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NEWSPAPER

# Billboard

86th  
YEAR

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## MTV Cable Spurs Disk Sales Of Artists Aired

By JIM McCULLAUGH

LOS ANGELES—Does video music on cable tv sell records and tapes? The early returns on MTV, the 24-hour stereo cable music channel from Warner Amex which debuted Aug. 1, suggest strongly that it does.

A spotcheck of record retailers in such markets as Tulsa, Syracuse, Des Moines and Wichita—all markets with relatively high pay tv/ cable penetration that have added MTV—indicates that the new Warner concept has an impact on album purchases. As of Aug. 31, MTV was on 252 cable systems in the U.S., with an estimated audience of 2.5 million homes.

Most affected seem to be new acts, but major artist catalog is said to be influenced, too. Video clips of newcomers make up

30% to 40% of MTV's programming mix right now.

One retailer, Tulsa's Record Town, is claiming that MTV is responsible for bringing in an additional \$300-\$500 in revenue every week.

And at least one audio/video dealer, Ford Audio of Tulsa, is utilizing MTV to demonstrate the benefits of stereo tv and video hardware by offering a super "Music Video System," which is attracting interest among its patrons.

"At first I couldn't figure out what was happening," says Corrine Morris, manager of the Record Shop, Des Moines. "Kids were coming in asking for artists I had discontinued. When I asked about their inter-

(Continued on page 68)

## Trade's Xmas Greetings: 20 Top 10 Artists Slated

By PAUL GREIN

LOS ANGELES—It may be a merry Christmas after all. Releases by such superstars as Paul McCartney, Donna Summer and Linda Ronstadt have been pushed back to after the first of the year, but there will still be new product in the stores between now and the holidays by at least 20 acts who hit the top 10 last time out.

Topping the list of stocking stuffers: live albums by Pink Floyd, Rush and the Jacksons; greatest hits sets by Queen, Barbra Streisand, Diana Ross, the Doobie Brothers, George Benson and Blondie and new studio LPs by Boston, the Bee Gees, Ross, Neil Diamond, AC/DC, Grover Washington Jr., the Cars, Kenny

(Continued on page 100)

## IFPI, BIEM Debate Mechanicals

By MIKE HENNESSEY

LONDON—A new effort to resolve the two-year-old conflict over royalty rates between IFPI and BIEM, the European mechanical rights organization, saw leading figures of both bodies locked in contract negotiations at week's end.

A complicating factor seen as the central issue in the controversy is the general abandon-

ment in Europe of recommended retail pricing, the traditional peg upon which royalties were based.

While hope was expressed for a compromise solution, signs at presstime were that the European record industry, on one hand, and the authors' societies, on the other, were still reluctant.

(Continued on page 98)

## Anti-Rental Petitions Are Texas Vid Dealers' Ploy

By LAURA FOTI

NEW YORK—The initial confusion and anger may have died down, but many Texas merchandisers still have gripes about Warner Home Video's rental-only program. Al-

Warner Home Video's rental-only program is sure to be a major topic at VIDCOM in Cannes, which starts Friday (9). The international video market showcase is expected to draw 7,000 industry professionals. Billboard's pre-event coverage begins on page 70.

though at least 125 retailers and a few distributors have signed on (Billboard, Oct. 3), the majority appears to be putting off a decision or passing up the program altogether.

The most common response seems

to be "wait and see." Because of the negative reaction that still predominates, many dealers are reluctant to offer the program to their customers at this time. Still, they concede that

(Continued on page 15)

## Warner Vid Plan Criticized In U.K.

LONDON—If reaction in Britain is any criterion, Warner Home Video's rental program stands to generate controversy as it's unveiled in international markets (Billboard, Sept. 12).

Reservations have been voiced

(Continued on page 86)

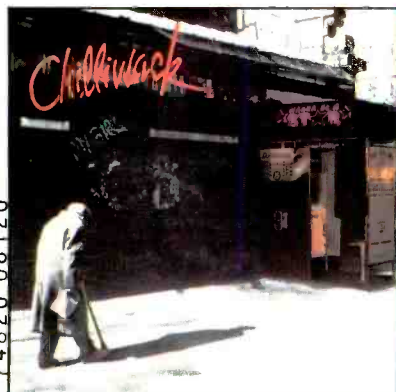


The steel-edged voice of David Lawton is back in full cry as Lucifer's Friend unleash their new **MEAN MACHINE (5E-559)** on America's voracious metalurgy fans! Their first two albums **GOOD TIME WARRIOR & SNEAK ME IN** cut the opposition to pieces, and now **MEAN MACHINE** should steamroller aside imitation H.M. Riveted by Lucifer's Friend on Elektra Records & Tapes. (Advertisement)

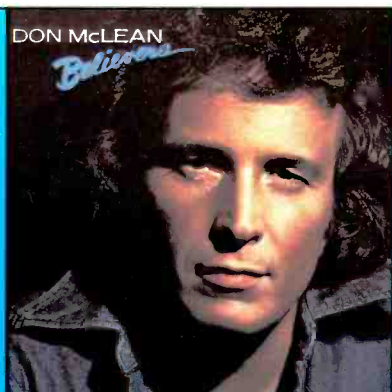


Listen to Billy Thorpe's "Stimulation," RZ 37499 on Pasha Records and Tapes. Distributed by CBS Records. © 1981 CBS Inc. (Advertisement)

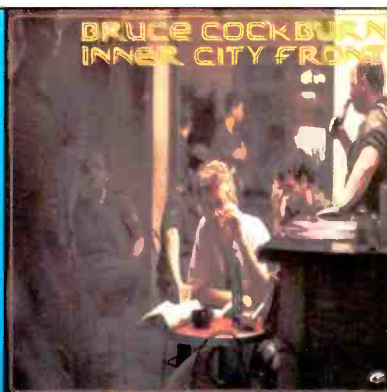
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# America's Sweetheart



## Juice Newton

*"THE SWEETEST THING"*

*THE NEW HIT SINGLE FROM THE GIRL WITH THE GOLDEN TOUCH*





NEW YORK—The first advance figures for summer Arbitrons came out Thursday (1) for this market and Detroit, providing some shocks and surprises for winners and losers.

In New York, the winners included WKTU-FM, WCBS-FM, WRKS-FM (Kiss) and WNEW-AM. The general New York trend pointed to a listener preference for black music, old music and country.

As they have been doing for a great many Arbitron rating periods, WKTU and WBSL once again exchanged the top position. This time, it's WKTU's turn to be number one with its urban contemporary format besting WBSL with a 7.5 share to 6.1. WKTU is up from 6.4 in the spring and 6.2 a year ago. WBSL is down from 7.4 in the spring and 8.1 a year ago.

But there's a new twist to this running contest between WKTU and

## WKTU-FM On Top, WRKS-FM Growing In New York Arbitrons

By DOUGLAS E. HALL

WBSL. RKO's WRKS-FM, which used to be WXLO (99-X) and is now known as Kiss, is up to a 3.3 share from 1.6 in the spring and a year ago. RKO's AM talk station, WOR is in second place with a 6.2.

Informed sources say WRKS program director Don Kelly's secret weapon is Barry Mayo, who was brought in as assistant program director in May from WGCI-FM Chicago, where he had been program director. Kelly credits Mayo for adding "black music expertise" to the station.

Kelly cannot quite believe the sta-

tion's climb, since it only introduced its new call letters, logo and ad campaign Aug. 1. He says, "We would have been happy with a 3.3 in the fall, but now we know that that's only the tip of the iceberg, since we've got a 4.5 in the September Mediatrend.

Another surprise in the New York market is the climb of WCBS-FM, which jumped out of a down slump to a vital 3.7 share. This is up from 2.2 in the spring and 2.9 a year ago for the oldies station. The 3.7 is the highest share the station has achieved since the winter of 1975

when it enjoyed a 3.8 (see story, page 20).

If oldies are doing well on WCBS-FM, even older music, including big bands, is booming on WNEW-AM. The station is up to 4.0 from 3.7 in the spring, and 2.9 a year ago.

Metromedia's sister station, AOR outlet WNEW-FM, is down to 2.5 from 2.8 and AOR leader ABC's WPLJ-FM is also down, to 4.1 from 4.5.

ABC's AM outlet, adult contemporary WABC-AM, is down, too, to a 3.7 from 4.6 in the spring and 4.2 a year ago. Yankee baseball, which

helped the station in the spring, apparently hurt it during the baseball strike. AM competition WNBC-AM is another loser—down to 3.9 from 4.6 in the spring and 4.7 a year ago. But NBC's adult contemporary FM, WYNY, is a winner with a 4.1, up from 3.6 in spring and 2.2 a year ago.

Country music is doing better in New York, if only slightly. WHN-AM is up to 2.8 from 2.4 in the spring and 2.6 a year ago. Viacom's WKHK-FM is up to 1.5 from 1.0 in the spring and 1.3 a year ago.

WJR-AM continues to lead the Detroit market with its MOR format, but the station is down to 8.8 from 11.0 in the spring and 13.8 a year ago.

Country music is doing well in Detroit, too. WWWW-FM continues to grow and is up to 4.6 from 4.4

(Continued on page 12)

## A&M Sues EMI Over Royalty \$

LOS ANGELES—A&M Records thinks it may be out \$3 million in South American and Mexican royalties in its dealings with EMI Ltd. and has filed suit in Federal District Court here.

Its complaint filed against Thorn EMI Ltd. seeks a thorough investigation of the defendants' handling of its product in Brazil, Argentina, Chile, Uruguay, Paraguay, Bolivia, Peru and Mexico.

The plaintiff first pacted with EMI for Latin American representation in 1974, with an extension through June 30, 1980 inked in July, 1977.

A&M claims EMI breached the binder by: failing to provide quarterly statements on time; not paying 7% interest on overdue royalties; reporting insufficiently and using incorrect rates of exchange and royalty; failing to pay a share of broadcast and public performance fees and improperly deducting certain packaging charges, taxes and promotional expenses.

Suit also asks \$5 million exemplary damages.



PLAY BALL—Deutsche Grammophon artist Placido Domingo, left, takes a break from album autographing at Sam Goody's in New York to sign a baseball for PolyGram Classics president Gianfranco Rebulla. Domingo explained the finer points of the U.S. sport to the Classics chief, who came here eight weeks ago from Italy.

## ASCAP Hits BMI Figures During Jukebox Hearings

By TIM WALTER

WASHINGTON, D.C.—In Copyright Royalty Tribunal rebuttals over the 1979 jukebox royalty split between the performing rights societies, ASCAP opened the first day of hearings Thursday (10) by charging that BMI's Opinion Research

Corp. survey (Billboard, June 13) was structurally flawed. BMI had submitted the survey as a basis for claiming 57% of the 1979 jukebox royalties.

Interrupted by several testy exchanges between ASCAP general counsel Bernard Korman and BMI general counsel Charles Duncan, Chief Economist Dr. Paul Fagan, director of special projects for ASCAP, and ASCAP Seattle field manager Craig Ceccanti presented an extensive analysis of the errors found in a 10% abstraction from the BMI data.

Despite objections from Duncan that the ORC had not been designed to methodically discover all jukeboxes along sample routes, Fagan established that 51 jukebox locations were overlooked in the gathering of data from 66 machines in 21 cities.

Focusing on the survey results of Missoula, Mont., Fagan and Ceccanti retraced the steps of the ORC representative. Presenting slides and quoting from written reports, they detailed each of 14 retail establishments visited to create a three-machine report for BMI.

Five of the Missoula firms had jukeboxes not noted on the BMI/ORC report, said Fagan, while one tavern reported to be candlelit told ASCAP surveyors it had never used candles. Dim lighting from the candles had been given as the reason for not taking a report on that firm's machine. Fagan said one of the three

(Continued on page 100)

## Fast Sale Of Assets Sought For Peaches

By JOHN SIPPEL

LOS ANGELES — Both the debtor, Peaches Records/Nehi Distributing, and the creditors' committee are committed to sell the Peaches/Nehi assets as expeditiously as possible, a spokesperson for the committee asserted last week.

At a meeting held Thursday (24), it was agreed that an all-out drive to accomplish acquisition of the assets should be sewed up as early as pos-

sible for new ownership to take advantage of the holiday buying season. The creditors' committee meets again Wednesday (14).

Offsetting Peaches Records' August sales of \$2,978,134, highest registered in the first three months under the voluntary bankruptcy, were record high disbursements of \$3,129,474, resulting in a cash decrease to a minus \$117,726, first deficit reports by the struggling chain. Sales for June and July were \$2,141,064 and \$2,370,783, respectively (Billboard, Sept. 5). A cash increase of surplus \$138,743 had resulted from the first two cumulative months of operation, according to the operating report submitted to the court.

Inventory purchases in August were reported as \$1,740,765, up

(Continued on page 98)

## IFPI Seeks Antipiracy \$ From Artists

By PETER JONES

LONDON—Record companies have contributed the bulk of the \$700,000 presently available in the antipiracy fund of the International Federation of Producers of Phonograms and Videograms, but now the collection boxes are to be loudly rattled under the noses of artists, songwriters and music publishers. Some in the latter categories have given to the fund, but apparently not enough.

At the root of the new campaign is the harsh fact of life that \$700,000 as an annual budget isn't enough to tackle all the antipiracy jobs.

The Federation estimates that record and tape piracy is costing the music industry some \$1.5 billion annually, and statistics are now being prepared to inform all sectors of the business as to the problem's full extent.

The material will also detail IFPI's achievements against the pirates so far, its plans for future campaigns and suggested national drives in different territories.

The brief being packaged for music publishers is bulkier than those for artists or composers, and the strongest emphasis is being put on the business losses caused by pirate activities. Counterfeiting and bootlegging hazards are similarly underlined.

In recent years, there has been much debate at international level about whether or not music publishers make a sufficiently large contribution to antipiracy moves.

One key point reiterated in the

(Continued on page 86)

## Douglas Firmed To Keynote 2nd Billboard Gospel Forum

LOS ANGELES—Popular tv host Mike Douglas will keynote Billboard's second annual International Gospel Music Conference.

Slated for Dec. 1-4 at the Sheraton Universal Hotel in Los Angeles, the conclave will bring together leaders of both the gospel and secular music businesses.

Douglas, a veteran of the variety tv format, records for Word Records, and currently hosts the newly restructured "Mike Douglas Entertainment Hour." The one-hour daily syndicated show—with a new emphasis away from talk and towards entertainment—is carried on more than 100 stations in the U.S. and Canada, and over some cable systems in Mexico and South America.

Douglas will discuss where tv is headed in the '80s, and how

gospel music fits into this mass media package. "This pioneer of the variety format has given great exposure to gospel music," commented Bill Moran, conference director, "We're delighted to obtain him as our keynote speaker."

All forms of gospel music will be involved in the discussions that bring together leaders in various sectors such as labels, retail, distributors, Christian bookstores, publishers, print jobbers, management and booking agencies, network video/cable programmers and syndicators, marketing organizations, radio programmers and syndicators, and print, advertising and public relations.

For registration information, contact the Billboard Conference Bureau, 9000 Sunset Blvd., Los Angeles, Calif. 90060 (213-273-7040).

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# Priority Names Its Gospel Artists Signs Ben Moore, Bob Bennett, James Felix & Carman

By ED MORRIS

NASHVILLE—Priority Records, the new CBS gospel label, has made its first comprehensive announcement of its artist acquisitions and its plans for sales, marketing and publishing.

Making up its initial roster of artists are Ben Moore, formerly of the Brothers Purify; Bob Bennett, who earlier recorded for Maranatha! Music, James Felix and the Street

Band, formerly with Light Records; and Carman, who has no previous label affiliation.

Priority will also market, promote and distribute gospel product currently handled by CBS. This will include works by Bob Dylan, Kerry Livgren, Mighty Clouds of Joy, Johnny Cash, James Vincent, Mahalia Jackson, the Statler Brothers, Ray Stevens, the Oak Ridge Boys,

Anita Bryant and Connie Smith.

In gospel outlets, Dylan's "Shot Of Love" album will be packaged and labelled to display the Priority logo. It will carry the usual Columbia marks for secular record stores.

New artist product will begin shipping the first quarter of 1982, according to Buddy Huey, Priority's vice president and general manager.

(Continued on page 15)



**FIRST PRIZE**—Songwriters Sammy Kahn, left, Jonathan Holtzman, second right, and Rupert Holmes, right, congratulate the winners of the recent third annual New York Songwriters Contest, George Zarr, second left, and Etienne Mauge. They received a \$250 cash award and their winning composition, "Cab Ride (Away From Your Love)" will be published via a AGAC song contract with Chappell. Venue was New York's Bottom Line. Story, page 55.

## Biegel Of Boardwalk Likes Indie Distributors

By IRV LICHTMAN

NEW YORK—After years away from the independent distribution scene, Irv Biegel began dealing with this marketing system again in May and he likes what's happening.

"Questions of a financial nature have been answered: they're solvent, they're paying their bills and checks are coming on time more often than not," says Biegel, recently named president of Boardwalk Entertainment Corp., whose Boardwalk label took on independent distributors after a turn with CBS under its pressing-and-distribution approach.

Both Biegel and Boardwalk chairman Neil Bogart have each dealt with indies in the past, although in recent years they had been associated with branch distribution, first at PolyGram through Casablanca Records and then through CBS.

Not about to discount the marketing clout of CBS, Biegel says, however, that the decision to leave the major's branch system was based on needs for "greater

flexibility and a little more freedom to deal with accounts on a direct basis."

Biegel cites as examples the ability to hop on accounts' promotional programs without dealing with CBS' own time-frame and flow of product, and to quickly setup distributor meetings on new product, as he did last week on just several days notice.

"We probably should have gone independent to begin with," admits Biegel. "Within a structure like CBS, it takes longer to establish new relationships and I guess an aggressive company is less patient than others. We wanted a swifter reaction time from the marketplace to us."

Besides its own input, the executive notes that independent distribution's well-being has been greatly bolstered by continuing success by such other labels as Arista, Motown, Chrysalis and Prelude plus new labels to come "by such pros" as Arnie Orleans.

(Continued on page 10)

## Bomp Signs 2-Tier Deal To PolyGram

By CARY DARLING

LOS ANGELES—Independent label Bomp Records has affiliated with PolyGram Records for an 18-month deal which will have the small company acting as a "farm club" for new wave music. Similar to Stiff's relationship to CBS, I.R.S. and A&M's partnership, and Island's alliance with Warner Bros., Bomp will retain its independent distribution for less commercial material while that product deemed to have mass market potential will go through the PolyGram pipeline.

"These are two separate operations," says Bomp president Greg Shaw. "What we hope to do for PolyGram is develop artists specifically for them and place those artists with them when they are ready to sell beyond the realm in which we operate. Over the past couple of years, I've had to pass on acts that I knew had tremendous commercial potential but didn't have the financial resources to do the initial development. Now we do."

It has not been decided when the first PolyGram/Bomp material will be released, or even which artists will be included, but Shaw speculates it will be around the beginning of next year. The deal does not stipulate that a certain number of artists have to go to PolyGram. "I'm going to give them as many as possible. In the past, I've run across two or three acts per year that have potential for this. But, the range of the acts we can talk to will be broadened," Shaw states.

The arrangement does not demand that an artist selling in excess of a certain figure on Bomp has to move to PolyGram. "If the potential for that artist is 15,000 to 20,000 albums, that artist can stay on a label like Bomp and I can make a very nice profit," he continues. "If the first album sells 20,000 and it looks like the next one may sell 50,000, there's a mutual understanding what is appropriate for which label. If

(Continued on page 15)

## Executive Turntable

Record Companies

**Martin Greenfield** is director of planning and administration for Columbia Records, New York. He was director of marketing finance and economic analysis. Also at Columbia, **Marie Sellers** is named associate director of trade relations and secondary markets for black music and jazz promotion, and **Michael Johnson** is tapped as local promotion manager of the Los Angeles market. Sellers has been in black music promotion for CBS Records, and Johnson moves to his Columbia chores from a similar position he held earlier with Warner Bros.

At Warner/Elektra/Atlantic, there are branch appointments for **Ray Jeter** (to marketing coordinator for Los Angeles), **Vanessa Walker** (sales rep for Los Angeles), **Mike Stone** (to E/A promotion rep for Detroit) and **Harold Burnside** (to black music promotion rep for Warner Bros. in Philadelphia).

**Mike Hyland** is director of creative services for Monument Records, Nashville. Hyland was president and co-founder of Network Ink public relations agency. . . . Nashville's Benson Co. has added three salesmen to its field staff: **Dave Cogdell**, **Gary Kirksey** and **Steve Shockley**. Cogdell, who will be based in Nashville, will cover Kentucky, Illinois and Indiana; Kirksey, will be relocated to Florida to cover the panhandle of that state, Mississippi, Louisiana and south Alabama; and Shockley, based in Pueblo, Colo., will handle accounts in Colorado, Wyoming, New Mexico and part of Texas. . . . **Bobby Young** moves to the post of vice president of promotion at Door Knob Records, Nashville.

He was national promotion director for World International Group, Nashville. . . . **M.L. Rose** is promotions director at PPL Records, Los Angeles.

### Publishing

**Richard Laws** is upped to director of copyrights and mechanical licensing for ATV Music, Hollywood. . . . **Gary Beard** is appointed professional manager of all the affiliated Nashville companies of Music Publishing Corp. . . . **Paula Jeffries**, formerly in a&r for 20th Century Records, is professional manager in Los Angeles for Screen Gems/Colgems/EMI.

### Marketing

**Tom Lunt** has replaced **Steve Ferzacca** as record buyer for the Streetside Records chain in St. Louis.

### Related Fields

**George Ware** is the interim executive director of the Black Music Assn. He was director of all BMA programs and special projects. . . . **Howard Burkat** is named director of affiliate communications for Home Box Office, and **Lucy R. Chudson** joins the company as manager of family programming. Burkat was

HBO's first director of promotion. Chudson has been manager of program development for Nickelodeon. . . . **Colin Bayliss** moves to managing director of MGM/CBS Home Video's U.K. operation. He was in international sales for Memorex. . . . **Bruce M. Polichar** is the new vice president of business affairs for the Samuel Goldwyn Co., after having served as its director of business and administrative affairs as well as of its home video division.

**Linda Carhart** is named general manager of Chrysalis Visual Programming, a new division of Chrysalis Records. She was Chrysalis' national director of artist development. . . . **Joseph Kaleba** is vice president and director of manufacturing for Shure Bros. Previously, he was the company's vice president of manufacturing. . . . **Jay Levy**, formerly vice president of Lorimar Productions' music and record division, has been upped to senior vice president of the Culver City, Calif., firm. . . . **Sam Puleo** and **John McDonald** are named zone managers for Magnetic Video, Farmington Hills, Mich. . . . **Phil Schwartz** is appointed marketing manager of national accounts and special markets for Kenwood, Carson, Calif. He was the firm's marketing manager of component systems.

**Michael Abrams** moves to the post of national training specialist for consumer VHS at Panasonic. He was with Byron Motion Pictures, Washington, D.C. . . . At Ampex, **Harold F. Jones** is national sales development manager for the magnetic tape division. He was most recently national sales manager for the ADDA Corp. . . . **Phillip Egan** is the new sales rep for downstate Illinois and northern Indiana for Koss. Earlier, he served as program director for Junior Achievement in Milwaukee.



Hyland



Greenfield



Sellers



Jeffries



Carhart



Polichar

## Deadline For Grammys

NEW YORK—Members of NARAS are reminded that Thursday (8) is the deadline for their entry for the 24th annual Grammy Awards to be received by the record academy's national office in Burbank, and that only recordings that have been officially entered will be eligible for the awards.

OCTOBER 10, 1981, BILLBOARD

## Astor Records In Australia Taken Over By PolyGram

By GLENN A. BAKER

SYDNEY—Astor Records, smallest of Australia's seven major labels and the local licensee for MCA and Motown, among others, has been taken over by PolyGram, with a guarantee of continued autonomous creative operations.

Astor, in existence for 25 years, shares a parent company with PolyGram, namely Philips Industries. It was the Philips board which decreed that PolyGram should assume responsibility for the smaller company, which in years past has proven an occasional liability. The takeover was initiated in May.

While Astor will continue to represent foreign labels and sign local acts, its financial and corporate activities will be assumed by PolyGram. Philips will completely remove its influence from the smaller company. "They will have no profits, no losses and no decisions," confirms Astor general manager Rex Barry.

"It's very positive for us," he asserts. "We can still chase labels and

represent them the way we wish. But now we have the strength of a major music company behind us; financial support will be there if it is required. Yet we still retain the sort of independence that drew a company like Motown to us."

PolyGram managing director Ross Barlow readily offers: "Astor will become an autonomous division of ours. They will keep all their staff but their branch offices will be amalgamated with PolyGram's throughout Australia. Eventually the Melbourne headquarters will relocate to our Sydney head office.

"Frankly, I have enough of my own problems to become involved with Astor's. There is no question that they will make their own decisions. In fact, we have no immediate plans to distribute them; they will continue to operate as they have in the past in that regard."

Both Barry and Barlow state that the changeover has been smooth and without altercation or even mild dispute.

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# THESE SONGS MADE A REPUTATION. NOW, THEY'LL MAKE A STAR. GARLAND JEFFREYS RECORDED LIVE.

Garland Jeffreys has been a critical success and a cult favorite. His last album had a two month hold on almost every AOR station in the country. And his recent tour with The Rumour was an international sold-out, stand-up success.

"Rock & Roll Adult," Garland's new album, is a document of that tour. Recorded live in Lyon, France and at The Ritz in New York, it is a classic Garland Jeffreys collection.

On it, Garland gives the definitive performances of the songs that have made his reputation as a rock writer.

Performances that will make a star out of a legend.

## WILD IN THE STREETS

Covered no less than half a dozen times in the last two years.

## I MAY NOT BE YOUR KIND

A gem from the "Ghostwriter" period.

## M A T A D O R

Broke Garland as an international figure. Gold all over Europe.

## R. O. C. K.

An anthem for a generation.

## 35 MILLIMETER DREAMS

Another classic from "Ghostwriter."

## COOL DOWN BOY

A twelve-minute showstopper.

## 9 6 T E A R S

Garland's smash hit single from "Escape Artist."

## BOUND TO GET AHEAD SOMEDAY

One of the first reggae tracks recorded by an American.

**GARLAND JEFFREYS  
"ROCK & ROLL ADULT"  
RECORDED LIVE,  
ON EPIC RECORDS AND TAPES.**



**GARLAND  
JEFFREYS  
ROCK & ROLL  
ADULT**

Beginning this month,  
the "Mature Tour" starring Garland Jeffreys.

Produced by Garland Jeffreys, Bob Clea Mountain and Dick Wingate for Ghostwriter, Inc.



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# Chartbeat

## Endless Run At Pop Peak; Beach Boys Ride A Wave

LOS ANGELES—Diana Ross & Lionel Richie's "Endless Love" (Motown) holds at No. 1 pop for the ninth straight week, tying the 1981 record set earlier this year by Kim Carnes' "Bette Davis Eyes" and becoming one of the nine longest-running No. 1 hits of the rock era.

"Endless Love" is dislodged from the No. 1 soul spot this week by the **Four Tops'** "When She Was My Girl" (Casablanca), but not before becoming one of the 11 longest-running No. 1 r&b hits since the chart went weekly in Billboard in 1965. It had seven weeks at the soul summit.

Here are the nine singles that have logged nine or more weeks at No. 1 pop in the past 26 years. The numbers in parentheses are, first, weeks at No. 1 and then weeks on the top 100.

1. "Singing The Blues," Guy Mitchell, Columbia, 1956-57 (10-26).
2. "You Light Up My Life," Debby Boone, Warner-Curb, 1977 (10-25).
3. "All Shook Up," Elvis Presley, RCA Victor, 1957 (9-30).
4. "Don't Be Cruel," Elvis Presley, RCA Victor, 1956 (9-27).
5. "Mack The Knife," Bobby Darin, Atco, 1959 (9-26).
6. "Bette Davis Eyes," Kim Carnes, EMI-America, 1981 (9-26).
7. "Theme From 'A Summer

Place," Percy Faith, Columbia, 1960 (9-21).

8. "Hey Jude," Beatles, Apple, 1968 (9-19).
  9. "Endless Love," Diana Ross & Lionel Richie, Motown, 1981 (9-14).
- Two explanatory notes: Ross & Richie will almost certainly move up on the list as they log more weeks on the chart. And to break the tie between **Percy Faith** and Kim Carnes, we had to go to weeks on the top 10, where "Summer" edged "Bette" 16 weeks to 14.

Now to singles that have had the most weeks at No. 1 r&b since 1965. Again, weeks at No. 1 are followed by weeks on the chart.

1. "I Can't Help Myself," Four Tops, Motown, 1965 (9-18).
2. "Let's Stay Together," Al Green, Hi, 1972 (9-16).
3. "Papa's Got A Brand New Bag," James Brown, King, 1965 (8-17).
4. "Ain't Too Proud To Beg," Temptations, Gordy, 1966 (8-17).
5. "Respect," Aretha Franklin, Atlantic, 1967 (8-14).
6. "Master Blaster (Jammin')," Stevie Wonder, Tamla, 1980 (7-24).
7. "Soul Man," Sam & Dave, Stax, 1967 (7-18).
8. "634-5789," Wilson Pickett, At-

(Continued on page 15)

## Producer Profile: Jay Graydon

### Former Session Man Looks Ahead To Own Label

By PAUL GREIN

LOS ANGELES—No one can accuse Jay Graydon of standing still. In the past four years, he's gone from being a top session guitarist to active songwriter to hot up-and-coming producer, through his work with Manhattan Transfer, Al Jarreau and George Benson.

The 31-year-old native of Burbank, Calif. is already starting to look beyond producing: he longs to be accepted as an artist and someday own his own label.

"I like what I do," Graydon says, "but after awhile it will be like session playing became—just a job. I keep reaching the next plateau, where I thought that was all I wanted, and still want to move on. I get bored pretty quick, which is contrary to the way I work."

That's something of an under-

statement. Graydon is a painstaking perfectionist in the studio; a stickler who usually takes from five to seven vocal tracks.

"Singers get mad at me," Graydon admits. "They feel I abuse them and spend too much time doing vocals. There are certain artists who don't even want to work with me because I've put them through so much pain on performances. With Benson, we spent a week on two lead vocals, working 10 hours a night. I took five days to find a guitar part on one Benson tune.

"I do work them hard, but I've got a method I use: I fill up a lot of tracks with solos and vocals and then start listening and giving everything a grade. I have a mathematical way of piecing things together.

"But I think I've got the ability to know when I've taken somebody over the edge and it's not going to get any better. Steely Dan and Gino Vannelli take people farther over the edge. When it gets to that point, I stop."

Graydon started doing demo work in the late '60s and graduated to record dates in 1973. His peak year for sessions was 1977, when he did 800 dates. He began easing out of that in 1978.

"The money was great," he says, "but at the same time I kept thinking, 'is this it for the rest of my life? I might as well be carrying around a lunch pail.' It was 50% terrible music, 25% OK music, 15% fun and maybe 10% great music. So of 20 dates a week, maybe two would be music I really liked.

(Continued on page 92)

## MUSIC ON CABLE

### Some Things New, Some Old Expected In Oct.

By LAURA FOTI

NEW YORK—October music programming on cable is a grab bag of concerts, movies and documentaries. Although many of the presentations have appeared in theaters or on cable previously, there is also a fair amount of first-time-around footage.

ABC's ARTS channel has designed four theme weeks, combining music with shows about the other arts. From Oct. 5 through 11, Melba Moore serves as hostess for "The Creative Drive," examining the political, social and emotional forces contributing to an artist's motivation. Musical highlight is a performance of "La Sylphide," featuring ballerina Eva Evdokimova and the London Festival Ballet choreographed by co-star Peter Schaufuss to the music of Herman Lovenskjoeld.

Verdi week, Oct. 12-18, features Verdi's "La Forza Del Destino," and

"Otello" and "Simon Boccanegra," as well as a documentary entitled "In Rehearsal With Ashley Putnam." Putnam, a soprano with the New York City Opera, is also featured in "A Night At Asti's."

ARTS from Oct. 19-25 includes shows on avant-garde opera singer Cathy Berberian and composer Bob Brookmeyer, who was commissioned to create a pure jazz orchestration of the Rodgers and Hart ballad "My Funny Valentine."

Other features in this theme week entitled "America: Where It All Happens," hosted by Peter Strauss include a performance by violinist Yehudi Menuhin and the New York City Ballet dancing to Bach's "Concerto For Two Violins And Orchestra" in a ballet entitled "Concerto Barocco." In addition, the Czechoslovakian Philharmonic Orchestra, conducted by Karel Ancerl, per-

forms in a reconstruction of the original performance of Antonin Dvorak's "Symphony No. 9—From The New World."

"Man And Woman" week is hosted by Tammy Grimes and Jerry Orbach, both currently starring on Broadway in "42nd Street." Between Oct. 26 and Nov. 1 such programs as "Jazz—From Bessie To Billie" will be shown. This is the first in a three-part series called "Woman In Jazz," hosted by Carmen McRae.

The rock beat on cable is provided by, among others, Warner Amex's MTV and USA Network's weekly "Night Flight" programs. This month, MTV has scheduled a special with Greg Kihn (Oct. 3), recorded in concert at the Country Club in Los Angeles. The next night is "The Visitor," a documentary with Mick Fleetwood about his debut solo album of the same name.

A Bob Marley concert will be aired Oct. 10, while the next week sees "Rust Never Sleeps," with Neil Young in concert. Oct. 17 is Ian Hunter in concert, Oct. 24 Cheap Trick. Halloween weekend features a showing of Alice Cooper's "Welcome To My Nightmare" Nov. 1 and, tentatively, Frank Zappa live in his traditional Halloween performance Oct. 31. In addition, MTV will show interviews with Rick Springfield Oct. 5 and Marianne Faithful Oct. 6.

USA Network's "Night Flight" (Continued on page 100)

## Signings

**Tom Fogerty**, former rhythm guitarist with Creedence Clearwater Revival, to Fantasy Records. Debut LP will be "Deal It Out," produced by David Hayes and Mark Springer. ... Songwriter/producer **Trevor Lawrence** to April/Blackwood Music with copublishing/administration agreement for his Tira Publishing Co. ... **Stella Parton** to Accord/Townhouse Records with Milan Williams of the Commodores producing. ... **David Olney & the X-Rays** to Rounder Records with debut album, "Contender," produced by Steve Gibson.

**NRBQ and the Whole Wheat Horns** to the Rosebud Agency with worldwide booking agreement. ... **L.A. Boppers**, previously with Mercury, to MCA Records. ... **Zephyr**, Colorado rock group, to Denver's Red Sneakers Music Group for management. ... Singer **Diane Ponzio** to Hot Shot Management of New York. ... **The Act** to Hannibal Records. ... **Danny and the Juniors** to Sandas Morton Corp. of Wisconsin for management. ... Funk and western band **Rubber Rodeo** to EAT Records.

**The Archers and Jeannie C. Riley** to MCA/Songbird for recording. The Archers' first album release is "Spreadin' Like Wildfire" and Riley's is "From Harper Valley To The

Mountain Top." ... **Roy Orbison** to the Jim Halsey Co. for exclusive representation. ... **Terri Gibbs** to the Jim Halsey Co. for exclusive bookings. ... **Randy Parton** to Farris International for exclusive booking. ... **Gene Watson and Johnny Duncan** to Encore Talent for exclusive booking.

**Teddy Huffam and the Gems** to New Dawn, part of the Zondervan Corp., for recording.

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## General News

## Market Quotations

As of closing, October 1, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	36	Altec Corporation	—	29	3 1/2	11/16	11/16	-1/16
26 1/2	45 1/2	ABC	6	3715	31	30	30%	+ 3/4
28 1/2	4	American Can	8	537	32 1/4	35 1/4	32	Unch.
23	61 1/4	Automatic Radio	4	—	—	—	3 1/4	Unch.
40 1/2	45 1/2	CBS	7	608	49 1/2	49 1/2	43 1/2	- 1/4
31 1/2	7 1/4	Columbia Pictures	7	33	39 1/2	34 1/4	34 1/4	+ 1/4
4 1/2	67 1/2	Craig Corporation	—	2	6 1/2	6 1/2	6 1/2	Unch.
43 1/2	8 1/4	Disney, Walt	12	251	46 1/2	46	46 1/2	Unch.
3 1/4	9	Electrosound Group	9	—	—	—	4	Unch.
3	9	Filmways, Inc.	—	149	4	3 1/2	3 1/2	- 1/4
14 1/2	22 1/2	Gulf + Western	3	210	15 1/2	15 1/2	15 1/2	- 1/4
11 1/2	19 1/2	Handleman	7	34	13 1/2	12 1/2	12 1/2	- 1/2
15 1/2	15 1/2	K-tel	4	13	8 1/2	8 1/2	8 1/2	+ 1/4
8 1/2	82 1/2	Matsushita Electronics	11	176	52	50 1/2	52	- 2 1/4
38 1/2	59	MCA	7	192	41	39 1/2	41	+ 1
8 1/2	14 1/2	Memorex	—	37	10 1/2	10 1/2	10 1/2	+ 1/4
48 1/2	65	3M	9	457	50 1/2	49 1/2	50	Unch.
56 1/2	90 1/2	Motorola	10	576	69 1/2	69 1/2	64 1/2	- 1/4
36 1/2	59 1/2	North American Phillips	6	17	39	38 1/2	39	Unch.
3	20	Orrox Corporation	83	29	10	9 1/2	10	+ 1/4
23 1/2	39 1/2	Pioneer Electronics	13	15	22 1/2	22 1/2	22 1/2	- 2
17 1/2	32 1/2	RCA	6	671	19 1/2	18 1/2	18 1/2	- 1/4
14 1/2	26 1/2	Sony	11	4176	16 1/2	15 1/2	16 1/2	- 3/4
23 1/2	43	Storer Broadcasting	15	305	27 1/2	26 1/2	27 1/2	+ 3/4
3 1/2	6 1/2	Superscope	—	17	3 1/4	3 1/4	3 1/4	Unch.
24 1/2	32 1/2	Taft Broadcasting	9	53	28 1/2	28 1/2	28 1/2	+ 1/4
33 1/2	58 1/2	Warner Communications	16	1216	47 1/2	46 1/2	47 1/2	- 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	3/4	1 1/4	Koss Corp.	3300	7	7 1/4
Certron Corp.	8800	7/8	15/16	Kustom Electronics	1800	—	2 1/2
Data Packaging	—	6 1/2	7 1/4	M. Josephson	—	7/8	1 1/4
First Artists Prod.	3000	5 1/2	5 3/4	Recoton	—	2 1/2	2 3/4
Integrity Ent.	14400	5 1/4	5 1/2	Reeves	—	—	—
				Communications	14400	23	23 1/2
				Schwartz Brothers	300	3 1/4	4 1/4

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

## COMMERCIAL AVAILABILITY

## PolyGram Samples LP With Briley Single's Flip

NEW YORK—PolyGram Records is floating a "trial balloon" with the introduction of a commercial single the B side of which contains a medley of songs from an act's album.

The concept, according to Bob Sherwood, PolyGram's executive vice president and general manager, is "one way we believe we may help establish a new artist by offering record buyers an extra value while also exposing them to the fact that there is so much more great music to be had by the artist."

"We're sending up a trial balloon," adds Sherwood. "Should we see results, we'll try it with others when it makes sense."

The artist debuting this approach is Martin Briley, former bassist for Ian Hunter and a songwriter as well. Briley's single, "Slipping Away," is backed with a 5 1/2-minute medley of four songs from his first Mercury/PolyGram album, "Fear Of The Unknown" and includes "A Little

Knowledge Is A Dangerous Thing," "The Man I Feel," "I Don't Feel Better" and "Fear Of The Unknown."

Sherwood says the idea was conceived by Rick Bleiweiss, PolyGram's vice president who formerly headed singles sales at the company, and was packaged by Peter Lubin, director of East Coast a&r.

"Lately," says Bleiweiss, "I'd been thinking about the viability of singles and how there has been a disconcerting lack of excitement around many of them. It occurred to me that a large part of the problem was that B sides had come to be little more than throwaways. A single's B side might interest the recording artist as a source of publishing revenue should the single hit, but generally it wasn't anything you'd want to listen to."

Bleiweiss adds that the company "sampled" many key singles accounts across the U.S. and "they felt this could give singles a real shot in the arm."

## Larkin Arnold: Getting Tougher Sees More Competition, Fewer Dollars For Black Music

By PAUL GREIN

LOS ANGELES—As someone who's been at the forefront of black music a&r since the mid '70s, first at Capitol, then Arista and now CBS, Larkin Arnold says the job is steadily getting harder.

"There's much more competition," says Arnold, who became CBS' vice president and general manager of black music a&r last November. "There are a lot more companies trying for the same few slots. Five years ago there were basically just Motown, ABC, Columbia, Capitol and Atlantic. Warner Bros. was just getting started in black music. Now you have Elektra, RCA, Solar, MCA; the majors have gotten in much more heavily.

"Plus, black people had a lot more money then. I'm concerned with what Reagan's cutbacks are going to do to black music. A lot of black

people's jobs are being eliminated and a lot of money they didn't have in the first place is going to be stretched even farther. A person being kicked off food stamps or a child getting his lunch eliminated can't buy records.

"I've noticed that it takes longer to sell the same amount of records than it did three or four years ago. I never quite understood why people got so upset about disco. We were selling lots of records when disco was hot. It was nothing for an unknown black artist to come out and go gold or platinum. Nowadays that's very difficult even for someone who's semi-established.

"With the economy the way it is and if the price of albums continues to rise, singles may become even more important in black music."

The bleak economic picture has

led Arnold to adopt a relatively cautious signings posture. The focus is on surefire instant hits.

"I've always looked for acts that would hit right off the bat," Arnold says. "I never go in just to do 250,000 units. If a debut album is less than gold, I'm not happy. I go for gold every time out.

"I would much rather sign one act that does one million units than four acts that do 250,000. You make a lot more money that way, because the return on the investment is much greater.

"It takes an average investment of \$150,000 to \$200,000 per album per act, so for four artists you've spent \$800,000. I'd rather find one platinum act a year for four years than wait for those four acts to climb to platinum status. It makes more sense from a cost standpoint.

"Historically, I've almost discovered a platinum act every year for the past six or seven years. Based on past history, three out of five acts I sign are going to do 250,000 or better. I've never had an act that's sold less than 50,000."

At Capitol, where Arnold worked from 1970 to '78, he signed Natalie Cole, A Taste of Honey, Maze featuring Frankie Beverly, Peabo Bryson, the Sylvers, Tavares and Sun. At Arista, his label home from '78 to '80, he signed G.Q., Hiroshima and the Bus Boys.

(Continued on page 46)

## Welk Closes Song Buyout

NASHVILLE — Welk Music Group divisions Hall-Clement (BMI) and Jack & Bill Music (ASCAP) have completed the acquisition of more than 1,800 copyrights formerly owned by Pi-Gem (BMI) and Chess (ASCAP) publishing companies.

Dean Kay, Welk's executive vice president and general manager, says the acquisition is the largest in number and purchase price of the nearly 70 catalogs bought by Welk in its 23-year history. Pi-Gem/Chess' principal owners were producer Tom Collins and RCA artist Charley Pride.

Kay would not reveal the purchase price for Pi-Gem/Chess but said that payments would be made for the buy over a three-year period.

The closing took place Sept. 24, at which time the Pi-Gem/Chess catalog had five chart hits. Combined with Welk's 13 charters, the total collection accounted for 18% of the Hot Country Singles.

None of the acquired companies' writers have signed with the Welk

Group. According to Kay, "They all decided to go with Tom Collins in whatever he's going to do." The Pi-Gem stable included Ronnie Brooks, Tom Deluca, Dean Dillon, Kye Fleming, Gary Harrison, Rick Klang, Dennis Morgan, Geof Morgan, Naomi Martin, Don Pfrimmer, Kent Robbins, and Harold Tipton. Chess writers were Archie Jordan, Blake Mevis, Gene Miller, Charles Quillen, John Schweers and David Wills.

