-11-119
- 107—**HEAVEN**, Carl Wilson, Caribou 6-02136 (Epic)
- 108—**WHAT HE'S GOT**, The Producers, Portrait 24-02445 (Epic)
- 109—**STAY AWAKE**, Ronnie Laws, Liberty 1424
- 110—**STAY THE NIGHT**, Jim Messina With Pauline Wilson, Warner Bros. 49784

Bubbling Under The Top LPs

- 201—**MILLIE JACKSON, Just A Lil' Bit Country**, Spring SP-1-6732 (Polygram)
- 202—**FRANK MARINO, The Power Of Rock And Roll**, Columbia FC 37099
- 203—**BOBBY BROOM, Clean Sweep**, Arista/GRP GRP-5504
- 204—**ROCKIE ROBBINS, I Believe In Love**, A&M SP-4869
- 205—**SHOOTING STAR, Hang On For Your Life**, Virgin/Epic NFE 37407
- 206—**SLIM WHITMAN, Mr. Songman**, Epic/Cleveland International FE 37403
- 207—**SIGN OF THE TIMES**, Bob James, Columbia/Tappan Zee FC 37495
- 208—**SUE ANN, Sue Ann**, Warner Bros. BSK 3562
- 209—**YELLOWJACKETS, Yellowjackets**, Warner Bros. BSK 3573
- 210—**VARIOUS ARTISTS, Seize The Beat**, Island IL 9667 (Warner Bros.)

Survey For Week Ending 9/5/81

Billboard® Hot Latin LPs™

Special Survey

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

NEW YORK (Salsa)			SAN ANTONIO (Pop)		
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)		
1	OSCAR DE LEON Presenta la critica. TH 2149	1	VIVA EL NORTE 15 grandes exitos nortenos, Telediscos Profono 1015		
2	GRAN CMBO Happy Days. Combo 2021	2	RIGO TOVAR Rigo 81. Profono 3046		
3	CELIA CRUZ Y WILLIE COLON Dos jueves. Vaya 93	3	JUAN GABRIEL 15 exitos mas grandes, America 1018		
4	LALO RODRIGUEZ Simplemente Laio, Tierrazo 004	4	EMMANUEL Intimamente, Arcano 3535		
5	ORQUESTA LA SOLUCION LAD 342	5	DIEGO VERDAGUER Estoy vivo, Profono 3044		
6	EDDIE PALMIERI Barbaro 205	6	JOSE JOSE 15 exitos mas grandes, America 1015		
7	LUIS PERICO ORTIZ. ASTRO NG 725	7	LITTLE JOE Y LA FMA Prieta linda, Freddy 025		
8	CUCO BALOY Sin comentarios. Cubanei 31002	8	HNOS. BARRON Pancho Lopez, joey 2091		
9	CONJUNTO CLASICO Felicitaciones, Lo Mejor 802	9	BEATRIZ ADRIANA El cofreito, Peerless 2216		
10	MARVIN SANTIAGO Adentro, TH 2148	10	VICENTE FERNANDEZ Numero 1, CBS 20555		
11	SANTIAGO CERON Salsa 728	11	TIGRES DEL NORTE Un dia a la vez, Fama 607		
12	ROBERTO TORRES Recuerda al trio matamoros, SAR 1016	12	ALVARO DAVILA La culpable, Profono 3042		
13	JOHNNY VENTURA Mucho Johnny, Combo 2020	13	VICENTE FERNANDEZ 15 exitos mas grandes, CBS 20422		
14	WILFRIDO VARGAS Karen 55	14	JULIO IGLESIAS De nina a mujer, CBS 50317		
15	SONORA PONCENA Unchained Force, Inca 1077	15	CAMILO SESTO 15 exitos mas grandes, America 1011		
16	WILLIE COLON Fantasmas, Fama 590	16	LOS DOS GILBERTOS Los albaniles, Hacienda 6982		
17	TORTICO Y SUS RUMBEROS Montuno 515	17	CHELO Ya no me interesas, Musart 1801		
18	CUCO BALOY Y LOS VIRTUOSOS Tiza Discolor 30020	18	LOS HUMILDES La carta numero tres, Fama 608		
19	TITO ALLEN Cantar, Lo Mejor 803	19	BURBUJAS Burbujas, Profono 1001		
20	TIPICA 73 Into the 80s, Fama 592	20	EL GRUPO MAZZ The Look of Mazz, Cara 028		
21	BOBBY VALENTIN Bronco 114	21	YOLANDA DEL RIO Corre por el, Arcano 3608		
22	CHECO FELICIANO Sentimiento, Vaya 95	22	JOSE JOSE Romantica, Pronto 1095		
23	SAOCO El quinto, Teatronics 6009	23	SUNNY AND THE SUN LINERS Lastima es mi mujer, Freddy 026		
24	CHARANGA DE LA 4 Beni More, SAR 1025	24	ROCIO DURCAL Canta a Juan Gabriel Vol. V, Pronto 1090		
25	GUILLO RIVERA Fanny 527	25	CARLOS Y JOSE El chubasco, TH 2099		

NARM Video Highlights



Fame-ous Award: Robin Leach, left, presents one of NARM's first annual video awards to Peter W. Kuyper, co-chairman, MGM/CBS Home Video for "Fame," judged the most popular current movie (musical).



Freeze Frame: Weston Nishimura, president of Video Space, talks video with Jack Dreyer of Magnetic Video at a cocktail reception at NARM's first video retailers convention.



Blondie's Beat: Rand Blemeister, right, director of sales, Warner Home Video, receives a NARM video award for Blondie's "Eat To The Beat" video LP, judged the most popular music performance.



Retail Action: Gene Silverman, left, president, Video Trend, moderates a rental/sale session at NARM's video convention. Panelists, left to right, are: George Atkinson, president, Video Station; Gene Kahn, president, Columbia Video Systems; Bob Skidmore, president, Video Corner; Jack Freedman, president, Video To Go; and Paul Eisele, director of marketing and programming, video operations, Fotomat.



Video Selling: Jack Berman, the Berman Institute Of Agreeable Selling, gives retailers his insights about floor merchandising techniques.



Video Score: Robin Leach, left, presents David Grossman, director of video sales, NFL Films, an award for "Football Follies," judged the most popular video sports program.

SEPTEMBER 5, 1981, BILLBOARD

\$100,000 Spent For Piracy Tips MPAA Gaining Ground In Campaign Against Phonies

By JIM McCULLAUGH

NEW YORK—There have been 26 criminal convictions, 13 indictments and 34 raids involving film and videotape piracy to date this year, according to James Bouras, vice president and deputy general attorney for the Motion Pictures Assn. of America.

Bouras, who spoke here several weeks ago at NARM's first video retail convention, also pointed out that MPAA alone has dished out more than \$100,000 in rewards for tips leading to piracy prosecution as his organization, RIAA, ITA and NARM are intensifying crackdown efforts against video piracy and bootlegging.

The most recent FBI raids have been made at multiple locations in Chicago, acknowledged to be one of the most troublesome spots in the U.S. with regard to video piracy.

"If you come across a case of piracy or counterfeiting," pleaded Bouras, "don't remain silent. Report it."

Since 1975, Bouras added, there have been a total of 171 criminal convictions for film and videotape piracy in the U.S. Thirty-five percent of these convictions have resulted in jail terms, a very high rate, he pointed out.

Bouras reminded the audience that criminal copyright infringe-

ment is a Federal crime and as such carries possible penalties of up to one year in jail and/or a \$25,000 fine for the first offense and up to two years in jail and/or a \$50,000 fine for the second and each subsequent offense.

"The law also provides," he pointed out, "that video recorders and other equipment used as part of a piracy operation 'shall' be forfeited and destroyed, and strong civil sanctions are available as well."

Legislation is currently pending in Congress which, if enacted, would also dramatically increase the criminal penalties for piracy and counterfeiting.

"Under the pending legislation," said Bouras, "which is strongly supported by MPAA and the RIAA, almost all cases of piracy would be treated as felonies for the first offense, with possible penalties of up to five years in jail and/or a \$250,000 fine."

"Since 1975," he also says, "our member companies have funded an MPAA program to combat film and videotape piracy on a worldwide basis. That program today includes security offices in Los Angeles, staffed by four former FBI agents, and in New York, staffed by two former FBI agents, as well as similar

offices in London, Paris, Hong Kong and Johannesburg."

By way of education, Bouras also pointed out that video piracy is not the same as audio piracy.

"One distinct kind of piracy involves unauthorized film to tape transfers of major motion pictures which are not yet legitimately available in the home video market. Anyone who's today handling cassettes of such films as 'Raiders Of The Lost Ark,' 'Superman II,' 'Escape From New York' and 'Stripes' is indisputably dealing with 'hot' merchandise.

"A second distinct kind of video piracy involves the unauthorized duplication of legitimately available cassettes and disks.

"A third distinct kind of video piracy involves the unauthorized videotaping of material off television, particularly pay television. The 'home use recording' exception in the Sony Betamax case offers no defense to anyone videotaping material off the air 'willfully and for purposes of commercial advantage or private financial gain.'

The duplicator is also guilty of piracy and anyone who distributes such material.

A fourth distinct kind of piracy, Bouras added, is "the unauthorized public exhibition of legitimate cassettes and disks.

3 JOIN MPAA

Groups Gang Up On Video Piracy

By LAURA FOTI

NEW YORK—Trade organizations are intensifying their efforts against video piracy.

The major force behind the effort is the Motion Picture Assn. of America (see accompanying story), but other interested parties include the Recording Industry Assn. of America, the National Assn. of Recording Merchandisers and the International Tape/Disk Assn.

NARM and ITA pass along tips and other information received to the MPAA's film security office. As ITA executive vice president Henry Brief puts it: "There's no sense in our trying to re-invent the wheel. The MPAA is doing a terrific job, and we're all working together."

The ITA is asked by the MPAA to take action when law enforcement authorities are unwilling to act or when there are problems the ITA is more able to solve.

With the RIAA, the story is a bit different. Antipiracy counsel Jules Yarnell explains that this trade group has its own program, instituted in April. "Previously when we got information we passed it along to the MPAA," says Yarnell.

Unlike MPAA, RIAA does not have a rewards program (MPAA pays up to \$5,000 for "information leading to the arrest and conviction of any film or videotape pirate").

Yarnell says. "We don't have enough funding for a program like that." The RIAA has sponsored an extensive antipiracy program in the audio field for the past 11½ years.

No trade group will name a concrete figure to describe sales lost over the years due to piracy, but MPAA vice president and deputy general attorney says the figure is "well above \$100 million worldwide." He cautions, "It's difficult to judge compared with audio piracy because there are so many different kinds of video piracy. "Still, Bouras believes the problem is "small-scale" at this point "because the pirate can't generate sales." The real challenge, he says, will come with the video industry's growth.

Manufacturers are also at work on antipiracy tactics. Warners, for example, has been putting a 3M Dataguard strip on all videocassettes sold since June to thwart pirates.

ITA Gold Honors For 4 Videocassettes

LOS ANGELES—Four Magnetic Video-distributed videocassette titles have earned ITA Golden Videocassette Awards.

Titles include "The Black Stallion," "The Pink Panther," "Raise The Titanic" and "Saturn III."

Paramount & Columbia Sign With VHD Programs, Inc.

LOS ANGELES — VHD Programs, Inc., the software arm of the VHD videodisk system, has completed two new programming agreements with Paramount and Columbia.

Paramount Pictures feature films will be available on the VHD format via an agreement for the custom pressing, marketing and distribution of the studio's material.

In addition to VHD software dis-

tribution, Paramount will also distribute VHD disks through its own channels which handle videocassette and other formats.

All future Paramount releases will also be available on VHD disks as

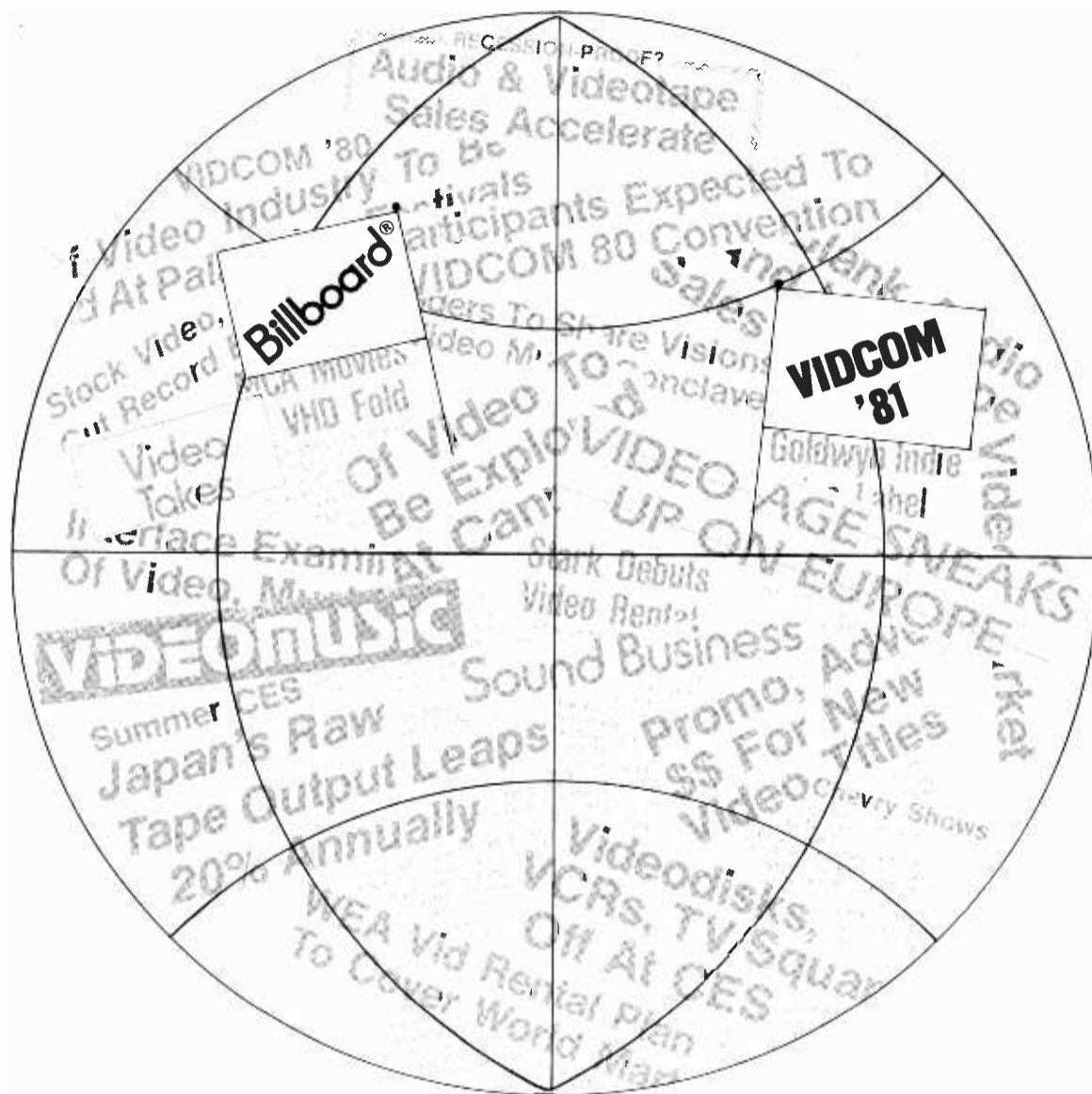
soon as they become available to the home video mart. Among initial Paramount/VHD titles are: "Elephant Man," "Star Trek, The Motion Picture," "Ordinary People," "Airplane," "The Godfather" and

"Saturday Night Fever."

The Columbia/VHD pact involves custom pressing, marketing and distribution of that studio's feature films. VHD Programs will become a Columbia distributor for the VHD format.

Among initial Columbia/VHD titles are: "China Syndrome," "Tess," "Close Encounters Of The Third Kind, Special Edition," "And Justice For All," and "Bridge On The River Kwai." All future Columbia releases will also be offered on the VHD system as the films become available to the home video marketplace.

VHD Programs has two other software agreements with major studios, MCA and United Artists, and expects to launch its system worldwide now in mid-1982 (Billboard, Aug. 29, 1981).



BILLBOARD AND VIDCOM '81: TWO PLACES WHERE THE INDUSTRY DOES BUSINESS

The video business turns its attention to Cannes, France from October 5th through 12th, for VIDCOM '81. There, the industry will make news with new products, new ideas and hundreds of exhibits visited by thousands of people from all corners of the world.

In the October 10th issue of Billboard — The Weekly Authority in Video/Sound Business — VIDCOM '81 will receive *advance*, expanded coverage. The events, the people, the products and the business of the convention will be reported on thoroughly, completely. Just as Billboard covers the news of the video industry every week, all year, around the world.

In addition to the extra distribution of Billboard at VIDCOM '81, advertisers get bonus circulation which is ABC-audited. VIDCOM '81 is one place where the business will be done, and Billboard is the other. Billboard provides an editorial environment in which your products are in front of your potential customers. With information they need and use to write orders.

Get in touch with any of the Billboard sales offices around the world, for proof of our performance as the leading "place" for editorial, advertising and audience in the video business. Cover VIDCOM '81, with Billboard.

Issue Date: October 10th

Advertising Deadline: September 25th

Billboard®

The Weekly Authority in Video/Sound Business

Billboard Conference Adds 5 More Executives

LOS ANGELES—Five additional video industry executives have been named to the advisory committee for Billboard's third International Video Entertainment/Music Conference, according to Jim McCullough, Billboard Video/Sound Business editor and Conference chairman/organizer.

Those added, who will be instrumental in shaping the agenda, include: Gary Dartnall, president, VHD Programs; Bruce Polichar, director of business and administrative affairs, the Samuel Goldwyn Co.; Robert Pittman, programming vice president, Warner Amex Satellite Corp.; Robert Lombard, Marx & Lombard Entertainment Co.; and Debbie Newman, director of artist development/video, Columbia Records.

Billboard's Video Entertainment/Music Conference will be Nov. 12-15 at the Beverly Hilton Hotel, Los Angeles.

German AEG Says French Not Needed

MUNICH—German electrical giant AEG Telefunken has officially reacted to speculation that a withdrawal of Thomson-Brandt could endanger completion of the new VHS videorecorder plant in West Berlin.

The new French government reportedly has not authorized Thomson-Brandt's participation.

Now AEG says the three remaining partners in the project (AEG Telefunken, JVC Victor of Japan and Thorn-EMI of the U.K.) could continue without the French. The \$20 million Berlin plant, set to open in May, 1982, will produce approximately 400,000 VHS recorders annually, plus videodisk players and color cameras.

Thomson-Brandt had been responsible for color camera development. JVC reportedly will take over that part of the project.

Chromatic Communications Stressing 'Specialties'

NEW YORK—The hottest term in cable television is "narrowcasting"—programming for a well-defined target audience. The proliferation of specialty cable channels will undoubtedly lead to an increased need for producers and distributors to supply the programming, and Chromatic Communications Corp. has taken the hint.

Chromatic, based here, is producing and distributing a variety of specialty programming for cable television and other video outlets, such as disk and cassette. Production is done at North American Video.

The company is looking only to supply existing networks with its material, but does not discount the possibility that it may someday operate its own channel. Current projects include C.A.N. (Chromatic Animation Network), a showcase, distributed by Chromatic for the offerings from today's animators "Chromatic Magazine," a 20-hour

series on the entertainment industry; "A Tribute To American Artists," a series of one-minute "infomercials" on such artists as Grant Wood and Edward Hopper; and "Luminaries," a series of 10 half-hour studio con-

certs. "We're actually a high-quality video 'label,'" says head of programming Lloyd Segan. "Our spots on American artists, for example, are not superficial. They're reason-

ably priced specialty interest programming."

Segan believes the next few years will bring a "refreshing change" for consumers, as developments in video technology lead to a refining

of available programming. "We keep close tabs on the hardware end of things," he says. "We're in the software business, but changes in hardware have a great bearing on what we can do."

Swiss-Based EAVA Girds For Battle

LONDON—Top priorities of the newly-formed European Audio Video Assn. (EVAV) are "the ongoing battles against piracy, counterfeiting and illicit distribution."

The new group, currently headquartered in Switzerland, claims 50 major companies from 10 European territories on its membership roster, but expects the number to jump to 300-plus inside a few months.

EVAV is open to all companies with a European operational base, and takes in tape and equipment manufacturers, duplication and facility houses, producers and publishers.

A first step in combining its weight with other interested parties is a seminar, in Cannes, South of France, Oct. 8, the day before the start of this year's VIDCOM. Among those taking part in talks on technical and legal ways of fighting illegal practices are New Scotland Yard from London, the Society of Film Distributors, the British Videogram Assn., the BBC, Scan-Video, EMI Tape, 3M U.K. and France and Eclair France.

Details about the new association and its seminar from: Robin McKenzie Smith, PO Box 158, 30 Avenue General-Guisen, 1800 Vevey, Switzerland.

Matsushita Readies TV Set With VTR But Not For Export

TOKYO—Matsushita Electric Industrial Co., Ltd., here will place a television on sale in the Japanese market which combines a color set with a VTR.

Model number will be TG20-BV2000 and the unit will retail for 348,000 yen (\$1,533). The firm has no current plans to export it outside Japan.

Sharp placed a combination VTR/color television unit on sale in Japan last year but the Matsushita model can record for six hours, as contrasted to Sharp's two. Additional features include fast forward, single frame advance and slow replay. Tv screen size in 20 inches.

SHIG FUJITA

YOUR SALES WILL BE "BUSTIN' LOOSE" WITH MCA VIDEOCASSETTES.



He's mad, he's bad, and he's "Bustin' Loose". And your sales will be, too, when you pick up Richard Pryor in one of the hottest hits of the summer. Now on MCA Videocassettes.

In case you haven't heard, "Bustin' Loose" also stars Cicely Tyson, and eight adorable kids in a blockbuster comedy that's been packing movie theatres from coast to coast. And to make sure it's as big a hit in the home video market as it is at the box office, MCA, for the first time, is providing special promotional materials for your store. And blanketing the key video markets with ads in TV Guide that will reach over 4.5 million homes.

With this kind of promotion behind a movie that's already a rock solid hit, there's no telling how many cassettes you're going to sell. So get in on the action. Call your MCA Distributor today and stock up. Then stand back and watch your sales start "Bustin' Loose" with MCA Videocassettes.



VIDEOLASSETTE INC.
MCA
HOME ENTERTAINMENT

Billboard

Survey For Week Ending 9/5/81

Videocassette Top 40

© Copyright 1981 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	13	ORDINARY PEOPLE (ITA) Paramount Pictures, Paramount Home Video 8964
2	4	30	AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305
3	15	2	THE RAGING BULL United Artists, Magnetic Video 4523
4	8	13	ELEPHANT MAN (ITA) Paramount Pictures, Paramount Home Video 1347
5	5	25	9 TO 5 (ITA) 20th Century-Fox Films, Magnetic Video 1099
6	2	17	SUPERMAN ▲ (ITA) D.C. Comics, Warner Home Video WB-1013
7	6	29	CADDYSHACK (ITA) Orion, Warner Home Video OR 2005
8	10	8	BLACK STALLION (ITA) United Artists, Magnetic Video 4503
9	21	2	ANNIE HALL United Artists, Magnetic Video 4518
10	17	27	FAME (ITA) MGM/CBS Home Video M70027
11	9	13	POPEYE (ITA) Paramount Pictures, Paramount Home Video 1171
12	7	7	THE GREAT SANTINI Orion, Warner Home Video OR 22010
13	13	19	SOMEWHERE IN TIME Universal City Studios Inc., MCA Distributing Corporation 66024
14	3	4	CASABLANCA United Artists, Magnetic Video 4514
15	12	7	AND JUSTICE FOR ALL Columbia Pictures 10015
16	16	40	STAR TREK (ITA) Paramount Pictures, Paramount Home Video 8858
17	18	6	THE INCREDIBLE SHRINKING WOMAN MCA 66027
18	20	8	LA CAGE AUX FOLLES United Artists, Magnetic Video 4506
19	11	5	LAST TANGO IN PARIS United Artists, Magnetic Video 4507
20	30	11	YOUNG FRANKENSTEIN (ITA) 20th Century-Fox Films, Magnetic Video 1103
21	14	13	A CHANGE OF SEASONS 20th Century-Fox Films, Magnetic Video 1104
22	23	60	ALIEN ▲ (ITA) 20th Century-Fox Films, Magnetic Video 1090
23	29	30	BEING THERE MGM/CBS Home Video 60026
24	27	6	MELVIN & HOWARD MCA 66026
25	25	6	I SPIT ON YOUR GRAVE Wizard Video 9209
26	26	2	TESS Columbia Pictures 10543
27	NEW ENTRY		"10" Orion/Warner Home Video OR 2002
28	19	4	WEST SIDE STORY United Artists, Magnetic Video 4519
29	39	7	WINNIE THE POOH Walt Disney Films 25
30	28	6	LET IT BE United Artists, Magnetic Video 4508
31	NEW ENTRY		ENTER THE DRAGON Warner Bros. Inc./Warner Home Video WB 1006
32	33	3	WHEN A STRANGER CALLS Columbia Pictures 10560
33	37	4	FRIDAY THE 13TH Paramount Pictures 1395
34	24	7	THE FIENDISH PLOT OF DR. FU MAN CHU Orion, Warner Home Video OR 22014
35	32	2	NIGHTHAWKS Universal City Studios Inc., MCA Dist. Corp. 71000
36	22	8	HIGH ANXIETY 20th Century-Fox, Magnetic Video 1107
37	31	25	FLASH GORDON (ITA) Universal City Studios Inc., MCA Distributing Corporation 66022
38	38	6	JOHN LENNON: INTERVIEW WITH A LEGEND KVC 030
39	40	11	INSIDE MOVES 20th Century-Fox Films, Magnetic Video 9011
40	34	3	M*A*S*H (ITA) 20th Century-Fox, Magnetic Video 1038

Recording Industry Assn. of America seal for sales of 25,000 units plus \$1,000,000 after returns. (Seal indicated by dot.) ▲ Recording Industry Assn. of America seal for sales of 50,000 units plus \$2,000,000 after returns. International Tape/Disc Assn. seal for sales of at least \$1,000,000 at list price value.

Video

COHEN'S VIDEO EXCHANGE

Sight Identification Credited For Success Of Florida Store

By SARA LANE

CORAL GABLES—Despite a heavy advertising schedule when Stanley Cohen first opened Video Exchange of Coral Gables here, he believes that sight identification did more for his retail shop than the dollars spent in advertising.

"We advertised on television, radio, in newspapers and on bus benches, but the most important thing I've found is sight identification, where people driving by can associate that here is a video store. Until we got the sign up, we were having problems attracting motorists. Coral Gables is notorious for its strict laws governing signs of any kind."

Located on the heavily traveled north-south U.S. 1, south of Miami, Video Exchange stocks 2,000 titles with sales running about 15%, 20% of the overall volume; the remainder of Cohen's business is in rentals. He also has a second store at the north end of Dade County in North Miami Beach.

In order to join the exchange club, the customer must buy his first video tape at prices ranging from \$70 to \$80 for first run movies which are the most requested items. If the purchaser so desires, he may bring back the tape and return it for another one at a \$10 charge. Cohen finds many of his customers buying the

tapes for their own private libraries.

He prefers to purchase the minimum on first orders until he can determine how the product sells or rents. "This business is getting to be a bigger business even though it's still in its infancy," he notes.

With new titles being released in such great quantities, Cohen says it would be next to impossible to stock them all. "Major producers are coming out with new product at the rate of about 12 per month from each company. At the end of the month, you could have 80 or 100 new releases. As it is, I spend my days

(Continued on page 29)

8 More Gold Awards Shipped By RIAA/Video

NEW YORK—RIAA/Video has given out eight new Gold Awards certifying sales of an individual title of at least 25,000 units, or at least \$1 million list price. The RIAA has now given out 29 Gold Awards and four Platinum (50,000 units/\$2 million).

Five of the new awards go to Magnetic Video: "Butch Cassidy and the Sundance Kid," "9 to 5," "Norma Rae," "The Rose" and "Silver Streak."

MCA Videocassette/MCA Videodisc's three new awards were for "Cheech and Chong's Next Movie," "The Electric Horseman" and "Flash Gordon." MCA also earned Gold Awards in June for "Smoky and the Bandit II" and in May for "Xanadu." All have been for combined cassette/disk sales.

Any company or division of a firm that manufactures or is licensed to manufacture and/or market video recordings solely in the family entertainment home market is eligible to apply for certification to the RIAA.



By CARY DARLING

FREAKY VIDEO: Rick James is the subject of a full-length concert video production being done by director Nancy Leiviska and produced by Rick Trader of Schulman Video. The production features his recent two-night set of shows at the Long Beach Arena in Long Beach, Calif.

Performances on the two days were also recorded by the Record Plant for inclusion in an upcoming live James album. Portions of James' "Super Freak" video (directed by Nick Saxton) were recently shown on ABC-TV's "Good Morning, America."

The concert video is being developed for possible cable tv, foreign distribution and promotional purposes. Leiviska is the director of Motown's video operations.

★ ★ ★

EUROPEAN CHRYSALIS: Three of Chrysalis' new promotional

videos were produced on the other side of the Atlantic. Swiss director Hans Gieger shot Debbie Harry in Zurich for the "Backfired" single. The videos of Icehouse, directed by Russell Mulcahy in London, are now out on the streets. The songs chosen are "We Can Get Together" and "Icehouse." Mulcahy also has done the new Spandau Ballet single, "Chant No. 1 (I Don't Need This Pressure On)" in London.

★ ★ ★

MAY THE FORCE BE WITH YOU: KEEFCO director Kim Paul Freidman, working in Los Angeles, has completed two promotional videos for Warner Bros. band Force 10, which used to be known as Russia. Songs done by Friedman are "Pictures" and "Watanabe." Also at the firm, Keith Macmillan is in pre-production on two tapes for Liberty artist Ronnie Laws. The song, from his "Solid Ground" album, is "Stay Awake."

Nevada County Grants 20-Year CATV Franchise

LAS VEGAS—The Clark County Commission has granted Community Cable TV a 20-year, non-exclusive franchise to operate a CATV system here.

The firm is now operating a limited system in the cities of Las Vegas and North Las Vegas, but this franchise allows the company to install a CATV system in unincorporated areas of Clark County. Community Cable TV is also planning to expand its services in Las Vegas and North Las Vegas.

The company is co-owned by the Times Mirror Corp. and Hank Greenspun & family, owners and publishers of the Las Vegas Sun.

Under the franchise agreement, the firm is required to: pay a franchise fee to the county, which is 3% of the gross annual receipts from subscribers; provide, upon commencement of service, one local origination channel and necessary studio, equipment and technical personnel to the county without charge for lawful county programming; apply for all necessary permits within 30 days of acceptance of the franchise; and construct and install a CATV system in accordance with a timetable approved by the Nevada Public Service Commission.

PIONEER WINS RACE

Videodisk On Sale In Japan On Oct. 9

By SHIG FUJITA

TOKYO—The Pioneer Electronic Corp. of Tokyo has set a date for the sale of videodisk players and videodisks in Japan. It is placing the player, LD-1000, and 70 titles of videodisks on sale throughout Japan Oct. 9.

The players will be sold for the time being through electric appliance stores, and Pioneer is hoping to sell 5,000 units a month.

The LD-1000 player will have a list price of \$991.30 (¥228,000), while the videodisks will retail at \$25.20 (¥5,800) and \$29.55 (¥6,800).

The Pioneer videodisk system is the optical or laser type. Pioneer has been selling its players in the U.S. since June 1980.

The LD-1000 player is an improved version of the player sold up to now in the U.S. All controls are on the front panel, while it incorporates CBS/Sony's CX noise reducer. Stop motion, slow motion and random access are possible.

Besides the player and the videodisks, Pioneer is placing on sale the Foresight 50 at \$2,517 (¥579,000)

complete with the player, amplifier, color monitor tv, a pair of speakers, tuner and accessories. A slightly more deluxe version, Foresight 70, is listed at \$2,783 (¥650,000).

Pioneer is planning to expand its player production capacity to 15,000 units a month by the spring of 1982, although actual production, of course, will depend on how well the players sell.

Other firms, such as those which have adopted the VHD system, including the Matsushita Electric Industrial Co., are concentrating their production and marketing on videotape recorders, JVC (Victor Co. of Japan) recently confirmed that its VHD videodisk system will be launched in the Japanese markets in April, 1982, in the U.S. in June, 1982 and in Europe in June-July, 1982.

This means, in effect, that Pioneer will have the Japanese videodisk market to itself until the spring of 1982.

As for the software, Kobayashi said that Pioneer has a one-year contract until the end of September, 1982 with 20th Century-Fox for 150 movie titles.

Cohen's Video Exchange Stresses Sight Identification

• Continued from page 28

watching one movie after another!" He finds that his best sellers are "Ordinary People," "The Jazz Singer," "Pink Panther," "Airplane," "The Formula," "High Anxiety," and "9 to 5." He has discovered, too, that the older, nostalgic movies such as "Citizen Kane," "Gunga Din," "Dr. Doolittle," "The King and I," and "My Fair Lady" are favorites among a slighter older clientele, although some of older movies are developing a cult following among younger viewers.

"In addition, we have requests for karate and martial arts movies with Bruce Lee and all those who followed after his death. Children's movies, too, are extremely popular. We can't rent from Walt Disney; those have to be outright sales. They're coming out with some good educational movies for children: one is the history of the United States, reported in an informative and entertaining manner which will keep the child's attention."

Cohen predicts that in the future, videotape buyers will be able to buy "how to" tapes much like the "how to" books that have been steadily increasing in popularity. He also thinks that all Broadway shows will be put on tape. "People who live in Florida can't get to New York to see the shows and I'm sure this would bring in a sizable income for the producers of the show as well as people who make the tapes and for retailers, not only in Miami but in other areas outside New York."

Although Video Exchange does stock "some of the rock groups" and concerts of the major music stars, customers seem to prefer current movies over music-oriented tapes.

Cohen doesn't handle videodisks, explaining that none of the three kinds of machines is compatible and he feels there is too much confusion on which to buy. He also says there aren't enough titles to make the videodisk financially viable yet.

"Here in Florida we have one big plus over the rest of the nation with the possible exception of New York City. We have the South American buyer. Television programs in South America are impossible to watch; they only broadcast a couple of hours a day and most of the programming is propaganda and news. The South Americans are great buyers. While they have exchange clubs in South America, they pay a fee to join them, then are charged rental on each day they keep the tape. When they come to Miami, they buy both English and Spanish language tapes."

Cohen feels that videotapes are a bit on the expensive side and he complains that companies expect the retailer to work on no more than a 20% markup which, he says, is all right for a discounter, but not for a quality store such as his. His stores feature only products from major producers and he insists on top quality tapes.

"We're a legitimate outfit," he continues, "and any time a customer has a complaint with a tape that doesn't play properly, we'll exchange. We have a well trained staff and sometimes we'll find it's the customer's set or his tv which require a little service. We try to help him get rid of the interference."

X-rated movies represent about 20% of Cohen's business. He draws the line at selling to customers under 21 (even though the legal age in Florida is 18). All X-rated tapes are kept in a separate room and no viewing is permitted. "I don't moralize but I know it's better for a person with a fancy for these tapes to be

able to view them in the privacy of his own home rather than go to a sleazy movie house," he explains.

Cohen takes advantage of all in-store merchandising available from

various distributors saying that the most effective store aids are the ones that get the best results. He points out the electrically illuminated Walt Disney sign and the lifesize card-

board likeness to Mary Poppins. "Walt Disney is display conscious. Everyone who walks into the store knows we carry Walt Disney product." Video Exchange carries a lim-

ited stock of video hardware. "We can't inventory them all," Cohen explains, "however, we do discount the hardware we stock and help the consumer save a few dollars."

© 1981 MCA Videocassettes, 70 Universal City Plaza, Universal City, California 91608

OUR FALL COLLECTION MEANS SALES FOR ALL SEASONS.

The newest hits on MCA Videocassettes are features your customers won't want to miss. Like the Academy Award winner, "To Kill a Mockingbird" starring Gregory Peck. This year's smash hit comedy "Bustin' Loose" starring Richard Pryor, Cicely Tyson, and eight adorable kids. And "Mission Galactica: The Cylon Attack" the science fiction spectacle that stars Lyne Greene, Lloyd Bridges, and incredible special effects. Plus the chilling biological mystery "The Andromeda Strain". And one of the classiest mystery romances of all time, "Charade" with Cary Grant and Audrey Hepburn. Not to mention "Concert" singing hits like "Calendar Girl", and "Stairway to Heaven". So if you want tapes that sell themselves every season, call your MCA Distributor today. And rake in the profits with MCA's new fall releases. The best in take-home entertainment.

Bustin' Loose: 77002 • Charade: 5503 • Mission Galactica: The Cylon Attack: 66035 • Neil Sedaka in Concert: 45001 • The Andromeda Strain: 55037 • To Kill a Mockingbird: 55032

SEPTEMBER 5, 1981, BILLBOARD

If you sell...

Amplifiers, Attenuators, Audio Tape, Blank Disks, Bulk Erasers, Compressors, Consoles, Consulting Services, Cutting Lathes, Cutting Systems, Delay Systems, Dubbers and Recorders, Echo Chambers, Equalizers, Filters, Head Demagnetizers, Headphones, Heads, Limiters, Measuring and Testing Equipment, Microphone Booms and Stands, Microphones, Mixers, Noise Reduction Systems, Open Reel Tape Recorders, Oscillators, Panners, Phono Cartridges, Pick-up and Disk-Recording Styli, Projectors, Slide Film Equipment, Speakers, Splicing/Editing Equipment, Studio Construction, Synchronizing Equipment, Tonearms, Turntables, Video Cameras Video Tape, Video Tape Recorders...more

If you sell audio or video studio time and services...

Billboard's International Recording Equipment & Studio Directory reaches your customers in the pro sound business, all year, all around the world. It's the *only source* for complete studio listings in the business!

Contact your nearest Billboard account executive or call Ron Willman, Director of Sales, Sound Business/Video at (212) 764-7350.

INTERNATIONAL RECORDING EQUIPMENT & STUDIO DIRECTORY

8-1/2 x 11, 3-Column Directory Issue
Issue Date: November 7th
Advertising Deadline: September 25th

Billboard®
The Weekly Authority in Sound Business/Video Coverage

Sound Business

'Real World' Of Recording Seen At College Seminar

NEW YORK—Eastern Washington Univ. in Cheney, Wash., was the site of a four-day recording seminar. The university's department of radio and television sponsored the program, and Fred Catero ran the sessions.

Catero is an independent producer affiliated with San Francisco's Automatt Recording Studios; he also serves as president of the local NARAS chapter.

EWU owns and operates its own commercial 16-track recording studio and a video studio. Recording studio manager Dave Woolson explains that the seminar was designed to teach the 15 attendees, mostly students, what makes a successful recording session.

The first day of the program, Aug. 17, was strictly for lectures. Catero discussed with students where the recording industry is going and how to get a job. The second and third days were actual recording sessions, during which tracks were laid down and mixed; a rock group called

Madrigal was the subject of the recording.

The fourth day of the seminar was a summary of information covered. Such topics as mixing and miking techniques were discussed, along with how to make musicians feel comfortable and how to place microphones.

EWU offers a four-year recording program with use of the school's commercial recording and video studios. It charged a fee of \$25 for students to participate; \$50 for non-students.

Catero says he enjoyed taking part in the program, and liked the fact that it exposed students to the "real world" of recording. "We went over record-keeping and other aspects of the recording business that go on outside of a university setting," he says.

Catero and the San Francisco chapter of NARAS are running their own seminar, a one-day affair, Sept. 20. This seminar will be open to "anyone curious about how recordings are made," Catero says.

NARAS Frisco Chapter Vista Grows; Tours Set

By JACK McDONOUGH

SAN FRANCISCO—The local NARAS chapter is exercising its geographical mandate by reaching out to the communities of studio and technical personnel in such cities as Reno, Seattle, Eugene, Ore., and Vancouver.

Local NARAS president Fred Catero and executive secretary Beverly Sommerfeld hosted a NARAS luncheon for Reno engineers Aug. 7 followed by similar dinners in Seattle Aug. 19 and Eugene Aug. 21. Sommerfeld says they hope to host a similar gathering soon in Vancouver.

The San Francisco chapter territory stretches from Santa Barbara in the south all the way to Vancouver in the north as well as taking in the Reno and northern Nevada areas. This is the first time the chapter has made it a point to get out for face-to-face proselytizing in the outer reaches of the domain.

"It was mainly a public relations effort," says Sommerfeld. We just wanted to meet the people in those areas and let them know that we know they are there. We are hopeful soon of naming some at-large board of governors members from these areas."

In other activity, the chapter recently completed its summer series of public tours of eight different Bay Area studios. And, on Sept. 20, the chapter will sponsor the second in its series of Studio Musicians Seminars. The seminar, set for studio A in the Automatt, allows participants to witness session players in a real-life studio situation. Following preliminary

questions and answers and a routine set-up with commentary on mike placement and level settings, a group of local players (Merl Saunders, keyboards; Chris Michie, guitar; Steve Mitchell, drums; Richard Greene, bass; Andy Narell, percussion and synthesizer; and Robbi Vandervort, vocals) will go through a three-hour recording session, dem-

New Officers For NARAS' Chi Group

CHICAGO—The Board of Governors of the Chicago Chapter of the National Academy of Recording Arts and Sciences (NARAS) has elected new officers for the 1981-82 term.

President is Robin McBride; vice presidents are Paul David Wilson and David Webb, Tony Rufo was elected secretary. Hank Neuberger treasurer. Trustees are Chuck Suber, Chuck Colbert and Murray Allen; alternate trustees are Paul David Wilson, David Webb and Marty Feldman.

onstrating basic tracks, overdubs and rough mixing and using familiar song material. A final discussion period will allow participants, who will be able to observe from both the control room and the studio, to quiz the players on the hows and whys of what they did. Tickets will be \$25 general and \$20 for NARAS members with a limit of 100 participants.

Sale Of Filmways Spurs Heider Suit

By JOHN SIPPEL

LOS ANGELES—Studio pioneer Wally Heider wants Superior Court here to adjudge he has \$14,000 coming from Filmways Inc., Wally Heider Recording and the Filmways Audio Group.

Heider alleges he returned to Wally Heider Recording, Hollywood, in July, 1980. His agreement with the defendants, he alleges, provided that if he left any time prior to one year after Sept. 15, 1980, because the job became untenable with respect to his integrity, he would be paid in full for the remainder of the year. He claims former president Dave Kelsey agreed to the proviso.

Heider states that when the lease to a major studio was abandoned and the Filmways Audio Group sold, Heider could not operate the studio wing as "a viable entity." He informed his employers May 7, 1981, he was leaving May 31, 1981.

Heider was brought back by Filmways a year ago to run Wally Heider Recording. Recently, the studio operation was acquired by Janna Feliciano.

1st 45 R.P.M. Half-Speed LP Via Reference Label

CHICAGO—The UHQR (Ultra High Quality Record)—the weighty, specially molded "uberdisk" from Japan's JVC—is being offered by a second U.S. audiophile label.

San Francisco's Reference Recordings is marketing UHQR LPs directly to audio enthusiasts as part of its new "Purist Edition" series. The price per LP is \$25.

"The Forward Look" by the Red Norvo Jazz Quintet is the first series release. The high technology analog recording was produced and engineered by Reference Recordings' Keith Johnson.

Studio D Rebuilt At Hyde Street Facility

SAN FRANCISCO—Hyde Street Studios has opened the most advanced room in its four-studio complex. Studio D, which has been totally rebuilt and refitted from the days when the studio was operated by Heider/Filmways.

The new D features, according to Hyde Street co-owner Dan Alexander, "a highly custom-modified Trident B series board. This the largest Trident B ever built, 40 inputs, 24 monitors. We can make 64 tracks if you have them." Alexander notes that Queen's "Night At The Opera" was mixed on this particular board, which was purchased from SARM Recorders of London.

The modifications were done by an in-house team headed by Dennis Rice and Tom Sharples, while the redesign of the room—in natural wood and rock with baffles that take the room from very live to very dead—was overseen by Mike Ward. Ward and Sharples are Alexander's partners in the operation.

"I've been in all kinds of studios in Europe recently," says Alexander, who travels widely buying and selling microphones, "and this is one of the most tastefully appointed rooms I've seen. I hope it works as well as it looks."

Studio D measures approximately

FROM SOUTHEAST ASIA

TDK Moves Against Phony Blank Tapes

NEW YORK—TDK is the latest blank tape manufacturer to be bitten by the counterfeiting bug. The problem that has plagued Sony is now affecting TDK as well, but the company has moved swiftly to stop the flow of phony product into this country.

Counterfeit TDK AD and SA audio cassettes have surfaced in various U.S. cities. Seizures by customs authorities have been made, and TDK vice president/general manager Ken Kohda believes the problem is well in hand.

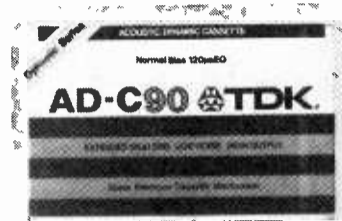
Kohda says the shipments of counterfeit tapes originated in southeast Asia, although not in either Japan or Korea. He declined to identify either the countries supplying tapes or the amount of illegitimate product that has shown up so far.

Steps taken by TDK include the use of an independent security service to "shop" stores under suspicion

of carrying the fakes. Any purchases made in this way could be used as evidence in court cases.

Letters to retailers, distributors and importers from TDK have demanded a halt to the sale of counterfeit tapes and have asked the source of the tapes. Legal action will be taken if necessary.

Kohda says an advertising campaign similar to the one run by Sony warning consumers and dealers of



REAL THING?—At top is a genuine TDK AD-C90 cassette; the one below it is an imitator. Shipments of the phonies have been seized by U.S. Customs officials.

the counterfeiting problem is unlikely to come from TDK. "The problem is under control," he says. "When the tape is being seized before it reaches consumers, why do something to add to their doubt?"

Both the phony AD and SA tapes lack the company's warranty on the back of the packaging. In addition, the phony AD tapes have been known to have a lot number of A1GK912, no mold number on the plastic storage box, and a clear cellophane wrapper with an opening strip imprinted with musical notes.

The SA counterfeits have the lot number E1E8021 imprinted on the inner carton, no lot number stamped on the cassette shell, no mold number inside the storage box, and a strip of clear cellophane along the top of the wrapper.

Counterfeit Low Noise C-60s and -90s from Sony, which were discontinued more than two years ago, have turned up. But Ira Halpern, manager of the firm's tape department, says, "We have a handle on the situation at this point. The problem is not as serious as it was." Halpern says there have been no recent discoveries of Sony counterfeits.



NOT IDLE—Billy Idol, left, listens to a mix of his new EP "Don't Stop" in a Los Angeles recording studio, as producer Keity Forsey listens.

Pfanstiehl

Needles and Pfanstiehl Accessories give you sound profits for these sound reasons:

We Give You

ONE SOURCE FOR: Phono needles and cartridges; accessory lines — audio, video, telephone, CB, tape and record care. Largest inventory in the industry makes you first with the latest.

SALES SUPPORT: The most complete catalogs in the business. A wide variety of sales aids, displays and merchandisers.

FACTORY SUPPORT: Most orders shipped within 24 hours of receipt. Most knowledgeable representatives in the industry!

HIGH PROFIT MARGINS: Substantial dealer mark ups. High profits from a minimum of store space.

WRITE US TODAY ON YOUR LETTERHEAD FOR COMPLETE INFORMATION.

PFANSTIEHL Dept. 1, 3300 Washington St., Box 498, Waukegan, IL. 60085



Visonik Is Innovator

By JACK McDONOUGH

BERKELEY, Calif.—A dramatic shift in the past two years from the home to the automobile side of the business has provoked Visonik, Inc.—it first entered the American market from Germany five years ago intending to bring the David series of miniature speakers into the home market—into a number of innovations.

These include:

- Visonik's step into manufacture of its own auto amplifiers;
- Development of an educational program for installers;
- Refinement of speakers specifically for the auto; and
- An increased push toward consumer acceptance of a three-way auto system that would incorporate a subwoofer.

"Our sales volume has shifted dramatically," says Visonik of America chief Henry Eberle, "from the home to the auto side. In Europe, the Davids were developed for home use only. But, in America, people have increasingly seen them as speakers for the car. In the beginning, our sales to that market were hampered by the lack of good amplifiers. Developing our own series of amplifiers for auto use helped us sell our speakers into that market."

Eberle says Visonik started making amps on a trial basis in 1978 and got fully into it in 1979. The amps are manufactured "in the Far East according to our own original designs."

Eberle says that Visonik is now working on an amp "that should be a fool-proof unit. You can make a mistake in installation and it will not hurt the amplifier. But it will distort the music in such a way that you won't want to listen to it. This way someone won't blow the amp and then blame it on the equipment."

In the fall, Visonik will introduce the D8000 three-way speaker, which will be the smallest home system "that would make sense to us. It has a 5½-inch woofer, which is the smallest you can have in the home and still get proper response at 60 to 80 hertz." In June, the company introduced the Sub 15, a new subwoofer unit.

Eberle says Visonik business, which was 100% home sales five years ago, is now 60% auto and 40% home. 65% to 70% of the auto business is in speakers, the rest in amps, although "we expect with the new amp to come closer to 50-50." A remarkable 80% of the auto business is to imported model cars, with 20% going to vans and RVs.

MTR10 Recorder Will Use Scotch 226 Tape

LOS ANGELES—Otari's MTR10 series of professional tape recorders will be optimum biased for Scotch 226 audio tape, according to both firms.

Additionally, each MTR10 will be packed with one reel of the tape, according to Henry Ovadia, OEM market development manager, 3M's magnetic audio/video products division.

Bee Gees Buy A Sony PCM Digital

LOS ANGELES—The Bee Gees have purchased a Sony PCM 1610 digital audio processor for their Middle Ear recording facility in South Florida.

2 New Studios Customize For Customers

Triumph Tailors Canadian 48-Tracker For Rockers

By LAURA FOTI

NEW YORK—The Metal Works is not a foundry, but it may be churning out gold if Triumph has its way. RCA recording group Triumph, the heavy metal, heavy touring band, operates its own recording studio in Mississauga, Canada, near Toronto.

"Allied Forces," Triumph's fourth and latest album, was its first recorded at The Metal Works, a new 48-track studio specially designed for rock music. Currently at work there is a group called Cleveland; past leasers have included Eddie Schwartz and Doug and the Slugs.

The Metal Works is located in an industrial complex and was originally designed as a place to make demo tapes. Even now, it exists primarily so Triumph can arrange, edit, rewrite and work out its material without time constraints and achieve as close to the desired effect as possible.

Explains guitarist Rik Emmett, "The studio was a good move for us because it gives us hours of time we've never had before and gives more substance to our work. It allows us to polish things, really gives us luxuries."

Those luxuries are important to the group because of its desire to control all aspects of its own destiny. Not only are all songs written by Triumph, but members even initiate album cover designs, stage shows and video promo concepts. Triumph also manages and produces itself.

"We built our reputation on touring," says keyboardist Mike Levine, "and we'll always tour a lot. It's allowed us to finance everything

we've ever done ourselves." Adds Emmett, "We like to play the shows. It also means we don't have to depend on radio to play our records for us to be successful."

Still, Triumph is banking on "Allied Forces" to take the group to the "big leagues." The band foresees cutting its touring from six months to three out of a year. A current tour has them on the road until Christmas.

Perhaps it is The Metal Works that will help keep Triumph close to home. Other rock groups are finding out just how handy "luxuries" can be in making a satisfying album, but the studio was designed for Triumph—its most important client.

"Most recording studios function primarily as businesses," says Levine, "so they require day-to-day financing. They have to be designed for everybody. We took all the ideas that worked best with rock groups and put them all together in The Metal Works."

A further concession to the art of recording is Triumph's billing and booking system. An act is booked to complete a project and pays a flat rate based on the size of that project. Once the musicians arrive at The Metal Works, they can work 24 hours a day if they want. The studio is theirs for the duration of the project.

Two acts are never booked for the same day; there are no hourly rates. "We don't look at this as a business," reiterates Emmett. "We built it for ourselves, so it's not like it has to be filled up all the time for us to be able to pay the bills."

Own Rhythm Group Heads Compass Point Amenities

NEW YORK—Compass Point's got rhythm, and the All Stars can prove it. The Compass Point All Stars are six house musicians based at the Nassau recording studio, and have worked there with such acts as Ian Dury, Grace Jones, Joe Cocker and Peter Tosh.

The studio is owned by Island Records, but performers from other labels have also chosen the resort-like setting of Compass Point to lay down their tracks. (About 60% of Compass' projects are from Island.) Besides the All Stars as a drawing card, Compass Point also boasts an apartment complex, houses, pool and, of course, the beach and Caribbean. In spite of these amenities, Compass Point a&r coordinator Paul Wexler insists, "The whole complex is tailored toward working. There's complete isolation from distraction."

Wexler points out that the Nassau environment is creative, with Robert Palmer and Talking Heads members Martina Weymouth and Chris Frantz as year-round residents. There are also a large number of local musicians, who use Compass Point for their own projects.

The studio's rhythm section is led by drummer Sly Dunbar and bassist Robbie Shakespeare. Other All Stars are Michael Chung on rhythm guitar and Uzziah (Sticky) Thompson on percussion. Besides these Jamaican musicians, there are English guitarist Barry (White) Reynolds and Wally Badarou, from French West Africa, on keyboards.

Not only does Compass Point supply musicians; it also makes available a wide range of musical instru-

ments and an in-house engineer. "The instruments leave our clients the option of not having to schlep their own," says Wexler. "And Steven Stanley is an excellent engineer."

"But any way a band wants to record here is possible," he continues. "They can use as much or as little of what we have available as they want."

Of course, those recording at the Bahamas-based studio will definitely be taking advantage of its spacious, fully stocked recording facilities. Equipment there includes two 24-track MCI tape machines, a 36 in/36 out MCI console with MCI automation, echo and noise reduction equipment and wide variety of other equipment, both standard to the studio or available upon request.

LAURA FOTI

3M Kudos To Daniels Band, Oak Ridge Boys

NEW YORK—The second and third "Scotty" awards from 3M will go to the Charlie Daniels Band and the Oak Ridge Boys. Scotties are given to honor "outstanding" recordings. First recipients were the creative team involved in Michael Jackson's "Off the Wall" album (Billboard, Aug. 15, 1981).

To win, a record must be certified gold by the RIAA. Additionally, it must have been completely mastered and mixed on Scotch professional audio tape.

The Charlie Daniels Band's "Full Moon," which was certified platinum last September, is the next Scotty recipient. Engineer was Paul Grupp, at the Record Plant in Los Angeles; producer was John Boylan. The album was released by Epic.

"The Oak Ridge Boys' Greatest Hits," gold as of February, has achieved recognition by 3M as well. Les Ladd was engineer, Ron Chancey producer and Woodland Sound the studio. The album was released by MCA.

Studio Track

NEW YORK—New York studio activity includes **Syntax**, recording an EP at **Secret Sound** for Valhalla Records, with **Greg Thornwood** and **Andy Shernoff** producing. Performing on the EP are **Bruce Brody**, **Lenny Calderon**, **Ellen Watkins** and others.

At **Associated Recording Studio**, **Warren Schatz** is producing **R.A. Madison**.

Currently mixing his forthcoming album at **Right Track Recording** is **Benny Mardones**, produced and engineered by **Barry Mrax**.

Hannibal recording artists **Defunkt** are in **Vanguard Studios** recording a 12-inch entitled "The Razor's Edge." **Joe Boyd** is producing.

Action at **39th Street Music** includes the completion of a single by **Marshall Crenshaw** on Shake Records, co-produced by Crenshaw and **Alan Betrock**. **Stephen Guardigli** was engineer, with **Stephen Rosen** assisting. In addition, two projects for **Lust/Unlust Music** on Infidelity Records were recently completed: **The Individuals'** 12-inch EP "Aquamarine" and **R.L. Crutchfield's** second album, "Window," with **John Rhodes** engineering, **Alan Michalak** assisting, and **Robin Crutchfield** as producer.

At **Rose Hill Studios** in Syracuse, Meatloaf guitarist **Mark Doyle** recently completed production on singles for **Joe Whiting** and the **Bandit Band** & the **New York Flyers**, in time to join Meatloaf for the group's upcoming tour.

Recent projects at **Sensa**, in Sunnyvale, Calif. include an album by **Ray Nelson** and a single by **Bryan Cannon**.

Rossington Collins finishing up a new MCA LP at Miami's **Criteria Recording Studios**, **Allen Collins** and **Gary Rossington** producing, with **Steve Klein** engineering, **Patrice Carroll** assisting. Other activity there sees **Julio Iglesias** working on German versions of his greatest hits, **Michael Kunze** producing with **Bob Castle** engineering for CBS International.

* * *

At **A&M Studios**: **B People** working on an A&M/I.R.S.-Faulty project, **P. McKenna** engi-

neering with **K. Ferraioli** assisting. **Jose Jose** also there working on an Ariola project, **L. Forkner** behind the board.