## HEILICHER ADDS STORES

LOS ANGELES—Ira Heilicher has become the entrepreneur of the largest number of retail record/tape/accessories outlets in the Twin Cities. He last week acquired the six Wax Museum stores, operated by Lieberman Enterprises, which had acquired the 11-year-old store chain in a financial arrangement with the prior owners. Lieberman is not completely out of retail, however.

Heilicher now operates 13 locations in Minneapolis, St. Paul and St. Cloud, Minn. He started his Great American Music mall-oriented superstores skein in January, 1978, which now totals seven stores. He emphasizes that all Wax Museum employees will be retained and that the smaller 2,000 square foot outlets will retain their own identity.

## Computer Pak Hosts Martell Benefit

NEW YORK—The T.J. Martell Foundation for Leukemia Research will be the recipient of proceeds from a rock'n'roll street fair sponsored by Computer Pak.

The fair will be held the afternoon of Saturday, Oct. 10, at the Computer Pak parking lot in Queens, N.Y.

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# Rock'n'Rolling

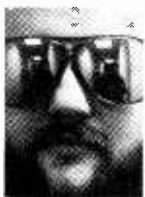
## Rock Hall Of Fame Set; Numan, A Spy In India?

By ROMAN KOZAK

"A couple of years ago, my wife and I wanted to take a vacation and we wanted to see the Rock'n'Roll Hall of Fame. We'd already been to the Country Music Hall Of Fame in Nashville. But when we asked around we found that there wasn't any rock'n'roll hall of fame. So I decided to start one," says former real estate agent John Mark Ernberger.

So in July, Ernberger incorporated the International Rock'n'Roll Hall of Fame as a non-profit corporation in North Carolina, with himself as the \$25,000 a year president, and got a solicitation license from the state. He is also getting 160 acres of land outside Charlotte, where he intends to build a memorabilia museum, a 5,000-seat amphitheatre, and the hall of fame itself.

He expects the project to cost over



\$50 million, with the money to be raised through donations, he says, membership dues, commercial sponsors, commemorative items and benefit concerts. The first benefit, next month in Charlotte, will be in headlined by Nantucket. Other local bands will participate, says Ernberger. He expects to break ground for the museum in August, 1982 and have the place open within two years after that.

Ernberger hopes to use his hall of fame as a "clearing house for fan clubs," with the various clubs invited to set up exhibits in the museum. A "board of electorate" will also vote on picking the original inductees into the hall of fame.

\*\*\*

A week after embarking on a 'round the world flight in a single engine Cessna, (Billboard, Oct. 3) Gary Numan has got himself into trouble and under house arrest in Visakhapatnam, India, accused of espionage.

He developed engine trouble over the Gulf of Bengal, which forced him to land in a militarily sensitive area where he was held as a possible spy.

According to Atlantic Records, Numan and his copilot have been both interrogated for 10 hours for two days, and the British High Commission in Delhi is working on his release. It appears the Indians do not recognize Numan from his album covers.

\*\*\*

Grand Funk, once the American kings of trash heavy metal, are back, this time playing "responsible rock," says Funk's Mark Farner.

"Once you get hooked on the audience reaction, then nothing can

(Continued on page 98)

## Handshake Tie To My Disc

LOS ANGELES—Handshake Records has entered into a two-act production deal with My Disc Records.

Principals in My Disc are Donnie Linton, Eddie O'Loughlin and Lou DeBiase, who, with producers William Anderson and Ray Reid, have been responsible for albums by France Joli, Unlimited Touch, the Strikers and Empress.

The first Anderson and Reid album production is by European-based American singer Amii Stewart which is scheduled for October release by Handshake. An album by Tri-Lark will follow.



DAVID EYED—ASCAP writer Jackie DeShannon, co-writer of "Bette Davis Eyes," chats with ASCAP president Hal David during ASCAP's West Coast Membership meeting held recently in Beverly Hills.

## Boardwalk Independent

• Continued from page 4

Artie Mogull and Mike Roshkind.

Boardwalk itself has added to indie volume through hits by Carole Bayer Sager & Burt Bacharach, Harry Chapin, Richard "Dimples" Fields and due soon is Ringo Starr's debut on the label plus other new product by Chris Christian, Tierra, Joan Jett, Mike Love and Curtis Mayfield.

The Starr album, "Stop & Smell The Roses," ships in mid-October. It contains two sides written and produced by Paul McCartney, two by George Harrison, one each by Stephen Stills, Ron Wood and Harry Nilsson.

Biegel says industry prospects in the years ahead look bright. "One year soon, there'll be a 50 million album seller worldwide. It may not be mine, but it'll help the whole industry."

As for Boardwalk Entertainment Corp. futures, Biegel says some feature film and video projects are on the drawing boards.

## EUE/Screen Gems Forms Video Production Arm

LOS ANGELES—EUE/Screen Gems Video Music is forming here as a new video music production entity.

Parented by EUE/Screen Gems, a television commercial production firm, which in turn is owned by Columbia Pictures, the new operation will utilize Columbia's film studio facilities in Los Angeles, as well as New York and Chicago.

Director Alan Metter and executive producer Larry DeLeon, both with extensive experience in television commercial work, will head the operation. Headquarters will be at the Columbia Burbank Studios Ranch.

According to Metter, EUE/Screen Gems will produce material for both cable as well as video-cassette and videodisk formats.

A first project is a series of continuing Rolling Stones promotional films, according to Metter.

One appeal to the music industry, notes Metter, is the availability of the studio's production facilities at prices "competitive with or below location prices."

EUE/Screen Gems also plans to offer such services as business affairs, casting, set construction, props, wardrobe, special effects and post-production.

## Add Albums To Holiday

NEW YORK—Holiday Records, a Christmas product label from Audiofidelity Enterprises, has added 30 albums to its catalog, now 52 packages strong.

One of the newcomers is "Soul Christmas," offering special pre-packs of albums by Mahalia Jackson, Duke Ellington, Al Hibbler.

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## BOARDWALK TO GOTHAM

LOS ANGELES—The Boardwalk Entertainment Co. is relocating its administrative base to the firm's New York office, concurrent with the recent elevation of Irv Biegel to the label's presidency.

Joining Biegel in New York will be Scott Kranzberg, whose promotion to senior vice president coincided with Biegel's new role, and business affairs vice president David Shein.

Label sources stress that the New York move isn't seen as an outright relocation. Instead, chairman and founder Neil Bogart, who continues to helm the operation from his Santa Monica Blvd. office complex in Beverly Hills, is pointing to ongoing West Coast headquarters for Boardwalk's a&r and publishing activities, both headed by Gary LeMel, and creative services under Ellen Wolff.

Similarly, while Kranzberg will now oversee overall promotion strategy from the East, the label's national singles director, Steve Brack, remains here, as do key creative services and a&r/publishing staffers.

The New York office, which now houses Boardwalk's black music promotion, sales and production arms, is expected to be expanded shortly.

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# Atlantic Move Gets Regency's Diesel To The Charts

By ED HARRISON

LOS ANGELES—Usually, if an album hasn't hit the charts within four months of its release, it never will. But that's not the case with Diesel's "Watts In A Tank" on Atlantic-

distributed Regency Records, originally issued in May, and only now in its third week on Billboard's best-sellers.

At the same time of the album's first availability, Regency was

pressed and distributed by MCA. The disk received some AOR airplay, but sales were apparently sluggish. The turnaround came shortly after Regency became an Atlantic custom label, following ex-

piration of its MCA pact.

The first single, "Sausalito Summernight," also released through Atlantic, quickly charted, adding further impetus to the LP's sales. The 45 is currently a starred 43 on the Hot

100.

"We held off on a Diesel single to see whom we would sign with," says Lloyd Segal, president of the two-year-old label, which started as an extension of his management firm.

"We looked for a label to pick up on Diesel and bring it home right away. Atlantic offered to run with the band without losing time. They had the single out in a week and the album in two weeks," Segal says. "Accounts couldn't take the record seriously without major distribution and a p&d deal wasn't looked at as a major distribution."

When it comes to distribution, Segal can speak from experience about all options. When Regency debuted in 1979, it was independently distributed nationally by a network of 18 regional distributors.

"It became discouraging because there was no continuity in terms of enthusiasm and response. The distributors would start ordering more and wouldn't pay for what they sold," claims Segal, who is also an attorney.

In 1980, Regency pulled from the indies to become one of MCA Distributing's p&d labels. The problem with that deal, says Segal, "was that we weren't equipped to deal with our own marketing and promotion, being as small as we were."

But now with Atlantic handling promotion and marketing, it frees Segal to concentrate on developing artists, which he says is the essence of his management firm.

In addition to Diesel, the other acts signed to Regency include Herman Brood, John Mayall, Blind Date and Mike Rox. Because of minimum product flow commitments, Segal is now in the position of looking for more acts, preferably mainstream rock artists.

Signed to Lloyd Segal Management are Rox, Manfred Mann, Leda Grace and local Los Angeles band Carl Stewart.

Although sales of the Diesel LP are still fairly small, its longterm success will depend on breaking a second and third single, says Segal.

"If you don't translate the second  
(Continued on page 15)

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## WKTU-FM Top In New York

• Continued from page 3

in the spring and 4.2 a year ago. WCXI-AM is up to 3.9 from 3.4 in the spring, but down from 4.3 a year ago, which was before it had WWW as competition.

Doubleday's WLLZ-FM, which seemed to be running over its AOR competition for a time is down to 7.7 from 8.0 in the spring after hitting a high of 9.2 last winter. But WRIF-FM and WABX-FM are making a comeback in this format. ABC's WRIF is up to 5.2 from 4.8 in the spring and 3.3 a year ago.

Hot 100 formatted WDRQ-FM is down to 2.5 from 3.5 in the spring and 4.3 a year ago. Similarly formatted WMJC-FM is down to 3.7 from 4.4 in the spring and 6.2 a year ago. Adult contemporary WOMC-FM is down to 3.2 from 4.0 in the spring and 3.3 a year ago.

Black stations, such as WGPR-FM and WLBS-FM, did well. WJPR is up to 3.0 from 2.3 in the spring and a year ago while WLBS is up to 3.3, from 2.5 in the spring the share it had a year ago. It was down to 2.5 in the spring.





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BLACK & WHITE

“BLACK & WHITE” P-18

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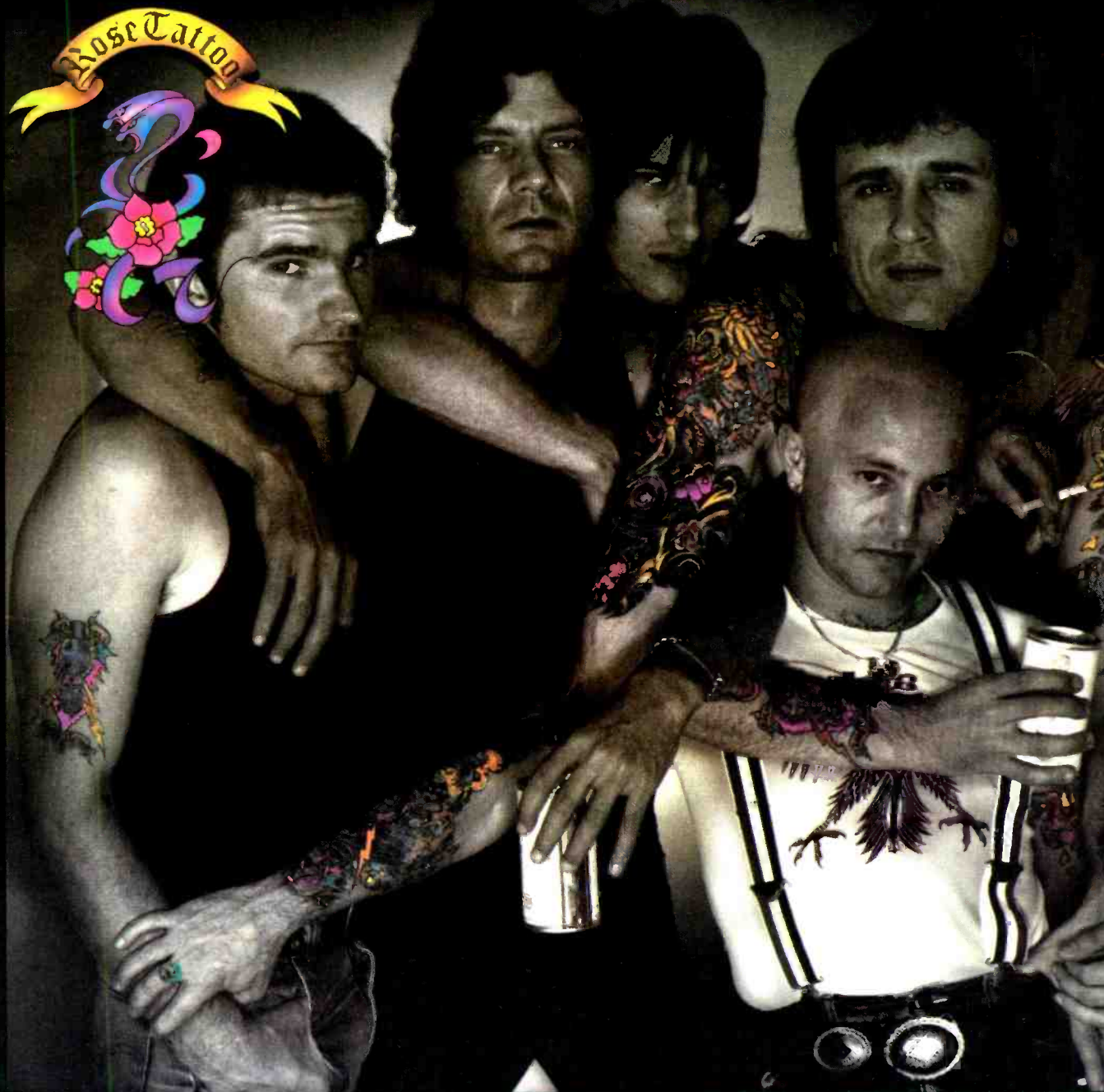
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WTG 19312



# Dealers Bow Anti-Rental Petitions

# Priority Records Names Roster

• Continued from page 4

A system of computerized sales fulfillment will be installed for the Nashville operation by February, 1982. In the interim, orders will be processed through the CBS Records plant at Terre Haute, Ind.

Allen Brown, the label's publicity director, says the billing policy will allow for 60 days instead of the 30-day period common to gospel to encourage "better secular support." Orders for more than 90 pieces, Brown adds, will be shipped prepaid.

"We employ a net pricing policy in many of the products we sell," Brown continues, "including re-packagers retailers will sell for \$7.98 and \$8.98. We do not plan to have a broad catalog of midline product."

Steve Bock, Priority's director of sales, says that product will be moved through field sales reps and an in-house telephone sales marketing team. He says the company plans to have six regional sales reps at work by January. "Priority sales works religious accounts exclusively, and CBS branch sales work their already established secular accounts," he explains.

Marketing plans call for extensive use of co-op ad campaigns, print and radio advertising keyed to artist tours and concerts and a wide variety of point-of-purchase material.

The yet-to-be-named publishing wing of Priority will be managed by Dennis Worley. It will be a division of April/Blackwood, the CBS publishing organization.

ers," not Showtime Video.

Distributor Rudy Gilbert of Gilbert Electronics in Houston has signed on as a "master licensor." He calls the program "a necessity," adding, "I don't think some portions of it are great." About 25 of Gilbert's retail accounts have signed on for the program, he says.

"No one's happy with the total program," he claims. "I'm sure Warner's found they have made some mistakes and will make changes in the other areas they go into." Gilbert believes WHV will be forced to set up a revised pricing structure, based on which titles are more in demand. Others agree.

Additional reasons for not signing up include the vast amounts of paperwork the plan creates. Sales manager David Bennett of supplier H.W. Daily Inc. in Houston attributes his rejection of the program to paperwork. "Warner is less than 10% of our video business," says Bennett. "There are plenty of other hits coming out."

Bennett claims the discussion generated by the plan's implementation has hurt business in Texas. "No one wants to do any restocking," he says. "They just want to talk about the Warner program. Everyone's apprehensive."

Others who have chosen to pass up the plan, at least for now, are Brian Kirk, owner of the five-store Spectravision chain in San Antonio; Risa Solomon, buyer for the four-store Video Land in Dallas; and Winston Wang, manager of Houston's Video Station.

it won't be coming and why I ask them to sign a petition." The dealer, who is also an attorney, says he had 70 signatures as of Sept. 25.

"A lot of our customers take home as many as seven tapes over a weekend. When I tell them they'll have to leave a \$700 deposit for these tapes if they're from Warner's, they say, 'Where's the petition?' I want consumers to get riled up and act, and they won't if they don't have the information."

Minarich points out that the cost to keep 150 titles in stock (two VHS format, one Beta) for one year would add up to \$34,320. Of course, the whole point of the Warner's program is that dealers don't have to keep titles in stock in such quantity; they can cherry-pick them according to their customers' needs.

To some, however, cherry-picking has its drawbacks: a dealer needs to foresee customers' desires before they're expressed; too many titles that don't move and money is lost; with the automatic renewal, dealers can't afford to forget to return a tape to Warner.

Another retailer attempting to organize a retail forum is J.C. Smith, owner of U.S. Video in Houston and Galveston. "Most of the retailers in Houston are in favor of such a group," Smith says.

Smith himself is against the plan and calls it "completely unworkable." He says he discussed it with his banker, who told Smith, "he'd

call my note due if I signed on because it would mean I was giving up my collateral." This refers to WHV's decree that all dealers signing on must return all current inventory for repackaging. The tapes are then returned to the dealer for a six-month period, after which ownership reverts to Warner.

"That's my main complaint," says Ron Seizer, owner of Showtime Video in Houston. "I have 3,400 titles in each of my four stores, and I can't afford to return all Warner's product. I paid \$48 cash for each Warner tape I own, and I'm opposed to their coming to take them away from me."

Seizer is signing up for the program, but obviously not without some reservations. "I have to have it," he says. "I'm forced to get into bed with these guys, and anyone holding out doesn't realize Warner has control. I have a comprehensive program, so I can't afford to go without it."

The retailer says he has been to "stormy meetings," but adds he can't waste his time fighting the program. "Warner Brothers won't change," he feels, "so I'll have to live with it."

All Showtime Video advertising, though, will carry a notice that WHV tapes are not included in any special pricing or rental promotions, and in-store signs will inform customers that the different prices and policies in effect for WHV product were "determined by Warner Brothers."

# Texas Dealers

Continued from page 1 they may be forced to sign on at a time of great pressure of not making a Video program. Minarich, who says he and town are not against WHV's rental-only plan.

"When a customer comes in and asks us when 'Superman II' is coming, we explain the Warner program to them," says Minarich. "We tell

# Move To Atlantic Gets Diesel Charted

• Continued from page 12

and third single with a new artist, the album won't be a hit," he says. He recalls his experience with a former management client, Nick Gilder, whom Segal says sold two million copies of "Hot Child In The City," yet the album didn't go gold.

"We're real concerned about our next record," adds Segal. "Everyone is looking closely—Atlantic, radio and retail."

# Chartbeat

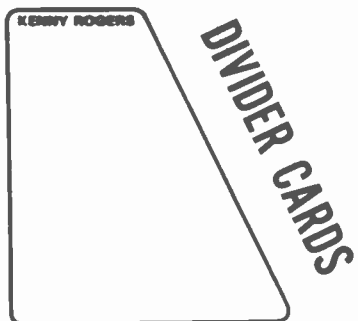
• Continued from page 6

- Atlantic, 1966 (7-16).
- 9. "I Never Loved A Man (The Way I Love You)," Aretha Franklin, Atlantic, 1967 (7-14).
- 10. "I Heard It Through The Grapevine," Marvin Gaye, Tamla, 1968-69 (7-14).
- 11. "Endless Love," Diana Ross & Lionel Richie, Motown, 1981 (7-14).

"Endless Love" will move up on this list, too, as it logs more weeks on the chart.

It's ironic that the Four Tops bump Ross & Richie out of the top soul spot since the Tops have the biggest-charting No. 1 r&b single of the past 16 years with "I Can't Help Myself." The group had another No. 1 pop and soul hit the following year with "Reach Out I'll Be There," but until this week had not made it back to the summit on either chart.

The Tops have peaked at number two r&b with four hits: 1965's "It's The Same Old Song" and 1967's "Standing In The Shadows Of Love" on Motown and back-to-back 1973 hits on Dunhill: "Ain't No Woman (Like The One I've Got)"



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and "Are You Man Enough." "When She Was My Girl" is Casablanca's fourth No. 1 r&b hit, following Parliament's "Flashlight" in '78 and "Aqua Boogie" in '79 and Donna Summer's "Bad Girls" that same year.

Wilson Brothers: "The Beach Boys Medley" (Capitol) holds at number 12 this week, the highest a Brian Wilson copyright has climbed since "Heroes And Villains" reached 12 in 1967.

The Beach Boys had a top five hit five years ago with "Rock'n'Roll Music," but that was a cover of a Chuck Berry tune. The group's last self-composed top 10 hit was "Good Vibrations," which shot to No. 1 Christmas week in 1966.

Since the mid '70s, four Brian Wilson songs have hit the top 40, but all for other artists. B.J. Thomas hit number 17 in 1977 with "Don't Worry Baby," Leif Garrett reached 20 that same year with "Surfin' U.S.A.," Johnny Rivers hit 22 in 1975 with "Help Me, Rhonda" and Todd Rundgren made 34 the following year with "Good Vibrations."

Two other cover records of Beach Boys hits have made chart noise in the past few years. Paul Davis & Susan Collins hit 51 in 1978 with "Darlin'" and Marilyn Scott climbed to 61 that year with "God Only Knows."

Before this flurry of cover activity on the Beach Boys, only two Wilson covers had reached the charts. A group called Sagittarius peaked at 86 in 1969 with "In My Room" and the Tokens hit 95 the following year with "Don't Worry Baby."

The Beach Boys may be racked by internal disharmony, but the brilliance of their 1963-'66 classics overwhelms the bad vibrations.

Atlantic Action: Atlantic has a lock on the top three spots on this week's LP chart, with the Rolling Stones' "Tattoo You" (Rollin'

Stones) holding at No. 1 for the fourth straight week, Foreigner's "4" holding at number two for the second week and Stevie Nicks' "Bella Donna" (Modern) moving up a notch to three.

It's the first time one label has controlled the top three spots since January and February of 1976, when Columbia monopolized the top four berths for three weeks in a row with Earth, Wind & Fire's "Gratitude," Bob Dylan's "Desire," Paul Simon's "Still Crazy After All These Years" and "Chicago IX."

Elektra/Asylum owned the top three for one week in March, 1974 with Dylan's "Planet Waves," Joni Mitchell's "Court And Spark" and Carly Simon's "Hotcakes." The label nearly duplicated that feat one week last September, when Jackson Browne's "Hold Out" was No. 1, "Urban Cowboy" was number three and Queen's "The Game" was number four. As that sage philosopher Joe Smith once said, "Close, but no cigar."

PAUL GREIN

# Bomp PolyGram

• Continued from page 4

they see an artist they like but they decide it may take two or three albums for them to sell, it's good for them to place that act with us."

Records released under the agreement will have a joint PolyGram/Bomp logo with Shaw keeping his staff of six.

Jay Landers, liaison between Bomp and PolyGram, notes that PolyGram showed the most interest in Bomp and Shaw admits that the firm doesn't have the best reputation in the field of new music: "A company that big, you can't pin down as being good or bad. Policies can change. I've seen fundamental changes at PolyGram, here and abroad. In England, they were looked down on as a label for new music, now they are one of the hottest."

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Vol. 93 No. 40

## Commentary

# The Demographic In...

By DONNA L. HALPER

Well, it's Tuesday, and I'm off to Providence, along with some of my record promoter friends. Trouble is, I'm not a record promoter. In fact, I'm on the other side—a former music director and program director who now consults stations in various markets.

Providence is not a market where I currently have a station, but I go there on a regular basis anyway. Why? Because in Providence, I can hear the hits. By and large, I can't hear them in Boston, and that makes me sad. So I do the next best thing, I drive 50 miles.

Don't get me wrong. There are a lot of fine stations in Boston, and some very astute program directors. But as far as I'm concerned, Boston radio is really missing something—a good top 40 station.

It's a real problem. Music is certainly cyclical; there have been years when rock records were considered a liability on the charts, and years when rock records reached number one with ease. Currently, we seem to be in the part of the cycle where everyone feels the need to call themselves "adult" and play lots of Barry Manilow.

I think Manilow is a talented man and I know adult music, but it always puzzles me when I hear the common wisdom that adults don't like rock music. Allegedly, only teens and 18-24 males (demographics that the agencies don't much care for these days, it is said) like rock. Everyone else wants to hear lots of Anne Murray with a little Engelbert on the side.

Somehow, there is a magical rite of passage where once one moves out of the 18-24 range, one suddenly is beset with the urge to hear only mellow jello and never again even admit that once—perhaps only a few short weeks ago—it was okay to like Bruce Springsteen or even the Rolling Stones.

## 'Everyone feels the need to call themselves adult and play lots of Barry Manilow'

What I can't figure out is what suddenly transforms us into adults. I mean, I'll admit to being 34 years old and if given the choice between seeing Manilow or seeing Seger, I'm off to see Seger thank you very much. In fact, when I did see Seger last year, the audience was not mainly 18-24 males. Nor was it at Billy Joel. I even saw an adult or two at Springsteen.

Are we all the exceptions to the rule? Am I deluding myself? Is life passing me by and I'm refusing to admit that I should by now be finding rock music much too hard for me? Or, perhaps, is the common wisdom wrong. Somewhere out there, might there be a few other adults who may not like AC/DC or Van Halen much, but who also find a lifetime of Kenny Rogers a bit extreme?

I keep reading the quotes from various p.d.s whom I respect: they all repeat that top 40 doesn't work anymore, that 25-34s want a soft, bland sound, that only adult radio can win. Again, don't misunderstand me—I consult quite a few adult stations, and it is a good format, and it *does* fill a need. But must it be the only format? Must those of us who want variety be condemned to waiting patiently for the album station in town to play an occasional hit single in between all the heavy metal?

What ever happened to moderation? In Boston, there are currently at least six stations playing fundamentally the same music and calling themselves "adult." Should one not want to hear another Manilow record, one can listen to the two album

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.



Donna Halper: "It frightens me to see so many programmers following one trend."

rockers or go read a good book. The station that was once disco and now amidst the dance music.

Sometimes it gets frustrating. Just a few really believed in ("The Break-up Song") disco, so did another ("Ah Leah"). To me, these

Neither got played in Boston on the album stations and the dance station now and then. In essence, they were ignored.

Well, you may say, lots of records get ignored by radio stations. Yes, but these records were ignored solely because they allegedly "weren't adult." While 50 miles up the road, oblivious to the fact that adults don't like rock music, two very successful top 40 stations played them and continued to get good numbers.

Maybe in Providence adults don't realize they are supposed to hate uptempo music.

The point is, I love radio dearly. I've given it 13 years of my life, and it frightens me to see so many programmers following one trend. In Boston, virtually everyone tries to sound like WHDH. It is even a fact that many secondaries try to do that, too.

It's a noble goal—WHDH is an excellent adult station—but I still can't accept

the supposed fact that top 40 radio is a thing of the past. I don't want to believe that just because a record is uptempo, it alienates anyone over 24 years of age. And I hate to think of so many creative and intelligent program directors abandoning their faith in the very radio they grew up with.

Top 40 isn't out of style; the hits are never out of style. And good radio doesn't necessarily mean boring radio. I can name you stations that do add records, that do take chances musically, that do play some rock, and that do have somebody other than teens listening.

But for now it seems programmers are very polarized on the subject, and if I want to hear a format that to me is still the most entertaining, I have to get in my car and go elsewhere. This is especially ironic when you consider that some of the most popular rock stars today, many of whom also have had "adult" hits, are themselves in their '30s or even '40s. Perhaps they too need to be reminded that they are too old to enjoy rock'n'roll.

I know that a drastic swing toward conservative radio is not only happening in Boston, but because I grew up here and can recall the days of Drake top 40, I get nostalgic.

## '18-24 males, demographics agencies don't care for'

It is probably true that some of the more juvenile antics of '60s top 40 would seem very out of place in 1981, but that is no reason to write off an entire genre. And while I respect the programmers at stations like WRKO, WABC, and WFIL for realizing that shifting listening patterns require changes in their respective styles, it still depresses me to see so many radio stations just giving up and falling into line with the prevailing attitude that bland is better.

For some listeners, that may indeed be true, but what about the rest of us?

I'm glad "adult" listeners have so many stations to choose from these days, but I for one feel like I'm in limbo. Don't people like me deserve to have a choice too?

Donna Halper, a former music and program director in the Boston area, is a radio consultant in several small and medium markets.

## Letters To The Editor

Dear Sir:

Kip Kirby's viewpoint, "Country Isn't Western" (Billboard Sept. 12), struck a responsive chord with us here at American Cowboy Songs Inc. Since 1972, via the 13 albums of the singing bronc rider, Chris LeDoux, we have been trying to get out from under the country umbrella into the sunshine of western... so much so that we call our efforts western-country.

But then we have to explain to folks that our "western" is not moon over the sagebrush, or kiss your horse and ride off into the sunset music of '30s and '40s movie days. And sometimes we have to make a special effort to tell them that we are not doing "outlaw" music either.

What's a fellow to do? The strength of country music is supposed to come from its ability to move people

emotionally. We think Chris does that very well in his happy, sad, funny or exciting "story" songs of rodeo or ranch life. If the locale for his stores was Vermont I guess we'd call 'em "New England-Country."

Alfred H. LeDoux  
Mount Juliet, Tenn.

Dear Sir:

I enjoyed the article on your Commentary page by Sammy Kaye and the one by Burt Litwin in tribute to Duke Ellington. It's a shame more young people don't take a closer look at this music.

The Ellington 78s in my collection from the late 1920s to the late 1930s represent the Duke at his best, while Sammy Kaye was the master of the orchestrated ballad with such singers as Don Cornell and Bill Williams.

Lena Horne, who sang with Charlie Barnet before branching out on her own, is also on the brink of new acceptance. May this era get more recognition and never be forgotten.

Jack Kegg  
Cumberland Evening Times  
Cumberland, Md.

Dear Sir:

Thanks to Peter Krasilovsky for his favorable and, above all, accurate review of the New York Styx concert in your Sept. 5th issue. It's the first one I've seen.

Styx has about three million fans, all with good taste. It's about time one of us got paid to say it in public.

Ann Hitchens  
La Habra, Calif.

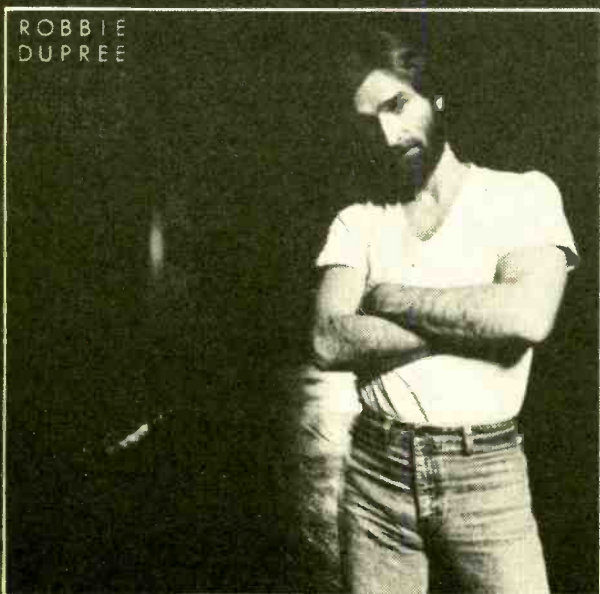


# FLOYD CROW "NATIONAL" STREET CORNER HERO!

Floyd Crow, 27, winner of the Elektra/Asylum Robbie Dupree STREET CORNER HEROES National Display Contest, hails from Chicago where he has a super-successful Crow's Nest Enterprises Inc. He started seven years ago with just 200 albums and a shoe box as a cash register in the Cresthill shopping center. Now, not only does this enterprising young man run a \$1 million-a-year record retail business, but he is a NATIONAL STREET CORNER HERO!



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It’s sure to be a smash.” – WRXL, Ilyse Gottlieb**

**“The KINKS record is a killer.”**

**– WKQQ, Dave Krusenklous**

**“The KINKS album is fantastic.” – KZAP, Jon Russell**

**“The LP is filled with magnificent songs.”**

**– WXRT, Bob Gelms**

**“The KINKS album just knocks me out.”**

**– WMMR, Joe Bonadonna**

**“The KINKS get better and better with every LP.”**

**– WSYR, Tom Nast**

**“I’m absolutely in love with the new KINKS.”**

**– WYNF, Nick Van Cleve**

**“The KINKS album is just incredible. Very, very good  
positive phone response.” – KGB-FM, Judy McNutt**

**“This is the best KINKS record in a long time. There  
isn’t a bad cut here and more than a few are absolute  
killers.” – KZOK, Craig Martin**

**“One of the best things they’ve ever done.”**

**– WBLM, Mike Bushey/Jose Diaz**



# the Kinks

**A Band For All Time,  
At Their  
All-Time Peak.**



the Kinks

Give the people  
what they  
want

**R&R: 8\***  
**BB: 16\***  
**RW: 29\***  
**CB: 24\***

**Give The People What They Want.**  
An LP As Great  
As The Kinks Themselves.

**ARISTA**

AL 9567

Produced by Ray Davies. © 1981 Arista Records, Inc.





**BIKE MEET**—WKTU-FM New York personalities Al Bandiero, left, and Joe Causi, right, prepare to ride a four-seat bike for a bike-a-thon for the benefit of the Leukemia Society of America. The event was held in Brooklyn. Sharing the bike with the WKTU jocks were Brooke Shields, at Causi's side, and fundraiser Larry Mangano, center.

### BANDS BREAKOUT

## WNEW-FM's Griffin Features Unrecorded Acts On Sundays

NEW YORK—They call them prisoners of rock'n'roll and it's just been a year that the programming department and on-air staff of WNEW-FM have been trying to get them out of "jail."

The "prisoners" are unrecorded bands looking for the big break, and the staff of WNEW-FM has been

giving these groups, about 200 in the past 12 months, freedom of expression by playing their tapes and demo records on the air.

It started out as a show hosted by Vince Scelsa on Thursday night called "Midnight Breakout," and has now been shifted to Sunday nights from 7 to 8 p.m. with Meg

Griffin playing the new music.

She features four new groups per show, but that's not the end of the airtime. Each act's tape or record is put into the station's library and jocks throughout the day and night pull these selections along with established rock acts. Admittedly they are in light rotation, but right now a group called the Rattlers is being played about three times a day in all dayparts.

Rattlers, one of WNEW's home-  
(Continued on page 31)

## Out Of The Box

### HOT 100/AC

SALT LAKE CITY—Barry Manilow's "These Old Songs" (Arista) is the best thing he's done in a couple of years, according to KCPX-AM program director Gary Waldron. "He's also just sold out two concerts here," Waldron adds, "so there have been lots of requests." Other singles added to the playlist this week were: Stevie Woods' "Steal The Night" (Cotillion); Exile's "Heart And Soul" (Warner/Curb); Diesel's "Sausalito Summernight" (Regency); and Teddy Baker's "It's Over" (Casablanca).

### AOR

CHICAGO—Sky Daniels, music director of Chicago's WLUP-FM, says that what impressed him about Genesis' new album "Abacab" (Atlantic) is how the band's progressed and evolutionized its style. "Some people are criticizing it for being too new wave," he adds, "but that's a direction I relish. Hopefully, it will open the way for younger bands doing this type of music." Another strong add at the station this week was Police's "Ghost In The Machine" (A&M). "There's a tie-in with both of these albums," Daniels points out. "Both are, in a sense, departures from their usual styles—they're both adventurous. I would only hope that both groups are established enough to pull it off because it would be a healthy development for rock'n'roll. I also hope that radio is equally adventurous and gives them the means to pull it off."

### BLACK/URBAN

NEW ORLEANS—Barry Richards, program director at WAIL-FM, combined his "gut feeling" with a good response from local clubs to make the M-Zee Band's 12-inch single "Sure Shot" (Mirage) one of the four adds to the station's soul/disco format this week. He also added Foreigner's 12-inch release "Waiting For A Girl Like You" (Atlantic) noting "I was looking for a mass appeal record, like Hall & Oates 'Sarah Smile' and this fits." New Orleans has a local star in Lee Bates and Richards has added his single "Overnight Sensation" released on a local label, Magnolia. "The song's about his life basically," Richards points out, "he's been working on being an artist for about 10 years and this might be his record. It's getting really strong sales action in this area, so I added it. He's a cross between Otis Redding and O.C. Smith." The Pointer Sisters round out this week's adds at WAIL with "What A surprise" (Planet). "It was an automatic add with the success of 'Slow Hand,'" Richard notes. "We're still playing that, too."

### COUNTRY

NEW YORK—"Willie Nelson is Willie Nelson and this happens to be a good record too," says John Breyot, music director at New York's WKHK-FM, where Nelson's "Mountain Dew" (RCA) was one of the only two adds at the station this week. Breyot describes his other choice, Larry Gatlin's "What Are We Doin' Lonesome" (Columbia), as "a good New York record."

## WCBS-FM Amends Format To More Gold

NEW YORK—WCBS-FM, an oldies outlet here for 10 years, is shifting gears under the direction of new program director Joe McCoy.

The changes should strengthen the station's image for oldies, he says. "We're adding more gold, and currents are being cut back."

But adding oldies does not mean more doowop. Except for special shows such as Don K. Reed's "Doo-wop Shop" on Sunday nights, the down-on-the-corner harmonies of these groups are held to one an hour.

The gold being added by McCoy is the Beatles and Elvis Presley. "We're going deeper with the big acts," he says, which should dispell some recent perceptions of the station that it was moving away from oldies to a more contemporary sound.

McCoy, who became program director in July, hopes to reverse a downward trend the station has suffered in the last two Arbitrons. The station had a 2.2 share in the spring, down from 2.5 in the winter and 2.9 for the three books previous to that.

"We've taken some of the irritants out. We're concentrating on music," he says, recalling his days at WOR-FM, when Bill Drake, then consultant to RKO stations (WOR-FM, now WRKS is an RKO station) decreed that no pre-1964 records would be played. "We got a lot of calls asking, 'what's happened to the Chuck Berry records?'"

The experience taught McCoy the importance of oldies. "But we also relate to the audience. This is 1981, not 1965," he says.

And artists such as Presley are not treated arbitrarily. "We play about 12 Elvis records a day," McCoy says, recalling a 12-hour TM syndicated tribute the station ran Aug. 16, the

fourth anniversary of Elvis' death.

Special shows are an important part of the station's programming on weekends. In addition to Reed's show, Jack Spector runs his "Sock Hop" Saturday from 7 p.m. to midnight spotlighting artists from 1955 to 1963. Norm N. Nite, author of the "Rock On" reference books on rock, does "Golden Countdown" shows on Sunday from 6 to 7 p.m. On Oct. 16, the station will be running from 9 to midnight "30 Years Of American Bandstand" hosted by Dick Clark.

## Ad Drive Ups WTQR

By ROBYN WELLS

WINSTON-SALEM — An expanded playlist, an effective advertising campaign and the implementation of a full news staff are said to be key factors in country-formatted WTQR-FM's strengthened position in this market.

"We've been strong since 1979," says program director Mark Tudor (the station's average share, Monday through Sunday, 6 a.m. to midnight, has risen five points to 16.6 over the past two years). "But we did a couple of different things for this book."

Firstly, WTQR incorporated the full news staff utilized by its sister station, pop adult WSJS-AM. "That gave us credibility. The female numbers really picked up," says Tudor.

WTQR's playlist was expanded to include an extra per hour during the day and an extra and LP cut per hour at night; 10 to 15 extras are played per week, with 40 current singles in heavy rotation. The playlist is  
(Continued on page 37)



**TV Rock:** Host of KYW-TV Philadelphia's Rock'n'Roll Show, Cyndy Drue, talks to David Lee Roth of Van Halen as the tv camera at left catches the action.

## DJ Drue Parlays Video In Philly

PHILADELPHIA—Cyndy Drue, WYSP-FM DJ and host of the weekly tv show here, "Rock'n'Roll Show" here, who gave up most of her DJ duties to concentrate on video, has begun staging a series of "Sight And Sound" projects around this town.

Her first was a video dance birthday party for Bruce Springsteen at a local club. The Ripley. Although Springsteen did not attend, his presence was pervasive thanks to the sound system and video promotion tapes shown on large Advent screens.

Drue is planning these parties on a weekly basis at various local clubs.

These serve as promotions for WYSP by her MC work and by giving away station T-shirts and records.

She got the idea for the video parties by doing an appearance at Bamberger's Department Stores in nearby King of Prussia, where she demonstrated a large screen Advent with rock promotional video tapes.

She also worked on promotions to tie in with the Saturday (3) simulcast of the Saturday Night Live Show with Rod Stewart, which was offered by NBC's Source Network. WYSP is a Source affiliate.

And although she heads the new Sight and Sound Division of WYSP,

she still pulls a weekend air shift.

The tv show, its third year, is doing well. The show is the second highest rated local show with ratings in the six to eight range and the shares approaching 30. Westinghouse, which owns KYW-TV, which carries the show here, is looking at running the show on other Westinghouse stations and/or syndicating it.

Such a show would have to have the local Philadelphia elements taken out of it and Drue is working on a pilot for syndication. Also being considered is the simulcasting of the tv show on WYSP.