Stanley Zipperman producing a new **Boots Clements** single for Anthem Records at **Doctor Music**, **Randy Silis** mixing with **Peter Hirsh**.

Kim Fowley and **David Carr** producing the **Secrets** at **Wizard Recording Studio** for Harmony Pocket Productions, **Sherry Klein** engineering with **Rick Butz** assisting.

Sound Labs activity: **David Kirschenbaum** producing **Johnny and the Distractions**, **Humberto Gatica** engineering, **Paul Lani** assisting; **Cal Harris** engineering **Nolan & Crossley**; and **Dolly Parton** and **Burt Reynolds** overdubbing vocals for the "Best Little Whorehouse In Texas" soundtrack, **Greg Perry** producing with **Arnie Fraser** engineering.

The **Crusaders** doing overdubs with **Joe Cocker** at **Salty Dog**, **Galen Sengoles** engineering.

Juergen Koppers producing **Marlene Ricci** at **Rusk Sound**, **Koppers** engineering along with **Steven D. Smith**.

* * *

Colt 45 wrapping up an LP project at **A&R Recording**, Ames, Iowa, while **Ian Allen** and **Ron Carlson** continue to work there on a debut album.

Big Twist & the Mellow Fellows working on a second **Flying Fish** LP at **Streetsville Recording Studios**, Chicago. **Jim Tullio** producing.

Chilliwack producing **Long John Baldry** at Toronto's **Phase I Studio**.

Owen Bradley producing **Loretta Lynn** at **Music City Music Hall**, Nashville, **Bill Vendevort** engineering.

Human Sexual Response at Manhattan's **Media Sound and House of Music**, West Orange, N.J., working on a second LP for **Passport Records**, **Mike Thorne** producing.

... **Cristy Lane** laying **Liberty** tracks with producer **Ron Oates**, engineer **Ham** and assistant **Ken Corlew**. ... **Faron Young** cutting MCA single

with producer **Ron Chancey**, engineer **McCollister** and assistant **Corlew**.

At **Sound Emporium**, Nashville, **Terri Gibbs** cutting second MCA album with producer **Ed Penney** and engineer **Jim Williamson**. ... **Moe Bandy** completing solo CBS album with producer **Ray Baker** and engineer **Billy Sherrill**. ... **Gene Cotton** producing himself on **Knoll Records** with engineer **Gary Laney**. ... **Joe Waters** producing pop singer **Nancy** for **New Colony** with engineer **Sherrill**.

2 Win Pfanstiehl Corp. Sales Volume Awards

NEW YORK—Pfanstiehl Corp. has announced the winners of two company awards, one to a regional sales manager, the other to a manufacturer's rep.

The President's Award went to **Carroll McMullin**, regional sales manager for the east and southeastern states, covering an 18-state territory. McMullin achieved the greatest volume of regional sales, the largest number of new accounts and the biggest increase over previous year's sales. For supervising a record performance in his region, McMullin received a plaque and a \$1,500 cash prize.

William J. Martin Jr. of Baltimore, Md. is the winner of this year's C.A. Clinton Achievement Award for greatest volume of sales, largest number of new accounts and biggest increase over the previous year's sales. Martin represents Pfanstiehl in Maryland, Washington, D.C., northern Virginia and Delaware. His award was a plaque and a \$2,000 cash prize.



PRESIDENT'S CHOICE—Regional sales manager **Carroll McMullin** receives **Pfanstiehl's** President's Award.



Non-Record Store Outlets Lure Over-30 Consumer

By ANNA SOB CZYNSKI



"We sell a want, not a need," says a direct marketing spokesman about the selling of records. How to instill that want in the consumer until he's convinced it's a need is the complicated process of record marketing. Maybe it's not all that complicated. All you need is "Creative, talented people

who can produce new ideas, new packages, and are sensitive to the market place," says Michael Kapp, president of Warner Special Products, a division of Warner Communications Inc. Add to that timing, luck and effective advertising, and you've got a hit.

Unlike the sale of groceries or gadgets, however, there is much about the special marketing of recording products that is unique. Even though 48% of the buying public still most often purchases records in record stores, according to the 1980 Warner Communications Consumer Survey of the Pre-recorded Music Market, special marketing is a fast-growing competitor. Over 50% of recorded products are most often purchased in discount and department stores, record clubs, via direct mail and television offers and other non-record store retail outlets, according to the Warner study.

What began as an ancillary to record store sales has developed into a multi-million dollar industry. In mail order alone, record and tape sales registered \$3,676,000 in 1980, according to a consumer buying habits study made by Maxwell Sroge Company, a Chicago-based mail order consulting and business development firm.

Although records still make up 58.2% of total volume for recording products sold, as concluded in a 1979 report by the National Association of Recording Merchandisers, Inc., New Jersey, pre-recorded tapes, including the rapidly growing field of video equipment, music books, and unrecorded merchandise is making enormous headway into the sale of recording products, says N.A.R.M.

Both recorded and non-recorded products are now available in such places as discount and regular department stores, variety stores like Woolworth's, convenience stores like 7-11, drug stores, supermarkets, catalogs and catalog showrooms. Older special marketing methods include clubs, continuity series purchase, television and direct mail. Joining the list are, or will be, such marketing modes as cable television, and home computer terminals.

Why is special marketing growing? There are three reasons. Demographics, technology and advertising. It was traditionally accepted by the industry that most records were purchased by teenagers and young adults. The first Warner Communications study in 1977 dispelled that myth and subsequent studies reconfirmed Warner's original finding that the greatest part of record product is not sold to the beach blanket crowd. Instead, fully 37% of the buyers are aged 25 to 44 and that voluminous group accounts for 38% of the dollars spent. The 30 to 44 age group is that baby boom generation that will continue to increase as more people pass the infamous age barrier. So the record industry began to redirect some of its youthful energy toward this older group. What they discovered was that this audience was NOT the one most likely to frequent a record store.

What they did frequent were their tv sets, newspapers and magazines, their local supermarkets and the corner drug

store or 7-11. The race began to determine which type of marketing method was most likely to succeed in reaching this audience.

Even before Warner published its first study, the first effort to reach the older market was Columbia Records' introduction of the record club concept, joined quickly by RCA and Capitol around 1958. By-passing the middle man allowed record clubs to sell their product directly to the consumer at reduced prices. Clubs have survived over the years, but membership is modest and sales are slow, paralleling the woes which have afflicted the entire industry the past few years, says Sroge. Club purchases presently account for only 6% of where people most often purchase recording products (Warner study, 1980), but the clubs have a potent card-in-the-hand for the future. It is, in fact, a factor that could boost the sales of not only the clubs, but other special marketing outlets as well. It might even introduce some new ones.

The key revolves not around the proliferation of vinyl disks, but disks that entertain the sense of sight as well as sound. Videodisks and videocassettes are what will bring change with a capital T—for Technology—to the industry. Video equipment may well be the watershed between continued selling of the old and the marketing of the new.

There are already a number of video clubs in existence. Two of the larger ones are Vid-America, a division of Video Corporation of America which rents cassettes to its members, and Magnetic Video Club, a Twentieth Century-Fox Company, which sells cassettes. By paying royalties to film companies like AVCO/Embassy and United Artists, Magnetic Video both produces (it has the largest factory in the world for home videocassette production, according to Jack Dreyer, vice-president of sales and marketing for Magnetic Video Corp.), and distributes movies to retail outlets, while the club division offers movies to members at an average price of \$60 per movie. Besides full-length movies, Magnetic Video's prerecorded videocassette list of offerings includes such titles as "How to Dance" and "How to Do Magic."

Maxwell Sroge estimates that the 1.5 million video units currently in homes throughout the U.S. will grow at a rate of 2 million a year. That means that by 1985, 10 to 12 million units will be in place, ready and waiting to entertain their owners. Currently, the retail market for videocassette product is \$250 million, according to Dreyer.

The future will smile even more brightly on the videodisk market, if Sroge's projections are met. He predicts that by 1985, seven million homes will have disk players. That represents about 10% of the U.S. homes with color tv. Disk production is more economical than the cassette counterpart's, Sroge explains. Once mass production performs its magic, prices will come down on the new technology. That could also mean an additional shot in the arm for the clubs.

One enterprising company is planting its own stake in the video equipment future. Starting this October, video buffs everywhere will be pouring over the Video Playground catalog, an orgy of video equipment, blank and pre-recorded videocassettes and disks, in short, the entire gamut of paraphernalia available to the disk or cassette aficionado.

Individual items are currently being marketed in consumer video magazines and like publications. The ads are being run both to test-market the salability of the products and to work up a targeted mailing list. The catalog will also feature articles on the use of equipment, how to plan a home video center, etc. A WATS-line will be set up, separate from the order-taking lines, that will be staffed by technical experts to answer con-

sumers' questions about technical problems. "We set up our program because we believe that within the next five years, it will be commonplace for an upper income family to have a home entertainment/communications center within the home," explains David Berglund, General Manager of Video Playground, which is a wholly-owned subsidiary of Chicago-based Fidelitone Inc. Maxwell Sroge takes video's future one step further. "We will be producing catalogs on videodisks in the future," Sroge predicts. "Catalogs which will spring to life in full color on television screens . . . it is not unreasonable to expect that the first of these 'Discalogs' will be in the mail within the next three years," he adds.

Homes so equipped will parallel a method currently in use following its development by the British in England. The CEE-FAX teletext system, as it's called, bears the commercial name 'Pres-Tel.' Britishers are already able to shop at home over their television sets for items like records or refrigerators. 10,000 homes are joining Pres-Tel monthly in the United Kingdom. The customer dials a number on his phone, and on his tv screen appears a list of products and prices. Say someone wants to order an album by the Who. He just punches in the order, then his credit card number, and he's bought it.

A similar teletext system is being set up in Florida, Los Angeles and Chicago. Field Electronic Publishing, a division of Field Enterprises in Chicago, which calls its version of the system 'Keyfax,' will soon install 100 decoder-equipped tv sets in public places throughout the city to test market its system. In the Chicago version, the consumer calls up the category—record, tape or whatever product on a keyboard which activates a decoder within his television set.

For those sets not so equipped, Field Enterprises' WFLD-TV Channel 32 in Chicago is introducing an alternative. Starting in late summer, WFLD's "Night Owl" service will come on the air between midnight and six a.m. The viewer so inclined turns on his tv set and reads a 20-minute recap of the day's news and sports as it passes over his screen. Donald J. Kaleta, vice-president of Field Electronic Publishing, describes the following scenario:

A couple returns home from visiting friends. They kick off their shoes, turn on "The Night Owl" to see what's happened in the world while they were out, and as they're reading the computer-generated text, a new release of Kenny Rogers' say, is playing in the background. At the end of the news wrap-up, a frame appears on the screen which reads, "You've just heard Kenny Rogers' . . . Here's how you can order." The next broadcast of the news starts with a new tune. "We're looking for music companies who want to join us in pioneering this concept that we're testing," Kaleta says.

Let us now leave the recording industry's "Futureworld" and look at what's happening today. The right idea plus the right package equals success in the special marketing of recorded products. The right idea, over the years, for the demographic group that buys outside the record store, is broad-range material.

One such area that's been popular over the years is television. Although Maxwell Sroge says tv sales are the largest-growing area in direct response, those in the music business feel that, at least for them, television sales have dropped. That's because rates for television advertising, even the spot buys direct marketers purchase, have risen dramatically. The purveyors of other non-record products are taking advantage of less expensive spot buys also, thereby limiting the amount of time available to record sellers. Hard economic times have

(Continued on page SM-9)

NO RISK RECORDINGS

PolyGram



Special Projects

EVERY TRACK HAS A RECORD

When you come to us for your special promotion or package needs, you know just what you're getting. Internationally recognized Superstars. Gold and Platinum hits. And experienced, creative assistance in assembling everything for you, just the way you want it.

A CAST OF THOUSANDS

Pavoratti to Woody Allen, Billie Holiday to Moody Blues, Donna Summer to the Statler Brothers, "Singin' In the Rain" to "Saturday Night Fever," our artist roster and family of

labels includes classical, pop, rock, jazz, R&B, country, easy listening, ethnic, show tunes and any other category you can hum, speak or make noises like. We've got the greats of the past, the present and the future and you can choose artists from any category. Or every category.

SPECIALIZING IN CUSTOM TAILORING

To us, every special project is special. And we've had considerable success in customizing music for promotions, premiums and incentives,

films, T.V. packages, mail order and direct marketing for clients like Time-Life Books, Reader's Digest, Franklin Mint Record Society, Book-Of-The-Month Club, Smithsonian Institution and more. When you bring your problems to us, we know just how to make them go away singing a happy tune. And when it comes to making you happy, we'll go to any lengths—to bring back the combinations of artist, repertoire and package.

Give us your musical packaging problems. After all, with us there's no risk.

PolyGram Special Projects

A Division of PolyGram Records, Inc. The One Company
810 Seventh Avenue, New York, New York 10019

Contact: Artie Fisher or Charles Schicke at (212) 399-3871



EXPANDING MARKETS CHALLENGE RETAIL GRIP

By CECELIA LENTINI

The retailer, gazing across aisles of customers browsing through record bins, has at least one concern.

He wants those customers back in his store the next time they're looking for prerecorded music. He doesn't want them to go home, pick up a telephone and order it through the mail from someone else.

According to most people in the direct marketing business, though, retailers actually have little to worry about. Although a few of those record store shoppers may also order some of their music from record and tape clubs or record societies (which according to a recent Warner's study comprise 9 percent of the market), it's going to be a long time before they shop that way exclusively.

And retailers are never going to miss those people who are impulsively sending off checks for special compilations they've seen advertised on television. Those people, about 2 percent of the market according to the same survey, haven't been in a record store in years.

But it is clear that direct response customers are a distinct music market. And they share at least a few common charac-

teristics.

Most important is their inclination to shop by mail for everything they buy, not just music. Consequently, they're motivated as much, or more, by their impulsive reaction to a lively tv ad, or by a 'hook' from a record company giving them six records for a penny, as they are by their love of music.

Though their income level varies, they are largely white, older and more traditional than the average record store customer. Record stores, with their top-40 orientation, make them feel uncomfortable.

Also, because they are more traditional and perhaps slower at buying new stereo equipment, they often buy 8-tracks at an almost inverse rate to the way record store customers buy cassettes. This seems to be especially true of rural people who buy country music.

Though people in the business say they can sell anything by direct marketing, they concede that certain types of music are sold most successfully. Jazz, for instance, isn't a big direct

Cecelia Lentini is a freelance writer residing in Philadelphia.

marketing seller, though country and religious music are. Big band and nostalgia compilations are the biggest favorites, though rock 'n' roll nostalgia compilations sell better in urban areas. Unless direct response customers are part of the upscale, better educated audience companies like Polygram's International Preview Society zero in on, they can't buy much classical music. And though an album called "Mickey Mouse Disco" sold very well a few years ago, childrens' albums also aren't big sellers.

Beyond these broad generalizations, the direct response market can be divided into at least two groups.

First are those people who buy their music in response to a print ad or direct mail solicitation. A bit more affluent than the person who buys from tv ads, they are also more likely to do some shopping in record stores.

"These people just like the convenience of ordering through the mail," says Stanley Nurus, research director of Columbia House. "They're starting or expanding their collections, and like to be able to take time to browse through our catalogs. Our members are somewhat older than the traditional record store customer. say late 20s compared to people in their early 20s. And perhaps because of that, they don't even like going into the stores."

Robert Gordon, director of RCA's Record and Tape Club, says he believes his club's average member is a little older than Columbia House's. Like the other club, though, he thinks his average member's income is about \$15,000-\$20,000.

"Our customers are traditional," he says. "They aren't trend setters. So they like to buy a product from us, which because of our licensing arrangements, already has had a chance to prove itself in the marketplace."

This slightly more affluent, occasional record-store goer also buys music from direct marketing companies like Time/Life, Reader's Digest and the Franklin Mint's Record Society. This person, however, is probably more inclined than any other direct response customer not only to shop by mail, but to repeatedly buy products from one company. This type of repeat customer is cultivated by the direct marketing companies, which approach its record marketing by trying to decide what kind of music these people would most like to buy.

And what most of these companies find is that, again, what sells best are the compilations of show tunes, big band music, and nostalgia, as well as some classical.

The Franklin Mint's Record Society offers purchasers of other Franklin Mint products—porcelains, plates, medals and other such items—the chance to subscribe and commit themselves to buying 100 albums over 50 months. The four-year-old society has marketed three such "All-Time Classic Collections" to what they consider to be affluent, discerning consumers, interested primarily in high quality merchandise.

In contrast to the people who buy music from clubs and so-

(Continued on page SM-10)

We know the best way to sell or market your product or service through direct response or retail saturation campaigns using television and/or radio.

WE CAN DO IT ALL FOR YOU

TELEVISION SELLS!

Turn Us On — We'll Turn You On

Different clients have different needs. LaBuick & Associates is prepared to meet them all as a full service agency. We can provide the following services.

- Create, write, produce and distribute your television and or radio commercials.
- Plan and purchase your media, from the critical and most vital testing stage through the roll out phase both for direct response and city-by-city state-by-state saturation. We can report daily sales results.

- 800-in watts phone services.
- Fulfillment merchandise and inventory control.
- Television show production and syndication.

We can do it all, or, any portion of. We've gathered the best people from New York, Chicago, San Francisco, Milwaukee, Los Angeles, Idaho, Tampa, Toronto. Our cast of people have over 25 years combined experience in our business. Let us put our experience to work for you.

Client: LaBuick & Associates, Inc.
Title: "We Can Do It All"

T.V. STORYBOARD

Length: Two Minutes
Date: ASAP



Music Under...
V.O. Anner: Television direct marketing and retail saturation campaigns is a science.
Music up for :08 sec...



A science from the planning and purchase of your media.
Music up for :07 sec...



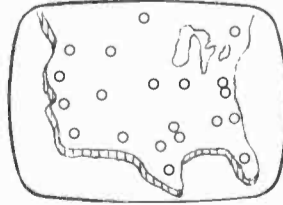
Not Available In Stores Order Now!

To the content, pacing and requirements of your commercials.
Music up for :07 sec...



Subscribe Now!

That's our SPECIALTY! LaBuick & Associates has created hundreds of packages and products for clients...
Music up :10 sec...



We've bought or bartered millions of dollars in media on just about every TV station in BOTH the USA and Canada. We even syndicate and barter a major TV concert series.
Music up for :04 sec...



We understand... We EXCEL! Let LaBuick & Associates Media "DO IT ALL" for you. Call Collect 714/320-7305 and Turn Us On.
Music out.



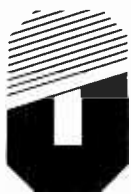
LaBuick & Associates Media, Inc.

777 N. PALM CANYON DR. PALM SPRINGS, CA 92262 714/320-7305

Please Contact : President - Edward LaBuick
Vice-President - Andy Raschid
Media Director - Donna Brelant
Sales Coordinator - Dennis LaBuick

TWO-WAY TV TALKS TO TUBE-GLUED SHOPPERS

By ROBYN WELLS



maha is not only home base for the Strategic Air Command, but it has also become the nation's nerve center for the 800 call-in number—the behind-the-scenes locale for the ubiquitous message appearing on tv and in print—"Call now. Toll-free. 1-800 . . . Operators now on duty."

"Direct marketing is growing at a tremendous rate," says Scott Scofield, account executive, direct response and reservation center, Northwestern Bell. "I'd say the industry will double in the next three years."

Many believe that the fulcrum for special marketing's growth is the burgeoning field of video—videodisks, videocassettes, cable tv, teleshopping, video catalogs. In "Third Wave," Alvin Toffler (author of "Future Shock"), predicts a major retail revolution will occur when it is more economically feasible to install a home telecommunications system than to venture outside for shopping or business.

The foundation for Toffler's "electronic cottage" is already being laid. Interactive tv experimentations are thriving in Columbus, Ohio via QUBE and Coral Gables via Knight-Ridder's Viewtron. And Sears-Roebuck recently placed its summer catalog on video-disk. The test situation ran from April 30-July 25, with video-disks available to customers in six Washington and three Cincinnati stores. An additional 1,000 disks were mailed out to video player owners.

Alan Perper, director of product marketing for WEA, is bullish about the tremendous possibilities for interactive, or two-way, tv. He outlines potential ramifications for video such as concert performances with periodic interruptions during which a questionnaire flashes upon the screen. The viewer could then punch in his likes and dislikes about the musical fare.

According to a recent Warner Communications Inc. study, the casual buyer of recorded product, some 31.3 million consumers, should be the target customer for the '80s. Expand-

ing upon that point, Perper says that manufacturers should explore all types of avenues to entice that occasional buyer.

"I think there's going to be competition for records and tapes," he predicts. "What's being questioned is the configuration itself—the vinyl disk."

One such alternative in the works is William von Meister's Home Music Store, slated to be operating in five test markets



by mid-1982. A cable tv subscriber will be able to join the service for a projected monthly fee of under \$10. The subscriber is then entitled to a decoder and a monthly catalog, primarily composed of new product, telling him what selections will be aired and when. He orders the selection through a toll-free number. At the given time, the Home Music Store activates the decoder, the customer tapes the music and is billed automatically via his credit card. Reportedly, the music will be a digitally encoded version of the master tape, which will be encrypted to prevent piracy. Details such as publishers' and artists' royalties and label compensation are reportedly being

Robyn Wells is a Billboard reporter based in Nashville.

ironed out. A boom to record labels interested in the service will be market reports about the releases being played.

Video software also appears to be looming bright on the special marketing horizon. Already, there are a number of video clubs, including Vid-America, which rents cassettes, and Magnetic Video Club, which sells cassettes.

"Video is a natural extension focus," says Gordon Smith, production manager for Ronco Teleproducts, London. "I estimate that we will be well into the video market in three years."

Louis Lofredo, head of Mandala Int. in Nashville, claims to be working on the first digital re-recording, with an optional companion video package. The video includes nostalgic film clips, "most people go to analog, then transfer to digital," Lofredo differentiates between his upcoming project and re-re-

corded product currently out. Somewhat of an expert in the re-recording field, Lofredo has taken numerous artists into the studio to re-record their original hits and record new material, some 500 recordings in all. Among the artists Lofredo has worked with who are gracing current album packages are B.J. Thomas, Dobie Gray, Mary Wells, the Coasters, Jimmy Clanton and Sam the Sham and the Pharoahs.

"In the future, look out for record clubs to diversify into videodisks and videocassettes, to consider themselves entertainment marketers," speculates Donna Sweeney, press relations manager, Direct Mail/Marketing Assn. (DMMA), New York.

Citing the rising cost of mailing, Sweeney expounds, "It's becoming increasingly difficult to attract low-end items. The average order (for a record) is \$10 and it could cost \$3-\$4 to fill that order. But videodisks and videocassettes are in the \$30-\$40 range, significantly higher than a record or tape."

The special marketing of video software is contingent upon the penetration of video hardware. Advises Howard Ballon, director of market planning, RCA Selectavision, New York, "Software sales are a function of hardware sales. At the present time, we are working with the distributor structure.

(Continued on page SM-10)

Mandala
International

STOP, LOOK AND LISTEN

FOLLOW THE LEADER, BECAUSE NOBODY RERECORDS IT BETTER

ALWAYS 3 GROOVES AHEAD OF THE COMPETITORS

MANDALA INTERNATIONAL INCORPORATED

THE SPECIALIST IN RERECORDING WITH OVER 500 RERECORDINGS OF MAJOR RECORDING ARTISTS, PLUS SEVENTEEN YEARS OF MUSIC INDUSTRY EXPERIENCE AND CONTACT INTERNATIONALLY.

THE FIRST TO RERECORD AUDIO AND VIDEO ON MAJOR RECORDING ARTISTS.

THE FIRST AND ONLY COMPANY TO HAVE 2,000 SONG TITLES UNDER EXCLUSIVE CONTRACT TO RERECORD AUDIO AND VIDEO.

THE FIRST IN DIGITAL RERECORDING SERIES.

CONSULTING FOR:

B.B.C. RADIO SPECIAL PROJECTS, U.K.
RONCO TELEPRODUCTS, U.K.
EMERALD RECORDS, U.K.
DIMENSION RECORDS & RAY PRICE, U.S.A.
FIRST GENERATION RECORDS, U.S.A.
HANK WILLIAMS' ORIGINAL DRIFTIN' COWBOYS, U.S.A.
PETE DRAKE PRODUCTIONS, U.S.A.
JOSEPH TRAVEL, ROCK BOX MAGAZINE, U.S.A. & U.K.
SANBORN PRODUCTION, U.S.A.
THE MIKE KELLY ORGANIZATION, U.S.A.
THE BEN KAY COMPANY, CANADA
SOUND HEIGHTS PRODUCTIONS—VINCE TRAINA, U.S.A.
BOB GALLO PRODUCTIONS, CANADA

SPECIALIZING IN PROFITS THROUGH:

DIRECT RESPONSE, T.V., RETAIL, RESEARCH OF NOSTALGIA PERIODICALS, CONCEPT RERECORDED PACKAGES, INNOVATIVE MARKETING AND SALES CONCEPTS, CUSTOMIZED RERECORDED PACKAGES THAT INCLUDES VIDEO PROGRAMS, DEVELOPING FOR THE FUTURE.

MANDALA INTERNATIONAL INCORPORATED

P.O. BOX 120953
NASHVILLE, TENNESSEE 37212
(615) 254-6540
TELEX #786524

LOUIS LOFREDO, PRESIDENT

IF YOUR COMPANY IS GOING TO INVEST IN THE FUTURE, CALL US FIRST.

REMEMBER: "WHAT YOU DO NOW WILL COME BACK TO YOU"

NAME ACTS FOR MOST BUDGETS

Country Artists Entertaining At More & More Conventions



MEL TILLIS—Hot on the heels of their "Texas Cowboy Knight" single release, Mel Tillis and Nancy Sinatra finish an album of duets for Elektra/Asylum at Devonshire Studios in North Hollywood.

Newsbreaks

● **NASHVILLE**—To promote the New York premiere of the film, "Fake This Job And Shove It," WJLN-AM recently sponsored a week-long call-in contest for its listeners. Several hundred fans won tickets to the premiere. The station also featured Johnny Paycheck in a live concert broadcast from the Lone Star Cafe to coincide with the film's debut in Manhattan.

● **NASHVILLE**—The Burrito Brothers are in the midst of the group's longest tour in several years. The current tour began in Phoenix, Ariz. in mid-August, moving on through Texas, Kansas, Oklahoma, Louisiana and Alabama. Following a Nashville benefit concert, the Burritos head on into North Carolina where they will perform in Raleigh and Greenville. The latter part of the tour encompasses performances in the Northeast.

● **NASHVILLE**—The second annual Country Music Festival On Tour, coordinated by Joe Taylor of the Joe Taylor Artist Agency, embarked on a series of shows in Scotland and England recently, with guests Roy Drusky, Boxcar Willie, Annie Shepard, Narvel Felts, Johnny Wright and Peggy Sue.

● **NASHVILLE**—Lacy J. Dalton is using extensive touring to promote his latest Columbia LP, "Takin It Easy." Recent dates have included concerts at Knotts Berry Farm and an appearance before a crowd of 10,000 at the San Jose State Fair during the month of September. Dalton is slated to perform 22 dates.

● **NASHVILLE**—Bobby Bare's schedule for September finds him touring Europe, headlining in Germany, Sweden, Switzerland, England, Ireland and Holland. While in Germany, Bare will tape four television shows, including "Disco," a 90-minute special from Berlin, "Country Time," which reaches a viewing audience of more than 26 million Europeans in three coun-

tries, and his own special, which airs later this fall.

● **NASHVILLE**—Little Giant artist Jerri Kelly is scheduled to appear with Bobby Bare and Boxcar Willie on "The Freddy Quinn Show," to be televised in Berlin early this month. Kelly's first single to be released in Germany was on Intercoast Records, and Little Giant is shipping a new single to tie in with her TV appearance there.

● **NASHVILLE**—Leon Everette has concluded his month-long "Hurricane" promotion tour, spanning more than 60 cities, 150 radio stations, 19,000 miles and logging 83 hours of air time. Everette also wrapped up his concert tour with fellow RCA roster mate Ronnie Milsap. Everette then flew to England to headline the Petersborough Festival, an outdoor festival that is broadcast throughout Europe.

● **NASHVILLE**—Sound Factory Records will be releasing a country version of Al Jarreau's current pop hit, "We're In This Love Together," written by Nashville writers Keith Stegall and Roger Murrah. The new cover version will be performed by the Emmons 'n Baugh Sound Factory.

History Project

NASHVILLE—Any former country radio deejay or air personality interested in being included in a new book on the history of country programming should contact Biff Collie with the following information: air name and real name, address, phone number, stations worked at and air shifts, the stations' locations and the number of years employed at each one.

Collie's book intends to document the formative years of country radio through the present.

Pertinent information should be sent to him at Box 213, Brentwood, Tenn. 37027.

Williams Headlining Dayton Jam

DAYTON, Ohio—Hank Williams Jr., Joe Sun and Eddy Raven are scheduled to headline the Dayton Country Jam Saturday (12) at the Dayton Hara Arena. Williams' portion of the Jam will be broadcast live via satellite in six major markets.

Stations carrying the segment will be WONE-AM Dayton; WSAI-AM Cincinnati; WKSX-FM Cleveland; WKLR-FM Toledo; WHOK-FM Lancaster; and WQXK-FM Salem. The broadcast will be carried by Starfleet-Blair.

● *Continued from page 1*
lean toward country music," says Frank Dickson, the company's president. "The entertainment may be anything from a plain quartet to Barbara Mandrell or Dolly Parton," he adds.

In spite of its growing appeal, Dickson notes, country talent is still easy to secure: "Acts are just discovering this new venue."

This assessment is underlined by Williams/Gerard Productions, a company with bases in Arlington, Va., Chicago and Upper Montclair, N.J. It handles some 200 conventions annually. "At least 30% of these are inquiring about using country music," says president Dan Cullather, "but we have not reached that use level yet. A lot of us—even those who specialize in conventions—are still naive as to what talent is available. We recognize names like Kenny Rogers and Barbara Mandrell—the ones everybody does. Of course, many conventions can't afford to book these acts."

Among the companies Williams/Gerard have planned conventions for are IBM, Armstrong Cork, Century 21, the National Assoc. of Chain Drugstores, Smith Transfer and the National Cable TV Assoc. Country artists booked include Roy Clark, Jerry Reed, Johnny Cash, Boots Randolph, Floyd Cramer, Jody Miller, Jim Stafford, Brenda Lee, Tammy Wynette, Glen Campbell, Bobby Goldsboro, Barbara Mandrell, Danny Davis, the Opryland Singers and Glenn Ash.

Television exposure has certainly been a key factor in spreading country music tastes to convention-goers and planners. Award and talk shows now routinely spotlight country artists, while Barbara Mandrell and the Mandrell sisters established a firm country beachhead on weekly network TV via their highly rated NBC series.

Says Nashville booking agent Billy Deaton, "I can see a big increase in our convention booking, and I think we can give Barbara Mandrell—and her acceptance on TV—a lot of credit for that." Deaton says that MCA's Faron Young, one of his clients, is "very much in demand" for conventions.

Although his firm relies mostly on local country acts, William Stewart, president of Meeting Planners, Boston, says country music has more going for it than mere popularity. "Most companies take themselves entirely too seriously—they get mired down in their problems. Country music, because it's so lively, is a terrific way to break up an other-

wise dull meeting. If you can find groups willing to customize their lyrics, you can really get the audience to identify with the music."

Sometimes, Stewart notes, he works through talent agents, but often he gets leads from the hotels where the conventions are being held.

"Country music has really caught the eye of convention holders," confirms Charles Hailey, of the Jim Halsey Agency, Tulsa. "We're seeing an increase every year. There's a demand especially for people like Tammy Wynette, the Oak Ridge Boys, Mel Tillis and Roy Clark." He says Clark has 10 conventions "on hold" for next year already.

Describing conventions as a "highly competitive market," Hailey notes that many of the professional and trade gatherings now have "big dollars" to spend. A drawback to booking, he adds, is the tendency of organizations to plan their conventions years in advance. "They're working on conventions now for 1985," he says. This tendency makes convention planners unwilling to accept cancellation clauses in the artists' contracts. "Sometimes I can get 90 to 120 days cancellation provisions," Hailey says.

Most of the Halsey bookings in this area are acquired through convention production companies.

Tony Conway, of Buddy Lee Attractions, Nashville, says his agency is booking about the same number of conventions this year as last. "A lot of them come to us, but we definitely go after them," he asserts. Danny Davis and the Nashville Brass is an especially active convention act, according to Conway. Others he cites are Bill Monroe, Freddy Fender, Johnny Paycheck and Hank Williams' Original Drifting Cowboys.

Buddy Lee has recently provided talent for the National Society of Travel Agents, Alabama Bankers Assn., National Jaycees, National 4-H, Super Valu Stores, Moore-Handley Homecrafters, American Medical Assn., Texas Lumbermen's Assn., Coca-Cola Bottlers Assn., Professional Golfers Assn. and National Assn. of Bank Women.

"We've booked more conventions this year than before," reports David Schuder, of United Talent, Nashville. "It seems that more of them are going from MOR to country." Still, Schuder says, conventions aren't a sizable part of the agency's income. "They're sporadic, at best," he concludes.

Except for Conway Twitty, most of United Talent's convention-play-

ing acts are in the low- to mid-price range. "Most of the conventions we work with don't have the kind of money (for booking Twitty)," Schuder explains. Karen Wheeler, Johnny Russell, Billie Jo Spears and Randy Barlow regularly work the meeting circuit for the company.

United Talent's recent convention accounts include Confederated Oil, South Atlantic Well-Drillers Assn., General Oil & Refining Corp., American Truckers Assn. and Florida Cannery Assn.

Tandy Rice, president of Top Billing International, Nashville, says that conventions are "up substantially," especially for clients Bill Anderson, Jim Ed Brown, Tom T. Hall and Jerry Clower. One Top Billing spokesperson estimates that as many as half of comedian/storyteller Clower's 250 annual bookings are conventions.

"You've got to realize that there's a distinction between the regional and national conventions," Rice continues. "At the national level, they have extraordinarily large entertainment budgets." Some, he adds, amount to \$40,000 to \$50,000.

"There is a problem inherent in conventions," says Rice, "and that is that they are closed situations. They're not trying to attract people because they're not doing the show for a profit. Consequently, they often go for low-budget talent—something simply to entertain the members."

High-priced acts are common on the circuit, too. Willie Nelson was booked for the recent NAB meet (but had to cancel because of illness). The National Radio Broadcasters Assn.'s upcoming convention will feature Ronnie Milsap.

Rice says his artists play a wide variety of banking, medical, legal, fraternal and agribusiness conventions. Generally, he adds, his agency works directly with the organization holding the meeting, rather than with independent producers.

According to Rice, there are a number of clear-cut advantages to working conventions. He says that most are held in the winter months when concert and festival bookings are down. Thus, he maintains, an artist who has convention appeal can look to year-round work. Moreover, Rice says, "the money's good—you don't get checks that bounce." Another plus, he adds, is that "working conditions are always superb."

Randy Jackson, an agent for the
(Continued on page 39)



STUDIO FIRE—Zella Lehr works out a vocal part with Glenn Sutton, left, and producer Billy Sherrill, right. Lehr is finishing her first album for Columbia.

WADE PEPPER
PROMOTIONS

1195 Mt. Paran Rd., N.W.
Atlanta, Georgia 30327
404-233-5167

COUNTRY MUSIC
PROMOTION AT ITS
HIGHEST LEVEL,
REPRESENTING PUBLISHERS,
ARTISTS AND
RECORD COMPANIES.

Billboard[®] Hot Country Singles

Survey For Week Ending 9/5/81

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	10	1	(THERE'S) NO GETTING OVER ME —Ronnie Milsap (T. Brasfield, W. Aldridge), RCA 12264 (Rick Hall, ASCAP)	35	42	5	TAKE ME AS I AM —Bobby Bare (B. Bryant), Columbia 18-02414 (Acuff-Rose, BMI)	69	NEW ENTRY	7	ALL MY ROWDY FRIENDS —Hank Williams Jr. (H. Williams Jr.), Elektra 47191 (Bocephus, BMI)
2	11	2	OLDER WOMEN —Ronnie McDowell (J. O'Hara), Epic 19-02129 (Tree, BMI)	36	43	4	YOU (Make Me Wonder Why) —Deborah Allen (D. Allen, D. Van Hoy), Capitol 5014 (Duchess, Posey), Tree, BMI)	70	45	7	MY BEGINNING WAS YOU —Jack Grayson (J. Grayson, T. Purvin), Koale 334 (Hinsdale, BMI); Tamar, ASCAP)
3	10	3	YOU DON'T KNOW ME —Mickey Gilley (C. Walker, E. Arnold), Epic 14-02172 (Rightsong, BMI)	37	46	3	TEACH ME TO CHEAT —The Kendalls (T. Skinner, K. Bell, J.L. Wallace), Mercury 57055 (Hall-Clement, BMI)	71	47	8	SECRETS —Mac Davis (S. Lorber, M. Nobel, J. Silbar), Casablanca 2336 (Bobby Goldsboro, ASCAP)
5	9	4	TIGHT FITTIN' JEANS —Conway Twitty (M. Huffman), MCA 51137 (Prater, ASCAP)	38	44	5	TRYING NOT TO LOVE YOU —Johnny Rodriguez (M. Haggard), Epic 14-02411 (Shade Tree, BMI)	72	55	11	HELLO WOMAN —Doug Kershaw (D. Kershaw), Scotti Bros. 02137 (CBS) (Doug Kershaw, BMI)
6	13	5	DON'T WAIT ON ME —The Statler Brothers (H. Reid, D. Reid), Mercury 57054 (American Cowboy, BMI)	39	49	3	SLEEPIN WITH THE RADIO ON —Charly McClain (S. Davis), Epic 14-02421 (Algee, BMI)	73	NEW ENTRY	16	LEFTY —David Frizzell (L. Bastian), Warner/Viva 49778 (Peso, Walle, Blue Lake, Fast Lane, BMI)
7	8	6	PARTY TIME —T.G. Sheppard (B. Channel), Warner/Curb 49761 (Tree, BMI)	40	51	4	GRANDMA'S SONG —Gail Davies (G. Davies), Warner Bros. 49790 (Vogue, BMI)	74	61	16	TOO MANY LOVERS —Crystal Gayle (M. True, T. Lindsay, S. Hugin), Columbia 11-02078 (Cookhouse/Mother Tongue, ASCAP)
8	10	7	MIRACLES —Don Williams (C. Cook), MCA 51134 (Dick James, BMI)	41	50	3	MEMPHIS —Fred Knoblock (C. Berry), Scotti Bros. 02434 (ARC, BMI)	75	77	4	ENOUGH FOR YOU —Brenda Lee (K. Kristofferson), MCA 51154 (Resaca, BMI)
10	9	8	SCRATCH MY BACK/MIDNIGHT HAULER —Razzy Bailey (R. Moore, M. Strong, E. Cagle, W. Newton, T. DuBois), RCA 12268 (Fame, House Of Gold, BMI)	42	48	5	SOMETIMES I CRY WHEN I'M ALONE —Sammi Smith (L. Bastian), Sound Factory 446 (Button Willow, Chablis, BMI)	76	NEW ENTRY	15	DREAMS COME IN HANDY —Cindy Hurt (B. Milsap), Churchill 7777 (Ironside, ASCAP)
13	6	9	STEP BY STEP —Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47174 (Briarpatch, DebDave, BMI)	43	4	13	IT'S NOW OR NEVER —John Schneider (W. Gold, A. Schroeder), Scotti Bros. 02105 (CBS) (Gladys, ASCAP)	77	NEW ENTRY	2	CINDERELLA —Terry Gregory (J. Whitmore, L. Kimball, M. Sherrill), Handshake 02442 (Easy Listening, ASCAP, Al Gallico, BMI)
10	11	10	SOME DAYS ARE DIAMONDS —John Denver (D. Feller), RCA 12246 (Tree, BMI)	44	56	4	FEEDIN' THE FIRE —Zella Lehr (B. Hobbs), Columbia 18-02431 (Algee, BMI)	78	84	2	GET IT WHILE YOU CAN —Tom Carlie (T. Carlie), Door Knob 81-162 (Opa-Locka, ASCAP)
11	12	11	I JUST NEED YOU FOR TONIGHT —Billy "Crash" Craddock (Wallace, Skinner, Bell), Hall-Clement, Welk, BMI) Capitol 5011	45	52	4	BIG LIKE A RIVER —Tennessee Express (A. Wilburn, J. Duncan), RCA 12277 (Prime Time, ASCAP; Master Craft, BMI)	79	NEW ENTRY	15	LOVE IS KNOCKIN AT MY DOOR —Susie Allanson (M. Wright), Liberty/Curb 1425 (Vogue, G.S. Paxton, Welk, BMI)
12	14	12	TAKIN IT EASY —Lacy J. Dalton (M. Sherrill, B. Sherrill, L. Dalton), Columbia 18-2188 (Algee, BMI)	46	62	2	MY BABY THINKS HE'S A TRAIN —Rosanne Cash (L. Preston), Columbia 18-02463 (Bug, Whiskey Drinkin', Paw, Paw, BMI)	80	63	15	PRISONER OF HOPE —Johnny Lee (S. Whipple, G. Metcalf), Full Moon/Asylum 47138 (Elektra/Asylum, BMI)
14	8	13	IT DON'T HURT ME HALF AS BAD —Ray Price (J. Allen, D. Lay, B. Lindsay), Dimension 1021 (Combine, BMI)	47	65	2	THE HOUSE OF THE RISING SUN —Dolly Parton (D. Parton), RCA 12282 (Velvet Apple, BMI/Darla, ASCAP)	81	81	2	SHE'S LIVIN IT UP —Allen Frizzell (B. Moore, B. Taylor), Sound Factory 447 (Chablis, BMI)
14	15	14	YOU'RE THE BEST —Kieran Kane (K. Kane, B. Channel), (Cross Keys, ASCAP/Old Friend, BMI, ASCAP) Elektra 47148	48	53	5	LIVIN THE GOOD LIFE —The Corbin Hanner Band (B. Corbin), Allia 7007 (Sabal, ASCAP)	82	86	2	GOT LUCKY LAST NIGHT —Jerry Jeff Walker (J. J. Walker), South Coast 5199 (MCA) (Groper, BMI)
15	17	15	TODAY ALL OVER AGAIN —Reba McEntire (B. Harden, L. J. Dillon), Mercury 57054 (Coal Miner, King Coal, BMI, ASCAP)	49	60	3	JUST ENOUGH LOVE (For One Woman) —Bobby Smith (D. Morrison, D. Kirby), Liberty 1417 (House of Gold, Cross Keys, BMI/ASCAP)	83	NEW ENTRY	17	COWBOY —Larry Dalton & The Dalton Gang (L.D. Pursley), Soundwaves 4645 (NSD) (Hit Kit, BMI)
16	16	16	WE DON'T HAVE TO HOLD OUT —Anne Murray (A. Mason, G. Adams), Capitol 5013 (Balmar, ASCAP)	50	59	3	MARRIED WOMEN —Sonny Curtis (B. McDill), Elektra 47176 (Hall-Clement, BMI)	84	NEW ENTRY	12	SLOW HAND —Del Reeves (M. Clark, J. Bett's), Koala 336 (Warner-Tamerlane, Flying Dutchmen, ASCAP, Sweet Harmony, BMI)
17	18	17	(I'm Gonna) PUT YOU BACK ON THE RACK —Dottie West (R. Goodrun, B. Maher), Liberty 1419 (Chappell, Sailmaker, Welbeck, Blue Quill, ASCAP)	51	58	4	SNEAKIN' AROUND —Kin Vassy (B. McDill), Liberty 1427 (Hall-Clement, BMI)	85	64	12	MAYBE I SHOULD'VE BEEN LISTENING —Gene Watson (B. Rabin), (Screen Gems-EMI, BMI) MCA 51127
18	8	18	HURRICANE —Leon Everette (K. Stegal, S. Harris, T. Schuyler), RCA 12270 (Blackwood, BMI; Rich Bin, ASCAP)	52	68	2	THE PLEASURE'S ALL MINE —Dave Rowland & Sugar (C. Putnam, K. Kane), Elektra 47177 (Tree, BMI/Cross Keys, ASCAP)	86	66	11	GOOD TIMES —Willie Nelson (W. Nelson), RCA 12254 (Tree, BMI)
19	10	19	LOVE AIN'T NEVER HURT NOBODY —Bobby Goldsboro (B. Goldsboro), Curb/CBS 602117 (House Of Gold, BMI)	53	9	12	A TEXAS STATE OF MIND —David Frizzell & Shelly West (C. Crofford, J. Durrill, S. Garrett), (Peso, Walle, BMI) Warner/Viva 49745	87	69	11	SOMEBODY'S DARLING, SOMEBODY'S WIFE —Dottsy (L. Young), Tanglewood 1908 (Emeryville, BMI)
20	10	20	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY —Janie Fricke (B. McDill, W. Holyfield), Columbia 18-02197 (Hall-Clement, Bibb, BMI; Welk, ASCAP)	54	26	12	I DON'T NEED YOU —Kenny Rogers (R. Christian), (Bootchute, BMI) Liberty 1415	88	70	17	UNWOUND —George Strait (D. Dillon, F. Dycus), MCA 51104 (Pi-Gem/Pannin' Gold, BMI)
21	24	21	RIGHT IN THE PALM OF YOUR HAND —Mel McDaniel (B. McDill), Capitol 5022 (Hall-Clement, Welk, BMI)	55	NEW ENTRY	NEW ENTRY	FANCY FREE —Oak Ridge Boys (J. Hinson, R. August), MCA 51169 (Goldline, Silverline, ASCAP/BMI)	89	72	9	HOLD ON —Rich Landers (R. Landers), Ovation 1173 (Nub-Pub, ASCAP)
22	7	22	WHEN YOU FALL IN LOVE EVERYTHING'S A WALTZ —Ed Bruce (P. Bruce, E. Bruce, R. Peterson), MCA 51139 (Tree, Sugarplum, BMI)	56	54	4	CAN'T HELP FALLING IN LOVE WITH YOU —Slim Whitman (H. Peretti, L. Creator), Cleveland Int./Epic 14-02402 (Gladys, ASCAP)	90	74	4	WOMEN —Wynon Alexander (C. Walker, E. Jones, K. Franceschi), Gervasi 659 (Weltrex, ASCAP; Concorde, SESAC)
23	9	23	TEXAS COWBOY NIGHT —Mel Tillis & Nancy Sinatra (M. Tillis, B. Cannon, R. Squires), Elektra 47157 (M. Tillis, BMI; Sabal, ASCAP)	57	57	5	CATHY'S CLOWN —Tricia Johns (D. Everly, P. Everly), Elektra 47172 (Acuff-Rose, BMI)	91	75	4	HOMEBODY —Bill Anderson (B. Anderson), MCA 51150 (Stallion, BMI)
24	6	24	CHICKEN TRUCK/I LOVE YOU A THOUSAND WAYS —John Anderson (L. Frizzell, J. Beck, J. D. Anderson, E. J. Parker, M. Fields), Warner Bros. 49772 (Al Gallico, Peer, BMI)	58	67	3	I'LL DRINK TO THAT —Billy Parker (A.J. Merritt), Soundwaves 4643 (NSD) (Window, BMI)	92	76	7	JUST GOT BACK FROM NO MAN'S LAND —Wayne Kemp (D. Walls), Mercury 57053 (Tree, BMI)
25	7	25	WHEN YOU FALL IN LOVE EVERYTHING'S A WALTZ —Ed Bruce (P. Bruce, E. Bruce, R. Peterson), MCA 51139 (Tree, Sugarplum, BMI)	59	NEW ENTRY	NEW ENTRY	WISH YOU WERE HERE —Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 51171 (Pi-Gems, BMI)	93	NEW ENTRY	17	WE'RE BUILDING OUR LOVE ON A ROCK —Lou Hobbs (R. Murrain, J. McBride), KIK 911 (Magic Castle, Blackwood, BMI)
27	6	27	THOUSAND WAYS —John Anderson (L. Frizzell, J. Beck, J. D. Anderson, E. J. Parker, M. Fields), Warner Bros. 49772 (Al Gallico, Peer, BMI)	60	73	2	MISS EMILY'S PICTURE —John Conlee (R. Lane), MCA 51164 (Tree, BMI)	94	78	17	DREAM OF ME —Vern Gosdin (R. Squires, B. Cannon, J. Darrell), Ovation 1171 (Sabal/Sawgrass, BMI/ASCAP)
28	7	28	I'M INTO LOVIN' YOU —Billy Swan (B. Swan), Epic 14-02196 (Sherman Oaks, BMI)	61	31	15	I STILL BELIEVE IN WALTZES —Conway Twitty and Loretta Lynn (M.D. Hughes, J. MacRae, B. Morrison), MCA 51114 (Southern Nights, ASCAP)	95	79	8	IT'S REALLY LOVE THIS TIME —Family Brown (R.J. Jones, M. Kossler), Ovation 1174 (Blue Lake, BMI/Terrace, ASCAP)
29	6	29	HONKY TONK QUEEN —Moe Bandy & Joe Stampley (R. Hicks), Columbia 18-02198 (Baray, Mullet, BMI)	62	32	13	QUEEN OF HEARTS —Juice Newton (H. DeVito), Capitol 4997 (Drunk Monkey, ASCAP)	96	82	6	SHE TOOK THE PLACE OF YOU —Valentino (S. Vaughn), RCA 12269 (Jack & Bill, Welk, ASCAP)
30	7	30	I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER —Willie Nelson (F. Ahlert, J. Young), Columbia 18-02187 (Fred Ahlert, Pencil Mark, Rytvoc, ASCAP)	63	NEW ENTRY	NEW ENTRY	ONE NIGHT FEVER —Mel Tillis (B. Morrison, J. Macrae), Elektra 47178 (Southern Nights, ASCAP)	97	83	3	OLD FANGLED COUNTRY SONG —Kenny O. (B.J. Gibson, J.D. Duncan), Rhinestone 1002 (NSD) (Hitkit, BMI)
31	5	31	SHE BELONGS TO EVERYONE BUT ME —The Burrito Brothers (J. Beland, G. Guilbeau), Curb/CBS 50-2243 (Atlantic, BMI)	64	34	14	RAINBOW STEW —Merle Haggard (M. Haggard), MCA 51120 (Shade Tree, BMI)	98	85	6	IF YOU DON'T KNOW ME BY NOW —Super Grit Cowboy Band (B. Ellis), Hoods Swamp 8002 (Hoods Swamp, BMI)
32	3	32	NEVER BEEN SO LOVED —Charley Pride (N. Wilson, W. Holyfield), RCA 12204 (Al Gallico, Dusty Roads, BMI/Bibo, ASCAP)	65	38	9	THE PARTNER NOBODY CHOSE —Guy Clark (G. Clark, R. Crowell), Warner Bros. 49740 (World Song, Coolwell, Granite, ASCAP)	99	87	5	LET ME FILL FOR YOU A FANTASY —Gary Goodnight (L. Schoonmaker), Door Knob 81-159 (Chip 'N' Dale, ASCAP)
33	5	33	WHAT IN THE WORLD'S COME OVER YOU —Tom Jones (J. Scott), Mercury 76115 (Unart, BMI)	66	NEW ENTRY	NEW ENTRY	CRYING IN THE RAIN —Tammy Wynette (C. King, H. Greenfield), Epic 14-02439 (Screen Gems, BMI)	100	88	6	LONESTAR COWBOY —Donna Fargo (D. Fargo), Warner Bros. 49757 (Prima-Donna, BMI)
34	5	34	I LOVE MY TRUCK —Glen Campbell (J. Rainey), Mirage 3845 (Glenan, BMI)	67	71	3	LOUISIANA LONELY —Harvel Felts (D. Earl, S. Phelps), GMC 114 (Sawgrass, BMI)				
35	6	35	SHOT FULL OF LOVE —Randy Parton (B. McDill), RCA 12271 (Hall-Clement, Welk, BMI)	68	80	2	SHE'S STEPPIN OUT —Con Hunley (T. Brasfield, W. Aldridge), Warner Bros. 49800 (Rick Hall, ASCAP)				
36	5	36	I RECALL A GYPSY WOMAN —B.J. Thomas (Reynolds, B. McDill), MCA 51151 (Jack, BMI)								
37	6	37	HE'S THE FIRE —Diana (C. Lester, D. Morrison), Sunbird 7564 (House Of Gold, BMI)								

☆ 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 airplay and sales strength. ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. indicated by triangle.)

Sylvia

the new single just released

"Heart On The Mend / Rainbow Rider"

PB 12302

from the hit album featuring the #1 hits: "The Matador", "Drifter"



AHL1-3986



Nashville Scene

If there's one thing Nashville has traditionally been famous for, it's **songwriters**. . . . And, along with songwriters, **Songwriters Nights**. When The Exit/In closed earlier this year, it took with its demise the "official" Writers' Night series that had helped launch the career of more than one singer-songwriter in this town.

Since then, several clubs have toyed around with the concept on a lesser, half-hearted scale. None has had spectacular success, though, due basically to poor club management and lack of proper promotion.

It's hard to say for sure at this point whether the latter two considerations will enter into the fate of Nashville's newest Songwriters Night series—but if the first one held at the **Sutler** on Franklin Rd. was any indication of what's to come, sit tight and look out. The success of a Songwriters Night depends strongly on its line-up, and the inaugural event at the Sutler was certainly impressive: **Richard Leigh, Chick Rains, Paul Craft, Fred Koller, Casey Kelly, Annie Freeman, Jake Brooks, Melanie Dyer, Adrian Marshall, Pegeen Treston, Josephine Reid and Ron Frazier.**

Where else but in Nashville, for instance, could you drop in somewhere for a beer and hear **Richard Leigh** sing his **Burrito Brothers'** hit, "Does She Wish She Was Single Again" or **Paul Craft** delivering an acoustic version of his "Blue Heartache" (recently transformed into a top country hit by **Gail Davies**)? **Chick Rains**, a prolific songwriter who moved to Nashville only



last year and has been making up for lost time since, sang his originals of "Down To My Last Broken Heart" (cut by **Janie Fricke**), "A Headache Tomorrow Or A Heartache Tonight," a former No. 1 single for **Mickey Gilley**, then followed this up with **Johnny Lee's** "One In A Million," and a delicious new tune capriciously titled, "I'm Looking Forward To Regretting Loving You."

Fred Koller, an underexposed songwriter whose material spans the gamut from country to rock, earned noisy crowd approval for his four songs, one of which was co-written with **Shel Silverstein**—"Juanita"—and would make an excellent single for **Dr. Hook** right about now.

Perhaps the highlight of the first Songwriters Night arrived when **Paul Craft** held the crowded, raucous bar absolutely still with a stunning song he wrote, called "Come As You Were Party." The powerful sentiments and structure of this song make it a sure bet for hitdom when it's cut next. And that is one of the main reasons for Songwriters Night in the first place—exposing fine new material for possible recording activity by Nashville artists.

With the right attention to sound quality and publicity, the Sutler might well be able to reinstitute a monthly Songwriters Night that will be a much-anticipated local event. They are vital ways to showcase new talent and let people see the songwriters behind the faceless chart hits. **Margaret Jones**, who is coordinating and booking the new series, plans to hold the **Songwriters Nights** on the first Tuesday of each month, beginning at 8:30 p.m. and running until around midnight.



HANDY HURT—Cindy Hurt looks over final details with producer **Bob Millsap** following a recent recording session at **Waxworks** in Nashville. Hurt's latest single, "Dreams Can Come In Handy," was written and produced by **Millsap**.

NAME FIRMS, NAME ACTS

More Country At Confabs

• Continued from page 37

Dallas-based **Chardon** booking agency and manager of **Janie Fricke**, agrees with **Rice**. "It's the easiest gig in the business. The crowds are attentive and relatively dignified. Convention planners have it all pretty well together. If they have enough money to hire name talent, they have enough to do the show right. And you usually get top dollar without having to bargain for it."

Another advantage, **Jackson** says, is that conventions allow acts to play the same area as commercial concert dates without "wearing out the market." **Fricke**, now an artist for **Columbia**, gained her early fame as a jingle singer. This has led, **Jackson** reports, to her doing conventions for companies that used—or still use—her in commercials, such as **United Airlines** and **Busch Beer**.

Bookers, managers and planners acknowledge that hotels regularly cater to conventions can be counted on to have adequate-to-excellent sound and lighting equipment. **Conway** says that only about half of his clients' convention dates require them to supply their own sound systems.

Jack D. Johnson says his Nashville talent agency is just marginally into conventions as a source of income; but he points out that there is exposure value involved even in playing conventions free or at reduced fees. He notes that there are "a lot of our own music trade conventions we've got to do." Recently, the **Country Music Assn.** and **Anheuser-Busch** co-sponsored the cost of **T. G. Sheppard's** appearance at the **Advertising Age Week** gathering in **Chicago**. **Sheppard** is one of **Johnson's** accounts.