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# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (9/29/81)

## PRIME MOVERS-NATIONAL

CHRISTOPHER CROSS—Arthur's Theme (WB)  
BOB SEGER—Tryin' To Live My Life Without You (Capitol)  
BILLY JOEL—Say Goodbye To Hollywood (Columbia)

## TOP ADD ONS -NATIONAL

OLIVIA NEWTON-JOHN—Physical (MCA)  
PAT BENATAR—Promises In The Dark (Chrysalis)  
THE FOUR TOPS—When She Was My Girl (Polygram)

## BREAKOUTS-NATIONAL

BARRY MANILOW—The Old Songs (Arista)  
FOREIGNER—Waiting For A Girl Like You (Atlantic)  
EARTH, WIND & FIRE—Let's Groove (Columbia)

★ **PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel are marked ★★.  
● **ADD ONS**—The two key products added at the radio stations listed as determined by station personnel are marked ●●.  
**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 SPRINGFIELD—I've Done Everything For You (RCA)  
THE ROLLING STONES—Start Me Up (Atlantic)  
THE POLICE—Every Little Thing She Does Is Magic (A&M)
- **TOP ADD ONS**  
EARTH, WIND & FIRE—Let's Groove (Columbia)  
OLIVIA NEWTON-JOHN—Physical (MCA)  
PAT BENATAR—Promises In The Dark (Chrysalis)
- **BREAKOUTS**  
TIERRA—La La Means I Love You (Boardwalk)  
BARRY MANILOW—The Old Songs (Arista)  
PABLO CRUISE—Slip Away (A&M)

- ★ THE FOUR TOPS—When She Was My Girl 25-23  
● FOREIGNER—Waiting For A Girl Like You
- KERN—Bakersfield (B. Reyes—MD)**  
★ DARYL HALL/JOHN OATES—Private Eyes 15-10  
★ ROLLING STONES—Start Me Up 7-1  
★ AIR SUPPLY—Here I Am 24-19  
★ BOB SEGER—Tryin' To Live My Life Without You 20-15  
★ AL JARREAU—We're In This Love Together 25-20  
● EARTH, WIND & FIRE—Let's Groove  
● DEVO—Working In The Coal Mine  
● DEF LEPPARD—I Surrender  
● CHILLIWACK—My Girl  
● OLIVIA NEWTON-JOHN—One More Night

- KOPA—Phoenix (C. Jackson—MD)**  
★ DAN FOGELBERG—Hard To Say 6-2  
★ ROLLING STONES—Start Me Up 14-8  
★ MARTY BALIN—Atlanta Lady 26-20  
★ BOB SEGER—Tryin' To Live My Life Without You 28-22  
● CHILLIWACK—My Girl  
● OLIVIA NEWTON-JOHN—Physical  
● CLIFF RICHARD—Wired For Sound

- KRQQ (KRQ)—Tucson (D. Van Stone—MD)**  
★ CHRISTOPHER CROSS—Arthur's Theme 8-4  
★ THE GO GO'S—Our Lips Are Sealed 18-13  
★ DIESEL—Sausalito Summer Night 25-19  
★ BILLY JOEL—Say Goodbye To Hollywood 23-18  
★ BOB SEGER—Tryin' To Live My Life Without You 27-20  
● PAT BENATAR—Promises In The Dark  
● OLIVIA NEWTON-JOHN—Physical

- KTXT—Tucson (B. Rivers—MD)**  
★ KENNY ROGERS—Share Your Love With Me 23-17  
★ AL JARREAU—We're In This Love Together 29-21  
★ CHRISTOPHER CROSS—Arthur's Theme 4-1  
★ SHEENA EASTON—For Your Eyes Only 6-3  
★ LITTLE RIVER BAND—The Night Owls 20-16  
● QUINCY JONES FEATURING JAMES INGRAM—Just Once  
● OLIVIA NEWTON-JOHN—Physical

- KLUC—Las Vegas (Randy Lunquist—MD)**  
★ SHEENA EASTON—For Your Eyes Only 10-6  
★ FOREIGNER—Waiting For A Girl Like You 5-1  
★ DAN FOGELBERG—Hard To Say 17-9  
★ BILLY JOEL—Say Goodbye To Hollywood 14-8  
★ BOB SEGER—Tryin' To Live My Life Without You 18-13  
● PAT BENATAR—Promises In The Dark  
● STREEK—One More Night

- KFXM—San Bernardino (J. McQueen—MD)**  
★ BALANCE—Breaking Away 25-15  
★ BILLY JOEL—Say Goodbye To Hollywood 26-18  
★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 24  
★ DIESEL—Sausalito Summer Night 30-21  
★ AL JARREAU—We're In This Love Together 23  
● STARS ON 45—More Stars On 45  
● OLIVIA NEWTON-JOHN—Physical  
● DAN FOGELBERG—Hard To Say  
● COMMODORES—Oh No  
● PABLO CRUISE—Slip Away  
● FOREIGNER—Waiting For A Girl Like You

## Pacific Northwest Region

- ★ **PRIME MOVERS**  
CHRISTOPHER CROSS—Arthur's Theme (WB)  
THE AFTERNOON DELIGHTS—General Hospital (MCA)  
LITTLE RIVER BAND—The Night Owls (Capitol)
- **TOP ADD ONS**  
MIKE POST—The Theme From Hill Street Blues (Elektra)  
DEVO—Working In The Coal Mine (Elektra)  
AIR SUPPLY—Here I Am (Arista)
- **BREAKOUTS**  
BARRY MANILOW—The Old Songs (Arista)  
TIGHT FIT—Back To The 60's (Arista)  
FOREIGNER—Waiting For A Girl Like You (Atlantic)

- KFRC—San Francisco (J. Peterson—MD)**  
★ CHRISTOPHER CROSS—Arthur's Theme 13-6  
★ LITTLE RIVER BAND—The Night Owls 22-15  
★ DARYL HALL/JOHN OATES—Private Eyes 26-20  
★ BOB SEGER—Tryin' To Live My Life Without You 18-12  
★ THE FOUR TOPS—When She Was My Girl 23-18  
● DEVO—Working In The Coal Mine  
● TIGHT FIT—Back To The 60's

- KIOY-FM (K-104)—Fresno (Tom Saville—MD)**  
★ CHRISTOPHER CROSS—Arthur's Theme 7-4  
★ EDDIE RABBITT—Step By Step 2-1  
★ MARTY BALIN—Atlanta Lady 22-18  
★ KENNY ROGERS—Share Your Love With Me 14-9  
★ FOREIGNER—Waiting For A Girl Like You 29-23  
● DAVID GATES—Take Me Now 28  
● BARRY MANILOW—The Old Songs  
● STREEK—One More Night  
● OLIVIA NEWTON-JOHN—Physical

- KGW—Portland (J. Wojniak—MD)**  
★ CHRISTOPHER CROSS—Arthur's Theme 5-1  
★ DAN FOGELBERG—Hard To Say 11-8  
★ LITTLE RIVER BAND—The Night Owls 18-15  
★ THE MOODY BLUES—The Voice 7-5  
★ AL JARREAU—We're In This Love Together 20-17  
● AIR SUPPLY—Here I Am  
● QUINCY JONES FEATURING JAMES INGRAM—Just Once  
● QUARTER FLASH—Harden My Heart

- KJR—Seattle (T. Mitchell—MD)**  
★ CHRISTOPHER CROSS—Arthur's Theme 6-2  
★ THE AFTERNOON DELIGHT—General Hospital 10-1  
★ DAN FOGELBERG—Hard To Say 15-11  
★ ROLLING STONES—Start Me Up 13-10  
★ THE MOODY BLUES—The Voice 9-6  
● MIKE POST—The Theme From Hill Street Blues  
● BARRY MANILOW—The Old Songs  
● COMMODORES—Oh No  
● OLIVIA NEWTON-JOHN—Physical  
● QUARTER FLASH—Harden My Heart

- KYYX-FM—Seattle (C. Rogers—MD)**  
★ CHRISTOPHER CROSS—Arthur's Theme 3-1  
★ ROLLING STONES—Start Me Up 5-3  
★ DAN FOGELBERG—Hard To Say 10-6  
★ RICK SPRINGFIELD—I've Done Everything For You 21-16  
★ LITTLE RIVER BAND—The Night Owls 7-5  
● PAT BENATAR—Promises In The Dark  
● DEF LEPPARD—I Surrender  
● CHILLIWACK—My Girl

- KJRB—Spokane (B. Gregory—MD)**  
★ DAN FOGELBERG—Hard To Say 15-12  
★ ROLLING STONES—Start Me Up 17-9  
★ BEE GEES—He's A Liar 25-20  
★ CARL CARLTON—She's A Bad Mama Jama 26-21  
★ DIANA ROSS/LIONEL RICHIE—Dreaming Of You 23-19  
● AIR SUPPLY—Here I Am
- KTAC—Tacoma (S. Carter—MD)**  
★ SHEENA EASTON—For Your Eyes Only 8-4  
★ THE MOODY BLUES—The Voice 10-6  
★ BALANCE—Breaking Away 17-14  
★ DAN FOGELBERG—Hard To Say  
★ AL JARREAU—We're In This Love Together 11-7

- KCBN—Reno (Larry Irons—MD)**  
★ CHRISTOPHER CROSS—Arthur's Theme 2-1  
★ DEVO—Working In The Coal Mine 34-25  
★ THE POLICE—Every Little Thing She Does Is Magic 36-31  
★ LULU—I Could Never Miss You 13-7  
★ BOB SEGER—Tryin' To Live My Life Without You 15-10  
● CHILLIWACK—My Girl  
● OLIVIA NEWTON-JOHN—Physical  
● DEF LEPPARD—I Surrender

- MIKE POST—The Theme From Hill Street Blues  
● STREET—One More Night
- KCPX-AM—Salt Lake (G. Waldron—MD)**  
★ BEE GEES—He's A Liar 31  
★ OLIVIA NEWTON-JOHN—Physical 25  
★ DAN FOGELBERG—Hard To Say 12-7  
★ THE FOUR TOPS—When She Was My Girl  
★ CLIFF RICHARD—Wired For Sound 34  
● STEVE WOODS—Steal The Night  
● BARRY MANILOW—The Old Songs  
● EXILE—Heart And Soul  
● NATIVE—It's Over  
● DIESEL—Sausalito Summer Night

- KRSP-FM 103—Salt Lake (L. Windgar—MD)**  
★ BILLY JOEL—Say Goodbye To Hollywood 14-10  
★ BOB SEGER—Tryin' To Live My Life Without You 8-4  
★ THE POLICE—Every Little Thing She Does Is Magic 21-16  
★ RICK SPRINGFIELD—I've Done Everything For You 19-14  
★ LITTLE RIVER BAND—The Night Owls 7-5  
● FOREIGNER—Waiting For A Girl Like You
- KIMN—Denver (Doug Ericson—MD)**  
★ BLUE OYSTER CULT—Burnin' For You 23-15  
★ RED SPEEDWAGON—In Your Letter 17-12  
★ DARYL HALL/JOHN OATES—Private Eyes 14-11  
★ BOB SEGER—Tryin' To Live My Life Without You 22-17

## North Central Region

- ★ **PRIME MOVERS**  
AL JARREAU—We're In This Love Together (WB)  
LULU—I Could Never Miss You (Alfa)  
CHRISTOPHER CROSS—Arthur's Theme (WB)
- **TOP ADD ONS**  
STARS ON 45—More Stars On 45 (Atlantic)  
QUINCY JONES FEATURING JAMES INGRAM—Just Once (A&M)  
THE FOUR TOPS—When She Was My Girl (Polygram)
- **BREAKOUTS**  
FOREIGNER—Waiting For A Girl Like You (Atlantic)  
BARRY MANILOW—The Old Songs (Arista)  
DIESEL—Sausalito Summer Night (Atlantic)

- CKLW—Detroit (R. Trombley—MD)**  
★ GENESIS—No Reply At All 29-24  
★ THE FOUR TOPS—When She Was My Girl 17-12  
★ RICK SPRINGFIELD—I've Done Everything For You 22-17  
★ DARYL HALL/JOHN OATES—Private Eyes 19-14  
★ LITTLE RIVER BAND—The Night Owls 21-16  
● FOREIGNER—Waiting For A Girl Like You  
● BARRY MANILOW—The Old Songs  
● LUTHER VANDROSS—Never Too Much  
● KOOL & THE GANG—Take My Heart

- WDRQ-FM—Detroit (S. Summers—MD)**  
★ LULU—I Could Never Miss You 10-8  
★ AL JARREAU—We're In This Love Together 16-13  
★ CHRISTOPHER CROSS—Arthur's Theme 5-4  
★ SHEENA EASTON—For Your Eyes Only  
● QUINCY JONES FEATURING JAMES INGRAM—Just Once 22  
● STARS ON 45—Stars On 45 21

- WKY—Louisville (Bob Moody—MD)**  
★ STARS ON 45—More Stars On 45 17-12  
★ DIESEL—Sausalito Summer Night 15-9  
★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 22-16  
★ MIKE POST—The Theme From Hill Street Blues 16-11  
● BURTON CUMMINGS—You Saved My Soul 24

- WKJ—Louisville (K. O'Neil—MD)**  
★ BILLY SQUIER—In The Dark 7-5  
★ RONNIE MILSAP—No Gettin' Over Me 2-1  
★ CHRISTOPHER CROSS—Arthur's Theme 9-7  
★ RICK SPRINGFIELD—I've Done Everything For You 19-14  
● DIESEL—Sausalito Summer Night 27-22  
● ATLANTA RHYTHM SECTION—Alien  
● GENESIS—No Reply At All  
● ARIAN DAY—I Surrender

- OLIVIA NEWTON-JOHN—One More Night  
● THE ALAN PARSONS PROJECT—Snake Eyes  
● QUARTER FLASH—Pardon My Heart
- WGCL—Cleveland (D. Collins—MD)**  
★ AL JARREAU—We're In This Love Together 14-8  
★ THE FOUR TOPS—When She Was My Girl 21-12  
★ CHRISTOPHER CROSS—Arthur's Theme 3-1  
★ DARYL HALL/JOHN OATES—Private Eyes 8-5  
★ BOB SEGER—Tryin' To Live My Life Without You 16-9  
● DIESEL—Sausalito Summer Night  
● FOREIGNER—Waiting For A Girl Like You  
● RICKIE LEE JONES—A Lucky Guy  
● STARS ON 45—More Stars On 45  
● COMMODORES—Oh No  
● PAT BENATAR—Promises In The Dark  
● MIKE POST—The Theme From Hill Street Blues  
● OLIVIA NEWTON-JOHN—Physical

- WKRC (Q-102)—Cincinnati (Tony Galluzzo—MD)**  
★ CHRISTOPHER CROSS—Arthur's Theme 8-3  
★ SHEENA EASTON—For Your Eyes Only 5-2  
★ COMMODORES—Lady You Bring Me Up 2-1  
★ RICK SPRINGFIELD—I've Done Everything For You 13-10  
★ RICK JAMES—Super Freak 35-28  
● DIESEL—Sausalito Summer Night 35  
● AL JARREAU—We're In This Love Together 33  
● THE FOUR TOPS—When She Was My Girl 34

- WNCI—Columbus (S. Edwards—MD)**  
No List
- WXGT-FM (92-X)—Columbus (T. Nutter—MD)**  
★ CHRISTOPHER CROSS—Arthur's Theme 3-1  
★ ROLLING STONES—Start Me Up 6-4  
★ DAN FOGELBERG—Hard To Say 10-7  
★ DARYL HALL/JOHN OATES—Private Eyes 15-11  
★ BOB SEGER—Tryin' To Live My Life Without You 12-9  
● DON FELDER—Heavy Metal  
● AL JARREAU—We're In This Love Together 25  
● DIESEL—Sausalito Summer Night

- WZZP—Cleveland (Bob McKay—MD)**  
★ KENNY ROGERS—Share Your Love With Me 16-13  
★ LITTLE RIVER BAND—The Night Owls 14-11  
★ DAN FOGELBERG—Hard To Say 15-8  
★ LULU—I Could Never Miss You 10-7  
★ AL JARREAU—We're In This Love Together 19-17  
● MIKE POST—The Theme From Hill Street Blues  
● OLIVIA NEWTON-JOHN—Physical  
● BURTON CUMMINGS—You Saved My Soul

- WKWK—Wheeling (J. Armstrong—MD)**  
★ DARYL HALL/JOHN OATES—Private Eyes 15-6  
★ ROLLING STONES—Start Me Up 14-9  
★ RICK SPRINGFIELD—I've Done Everything For You 22-17  
★ KENNY ROGERS—Share Your Love With Me 24-18  
★ LITTLE RIVER BAND—The Night Owls 18-13  
● EARTH, WIND & FIRE—Let's Groove  
● BARRY MANILOW—The Old Songs  
● ANNE MURRAY—It's All I Can Do  
● CHILLIWACK—My Girl  
● JOHNNY LEE—Bet Your Heart On Me  
● FOREIGNER—Waiting For A Girl Like You

## Southwest Region

- ★ **PRIME MOVERS**  
CHRISTOPHER CROSS—Arthur's Theme (WB)  
AL JARREAU—We're In This Love Together (WB)  
DEVO—Working In The Coalmine (Elektra)
- **TOP ADD ONS**  
EARTH, WIND & FIRE—Let's Groove (Columbia)  
AIR SUPPLY—Here I Am (Arista)  
BILLY JOEL—Say Goodbye To Hollywood (Columbia)
- **BREAKOUTS**  
BARRY MANILOW—The Old Songs (Arista)  
FOREIGNER—Waiting For A Girl Like You (Atlantic)  
CHILLIWACK—My Girl (Millennium)

- KFMK-FM—Houston (Alma—MD)**  
★ DAN FOGELBERG—Hard To Say 20-15  
★ AL JARREAU—We're In This Love Together 13-6  
★ AIR SUPPLY—Here I Am 22-17  
★ LULU—I Could Never Miss You 28-20  
★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 29-23  
● COMMODORES—Oh No  
● THE FOUR TOPS—When She Was My Girl 29  
● JOHNNY LEE—Highways Run Forever  
● ROYAL PHILHARMONIC—Hooked On Classics  
● BARRY MANILOW—The Old Song
- KRLY-FM—Houston (M. Jones/B. Lawrence—MD)**  
★ TEDDY PENDERGRASS—I Can't Live Without Your Love 21-14  
★ LUTHER VANDROSS—Never Too Much 24-17  
★ ARETHA FRANKLIN/GEORGE BENSON—Love All The Hurt Away 12-9  
★ RICK JAMES—Super Freak 2-1  
★ BRICK—Sweet (Til You Get Wet) 7-4  
● KOOL AND THE GANG—Take My Heart  
● EARTH, WIND & FIRE—Let's Groove  
● WEST STREET MOB—Let's Dance  
● CLIMAXX—Wanna Love You Tonight

- KRBE—Houston (D. Steele—MD)**  
No List
- KNUS-FM—Dallas (Ellen Morgan—MD)**  
● MANHATTAN TRANSFER—Smile Again  
● STEVE WOODS—Steal The Night  
● ANNE MURRAY—It's All I Can Do  
● CURTIS MAYFIELD—She Don't Let Nobody

- KVIL—Dallas (C. Rhodes—MD)**  
★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 13-10  
★ AL JARREAU—We're In This Love Together 17-14  
★ SHEENA EASTON—For Your Eyes Only 9-6  
★ JOURNEY—Who's Crying Now 8-5  
● AIR SUPPLY—Here I Am  
● BILLY JOEL—Say Goodbye To Hollywood

- KEGL-FM—Ft. Worth (G. Mack—MD)**  
★ DAN FOGELBERG—Hard To Say 10-5  
★ ROLLING STONES—Start Me Up 3-1  
★ ZZ TOP—Leila 25-19  
★ LITTLE RIVER BAND—The Night Owls 12-6  
★ BOB SEGER—Tryin' To Live My Life Without You 17-10  
● CHILLIWACK—My Girl  
● PAT BENATAR—Promises In The Dark

- KINT-FM—El Paso (J. Giffe—MD)**  
★ DAN FOGELBERG—Hard To Say 21-15  
★ STARS ON 45—More Stars On 45 17-6  
★ THE POLICE—Every Little Thing She Does Is Magic 22-17  
★ THE AFTERNOON DELIGHT—General Hospital 3-1  
★ LITTLE RIVER BAND—The Night Owls 14-7  
● FOREIGNER—Waiting For A Girl Like You  
● BARRY MANILOW—The Old Song  
● RICKIE LEE JONES—A Lucky Guy  
● LUTHER VANDROSS—You Stop Lovin' Me

- KTSA—San Antonio (C. Brown—MD)**  
★ KENNY ROGERS—Share Your Love With Me 21-10  
★ STEVE NICKS/TOM PETTY—Stop Draggin' My Heart Around 19-12  
★ ALABAMA—Feels So Right 10-6  
★ DARYL HALL/JOHN OATES—Private Eyes 18-14  
★ ROLLING STONES—Start Me Up 22-15  
● THE FOUR TOPS—When She Was My Girl  
● THE POLICE—Every Little Thing She Does Is Magic  
● DON FELDER—Heavy Metal  
● DIESEL—Sausalito Summer Night

(Continued on page 24)

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# KIKI DEE

DEE

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Here are just a few of the reasons why Kiki Dee's debut album for RCA Records, "Perfect Timing," is right on time. It's got songs by some of the world's best songwriters: Stevie Wonder, Gary Osborne and Pip Williams. And it's got the perfect single: the U.K. hit, "Star." PB-12347

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# Billboard Singles Radio Action

Based on station playlists through Tuesday (9/29/81)

Playlist Prime Movers ★  
 Playlist Top Add Ons ●

● Continued from page 22

**KHFI (K-98)—Austin**  
 (E. Volkman—MD)

- ★ SHEENA EASTON—For Your Eyes Only 18-9
- ★ DEVO—Working In The Coal Mine 14-7
- ★ BLUE OYSTER CULT—Burnin' For You 19-15
- ★ THE POLICE—Every Little Thing She Does Is Magic 23-20
- ★ BILLY SQUIER—In The Dark 28-23
- RICKIE LEE JONES—A Lucky Guy
- CHRIS CHRISTIAN—I Want You, I Need You
- OLIVIA NEWTON-JOHN—Physical

**KILE—Galveston**  
 (Scott Taylor—MD)

- ★ EDDIE RABBITT—Step By Step 4-2
- ★ STEVIE NICKS/TOM PETTY & THE HEARTBREAKERS—Stop Draggin' My Heart Around 3-1
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 13-9
- ★ OARYL HALL/JOHN OATES—Private Eyes 20-8
- ★ KENNY ROGERS—Share Your Love With Me 26-17
- COMMODORES—Oh No 39
- BARRY MANILOW—The Old Songs 40

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

- ★ COMMODORES—Oh No 30-23
- ★ DEVO—Working In The Coal Mine 27-19
- ★ AIR SUPPLY—Here I Am 20-12
- ★ KENNY ROGERS—Share Your Love With Me 15-11
- ★ ROLLING STONES—Start Me Up 11-6
- QUINCY JONES FEATURING JAMES INGRAM—Just Once
- OLIVIA NEWTON-JOHN—Physical
- RONNIE LAWS—Stay Awake
- EARTH WIND & FIRE—Let's Groove
- BARRY MANILOW—The Old Song

**KOFM-FM—Oklahoma City**  
 (C. Morgan—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 4-3
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 1-1
- ★ ALABAMA—Feels So Right 3-2
- ★ SHEENA EASTON—For Your Eyes Only 16-11
- ★ JOURNEY—Who's Crying Now 6-5
- ATLANTA RHYTHM SECTION—Alien
- THE DIRT BAND—Fire In The Sky
- DAVID GATES—Take Me Now

**WEZB-FM—New Orleans**  
 (J. Lousteau—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 10-7
- ★ AL JARREAU—We're In This Love Together 21-16
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 18-13
- ★ BILLY JOEL—Say Goodbye To Hollywood 27-23
- ★ CARL CARLTON—She's A Bad Mama Jama 8
- OLIVIA NEWTON-JOHN—Physical
- FOREIGNER—Waiting For A Girl Like You

**WTIX—New Orleans**  
 (G. Franklin—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 2-1
- ★ BILLY JOEL—Say Goodbye To Hollywood 25-13
- ★ OARYL HALL/JOHN OATES—Private Eyes 23-15
- ★ LITTLE RIVER BAND—The Night Owls 12-9
- ATLANTA RHYTHM SECTION—Alien
- BARRY MANILOW—The Old Song
- STARS ON 45—More Stars On 45
- THE GO GO'S—Our Lips Are Sealed
- DAVID GATES—Take Me Now

**KEEL—Shreveport**  
 (Kevin Davis—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 8-1
- ★ OARYL HALL/JOHN OATES—Private Eyes 41-5
- ★ DAN FOGELBERG—Hard To Say 15-7
- ★ AL JARREAU—We're In This Love Together 18-13
- ★ THE FOUR TOPS—When She Was My Girl 29-19
- EARTH WIND & FIRE—Let's Groove
- BARRY MANILOW—The Old Songs 28
- THE POLICE—Every Little Thing She Does Is Magic
- PAT BENATAR—Promises In The Dark
- OLIVIA NEWTON-JOHN—Physical

**WFMF—Baton Rouge**  
 (Wierd Wayne Watkins—MD)

- ★ AIR SUPPLY—Here I Am 27-20
- ★ BOB SEGER—Tryin' To Live My Life Without You 18-13
- ★ OIESEL—Sausalito Summer Night 24-18
- ★ CARL CARLTON—She's A Bad Mama Jama 6-3
- ★ AL JARREAU—We're In This Love Together 22-17

- THE POLICE—Every Little Thing She Does Is Magic 29
- COMMODORES—Oh No 30
- FOREIGNER—Waiting For A Girl Like You
- BARRY MANILOW—The Old Songs

## Midwest Region

★ PRIME MOVERS  
 CHRISTOPHER CROSS—Arthur's Theme (WB)  
 LULU—I Could Never Miss You (Alfa)  
 BOB SEGER—Tryin' To Live My Life Without You (Capitol)

● TOP ADD ONS  
 COMMODORES—Oh No (Motown)  
 AL JARREAU—We're In This Love Together (WB)  
 BEE GEES—He's A Liar (RSO)

● BREAKOUTS  
 FOREIGNER—Waiting For A Girl Like You (Atlantic)  
 BARRY MANILOW—The Old Songs (Arista)  
 POINTER SISTERS—What A Surprise (Planet)

**WLS—Chicago**  
 (J. Gehron—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 7-3
- ★ BOB SEGER—Tryin' To Live My Life Without You 20-11
- ★ DAN FOGELBERG—Hard To Say
- ★ TARNEY AND SPENCER BAND—No Time To Lose 35-30
- ★ DARYL HALL/JOHN OATES—Private Eyes 19-13
- FOREIGNER—Waiting For A Girl Like You

**WNAP—Indianapolis**  
 (Chat Hunt—MD)

- ★ BOB SEGER—Tryin' To Live My Life Without You 27-17
- ★ AL JARREAU—We're In This Love Together 13-8
- ★ DAN FOGELBERG—Hard To Say 14-9
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 22-15
- ★ DARYL HALL/JOHN OATES—Private Eyes 20-13
- BEE GEES—He's A Liar 27
- AIR SUPPLY—Here I Am 26
- BLUE OYSTER CULT—Burnin' For You 28
- BILLY SQUIER—In The Dark 29

**WOKY—Milwaukee**  
 (B. Brown—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme
- ★ SHEENA EASTON—For Your Eyes Only 6-3
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love
- ★ LULU—I Could Never Miss You
- ★ AL JARREAU—We're In This Love Together 15-13
- MIKE POST—The Theme From Hill Street Blues 21
- BARRY MANILOW—The Old Songs

**WISM—Madison**  
 (Bob Starr—MD)

- ★ AIR SUPPLY—Here I Am 20-13
- ★ COMMODORES—Oh No 26-19
- ★ AL JARREAU—We're In This Love Together 12-7
- ★ THE FOUR TOPS—When She Was My Girl 9-5
- ★ FOREIGNER—Waiting For A Girl Like You 29-23
- BILLY JOEL—Say Goodbye To Hollywood 25
- POINTER SISTERS—What A Surprise
- STEVIE NICKS—Leather And Lace

**WSPt—Stevens Point**  
 (B. Fuhr—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 13-5
- ★ OIESEL—Sausalito Summer Night 18-10
- ★ CHRISTOPHER CROSS—Arthur's Theme 4-1
- ★ DON FELDER—Heavy Metal 5-4
- ★ RICK SPRINGFIELD—I've Done Everything For You 21-15
- THE GO GO'S—Our Lips Are Sealed
- MIKE POST—The Theme From Hill Street Blues
- PAT BENATAR—Promises In The Dark
- FOREIGNER—Waiting For A Girl Like You

**KSLQ-FM—St. Louis**  
 (Jonnie King—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 7-4
- ★ THE FOUR TOPS—When She Was My Girl 21-18
- DAN FOGELBERG—Hard To Say 21
- CARL CARLTON—She's A Bad Mama Jama 22

**KXQK—St. Louis**  
 (L. Douglas—MD)

- ★ AIR SUPPLY—Here I Am 17-12
- ★ MIKE POST—The Theme From Hill Street Blues 13-8
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 20-17
- ★ KENNY ROGERS—Share Your Love With Me 19-16
- ★ THE FOUR TOPS—When She Was My Girl 18-13
- RITA COOLIDGE—The Closer You Get
- AL JARREAU—We're In This Love Together
- CHRIS CHRISTIAN—I Want You, I Need You 3

**KIOA—Des Moines**  
 (G. Stevens—MD)

- ★ ELO—Hold On Tight 7-5
- ★ BEACH BOYS—The Beach Boys Medley 9-3
- ★ ELTON JOHN—Chloe 17-15
- ★ DAN FOGELBERG—Hard To Say
- ★ DARYL HALL/JOHN OATES—Private Eyes 25-16
- COMMODORES—Oh No
- FOREIGNER—Waiting For A Girl Like You

**KDWB—Minneapolis**  
 (Pam Abresch—MD)

- THE POLICE—Every Little Thing She Does Is Magic 27

**KS95-FM—St. Paul**  
 (C. Knapp—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 7-1
- ★ LULU—I Could Never Miss You 5-3
- ★ ELO—Hold On Tight 6-5
- ★ KENNY ROGERS—Share Your Love With Me 11-8
- ★ THE MOODY BLUES—The Voice 15-12
- COMMODORES—Oh No
- BARRY MANILOW—The Old Songs

**KEYN-FM—Wichita**  
 (T. Springs—MD)

- ★ DAN FOGELBERG—Hard To Say 13-10
- ★ ROLLING STONES—Start Me Up 12-8
- ★ AIR SUPPLY—Here I Am 22-19
- ★ KENNY ROGERS—Share Your Love With Me 19-16
- ★ LITTLE RIVER BAND—The Night Owls 15-11
- PAT BENATAR—Promises In The Dark
- OLIVIA NEWTON-JOHN—Physical
- BARRY MANILOW—The Old Songs

**WOW—Omaha**  
 (J. Corcoran—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 6-4
- ★ THE MOODY BLUES—The Voice 4-2
- ★ AIR SUPPLY—Here I Am 18-13
- ★ AL JARREAU—We're In This Love Together 19-14
- FOREIGNER—Waiting For A Girl Like You 19
- PAT BENATAR—Promises In The Dark
- OLIVIA NEWTON-JOHN—Physical

**KWKN-AM—Wichita**  
 (S. Shores—MD)

- ★ DAN FOGELBERG—Hard To Say 15-10
- ★ KENNY ROGERS—Share Your Love With Me 18-14
- ★ DAVID GATES—Take Me Now 29-24
- ★ THE FOUR TOPS—When She Was My Girl 24-20
- ATLANTA RHYTHM SECTION—Alien 29
- BARRY MANILOW—The Old Songs
- CARPENTERS—Back In My Life Again 30

**WZUU-FM—Milwaukee**  
 (Bill Shannon—MD)

- ★ OAN FOGELBERG—Hard To Say 19-13
- ★ LULU—I Could Never Miss You 13-9
- BEE GEES—He's A Liar
- COMMODORES—Oh No 25
- BILLY JOE—Say Goodbye To Hollywood

**WHB—Kansas City**  
 (R. Brown—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 6-4
- ★ JOURNEY—Who's Crying Now 15-13
- COMMODORES—Oh No 22
- AL JAREAU—We're In This Love Together 21

## Northeast Region

★ PRIME MOVERS  
 CHRISTOPHER CROSS—Arthur's Theme (WB)  
 SHEENA EASTON—For Your Eyes Only (Liberty)  
 BILLY JOEL—Say Goodbye To Hollywood (Columbia)

● TOP ADD ONS  
 THE FOUR TOPS—When She Was My Girl (Polygram)  
 OLIVIA NEWTON-JOHN—Physical (MCA)  
 MARTY BALIN—Atlanta Lady (EMI-Arista)

● BREAKOUTS  
 BARRY MANILOW—The Old Songs (Arista)  
 FOREIGNER—Waiting For A Girl Like You (Atlantic)  
 GREG KIHN—The Girl Most Likely (Beserkly)

**WABC—New York**  
 (Sonia Jones—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 8-2
- ★ SHEENA EASTON—For Your Eyes Only 15-7
- ★ OARYL HALL/JOHN OATES—Private Eyes 12-8
- ★ CARL CARLTON—She's A Bad Mama Jama 4-3
- ★ EDDIE RABBITT—Step By Step 20-14
- THE FOUR TOPS—When She Was My Girl 12

**WBLL-FM—Long Island**  
 (Bill Terry—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 3-1
- ★ SHEENA EASTON—For Your Eyes Only 3-2
- ★ DARYL HALL/JOHN OATES—Private Eyes 23-19
- ★ ROLLING STONES—Start Me Up 13-12

- ★ LITTLE RIVER BAND—The Night Owls 15-13
- COMMODORES—Oh No
- CARL CARLTON—She's A Bad Mama Jama
- MARTY BALIN—Atlanta Lady
- BEE GEES—He's A Liar
- MIKE POST—The Theme From Hill Street Blues
- DYNASTY—Here I Am

**WTRY—Schenectady**  
 (B. Cahill—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 5-1
- ★ DAN FOGELBERG—Hard To Say 8-4
- ★ DARYL HALL/JOHN OATES—Private Eyes 11-8
- ★ AIR SUPPLY—Here I Am 12-16
- ★ KENNY ROGERS—Share Your Love With Me
- COMMODORES—Oh No
- FOREIGNER—Waiting For A Girl Like You
- BARRY MANILOW—The Old Songs
- THE FOUR TOPS—When She Was My Girl
- BERTIE HIGGINS—Key Largo

**WBEN-FM—Buffalo**  
 (Roger Christian—MD)

- ★ AIR SUPPLY—Here I Am 25-16
- ★ CARL CARLTON—She's A Bad Mama Jama 13-8
- ★ THE POLICE—Every Little Thing She Does Is Magic 37-21
- ★ DARYL HALL/JOHN OATES—Private Eyes 16-10
- ★ BILLY JOEL—Say Goodbye To Hollywood 14-11
- MIKE POST—The Theme From Hill Street Blues
- BARRY MANILOW—The Old Songs 40
- COMMODORES—Oh No 38
- BURTON CUMMINGS—You Saved My Soul 31
- FOREIGNER—Waiting For A Girl Like You 39

**WKBW—Buffalo**  
 (J. Summers—MD)

- ★ RICK SPRINGFIELD—I've Done Everything For You 22-16
- ★ BILLY JOEL—Say Goodbye To Hollywood 24-18
- ★ DAN FOGELBERG—Hard To Say 12-8
- ★ DARYL HALL/JOHN OATES—Private Eyes 10-5
- ★ AL JARREAU—We're In This Love Together 17-13
- THE POLICE—Every Little Thing She Does Is Magic
- BARRY MANILOW—The Old Songs

**WBBF—Rochester**  
 (Dave Mason—MD)

- ★ MIKE POST—The Theme From Hill Street Blues 22-15
- ★ AL JARREAU—We're In This Love Together 20-10
- ★ DAN FOGELBERG—Hard To Say 16-11
- ★ KENNY ROGERS—Share Your Love With Me 12-9
- ★ THE MOODY BLUES—The Voice 6-4
- MARTY BALIN—Atlanta Lady
- OLIVIA NEWTON-JOHN—Physical
- DAVID GATES—Take Me Now

**WFLY-FM—Albany**  
 (Jack Lawrence—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 3-1
- ★ DARYL HALL/JOHN OATES—Private Eyes 10-3
- ★ DAN FOGELBERG—Hard To Say 14-8
- ★ ROLLING STONES—Start Me Up 7-4
- ★ LITTLE RIVER BAND—The Night Owls 13-9
- PAT BENATAR—Promises In The Dark 30
- FOREIGNER—Waiting For A Girl Like You 29
- BILLY SQUIER—In The Dark
- CHILLIWACK—My Girl

**WBBF-FM (F-105)—Framingham**  
 (T. Connerly—MD)

- ★ SHEENA EASTON—For Your Eyes Only 20-12
- ★ MIKE POST—The Theme From Hill Street Blues 21-15
- ★ CHRISTOPHER CROSS—Arthur's Theme 16-7
- ★ DAN FOGELBERG—Hard To Say
- ★ AL JARREAU—We're In The Love Together 22-18
- THE FOUR TOPS—When She Was My Girl
- CARPENTERS—Back In My Life Again
- DAVID GATES—Take Me Now
- JIM PHOTOGLO—More To Love
- BARRY MANILOW—The Old Songs

**WHYN—Springfield**  
 (Andy Carey—MD)

- ★ RICKIE LEE JONES—A Lucky Guy 26-20
- ★ BEE GEES—He's A Liar 25-15
- ★ CARPENTERS—Back In My Life Again 16-12
- ★ BILLY JOEL—Say Goodbye To Hollywood 14-10
- ★ DAVID GATES—Take Me Now 17-13
- MARTY BALIN—Atlanta Lady
- STREEK—One More Night
- OLIVIA NEWTON-JOHN—Physical
- CRYSTAL GAYLE—The Woman In Me

**WFTQ (14Q)—Worcester**  
 (Gary Nolan—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 8-1
- ★ AL JARREAU—We're In This Love Together 23-15
- ★ SHEENA EASTON—For Your Eyes Only 12-5
- ★ AIR SUPPLY—Here I Am 25-17
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 17-8
- MIKE POST—The Theme From Hill Street Blues 23
- BARRY MANILOW—The Old Songs 24
- MARTY BALIN—Atlanta Lady 22

**WPRO-FM—Providence**  
 (G. Berkowitz—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 10-5
- ★ EDDIE RABBITT—Step By Step
- ★ ARETHA FRANKLIN/GEORGE BENSON—Love All The Hurt Away 17-13
- ★ ROLLING STONES—Start Me Up 14-9
- ★ BOB SEGER—Tryin' To Live My Life Without You 18-14
- BEE GEES—He's A Liar
- QUINCY JONES FEATURING JAMES INGRAM—Just Once
- DIESEL—Sausalito Summer Night
- CARL CARLTON—She's A Bad Mama Jama
- AL JARREAU—We're In This Love Together

**WPJB—Providence**  
 (M. Waite—MD)

- ★ RICK JAMES—Super Freak 32-20
- ★ LITTLE RIVER BAND—The Night Owls 8-3
- ★ CHRISTOPHER CROSS—Arthur's Theme 9-5
- ★ SHEENA EASTON—For Your Eyes Only 2-1
- ★ THE MOODY BLUES—The Voice 10-9
- MARTY BALIN—Atlanta Lady
- QUINCY JONES FEATURING JAMES INGRAM—Just Once
- OIESEL—Sausalito Summer Night
- EARTH, WIND & FIRE—Let's Groove
- BARRY MANILOW—The Old Songs

**WICC—Bridgeport**  
 (Bob Mitchell—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 4-1
- ★ THE MOODY BLUES—The Voice 7-5
- ★ RICK SPRINGFIELD—I've Done Everything For You 18-14
- ★ DARYL HALL/JOHN OATES—Private Eyes 10-8
- ★ DIESEL—Sausalito Summer Night 23-19
- MARTY BALIN—Atlanta Lady 26
- FOREIGNER—Waiting For A Girl Like You 24
- CHILLIWACK—My Girl
- PAT BENATAR—Promises In The Dark
- MIKE POST—The Theme From Hill Street Blues
- EARTH WIND & FIRE—Let's Groove
- BARRY MANILOW—The Old Songs

**WKCI—New Haven**  
 (D. Lyons—MD)

- ★ DAN FOGELBERG—Hard To Say 17-11
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 13-8
- ★ MARTY BALIN—Atlanta Lady 30-26
- ★ KENNY ROGERS—Share Your Love With Me 23-18
- ★ THE FOUR TOPS—When She Was My Girl 25-22
- OLIVIA NEWTON-JOHN—Physical

**WTIC-FM—Hartford**  
 (R. Donahue—MD)

- ★ DIESEL—Sausalito Summer Night 24-10
- ★ EARTH WIND & FIRE—Let's Groove 30-24
- ★ DAN FOGELBERG—Hard To Say 20-16
- ★ CARL CARLTON—She's A Bad Mama Jama 19-14
- ★ BOB SEGER—Tryin' To Live My Life Without You 15-12
- QUINCY JONES FEATURING JAMES INGRAM—Just Once 29
- OLIVIA NEWTON-JOHN—Physical 30
- KENNY ROGERS—Share Your Love With Me 27

**WFEA (13FEA)—Manchester**  
 (Keith Lemire—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 11-2
- ★ THE MOODY BLUES—The Voice 6-1
- ★ OARYL HALL/JOHN OATES—Private Eyes 12-3
- ★ KENNY ROGERS—Share Your Love With Me 15-9
- ★ LITTLE RIVER BAND—The Night Owls 17-10
- OLIVIA NEWTON-JOHN—Physical 29
- BARRY MANILOW—The Old Songs 26
- DAN HARTMAN—All I Need
- CARPENTERS—Back In My Life Again
- THE DIRT BAND—Fire In The Sky
- COMMODORES—Oh No
- JOHNNY LEE—Bet Your Heart On Me
- STREET—One More Night
- CRYSTAL GAYLE—The Woman In Me

**WTSN—Dover**  
 (J. Sebastian—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 5-2
- ★ JOURNEY—Who's Crying Now 2-1
- ★ SHEENA EASTON—For Your Eyes Only 25-16
- ★ DAN FOGELBERG—Hard To Say 11-9

- ★ KENNY ROGERS—Share Your Love With Me 20-12
- JOHNNY LEE—Bet Your Heart On Me
- OLIVIA NEWTON-JOHN—Physical
- MARTY BALIN—Atlanta Lady
- THE POLICE—Every Little Thing She Does Is Magic
- DIANA ROSS/LIONEL RICHIE—Dreaming Of You
- BARRY MANILOW—The Old Songs

**WGUY—Bangor**  
 (Jim Randall—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 10-5
- ★ DARYL HALL/JOHN OATES—Private Eyes 18-10
- ★ DAN FOGELBERG—Hard To Say 24-14
- ★ LITTLE RIVER BAND—The Night Owls 19-11
- ★ MIKE POST—The Theme From Hill Street Blues 26-19
- FOREIGNER—Waiting For A Girl Like You
- POINTER SISTERS—What A Surprise
- DON FELDER—Heavy Metal
- ZZ TOP—Leila
- STREEK—One More Night
- NEILS LOFGREN—Night Fades Away

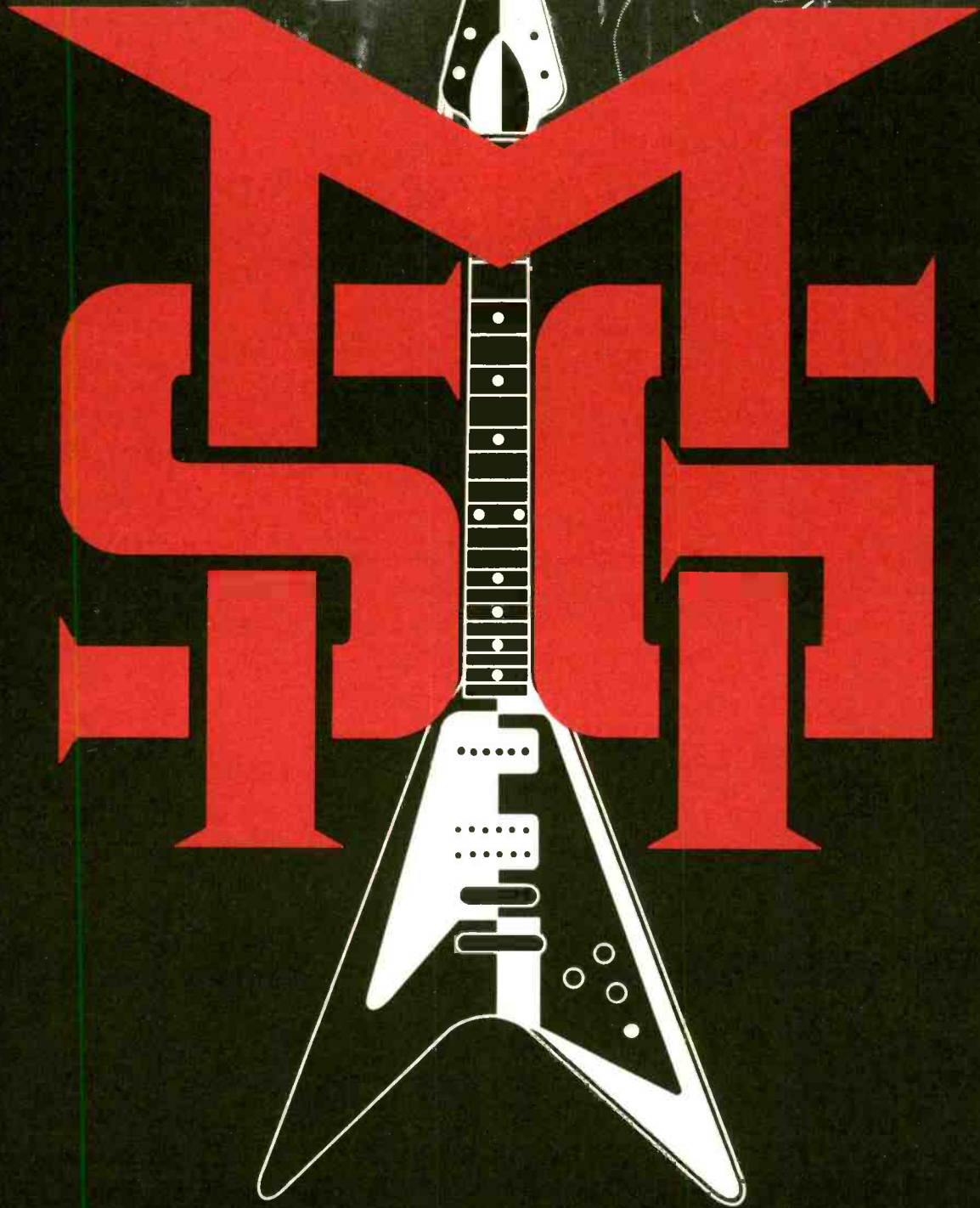
**WIGY—Bath-Brunswick**  
 (Willie Mitchell—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 5-1
- ★ DARYL HALL/JOHN OATES—Private Eyes 13-3
- ★ RICK SPRINGFIELD—I've Done Everything For You 18-13
- ★ ROLLING STONES—Start Me Up 12-5
- ★ BOB SEGER—Tryin' To Live My Life Without You 17-7
- MARTY BALIN—Atlanta Lady
- FOREIGNER—Waiting For A Girl Like You
- AIR SUPPLY—Here I Am
- MIKE POST—The Theme From Hill Street Blues
- OLIVIA NEWTON-JOHN—Physical
- CRYSTAL GAYLE—The Woman In Me

**WACZ**



# MICHAEL SCHENKER GROUP



## Are You Ready To Rock?

The MICHAEL SCHENKER GROUP  
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# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (9/29/81)

Continued from page 24

- ★ PAT BENATAR—Promises In The Dark
- ★ SURVIVOR—Poor Man's Son

WCCF-FM—Erie  
(B. Shannon—MD)

- ★ ROLLING STONES—Start Me Up 16-9
- ★ COMMODORES—Lucy 4-1
- ★ CHRISTOPHER CROSS—Arthur's Theme 22-18
- ★ FOREIGNER—Waiting For A Girl Like You 28-19
- ★ MICHAEL STANLEY BAND—Falling In Love Again 10-6
- BARRY MANILOW—The Old Songs 39
- GUNTHRIE & KUNKUL—If I Could Only Touch Your Life

WFBG—Atoona  
(Tony Booth—MD)

No List

WKBO—Harrisburg  
(Tim Burns—MD)

- CARPENTERS—Back In My Life Again
- QUINCY JONES FEATURING JAMES INGRAM—Just Once
- BARRY MANILOW—The Old Songs

WQXA-FM—York  
(B. Steele—MD)

- ★ RICK SPRINGFIELD—I've Done Everything For You 20-12
- ★ KENNY ROGERS—Share Your Love With Me 15-10
- ★ AL JARREAU—We're In This Love Together 23-18
- PAT BENATAR—Promises In The Dark
- OLIVIA NEWTON-JOHN—Physical
- MARTY BALIN—Atlanta Lady
- GENESIS—No Reply At All

WRQX-FM (Q-107)—Washington  
(Frank Holler—MD)

No List

WPGC—Washington D.C.  
(J. Elliott—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 19-8
- ★ BOB SEGER—Tryin' To Live My Life Without You 16-11
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 15-13
- ★ THE FOUR TOPS—When She Was My Girl 8-5
- DIESEL—Sausalito Summer Night
- BARRY MANILOW—The Old Songs 30

WCAO—Baltimore  
(Scott Richards—MD)

- ★ RICK SPRINGFIELD—I've Done Everything For You 23-17
- ★ FOREIGNER—Waiting For A Girl Like You 16-10
- ★ CHRISTOPHER CROSS—Arthur's Theme 6-1
- ★ THE POLICE—Every Little Thing She Does Is Magic 24-19
- ★ DIESEL—Sausalito Summer Night 28-23
- LUTHER VANDROSS—Never Too Much
- JOEY SCARBURY—When She Dances
- RONNIE LAWS—Stay Awake
- STREEK—One More Night

WFBR—Baltimore  
(Andy Szulinski—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 8-4
- ★ DAN FOGELBERG—Hard To Say 18-13
- ★ RICK SPRINGFIELD—I've Done Everything For You 17-12
- THE POLICE—Every Little Thing She Does Is Magic 27
- FOREIGNER—Waiting For A Girl Like You 29
- CHRIS CHRISTIAN—I Want You, I Need You
- JOEY SCARBURY—When She Dances
- BARRY MANILOW—The Old Songs

WYRE—Annapolis  
(C. Bradley—MD)

- ★ BILLY JOEL—Say Goodbye To Hollywood 29-20
- ★ AL JARREAU—We're In This Love Together 23-14
- ★ DAN FOGELBERG—Hard To Say 14-8
- ★ LITTLE RIVER BAND—The Night Owls 15-9
- ★ BOB SEGER—Tryin' To Live My Life Without You 30-21
- FOREIGNER—Waiting For A Girl Like You
- ROYAL PHILHARMONIC—Hooked On Classics
- RICKIE LEE JONES—A Lucky Guy
- THE POLICE—Every Little Thing She Does Is Magic
- COMMODORES—Oh No
- DIESEL—Sausalito Summer Night

WGH—Hampton  
(B. Canada—MD)

No List

WRVQ (Q-94)—Richmond  
(B.W. Thomas—MD)

- ★ RICK SPRINGFIELD—I've Done Everything For You 15-10
- ★ BILLY JOEL—Say Goodbye To Hollywood 13-7
- ★ DARYL HALL/JOHN OATES—Private Eyes 11-8
- ★ DIESEL—Sausalito Summer Night 20-14
- ★ LITTLE RIVER BAND—The Night Owls 12-9
- CHILLIWACK—My Girl
- FOREIGNER—Waiting For A Girl Like You

WAEB—Arlington  
(Jefferson Ward—MD)

- ★ DIESEL—Sausalito Summer Night 19-13
- ★ LITTLE RIVER BAND—The Night Owls 16-10
- ★ MARTY BALIN—Atlanta Lady 28-21
- ★ RICK SPRINGFIELD—I've Done Everything For You 14-9
- ★ PAT BENATAR—Promises In The Dark 30-25
- RICKIE LEE JONES—A Lucky Guy
- BARRY MANILOW—The Old Songs

WIFI-FM—Bala Cynwyd  
(Liz Kiley—MD)

- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 17-12
- ★ THE GO GO'S—Our Lips Are Sealed 27-21
- ★ DAN FOGELBERG—Hard To Say 20-16
- ★ RICK JAMES—Super Freak 8-5
- ★ MIKE POST—The Theme From Hill Street Blues 18-14
- ANNE MURRAY—It's All I Can Do
- FOREIGNER—Waiting For A Girl Like You
- CHILLIWACK—My Girl
- GENESIS—No Reply At All
- CHRIS CHRISTIAN—I Want You, I Need You
- WEST STREET MOB—Let's Dance

## Southeast Region

### ★ PRIME MOVERS

BOB SEGER—Tryin' To Live My Life Without You (Capitol)

CHRISTOPHER CROSS—Arthur's Theme (WB)

DARYL HALL AND JOHN OATES—Private Eyes (RCA)

### ● TOP ADD ONS

OLIVIA NEWTON-JOHN—Physical (MCA)

PAT BENATAR—Promises In The Dark (Chrysalis)

CARL CARLTON—She's A Bad Mama Jama (RCA)

### ● BREAKOUTS

BARRY MANILOW—The Old Songs (Arista)

FOREIGNER—Waiting For A Girl Like You (Atlantic)

EARTH, WIND & FIRE—Let's Groove (Columbia)

### WQXI-AM—Atlanta (J. McCartney—MD)

- ★ DAN FOGELBERG—Hard To Say 17-10
- ★ DARYL HALL/JOHN OATES—Private Eyes 6-1
- ★ ARETHA FRANKLIN/GEORGE BENSON—Love All The Hurt Away 19-16
- ★ AL JARREAU—We're In This Love Together 14-12
- ★ THE FOUR TOPS—When She Was My Girl 16-14
- THE POLICE—Every Little Thing She Does Is Magic
- DEVO—Working In The Coal Mine
- AIR SUPPLY—Here I Am
- COMMODORES—Oh No

WQXI-FM—Atlanta  
(J. McCartney—MD)

- ★ BOB SEGER—Tryin' To Live My Life Without You 16-10
- ★ THE FOUR TOPS—When She Was My Girl 17-13
- ★ RICK SPRINGFIELD—I've Done Everything For You 26-19
- ★ COMMODORES—Oh No 27-22
- ★ BILLY JOEL—Say Goodbye To Hollywood 23-16
- DIESEL—Sausalito Summer Night 30

WBBQ—Augusta  
(B. Stevens—MD)

- ★ DAN FOGELBERG—Hard To Say 12-7
- ★ BOB SEGER—Tryin' To Live My Life Without You 11-4
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 15-9
- ★ AL JARREAU—We're In This Love Together 16-11
- ★ DEVO—Working In The Coal Mine 24-14
- DON FELDER—Heavy Metal
- BARRY MANILOW—The Old Songs
- NATIVE—It's Over
- PAT BENATAR—Promises In The Dark
- JOHNNY LEE—Bet Your Heart On Me
- BERTIE HIGGINS—Key Large

WPGA—Savannah  
(R. Frederick—MD)

- LITTLE RIVER BAND—The Night Owls 30
- BARRY MANILOW—The Old Songs 31
- BURTON CUMMINGS—You Saved My Soul 33
- FOREIGNER—Waiting For A Girl Like You 32

WSPG-FM—Savannah  
(J.P. Hunter—MD)

- ★ ATLANTA RHYTHM SECTION—Alien 21-16
- ★ BILLY JOEL—Say Goodbye To Hollywood 23-17
- ★ BEE GEES—He's A Liar 28-25

AIR SUPPLY—Here I Am 29-24

- ★ RICK SPRINGFIELD—I've Done Everything For You 26-20
- FOREIGNER—Waiting For A Girl Like You
- OLIVIA NEWTON-JOHN—Physical
- MIKE POST—Theme From Hill Street Blues
- WHISPERS—This Kind Of Lovin'
- PATTI AUSTIN—Do You Love Me

WAYS—Charlotte  
(Low Simon—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 12-8
- ★ LITTLE RIVER BAND—The Night Owls 13-10
- ★ LULU—I Could Never Miss You 15-12
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 10-9
- ★ AL JARREAU—We're In This Love Together 6-3
- MIKE POST—The Theme From Hill Street Blues 18
- OLIVIA NEWTON-JOHN—Physical 19
- MARTY BALIN—Atlanta Lady 17

WFLB—Fayetteville  
(Larry Cannon—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 23-18
- ★ MIKE POST—The Theme From Hill Street Blues 14-8
- ★ KENNY ROGERS—Share Your Love With Me 22-17
- ★ CARL CARLTON—She's A Bad Mama Jama 25-19
- ★ BURTON CUMMINGS—You Saved My Soul 31-26
- FOREIGNER—Waiting For A Girl Like You
- DIANA ROSS/LIONEL RICHIE—Dreaming Of You
- BEE GEES—He's A Liar
- STEVIE WOODS—Steal The Night
- STREEK—One More Night
- POINTER SISTERS—What A Surprise
- JOEY SCARBURY—When She Dances
- CLIFF RICHARD—Wired For Sound
- BARRY MANILOW—The Old Songs
- WEST STREET MOB—Let's Dance
- ISLEY BROS.—Inside You

WISE—Asheville  
(John Stevens—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 2-1
- ★ RICK SPRINGFIELD—I've Done Everything For You 21-17
- ★ FOREIGNER—Waiting For A Girl Like You 16
- ★ BOB SEGER—Tryin' To Live My Life Without You 23-19
- ★ THE FOUR TOPS—When She Was My Girl 22-18
- PAT BENATAR—Promises In The Dark
- EARTH WIND & FIRE—Let's Groove
- RICKIE LEE JONES—A Lucky Guy
- PABLO CRUISE—Slip Away
- CLIFF RICHARD—Wired For Sound
- RED RIDER—Lunatic Fringe

WSEZ—Winston-Salem  
(B. Siegler—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 3-1
- ★ KENNY ROGERS—Share Your Love With Me 21-7
- ★ MARTY BALIN—Atlanta Lady 21-17
- ★ MIKE POST—The Theme From Hill Street Blues 16-11
- ★ BOB SEGER—Tryin' To Live My Life Without You 22-16
- ★ AL JARREAU—We're In This Love Together 17-12
- PAT BENATAR—Promises In The Dark
- DIESEL—Sausalito Summer Night
- THE DIRTY BAND—Fire In The Sky

WERC—Birmingham  
(Al Carr—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 4-1
- ★ KENNY ROGERS—Share Your Love With Me 21-7
- ★ MARTY BALIN—Atlanta Lady 21-17
- ★ MIKE POST—The Theme From Hill Street Blues 16-11
- ★ BOB SEGER—Tryin' To Live My Life Without You 22-16
- ★ AL JARREAU—We're In This Love Together 17-12
- JOHNNY LEE—Bet Your Heart On Me
- BARRY MANILOW—The Old Songs 27
- ATLANTA RHYTHM SECTION—Alien
- CARPENTERS—Back In My Life Again
- ANNE MURRAY—It's All I Can Do

WKXX-FM (KXX-106)—Birmingham  
(Mark Thompson—MD)

- ★ LITTLE RIVER BAND—The Night Owls 13-9
- ★ FOREIGNER—Waiting For A Girl Like You 21-6
- ★ BILLY JOEL—Say Goodbye To Hollywood 24-20
- ★ KENNY ROGERS—Share Your Love With Me 22-18
- ★ THE FOUR TOPS—When She Was My Girl 14-10
- DON FELDER—Heavy Metal
- BARRY MANILOW—The Old Songs
- RICKIE LEE JONES—A Lucky Guy
- CHILLIWACK—My Girl
- PAT BENATAR—Promises In The Dark
- QUARTERFLASH—Harden My Heart

WWSN—Birmingham  
(S. Newby—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 14-9
- ★ KENNY ROGERS—Share Your Love With Me 16-11
- ★ DAN FOGELBERG—Hard To Say 17-14
- ★ AIR SUPPLY—Here I Am 25-19
- ★ FOREIGNER—Waiting For A Girl Like You 20-16
- BARRY MANILOW—The Old Songs
- RICKIE LEE JONES—A Lucky Guy
- RONNIE LAWS—Stay Awake

WAAY—Huntsville  
(J. Kendrick—MD)

- ★ AL JARREAU—We're In This Love Together 25-17
- ★ THE FOUR TOPS—When She Was My Girl
- ★ AIR SUPPLY—Here I Am 21
- ★ KENNY ROGERS—Share Your Love With Me 17-13
- ★ LITTLE RIVER BAND—The Night Owls 13-9
- EARTH, WIND & FIRE—Let's Groove
- OLIVIA NEWTON-JOHN—Physical

WHBQ—Memphis  
(C. Duvall—MD)

- ★ BILLY JOEL—Say Goodbye To Hollywood 9-7
- ★ AL JARREAU—We're In This Love Together 10-8
- ★ DAN FOGELBERG—Hard To Say 13-12
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 12-11
- ★ ARETHA FRANKLIN/GEORGE BENSON—Love All The Hurt Away 11-9
- COMMODORES—Oh No
- BARRY MANILOW—The Old Songs

WNOX—Knoxville  
(B. Evans—MD)

- ★ LULU—I Could Never Miss You 10-6
- ★ KENNY ROGERS—Share Your Love With Me 11-7
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 17-13
- ★ THE MOODY BLUES—The Voice 13-9
- ★ THE FOUR TOPS—When She Was My Girl 16-14

WRJZ—Knoxville  
(Brenda—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 3-1
- ★ DAN FOGELBERG—Hard To Say 13-7
- ★ LULU—I Could Never Miss You 8-6
- ★ KENNY ROGERS—Share Your Love With Me 6-3
- ★ THE MOODY BLUES—The Voice 9-8
- JOEY SCARBURY—When She Dances
- BARRY MANILOW—The Old Songs
- GENE COTTON—Being With You Tonight
- BERTIE HIGGINS—Key Largo

WSKZ (KZ-106)—Chattanooga  
(D. Carroll—MD)

- ★ DAN FOGELBERG—Hard To Say 13-7
- ★ DARYL HALL/JOHN OATES—Private Eyes 19-3
- ★ BILLY JOEL—Say Goodbye To Hollywood 18-13
- ★ BOB SEGER—Tryin' To Live My Life Without You 14-9
- ★ AL JARREAU—We're In This Love Together 17-12
- PAT BENATAR—Promises In The Dark
- DIESEL—Sausalito Summer Night
- THE DIRTY BAND—Fire In The Sky

WERC—Birmingham  
(Al Carr—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 4-1
- ★ KENNY ROGERS—Share Your Love With Me 21-7
- ★ MARTY BALIN—Atlanta Lady 21-17
- ★ MIKE POST—The Theme From Hill Street Blues 16-11
- ★ BOB SEGER—Tryin' To Live My Life Without You 22-16
- ★ AL JARREAU—We're In This Love Together 17-12
- JOHNNY LEE—Bet Your Heart On Me
- BARRY MANILOW—The Old Songs 27
- ATLANTA RHYTHM SECTION—Alien
- CARPENTERS—Back In My Life Again
- ANNE MURRAY—It's All I Can Do

WKXX-FM (KXX-106)—Birmingham  
(Mark Thompson—MD)

- ★ LITTLE RIVER BAND—The Night Owls 13-9
- ★ FOREIGNER—Waiting For A Girl Like You 21-6
- ★ BILLY JOEL—Say Goodbye To Hollywood 24-20
- ★ KENNY ROGERS—Share Your Love With Me 22-18
- ★ THE FOUR TOPS—When She Was My Girl 14-10
- DON FELDER—Heavy Metal
- BARRY MANILOW—The Old Songs
- RICKIE LEE JONES—A Lucky Guy
- CHILLIWACK—My Girl
- PAT BENATAR—Promises In The Dark
- QUARTERFLASH—Harden My Heart

WWSN—Birmingham  
(S. Newby—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 14-9
- ★ KENNY ROGERS—Share Your Love With Me 16-11
- ★ DAN FOGELBERG—Hard To Say 17-14
- ★ AIR SUPPLY—Here I Am 25-19
- ★ FOREIGNER—Waiting For A Girl Like You 20-16
- BARRY MANILOW—The Old Songs
- RICKIE LEE JONES—A Lucky Guy
- RONNIE LAWS—Stay Awake

WAAY—Huntsville  
(J. Kendrick—MD)

- ★ ATLANTA RHYTHM SECTION—Alien 16-11
- ★ DAN FOGELBERG—Hard To Say 17-14
- ★ DARYL HALL/JOHN OATES—Private Eyes 5-4
- ★ ROLLING STONES—Start Me Up 11-6
- ★ THE FOUR TOPS—When She Was My Girl 14-10
- PAT BENATAR—Promises In The Dark
- RONNIE LAWS—Stay Awake
- JOEY SCARBURY—When She Dances

WHYY—Montgomery  
(Phil Norton—MD)

- ★ THE POLICE—Every Little Thing She Does Is Magic 28-20
- ★ BOB SEGER—Tryin' To Live My Life Without You 27-22
- ★ DAN FOGELBERG—Hard To Say 16-10
- ★ DARYL HALL/JOHN OATES—Private Eyes 14-6
- ★ LITTLE RIVER BAND—The Night Owls 12-5
- ATLANTA RHYTHM SECTION—Alien
- DEF LEPPARD—I Surrender
- EARTH WIND & FIRE—Let's Groove

WJDX—Jackson  
(S. Kimbro—MD)

- ★ AIR SUPPLY—Here I Am 19-13
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 10-6
- ★ BALANCE—Breaking Away 29-23
- ★ DIESEL—Sausalito Summer Night 34-27
- ★ FOREIGNER—Waiting For A Girl Like You 25-18
- MIKE POST—The Theme From Hill Street Blues
- OLIVIA NEWTON-JOHN—Physical 32
- LUTHER VANDROSS—Never Too Much 35
- COMMODORES—Oh No 33
- BARRY MANILOW—The Old Songs 34

WBJW-FM (BJ-105)—Orlando  
(Terry Long—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 4-1
- ★ ROLLING STONES—Start Me Up 7-5
- ★ KENNY ROGERS—Share Your Love With Me 22-16
- ★ LITTLE RIVER BAND—The Night Owls 11-6
- ★ DEVO—Working In The Coal Mine 25-20
- THE GO GO'S—Our Lips Are Sealed
- EARTH WIND & FIRE—Let's Groove 39
- NATIVE—It's Over
- LUTHER VANDROSS—Never Too Much
- STREEK—One More Night
- SAVOY BROWN—Run To Me

WRBQ (Q-105)—Tampa  
(P. McKay—MD)

- ★ PAT BENATAR—Promises In The Dark 21-25
- ★ BOB SEGER—Tryin' To Live My Life Without You 26-22
- ★ RICK SPRINGFIELD—I've Done Everything For You 13-11
- ★ CARL CARLTON—She's A Bad Mama Jama 15-13
- ★ MIKE POST—The Theme From Hill Street Blues 21-19
- RONNIE LAWS—Stay Awake 30
- FOREIGNER—Waiting For A Girl Like You 29

WVY (Y-103)—Jacksonville  
(Dave Scott—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 7-3
- ★ ROLLING STONES—Start Me Up 8-1
- ★ DARYL HALL/JOHN OATES—Private Eyes 9-7
- ★ KENNY ROGERS—Share Your Love With Me 15-10
- ★ LITTLE RIVER BAND—The Night Owls 14-9
- FOREIGNER—Waiting For A Girl Like You 33
- BILLY SQUIER—In The Dark 36
- CARL CARLTON—She's A Bad Mama Jama 35
- EARTH WIND & FIRE—Let's Groove

WKXY—Sarasota  
(T. Williams—MD)

- ★ DAN FOGELBERG—Hard To Say 11-5
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 16-10
- ★ AIR SUPPLY—Here I Am 26-22
- ★ LULU—I Could Never Miss You
- ★ OLIVIA NEWTON-JOHN—Physical 27-23
- DIESEL—Sausalito Summer Night
- CARL CARLTON—She's A Bad Mama Jama
- BURTON CUMMINGS—You Saved My Soul
- FOREIGNER—Waiting For A Girl Like You

WAXY—Ft. Lauderdale  
(R. Shaw—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 21-13
- ★ AL JARREAU—We're In This Love Together 5-2
- ★ ARETHA FRANKLIN/GEORGE BENSON—Love All The Hurt Away 28-20
- ★ LITTLE RIVER BAND—The Night Owls 22-15
- ★ THE FOUR TOPS—When She Was My Girl 24-17
- CHRIS CHRISTIAN—I Want You, I Need You
- FOREIGNER—Waiting For A Girl Like You

WZGC-FM (Z-93)—Atlanta  
(S. Davis—MD)

- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 18-12
- ★ BOB SEGER—Tryin' To Live My Life Without You 28-22
- ★ DAN FOGELBERG—Hard To Say 15-3
- ★ LULU—I Could Never Miss You 19-16
- ★ RICK JAMES—Super Freak 22-18
- CARL CARLTON—She's A Bad Mama Jama
- CHRIS CHRISTIAN—I Want You, I Need You
- OLIVIA NEWTON-JOHN—Physical
- E.W.F.—Let's Groove
- BARRY MANILOW—Lonely Together

WMC-FM (FM-100)—Memphis  
(T. Prestigiacamo—MD)

- ★ DAN FOGELBERG—Hard To Say 21-15
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 19-14
- ★ CHRISTOPHER CROSS—Arthur's Theme 8-5
- ★ AL JARREAU—We're In This Love Together 17-13
- MIKE POST—The Theme From Hill Street Blues 25

WMAK-FM—Nashville  
(S. Davis—MD)

- ★ AIR SUPPLY—Here I Am 20-12
- ★ KENNY ROGERS—Share Your Love With Me 15-10
- ★ DAN FOGELBERG—Hard To Say 6-2
- ★ COMMODORES—Oh No 24-15
- ★ DARYL HALL/JOHN OATES—Private Eyes 13-9
- DAVID GATES—Take Me Now
- CHRIS CHRISTIAN—I Want You, I Need You

WHYI—Miami  
(Mark Shands—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
- ★ BEACH BOYS—The Beach Boys Medley 4-3
- ★ AIR SUPPLY—Here I Am 20-13
- ★ CARL CARLTON—She's A Bad Mama Jama 15-11
- ★ ROLLING STONES—Start Me Up 17-12
- THE POLICE—Every Little Thing She Does Is Magic 30
- BARRY MANILOW—The Old Songs 31
- STREEK—One More Night



## Buffalo Stones Show Set For Cross-Canada Airing

By HANFORD SEARL

BUFFALO, N.Y.—The Rolling Stones may not be getting to Canada on their current tour, but CHUM-FM Toronto is providing the next best thing for its listeners and for its affiliated stations.

The Sept. 27 two-hour concert here was recreated by CHUM for broadcast across Canada in a syndication that is expected to reach six million Canadians.

Warren Cosford, CHUM special projects director, suggests affiliates can run the canned show in coordination with tour dates that will take the Stones to nearby U.S. cities. For example, CHUM affiliate CFUN-

AM Vancouver could run the show Oct. 14 when the Stones will be appearing in Seattle and CFRW-AM Winnipeg might run the show Nov. 25-27 when the Stones appear in Chicago.

The other CHUM affiliates include CJCH-AM Halifax, N.S.; CKPT-AM Peterborough, Ont., CKLC-FM Kingston, Ont., and CFRA-AM Ottawa.

A 20-station staff coordinated the taping, which included remotes from backstage, playing from the field and numerous other spots in Rich Stadium, which packed in 75,000 fans for the event.

"It was a vicarious experience for those unable to attend a public service for those making the trip," explains Cosford. "There were 120 buses with 5,000 fans coming from Toronto."

Canadian industry sources report an absence of Stones' dates as linked to unsettled political repercussions stemming from guitarist Keith Richards' 1977 arrest in Toronto.

About 17,000 Canadians bought tickets, according to David Nathan, Festival East promoter, who was media coordinator for the Niagara Frontier event.

Art Collins of Rolling Stones Records approved the broadcast project, says Cosford, which is first being offered for distribution then possible syndication pending approval by the group. (Continued on page 87)



**AT BOARD**—Duran Duran lead singer Simon Le Bon sits at WNEW-FM New York's control board and learns about broadcasting as WNEW jock Meg Griffin explains how it works. The visit was in support of the group's new Capitol album.

## WPXN Pins Hopes On Big Band Format

By DAVE DEXTER JR.

ROCHESTER, N.Y. — The change in format from news/talk to a menu of the oldest oldies via the syndicated package from TM Programming, TM-O-R, appears to be ringing the bell for WPXN-AM here.

The station won't know for sure until December, when the autumn Arbitrons are revealed.

But station manager Bill Cusack and his staff of spellers enthuse about the mail and phone calls WPXN-AM is reaping. "There's never been anything like it here in Rochester," Tommy Long declares. "Some of the listeners calling in get so choked up—so sentimental—that

they actually are crying. Some of those old songs and big bands can do that to an audience."

Cusack's staff includes John Clemmens from 6 to 10 a.m., Bill Monihan, 10 a.m. to 3 p.m., and Tommy Long, 3 to 9 p.m. The other air time is automated.

Perhaps the stanza attracting the widest attention is Long's "Make Believe Ballroom" in which he spins near-ancient 78 r.p.m. shellacs to augment TM's tapes.

"I credit the late Al Jarvis and the late Martin Block with being first to use the 'Ballroom' title," Long says. "But the punch of the program is the bands. Of course we play Ellington, Basie, Miller, the Dorseys, Goodman, Shaw and other topflight outfits from the '30s and '40s, but we work in some of the lesser known outfits like Ina Ray Hutton, Jan Savitt, Hal Kemp, Seger Ellis, Johnny Hamp and a lot of long-forgotten music which was—and still is—extremely listenable."

Long, 28, says he first became interested in pop music when he was 3 years old. "I started collecting records when I was 10," he notes, "and now I have built up my collection to 137,000 disks, 67,000 of them featuring big bands. I know that sounds like an exaggeration, but I spend every off-air minute pursuing old records."

"On Saturdays, from 3 to 8 p.m., I have a special show called 'Variety Club' which is a bit different from my daily show. I spin only 78 r.p.m. shellacs on it, and feature vocalists long forgotten. I doubt that there's anything like it on any station anywhere."

## Drake-Chenault Sues Over Pay

LOS ANGELES — Drake-Chenault Enterprises through its assignee, Bonnie Shubb, alleges in Federal District Court here that two stations owe it money for syndication services.

In the first suit, the plaintiff claims Tri-County Broadcasting, which operates WAIN-AM Columbia, Ky., owes it \$16,588.55 on a contract of November, 1979, calling for the syndicator to supply "Great American Country" at \$500 monthly.

Midwest Broadcasting, a Michigan corporation, is accused of owing Drake-Chenault \$17,554.33 plus \$2,600.50 on its October, 1980 pact calling for servicing "MOR-Contemporary" at \$500 monthly for WGEO-FM Saginaw.

## Talent Contest; DJs Showcased

NEW YORK—Applicants have until Oct. 19 to enter the Drake-Chenault Top Five Talent Search II. The 25 winning radio personalities will be showcased on a record album titled "Drake-Chenault Talent Search II" available, free, to stations worldwide in early 1982.

"This project was so successful last year," notes Bobby Rich, director of specialized programming consultation for Drake-Chenault, "that we're expecting an even greater response this time around. The album created quite a stir and has given the hoped-for recognition to our winning contestants."

## Variety Galore Offered By NPR's 'Jazz Alive' Season

By TIM WALTER

WASHINGTON — Promising to stretch from the blues of W. C. Handy to the "heavy metal bebop" of the Brecker Brothers, "Jazz Alive!" launched its fifth year on National Public Radio Sunday (4). The two-hour weekly program will present live performance from Los Angeles to Montreux.

The season premiere features highlights of a Carnegie Hall salute to Handy with Carrie Smith, Bobby Short, McHenry Boatwright, Geanie Faulkner, Wyer Handy and Katherine Handy-Lewis, with the 100-voice New York Concert Choir and the Handy Jubilee orchestra conducted by pianist/musical director Dick Nyman.

Other East Coast shows include pianist Ellie Larkins playing Gershwin, vocalist Chris Connor and the teaming of guitarist Gene Bertoncini and bassist Michael Moore blending Bach and Faure with bossa nova

and the blues. Max Roach joins the World Saxophone Quartet at the Cathedral of Saint John the Divine in Harlem before the series dips to Charleston, S.C. for Randy Weston's African-American septet, the delta gumbo blues of Taj Mahal and saxophonist Ricky Ford with his quartet.

Ray Barretto and his orchestra back artists from Cuba, Puerto Rico, Santo Domingo, Brazil and Argentina for a program of Latin Jazz before the series returns to New York.

There, Conjunto Libre encounters Arthur Blythe at the Village Gate for a "Salsa Meets Jazz" program. Other couplings include pianist Jorge Dalto's Interamerican Jazz Quartet with Patato Valdes (congas), Nicky Marrero (timbales), bassist Andy Gonzales, saxophonist Mario Rivera and Brazilian drummer Dom Um Romao.

(Continued on page 31)

## New On The Charts



**EBONEE WEBB**  
"Ebonee Webb"—157

Ebonee Webb's beginnings date back to the early 1970's when the group became popular in its hometown of Memphis and was hired to perform onstage and in the studio with Rufus Thomas, the Soul Children, the Bar-Kays and other Stax/Volt musicians.

After the demise of Stax, Ebonee Webb became a self-contained act playing various nightclubs across the country and abroad, and became successful in Africa, Canada and Japan. The group's impact on the Japanese market prompted a request for them to record their particular brand of rhythm and funk with Japanese lyrics.

In 1978, Ebonee Webb had a major hit in Japan, "Disco-Otomisan," and the group was invited to appear on several television specials. The band's second Japanese LP "Hanagasa Ondo" also sold well.

Last year, after providing instrumental support on the "Kwick" album, Ebonee Webb signed to Capitol Records worldwide "Ebonee Webb," the group's first domestic album, was produced by the Bar-Kays' producer Allen Jones and the band's manager, Anthony Taylor.

For information regarding Ebonee Webb, contact: Anthony Taylor, P.O. Box 161076, Memphis, Tenn. 38116 (901) 345-8267.

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# Billboard® Rock Albums & Top Tracks™

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	6	<b>THE ROLLING STONES</b> —Tattoo You, Rolling Stones Records	1	1	8	<b>ROLLING STONES</b> —Start Me Up, Rolling Stones Records
2	2	11	<b>JOURNEY</b> —Escape, Columbia	2	9	3	<b>THE ROLLING STONES</b> —Hangfire, Rolling Stone Records
3	3	13	<b>FOREIGNER</b> —4, Atlantic	3	2	5	<b>BOB SEGER</b> —Tryin' To Live My Life Without You, Capitol
4	4	11	<b>STEVIE NICKS</b> —Bella Donna, Modern Records	4	3	12	<b>FOREIGNER</b> —Juke Box Hero, Atlantic
5	6	3	<b>BOB SEGER AND THE SILVER BULLET BAND</b> —Nine Tonight, Capitol	5	4	11	<b>STEVIE NICKS/TOM PETTY</b> —Stop Draggin' My Heart Around, Modern Records
6	5	13	<b>PAT BENATAR</b> —Precious Time, Chrysalis	6	5	13	<b>FOREIGNER</b> —Urgent, Atlantic
7	10	24	<b>BILLY SQUIER</b> —Don't Say No, Capitol	7	55	2	<b>THE KINKS</b> —Destroyer, Arista
8	7	10	<b>HEAVY METAL</b> —Soundtrack, Full Moon/Asylum	8	6	13	<b>PAT BENATAR</b> —Fire and Ice, Chrysalis
9	8	6	<b>THE KINKS</b> —Give The People What They Want, Arista	9	7	19	<b>THE MOODY BLUES</b> —The Voice, Threshold
10	15	7	<b>LITTLE RIVER BAND</b> —Exposure, Capitol	10	8	10	<b>STEVIE NICKS</b> —Edge Of Seventeen, Modern Records
11	12	4	<b>DAN FOGELBERG</b> —Innocent Age Full Moon/Epic	11	16	3	<b>GENESIS</b> —No Reply At All, Atlantic
12	11	16	<b>BLUE OYSTER CULT</b> —Fire Of Unknown Origin, Columbia	12	11	9	<b>JOURNEY</b> —Don't Stop Believing, Columbia
13	9	11	<b>ZZ TOP</b> —El Loco, Warner Bros.	13	10	11	<b>DON FELDER</b> —Heavy Metal, Full Moon/Asylum
14	17	7	<b>RED RIDER</b> —As Far As Siam, Capitol	14	12	8	<b>THE PRETENDERS</b> —The Adultress, Sire
15	16	19	<b>THE MOODY BLUES</b> —Long Distance Voyager, Threshold	15	13	3	<b>CHRISTOPHER CROSS</b> —Arthur's Theme, Warner Brothers
16	13	8	<b>PRETENDERS</b> —Pretenders II, Sire	16	59	2	<b>BILLY JOEL</b> —Say Goodbye To Hollywood, Columbia
17	14	9	<b>ELECTRIC LIGHT ORCHESTRA</b> —Time, Jet	17	15	6	<b>LITTLE RIVER BAND</b> —The Night Owls, Capitol
18	20	2	<b>BILLY JOEL</b> —Songs In The Attic, Columbia	18	14	6	<b>DAN FOGELBERG</b> —Hard To Say, Full Moon/Epic
19	18	5	<b>TRIUMPH</b> —Allied Forces, RCA	19	17	11	<b>FOREIGNER</b> —Night Life, Atlantic
20	19	22	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> —Hard Promises, Backstreet/MCA	20	56	2	<b>TRIUMPH</b> —Magic Power, RCA
21	25	2	<b>ATLANTA RHYTHM SECTION</b> —Quinella, Columbia	21	19	15	<b>BLUE OYSTER CULT</b> —Burning For You, Columbia
22	24	7	<b>SHOOTING STAR</b> —Hang On For Your Life, Virgin/Epic	22	18	9	<b>ELECTRIC LIGHT ORCHESTRA</b> —Hold On Tight, Jet
23	23	26	<b>JEFFERSON STARSHIP</b> —Modern Times, RCA/Grunt	23	20	11	<b>JOURNEY</b> —Who's Crying Now, Columbia
24	21	3	<b>HALL &amp; OATES</b> —Private Eyes, RCA	24	21	24	<b>BILLY SQUIER</b> —In The Dark, Capitol
25	22	9	<b>THE ALLMAN BROTHERS</b> —Brothers of the Road, Arista	25	22	10	<b>ZZ TOP</b> —Tubesnake Boogie, Warner Bros.
26	27	6	<b>JON AND VANGELIS</b> —The Friends Of Mr. Cairo, Polydor	26	23	9	<b>THE GO-GO'S</b> —Our Lips Are Sealed, IRS
27	26	11	<b>THE MICHAEL STANLEY BAND</b> —Northcoast, EMI/America	27	24	11	<b>JOURNEY</b> —Stone In Love, Columbia
28	30	4	<b>DONNY IRIS</b> —King Kool MCA	28	26	12	<b>PAT BENATAR</b> —Promises In The Dark, Chrysalis
29	31	4	<b>NILS LOFGREN</b> —Night Fades Away Backstreet/MCA	29	25	13	<b>PAT BENATAR</b> —Just Like Me, Chrysalis
30	28	2	<b>THE GO-GO'S</b> —Beauty And the Beat, IRS	30	32	8	<b>THE KINKS</b> —Better Things, Arista
31	32	8	<b>RICKIE LEE JONES</b> —Pirates, Warner Bros.	31	31	5	<b>RED RIDER</b> —Lunitic Fringe, Capitol
32	29	15	<b>ICEHOUSE</b> —Icehouse, Chrysalis	32	28	8	<b>MOODY BLUES</b> —Meanwhile, Threshold
33	33	5	<b>CHILLIWACK</b> —Wanna Be A Star, Millennium	33	30	6	<b>ATLANTA RHYTHM SECTION</b> —Alien, Columbia
34	36	3	<b>KIX</b> —Kix, Atlantic	34	27	13	<b>DIESEL</b> —Sausalito Summer Night, Regency
35	34	9	<b>GARY O'</b> —Gary O', Capitol	35	29	11	<b>THE MICHAEL STANLEY BAND</b> —Heartland, EMI/America
36	35	15	<b>DIESEL</b> —Watts In A Tank, Regency	36	33	9	<b>THE ALLMAN BROTHERS</b> —Straight From the Heart, Arista
37	45	8	<b>THE DIRT BAND</b> —Jealousy, Liberty	37	36	3	<b>CHILLIWACK</b> —My Girl, Millennium
38	38	5	<b>NOVO COMBO</b> —Novo Combo, Polydor	38	34	22	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> —A Woman In Love, Backstreet/MCA
39	37	8	<b>LITTLE FEAT</b> —Hoy-Hoy, Warner Bros.	39	NEW ENTRY		<b>THE ROLLING STONES</b> —Little T and A
40	42	8	<b>IAN HUNTER</b> —Short Back 'N' Sides, Chrysalis	40	41	3	<b>THE POLICE</b> —Every Little Thing She Does Is Magic, A&M
41	NEW ENTRY		<b>JOHN ENTWISTLE</b> —Too Late, The Hero, Atco	41	46	10	<b>BILLY SQUIER</b> —Lonely Is The Night, Capitol
42	39	21	<b>SQUEEZE</b> —Eastside Story, A&M	42	38	17	<b>SQUEEZE</b> —Tempted, A&M
43	46	11	<b>PABLO CRUISE</b> —Reflector, A&M	43	39	12	<b>PABLO CRUISE</b> —Cool Love, A&M
44	43	20	<b>THE TUBES</b> —The Completion Backward Principle, Capitol	44	37	8	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> —Nightwatchman, Backstreet MCA
45	41	7	<b>DANNY JOE BROWN &amp; THE DANNY JOE BROWN BAND</b> —Epic	45	40	22	<b>BILLY SQUIER</b> —The Stroke, Capitol
46	48	13	<b>GARY WRIGHT</b> —The Right Place, Warner Bros.	46	44	4	<b>DONNY IRIS</b> —Sweet Marilee, MCA
47	NEW ENTRY		<b>ROSSINGTON COLLINS</b> —This Is The Way, MCA	47	45	4	<b>DAN FOGELBERG</b> —Lost In The Sun, Full Moon/Epic
48	44	7	<b>SILVER CONDOR</b> —Silver Condor, Columbia	48	42	17	<b>POINT BLANK</b> —Nicole, MCA
49	40	6	<b>RIOT</b> —Fire Down Below, Elektra	49	43	10	<b>THE TUBES</b> —I Don't Want To Wait Anymore, Capitol
50	47	9	<b>DEF LEPPARD</b> —High 'n' Dry, Mercury	50	53	8	<b>JON AND VANGELIS</b> —Friends Of Mr. Cairo, Polydor
				51	47	5	<b>IAN HUNTER</b> —I Need Your Love, Chrysalis
				52	48	12	<b>POCO</b> —Widowmaker, MCA
				53	49	9	<b>ZZ TOP</b> —Pearl Necklace, Warner Bros.
				54	35	13	<b>GARY WRIGHT</b> —I Really Want To Know You, Warner Bros.
				55	52	11	<b>ICEHOUSE</b> —Icehouse, Chrysalis
				56	51	7	<b>TALK TO YOU LATER</b> —Tubes, Capitol
				57	60	8	<b>LITTLE FEAT</b> —Rock 'N' Roll Doctor, Warner Bros.
				58	50	10	<b>RICKIE LEE JONES</b> —Woody & Dutch, Warner Bros.
				59	58	8	<b>RICKIE LEE JONES</b> —Pirates, Warner Bros.
				60	NEW ENTRY		<b>JEFFERSON STARSHIP</b> —Save Your Love, Grunt

## Top Adds

1	<b>GENESIS</b> —Abacab, Atlantic
2	<b>BENNY MARDONES</b> —Too Much To Lose, Polydor
3	<b>GRAND FUNK</b> —Grand Funk Lives, Full Moon/Warner Brothers
4	<b>STEVE HACKETT</b> —Cured, Epic
5	<b>SCHON &amp; HAMMER</b> —Untold Passion, Columbia
6	<b>ROSE TATOO</b> —Assault And Battery, Mirage
7	<b>TOMMY TUTONE</b> —Tutone 2, Columbia
8	<b>NAZARETH</b> —Snaz, A&M
9	<b>SURVIVOR</b> —Premonition, Scotti Brothers
10	<b>DEVO</b> —New Traditionalists, Warner Brothers

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## Goodphone Commentaries

### AM Radio's Cyclical Life

By JIMI FOX

LOS ANGELES—The impalement of AM radio on the staff of mis-direction has sent up an outcry of absolute chaos. Responsible owners and general managers want answers and want them now! Many have had their vision clouded by near financial ruin or severely reduced income. Many have jumped on the "Country," "News, Talk, Information," or "AC" bandwagon; only to find that like the "Disco" bandwagon, those hazardous resolutions are also backfiring! Many administrators are frantically, and desperately, running blind and flinging themselves at the mercy of various format vehicles and driving off madly in all directions, with no direction.

Henry Brook Adams once said, "Chaos often breeds life!" AM radio is urgently in need of a new life. But, to abandon AM radio now is extremely premature. Handling it with logical intelligence, eliminating old habits, while creating new habits that have strong foundation will breed fresh new life back into AM radio.

Before you, the owner or general manager, make another decision about your AM broadcasting investment—STOP!—sit down and look at where you are, how you got there in the first place and what it will take to plot a long-range plan for rebuilding the dominance of your AM investment in your market. That's right, I did say dominance.

Let us begin with some facts that have been overlooked in the past decade. Facts about not only AM radio, but FM too.

Fact number one: Any art form that deals with the imagination should never be placed in the position of being a drone. Radio is the "Theatre of the Mind," it is creative; thus it leads, crusades and strives to reach new horizons. In the past decade, the emphasis was placed on stifling passiveness.

Ultimately, it brought about the dismantling of AM radio power. Radio reflects and reacts to the wants and needs of each particular marketplace. Radio feeds off the audience and the audience feeds off radio; therefore, together they interplay off each other—mind stimulation creates growth.