"I get requests from conventions all the time," **Johnson** says. "But they're usually held on weekends when artists are doing concerts." One of **Johnson's** complaints is the difficulty of keeping contact with convention representatives. "They change so often," he observes.

Artists who play conventions are seldom permitted to sell records after their appearance—a standard merchandising ploy for concerts. "As a rule, we prohibit entertainers from having any commercial activity," reports **Ray Block's Dickson**.

Interesting Promotions of the Month: **Fischer-Lucas Promotions** is sending out approximately 550 feathers to radio stations and one-stops around the country to call attention to **Dotsy's** newest single, "Let The Little Bird Fly," on **Tanglewood Records** (a song that the busy promotion team also cowrote). . . . **Janie Fricke's** current **Columbia** single, "I'll Need Someone To Hold Me When I Cry," is getting a little animal power with the promotional mailing of fuzzy little teddy bears wearing red vests and buttons with the title of **Janie's** release. . . . And miniature bottles of **Tobasco** sauce are being sent out to drum up notice for **Zella Lehr's** first **Columbia** single on the **Sherrill** sub-logo, "Feedin' The Fire." These are the same teeny bottles of spicy **Tobasco** sauce, incidentally, that the **Oak Ridge Boys** used to promote "Elvira" during the group's huge reception following their sold-out benefit concert at the **Tenn. Performing Arts Center** in early June. Guess a dash of something hot works wonders for more than **cooking**.

Never let it be said that tv star **John Schneider** isn't taking his newfound singing career on the **Scotti Brothers** label very seriously. **John** (who has just wrapped up a "Tuesday Movie of the Week") is starting a circuit of fair and concert appearances to spark fans' interest in "It's Now Or Never." **John** performs at **Disneyworld** in **Orlando, Fla.** with **Don King** and **Ricky Skaggs** Sept. 5-6, and from there, he moves to **Busch Gardens** in **Williamsburg, Va.** for a show on Sept. 7. From what we hear, attracting crowds is no problem at all for the handsome actor. The real problem is keeping them from getting too close.

The **Burrito Brothers** make their **Nashville** debut (at least, their first appearance here since becoming a full-fledged country music band with **Epic/Curb**) Sept. 16. The occasion, a benefit for the **National Entertainment Journalists Assn.**, will also mark the unveiling of **CBS'** new all-female group, **Calamity Jane**. **Calamity Jane** consists of **Pam Rose, Mary Ann Kennedy, Mary Fielder** and **Linda Moore**, a former **Miss Tennessee**. (For regular readers of this column, **Marshall Chapman** left the group several months ago to pursue her own solo career.) **Calamity Jane's** first release will be "Send Me Somebody To Love."

Watch for **Merle Haggard's** newest record, "My Favorite Memory," to throw him back into the ranks of serious country performers. The song is thought by some to be **Haggard's** own "He Stopped Loving Her Today," in terms of a powerful career boost. Yes, it's an original, and he's singing on it with a lot of feeling.

Trivia Time: **Tompall** and the **Glaser Brothers'** first album, "Busted," will be out next month. Did you know that **Jim Glaser** wrote **Gary Puckett** and the **Union Gap's** big 1968 smash single, "Woman, Woman (Have You Got Cheating On Your Mind?)?"

Larry Butler is another producer who doesn't seem to like time off from the studio. Now that he's given **John Denver** his first top 10 single in many a year (with "Some Days Are Diamonds, Some Days Are Stones"), **Butler's** finishing up projects on **Dianne Sherrill**, and a new **PolyGram/Mercury** group called **Steve Woods & the Slingshot Band** (an L.A. country-rock group, so we're told). Next in the wings waiting to begin are recording sessions with **Jeannie Seeley** and tv soap opera star **Wayne Massey**, whose first album for **Polydor** was produced by N.Y. producer **Joel Diamond**.

Fred Knoblock dropped in to visit **Nashville Scene** with manager **Stan Mores** and talk about his upcoming plans, one of which just may be a move to **Nashville**. Since **Fred** is actually from **Mississippi**, the transition from L.A. to **Nashville** wouldn't be a big one for him, and he says he's fascinated by the "tremendous creative energy around **Nashville** these days." While **Fred** was in town, he completed filming some video for his current single, "Memphis," as well as his first LP, due in **October**, titled "Overnight Sensation." In the meantime, **Knoblock** stays busy doing solo sit-ins on concerts with names like **Dave Mason, Leo Kottke** and **Susan Anton** out in **California**.

Paycheck, Gibbs Apollo Headliners

NASHVILLE—**Johnny Paycheck** and **Terri Gibbs** are scheduled to headline two concerts for **Apollo Productions** in **October**, with **Paycheck** personally donating a number of tickets to laid-off members of the **United Auto Workers** union.

For the **Oct. 16** concert in **Danville, Ill.**, **Paycheck** will give away



Billboard photo by **June Hayes**
MEMPHIS HIT—**Don Williams** sings his current hit, "Miracles," before a responsive crowd of 6,300 fans at a recent **Memphis** concert in the **Mid-South Coliseum**.

Infringement Injunction

NASHVILLE—In two separate lawsuits settled here in **U.S. District Court**, the trademark names of "Grand Ole Opry" and "Opryland U.S.A." have been upheld as exclusive properties of **WSM, Inc.**

According to the court's decision, use of either logo name without express permission is illegal. The judge ruled that the defendants—**C & J Enterprises, Inc.** in one case, and **Tennessee Sales Co.** in the other—had unlawfully infringed upon **WSM's** marks in selling souvenir memorabilia inscribed with the **Opry** and **Opryland U.S.A.** logos.

A permanent injunction was granted in both cases, and the defendants ordered to pay to **WSM** profits derived from their unlawful use of the trademarks.

WPLO-AM In Atlanta Hosts 2 Free Concerts

ATLANTA—**WPLO-AM** recently hosted a free two-night fan appreciation concert. The first night's entertainment, held at **Briscoe Park** in **Snellville**, featured performances by **Freddy Weller, Dotsy, Dickey Lee, Stephanie Winslow, Cary Morris, Brenda Lee, Johnny Carver, Sylvia**, and **Tompall** and the **Glaser Brothers**.

The second evening's show, held at the **Cumberland Mall** in nearby **Marietta**, showcased **Eddy Raven, Johnny Carver, Terry Gregory, Steve Wariner, Diane Pfeifer, Orion** and **Terri Gibbs**.

Speaking of surprising musical link-ups, **Charlie Rich** was invited last week to jam at the **Hollywood Bowl** with an all-star jazz celebrity parade that included **Woody Herman** and **Lionel Hampton**. And wouldn't you know it, **Rich** was already booked on the road for that night. Perhaps there'll be another chance, though, since **Lionel Hampton** is a big **Charlie Rich** fan (and vice versa).

Folk Fest Slated In Early Autumn

COSBY, Tenn.—The 12th annual **Folk Festival of the Smokies** will be held at the **Folk Life Center** here Sept. 11-13. Focus of the festival will be the performance and teaching of old-time music, according to its promoters **Jean and Lee Schilling**.

Tickets are \$8 a day or \$15 for the entire weekend. Children under 15 will be admitted for half price, while babies and senior citizens may attend free.

Besides the performances, there will be workshops in beginning-to-advanced playing of various instruments, folk games, dances and crafts.

Information is available from the **Folk Life Center, P.O. Box 8, Cosby, Tenn. 37722** or (615) 487-5543.



LIVE RADIO—**Ricky Skaggs** performs on a live **WNN-AM** broadcast aired from the **Lone Star Cafe** in **New York**. It was **Skaggs'** second live radio broadcast—a year ago, he appeared with **Emmylou Harris** on a similar **WNN** event.

LOS ANGELES FIRE POWER

Hotter than fire is the general trend of acknowledgement for **Country/Western's** singing fireman, **Howdy Glenn**, who is now recording for **FIRE RECORDS**. His latest release, "You Ought to Hear Me Cry"—written by **Willie Nelson**—"Mule Skinner Blues"—written by **Jimmy Rogers** and **George Vaughn**, is performed, produced and arranged by **Howdy**. Too Hot to Handle!!!

FIRE RECORDS
HOWDY GLENN
P.O. Box 1284
Hawthorne, Calif. 90250



NO TEARS—Merv Griffin congratulates Janie Fricke as she finishes singing her current single, "I'll Need Someone To Hold Me When I Cry." The singer taped Griffin's show prior to her appearance at Knotts Berry Farm in California.

Chart Fax

By ROBYN WELLS

Although the '70s were christened the "Me Decade" by new journalist Tom Wolfe, a prime contender for egocentric tunes is **Ronnie Milsap's** "(There's) No Getting Over Me," a witty paean to self-worth now entering its second week atop the country chart.

Another top 1981 country tune smacking of self-assurance is **Barbara Mandrell's** "I Was Country When Country Wasn't Cool." And a spicier chart-topping variation of the egocentric theme is **T.G. Sheppard's** "I Loved 'Em Every One."

Ironically, immediately preceding Milsap's successful ascent, **Kenny Rogers** took a two-week turn at the top with "I Don't Need You," the lyrics to which belie its title. And Milsap's chart-topper just prior to "(There's) No Getting Over Me" was a tune filled with self-doubt, "Am I Losing You."

"(There's) No Getting Over Me" becomes Milsap's seventh single to stay locked in the No. 1 spot for a multiple number of weeks. Milsap numbers that have held onto the summit for three weeks are: "It Was Almost Like a Song," (1977); "Only One Love In My Life," (1978); and "My Heart"/"Silent Night (After The Fight)," (1980). Double week winners include "Please Don't Tell Me How The Story Ends," (1974); "Daydreams About Night Things," (1975); "(I'm A) Stand By My Woman Man," (1976); and "(There's) No Getting Over Me."

"(There's) No Getting Over Me" also catapults Milsap into first place for having the most solo efforts over the past decade hold the top country spot for more than one week. Both **Kenny Rogers** and **Waylon Jennings** have had seven singles remain in the No. 1 position for successive weeks. However, one of Rogers' efforts was a duet with **Dottie West**, "Every Time Two Fools Collide," which nailed down the premier position for two weeks in 1978. And two of Jennings' multiple week chart-toppers were duos with **Willie Nelson**—"Good Hearted Woman," which stayed at the apex for three weeks in 1976, and "Mammas Don't Let Your Babies Grow Up To Be Cowboys"/"I Can Get Off

Duo Sings At Plant Opening

NASHVILLE—When RCA opened its new automated and computerized distribution plant in Indianapolis, it brought along **Razzy Bailey** and **Sylvia** for a special showcase to entertain plant employees.

Both artists are currently on national tours. Sylvia is promoting her first LP release, "Drifter," while Bailey is touting his latest RCA single, "Midnight Hauler/Scratch My Back."

On You," which graced the country summit for four weeks in 1978.

For list lovers, here's a rundown of all the solo artists who have scored multiple week No. 1 country tunes over the past decade:

1. Ronnie Milsap (seven)
2. Kenny Rogers (six)
3. Waylon Jennings (five)
4. Conway Twitty (five)
5. Charlie Rich (five)
6. Merle Haggard (five)
7. Dolly Parton (four)
8. Loretta Lynn (four)
9. Crystal Gayle (three)
10. Freddie Hart (three)

A number of artists have had two singles remain atop the country summit for consecutive weeks since 1972, including T.G. Sheppard, Willie Nelson, Anne Murray, Glen Campbell, Tammy Wynette, Mel Tillis, Freddy Fender, Charley Pride, Donna Fargo, Willie Nelson/Waylon Jennings and George Jones/Tammy Wynette.

And just to tidy up loose ends, here are all the artists since 1972 who have had one tune stay at No. 1 for more than one week: Alabama, Brenda Lee, Don Williams, Eddie Rabbitt, Dave & Sugar, the Bellamy Brothers, Larry Gatlin and the Gatlin Brothers Band, Johnny Paycheck, Margo Smith, the Statler Brothers, Barbara Mandrell, the Kendalls, Johnny Cash, Marty Robbins, Red Sovine, Johnny Duncan, C.W. McCall, Tom T. Hall, Billy "Crash" Craddock, Billy Swan, Barbara Fairchild, Jeanne Pruett, Johnny Rodriguez, Hank Williams Jr., Jerry Lee Lewis, Jerry Wallace, Ray Price, Faron Young and Kenny Rogers/Dottie West.

Diamond Denver: "Some Days Are Diamonds" gives **John Denver** his first top 10 country single since "I'm Sorry" hit the top in 1975. That same year, "Thank God I'm A Country Boy" also hit the country summit, while "Sweet Surrender" topped out at seven. Rounding out Denver's top 10 country action are a pair of 1974 tunes, "Annie's Song," which hit nine, and the No. 1 "Back Home Again."

Tear Drops: **Tammy Wynette** debuts at starred 66 with the **Everly Brothers'** "Crying In The Rain," which went to six on the pop chart in 1962 for the duo. A country cover of the tune went to 54 in 1972 for **Del Reeves** and **Penny DeHaven**. Reeves bows this week at starred 84 with a cover of the **Pointer Sisters'** current top five pop hit, "Slow Hand." And another Everly Brothers' cover, "Cathy's Clown" levels out at 57 this week for **Tricia Johns**.

Tribute Time: A couple of interesting tribute tunes enter the chart this week. At starred 73 is "Lefty," a tip of the hat to his late and great brother by **David Frizzell**. And "All My Rowdy Friends (Have Settled Down)," which carries references to **Waylon Jennings**, **Johnny Cash**, **Kris Kristofferson** and **George Jones**, bows at starred 69 for **Hank Williams Jr.** Williams' new LP, "The Pressure Is On," cracks the album chart this week at starred 26.

Country Wins In Charlotte

• Continued from page 21

difference between us and the adult contemporary station down the street."

WSOC breaks format four times a week for special programming, "American Country Countdown" runs on Sunday mornings, with a repeat broadcast on Friday evenings. Syndicated shows "Silver Eagle" and "Country Sessions" run on alternate Saturday nights, preceded by a regular two-hour slot devoted to bluegrass music. NASCAR races air on Sunday afternoons. "This is the hotbed for racing and it's very compatible with country music," notes Bell.

Strategic positioning within the market has also given a boost to WSOC's popularity. Last year, the station promoted itself with an "I Love My Country" slogan emblazoned on T-shirts, bumper stickers and billboards. "With the surge in nationalism and the hostage crisis, we went out with the flag. We even got an American Legion award for our billboards last year," says Bell. Building from last year's campaign, this year's slogan is "Thanks For Loving Our Country."

Noting the difficulty in running a four-week-long big promotion during a 12-week rating period, Bell says that WSOC relies on continuous, small promotions.

A successful promotion instituted by WSOC in 1980 is its annual "Great Music Talent Hunt." Choosing from submitted tapes, the station narrows the competition down to 30 contestants, who appear during a five-day talent extravaganza at Carowinds, a local amusement park.

The overall winner of the contest was the opening act for the Oak Ridge Boys performance at Carowinds. Staged this year during Fourth of July festivities, the winner also had a slot on the Carolina Country Jamboree at Myrtle Beach.

Pointing to WSOC's 19-plus figures in both male and female aged 25-54, Bell says, "We're an adult-oriented station that programs country music. We've got our work cut out for us. The only thing harder than becoming No. 1 is staying No. 1."

HAP PEEBLES DUE TRIBUTE

NASHVILLE—The Nashville Assn. of Talent Directors will host a tribute to Hap Peebles, commemorating the promoter's 50th anniversary in country music. The Hap Peebles Tribute and dinner will be held Oct. 9, prior to the annual Talent Buyers' Seminar at the Nashville Hyatt Regency. Tandy Rice and Billy Deaton are co-chairing the event.

Prime Time Palace

NASHVILLE—Country music gets prime time exposure when NBC-TV kicks off its new fall lineup for Saturday nights this season.

Following the renewed "Barbara Mandrell and the Mandrell Sisters" variety series, the network will air a new 60-minute series entitled "Nashville Palace." The program is produced by Sam Lovullo and taped at Opryland in Nashville.

"Nashville Palace" originally aired as a pilot special last year on ABC-TV and was ranked in the top 20 shows of that week.

Billboard

Survey For Week Ending 9/5/81

Hot Country LPs

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	9	SHARE YOUR LOVE Kenny Rogers, Liberty L00 1108	40	30	20	DRIFTER Sylvia, RCA AHL1 3982
	2	25	FEELS SO RIGHT ● Alabama, RCA AHL1 3930	41	31	14	DARLIN' Tom Jones, Mercury SRM 14010
☆	4	2	STEP BY STEP Eddie Rabbitt, Elektra 5E 532	42	36	17	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol S00 12144
	4	3	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	43	46	18	ONE TO ONE Ed Bruce, MCA 5188
	5	5	MR. T Conway Twitty, MCA 5204	44	37	10	WAITIN' FOR THE SUN Ricky Skaggs, Epic FE 37193
	6	6	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555	45	50	6	ENCORE George Jones, Epic FE 37346
	7	7	JUICE ● Juice Newton, Capitol ST 12136	46	49	3	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Soundtrack, Mirage WTG 16051
★	8	7	ESPECIALLY FOR YOU Don Williams, MCA 5210	47	52	8	AS IS Bobby Bare, Columbia FC 37157
	9	9	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)	48	53	3	MORE GOOD 'UNS Jerry Clower, MCA 5125
☆	15	49	I AM WHAT I AM ● George Jones, Epic JE 36586	49	54	43	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309
☆	17	15	MAKIN' FRIENDS Razzy Bailey, RCA AHL1 4021	50	45	4	MINSTREL MAN Willie Nelson, RCA AHL1 4045
	12	14	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	51	42	28	EVANGELINE Emmylou Harris, Warner Bros. BSK 350
	13	12	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	52	47	25	SOMEWHERE OVER THE RAINBOW ● Willie Nelson, Columbia FC 36883
	14	13	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055	53	55	39	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AHL1 3852
	15	11	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	54	58	174	STARDUST ▲ Willie Nelson, Columbia JC 35305
	16	10	YEARS AGO The Statler Brothers, Mercury SRM 16002	55	51	28	BLUE PEARL Earl Thomas Conley, Sunbird ST 50105
	17	18	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276	56	57	41	ENCORE Mickey Gilley, Epic JE 36851
	18	20	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108	57	60	24	HEY JOE, HEY MOE Moe Bandy & Joe Stampley, Columbia FC 37003
	19	22	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AAL1 3932	58	65	53	HONEYSUCKLE ROSE ▲ Soundtrack, Columbia S236752
	20	21	RAINBOW STEW Merle Haggard, MCA 5216	59	48	7	SHOULD I DO IT Tanya Tucker, MCA 5228
	21	16	LEATHER AND LACE Waylon Jennings & Jessi Colter, RCA AAL1 3931	60	66	28	BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170
★	29	20	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528	61	64	18	JOHN ANDERSON 2 John Anderson, Warner Bros. BSK 3547
	23	25	WILD WEST Dottie West, Liberty LT 1062	62	61	7	ENCORE Charly McClain, Epic FE 37347
	24	24	TAKIN IT EASY Lacy J. Dalton, Columbia FC 37327	63	62	6	I HAVE A DREAM Cristy Lane, Liberty LT 1083
	25	19	GREATEST HITS ● Ronnie Milsap, RCA AHL1 3772	64	59	60	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492
★	NEW ENTRY		THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb SE 535	65	67	44	BACK TO THE BARROOMS Merle Haggard, MCA 5139
	27	23	URBAN CHIPMUNK The Chipmunks, RCA AFL1 4027	66	63	50	THESE DAYS Crystal Gayle, Columbia JC 36512
	28	26	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	67	56	31	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 5173
	29	28	I'M COUNTRIFIED Mel McDaniel, Capitol ST 12116	68	69	95	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
	30	34	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378	69	68	11	TAKE THIS JOB AND SHOVE IT Soundtrack, Epic SE 37177
	31	27	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	70	72	15	OUTLAWS Waylon Jennings, RCA AFL1 1321
★	39	4	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399	71	70	49	LOVE IS FAIR Barbara Mandrell, MCA 5136
	33	35	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416	72	71	29	GUITAR MAN Elvis Presley, RCA AHL1 3197
	34	38	THE BEST OF EDDIE RABBITT ● Elektra 6E 235	73	73	10	THE BARRON Johnny Cash, Columbia FC 37179
★	43	12	PLEASURE Dave Rowland & Sugar, Elektra SE 525	74	44	3	ENCORE Tammy Wynette, Epic FE 37178
	36	33	WITH LOVE John Conlee, MCA	75	75	10	JUST LIKE ME Terry Gregory, Handshake HO 12196
	37	40	GREATEST HITS ▲ Anne Murray, Capitol S00 12110				
	38	32	LIVE Hoyt Axton, Jeremiah 5002				
	39	41	I BELIEVE IN YOU ▲ Don Williams, MCA 5133				

★ 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.)

REPRESENTS 14 LABELS

Benson Co. To Enter Markets Abroad & Import Foreign Tunes

By EDWARD MORRIS

NASHVILLE—Although it is still in the formative stage, the Benson Co. here has launched an ambitious international development plan to market its Christian music abroad and to sell foreign-based gospel music in this country.

Says Benson president Robert MacKenzie, "The company has, from time to time, sold in different countries. But it really didn't amount to anything. We have a very strong commitment now to be an international company."

Currently, Benson has agreements of various sorts with companies in Australia, Canada, the United Kingdom, Germany, Holland, Korea, New Zealand, the Philippines, five Scandinavian countries, South Africa, and the West Indies.

Benson represents 14 record labels: Greentree, Heartwarming, Impact, Lamb & Lion, Milk & Honey, Newpax, New Dawn, Paragon, Pilgrim/America, Starsong, Home Sweet Home, Scripture In Song, Refuge and Triangle.

"Everywhere we're going," MacKenzie says, "we're establishing our labels with companies with which we have very strong involvement—subpublishing involvement as well as record distribution. And the process works the other way around, too. We have three releases right now from our English associate and one from our Australian associate. We're really looking to find other talent in these countries that we can bring to America."

Opening up a new country, according to MacKenzie, is "so simplistic as to almost be naive. We've got to find one person who understands philosophically what we're all about—who understands we're more than about selling records. We would just have no confidence in going into a country and giving our records to WEA or CBS or someone like that; because no matter how great the machine is, we've got to have a person who understands our bottom line message."

The combination of philosophy and skill, MacKenzie stresses, is not impossible to find. "More and more, we're finding very, very interested young companies—almost always young ones—that have people with real record business and publishing expertise." As an example, he cites the South African ally, Revelation Recordings, which is headed and staffed by relatively young veterans of the music business who have, ad-

ditionally, a Christian religious involvement.

"They understand the demographics of the country—both from a record and a cultural standpoint," he explains. "They understand that there's a white church market, a black church market and that the two of them aren't serviced by the same distribution system. Their commitment to us when we started was that they would explore both and the middle where the whole integration thing comes together."

Choosing South African affiliates, MacKenzie admits, was a sensitive matter. "We had at least 10 companies that wanted to distribute us, and some we rejected because of their narrowness." Thus, he adds, "we've given several of our labels to one company and several to another." Bet-El handles Heart-

warming and Impact in South Africa, while Revelation deals with the others.

"We have elected with all of the companies to do catalog rather than single album deals," MacKenzie says, explaining that this involves an agreement to release a certain number of albums each year. "Balance is the key," he continues. "We know they're not going to take all the albums we produce, but we have to put them under some commitment not just to skim the cream."

Customizing the reciprocal agreements is both standard and necessary, MacKenzie stresses. "Even though we're doing catalog deals, we respect the judgment of our licensor in a country to know his territory. But we also have a strong feeling that one man's meat is another

(Continued on page 59)

KEEP IT UP, AMERICA

We're doing even more to make the most of our gas and our gas dollars—little things we do almost without thinking.



Like: Checking tires, wheels and brakes regularly. Correct tire pressure saves gas and proper wheel alignment not only conserves fuel but helps prevent unnecessary tire wear. Make sure your brakes both grip and release properly.

LITTLE BY LITTLE, IT ALL ADDS UP.



SEPTEMBER 5, 1981, BILLBOARD

Survey For Week Ending 9/5/81

Billboard® Best Selling Spiritual LPs

Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	2	23	THE HAWKINS FAMILY LIVE Light LS 5770	18	17	19	MIRACLES Jackson Southernaires, Malaco M 4370
2	5	23	TRUE VICTORY Keith Pringle, Savoy SCL 7053	19	14	83	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527
3	1	31	THE LORD WILL MAKE A WAY Al Green, Myrrh 6661	20	NEW ENTRY		THE GATHERING New York Community Choir, Myrrh MSB 6657
4	7	19	20th ANNIVERSARY ALBUM James Cleveland & the World's Greatest Choirs, Savoy SGL 7059	21	21	137	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
5	3	23	CLOUDBURST The Mighty Clouds Of Joy, Myrrh MSB 6663	22	28	142	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
6	6	66	TRAMAINE (WORD) Tramaire Hawkins, Light LS-5760	23	33	108	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
7	NEW ENTRY		YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME Charles Fold, Savoy SGL 7061	24	13	87	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
8	34	19	I'M A WITNESS TOO Vernard Johnson, Savoy SL 14606	25	18	6	REV. CLAY EVANS & THE CLARK RD. BAPTIST CHURCH COMBINED CHOIRS Jewel LPS 0164
9	4	14	IS MY LIVING IN VAIN? The Clark Sisters, New Birth 7056G	26	NEW ENTRY		THE MASTER'S BOUQUET Andrew Rowe & The Washington D.C. Choral Ensemble, Savoy SL 14585
10	20	35	A PRAYING SPIRIT James Cleveland & The Cornerstone Choir, Savoy 7046	27	NEW ENTRY		UNIVERSAL LOVE Billy Preston, Myrrh MSB 6607
11	NEW ENTRY		WHEN YOU BELIEVE WYCB Mass Choir, Savoy SGL 7063	28	12	35	GOD WILL SEE YOU THROUGH The Williams Brothers, New Birth 7048-G
12	35	10	ONE DAY AT A TIME Rev. Thomas Walker, Eternal Gold EGL 652	29	16	6	GOD IS OUR CREATOR Albertina Walker, Savoy 14583
13	24	6	MORE OF THE BEST Andrae Crouch, Light LS 5785	30	NEW ENTRY		GOD'S WAY (Is The Best Way) James Cleveland & The Voices Of Watts, Savoy SL 14631
14	11	100	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035	31	9	6	BE ENCOURAGED Florida Mass Choir, Savoy 7064
15	8	35	THE LORD IS MY LIGHT New Jerusalem Baptist Church Choir, Savoy SGL 7050	32	10	45	EVERYTHING'S ALRIGHT Dr. Charles G. Hayes & The Cosmopolitan Church Of Prayer, Savoy SL 14580
16	15	49	REJOICE Shirley Caesar, Myrrh MSB 6646 (Word)	33	19	19	RISE AGAIN Gospel Keynotes, Nashboro 7227
17	NEW ENTRY		CAUGHT UP Bobby Jones & New Life, Creed 3102	34	30	10	THERE IS NO EXCUSE (For Not Serving The Lord) Prince Dixon with The Jackson Southernaires, Alligator 1201
				35	32	59	YOU OUGHT TO TAKE THE TIME OUT TO PRAISE THE LORD Rev. Clay Evans, Jewel LPS 0150

Country Singles A-Z

A Texas State Of Mind (S. Garrett, S. Dorff)..... 53	Cowboy (Joe Gibson)..... 83	Feedin' The Fire (Glenn Sutton)..... 44	Homebody (Jim Fogelsong)..... 91	Truck (Norro Wilson)..... 24
All My Rowdy Friends (Jimmy Bowen)..... 69	Crying In The Rain (Chips Moman)..... 66	Get It While You Can (G. Kennedy)..... 78	Honky Tonk Queen (Ray Baker)..... 26	I Recall A Gypsy Woman..... 33
Big Like A River (Norro Wilson)..... 45	Don't Wait On Me (Jerry Kennedy)..... 5	Good Times (Willie Nelson)..... 86	Hurricane (R. Dean, L. Everette)..... 18	I Still Believe in Waltzes (R. Chancey, C. Twitty, L. Lynn)..... 61
Can't Help Falling In Love With You (Pete Drake)..... 56	Dream Of Me (Brien Fisher)..... 94	Got Lucky Last Night (B. Beckett)..... 82	I Don't Need You (Lionel B. Richie Jr.)..... 54	If You Don't Know Me By Now (Clyde Mattocks)..... 98
Cathy's Clown (Mike Post)..... 57	Dreams Can Come In Handy (Bob Millsap)..... 76	Grandma's Song (Gail Davies)..... 40	I Just Need You For Tonight (Dale Morris)..... 11	I'll Drink To That (Joe Gibson)..... 58
Cinderella (Mark Sherrill)..... 77	Enough For You (Ron Chancey)..... 75	Hello Woman (D. Perry, D. Kershaw)..... 72	I Love My Truck (Glen Campbell)..... 31	I'll Need Someone To Hold Me When I Cry (Jim Ed Norman)..... 20
	Fancy Free (Ron Chancey)..... 55	He's The Fire (B. Hall, N. Larkin)..... 34	I Love You A Thousand Ways/Chicken	I'm Into Loving You (Larry Rogers)..... 25
		Hold On (M.R. Radford)..... 89		I'm Gonna Sit Right Down And Write Myself A Letter (W. Nelson, P. Buskirk, F. Powers)..... 27

... announcing

BILLBOARD'S SPOTLIGHT ON GOSPEL MUSIC

Issue date:

October 3, 1981

Advertising Deadline:

September 9, 1981

Billboard proudly announces its third annual SPOTLIGHT ON GOSPEL MUSIC — an in-depth investigative editorial report on the growth, success, current trends of all phases of the respected industry of marketing Gospel Music to the world.

This SPOTLIGHT, appearing in the October 3rd issue of Billboard, will capture and report on the impact, present and future potential of this industry and takes this story to the over 250,000 readers of weekly Billboard in over 100 countries.

- Highlighting:
- accomplishments
 - new and developing talent markets
 - expanded marketing possibilities
 - Gospel Music Publishing
 - International
 - Retailing
 - Distribution
 - and more

A unique opportunity to advertise your firm's involvement, progress and potential in the Gospel Music Industry.

Your advertising message in this SPOTLIGHT ON GOSPEL MUSIC will reach your customers and prospects and bring in new contacts, new business and profits for expansion.

ACT NOW for year-round results.
To reserve your ad space,
Contact **BILL MORAN** — (213) 349-2171
18617 Vintage Street
Northridge, California 91324

Bonus Distribution of Billboard's SPOTLIGHT ON GOSPEL MUSIC at the 2nd Annual Billboard International Gospel Music Conference
December 1 - 4, 1981
Sheraton Universal Hotel, Los Angeles, California

For registration details about Gospel Music conference, contact **Kris Soffley** (213 - 273-7040) or write **Kris** at Billboard, 9000 Sunset Blvd., L.A., Calif. 90069

It Don't Hurt Me Half As Bad (Ray Pennington)..... 13	It's Now Or Never (Tony Scotti, John D'Andrea)..... 43	It's Really Love This Time (Jack Feeney)..... 95	Just Enough Love (For One Woman) (Eob Montgomery)..... 49	Just Got Back From No Man's Land (D. Walls, D. Kemp)..... 92	Lefty (S. Garrett, S. Doree)..... 73	Let Me Fill For You A Fantasy (Gene Kennedy)..... 99	Livin' The Good Life (Tommy West)..... 48	Lonestar Cowboy (San Silver)..... 100	Louisiana Lonely (J. Darrell, B. Cannon)..... 67	Love Ain't Ever Hurt Nobody (Larry Butler)..... 19	Love Is Knockin At My Door (Michael Lloyd)..... 79	Never Been So Loved (N. Wilson, C. Pride)..... 29	Married Women (Thompson, Osborn, Young)..... 50	Memphis (James Stroud)..... 41	Maybe I Should've Been Listening (Russ Reeder, Gene Watson)..... 85	Miracles (D. Williams, G. Fund's)..... 7	Miss Emily's Picture (Bud Logan)..... 60	My Baby Thinks He's A Train (R. Crowell)..... 46	My Beginning Was You (B. Vaughn, J. Grayson)..... 70	Old Fangled Country Song (J. Gibson, J. Duncan)..... 97	Older Women (Buddy Killen)..... 2	One Night Fever (Jimmy Bowen)..... 63	Party Time (Buddy Killen)..... 6	Prisoner Of Hope (Jim Ed Norman)..... 80	(I'm Gonna) Put You Back On The Rack (B. Maher, R. Goodrum)..... 17	Queen Of Hearts (Richard Lewis)..... 62	Rainbow Stew (Merle Haggard)..... 64	Right In The Palm Of Your Hand (Larry Rogers)..... 21	Secrets (Rick Hall)..... 71	Scratch My Back/Midnight Hauler (Bob Montgomery)..... 8	She Belongs To Everyone But Me (Michael Lloyd)..... 28	She's Livin It Up (P. Baugh)..... 81	She's Steppin Out (Tom Collins)..... 68	She Took The Place Of You (Norro Wilson)..... 96	Shot Full Of Love (Mike Post)..... 32	Sleepin With The Radio On (N. Wilson)..... 39	Slow Hand (Bernie Vaughan)..... 84	Sneakin' Around (Larry Rogers)..... 51	Somebody's Darling, Somebody's Wife (B. Fischer, J.B. Barnhill)..... 87	Some Days Are Diamonds (Larry Butler)..... 10	Sometimes When I Cry When I'm Alone (P. Baugh, B. Emmons)..... 42	Step By Step (David Malloy)..... 9	Take Me As I Am (Rodney Crowell)..... 35	Takin It Easy (Billy Sherrill)..... 12	Teach Me To Cheat (J. Gillespie)..... 37	Texas Cowboy Night (J. Bowen, B. Strange)..... 23	The House Of The Rising Sun/Working Girl (Mike Most)..... 47	The Partner Nobody Chose (R. Crowell)..... 65	The Pleasure's All Mine (Jimmy Bowen)..... 52	(There's) No Getting Over Me (R. Milsap, T. Collins)..... 1	Tight Fittin Jeans (C. Twitty, R. Chancey)..... 4	Today All Over Again (Jerry Kennedy)..... 15	Too Many Lovers (Allen Reynolds)..... 74	Trying Not To Love You (Billy Sherrill)..... 38	Unwound (Blake Melvis)..... 88	We Don't Have To Hold Out (Jim Ed Norman)..... 16	We're Building Our Love On A Rock (Foster And Rice)..... 93	What In The World's Come Over You (Steve Popovich, Bill Justis)..... 30	When You Fall In Love Everything's A Waltz (Tommy West)..... 22	Wish You Were Here (Tom Collins)..... 59	Women (B. Saporiti-J. Shook)..... 90	You Don't Know Me (Jim Ed Norman)..... 3	You (Make Me Wonder Why) (Steve Gibson)..... 36	You're The Best (Jimmy Bowen)..... 14
---	--	--	---	--	--------------------------------------	--	---	---------------------------------------	--	--	--	---	---	--------------------------------	---	--	--	--	--	---	-----------------------------------	---------------------------------------	----------------------------------	--	---	---	--------------------------------------	---	-----------------------------	---	--	--------------------------------------	---	--	---------------------------------------	---	------------------------------------	--	---	---	---	------------------------------------	--	--	--	---	--	---	---	---	---	--	--	---	--------------------------------	---	---	---	---	--	--------------------------------------	--	---	---------------------------------------

San Francisco Gets Own Jazz Festival In October

By JACK McDONOUGH

SAN FRANCISCO—The resurrection of the Modern Jazz Quartet, the return of Dave Brubeck to this native San Francisco, an artist-planned "Evening With Chick Corea" and a teaming of Eddie Palmieri and McCoy Tyner will highlight the first San Francisco International Jazz Festival, scheduled Oct. 29-Nov. 1.

The festival, sponsored by KJAZ-FM, is the first ever set to be held within the city of San Francisco, and will introduce jazz for the first time to the new Louise Davies Symphony Hall, which opened one year ago.

While the 3,000-seat Davies Hall will host the principal festival events, the 750-seat Herbst Hall (in the same City Hall/Civic Center complex as Davies) and Market Street's nearby 2,200-seat Warfield Theatre will also be used. Late night jam sessions are planned for the Terrace Room at the Fairmont Hotel, which will serve as festival headquarters.

The festival schedule also features the Cecil Taylor Quintet, Jack DeJohnette's Special Edition, the Larry Vuckovich Quintet, Terumasa Hino & the Japanese All-Stars, George Sams & United Front, the Bobby McFerrin Trio, Cal Tjader, the James Leary Ensemble and the Jessica Williams Quintet. The schedule was announced at a recent press conference.

In noting the motivations for the festival, Ron Cowan, the new chairman of KJAZ, Inc. said, "We were shocked that there was not a significant jazz function in San Francisco. I believe it is the only major city without one. One of our main concerns was how to make this a uniquely San Francisco festival, which gave us the idea of putting the major events into the new Symphony Hall."

Cowan (well known in local business circles as the developer of Har-

bor Bay Isle in Alameda, the KJAZ city of license) took over KJAZ last October with partners that include Oakland mayor Lionel Wilson.

While the city of San Francisco itself has not had a festival, the immediate Bay Area and Northern California has many such events, including long-established festivals in Berkeley, Concord and Monterey as well as newer festivals at Russian River and Feather River.

The festival will be run as a non-profit event, with proceeds going to

(Continued on page 49)

Small Crowds At A.C. Event

By MAURIE ORODENKER

ATLANTIC CITY, N.J.—Although only half as many people as anticipated showed up, the third annual Atlantic City Jazz Festival Aug. 7-8-9 may have well been a break-even event for promoter Elsie Street and his E-Street Productions, Inc., based in Baltimore.

With the outdoor lot at Gardner's Basin, a restored fishing port at the resort, set up for 10,000 and looking for 30,000 fans for the three nightly concerts, Brenda Ervin, jazz festival coordinator, called the three-day festival a success. Last year's festival, staged indoors over the July 4th weekend at the resort's Convention Hall on the Boardwalk, bombed but Street decided not to give up. For the third attempt, he returned the festival at a later summer date to Gardner's Basin, site of the premiere festival.

Budget for the three-concert weekend, including artists fees, was \$245,000. For the opening Friday night, when only some 3,500 fans turned out, the festival opened 80 minutes late with Art Blakey & the Jazz Messengers, followed by the Maynard Ferguson big band. Carrying on well beyond the midnight hour were Melba Moore, the Ramsey Lewis Trio and Herbie Mann. Chief problem was delays of up to

(Continued on page 49)

Rock Concerts At N.J. Park

JACKSON TOWNSHIP, N.J.—Six Flags' Great Adventure, giant theme park here, will again feature a series of rock concerts in September at its outdoor Great Arena. Each of the bands will perform two shows in the late afternoon and evening hours. Admission to the concerts is free, included with the \$12.50 ticket to the park for its entertainment and attractions.

The series kicks off Labor Day weekend with Kool & the Gang on Sept. 4, followed by Rick Springfield Sept. 7. Crystal Ship docks Sept. 11, with Southside Johnny & the Asbury Jukes the following night. Gary "U.S." Bonds winds up the weekend Sept. 13. The series ends Sept. 18 with Doc Severinsen.

"The Great Rock & Roll Time Machine," a park audio/visual presentation, will continue daily through Oct. 25, when the park closes for the year. The presentation examines the mystique of the rock'n'roll years, featuring 214 golden oldies identified with 167 different artists from the 1950s to 1981.

Talent

PLAYS TO MILLION PERSONS

110-Date Styx Tour A Winner; Now Comes Time For Vacation

By CARY DARLING

LOS ANGELES—With a 110-date North American tour just concluding, Styx seems to be one of the few acts on the road that has something to cheer about. The group is claiming to have played to more than one million persons with an average of 99.1% capacity at each show. Still, this may be the last America sees of the band for a long time.

"We're not going to tour for a while and see what happens," says manager Derek Sutton. "We're going to pay some attention to the economy, the changes that are being made in the halls and auditoriums and the changes that are going to come about in radio. We'll just have to wait and see."

"It may be that arena rock is dying. That's a definite possibility. I don't think it will ever die in major urban centers for major attractions but for those in the future who are coming along, it's going to be difficult. Styx won't be touring at all in North America in 1982."

The band concluded its most recent American tour Friday (4) in Buffalo. Later this year, it heads for Europe then to Japan in early 1982. Sutton admits it is the most expensive tour the band has done. "For instance, we did two shows in Toronto and barely broke even. At a date in New York, we did \$190,000 in ticket sales but we lost \$5,000. It's becoming almost impossible to make money on the road with a big traveling show," he says.

Without the tour though, Sutton feels that perhaps as many as one

million copies of "Paradise Theatre," the band's latest A&M album, may not have been sold. "It's hard to judge," he admits. "But most acts are suffering a 30% slump in sales. Based on the 3 million sales of last year's "Cornerstone" album, our expectations for this album would have to be two million. Now, we're at 2.9 million and rising. By the end of the year, the album should be at 3.2 million. So, we have added 1 million in album sales because of the tour. On the other side, someone would say that we sold 3 million last year with 70 dates and only 3 million this year with 110 dates so the tour didn't help at all. But I believe the tour helps sales."

Styx chose so many dates on this tour because of the early days. "This is nowhere near the largest tour we've ever done," says Sutton. "But the band wanted to go back to every place where it could go back to where the audience put it where it is today. If you forget that your roots are in small town America, then small town America will forget you."

Ticket prices on the tour varied from market to market with the average coming to \$10.50. Sutton used the ploy of scheduling as many dates as possible in a market to thwart scalpers. "There is no way to stop people from spending whatever they want for a commodity. There are 4,000 years of written history which prove that price controls and wage controls don't work. The only way to catch the scalper with his pants down is to put on an extra show occasionally and unexpectedly," reasons Sutton.

"We had people in Toronto trying to sell \$11.50 tickets for \$6 on the day of the first show. This only puts the small fry out of business. The big guys will always be there. All the people who want to stop scalping in rock'n'roll are the same people who want to buy their Superbowl tickets when they want them."

Sutton admits there was competition between Styx and REO Speedwagon in both album sales and concert attendance since both were on the road and fighting it out at the top of the charts simultaneously. "It was difficult for Styx to accept that after three triple platinum albums, and a fourth one coming along, that REO would keep them out of the top slot for as long as it did," he states. "Obviously, REO produced an album that hit the chord of public need. Yet, there is rivalry just as there is rivalry between brothers. It's no more than the rivalry which existed at one time between Styx and Cheap Trick."

One of the concepts the band will be studying in its hiatus is video, though Sutton is still wary of the medium. Styx has always shied away from television. "What does video have to offer in terms of the excitement of a live concert? I believe that tv, to a large extent, is a trivializer. It's impossible to put what we do on a 50 by 60 stage onto a 19-inch diagonal screen," he states.

Warner Amex and cable alter his opinion somewhat. "One of the things we'll watch next year is whether Warner Amex is as big as it could be. It's a big shot in the dark," he comments. "They have a tremendous amount of courage to do it as well as they are doing it rather than test marketing it in a few areas first."

"The effect they have depends on how quickly they get into major market homes. They're not in Manhattan, Los Angeles or downtown Chicago. Another question is how many families have splitter boxes so that mom and dad can watch what they want in the living room and the kids can watch MTV in their room. We have the capabilities within the organization to produce video if we want. If we ever do a tv project, it would have to be under our creative control."

Sinatra, Davis Honored

NEW YORK—Frank Sinatra and Sammy Davis Jr. will be honored at Billboard's International Talent Forum VII with the 1981 Steve Wolf Memorial Award. A special tribute also will be made in memory of Harry Chapin for his dedication to humanitarian causes, which led to his devoting fully half of his more than 200 annual personal appearances to benefit concerts.

The Talent Forum will be held Sept. 9-11 at the Sheraton Centre Hotel here.

The 1981 Steve Wolf Memorial Award is presented to Davis and Sinatra for being the first performers to donate their services to help the parents and relatives of the slain children in Atlanta.

The special honors will be presented at the awards banquet held at the Savoy Cabaret Sept. 10.

For further information regarding the awards presentation and/or conference registration contact Kris Sofley, 9000 Sunset Blvd., Los Angeles, Calif. 90069. Telephone (213) 273-7040.

Pianist George Winston: He's Not Like You Or Me

By SAM SUTHERLAND

LOS ANGELES—By conventional career standards, George Winston makes a habit of breaking rules: he continues to live far from music trade centers like Los Angeles, may avoid playing any of his best known material live if the mood's not right, and spends most of his press and radio interviews trying to plug other artists.

Despite those traits, though, the bearded acoustic pianist is looming as one of the year's more offbeat sleeper successes. His atmospheric collection of piano pieces, "Autumn," has put the tiny Windham Hill Records on the map, generating more than 52,000 in sales since its release last fall, according to label

founder Will Ackerman, who produced the set.

That tally may be modest in the realm of platinum pop. But Winston's meditative style places him in an altogether different bracket, and given the set's gradual spread into jazz radio formats, Windham Hill's sales to date are heartening indeed.

Especially, it turns out, to Winston, who had already "retired" from music after an earlier album for Takoma, released in '72, was virtually buried during an internal transition for the label's founder and first artist, John Fahey, and his then staff.

For Winston, who had started

(Continued on page 49)

Bread & Roses Lists Headliners

MILL VALLEY, Calif.—Paul Simon, Emmylou Harris and Joan Baez have been announced as being among the headliners for the fifth anniversary Bread & Roses Festival, scheduled for Berkeley's Greek Theatre Oct. 2-4.

Other preliminary bookings announced by Bread & Roses director Mimi Farina include Al DiMeola, Doc Watson, Blossom Dearie & Bob Dorough, the McGarrigle Sisters, Bobby McFerrin and Theodore Bikel.

Farina says this year's festival will revert to the standard Bread & Roses all-acoustic format. Last year for the first time electric music was featured for part of the program.

Harris is expected to be performing with an acoustic band, while Farina was uncertain at presstime whether Simon would perform solo or accompanied.

Emcees for the three-day event will be Howard Hesseman ("WGRP Cincinnati"), David Ogden-Stiers and Mike Farrell ("M.A.S.H.") and Mike Pritchard, winner of the 1980 San Francisco International Stand-Up Comedy Competition.

The festival is the chief fundraising event for the nonprofit Bread & Roses organization, which devotes itself to bringing live music to hospitals, prisons, nursing homes and schools.

Unsurpassed in Quality

GLOSSY PHOTOS

23½¢ EACH IN 1000 LOTS

1000 POSTCARDS	\$150.00
100 8x10	\$30.95
CUSTOM COLOR PRINTS	\$98 per 100
COLOR LITHO	\$345 per 1000
COLOR POSTCARDS	\$240 per 3000
MOUNTED ENLARGEMENTS	20"x30" \$25.00 30"x40" \$35.00

COPYART Photographers
185 WEST 40th STREET, N.Y. 10018

A Division of JAMES J. KRIEGSMANN
(212) PL 7-0233

Talent In Action

STYX

Madison Square Garden, New York
Admission: \$12.50, \$10.50

Styx's Paradise Theatre tour blew in amidst much hoopla about the tour's elaborate production.

The huge curtains surrounding the custom stage were not pulled away until 50 minutes into the hour despite tickets stamped "8:00 prompt." Then Dennis De Young, one of three singers in the band, performed a real razzmatazz keyboard solo of "Here At The Paradise," which turned into a full-blown group effort aided by a flashing theatre marquee and fireworks. The sold out show proceeded smoothly for two hours and 20 minutes. Special effects, ballads, patter, boogie, solos and clowning were all given enough breathing room to be fully appreciated.

Production's restraint in the special effects department was especially refreshing. Although a full array of cliched effects appeared (including mirror balls, dry ice, fireworks, hydraulic drum lift, etc.) the simulated fireflies during their "Light Up" number was especially innovative. The sound was exemplary for this arena, but the lighting was a blob.

The band managed to give their all, despite having been on tour since Jan. 15. Styx's full collection of hits, from every phase of its lengthy career were well paced. Songs included "Blue Collar Man," "Lady," "Footing Yourself," "Babe," "Come Sail Away" and set highlight "Too Much Time On My Hands."

The ultimate problem with the band was their own perceived alienation from fans. One got the feeling that this band's personnel were childhood friends who have grown apart, so diverse was their stage personalities. It was like having Peter Allen, Ted Nugent, Peter Frampton and Spud Devo all in one band.

Keyboardist and head balladeer Dennis De Young was especially annoying in several cryptic remarks to the young Americans in the crowd. His ridiculous, schmaltzy dancing and playing only mocked fans' affections. Guitarist Tommy Shaw, on the other hand, was a charming good natured performer, even when lying on the floor.

PETER KRASILOVSKY

DIANA ROSS

Riviera Hotel, Las Vegas
Admission: \$30

For 74 minutes, Ross was alone on stage Aug. 20, vulnerable, and without gimmicks. Her opening night bow of an all new show for the Riviera drew a packed house. Excited fans were standing and dancing for a rousing 19-minute encore.

The 25-song set was notable for the easy flow of energy from Ross to each of her hits, superbly backed by bootie-shaking Richie Rosenberg on trombone, Mel Brown's flawlessly driven drums, Everett Bryon's congos and a dozen other instruments under Joe Guercio's baton.

Kevin Bassinson's synthesizer riff on the overture set the pace for her "I'm Coming Out" opener. Despite a baffling costume change and some hoarseness later, she never dropped back from the opener's excitement.

After "The Boss," "Touch Me In The Morning" was given a soft, easy stretch of silk with none of the strident qualities she's given it in

the past. The ballad was warmer for the new subtlety.

With the intimacy of the Versailles Room, it was unnecessary to enter the audience for "Reach Out And Touch." The piece was shorter and strengthened the show for that. We all had to hold hands anyway.



Billboard photo by Chuck Pulin
JACKSON SELLOUT—Michael Jackson takes the solo spotlight during one of the group's two SRO performances at Madison Square Garden.

Opening night jitters may have brought on throat difficulties during the '60s medley, but never marred the material and never cost Ross control. The blues and swing segments that followed may even have gained in depth, leading up to her masterful "My Man."

An ethereal "Acoustic Lady" interlude, with highlights from Tim Weston's guitar and Peter Freisberger's bass, set up "Upside Down." In the middle of that number, Ross did a strip tease to a lacy evening wear lingerie one-piece that, beyond shock value, simply seemed out of place. Coming near the end, it could have destroyed the timing for the show in the hands of a less brilliant performer.

"Ain't No Mountain High Enough" was the closer. Bobby Glenn backed a largely solo version of "Endless Love" for the first encore, a successful experiment in one with the mini-orchestra behind a scrim.

By the time Ross returned again for an "I'm Coming Out" reprise, the party mood left no alternative but individual introductions and riffs for all 18 members of Ross' team, many new for her. Included are George Mitchell, keyboards; Ed Manian on baritone sax, Stan Harrison, tenor sax, with trumpets by Mark Pender and Mike Spengler, Lois Colin on harp, violins by Karen Milne, Cheryl Hong and Jackie Milne and Sharon Ross, vocals.

TIM WALTER

JACKSONS
STACY LATTISAW

Memorial Auditorium
Buffalo, N. Y.

Tickets: \$9, \$11

Superstar is a word often overused then unappreciated when deservedly applied. Not so in the case of the Jacksons' ongoing 40-city tour

of the U.S. and Canada which unleashed its stylish production here Aug. 23.

The dynamic, five-brother team, naturally led by Michael's intense vocals (he's reportedly on his last tour with the group) scored a solid spectrum of pop and r&b selections.

Michael, a whirling dervish of high kicks, twirls and dance steps, cemented his polished musicianship/showmanship role on nearly all 12 songs evenly paced through a tight-knit, 75-minute program.

Choreographed by Marlon Jackson, each family member contributed both individual and collective musical and visual aspects during the slick, informal showcase.

Vocally, Jackie, Tito, Marlon and Randy added harmonic depth to Michael's soaring falsettos and frequent blues ramblings with Tito notching memorable guitar spots and Randy on congos.

From Robert Abel's opening film, "The Triumph," inspired by the group's LP of the same name with its universal brotherhood themes featuring "Can You Feel It" to the rousing closing "Shake Your Body," complete control was evident at all times.

Michael's ballads "Ben" and "She's Out Of My Life" nearly stopped the energetic show with soulful, involved interpretations, aided by Randy on keys and Bill Wolfer's synthesizer efforts.

"Don't Stop Til You Get Enough" featured pyrotechnics and Michael in a Doug Henning illusion, magically switching from stage right to left via a suspended, draped cage to a smoking, Olympic-type flame.

An oldies medley, preceded by a clip from Ed Sullivan's tv show, captured the Jacksons' classic hits during their Motown days with such familiar tunes as "ABC," "I Want You Back" and "I'll Be There."

Guitarist David Williams provided ample support as did the rest of the Jacksons' four-piece band composed of Jonathan Moffett on drums, bassist Mike McKinney and Wolfer on synthesizer.

The brass entourage was sharp, featuring trombonist Alan Prater, Wesley Phillips and Roderick McMorries on trumpets and Cloris Grimes handling sax and flute duties.

Part of the group's World Tour '81, the modernistic staging, designed by M2 Research L.A., and lighting director Delton Bass' efforts, both conceived by the Jacksons, were integral components.

Cotillion's Stacy Lattisaw, backed by a six-piece band, opened with a pleasing if uneventful 40-minute set. Her best executions were "Let Me Be Your Angel" combined with "Come And Feel My Love," LP title track "With You" and "Love On A Two Way Street."

Her piercing young voice needed toning down to spotlight her impressive vibrato while her younger brother sang an off-key accompaniment on "Two-Way Street."

HANFORD SEARL

AL JARREAU
LEE RITENOUR

Greek Theatre, Los Angeles
Tickets: \$12.95, \$10.95, \$7.50

Backed by a superb eight-piece band, plus three supporting singers, Jarreau gave the SRO Greek 14 songs or 85 minutes' worth of his special brand of jazz-pop Aug. 19 and sent everyone home happy.

From the opening gun (Elton John's "I Hope You Don't Mind") to the closer ("Never Give It Up"), the handsome baritone evinced a coolness and poise that had the crowd (especially the female contingency) shouting and swooning.

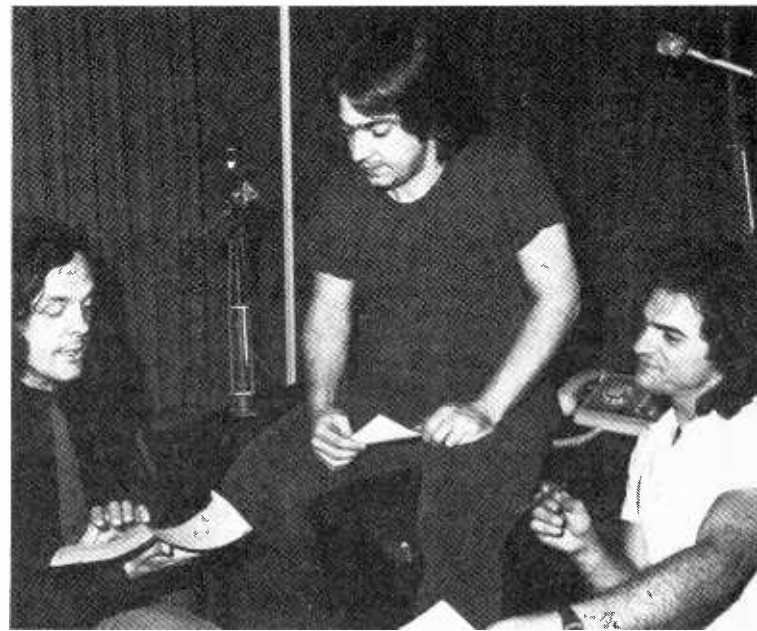
Jarreau, a product of Los Angeles who launched his career here in the early '70s playing spots like the Bla Bla Cafe, among others, has obviously gotten his act together and has honed it to a gem-like sparkle.

When he gets into his patented mouth-to-mike resuscitation trip (as in "Fire And Rain" from his new LP "Breaking Away") to mimic the sounds of an instrument before getting into the lyric (percussion, guitar, trombone, flute, etc.) it's almost as though there were more than one singer onstage. It's truly a unique quality about his act and his years on the road have given him the wherewithal to perfect it.

Opening act Ritenour's six-piece band played for 55 minutes and did eight non-original tunes. The singer-guitarist's ensemble, like Jarreau's, is also in the jazz-pop groove. While showing togetherness instrumentally (there was some dazzling dialog between piano, drums and Ritenour on guitar in the final number), there wasn't enough space provided in the charts for solo work.

JOE X. PRICE

(Continued on page 45)



RECORD VISIT—Touring through the New York area, Elektra/Asylum Records artists David Lindley, left, and Joe Vitale, right, visit Peter Bekker, center, host of CBS Radio's "On The Record." They discussed Lindley's "El Rayo-X" album and Vitale's "Plantation Harbor" LP.

Talent Talk

Emperor Productions has acquired from Manor Books the television and feature film rights to "John Lennon: Death Of A Dream," by George Capozzi Jr. **Murray the K** will serve as a consultant for the feature. . . . Former Monkee **Peter Tork** has a new band, the **New Monks**, and has recently toured Japan, where the Monkees are still fondly remembered, playing to more than 20,000 fans in Tokyo.