Fact number two: Owners and general managers are beginning to realize that, in many cases, too much emphasis was also given to computer research as an indicator of direction, instead of a tool for confirmation of the direction in radio programming; hence, fragmentation became AM radio's major enemy. I'm not saying that fragmentation could have been totally avoided but it certainly could have been kept in check had in-market audience trend and response dominated—instead of allowing computer computation to influence direction.

Fact number three: Copying in its entirety what station "X" down the road was doing and applying the same format or its significant elements in your marketplace destroyed in time your AM radio station's credibility with your audience. This was a complete and total disregard for your audience and worst of all, total disregard of your own long-range commitment to make a profit and properly establish a growth pattern that should have never fallen apart!

Copying virtually made AM radio followers drones. Again, keep in mind, whether through talent entertainment, information, public involvement or music entertainment (which represents American culture), all these elements make this "Theatre of the Mind" a leader. To imitate, although flattering to those broadcast outlets you're copying, is without question self-destructive!

Fact number four: The cop-out that there was no way to protect AM stations from the paralyzing effects of FM radio growth is just that, a real copout. I'm not inferring that FM had no effects on AM radio, because it did, but on the other hand, had more attention been given to AM radio growth and stronger in-market programming been followed instead of the quick let's make a buck and do what station "X" in Pittsborro is doing; plus, if AM radio had ignored FM radio's direction and not panicked and reacted to FM, just as our astute radio forefathers had done in the '50s by ignoring television—AM radio would be in a much stronger and more profitable position today! As a footnote to all this is the tragedy that FM did not and is not now taking note of AM radio's mistakes through the '70s and is headed for the same kind of cultural and financial destruction. This obviously is bad for FM, but then again, great for AM radio! A cycle is becoming apparent.

Fact number five: Inconsistency and constant change of formats alienated the AM audience and weakened the AM radio base massively. The present 25- to 45-year-old audience is no longer particularly concerned with the difference between AM or FM. Recent research indicates that less than 5% of the 25- to 45-year-old audience even cares about stereo, it's no longer a phenomenon.

That audience is busy making careers for themselves and making ends meet in this current economic atmosphere. They are more concerned with high interest rates, inflation and if they will ever realize the great "American Dream" of owning their own home, as well as the growing question of whether there will be a Social Security check waiting for them in their "Golden Years"—not if the music is in stereo. That latter point doesn't even show up on the priority scale!

This is no longer the button pushing audience of yesterday, if they have to constantly search because of unstable, constantly changing formats, then they prefer to do without. They want a radio station that is consistent in programming and with their growth, a radio station that will appeal to and reflect their present lifestyle: a companion, a pal, a mental stimulator and a memory bank!

An observing footnote in addition to the above five facts: AM radio stations making such abrupt changes to either "country" formats, or "information/news" formats, please note. If these changes are being made just for the sake of change or because in other markets, "that's what's happening," and you already have a "country" or "information/news" format station in your market—you'd better make really sure you're going to create an incredibly outstanding alternative mousetrap; otherwise, be prepared to suffer!

Now if you're going the "AC" route, which is also taking a beating on AM in many markets, as well as on FM—I can only say this: If you continually insist to program "AC" in the '80s the way it was programmed in the late '60s through the '70s with total disregard to the current 25 to 45 generation, you're asking for trouble.

If you refuse to acknowledge and understand what this audience is accustomed to, as well as their current likes and dislikes (obviously information a

(Continued on page 31)

## Mike Harrison

### Disk Jockeys: An Endangered Species?

LOS ANGELES — My mind flashed back the other day to an afternoon in the spring of 1960. I was a kid listening to the source of all that was cool—WINS-AM New York (commonly known in those pre-news days as "WINS-Land"). Disk jockey Stan Z. Burns (aka Stan the Spinner) had just debuted a brand new record by Jimmy Jones called "Good Timin'." It was bright and catchy and Jones already was a hot artist ... a real exciting record.



When the song was over, Burns out'd it and said that fellow DJ Jack Lacy (who was big, big, big at that point in space and time) was passing through the studio preparing his own show while the record was playing and gave it his "nod of approval" which meant it was destined to become a hit. I remember being overcome with excitement upon learning that the great Jack Lacy liked the same song I did and that it would be a hit. (When I was a kid, I took it as a personal upper when a record I liked became a hit. Come to think of it, I still do.)

Another such moment that stands out in my mind came on a weekday evening in December of 1961 while listening to the legendary Scott Muni on WABC-AM (I was 13 years old, little did I know that some 10 years later Scott would be program director of WNEW-FM and hire me as morning man!) Scott was doing a record review board type schtick in which he would play about five brand new, never-before-aired records and the listeners would get to call in and vote on their favorite.

When he played "The Lion Sleeps Tonight" by the Tokens that particular night, I virtually had an orgasm. Then when the voting was tallied, Muni came on with and old familiar, "This is Scottso in Scotland Yard and there's no doubt about it, 'The Lion Sleeps Tonight' by the Tokens is definitely heading toward hitssburgh!" Yes, it was a truly great moment in history.

No doubt, we all have stories about the first time we heard a big record on the radio. As a matter of fact, it was the aforementioned Jack

Lacy who played the Beatles the first time I heard them ... I'll never forget how he carefully explained their exotic (relative to that period's American sensibilities) trip.

Then, of course, station-mate Murray "the K" Kaufman became "the Fifth Beatle" in his on-the-air zeal to champion the group. Today, you hear it said that Murray was capitalizing upon the initial tide of Beatlemania to enhance his own image and popularity. But what if there had been no jocks like Murray to get behind what at that time was an unknown foreign band? Let's face it, English rock'n'roll wasn't exactly the rage prior to 1964. If it happened today, most stations probably wouldn't play the Beatles in spite of their immense popularity because they "don't fit their format." Look at Rickie Lee Jones.

The point is, as we get deeper into the '80s, it is becoming clear that many of the institutions of the golden age of pop culture upon which much of the audio arts industries are built are beginning to fade from the landscape. One of these, I believe, has proven to be vital to the health and well-being of music and the music business: the disk jockey.

The radio disk jockey—and I mean the kind that played new records and talked about them as though they were important—has been the greatest sales person in the history of the music industry. And

he/she hasn't hurt the cause of radio, either!

With new cable music services on the horizon, narrowcast music formats on radio designed totally by their sound and not the progress of a cultural scene, and radio programming personnel who view music as little more than researchable numbers—the music industry is in danger of losing a vital spark, not to mention the fragile role of music as a contemporary cultural catalyst.

What is the future of the radio disk jockey? That's one of the major questions facing the music scene today. In spite of print journalists', club jocks' and video jocks' bids to fill the gap, I suspect the radio disk jockey is irreplaceable.

## TURNER BOWS NEW NETWORK

ATLANTA—Ted Turner has joined in the ever growing radio network race. Turner, whose tv superstation WTBS-TV serves as a base for his 24-hour Cable News Network for tv cable systems, will debut a second network to be known as CNN Two the first of the year, aimed at serving radio stations as well as cable and over-the-air tv stations. The new web is described as a "headline service" with "windows" for local news.

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TENNESSEE TWO? • NEIL SEDAKA WAS LEAD



## Washington Roundup

## KHQ Spokane Licenses Renewed

By TIM WALTER

WASHINGTON, D.C.—Two requests for nighttime waivers by daytime stations, of special note in view of the FCC's decision to support 10 kHz spacing on the AM dial (Billboard, Aug. 15) have been granted along with other actions by the FCC.

The commission has stated that it will be especially sympathetic in solving extended hour request problems from limited licensees.

Over objections by Terrence E. Fancher, KHQ, Inc. of Spokane, Wash., has been granted renewals for KHQ-AM-FM-TV. Fancher contended that the Cowles family, co-owner of The Spokesman-Review, favored their stations in the newspaper's broadcast scheduled listings. The FCC determination noted an isolated abuse from 1974 to 1977 and said that KHQ had instituted corrective procedures. Concluding that competition from 20 other broadcasters was enough to discount any risk of market abuse, the Commission said a divestiture hearing was unwarranted.

E. O. Roden and T. L. Estess were called on the carpet, somewhat literally, as stockholders of Lee Broadcasting, licensee of WTUP-AM Tupelo, Miss. Estess, general manager for the station (and 36% owner) also owns 100% of Carpet City. Carpet City paid nothing for some 6,000 ads valued at \$9,500, alleges the FCC, on Roden's WBIP-AM and traded for ads on WTUP. Add in some mishandling of a political program in 1977 and WTUP faced a license renewal hearing.

Roden then sought to make a distress sale of WTUP to a 51% minority owned firm if the FCC would drop the issues. Under the Commission's rules for distress sales, the sale price must be 75% of fair market value and Roden was asked to renegotiate and lower his sale price.

Roden did so and the Commission has given him 30 days to complete the sale or face a continuation of the license renewal hearing. Finally, the Commission warned that no matter what happens, it can still consider WBIP's participation in the trade-out when that station's AM-FM licenses come up for renewal.

The Commission turned down a request by Community Broadcasters, Inc. of Miami to investigate a possible violation involving competing applicants for a new AM sta-

## Quello Is Named To Head Unit

WASHINGTON, D.C.—FCC Chairman Mark Fowler has named Commissioner James Quello as chairman of the Temporary Commission on Alternative Financing for Public Telecommunications.

The commission is charged with finding ways to maintain or even enhance the content and continuation of public broadcasting without burdening taxpayers. A second phase of the study, authorized but not requisite, is an 18-month demonstration project in which up to 10 public radio stations and 10 television stations would be allowed to broadcast limited amounts of advertising.

A report of Phase I is due July 1, 1982. Phase II, if implemented, would conclude by June 30, 1983 with the report due in Congress by Oct. 1, 1983.

tion on 990 kHz. The issue revolves around phone calls from a Vicki Smith in the office of former U.S. Sen. Richard Stone inquiring about the status of the proceeding.

The FCC affirmed a Review Board decision (reversing Administrative Law Judge Joseph Stirmer) and has granted Tampa Bay Concert Radio, Inc.'s application for a new FM station at Safety Harbor, Fla. The Review Board, denying competing applications from Bie Broadcasting Co. and Stereo FM 92, Inc., had relaxed the traditional evidence required to prove that Tampa Bay would serve Safety Harbor and not direct its programming to large

## Fowler Boosts Minority Owners

WASHINGTON—Calling upon banks, financial institutions and venture capitalists to "open their eyes" to the potential of minority entrepreneurs in telecommunications, Mark S. Fowler, FCC Chairman, told the National Assn. of Black Owned Broadcasters Sept. 24 that he was creating an advisory committee to find ways of financing minority ownership.

Fowler told the group that Commissioner Henry Rivera would head the research group with a mandate to report findings within five months.

Fowler claimed he would dispel misperceptions that the Reagan administration or the FCC "did not care about the aspirations of minorities in America. I can tell you flatly there is absolutely no credence to those statements. I am firmly in support of policies that advance minority interests."

## Federal Briefs

- President Reagan intends to nominate Sonia Landau to succeed Melba Pattila Beals as a member of the Corporation for Public Broadcasting. Term expires March 26, 1986.

- Norman B. Blumenthal to FCC Review Board, formerly acting associate general counsel for Administrative Law. With FCC since September, 1968.

- NAB appointed Tyrone Brown, attorney and former FCC commissioner to Board of Directors of Broadcast Capital Fund, Inc., the NAB private non-profit venture capital company.

- Howard E. Woolley joins NAB as director of employment services. Formerly co-ordinator of membership & information services for National Assn. of Black-owned Broadcasters.

- Sharon P. Rockefeller, wife of W. Va. governor, elected chairman of the board of Corporation for Public Broadcasting. She was formerly vice chairman and chaired the Board's Planning and Legislation Committee and the Education Committee. She replaces Lillie Herndon, who remains on the Board and will chair the Finance Committee. New vice chairman is Jose A. Rivera, board member since 1979 and an attorney specializing in civil rights and EEO. New president is Edward Pfister, replacing Robben Fleming. Pfister was president & general manager of KERA-TV until last year.

neighboring cities that have other stations, concluding that Tampa Bay had met the burden of proof.

Bethlehem, W. Va., should be hearing a new FM station soon, since the Commission denied a request for review filed by the Broadcast Bureau against Radio Wheeling, Inc. (licensee of WNEU-AM Wheeling). The Review Board had granted a reversal of an Administrative Law Judge which initially refused the applicant. The issue revolved again around the community to be served, Bethlehem or Wheeling.

Three short-term license renewals were upgraded to the completion of the regular term because all three licensees have satisfactorily developed minority hiring and training programs. Beneficiaries are WIBV-AM, Belleville, Ill., WJOS-AM, Jackson, Miss. and KAIM-AM-FM Honolulu.

In 1978, Faulkner Radio, Inc., owner of seven stations in Alabama and Georgia, was denied license renewal for WLBB-AM in Carrollton, Ga. Appeals were exhausted and on April 21, 1981, Faulkner was given 30 days to dispose of the station. Claiming that since the facilities of WLBB are physically shared by WBTR-FM, a sale was complicated. Faulkner asked for a 90-day extension "or until such time as an interim operation is authorized by the Commission." The FCC granted 90 days.

In the case of nighttime extensions for AM daytimers, the Commission delegated authority to its Broadcast Bureau to issue a waiver to Hispanic Communications Corporation's KIFN. If the request is granted, KIFN would become Phoenix, Ariz.'s third full-time Spanish language radio station.

Acting Chief Larry D. Eads of the FCC Broadcast Facilities Division ordered a hearing for WRKL's request for a construction permit to add nighttime facilities in New City, N.Y. The action is opposed by Capital Cities Communications, Inc. owner of WPAT-AM New York.

## 3 FM Channels Are Created

WASHINGTON — The FCC Broadcast Bureau has made three new FM channel assignments and a substitution, opening the door for first time stations in Gurdon, Ark., and Milan, a second station in Visalia, Calif., and improved service in Delta, Colo.

Gurdon will get 92.7 MHz; the class A assignment will serve Clark County, about 75 miles southwest of Little Rock.

The Georgia channel, class A at 104.9 MHz, will be the first service 145 miles southeast of Atlanta, Georgia.

Although KONG-AM-FM opposed, Visalia adds 97.1 MHz to the seat of Tulare County, 165 miles northwest of Los Angeles. KONG-FM broadcasts at 92.9 MHz.

There wasn't any opposition to the substitution of a class C channel, 95.1 MHz, in Delta for the KDTA-FM class A channel at 95.3. Located 180 miles southwest of Denver, KDTA also has a fulltime AM station in Delta.

## TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	8	8	ARTHUR'S THEME Christopher Cross, Warner Bros 49787 (Irving/Woolnough/Umichappell/Begonia, BMI/Hidden Valley, ASCAP)
2	4	9	I COULD NEVER MISS YOU Lulu, Alfa 7006 (Abesongs, BMI)
3	3	11	STEP BY STEP Eddie Rabbitt, Elektra 47174 (Briarpatch/Debdave, BMI)
4	6	7	HARD TO SAY Dan Fogelberg, Epic 14-02488 (Hickory Grove/April/Blackwood, ASCAP)
5	2	15	NO GETTIN' OVER ME Ronnie Milsap, RCA 12264 (Rick Hall, ASCAP)
6	7	12	FOR YOUR EYES ONLY Sheena Easton, Liberty 1418 (United Artists, ASCAP)
7	8	6	SHARE YOUR LOVE WITH ME Kenny Rogers, Liberty 1430 (Duchess, BMI)
8	10	9	WE'RE IN THIS LOVE TOGETHER Al Jarreau, Warner Bros 49746 (Blackwood/Magic Castle, BMI)
9	19	4	HERE I AM Air Supply, Arista 0626 (Al Gallico/Turtle, BMI)
10	10	5	ENDLESS LOVE ● Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP)
11	14	4	JUST ONCE Quincy Jones Featuring James Ingram, A&M 2357 (ATV/Mann & Weil, BMI)
12	9	12	THAT OLD SONG Ray Parker Jr & Raydio, Arista 0616 (Raydiola, ASCAP)
13	11	18	QUEEN OF HEARTS ● Juice Newton, Capitol 4997 (Drunk Monkey, ASCAP)
14	16	9	WHO'S CRYING NOW Journey, Columbia 18-02241 (Weed High Nightmare, BMI)
15	22	4	THE THEME FROM HILL STREET BLUES Mike Post, Elektra 47186 (MGM, ASCAP)
16	18	8	THE VOICE The Moody Blues, Threshold 602 (Polygram) (WB, ASCAP)
17	24	5	WHEN SHE WAS MY GIRL The Four Tops, Casablanca 2338 (MCA, ASCAP)
18	20	4	BACK IN MY LIFE AGAIN The Carpenters, A&M 2370 (Duchess, MCA/Home Sweet Home, ASCAP)
19	25	3	TAKE ME NOW David Gates, Arista 0615 (Kipahulu, ASCAP)
20	20	13	YOU DON'T KNOW ME Mickey Gilley, Epic 14 02172 (Rightsong, BMI)
21	15	17	SLOW HAND ● Pointer Sisters, Planet 47929 (Elektra) (Warner Tamerlane, ASCAP/Flying Dutchman/Sweet Harmony, BMI)
22	17	10	A HEART IN NEW YORK Art Garfunkel, Columbia 18-02307 (Irving, BMI)
23	12	17	FEELS SO RIGHT Alabama, RCA 12246 (Maypop, BMI)
24	27	5	IT'S ALL I CAN DO Anne Murray, Capitol 5023 (Chess, ASCAP)
25	37	2	OH NO Commodores, Motown 1527 (Jobete/Commodores Entertainment, ASCAP)
26	29	4	FANCY FREE Oak Ridge Boys, MCA 51169 (Goldline/Silverline, ASCAP/BMI)
27	31	3	ALIEN Atlanta Rhythm Section, Columbia 18 02471 (Low Sat, BMI)
28	23	16	SOME DAYS ARE DIAMONDS John Dever, RCA 12246 (Tree, BMI)
29	28	8	ALL I HAVE TO DO IS DREAM Andy Gibb And Victoria Principal, RSO 1065 (Polygram) (House Of Bryant, BMI)
30	36	3	ATLANTA LADY Marty Balin, EMI America 8093 (Mercury Shoes/Great Pyramid, BMI)
31	34	3	STEAL THE NIGHT Stevie Woods, Cotillion 46018 (Atlantic) (Sunrise, BMI)
32	33	5	MEMPHIS Fred Knoblock, Scotti Bros 5-02434 (CBS) (Arc, BMI)
33	NEW ENTRY	3	THE OLD SONGS Barry Manilow, Arista 0633 (WB/Upward Spiral, ASCAP)
34	35	3	THE NIGHT OWLS Little River Band, Capitol 5033 (Colgems/EMI, ASCAP)
35	39	2	YOU SAVED MY SOUL Burlton Cummings, Alfa 7008 (Shrillegagh, BMI)
36	40	2	MORE TO LIVE Jim Photoglo, 20th Century 2498 (RCA) (Nearytunes/Diamond Mine/WB, ASCAP/Fox Fanfare/Nearysong, BMI)
37	NEW ENTRY	2	THE WOMAN IN ME Crystal Gayle, Columbia 02523 (OAS, ASCAP)
38	NEW ENTRY	2	I WANT YOU I NEED YOU Chris Christian, Boardwalk 7 11 126 (Marvin Gardens/Home Sweet Home/Bug And Bear, ASCAP/John Charles Crowley, BMI)
39	NEW ENTRY	2	STILL John Schneider, Scotti Bros 7 1289 (Epic) (Jobete/Commodores Entertainment, ASCAP)
40	NEW ENTRY	2	I SURRENDER Arlan Day, Pasha 5-02480 (CBS) (WB/Pasha/Hovona, ASCAP)
41	26	6	IN YOUR LETTER REO Speedwagon, Epic 14 02457 (Siam Dunk, ASCAP)
42	21	11	CHLOE Elton John, Geffen 49788 (Warner Bros) (Intersong, ASCAP)
43	32	6	YOU'RE NOT EASY TO FORGET Michael Johnson, EMI America 8086 (Snow/Braintree/ATV, BMI)
44	38	14	COOL LOVE Pablo Cruise, A&M 2349 (Irving/Pablo Cruise, BMI/Almo, ASCAP)
45	41	16	TOUCH ME WHEN WE'RE DANCING Carpenters, A&M 2344 (Weik, BMI)
46	30	5	THE HOUSE OF THE RISING SUN Dolly Parton, RCA 12282 (Velvet Apple, BMI/Darla, ASCAP)
47	44	11	IT'S JUST THE SUN Don McClean, Millenium 11809 (RCA) (Benny Bird, BMI)
48	45	18	I DON'T NEED YOU ● Kenny Rogers, Liberty 1415 (Capitol) (Bootchute, BMI)
49	46	14	LADY YOU BRING ME UP Commodores, Motown 1514 (Jobete/Commodores Entertainment, ASCAP)
50	42	10	THE BEACH BOYS MEDLEY The Beach Boys, Capitol 5030 (Not Listed)

★ 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.

Oct. 5, **Little Feat**, Mary Turner Off The Record, Westwood One, one hour.

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

Oct. 9-11, **Terri Gibbs**, Live From Gilley's Westwood One, one hour.

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

Oct. 10, **Candi Staton**, Special Edition, Westwood One, one hour.

Oct. 10, **Ronnie Milsap**, and **George Jones**, Best of Silver Eagle, ABC Entertainment 90 minutes.

Oct. 10, **Charlie Rich**, Country Sessions, NBC, one hour.

Oct. 10-11, **Jim Messina**, Robert W. Morgan Special of the Week, Watermark, one hour.

Oct. 10-11, **Art Garfunkel**, Star-Sound Weekend Special, RKO One, two hours.

Oct. 11, **Mick Fleetwood**, **Rick Springfield**, **Bob Welch**, in interviews; **Plimsouls**, in performance, Robert Klein Show, Froben Enterprises, one hour.

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

Oct. 11, **Joe Walsh**, ABC-FM, King Biscuit Flower Hour, one hour.

Oct. 12, **Allman Bros.**, Mary Turner Off The Record, Westwood One, one hour.

Oct. 12, **Kris Kristofferson**, Live from Gilley's, Westwood One, one hour.

Oct. 17, Country Music Assn. post awards show, Country Sessions, NBC, one hour.

Oct. 17, **Ray Parker, Jr.** and **Raydio**, Special Edition, Westwood One, one hour.

Oct. 18, **Mickey Thomas** of Jefferson Starship, **John Hall**, Robert Klein Show, Froben Enterprises, one hour.

Oct. 18, **Rush**, **Ian Hunter**, King Biscuit Flower Hour, ABC-FM, one hour.

Oct. 19, **Pretenders**, Mary Turner Off The Record, Westwood One, one hour.

Oct. 19, **Loretta Lynn**, Live From Gilley's, Westwood One, one hour.

Oct. 23-25, **Millie Jackson**, **O'Jays**, Concert of the Month, Westwood One, one hour.

## Vox Jox

NEW YORK—**Tim Kelly** joins WLUP-FM Chicago as vice president of programming after spending the last 1½ years at WLS, first as music director of WLS-AM and then as program director of WLS-FM and music director of both the AM and FM Chicago stations. Kelly's first addition to the staff is **Chuck Britton**, who'll be doing production along with **Matt Bisbee**. . . . Also in Chicago at WCLR-FM, **Chet Redpath** has been promoted to president and general manager of the station he's served since 1974—first as account executive, then as general sales manager and assistant sales manager, before being named vice president and general manager in 1979.

**Susan Storms** has exited her post as account executive with Richard Gersh Assocs. to join the newly formed country music satellite network United Stations as director of client services. Storms had worked with **Ed Salamon**, the network's vice president of programming, at WHN-AM New York. . . . **Jack Baker** has been named vice president/general manager of the CBS owned WEEI-AM Boston, after serving two and one-half years as vice president/general manager of WEEI-AM. Baker is a 21-year veteran of CBS, starting his career with them at WCBS-AM New York as account executive.

## Jazz Alive

• Continued from page 27

On a more conventional note, pianist **Teddy Wilson** reunites with **Red Norvo** for the first time since World War II.

In Chicago, altoist/clarinetist **Eric Schneider** teams with tenor **Eddie Johnson** at the Blackstone Hotel. Los Angeles is the base for a three-day Thanksgiving showcase called "Central Avenue Breakdown." That show includes contemporaries like **Al Jarreau** and veterans from **Zoot Sims** to **Red Callender**.

December shows range from **Bob Brookmeyer** at the Smithsonian to **Curtis Fuller** to a nine trombone combine with **Slide Hampton** at the Jazz Forum in New York City.

Wrapping it all up are sets from saxophonist **Dewey Redman**, pianist **Ronnie Mathews**, singer **Joe Lee Wilson**, portions of the 1981 **Kool Jazz Festival** in New York and **Mel Torme** with baritone **Gerry Mulligan**.

**J.D. Holiday**, former program director of WKTU-FM New York, has moved to WCBS-FM New York from WRKS-FM New York to work the 6 to 10 p.m. shift. . . . **Les Davis**, host of the overnight jazz show on WVNJ-FM Newark, N.J., conducted live from Marty's, Manhattan jazz club, has moved to a new Manhattan remote location, **Green Street Cafe**.

**Pamela Quinn** has been promoted to director of marketing in charge of public information and development for stations KERA-TV-FM Dallas-Fort Worth. She's been public information director since coming to the public television and radio station in 1979.

**Allen Shaw** joins Summit Communications, Inc. as vice president of the radio division, succeeding **Richard Barron** who is retiring. Shaw headed the ABC-owned FM stations from 1970 until 1979 when he resigned to form his own radio management and programming consultant firm. . . . **Bill Morris** has been appointed operations manager of KBET-AM Reno, Nev. where the weekend air staff now consists of **Rick Marino**, **Dave Barnett**, **Mark Damon** and **Kathy Minor**. . . . **KCBS-FM** San Francisco weekend disk jockey **Jon Brent** has been promoted to the midday, 10 a.m.-2 p.m., weekday shift replacing **Dave Roberts** who was promoted to program director.

**Steve Feinstein**, 10 a.m. to 2 p.m. air personality on WYSP-FM Philadelphia, has been promoted to music director at the station, succeeding **Lisa Richards** who recently resigned from her position as music director and assistant program director. Feinstein, who's been with the station for 5 years, will also handle the **Electric Lunch** show daily which features vintage rock'n'roll from the early '60s and '70s. . . . **John E. Douglas**, program director at WNOX-AM Knoxville, Tenn., has left that station to join WIBC-AM Indianapolis as production director. He is succeeded at WNOX by **Jay Michaels**, who moves from WSGN-AM Birmingham.

**KJLH-FM** Los Angeles recently presented a week-long tribute to **Jackie Wilson** who collapsed on stage Sept. 29, 1975 at the Latin Casino in Cherry Hill, N.J. Entertainers participating in the tribute include **Dionne Warwick**, **the Four Tops**, **Smokey Robinson**, **Jerry Butler**,

**Gladys Knight** and the **Spinners**. Listeners were updated on Wilson's condition and heard reports from members of his family. The station is owned by **Stevie Wonder**. . . . **Stevie Nicks** performed an a cappella version of "Edge Of Seventeen" for listeners of WBCN-FM Boston after the songstress's guest appearance with **Tom Petty** at the Boston Garden. To celebrate the release of "Bella Donna," the station is sending a listener and guest to Los Angeles for the "Lunch of a Lifetime with **Stevie Nicks**." WBCN-FM received approximately 75,000 entries to the station promotion contest.

## Breakout

• Continued from page 20

grown stars, is reportedly about to sign up with **IRS Records**. Other acts who have gained some recognition include **Joey Balm**, signed to **Steve Leeds' Ambition** label, and a group called **VHF**, which moved to the management of **Bert Podell** after they were aired on **WNEW-FM**.

Some of the groups have prompted requests such as **Lightnin' Harry Dee's** recording of "I'm An Alcoholic." Others popular with listeners are **Jitterz**, a band from New Jersey, **Pegasus**, which has also been featured on **WPDH-FM Poughkeepsie, N.Y.**; and **China Davis**.

**Griffin** not only airs the groups, but it has fallen to her to wade through entries to the station, which can run 100 in a week, to select those which will be aired. This used to be a task handled by music director **Bernie Bernard**, but **Griffin** took over when **Bernard** became ill.

**Griffin** finds programming these acts "the high point of my week in radio." As for her selection process she notes, "We get some real trash," but she is bothered by the fact that she often finds good music well played that is so poorly recorded that it cannot be aired.

Each group that submits a tape or record gets a letter acknowledging that, and those with poor quality recordings are told of this problem. **Griffin** stresses that these recordings must be done on the best equipment.

**WNEW-FM** used to showcase this talent at the Manhattan rock club **Privates**, but discontinued this when the club closed in the spring. Now with a major **Rocktober** promotion about to roll, the station is negotiating with several local clubs to stage battles of these bands as part of it.

The station is also talking to several local record retail chains about stocking some of these bands which have been pressed on small labels. Plans on this should be firmed in the next few weeks.

## Goodphone Commentaries

• Continued from page 29

computer can't give you), you're headed for chaos and disaster. Programming to this audience as though they are the "AC" listener of the late '60s and entire '70s, turning your back on their growth patterns, listening habits and historical cultural priorities: then be prepared to be dealt a destructive blow.

In the words of **Thomas Carlyle**, "Clever men are good, but they are not the best!" The current 25 to 45 demographic has seen all the cleverness and cute imitation programming during their growth through the late '60s and '70s. They aren't and won't be impressed with so-called "AC" formats using those tired techniques—they're just not buying it.

Is there a solution? The answer is yes! AM radio can and will make an impressive comeback. Here at **Fox and Fox**, we're working on many solutions as should all programmers and consultants around the country. And we welcome input and discussion.

(*Jimi Fox is president of Fox and Fox Media Consultants based in Los Angeles.*)

## Pay Parity For Philly Orchestra

PHILADELPHIA—Philadelphia Orchestra musicians have won a new three-year contract under which they will enjoy salaries on a par with the orchestras of Boston, New York and Chicago.

Parity with these other orchestras had been a key source of contention in bargaining sessions that began last May. The new contract, ratified just three days before the start of the new season Sept. 23, raises the minimum salary by \$70 a week each year. For the first year, the base salary will be \$630; \$700 the second year and \$770 the third year.

The new binder also gives each member an additional \$40 for each of 26 weekly concerts scheduled to be broadcast on local public television, and includes an annual pension of \$18,000 for musicians who have performed with the orchestra for 40 years. The pension was previously \$13,500 after 36 years' service. Long-term disability and instrument insurance will be provided the 106 members of the orchestra as part of the contract, and a \$1,500 annual recording guarantee was carried over from the old agreement.

According to **Mark S. Dichter**, attorney for the **Orchestral Assn.**, the new contract gives management greater flexibility in travel, recording and playing scheduling. The **Orchestra Assn.** has been operating on a \$8 million budget, which the new contract will bring to at least \$8.5 million. Box office income accounts for only a little more than half of the orchestra's budget, and about \$2 million is a predictable deficit made up each year with fund-raising drives.

The salary of **Riccardo Muti**, starting his second season as music director, is kept secret, but it is reported to be \$250,000.

When the **Philadelphia Orchestra** played its very first concert on Nov. 16, 1900, members made \$25 a week. Bass players, who were then in short supply, made \$35.

MAURIE ORODENKER

## Classical Notes

**Ezra Laderman's** Fourth Symphony subtitled "The Brass," commissioned by the **Los Angeles Philharmonic**, will have its premiere Oct. 22 under **Carlo Maria Giulini**. Laderman, who composes prolifically, is the head of the music program of the **National Endowment for the Arts**. . . . Pianist **Paul Schenly** alternates between an American Steinway and a German Steinway in his *Sine Qua Non/Digitech* recording of **Musorgsky's** "Pictures At An Exhibition," produced by **Marc Aubort** and **Joanna Nickrenz**. Schenly made two complete recordings of the work, from which the composite was drawn.

**E. Alan Silver's** *In Sync Labs/Connoisseur Society* produced the first cassette to receive the prestigious **Grand Prix du Disque** award of **Budapest's Franz Liszt Society**. The prize went to a Liszt recital by pianist **Oxana Yablonskai** which is available only in real-time duplicated **Chromium Dioxide** tape cassette. . . . **Telarc Records**, which recently recorded organist **Michael Murray** in recital at **Symphony Hall Boston**, has lined up the **Boston Symphony**, **Seiji Ozawa** and violin soloist **Joseph Silverstein** for a recording of **Vivaldi's** "Four Seasons."

## STARTING WITH THE OCTOBER 17th ISSUE

Station Owners, Programming Directors, Joxs etc. will have a chance to advertise in this section.

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- Station Mgr. Wanted
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WAGNER'S GIFT—Dr. Ernst van der Vossen, left, vice president of Phonogram International, presents a copy of the new 16-LP Philips complete Wagner "Ring" cycle to Wolfgang Wagner, grandson of the composer and artistic director of the Bayreuth Festival where the live digital recordings were produced. The specially priced set of Boulez-led performances is scheduled to be released in the U.S. this month.

LICENSED FROM MUZA

## Polish Stolat Product Part Of Tioch Drive

CHICAGO—Tioch Productions, Inc., the classical marketing affiliate of Arista Records, is into an aggressive fall catalog build-up with a 33-title October release.

Tioch's full price offerings are on the Eurodisc label, imported from Germany at \$9.98 list. New Eurodisc titles include complete recordings of opera, ballet, oratorio and operetta in addition to aria recital LPs; albums of chamber music, concertos and orchestral works, and more.

Stolat Records, LPs licensed from the Polish recording company Muza, also are offered. According to Tioch, U.S. recordings also are being added to the \$5.98 label, pressed in the U.S.

From Eurodisc, major offerings include a complete Tchaikovsky "Sleeping Beauty," conducted by Gennady Rozhdestvensky (BBC Symphony); the complete Bach "Saint Matthew Passion," performed by the Leipzig Gewandhaus Orchestra, and Donizetti's "Don Pasquale," starring soprano Lucia Popp and tenor Francisco Araiza. Araiza and soprano Mirella Freni are featured in Eurodisc aria recital albums.

The Tioch Eurodisc titles are a blend of catalog and newly released material. Other October release highlights are Bruckner Symphonies

Nos. 6 & 8, Kurt Masur conducting the Leipzig Gewandhaus Orchestra; Mozart Symphonies Nos. 40 & 41, Czech Philharmonic conducted by Wolfgang Sawallisch, and "Gidon and Elena Kremer Play Encores," including violin and piano arrangements of American country tunes.

Rudolf Baumgartner conducts the Lucerne Festival Strings in two Eurodisc LPs, the Bach Orchestral Suites Nos. 2 & 3, and the Dvorak Serenade for Strings paired with Grieg's "Holberg Suite."

There is also a world premiere recording of a work by Brahms, according to Tioch. The piece, Fantasies from "Souvenir De La Russia" Op. 15, is part of a two-piano Brahms recital performed by Victoria Postnikova and Gennady Rozhdestvensky.

Couperin, Stravinsky, Mozart, Handel, Schumann, Bach and Rachmaninoff are among the composers represented in Stolat releases. Two new albums were recorded at the Eastman School of Music in Rochester, N.Y.: "Flute Music Of Les Six," performed by Bonita Boyd, and "Music For Christmas," performed by the Eastman Trombone and French Horn Choirs.

Eurodisc and Stolat are marketed by Tioch and the Arista network of independent distributors.

## Leeds Int'l Pianoforte Won By Briton

LONDON—Ian Hobson, 29, British-born but currently working as associate professor of piano at the Univ. of Illinois, took first prize in the Leeds International Pianoforte Competition, one of the most prestigious awards in the world of classical music.

Only the second Briton to win in the event's 18-year history, he collected a check for \$4,000, a Steinway piano and a guaranteed year of concert bookings worth well over \$100,000. He'd been placed fourth in the competition three years ago, and his winning performance centered on Rachmaninoff's Second Concerto.

Second prize went to Wolfgang Manz, 21-year-old West German, with blind Frenchman Bernard D'Ascoli in third place. Two U.S. contestants, Daniel Bluementhal

(28) and Christopher O'Riley (25) were placed fourth and fifth respectively in a contest which ran two weeks and which attracted big television audiences here.

## 3 Composers Are Honored

AMSTERDAM—In preparation for the tercentenary of three famous composers, Bach, Scarlatti and Handel, in 1985, a special foundation has already been set up in the Dutch city of Utrecht.

The main aim of the foundation, known as Musica '85, is to prepare and coordinate various musical events and celebrations which will take place in the anniversary year. President is Prince Claus, husband of Holland's Queen Beatrix.

## Reissue Rate Brisk; Chart Progress, Too

By EDWARD MORRIS

NASHVILLE — Recycling of country music material has been especially brisk during the past year and has become a versatile staple of record merchandising. The reissuing activity embraces, of course, the "greatest hits" packaging, but it goes beyond that.

As many as three dozen albums by major country stars have been released since the beginning of the year which are made up of previously released material. The most ambitious of these projects has been Columbia's "Encore" series that covers old material by Lynn Anderson, Moe Bandy, Bobby Bare, Johnny Cash, David Allen Coe, George Jones, Charly McLain, Johnny Paycheck, Marty Robbins, Joe Stampley and Tammy Wynette.

The series was tied together by a common jacket style and issued simultaneously. This action followed the successful release of Mickey Gilley's Epic album—also titled "Encore," which consisted entirely of previously released material, but which was not a part of the official "Encore" set. Gilley's album has been on the Hot Country LPs chart for 46 weeks.

Other reissues on the chart include George Jones' "Encore," an 11-week resident and Willie Nelson's "Minstrel Man," from the RCA archives, that's been charting for nine weeks.

Barbara Mandrell and Dottie West, who have compiled a number of record, concert and television successes of late, have recently been featured on albums by their former labels. Mandrell's "Looking Back," on Columbia, has been issued in LP, 8-track and cassette configurations, as has West's "Once You Were Mine" on RCA—which tagged the package at \$8.98 retail. Similarly, Louise Mandrell, whose visibility has been heightened by the tv series she shares with sisters Barbara and Irlene, has been honored with a self-titled album on Epic. She is now with RCA. Neither of the Mandrell reissues is now charting, and the West rerelease drops off this week.

Early in the year, just before he signed with Dimension Records, some of Ray Price's efforts for Columbia were repackaged into "A Tribute To Willie & Kris" and tagged at \$7.98. At the time, Price and Willie Nelson were charting high with their "San Antonio Rose"

duet album for Columbia. Nelson's most recent reissue nod was Columbia's "Greatest Hits (And Some That Will Be)." The double album has 20 cuts, only two of which did not appear on earlier records. It's now at a superstar 18 in country and has risen into the 50s in the Top LPs And Tapes chart.

Shortly before the Kendalls left Ovation Records for Mercury, the former label issued its "The Best Of The Kendalls" collection, just as did RCA at the time Dave Rowland & Sugar went to Elektra. Neither effort is currently on the charts—although new albums from the new labels are for both acts. RCA turned out a "Greatest Hits" assemblage for Jim Ed Brown and Helen Cornelius after the artists departed the label. Their act having broken up, Brown and Cornelius's subsequent activity as individual artists has done little to spur sales of the package.

RCA did an extensive reworking of Elvis Presley originals for the "Guitar Man" album, stripping away the old instrumental tracks and adding new ones. But one of the most artistically significant and timely revival projects was Rounder Records' "Treasures Untold: The Early Recordings Of Lefty Frizzell." It coincided with the resurgence of interest in and appreciation of Frizzell's style and material.

Currently, nine of the albums on the Hot Country LPs listing are of reissued songs. This week, MCA released "The Very Best Of Mel Tillis." Tillis now records for Elektra.

### Name Finalists For DJ Honor

NASHVILLE — Finalists for the DJ Hall Of Fame have been announced. Nominees for the living category are Smokey Smith, Charlie Walker and Bill Mack. Up for the award in the posthumous category are King Edward Smith IV, Happy Wilson and "Uncle Jim" Christy.

One person in each category will be named at the Federation Of International Country Air Personalities banquet Oct. 16. The Oak Ridge Boys will not be performing at the banquet, as previously reported.

## Ad Drive Ups WTQR

• Continued from page 20

split 50-50 between oldies and current product. The commercial load is held to about 10.5 minutes, while news hovers about 3.5 minutes.

Modern country is the moniker Tudor gives WTQR's music mix. "We even look at the oldies more for how they sound than what year they are. If they sound like today, then we play them." It's also important to regionalize the playlist a bit. Tudor feels, noting that Hank Williams Jr.'s "Dixie On My Mind" was a really "hot" song for the station.

Tudor is careful to play to the market. "It's a strange mix of people down here. The older demographics are typical of the Bible Belt. I'd get calls for days for playing songs like 'If You Don't Like Hank Williams You Can Kiss My Ass.'"

WTQR uses billboards and television spots for advertising. However, for the last book, they incorporated ABC's "Reach For Country" marketing campaign, which coordinates tv spots with similar billboards.

Tudor admits that at first he wasn't impressed with the campaign. "But once we did the music mixes and everything, it turned out to be a positive statement. It's actually asking you to reach for country, showing the WTQR call letters on the dial." Tudor notes that the other markets using the ABC campaign also made an impressive show in the ratings, adding that WTQR plans to continue with the concept.

Special programming for the station includes "Live From Gilley's" on Friday night; a two-hour bluegrass program on Saturday's segueing into "Silver Eagle" or "Jamboree U.S.A.," and an album feature hour and NBC's "Country Sessions" on Sundays. Car races are also aired on Sunday afternoons. As a special promotion, WTQR owns a stock car.

Promotions are ongoing. A particularly successful promotion WTQR ran during the last ratings period was a big garage sale for charity. Held at the state fairgrounds, the station brought in live entertainment, including Leon Everette.

Some shifts were made in the deejay lineup during the last book. Most notable was Christie Christopher moving from evenings to midday, with a boost in ratings for that period. Tudor, using the name Mark Austin, is the morning drive man. From 2 to 7 p.m. is Billy Buck, with Dan Tuttle behind the mike for the 7 p.m. to midnight shift. From midnight to 5 a.m., the station is automated, although Tudor says that a live deejay will soon fill this slot.

"You can't explain this business," muses Tudor. "One day a lady in her thirties who claimed to always listen to the station called up to request Bob Seger's 'Old Time Rock'n'Roll.' What do you do with somebody like that?"

### Daniels Order

NASHVILLE—In an effort to control the bootlegging of Charlie Daniels Band paraphernalia in and around band performances in the U.S., Good Vibration Inc., the official merchandising company for the group, has secured a permanent injunction prohibiting unauthorized production and marketing of any Charlie Daniels Band merchandise. The order was issued Sept. 9 by U.S. district court Judge Howard G. Munson in Syracuse.



ACUFF ACCOLADE—Roy Acuff, center, accepts a plaque outlining the establishment of an annual award given in his name by the Country Music Foundation and "The Tennessean" newspaper to an entertainer dedicated to community service. Presenting the award are Bill Ivey, left, national president of NARAS and director of the CMF and John Seigenthaler, president/publisher/editor of the paper. The presentation was made at a roast for Acuff which raised \$45,000 for the Buddies Of Nashville, a support group for children of single parents. Among those in attendance at the roast were Vice President George Bush and Gene Autry.

### 'NIGHTLIFE' ON LOCATION

## Industryites Filmed For ABC-TV Show

By ROSE CLAYTON

NASHVILLE—ABC's late evening television show "Nightline" was on location here Sept. 28-Oct. 2 to explore the phenomenon of country music and its impact on American lifestyle. Barring disruption by other news events, the piece will air some time during Country Music Week.

"We have asked the question: Why is country music so popular from coast to coast? And we've come to answer it," says Charles Murphy, the reporter working on the story. "I'm not going to try to answer it. I'm going to let knowledgeable people in the business do it."

"Nightline" producer Frank Radice says he sees the story as an example of how American music affects American lifestyle. "That is as much a news show as almost any other story," he says.