Charity Begins At Home, the Long Island charity formed by **Billy and Elizabeth Joel**, has formed its own magazine of the same name. First article, of course, is an interview with Billy. . . . **Leo Sayer** is recording his next LP with producer **Arif Mardin**, and then will tour Japan, Australia, New Zealand, Bangkok, Kuala Lumpur and Hong Kong.

To promote the new "Baby Baby Oo" single on the Pittsburgh-based Bogus Records label, the **Flashcats** sent out a set of bubblegum cards, including the bubblegum. . . .

Black Sabbath is negotiating to use the film clip in the "Heavy Metal" movie where their "Mob Rules" song appears, as a backdrop on the band's next tour. The film grossed nearly \$10 million 10 days after release. . . . **Teruo Nakamura & the Rising Sun Band** bringing its funk/rock/Latin/jazz/big band

music for a rare show at the Bottom Line in New York Friday (4).

The **Michael Stanley Band** reportedly hit the highest gross in the history of Cleveland's Blossom Music Festival, grossing \$680,000 for three shows last week. About 64,000 tickets were sold four months in advance. Cleveland is home town for the band. . . . **Bruce Cockburn** reportedly is ready to make the transition and go from acoustic to electric guitar.

Loyola Marymount's KXLU-FM is now sponsoring a British Blitz every Wednesday at 11 p.m. The program comes to listeners via a live remote from the King's Head pub in Santa Monica where Britishers and Anglophiles listen to imported British rock music. . . . **Patrick Moraz**, pianist with the **Moody Blues**, was so impressed by New York-based band No Guitars that he is using them on a soundtrack for a film he's producing, "Doublebind." True to its name, the group has a vocalist, keyboards player, bassist, drummer and violinist but no guitarist. . . . **Cold Chisel** lead vocalist/rhythm guitarist **Jim Barnes** decided to tie the knot before the launching of his band's first U.S. tour. At a quiet ceremony in Sydney, Australia—the band's home—Barnes married **Jane Mahoney**.

ROMAN KOZAK

Custom Quality
GLOSSY PHOTOS
in QUANTITY

from your Prints or Negs. (same size)
Our Business for over 35 years.

• Any Quantity • Any Sizes

COLOR	100 5" x 7"	80¢ ea.
	100 8" x 10"	99¢ ea.
BLK. & WHT.	100 5" x 7"	23¼¢ ea.
	100 8" x 10"	31¢ ea.
COPY NEGS.	Color 2¼" x 2¾"	\$10. ea.
	B & W	\$5. ea.




Phone
(203) 375-7034 or
write for our new
1981 Price List

Bob Graves
PHOTO PRINTERS, Inc.

40 BG HATHAWAY DR • STRATFORD, CT 06497





coemar
the light for success

coemar is europe's leading manufacturer in lighting and special effects for nightclubs, lounges, hotel halls, theaters, arenas, studios, auditorium halls, and every other place where entertainment is

coemar ing. s. marcucci srl
commercial office: via vaina 1, 20122 milano, italy
telex: comint-i for coemar 330813
factory: via bonfiglio 2, 46042 castel goffredo (mn)

coemar

Talent In Action

• Continued from page 44

THE KINKS JOE ELY

Forum, Inglewood, Calif.
Admission: \$10.75

Time was when a Kinks concert was something to look forward to. The show might be sloppily awful or overwhelming in intensity but boredom was certainly no part of the proceedings. A few years back, the veteran British quintet struck pay dirt with more of a hard rock formula and now is determined to stick with it.

The group really can't be blamed for following this route as it is now able to play two dates at the 5,000-capacity Hollywood Palladium and the 15,000-seat Forum within a week without the benefit of a new album. The Aug. 14 Forum show was certainly not bad in any sense of the word. Lead singer Ray Davies was as animated as ever and the band was tight but, like the current tv season, it all seemed to be a rerun. Even Davies' between song patter, such as the reference to the Jeremy Thorpe scandal in Britain, was borrowed from past shows.

Brother Dave Davies has the capability of being a good guitar player but he panders to the heavy metal side of the crowd with many noisy and disposable displays of showmanship. The 23-song, one hour 50-minute show did feature many new songs which have many of the biting textures of some of Davies' early compositions. This is a hopeful sign of things to come in the future.

MCA rockabilly artist Joe Ely, a legend and headliner in his native Texas, looks as if his horizons are slowly expanding. The 11-song, 45-minute set of Ely and his five-piece band was well-received by a crowd that didn't know who he was at first.

CARY DARLING

ARLO GUTHRIE

Pier 84, New York
Admission: \$6.50

NEW YORK—A surprisingly young crowd turned out Aug. 15 to commune with Arlo Guthrie on The Pier, despite a steady drizzle. After a graciously short country-rock set by backup band, Shenendoah, Guthrie unassumingly joined the quartet on stage.

Going right into the first of two hour-long sets, he sang songs he wrote, songs other people wrote, and "songs I don't know." After warming up, Guthrie expostulated on a wide variety of subjects, proving that political topicality can still be fun. In doing so, Guthrie recalls the delightfully absent minded wit of Gracie Allen. Many hits often deleted from his more informal shows were performed here including "City Of New Orleans," "Stealing" and "Coming Into Los Angeles."

Shenendoah quartet, despite murky opening set, proved to be an outstanding band behind Guthrie, as well as an onstage lithmus test for Guthrie's humor. Alternating between electric piano and various guitars, Guthrie packed in more songs and less talk than usual quota.

He virtually ignored lackluster new Warners album "Power Of Love." But Tom Paxton's "I'm Changing My Name To Chrysler," on the other hand, received swell oom-pah arrangement by versatile band. All hands on stage swung out on boogie woogie "Please Don't Talk About Me (When I'm Gone)." The inclusion of Woody Guthrie's stirring "Pretty Boy Floyd" was a touching tribute to his late father. Summing up the emotional reassurance of this fine, Guthrie concert was traditional Guthrie closer, "Amazing Grace."

PETER KRASILOVSKY

ICEHOUSE

Country Club, Reseda, Calif.
Admission: \$6.50

Being one of the biggest bands in Australia and New Zealand doesn't carry much weight in the rest of the world. Every twitch by a British upstart is declared the next big thing while talent from the other continents goes unnoticed. Such is the case with Icehouse, formerly known as Flowers down under, who have not gotten the attention which similar bands have gotten (U2, Psychedelic Furs, etc.) but managed to attract a near capacity crowd at the 1,000-seat venue anyway Aug. 22.

The quartet's sound falls neatly between the atmospheric spaciness of Pink Floyd, the moody continental touch of Ultravox and the careening pop of U2. While the title track from their self-titled debut Chrysalis album is a haunting classic, the group actually works best when doing less melancholy pop. The use of the dry ice cliche during the moody songs didn't help "Icehouse" or "Walls" much. Lighting could have

been used effectively to achieve the other worldly effects lead singer/lyricist/guitarist Iva Davies was striving for. Also, the backing vocals—so integral a part of the joyous spirit of "We Can Get Together" on the album—were not loud enough in a concert setting.

These are minor flaws, though, in an otherwise remarkable debut. While the band may come across as impersonal on record, Davies' howls of passion coupled with his strong guitar playing and bassist Keith Welsh's rhythmic movements made sure the human touch was present at all times. Now, if only other Australian bands—InXs, Jo Jo Zep, Sports, Australian Crawl, among them—could get their day in the American sun.

CARY DARLING

JOAN JETT

Pier 84, New York
Admission: \$6.50

Jett & the Blackhearts performed in front of a pier full of teenagers Aug. 14. If her solid performance meant anything, she will soon be riding the tide of success.

She led off the 75-minute attack with a hoarse "Bad Reputation," the title track to her debut Boardwalk LP. Although often categorized as post-glitter, she really just comes off simply as a fan of less discriminating rock'n'roll.

The whole show's pacing was great, rocking relentlessly from beginning to end. It was great to have Jett acknowledge her roots in her first girl rock band, the Runaways, but unfortunately, Jett chose to strut only through that group's terrible standard, "Wait For Me." It was the let-down of the evening.

Jett's real strength lies in covers, and her best covers are those of Gary Glitter's UK hits from the mid-'70s. Those standouts included "I Love Rock 'N' Roll" and crowd favorite "Do You Wanna Touch Me (Oh Yeah)." Jett's asexual posturing, by the way, did not encourage an affirmative answer. Other strong covers included heavy metal versions of "Summertime Blues," "Crimson And Clover" and "Star, Star."

After a boring opening set, the remnants of the Coasters reappeared on stage to help Jett perform her first encore, a raucous "Woolly Bully." As the Coasters danced to Jett's straining vocals, rock'n'roll seemed to suddenly transcend generations and races.

But most of that magic was lost on second encore, "Rebel Rebel," when the Coasters attempted to improvise over their tired routines on a song they did not know. Jett, for instance, would never take such chances.

PETER KRASILOVSKY

ART HODES

Hanratty's, New York
Admission: \$5

It isn't often one gets to hear a legend perform and sometimes, when one does, the legend can no longer deliver the artistry that has made him a legend in the first place.

Not so with jazz pianist Hodes, who, in his 76th year, frequently flashed his incredible rolling blues style in 30 minute sets here Aug. 20.

Playing alone, without accompaniment, Hodes balanced his programs with simple blues and such solid standards as "Do You Know What It Means To Miss New Orleans." "St. James Infirmary" and "I'm Gonna Sit Right Down And Write Myself A Letter."

An occasional ballad slips in such as "Someone To Watch Over Me," which was given a solid individualistic treatment due to Hodes' consistently strong left hand.

His double time treatment of "St. Louis Blues" is so dazzling that it alone was worth the price of admission.

DOUG HALL

BILL MEDLEY

Riviera Hotel, Las Vegas
Admission: Dinner, \$27.50;
Cocktails, \$20

The Righteous Brothers may be long gone, but one-half of the duo has returned to Las Vegas and proved himself a top opening act in a tight 30-minute, six-song set.

Medley has aged well, and he has combined a down-to-earth sense of humor, a personable stage presence and a distinctive voice into an act that was well received by a primarily country audience (here to see Loretta Lynn, reviewed in Billboard, Aug. 8, 1981). Medley performs the difficult balancing act of accepting his past fame (and fans) and his current reality of performing before an audience that may not remember the Righteous Brothers.

Medley opened the set with "Whole Lot Of Shakin'," effectively setting an upbeat mood. He wisely added a country song he wrote, "I Wonder If I'm Having A Good Time?" a Kenny Rogers hit, "Lady" and two Righteous Brothers tunes, "You're My Soul And Inspiration" and "You've Lost That Lovin' Feeling."

IRA STERNBERG



Billboard photo by Chuck Pulin
JETT LICKS—Joan Jett recently headlined the Dr Pepper Music Festival at the 44th St. and Hudson River Pier in New York.

SEPTEMBER 5, 1981, BILLBOARD

Billboard® Top Boxoffice™

Survey For Week Ending 8/23/81

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	AC/DC/WHITE SNAKE/BLUE OYSTER CULT/ BLACKFOOT/MORE/SLADE—Morris Jones, Castle Donnington, London, England, Aug. 22	65,000	\$15.75-\$18.50	\$1,550,615*
Arenas (6,000 To 20,000)				
1	KENNY ROGERS/SUSAN ANTON/GALLAGHER—C.K. Spurlock, Spectrum, Philadelphia, Pa., Aug. 20	19,147	\$12.50-\$15	\$276,417*
2	BRUCE SPRINGSTEEN—Feyline Presents, Red Rocks, Denver, Co., Aug. 17 & 18 (2)	17,000	\$12.50-\$13.50	\$233,844*
3	AL JARREAU/LEE RITENOUR—Nederlander, Greek Theatre, Los Angeles, Ca., Aug. 19-22 (4)	18,810	\$8.50-\$12.95	\$214,971
4	BEACH BOYS/JIM PHOTOGLO—Feyline Presents, Red Rocks, Denver, Co., Aug. 19 & 20 (2)	13,910	\$12.50-\$13.50	\$193,096
5	RICK JAMES/TEENA MARIE/CAMEO—Alan Haymon Presents/W.G. Enterprises, Reunion Arena, Dallas, Tx., Aug. 23	19,012	\$10-\$11	\$191,743*
6	KINKS/JOE ELY—Bill Graham Presents, Greek Theatre, Berkeley, Ca., Aug. 21 & 22 (2)	15,723	\$10.50-\$12	\$163,059*
7	JACKSONS/STACY LATTISAW—Alan Haymon Presents, Civic Center, Providence, R.I., Aug. 21	13,000	\$10.50-\$12.50	\$146,000*
8	Z Z TOP/LOVER BOY—Sunshine Presents, Mkt. Sq. Arena, Indianapolis, Ind., Aug. 17	15,750	\$8.50-\$9.50	\$136,044*
9	CHRISTOPHER CROSS/AMERICA—Cross Country Concerts, Civic Center, Hartford, Ct., Aug. 18	11,171	\$9.50-\$11.50	\$124,223
10	JACKSONS/STACY LATTISAW—Concerts West/Alan Haymon Presents/Festival East, Mem'l. Aud., Buffalo, N.Y., Aug. 23	11,000	\$9-\$11	\$115,000
11	RICK JAMES/TEENA MARIE/CAMEO—Alan Haymon Presents, Lee King, Colis., Jackson, Miss., Aug. 21	10,150	\$8.75-\$9.75	\$97,962*
12	VAN HALEN/G FORCE—Marjorie Sexton/Gulf Artists, Civic Center, Lakeland, Fla., Aug. 19	10,000	\$9.50	\$95,000*
13	CHRISTOPHER CROSS/AMERICA—Electric Factory Concerts, Mann, Philadelphia, Pa., Aug. 23	11,148	\$6-\$12.50	\$91,207
14	RICK JAMES/TEENA MARIE/CAMEO—Alan Haymon Presents, Convention Arena, San Antonio, Tx., Aug. 20	9,700	\$8.50-\$9.50	\$87,051
15	GRATEFUL DEAD—Double Tee Promotions/Monarch Entertainment, Colis., Portland, Oreg., Aug. 17	8,830	\$8-\$10	\$85,741
16	DONNA SUMMER/GARRY SHANDLING—Sunshine Promotions, Sports Centre, Indianapolis, Ind., Aug. 18	6,585	\$10-\$12.50	\$77,440
17	PAT BENATAR/DAVID JOHANSEN—Sunshine Promotions, Mkt. Sq. Arena, Indianapolis, Ind., Aug. 19	8,959	\$7.50-\$8.50	\$73,203
18	ALLMAN BROTHERS/GARY U.S. BONDS—Don Law Co., Colis., S. Yarmouth, Mass., Aug. 21	6,600	\$10.50-\$11.50	\$69,705
Auditoriums (Under 6,000)				
1	CHRISTOPHER CROSS/AMERICA—Radio City Music Hall Prod., Inc., Radio City Music Hall, New York, N.Y. Aug. 20	4,882	\$12.50-\$15	\$84,438*
2	KINKS/JOE ELY—Avalon Attractions, Palladium, Hollywood, Ca., Aug. 18 & 19 (2)	8,800	\$9.75-\$10.25	\$83,117*
3	ALLMAN BROTHERS/GARY U.S. BONDS—Frank J. Russo, Music Mtn., S. Fallsburg, N.Y., Aug. 22	5,433	\$9.50-\$10.50	\$55,728
4	B.B. KING/BOBBY "BLUE" BLAND/MILLIE JACKSON—Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., Aug. 17 (2)	5,218	\$8.75-\$9.75	\$48,251
5	ALICE COOPER—Frank J. Russo, Civic Center, Portland, Ma., Aug. 21	5,486	\$8.50-\$9.50	\$46,786
6	HARRY BELAFONTE—Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., Aug. 21 & 22 (2)	2,938	\$12.75-\$14.75	\$39,704
7	OZZY OSBOURNE/DEF LEPPARD—Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., Aug. 19	3,559	\$9.75	\$34,187*
8	PRETENDERS—Brass Ring Productions, Music Theatre, Royal Oak, Mich., Aug. 18 & 19 (2)	3,232	\$9.50	\$30,704*
9	BEATLEMANIA—Perryscope Concert Productions, Colis., Prince George, Canada, Aug. 19	2,468	\$11-\$12	\$29,271*
10	SPLIT ENZ/WALTER ZWOL—Perryscope Concert Productions, Arena, Vancouver, Canada, Aug. 20	2,926	\$9.50-\$10.50	\$28,529*
11	ALICE COOPER—Frank J. Russo, P.A.C., Providence, R.I., Aug. 20	3,200	\$8.50-\$9.50	\$28,414*
12	JAN & DEAN—Double Tee Promotions, Civic Aud., Portland, Oreg., Aug. 22	2,750	\$8.50-\$9	\$25,519
13	OZZY OSBOURNE/DEF LEPPARD—Sunshine Promotions, Music Theatre, Evansville, Ind., Aug. 21	2,901	\$8.50-\$9.50	\$25,178
14	SHA NA NA—Di Cesare-Engler Productions, Music Hall, Cincinnati, Ohio, Aug. 19	2,324	\$10.50	\$24,402
15	JUICE NEWTON—Perryscope Concert Productions, Jubilee Aud., Calgary, Canada, Aug. 19	2,440	\$8.50-\$9.50	\$20,571*
16	JANIS IAN/KENNY RANKIN—Double Tee Promotions, Civic Aud., Portland, Oreg., Aug. 20	2,200	\$8-\$9	\$19,575
17	IGGY POP/L 7—Brass Productions, Music Theatre, Royal Oak, Mich., Aug. 22	1,576	\$11	\$17,336*
18	RAMONES/RED ROCKERS—Bill Graham Presents, Warfield Theatre, San Francisco, Ca., Aug. 21	1,800	\$8.50-\$9.50	\$16,450

Starship Cable Car Show

SAN FRANCISCO—Jefferson Starship, which has just completed its first \$1 million grossing tour, will play a \$50 per ticket black tie concert in the Grand Ballroom of the Fairmont Hotel Sept. 26. The concert is a benefit for the Save the Cable Cars Committee, a civic group recently founded to raise funds for a complete overhaul of the dangerously antiquated underground cable network of the 100-year old system.

"As a longtime San Francisco band," says Grunt Records spokesperson Nadine Condon, "the Starship feels it will be as good, if not better, to do this for the cable cars as to play a free concert in Golden Gate Park, which is something we've always tried to do for the city."

The Starship's recent tour incorporated 45 dates which started with a local club date and concluded Aug. 14 at Berkeley's 9,500-seat Greek Theatre. The week prior the group soldout four date added only a few days previous to the run.

The tour featured the reunion of Grace Slick with the group. She had

not worked with Starship two years prior to the tour.

Condon says after a rest the group will go back on the road in October for another six to nine weeks, hitting the Northwest and also Midwest states.

JACK McDONOUGH

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10's
500 - \$45.00 1000 - \$65.00

COLOR PRINTS
1000 - \$311.00

SEND 8x10 PHOTO - CHECK OR M.O.
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES
1867 E. FLORIDA ST.
SPRINGFIELD, MO. 65803

Disco Business

Philly Country Discos Ride High Clubs Proliferate, Enjoy Immediate Public Support

By MAURIE ORODENKER

PHILADELPHIA—Country music dance clubs, inspired by the "Urban Cowboy" movie and the rising popularity in western fashions, are sprouting up around here like morning glories in the dawn of spring.

Operators of nightclubs, saloons and conventional discotheques are capitalizing on the trend. In many rooms, the conventional disco sounds are giving way to such dances as the Cotton-Eyed Joe and the Texas Two-Step.

One of the most popular country discos around here is Frilly's Saloon, a resounding success since its doors swung open to the public in February. Entrepreneur Stan Chapman opened Frilly's Saloon as a companion to News Stand, a very successful midtown discotheque.

The club features a very popular mechanical bull. Its music format ranges from country and country swing, to Texas and Nashville. There is also a live entertainment policy, and such groups as Wild Fyre, Stampede, Cammie Harper Band, Cimmarron and Tumbleweed have been featured since the opening.

In Gratersford, Pa., a suburb of Philadelphia, entrepreneur Steve Scales opened Gatling Saloon and Dance Hall in February and immediately enjoyed popular support.

Public response to the club has been so encouraging that Scales has expanded the operation to add a rodeo ring and such staple features as a mechanical bull, live country entertainment and a punching bag.

According to Scales, the rodeo will feature authentic bull-riding and bronco busting.

The success of Gatling Saloon and

Dance Hall has also encouraged Scales to expand to a second venue. At present, he is creating another club with a similar entertainment format in nearby Media, Pa. A fall opening is planned.

Also being readied for a fall opening is The Palace, a club that was originally designed as a deluxe discotheque but ran into opposition from a nearby church.

The Palace, under the direction of Harold Passman will boast an interior that features the original masts of a vintage sailing vessel, one of the longest bars of any club in the area, and more than 15 tons of marble.

The room's music format will include both live and recorded entertainment.

Other clubs in the area, like Smart Alex, in West Philadelphia's Holiday Inn, Doc Watson's in Center City and the Windjammer Lounge in the Marriott Hotel, have modified their all-disco formats to feature live country entertainment at least one or two nights a week.

The most rapid development of country discos is taking place in the summer resort areas of New Jersey.

In Atlantic City, The Cosmic Cowboy and Grabel's Lounge offer country music dance sounds to enthusiastic audiences. In nearby Wildwood, N.J., Miss Kitty's Saloon and Dance Hall pioneered the entertainment format, and was soon followed by the Blue Horizon, the Lucky Club, and the Lounge in the Ramada Inn.

The country disco concept is also spelling big business for Asbury Park, N.J. In that town, the once-popular Pancho Villa restaurant has been converted into the Saddle Sa-

loon by entrepreneur Bob Belmont.

The room features live entertainment on Wednesday, Saturday and Sunday, with the imported groups playing alongside the house band of Tim Ryan and the Golden Fiddle band.

The country music dance sound is also featured in Asbury Park's Fountain Room operated by Anthony Spalliero. Spalliero has retained Freddie Wenzler to promote live country music entertainers in the room on Sundays.

Wenzler also operates the successful Blue Ribbon Inn country disco in Hillside Township, N.J.

In Howell Township, also in the central New Jersey resort area, close to 100 seats are being added to the Country Inn, to cope with increasing public demand for the country music sound.

Entrepreneur Robert Kiefer who runs the Country Inn, has been blending live country entertainment with recorded dance music.

Other successful country discos in this Central New Jersey resort area are Charlie's in Ocean Township; Pistol Pete's in Long Branch; and the Dry Dock in Waretown. In addition, the 2,800-seat Ritz Theatre in Elizabeth, N.J. has been featuring such top country artists as the Oak Ridge Boys and Merle Haggard and Cabin Fever.

In Southern New Jersey, Chaps in Cherry Hill, the Silver Saddle Saloon in Lindenwood, the Whiskey Junction in Florence Township, the Ground Round in Bordentown and the Rocking Horse Saloon, all feature a country disco format.

Chaps, a former discotheque, features live music and a Tex-Mex menu in its restaurant, while at the Silver Saddle Saloon the barmaids are dressed as Dallas Cowboy cheerleaders.

The Silver Saddle Saloon also features live entertainers like Mustang Sally, Don Wayton & Stampede, Jim Six and The City Limits, Tumbleweeds, Mindy J & the Cyclone Raiders, Kate Toomey & The Rainbow Raiders, Red Wings, Wild Frye, and the Jerry Harrell Band.

The Rocking Horse Saloon, operated by Paul Kelly who also runs the successful Kelly's Old Fisherman's Inn, features a country revue as well as live music for dancing.

120 Dance Name Change In N.Y. Move

NEW YORK—120 Dance Promotions, an independent record promotion company originally based in Los Angeles, has relocated here, and changed its name to Go Dance Promotions.

The company, headed by Denny O'Connor, has already been signed to handle products from such labels as Fusion, Precision, Vanguard, "O", Coast to Coast and the recently formed Tropic Records.

O'Connor stresses that although the main thrust of Go Dance efforts will be in dance music promotions, the firm will also offer a wide range of other services including graphic arts.

O'Connor, a native of Los Angeles with a college degree in commercial art, designs both album and single covers for his clients. The firm also acts as a booking agent, conceiving and executing live performances by artists signed to client labels.

Tara Productions is the a&r arm of Go Dance. Working in conjunction with spinner/remix consultant, Bobby "Deejay" Guttadaro, Tara will solicit and aid in the development of new artists and their material for release through client labels.

Go Dance Promotions will be responsible for the presentation of artists that will take part in a Sept. 10 inaugural party for the recently formed Tropic Records headed

(Continued on page 48)

ACTS TO STAGE

New Label Bows; Signs Promo Firm

NEW YORK—Vowing to become the Ron Delsener of independent dance music records, Phillip Goldstein has started Tropic Records here, with an eye to grooming acts signed to the label, for eventual stage presentations.

Goldstein, previously affiliated with Midsong and Ocean/Ariola Records, has learned from the mistakes from those now-defunct labels, and hopes to avoid the pitfalls that beset his previous employers.

In explaining why he decided to start his own label, rather than form another affiliation with an already established company, Goldstein states that he feels that complete control of his products is the only way he can avoid repeating the failures that beset his earlier production efforts.

Goldstein produced "The Runner/Big Business," by the group Tropic, for Midsong Records, and later produced "Watcha' Do To Me," by Louis Love for Ocean/Ariola. He laments that neither of these efforts received the promotional support he says they deserved.

Goldstein plans to stay away from anonymous studio aggregations in future. "One of my main aims is to look for acts that I can groom for eventual stage presentations," he says.

"I am willing to give an act a long-term commitment, and in return I expect the same from them. I think it would be accurate to say that I want to become the Ron Delsener of the independent dance music records business."

Goldstein feels confident that he knows the market he wants to reach, and also states with assurance that he even knows the promotion people with whom he wants to work. Already he has retained the newly formed firm of Go Dance Promotions headed by Denny O'Connor (see separate story in this issue) to handle part of his promotional efforts. O'Connor, and Gene McCann, also of Go Dance Promotions, will also be involved in a loosely structured, non-binding a&r arrangement with Tropic Records.

First releases from Tropic Records will include "Keep On Shakin' That Thing," Camille; "Love Begins With," by Foreal People; a record Denny O'Connor helped mix; and "Hellbonds," by Kwame, with a mix by popular club deejay Richie Rivera.

A party, scheduled for Sept. 10, 1981 at Steven Cohn's River Club, will introduce Tropic Records to both the industry and the public.



Billboard Photo by Chuck Pulin
WILLIAMS SINGS—Deniece Williams, ARC/Columbia Records, puts soul into her singing during a recent concert appearance at the Savoy club in New York.

HARLEQUIN RECORD DIST.

A Division of Import O Disc Corp

**CANADIAN
DISCO IMPORTS
WHOLESALE
TO U.S. 1-STOPS
& ALL EXPORT
ACCOUNTS**

We also export all Canadian releases (LP's, 12" & Singles) to all foreign countries.

BRAND NEW RELEASE
Hot Funk / Disco Smash Hit
"Love Money /
Money No Love"

Funk Masters
Territories Still Available
for Distribution.

HARLEQUIN RECORD DIST.
40 SOUTH MALL, PLAINVIEW, NY 11803
(516) 694/4718 TELEX 230 199 SWIFT-UR

**MANUFACTURERS
AND
DISTRIBUTORS**
Write or call for free catalog

**FARRALAN
Enterprises,
Inc.**

66 Commerce Drive
Farmingdale, N.Y. 11735, USA
516-752-9824
TELEX: 221618 FARRA UR



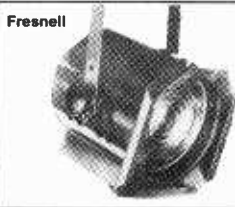
Mirror Ball



Rope Lights



Helicopter Beacon



Fresnel

- MIRROR EFFECTS
- PIN SPOTS
- RAIN LITES
- HELICOPTERS
- SPEAKERS
- MIXERS
- ROPE LIGHTS
- THEATER LIGHTS
- CONTROLLERS
- NEON

Installations through authorized dealers worldwide include:
CRAZY HORSE—CHILE / CLUB HIPPOPOTAMUS—MEXICO
SCARAMOUCHE—MEXICO / COMMERCIAL CENTER—VENEZUELA
SALTY DOG—NEW YORK / LA CASCADA—PANAMA
DISCOTECH ESTRAMBURGO—PANAMA / TRADEWINDS—
NEW JERSEY

HOT & NEW

12"—Central Line; Jumbo (Take It Light); Nancy Nova (The Force); Patti Austin (Do You Love Me-Remix); Carolee (Tripping on the Moon); Double Dutch (Remix); Lobo (Caribbean Disco Medley); Patrick Hernandez (Goodbye); Viola Wills (I Can't Stay Away); Stars on 45 Vol. 2; Phyllis Nelson (Don't Stop the Train); Lime (You're My Magician); "Menager"; Kid (new); Debbie Harry; Emotions; Jumbo; Boystown Gang (You're The One); Chaplin Band; Commodores (Lady); Whispers (new); Ami Stewart; Herbie Hancock; Clay Hunt; In Lust; Funkapollitan; Nancy Nova; Lou Christie; Keri Burke (You Are the Best); Della Greene Cameo (Freaky Dancer); Lobo; Massara; Salazar (new); Gibson Bros. (new); Sandra; Patrick Hernandez; Herb Alpert; Crack of Dawn; Quik; Kraftwerk; Kumanco; Village People; Harry Chalkita; Goldie; Tom Tom Club; Bobettes.

LP's—Rolling Stones; Best of U.K. Jazz/Funk; Aretha Franklin; Taurus; Sylvia Striplin; The Time; In Lust; Love Untld. Orch. with Webster Lewis; Enigma; Ebonee Web; Cappuccino; Silvert; Blondie; Inner Life; Jean Carr; B.B.Q.

'NEW RECORDS DAILY'

Singles 1929-1980, over 100,000 titles in stock, send \$1.25 for catalog, Master Charge & Visa. Call us for new imports.

DOWNSTAIRS RECORDS
10036 212/354-4684

WE SHIP UPS WITHIN 24 hrs

CLUBS RELOCATING

2 Arrows Hit Mark

By HANFORD SEARL

BUFFALO, N.Y.—The two thriving Pierce Arrow clubs, based in nearby Williamsville, N.Y., will celebrate their first anniversary by relocating to a sprawling \$1.5 million plaza, according to principal owner, Frank McGuire.

Since their inception, the clubs have been featuring a successful blend of disco dancing and dining.

The larger of the two facilities, opened in August, 1980, and utilizing about 5,500 square feet, will increase its size by about 60% at its new venue which, according to McGuire, has been renamed the Pierce Arrow Plaza.

"We've achieved a balance in dining, promotions and dancing," reports McGuire. "We're innovative, and we anticipate rather than react, while marginal operators copy us." By purchasing the sprawling plaza, McGuire assured the clubs' continued success and dominance in the affluent, northeastern suburb that also houses Marriott's Panache and Mothers' Discos.

Mark Stone, co-producer and manager of the Williamsville property, lists numerous promotions from a widely copied Ladies Night on Wednesdays started four years ago at the original Pierce Arrow to seasonal parties.

Among those successful promotions are such staples as major tie-ins with the NFL Buffalo Bills, special brunches and holiday celebrations.

No cover charge applies except for one women's event.

According to Stone, music styles are adjusted to dining hours with DJ Dan DeGoski. MOR and soft jazz music is played 9:30-11 p.m. Vintage and top 40 disco is spun until midnight, and newer material until 4 a.m. Louis Mustillo handles DJ duties Tuesdays and Thursdays.

Spinning Wednesdays, Fridays and Saturdays, DeGoski plays little New Wave for the 25-40 age group while older rock'n'roll selections air Saturdays.

"Most requests lately are for Buffalo native Rick James' new LP, as well as 'Fantastick Voyage' by Lakeside, and standard ballads like Earth, Wind & Fire's 'Reasons,'" says DeGoski.

Named after the elegant automobiles manufactured in Buffalo from 1902-1936, the Williamsville Pierce Arrow has a 15-by-25-foot hardwood dance area 18 inches below the main level.

Located in the southside section, the dance area's surrounded by a brass railing, a 25-foot long black-walnut bar and DJ booth elevated five feet above the bar.

Jim Fisher of Champion Systems designed the sound system, which comprises custom-audio amps capable of 360 watts-per-channel. Eight Altec Lansing studio monitors and 12 to 15-inch quam woofers also are included.

Two sub bass wall cabinets and eight other speakers in the ceiling give a full, rich reproduction. Two Technic SL 1200-MK2 turntables also are part of the system.

Litelab of Buffalo designed the limited light system that includes a

(Continued on page 48)

City Gardens In Trenton Closed

TRENTON, N.J.—City officials here have shuttered City Gardens, a popular new wave club, for alleged building, fire and electrical codes violations.

The club, originally a conventional disco called Chocolate City, attracted patrons from as far away as New York City.

Fred Straker, Trenton's chief building inspector, confirmed that police were given an order to shut down the dance club and to make sure it remained closed because of its many code violations.

Major concern of city officials was the absence of an adequate number of fire exits, and the poor quality of the club's electrical system.

The closing of City Gardens forced the cancellation of several groups that were due to appear live in concert: Daddy Licks, Arthur, Essential Bop & Way Of The West, Johnny Jewel, and Men Without Hats.

The club was converted about 1½ years ago to a new wave dance establishment by Frank Nalbhone, who presented his entertainment fare under the name "King Tut."

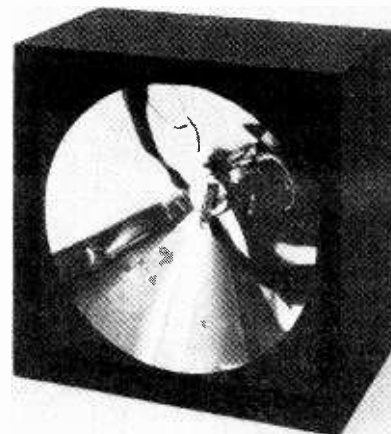


Billboard Photo by Chuck Pulin
JOYOUS REEVES—Martha Reeves, formerly of the Vandellas, is a picture of happiness following the completion of a successful concert appearance at the Savoy Club here.

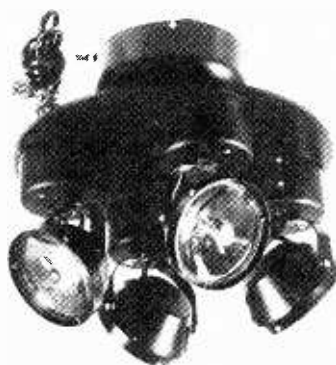
New Products



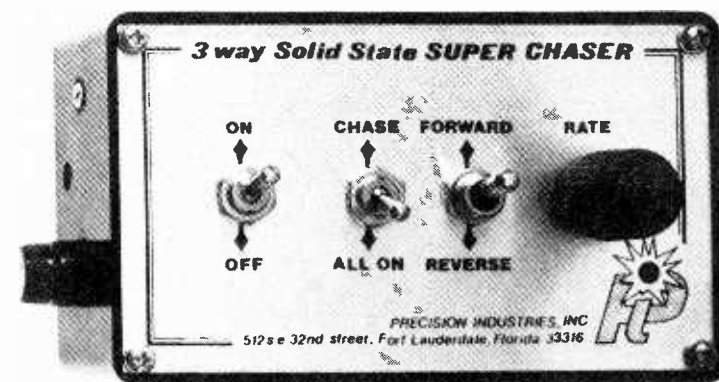
PRECISION PINSPOT—This portable pinspot, new to the catalog of Precision Integrated Industries of Ft. Lauderdale, Fla., is designed for use in discotheques, clubs, theatres, and other environments needing special effects lighting.



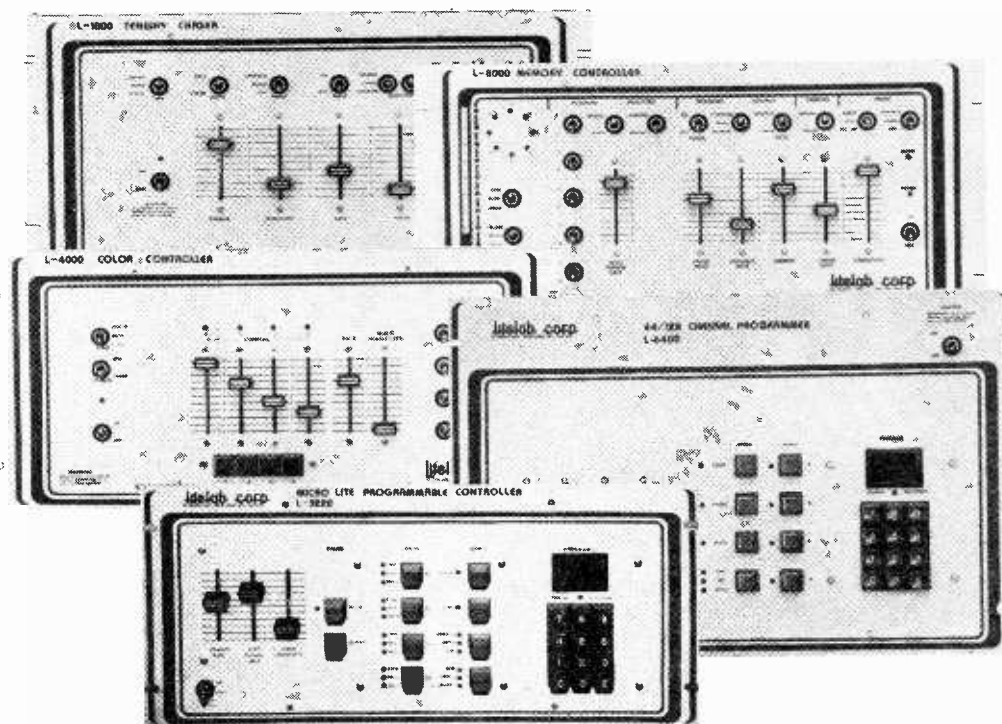
STROBE LIGHTS—These strobe lights, model 900, left, and model 1091, are among the latest products from Precision Integrated Industries of Ft. Lauderdale, Fla. The units are available either directly from Precision, or through its dealers and distributors throughout the country.



SPACE BEACONS—These revolving space beacons by Precision Industries features a cluster of four lamps to add what Precision Industries officials call "a dramatic touch of light and motion" to any club.



PRECISION CHASER—This model S203 is described by Precision Integrated Industries as a "super 3-way, solid state chaser." The 600 watt unit can chase in either forward or reverse sequences. Further information can be obtained from Precision, Ft. Lauderdale, Fla.



Litelab's U.L. Approved Entertainment Lighting Controllers: The Best Keeps Getting Better

Also Available From Litelab

MIRROR BALLS - FOG MACHINES - TUBELITE - ROTATORS - MEGA PIN BEAMS - CHASER STRIPS - SEALED BEAMS - STROBES - CROSS FADERS
DANCE FLOORS - LIGHT PAINTING - SYNCHROLITES



NEW YORK
212-675-4357
212-924-7783
NYC Telex 237358

BUFFALO
716-856-4300

LOS ANGELES
213-936-6206

CICCO PRODUCTIONS 25 W. 38th St. New York, N.Y. 10018
TEL: (212) 391-8040 TELEX: 237702 CICCOUR

DANCE WITH US:		NOW AVAILABLE
12" Freez—Sudden Freez	Passengers—Midnight	12" WORLD INVADERS—VS
Jerome—Token	Kasso	12" HOLLYWOOD—VS
R. Carless—Tarrantula Walk	Sunflower	12" ROLLER DANCER—VS
Union—Boogie All Night	Tileface	12" THEM CHANGES—BS
Grace Jones—Demolition Man	C Cecchetto	12" KEEP DOIN' THAT THING—VS
Linx—Intuition	Range	12" MOVIN' VIOLATION—VS
The Thrillers	Danielle Devred	LP DANCE IN AMERICA
The Troubador	Charme—Nice Dance	MEDLEY
	Charme—Stop Loving You	12" GIBSON BROTHERS—SHEILA
	Seban—Feel It Now	12" LOBO—CARIBBEAN DISCO
	Jack Fergusson—Hopscotch	LP CHOCOLATS—MEDLEY
		12" COMPUTER 2
		12" SANDRA
		12" CAPRICORN—POWPOW
		12" VIVIEN VEE—PICK UP
		12" SKYDIVER—NEW
		JUST RELEASED:
		12" PILGRIM FATHER ORCHESTRA—TOUCH ME DON'T STOP

For orders Write or Call for our Full Catalogue
Mail Order U.P.S.
WE EXPORT SAME DAY SERVICE

SEPTEMBER 5, 1981, BILLBOARD

2 Pierce Arrows Clubs Relocating

Continued from page 47

starburst/ceiling pattern of tube lighting possessing diverse chaser features. A large, central spinning silver ball adds effect.

Stained glass ceiling panels are found above the main bar while the main dining area, the Terrace Room, features an atrium and waterfall rushing down the outside of huge ceiling-to-floor skylights and windows.

The 400-capacity club, which staffs 67, also contains a 500-square-foot Buffalo Room for private dining. Lighted paintings hang throughout the Pierce Arrow, which enforces a casual dress code.

"With a third location soon-to-be-started, we'll blanket the area," concludes McGuire, partner with attorney Richard Krieger and Don Smith, executive vice president.

Promo Firm Changes Name; Moves To N.Y.

Continued from page 46

by Philip Goldstein. (See separate story in this issue.)

Before forming Go Dance Promotions and its subsidiaries, O'Connor worked with MK Promotions headed by Marc Kreiner of Los Angeles.

During his association with MK Promotions, O'Connor worked with such artists as Chic, Amii Stewart, "Knock On Wood"; Sister Sledge, "We Are Family"; as well as Ann-

NEW YORK—It is certainly welcome to hear another record by Geraldine Hunt. Her Prism Records release is "Heart Heart," which runs for 6:25 minutes. In a funkier vein than "Can't Fake The Feeling," this new release has the artist, belting out the vocals in her sultry and imitable style. Hunt sings from the gut, and manipulates emotions with every word. Deejays will relish this record for early evening play or late night enjoyment. Producer Mike Pabon who shares mixing credits with the Phantom T.C. is at present in the studio with Lisa Stevens of Pure Energy fame, working on the artist's first solo 12-inch titled "Breakaway."

★ ★ ★

The latest release by K.I.D. on Sam Records is "It's Hot (Take It To The Top)." Midtempo tracks and pretty female backup create a pleasant and easy-going sound. A slight break adds punch half-way through the song. The overall mood is not intense disco but a crisp and fresh feel for the dance floor. The flipside is quite likely to prove more popular. Titled "Hupendi Muziki Wangu?! (You Don't Like My Music)," this tune

Margret and Debbie Jacobs for Ocean/Ariola Records.

Since the formation of his 120 Dance Promotions, he has worked on Vanguard's artists, Poussez and Roni Griffith, and the products of Importe 12 Records.

Go Dance staff includes Gene McCann, radio promotion coordinator, Jay Chiodo, administrative assistant, and Guttadaro, director of special projects.

Disco Mix

By BARRY LEDERER

has a spicy bongo and bell introduction that escalates in tempo when the percussion instrumentation adds drive to the song. Totally instrumental, this selection has a full body sassiness and rich-sounding appeal resulting from the

sweeping string section that is included. Produced by G. Bastow the record is a Jonathan Fearing mix.

★ ★ ★

Fearing, former deejay at The Funhouse dis-

cotheque did not mix "Love Is The Message" for One Way Records as was reported several weeks ago. However, he did do his own special remix of the tune that New York station WBL has played on occasion.

Billboard®

Survey For Week Ending 9/5/81

Disco Top 80™

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆	3	15	DANCIN' THE NIGHT AWAY—Vogue—Atlantic (7-inch) 3847	41	43	5	GEMINI DREAM—Moody Blues—Threshold/Polygram (LP) TRL 1-2901
★	4	11	BUSTING DUT—Material with Nona Hendryx—ZE/Island (LP) IL 9667	42	45	6	TRIPLE DUTCH/DOUBLE DUTCH BUS—Frankie Smith—WMOT (LP) FW 3739
	3	1	I'M IN LOVE/IF YOU WANT MY LOVIN'—Evelyn King—RCA (LP) AFL1-3962	★	52	3	TO HELL WITH POVERTY—Gang Of Four—EMI (12-inch) Import
★	6	11	GET ON UP AND DO IT AGAIN—Suzy Q.—RFC/Atlantic (12-inch) DM 4813	44	44	5	CHARM—Positive Noise—Statik (7-inch/12-inch) Import
5	5	10	DN THE BEAT—B.B.Q. Band—Capitol (LP) SP 12155	45	28	11	DUMB WAITER/INTD YOU LIKE A TRAIN—Psychedelic Furs—Columbia (LP) NFC 37339
6	2	11	GDNNA GET OVER YOU—France Joli—Prelude (12-inch) D 610	46	31	8	I LOVE YOU MORE/I WANNA BE CLOSE TO YOU—Rene & Angela—Capitol (LP) ST 12161
★	7	8	A LITTLE BIT OF JAZZ—Nick Straker—Prelude (12-inch) PRLD-612	47	47	9	IT'S OBVIOUS/DEAR JOHN—Au Pairs—Human (LP) Import
★	11	10	PRIME CUTS/THE DOUBLE DANCE ALBUM—All Cuts—Various Artists—Importe/12 (LP) MP 313	48	35	11	FOLLOW THE LEADER—Killing Joke—EG/Malicious Damage (LP) EGM-111
9	8	19	GIVE IT TO ME BABY/SUPER FREAK—Rick James—Gordy (LP) G8-1002M1	★	64	2	MENERGY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion (12-inch) FPSF 003
★	15	5	WALK RIGHT NOW—The Jacksons—Epic (12-inch) 49-02403	★	69	2	LOVE HAS COME AROUND—Donald Byrd & 125th Street, N.Y.C.—Elektra (LP) 5E531
11	9	14	SHAKE IT UP TONIGHT—Cheryl Lynn—Columbia (LP) FC 37034	51	53	4	HERE I AM—Dynasty—Solar (12-inch) 11504
12	10	14	I'LL DO ANYTHING FOR YOU—Denroy Morgan—Becket (12-inch) BKD 502	52	38	11	SHINE YOUR LIGHT—The Graingers—B.C. (12-inch) BC 4009
13	13	6	LET'S GO DANCIN'—Sparque—Westend (12-inch) WES 22-135	★	61	3	WHO'S BEEN KISSING YOU?—Hot Cuisine—Prelude (12-inch) PRLD-613
14	12	10	SQUARE BIZ/IT MUST BE MAGIC—Teena Marie—Gordy/Motown (LP) G8-100M1	★	65	2	LET ME GIVE YOU LOVE—Barbara Mason—WMOT (12-inch) 4W9-02237
15	18	7	FIRST TRUE LOVE AFFAIR—Jimmy Ross—RFC/Quality (12-inch) QRFC 002	55	55	4	COUNTDOWN CAPTAIN FINGERS—Lee Ritenour—Elektra (LP) 6E331
16	14	32	YOU'RE MY MAGICIAN/YOUR LOVE—Lime—Prism (LP) PLP-1008	56	56	12	PAPPA'S GOT A BRAND NEW PIGBAG—Pigbag—Rough Trade (7-inch) Import
17	16	8	OUT COME THE FREAKS—Was (Not Was)—Island (LP) TLPS 9666	★	70	2	TAINTED LOVE—Soft Cell—Phonogram (7-inch) Import
★	30	4	ZULU—The Quick—Pavillion (12-inch) 429-02433	★	66	2	PARTY MIX—B-52's—Warner Bros. (Mini LP) 3596
19	17	14	CAPITAL TROPICAL—Two Man Sound—TSR (12-inch) 826	★	68	2	HANGIN' OUT—The Monster Orchestra—Crescendo (12-inch) GNPS 12005
20	22	7	AIN'T NO MOUNTAIN HIGH ENOUGH/PAY GIRL—Innerlife—Salsoul (LP/12-inch) SA 8543/SG 350	60	46	23	PLANET EARTH—Duran Duran—Harvest (LP) ST-12158
21	23	6	DON'T STOP THE TRAIN—Phyllis Nelson—Carrere (12-inch) Import	61	58	18	MAGNIFIQUE—Magnifique—Siamese (12-inch) Import
★	34	7	OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021	62	40	23	PULL UP TO THE BUMPER—Grace Jones—Island (LP) ILPS 3/4 1/2
★	37	4	CHANT #1—Spandau Ballet—Chrysalis (12-inch) CBS 2528	★	NEW ENTRY		NEVER TOO MUCH—Luther Vandross—Epic (LP) FE37451
24	19	9	WIKKA WRAP/ALL WRAPPED UP—Evations—Sam (12-inch) S 12339	★	NEW ENTRY		HOT SUMMER NIGHT—Vicki Sue Robinson—Prelude (12-inch) PRLD 617
25	20	8	SHE'S A BAD MAMA JAMA—Carl Carlton—20th (LP/32-inch) T628/TC0129	65	42	15	SET ME FREE/LOVE ME TONIGHT—Karen Silver—RFC/Quality (12-inch) QRFC 001
26	24	16	REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS—Boystown Gang—Moby Dick Records (LP/12-inch) BTG231/BTG234	★	NEW ENTRY		BACKFIRED—Debbi Harry—Chrysalis (12-inch EP) CDS 2547
27	21	14	IF YOU WANT ME—Barbara Roy And Ecstasy, Passion And Pain—Roy B/Brasilia Dist.—(12-inch) RBDS 2516	67	67	2	IS VICK THERE—Dept. S—Stiff (7-inch) TEES 702
★	39	5	DANCE PART I & II—Night Force—Ibach (12-inch) Import	★	NEW ENTRY		MERCY/HIGH COST OF LOVING—Carol Jiani—Mantra (LP) Import
29	29	6	NEW LIFE/SHOUT—Depeche Mode—Mute (12-inch) Import	69	75	42	LOVING JUST FOR FUN—Kelly Marie—Coast to Coast/CBS (LP) ARZ 37459
30	25	20	TRY IT OUT/WHAT YOU FEEL IS REAL (Hold Tight)—Gino Soccio—RFC/Atlantic (LP) 16042	★	NEW ENTRY		LADY (You Bring Me Up)—Commodores—Motown (LP) M955
★	41	4	LET'S DANCE (Make Your Body Move)—West Street Mob—Sugar Hill (12-inch) SH5559A	★	NEW ENTRY		BABY I DON'T KNOW—Kryptonite—Roy B./Brasilia Dist. (12-inch) 2517
★	49	3	GET IT UP—The Time—Warner Bros. (LP) BSK 3589	72	50	10	YOU'LL NEVER KNOW/I'M TOTALLY YOURS—Hi-Gloss—Prelude (LP) PRL 12185
★	60	2	DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (7-inch) QWE 49754	73	51	14	THE SOUND OF THE CROWD—Human League—Red (12-inch) Import
34	33	21	NEW TOY—Lene Lovich—Stiff (12-inch) IT 97	74	54	19	PRIMARY—The Cure—Fiction (12-inch) Import
35	32	8	URGENT—Foreigner—Atlantic (LP) SD 16999	75	62	10	I WANT YOUR LOVIN'/DESIRE—Roni Griffith—Vanguard (12-inch) SPV 44
36	36	5	FEEL MY LOVE TONIGHT/ SPOT LIGHT—Stacy Lattisaw—Cotillion/Atlantic (LP) SD 16049	76	59	13	FUNKY BE BOP—Vin-Zee—Emergency (12-inch) EMDS 6517
★	57	3	YOU'RE THE ONE/DISCO KICKS—Boystown Gang—Moby Dick Records (12-inch) BTG 242	77	71	14	HERE IS MY LOVE/ GIVE IT UP (Don't Make Me Wait)—Sylvester—Fantasy/Honey (12-inch) D-165
★	48	3	INCH BY INCH—The Strikers—Prelude (LP) PRL-14100	78	74	7	TURN IT OUT—Emotions—Columbia (7-inch) 18-02239
39	26	11	IKO IKO—LoveDe—Prism (12-inch) PDS 406	79	78	11	BOY FROM NEW YORK CITY—Manhattan Transfer—Atlantic (LP) SD 16036
40	27	13	NUMBERS/COMPUTER WORLD/COMPUTER LOVE—Kraftwerk—Warner (LP) HS 3549	80	63	23	PARADISE/HOLD TIGHT/HEAVEN IN MY LIFE—Change—RFC/Atlantic (LP) 19301

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

* non-commercial 12-inch

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

SEPTEMBER 5, 1981, BILLBOARD

Awesome...



...the effect that can be created in your rink by 1,000,000 candle power revolving, at a speed varying between 0 and 100 RPM. That is what the new Disco Motion 20-head helicopter can give you.

Used alone, or in conjunction with any of the other wide range of Disco Motion Lighting effects, the result is incredible. Interested? — Just call us, we'd love to tell you more.

DISCO MOTION, LTD.

SPECIAL EFFECTS IN LIGHTS & SOUND!

25 SEABRO AVE., AMITYVILLE L.I., N.Y., U.S.A. 11701
(516) 842-6565

DISCO & DANCE REC. MAIL ORDER SERVICE

Retail • DJ • Imports & U.S.
Telex: 230 199 SWIFT-UR (MAIL-O)
Call or write us—Fastest service, best stock and cheapest retail price on U.S. and imports. Send for our FREE lists of imports, 12" Discs, and U.S. LP's.

Call us about our AUTOMATIC MAILING SUBSCRIPTION SERVICE—personalized to the needs of your disco or area. We export to DJs in all countries (retail only).

All orders are shipped immediately U.P.S.—We give personal attention to your needs

MAIL O DISC RECORDS
40 SOUTH MALL, PLAINVIEW, NY 11803
PHONE (516) 694-0088

NEW 12"—Rick James (Super Freak), Cerrone (Trippin on the Moon), Frankie Smith (Remix), Boys Town Gang (Disco Kicks), Original Mass Disco Kicks, Commodores, Patrick Hernandez, Cerrone, Lyle (Magician), Capricorn, Patrick Crowley, Kim Larsen, Vicky Sue Robinson, Enigma (I Love Music Medley), Ellie Warren, Visage (Remix), Logo (Caribb. Disco Medley), Teena Marie, Spandau Ballet (New), Despeche Mode, SOS Band, Fantasy, Bros. Johnson, Abba, Visage (Remix), Village People, Shalimar (Uptown Festival), Chaka Khan, Jacksons (Walk Right Now), Stars on 45 Vol. 2, Unlimited Touch (Remix), Material, Hi Gloss, Change (Stop For Love), Nick Straker Band (Both), BBQ Band, Shampoo, Lio, Sadane, Kumano (New), Joy (Baby Dance), Funk Masters (80 Cool), Unlimited Touch (Remix), Stars on 45 Vol. 2 (New), Material, Sadane, Prince (New), Gap Band (Yeaming), Sea Cruise (Beach Boys Medley), Amii Stewart, Stevie Winwood, Sea Cruise (Beach Boys Medley), Magnifique, Magazine (Medley), Quick (Zulu), Vivian Reed, Nile Force, Cheryl Lynn, Shock (Angel Face), Stars on 45 Vol. 3 IMPORT LP's—Boys Town Gang (Canadian Remix), Capuccino, Studio 54 Vol. 3, Carol Jiani, Roberta Kelly, Amanda Lear (Incognito), Freddie James, Companion, Magazine (Medley), Vera, Harry Chalkitta.



Jazz

The Tale Of Maverick Winston

• Continued from page 43

playing organ just after high school before switching first to electric and then acoustic piano, the lack of response was decisive. "I got really discouraged, so I gave up playing altogether and just listened to other people," he recalls.

"Then my favorite record, (guitarist) Bola Sete's 'Ocean,' went out of print. I panicked and bought about 150 copies of it and began giving it to people. I sent one to Ackerman, and he liked it.

"Then, about six months later, he called and said, 'Why didn't you tell me you'd done a record yourself?'" Ackerman—like Fahey, an eclectic guitarist whose career in running a label began with his own records—soon heard Winston playing alone at home, continued urging him to record, and eventually lured him into the studio to cut "Autumn."

The disk has since aided Windham Hill in securing new major distributors for a hybrid network combining conventional independents and "new age" book publisher/distributors. And, like a number of ECM label projects and the various live and studio sets issued by David Grisman, it has helped forge a kind of folk/jazz market where instrumental styles easily cross generic borders to tap ethnic, classical and jazz elements.

Winston's own assessment of key influences is thus unsurprising in its scope. "Pianistically, there's only two people who've really affected me," he reports, "Professor Longhair and Fats Waller. Those are the only records I'll slow down to a lower speed and really study."

His reverence for such titans sometimes undermines his own confidence, however: "For awhile, it just broke my heart: I knew I could never play like Waller, with that power and delicacy." He also views Vince Guaraldi as a source.

Winston's inspiration is hardly

Atlantic City Disappoints

• Continued from page 43

an hour while the stage was cleared and reset for the next attraction.

Best turnout was Saturday night when about 7,000 fans showed up and stayed until almost dawn to hear Nancy Wilson, Buddy Rich's big band, Grover Washington Jr., and Pieces of a Dream, a trio of teenagers from nearby Philadelphia.