In developing the piece, the tv crew began in Memphis with an interview with recording pioneer Sam Phillips. "Phillips," Radice says, "has a different perspective in that now he has given up the production end to go into the end of it that the recording industry depends on—that is the guy who plays the records. Not only can he talk to me about style and feeling, he can talk to me about the economics of the music and its demographics. He can cover all the bases."

After the Memphis shooting, the crew came to Nashville to visit with Conway Twitty, who was first taped at a recording session and later interviewed about country music's popularity.

Jo Walker-Meador, executive director of the Country Music Assn. discussed the money the industry generates, both in recording and non-recording arenas.

Plans also called for coverage of the country scene via segments with the Oak Ridge Boys and at Billy Bob's, Gilley's and Opryland.

Shooting sites have not been limited to the south, Radice says. Bronco Billy's, a country disco six blocks from the White House, is also being included. "A year ago," Radice notes, "you wouldn't have

dreamed of seeing doctors and lawyers, politicians, government officials and embassy workers drinking beer and wearing bluejeans and cowboy boots in a bar. It's the single most popular bar in the city, and there is a reason for it."

Another bar, in Maryland, frequented by blue-collar workers will also be visited by the tv crew. "These are the people who live out the country songs, who cry in their beer and stare into the waitresses' eyes," Radice explains. "All country music fans don't wear cowboy boots."

He adds, "Some people said that after 'Urban Cowboy' came out that it was a giant fad. But everyone we've talked to has also agreed that as the fad is wearing off, a very solid base of listeners and supporters remains that is much higher than it was before the movie happened. Country music has increased its audience base substantially."

Radice says that although "country music has never been healthier," it has its problems. "We have found that the hard cores don't like the crossover stuff. Many of them were concerned about that and about the use of drugs, which they say is 'too open.'"



TRIBUTE TRAY—Jimmy C. Newman, right, accepts a silver tray from Grand Ole Opry general manager Hal Durham in tribute to Newman's twenty-fifth anniversary as a member of the Opry.



BEVERLY HILLBILLIES—Earl Scraggs, left, films a segment of "The Return Of The Beverly Hillbillies," a special program airing on the CBS network Tuesday (6). Joining Scraggs are, from left, Buddy Ebsen, Nancy Culp and Donna Douglas.



# Billboard® Hot Country Singles

Survey For Week Ending 10/10/81

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	13	<b>PARTY TIME</b> —T.G. Sheppard (B. Channel), Warner/Curb 49761 (Tree, BMI)	★	41	4	<b>IF I NEEDED YOU</b> —Emmylou Harris And Don Williams (T. V. Zandt), Warner Bros. 49809 (United Artists, Columbine, ASCAP)	★	83	2	<b>I WONDER IF I CARE AS MUCH</b> —Dickey Lee (D. Everly), Mercury 57056 (Acuff-Rose, BMI)
★	3	11	<b>STEP BY STEP</b> —Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47174 (Briarpatch, Deb/Dave, BMI)	★	42	5	<b>TRY ME</b> —Randy Barlow (R. Barlow, F. Kelly), Paid 144 (Frebar, BMI)	★	77	4	<b>IT TURNS ME INSIDE OUT</b> —Lee Greenwood (J. Crutchfield), MCA 51159 (Duchess, Red Angus, BMI)
★	4	13	<b>TAKIN IT EASY</b> —Lacy J. Dalton (M. Sherrill, B. Sherrill, L. Dalton), Columbia 18-2188 (Algee, BMI)	★	55	2	<b>BET YOUR HEART ON ME</b> —Johnny Lee (J. McBride), Full Moon/Asylum 47215 (April, Widmont, ASCAP)	★	71	10	<b>TAKE ME AS I AM</b> —Bobby Bare (B. Bryant), Columbia 18-02414 (Acuff-Rose, BMI)
★	7	13	<b>HURRICANE</b> —Leon Everette (K. Stegal, S. Harris, T. Schuyler), RCA 12270 (Blackwood, BMI, Rich Bin, ASCAP)	★	46	5	<b>DOWN AND OUT</b> —George Strait (D. Dillon, F. Dycus), MCA 51170 (Pi-Gem, Golden Opportunity, BMI/SESAC)	★	72	NEW ENTRY	<b>CHEATIN IS STILL ON MY MIND</b> —Cristy Lane (R. Jenkins), Liberty 1432 (Kevin Lee, Robchris, BMI)
★	5	15	<b>TODAY ALL OVER AGAIN</b> —Reba McEntire (B. Harden, L. J. Dillon), Mercury 57054 (Coal Miner, King Coal, BMI, ASCAP)	★	57	2	<b>WHAT ARE WE DOIN'</b> <b>LONESOME</b> —Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18-02522 (Larry Gatlin, BMI)	★	73	3	<b>THE LAST WORD IN JESUS IS US</b> —Roy Clark (B. Zerface, J. Zerface, B. Morrison), Songbird 51167 (MCA) (Combine, BMI/Music City, ASCAP)
★	6	13	<b>IT DON'T HURT ME HALF AS BAD</b> —Ray Price (J. Allen, D. Lay, B. Lindsay), Dimension 1021 (Combine, BMI)	★	48	4	<b>THE CLOSER YOU GET</b> —Don King (J. P. Pennington, M. Gray), Epic 14-02468 (Chinnichap, Careers, Down 'N Dixie, BMI)	★	74	3	<b>WOMAN IN MY HEART</b> —Bobby Hood (A. Aldridge), Chute 018 (Muscle Shoals Sound, BMI)
★	8	12	<b>I'LL NEED SOMEONE TO HOLD ME WHEN I CRY</b> —Janie Fricke (B. McDill, W. Holyfield), Columbia 18-02197 (Hall-Clement, Bibo, BMI, Welk, ASCAP)	★	49	5	<b>YOU WERE THERE</b> —Freddie Hart (B. Morrison, J. MacRae), Sunbird 7565 (Southern Nights, ASCAP)	★	75	2	<b>THE BEST BEDROOM IN TOWN</b> —Judy Bailey (C. Craig), Columbia 18-02505 (Screen Gems-EMI, BMI)
★	9	8	<b>NEVER BEEN SO LOVED</b> —Charley Pride (N. Wilson, W. Holyfield), RCA 12294 (Al Gallico, Dusty Roads, BMI/Bibo, ASCAP)	★	50	4	<b>JUST ONE TIME</b> —Tompall And The Glaser Bros. (D. Gibson), Elektra 47193 (Acuff-Rose, BMI)	★	76	NEW ENTRY	<b>EVERYONE GETS CRAZY NOW AND THEN</b> —Roger Miller (K. Welch), Elektra 47192 (Cross Keys, ASCAP)
★	11	11	<b>CHICKEN TRUCK/I LOVE YOU A THOUSAND WAYS</b> —John Anderson (J. Anderson, E. J. Parker, M. Fields/L. Frizzell, J. Beck), Warner Bros. 49552 (Al Gallico, Peer, BMI)	★	66	2	<b>THEM GOOD 'OLE' BOYS ARE BAD</b> —John Schneider (J. Penning, J. Harrington, K. Espy), Scotti Bros. 35-02489-3 (Flowering Stone, ASCAP)	★	77	NEW ENTRY	<b>HUSBANDS AND WIVES</b> —David Frizzell & Shelly West (R. Miller), Warner/Viva 49825 (Tree, BMI)
★	13	7	<b>MY BABY THINKS HE'S A TRAIN</b> —Rosanne Cash (L. Preston), Columbia 18-02463 (Bug, Whiskey Drinkin', Paw, Paw, BMI)	★	56	3	<b>ALL ROADS LEAD TO YOU</b> —Steve Wariner (K. Fleming, D. W. Morgan), RCA 12307 (PT-Gem, BMI)	★	78	NEW ENTRY	<b>STARS ON THE WATER</b> —Rodney Crowell (R. Crowell), Warner Bros. 49810 (Coolwell, Granite, ASCAP)
★	15	8	<b>SLEEPIN WITH THE RADIO ON</b> —Charly McClain (S. Davis), Epic 14-02421 (Algee, BMI)	★	45	6	<b>LEFTY</b> —David Frizzell (L. Bastian), Warner/Viva 49778 (Peso, Wallet, Blue Lake, Fast Lane, BMI)	★	79	11	<b>HE'S THE FIRE</b> —Diana (C. Lester, D. Morrison), Sunbird 7564 (House Of Gold, BMI)
★	18	8	<b>TEACH ME TO CHEAT</b> —The Kendalls (T. Skinner, K. Bell, J.L. Wallace), Mercury 57055 (Hall-Clement, BMI)	★	46	6	<b>DREAMS COME IN HANDY</b> —Cindy Hurt (B. Millsap), Churchill 7777 (Ironside, ASCAP)	★	80	10	<b>TRYING NOT TO LOVE YOU</b> —Johnny Rodriguez (M. Haggard), Epic 14-02411 (Shade Tree, BMI)
★	19	9	<b>GRANDMA'S SONG</b> —Gail Davies (G. Davies), Warner Bros. 49790 (Vogue, BMI)	★	63	2	<b>STILL DOIN' TIME</b> —George Jones (J. Moffat, M.B. Heeney), Epic 14-02526 (Cedarwood, BMI)	★	81	10	<b>SOMETIMES I CRY WHEN I'M ALONE</b> —Sammi Smith (L. Bastian), Sound Factory 446 (Burton Willow, Chablis, BMI)
★	14	12	<b>WHEN YOU FALL IN LOVE EVERYTHING'S A WALTZ</b> —Ed Bruce (P. Bruce, E. Bruce, R. Peterson), MCA 51139 (Tree, Sugarplum, BMI)	★	48	10	<b>RIGHT IN THE PALM OF YOUR HAND</b> —Mel McDaniel (B. McDill), Capitol 5022 (Hall-Clement, Welk, BMI)	★	82	15	<b>YOU DON'T KNOW ME</b> —Mickey Gilley (C. Walker, E. Arnold), Epic 14-02172 (Rightsong, BMI)
★	15	10	<b>I LOVE MY TRUCK</b> —Glen Campbell (J. Rainey), Mirage 3845 (Giantan, BMI)	★	49	NEW ENTRY	<b>YOU'RE MY FAVORITE STAR</b> —Bellamy Brothers (D. Bellamy), Warner/Curb 49815 (Famous, Bellamy Bros., ASCAP)	★	83	3	<b>JUMPER CABLE MAN</b> —Marty Robbins (M. Robbins), Columbia 18-02444 (Mariposa, BMI)
★	16	10	<b>SHE BELONGS TO EVERYONE BUT ME</b> —The Burrito Brothers (J. Beland, G. Guilbeau), Curb/CBS 50-2243 (Atlantic, BMI)	★	50	NEW ENTRY	<b>THE WOMAN IN ME</b> —Crystal Gayle (S.M. Thomas), Columbia 18-02523 (O.A.S., ASCAP)	★	84	5	<b>MOCASSIN MAN</b> —Dave Kirby (D. Kirby, J. Allen), Dimension 1022 (Millstone, ASCAP/Joel Allen, BMI)
★	21	8	<b>MEMPHIS</b> —Fred Knoblack (C. Berry), Scotti Bros. 02434 (CBS) (ARC, BMI)	★	51	11	<b>HONKY TONK QUEEN</b> —Moe Bandy & Joe Stampley (R. Hicks), Columbia 18-02198 (Baray, Mullet, BMI)	★	84	5	<b>MOCASSIN MAN</b> —Dave Kirby (D. Kirby, J. Allen), Dimension 1022 (Millstone, ASCAP/Joel Allen, BMI)
★	25	6	<b>FANCY FREE</b> —Oak Ridge Boys (J. Hinson, R. August), MCA 51169 (Goldline, Silverline, ASCAP/BMI)	★	52	9	<b>YOU (Make Me Wonder Why)</b> —Deborah Allen (D. Allen, D. Van Hoy), Capitol 5014 (Duchess, Posey), Tree, BMI)	★	85	NEW ENTRY	<b>PARDON MY FRENCH</b> —Bobby G. Rice (B. Gibson, J. Duncan), Charta 166 (NSD) (Hit Kit, Jason-Dee, BMI)
★	24	9	<b>FEEDIN' THE FIRE</b> —Zella Lehr (B. Hobbs), Columbia 18-02431 (Algee, BMI)	★	60	4	<b>COMMON MAN</b> —Sammy Johns (S. Johns), Elektra 47189 (Lowery, BMI)	★	86	NEW ENTRY	<b>A LITTLE BIT CRAZY</b> —Amarillo (W. Newton, D. Ubays, D. Tyler), NSD 104 (House Of Gold, BMI)
★	23	7	<b>THE HOUSE OF THE RISING SUN</b> —Dolly Parton (D. Parton), RCA 12282 (Velvet Apple, BMI/Darla, ASCAP)	★	54	10	<b>I RECALL A GYPSY WOMAN</b> —B.J. Thomas (Reynolds, B. McDill), MCA 51151 (Jack, BMI)	★	87	NEW ENTRY	<b>IMAGINE THAT</b> —Nancy Wood (B. Hill, J. Wilde), Montage 1202 (Wellbeck, ASCAP)
★	26	5	<b>SHARE YOUR LOVE WITH ME</b> —Kenny Rogers (A. Bragg, D. Malone), Liberty 1430 (Duchess, BMI)	★	55	9	<b>BIG LIKE A RIVER</b> —Tennessee Express (A. Wilburn, J. Duncan), RCA 12277 (Prime Time, ASCAP; Master Craft, BMI)	★	88	5	<b>WON'T YOU BE MY BABY</b> —Keith Stegall (K. Stegall, S. Harris), Capitol 5034 (Blackwood, BMI)
★	27	6	<b>WISH YOU WERE HERE</b> —Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 51171 (Pi-Gem, BMI)	★	56	8	<b>MARRIED WOMEN</b> —Sonny Curtis (B. McDill), Elektra 47176 (Hall-Clement, BMI)	★	89	16	<b>OLDER WOMEN</b> —Ronnie McDowell (J. O'Hara), Epic 19-02129 (Tree, BMI)
★	28	7	<b>MISS EMILY'S PICTURE</b> —John Conlee (R. Lane), MCA 51164 (Tree, BMI)	★	67	3	<b>I WANNA BE AROUND</b> —Terri Gibbs (J. Mercer, S. Vimmerstedt), MCA 49809 (20th Century Fox, ASCAP)	★	90	NEW ENTRY	<b>CATCHING FIRE</b> —Angela Kaye (J. Karnes, R. Karnes), Yatahey 1-804 (Tree, BMI)
★	29	6	<b>ONE NIGHT FEVER</b> —Mel Tillis (B. Morrison, J. Macrae), Elektra 47178 (Southern Nights, ASCAP)	★	71	2	<b>FOURTEEN KARAT MIND</b> —Gene Watson (D. Frazier, L. Lee), MCA 51183 (Acuff-Rose, BMI)	★	91	6	<b>CINDERELLA</b> —Terry Gregory (J. Whitmore, L. Kimball, M. Sherrill), Handshake 02442 (Easy Listening, ASCAP, Al Gallico, BMI)
★	34	6	<b>ALL MY ROWDY FRIENDS</b> —Hank Williams Jr. (H. Williams Jr.), Elektra 47191 (Bocephus, BMI)	★	70	3	<b>PATCHES</b> —Jerry Reed (R. Dunbar, N. Johnson), RCA 12318 (Gold Forever, BMI)	★	92	4	<b>WASN'T IT SUPPOSED TO BE ME</b> —Kenny Earl (T. Skinner, J. Wallace, K. Bell), Kari 124 (Hall-Clement, BMI)
★	26	1	<b>MIDNIGHT HAULER/SCRATCH MY BACK</b> —Razzy Bailey (R. Moore, M. Strong, E. Cage, W. Newton, T. DuBois), RCA 12268 (Fame, House Of Gold, BMI)	★	69	4	<b>LET THE LITTLE BIRD FLY</b> —Dottsy (D. Wayne, B. Fischer), Tanglewood 1910 (Broken Lance/B. Fischer, ASCAP)	★	93	NEW ENTRY	<b>THIS AINT TENNESSEE AND HE AINT YOU</b> —Gypsy Martin (L. Bastian, J. Shaw), Dmni 61581 (ATV, Blue Book, BMI)
★	35	6	<b>CRYING IN THE RAIN</b> —Tammy Wynette (C. King, H. Greenfield), Epic 14-02439 (Screen Gems, BMI)	★	75	2	<b>MOUNTAIN DEW</b> —Willie Nelson (B.L. Lunsford, S. Wiseman), RCA 12328 (Tannen, BMI)	★	94	15	<b>(THERE'S) NO GETTING OVER ME</b> —Ronnie Milsap (T. Brasfield, W. Aldridge), RCA 12264 (Rick Hall, ASCAP)
★	36	7	<b>SHE'S STEPPIN OUT</b> —Con Hunley (T. Brasfield, W. Aldridge), Warner Bros. 49800 (Rick Hall, ASCAP)	★	63	14	<b>WHEN YOU WALK IN THE ROOM</b> —Stephanie Winslow (J. De Shannon), Warner/Curb 49831 (Unart, BMI)	★	95	4	<b>ONCE YOU WERE MINE</b> —Dotty West (L. Gatlin), RCA 12284 (First Generation, BMI)
★	37	5	<b>HEART ON THE MENO</b> —Sylvia (K. Fleming, D.W. Morgan), RCA 12302 (Pi-Gem, BMI)	★	74	3	<b>TIGHT FITTIN JEANS</b> —Conway Twitty (M. Huffman), MCA 51137 (Prater, ASCAP)	★	96	15	<b>MIRACLES</b> —Don Williams (R. Cook), MCA 51134 (Dick James, BMI)
★	30	8	<b>JUST ENOUGH LOVE (For One Woman)</b> —Bobby Smith (D. Morrison, D. Kirby), Liberty 1417 (House of Gold, Cross Keys, BMI/ASCAP)	★	65	6	<b>SLOWLY</b> —Kippi Brannon (T. Hill, W. Pierce), MCA51166 (Cedarwood, BMI)	★	97	18	<b>DON'T WAIT ON ME</b> —The Statler Brothers (H. Reid, D. Reid), Mercury 57051 (American Cowboy, BMI)
★	38	5	<b>YOU MAY SEE ME WALKIN'</b> —Ricky Scaggs (T. Uhr), Epic 14-02499 (Amanda-Lin, ASCAP)	★	66	12	<b>LOVE IS KNOCKIN AT MY OOR</b> —Susie Allanson (M. Wright), Liberty/Curb 1425 (Vogue, G.S. Paxton, Welk, BMI)	★	98	3	<b>LIVIN' IN THE LIGHT OF HER LOVE</b> —Joe Waters (J. Waters), New Colony 6811 (NSD) (Lantern Light, BMI)
★	32	7	<b>THE PLEASURE'S ALL MINE</b> —Dave Rowland & Sugar (C. Putnam, K. Kane), Elektra 47177 (Tree, BMI/Cross Keys, ASCAP)	★	66	51	<b>I'M INTO LOVIN' YOU</b> —Billy Swan (B. Swan), Epic 14-02196 (Sherman Oaks, BMI)	★	99	18	<b>SOME DAYS ARE DIAMONDS</b> —John Denver (D. Feller), RCA 12246 (Tree, BMI)
★	39	5	<b>IT'S ALL I CAN DO</b> —Anne Murray (R. Leigh, A. Jordan), Capitol 5023 (United Artists, Chess, ASCAP)	★	67	10	<b>WHAT IN THE WORLD'S COME OVER YOU</b> —Tom Jones (J. Scott), Mercury 76115 (Unart, BMI)	★	100	14	<b>(I'm Gonna) PUT YOU BACK ON THE RACK</b> —Dottie West (R. Goodrum, B. Maher), Liberty 1419 (Chappell, Sailmaker, Welbeck, Blue Quill, ASCAP)
★	40	4	<b>MY FAVORITE MEMORY</b> —Merle Haggard (M. Haggard), Epic 14-02504 (Shade Tree, BMI)	★	68	53	<b>SLOW HANO</b> —Del Reeves (M. Clark, J. Bell's), Koala 336 (Warner-Tamerlane, Flying Dutchmen, ASCAP, Sweet Harmony, 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.)

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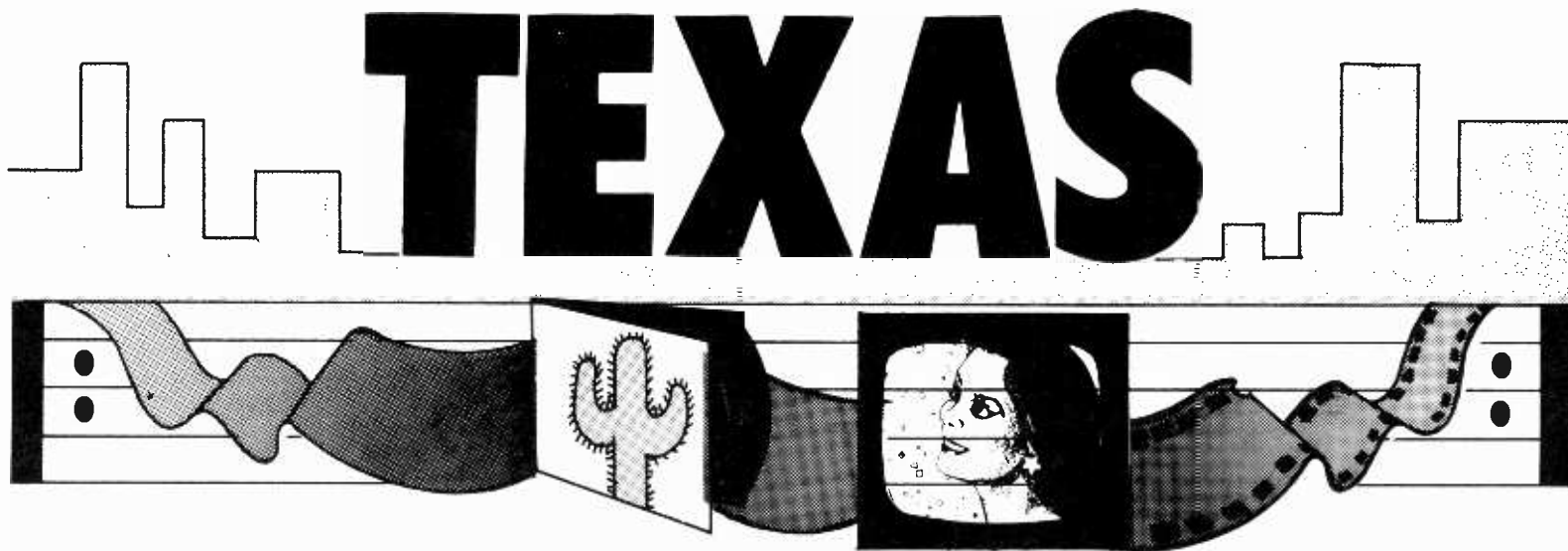
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**DEBBIE DAZZLES**—Alabama joins the Mandrell sisters and actress Debbie Reynolds on a segment of the tv show, "Barbara Mandrell And The Mandrell Sisters." Alabama is the first country act to make an encore appearance on the show.

## Nashville Scene

Will the real J.C. Goforth please stand up? **Willie Nelson and Family** were originally slated as the mid-week draw Sept. 23 at the **Tenn. State Fair**. But when illness forced Nelson to cancel the appearance, **Alice Cooper** and an Atlanta-based group called the **Numbers** were quickly booked, thereby setting the stage for one of the most effective hypes seen in these parts recently.

Several days prior to the show, one J.C. Goforth began making calls to Nashville, requesting vamped up security for the concert and making hotel reservations for the **Rolling Stones**. The news that the Stones might make a surprise appearance on the Cooper bill broke in the morning paper the day of the show. Although reporter **Walter Carter** turned up denials from all parties concerned regarding the Stones' possible appearance, the article, coupled with teaser announcements on local radio stations, undoubtedly boosted ticket sales, which soared from under 2,000 to 6,100 in the 24 hours preceding the concert.

Never one to pass up a dramatic scenario, **Scene's Spy** (who's guesting this week's column, by the way), braved the combat zone of the hard rock audience and settled down near the front of the stage for a Spy's Eye View of the proceedings.

The **Numbers** turned out to be a new wavish group who played a relatively light set. Nonetheless, their performance was punctuated by re-sounding boos and chants of "Stones, Stones, Stones" from the audience.

When theatrical master Cooper took the stage, the crowd stood on their bleacher seats and much of the hostility dispersed. Cooper's "Special Forces" tour is stripped of many of the

elaborated trappings that have marked previous shows (although the trademark snake did make its appearance during "Eighteen"). Opting for energetic antics and a melange of new and old material, Cooper seemed to genuinely enjoy himself, an attitude which the crowd quickly adopted.

But once the last strains of "School's Out" died out and the band exited from the stage for the final time, the vast majority of the crowd sat back down, expectantly waiting for the Stones. The roadies ambled out and leisurely dismantled the sound system. Once the footlights were neatly stashed away, **Scene's Spy** quickly ducked out, just before the audience grew restive and a few bottles flew (however, there were no reports of violence).

Dropping by to visit **Scene's** turf the day following his Nashville appearance, Cooper claimed that the flag-waving bit at the end of his show is a genuine display of nationalism. "Being outside of America is an inconvenience—where else can you get pizza at four in the morning."

And as for Mr. Goforth, one has to wonder if he would have appeared on the scene had Willie Nelson headlined as originally scheduled. **The Rolling Stones and Willie Nelson**—now that would have been some kind of double bill!

The rest of the Tenn. State Fair's talent lineup included **Leon Russell** (who recently opened an office in Nashville) and **Don King**, whose show was unfortunately cut short because of problems with the sound system.

While stopping for a quick lunch in Chattanooga enroute to the **Georgia Music Festival**, **Scene's Spy** bumped into **Razzy Bailey**. Bailey was on his way to play two sets at the **Armadillo Palace** in Athens, Ga. before dashing back home

to Hendersonville for the nuptials of his daughter **Tammy** to his road manager **Rex Marlowe**.

Several responses have turned up to **Scene's** query about country radio stations using live artist interviews. **WNN-AM** music director **Pam Green** writes former program director **Ed Salamon** implemented this concept at the New York station in 1975. Audience response to this one-to-one approach is extremely positive, Green writes, adding, "for listeners who may not be into a particular artist, the guest deejay hour does not deviate too far away from the format clock."

**Cathy Gurley** writes that **WWVA-AM** Wheeling, W. Va., uses live interviews about twice a month to stimulate interest in an artist's "Jamboree U.S.A." appearance. The station's studio window allows fans to both watch and listen to the exchange. **WWVA** also ties in artist appearances in other markets to promote its annual Jamboree In The Hills. 18 stations in a 200-mile radius were used in this fashion last summer.

And **Al Curven**, music director for **WHWB-FM** Rutland, Vt. writes that the station's guests in the past month include **Charley Pride**, **Rex Allen Jr.**, **Margo Smith**, **Mickey Gilley**, **Johnny Lee**, **Bobby Goldsboro**, the **Thrasher Brothers**, **Danny Davis** and **Jerry Reed**. **WHWB** gears giveaways to the questions and answers covered in the interviews.

A couple of morning deejays are planning to broadcast their shows live from Opryland Hotel during Deejay Week Monday through Friday (12-16). Among them are **Bob Cole**, **KOKE-AM-FM** Austin, and **Lee Shannon**, **WQIK-FM** Jacksonville.

**Joe Sun** was surprised with a birthday cake fashioned after his trademark mason jar during a recent showcase appearance in Nashville.

Ovation artist **Nancy Montgomery** is wrapping up a four-week engagement Saturday (10) at the **Tenn. Performing Arts Center**. The perky newcomer has the lead role in the drama "Dark Of The Moon." Although the play is not a musical, Montgomery does manage to sneak in a tune or two.

There was a good industry turnout at the **Nashville Music Assn.'s** first talent showcase. Held at **Spanky's**, the lineup included the **J.D. Martin Band**, **Angela Kaset**, **Donald Henry** and **Andy Widders-Ellis**. The NMA plans to stage similar events on a regular basis.

Best wished to **Lore**, former lead singer/songwriter for **Bandera**, who recently left the **MCA** group to form his own band.

### Catalog Acquired

**NASHVILLE**—The **Shelby Singleton Corp.** has acquired the entire **Fabor Robison** catalog recorded between 1950-1980, with the exception of the **Jim Reeves** material previously purchased by **RCA**.

The catalog includes **Ned Miller's** "From Jack To A King," **Mitchell Torok's** "Caribbean" and **Bonnie Guitar's** "Dark Moon." Reissues and previously unreleased masters will now carry the **Plantation/Fabor** label.

## Moon Shine Set To Bow Six Artists; Swedish \$\$

**NASHVILLE**—Moon Shine Records, main office and financial backing of which in Stockholm, has opened its American headquarters here under the direction of **Andy Di Martino** and **Mike Kelly**, both music business veterans.

So far, the label has signed six acts and says it will have out albums for each of them by year's end. The acts include **Canadians Iris Larratt**, **Tommy Hunter** and **Cedar Creek**; the **Gary T'to Band** and **Scafell Pike**, both European groups; and **Marijohn Wilkin**, Nashville singer and songwriter.

**Di Martino** says Moon Shine intends to make its mark as a strong independent. "The industry is getting to the point today where, if an independent producer is going to survive, he has to go to an independent label."

**Di Martino** has had 22 years of music industry experience, including stints as house producer for **Liberty Records** and as head of a&r and sales for **Charta**, Kelly has worked as a promoter for **Atlantic Records**, as well as holding posts at **Cachet** and **IBC**.

Although the label is based in Nashville, it will not turn out country product alone. "A strictly country label is very limited in its ulti-

mate profit potential," **Kelly** observes. All of the product released in the United States will be concurrently released overseas.

According to **Di Martino**, Moon Shine's current emphasis is developing artists already on the roster. Noting that the company has "over half a million dollars tied up in five LPs," he adds, "We do have an open-door policy, but we want to make a commitment to the artists we have now." He says that he and **Kelly** have "re-contacted and gotten involved with a lot of distribution people we used to work with in the early days on a personal basis."

Moon Shine has wholly owned affiliates in **England**, **Germany** and the **Benelux** countries. Its **Stockholm** office serves the **Scandinavian** countries.

**Di Martino** says the funding for Moon Shine comes from **Smile Investments** in **Stockholm**.

Other Moon Shine officers are **Joyce Di Martino**, vice president of administration, Nashville; **Kathy St. John**, national promotion assistant; **Marti Garlow**, secondary promotion assistant; **Lasse Eriksson**, managing director of European affairs; **Leonard Fries**, managing director in Scandinavia; and **Stefan Nordin**, managing director of **Safir Music**, Moon Shine's publishing affiliate.



**GUILTLESS GATLINS**—Larry Gatlin and the Gatlin Brothers Band discuss their latest album, "Not Guilty," on "The Mike Douglas Entertainment Hour."

## Newsbreaks

• **NASHVILLE**—Billboard's annual Nashville Music Scramble Golf Tournament will not be held this fall. It is tentatively being rescheduled for April, according to tourney director **John McCartney**.

• **LOS ANGELES**—Dick Clark's "American Bandstand" is taking on a country slant Oct. 17 in conjunction with Country Music Month. Guest performers for the segment are **Ronnie Milsap** and **David Frizel & Shelly West**. Recordings by **Crystal Gayle**, **Eddie Rabbitt**, **Rosanne Cash**, **Lacy J. Dalton**, **Alabama** and **Conway Twitty** will also be played.

• **NASHVILLE**—The Federation Of Country Air Personalities (**FICAP**) will host a workshop Thursday (15) at **Opryland Hotel**. There is no registration fee for the seminar, which is open to all country air personalities.

• **NASHVILLE**—**SESAC's** 17th annual Country Music Awards presentation will be held at the **Woodmont Country Club** Thursday

(17). The theme for the ceremony is "SESAC Goes Gold," commemorating the firm's 50th anniversary.

• **NASHVILLE**—As the 1981-82 spokespersons for the **Boy Scouts Of America**, the **Oak Ridge Boys** have recorded "The Boy Scout Way" and "Check Out The Boy Scouts." The tunes will be used in a national radio and television public service campaign.

### Williams Wins

**LONDON** — **Don Williams** "You're My Best Friend" has been voted Britain's favorite country record in the 1981 poll run by **BBC Radio 2's** "Country Style" program, which is hosted by **David Allan**.

The new poll was organized principally to see how much country tastes have changed. Says **Allan**: "The signs are that U.K. country fans are moving more towards more contemporary sounds. And this year there's no **Jim Reeves** or **Slim Whitman** in the top 10."

## Waters Persuades Pupils To Promote His Record

**CHILLICOTHE, Ohio**—**Joe Waters**, owner of the **Recording Workshop** school here, has put some of his former music business students to the test promoting a record—his own. The upshot is that **Waters' "Livin' In The Light Of Her Love"** charted after an apparent death and reached 85 on **Billboard's** Hot Country Singles.

Released in July on **Waters' own New Colony** label, the single picked up little airplay, despite its across-the-board trade reception. That's when **Waters** called on some of the **Workshop's** recent grads.

He estimates that 30 students were involved in the volunteer project and that they were able to convince more than 75 radio stations to add the record to their playlists. The novice promoters were asked to approach stations within driving distance of their hometowns. Each person was given copies of the

record, photocopies of favorable trade reviews and a list of do's and don'ts.

According to **Waters**, the "don'ts" included prohibitions against hyping the record by phone to increase airplay and visiting program or music directors without an appointment. "It was just basically common sense conduct," he says. The volunteers sent back reports to **Waters**, indicating the stations visited and the disposition taken toward the record.

The promoters will be compensated with a free music business seminar at the **Recording Workshop** this fall, **Waters** says. "Two of the students turned out to be so good, we've hired them to do more promotion," he adds.

**New Colony** has established a Nashville office and has signed, in addition to **Waters**, **Charlie Blake** and **Dan Green**.

**EDWARD MORRIS.**

## Chart Fax

By ROBYN WELLS

"Party Time" is T.G. Sheppard's third No. 1 single this year and his eighth overall. 1981 also marks the first time Sheppard has scored three top tunes. He notched two in 1975, with "Devil In The Bottle" and "Tryin' To Beat The Morning Home." A pair of chart-toppers also came his way in 1980, with "I'll Be Coming Back For More" and "Do You Wanna Go To Heaven." His remaining top single was "Last Cheater's Waltz," which remained No. 1 for two weeks in 1979.

"Party Time" is the fifth No. 1 country single this year to carry some sort of time-related theme in its title. Preceding "Party Time" were Eddie Rabbitt's "I Love A Rainy Night," Mickey Gilley's "A Headache Tomorrow (Or A Heartache Tonight)," Rosanne Cash's first top tune, "Seven Year Ache," and most recently, Razy Bailey's "Midnight Hauler."

1980 was a good year for time contingent titles to make it to the country summit. Ronnie Milsap led the way with "Why Don't You Spend The Night" and "My Heart"/"Silent Night (After The Fight)." The Oak Ridge Boys chipped in with "Leaving Louisiana In The Broad Daylight," while Cristy Lane scored her sole chart-topper with "One Day At A Time." And as Barbara Mandrell sang about "Years," George Jones earned a string of awards for "He Stopped Loving Her Today."

Other time-related chart-topping titles include Don Williams' "Tulsa Time" (1979), Crystal Gayle's "Ready For The Times To Get Better" (1978), Kenny Rogers & Dottie West's "Every Time Two Fools Collide" (1978), Johnny Duncan's "She Can Put Her Shoes Under My Bed (Anytime)" (1978), Dave & Sugar's "Tear Time" (1978), Tom Jones' "Say You'll Stay Until Tomorrow" (1977), Glen Campbell's "Southern Nights" (1977), Donna Fargo's "That Was Yesterday" (1977), and Kenny Rogers' "Daytime Friends" (1977).

And then there were Conway Twitty's "This Time I've Hurt Her More Than She Loves Me" (1976); Bill Anderson and Mary Lou Turner's "Sometimes" (1976), Johnny Cash's "One Piece At A Time" (1976), Willie Nelson's "If You've Got The Money I've Got The Time" (1976); T.G. Sheppard's "Tryin' To Beat The Morning Home" (1975); Freddy Fender's "Wasted Days And Wasted Nights" (1975); and Ronnie Milsap's 1975 pair—"I'd Be A Legend In My Time" and "Daydreams About Night Things."

And don't forget Waylon Jennings' "This Time" (1974); Faron Young's "It's Four In The Morning" (1972) and Jerry Wallace's "If You Leave Me Tonight I'll Cry" (1972).

Just to prove there's a method in Chart Fax's madness, a quick scan down the chart shows that the strongest contender for earning the next No. 1 country single is Mr. "Miller Time" himself, Eddie Rabbitt, since "Step By Step" moves to the superstar two position.

Three Columbia ladies are currently in the top 10. Lacy J. Dalton moves to starred 3 with "Take It Easy," while Janie Fricke jumps to superstar 7 with "I'll Need Someone To Hold Me When I Cry" and Rosanne Cash's "My Baby Thinks He's A Train" charges to superstar 10.

Star Crazy: The Bellamy Brothers are this week's top entry, shooting on at starred 49 with a tune penned by David Bellamy, "You're My Favorite Star." And Rodney Crowell bows at starred 78 with "Stars On The Water," also an original number. Ironically, that matches the highest country chart position ever attained by Crowell, garnered by "Ashes By Now" in 1980. And what was Crowell's debut single on the country chart? None other than "Elvira," which topped out at 95 in 1978.



CRASH COUNTDOWN—Billy "Crash" Craddock, left, chats with "American Country Countdown" host Bob Kingsley during a recent taping of the syndicated radio program.

## Country Singles A-Z

A Little Bit Crazy (Danny Morrison).....	86	Love Is Knockin' At My Door (Michael Lloyd).....	65
All My Rowdy Friends (Jimmy Bowen).....	25	Never Been So Loved (N. Wilson, C. Pride).....	8
All Roads Lead To You (Tom Collins).....	44	Married Women (Thompson, Osborn, Young).....	56
Bet Your Heart On Me (Jim Ed Norman).....	37	Memphis (James Stroud).....	17
Big Like A River (Norro Wilson).....	55	Miracles (D. Williams, G. Fund's).....	96
Catching Fire (The General).....	90	Miss Emily's Picture (Bud Logan).....	23
Cheatin' Is Still On My Mind (Bob Jenkins).....	72	Moccasin Man (Ray Pennington).....	84
Cindrella (Mark Sherrill).....	91	Mountain Dew (not listed).....	61
Common Man (J. Stroud, T. Long).....	53	My Baby Thinks He's A Train (R. Crowell).....	10
Crying In The Rain (Chips Moman).....	27	My Favorite Memory (L. Talley, M. Haggard).....	34
Don't Wait On Me (Jerry Kennedy).....	97	Older Women (Buddy Killen).....	89
Down And Out (Blake Mevis).....	38	Once You Were Mine (Chet Atkins).....	95
Dreams Can Come In Handy (Bob Milsap).....	46	One Night Fever (Jimmy Bowen).....	24
Everyone Gets Crazy Now And Then (Buddy Killen).....	76	Pardon My French (Charlie Fields).....	85
Fancy Free (Ron Chancey).....	18	Party Time (Buddy Killen).....	1
Feedin' The Fire (Glenn Sutton).....	19	Patches (Rick Hall).....	59
Fourteen Karat Mind (Russ Reeder, G. Watson).....	58	(I'm Gonna) Put You Back On The Rack (B. Maher, R. Goodrum).....	100
Grandma's Song (Gail Davies).....	13	Right In The Palm Of Your Hand (Larry Rogers).....	48
Heart On The Mend (Tom Collins).....	29	Scratch My Back/Midnight Hauler (Bob Montgomery).....	26
He's The Fire (B. Hall, N. Larkin).....	79	Share Your Love With Me (Lionel B. Ritchie Jr.).....	21
Honky Tonk Queen (Ray Baker).....	51	She Belongs To Everyone But Me (Michael Lloyd).....	16
Hurricane (R. Dean, L. Everette).....	4	She's Steppin' Out (Tom Collins).....	28
Husbands And Wives (S. Garrett, S. Dorff).....	77	Sleepin' With The Radio On (N. Wilson).....	11
I Love My Truck (Glen Campbell).....	15	Slowly (Charles Howard Jr.).....	64
I Love You A Thousand Ways/Chicken Truck (Norro Wilson).....	9	Slow Hand (Bernie Vaughn).....	68
I Recall A Gypsy Woman.....	54	Some Days Are Diamonds (Larry Butler).....	99
I Wonder If I Care As Much (Buzz Cason).....	69	Sometimes I Cry When I'm Alone (P. Baugh, B. Emmons).....	81
If I Needed You (B. Ahern, G. Fundis, D. Williams).....	35	Stars On The Water (Rodney Crowell).....	78
I'll Need Someone To Hold Me When I Cry (Jim Ed Norman).....	7	Step By Step (David Malloy).....	2
I'm Into Loving You (Larry Rogers).....	66	Still Doin' Time (Billy Sherrill).....	47
Imagine That (Byron Hill).....	87	Take Me As I Am (Rodney Crowell).....	71
It Don't Hurt Me Half As Bad (Ray Pennington).....	6	Takin It Easy (Billy Sherrill).....	3
It Turns Me Inside Out (Jerry Crutchfield).....	70	Teach Me To Cheat (J. Gillespie).....	12
It's All I Can Do (Jim Ed Norman).....	33	The Best Bedroom In Town (Ray Baker).....	75
I Wanna Be Around (Ed Penney).....	57	The Closer You Get (Steve Gibson).....	40
Jumper Cable Man (M. Robbins, E. Fox).....	83	The House Of The Rising Sun/Working Girl (Mike Most).....	20
Just Enough Love (For One Woman) (Bob Montgomery).....	30	The Last Word In Jesus Is Us (Larry Butler).....	73
Just One Time (Jimmy Bowen).....	42	The Pleasure's All Mine (Jimmy Bowen).....	32
Lefty (S. Garrett, S. Doree).....	45	The Woman In Me (Allen Reynolds).....	50
Let The Little Bird Fly (B. Fischer, J.B. Barnhill).....	60	Them Good Ole' Boys Are Bad (Tony Scotti, John D'Andrea).....	43
Livin' In The Light Of Her Love (Joe Waters).....	98	(There's) No Getting Over Me (R. Milsap, T. Collins).....	94
		This Ain't Tennessee And He Ain't You (Don Tweedy).....	93
		Tight Fittin' Jeans (C. Twitty, R. Chancey).....	63
		Today All Over Again (Jerry Kennedy).....	5
		Try Me (Fred Kelly).....	36
		Trying Not To Love You (Billy Sherrill).....	80
		Wasn't It Supposed To Be Me (Johnny Morris).....	92
		Woman In My Heart (Gary Lamb).....	74
		What Are We Doin' Lonesome (The Gatlin Bros.).....	39
		What In The World's Come Over You (Steve Popovich, Bill Justis).....	67
		When You Fall In Love Everything's A Waltz (Tommy West).....	14
		When You Walk In The Room (Ray Ruff).....	62
		Wish You Were Here (Tom Collins).....	22
		Won't You Be My Baby (Tony Brown).....	88
		You're My Favorite Star (Michael Lloyd).....	49

# Billboard® Hot Country LPs™

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	7	STEP BY STEP Eddie Rabbitt, Elektra 5E 532	40	48	100	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb CE 237
☆	2	5	THERE'S NO GETTING OVER ME Ronnie Milsap, RCA AHL1 4060	41	24	13	YEARS AGO The Statler Brothers, Mercury SRM 16002
★	3	30	FEELS SO RIGHT ● Alabama, RCA AHL1 3930	42	44	2	HEART TO HEART Reba McEntire, Mercury SRM 16003
☆	4	18	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	43	43	13	URBAN CHIPMUNK ● The Chipmunks, RCA AFL1 4027
☆	7	6	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535	44	46	54	GREATEST HITS ▲ Anne Murray, Capitol S00 12110
☆	6	5	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108	45	51	58	HONEYSUCKLE ROSE ▲ Soundtrack, Columbia S236752
☆	7	6	ESPECIALLY FOR YOU Don Williams, MCA 5210	46	41	60	I BELIEVE IN YOU ▲ Don Williams, MCA 5133
☆	8	9	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399	47	49	25	DRIFTER Sylvia, RCA AHL1 3986
☆	9	10	LIVE Barbara Mandrell, MCA 5243	48	52	8	MORE GOOD 'UNS Jerry Clower, MCA 5125
☆	16	29	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	★ NEW ENTRY	49	2	TOWN & COUNTRY Ray Price, Dimension DL 5003
☆	11	11	MAKIN' FRIENDS Razy Bailey, RCA AHL1 4026	50	54	2	STRAIT COUNTRY George Strait, MCA 5248
☆	12	12	TAKIN IT EASY Lacy J. Dalton, Columbia FC 37327	51	39	19	DARLIN' Tom Jones, Mercury SRM 14010
☆	13	13	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108	52	45	25	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AAL1 3932
☆	14	8	JUICE ● Juice Newton, Capitol ST 12136	53	47	23	JOHN ANDERSON 2 John Anderson, Warner Bros. BSK 3547
☆	15	17	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528	54	58	2	LETTIN' YOU IN ON A FEELIN' The Kendalls, Mercury SRM 16005
☆	16	15	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055	55	55	179	STARDUST ▲ Willie Nelson, Columbia JC 35305
☆	17	14	I AM WHAT I AM ● George Jones, Epic JE 36586	56	56	22	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol S0D 12144
☆	22	3	GREATEST HITS Willie Nelson, Columbia KC2 37542	57	53	55	THESE DAYS Crystal Gayle, Columbia JC 36512
☆	19	23	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	58	64	30	LEATHER AND LACE Waylon Jennings & Jessi Colter, RCA AAL1 3931
☆	20	20	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)	59	60	15	WAITIN' FOR THE SUN Ricky Skaggs, Epic FE 37193
☆	21	19	MR. T Conway Twitty, MCA 5204	60	67	33	EVANGELINE Emmylou Harris, Warner Bros. BSK 350
☆	22	18	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	61	66	33	BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170
☆	23	21	HORIZON ▲ Eddie Rabbitt, Elektra 6E 276	62	65	48	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309
☆	24	25	3	63	61	11	ENCORE George Jones, Epic FE 37346
☆	25	30	3	64	68	29	HEY JOE, HEY MOE Moe Bandy & Joe Stampley, Columbia FC 37003
☆	25	30	3	65	57	65	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492
☆	24	34	36	66	50	31	WILD WEST Dottie West, Liberty LT 1062
☆	27	29	70	67	70	30	SOMEWHERE OVER THE RAINBOW ● Willie Nelson, Columbia FC 36883
☆	28	28	11	68	74	44	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AAL1 3852
☆	29	32	100	69	71	46	ENCORE Mickey Gilley, Epic JE 36851
☆	30	31	52	70	63	9	MINSTREL MAN Willie Nelson, RCA AHL1 4045
☆	31	26	8	71	72	20	OUTLAWS Waylon Jennings, RCA AAL1 1321
☆	32	36	23	72	59	12	SHOULD I DO IT Tanya Tucker, MCA 5228
☆	33	37	17	73	62	11	WITH LOVE John Conlee, MCA
☆	34	33	8	74	73	54	LOVE IS FAIR Barbara Mandrell, MCA 5136
☆	35	35	23	75	69	49	BACK TO THE BARROOMS Merle Haggard, MCA 5139
☆	36	38	49				
☆	37	42	3				
☆	38	40	128				
☆	39	27	20				

★ 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.)