The fans not only put up with 75-minute late start caused by confusion over seating and stormy weather earlier in the day, but also the no-show by Ray Charles.

For the Sunday afternoon closing concert, crowd was close to 5,000. The closing show took off with The Super Stars of Jazz Fusion with Roy Ayers on vibes, Lonnie Liston Smith on piano, Bobbi Humphrey on flute, Stanley Turrentine on sax and Jean Carn handling vocals.

Following were Spaces, Damita Jo and Bobby "Blue" Bland. For each of the concerts, there were 200 box seats at \$25 each, reserved seats at \$21, a reserved section at \$18 and general admission at \$15. The crowd was orderly on all three nights, according to Police Capt. William Dooley, who said there had been no problems at all during the weekend. There were also 14 vendors peddling everything from beer to jewelry. Gubbler and Peanut Enterprises, of Baltimore, sold record albums of the jazz artists featured at the festival.

limited to his own instrument, he's quick to add. "I'm more influenced by guitarists like Alex deGrassi and Daniel Hecht," he notes, alluding to two Windham Hill label mates, "and to that whole school of 'slack-key' open-tuned Hawaiian guitar."

The groundswell of interest in "Autumn," only now passing its sales peak according to the label, would make its material a natural for live work, yet Winston, who's fielding an increasing number of festival as well as club dates through its notoriety, admits he's played relatively few selections from it in recent engagements. But he traces that decision to the same inward focus cited as the LP's emotional origin, and conveyed hauntingly by the music itself.

"I can't stray from the spirit in which it was conceived," he says, "because I could then lose it."

He's unlikely to change that resolve. "I only did this because I fit in totally with the rest of the artists at the company," he claims. "I'm not a spoiled brat, but I won't stay in this business unless I'm doing what I want—it's too much of a drain, and I can be happy just working and playing for friends."

His involvement in records is al-

ready turning another corner, however. When he confides that he'd "ultimately like to create my own label and record other people, shy artists who don't normally perform much," he's already halfway there. This month saw the first two releases from a new Windham Hill offshoot, Lost Lake Arts, founded largely to fulfill those same goals.

"About two or three months before my album was issued, Will called me," explains Winston, "and he said, 'Why don't we start a subsidiary and put out your first Takoma record and Bola Sete's?'"

Thus was born that label, and if Ackerman and company prove somewhat uncooperative in following Winston's recommendation on how to promote its first titles ("I asked that my first not be promoted, and that Bola Sete should be given all the push," he says), they can't be blamed.

Meanwhile, Winston's busy extolling the virtues of artist-owned companies like Ackerman's ("I encourage everybody I can to go independent"), readying material for his second Windham Hill album and finishing up his first outside production object, pianist Scott Kossu's Windham Hill debut album.

KJAZ Backs Festival

• Continued from page 43

the Save the Cable Cars Committee and to the San Francisco Jazz Foundation.

Festival executive director Bud Spengler, who has been with KJAZ since 1976 and still does a weekend airshift, noted the festival features "innovators and trendsetters, not just players who happen to be popular." Spengler also said that "one-third of the talent will be indigenous San Francisco area talent." Cowan emphasized the community programs that are to be incorporated as part of the festival routine. These will include a Jazz on Wheels program bringing free live jazz to the city's parks and neighborhoods starting in early October and culminating with the festival, plus workshops at local nightclubs that will encourage dialog between the musicians, amateurs and fans.

In remarks outside the conference, festival producer Al Evers, a partner in the primarily jazz Berkeley Agency, emphasized that the artists themselves were asked to participate in the planning of their own performances. "I asked a number of the musicians what they might do if they had an entire evening to plan for their specific talent. The response

Ernst-Berendt To Mount N.Y. Event

BADEN-BADEN—Jazz impresario George Wein has invited producer/critic Joachim Ernst-Berendt to mount one concert in his next year's New York Jazz Festival at the Carnegie Hall.

Berendt has proposed two subjects for the concert: "Violins—Yesterday And Today" and "Jazz And World Music," with John McLaughlin and L. Shankar, Ali Akbar Khan and John Handy, Paco De Lucia and Chick Corea, Paul Horn and Ravi Shankar.

Before then Berendt will be staging a special jazz concert in Kaiserslautern in cooperation with South West German radio. Otis Rush and the Elvin Jones Jazz Machine are to appear at the concert, scheduled for Oct. 6.

has been extremely favorable and I think that element could make this festival one of the most exciting ever produced."

The "Evening With Chick Corea" is the most notable example of this approach bearing fruit. Corea will work with a group made up of alumni of past Corea aggregations, including John McLaughlin on guitar, Mike Brecker on tenor sax, Eddie Gomez on bass and Steve Gadd on drums.

In the same vein, vibist Tjader, Brubeck's original drummer, will rejoin the Brubeck Quartet, and Eddie Palmieri is now writing original compositions for his teamup with Tyner. And the appearance of the Modern Jazz Quartet will be that group's first U.S. performance in seven years.

Most of the festival events are scheduled for live broadcast to Japan, and a team under director Bob Zagone will videotape all events for possible future sale via cable, videodisk or videocassette. Four to six cameras and special effects generators will be used in the shooting. Line producer will be American Film Institute member Carol Munday Lawrence, with three time Grammy nominee Phil Edwards overseeing audio. Edwards will personally mix all sound for all broadcasts.

Jon Hendricks is slated as emcee for most of the events, and Gov. Jerry Brown is expected to be on hand to issue an official welcome to the festival at the Saturday evening Chick Corea performance.

N.Y. Dates For Alberta Hunter

NEW YORK—Legendary blues vocalist Alberta Hunter returns to the Cookery for two separate two-week stands, the first slated to kick off Aug. 26 and continue through Sept. 5.

Hunter will be appearing at the club and restaurant for the fourth year in a row, having made a dramatic return to public attention largely on the strength of her late '70s dates there.

Poconos Dates Sept. 12-13

DELAWARE WATER GAP, Pa.—More than 75 area jazz musicians in this Pocono Mountains resort area will participate in the fourth annual Delaware Valley Gap Celebration of the Arts. The two-day event is scheduled for Saturday noon to 8 p.m. on Sept. 12 and Sunday from 1 to 8 p.m. on Sept. 13.

Rick Chamberlain, festival director, expects some 4,000 visitors this year, adding that attendance has been increasing by 1,000 per year. Admission is \$3.50, \$6 for both days with senior citizens at \$1 per day.

Leading the jazz parade will be the Phil Woods Quartet, with Woods on alto sax, and drummer Bill Goodwin and his Solar Energy group, who will play selections from their recently released album. Also participating will be the Larry Gelb Band, Asparagus Sunshine, the Morris Rolland Band, the Bob Dorough Quartet, Kim Parker and Mark Kirk, the Delaware Water Gap Band, and a number of individual instrumentalists.

The newly-formed Celebration of

the Arts Band, comprised of area student jazz musicians, will make its debut at the festival. The band will be directed by Phil Woods, who also rehearsed it. Portions of this year's festival will be recorded for National Public Radio's "Jazz Alive" show. The tape will be produced by Goodwin. The annual Fred Waring Award will be presented to a person who made an outstanding contribution to the arts.

Festival Sellout

LOS ANGELES—The Monterey Jazz Festival office reports its annual jazz gala has sold out before release of individual performance tickets, a first for the 24-year-old promotion.

This year's festival, slated for Sept. 18-20, was able to sell out through festival subscriptions so early owing in part to increased local interest in the Monterey, Calif., summit, according to festival manager Jimmy Lyons.

Survey For Week Ending 9/5/81											
Billboard® Best Selling Jazz LPs™											
This Week	Last Week	Weeks on Chart	TITLE	This Week	Last Week	Weeks on Chart	TITLE	This Week	Last Week	Weeks on Chart	TITLE
			Artist, Label & Number (Dist. Label)				Artist, Label & Number (Dist. Label)				Artist, Label & Number (Dist. Label)
☆	10	2	BREAKIN' AWAY Al Jarreau, Warner Bros. BSK 3576	26	16	17	THE DUDE ● Quincy Jones, A&M SP-3721				
	2	1	7	THE MAN WITH THE HORN Miles Davis, Columbia FC 36790	27	27	3	BLUE TATTOO Passport, Atlantic SD 19304			
	3	3	21	VOYEUR David Sanborn, Warner Bros. BSK 3546	28	29	5	THIS TIME Al Jarreau, Warner Bros. BSK 3434			
	4	5	42	WINELIGHT ▲ Grover Washington Jr., Elektra 6E-305	29	30	5	CLEAN SWEEP Bobby Broom, Arista/GRP GRP 5504			
	5	6	18	RIT Lee Ritenour, Elektra 6E-331	30	31	11	TIN CAN ALLEY Jack De Johnette, ECM ECM 1189 (Warner Bros.)			
	6	2	12	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)	31	33	80	HIDEAWAY David Sanborn, Warner Bros. BSK 3379			
	7	7	7	MECCA FOR MODERNS Manhattan Transfer, Atlantic SD 16036	☆	40	2	MAGIC MAN Herb Alpert, A&M SP-3728			
	8	9	14	FRIODAY NIGHT IN SAN FRANCISCO John McLaughlin, Al DiMeola, Paco De Lucia, Columbia FC 37152	33	21	16	EXPRESSIONS OF LIFE Heath Brothers, Columbia FC 37126			
	9	4	17	THE CLARKE/DUKE PROJECT Stanley Clarke/George Duke, Epic FE 36918	34	37	5	PAQUITO D'RIVERA Paquito Blown, Columbia FC 37374			
	10	11	9	APPLE JUICE Tom Scott, Columbia FC 37419	35	36	29	YOU MUST BELIEVE IN SPRING Bill Evans, Warner Bros. HS 3504			
☆	15	6	6	MY ROAD OUR ROAD Lee Oskar, Elektra 5E-526	36	34	37	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079			
	12	12	6	LIVE IN JAPAN Dave Grusin & the GRP All Stars, Arista/GRP GRP 5506	37	32	22	'NARD Bernard Wright, Arista/GRP GRP 5011			
	13	8	14	HUSH John Klemmer, Elektra 5E-527	38	39	21	GALAXIAN Jeff Lorber Fusion, Arista AL 9545			
	14	17	12	THREE PIECE SUITE Ramsay Lewis, Columbia FC 37153	39	39	21	FREE TIME Spyro Gyra, MCA MCA 5238			
	15	18	6	PIED PIPER Dave Valentine, Arista/GRP GRP 5505	40	38	16	TARANTELLA Chuck Mangione, A&M SP-6513			
	16	19	15	SECRET COMBINATION Randy Crawford, Warner Bros. BSK 3541	41	35	15	LET ME BE THE ONE Webster Lewis, Epic FE 36878			
	17	14	15	LIVE Stephanie Grappelli/David Grisman, Warner Bros. BSK 3550	42	42	20	ZEBOP! ● Santana, Columbia FC 37158			
☆	22	26	6	MOUNTAIN DANCE Dave Grusin, Arista/GRP 5010	43	41	3	KOLN CONCERT Keith Jarrett, ECM ECM 1064 (Warner Bros.)			
☆	26	5	5	YELLOW JACKETS Yellow Jackets, Warner Bros. BSK 3573	44	45	11	SOCIAL STUDIES Carla Bley, ECM/W11 (Warner Bros.)			
	20	13	7	WORD OF MOUTH Jaco Pastorius, Warner Bros. BSK 3535	45	NEW ENTRY		GOLDEN LAOY Abbey Lincoln, Inner City IC 1117			
	21	24	17	RAIN FOREST Jay Hoggard, Contemporary 14007	46	47	9	MY DEAR LIFE Sadao Watanabe, Inner City IC 6063			
☆	28	4	4	FUSE ONE Fuse One, CTI CTI 9003	47	NEW ENTRY		VINTAGE SESSIONS Sonny Rollins, Prestige P-24096			
	23	23	4	INVOCATIONS THE MOTH AND THE FLAME Keith Jarrett, ECM-D-1201 (Warner Bros.)	48	43	8	CHATTANOOCHE REO Max Roach, Columbia FC 37176			
	24	25	24	OIRECTIONS Miles Davis, Columbia KC2-36472	49	50	10	RE: PERSON I KNEW Bill Evans, Fantasy F 9608			
	25	20	8	THREE QUARTETS Chick Corea, Warner Bros. BSK 3552	50	44	4	MELLOW Herbie Mann, Atlantic SD 16046			

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

★ 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.)

Book Review: Screen Songs In Focus

Encyclopaedia Of The Musical Film by Stanley Green (Oxford Univ. Press, 344 pages) \$25.

Stanley Green, who writes tomes indispensable to the student of the musical theatre, turns his attention to the musical film, achieving the same sense of detail that's the hallmark of his previous "Encyclopaedia Of The Musical Theatre." Of course, many of the songwriting greats represented in the latter book are here, too, so the reader now gets a rather complete picture of the output of such writers as Rodgers & Hart, Rodgers & Hammerstein, Cole Porter, Jerome Kern, Irving Berlin and the Gershwins among others.

Certainly, there were writers who

rarely set foot on Broadway, especially Harry Warren and Jimmy Van Huesen, who, nevertheless, contributed mightily to the American popular song. So, it's their day in the sun in this musical book of lists.

Though Green's approach is not one given to much editorializing, he does have a telling introduction to an Academy Awards listing in which he decries the quality of recent winners—and makes the point even more disheartening by listing 34 standards that never got nominated due to intense competition. Are you ready for "I Only Have Eyes For You," "I'm In The Mood For Love," "Two Sleepy People," "Have Yourself A Merry Christmas" and "Mrs. Robinson"? **IRV LICHTMAN**

Publishers, Writers Sue Fox, MF

NEW YORK—Three publishers and a writing team have brought suits in U.S. District Court here charging copyright infringement

Infringement Suit Involves Blondie LP

LOS ANGELES—Far Out Music here alleges in Federal District Court here that its 1970 copyrighted composition, "Spill The Wine" is infringed by "I Know, But I Don't Know" from Blondie's album, "Parallel Lines."

The complaint claims defendant Frank Infante wrote the infringing composition. Other defendants named are Chrysalis Records, Terwright Records Inc., Rare Blue Music, Monster Island Music, Deborah Harry, James Destri, Clement Burke, Chris Stein and Nigel Harrison. The latter persons are identified as members of the group, Blondie.

The suit seeks an accounting during a jury trial, with damages in excess of \$100,000.

Famous, Valando Tie For 'Reds'

NEW YORK—"Reds," a major feature film effort with a rare movie score project from Stephen Sondheim, will have its soundtrack marketed by Columbia Records and see a coordinated music publishing exploitation drive between Famous Music and Tommy Valando, Sondheim's publisher.

"Reds," from Paramount Pictures, parent of Famous Music, is set for Christmas release and features War-

ren Beatty, Jack Nicolson, Dianne Keaton, Maureen Stapleton and Gene Hackman.

Marvin Cane, president and chief operating officer of Famous, says he and Valando will work closely to obtain world-wide covers of the main theme from the film.

Sondheim's only other film background score was for 1974's "Stavisky."

Other committee members are George Kieffer of the law firm of Manatt, Phelps, Rothenberg & Tunney; songwriter Barry Mann; Marv Mattis, West Coast director of BMI; Stan Milander, of the law firm of Bart & Milander; Neil Portnow, president of 20th Century Fox Records; Lester Sill, president of Screen Gems/EMI Music and songwriter Cynthia Weil.

A/B Print Now Via Cherry Lane

NEW YORK—Music print from April-Blackwood Music, including material by Billy Joel, ELO, among others, has switched distribution from Bradley Publications to Cherry Lane Music.

The deal, described as long-term, is already in effect with a single sheet on ELO's hit, "Hold On Tight," to be followed shortly by a folio on the group's new album, "Time."

Kaye Joins Songwriter Advisory Unit

NEW YORK—Chuck Kaye, recently named chairman of the Warner Bros. Music, has joined the music industry advisory committee of Songwriters Resources & Services, a non-profit group.

The committee provides ongoing advice and information regarding how SRS programs and services can better relate to the music industry.

Bourne Establishes In-House Print Unit

NEW YORK—After a decade of farming out its music print distribution, Bourne Music, the 63-year-old music publishing firm, is resuming distribution of its own publications, effective Oct. 1.

The move ends a five-year association with Schirmer's, a deal preceded by a similar arrangement with Chappell Music.

According to Alex Teploff, director of the editorial department, the firm's sales will be handled by two independents, Ames for the East Coast and George Perl for the West Coast.

The bulk of Bourne's current print product is in the religious and educational fields. "We believe the move will tighten up our services and give us a better focus on our markets," says Teploff. He adds that there were also some problems arising over the mistaken belief that Schirmer's actually owned Bourne's print division.

Peter A. Salomone is director of publications at Bourne, which in addition to publishing many standards, is a leader in early sacred and early secular choral music and has an extensive series for barbershop quartets and bands.

Bonn's Tape Tax Hearing

• Continued from page 6

Disappointed by the lack of coordination in the music industry's campaign for a blank tape levy, Global Music head Peter Kirsten has for several months been agitating for increased involvement by music rights

holders and their representatives. Discussion groups were set up in Munich, Hamburg, Berlin and Frankfurt over the past few weeks.

Representatives of these discussion groups, plus officials of organizations in the performing and literary arts fields met last week at the German patent office in Munich to create a loosely organized "open conference" to present a united front on matters affecting creative work which could be reproduced or transmitted.

All representatives agreed to join the new conference, assuring the support of several unions, rights societies, industrial associations and professional groups in the musical, video and literary fields. This appears to be the first group of its kind in the world. Kirsten hopes similar groups will be formed in other European countries to work toward pan-European copyright protection legislation.

A working committee will follow through on measures approved at last week's meeting, including a press conference at this week's Berlin fair. Expected to attract nearly half a million people to the divided city, the fair is Europe's biggest showcase for hardware and tape manufacturers.

The open conference plans further public relations and lobbying efforts to support the levy. Many details were left to be worked out, however, until the group's form and funding are set sometime this fall.

In any case, passage of copyright revision in Germany appears still a long way off. From the ministry, the revision must go to the federal parliament, which could take two years for consideration and approval. Thus, even if the ministry accepts the blank tape levy at the level proposed by the music industry, the law would not take effect before the middle of this decade.



Billboard photo by Jacki Sallow
ROCKLINE ROCKS—David Lindley, left, greets Jerry Sharell, Elektra/Asylum's senior vice president of creative services, after doing a guest stint on Global Satellite Network's "Rockline" program. Cindy Tollin, assistant producer of "Rockline," looks on.

BROADWAY REVIEW

Music Still Sparkles But 'Fair Lady' Loses Lustre

NEW YORK—If any clear winner emerges from the latest Broadway revival of "My Fair Lady," it is the extraordinary music and lyrics of Alan Jay Lerner and Frederick Loewe. Even after 25 years of overwork and overexposure, the music still sparkles with a crispness and effervescence that puts many of the newer Broadway offerings to shame.

Under the masterful baton of Franz Allers, who also directed the Broadway original for which he won a Tony Award, the unforgettable songs of "My Fair Lady"—"I've Grown Accustomed To Her Face," "Wouldn't It Be Lovely," "Get Me To The Church," "On The Street Where You Live," and "I Could Have Danced All Night"—take the audience on a joyous romp of fantasy that represents musical theatre at its very best.

Unfortunately, the other components of this grand old show do not project the same lustre as the music. Rex Harrison, recreating the role of the crusty, chauvinistic Prof. Henry Higgins, which he played in the original 1956 production, no longer has that sharp edge, that brilliance that moved audiences to swoons of delight earlier in his career.

Still, Harrison remains a consummate master of his craft: the sly wit, the dark humor, his unparalleled ability to turn a phrase and to lovingly caress the words of the English language—all these remain intact. Yet somehow he seems detached, maybe even a little bit bored with the whole procedure. Could it be that the physical limitations of age (Harrison is in his 70s) no longer allow for the bo-

uancy of countenance and elasticity of step that this role demands?

It is also possible that Harrison's leading lady, Nancy Ringham, does not provide him with the inspiration he needs to bring fire to his performance.

Ringham, a last-minute substitute, replacing original leading lady, Cheryl Kennedy, has an outstanding singing voice, but, alas, only adequate acting talents. Maybe in time her skills will blossom into greatness, but for this critical challenge as Eliza Doolittle, her inexperience shows; and the audience finds it difficult to relate to the impoverished Cockney flower girl who is suddenly and reluctantly thrust into the spotlight of socialite London.

Greater credibility is brought to the role of Alfred Doolittle, Eliza's father, played in this production by Milo O'Shea. O'Shea is winsome as the slothful, rabble rousing, down-at-heel boozier, whose simple philosophy is that to retain one's happiness and independence one should remain penniless.

Cathleen Nesbitt, 93, brings charm and elegance to her bit role as Prof. Higgins' mother.

The sets, though serviceable, reflect the economy of effort often found in road companies. ("My Fair Lady" plays only a limited engagement on Broadway before moving on.)

Still, "My Fair Lady" is not without charm, and there are enough Harrison fans and nostalgia buffs around to assure it success for the rest of its engagement.

RADCLIFFE JOE

Chu-Bops Will Represent 8 Presley Gum 'LPs'

NEW YORK—A specialized series of Chu-Bops, featuring miniaturized album covers with bubblegum inside, is on its way starting with eight Elvis Presley albums that have earned gold certification.

This seventh in a series of eight Chu-Bops groupings produced by the Amuro division of Wrigley's is to be followed in November by a tie-in with a yet unnamed label's superstar roster, according to Gary Mankoff of Album Graphics Inc., which makes the Chu-Bops packages and is Amuro's liaison with the music industry.

For the Presley series, the disk-shaped bubblegum is colored gold to represent the gold sales of the albums. The releases are "Elvis Presley," "Elvis," "Loving You," "G.I. Blues," "Blue Hawaii," "Elvis: Aloha From Hawaii," "Something For Everybody" and "From Elvis Presley Boulevard, Memphis, Tennessee."

AGI says a total of 100 million Chu-Bops will have been sold worldwide by the end of this year. The concept was launched in June, 1980.

**IF
YOU'RE
LOOKING
FOR MUSIC,
WE'RE
EVERYWHERE
YOU LOOK.**



For the past two and a half years, every time you sat down to see a movie of the week or special presentation on CBS, you heard our music. When CBS needed themes to celebrate 30 years of news and entertainment, our music was chosen.



Music for "The Olympic Diaries" as seen on NBC Sports... It's ours! Plus, we were chosen by Don Ohlmeyer, as directors of music for the 1980 Olympic presentation.



Our score and production for the television movie "The Late Great Me," helped this TV special win 5 Emmies. Coming this fall, everytime you sit down to a movie of the week or special presentation on ABC, you'll hear our music.



Last year's award-winning "Time Was" starring Dick Cavett, opened and closed with our theme. This year's acclaimed sequel, "Remember When," again, opens and closes with a theme we wrote and produced. Late this year, you'll hear our new themes for the entire HBO Package.



We have just delivered the complete music package for day and night on CINEMAX...the movie network.

Jay
INCORPORATED
Music & Animation

New York • Los Angeles • Rochester
716/454-2650

When N.A.R.M. and the music industry needed "A Gift of Music," we delivered.

We gave Bausch & Lomb a theme for Soflens... Xerox the look and sound for major product introductions...Kodak, a safety program theme...Corning Glass, a film... Omega Watches, a world-wide theme and series of award-winning commercials.

Plus, we're the producers of the most exciting news opening packages in television.

We even created the music and animation for the 1981 NATPE Convention and we are working on next year's Las Vegas opening already!

We like to think our clients speak for ourselves.



ANATOMY OF A DEAL: THE ARRIVING OF CRISTY LANE

By RICK FORREST

A Billboard Spotlight

SEPTEMBER 5, 1981 BILLBOARD

Trying to dissect the elements that go into a successful special marketing campaign is a little like attempting to catch water in a porous fishing net. It's no easy matter. As Renny Martini, director of Capitol's Special Projects division succinctly points out: "There's a piece of magic in there I'm not sure anybody in this business can name that makes one album outrageously out-sell another one as a direct consumer product. What appears to be a very obvious offer can fall flat on its face. I've seen it happen with LPs on our labels as well as others. I've also seen albums that were not obvious winners zoom out of sight. It's all very unpredictable."

When looking at a television album deal, pinpointing the ingredients for success becomes not only more slippery, but more crucial. TV advertising is one of the most costly, risky routes for selling music. Hundreds of thousands of dollars can disappear in a matter of weeks before a marketing company realizes that all it's got for its efforts is an expensive vinyl albatross. And as is the case with all record releases, failure is more normal than success.

One recent case Martini was involved with that didn't fail, that managed to latch onto that elusive bit of "magic" was Cristy Lane's "One Day At A Time" tv package. An artist on EMI's subsidiary Liberty label, Lane has been a consistent country music seller, winding up at No. 21 on Billboard's year end charts with such singles as "Slippin' Up, Slippin' Around," "Sweet Sexy Eyes," "Come To My Love" and the now legendary "One Day At A Time."

However, being a country artist with sales hovering between 100,000 and 200,000 wasn't enough for Lane or her husband/producer/manager Lee Stoller. Stoller saw in the inspirational/religious nature of "One Day At A Time" a way of broadening Lane's audience. And he saw in tv marketing, a means of achieving that goal by breaking through what he calls the "stone-age" marketing of regular retail distribution.

"What happened in the past is that at all of Cristy's concerts, people would come up afterwards and ask where they could buy her records," comments Stoller. "We even received letters asking us this. Although her records sell pretty well,

she's considered a country artist and except for the country outlets, only the bigger record retail stores fully stock her albums. When the average buyer wants a record, he or she goes to a Sears or a J.C. Penney or K-Mart. When they look in the racks and don't see her product, they think that maybe Cristy doesn't have albums out. They don't realize they can't just go to any rack that comes along.

"That's why I say that the marketing for records is still in the stone-age. Because if records are made available and promoted and displayed like a lot of other merchandise is throughout the United States and the world, then I think they would be amazed at what they could sell. TV is a prime avenue for reaching the people."

Stoller reached this conclusion in August 1980, several months after "One Day At A Time" hit the charts. It was then that he first approached Liberty with the idea of putting together a Lane religious package. "They thought my idea was a little premature," he says, "because the name value wasn't there yet. 'She's not a superstar,' they said, 'she hasn't had a million selling record.' I felt she had the kind of broad-based image that's especially good in this kind of marketing and that an ad campaign like this would increase her name value tremendously. They thought it was too risky."

Despite being stalled on the label front, Stoller went ahead and made contacts with Suffolk Marketing Inc., a New York based direct response company that brought another Liberty artist, Slim Whitman, from obscurity to fame's spotlight through a tv album offer.

"We were interested in Cristy's potential," says Malcolm Smith III, vice president and marketing director for Suffolk. "We saw that she had a top country single hit with a religious song and yet the album that song was on wasn't strictly religious and had another title ('Ask Me To Dance'). 'One Day At A Time' was a strong song and inspirational music is a strong sales genre so we quickly decided that a whole religious album by Cristy headed up by 'One Day At A Time' as the title song might make an excellent tv product."

So Stoller continued talking with Suffolk as well as lining up 24 tv stations with preliminary advertising pitches. "They felt the product had a good chance and I was ready to start the ball rolling myself, but it involved putting up about \$100,000 cash up front. I didn't have it, so that's when I went back to Liberty and started discussions up again."

"Lee and I go back to the days when we were involved with Styx," says Jim Golden, president of General Talent Agency

and Lane's agent. "Lee contacted me when Cristy was on GRT and I got her off that label and into a contract with United Artists (now Liberty). Sometime last year, Lee called me and said, 'I have this great idea. I want to do a professional tv package of Cristy doing religious songs. I thought it was a good concept. Originally Lee wanted to do it all on his own, but I told him there were too many pitfalls doing the first shot by yourself, let professionals do it. So with that in mind, I pushed Liberty with the idea.'"

Since Lane had never cut a whole album of religious material, these new inspirational tunes would have to be newly recorded for the tv package. Stoller estimated he could produce the record for \$25,000 (the actual cost was \$27,500, amazingly low for 19 song LP). Along with Golden and EMI a&r vice president Don Grierson, they convinced the label skeptics that they could easily make money on the investment. Since the tv package was being contracted to Suffolk, the only monetary involvement necessary was for recording costs. EMI pressed the product, but Suffolk simply bought the pressings and handled all advertising and test marketing costs. Suffolk guaranteed an immediate purchase of 10,000 albums at a cost of \$2 plus change per unit. Figuring the label made a dollar profit after pressing and royalty costs, Golden demonstrated they could get back their outlay with a mere 15,000 units in additional sales.

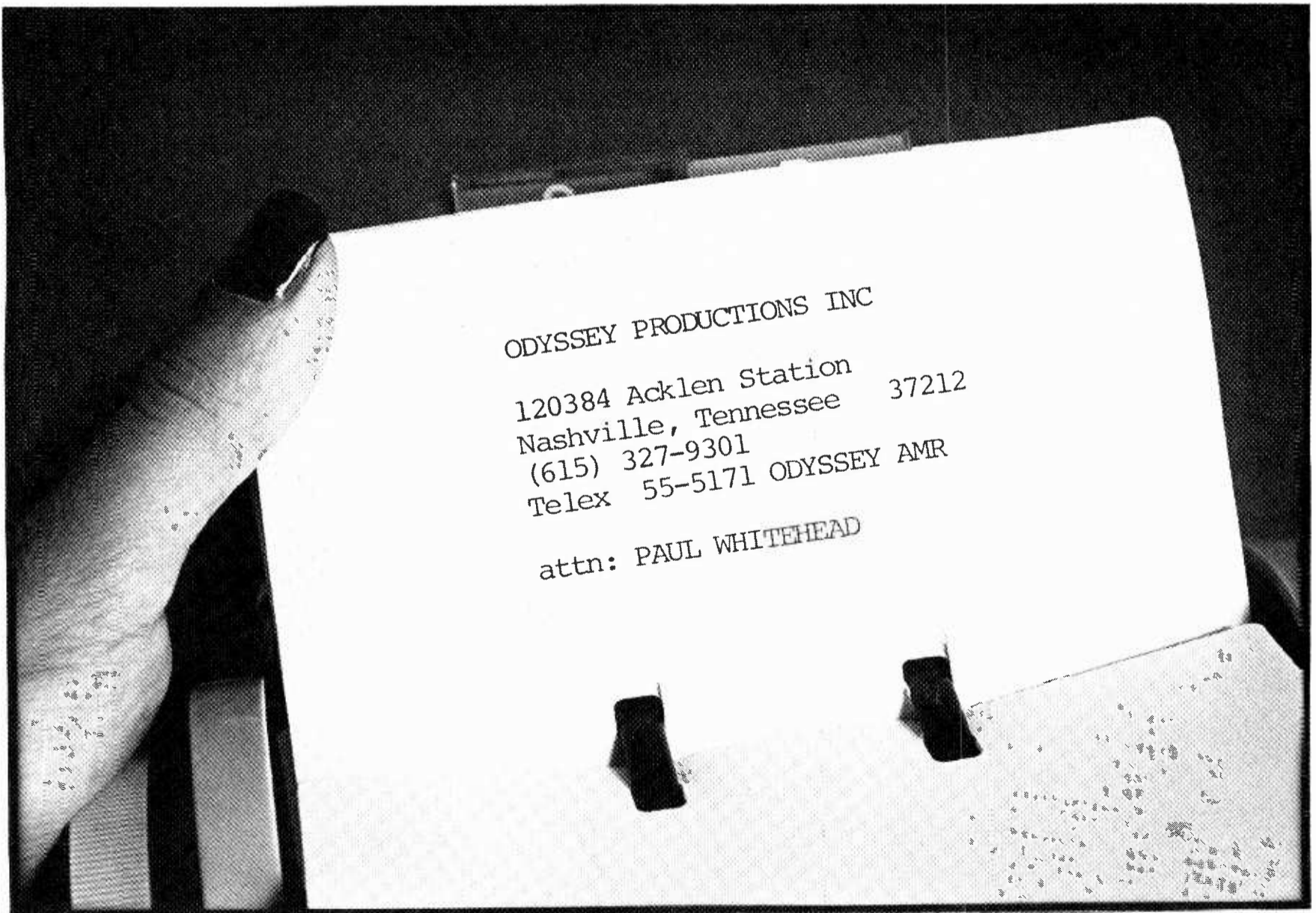
"We convinced them that a package like this could become another Slim Whitman for them," reminisces Golden. "Nobody quite believed it, except for Renny Martini at Capitol, who had a gut feeling this was going to be a real winner and helped us push it."

November 1980; the first Nashville sessions for the Cristy Lane tv album. The studio sessions lasted until December due to several breaks.

Next came cutting a two-minute commercial. "That's one of the most important aspects of a tv package," explains Martini. "It can make or break an offer. A commercial that's designed for direct consumer response generally has a very different flavor than a retail spot. It's designed to get a reaction immediately, to make you pick up that phone and dial or get out a pen and write. A retail spot is designed to just make an impression and hope that impression stays long enough so

(Continued on page SM-11)

Rick Forrest is a Los Angeles-based freelance writer.





TV PROMOTIONS LEAVE DEEP IMPRESSION

By ROSE CLAYTON

Only a year and a half ago, Slim Whitman couldn't get arrested (as they say in the business), Boxcar Willie was a virtual unknown, and no one dreamed that Disney Music was into perpetuating disco.

But today—Slim Whitman is in such great demand that his performance fee has increased over tenfold, Boxcar's coat and hat hang in the Country Music Hall of Fame, and "Mickey Mouse Disco" is approaching triple platinum.

These success stories all share one common factor—they are prime examples of the success of creative, direct-to-the-consumer marketing via television. Other marketers, hoping to re-popularize or break an act, or simply expand their market in similar fashion, have jumped on the bandwagon.

Some people believe that there is now a market saturation that has diminished the effectiveness of tv marketing methods to move huge volume, create a star, or revive a career. Others think that a pattern has been cut reducing the risk involved in direct-tv marketing and making it an even more effective vehicle with possibilities that have yet to be explored. Paul Whitehead of Audio Media Recorders, where the tracks

were laid for "Mickey Mouse Disco," says he believes "we are going to see a complete revelation on the part of record companies concerning normal retailing.

"The market is out there," he says, "and tv marketing has encouraged people to buy records. Marketers

have provided additional opportunities for record companies and recording artists to make money—a secondary avenue to use to market product."

It could be possible that because of conventional ways of operating in the industry enough creativity has not been directed towards how retailing can capitalize on what is being learned about consumer buying habits from the success of tv marketing. Direct marketing successes rub off, not rub out, opportunities for traditional retail outlets.

It has been determined that customers who buy from special marketing approaches are not those who patronize a record store; therefore, retailers should be concentrating on how to harness some of the new buyers' enthusiasm. Every time an artist is discovered or re-discovered, the marketplace expands, providing growth opportunities for everyone.

Perhaps tv merchandising's greatest rub-off comes from its ability to sell the artist and not just the specific product being offered. TV advertising increases the demand for live performances, boosts audience attendance, and stimulates in-

Rose Clayton is a freelance writer residing in Memphis.

terest in the artist's catalog, generating future sales possibilities for alert retailers and record companies.

"I remember booking Boxcar at Possum Hollow (a Nashville club) for \$100 a night," says Billy Deaton whose talent agency regularly books Boxcar Willie and Slim Whitman. "Since Boxcar's tv album came out in February," Deaton says, "he gets \$3,000 to \$5,000 a show and is booked seven nights a week until December 16 and into '82."

According to Deaton, Whitman was being booked at \$750 for about three nights a month. He now receives \$8,000 to \$10,000 a show with 8 to 10 engagements a month.

"He was as dead as a doornail in America," Deaton says. "All of a sudden, when the (tv) album came out on him, United Artists in America put out two albums. I went into a record store and they had a great big shooting match of nothing but Slim Whitman albums. So it triggered them to do something and no doubt Slim is benefiting.

"He was signed to Cleveland International," Deaton continues, "and our first shot out of the box was 'When.' It got played and we got him booked on the 'Tonight Show,' the 'Midnight Special,' the 'Mike Douglas Show,' and today he is filming the 'David Brinkley Journal.'"

Whitman has also given birth to a fan club on the strength of his tv album.

Lee Stoller, Cristy Lane's husband/manager who conceived the idea for her "One Day At A Time" album of faith and inspirational songs, thinks the drawing power of tv is incredible. "Cristy played in three locations where the tv commercials had been aired for a couple of months pretty heavy, and the reaction was tremendous. She had a gross of \$25,900 in Wyoming, \$28,990 in Vancouver, Wash., and \$35,896 in Olympia, Wash., and she was by herself. All three of these engagements were booked through the same promoter who got her for \$3,500. We are going to have to adjust her price because she is outdrawing some people who are getting close to \$20,000 a show."

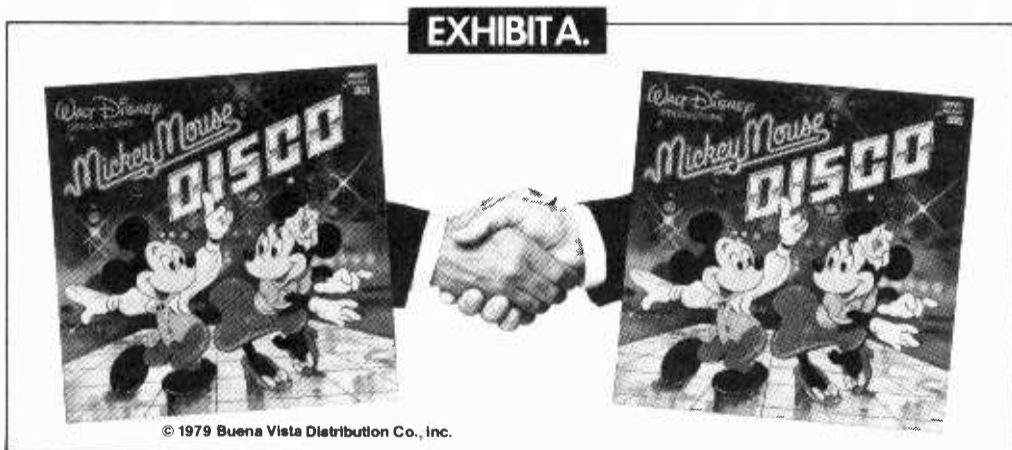
Lane's album debuted at the end of March, missing the first quarter peak sales period, but, according to Stoller, it has held momentum and is approaching 500,000 units. Stoller says, "Record sales-wise one successful tv album is equivalent to a couple of No. 1 pop records or maybe a dozen No. 1 country records."

Suffolk Marketing handles the Whitman, Boxcar, and Lane projects and will usually consider packaging any artist that has had a Top 10 record. Richard Huntley says the products which they select for distribution are based on a "feeling for the marketplace and an understanding of our customers, who are not store customers, and their needs, and whether the act we are reviewing meets their needs.

"When I heard Boxcar Willie," he says. "I felt that was a good choice for our customers. He has a good voice and he

(Continued on page SM-11)

WHAT DIRECT MARKETING CAN DO FOR RETAIL SALES.



© 1979 Buena Vista Distribution Co., Inc.



If you think direct and retail marketing can't profit from each other, here are some facts which may change your mind.

Exhibit A. Our Vista direct response subsidiary recently marketed a package featuring Mickey Mouse Disco, a record also sold in stores. We sold about half a million units on TV alone. And soon after we went on TV, the people at Disneyland Records began noticing an increase in retail sales. Their record made the Billboard, Cash Box and Record World Charts and rose to Top 20 rankings. Disneyland Records give our Vista campaign credit for a great percentage of these in-store sales.

Exhibit B. We were very happy with the results of a direct marketing promotion of a Statler Brothers package. And so was Mercury Records because Statler Brothers albums became Mercury's best selling catalogue items for the year of our promotion.

It all goes to show that direct marketing could be building a bigger business for all of us. Consider that the next time you think of us merely as competition.

Columbia House

COLUMBIA RECORD & TAPE CLUB
VISTA MARKETING



STRONG CONCEPTS PACK CROSSOVER POTENTIAL

By ROSE CLAYTON

An analysis of successful television marketing packages reveals some definite similarities in their common characteristics.

According to Paul Whitehead, whose Audio Media Recorders produces various projects for Columbia House, "Most special marketing is built around a single concept: How different are you? There has to be a unique idea that captures the public's attention—some theme around which the concept can be built."

Uniqueness and timing of a product's entry into the marketplace, which is related to uniqueness, are thought to be the single, most vital ingredient in the amount of attention and success the product will gain.

Other important factors include: the mass appeal of the artist, the power of the tv commercial to sell the artist as well as the product, and selection of repertoire.

Richard Huntley of Suffolk Marketing, one of the nation's leading direct response businesses, says Boxcar Willie, whose career was literally launched through tv marketing, was selected, not only because he had a good voice, but a good image. "We felt people could relate to him," Huntley says of America's Singing Hobo.

Suffolk also handles "Slim Whitman's Greatest Hits" which has sold 1.4 million units. "We don't just sell country," Huntley adds, "but those are the ones that are happening now." Stylists such as Al Green, Otis Redding, and Marvin Gaye are among Suffolk's catalog.

Lee Stroller, who manages Cristy Lane, says he believes she was accepted by Suffolk because of her mass appeal. "After all the research I had done, I found that Cristy was one of the few artists that could sell big on tv because voice-wise she appeals to some of the young, middle-age and old, but the ones she might not appeal to, she doesn't offend."

Successful K-tel projects are also based on artists uniqueness and appeal. Packages on Trini Lopez, Chubby Checker, Johnny Ray, and Frankie Laine have been big sellers for them.

Billy Deaton, whose talent agency has watched the phenomenal growth in demand for Boxcar and Whitmar, says, "The key to the whole operation is in the tv commercial they do. I think Malcolm Smith (Suffolk Marketing) is the greatest producer of tv commercials in America. The Boxcar Willie spot is the most saleable spot I've ever seen in my life."

The strength of Disney Music's spots on "Mickey Mouse Disco" with sales approaching triple platinum have been described by many as "incredible masterpieces." The spots use film clips from Walt Disney movies and animation to its distinct advantage.

Mark Mathis of Gusto Records thinks the success of his Ace Cannon "Golden Classics" project was the "wide appeal of the songs" and his belief that "everybody likes a saxophone." Only one song on Cannon's set was an original from his London/Hi days. The others are classics immortalized by other artists.

Although Boxcar Willie had had four albums of original material released on his Column One Record label, only six sides on his successful "King of the Road" tv album are originals. Other tunes include the title cut, "Mule Train," "You Are My Sunshine," and 11 other songs in that vein. Likewise Whitman's "Greatest Hits" is a collection of country songs popularized by a variety of other artists rather than a compilation of his hits.

Lane's "One Day At A Time" album of faith and inspiration songs, which is approaching 500,000 unit sales after four months on the market, is also based on strong songs. The 18 cuts include the title track, a gold country single for her, and such standards as "How Great Thou Art," "Peace in the Valley," "Everything Is Beautiful," and "Why Me, Lord."

Those who are heavily involved with tv marketing say that the numerous advantages all segments of the industry stand to gain from a successful product make it well worth the gamble when the element of risk can be lowered.

The major benefits to be derived from successful special marketing seem to be ranked as follows: expanded market; increased bookings and higher performance fees; renewed interest in the artists' catalogs; additional royalties and mechanical fees; and longevity of product exploitation.

Special marketers should be applauded for their ability to create products which rub-off money into all areas of the industry.



PACKAGES BREATHE THE NEW LIFE INTO OLD SONGS

By LEO SACKS

The marketing of special products has become an extremely lucrative source of profit for music publishers, who are generating millions of dollars in annual income by offering mechanical licenses at lower rates to copyright users.

Publishers recognize that the huge sums of money which direct marketers spend to promote their packages can prolong a song's usage until it is rerecorded. And because special products reach an audience that doesn't always shop at retail, music publishers acknowledge that packages often stimulate catalog sales.

Relations are seemingly cordial between marketers and publishers, but a closer look reveals that all is not rosy. Mel Ilberman, vice-president and general manager of April Blackwood Music, is an old hand at negotiating special products as a former vice-president of business affairs for RCA Records. Now that he's on the other side of the fence, Ilberman says that "marketers have a problem with their financial presentation to the publishing community. I'd like to see them discuss financial terms more candidly because they really don't make a good case why publishers should take a reduced rate."

Ilberman says he recognizes that marketers "have many variables to deal with, from shipping costs to return on the ad dollar to collection of monies. But there have been cases of significant profits made by marketers, and there's a general feeling among artists and publishers that they are trying to

get more of an edge by exploiting the variables with a capital V."

Ilberman feels the climate is clouded by a distinct "lack of trust" between the groups. "Sometimes the marketer's margin is so low that the artist has to accept a lower rate, which I understand. But there is still this lack of trust, and most publishers are insisting now on favored nation clauses in their contracts."

Michael Kapp, president of Warner Special Products, confirms that relations between the groups have hardened. "Publishers have gotten tougher since the statutory rate changed," he observes. "They're certainly not more deal conscious. In fact, they're less willing to deal with direct marketers now, which might reflect a profit squeeze."

And Artie Fisher, director of PolyGram Special Products, says that wet testing and rollout of new products has declined "significantly" since January. "Direct marketers are not unlike retailers in that they're feeling the crunch of the times," he says. "The high cost of capital is impacting the test marketing of new packages, and a so-so concept just doesn't make it today."

When a publisher does strike a deal, however, "It's like found money," says Frank Military, vice-president of Chappel Music. "We feel that getting the old songs out there is as good as gravy. I'm constantly going through my catalog in search of songs to add to different categories of music. The whole concept of reactivating a song—for a record package or a television commercial—fascinates me. I think it's a great service to the writer and the publisher."

Adds Dick Milford of Famous Music: "Special marketing income is a big boost to any standard house. I happen to think that old catalog is neglected by the majority of music copyright users. To concentrate solely on current material is a major oversight."

The key to a successful package, Military maintains, depends on the publisher's ability to understand the marketer's concept and then fill the order. "I would say that I spend weeks at a time scouring my catalog when I'm presented with a concept for a package. I joined the music business in 1945, and it's always rewarding for me to uncover an old song that's just been lying around."

Ethel Gabriel, an RCA Records executive since 1940, has been mixing and matching catalog for albums and special packages for the past 25 years. "It's like second nature to me," she says. "The secret is that you know the market you're trying to reach. You can't contrive a special record. It has to be genuine and full of integrity, because people know the difference."

Gabriel, who produces the Living Strings series for RCA, is one of the few in-house producers who still keeps in touch with the publishing community. "I've always felt publishers served a necessary function, and in my history at the company, I've always maintained, 'If the song fits the project, it's in.'"

Publishers are extremely enthusiastic about the roles which cable and video will play in their financial growth. At the Entertainment Company, for example, vice president Martin Bandier says the firm will launch a video division to exploit its catalog in that marketplace. "Revenues are minimal at best right now," he comments. "But the prospects for growth are enormous." He adds that the company is also exploring a greater use for its copyrights in commercial television.

Two years ago, United Artists Music set its "Full Spectrum Marketing" program in motion. The campaign, designed to reach a wide range of copyright users, utilized marketing and promotional materials to publicize the diversity of the UA Music catalogs. The results of the program, according to UA Music president Harold Seider, are now paying off. He reports that non-mechanical income represents 10% of the company's domestic revenues, and that the company has strengthened its profile in the theatrical, film and television fields.

Renny Martini, director of special markets for Capitol, opines that UA Music is "one of the most aggressive music publishers in the business." Unlike most publishers, he says, "UA provides us with a steady flow of repertoire information, and I wish other publishers would do the same. The more catalog information we get helps keep our research time down, and that's a plus." But he stresses that publishers "have got to learn to bend a bit more" when negotiating rates for special market deals.

"They can be very stubborn," he adds. "We make pennies for profits on some packages, which the publisher doesn't always understand. We're making use of dormant catalog, and because our packages are low-priced, we need the favorable rate. It's the best argument I can give."

Leo Sacks is a New York-based freelance writer.

45 JEFFERSON ST. STAMFORD, CT 06902
Tapecom
INC.

**NEW ENGLAND'S
LARGEST
DUPLICATOR!**

**TOP QUALITY!
BEST PRICES!**

FAST, EFFICIENT SERVICE

CALL

FRED LUMINOSO
(203) 325-1541
TWX 710-474-3334

NCMG
NORTH COUNTRY MEDIA GROUP, INC.

WELCOME TO NCMG ...

**YOUR ALTERNATIVE FOR
COST EFFECTIVE, QUALITY
MEDIA PRODUCTION AND
DUPLICATION!**

**Production ... we do it!
Location Shoots ... we do it!
Duplication ... we do it!
Tape Distribution ... we do it!**

WE DO IT ALL.

**But most of all, we appreciate
your business and we have a way
of letting you know that ... through
personalized service.**

**Our record in the Direct
Response Market speaks for
itself. Call us at
(406) 761-7877 today.**

POST OFFICE BOX 2244, GREAT FALLS, MONTANA 59403

Over-30 Consumer

• Continued from page SM-1

resulted in fewer record purchases. The production of records, the jackets they're housed in, and the postal rates they're sent by, have made television record sales a less profitable venture.

Besides the profitability aspect, not much has changed in the tv record business. That includes advertising. "Records are relatively inert for tv," explains Alvin Eicoff, chairman of the board of A. Eicoff & Co., a Chicago-based advertising agency which specializes in special marketing. "Basically you still have to play the music and list the songs," he adds.

The growth of cable television may allow record marketers to advertise their product in other than the top 25 or 50 metro markets normally used. However, until cable companies proliferate their service within the marketplace and until they can accurately define who they are reaching, record marketing cannot count solely on cable to augment its tv business. This presents a paradox. "Marketers are waiting for the cable population to grow, while cable companies are waiting for marketers to support them," says Sroge. "When you put your advertisement on the air and nobody calls, you know nobody's watching," says one industry executive. "That's happened to us," he adds.

"Mail order seems to be doing better than tv," claims Wesley Wood, co-owner of Candlelite Music Inc., the largest independent marketer of direct-response records. For one thing, according to Wood, the average direct mail record sale is higher than in tv—\$30 vs. \$10, since most mail purchasers buy multiple sets, or packages. Mail order mailings can be very selective, allowing for more precise targeting. The rising number of working women finds many of them shopping by mail, as many of their estranged husbands who must start anew the record collection the spouse won in divorce court. Credit cards facilitate transaction handling.

Even the mail-order customer, however, must frequent his local supermarket or convenience store. What he may not expect to find there is a pre-recorded cassette collection of rock, pop, country and classical, or classical records. Two enterprising record and tape companies simply decided that if their prime target group didn't frequent a record store, they'd have to bring the mountain to Mohammed.

"It may seem unconventional to see cassettes in a supermarket, but when you go to these stores you see a varied selection of merchandise," explains Robert Phillips, president of General Entertainment Corp., whose "Magnetic Gold" cassettes are currently being test-marketed in grocery stores in upstate New York, Oklahoma and parts of Texas and Colorado. "In these stores you can buy everything from lawn chairs to liquor to go with your hamburger. So anything as popular as pre-recorded music should also be sold in that type of outlet," Phillips adds. A national rollout of the product is scheduled for fall. Nabisco is the major investor in the corporation, which, Phillips points out, has expertise in the ability to distribute to foodstores. The cassettes sell for \$3.99 or \$4.99, depending on the royalties agreement, and the store receives a percentage of whatever's sold. The program is being promoted via tv and radio spots and newspapers.

Time/Life Records, the division of Time/Life Books that has successfully marketed various continuity series since its 22-volume "Story of Great Music" debuted in 1966, has also forayed into supermarkets. Time/Life's Arthur Fiedler series is still going strong, and has convinced the company to continue in the foodstore vein. The next offering will be a country & western collection. "We experimented with a number of supermarkets and discovered there was a very handsome market out there," says Nick Benton, vice president of public relations for Time/Life. Besides being open longer hours than many other kinds of stores, supermarkets and convenience stores are fertile ground for impulse buys.

What activates any buying impulse is, of course, advertising. Unlike most other products, records have enjoyed a type of free advertising—air play. "When you hear the record on your radio, that's the market test. You don't have to sample it, test drive it, or taste it," says Michael Kapp. Consequently, as Kapp goes on to explain, record industry people didn't have to become terribly responsive or educated as advertisers. But the increasing pressures of the '80s may change that. Records have a relatively short shelf life and their media plan is limited to a short promotion. "You can't go on the air like Volkswagen or Coke which have been around for many years," Kapp says. Instead, the sell must be a hard one. However, also unlike Coke or cars, every record is "somebody's soul," as Kapp calls it. That's why a hard-sell approach may be anathema to a record marketer. Unless he's a marketer first and a record person second. This, according to Kapp, is what explains the success of record marketers like K-tel or Ronco.

What special market advertising can also do is boost the sale of records in, yes, the retail record store. "If you run a tv key outlet purchase saturation campaign for an album or artist, a lot of people don't go to Walgreen's. They go to the record store to buy the regular product," claims Kapp. "That's exposure and that's what most record artists never get."

Credits: Earl Paige, Editor; Ed Ochs, Assistant Editor; Additional research on "Location Breakthroughs" story by Bob Tucker, journalism department, Memphis State Univ.; Art, Mike Street.

The Two
most
important
letters
in
TV-Album
sales:

PI

PI is "Per Inquiry" advertising. You pay only for the leads generated by your commercial when it runs on a TV station. No leads—no cost to you. It's that simple.

And, it's the ideal way to sell your records or specialty products.

We are three companies that collectively handle the works. Here's the story:

DIRECT RESPONSE MARKETING, INC.

The exclusive PI (Per Inquiry) agency.

- Access to 175 television stations.
- Guaranteed cost per lead.
- Over 20 years direct-response experience.

Call Elaine Roth.

(213) 881-4323

F.C.C. TV PRODUCTIONS

(We're the other guys!)

Fast... cheap... creative.

We are direct-response video tape specialists. From concept through post-production.

We produce!

Call Rob Case or Gary Wetter.

(213) 996-0910

CANCOM INTERNATIONAL, INC.

We create custom album packages from your masters. From pressing and packaging—to licensing and marketing.

Then, we'll fulfill your direct-response orders with our complete shipping/ fulfillment department.

Call Fred White.

(213) 738-5111

(In Canada, call Peter Horvath
(416) 968-0428)

CUSTOM RECORD MFG.

A DIVISION OF

CADET RECORDS, INC.

ONE OF THE LARGEST SELF-CONTAINED CUSTOM PRESSING PLANTS, OFFERING THE FASTEST AND MOST COMPLETE SERVICES ON THE WEST COAST, INCLUDING COLOR SEPARATIONS, OFFSET PRINTING AND JACKET FABRICATION.

SPECIALIZING IN

"PICTURE RECORDS"

TO THE MUSIC/RECORD INDUSTRY AND TV DIRECT RESPONSE TRADE

FOR INFORMATION CONTACT
DON MACMILLAN
(213) 753 - 5121

CUSTOM/CADET RECORDS INC.
5810 S. NORMANDIE AVE.
LOS ANGELES, CA. 90044

Expanding Market

• Continued from page SM-3

cities are those who respond to tv advertisements. Though they like music, they might never buy it if a 1½ to 2-minute tv ad, aired during some non-stimulating programming ("When they know they can safely go to the phone without Little Joe being killed," says media buyer Donna Brelant of LaBuick Media in Palm Springs). The spot motivates them to order it on impulse.

"These people are really non-record store goers," says Renny Martini, president of Capitol Special Products. "They're a passive audience, probably 40 years old and up, and probably predominantly female because those are the people who are home more, watching tv when our ads are on."

Adds Ira Pittelman, president of I&M Teleproducts in New York, "a large chunk of our audience is working class people. They're lower to middle income, and heavy tv watchers. They're people who read the National Enquirer—real meat and potatoes people."

And, says Ed LaBuick, president of LaBuick Media, "I've called them 'Mr. Lunch Bucket.' From time to time they may shop in K-Mart or Woolco for records, but the largest percentage of them aren't record store shoppers. For the most part they're 35 and up, and what's playing in the record stores, the rock products, makes them uncomfortable. They don't want to take the time going through the bins to find the music they want. They're easy to motivate by tv."

And tv shoppers have had the ability to make a success out of unknown and unavailable artists, buying their albums not because they themselves knew much about them, but because they liked the fast selection of songs they heard in the 1½ to 2-minute tv spot. Recent examples include Suffolk Marketing's Boxcar Willie and Slim Whitman albums.

"But you can see that those artists would still appeal to an older audience," says Suffolk's president, Richard Huntley. "That's been true with some of our other compilations, like Nelson Eddy and Jeannette McDonald, or Kate Smith, who just aren't in record stores anymore."

At the bottom line for the retailer is the question of whether any of these people will ever patronize his store more frequently than they do now. The answer is, probably not. Though some, like K-tel USA's general manager David Catlin and Capitol's Martini think the consumer may get the mail, most others don't ever see much cross-over.

Their reasoning is based on the fact that the person who becomes a direct marketing customer does so as much because of his affinity for shopping by mail as because of his love for music. Couple that with the fact that he can't find the music he wants in record stores anyway, and you have a person who has no interest in ever flipping through a record bin again.