## Top Talent For New Orleans Event

NEW ORLEANS—Headline country talent will highlight the second annual Urban Cowboy Music Festival here Oct. 17-18.

T.G. Sheppard, Lacy J. Dalton, Marty Robbins, Rex Allen Jr., Cedar Creek and the River City Good Tyme Band are on the slate Oct. 17. Taking the stage the following day are the Bellamy Brothers, the Kendalls, Ronnie McDowell, Jerry Reed, Charly McClain, Hank Thompson and Lincoln County.

Rounding out festivities will be mechanical bull riding and exhibitions by the Chicago Knockers, the world champion female mud wrestling team. Food and crafts booths will be on hand.

Tickets for the festival are \$10 per day or \$15 for the weekend. Admission is free for children under 12.

Presented by the Krewes of Thor, the second annual Urban Cowboy Music Festival is produced by the Richard Lazes Org. for Super Star Productions. Sponsor is Miller Beer.



# Newton-John Maturity Evident On New Album

By ED HARRISON

*"As I've gotten older and my influences on music have expanded, I've gotten attracted to different styles"—  
Olivia Newton-John*

LOS ANGELES—Since the release of "Grease" in 1978, Olivia Newton-John has been an artist in the midst of change.

What were once album releases comprised of predictable, sweet love songs, a country song or two and an occasional uptempo tune, have since been replaced with adventurous forays into rock and other musical forms that only a couple of years ago few would have expected from the Australian-born singer.

Her new album, "Physical," Newton-John's 10th for MCA in as many years, reveals yet another dimension to the singer/actress' talents.

Although she's compiled 11 top 10 hits from 1974-1980 starting with "Let Me Be There" and thus far ending with "Xanadu," it was the delicately delivered ballads such as "I Honestly Love You," "Have You Never Been Mellow" and "Please, Mr. Please" that defined her former style.

Songs like "You're The One That I Want," "Magic," "A Little More Love" and now "Physical" are more accurately definitive of her new sound maturity.

Newton-John will be the first to admit that her role in "Grease"

turned out to be "the turning point" in her recording career, not to mention the starting point of a mushrooming acting career.

"'Grease' is the most important thing I've done," she says. "Because I was playing a role, I was able to try something different (in terms of a more powerful singing style). I never would have dreamt of it if not for the part.

"It was an excuse to do it and it worked. I thought 'hey, I was accepted that way. I wanted to do it and I could.' It was a great release for me because I got put in a box and I got to step out as something else," she says.

"You might lose a few fans but you gain others. You have to do what's comfortable."

Yet despite her maturing vocal style, Newton-John insists that it's not a calculated move to attract a wider audience.

"I've gotten the confidence to be more adventurous whereas in the past I didn't think it was time. I guess you do everything when you're ready for it. That style (her old one) was successful for me and I was comfortable singing it," she says.

"If these new songs were offered to me a couple of years ago, maybe I wouldn't have attempted them and similarly some of the songs I sang a couple of years ago I wouldn't be interested in doing now. It's a matter

of taste and changing. I still know my limitations and wouldn't attempt songs I couldn't do.

"I'm not deliberately going after any audience. I'm doing what I like



Billboard photo by Brian McLaughlin  
**Career Talk: Olivia Newton-John talks about the recent changes in her recording style.**

to do. I would have done a country song on 'Physical' if I found one I really liked," Newton-John says.

Because of schmaltzy material like "I Honestly Love You" and "Have You Never Been Mellow" as well as a clean girl-next-door image, New-

ton-John was trapped in that image. "It was a nice image," she recalls. "It was a compliment used as a form of abuse: you're too nice, too clean, too whatever. You had to be drunk or on drugs to be interesting, so they (the press) didn't find much to talk about," the singer admits.

Her new album, "Physical," which was also recorded in its entirety for release on videodisk, contains a good dose of upbeat material, including the title track, the initial single, with its sexually provocative lyrics.

Other tracks include a Barry Gibb penned song called "Carried Away," "Recovery," a John Farrar/Tom Snow collaboration, "Strangest Touch," "Make A Move On Me" among others.

Olivia wrote one song, "The Promise," dealing with the killing of dolphins for commercial gain, a subject she feels strongly about.

Newton-John's acting experience came in useful during the video recording of the LP where she got the opportunity to play a different role on each song.

Says Newton-John: "I think this is the way albums will go in the future: visuals with the music. I got to be a different personality and play another side of myself."

If there is one person who has given Newton-John direction and career stability, it's producer John Farrar who has produced every one of her albums. And she wouldn't have it any other way.

"There isn't anyone else I'd want to work with," she says of Farrar. "He's also changed and luckily we've changed together."

Newton-John has also changed management from the guidance of longtime manager Lee Kramer to Roger Davies, whom she's known for a while.

Despite increased demands for an Olivia Newton-John tour, one doesn't figure prominently in her future, at least not for now.

"Touring is the most draining on me," she admits. "After 'Grease' I was fortunate enough to be able to say 'I want to stay at home.'"

She will let the videodisk of  
*(Continued on page 43)*

## Big Bands Ring Philly Bell As Old Swing Comes Back

By MAURIE H. ORODENKER

PHILADELPHIA—The Big Band sound of the '40s, still cooking on the back burners for several decades now, is beginning to boil in this area. Spurred by the growing popularity of touch dancing in the 25-35 year-old set, and ever rich in nostalgic appeal for those bordering on the geriatric, night spots are finding a big band night brings in the customers. Moreover, the appeal has spilled over to the ballrooms in the area.

P.T.'s, a snazzy singles salon (actually a bar) in the Society Hill sector along the waterfront, is packing them in every Monday and Tuesday night with the David Chaiken Orchestra with vocalist Ben Bowman, a 17-piece aggregation. The Water Works Cafe, a historic and restored site tucked behind the city's Art Museum with a postage-stamp dance floor, is luring 25-35 crowd with the Phil Giordano Jazz Orchestra of 17 pieces. A class cafe that used to house the city's water works, the venue takes a \$3 cover charge.

Such acts are providing dine-and-dance music that runs the gamut from rock to the classics and from Irving Berlin to Cole Porter. Most effective in getting the people on their feet again and returning to touch dancing is the playing of the well-known arrangements identified with Tommy and Jimmy Dorsey; Glenn Miller, Benny Goodman, Harry James and other big name bands.

Scintillations in the suburban Valley Forge Sheraton at King of Prussia, Pa., which was one of the area's leading discos, is still a dance club on Wednesday and Friday for the young single suburbanites. But on Tuesday nights, the room has become a big band ballroom, drawing crowds of all ages from collegians on up. With a 300-dancers capacity for its floor, the bandstand has Al Raymond and a 10-piece band, decked out in tuxes, playing everything from Benny Goodman's "Let's Dance" to "The Sound of Music." Drexelbrook Inn in suburban Drexel Hill, Pa., is going after the younger crowd since going public, after being a private club for many years, by bringing in Bill Martin's

Band for Friday, Saturday and Sunday.

Covered Wagon Inn at Wayne, Pa., a favored suburban dine and dance spot catering to the over-40's, has Frank Hunter and his Big Band Sound on Friday and Saturday; and added Tuesday nights on Sept. 15 with Lenn Miller and his 8-piece band and Barbara Hartman's vocals. The bands here play the standards like "Moonglow" and "Shuffle Off To Buffalo," to cha-chas, tangos and even a polka. Several years ago, the Covered Wagon started bringing in the big band followers by offering the big names like Guy Lombardo and Harry James on a Friday night each month.

The big band sound is also pronounced on the new Jersey side. In Atlantic City, the Claridge Hotel Casino now offers touch dancing on Monday nights.

There is no admission for the hotel's ballroom, but on special nights when big names come in, there will be a \$5 admission plus a two-drink minimum. The Duke Ellington Orchestra directed by Mercer Ellington was the first of the big names via its Sept. 14 show. Until Harry James plays on Oct. 13, the Claridge will have Dave Ellis Oct. 5. Others set for the dancing are Count Basie with Joe Williams (Nov. 9); Ray McKinley (Dec. 14) and the Glenn Miller Orchestra next Feb. 8.

It is significant that most of the casino/hotels in Atlantic City keep their major clubrooms dark on Monday nights while the Claridge makes the big band sound a major attraction that evening. At suburban New Hope, Pa., the Treetops Supper Club at the Fountainhead introduced the Big Band of Bill Frabizio (14-pieces), set for four Friday nights during September and October. The 14-piece band will take a \$10 cover charge which includes two drinks and a cheese table.

Along the ballroom circuit, touch dancing to big band music has been traditional at the Cotillion Ballroom across the river in Pennsauken, N.J. Matt McCloskey, who has been in the business for 34 years, has been  
*(Continued on page 43)*

## Dorsey, Redding, South Feted At 8-Day Georgia Music Fest

By ROBYN WELLS

ATLANTA—The fourth annual Georgia Music Festival concluded Sunday (27). From Isaac Hayes' rendition of "The Star Spangled Banner" at an Atlanta Falcons game kicking off festivities to the NARAS paddle-boat ride and barbecue finale, the eight-day event was packed with showcases, contests and industry events.

Although the event was well-attended by state government and industry figures, the eminence of the festival was underlined by the strong contingent of Nashville industry officials and national representatives like Stan Gortikov, RIAA president, who were on hand for such highlights as the Atlanta Songwriters' Assn. showcase, the finals for the statewide talent competition and the Hall of Fame Awards Banquet.

The presentation of the prestigious Georgy Awards was the focal point of Saturday night's Hall of Fame Awards. Three Georgians were honored in three categories: performing, non-performing and posthumous. More than 600 persons attended the ceremony, which was held at the Omni International.

The Rev. Thomas A. Dorsey, 82, received the non-performing Georgy Award. Called the "patriarch of black gospel music" by presenter Hon. Tom Murphy, speaker of the Georgia House of Representatives, Dorsey celebrated his 50th year in the music industry last year and is the subject of an upcoming gospel documentary, "The Power Of The Gospel Song."

Otis Redding was the recipient of the posthumous Georgy. Accepting for Redding was William Bell, who penned a number of Redding's compositions. Bell later performed a medley of Redding's tunes, includ-



**Thomas Dorsey: Dr. Thomas A. Dorsey accepts the Georgy given in the non-performing category of the Hall of Fame Awards banquet during the Georgia Music Festival.**

ing "Sittin' On The Dock Of The Bay."

The Georgy winner in the performing category was singer/songwriter Joe South, whose credits include "Walk A Mile In My Shoes," "I Never Promised You A Rose Garden" and "The Games People Play." South accepted the award from Lt. Gov. Zell Miller, and gave a humorous speech, but concluded with "For the first time, my ego has taken a back seat to my humility."

Beach music was the motif for the evening's entertainment. The talent lineup included Ray Whitley, who wrote a number of the Tams' hits, including "Be Young, Be Foolish, Be Happy;" Tommy Roe ("Dizzy," "Sweet Pea," "Jam Up Jelly Tight"); William Bell; and a dance group

called Buckwheat. For the finale, Isaac Hayes sang "Georgia On My Mind." Following his performance, Hayes was presented with a special award for his contributions to the Georgia music scene.

Awards were also given to several people for their efforts during the festival—Bob Calloway, special assistant to Gov. George Busbee and chairman, Hall of Fame Awards; Babs Richardson, executive director of the Atlanta chapter of NARAS; and publicist Doc Field.

The Hall of Fame Awards show was broadcast live over the Georgia PBS network, as were the finals for "Search III" in Macon Friday evening. The semi-finalists from nine regions in a statewide talent competition performed before a panel of judges. The winner was Traveller, a pop/rock band from Atlanta. In second place was Macon-based Magic Touch, a pop/funk group. Rounding out the top three was Polecat Mountain Band, a country act from Canton.

Judges for the event included James Johnson, chairman of the contest; Maggie Cavender, head of the Nashville Songwriters Assn. International; Albert Coleman, conductor of the Atlanta Pops Orchestra; Bill Ivey, national president of NARAS and head of the Country Music Foundation; James Bullard, manager, black gospel division, Word Records; Phil Graham, BMI, Nashville; Bill Lowery, president, Lowery Music Group; Babs Richardson, executive director of the Atlanta chapter of NARAS; Bob Richardson, owner of Master Sound studio, Atlanta; Joseph Kroll, CBS Records; Merlin Littlefield, associate director, ASCAP, Nashville; and  
*(Continued on page 43)*

## Rolling Stones Roll Out The Biggest Backdrop

SAN FRANCISCO—The stage backdrop being used for all the outdoor dates on the Rolling Stones tour is the largest set design ever executed for a rock'n'roll show.

The backdrop—based on original artwork by Japanese painter Kazuhid Wyamazaki, as arranged by the Stones and recreated on scrim by Dennis Larkins—measures 65 feet high by 250 feet across, according to Peter Barsotti, longtime Bill Graham production aide who is working on the Stones tour.

Barsotti notes that there is another 200 feet of netting with china silk stripes on either end of the design panels, "which goes up into the second deck of the stadiums or to wherever it can be anchored." Thus the entire backdrop runs to 650 feet (about one-eighth of a mile) long.

Barsotti says two identical backdrops have been constructed, with one being leapfrogged for setup in the next upcoming city while the first is being used for an actual date.

The scrims were sewn by FM Productions and were painted by Larkins—who does the set designs for all of Graham's Day on the Green shows—on the floor of the now-shuttered Winterland arena here.

## Georgia Festival

• Continued from page 42

singer/songwriter William Bell. Emcee for the event was artist Larry G. Hudson.

The Atlanta Songwriters Assn.'s showcase was held at Mama's Country Showcase Thursday evening. Songwriters competed in six categories—rock, r&b, gospel/contemporary Christian, pop, country and an open. The winner in the pop category and of the overall competition was Julian Ziff. He was awarded recording time, mastering and pressing of 100 singles. The other winners were awarded studio time.

A panel of radio stations screened the initial entrants in the contest, including WKLS-FM, WPLO-AM, WAEC-AM, WREK-FM, WIGO-AM and WQXI-FM.

Final judges included Joe Moscheo, BMI, Nashville; ASCAP's Merlin Littlefield; Nashville Songwriters Assn. Maggie Cavender; Ed Seay, president and studio manager for Web IV; Bunny Ransom, First Class Management; Vito Blando, RCA promotion, Atlanta; Terry Smith, Dr. Hook Organization; and Henry Hurt, president, Chappell Music. Emcee was Bill Tush, host of the syndicated tv show.



Billboard photo by Chuck Pulin  
**HELPING OUT**—Rhino Records' BeBe Buell and Epic's Ellen Foley are among the performers playing a benefit concert for Rick Derringer at the Palladium in New York. Derringer's instruments and equipment, valued at \$100,000, were recently stolen.

## Monterey Ties With Japan

By JACK McDONOUGH

SAN FRANCISCO—For the second time since 1978, the Monterey Jazz Festival will team with the Tokyo Broadcasting System to present live jazz in Japan.

This year's program, titled "Pioneer Live Special: Monterey/Japan," will feature the Modern Jazz Quartet, the Hi-Los and the Prez Conference at Tokyo's Budokan Oct. 19-20 and in Osaka Oct. 21, Nagoya Oct. 22 and Hiroshima Oct. 23.

The Prez Conference, featuring vocalist Joe Williams, is a recreation of Lester Young solos with a four-piece saxophone section and a rhythm section. An album featuring Williams with the Conference is available on GNP/Crescendo.

The programs are keyed especially around the Modern Jazz Quartet, whose members are reuniting for the first time in many years. MJQ will make its American reunion shortly after the Japan dates with an opening-night performance Oct. 29 at the first annual KZAZ San Francisco International Jazz Festival.

Pioneer will sponsor the shows—which will result from the collaboration of Tokyo Broadcasting System with Jimmy Lyons of Monterey and Terry Terajima of San Francisco's Pacific Music Enterprises—in much the same fashion that Kool cigarettes sponsors the George Wein

(Continued on page 52)

## Newton-John Maturity On Album

• Continued from page 42

"Physical" satisfy the desires of those who want to see her perform. "People are trying to encourage me to go on tour. If this album does really well, it might be exciting."

She's also dismissed the possibility of playing Las Vegas primarily because the hot and dry climate is not conducive to her voice.

With a consistently successful recording career and an acting career that is gaining momentum (she is currently deliberating on future scripts), Newton-John is well aware of the dangers of over-exposure. She notes that she's only done two films in four years and her album releases come at lengthy intervals.

While her role in "Grease" was overwhelmingly successful, she isn't disappointed by the boxoffice failure of "Xanadu."

"I certainly wouldn't die of over-

exposure in 'Xanadu,'" she laughs. "Not enough people saw it. I don't regret it or anything I've done. I learned a lot and the music was successful. I would have been upset if the music flopped."

Newton-John is looking at another television special next year, but dismisses any intention of having her own weekly series: "Talk about over-exposure, that's the biggest way of killing record sales. Why should people buy your records when they can see you each week?"

"Some people want to grab it all at once. But that doesn't make for longevity. Right now I'm right where I want to be in my career. 'Grease' was the climax and everything after is extra," Newton-John says confidently.

The way she is going, there appears to be a lot more "extras" coming her way.

## Shakin' Stevens' Sound Sweeps Europe

By PETER JONES

LONDON—In 1969, the virtually unknown act Shakin' Stevens and the Sunsets got an out-of-the-blue invitation to work as support act for the Rolling Stones in a still-remembered gig at London's Saville Theater, a prestigious weekend rock center at the time.

In 1970, only faintly better known, the young Welshman, then cast in the Elvis Presley mould, took his band into the studios to cut a debut album, produced by Welsh rock hero Dave Edmunds.

But a whole decade was to pass, despite further records and constant touring, before Shakin' Stevens found consistent chart success, not to mention fame, with Epic Records.

Though virtually unknown in the U.S. despite a recent Epic LP, he's considered among the most successful solo rock artists in Europe. He's revered as head man in a massive rockabilly revival, though he loathes the word "revival," insisting (despite mostly revivals of oldies as his hit singles) that he's an artist of the '80s purveying the rock'n'roll of the '80s.

But certainly "perseverance," or "persistence," should be the middle name of Shakin' Stevens—whose real name is Michael Barratt.

The big break for him came with "This Ole House," an oldie previously charted for Rosemary Clooney way back in the '50s. In Stevens' rock format, it went to No. 1 in the U.K., going gold, then hitting the chart peak in Belgium, Israel, South Africa, Australia and Ireland. The album of the same name was similarly successful.

"You Drive Me Crazy" was a U.K. number two, kept off the top only by CBS act Adam and the Ants. This one hit top 10 in a dozen European territories.

Shakin' Stevens then became the first artist ever to have three singles simultaneously in the top 30 on the German national chart, something that even eluded the Beatles. The two U.K. hits, plus "Marie, Marie," out in the U.K. the previous year, did the trick for him.

And the single "Green Door," a hit many years before for singer Frankie Vaughan in Britain, continued the success, allied to the success of another album, "Shaky," the name by which he is known to friends and fans.

At the age of nine, Shakin' Stevens was already a Presley impersonator. In 1977, he earned a weekly wage packet doing just that, as one of three performers who portrayed "The King" at different career stages in "Elvis," a West End musical at the Astoria Theater. It ran for 19 months, earned a "Best Musical of 1977" award, and gave Stevens valuable exposure, even though the hit records were still a long time coming.

In fairness, Shakin' Stevens insists he was never the greatest of Presley fans and doesn't like the constant Elvis comparisons.

His belief that he'd make it big one day is beyond any doubt. He says now: "For years of almost total obscurity, we'd spend our lives travelling hundreds of miles, changing in filthy dressing rooms, then try and find somewhere to sleep. I recall my first fee as a singer was £6 (around \$12), and that was for six hours work and anyway had to be split between half-a-dozen of us.

"But never did I think of chucking in the towel. I knew my future was in rock'n'roll."

Exposure on Jack Good's revival

of the old "Oh Boy" television rock/pop series followed the stint in "Elvis." He has a persistent and persevering manager, Freya Miller, whose dedication to her artist has earned her the nickname "the Major," as a kind of U.K. equivalent to "the Colonel" who masterminded the career of Elvis Presley.

Now Shakin' Stevens believes he

(Continued on page 84)

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## Talent In Action

## ROLLING STONES

JFK Stadium, Philadelphia  
Tickets: \$16

From the coverage in the local newspapers, radio and television it appeared to be the biggest thing to hit Philadelphia since the Phillies won the World Series. For two days, Sept. 25 & 26, the Rolling Stones played to 90,000 fans a day at the old JFK Stadium, making the Philly dates the official opening of the band's long delayed 1981 tour.

In all respects, save one, the concert was a success, leaving almost everyone happy. Remembering the mistakes when the Stones last played Philly in 1978, and much of their equipment was smashed by rocks and bottles because the Stones would not play an encore after a perfunctory set. This time the band, promoter Electric Factory, and tour manager Bill Graham made sure there would be no problems. They played an encore, set off fireworks after that, and had a curtain close at the end of the show which would absorb any thrown projectiles.

But nothing was thrown. There were no major incidents, the shows began and ended on time, and, if anything, the whole thing was a bit boring, except when the Stones finally did get onstage, then the long wait was worth it.

For all of its bad boy reputation, this is a band that onstage works hard to put on a good show and to ingratiate itself with its crowd. All of Mick Jagger's posturings, dances, leaps, and forays along the platforms on both sides on the pink stage and above the audiences' heads on a cherry picker, were done to please the fans. And they appreciated the effort. "He's got a lot of

spunk for an older man," one teen fan remarked during the show.

For the tour the Stones are augmented by Ian Stewart and Ian McGlacen on keyboards, but these two pretty much stayed on the sidelines, leaving the center to the principals: Charlie Watts behind his drums, bassist Bill Wyman standing rooted to Watts' left, guitarist Keith Richards moving occasionally, and second guitarist Ron Wood, growing bolder and working the crowd when Jagger wasn't. For the first time this reviewer can remember Jagger played the guitar (at least some chords) onstage.

The Rolling Stones played about 25 songs during their two-hour-plus sets, though who could say if they played well or not. The legends, myths, rumors, images, memories and expectations surround this band to such a great extent that the technical quality of the music itself becomes almost irrelevant. Like Sinatra, Presley or the Beatles, the Stones have reached the point where they cannot put on either a good or bad show.

Just that they are doing the show has to be good enough. The audience knows this. The most warmly received song in the set was "You Can't Always Get What You Want," with its promise: "you get what you need."

Moreover, sitting in the semi-enclosed press box, with the sound rattling around the rafters after traveling a good city block from the stage, it was not the most acoustically perfect place from where to hear a concert. It could have been the sound system, or it could have been the band, but often the songs seemed to be performed in stutter-step, the music coming in waves.

In their set the Stones played material from the '60s, '70s and '80s, including, of course, songs from their new "Tattoo You" LP. What they didn't play, and what the audience wanted, was "Sympathy For The Devil." But they did change the sets a bit from day to day, replacing, for instance, the new "Neighbors," which sounds a bit like their earlier "Bring Her To Me," with that song on the second show.

Careful listening of Rolling Stones songs makes it apparent that they are much more complicated, and a lot more is going on inside them, than first is evident. Onstage, in a stadium, they lost some of that subtlety, though they made up for it in other ways, sneaking in the unmistakable chords from "Satisfaction" into the opening of "Jumping Jack Flash." Then again, somebody may just have goofed on the song order.

But goofs or not, the audience seemed pleased. If there was anyone disappointed about the date, it was Journey, which found itself locked into the luckless position of playing right before the Stones and right after local favorite George Thorogood.

If anyone came close to stealing the show it was Thorogood whose barroom blues, boogie and rock'n'roll had the fans yelling for more. That Thorogood, who comes from nearby Delaware, let the audience know that he knows every bar on South Street, and every local brew, didn't hurt him with the mostly blue-collar fans either. These dates with the Stones (some more have just been added) are going to make Thorogood a star if he can maintain the intensity he did in Philly.

Coming between this and the anticipation for the Stones, poor gently melodic Journey didn't have a chance. They didn't get booed, but nobody cheered much either, and after a half-hour set, they called it quits. They will have another day.

ROMAN KOZAK

ELECTRIC LIGHT ORCHESTRA  
ELLEN FOLEY

Forum, Inglewood, Calif.  
Tickets: \$12.75, \$11.75, \$10.75

As the minutes counted down on the oversized digital clockface above the stage, the electricity in the air could be felt charging up throughout the SRO facility Sept. 23. No doubt many of the fans who jammed the Forum to see the Electric Light Orchestra—on tour for the first time in three years—sat in expectation of a show as visually off-the-wall as its last one, when the seven-piece band shared the stage with a \$500,000 space ship.

This time, however, the band did not serve up that kind of extravaganza. In fact, after a remote-controlled robot rolled onstage to do a computerized intro to the band's new album, "Time," which also led into the opening number, "Twilight," the show settled down into a relatively normal groove.

What the English rock band did offer in its one-night stand here was a mature, tasteful, neatly packaged two-hour show which saw it run through some 27 ditties out of its own private stock. It was an obvious crowd-pleaser.

Led by the charismatic lead singer-guitarist-mastermind Jeff Lynne and singer-bass player Kelly Groucutt, ELO opened with an outstanding cross section of songs from "Time"—including "21st Century Man" and "Ticket To The Moon"—and followed with a medley of past hits, like "Evil Woman," "Livin' Thing" and "Telephone Line" before returning to its spacier new sound on "From The End Of The World."

Other peak moments were the five-minute violin solo mid-set by Mik Kaminski, which led into a rousing blues number with the band, and a tribute to John Lennon which followed. "A wonderful person we're all going to miss very much," eulogized drummer Bev Bevan, which keyed the medley performed by Lynne in eerie authenticity—"Nowhere Man," "Across The Universe" and "A Day In The Life."

After the third of a half-dozen standing ovations, ELO ended the proceedings with its new hit, "Hold On Tight," encored with "You Bring Me Down, Bruce" and "Do Ya" and returned once more for a rendition of "Roll Over, Beethoven."

Opening act was rock singer Ellen Foley, a Debbie Harry look-alike with a high level of mini-skirted erotica and a low level of talent. Backed by a six-piece band, she served up a lackluster 40-minute set comprised of nine tunes which included some originals as well as uncomplimentary remakes of "Sweet Dreams, Baby" and Lennon's "Working Class Hero." The audience, which offered as many boos as wolf whistles, was underwhelmed.

JOE X. PRICE



PHILADELPHIA SHOW—Mick Jagger is framed against the stage scaffolding at JFK Stadium in Philadelphia where the Rolling Stones played two dates before a total of 180,000 fans.

Billboard photo by Chuck Pulin

## Talent Talk

George Thorogood & the Destroyers, who all but stole the show when they played with the Rolling Stones on two dates in Philadelphia (See separate review), have been added to further Stones dates at the Los Angeles Coliseum, Friday and Sunday (9 & 11) and at San Francisco's Candlestick Park the next weekend (17 & 18). On the L.A. show also are scheduled Prince and the J. Geils Band. J. Geils will also be on the bill in San Francisco.

The other members of the Rolling Stones are "unsure" of him, says Rolling Stones' bassist Bill Wyman in an interview in the current issue of Musician Player & Listener. Insisting he has no plans to leave the Stones, Wyman, who also has a solo career doing film scores and who recently recorded the European hit, "Je Suis Un Rock Star," admits to his reputation as an outsider on the Rolling Stones.

"I live and treat things normally and they often misinterpret that as detachment," says Wyman. "They think I am not interested in the band

as they are because I don't want to hang out all night long jamming or listening to records. I can't live like that: I get frustrated and tense just hanging out in a room getting drunk.

"They always regarded it as a threat in a way and weren't sure about me. It sounds silly after all these years but we really don't know each other... Within the band there's always been an element of uncertainty: Is Mick going into the movies? Is Charlie going to join a jazz band? So because I detach myself from them they think I'm not interested or don't want to be a part of them, which is totally untrue. I just want to have the 'other' part of me separate from that, but they always saw that as a threat," says Wyman.

John Denver is doing a benefit concert for the Cathedral of St. John the Divine in New York, Oct. 15. The proceeds "will contribute to the development of an ecological curriculum at the Cathedral School and the design of a solar bioshelter at the Cathedral," the church says.

ROMAN KOZAK

## Boxscore

- **ROLLING STONES, GEORGE THOROGOOD & THE DESTROYERS, JOURNEY—\$2,859,633, 181,564, \$15.75**, Electric Factory Concerts, JFK Stadium, Philadelphia, two sellout, Sept. 25-26.
- **FRANK SINATRA, PAT HENRY—\$559,035, 28,269** (33,152 capacity), \$25-\$10, Mel Rich Prods., Hartford (Conn.) Civic center, two shows, Sept. 25-26.
- **REO SPEEDWAGON, ROCKETS—\$221,450, 22,145, \$10**, Celebration Prods./Contemporary Prods., Uni-Dome, Cedar Falls, Iowa, sellout, Sept. 2.
- **GRATEFUL DEAD—\$185,441, 18,096, \$9.50 & \$8.50**, Monarch Entertainment Bureau/Cellar Door Concerts, Capitol Centre, Landover, Md., sellout, Sept. 27.
- **JOURNEY, POINT BLANK—\$172,206, 17,517, \$10.50 & \$7.50**, Contemporary Prods., The Checkerdome, St. Louis, Sept. 23.
- **GRATEFUL DEAD—\$160,993, 17,455, \$9.50 & \$8.50**, Monarch Entertainment Bureau/Festival East, Memorial Auditorium, Buffalo, N.Y., sellout, Sept. 26.
- **JACKSONS, STACY LATTISAW—\$149,633, 12,435** (14,000), \$13.50 & \$12.50, Bill Graham Presents/Dick Griffey Prods./Concerts West, Oakland (Calif.) Coliseum, Sept. 22.
- **ELECTRIC LIGHT ORCHESTRA, ELLEN FOLEY—\$140,630, 11,466**, (13,728), \$12.75, \$11.75, \$10.75, Avalon Attractions/Coast-to-Coast, the Forum, Los Angeles, Sept. 23.
- **PAT BENATAR, DAVID JOHANSEN—\$123,709, 13,022, \$9.50**, Tom Makoul Prod., Allentown (Pa.) Fairgrounds Grandstand, sellout, Sept. 6.
- **ELECTRIC LIGHT ORCHESTRA, ELLEN FOLEY—\$120,624, 10,435** (14,500), \$12.50, \$10.50, & \$8.50, Bill Graham Presents, Oakland (Calif.) Coliseum, Sept. 24.
- **MILES DAVIS—\$120,521, 8,141** (17,619), \$17.50-\$7.50, Feyline Presents, Hollywood (Calif.) Bowl, Sept. 25.
- **FOREIGNER, BILLY SQUIER—\$119,101, 12,597** (14,280), \$9.50, Ruffino-Vaughn Prods., Birmingham (Ala.) Jefferson Civic Auditorium, Sept. 26.
- **FOREIGNER, CRACK THE SKY—\$114,736, 11,872, \$10.50 & \$9.50**, Tom Makoul Prods., Allentown (Pa.) Fairgrounds Grandstand, sellout, Sept. 13.
- **ELECTRIC LIGHT ORCHESTRA, ELLEN FOLEY—\$109,647, 10,150** (12,000), \$11, \$10, & \$9, Feyline Presents, McNichols Arena, Denver, Sept. 27.
- **TOM PETTY & THE HEARTBREAKERS, JOE ELY—\$106,565, 10,339, \$10.50 & \$9.50**, Stone City Attractions, Reunion Arena, Dallas, sellout, Sept. 23.
- **RONNIE MILSAP—\$92,866, 12,030, \$9, \$8, & \$7**, in-house promotion, State Fair Park Coliseum, Amarillo (Texas) Tri-State Fair, two sellouts, Sept. 21.
- **FOREIGNER, BILLY SQUIER—\$92,582, 9,900, \$9.50 & \$8.50**, Sound Seventy Prods., Municipal Auditorium, Nashville, Tenn., sellout, Sept. 20.
- **FOREIGNER, BILLY SQUIER—\$92,418, 10,342** (13,178), \$9 & \$8, Cellar Door Concerts, Leon County Civic Center, Tallahassee, Fla., Sept. 25.
- **CHRISTOPHER CROSS, BRUCE BAUM—\$90,486, 8,530, \$12 & \$10.50**, Bill Graham Presents, Oakland (Calif.) Coliseum, sellout, Sept. 25.
- **PAT BENATAR, DAVID JOHANSEN—\$89,052, 10,000, \$8.95**, Gulf Artists, Lakeland (Fla.) Civic Center, sellout, Sept. 24.
- **TOM PETTY & THE HEARTBREAKERS—\$85,079, 9,237, \$10, \$9, & \$8**, Stone City Attractions/in-house promotion, Univ. of Texas Frank C. Erwin Center, sellout, Sept. 24.
- **FOREIGNER, BILLY SQUIER—\$84,270, \$8,427** (12,000), \$10, Beaver Prods., Biloxi (Miss.) Coast Coliseum, Sept. 22.
- **FOREIGNER, BILLY SQUIER—\$81,431, 9,153, \$9 & \$8**, Sound Seventy Prods., Von Braun Civic Center, Huntsville, Ala., sellout, Sept. 27.
- **JEFFERSON STARSHIP, ROBIN WILLIAMS, LITTLE ROGER & THE GOOSEBUMPS—\$77,500, 1,550, \$50**, Bill Graham Presents, Fairmont Hotel, San Francisco, "Save the Cable Car" benefit, sellout, Sept. 26.
- **FOREIGNER, THE ATLANTICS—\$75,400, 7,181, \$11.50 & \$10.50**, Don Law Co., S. Yarmouth (Mass.) Coliseum, sellout, Sept. 11.
- **GRATEFUL DEAD—\$67,084, 6,384, \$10.50**, Monarch Entertainment Bureau, Lehigh Univ. Stabler Arena, Bethlehem, Pa., sellout, Sept. 25.
- **CHRISTOPHER CROSS, LISA NEMZO—\$67,019, 7,118** (12,000), \$9.50, \$9, & \$8.50, Double Tee Promotions/Albatross Prods., the Coliseum, Portland, Ore., Sept. 27.
- **FOREIGNER, CRACK THE SKY—\$66,646, 7,200, \$9.50 & \$8.50**, Maryland Leisure Corp., Broome County Arena, Binghamton, N.Y., sellout, Sept. 12.
- **PAT BENATAR, DAVID JOHANSEN—\$66,536, 7,540, \$9 & \$8**, Gulf Artists, Hollywood (Calif.) Sportatorium, sellout, Sept. 25.
- **TOMMY DORSEY ORCHESTRA—\$66,000, 1,200, \$55**, Mid-South Concerts, Peabody Hotel, Memphis, three sellouts, Sept. 16-18.
- **CHRISTOPHER CROSS, BRUCE BAUM—\$63,959, 6,625** (8,397), \$10.50, \$9.50, & \$8.50, Bill Graham Presents/in-house promotion, UC at Davis (Calif.) Recreation Hall, Sept. 24.
- **BLACKFOOT, DEF LEPPARD—\$59,053, 6,678** (8,000), \$9.50 & \$8.50, Sunshine Promotions, Hara Arena, Dayton, Ohio, Sept. 25.
- **TEDDY PENDERGRASS, PATTI LABELLE—\$56,616, 5,037** (7,000), \$11.75 & \$10.75, Di Cesare Engler Prods., Stanley Theatre, Pittsburgh, two shows, Sept. 25.
- **BLUE OYSTER CULT, FOGHAT, SHOOTING STAR—\$51,814, 5,312** (10,200), \$10.50 & \$9.50, Monarch Entertainment Bureau, War Memorial Auditorium, Rochester, N.Y., Sept. 24.
- **ALLMAN BROTHERS BAND, POINT BLANK—\$42,120, 4,366** \$9,300), \$9.75 & \$8.75, Avalon Attractions, Long Beach (Calif.) Arena, Sept. 26.
- **BLACKFOOT, DEF LEPPARD—\$30,666, 3,519** (3,900), \$9 & \$8, Sunshine Promotions, Veterans Memorial Auditorium, Columbus, Ohio, Sept. 26.
- **ALLMAN BROTHERS BAND—\$25,994, 2,068** (4,067), \$18-\$9, Avalon Attractions, Santa Barbara (Calif.) County Bowl, Sept. 25.
- **RONNIE MILSAP, REBA MCENTIRE—\$25,100, 3,000** (3,800), \$8.50 & \$7.50, Lance Barrow Presents/ACU Student Assn., Moody Coliseum, Abilene, Texas, Sept. 22.
- **BLACKFOOT, DEF LEPPARD, G-FORCE—\$24,550, 2,512** (3,500), \$9.75, Di Cesare-Engler Prods., Stanley Theatre, Pittsburgh, Sept. 24.
- **PRETENDERS, THE BUREAU—\$24,216, 2,940, \$8.50 & \$7.50**, Paradise Island Prods., Mershon Auditorium, Columbus, Ohio, sellout, Sept. 25.
- **MOLLY HATCHET, GRINDERSWITCH—\$24,063, 2,959** (6,200), \$8.50, Fantasma Prods., W. Palm Beach (Fla.) Auditorium, Sept. 24.
- **PETER FRAMPTON, JEFF VALDEZ—\$22,214, 2,317** (2,500), \$10.50 & \$9.50, Feyline Presents, Saunders Fieldhouse, Mesa College, Grand Junction, Colo., Sept. 27.
- **MANHATTAN TRANSFER, SOFT TONES—\$18,557, 1,895** (2,448), \$12, Capitol Prods./Marcus Corwin/Carl Lichtenberg, Painter's Mill Star Theatre, Baltimore, Sept. 18.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/746-8120, Tina Veiders in New York City at 212/764-7314.

# Disco Business

## Club Gets Face-Lift; Top Acts, Fine Food

By SARA LANE

MIAMI—In a show of confidence in the future of disco in this area, Bill Miller, president of Wilgreen Industries, has completed a \$300,000 renovation at Menage, considered to be one of Miami's largest and most beautiful discos.

The renovated club combines disco with gourmet dining and live entertainment featuring top acts.

The move, according to Miller, is because "we're coming into a new era of disco, an era in which people are demanding more than the repetitive fare of music and a light show."

Miller feels that the reason why the disco concept slumped in the late 1970s was because "no one in the business ever gave a thought about the future."

The "new" Menage, in the Brickell Bay condominium, features such entertainers as Melba Moore and the Trampms as well as big bands, comedians and cabaret artists. Negotiations are also underway for appearances by the Glenn Miller and Woody Herman bands, and by comedian Buddy Hackett.

Miller is also installing a piano room in the 17,000 square foot facility "for customers who want opportunity for quiet conversation while dining." He is also opening an "ultra-private" 8,000 square foot room directly above the club.

Miller has also installed an upstairs wine cellar which serves fine wine by the glass along with a wide variety of imported cheeses.

The club, with its overhead paddle fans, features three bars—one facing the bay, a cash bar and a canopy bar.

George Silver, president of Biscayne Menage and an engineer, designed three separate sound systems for the disco, special entertainment and a house system.

Happy Hour music is provided by the Front Page, a live trio, and disco music is handled by deejay Butch de Leon, formerly of Visions and Faces. Most of the music is top 40 crossover disco featuring such artists as the Jacksons, Patty Austin and Inner Life. De Leon says 70% of the music is uptempo disco, about 20% is slower and, the rest is imports from Europe and Canada.

Menage is a private club with an annual membership fee of \$200 and an associate membership of \$26 per person. Members may sponsor an associate member of the opposite sex for the \$26.

With a membership of 8,000, Menage attracts capacity crowds on the weekends. No one under 25 is permitted to join the club, and Miller stresses that the audience he is after is the young, upcoming professional.

Heavy security is employed and

Miller says Menage is the only club in the area that hasn't been raided for drugs. "If I even think someone has taken a qualude, they're out immediately," he says. He figures that the strict security is one of the reasons for the success of Menage. "People want a nice place to come to, not one where they're afraid of raids or drug dealings," he notes. "We don't put up with any nonsense."

There are three or four different menus—lunch, dinner, hors d'oeuvres (available in the upstairs wine cellar) and a late supper, all prepared by Chef Meier, winner of more than 30 culinary awards.

In addition to disco music, Front Page and the guest artists who will appear from Monday through Thursday, Miller sponsors other promotions for the club including a Halloween party which is already sold out, a Star Wars night, western night and masquerade parties. All are extremely successful, he notes.

Miller believes that his new concept in discos will set a precedent around the country. "We're trying to combine everything under one roof so people don't get bored with the same old thing. We're giving our customers something more than just a disco."

"We're giving them a great atmosphere, fine wines and liquor, gourmet food, good disco music, live entertainment each night from 5 p.m. to 7 p.m. and top name entertainers."

## Taking Disco To The Stage In Russia

MOSCOW—Disco music is gradually making the move to concert platform exposure in the Soviet Union. The format was launched by a "disco carnival" on-stage series at the Olympic Village here recently, and featured top national rock and pop acts.