Tv Shoppers

• Continued from page SM-4

We want people to come back to the stores to purchase the player and more titles. We want to build momentum at the dealer level. We don't want to make the dealers feel vulnerable—we need them."

Down the road, Ballon envisions the software market encompassing the self-help and how-to fields, sports instruction and educational product for children. The trick then will be to devise methods of reaching those specialized audiences.

It is clear that special marketers must devise creative methods for exposing product. TV ad time is becoming increasingly expensive and competitive. In the U.K. alone, Ronco Teleproducts' Smith says, six or seven years ago, you might see perhaps 10 albums advertised on tv at Christmas time. Now, at Christmas, there are over 70 different albums on tv." Ronco Teleproducts itself plans to issue 12 packages between October and December of this year, all with major tv campaigns.

"The public is being extremely careful in what they purchase: the risk buying is out," notes Smith. "The record industry must give good value for the money." One device Ronco Teleproducts is experimenting with is a two-for-one package deal, with each package containing 20 tracks.

One possible avenue open to special marketers is the potent cable network. A spokesman for the Washington-based National Cable Television Assn. (NCTA) says that present totals for local cable advertising revenue is at \$35 million, with the total cable ad revenue coming to \$100.7 million. Over the next decade, the average annual growth of cable revenue is put at 50%. Several cable stations are already placing record package ads, including Ted Turner's news network.

The DMMA's Sweeney is cautious about the present benefits of cable for the special marketer. "The advantage of cable is that you can identify specifically the market you want and program to that market. The disadvantage is that the outreach is still very limited. In one or two million homes, with 36 possible channels to choose from, you may not have the viewers."

Mandala's Lofredo also points out the possibility of future advertising through the PBS network. "My understanding is that since the government cut funds for PBS, it's going to have to search for ways to keep alive."

So, special marketing promises to be a big business for the record industry during the '80s. Mull over its ramifications during a rousing game of space invaders.

THE INNOVATORS**Hansen House**

• JOIN OUR FAMILY •

*The Oak Ridge Boys***ROY CLARK****BOB HOPE AND FRIENDS***Shirley Bassey**Buddy Greco***PAT BOONE****Aerobic Dance & Exercise****HARMONICA****THE ACCUTUNE**

LET US PUT YOUR IDEAS TO WORK

- Television
- Print
- Direct Mail
- Video Production
- Personality Promotion
- Home Video

LEADERS IN DIRECT MARKETING OF MUSICAL PRODUCT

HANSEN HOUSE
4676 ADMIRALTY WAY • SUITE 401
MARINA DEL REY, CA • (213) 823-3251

FULFILLMENT

COMPLETE
MAIL ORDER
PROCESSING

Brochures, Catalogs,
Merchandise Fulfillment,
and Fan Clubs

•
Complete Data Processing

•
Ink Jet Addressing

•
"Typed" Computer Letters

•
Modern Secured
Warehouse

**FULFILLMENT
SERVICES, INC.**
(213) 785-0448

All operations in-house

**WATCH FOR
FIRST
AMERICAN
MARKETING
INC.**

TELEVISION
DIRECT MAIL
SPECIALITY PROMOTION
MARKET SURVEYS

P.O. BOX 21848, SEATTLE, WA 98111
(206) 625-9992

Anatomy Of A Deal

• Continued from page SM-6

that when the consumer visits the store, he'll remember the product and buy it. That's why a direct response tv spot is two minutes as opposed to the one minute or 30-second retail spot. A direct response commercial needs more time to tell you the story of the album, tell you why it's different and give you the phone number and address. Usually 75% of your customers call in and 25% write."

Martini notes that a tv album still needs something special in order to sell. "Past history has shown that as a rule you do need something a little different to help a tv offer become successful. The person who buys tv records is usually a little older and not used to buying records retail. In the wording and visuals of the commercials, those things that make it exciting and special are important motivation factors."

In Lane's case, the excitement came not only from the fact that the album had 18 songs on it (extra tunes on a tv package are a common endowment), but that these songs were all favorite religious songs and had been recorded especially for this offer. Her commercial was taped by Suffolk in a live concert at Nashville's Operaland. Cost: \$10,000.

Next step—test marketing. "In testing it," says Stoller, "what they did was take the commercial into half a dozen or so different markets and ran it like it was going to run nationwide. They got a variety of different audiences, like a metropolitan area, a medium area, a country area. One city was Cleveland. One was Memphis. Another was in West Virginia. The point was to expose it to the same types of people it would encounter across America and see who bought the album."

The test ran the four weeks of February 1981. Ten spots a week were bought for each of six stations, with costs running from \$1,000 to \$3,000 per week for each station. Individual time costs went from as little as \$100 to \$600 depending on the station and the commercial time slot. "That initial test proved out very positive," says Stoller. "Basically it showed that for every \$1,000 of advertising they were selling at least 400 albums. At \$7.98 for each record and \$9.98 for tapes and a sales ratio between the two formats of approximately 50/50, that meant a return on the ad investment of almost four to one.

Once proven, the campaign began in earnest in March. The ad started airing in over 60 markets at an expenditure of over \$50,000 a week. Since that time over 400,000 units have been sold at last count in mid-summer and Stoller happily estimates that Cristy Lane will have her first platinum LP before March rolls around again.

What are the monetary gains for an artist with a hit tv package. Usually less than what they are for a comparatively successful retail record. At half her normal royalty rate, Lane ex-

pects to receive \$500,000 for a million plus unit selling record and an additional \$100,000 for doing the commercial. Commercials are ordinarily done for a flat fee, but Stoller got Lane a special commercial royalty rate per album sold. Golden thinks that as direct merchandising offers become more well-known viable artist royalties will accordingly increase.

What has a tv album success meant beyond monetary gain? "The margin of profit may be smaller," says Stoller, "but if it's a success, the rewards are phenomenal. It crosses over into all aspects of a career. I estimate that by the time this campaign is over Cristy's name will be seen by over 200 million people in all walks of life and with all types of musical tastes. And if they like her, they buy not only her tv album but also her regular releases. This tv offer has definitely increased the sales of Cristy's other albums, broadened her appeal to other music genre fans and made a very noticeable difference in her concert bookings and drawing power.

"I know that most tv packages fail," adds Stoller, "but from what I've learned I see three ingredients in making a tv offer successful. Number one is the artist. The artist has to have mass appeal. Number two is believability. The artist has got to have an image of honesty and sincerity for people to have the trust to send out money for the album. And number three is the selection of songs. If you can get all three of these ingredients together, then you've got something."

The future for direct response marketing looks bright. On the label level, companies like Capitol are increasingly experimenting with their own tv albums. A five-record Whitman package is in the works and Capitol has successfully promoted a Kenny Rogers' greatest hits offer in both stores and on tv. The company is even moving beyond music with the test marketing of a Joyce Brothers' diet record.

As for the Lane story, regular sequels to the "One Day At A Time" package are soon to be forthcoming and Stoller plans on starting up his own company to market other artists through the tv conduit.

"The potential of direct marketing is boundless," enthuses Martini, "The use of telephones, tv and all media is the marketing wave of the future. Combine this with the ability of the computer to handle orders, store information and allow for instant marketing reaction and the possibilities are endless."

Golden agrees. "This was my first involvement with a tv package and I found it astounding. It's actually cleaner than a regular record deal. The marketing company does most of the work and you don't have the problems of communicating with dozens of distributors, promoters and merchandising people.

"I'm looking forward to getting involved in more situations like this. It goes to show that while traffic in the stores may fluctuate, when you go directly to the consumer and eliminate being at the mercy of radio programmers, that there is a market out there and that there is actually more money to be made."

TV Promotions

• Continued from page SM-7

has an image. 'America's Singing Hobo,' that I think is good. Everybody has a little bohemian in them. They like to feel like they are a free spirit."

Although Boxcar has had four records in the top 10 in Europe at the same time, he receives little airplay in America. Before he released his tv album, he had four albums of his original material on his own Column One Records label and his "King of the Road" tv album has gone gold.

Stanley Shulman, president of S. J. Productions which produces re-recorded packages for K-tel International says the foreign market has been very lucrative for Trini Lopez did 240,000 units in Germany and about the same thing in Holland.

Ralph Colin, vice-president of business and government affairs for Columbia House, agrees that, "Direct tv advertising and key outlets feed on one another. While the Mickey Mouse album was doing well in retail, once we got our ads on the air, retail sales picked up considerably. People were sending in to us and people would go into the stores and see the album and buy it there. Both things helped each other out."

As for the tv marketing industry today, Colin says, "I think it's tougher now than it was 10 years ago or even five years ago. I think that a lot of people saw opportunities to sell product on tv and a lot of companies got into it initially. One can lose a lot of money very quickly if you don't know what you're doing. A lot of smaller companies did get in and got out. You'll find many of the major companies in the market a few years ago have gone out of business. I would say along with one of two other we are the only ones who have survived over a period of time."

A vital consideration in the future of tv merchandising is the cost of buying time. "TV marketing, particularly in the European markets is extremely expensive," says Shulman. "When they saw that there was some success in it, they started raising their prices. You have to be very cautious or you'll go broke."


The rising cost of postage will also no doubt effect the growth of direct-to-the-consumer merchandising. Many of the most successful marketing packages do not include album stuffers advertising the additional products available through mail-order, therefore, failing to take advantage of bounce-back sales.

The only thing certain about the future is that no one knows for sure what it holds. Special packaging and tv promotion have focused attention on the enormous sales potential that still exists, even in a depressed economy, and the sky appears to be the limit for entrepreneurs capable of using the media inventively.

IF YOU OWN RECORD MASTERS

of hit recordings from 1940 on, please write Reader's Digest Music, 750 Third Avenue, New York, N.Y. 10017 or call Simone Bedient, (212) 972-3712.






Best Pressing / Tape Duplicating Under The Sun.

PRC is a company totally dedicated to the needs of its custom accounts. Let us demonstrate this by attending to your own very special custom needs.

SALES OFFICES:
1185 Avenue of The Americas, New York, NY 10036 (212) 997-1250
18700 Laurel Place Road, Compton, CA 90220 (213) 979-8545

MANUFACTURING FACILITIES:
CENTRALLY LOCATED IN THE MIDWEST AND SOUTHERN CALIFORNIA.
OVERNIGHT DELIVERY TO EAST COAST
Richmond, Indiana — Compton, California



PRC Recording Company, A Division of Richmond Recording Corporation

CUMPARI

- () Packaging/Brokerage/Consulting for TV album projects (we currently have albums placed with five U.S. television marketers).
- () Worldwide agents for over 350 original hit "oldies" from over a dozen clients including Barnaby/Cadence, Vee Jay, Specialty, Chancellor, Era, Bug Music (Big Top), etc.
- () Worldwide agents for over 600 pop & country hits rerecorded by the original artists.
- () Brokerage to TV & Mail Order marketers in England, Germany, Holland, Canada, Australia and New Zealand.

Contact

TOM BONETTI

CUMPARI INC.

Box 3731

Hollywood, Calif. 90028

(213) 876-1097



BACKSTAGE HANDSHAKE—Rock artist Van Stephenson, center, and his producer Bob Montgomery, left, accept enthusiastic congratulations from Handshake president Ron Alexenburg following Stephenson's industry showcase at the Tenn. Performing Arts Center in Nashville.

LP Of Pope's Visit Spurs Black Radio Network Suit

NEW YORK—In an action in New York State Supreme Court here Aug. 14, a radio news service says it's owed at least \$50,000 for its role in preparing an album of the Pope's U.S. visit in October, 1979 that was never released.

Black Radio Network has sued Pathe News Inc., MCA Records and its now defunct Infinity label, claiming it was authorized to assist Pathe News in gathering audio material on the visit.

According to the complaint, Pathe

received an advance of \$80,000 from Infinity for reimbursable costs for production of the album. The package was to follow Infinity's release of "Pope John Paul II Sings At The Festival Of Sacrosong," but the failure of that album to meet sales expectations apparently led to a decision not to market the second album.

Black Radio Network says, however, that it incurred costs in excess of \$50,000 in recording fees, remote fees, studio time, line charges, engineering fees, tapes for equipment rental, telephone charges and transportation expenses. The plaintiff claims it delivered to Pathe tape recordings, logos, photographs and other items of the Pope needed to produce the album to Pathe and has demanded return of these items "without any success."

"The lack of these tape recordings has hindered plaintiff in among other things proper news coverage of the attempted assassination of the Pope on May 13, 1981 and follow up news coverage," the suit adds.

ACTION OVER HIT SONG

NEW YORK—On The Boardwalk Music, an affiliate of Neil Bogart's Boardwalk Records, claims in U.S. District Court here that Atlantic Records and two writers have infringed on a song co-authored by its hit act, Richard "Dimples" Fields.

In addition to Atlantic, the defendants are Isaac Bolden, J. Harris and Old New Orleans Music.

On The Boardwalk says it turned down a request last month for a license to cut the song, "She's Got Papers On Me," which Fields wrote with Belinda Wilson and in which On The Boardwalk Music secured a 50% interest last May.

But, the suit charges, Isaac Bolden and J. Harris went ahead and wrote and recorded a song called "You've Got The Papers (But I've Got The Man)," which the plaintiff regards as an infringement on the Fields-Wilson composition. Artist is Jean Knight on Atlantic's Cotillion label.

On The Boardwalk Music wants an assessment of damages caused by the alleged infringement plus legal costs.

Denver Gets Computer Data Service

NEW YORK—In an effort to keep the Denver, Colo. music industry "more informed as to regional and national opportunities within the market place," Hummingbird Enterprise has established a computer service company with information available on all areas of the music industry.

Among the information stored are names and locations of publishers and record companies and executives; location, capacity and musical style of regional clubs; names of agents and managers, and retail information compiled from music stores.

According to Hummingbird's Larry Kotik, the service was established four months ago, and is available to musicians and songwriters for a \$100 yearly membership fee. Clubs, production companies and retailers who provide information to the service can use it for free.

In addition, Hummingbird has opened an 8-track studio in Denver, with two hours of free time available to musician and songwriter members. A Hummingbird distribution network has also been established for product of Denver-based recording acts, and legal workshops in entertainment law will soon be sponsored.

Entering the car stereo business is obviously a radical departure for the self-service type of operation characteristic of many record or even music stores. And once embarked on the transformation to entertainment retailer, there are additional questions, like the need to carry and merchandise record and tape car accessories, a business you should probably be in right now.

And if car stereo, why not portable personal stereo tape players also? Perhaps this is too much action, and a long way from record retailing. On the other hand, the medium is the message.

Commentary

• Continued from page 12

Entering the car stereo business is obviously a radical departure for the self-service type of operation characteristic of many record or even music stores. And once embarked on the transformation to entertainment retailer, there are additional questions, like the need to carry and merchandise record and tape car accessories, a business you should probably be in right now.

And if car stereo, why not portable personal stereo tape players also? Perhaps this is too much action, and a long way from record retailing. On the other hand, the medium is the message.

Teldec, 2001 Firm Release Complete Works Of Solti

FRANKFURT—A complete edition of the recorded works of conductor Georg Solti has been released here by Teldec in conjunction with publishing company 2001.

Retailing at \$559, the edition contains no fewer than 203 records, everything Solti has ever done with the exception of three operas recorded for RCA and some radio recordings. Included are the Beethoven and Mahler symphonies, Wagner's "Ring," and well-known works by Verdi, Strauss, Bruckner, Mozart and others, plus some examples of Solti as a pianist.

Release of the package coincides with the Chicago Symphony Orchestra's Saturday (29) performance at the dedication of the rebuilt opera house here. Solti was music director of the Frankfurt opera between 1952 and 1962.

Many of the recordings have been unavailable for years. Also included in the "Solti Edition" is a 504-page book containing all the opera librettos and a full illustrated biography of the conductor.



CASUAL CLASSICS—Dressed in summer camp T-shirt, James Galway checks his music during his performance at Record Bar's 8th annual convention at Hilton Head Island. The first classical performer ever at a Record Bar Convention, the RCA Red Seal artist received a standing ovation from the enthusiastic audience.

'Satyagraha' Successful In American Premiere

By HANFORD SEARL

LEWISTON, N.Y.—The visual/musical marathon "Satyagraha," an opera by American composer Philip Glass, scored an artistic success Aug. 2 in its North American premiere here at Artpark.

The three-hour production, with a libretto by Constance DeJong, illuminated the early life and human rights struggle of Mahatma Gandhi.

Originally unveiled in Rotterdam in November, 1980, "Satyagraha," which means "Truth, Love and Firmness," looks at universal themes of socio-political power within its haunting rhythmic frame of Indian music.

The intensity of Glass's simple, flowing score was expertly captured by Artpark's music director Christopher Keene, leading the 51-member Buffalo Philharmonic string and woodwind sections and the 31-member chorus prepared by G. Burton Harbison.

Set and costume designer Robert Israel contributed sleek, modern backgrounds and period-piece wardrobes, expressing both the philosophical issues and the historical events. The opera is performed entirely behind a full-length scrim, creating a dreamlike ambience.

Sung phonetically in Sanskrit, the three-act opera featured five of eight principal singers from the world premiere run.

Tenor Douglas Perry, a Buffalo native, re-created his role of Gandhi from the Rotterdam premiere, handling the sustained patterned chants with skill.

Another local cast member, soprano Claudia Cummings, as Gandhi's secretary Miss Schlessen, produced soaring powerful tones reflective of the role of a

supportive white European.

Gandhi's wife, Kasturbai, portrayed by Linda Nichols, and Iris Hiskey as Mrs. Naidoo, an Indian co-worker, were harmonically spell-binding in their ethereal duet during Act III's incident with club-swinging guards.

Bruce Hall, also part of the original Rotterdam cast, adequately handled bassist duties as Mr. Kallenbach, another European co-worker. Donald Miller gave credible bass execution as Parsi Rustomji, another Gandhi supporter.

Adding a universal dimension to the drama are the famous historical figures spotlighted individually atop a towering rear stage platform.

In Act I, Count Leo Tolstoy inspired Gandhi's ideas about passive resistance and universal love. Indian poet Rabindranath Tagore, Gandhi's contemporary and friend, is Act II's historical figurehead, and giving the opera its dramatic punch and contemporary flavor is Dr. Martin Luther King, as Act III's pivotal, historic guidepost.

The three scenes of Act I include Gandhi's arrival in South Africa and his commitment to the struggle. In Act II, Gandhi is beaten and rescued from the mob and his newspaper, the Indian Opinion, is founded. In Act III, Dr. King's own assassination is re-enacted, similar to Gandhi's eventual martyrdom.

The Glass/DeJong collaboration played three days to enthusiastic, near-SRO audiences in Artpark's 6,000-capacity theatre at ticket prices ranging from \$3-7. "Satyagraha" next will play the Brooklyn Academy of Music in November.

Liszt Society Honoring Disks

BUDAPEST—Four Liszt recordings are honored this year by the Hungarian Ferenc Liszt Society in its Record Grand Prix series, with the prizes to be handed out during a gala concert here Oct. 22, birthdate of the composer.

The winners: Michael Rudy for performances of eight piano compositions for the French Arpege label; some Schubert song transcriptions performed by pianist Oxana Yablonskaya on a U.S. Connoisseur Society production; organ works played by Hans Fagius, for the Swedish Bis company; and the "Coronation Mass" on Hungaroton, played by the Symphony Orchestra of Hungarian Radio and TV, with soloists Veronika Kineses, Klara Takacs, Denes Gulyas and Laszlo Polgar, conducted by Gyorgy Lehel.

Classical Notes

It's taking \$1.6 million to send more than 100 Chicago Symphony players and 13 tons of equipment and wardrobe to Europe for three weeks. The orchestra, led by its music director Sir Georg Solti, is giving 17 concerts in eight countries, beginning Saturday (29) with a performance in Frankfurt. Tour support from the City of Chicago and the State of Illinois totals \$500,000 and there is also heavy corporate underwriting.

The Valley Forge Music Fair in suburban Devon, Pa. begins its third season of classical concerts with Pinchas Zukerman and Eugenia Zukerman Oct. 11, followed by Shirley Verrett, Roumanian Folk Festival, Andre Watts & Charles Treger, Lazar Berman and the Vienna Choir Boys. The six Sunday afternoon concerts—series price \$50—are advertised through branches of the area's Provident Bank. . . . New York's Clarion Concerts Orchestra also is returning for another season—its 25th year in New York under conductor and researcher Newell Jenkins. Jenkin's five concerts at Alice Tully Hall will include two U.S. premieres, the recently discovered "Janissaries March" by Mozart and Agostino Steffani's 1694 opera, "L'Amor Vien dal Destino." In addition, commissioned works by Richard Hundley and Juquin Nin-Culmell will have premieres.

Ariola/Eurodisc's "Das Rheingold" recording, imported by Tioch/Arista, will be aired for the first time in the U.S. Sept. 19 by WCLV-FM Cleveland. Tioch's Scott Mamep, who is ecstatic about the "transparent" sonics of the digital recording, has nine other major market broadcasts lined up, giving Wagner buffs and audiophiles a good chance to judge the set. Shipping date is Sept. 20.

18-Year-Old Violin Prodigy Mutter Signs With EMI

MUNICH—Anne-Sophie Mutter, the German violin prodigy discovered by Herbert von Karajan, has signed a first-option contract with EMI.

Her first major recording for the major, of Brahms' sonatas with Alexis Weissenberg, will be released in April, 1982, to coincide with her Japanese tour with the pianist.

Also scheduled for recording shortly are Mozart concertos, conducted by Riccardo Muti.

Before she signed with EMI, the 18-year-old violinist agreed to record the concertos of Brahms, Bruch and Mendelssohn with Karajan for DG/Polydor. There is speculation now that Mutter will record the Sibelius concerto with Karajan for EMI.

But Peter Alward, EMI's Central European classical coordinator, notes: "For her age, she has enormous maturity. We have no intention to force her."

MARKETPLACE

ADDRESS ALL ADS: Billboard Classified,
1515 Broadway, New York, N.Y. 10036
Phone: 212/764-7388

Check Type of Ad You Want

- REGULAR CLASSIFIED \$1.30 word minimum \$26. First line set all caps. Name, address and phone number included in word count.
- DISPLAY CLASSIFIED \$55 one inch, 4 times, \$49. 26 times, \$45. 52 times, \$36 ea.
- REVERSE ADVERTISEMENTS \$5.00 per insertion.
- FOREIGN ADVERTISEMENTS (other than U.S.) Regular 68¢ a word, min. \$20.00. Display \$43.00 inch, \$37.00 ea. inch 4 or more times.
- DOMESTIC BOX NUMBER c/o Billboard, figure 10 words and include \$5.00 service charge.

Check Heading You Want

- REAL ESTATE
- COMEDY MATERIAL
- DISTRIBUTORS WANTED
- DISTRIBUTING SERVICES
- FOR SALE
- GOLDEN OLDIES
- BUSINESS OPPORTUNITIES
- HELP WANTED
- LINES WANTED
- AUCTIONS
- BOOKINGS
- MISCELLANEOUS

NOTE:
You must supply the complete name and street address for our records, when your ad carries a postal box number.

PAYMENT MUST ACCOMPANY ORDER

- Amer. Express
- Diners Club
- Visa
- Master Chg. Bank #

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
TELEPHONE _____

Credit Card Number _____

Expires _____
Signature _____

CALL TOLL-FREE (except in N.Y.) 800-223-7524

DEADLINE: Closes 4:30 p.m. Monday.
12 days prior to issue date.

FOR SALE

EXPORT RECORDS AND TAPES

ALL LABELS, ALL NUMBERS. LOWEST PRICES. FREE CATALOGUES ON REQUEST.

DAVID ESKIN Inc.
400 Riverside Drive
New York, NY 10025 U.S.A.
TEL 212-749-4257 Telex 237460 ESKINUR

CUSTOM CASSETTE BLANKS

CBS PROFESSIONAL DUPLICATION TAPE LENGTHS IN 3 SEC. INCREMENTS—ANY QUANTITY.

1 to 45 min. 65¢ 66 to 80 min. 85¢
46 to 65 min. 72¢ 81 to 90 min. 90¢
91 to 120 min. \$1.45

Cassette Boxes: soft box 15¢/hard box 20¢
MINIMUM ORDER—\$40.00

P&P STUDIOS, INC. PO Box 4185
(203) 327-9204 Stamford, CT 06907
HIGH SPEED CUSTOM DUPLICATION AVAILABLE

BOXCAR WILLIE

Albums, 8 Tracks and Cassettes—ready for immediate shipment. Call or write for our free giant catalog budget product.

Record Wide Distributors
1755 Chase Drive, Fenton (St. Louis), MO 63026 (314) 343-7100

BUTTONS

NAUGHTY BITS

Best Supply Best Service Best Prices

Contact: Doug & Dinsdale Piranha for: New Wave BUTTONS, Heavy Metal, Squares, Enamel Style, Crystals & Plastics imported from Britain. All full color. No Xerox.

Send for color catalog to

NAUGHTY BITS
Music Promotions & Merchandising
P.O. Box 157, Station B
Toronto, Ontario, Canada M5T 2T3
(F O B Buffalo or Toronto)
Tele. (416) 862-0554
Dept 13

Lapels & Crystal

BADGES
WE'RE BUSTING TO SHOW YOU

Distributors required
Castletech Ltd
Market Chambers, 9 Church Street
Amphill, Bedfordshire, England.
Tel. 011 44 525 61624
Telex 825854

T-SHIRTS

TEE SHIRTS

LOWEST PRICES IN THE INDUSTRY
CUSTOM PRINTED OR BLANK
QUALITY WORK LOW MINIMUMS
RUSH JOBS OUR SPECIALTY FREE CATALOG
PLYMOUTH MILLS
EMPIRE STATE BLDG., SUITE 5110
350 5th AVE. N.Y. 10118 (212) 594-0120

boogaard
GRAMMOFOONPLATEN B.V.

THE LEADING DUTCH WHOLESALE SPECIALIZED IN LP'S & SUPPLIER OF MC's, 12" AND ACCESSORIES.

2e Industrieweg 3, 3411 ME Lopik, HOLLAND. Telefoon 03475-3004*, Telex 40568.

GOLDEN OLDIES

GOLDEN MEMORIES

Turn back the hands of time with the new 3 hour weekly oldies show GOLDEN MEMORIES. Relive the music, news events and fads of the 50's & 60's. Target audience POP ADULT 25-54. Call and let us show you the affordable way to double your ratings and double your weekend profits as you bring back your good old days.

JIM RICH & ASSOCIATES
(404) 971-2856
Atlanta, GA.

SPIN-CLEAN Record Washer System

\$35.00 Complete includes shipping. Parts available—Washer Fluid—Brushes—Wheels—Drying towel—Dealer inquiries Welcome—Prices on request.

SPIN-CLEAN
P.O. Box 15395
Pittsburgh, PA. 15237-0595

POSTERS

POSTERS
Rock and Roll posters Display units available.

DEALERS ONLY

write or call for free catalog.
ONE STOP POSTERS
1001 Monterey Pass Road
Monterey Park, Calif. 91754
(213) 263-7361 (800) 421-6341
areas available for Representatives

POSTERS

Largest Selection of Rock Posters
ZAP ENTERPRISES
2833 W. Pico Blvd.
Los Angeles, Calif. 90006
(213) 732-3781
DEALERS ONLY

CUT-OUTS

8 Track and Cassettes
Our Specialty
If you are a distributor, rack jobber or exporter, contact J S J today. Call or write for free catalog.
J S J DISTRIBUTORS
6620 W. Belmont, Chicago, Ill. 60634
(312) 286-4444

CUT CORNERS

Premium Cut-Out LP's and Tapes—Rock, New Wave, Jazz, Reggae and MOR. Plus picture discs, Rock Clocks & Posters.
430 Falmouth Road
North Babylon, N.Y. 11704
For Free Catalog Call (516) 587-7722

CUT-OUTS MIDLINES

cajun RECORD DIST.
1467 PINEWOOD ST.
RAHWAY, N.J. 07065
PHONE (201) 574-0900
GREAT SELECTION—ALL LABELS—(LP—8T—CASSETTE)
JAZZ—BLUES—GOSPEL—ROCK—C&W
DEALERS ONLY—FREE UPDATE CATALOG UPON REQUEST

REAL TEXAS & CAJUN MUSIC!!

Texas Playboys, Fiddlin' Frenchie Burke, Johnny Bush. Plus dance instrumentals including "Cotton-Eyed Joe." Also, Southern humorists Justin Wilson, "Brother" Dave Gardner & Bob Murphey.
Delta Records, Box 225
Nacogdoches, TX 75961
(713) 564-2509

CUT-OUTS. THOUSANDS TO CHOOSE from as low as 50¢. Free listings. Record Warehouse, Box 4617, Rochester, NY 14613. Dealers only.

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LPs as low as 50¢. Your choice. Write for free listings. Scorpio Music, Box 391-BC, Cornwells Hts., Pa. 19020, USA. Dealers only.

WANTED TO BUY

NOTICE TO ALL CASSETTE SALES COMPANIES OR INDIVIDUALS

We buy from every company that advertises here. We still cannot get enough variety. We will pay \$2.50 or less for any cassette album, new or used—Must be in top condition. Please let us know what you have to offer. We use 30,000 cassettes per month.
PEARL MUSIC COMPANY
5075 Warner Ave.
Huntington Beach, CA. 92649
(714) 846-3369
CONTACT DOROTHY

NEED CASH

We Buy Used Records
(212) 648-2209

CHART RECORD SERVICES

INTERNATIONAL RADIO STATIONS
MUSIC PUBLISHERS AND DISCOTHEQUES
Subscribe to our AUTOMATIC AIRMAIL SERVICE for all singles and LP's from the charts

The Fastest, Most Dependable Service in the World

AIRDISC SPECIAL SERVICES
Box 835, Amityville, NY 11701

AIR CARGO

WE LOVE YOU

To: Overseas Buyers and American Exporters Since 1965 you have made us the most important transportation specialist for the music industry. Daily from N.Y. and L.A. confidential.

Best Rates—Personal Attention
BERKLEY AIR SERVICES
Contact: Bernard Kleinberg, Pres.
Bldg. 80 POB 645, JFK Airport, N.Y. 11430
Phone: (212) 656-6066 TLX 425628

TAPES

VIDEO CASSETTES MADE IN U.S.A.

VHS T-120's
\$11.25
ANDOL AUDIO PRODUCTS, INC.
Toll free: (800) 221-6578
NY Res: (212) 435-7322 Collect

PROFESSIONAL BLANK TAPE

TDK BASF MEMOREX
Custom Cut 8 Track and cassettes. 90 different lengths in one minute increments. Prices start at .85.
• 8-T & Cass. Duplicators
• Low cost Shrink Wrappers
• Tape Players & Recorders
• Recording Supplies

CALL TOLL FREE

1 (800) 237-2252
In Florida call collect (813) 778-4442
BAZZY ELECTRONICS CORP.
3018 Avenue "C", Homes Beach, Florida 33510
Master Card & Visa Welcome

PROTECT YOUR MERCHANDISE CASSETTE SECURITY DEVICE

Display cassettes in your 8-track hand hole store display safely
SIMPLE • ECONOMICAL • REUSABLE
For free sample & pricing contact:
C & D Special Products
309 Sequoia Dr., Hopkinsville, KY 42240
(502) 885-8088

BUDGET SPANISH 8 TRACK TAPES

ROYSALES COMPANY
BX 1503, BROWNWOOD, TX 76801
Large Selection • Popular Artists
Very Competitive Prices.
Call or write for free catalog.
(915) 646-8267
Mention this Ad.

8 Track & Cassette Blanks
1 min to 45 min 90¢
46-65 min \$1.00
66 min. to 90 min \$1.10
VHS-2-4-6hr. video tapes \$11.25

Cassettes—Wide Price Range
Professional quality cassettes our specialty.
Cassette duplication available.
ANDOL AUDIO PRODUCTS, INC.
4212 14th Ave., Brooklyn, N.Y. 11219
Call Toll Free 800-221-6578
N.Y. RES. (212) 435-7322

TAPE DUPLICATORS

Repaired and updated including CDS—8100 parts by original designer. Custom Electronic design and manufacturing. Call or write:

OMICRON ELECTRONICS
8236 Stephens, Warren, Mich. 48089
(313) 757-8192

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

RECORD PRESSING

45's AND LP's
COLORED VINYL
SPECIAL PACKAGING
QUALITY WORK
FAST SERVICE
Call Jerry Nash for quotes.

Peter Pan
INDUSTRIES
(201) 344-4214

COLLECTIBLES

"TWO VIRGINS," JOHN LENNON, ALBUM cover intact; never been played. Best offer. Call (914) 725-0837.
ELVIS, "THAT'S ALL RIGHT"/BLUE MOON Of Kentucky" (Sun 209), 78 rpm, \$8,000; other Elvis 45's on RCA; write TRX, Box 8382, Corpus Christi, TX 78412.

HOTLINE FOR PLACING YOUR CLASSIFIED AD

Just Dial
800-223-7524
Ask for JEFF SERRETTE
(IN N.Y. STATE (212) 764-7388)
Hot-line is for fast, personal service placing Classified Ads only. For all other business call the regional office nearest you.

BOXES FOR AUDIO & VIDEO

BOXES FOR STEREO 8 & CASSETTES

12" Pillar Proof Heights & form fit. Beautiful Stock designs & custom printing
IN STOCK—INSTANT SHIPMENT
Low Prices—Free Samples
PAK-WIK CORPORATION
128 Tivoli St., Albany, NY 12207
(518) 465-4556 Collect
VHS & BETA BOXES

COMEDY MATERIAL

PROFESSIONAL COMEDY MATERIAL
(The Service of the Stars Since 1940)
"THE COMEDIAN"
The Original Monthly Service
12 available issues...\$75 3 Sample issues...\$25
"How To Master the Ceremonies"...\$20
Anniversary issue...\$50
35 "FUN MASTER" Gag Files—all different...\$150
BILLY GLASON
200 W. 54th St., N.Y.C. 10019

DEEJAY SPECIALS! MONTHLY GAGLET-ter! Individualized Service! We have it all. FREE information package. PETER PATTER, P.O. Box 402-B, Pinedale, CA 93650.

NOT COMEDY: CURRENT ARTIST BIO'S, daily calendar, much more for working pros! Free issue: Galaxy, Box 20093-A, Long Beach, CA 90801. (213) 436-0602.

FREE SAMPLE ISSUE OF RADIO'S MOST popular humor service! Write on station letterhead to: O'Liners, 1448-H W. San Bruno, Fresno, California 93711. (209) 431-1502.

FREE SAMPLE! RADIO COMEDY MATERIAL at its best. Write on station letterhead to Contemporary Comedy, 5804-A Twineing, Dallas, TX 75227.

"LAUGH-O-GRAM! FUNNIEST, TIMELIEST humor service ever. Sample issue \$2.00. You must be completely satisfied or you lose your \$2.00! 105-8 Cooper Lake Rd., Bastrop, LA 71220."

EQUIPMENT FOR SALE

EXCELLENT EQUIPMENT FOR SALE

1 Scully 280B—2 track in console, \$2,850.
1 Scully 280B—4 track in console and variable speed, \$3,925.
1 Pentagon pro-series stereo duplicator R-R to cassette and cassette to cassette: 19 slaves, \$8,900.
Call:
(215) 935-1422

HOW DOES A PUBLICATION SURVIVE ALMOST 100 YEARS OF REPORTING ALL THE NEWS THAT'S FIT TO PRINT AND MORE? . . .

- a) DEDICATED READERS
 - b) CHARTS
 - c) ADVERTISERS WHO GET RESULTS!
 - d) AUTHORITATIVE EDITORIAL
 - e) SERVICE ORIENTATED SALES REPS
- and many more features and benefits! Make that move today, place your classified advertisement NOW!!
Call:
(800) 223-7524—(Out of state)
or
(212) 764-7388—(Locally)
Ask for Jeff Serrette
When calling in an ad, you may use any major credit card.

DISTRIBUTING SERVICES

RECORDING TAPE & ACCESSORIES

24 HR. FREIGHT-PAID SERVICE
Largest Selection at Lowest Cost Anywhere
MAXELL • MEMOREX • SCOTCH • TDK
• SONY • DURACELL • WATTS • DISC-
WASHER • SOUND GUARD • SHURE
• PICKERING • AUDIO TECHNICA • REC-
OTON • EVEREADY • VID. TAPE • SAVOY
• AMPEX • TRACS • FUJI
SEND FOR FREE CATALOG
A.I. ROSENTHAL ASSOCIATES
Dept. A, 1035 Louis Dr., Warminster, Pa. 18974
DEALERS ONLY (215) 441-8900

MAKE MORE PROFIT

with our low dealer prices, liberal return and same day shipment on all major label tapes and LPs. Top 1,000 list updated weekly. Write:

TOBISCO

6144 Highway 290 West
Austin, TX 78735

EXPORT ONLY

All brands phonograph records and pre-recorded audio and video tapes (NTSC and PAL). Also largest selection of attractive close-out offers. 33 years of specialized service to record and tape importers throughout the world. Overseas dealers and distributors only.

ALBERT SCHULTZ, INC.
116 W. 14th St., N.Y., NY 10011
(212) 924-1122
Cable: ALBYREP Telex: 236569

SERVICES

Food and Beverage Operation Problems?

Specialists in:

- Turn-around programs for hotel and single-unit F & B operations
- Cash, product and manpower controls
- New concept development
- Layout and design

Ken Rapley & Associates

Specialists in Restaurant Management and Operations
Suite 305, 2021 K St. N.W.
Washington, D.C. 20006
(202) 331-0643

BUSINESS OPPORTUNITIES

THE COLLEGE OF ARTS & SCIENCES AT OKLAHOMA STATE UNIVERSITY NEEDS YOUR ADVICE!

Please help us design an excellent, comprehensive Popular Music Program starting with Country Music and Rock taught by professionals. Write us c/o Popular Music Program, Office of the Dean of Arts & Sciences, O.S.U., Stillwater, Oklahoma, 74078 or call Dr. George Carney at 405-624-6248 or Evan Tonsing at 405-624-6133 or 405-669-2613. Thanks!

BOOKING BANDS IS BIG BUSINESS

START YOUR OWN ENTERTAINMENT AGENCY, JOIN NATIONWIDE INDEPENDENT OFFICES. \$10,000 TO \$15,000 MINIMUM INVESTMENT. FINANCING AVAILABLE. SEND FOR FREE BROCHURE:

HORIZON MANAGEMENT
NATIONAL HEADQUARTERS
106 MAIN STREET, #1
BINGHAMTON, NEW YORK 13905

ANNOUNCEMENTS

ATTENTION ARTISTS, MANAGERS AND BOOKING AGENTS

Now booking acts for the Annual La Grand Feria of Puerto Rico, to be celebrated in Puerto Rico in November 1981.

BUDGET: US \$50,000

Forward your "Press Kit" to the Annual La Grand Feria of Puerto Rico, Inc.

Address:
G.P.O. Box 631,
San Juan, Puerto Rico 00936

Attention:
MR. DANIEL E. SANTIAGO
Talent Coordinator

Phone: (809) 751-5100/751-5015

DESIRE CORRESPONDENCE/TRADING with Beatle people everywhere. All letters assured of an answer. M. Mardes, Box "R," Palos Verdes Estates, CA 90274.

SONG WRITERS

SONGWRITER: THE GUILD WAS ORGANIZED to help writers produce good songs and sell them. We've been very successful in placement. National Songwriters Guild, 2421 Walnut Rd., Pontiac, MI 48057.

General News

RIAA Revises Air Freight Guide
90 Audio, Video Members Receiving Updated Version

NEW YORK—Noting that de-regulation of the nation's air freight carriers has produced significant confusion among shippers, carriers and forwarders, RIAA says this has given added weight to its new RIAA

Air Freight Guide, now being distributed to the association's 90 audio and video members.

As a supplement II to the Freight Transportation Guide, it joins the UPS Weight Break Shipping Guide Supplement I made available last December.

The new Guide provides basic information needed to shop for air services, with an overview of the type of services available and a relative idea of their cost relationship. Included is information on types of carriers, types of services available with a relative cost ranking—standard freight service is least expensive,

while air courier service is most expensive—rates and their application, cargo valuation, carrier liability, claims and insurance.

RIAA says its Air Freight Shipping Guide is the result of six months of preparation by Behme Assoc., consultant to RIAA, under the direction and guidance of the association's Traffic Committee. As with other guides, it'll be updated on a regular basis.

As with the UPS Guide and the original edition covering motor common carrier regulations, it's being made available to members of the National Assn. of Recording Merchandisers.



Billboard photo by Chuck Pulin
CHRIS & GRACE—Chris Blackwell, chairman of Island Records, greets Grace Jones backstage following Jones' concert at the Savoy in New York.

PROFESSIONAL SERVICES

PROMOTE YOUR GORGEOUS FACE

on 100's of glossy, inexpensive "photo-stamps" made from any snapshot! 4 lines of your copy printed! Also available from us: Top Quality Color Enlargements, prints, and Giant Posters of You! Send 18¢ stamp for complete color brochure!

Advancements Unlimited
Box #6355, Dept. BB1,
Syracuse, N.Y. 13217

MUSIC

SONGWRITERS NEED HELP? CO-WRITE 50-50 basis with Will Gentry. Share \$20,000 possible royalties. Send lyrics to: Nashville Co-Writers, Studio 2, Box 22375, Nashville, TN 37202.

SCHOOLS & INSTRUCTIONS

24-TRACK ENGINEERING TAUGHT IN-State of the Arts Studios. Call the University of Sound Arts for free brochure. Hollywood (213) 467-5256.

HELP WANTED

REGIONAL DIRECTOR

To supervise the operations of a group of retail stores. Must be aggressive with a strong retail background. Excellent starting salary & benefits. Send resume, with salary information, to:

DOTTY HAMILTON
Record Town, P.O. Box 11580
Albany, N.Y. 12211

RETAIL MANAGEMENT

We need experienced Record Management Personnel who are ambitious and hard working. Individuals can use their experience to grow with us. Reply in confidence to:

Tim Sexton—(301) 459-8000
or write:
HARMONY HUT,
4901 Forbes Blvd.
Lanham, MD 20801

WAREHOUSE MANAGER

Wholesale in New York area—capable of all warehouse procedures, security, hiring, training, moral building etc. Send resume including salary requirements to:

Box 7431
Billboard Publications, Inc.
1515 Broadway, New York, N.Y. 10036

MISCELLANEOUS

TALENT FOR SALE

PROFESSIONAL SERVICES

HELP WANTED TAPES

the Marketplace is open and your best buy is BILLBOARD

CLASSIFIED

PROFITABLE ADS

Something to sell or something to tell, your message gets to over 200,000 readers weekly. Don't Miss Another Week!!!

CALL Jeff Serrette (TOLL FREE)
800/223-7524
NOW to place your ad

New Companies

RPM Productions, formed by musician Bobby Militello and Reed Rankin. A promotion company slanted to cover jazz fusion product and concerts, it will handle radio commercials and graphics. Address: 10 Hertel Ave., Apt. 1102, Buffalo, N.Y. 14207 (716) 873-8190.

Barbaro Records formed by Jerry Masucci, also president of Fania Records. First artists signed are Sonora Matancera and Eddie Palmieri. Label will be distributed by Musica Latina International. Address: 888 7th Ave., New York, N.Y. 10019 (212) 397-6730.

5th Floor, New York, N.Y. 10023 (212) 873-2196.

RA-JO International formed by president Stanley "Ace" Adams, a former music columnist for the New York Daily News. Joseph Adams is executive producer and Rachel Adams is executive administrator. The first release, set for September, is "Zoot, Zoot, Zoot Here Comes Santa In His New Space Suit" featuring Tiny Tim and the Robot Man, Michelle R. and chorus. Address: P.O. Box 214, Co-op City Station, Bronx, N.Y. 10475 (212) 379-2593.

Sundance Productions, a booking agency, formed by Gregory S. Morris. Address: P.O. Box 1252, Altoona, Penn. 16603 (814) 944-0931.

Wide World Management, formed by Craig Nolan and Kathy Gallagher, to supply, promote and manage both new and major talent in both concert and club venues. Address: 318 West 90th St., New York, N.Y. 10024 (212) 929-2736.

Hollywood Entertainment Co. formed by MAM Enterprises, Inc. and dance deejay Mark Montez. Firm specializes in mobile sound productions, mobile disco and all types of custom mixing and duplications for special events. Bookings are handled by John Stewart of HEC Management. Address: 7115 Blanco Rd., Suite 114-52, San Antonio, Tex. 78216 (512) 822-6960.

Spoolie Tunes, formed by Michael Talley, offering complete professional services including music publishing, arranging, record production, promotion and career direction. Address: 16770 Glastonbury, Detroit, Mich. 48219 (313) 532-3296.

Kenton Leroy Productions, specializing in promoting night club shows and rock, soul, disco and country concerts, formed by Kenton Leroy Mollohan. Address: 109 N. Division Ave., Sterling, Colo. 80751.

All State Records Promotion has been formed by R.J. Hatcher to promote pop, country, soul and gospel. Address: 4768 Walford, Suite 8, Cleveland, Ohio 44128 (216) 831-3066.

Tropique Records specializing initially in dance and r&b-oriented music formed by Philip Goldstein, previously a producer for Midsong Records and Ocean/Ariola Records. Initial release is 12-inch single, "Keep On Shakin' That Thing" by Camille, to be followed by releases on FoReal People and Kwame. Go Dance Promotions will coordinate club and radio promotion for all product. Address: 36 W. 73rd St.,

CAP Productions, an independent record production company formed by Clyde A. Polk, specializing in r&b, funk and dance music. First release is "Must Be The Music" by Secret Weapon. Address: 540 Main St., Roosevelt Island, N.Y. 10044 (212) 688-0390.

Smootee Tunes Publishing formed as a partnership by Shirley Smoot and Clyde A. Polk. Address: 2621 Cortelyou Road, Brooklyn, N.Y. 11226 (212) 462-7875.

Elevation Records formed by Elevation Enterprises, Inc. whose president is Geraldine (Geri) Hamlin. First release is "When The Morning Comes" by Ronnie Gill and the Manny Williams Trio. Address: P.O. Box 8435, Boston, Mass. 02114 (617) 547-2557.

LQ Productions, a full service recording company, formed by Larry Quinn. Services include 24-track recording, album production, record pressing, promotion and distribution. Address: 2311-15th., Troy, N.Y. 12180 (518) 274-3249.

Lippin & Grant, Inc. formed by Richard Lippin and Richard Grant, previously of Stone Associates Inc., to handle public relations and marketing for major corporate and entertainment clients. Headquartered in Los Angeles, the firm's New York office is headed by Daniel S. Leinweber, vice president/corporate affairs and Evelyn Shriver, vice president/entertainment. Address: 8124 W. 3rd Street, Suite 204, Los Angeles, Calif. 90048 (213) 653-5910. New York: 46 East 61st St. 10021 (212) 838-6140.

Autumn Records formed with first release by the group Da. Address: 2427 North Janssen, Chicago, Ill. 60614 (312) 975-5840.

ANNOUNCERS WANTED

MAJOR TALENT SEARCH

Major broadcast group in Top 10 markets with great, stable work environments is looking for experienced air personalities that are clever, entertaining or funny. Females and minorities are encouraged to apply. Send a telescoped cassette aircheck and resume to:

TALENT SEARCH
P.O. Box 7350, San Francisco, CA 94120

POSITIONS WANTED

A KNOWN AND SUCCESSFUL BRAZILIAN arranger/keyboard player, is looking for a job in the USA. Several years recording for EMI/Polydor/CBS/RCA, as arranger responsible for the success of uncountable top artists. Knowledge of American pop music thoroughly. Producer, composer, arranger of Brazil's best-selling hit over the last years (800,000). Experienced as a jingle composer and synthesizer player. Excellent personal references (USA/Germany). Resume and demo available. Reply to HUGO BELARDI, Estrada da Barra 1006, Bloco 1/202, Rio de Janeiro, Brazil, CEP: 22.600.

Billboard RADIO-TV JOB MART

PAYMENT MUST ACCOMPANY THE ORDER

Rates:

POSITIONS WANTED: 40¢ per word per insertion—\$10.00 minimum
\$20.00 per column inch per insertion

POSITIONS OPEN: 70¢ per word per insertion—\$14.00 minimum
\$40.00 per column inch per insertion

BOX NUMBERS: \$2.00 per issue for handling & postage. Audio or video tapes, transcriptions, films or VTR's cannot be forwarded. Suggestion: arrange for follow-up directly when replying

Send money and advertising copy to:
Radio-TV Job Mart, Billboard
1515 Broadway, N.Y. 10036

POSITIONS WANTED

DETROIT, MICH. ATTENTION ALL STATIONS!

HOW TO IMPROVE YOUR RATINGS . . . Adult cont. w/hot 100 jock seeks immediate employment in Detroit area. Have #1 rated show in market area. Relocation A MUST! Degree and experienced. For referral call: (606) 223-3000 T.J. Bingham, 8 am-5 pm, 2365 Harrodsburg Rd., Lexington, Kentucky 40504.

WANTED POSITION, WRITING MUSIC and promoting records for song writers. Write: Record Producer, Box 37442, Shreveport, LA 71103-1742.

Broadcast Pirates Thrive In France

By NICK ROBERTSHAW

PARIS—Following the arrival of Francois Mitterrand's Socialist government, an extraordinary free-for-all has overtaken French airwaves, formerly subject to the strictest state monopoly in Europe.

In Paris alone, more than 30 pirate VHF transmitters are operating and new stations are starting at the rate of 10 a week. Nationwide, the number of "free" radio stations may soon approach 1,000, ranging from the cranky and amateur to the fully professional, swamping the staid France Culture and France Musique networks of state-run Radio France.

The stampede was triggered by an end to the previous right wing government's jamming of unauthorized stations set up by town councils,

trade unions and environmental movements. President Mitterrand lent his support to these monopoly-breaking efforts, and one of his administration's first acts was to sack broadcasting chiefs said to have condoned government censorship.

But Minister of Communications Georges Fillioud has other factors to consider. Audiences for the five government stations are already dropping. The government has heavy investments in Europe 1, Radio Luxembourg and Radio Monte Carlo, all of which are likely to be hard hit.

Free radio would also threaten the new autonomous local radio network the French au-

thorities had begun to establish. The snag is that Parliamentary legislation to overhaul the whole broadcasting scene and bring order out of the present anarchy will have to wait until the New Year, by which time dozens of tiny stations will have acquired de facto rights to exist.

Fillioud says he will authorize free stations with a maximum range of three miles, provided they agree to eliminate advertising and submit to monitoring by the state broadcasting authority Telediffusion De France. He wants the question settled immediately, this autumn, ahead of the main Parliamentary bill. Otherwise there will be a return to large-scale jamming, sources say.

U.K. Bows Fall Sales Campaign

• Continued from page 4

Blondie, and new albums from Greg Lake (his debut for the label), Autopilot, Linx and Michael Schenker.

RCA action centers on Hawkwind ("Sonic Attack"), Budgie, Gerard Kenny, Eurythmics and Kate Robbins, plus a mid-price Elvis Presley "Greatest Hits" re-package. Phonogram has new product from 10cc, David Essex ("Be Bop The Future") and Graham Bonnet, while Decca's output includes a heftily promoted mid-price Rolling Stones' ballads set.

Names on the WEA fall albums artist roster include Bob Marley, Gary Numan, Carly Simon, Jimmy Cliff, Rose Tattoo, Alice Cooper and Saxon, all out in September, with Donna Summer, Climax Blues Band and the Falcons set for October.

Arista/Ariola pins big hopes on the new Barry Manilow album "If I Should Love Again," and also has the third LP from the Blues Band, David Gates' "Take Me Now" (his first for the label), Aretha Franklin, Grateful Dead and the Kinks, swiftly followed by a new one from Stray Cats, a Monkees' compilation to link with a re-run here of the television series, and a box-set Sky package.

Finland Sees Punk Revival

HELSINKI—The Finnish music scene is undergoing its first punk revival, according to prominent local record man Kari "Epe" Helenius, of Unitor.

"It's happening a bit like the original breakthrough here in 1976-77, but the basic message is more straightforward in the style of the UK Subs or the Dead Kennedys," says Helenius.

The original Finnish punk wave died off here around 1979, following the negative publicity given to such bands as the Sex Pistols, which had its work permit refused by Finnish officials. Result was that many of the early punk acts changed their image or music in order to find jobs.

Adds Helenius: "There are several new Finnish punk bands ready to break loose, among them Kohu-63 and Rattus, and I'm convinced punk will be really big here through next year."

Tape: It's A Cafe Item In Spain Many Sales Come In Bars At Low-End \$2.50 Price

By ED OWEN

This is another in a series of special reports on prerecorded tape merchandising in the European market.

MADRID—In Spain, some of the biggest sales of prerecorded cassettes are made through cafes and bars, where tape racks retail cheap product at around \$2.50 each. That's according to RCA sales chief Jose Luis Roncero, who adds that it's the bottom end of the price range that is spearheading an increasing boom in the country's tape market.

It's a market that has seen a number of recent experiments. RCA itself, for instance, is to follow several other companies in releasing singles on cassette retailing at the same price as disks. The first is due in September and other releases will follow if it's successful.

At Hispavox, Marcial Elgete of the international a&r department speaks enthusiastically about a short tape released last year. "We sold

more than 150,000 copies of four children's songs recorded on cassette by Enrique y Ana and retailing at only \$1.50," he says. But since then average singles prices have risen to \$2 and there are no plans to launch short-run prerecorded cassettes until the beginning of next year at the earliest.

A survey of Spain's major record companies shows that in the top-selling areas cassette sales tend nowadays to equal those for disk, but where standard repertoire is concerned, the ratio of sales is still up to 2:1 in favor of disks.

At least one company, Fonogram SA, has had a highly successful Spanish launch of a new series of cassette-only albums, with discounts for purchase of up to three tapes in the Sonic and Super series. Prices range around \$4.50 for one cassette, \$8 for two, and \$11 for three. Mar-

keting expertise was employed in selecting material that would appeal especially to owners of cassette machines, particularly those with portable and in-car equipment.

Promotion was limited to posters in retail outlets so as to keep costs at a minimum. "We now plan to expand the series," says Fonogram's pop marketing manager Noel Burke. "The content is a mixture of 'Best Of's' and other material, and ranges from Rod Stewart to film soundtracks."

One major problem that plagues the Spanish record industry is the ease of selling pirate product. The Spanish Phonographic Assn., under secretary-general Carlos Grande, is continuing to wage a relentless battle against the manufacturers of cassettes that are misleadingly labeled or else illegitimate copies of the real thing.

Barclay Unveils Movie On Brel

PARIS—When Eddie Barclay sold out his record company interests to PolyGram, he made no secret of the fact that his future ambitions would lay in video and films.

Now he's unveiled a major movie venture based on the life and times of the late Jacques Brel, whose record career he handled for many years.

The director will be Frederick Rossif, a controversial film industry figure, Yugoslavian by birth but resident in France for many years, and lately much praised for his television work.

'TRUE' SONGS PREVAIL

Solidarity Benefits At Polish Festival

By ROMAN WASCHKO

WARSAW—A concert dedicated to the "true" song was staged here in Gdansk, with proceeds donated to the "Solidarity" independent trade union funds.

At the festival, Maciej Zembaty, who directed the event and who is a nationally popular poet, satirist, singer and songwriter, explained that "true" songs came in two fac-

tions: political satire and protest.

"Basically, 'true' songs are those that couldn't previously be performed because of tough censorship bans," he added.

The festival, with "Solidarity" leader Lech Walesa heading the organizing committee, and key film director Andrzej Wajda fronting the artistic division, was therefore very much a "review of rejected songs," which were performed by both professionals and amateurs.

The event was held as part of the celebrations marking the first anniversary of the Gdansk strikes which led to the birth of the "Solidarity" union, and also acted as a trailer for the upcoming union congress here in late September.

Another musical event here, the 25th Festival of Contemporary Music, known as "Warsaw Autumn," starts September 18. Launched in 1956, and missing only the following year, the event has become one of the world's biggest festivals dedicated to contemporary musical trends and styles.

There are 27 concerts this year, spread over nine days, featuring 80 composers from all over the world. There will be 17 world premieres of major compositions, opened by the Polish Radio and Television Symphony Orchestra from Katowice, under the direction of Jacek Kasprzyk.



COMMAND PERFORMANCE—First Lady Nancy Reagan and her daughter-in-law Doria Regan, left, gather backstage with other notables following a special Washington concert featuring CBS Records artist Julio Iglesias, standing right with his arms folded.

Disc'AZ Adds Distribution Of Arabella

By MICHAEL WAY

PARIS—Arista-Arabella, on its own as an independent company in France for two years, has changed its distributors for the second time this year.

But it is not distribution in the strict sense of the term—Arabella's new product handler, Discodis, part of the Disc'AZ group, will be in charge of order taking, dispatching, packing and billing.

This is a move that Henri-Pierre Vernez, Disc'AZ sales director, says "will certainly increase profitability" of the company's stock center in Tourelles, just outside Paris.

In the first year of Arabella's "independence" under president Michel Poulain, a long-time Pathe Marconi-EMI executive, the Bertelsman-owned firm was distributed by WEA France.

Then, at the start of this year, it changed to Ariodis, a distribution company specially set up by the Bertelsman French outlet Cetradis-France Loisirs, which concentrates mainly on record, videocassette and book mail order.

This operation was to handle Arabella, Arista, Eurodisc and the labels it had acquired under distribution deals, notably U.K. company Virgin, MCA, Tomato, Shelter (call U.S.), Musiza (Italy) and Supraphon (Czechoslovakia).

Now Discodis-Disc'AZ will handle all these labels, too.

The move was seen in French record business circles as more than delicate because both the Ariodis distribution company and Arabella-Arista are owned by Bertelsman. The creation of Ariodis at the beginning of this year was Bertelsman's first venture into record distribution and it subsequently acquired no other labels to handle for the French territory.

At the time, Arabella-Arista ambitiously set up its own team of sales representatives, and this will be maintained, according to Jacques Duchaussoy, Arabella-Arista commercial manager.

The Discodis-Disc'AZ stock center will have a busy early fall as Arabella-Arista has a major line-up of releases and the concert at Olympia Music-Hall here, Sept. 20, of B.B. King and the Crusaders. The group will play several other dates on a French tour.

Among French releases are albums by Kiki Dee, including one track with Elton John, Aretha Franklin, Dionne Warwick, Nigerian artist Fela Kuti (recorded in France) and the Kinks' new album "Give The People What They Want."

DUTCH DILEMMA

Sales Lag, Dubbing, And Piracy Blamed

By WILLEM HOOS

AMSTERDAM—In the past three years, between 700-800 people directly employed in the Dutch record industry have lost their jobs, and many more in the various supply industries affiliated with the disk business are out of work.

Hundreds of retail outlets for records and prerecorded tapes have been wiped out since 1979, which was the first year since the end of World War II that the Dutch industry suffered a financial loss instead of making a profit.

That's the doomsday summation of Leo Boudewijns, managing director of the Dutch division of IFPI, Nederlandse Vereniging van Producenten & Importeurs van Beeld & Geluidsdragers (NVPI).

He painted his picture of a recession-hit industry during a special program here by Dutch radio network TROS, spotlighting the record business in one of a series of investigations into the economy here.

It was a 90-minute feature, transmitted from Phonogram-Holland's recording studio "Wisseloord" in Hilversum, with key industry figures answering "phone-ins" from callers.

Boudewijns said the Dutch record industry had a turnover in the region of \$230 million in 1979, a downturn of 10% approximately compared with the previous year. In 1980, there was a further slump in the region of 10%. And this year, he warned, the results will be even worse.

Willem Barents, managing director of Phonogram-Holland, said the economic recession was bad enough in its effects on the Dutch record business but was not the only problem.

"Home taping is a significant threat to the industry," he said. "Each year, between 30 and 35 million albums are being sold in Holland but, on average, it's estimated that each Dutchman is taping two or three albums a year.

"It's easy to see what a tremendous financial loss this is for the record industry as a whole," Barents said. "And the industry can't properly defend itself against the home-tapers. The taping of music at home is a form of theft."

However, Aad Kosto, a socialist member of the Dutch parliament, also participating in the special, denied that that was legally correct.

"According to the Dutch copyright laws, which date back to 1912, it is not forbidden to make copyright

copies for personal use. However, I agree with the record industry in that these copyright laws have to be updated," Kosto said.

Tom Mulder, a TROS disk jockey, dampened rumors rife here over the years about bribery or corruption by record company promotion men in efforts to get their product maximum air-play. "Nobody ever tried to give me money for spinning a record," he insisted.

Willem van Schijndel, one of Phonogram's radio promotion men, denied money was the bait in building contacts with the Dutch radio or television programmers. "Sometimes I give away a T-shirt or a promotional jacket, but that's all," he said.

Another controversial part of the special was a debate on Dutch radio pirate stations and their contacts with record companies and vice versa.

Willem Barents denied there were any contacts but van Schijndel took an opposite viewpoint. He said: "We certainly have strong links with the pirates, because they're important promotional outlets. We can't overlook them, even though their activities are strictly illegal."

Aad Kosto said there were thousands of small-time radio pirates in the Netherlands. "Most are so active because their illegal activities give them personal kicks. I've visited various pirates to get an insight into what makes them tick. I met one man who had been arrested 14 times for pirate radio activities but each time he was released he started up again."

The politician said he didn't think the Dutch authorities could really crack down on radio pirates or tv pirates. "There's just not enough manpower available to start a really fierce battle against them. But a start to reduce the influence of the radio pirates could be made through the acceptance of official local radio here."

Singer Pierre Kartner, better known as Father Abraham of "Smurf" fame over the past three years, said on the program that the radio pirates were vital promotional channels for Dutch-language record repertoire.

He admitted he has "strong ties" with the most prominent of the pirate radio outlets. "They're getting my records for free and in return they give them impressive airplay."

Kartner's view is that the Dutch record industry can get a positive injection of lifeblood when more attention is paid to Dutch-language productions.

Damont Gets PRT Pressing

LONDON—Following the closure of the PRT (formerly Pye Records) pressing plant at Mitcham, Surrey, earlier this summer with the loss of around 120 jobs, PRT is taking all its pressing commitments to Damont Records in Hayes, Middlesex.

PRT sales and distribution facilities will remain in the Mitcham center, but key staffers will move over to Damont to supervise the labels with deals with PRT. They include Red Bus, Limo, Excalibur, Buddah, Vogue, Sugar Hill, Ariola, BBC and Magnet.

International

LP SALES BOOST

In London, The West End Hums With 'The Sound Of Musicals'

• Continued from page 4

duction at the Palace Theater here, when the leading roles were taken by Constance Shacklock, Jean Bayless and Roger Dann.

Most-covered songs from the score over the years have been "Edelweiss," "The Sound Of Music" and "My Favorite Things." Virtually every MOR act of any status has recorded one or more of the songs, and the score remains one of Chappell Music's biggest earners. The sheet music has outsold that of all other West End musicals, except—surprisingly—Lionel Bart's "Twang."

Now Chappell is putting out a new souvenir folio of 13 songs, with color pictures of the new stage cast, retailing at roughly \$7, and within a week of the opening night it had sold more than 1,000 copies. Williamson Music, a Chappell-linked company, is the publishing outlet of Rodgers and Hammerstein.

In advance of the new cast album, Petula Clark has a single version of "Edelweiss" here, via Epic, though the song is a "male" number in the actual show. She recorded it in the U.S. for Scotti Brothers and it is now leased to Epic.

While some critics here remain cool about the sentimentality of the story-line and the unabashed schmaltz of some of the songs, the

first night audience accorded the production a 15-minute standing ovation, special applause being reserved for the on-stage appearance of the "real" Baroness Maria von Trapp, who appeared in Austrian costume.

The original cast album, out on Columbia, featured Mary Martin, Theodore Bikel and the Frank Dvorchak orchestra, and won a Grammy Award for the best original cast package of the year. The film soundtrack paired Julie Andrews with Christopher Plummer, along with the Irwin Kostal Orchestra, and it hit gold faster than any other soundtrack album in history, topping the six million sales mark by December, 1966.

It was also the first stereo 8-track cartridge to become a million-seller. Two numbers, "I Have Confidence In Me" and "Something Good" were specially written by Richard Rodgers for the film version, Hammerstein having died in 1960.

Norman Newell also produced the London cast recording of "Pal Joey," out mid-May on the That's Entertainment label here. Stiff Records created industry astonishment by deciding to release the new "Oklahoma" stage cast album, recorded in London in front of a full audience.

But it seems the Petula Clark

"Sound Of Music" package is the best bet for chart recognition here since she has a big personal following.

However, there are other, more contemporary or brand-new musicals doing well on the London stage. "One Mo' Time" is a New Orleans' jazz-influenced production which received rave reviews on its opening here following New York success. The stage show recording came out on Warner Bros. at the end of June.

"Best Little Whorehouse In The West" did good business initially but has just closed, having joined many other "likely" shows here in failing to cash in on the huge tourist influx for the Royal Wedding. MCA has the stage-cast album.

"Barnum" is at the London Palladium, with Michael Crawford in the Jim Dale Broadway role, but the Chrysalis-released album, out mid-July, is a slow-builder. The "Annie" musical is at the Victoria Palace, and "They're Playing Our Song," featuring songs by Marvin Hamlisch and Carole Bayer Sager, is doing well at the Shaftesbury.

But in album chart success terms, "Cats" by Andrew Lloyd Webber, his music linked to T.S. Eliot prose, is the winner. The Polydor album has gone Top 30, and Elaine Page's single of the show-stopping "Memory" went Top 20.

GAMBLE PAYS WEA Italiana Discovers Setting Up Own Distribution Arm Pays

By VITTORIO CASTELLI

MILAN—WEA Italiana set up its own distribution division just a year ago, at one of the most difficult trading periods in the history of the Italian record industry, but the gamble has apparently paid off with results well over budget.

Giuseppe Velona, WEA managing director, says: "Though 1981, in a sales sense, is depicted from some sources as a dull year, or a flop, that's not the case with us."

He puts the success down to what he calls the WEA "clean price policy." He says: "Though there was initial criticism, we were right about that. The 'clean price' policy means that retailers pay a lower price, but one which substitutes all discounts, commercial campaigns and returns and which leaves to WEA all shipping charges.

"It means, simply, that our ac-

counts can order exactly what they need, at fully predictable prices, with no hidden costs. Obviously to make this system work, we had to devise a new and different internal organization.

"By giving greater responsibility and independence to marketing and merchandising, we succeeded in giving our sales department a great flexibility. We also added a distribution manager, an unusual role within the Italian record industry, but now very important to us, especially because it is our full responsibility to get the fastest goods delivery at the lowest possible costs."

WEA Italiana, until 12 months ago distributed through CGD-Messaggerie Musicali, also opted for a fully computerized warehouse.

Says Velona: "Our internal structure is made up of independent de-

partments, sales, administration, staff and a&r, all reporting directly to general management. On the a&r side, we have valuable outside help from Roberto Dane for local talent production. He's a top personality in this field."

Basically, the WEA artist roster in Italy is strong, but somewhat smaller than it used to be. Says Velona: "That helps us concentrate our efforts. Among the key acts are Loretta Goggi, Nicola di Bari, France Simone and, among the newcomers, Edi Angelillo."

However, international catalog remains vital for national success. Ernesto Tabarelli, label manager, says the new wave movement didn't really catch on saleswise in Italy, but heavy metal bands like AC/DC still sell very well.

And there are new trends towards country and dance music, taking over from where disco faded, and Tabarelli cites big sales from Phil Collins and Christopher Cross, the latter on tour in Italy earlier this year, with a fan breakthrough noted first in Naples.



CARLOS' JOURNEYS—Carlos Santana, right, joins Journey's Neal Schon on stage during Journey's recent show at Kosei Nenkin Hall, Tokyo. Schon is a Santana alumnus. It was the first time in eight years Santana had performed with his protege.

CHRIS JOHN QUILTS EMI, GOES INDIE

LONDON—Chris John, for three years Eastern Europe coordinator for EMI Music here, has quit the company to establish his own independent operation specializing in trade with Eastern Europe.

Ken East, president and chief operating officer, EMI Music Europe and International, has appointed John's new outfit as EMI representative for the Eastern European territories of Albania, Bulgaria, Czechoslovakia, East Germany, Hungary, Poland, USSR and Yugoslavia.

He'll have responsibility for the licensing of repertoire and sale of finished product in those territories.

BETTERIDGE EXITS CBS

LONDON—David Betteridge, managing director of CBS U.K., has resigned and leaves the company Sept. 25 to spend more time on personal business interests.

Early in the new year, his job will go to Paul Russell, currently managing director of CBS Australia, formerly vice-president administration, Columbia Records International in New York and previous to that business affairs manager for CBS in London.

Singapore Renovates Auditorium

By PETER ONG

SINGAPORE—The government here has given show business a boost by purchasing a cinema complex slated for conversion into Singapore's largest covered auditorium.

At the same time, the government also indicated that a huge entertainment complex with a bigger auditorium may be built in the 1990s.

The complex was bought recently for about \$6 million (U.S.). The government will spend another \$3 million on renovation.

The complex comprises a 2,000-seat cinema, a three-deck car parking garage and space for a restaurant. It has a stage about the size of the 3,000-seat National Theatre.

Renovations will include installation of new lighting and sound systems, dressing rooms, an orchestra pit and improvement to its acoustics. The seating capacity will be expanded.

The National Theatre is currently the biggest indoor auditorium, but it has been criticized for its lack of proper sound systems and poor acoustics.

There are five other indoor auditoriums and three outdoor stadiums plus several privately owned theatres.

The National Theatre has been used by several international acts although it was not built for that purpose.

Singapore has the largest outdoor arena in Southeast Asia—the 75,000-seat National Stadium. It is used more for soccer matches, but has been used for concerts such as the recent, successful Osmonds show.

Local promoters say the government's purchase of the cinema complex is a big boost for rock and pop touring artists.

Geoff Hardie, who brought the Osmonds into Singapore, said it gives promoters like him the opportunity to bring in more acts.

Tonep Planning Haaland Drive

OSLO—One of the fastest-selling albums in Norway in recent years is the "My Nashville Album" by Bjoro Haaland, leading country music performer here, who lived and worked in the U.S. from 1961 to 1968.

The LP went straight to number one in the local Dagbladet chart, The Tonep label package overtaking such international artists as Kenny Rogers, Bruce Springsteen, George Harrison and Elton John. In two weeks, the album sold 25,000 units, a very high figure for such a small population country.

Now Tonep plans what it calls "a more sophisticated and broad presentation" of the artist to audiences in the other Scandinavian territories.

Haaland appeared at last year's Wembley Country Music Festival in the U.K., promoted by Mervyn Conn. His first album release in Britain was "To My Friends," on the Klub label, distributed by PRT, and this was released in Sweden via Mariann Distribution.

"My Nashville Album" was cut in Pete Drake's Nashville, Tenn., studio complex.

Says Haaland, who works regularly with the Countrysnakes group and who has toured with Billie Joe Spears: "Living so long in the U.S. gave me the feel for English-language country."

PolyGram Affiliates Meet, Plan Expanded Repertoire Exchange

By CHRISTIE LEO

KUALA LUMPUR—PolyGram affiliates in Southeast Asia are taking steps to expand their repertoire exchange program following its once every two-year a&r meeting. The last meeting, held in Hong Kong, was attended by representatives from Korea, Japan, the Philippines, Singapore and Malaysia.

Although the aim of such gatherings is to discuss pertinent a&r problems, most agree that it forges a closer relationship among the various affiliates over the legal aspects of the a&r exchange programs, piracy developments in various areas and the need for stronger coordination.

Like Japan, PolyGram Hong Kong has made great strides in recent years by exploring new markets for its crop of established top acts. Having infiltrated the Malaysian and Singapore marketplaces, PolyGram Hong Kong has also broken through, quite successfully, into Japan with such artists as Teresa Teng and Sam Hui. These artists are also slated to have their new albums released in Canada, where a sizable Oriental population exists.

Looking at the recent spate of success by Japanese acts in the United States, notably the Yellow Magic Orchestra and Sadao Watanabe,

PolyGram Hong Kong has expressed interest in having Japanese product released in its now pirate-free market. PolyGram Malaysia and Singapore share the same enthusiasm.

Following Hong Kong's cue, PolyGram Malaysia started to release select Japanese product locally.

"Admittedly, we're just testing the market potential of top-rated Japanese albums here," notes T. Renganathan, PolyGram's label chief. "It's good to be cautious because with careful marketing, Japanese artists could easily make their mark in this highly cosmopolitan country."

"In spite of the drastic price difference, we will be importing primarily instrumental and jazz selections for an esoteric clientele that doesn't mind paying that much more for quality. It's a known fact that Japanese imports have an edge over local pressings and western imports, in terms of sound reproduction," says Renganathan.

Despite the psychological handicap, PolyGram executives feel that the sound quality will be retained if some items are locally pressed and the masters are imported. The com-

pany also hopes to local press pop items likely to have mass appeal.

PolyGram's first local pressing was the latest disk by Shinji Tanimura, former lead singer with Japan's most popular rock group, Alice. The fair success of the disk in this market was helped by media coverage, airplay and the fact that the hit song from the LP, "Subaru," had already been acknowledged via cover versions.

PolyGram is confident that its next Japanese release by a high-ranking female act, Naomi, will be greeted more enthusiastically.

"The language barrier has never been a problem in the past. The Japanese are way ahead of us musically and technically. It could catch on, or fail disastrously. So far, the results have been quite positive. We estimate that the maximum sales Japanese product will enjoy in this market will amount to just above 10% of the total market for international product. Maybe that's not substantial enough for a start, but we're certain that with improving conditions, and more exposure, Japanese acts will eventually benefit from a greater market share here," says Renganathan.

Consumers for Japanese product here are mostly Malaysian Chinese and a minority of Japanese residents.

Negotiations have been initiated by PolyGram Malaysia to have product from the Polydor K.K. and Phonogram Nippon stable released here. Both labels of the giant PolyGram conglomerate in Japan are noted for their superior brand of instrumental recordings.

Musico, the local licensee for MCA, which also handles the Japanese-based JVC label, has been enjoying extremely good sales with MOR and jazz instrumental items. Likewise, acts from the Toshiba-EMI stable, distributed by EMI here, are also starting to emerge in retail stores in the city.

"Progressive jazz, for instance, is gaining a wide following in this country. Sadao Watanabe was largely unknown prior to his sell-out concerts here. Now when a jazz fan talks about the new music available, Watanabe is sure to figure strongly," observes the PolyGram executive.

WHOOPS!

CBS Asian Plan Derailed In Exec Turn

By CHRISTIE LEO

KUALA LUMPUR—CBS International finds itself without a manufacturing or distribution deal in the bustling Far East market partly as a result of an executive snafu involving one of the WEA managing directors in the region.

CBS had recently parted company with EMI, its former Far East licensee, in order to establish its own branch in the area, which was to be headed by WEA executive and former pop star Frankie Cheah. WEA successfully wooed Cheah back into the fold, however, offering him an undisclosed raise and a promotion, leaving CBS without an outpost in this rapidly developing market.

Cheah, formerly WEA's general manager for Southeast Asia, was upped to the dual post of deputy

managing director, Southeast Asia, and managing director, WEA Malaysia. He reports to Paul Ewing, the region's managing director.

Cheah would only confirm that he had been offered the job, but had turned it down because he wants to branch out with WEA into video sales and take advantage of WEA's new policies in the area (Billboard, Aug. 15, 1981), which involve local pressing deals, a new distribution pattern, and the establishment of a special unit dealing with Chinese, Indonesian and Malaysian repertoire.

PolyGram is believed among some industry sources here to be CBS' next licensee but CRI officials in New York would only confirm that the multinational was indeed looking for a new partner in the region.

California Co. Plans U.K. Festival Concerts, Films Tied To Ambitious Global Promotion

By NICK ROBERTSHAW

LONDON—A series of marathon 15-hour concerts are being held here daily (Aug. 29 and Sept. 4) under the title "Festival Of Humanity." More than 100 new British bands, ranging from folk to reggae, will perform, and after further auditions the winning act will be selected for a world tour of 100 countries, to take place between 1982-4.

The project is the work of California-based company Maisha Film Productions, and ambitious as it sounds it is only part of an even larger-scale program. Similar audition concerts have already been held in West Germany, and others will take place in Lake Tahoe, Calif., this fall, and in Barcelona early next year, so that four bands in all will be chosen for what MFP calls the "On Location" world tour.

Company head Gary Smith ex-

plains: "This is a filmed tour and we plan to produce television programs in each country we go to, as well as a motion picture afterwards for world cinema. The tv shows won't only be entertainment programs, but also documentaries on subjects like 'Promoting and staging a concert,' 'Reaction to rock worldwide,' 'Cultures of the world,' 'Behind the scenes in the record business' and so on."

Smith says he is looking for bands with charisma, instrumental experience and the ability to put new material into the charts consistently over the next few years. Acts may have recording contracts, but, for those that do not, contacts have already been made with major and independent record companies. The West German band already chosen is Afrodesia, with American and

German members and a style Smith characterizes as "funk/rock/jazz/soul."

Venue for the London concerts is the Prince of Wales Conference Auditorium in the Central London YMCA. Two-thirds of the proceeds will go to the British Heart Foundation and the East African Flying Doctors Service. "The idea of these seven benefit concerts," says Smith, "and of the two open air concerts where we'll make our final selection from a short-list of twelve acts, is to raise money for two charitable organizations, recruit an excellent band that has promise for the future, and provide an entertaining spectacle for the people of Great Britain to enjoy. We also hope the Festival of Humanity will become an annual event here in London."

Singapore Dealers Try EMI Boycott

SINGAPORE—A bitter war has started between EMI Singapore and some 33 record dealers, following a price increase of EMI products.

The dealers—some of them major retailers—have refused to sell EMI products at new prices that the company imposed July 13. They announced their move in several advertisements in the country's biggest newspapers.

EMI last month raised the prices of locally pressed international repertoire \$10-\$11. The increase brings them to the same level as imported records.

EMI's managing director, John Forrest, said the price increase was the first since January, 1980, and was due to increases in salaries, raw materials, utility and rents.

Besides, he said, the price increase brought EMI's products to the same level as other labels.

Forrest believes that the "boycott" by the dealers is not related to the price increase.

"Since our prices and dealer terms compare with our competitors', why is EMI being attacked by the dealers? Why should 10 of the dealers who are not even EMI customers, subscribe to the attack?," a puzzled Forrest asked.

He drew comparison to a similar campaign waged by about 30 dealers against RCA and its agent, Cosdel, from October, 1980 to last January. At that time, the dealers also slashed the prices of RCA records "to disrupt the market."

Forrest says "This attack on EMI follows closely upon increased press coverage of the continuing damage caused by piracy and upon a series of successful convictions and raids on pirates." He said he could only draw this conclusion because not one dealer approached EMI to air their grievances. EMI invited all the dealers to a press conference but not one of them turned up.

Some of the dealers are members of the Singapore Soundtape Retailers Assn., one of whose officials is a convicted pirate.

Carinthia Fest Artists Named

VIENNA—Yvonne Wilkins is the U.S. representative in this year's Carinthia International Pop and Chanson Festival here, Sept. 12, along with entrants from nine other territories. First prize is \$2,500 in cash and the Golden Carinthia trophy.

Other competitors are Ines Reiger, Austria; Jannie Hoeg, Denmark; Uschi Bruning, East Germany; Peter Beckett, Ireland; Franco Califano, Italy; Ge Titulaer, Netherlands; 2 Plus 1, Poland; Shona Laing, U.K.; and Pete Bender, West Germany.

U.K. FAIR BOWS IN '82

LONDON—A new music industry exhibition, covering the widest possible range of activities and open both to trade and general public, is set for the Olympia here at the start of next year.

Beatstar, a new company, is behind the event (Jan. 1-7, 1982), injecting around \$800,000 in the project. The show will cover records and tapes, musical instruments, recording equipment, sheet music and allied areas of the business.

French Makers Of Blank Tape Urge Levy On Disk, TV Spots

• Continued from page 6

This would, says SIERE, cover both audio and videocassettes.

The association also charges that a levy on blank cassettes—some 36 million were produced in France last year against 20 million prerecorded units—would place France at a disadvantage against neighboring countries which did not make such a tax.

Looking ahead, SIERE says that standard blank cassettes will become "vital tools" in office and home television-linked microcomputer data systems which have, like usage in industry and social and educational work, nothing to do with the lost earnings of record companies, artists and writers.

It was for the above factors, SIERE notes, that West German legislators ruled against a cassette tax.

Tape manufacturers here charge that a cassette levy could even be unconstitutional in that it went against legislation on free trade and competition. If the tax were imposed, they say they might well take the case to the Constitutional Court, the country's highest body.

Furthermore, any practical-sized levy would amount to the doubling of the retail price of a blank cassette "which could trigger an unfavorable reaction from the national market," says the SIERE report. Most likely effect would be the public purchasing its cassettes in neighboring countries.

SIERE's argument for a tax on records is that: if the record is copied, then the owner of the record sought to do this and, therefore, the responsibility rests firmly with him. Thus, the owner should pay whatever tax is imposed.

Also, a tax on records would be much lower, as five times more records are sold in France than blank cassettes, claims SIERE. And as the price of an album is much higher than a blank cassette, the percentage of that price of a levy would be much lower.

So, argues the association, the record buyer's pocket would be far less hard hit than that of the tape purchaser.

After initial hopes that the question would be thrashed out in parliament this fall—since any new tax needs the approval of the legislators—it now seems more likely that it will come up in a general debate on the audio/visual sector in the spring.

But as one SIERE official comments: "We have squarely hit the ball back into the court of those who are demanding a levy on blank tapes."

GOSPEL DISTRIBUTOR EYES BOTH

Benson: Foreign Marts, Imports

• Continued from page 41

man's poison. For example, a company may say, "We can't sell that here." Well, we don't feel it's fair to the artist to be excluded from the territory just because we've made a catalog deal. So there's a certain time limit, and they decide within that limit if they're going to represent the artist. If they elect not to, then we have the freedom to go back to another company with the artist."

The degree to which foreign companies execute Benson distributing and publishing projects varies. "Sometimes in a subpublishing agreement," MacKenzie says, "we will withhold printed music rights. We want our copyrights represented in the territory, but maybe the sub-

publisher can't handle this huge volume of publications."

"We make some strong demands on our partners," notes MacKenzie. "Often, a requirement is that they carry no other American labels without our express permission." Conversely, he says, there is an increasing demand from the foreign firms that Benson products be released home and abroad simultaneously.

MacKenzie reports that his company has not experienced any difficulty yet in collecting foreign monies for its sales. He says, though, that the international activity is too new for him to determine how much of Benson's total income it amounts to.

As to foreign expansion plans,

MacKenzie says, "From a personal challenge standpoint, the countries I'm interested in are Korea and Japan, but there's nothing actively going on yet."

Benson's foreign affiliates are Rhema, in Australia; Lawson-Falle, Canada; Marshall, Morgan & Scott, the United Kingdom and Scandinavia; Hanssler-Verlag, Germany; Universal Songs, Holland (subpublishing only); G&G Records, Jamaica; Youngs, Korea; Osborne Industries, New Zealand; Praise Records, the Philippines (Lamb & Lion only); Bet-El and Revelation Recordings, South Africa; and West Indies Records, West Indies (Lamb & Lion only).

Mid-Line Via Capitol-EMI

TORONTO—With the burgeoning market for mid-price product in Canada, Capitol-EMI has announced a new line to compete with releases by CBS, WEA, MCA and A&M.

Close to 200 titles fall within the Capitol mid-price line, segregated into titles released through license deals with Arista, United Artists, Anthem and Apple.

The offering carries a \$6.59 list price and includes early sides recorded by Bob Seger (before he went to WEA), "Caress Of Steel" by Rush, five albums by The Band,

"Rock 'N' Roll Music" volumes one and two by the Beatles, all of Ringo Starr's catalog for Capitol and the first Manhattan Transfer LP, "Jukin'," produced by Canadian Adam Mitchell.

The multi-page catalog also includes early sides from the Beach Boys, several John Lennon titles and much of the remaining catalog of titles by Nat King Cole.

Because of the high interest rates currently prevailing in North America, retailers are becoming more and more reluctant to tie up available dollars in inventory, particularly on untried product.

Wildroot Charts Quickly

TORONTO—A bit of initiative can compensate for a limited budget and bring home a hit, at least in the case of Vancouver-based Wildroot Orchestra, which is topping the local charts with a wild and woolly remake of Glenn Miller's "In The Mood."

The group has secured a national deal through Attic Records. Attic vice president Tom Williams was recently in Vancouver attending a CAPAC seminar when he was approached by group member Rick Davis who pushed a cassette of his songs into Williams' hand, asking if he would give them a listen.

Williams did. Meanwhile, the group had pressed up a limited number of copies of the Glenn Miller tune, backed with Bob Dylan's "Subterranean Homesick

Blues" and issued it on their one-shot Cricetus Records logo.

So strong was the cover of the Miller tune that local stations CKLG and CFMI-FM added the disk to their playlists, then charted it. By the time Davis got back in touch with Attic to see if there was any interest, the record was a top 20 hit at CKLG. Williams didn't waste any time. Within two weeks, the disk was out in an Attic sleeve.

Separate, but also from Vancouver, is the CFOX Homegrown radio album of local bands, titled "Vancouver Seeds, Volume 2." One of five regional homegrown LPs available, it has now been picked up for national distribution by A&M. Two of the acts included have since landed record deals—with Jim Byrnes to Polydor and the Headpins to Solid Gold via ATV publishing.

Up, Up & Away: Prices 10 Years Ago & Now

TORONTO—The Records On Wheels retail chain recently published a comparison list of prices for records, concert tickets, movie tickets and jeans from 10 years ago in the chain's newsletter.

According to the chain's research, concert tickets were a steal at \$2.50 a decade ago, now they are \$10 and up, a 400% increase. Movie tickets could be purchased for \$1, now they are \$4 and up, another 400% hike. Jeans 10 years ago were \$10 and now they sell for \$30-plus, a 300% increase.

The hook to the value comparison is in the price of records. "Anyone who claims the price of records has followed the same spiral should ex-

amine the facts" says the circular.

"Ten years ago, the average LP suggested list price was \$6.29. Today the suggested list price is \$9.98, an increase of only 58%. Considering most products have at least doubled in 10 years (based on the less than 50% purchasing power of today's dollar compared to 1971), the cost of records has fared well at discount lines such as WEA Canada's \$6.98 Extra-Valu series, which includes over 200 top catalog items, brings the cost of the records down to almost equal that of 10 years ago."

For whatever reason the circular did not point out that dealer margins on full-line product has shrunk considerably in the 10 year span.

MORE THAN 5,000 TITLES

National Catalog Due To Compile, Computerize

By DAVID FARRELL

TORONTO—The first comprehensive catalog of Canadian recordings makes its debut this October and the publisher intends to offer the information in book or binder form as well as offering a subscription service for on-line computer access.

The catalog contains more than 5,000 title entries and has been a year-long project of the Canadian Independent Record Producers Assn. (CIRPA). According to CIRPA spokesman Earl Rosen, the directory is being offered in a two-binder bookshelf form for \$300 with quarterly up-dates in the first year offered as part of the package cost. A special one volume hardboard bound copy is being made for retail use. No cost is set for this version as yet. Subscription rates for on-line

access have yet to be determined.

The application of on-line access opens up a broader sphere of possible subscribers, Rosen points out, because the program tailored for this data bank facilitates a wide variety of sorts. For example, a radio station subscriber could call up a complete list of Christmas records recorded by Canadian artists or by foreign artists using Canadian songwriting material.

The compilation of repertoire was an exhausting process, he recalls, involving a team of summer students pouring over old and current record company catalogs, contacting the National Library in Ottawa and seeking out individuals who over the years have worked on similar files for their own use.

SLAP CANADIAN IMPORTS

BPI To Retailers: No Parallel Sales

By PETER JONES

LONDON—British Phonographic Industry lawyers here have issued a stern warning to U.K. record dealers that they may be liable for damages if they are caught stocking Canadian parallel import albums.

The edict follows the BPI's recent High Court action (Billboard, Aug. 8, 1981) against Simons Records, Warrens Records and Simons Sales Stores in respect to certain albums that had been manufactured in Canada and which the defendants were

charged with importing into the U.K. and distributing to retail outlets.

Involved were Canadian copies imported through Holland, titles including Blondie's "Eat To The Beat," "Parallel Lines" and "Autoamerican" and Abba's "Super Trouper."

In that action, the BPI was granted injunctions restraining the defendants from any further importation, selling or dealing in records that have been manufactured by a licensee of any of the plaintiffs, Chrysalis, CBS and BBC Records.

The defendants served notice of appeal and, pending that court hearing, the injunctions were temporarily suspended by the Court of Appeal.

But now comes the BPI warning. In a letter to dealers known to have dealt with the Simons group of defendants, the legal division warns that if the appeal is dismissed and the original judgment upheld:

"It will be the intention of our clients to look to retailers who have dealt with Canadian imports for damages for conversion as well as damages for infringement of copyright."

3 Finns Cut Album Adrift

HELSINKI—Top Finnish recording acts Eppu Normaali, Hassisen Kone and Juice Leskinen are featured on a "unique" Finnish album release, a live package called "Drift With The Wind."

Recorded during a recent cruise on Lake Seimaa, the album features several supergroup tracks on which all the musicians joined in.

The LP also provides a soundtrack to a movie about the event. Both get simultaneous release here mid-September.



BRAZILIAN DUO—Recording superstar Roberto Carlos, right, clutches his trophy commemorating worldwide sales in excess of 20 million units. Soccer legend Pele, left, presented the award in Rio de Janeiro.

Bosna Projects

BELGRADE—New video projects are being developed in the Bosna Studios, owned by Nikola Boroto, which are housed in the headquarters of the comparatively new record company Sarajevodisk in Sarajevo, the Bosnian capital.

8% MID-YEAR DIP

Inflation & Weak Deutschmark Hurting Sales; Budget Lines OK

• Continued from page 1

The Phonoverband figures, which claim to reflect 91% of the market (most of the remainder being imports and pirated product), show 20.1 million singles unit sales, down 11%; 38.1 million albums, down 10%; and 16.5 million prerecorded cassette tapes, up 3%. The classical share of the market slipped one point to 8.4%.

Due to a realignment of the association's price breakdown methodology, there was no detailed analysis of performance by price category.

But the report notes a strong first half showing by budget product, especially in the pop cassette area, and in classical albums and tapes. Indeed, the budget cassette boom more than compensated for the decline in full-price tape sales.

Thanks to a series of price increases earlier this year, record company wholesale revenues fell just short of last year's level. This relatively stable performance must be seen in light of the overall economic situation.

However, in the midst of its first broad recession since the late 1950s, West Germany's inflation rate is around 6%. In order to keep up with inflation and steadily increasing

taxes and social benefit costs, a German wage-earner must make about 10% more each year to maintain his living standard.

Thus, in real terms, record company revenues were well below the first half of 1980. And with foreign music accounting for well over half of the market, the Deutschmark's current weakness (down 30% against the U.S. dollar in nine months) further adds to the music industry's problems.

Several economic analysts here predict the German Gross National Product will decline this year by about 1.5%, roughly the same rate as the record companies' first half revenue drop.

The Phonoverband points to the nation's economic troubles as a reason for discord in the music industry.

The amount of discretionary leisure spending in the average consumer budget is being pinched by the rising cost of living, especially for energy. Thus, more consumers are turning to budget recordings or to home taping.

The Phonoverband report, like all of its predecessors in recent years, contains a call for a blank tape levy to compensate copyright and neigh-

boring right holders cheated by home duplication.

While the record companies are suffering from a lack of growth, German record dealers report a sharp drop in revenues. The University of Cologne's Institute For Business Research notes a 4% decline in first half Deutschmark sales by German music stores. This survey, however, included instrument dealers as well as record shops.

Berthold Liebernickel, head of the newly-formed German Record Dealers' Association speaks of a nationwide slump in dealer sales "substantially worse than 4%." He refers to "a frightening number of record departments or stores which will leave the marketplace by the end of this year."

And record company sources speculate that some dealers have created their own problems by failing to pass on recent wholesale price increases to the consumer.

Liebernickel, though points to complex record company price and bonus policies which put full catalog dealers at a competitive disadvantage, as the companies try to maximize sales.

The new Phonoverband report also calls for measures to help the full catalog dealer.

TEUTONIC ROCK

Heavy Metal Sales Boosting Industry

By WOLFGANG SPAHR

HAMBURG — Teenage enthusiasm for heavy metal rock is giving new impetus to the record market here. While West German companies are still having problems shifting catalog, demand for this hard, loud and aggressive music is stronger than it has ever been. For some labels, heavy metal accounts for more than 10% of total turnover. Six figure album sales are common. And West German musicians, themselves aware of the trend, are banding together to form home-grown groups.

Teldec, for instance, has three acts which it plans to build for the long term: Triumph from Canada, Mass from Regensburg, and Rampage from Hamburg. Company staff are very positive about the new trend, and believe heavy metal will soon occupy the place of rock'n'roll in national and international charts, appealing to the 12-20 age group.

Metronome started early with one of the hardest bands, Accept, whose "Breeder" album is on the hard rock Brain label. Accept has already enjoyed considerable touring success throughout West Germany.

The company points out that Accept is already the third generation of heavy metal. Metronome manager Manfred Seegers also complains: "We are very unhappy that the media only show interest in the supergroups from Britain, America and Australia. There is a certain amount of hostility towards national groups like Accept which is quite unfair. We have also signed a new and little-known U.K. act called Vardis, and are working on the Swiss group the Steve Withney Band, which has a new album and a West German tour coming up."

Deutsche Grammophon, which has Rainbow, Saxon, Rage and Pat Travers among its signings, and two

national acts soon to debut, says heavy metal now accounts for 20% of international sales and the percentage is still increasing. Acts like Rainbow and Saxon average 100,000 sales per album. Both are due to tour this fall.

Touring is crucial with this kind of music, as Phonogram product manager Eiben Von Hertel explains. "Since there is not very much space for radio or tv promotion of these acts, we believe touring is incredibly important to their success."

He adds: "Heavy metal has been going since 1970 and it's an established product section. The reason there is such an emphasis on it at present is simply the lack of alternative music." Phonogram has Black Sabbath, Def Leppard, Picture, the EF Band and Rush, but also counts in its heavy metal roster related acts like Nazareth, the Alex Harvey Band, Kiss, Status Quo, Thin Lizzy, Angel and Krokus. Buyers, says the company, are mostly 15-18 and male.

EMI Electrola also stresses the importance of live concerts to its sizable heavy metal roster, which includes Iron Maiden, Whitesnake, Vic Vergat, April Wine, Hermann Rarebell, Fargo, Billy Squire and Scorpions. The company has made promotional singles for the music press and put special singles in its albums, but it says the most important promotional activity is still the live appearance of the groups, as confirmed by the recent tremendously successful Iron Maiden/Whitesnake tour here.

EMI also has one of the best and biggest-selling of the national groups in the Scorpions, whose last album sold 200,000 units. By comparison, the most recent LPs from Iron Maiden and Whitesnake sold 140,000 and 100,000 copies respectively.

WEA in Hamburg has around a dozen heavy metal acts accounting for 20% of sales. Foreigner, Blackfoot and More have played at August festivals, while tours involving ZZ Top, Rose Tattoo and More are lined up for the fall. Other names in WEA's repertoire include AC/DC, Bad Company, Gamma, Led Zepelin, Van Halen, Helen Schneider with the Kick, and Lucifer's Friend, a German group of international standing.

Bellaphon boasts Chevy, Survivor, Th'Dudes, Zon, Geeza, Bitch and Witchfynde in its roster, though the company's Hanno Tietgens says: "Since we started just recently with heavy metal we can't report on sales figures yet. And these days musical trends are dying so quickly it would be dangerous to give a prognosis. But I must say that at the moment the development looks very promising." Bellaphon is bringing out first product from Swiss group Killer later this year, and expects home-grown heavy metal to grow in importance.

One of the few companies that has not so far noted a heavy metal boom is Intercord. Significantly their material is largely catalog from Black Sabbath, which sells around 15-30,000 copies per album, and from Judas Priest, which manages 15-25,000 sales. A sampler featuring Gillan, Money, Samson, Taurus and Angel Witch has only sold 5,000 units so far, as has the first album from new group Nightwing.

Stereo, Satellite TV Draw Near

2-Channel, Dual Language Signal Bows This Month

By WOLFGANG SPAHR

BONN—Satellite television and radio broadcasts are on the horizon for 1985, while this month will find the second German tv service ZDF broadcasting programs that can be received with stereophonic sound.

Theoretically, 65% of the West German public will be reached by stereo tv, but specially equipped sets are a prerequisite. The two-channel process developed by the Institut Fur Rundfunktechnik in conjunction with the audio industry and the broadcasting authorities uses two parallel sound signals, permitting either stereo sound or else dual-language broadcasting for dubbed movies, etc. This gives the German stereo sound process decisive advantages over the matrix technique used in Japan and opens interesting possibilities for bilingual countries such as Belgium and Switzerland.

On the satellite front, it is likely that trials will be under way in West Germany by 1985 for direct tv and radio reception using the first TV-Sat satellite.

Following international agreements it is planned that European

countries will be provided with five tv channels and in addition will be able to use their own fixed ground stations serving satellites circling the Equator at a height of 35,700 kilometers.

TV-Sat itself, located at longitude 19 degrees West, is designed to broadcast on a trial basis using three tv channels. In the pre-operative phase, the satellite will transmit 16 radio broadcasting channels, and probably only subsequent satellites at a later date will actually be capable of handling the full capacity of five tv-compatible channels.

The satellite will be put into orbit by the Europa rocket Ariane. Under the terms of the April, 1980 cooperation agreement signed by West Germany and France, both countries will develop and manufacture similar designs.

Combined cost of the German TV-Sat and French TDF 1 satellites will be \$200 million, with joint German/French steering committee and project management personnel located in Munich and responsible for implementing the agreement.

TV-Sat will weigh about 900 kilograms, with an additional 700 kg of fuel for adjustment of trajectory and position ensuring directional accuracy for 5-10 years. When extended, the solar cell wings will stretch more than 20 meters, while reserve batteries are provided for the periods when TV-Sat passes through the Earth's shadow.

Future tv satellites differ from existing telecommunications satellites in the considerably higher transmitting power: 13 times more in the case of TV-Sat. Broadcasts will be made on very high frequencies between 11.7 and 12.5 gigahertz, well above the usual tv receiving frequencies which extend to a maximum of 0.86 GHz in the UHF range.

The range is divided into 40 channels, five of which have been allocated to West Germany. The intention is to provide digital transmission for stereo broadcasting, which will give a quality of reproduction never before attained. Within the so-called "reception ellipse," relatively low-priced parabolic aerials with a diameter of only 90cm will provide reception performance up to at least 103db.

Occupying the same orbiting position as TV-Sat will be other satellites separated by a few minutes of arc, operated by Austria, Switzerland, Italy, France, Luxembourg, Belgium and the Netherlands, whose reception capabilities will extend well beyond the frontiers of the individual countries.

Larger receiving installations would extend the range still farther, and could be offered at low cost: private operators, or the Deutsche Bundespost with its local wideband networks, could in principle feed satellite programs into their networks.

EMI Electrola Covers 'Bette Davis Eyes'

COLOGNE—Having seen its release of Kim Carnes' "Bette Davis Eyes" hit number one slot in the German singles chart, EMI Electrola now releases a German-language

cover of the song by local girl Ute Berling. The singer previously scored with the German version of the Gianna Nannini hit "America."

'Pour Le Plaisir' Disk To German

PARIS—Polydor artist Herbert Leonard, who has topped both album and single charts in France with "Pour Le Plaisir," is to record the title in German and Polydor will release it in West Germany.

Sales here have reached 900,000 single units and 100,000 LPs and the

single, written by Vline Buggy and Claude Carmone, with music by Julien Lepers, has previously been released in Belgium and Switzerland.

It represents a remarkable comeback by Leonard, his first success after a six-year absence from the studios.

Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN

(Courtesy of Music Week) As of 8/29/81

Table with columns 'This Week' and 'Last Week' for BRITAIN SINGLES. Includes tracks like 'JAPANESE BOY', 'TAINTED LOVE', 'GREEN DOOR', etc.

Table with columns 'This Week' and 'Last Week' for BRITAIN ALBUMS. Includes tracks like 'ELECTRIC LIGHT ORCHESTRA', 'LOVE SONGS', 'OFFICIAL BBC ALBUM OF THE ROYAL WEDDING', etc.

Table with columns 'This Week' and 'Last Week' for CANADA SINGLES. Includes tracks like 'CHARIOT OF FIRE', 'VIENNA', 'EAST SIDE STORY'.

CANADA

(Courtesy Canadian Broadcasting Corp.) As of 8/29/81

Table with columns 'This Week' and 'Last Week' for CANADA SINGLES. Includes tracks like 'GEMINI DREAM', 'SLOW HAND', 'THEME FROM GREATEST AMERICAN HERO', etc.

Table with columns 'This Week' and 'Last Week' for CANADA ALBUMS. Includes tracks like 'LONG DISTANCE VOYAGER', 'FACE VALUE', 'PRECIOUS TIME', etc.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 8/31/81

Table with columns 'This Week' and 'Last Week' for WEST GERMANY SINGLES. Includes tracks like 'DANCE LITTLE BIRD', 'BETTE DAVIS EYES', 'FLIEG NICHT SO HOCH', etc.

Table with columns 'This Week' and 'Last Week' for ITALY SINGLES. Includes tracks like 'KIM WILDE', 'TIME', 'STARS ON LONG PLAY', etc.

ITALY

(Courtesy Germano Ruscitto) As of 8/18/81

Table with columns 'This Week' and 'Last Week' for ITALY SINGLES. Includes tracks like 'ON MY OWN', 'E INVECE NO', 'CHI FERREMA', etc.

AUSTRALIA

(Courtesy Kent Music Report) As of 8/24/81

Table with columns 'This Week' and 'Last Week' for AUSTRALIA SINGLES. Includes tracks like 'WHO CAN IT BE NOW?', 'STARS ON 45', 'PLANET EARTH', etc.

Table with columns 'This Week' and 'Last Week' for JAPAN SINGLES. Includes tracks like 'STARS ON LONG PLAY', 'MISTAKEN IDENTITY', 'SIROCCO', etc.

JAPAN

(Courtesy Music Labo) As of 8/24/81

Table with columns 'This Week' and 'Last Week' for JAPAN SINGLES. Includes tracks like 'MAMOTTE AGETA', 'HIGH SCHOOL LULLABY', 'SHIROI PARASOL', etc.

ALBUMS

Table with columns 'This Week' and 'Last Week' for JAPAN ALBUMS. Includes tracks like 'STEREO TAIYO ZOKU', 'A LONG VACATION', 'YAZAWA', etc.

HOLLAND

(Courtesy Stichting Nederlandse) As of 8/29/81

Table with columns 'This Week' and 'Last Week' for HOLLAND SINGLES. Includes tracks like 'DE NEDERLANDSE STERRE DIE STRALE'.

Table with columns 'This Week' and 'Last Week' for SWEDEN SINGLES. Includes tracks like 'WORDY RAPPINGHOOD', 'ONE DAY IN YOUR LIFE', 'NO ME HABLES', etc.

SWEDEN

(Courtesy GLF) As of 8/18/81

Table with columns 'This Week' and 'Last Week' for SWEDEN SINGLES. Includes tracks like 'MAMOTTE AGETA', 'HIGH SCHOOL LULLABY', 'SHIROI PARASOL', etc.

ALBUMS

Table with columns 'This Week' and 'Last Week' for SWEDEN ALBUMS. Includes tracks like 'KIM WILDE', 'FOER VAENTAN', 'BLUEJEANS MEMORY', etc.

ISRAEL

(Courtesy Reshet Gimmiel/IBA) As of 8/21/81

Table with columns 'This Week' and 'Last Week' for ISRAEL SINGLES. Includes tracks like 'HAPPY BIRTHDAY', 'STARS ON 45 VOL 2', 'GREEN DOOR', etc.

ALBUMS

Table with columns 'This Week' and 'Last Week' for ISRAEL ALBUMS. Includes tracks like 'STARS ON 45', 'LOUD RADIO', 'HOTTER THAN JULY', etc.

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

SEPTEMBER 5, 1981, BILLBOARD

Pop

LITTLE RIVER BAND—Time Exposure, Capitol ST12163. Produced by George Martin. The marriage of the Little River Band and pop maestro George Martin would seem to be the perfect match and it is. He lends to the Australian band a sense of harder rock dynamics without losing their crystalline harmonies and fine sense of pop craftsmanship. New member Wayne Nelson, who performs the lead vocals on the climbing single "The Night Owls," is a valuable addition. "Just Say That You Love Me," a tribute to the 1960s, is possibly the hardest this sextet has ever rocked. Don't be surprised to see this track on AOR playlists. The group is currently on tour and already has a large following.

Best cuts: "The Night Owls," "Just Say That You Love Me," "Suicide Boulevard," "Man On Your Mind," "Don't Let The Needle Win."

ATLANTA RHYTHM SECTION—Quinella, Columbia FC37550. Produced by Buddy Buie. ARS makes its Columbia debut with one of its strongest outings in some time. Ronnie Hammond's vocals work equally well on the midtempo tracks as on the rockers and the immaculate playing of guitarists Barry Bailey and J.R. Cobb gives the songs their power base. Dean Daughtry, keyboards; Paul Goddard, bass and Roy Yeager fill out the sound. With refined, well conceived material and delivery, ARS has transcended its Southern boogie image into a broad based rock act.

Best cuts: "Alien," "Homesick," "You're So Strong," "Pretty Girl."

DAN FOGELBERG—The Innocent Age, Full Moon/Epic KE237393. Produced by Dan Fogelberg with Marty Lewis. This two-record conceptual LP marks a turning point in Fogelberg's career. Not only is it the singer/writer's most ambitious project, it also signals a new found maturity. Though each song stands on its own, together the "song cycle" relates to the year's of one's youth or the "innocent years" chronicled through poignant narratives. Though a majority of the songs are delivered in Fogelberg's melancholy often syrupy style, there are songs that rock and rock well at that. An impressive cast of players make sizeable contributions to the LP's success. An eight-page libretto is enclosed.

Best cuts: "Hard To Say," "The Innocent Age," "Same Old Lang Syne," "Run For The Roses," "Stolen Moments."

CRYSTAL GAYLE—Hollywood, Tennessee, Columbia FC37438. Produced by Allen Reynolds. Perhaps the epitome of Gayle's recording career so far, this album showcases her as a full-fledged pop singer come of age. Her vocal nuances deliver subtle readings to every lyric and musical passage, whether on a lovely cover of "Crying In The Rain" or on a bluesy/jazz-tinged version of "Ain't No Sunshine." The intriguing title of the LP comes from two Roger Cook originals, "Hollywood" and "Tennessee." Gayle's maturation behind the microphone is easily matched by Reynolds' sensitive, just-what's-essential production. If the album leans more heavily to pop, it's because Gayle can deliver the songs stylistically, but the country influences are still undercurrents beneath the music's flow.

Best cuts: "The Woman In Me," "Livin' In These Troubled Times," "Love Crazy Love," plus those cited.

TRIUMPH—Armed Forces, RCA AFL12902. Produced by Triumph. Just as AOR radio, and then the mass market, finally got around to such tour stalwarts as REO, Rush, and Journey, so, too, fortune and big bucks may soon smile on Triumph, a power trio from Canada whose latest effort is just what the radio programmer ordered. Whether rallying youth armies in the title track, or supporting them when they are down, in "Fight The Good Fight," and "Ordinary Man," this LP is made by musicians smart as hell playing heavy metal for the thinking kid. It's a first rate effort.

Best cuts: Those mentioned above. Also: "Say Goodbye," "Fool For Your Love," "Magic Power."

RONNIE WOOD—1234, Columbia FC37473. Produced by Ronnie Wood, Andy Johns. Rolling Stones guitarist Wood gets support from some old friends like Charlie Watts, Nicky Hopkins, Bobby Keys and Ian McLagan on this predominantly up-tempo rock collection. Wood's vocals sound better than previous solo efforts, and the good time vocalizing by backing vocalists including Anita Pointer, Clydie King and Shirley Matthews contribute to making this a fun, get up and shake project.

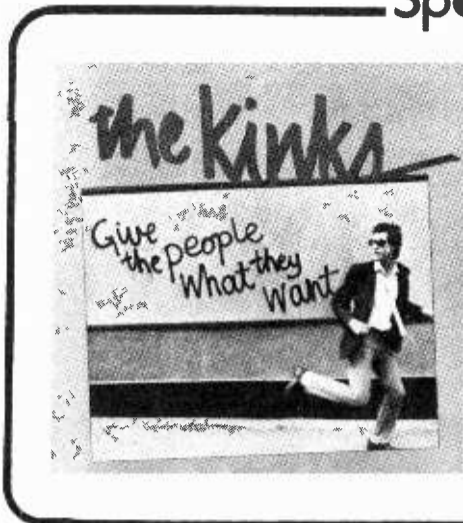
Best cuts: "1234," "Fountain Of Love," "Priceless," "Redeyes."

LULU, Alfa AAB11006. Produced by Mark London. Lulu is back with a surprisingly strong LP highlighted by the single "I Could Never Miss You" which is now in the top 30 on the Hot 100. Lulu is right in the pop mainstream with accessible melodies, well crafted arrangements perfect for pop and adult contemporary playlists. Alan Tarney, Trevor Spencer, Ray Cooper, and others contribute musical support to this LP that should strike the right chord with those who remember "To Sir With Love" and a younger audience discovering her for the first time.

Best cuts: "I could Never Miss You," "Loving You," "The Last Time," "If I Were You."

Soul

MICHAEL HENDERSON—Slingshot, Buddah BDS6002



(Arista). Produced by Michael Henderson. Henderson, a versatile vocalist, shifts gears from funky rap-oriented tunes to tender ballads with ease. Also included is his duet with Phyllis Hyman on "Can't We Fall In Love," a classy love song if there ever was one. Horns and strings perk up the rhythmic arrangements while the playing on both the funk and ballads works in tandem with Henderson's vocals.

Best cuts: "Can't We Fall In Love Again," "Never Gonna Give You Up," "Geek You Up," "Make It Easy On Yourself."

THE EMOTIONS—New Affair, ARC/Columbia FC37456. Produced by Billy Meyers. The Emotions make an exuberant, splashy form of r&b/pop that is bound to please a variety of listeners. Their harmonies are always breathtaking while the arrangements are absolutely sparkling. With Maurice White as executive producer, there is a similarity to Earth, Wind & Fire in pure sheen. On "When You Gonna Wake Up," the trio experiments with reggae and the results are successful. The rest of the album is more traditional but still arresting nonetheless. Paulinho da Costa, Steve Ferrone, Chuck Findley and David Paich are just a few of the notable players involved.

Best cuts: "Now That I Know," "All Night, Alright," "When You Gonna Wake Up," "New Affair."

Country

WILLIE NELSON—Willie Nelson's Greatest Hits (And Some That Will Be), Columbia KC327542. Produced by Willie Nelson, Arif Mardin, Booker T. Jones, Sidney Pollack and Leon Russell. There's not much early Willie here, but there's a piece or so of everything else in this two-record set. All but three of the 20 cuts have been previously released. They include such landmarks as "Blue Eyes Crying In The Rain," "Whiskey River," "Georgia On My Mind," "My Heroes Have Always Been Cowboys," and "On The Road Again." There are a couple of Lefty Frizzell nods and a couple of Waylon/Willie standards sans Waylon. The range is broad enough to show Nelson in all his styles—from stark to slick.

Best cuts: The title says it all.

GEORGE STRAIT—Strait Country, MCA 5248. Produced by Blake Mevis. Anyone who thinks that traditional country can't sound as fresh and contemporary as the slickest crossover efforts should check out this fine debut LP by newcomer Strait. He's an invigorating singer who knows how to shade his vocals with warm conviction. Wisely, producer Mevis has chosen strong original material for Strait, much of it in the "Unwound" spirit. The instrumentation combines the flavor of Texas country with the clarity of Nashville's best session players. It's an album that stands out for its refreshing appeal and for the strength of its performances.

Best cuts: "Lose A Little Ground," "Her Goodbye Hit Me In The Heart," "Honky Tonk Downstairs," "If You're Thinkin' You Want A Stranger," "Unwound."

RAY PRICE—Town & Country, Dimension DL5003. Produced by Ray Pennington. Price demonstrates in this collection why he is one of the most durable and respected country music talents. Drawing on new material by such writers as Dave Kirby, Curly Putman, Joe Allen and Jesse Shofner, Price firmly, but delicately, traces the shape of love in all its griefs and exultations. The instrumentation, and Price's vocals, are really more MOR than country.

Best cuts: "Something To Forget You By," "It Don't Hurt Me Half As Bad," "Getting Over You Again."

Jazz

WILLIAM ACKERMAN—Passages, Windham Hill WHSD C1014. Produced by William Ackerman. Pianist George Win-

Spotlight

THE KINKS—Give The People What They Want, Arista AL 9567. Produced by Ray Davies. After nearly two decades at the helm of this seminal rock band, Ray Davies clearly knows how to live up to this new set's title: combining the stripped-down hard rock style of "Low Budget" with much of the live feel achieved naturally on last year's top 10 double concert package, the Kinks cover now familiar bases, from humor ("Yo-Yo" and "Destroyer," which shamelessly lifts the pivotal riff from their first hit, "You Really Got Me") to pathos ("Killer's Eyes," the first reaction to the Lennon murder to look at the killer instead of the victim). If there are no works up to the high standards of recent Davies classics like "Misfits" or "Rock'n'Roll Fantasy," the set still achieves a consistent verve that will reap broad airplay and trigger sales. With the band on tour, and their trademarked hard rocking more contemporary than every, expect immediate traffic.

Best cuts: Those mentioned above, plus "Give The People What They Want," "Around The Dial," "Better Things."

ston has helped open doors at radio for the richly meditative acoustic stylings on Ackerman's tiny Windham Hill label. Now the label's guitarist founder seems poised to widen that interplay between jazz, folk and classicism with this gorgeous collection of solos and duets, including haunting collaborations with David Grisman Quintet violinist Darol Anger, english horn player Robert Hubbard, cellist Dan Reiter and Winston himself. Consumers ar d programmers adventurous enough to ignore the problems in finding a generic niche will reap the benefits. And dealers will want to plug the package's pressing quality and digital recording, latter the first for the company.

Best cuts: "Remedios," "Impending Death Of The Virgin Spirit," "The Bricklayer's Beautiful Daughter," "Hawk Circle" (with Winston).

Classical

BEETHOVEN: "Moonlight" & "PATEHTIQUE" SONATAS—Emil Gilels, piano, DG 2532008. Gilels has been at the forefront of international ranks for 25 years, and he is a masterful interpreter of these favorite Beethoven piano works. This repertoire is perennially in demand, and the beautiful digital sonics, trusted DG label and artist's reputation should assure strong customer reponse. Beethoven's Sonata No. 13 fills out the release generously.

CHOPIN: NOCTURNES (COMPLETE)—Arthur Lima, piano, Arabesque 6502-3. Chopin created some of the most passionate moments in music, and nowhere is he more sensual than in the 31 romantic Nocturnes, which have filtered into pop usage. Arthur Lima is a young relatively unknown Brazilian artist, but he demonstrates a mature sensitivity and flexible interpretive style that make these pieces irresistible. The album's excellence what's more derives from fine digital engineering and the choice of an ideally-stuied soft-voiced German Bluthner piano.

First Time Around

HARLEQUIN—Love Crimes, Columbia NFC37536. Produced by Jack Douglas. As with Loverboy, this quintet has roots in Canada and plays hard hitting, no-nonsense rock with a high polish. Except for the moody "Crime Of Passion" this set doesn't slow down for a minute. The lead vocals of George Belanger have the right amount of panache for this type of macho-edged rock. As could be expected, the playing is tight with lots of memorable hooks scattered through each song. Obviously, AOR radio is the target as this 10-song set seems ideally suited for that format.

Best cuts: "Love On The Rocks," "Innocence," "Crime Of Passion," "Heaven (Dial 999)."

HENRY BADOWSKI—Life Is A Grand, IRS (A&M) SP70601. Produced by Henry Badowski, Wally Brill. Former bassist for the Damned and drummer for Alternative TV, Badowski also plays sax, keyboards, sings and writes the songs in his debut solo LP. The songs here are real pop tunes given bite with contemporary Gary Numan-like electronics and phrasings. Most of the material is slow or midtempo, making it quite accessible.

Best cuts: "My Face," "Rampant," "Life Is A Grand," "Silver Trees."

COMATEENS, Cachalot CA124. Produced by Fabrice Nataf & Comateens. The Comateens are a New York band consisting of three vocalists—one female, two male—who also play synthesizers, guitar and bass. A Roland Compu-Rhythm CR-78 ("Rolly"), handles the percussion, though a human drummer is brought in for one song. Needless to say this band keeps perfect time, though there is more here than that. The band writes and performs sometimes pretty, sometimes moody, and sometimes quite sparkling, pop songs. Also it does "Summer In The City," one of the great songs of all times.

Best cuts: "Summer In The City," "Strangler," "Cool Chick," "Ghosts."

Billboard's Recommended LPs

pop

BILLY THORPE—Stimulation, Pasha (CBS) ARZ37499. Produced by Spencer Proffer, Billy Thorpe. Multi-talented Thorpe, who coproduces, writes the material, plays most of the instruments and sings, is not bound by stylistic restraints either. The first side of this LP is blues centered AOR rock. But it is the second side, where Thorpe borrows from reggae, African polyrhythms, and contemporary dance rock, that is the most pleasant surprise. Blessed with a powerful voice, Thorpe is able to draw the various diverse elements into a cogent whole. **Best cuts:** "Stimulation," "Just The Way I Like It," "Face In The Mirror," "Syndrome D.O.A."

CHARLIE DORE—Listen, Chrysalis CHR1325. Produced by Stewart Levine. Dore's lucid vocal style and solid writing garnered A/C action for her Island debut and its lone hit, "Pilot Of Airwaves," and as produced by veteran Levine, the follow-up seems aimed at a broader audience. Elements of rock, country and folk as well as melodic pop augur well for radio, and retailers will find the cover sketch a natural for display.

Best cuts: "Listen," "You Should Hear (How She Talks About You)," "I'm Over Here," "Like They Do It In America."

JOHN MILES—Harvest ST12172 (Capitol). Produced by John Miles. Along with the British group Japan, fellow Britisher Miles was one of the first back in the late 1970s to mix the disco and new wave aesthetics. This effort is a classy blending of straight ahead rock, seamless pop, r&b, easygoing jazz and reggae. Play in store and remember that Miles had a semi-hit a few years back called "Slow Down" which earned AOR, disco, pop and r&b play. **Best cuts:** "Closer To You," "Out Of The Cradle (But Still Rockin')," "Reggae Man," "Peaceful Waters," "Hold On."

TORONTO—Head On, A&M SP4872. Produced by Terry Brown. This four-man, two-woman hard rock band has found success north of the border. Now it may be the chance for the U.S. Eschewing the usual macho poses of heavy metal, this group plays with an intelligence that belies the limits of its genre. With two female singers, the band is able to achieve pleasant vocal colorings while the instruments can pound like the surf. **Best cuts:** "Head On," "It Comes From You," "Gone In A Flash," "Enough Is Enough."

THE HITMEN—Torn Together, Columbia NFC37453. Produced by Rhett Davies. This second album for the British quartet places them squarely in the ranks of new wave influenced rockers hoping to crack radio play through a canny blend of pop economy and current rock style: from the choral chanting peppered throughout to the now familiar Farfisa voicings implied by the synthesizer, the Hitmen are playing tricks used successfully by U-2, Adam and The Ants and a half dozen other countrymen. **Best cuts:** "Bates Motel," "The Hard Heartbeat," "Don't Speak With The Enemy."

SWAMP DOGG—I'm Not Selling Out, I'm Buying In, Takoma (Chrysalis) TAK 7099. Produced by Swamp Dogg (Jerry Williams, Jr.). A successful writer and producer in the '60s, the Swamp has pioneered tough-minded rock and soul fusions since the early '70s, and this first for a major label in some years finds him in typically outrageous form: from classic '50s rock touches to such off the wall elements as electric sitar, these songs are funny, funky and sometimes angry. Even in the wake of P-Funk, Prince and other recent proponents of crossing the r&b/rock border, songs like "The Love We Got Ain't Worth Two Dead Flies" (a duet with Esther Phillips) and "Low Friends In High Places" will challenge radio. **Best cuts:** Those mentioned plus "Wine Women And Rock'n'Roll," "Total Destruction To Your Mind Once Again."

KILLING JOKE—What's This For . . ., EG Records EG111 (Jem). Produced by Killing Joke. Already popular in disco and punk circles for the abrasively modern "Follow The Leaders," this British band makes hypnotic, throbbing music that grows on the listener after awhile. Group is doing some live dates in the U.S. so there is interest in the music. While not everyone's cup of tea, there is no doubt an audience for this. "Tension" is a better dance track than "Follow The Leaders" and deserves at least disco play. **Best cuts:** Those mentioned.

ALTERNATIVE TV—Strange Kicks, I.R.S. SP70023 (A&M). Produced by Richard Mazda. Accessibly quirky British pop is the mainstay of this quintet. The group combines the restless music hall spirit of Madness with the wacky texture of the

(Continued on page 63)

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 Lichtman, Ed Morris, Richard M. Nusser, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

THANK YOU PETER FOR REVANCHE



**Peter Maffay, more than 1.5 M Albums of "Revanche" sold in Germany.
Peter Maffay, artist of the year 1980
(award-winner of the Deutsche Phonoakademie, W.-Germany).
Peter Maffay, Concert-Tour, with a total audience of 250.000.
Peter, we are proud of you.**

'Satisfying' Solo Projects By Group Members Grow

• *Continued from page 3*
being produced by Doobies' producer Ted Templeman.

Larry Solters, vice president of Front Line, contends it's best for group members to remain with the

group's label, manager and agent. "They know the act," he reasons, "and there's already a successful working relationship."

Solters believes solo projects are helpful to groups in the long run

(plug unintentional).

"It's like when people marry and take separate vacations," he says. "Sometimes it makes the marriage a lot healthier."

Carl Wilson, who recently an-

nounced his departure from the Beach Boys, also made the point that the solo project could be more creatively satisfying.

"There's nothing automatic about this experience," he said a few

months ago.

"The Beach Boys show puts itself on: all we have to do is show up. We can do a real turkey of a set and people still go, 'that's the greatest show I've ever seen.' At the moment, this is a lot more challenging.

"It's been great for me because my role in the Beach Boys has been to lay way back. I've really got to put myself into this. It's a lot like starting over.

"Jim (Guercio, Wilson's manager) and I were really hoping that this album would encourage the guys to get moving again: to get off their butts and really want to make some great records."

Many solo records fall far short of the sales levels regularly attained by the groups themselves. Mick Fleetwood's "The Visitor" on RCA inches to number 43 on this week's LP chart, while solo singles by members of the Eagles have also come up short: Joe Walsh's "The Life Of Illusion" peaked at 34 several weeks ago; Don Felder's "Heavy Metal" crawls this week to 58.

But in some cases the solo achievements top the group's marks. Michael Jackson's "Off The Wall," for example, logged 29 weeks in the top 10, compared to just four weeks for the Jacksons' latest album, "Triumph."

Stevie Nicks' "Bella Donna" LP climbs this week to number two, topping the number four peak of Fleetwood Mac's last studio effort, "Tusk." Phil Collins' album "Face Value" had 10 weeks in the top 10, while as a group Genesis has never climbed above number 11.

Pete Townshend's "Empty Glass" LP last year had nine weeks in the top 10, one more than the Who's "Face Dances" this year. And Lionel Richie's duet with Diana Ross, "Endless Love," is in its third week at No. 1, a longer run at No. 1 than any Commodores single has achieved. "Three Times A Lady" had two weeks; "Still" had one.

Not that all solo projects meet such glorious fates. Some—horrors—aren't even released. Karen Carpenter spent more than a year working with ace producer Phil Ramone on her solo debut, only for the album to be shelved.

"It was an interesting experience," said Carpenter after the shelving decision had been made. "It was good to know I have the ability to do things that are a little bit different."

Sales Hike Eyed

• *Continued from page 3*

students are likely to pick up one or two additional albums in the meantime.

"Business is already 15% better than last week," claims Al Franklin, owner of the Hartford-based three-store Al Franklin's Music World units.

"The store is nice and busy and they're buying everything," Franklin expects his activity graph, however, to show a late-September-October fall-off, with business from November through the end of the year to "skyrocket."

A cloudy day in the New York Metropolitan area last week was just fine with Roy Imber, whose Elroy Enterprises in Freeport, L.I. operates 34 Record World/TSS stores. "Kids are back home from vacation before they head back to school. And it's cloudy today, so they won't be going to the beaches around here," Imber says back-to-school business will help the chain maintain business at 15% over last year on a comparative store basis.

Co-op News
Retailers are sold on co-op

The hotline to a \$6 billion industry.

Co-op News is the way to stay current with what's happening in cooperative advertising. Published twice monthly by Standard Rate & Data Service, it gives you up-to-the-minute reports on the latest developments in the \$6 billion co-op industry... new manufacturer's programs, changes in existing programs, important FTC rulings and more. Reports that not only help you fight competition more effectively, but help you increase profits as well. Yet the cost is only \$2 per issue. So subscribe to Co-op News today. It's your complete source for cooperative advertising news.

Complete your co-op advertising information by subscribing to the Co-op Source Directory, too. It's your guide to the complete plan summaries of at least 80% of the co-op advertising dollars presently available.

YES. I want to subscribe to Co-op News. Please send me _____ (qty.) subscriptions at \$48 each.

YES. I want to subscribe to the Co-op Source Directory.

Please send me _____ (qty.) full subscriptions (Spring/Summer & Fall/Winter issues) at \$120.

Please send me _____ (qty.) of the current issue only at \$90 each.

Check enclosed. Bill us.

Name _____

Title _____

Company _____

Address _____

City _____

State _____ Zip _____

Signature _____

Phone _____

**To Order, Call Standard Rate & Data
312-470-3450**

Billboard TOP LPs & TAPE

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	4	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)		8.98		36	38	8	PABLO CRUISE Reflector A&M SP-3726		8.98		71	56	8	THE BROTHERS JOHNSON Winners A&M SP-3724		8.98	SLP 10
	2	1	FOREIGNER 4 Atlantic SD 16999		8.98		37	42	10	JOHN DENVER Some Days Are Diamonds RCA AFL1-4055		8.98	CLP 14	72	72	15	VAN HALEN Fair Warning Warner Bros. HS 3540	●	8.98	
☆	3	5	JOURNEY Escape Columbia TC 37408				38	39	82	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		73	73	55	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
	4	4	PAT BENATAR Precious Time Chrysalis CHR 1346		8.98		39	40	27	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98		☆	81	3	HERB ALPERT Magic Man A&M SP-3728		8.98	SLP 42
☆	6	19	BILLY SQUIER Don't Say No Capitol ST-12146	●	8.98		40	41	10	MAZE FEATURING FRANKIE BEVERLY Live In New Orleans Capitol SKBK-12156		9.98	SLP 3	75	77	12	PAT METHENY & LYLE MAYS As Falls Wichita ECM ECM-1-1190 (Warner Bros.)		8.98	
☆	7	5	RICKIE LEE JONES Pirates Warner Bros. BSK 3432		8.98		41	25	21	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98		76	61	18	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project Epic FE 36918			SLP 20
☆	8	26	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	●	7.98		☆	45	6	JOE JACKSON Jumpin' Jive A&M SP-4871		8.98		☆	NEW ENTRY		RONNIE MILSAP There's No Getting Over Me RCA AHL1 4060		7.98	
	8	9	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)	▲	8.98	SLP 1	43	43	8	MICK FLEETWOOD The Visitor RCA AFL1-4080		8.98		78	78	55	AC/DC Back In Black Atlantic SD 16018	▲	8.98	
	9	5	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)	▲	8.98		44	44	11	JOHN SCHNEIDER Now Or Never Scotti Bros. FZ 37400 (CBS)			CLP 9	☆	88	5	CARL CARLTON Carl Carlton 20th Century Fox T-628 (RCA)		8.98	SLP 7
	10	10	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲			☆	46	3	EDDIE RABBITT Step By Step Elektra SE-532		8.98	CLP 13	80	80	18	LEE RITENOUR Rit Elektra 6E-331		8.98	SLP 62
☆	22	2	PRETENDERS Pretenders II Sire SRK 3572 (Warner Bros.)		8.98		46	47	7	STACY LATTISAW With You Cotillion SD 16049 (Atlantic)		8.98	SLP 8	81	64	10	CARPENTERS Made In America A&M SP-3723		8.98	
☆	14	9	POINTER SISTERS Black & White Planet P-18 (Elektra)		8.98	SLP 9	47	32	22	GREG KIHN Rockinroll Beverly BZ 10069 (Elektra)		8.98		82	85	20	POINT BLANK American Excess MCA MCA 5189		8.98	
	13	13	THE COMMODORES In The Pocket Motown M8-955M1	●	8.98	SLP 4	48	48	7	BLACKFOOT Marauder Atco SD 32-107 (Atlantic)		8.98		83	83	11	GARY WRIGHT The Right Place Warner Bros. BSK 3511		8.98	
☆	15	6	SOUNDTRACK Endless Love Mercury SRM-1-2001 (Polygram)		8.98	SLP 11	49	35	14	MARTY BALIN Balin EMI-America SO-17054		8.98		84	84	14	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 60
☆	31	3	AL JARREAU Breakin' Away Warner Bros. BSK 3576		8.98	SLP 12	50	50	43	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98		85	68	17	STEPHANIE MILLS Stephanie 20th Century T-700 (RCA)		8.98	SLP 18
☆	18	24	ALABAMA Feels So Right RCA AHL1-3930	●	7.98	CLP 2	51	49	21	JEFFERSON STARSHIP Modern Times Grant BZL1-3848 (RCA)	●	8.98		86	75	34	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)	▲	7.98	
	17	17	KIM CARNES Mistaken Identity EMI-America SO 17052	▲	8.98		☆	67	3	LITTLE FEAT Hoy-Hoy Warner Bros. 2BSK 3538		15.98		87	87	24	ROSANNE CASH Seven Year Ache Columbia JC 36965			CLP 12
	18	11	KENNY ROGERS Share Your Love Liberty L00-1108		8.98	CLP 1	☆	63	5	LARRY GRAHAM Just Be My Lady Warner Bros. BSK 3554		8.98	SLP 8	☆	112	2	IAN HUNTER Short Back 'N' Sides Chrysalis CHR 1326		8.98	
	19	12	AIR SUPPLY The One That You Love Arista AL 9551	●	8.98		☆	58	5	FRANKIE SMITH Children Of Tomorrow WMOT FW 37391 (CBS)			SLP 14	89	86	45	THE DOORS Greatest Hits Elektra SE-515	●	8.98	
☆	26	3	E.L.O. Time Jet FZ 37371 (Epic)				55	57	23	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 22	90	93	7	POCO Blue And Gray MCA MCA-5227		8.98	
	21	21	PHIL COLLINS Face Value Atlantic SD 16029	●	8.98		☆	65	3	THE ALLMAN BROTHERS BAND Brothers Of The Road Arista AL 9564		8.98		91	91	24	FRANKE & THE KNOCKOUTS Franke & The Knockouts Millennium BXL1-7755 (RCA)		7.98	
☆	24	13	MANHATTAN TRANSFER Mecca For Moderns Atlantic SD 16036		8.98		57	59	47	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 15	92	95	8	PETER TOSH Wanted Dread And Alive Rolling Stones/EMI-America SO 17055		8.98	SLP 54
☆	32	4	Z Z TOP El Loco Warner Bros. BSK 3593		8.98		58	60	6	PHYLIS HYMAN Can't We Fall In Love Again Arista AL 9544		8.98	SLP 15	☆	100	6	MICHAEL STANLEY BAND Northcoast EMI America SW 17056		8.98	
	24	16	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)	▲	8.98		☆	NEW ENTRY		BOB DYLAN Shot Of Love Columbia TC 37496				☆	102	5	MANHATTANS Black Tie Columbia FC 37156			SLP 21
☆	29	21	SANTANA Zebop Columbia FC 37158	●			☆	69	6	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)		8.98		95	90	15	THE TUBES The Completion Backward Principle Capitol S00-12151		8.98	
☆	28	13	TEENA MARIE It Must Be Magic Gordy G8-1004M1 (Motown)		8.98	SLP 2	61	62	21	RAY PARKER JR. & RAYDIO A Woman Needs Love Arista AL 9543	●	7.98	SLP 23	96	94	43	GROVER WASHINGTON JR. Winelight Elektra GE-305	▲	8.98	SLP 59
	27	27	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389				☆	71	7	MILES DAVIS The Man With The Horn Columbia FC 36790			SLP 17	☆	103	7	ICEHOUSE Icehouse Chrysalis CHR 1350		8.98	
☆	30	27	JUICE NEWTON Juice Capitol ST-12136	●	8.98	CLP 7	☆	97	2	ARETHA FRANKLIN Love All The Hurt Away Arista AL 9552		8.98		98	98	26	SHEENA EASTON Sheena Easton EMI America ST 17049		8.98	
☆	33	7	EVELYN KING I'm In Love RCA AFL1-3962		8.98	SLP 6	64	66	18	STARS ON LONG PLAY Stars On Long Play Radio Records RR 16044 (Atlantic)	●	8.98	SLP 75	☆	153	2	SPYRO GYRA Freetime MCA MCA-5238		8.98	
	30	19	STYX Paradise Theatre A&M SP 3719	▲	8.98		65	52	21	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98		100	101	14	ELTON JOHN The Fox Geffen GHS 2002 (Warner Bros.)		8.98	
☆	51	2	DEBBIE HARRY KooKoo Chrysalis CHR 1347		8.98		66	53	15	SQUEEZE East Side Story A&M SP 4854		7.98		101	99	16	GRACE JONES Nightclubbing Island ILPS 9624 (Warner Bros.)		8.98	SLP 30
☆	36	5	SOUNDTRACK Heavy Metal Full Moon/Asylum DP 90004 (Elektra)		15.98		67	54	29	.38 SPECIAL Wild Eyed Southern Boys A&M SP-4835	●	7.98		102	70	22	DEBRA LAWS Very Special Elektra GE-300		8.98	SLP 27
	33	20	OAK RIDGE BOYS Fancy Free MCA MCA 5209	▲	8.98	CLP 4	☆	76	5	RAMONES Pleasant Dreams Sire SRK 3571 (Warner Bros.)		8.98		☆	103	8	RAFAEL CAMERON Cameron's In Love Salsoul SA-8542 (RCA)		7.98	SLP 29
	34	34	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	●	8.98		69	55	5	THE B-52'S Party Mix Warner Bros. Mini 3596		5.98		104	104	9	CHERYL LYNN In The Night Columbia FC 37034			SLP 16
☆	37	7	RICHARD DIMPLES FIELDS Dimples Boardwalk NB1-33232		8.98	SLP 5	☆	82	5	DEF LEPPARD High N' Dry Mercury SRM-1-4021 (Polygram)		8.98								

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

SEPTEMBER 5, 1981, BILLBOARD

PRODUCER DIES AT AGE 68

Memorial Rites Held For Leland Gillette

By DAVE DEXTER, JR.

LOS ANGELES—He was not only one of the most successful record producers in the industry's history, but possibly its most versatile.

Leland James Gillette, 68, had an enviable record of 20 years with Capitol Records (1945-1965) as an immensely popular and innovative a&r man. But he won acclaim, too, as a guitarist, drummer, composer, arranger, singer, disk jockey, yacht captain, world traveler and connoisseur of food and spirits.

Memorial services for Gillette were held Monday (24) at Emanuel Lutheran Church in suburban North Hollywood with a large audience of music industry people attending. Burial was at sea, following cremation.

He died Aug. 20 after lying comatose for more than three weeks following a fall at his home in nearby Woodland Hills. There was an evening (Billboard, Aug. 29, 1981) when he regained consciousness and appeared to be improving, but the moment was short-lived.

Born in Indianapolis, Gillette was reared in Peoria and Chicago. He sang with the Harry Sosnik and Buddy Rogers orchestras in the Windy City, then toiled for a time as a deejay at that city's WAAF-AM and WJJD-AM, leaving when Capitol's president, the late Glenn E. Wallichs, offered him a spot in Los Angeles handling the young label's country roster in 1945.

Gillette was one of the first producers to regularly spend time in Nashville. He made best-selling 78 r.p.m. singles with Tex Ritter, Wesley Tuttle, Gube Beaver, Merle Travis, Jimmy Wakely, Cliffie Stone and Tennessee Ernie Ford. In 1950, Wallichs switched him over to pop a&r.

Gillette helped organize the National Academy of Recording Arts & Sciences (NARAS). He was admitted to ASCAP in 1954, mainly because of songs he had composed in collaboration with pianist Lou Bush,

who recorded under the name of Joe "Fingers" Carr.

Gillette's most notable achievements probably came in the long run of million-plus sellers he produced with pianist-singer Nat "King" Cole. Yet he somehow guided others' careers with equal skill. The bands of Stan Kenton, Alvino Rey, Billy May, Guy Lombardo, Freddy Martin, Clyde McCoy, Jan Garber, Russ Morgan and Nelson Riddle—especially Kenton and Riddle—also prospered on Capitol disks. So did singers like Peggy Lee, Kay Starr, Dean Martin and the King Sisters. When Cole died of cancer in 1965, Gillette was so distraught he was said to have requested early retirement from the Capitol Tower's hectic 12th floor.

"I'll slow down," he told this reporter, "and then pick and choose a few things to do in the months to come." He sold his one-third interest in Central Songs, into which he had poured hundreds of copyrights, for a sum said to be "around a million dollars," to Capitol Records.

In the 16 years that followed his exit from the label, he and his wife Edith, a singer in the 1930s, traveled by train, ship and their comfortable motor coach throughout the world. Gillette distrusted airplanes and rarely flew.

Earlier in 1981, he produced an LP by Alvino Rey's big band which he and Rey marketed by mail. It was his last professional chore.

A number of Gillette's industry friends took the microphone at Emanuel Lutheran to pay tribute to him on a sizzling 100-degree day. They included Kenneth Nelson, Jack Scott, Paul Weston, Donna King Conkling, Hy Lesnick, Lloyd W. Dunn, David Cavanaugh and guitarist-maestro Rey. Many of their remarks evoked laughter. Gillette was a man of consistent good humor himself.

Survivors include his widow Edith, two sons, Phillip and David, and two grandchildren.



Billboard photo by Chuck Pulin

BACKSTAGE CONFAB—Aaron Neville, left, Dr. John, center, and producer Joel Dorn, swap ficks backstage at the Savoy following the Neville Brothers appearance at the New York nitery.

Jovan Sponsoring Stones

• Continued from page 4

cific venues have yet been announced in either city. The band promises to play both the giant venues, and to play surprise dates in smaller halls and clubs.

In all the cities, the concerts will be billed as "Jovan Presents the Rolling Stones," with the company's name appearing on the tickets and at the venues, though not near the stage, adds Coleman. At no point will the Rolling Stones actually endorse any product, he stresses.

Throughout the tour Jovan will advertise the shows and its relationship to them in print and radio ads. Jovan will also sponsor ticket and T-shirt giveaways, and will make available Rolling Stones tour posters.

Coleman says that a number of companies were approached about a tour tie-in with the Stones. Though many "blue chip companies are too traditional" for a group like the Stones, Jovan felt that it would benefit from a tie-in with the group selling to the targeted 18-24 age group.

Jovan plans to run a series of ads in national publications, trumpeting the Rolling Stones tour. The band will have full approval of all ads,

adds Coleman.

Following the Philadelphia date, the group's itinerary will be:

Sept. 27, Buffalo, Rich Stadium; Oct. 1, St. Louis, Checkerdome; Oct. 4, Boulder, Folsom Field; Oct. 6 or 7, Phoenix, Phoenix Coliseum; and Oct. 9-13, the Greater Los Angeles area.

Also, Oct. 17, San Francisco Candlestick Park; Oct. 22, Dallas, Reunion; Oct. 24, Houston, Astrodome; Oct. 27, Atlanta, Omni; Nov. 1, Orlando, Tangerine Bowl; Nov. 3, Louisville, Freedom Hall; and week of Nov. 9, the greater New York area.

And, Nov. 16-17 Cleveland, Richfield Coliseum; Nov. 19 Cedar Falls, Unidome; Nov. 22, 23 & 24, Chicago; Nov. 27, Hartford, Conn., Civic Center; Nov. 30, Pontiac, Mich., Silverdome; Dec. 3, Minneapolis, Metro. Civic Center; Dec. 5, New Orleans, Superdome; and Dec. 6, Birmingham, Ala., Jefferson Coliseum.

Other dates on the tour, managed by Bill Graham, will be announced. So will the opening acts. The band is currently believed to be rehearsing for the tour in Wooster, Mass.

Rock'n'Rolling

• Continued from page 6

RCA ("they—have taken us on for the world.") is to release 16 Bow Wow Wow songs in two EP "eight-pack" cassettes, as well as ("for the aficionados") vinyl versions of these EPs. Also, says McLaren, RCA will help tour Bow Wow Wow around the country, starting in mid-September when the band will play in New York.

Bow Wow Wow, itself, is an "extremely provocative" band, says McLaren with a 14-year-old Burmese lead singer, and with the other musicians hardly much older, incorporating African and Latin rhythms in their music.

McLaren came to RCA, he says, after the "C30, C60, C90, Go" single made it "extremely difficult to do anything creative" with EMI. Now, he jokes, RCA is "desperately trying to get hold of the back catalog to release 'C30, C60, C90,' in the American market."

"RCA courted me for a little while and I was very uncertain," continues McLaren. "Having come into RCA I have found it the most corporate record company I have ever witnessed. And there is a certain sincerity here that may have been brought

about by some of the newcomers like Jack Craigo and Don Ellis in London. But I am still very surprised when I see that my competition here is Dolly Parton and Elvis P."

Beyond Bow Wow Wow, McLaren says he is working on the "first real kids' subversive musical" film, exploring the work ethic in an age when jobs are no longer available. McLaren wrote the script, and has had some interest in it, though he also sees it as a possible video or live stage project.

McLaren's relationship with what is left of the Sex Pistols projects is still under litigation in British courts, he says. "I suppose the whole point at the end of the day is that the courts are making money, and nobody else is. I suppose until Johnny Rotten, myself and the others get together and decide we should all forget old problems and sort it all out, nothing will happen. But it is pretty difficult. There is an awful lot of emotion running wild, and an awful lot of bad feeling on all sides, but nothing is being resolved."

McLaren says "a lot of money was made" with the Sex Pistols, but "we never made any money in record sales. We made all the money in ad-

vances. I think Warner Bros. paid something approaching a half-million dollars for an act that never sold any records, and I think they are still hunting everyone down for the money. There was such terrific hysteria and excitement that every record company had to have a piece of it, or look like a bit of an old fart, which was something one paraded very heavily in every journal possible."

McLaren says that with all of his projects he is looking for the youth audience, which is being neglected by record companies in their scramble for older demographics.

"There is an audience under the age of 10 that listens fervently to music, but really doesn't have that many artists that they can relate to beyond a Rick Springfield in 'General Hospital.' What is happening is that tv heroes are becoming pop stars. That is related to the fact that visuals are a very important factor in selling an artist.

"There is an audience under 13 that cannot afford or cannot get in to see rock shows, and that generation receives all of its information from tv. And when those kids get a chance to get on the tv itself and sing their

hearts out on a song, you will see a major revival in what I think is a whole new era in music and a new generation. I am very, very interested in that because I think that for all intents and purposes they are the generation that will see the '80s as being the era when the whole idea of work, technology, etc. will be radically changed with the way people create their lifestyles and listen to their culture generally.

K-tel Acquiring Candlelite

• Continued from page 1

mesh well with our expertise and administration in product acquisition." The K-tel executive says his company views direct response marketing as providing strong growth opportunities in the '80s. "We will continue to expand our participation on the leisure industry through the secondary marketing of music." Both K-tel and Candlelite license recorded material from other labels to fill their repertoire needs.

Candlelite operates from 40,000 square feet of floor space recently occupied in Northvale, N.J. The facility also houses the company's subsidiary, Preferred Sounds, active as a tape duplicator.

Lifelines

Births

Boy, Derak Leonard, to Caron and Leonard Rambeau Aug. 24 in Toronto. Father manages Anne Murray.

* * *

Girl, Lauren Michelle, to Karen and Craig Diable, Aug. 21 in Cincinnati. Father is field merchandiser for WEA, Cincinnati.

* * *

Girl, Emily Williford, to Bob and Mary Curlee, Aug. 21 in Columbia, S.C. Parents own Strawberry Jamm recording studios.

Marriages

Daniel Markus to Karen Lynn Gutterman Aug. 30 in Los Angeles. Groom is personal manager with Alive Enterprises.

* * *

Eddie Reeves, songwriter-publisher, to Randy Pitch, music publisher, Aug. 7. Couple will live in Amarillo, Tex.

* * *

Ric Aliberte to Mary Ellen Visco July 19 in New York. Groom is vice president of marketing and promotion for Aucoin Management, Inc. Bride has worked for Spring/Posse and PolyGram Distribution.

Deaths

Lee Hays, 67, co-founder and bass singer with the Weavers, Aug. 26 in Tarrytown, N.Y. of a heart attack. Hays founded the Weavers in 1949 with Pete Seeger, Ronnie Gilbert and Fred Hellerman and sang with the group until its last performance in 1963. The Weavers, known for their songs emphasizing social consciousness and folk themes, reunited last fall for an anniversary concert at Carnegie Hall. He is survived by one brother, Ruben.

* * *

Francis E. Stern, 88, charter Columbia Records distributor, Aug. 14 following a long illness in Hartford, Conn. Stern served as an adviser Columbia Records (now CBS Records) President Ted Walfstein and his successor Goddard Lieberson. He is survived by his widow Gladys, daughter Marjorie, and two grandchildren.

* * *

Frederick C. Cade, 92, retired concert and jazz musician, Aug. 1 in Fall River, Mass. The Philadelphia native played saxophone on world concert tours. He is survived by one daughter and two grandchildren.

* * *

Henrietta Waddy, 81, one of the original Clara Ward Singers, Aug. 10 in Philadelphia. She sang with the Ward Singers for 15 years on tours throughout Europe and the U.S.

TOP LPs & TAPE

POSITION
105-200

Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	105	10	SOUNDTRACK Raiders Of The Lost Ark Columbia JS 37373				136	147	2	TIM CURRY Simplicity A&M SP 4830		8.98	
106	74	23	DENIECE WILLIAMS My Melody ARC/Columbia FC 37048			SLP 25	137	137	41	NEIL DIAMOND The Jazz Singer Capitol SWAY-12120	▲	9.98	
107	79	16	JOE WALSH There Goes The Neighborhood Asylum SE-523 (Elektra)		8.98		138	121	19	GARY U.S. BONDS Dedication EMI America SD-17051		8.98	
108	89	14	IRON MAIDEN Killers Capitol ST-12141		7.98		139	122	13	PETER FRAMPTON Breaking All The Rules A&M SP-3722		8.98	
109	92	7	FOGHAT Girls To Chat & Boys To Bounce Bearsville BRK-3578 (Warner Bros.)		8.98		140	142	17	CAROLE BAYER SAGER Sometimes Late At Night Boardwalk NB-12-33237		7.98	
110	120	10	AIR SUPPLY Lost In Love Arista AL 9530	▲	8.98		141	141	10	SILVER CONDOR Silver Condor Columbia NFC 37163		8.98	SLP 19
111	113	7	SOUNDTRACK For Your Eyes Only Liberty L00-1109		8.98		142	144	12	CAMEO Knights Of The Sound Table Chocolate City CCLP 2015 (Polygram)	●	8.98	SLP 19
112	114	7	DON WILLIAMS Especially For You MCA MCA 5210		8.98	CLP 8	143	143	28	ADAM AND THE ANTS Kings Of The Wild Frontier Epic NJE 37033		8.98	
113	96	16	SPLIT ENZ Waikata A&M SP 4848		7.98		144	NEW ENTRY		BARBARA MANDRELL Live MCA 5243		8.98	
114	106	9	SOUNDTRACK The Great Muppet Caper Atlantic SD 16047		8.98		145	NEW ENTRY		SOUNDTRACK Arthur The Album Warner Bros. BSK 3582		8.98	
115	126	2	FUNKADELIC The Electric Spanking Of War Babies Warner Bros. BSK 3482		8.98	SLP 41	146	159	3	RENE & ANGELA Wall To Wall Capitol ST-12161		8.98	
116	117	22	GINO VANNELLI Nightwalker Arista AL 9539	●	8.98		147	149	26	SMOKEY ROBINSON Being With You Tamla TB-375M1 (Motown)	●	8.98	SLP 57
117	139	3	THE S.O.S. BAND Too Tabu FZ 37449 (Epic)			SLP 37	148	150	37	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	▲	8.98	SLP 64
118	118	9	JEAN-MICHEL JARRE Magnetic Fields Polydor PD-1-6325		8.98		149	151	26	ATLANTIC STARR Radiant A&M SP-4833		7.98	SLP 26
119	133	5	JON AND VANGELIS The Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)		8.98		150	NEW ENTRY		GLADYS KNIGHT & THE PIPS Touch Columbia FC 37086		8.98	
120	130	29	JOURNEY Captured Columbia KC-2-37016	●			151	NEW ENTRY		RACHEL SWEET And Then He Kissed Me Columbia ARC 37077		8.98	
121	107	17	JIM STEINMAN Bad For Good Epic/Cleveland International FE 36531				152	186	2	THE TEMPTATIONS The Temptations Gordy G8-1006M1 (Motown)		8.98	
122	NEW ENTRY		HANK WILLIAMS JR. The Pressure Is On Elektra/Curb SE-535		8.98	CLP 26	153	156	32	APRIL WINE The Nature Of The Beast Capitol S00-12125		8.98	
123	108	12	GEORGE HARRISON Somewhere In England Dark Horse DHK 3492 (Warner Bros.)		8.98		154	164	7	JOURNEY Infinity Columbia JC 34912		8.98	
124	109	32	LOVERBOY Loverboy Columbia JC 36762	●			155	155	13	AURRA Send Your Love Saisout SA 8538 (RCA)		8.98	SLP 39
125	131	9	TOM SCOTT Apple Juice Columbia FC 37419				156	165	2	BROOKLYN BRONX & QUEENS BAND Brooklyn Bronx & Queens Band Capitol ST 12155		8.98	
126	110	16	RANDY CRAWFORD Secret Combination Warner Bros. BSK 3541		8.98	SLP 31	157	160	5	THE DAZZ BAND Let The Music Play Motown MB-957M1		8.98	SLP 36
127	127	5	BILLY PRESTON & SYREETA Billy Preston & Syreeta Motown MB-958M1		8.98	SLP 48	158	158	4	JOURNEY Departure Columbia FC 36339		8.98	
128	128	46	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98		159	169	6	THE BEACH BOYS Endless Summer Capitol SKBB-11307		10.98	
129	115	14	THE CHIPMUNKS Urban Chipmunk RCA AFL-4027		8.98	CLP 27	160	170	4	SAD CAFE Sad Cafe Swan Song SS 16048 (Atlantic)		8.98	
130	138	3	JOEY SCARBURY America's Greatest Hero Elektra SE-537		8.98		161	163	4	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236		8.98	
131	116	40	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98		162	162	6	LEE OSKAR My Road Our Road Elektra SE 526		8.98	SLP 47
132	136	13	GEORGE JONES I Am What I Am Epic FE 36586			CLP 10	163	168	379	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98	
133	119	11	THE PSYCHEDELIC FURS Talk Talk Talk Columbia NFC 37339				164	166	4	ROBBIE PATTON Distant Shores Liberty LT-1107		8.98	
134	NEW ENTRY		THE DIRTY BAND Jealousy Liberty LW 1106		8.98		165	167	5	ROCKETS Back Talk Elektra SE-351		8.98	
135	145	21	PRETENDERS Extended Play Sire Mini 3563 (Warner Bros.)		5.99		166	174	2	THE TUBES T.R.A.S.H. A&M SP-4870		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	65, 78
Adam And The Ants	143
Air Supply	19, 110
Alabama	16
Alan Parson's Project	50
Allman Brothers	56
Herb Alpert	74
April Wine	153
Atlantic Starr	149
Aurra	155
B-52's	69
Balance	173
Marty Balin	49
Beach Boys	159
Pat Benatar	4, 73, 161
Blackfoot	48
Blue Oyster Cult	27
Gary U.S. Bonds	138
Brick	169
Brooklyn Bronx And Queens Band	156
Brothers Johnson	71
Cameo	142
Rafael Cameron	103
Carl Carlton	79
Kim Carnes	17
Carpenters	81
Rosanne Cash	87

Change	195
Chipmunks	129
Stanley Clarke / George Duke	76
Phil Collins	21
Commodores	13
Randy Crawford	126
Christopher Cross	38
Tim Curry	136
Miles Davis	62
Dave Davies	196
Dazz Band	157
Def Leppard	70
John Denver	37
Neil Diamond	137
Diesel	184
Dirt Band	134
Doors	89
Bob Dylan	59
Sheena Easton	98
E.L.O.	20
Richard Dimples Fields	35
Roberta Flack	197
Mick Fleetwood	43
Foghat	109
Foreigner	2, 177, 192, 198
Peter Frampton	139
Franke & The Knockouts	91
Aretha Franklin	63
Funkadelic	115
Gap Band	148
Mickey Gilley	172
Go-Go's	60

Larry Graham	53
Spyro Gyra	99
Daryl Hall & John Oates	34
George Harrison	123
Debbie Harry	31
Carol Hense	199
Ian Hunter	88
Phyllis Hyman	88
Icehouse	92
Iron Maiden	108
Joe Jackson	47
Rick James	8
Jean-Michel Jarre	118
Al Jarreau	15
Jefferson Starship	51
Elton John	100
Jon And Vangelis	119
George Jones	132
Grace Jones	101
Quincy Jones	55
Rickie Lee Jones	6
Journey	3, 120, 154, 158, 185
Chaka Khan	47
Greg Kihn	86
Evelyn King	29
Gladys Knight	150
Kraftwerk	84
Stacy Lattisaw	46
Debra Laws	102
John Lennon / Yoko Ono	131
David Lindley	183
Little Feat	52

Loverboy	124
Cheryl Lynn	104
Barbara Mandrell	144
Manhattans	94
Manhattan Transfer	22
Maze	40
Pat Metheny & Lyle Mays	75
Stephanie Mills	85
Ronnie Milsap	77, 180
Moody Blues	9
Willie Nelson	42
Neville Brothers	181
Juice Newton	28
Stevie Nicks	1
Oak Ridge Boys	33
Ozzy Osbourne	41
Lee Oskar	162
Pablo Cruise	36
Ray Parker Jr.	61
Robbie Patton	164
Joe Perry	193
Tom Petty	24, 170
Pink Floyd	163
Poco	90
Point Blank	82
Pointer Sisters	12
Police	128
Billy Preston	127
Pretenders	11, 135
Judas Priest	179
Psychelic Furs	133

Eddie Rabbitt	45
Ramones	68
Rene & Angela	146
REO Speedwagon	10
Lee Ritenour	80
Maze	147
Rockets	165
Smokie Rogers	18, 57
Rush	39
Sad Cafe	160
Carole Bayer Sager	140
David Sanborn	182
Santana	25
Joey Scarbury	130
John Schneider	44
Tom Scott	125
Bob Seger & The Silver Bullet Band	191
Shalamar	176
Silver Condor	141
Sister Sledge	189
Frankie Smith	54
Rex Smith	167
S.O.S. Band	117
Soundtracks:	
Arthur	145
Endless Love	14
For Your Eyes Only	111
Heavy Metal	32
Raiders Of The Lost Ark	105
The Great Muppet Caper	114
The Nights The Lights Went Out	190
Split Enz	113

Rick Springfield	7
Bruce Springsteen	188
Squeeze	66
Billy Squier	5
Michael Stanley Band	93
Stars On Long Play	64
Statler Brothers	194
Jim Steinman	121
Barbra Streisand	187
Strikers	178
Styx	30
Rachel Sweet	151
Teena Marie	26
Temptations	152
Peter Tosh	92
Tubes	95, 166
Joe Walsh	107
Dionne Warwick	171
Grover Washington Jr.	96
Deniece Williams	106
Don Williams	112
Hank Williams Jr.	122
Steve Winwood	86
Gary Wright	83
Van Halen	72
Gino Vannelli	116
ZZ Top	23
38 Special	67
20/20	200

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.

Stronger Portable Stereo Warnings Wanted In Chi

CHICAGO—Stronger warnings to portable stereo owners about the safety hazards involved in wearing headphones while driving or bicycling are being called for by the author of Chicago's anti-earphone ordinance.

Alderman Louis P. Farina says consumer electronics companies can prevent a spread of legislative bans on Sony Walkman-type players by issuing strong cautions about the use of the players in traffic.

Sales of the popular compact stereos and radios with miniature headphones were threatened two weeks ago when Farina proposed a \$50 fine against motorists and bicyclists caught wearing phones (Billboard, Aug. 31, 1981).

Farina contends that headphone wearers are unable to hear horns, sirens and other warnings, thereby increasing the risk of accident.

A public hearing on the measure is set for Sept. 9. Meanwhile, Farina says he has purchased his own radio and is conducting tests.

"I bought a set and I tested it and

it assured me I was 100% right," he says. "Riding on the streets and highways with a bike and a car—forget about hearing."

Sony and some other manufacturers say their headphones were designed specifically to allow outside noise to penetrate. They point out, however, that above "reasonable volume levels," sounds such as horns will not be heard.

The Alderman said some electronics industry officials have phoned with threats, but that companies such as Sony are agreed that a possible safety hazard exists.

"If Sony and the others came out and endorsed the move they would smell like a rose," comments Farina. "They may prevent the law from being implemented in other cities by saying they agree and are going to caution their customers."

Farina's measure received endorsement in a Chicago Sun-Times editorial, while the Chicago Tribune—in a more equivocal statement—agreed that a safety threat existed.

Home Vid Rights: Issues At L.A. Publishers' Forum

• Continued from page 10

participation in video market income.

Chrysalis' Carhart provided publisher attendees with an overview of cable and pay services' evolution from their origins as a broadcast delivery vehicle in isolated markets to their current burgeoning stature, and while welcoming the new exposure they can potentially afford musical acts, pondered whether labels will continue to be principal financiers for video promotional clips.

And while noting the move by live talent clubs toward supplementing their bookings with video clips screenings, Carhart too warned that the lack of accord on the necessary legal hurdles is "stifling its growth."

Thus it was Pittman who gave the session's most upbeat look at video futures, as well as several updated details on forthcoming MTV programming. Pittman, who agreed that limited licenses needed to be cleared for protection of the work's owners,

underlined MTV's willingness to expose new talent as atypical of the cable field where the norm has been to focus only on a small group of established mainstream acts suitable for specials, along with a peppering of promo clips as cable filler.

By contrast, said Pittman, "A good 30 to 50% of the music we play isn't heard on the radio at all." In that respect, Pittman likens his service to early FM underground rock programming.

While saying MTV's financial structure is dependent upon labels for the actual clips, since the service is supplied free to both cable operators and subscribers and thus funded solely by advertisers, Pittman depicted the fiscal burden to Warner/Amex as steep.

Costs include its \$150,000 studio set in New York, extensive editing and production costs on a daily basis, and \$10 million in animation for service promotions and visual segues and effects.

Documenting a **Track** report of 90 days ago, **U.S. Pioneer** is the major home audio supplier which will in-board the **CBS-CX** noise reduction circuitry in its 1982 models. It will also incorporate the **CBS-CX** chips into the Pioneer laser disk videodisk player coming this fall in Japan only. If the **CBS-CX** system is to succeed, it must be built into major mass market audio lines. . . . **Noel Gimbel**, the Chicago wholesaling tycoon, will soon add sales offices in Portland, Ore. and Dallas to his present Chicago, Los Angeles, Denver and Miami holdings. The two new offices will be primarily video software. **Video Sound Unlimited**, links at the start.

Everybody's trying to get into the video act. **Federal Express**, the air freighter, is studying the possibility of becoming a national distributor or "bank" for prerecorded video. Product would be warehoused in the firm's Memphis quarters, shipping overnight to participants in the projected program. A company spokesperson stresses, however, that "we're just kicking tires at this point. We're still not convinced it's something we want to do."

In about three weeks, the **Marmaduke** clan will most likely be announcing the acquisition of **29 Disc Record Stores**. The deal between **John Marmaduke**, who heads **Western Merchandisers'** retail sector, and founder-president **John Cohen** of the Cleveland-based chain, once ashcanned, now appears imminent. It will mark the second major acquisition by the Amarillo-based rack/retail empire in the past 12 months. It will put the total number of **Hastings, Record/Sound/Town and Disc** stores at just above 90, making the Texas retail wing the fifth largest record/tape/accessories/video chain in the U.S. It also points up the Marmadukes' operation as the industry's most aggressive by far in expansion over the last three years. Cohen's plans are not known. Cohen has been in the industry as a distributor and then retailer for more than 34 years.

Rumors about the **Musicland Group** acquiring the **Peaches'** 35 stores are just that. **Musicland prexy Jack Eugster** states the largest U.S. retailer has probed that possibility, along with other opportunities as they appear, but no bid or other definite move has been made. . . . **Peaches counsel Joe Eisenberg** made a revealing comment to **Federal Bankruptcy Judge William Lasarow** at the creditors' hearing last week. He told His Honor that Peaches was working the accessories inventory down so it could be replaced by faster-moving recorded product.

Pickwick Rack Services' senior vice president **Eric Paulson** has added **20 Gaylords** and **five S.E. Nichols** outlets in the Southeast while **six Kmarts** in six different states will begin service from the racker in October. . . . **Record Rap:** Dig this copy from the current **Sony** turntable full-color page ad: "A lot of hi fi manufacturers would like to impress you with how well their turntables play sideways or upside down. But at Sony, we believe a much more valid test of a turntable is how well it plays flawed records. Which, in point of fact, is every single record you buy." . . . **Disc-O-Mat** has peddled its Fifth Ave. lease location to a retailer outside the industry. Holding the bottom line in the high rent district was too tough, even when the adjacent **Korvettes** folded. The chain continues to operate four Manhattan locations

and one in Paramus, N.J. **Jimmy's Music World**, a survivor of the **Sutton** fraters' low-balling splurge, continues down the street.

Ooops: Track erred. **Bert Bogash's** new label (**Billboard**, Aug. 29, 1981) is **Main Street Records**—not **Back Street!** . . . To complement its longtime manual tracking systems, **Stark Record & Tape Service** has installed an **IBM System 38** computer on line in the expanded N. Canton, Ohio, home office quarters. When those additional offices were constructed 18 months ago, the specially air-conditioned area for the computer was created. **Data processing manager Jim Sage** and **aide Dave Byelene** work with **Joe Schott** and **Jim Brelish** on the project which went online in July.

Plant Sale: If you are a major entertainment conglomerate, have "several millions of dollars" to spare and want to buy a state-of-the-art recording studio complex, give **Chris Stone**, president of the **L.A. Record Plant**, a call. The Plant, one of the industry's best known recording studio operations, has upgraded considerably in the past year, particularly with audio for video and film capability. But Stone now feels that "I've gone as far as I can in the audio and visual arts. The next step, realistically, is to become the state-of-the-art audio arm for a major company. I see the direction of the industry and I know what has to be done. I don't think we can get more state-of-the-art for the emerging audio/visual technologies unless we do that."

Suspense building in CBS Records' corridors as **Billboard** went to press, due to the expected flurry of pink slips slated to arrive in Friday's (28) pay envelopes. **CBS'** only formal confirmation pegged the number of staffers dismissed at about 20, and although some insiders still fear that number could rise substantially, the cutback was reportedly explained internally to executives at mid-week.

Among those reportedly leaving **CBS** are two West Coast marketing heavies: **Frank Mooney** and **Del Costello** with **Rich Kudolia** taking over the West Coast marketing helm. (See Executive Turntable.) With further moves seen also in the Midwest, there appears to be a major realignment coming in the **CBS** marketing pecking order.

Prelude Records' Marv Schlachter out of the hospital with a hip-high cast after rupturing his Achilles tendon in a tennis match. **Prelude's** claimed best month in two years, July, heartens his recovery. . . . **Hugh Fordin** stays on with his **DRG** label, though it has been acquired by **Howard Massler's Bestway Group**. **Fordin** takes on additional chores with the Bestway's **Peerless** manual audiophile pressing operation. **Fordin** readying probably the first digital cast albums, "Tintypes," a two-pocket, along with another caster, "March Of The Falsettos" and the soundtrack, "Quartet," the **Maggie Smith-Alan Bates** starrer, with score by **Richard Robbins**.

In a move that has taken the Nashville publishing community by surprise, the **Welk Music Group** has reached a tentative purchase agreement to buy **Pi-Gem/Chess Music**. Negotiations are expected to be completed within the next week to determine the details of the sale, including the status of **Pi-Gem's** 17 writers. One of Nashville's strongest publishing ventures, its board of directors include **Charley Pride** and **Tom Collins**.

Edited by JOHN SIPPEL

NARM Study: Most Customers Pay Cash; Tape Rising

By JOHN SIPPEL

LOS ANGELES—Cash accounts for 84.6% of customer payments in NARM-member rack and retail locations, with credit cards at 8.9% and checks at 6.5%.

The first such breakdown of patron payment was a highlight of the NARM member survey for 1980. Other statistics showed little variation in the main from 1979 figures.

Sources at the Department of Commerce, Census Bureau said the Federal Reserve Bank could supply no national retail payment figures to which the NARM first-time statistics could be compared.

Prerecorded tapes continued to eke out a larger percentage of total albums sales, as the 1980 research showed 8-tracks and cassettes doing 39% with LPs at 61%. In 1979, the survey figures were 32.5% and 67.5%, respectively.

Cassette continued its rise to 60.4%, with 8-track dipping to 39.6% of total prerecorded tape dollar volume. Retail members reported 61.3% of their gross volume in tape for while 8-track was 38.7, and racks

were about 3% below for cassette and 3% additionally for 8-track.

In the first full year of the more stringent 20 to 22% industry return policy, racks noted returns dollar volume slumping from 29.1% in 1979 to 25.8% in 1980, while retail returns decreased from 1979's 18.8% to 16.6%.

NARM rack members reported discount department stores ac-

counted for 67% of their dollar volume in 1980, compared to 74.1% the year prior. Other racked accounts showed percentages near 1979 figures. The lion's share of one-stop volume went to retail record stores, with a miniscule drop from 90.1% in 1979 to 89.8% in 1980.

There was less than an average 1% difference between 1979 and 1980 statistics covering type of product

sold. The 1980 pie-shares included: records, 57.8%; prerecorded tapes, 31.7%; blank audio tape, 3.9%; audio and video hardware, 1.7%; video tape, 1.1% and other (music books, posters, etc.) 1.4%.

Little change occurred in a year in the membership profile based on total annual dollar volume. The 1980 figures showed: under \$1 million, 17.3%; \$1 million to \$3 million, 28%;

\$3 million to \$5 million, 13.3%; \$5 million to \$10 million, 13.3%; \$10 million to \$20 million, 9.4%; \$20 million to \$35 million, 8%; \$35 million to \$50 million, 2.7%; \$50 million to \$75 million, 1.3% and over \$100 million, 4%.

'80 Country Sales Jump 20% Over '79

NASHVILLE—NARM's study of its regular membership shows that country music's sales and market share have gone up, with its 1980 growth rate escalating 20% over 1979.

At the same time rock/pop's share of the market has also gone up, from 48.7% to 51.2%, which means that pop and rock outsell the rest of all musical forms combined, at least at NARM member outlets. The problem, however, is establishing who

belongs to what category. The NARM survey, for instance, gives no indication whether an artist like **Kenny Rogers** is "country" or "pop."

According to the NARM figures, the biggest loser is disco, which dropped from a substantial 10.2% of the market in 1979, to a virtually non-existent 1% in 1980. Moreover, this drop is not reflected to a great extent in a corresponding rise in soul, which went up, but only from 9.2% to 10.5%.

In this year's survey MOR has garnered 6.2% of the market, though again, there is no indication as to what this category encompasses. Is **Kenny Rogers** also an MOR artist? According to the survey MOR had 5.1% of the market in 1979.

In other categories, classical dipped slightly from 4.1% to 4.0%; comedy slipped from 1.4% to 1.3%; jazz gained a bit, from 4.1% to 4.2%; children's went up, from 5.3% to 5.7%; while everything else this year accounted for 1.6%.

Seth Greenky's Infringement Suit To L.A.

LOS ANGELES—The venue in the suit filed in Federal District Court, New York City, by composer **Seth R. Greenky**, who charges copyright infringement against multiple defendants, has been transferred here to Judge **Manuel L. Real**.

Greenky, doing business as **Green Key Music**, alleges his 1977 composition, "All There Is To Know" was copied by songwriters **Will Jennings** and **Richard Kerr** when they wrote "I'll Never Love This Way Again."

gene cotton

eclipse of the blue moon

Take hold of a magic moment!



contains the
hit single,
"bein' here
with you
tonight." KS 5001

Distributed by:

ALPHA RECORDS DIST./NY
AQUARIUS DIST. OF NEW ENGLAND
BEST AND GOLD DIST./UPSTATE NY
UNIVERSAL RECORD DIST./PA
ZAMOISKI COMPANY/MD
BIB DISTRIBUTORS/NC
MJS ENTERTAINMENT CORP./FL, GA
PROGRESS RECORD DIST./OH, MI, MO, IL
BIG STATE RECORD DIST./TX, CO
STAN'S RECORD SERVICE/LA
MUSIC CITY RECORD DIST./TN
ASSOCIATED DIST./AZ
RECORD DISTRIBUTORS/CA
PACIFIC RECORDS AND TAPES/
NORTHERN CA, WA
ALL SOUTH RECORD DIST./NEW ORLEANS



KA 1001
KNOLL

FREE! Call your local Knoll Records distributor for exciting merchandising materials!

Knoll Records Inc. ©
©1981 Knoll Productions Inc.
New York, NY

THE ROLLING STONES TATTOO YOU

THE NEW
STUDIO ALBUM
ON ROLLING STONES
RECORDS AND TAPES.

INCLUDES THE SINGLE,
START ME UP.

RS 21003

ROLLING STONES TATTOO YOU



PRODUCED BY THE GLIMMER TWINS
DISTRIBUTED BY ATLANTIC RECORDING CORPORATION