Additionally, a festival and discotheque contest covering the Urals and Siberian territories was staged in Tjumen, in Western Siberia. Part of the event was the presentation of 40 disco programs to a judging panel, the whole show run by Kom-somol, the Ministry of Culture and the Sovetskaya Kultura newspaper.

First prize in Tjumen went to a disco program called "Elvis, Elvis..." presented by Mikhail Orlov, from the Pro and Contra disco club in Sverdlosk.

## Form Divisions For SURE Pool

NEW YORK — The SURE Record Pool, now in its third year of operation, has expanded and reorganized its facilities to incorporate special divisions dealing with the promotion of disco, Latin, dance oriented rock, and imported dance music including West Indian calypso and reggae rhythms.

According to Bobby Davis, president of SURE, the pool is in the business of educating its members and their audiences and creating record sales, and the expansion and reorganization are among the best ways it can better serve the disco industry.

Under the reorganization, the pool's feedback department comes under the guidance of Mario Rios, Rios, who formerly headed the import music department, is now responsible for coordinating and disseminating all information received on funk, disco and r&b records.

Frank Hutson, formerly in charge of "commercial" music at the pool, is now responsible for the Latin music department. According to Davis, Hutson is regarded by many to be the number one spinner of Latin music in the New York City area.

Keith Harris has been reshuffled from being assistant feedback director reporting to Hutson, to head of the Caribbean music division; and Afrika Bambaataa who headed the Caribbean music department, is

(Continued on page 49)

## Bryser's Talent Eye Reviving Fun House

NEW YORK—A local entrepreneur's ability to sense star potential in little-known artists, even before their records are charted, is resulting in an encouraging turnaround in the fortunes of a club in which he has a financial interest.

Ronnie Bryser, a hairdresser turned club owner, has played a significant role in bringing his club, the Fun House, back from the brink of insolvency, by booking unknown acts which he feels have a potential for success.

In the short months since the Fun House policy was changed from an all-recorded music format to a mix of live and recorded music, more than half the acts Bryser has booked have gone on to have their records appear on Billboard's disco charts, including Unlimited Touch, Lime, Fantasy, Kelly Marie, Carol Jiani, Empress, the Strikers and Firefly.

Bryser's talent has not only helped bring the crowds back to his huge West Side Manhattan club, but has also turned him into a sort of ad hoc a&r person for many of the dance music-oriented record labels.

In addition, the labels, including Prelude, Sam and Prism, have used the facilities of the club to showcase their entire roster of artists. A similar event, featuring Norma Rae, Jimmy Ross, Suzie Q and Karen Silver, and hosted by Gino Soccio, will be hosted by RFC Records at the club in the near future.

What makes Bryser's talents considered even more intriguing is that he entered the club business without any prior music experience. He says modestly, "I listen to a record when it's brand new, and if it feels right then I act to book the artist into the club."

Bryser's success has marked the turning point in the troubled history of the Fun House. One of New York City's largest clubs, the 22,000 square foot room was opened about two years ago to offer an outlet to disco lovers displaced by a fire that razed the popular Infinity.

For a while the Fun House flourished, then it began an audience slide which culminated with a much-publicized police raid for allegedly serving alcohol without the proper licenses.

The club was shuttered for a short while, then re-opened with a no liquor policy which was only fairly successful until Bryser stepped in with his live entertainment format.

Today, the club is once more a hub of weekend activity, attracting an 18 to 24 audience from many of the surrounding boroughs and as far away as New Jersey.

The new policy has been so successful that the club which now operates only on weekends, is being geared for an expansion to certain weekdays. Many of the weekdays are now set aside for private parties and other functions.



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Disco Mix

By BARRY LEDERER

NEW YORK—Destiny Records debuts as a new label with its first release titled "BYOB" by Take Five. This 12-inch 33 1/3 r.p.m. offers captivating hooks, catchy hand-clapping backbeat and smooth group vocals that result in easy, danceable midtempo music. The group's commercial r&b format lends itself to club and radio play, with a polished production by producers Michael Zager and Jerry Love. Mixing credit goes to Elton Ahl and A.J. Cervantes.

Tom Tom Club enjoyed both disco and rock club play with its 12-inch "Wordy Rapping-hood." This selection is included in the Sire LP of the same title. Side one contains four songs that are segued together with a musical format that is a mixture of funk, electronic and reggae. Side two includes a more pop-oriented cut "Lorolei." What is not included is "Spooks" a 6:30 minute instrumental that's mostly spacey, elec-

tronically oriented and is available on the group's current 12-inch. Produced by Steven Stanley, Tina Weymouth and Chris Frantz this group offers avante garde music that should delight dancers looking for a change.

The format of K.C. and the Sunshine Band's Epic album, "The Painter," runs the gamut from hard edged rockers to soft ballads. Disco deejays will have difficulty finding suitable material for their clubs due to the short lengths of the selections as well as the need for remixing. However, "Don't Say No," and "Something's Happening" have the best chance for club play. "Go Now," and "Summer Nights" have a pop flavor with "Baby I'm Yours" and "All Through The Night" as tender ballads in which K.C. shines.

WMOT's Funk Fusion Band's 12-inch 33 1/3 r.p.m. "Can You Feel It," combines the right progressive jazz elements with a funk-driven beat that should insure quick acceptance. A riveting and snazzy guitar work backed with steady percussion, result in a lengthy instrumental introduction. Sassy vocals come midway in the disk. A soulful sax solo finishes this catchy tune that is adventuresome enough to challenge innovative deejays. The flipside is a toned down and edited version of side one, and might prove easier to program.

Also from WMOT is Frankie Smith's follow up to his "Double Dutch Bus" hit. Titled "The Auction" at 5:58, the tune starts off with easy keyboard and clavinet instrumentation that dominate the tracks. However, Smith's vocals change the pace to a nitty gritty hoarse tone. The rhythm tracks dominate this side and Smith's vocals are used intermittently. The instrumental B side is somewhat less obtrusive with the vocals deleted. Produced by the artist and Bill Bloom, "The Auction" should sell quite easily.

Atlantic Records has released a number of 12-inchers for the fall. One of the highlights that deejays will enjoy is by Modern Romance titled "Can You Move." The record is basically a rap format with a tempo that is quicker than any other currently available. The snappy arrangements are captivating and pulsate with lyrics chanted too fast to distinguish but not necessar-

ily essential to the enjoyment of the song. The intense momentum is maintained throughout the 8:36 vocal side. An extra treat is given with an instrumental version on the flipside. It is produced by Norman Mighell, Geoff Deane and Da-

vid Jaymes, with a mix by New York deejay Richie Rivera. The other 12-inchers from this label are in a definite rock format. Genesis' "No Reply At All" is from the group's "Abacab" album. This solid well crafted rocker contains beefy brass sections and strong harmonies. Mink De Ville offers music with guitar and key-

board instrumentation providing an energetic message in the 12-inch "Just Give Me One Good Reason." The B side "You Better Move On" has a mellow island flavor and stands on its own merits. Both cuts are from the group's LP "Coup De Grace" produced by Willie Deville and Jack Nitzsche.



Billboard Photo by Harrison Green  
**TAKA BOOM—A sensuous Taka Boom, sister of Chaka Khan, gets down with the music during a recent concert appearance at Bond's disco New York, as part of Mike Stone's successful "We Are Family" weekend parties.**

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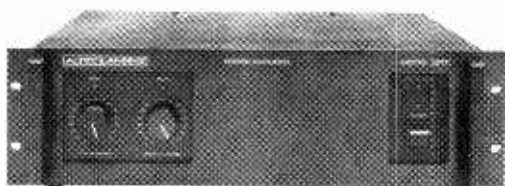
This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆	1	9	ZULU—The Quick—Pavillion (12 inch) 429-02433	☆	47	3	THIS KIND OF LOVIN'—The Whispers—Solar/RCA (LP/12-inch) PXL-3976/YD 12299
☆	6	7	DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591	☆	48	5	WORDY RAPPINGHOOD—Tom Tom Club—Sire/Warner Bros. (12-inch) DSRE 49817
☆	3	7	MENERGY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion (12 inch) FPSF 003	☆	43	4	OUT OF MY HANDS (Love's Taken Over)—Omni—Fountain Records (12-inch) FRD 81-1
☆	4	13	A LITTLE BIT OF JAZZ—Nick Straker—Prelude (12 inch) PRLD-612	☆	56	3	HEART HEART—Geraldine Hunt—Prism (12-inch) PDS 412
☆	5	20	DANCIN' THE NIGHT AWAY—Vogue—Atlantic (7-inch) 3847	☆	58	2	EVERYBODY NEEDS SOMEBODY SOMETIMES—Ann Margret—First American (12) FA 1207
☆	7	6	NEVER TOO MUCH—Luther Vandross—Epic (LP) FE3745	☆	46	31	8 WHO'S BEEN KISSING YOU?—Hot Cuisine—Prelude (12-inch) PRLD-613
☆	8	7	LOVE HAS COME AROUND—Donald Byrd & 125th Street, N.Y.C.—Elektra (LP) 5E531	☆	47	22	16 GONNA GET OVER YOU—France Joli—Prelude (12-inch) D 610
☆	8	5	10 WALK RIGHT NOW—The Jacksons—Epic (12-inch Remix) 49-02403	☆	53	5	LOVE ACTION/HARD TIMES—Human League—Red (12-inch) Import
☆	9	8	YOU'RE THE ONE/DISCO KICKS—Boystown Gang—Moby Dick Records (12 inch) BTG 242	☆	72	2	BANG BANG—Iggy Pop—Arista (LP) AL9572
☆	10	10	16 BUSTING OUT—Material with Nona Hendryx—ZE/Island (LP) IL 9667	☆	55	4	WE WANT THE AIRWAVES/KKK TOOK MY BABY AWAY—Ramones—Sire (LP) SRK 3571
☆	15	5	LET'S START II DANCE AGAIN—Bohannon Featuring Dr. Perri Johnson—Phase II (12 inch) 4W902449	☆	57	3	YOU'RE GONNA WANT ME BACK—Delia Renee—Airwave (12 inch) AW 12-94963
☆	12	12	15 ON THE BEAT—B.B.Q. Band—Capitol (LP) SP 12155	☆	52	35	9 LET'S DANCE (Make Your Body Move)—West Street Mob—Sugar Hill (12-inch) SH5559A
☆	13	13	24 SUPER FREAK/GIVE IT TO ME BABY/GHETTO LIFE—Rick James—Gordy (LP) G8-1002M1	☆	53	40	13 SHE'S A BAD MAMA JAMA—Carl Carlton—20th (LP/32-inch) T628/TCD129
☆	21	12	OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021	☆	62	2	HOMOSAPIENS—Pete Shelley—Genetic (12-inch) Import
☆	15	18	18 NUMBERS/COMPUTER WORLD/COMPUTER LOVE—Kraftwerk—Warner (LP) HS 3549	☆	55	42	15 SQUARE BIZ/IT MUST BE MAGIC—Teena Marie—Gordy/Motown (LP) G8-100M1
☆	16	16	37 YOU'RE MY MAGICIAN/YOUR LOVE—Lime—Prism (LP) PLP-1008	☆	56	34	10 DANCE PART I & II—Night Force—Ibach (12-inch) Import
☆	17	11	16 GET ON UP AND DO IT AGAIN—Suzy Q.—RFC/Atlantic (12-inch) DM 4813	☆	67	2	TAKE MY LOVE—Melba Moore—EMI (7 inch) EMI 8092
☆	18	19	12 FIRST TRUE LOVE AFFAIR—Jimmy Ross—RFC/Quality (12 inch) QRFC 002	☆	69	2	SNAP SHOT—Slave—Atlantic (LP) SD 5227
☆	25	5	START ME UP—Rolling Stones—Rolling Stones/Atlantic (LP) COC 16052	☆	59	59	11 NEW LIFE/SHOUT—Depeche Mode—Mute (12-inch) Import
☆	33	8	INCH BY INCH—The Strikers—Prelude (LP) PRL-14100	☆	60	43	9 COUNTDOWN CAPTAIN FINGERS—Lee Ritenour—Elektra (LP) 6E331
☆	26	8	GET IT UP/COOL—The Time—Warner Bros. (LP) BSK 3589	☆	61	66	2 DISCO KICKS—The Original Mass—JDC (12 inch) JDC 12-10
☆	32	4	HUPENDI MUZIKI WANGU?!—K.I.D.—Sam (12-inch) S-12340	☆	66	45	13 HOLD ON I'M COMIN'—Aretha Franklin—Arista (LP) AL9552
☆	23	23	9 CHANT #1—Spandau Ballet—Chrysalis (12-inch) CBS 2528	☆	67	2	CAN YOU MOVE—Modern Romance—Atlantic (7-inch) 3860
☆	24	24	6 HOT SUMMER NIGHT—Vicki Sue Robinson—Prelude (12-inch) PRLD 617	☆	68	70	2 WELCOME ABOARD—Love Unlimited—Unlimited Gold/Epic (LP) FZ 37425
☆	30	7	TAINTED LOVE—Soft Cell—Phonogram (12 inch) Import	☆	69	73	9 HERE I AM—Dynasty—Solar (12-inch) 11504
☆	26	17	15 PRIME CUTS/THE DOUBLE DANCE ALBUM—All Cuts—Various Artists—Importe/12 (LP) MP 313	☆	66	45	13 OUT COME THE FREAKS—Was (Not Was)—Island (LP) TLPS 9666
☆	38	3	MONY MONY—Billy Idol—Chrysalis (12-inch) CHS38P	☆	67	2	I'LL CAST MY FATE TO THE WIND—Snaps Montigo—Tune Wizard (12-inch) TW002
☆	28	28	11 LET'S GO DANCIN'—Sparque—Westend (12 inch) WES 22-135	☆	68	2	SPELLBOUND/ARABIAN NIGHTS—Siouxsie and the Banshees—PVC (LP) Import
☆	29	29	6 BACKFIRED—Debbi Harry—Chrysalis (12-inch EP) CDS 2547	☆	69	50	21 REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS—Boystown Gang—Moby Dick Records (LP/12 inch) BTG231/BTG234
☆	39	3	I HEARD IT THROUGH THE GRAPEVINE/SO RUFF SO TUFF—Roger—Warner Bros. (LP) BSK 3594	☆	70	2	LANCA PERFUME—Rita Lee & Roberto—Pavillion/CBS (12-inch) 429 02453
☆	37	3	WORKING IN THE COAL MINE—Devo—Full Moon/Asylum (LP/12-inch) DP.90004/E-47204	☆	71	71	6 LADY (You Bring Me Up)—Commodores—Motown (LP) M955
☆	32	27	12 AIN'T NO MOUNTAIN HIGH ENOUGH/PAY GIRL—Innerlife—Salsoul (LP/12 inch) SA 8543/SG 350	☆	72	44	19 I'LL DO ANYTHING FOR YOU—Denroy Morgan—Becket (12-inch) BKD 502
☆	33	14	18 I'M IN LOVE/IF YOU WANT MY LOVIN'—Evelyn King—RCA (LP) AFL1-3962	☆	73	77	7 LET ME GIVE YOU LOVE—Barbara Mason—WMOT (12 inch) 4W9-02237
☆	52	3	FUNKY SENSATION/HAVE A GOOD TIME—Gwen McRay—Atlantic (LP) SD 19308	☆	74	63	19 CAPITAL TROPICAL—Two Man Sound—TSR (12-inch) 826
☆	54	3	MAGIC NUMBER—Herbie Hancock—Columbia (LP) BL 37387	☆	75	64	4 SWEAT (Till You Get Wet)—Brick—Bang/Epic (LP) FZ 37471
☆	36	36	6 MERCY/HIGH COST OF LOVING—Carol Jiani—Mantra (LP) Import	☆	76	76	13 URGENT—Foreigner—Atlantic (LP) SD 16999
☆	37	20	11 DON'T STOP THE TRAIN—Phyllis Nelson—Carrere (12 inch) Import	☆	77	51	5 GOING PLACES/IN THE JUNGLE/TABLE MANNERS—Kid Creole & The Coconuts—Zee/Sire (LP) SRK 3534
☆	49	3	WALKING INTO SUNSHINE—Central Line—Mercury (12-inch) MDS-4013	☆	78	78	8 TO HELL WITH POVERTY—Gang Of Four—EMI (12 inch) Import
☆	39	41	28 GIRLS ON FILM/PLANET EARTH—Duran Duran—Harvest (LP) ST 12158	☆	79	61	4 LOUIE LOUIE/BAD BOYS GET SPANKED—Pretenders—Sire (LP) SRK 3572
☆	68	2	CONTROVERSY—Prince—Warner Bros. (7 inch) WBS 49808	☆	80	74	7 HANGIN' OUT—John Davis & The Monster Orchestra—Crescendo (12 inch) GNPS 12005

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★ 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).

## New Products



**REALISTIC TURNTABLE**—Radio Shack is offering a fully automatic, high technology turntable for disco and other uses under the Realistic name. The unit, model LAB440, is a direct drive system, with damped cueing and anti-skate and tracking adjustments. A special repeat button allows for repeated play of one side of a record. The unit's straight-line tonearm is said to keep the stylus properly aligned in the record groove. The unit, which sells for \$219.95, comes with a Shure model R1000EDT ultra-light tracking cartridge, a headshell, overhang gauge and removable dust cover.



**ALTEC AMP**—Altec Lansing has added the model 1270 power amplifier to its line. The unit is said to be able to handle in excess of 800 watts of power, and features built-in computer protection circuitry. The amplifier's two channels may be operated independently or in bridged configuration. Altec Lansing is based in Anaheim, Calif.

## Disco Business

### Two Clubs In West Philly Change Policy

By MAURIE ORODENKER

PHILADELPHIA—Two major discotheques in the West section of this city have undergone significant policy changes. Pagano's, a large after-dark spot, has become a private cabaret during the late evening, while continuing to serve lunch and dinner earlier in the day; and Smart Alex, two blocks away from the University City Holiday Inn, has switched from a "fun food" restaurant and nightclub, to a country disco.

Alan and Joyce Berger and Steve Mountain, operators of the successful Cabaret, West Chester, Pa., and 23 East Cabaret, Ardmore, Pa., have taken a 20-year lease on 5,000 square feet of Pagano's, and have named the facility the Chestnut Cabaret.

The new club, requiring membership for admission, will provide live entertainment five nights a week. It features a \$20,000 sound system, three bars, two balconies and a large stage for floor shows.

The entertainment will shift away from the norm and will be "sensual and danceable," according to the new operators. The groups Spaces and Hooters shared the stage during the opening week.

Long-range plan is to present "big name" attractions on Wednesday nights. These acts will be booked by Electric Factory concerts, a group of major concert promoters here.

The club has room for between 400 and 500 patrons, and for the first month of its operation charter memberships are being offered at \$5 per person.

The Cabaret area of Pagano's has previously been operated as the Fiesta Lounge, and under Pagano's management had tried, without much success, to feature "big name" entertainers.

Smart Alex is the latest club here to join the country bandwagon. The new policy was instituted Tuesday (15) with performances by Western Electric. Also featured were old Western movies dating back to 1925 William S. Hart classics, along with the Lone Ranger and Hopalong Cassidy. The movies will be shown every day on a seven foot screen in the bar.

The room's menu had been expanded to include ribs and corn bread, and the bar now serves margaritas and tequilla sunrises. Live country music will be featured every night.

### Pool Reorganizes With Divisions

Continued from page 47

now responsible for the pool's rap music department.

Other department heads and directors are Chris Roman, dance oriented rock; Paul Marrin, pool coordinator and head deejay at the Skate Key roller disco, Bronx, N.Y.; Cesar Matos, director of the pool's record store department; Elisha Marin, public relations and creative affairs; and Bobby Davis, president and coordinator of imports.

The SURE record pool is based in Bronx, N.Y.

## ELVIS PRESLEY

### Latest Medley Treatment

NEW YORK—A dance medley of the late Elvis Presley's hits inspired by the success of Holland's "Stars On Long Play," is catapulting a small, independent Brooklyn, N.Y. record company into prominence.

The record, "The King On Long Play," was released by Reelin & Rockin Records just two weeks ago. Label president, Ed Pavia claims that in less than seven days, the record, by the Gregg Peters Band, sold in excess of 10,000 copies domestically, and triggered a number of international inquiries from countries such as New Zealand and the Philippines.

The 40-year-old Pavia, whose background in music extends to almost every aspect of the business, feels that the success of the record is

based on the fact that it does not try to mimic Presley. "What it does," says Pavia, "is try to interpret 'the King's' works with honesty and sincerity."

Pavia states that to achieve this effect, his company spent weeks auditioning groups and individuals in an effort to achieve just the right sound. "In the final analysis, we felt that Gregg Peters was best suited for the project we had in mind," he says.

Having selected the artist, Pavia was faced with the challenge of creating a dance mix of the Presley tunes "without making them sound too disco-ish."

"It took time but I think we achieved the uptempo danceable sound we had in mind," says Pavia.



**AFRICAN DISCO**—Jorge Bettencourt, left, Portugal's representative in the disco world finals, and Godfrey Raseroka, South Africa's world champion, demonstrate disco—African style—at Raffles Disco in Johannesburg, South Africa.

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Inch by Inch (Remix)—Strikers  
Blonde Medley—This Year's Blonde Hooked on Classics  
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The Other Woman—Krystal  
Step by Step—Peter Griffin  
That's The One—Slim Williams (From the Group "Project")  
Malaika—Boney M  
Them Changes—Pierre Perrell

Sam Cooke Medley—Bandana  
Super Freak—Rick James  
Do You Love Me—Patti Austin (Remix)  
The Force—Nancy Nova  
Cruisin the Street—(Inst. Remix)—Boystown Gang (U.S.)  
Caribbean Disco Medley—Lobo  
Double Dutch (9 Min. Remix)—Frankie Smith  
Trippin on the Moon—Cerrone  
Star Tracks (Medley)  
Dance—Night Force  
Don't Stop Your Love—Kelly Marie  
Don't Stop the Train—Phyllis Neison

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# Sound Business

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## Time-Sharing 'Right' For Studios

NEW YORK—Now you can have Daylight Savings Time all year round. A new company by that name, based in S. Royalton, Vt., has introduced the concept of time-sharing of the recording studio industry.

Marketing vice president Alan Dusowitz explains that time-sharing has been used for years with computers, vacation condominiums and in other businesses, but that recording studios especially lend themselves to time-sharing. His company is the first to take this approach, however. Taking it a step further, Dusowitz adds, "The whole music industry could benefit from this—

advertising, promotion, even record pressing factories."

"Interval ownership" of a studio is paid for in advance, for a period of 12 years. The buyer purchases a particular slot of time—the month of January, for example—which is held for him every year. Financing is available. After the initial fee, an interval owner pays a monthly maintenance charge.

If 12 years sounds like a long time to be planning ahead, fear not. Daylight Savings will handle any necessary arrangements for renting or selling your time-share for you, Dusowitz says. "You've paid the fee up-

front and if, in a couple of years, you decide you don't need the time, you can sell your contract. It will certainly be worth more than what you paid, whereas money you pay out to buy recording time can never be recouped. Or, you could rent out your time-share to someone else and even make money off it."

The time-share, like other property, can also be willed to beneficiaries, Dusowitz points out.

Ideally, Daylight Savings would like to work with compounds consisting of, say, four studios. One would be time-shared, the others would have normal bookings. This way, says Dusowitz, it would be possible to find alternative booking time if needs change.

Presently, Suntreader Studios of Sharon, Vt. is using the plan, apparently with favorable results. Suntreader is located on 115 acres, and farmhouses or condominiums can be rented nearby for interval owners.

"By knowing the studio will be used full-time for the next 12 years, maintenance costs can be cut down," says Dusowitz. In addition, a percentage of the original interval ownership fee and the maintenance fees go into an equipment escrow account to be used for new equipment.

Explains Dusowitz, "If the studio owners and the interval owners decide they want to go digital, they tell Daylight. We check prices and come back with proposals, and they tell us what they want. So the studio is always state-of-the-art."

The time is right for time-sharing, believes Dusowitz.



**INDUSTRIAL WORKSHOP**—Industry members Brian Unger (seated) and Mercury Caronia record in Unger's Long Island studio, Paris Recording. All work on the group's new EP "Turning To Light" was done at the 16-tracker.

### RECORDING FLEXIBILITY

## Studio Ownership Aids Industry EP

By LAURA FOTI

NEW YORK—Owning one's own studio frees an artist from the regimentation of booking time, as the group Industry recently discovered when it recorded an EP.

Band member Brian Unger owns Paris Recording on Long Island. Industry's four-song "Turning To Light" was recorded at the 16-track studio; partners Mercury Caronia and Unger therefore did not limit themselves to structured hours during the time they were in production.

"We love what we're working on, but we're never satisfied when we're in the studio," says Caronia. "We are constantly trying to figure out what a good producer would be doing in each case. Jon Carin, our new keyboard player and songwriter, is helping a lot, but we could use a producer."

The group, with bass-player Rudy Perrone, worked on the EP's final mix at Paris without break from noon on a Saturday to 8 a.m. Monday morning, then drove directly to Masterdisc in Manhattan, where the record was cut.

It has been played on such radio stations as WLIR, a local rock station; a show called "Homegrown" on WBAB; and university stations for Hofstra and Adelphi. In addition, Industry is one of WNEW-FM's "Prisoners of Rock," local bands without record contracts.

Even without a contract, though,

Industry has managed to make itself heard. Unger and Caronia formed Mannequin Records together and handled all aspects of their EP's production, from the technical to the artistic, including choosing typeface for the sleeve.

Industry's newest songs are aimed at top 40 formats, while "Turning To Light" has a very unique, electronic sound. "The problem," says Caronia, "is we're not good enough to produce hit tunes—we need someone to do it for us. But we're definitely branching into a lighter vein." By comparison, song titles on the EP include "DNA" and "Make Hanna Whine."

## NAMM Sets Up Day-Long Meet In L.A. Nov. 24

LOS ANGELES—The National Assn. of Music Merchants (NAMM) is planning a day-long meeting here Nov. 24 for manufacturers exhibiting at the NAMM Winter Market Feb. 5-7.

Site of the meeting is the Marriott Hotel with topics to include: how to minimize freight costs and expedite deliveries, how to schedule union labor at the exhibit hall and minimize related costs, how to take advantage of security provided by the exhibit hall and NAMM, how to promote dealer interest in the exhibitors' respective product lines, and what NAMM can and will do for its exhibitors.

Discussion leaders for the meeting will be Larry R. Linkin, NAMM executive vice president and Jay T. Melko, director for expos and markets for the association.

## Audiophile Recordings

**VERDI: REQUIEM**—Caballe, Domingo, Berini, Plishka, Musica Sacra Chorus, New York Philharmonic, Mehta, CBS Mastersound 36927, distributed by CBS, no list price.

Mehta turns in a strong performance and the CBS digital production supplies realistic low frequency impact and accurate low level dynamic gradations. In the bigger areas of realistic musical balances and overall live performance illusion—critical audiophile considerations—however, the achievement is somewhat routine. Verdi's magnificent and varied scoring makes microphoning and balancing a daunting challenge, and digital machines themselves do not supply the answer, of course. The problem here is that balances do not remain consistent throughout, and the true weight and spatial dimensions of the large orchestral and choral stage are never fully revealed to the ear. This is, nonetheless a highly communicative performance, one that benefits from excellent solo singing, particular from stellar participant Placido Domingo. One more carp: high frequency reproduction seems overly dull here and tone quality generally is a little hollow.

\*\*\*

**PLAYIN' IT STRAIGHT**—Jack Sheldon, Real Time RT 303, distributed by Miller & Kreisel Sound Corp., \$16-\$17.

This latest in Real Time's digital jazz series typifies both the considerable technical expertise and the limited repertorial focus that are becoming more apparent with each new title for this label, itself an outgrowth of one of California's most prestigious audio retailing and manufacturing concerns. Like several earlier titles, the set offers us a collection of melodic instru-

mentals and familiar chestnuts played with undeniable precision by a group of topflight tv and film studio veterans. Trumpeter/comedian Sheldon may be the front man, but the presence of reed stylist Pete Christlieb, pianist Alan Broadbent, guitarist Mundell Lowe and other familiar straightahead players will be at least as important in selling through. As before, both the quality inherent in Real Time's customized digital recording and mastering chain and in the imported Teldec pressing can't be faulted: from the airy cymbal sound and solid acoustic bass to the warm tone of Sheldon's horn, technical accuracy is impressive. But the ensemble approach taken and the program of titles selected, while clearly technically adept, simply doesn't offer any musical revelations to match the reproductive breakthrough. That combination may have worked for early audiophiles, but a more adventuresome stereo-oriented public may find this a bit tame.

\*\*\*

**MOZART: SYMPHONIES, NOS. 40 & 41—Bavarian Radio Symphony, Kubelik, CBS IM 36703, distributed by CBS, no list price.**

The classical orchestra of Mozart presents the recordist with no exotic problems to overcome, but a proper balance between strings and woodwinds must be achieved, and that is easier said than done. Unfortunately, that is where this digital recording, so excellent in other respects, is flawed. The woodwind pickup is just too reticent in the face of the bold string sound. Neither their solos nor string doubling speak with enough authority. Kubelik directs a solid performance, letting the music unfold in a completely natural way, and the disk processing is at a high standard.

## SPARS Roadshow Firms N.Y. Seminars, Panelists

NEW YORK—The second city on the SPARS Road Show tour is New York. The Society of Professional Audio Recording Studios will arrive in town on Thursday, Oct. 29. Nashville was the first stop on the tour.

The New York show is open to all industry professionals at a fee of \$25 for SPARS members and \$125 for non-members—with \$100 of that fee applicable toward SPARS membership taken within the next 30 days.

Sponsors are Ampex/Magnetic Tape Division, Rupert Neve Inc. and Sony Corp./Professional Digital Audio Division. The SPARS New York Road Show is presented in cooperation with RCA Recording Studios, where a two-pronged seminar will take place.

The seminar will feature discussions and plausible alternatives and solutions to problems inherent in the recording studio industry. Part I is titled, "Query: Are Producers, Artists, Studios and Record Labels Kidding Each Other?"

Panelists for this discussion are Bob Curlee, owner and president of Strawberry Jamm Recording; Mack Evans, president of Masterfonics; Moogy Klingman, president of Hi-Five Audio Video Studios; Paul Sloman, vice president of A&R for Arista; and Bob Walters, co-owner and president of the Power Station. The panelists will evaluate the effects of increased costs on bottom-line productivity and creativity.

Part II is called, "A Computer Tutorial: How To Use A Computer And Make It Work For You." Manufacturers of computer systems will demonstrate sample programs in the areas of data base management, bookkeeping, invoicing and studio machine control.

On Friday, Oct. 30, a general membership meeting will be held. For information on the New York Road Show, contact SPARS at (215) 735-9666.

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Billboard photos by Beth Gwinn

**Studio Diversity:** Johnny Rosen, president, Fanta, and Jim Czak, president, Nola Recording Studios, enjoy a chuckle during a studio diversification panel during the SPAR Nashville Roadshow Sept. 18.

## SPARS Nashville Roadshow



**Hands On:** The Solid State Logic master studio system is given close scrutiny at Bullet Recording by a cluster of studio owners. Seated, left to right, are Murray Allen, Universal; Randy Holland, president, Bullet; and Piers Plaskit, studio manager, Bullet. Standing, left to right, are Joe Tarsia, Sigma; Mack Emerman, Criteria; Nick Colleran, Alpha Audio; Bob Liftin, Regent Sound; Chris Stone, Record Plant; and Guy Costa, Motown.



**Artist Involvement:** Tracy Nelson discusses the artist's studio needs at a session with Tony Bongiovi, producer and co-owner of Manhattan's Power Station.



**Studio Talk:** Grey Ingram, chief engineer, Musicworks International, and Bruno Hochstrasser, president, Studer Revox America, discuss technical trends at a SPARS cocktail reception.



**Down Time:** Four major studio entrepreneurs prove that seminars on studios can be fun as well as informative. Shown, left to right, are Joe Tarsia, Sigma; Murray Allen, Universal; Chris Stone, Record Plant; and Guy Costa, Motown.

OCTOBER 10, 1981, BILLBOARD

## Studio Track

**NEW YORK**—At 39th Street Music, an album project for Canyon Records in Tokyo is being produced by Teruo Nakamura for December release, with Jeff Kawalek engineering and Alan Michalak assisting. For the Empire Project and Prelude Records, Ray Reid and William Anderson are producing "Empress." Steve Guardigli is at the board, with Steve Rosen assisting. Bert Reid is producing several tracks on the soon-to-be-released Denroy Morgan album. Finally, New York artist Diane Ponzio is laying down tracks, with Rob Stevens engineering. Coproducing are Steve Bell and Dean Vallis.

At Masterdisk in the Big Apple, current projects include digital mastering on the new live double album from Rush. Terry Brown is producer, Robert Ludwig engineer. Lipps, Inc. have just finished a Steve Greenberg-produced album, with Howie Weinberg engineering. Recent Masterdisk projects were "Tattoo You" by the Rolling Stones, the Glimmer Twins producing; "Peel Out" by Meat Loaf, Stephan Galfas producing; "Escape" by Journey, Kevin Elson producing; Hall & Oates' "Private Eyes," self-produced; "Give The People What They Want" by the Kinks, Ray Davies producing; "Short Back And Sides" by Ian Hunter, Mick Ronson and Mick Jones producing; "Free Time" by Spyro Gyra, Rich Calandra producing; and "High N' Dry" by Def Leppard, Mutt Lange producing. Engineers on all projects were Robert Ludwig, Howie Weinberg and Bill Kipper.

Phil Ramone is at Sound Mixers in New York, producing the soundtrack to Warren Beatty's movie "Reds." Different artists and sounds are being experimented with.

### For The Record

**NEW YORK**—A story in the Sept. 12 issue of Billboard entitled "Music School, Studio Union Results Valuable," misstated the name of the recording studio that has teamed with the Contemporary Institute of Guitar. The studio is called New Age Sound Recording, not New Wave, as previously reported, and is based in Port Washington, N.Y.

In Wallingford, Conn. Trod Nossel Recording Studios has Plan 9 recording an EP for Bomp Records. Demos are being recorded by the Feds and Mike Frost and Morris Pleasure. Truth for Youth Ministries is recording religious songs for cassette release, produced by John Kimlingen, while the Shwiffs, a female a cappella group, are mixing an LP. All are engineered by Richard P. Robinson. In addition, Margaret Thatcher and The Supply Side are recording a self-produced and manufacturered EP engineered by Douglas Snyder. For Trod Nossel Artists Records, B. Willie Smith Band recorded tracks for their second LP and Christine Ohlman, formerly with The Scratch Band, recorded songs for her solo LP. Engineer for both projects was Robinson.

Denny Diante is currently producing Peter McCann's new Columbia LP and Keith Stegall's upcoming Capitol LP at Devonshire Recording Studios in North Hollywood. Engineer is Jerry Hudgins.

Juergen Koppers is producing/engineering

Marlene Ricci at Rusk Sound, David Clark assisting. Rusk also appoints Micheline Kalfa as assistant studio manager. She had been at Crystal Sound.

Jose Quintana producing Herb Alpert at the A&M Studios for A&M, Howard Wolen and Benney Faccone behind the console.

John Golden mastering a new Merle Haggard single and LP at K Disc with producer Louis Talley and engineer Ken Suesov for Epic. Also there, engineer Chris Brunt in for a new Lenny White LP and single for Elektra, while Golden masters a new Kalapana LP, a Frizzell & West single and a new Bellamy Bros. single.

Engineer Chris Bellman mastering the following projects at Allen Zentz: a new Harry Maslin-produced Air Supply single; a Richard "Dimples" Fields single, produced by Richard and Belinda Wilson for Boardwalk; a Keith Forsey-produced Billy Idol single for Chrysalis; and a Mike Smith-produced Lovesmith LP for Motown. Engineer Brian Gardner at Zentz has been mastering a new Ron Dunbar/George Clinton-pro-

duced Funkadelic LP for Warner Bros. and the new Ron Banks produced Five Special LP on Elektra.

Robert Margouloff producing David Sanborn at Amigo Studios using the 3M digital system, Howard Siegel engineering.

At City Recorders, Andre Fischer producing Tom Farregher with Howard Steele at the console.

Paul Freeman becomes in-house production and engineering staffer at I.A.M., Irvine, Calif. He owned Overland Recording Studios.

★ ★ ★

Leo Graham producing Linda Clifford for Capitol at Chicago's Universal, Stu Walder at the controls. Also there, the Four Tops mixing for a video project, Chip Althos and Ron Nelkin producing for Chicago's Tele Productions. And the studio was the site recently of a video shoot for the city's punk bands for On Track Productions.

The Police recording a single and mixing a double live LP at Le Studio, Morin Heights, Quebec, using JVC digital equipment, Hick Blagona engineering. Also there, Terry Brown producing a double live Rush LP with engineer Paul Northfield.

Studio A Recording, Dearborn Heights, Mich., adds a 24-track MCI JH-114 recorder and JH-528 fully automated mixing console.

Reelsound Recording Co., Manchaca, Tex., working on segments of a Carole King video special with their remote bus, produced by Austin's Free Flow Films, engineering by Chet Himes and Malcolm Harper Jr., assisted by Mason Harlow and James Tuttle.

At Eastern Artists Recording Studio (E.A.R.S.), East Orange, N.J., the Asbury Jukes "Horns" have recorded tracks for Savoy Records with Milton Biggman producing. Also there, Bob Maus named studio manager while Julie Miller has been made assistant studio manager.

At San Francisco's Russian Hill Recording, Gary Brooker, former leader of Procol Harum and a current member of the Eric Clapton Band, recording a solo LP for Polygram, Jack Leahy engineering, Sam Lehmer assisting. Jazz saxophonist Richie Cole and his band Alto Madness cut two LPs for a brand new Alto Madness label. Doobie Brother Cornelius Bumpus mixing



**POLICE POWER**—Andy Summers, left, and Sting, two-thirds of A&M's the Police, take a moment's respite behind the console as they wrap up a new LP—"Ghost In The Machine." The creativity is taking place at George Martin's AIR Studios Montserrat in the British West Indies.

tracks for a solo LP with engineer Larry Lauzon at Heavenly Recording Studios, Sacramento, Calif.

At Alpha International Recording Studios, Philadelphia, recent action includes: Ian Grant producing Revenge, Bruce Weeden engineering; Bill Bloom and Frankie Smith producing a new WMOT Records Smith single; Bunny Sigler producing a debut single by Chill Factor for WMOT; Bruce Weeden and Al Alberts Jr. engineering, Gene Leone Jr., handling the mixdowns; and Jerry Cucuzzella producing Suzy-Q for RFC/Atlantic, Gene Leone Jr., engineering with Jason Lyle assisting.

David Gough of Do-Rohn Records recently completed work on the second single from his album "Good News" at Detroit's Tantis Studios. Engineer was David Schreiner.

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## Gruntz Slates Acts For Berlin Jazz Fest Nov. 5-8

BERLIN—Wynton Marsalis, the 19-year-old New Orleans trumpet player who in little more than a year has made a big impression in Europe through festival appearances with Art Blakey's Jazz Messengers and the Herbie Hancock Quartet, will front his own quintet at this year's Berlin Festival, Nov. 5-8.

Marsalis will be accompanied by his brother Branford on saxophones, with Kenny Kirkland on piano, Delbert Feley on bass and Jeff Watts on drums and will play the Berlin Philharmonic Hall Nov. 7.

The 1981 Berlin Jazz Festival, produced by George Gruntz, will also feature the "Bennie Wallace Project" in which the saxophonist will be featured with trombonist

Ray Anderson, flugel-horn man Art Farmer, baritone saxophonist Pepper Adams, bassist George Mraz and drummer Dannie Richmond, playing with the Nord Deutscher Rundfunk Big Band.

Other attractions will be Volker Kriegel & Friends (with Wolfgang Schlueter on vibraphone and Eberhard Weber on bass), the John Scofield Trio, the James "Blood" Ulmer Trio, the Swedish group Salamander, Material (featuring Sonny Sharrock, Bill Laswell, Billy Bang, Michael Beinhorn and Fred Maher), the Marian McPartland Trio, the Lounge Lizards, the Ira Sullivan-Red Rodney Quintet, the Steve Kuhn Quartet with Sheila Jordan and the Sleepy Matsumoto Quintet.

## Int'l Jazz Federation To Sponsor Event In Poland

LONDON — The International Jazz Federation has announced a series of new activities, following its recent board meeting in Aarhus, Denmark.

The first IJF jazz competition will be held April, 1982 during the 19th Jazz Nad Odra festival in Wroclaw, Poland. European jazz groups under 30 years of age are invited to enter, the initial selection being made on the basis of cassettes submitted. The semi-finals and finals will be held in Wroclaw, each group performing live before an audience and an international jury.

Prizes will include paid appearances at European jazz festivals, a recording contract, concert tours and cash awards. The contest is being arranged in conjunction with the Polish Students' Union and the Polish Jazz Society.

An international seminar for jazz educators arranged by IJF board member Joachim-Ernst Berendt is

set for June 28-July 2 in Trossingen, West Germany, its purpose to assist music teachers in presenting jazz in the classrooms. Attendance is open to music teachers from all countries, regardless of their previous experience.

A new directory of jazz festivals is to be published in November, compiled by IJF members Mladen Mazur and Arvid Meyer, and the Federation is sponsoring a record to showcase new groups from Europe and elsewhere. Scheduled for release next spring, the record will be produced by Mladen Mazur on the Yugoton label and extensive promotion is planned.

Unveiling these new plans, IJF president Charles Alexander said: "This program underlines the important role the IJF can play in the cause of jazz, and we are confident musicians, broadcasters, audiences and others will benefit from the projects." **NICK ROBERTSHAW.**

## Swing Sounds Come Back; Big Bands Ring Philly Bell

Continued from page 42  
catering to those who never stopped dancing here for the past 14 years. On Friday and Saturday, the old-timers crowd dance across his 6,000 square feet of parquet flooring under a mirrored ball, to the music of area favorites like Al Raymond, Russ Patrick and Howard Reynolds. On Wednesday nights and Sunday afternoon, the big band sound comes out of the sound system on tape.

Another massive ballroom, with 9,000 square feet of Canadian maple parquet flooring, is the Paso Doble in nearby Levittown, Pa. Operated by Bill Simon and his wife, big bands generally up to 12 pieces are

## ECM, DG Renew Licensing Pact

HAMBURG—The 10-year license deal link between the specialist ECM Records label in Munich and Deutsche Grammophon Gesellschaft in Hamburg has been renewed for a long, but unspecified, term.

Among the artists to build international reputations via ECM product are Keith Jarrett, Pat Metheny, Jan Garbarek and Eberhard Weber.

offered on Friday and Saturday nights; and it's prerecorded tapes of the music dating back to the '30s for the dancers on Wednesday nights and Sunday afternoons.

The most famous of all ballrooms is still Sunnybrook Ballroom at nearby Pottstown, Pa., which was a major spot for the one-night treks of the bigger names in the '30s and '40s. The big band sound has been ringing out here since 1931 with the same old maple dance floor big enough to hold a jetliner. It's still big band dancing on Saturday nights with big names from time to time—Harry James was to be there Oct. 2.

Peter Kadel, a dance master who at one time taught all the teachers at the Fred Astaire Dance Studios in center city, offers public dancing on Friday nights at his Devon Ballroom in suburban Devon, Pa. Attracting an older crowd, Kadel does not have live music and depends on special tapes for the big band sound.

The new season for after-dark spots, hotel rooms and restaurants has already begun to sprout piano bars and Irish pubs by the dozen. Many locations are turning cowboy-western and others featuring jazz music. There is every indication that the big bands here, who have never given up the cause, will begin to get a bigger piece of the action.

## IN ROTTEN WEATHER

# Creative Music Studio Benefits From 1st Woodstock Jazz Fest

By ARNOLD JAY SMITH

NEW YORK—The Woodstock Jazz Festival was held as a special 10th anniversary benefit for the Creative Music Studio (CMS), Sunday (19). An estimated crowd of 1,600 braved heavy rains and chilling temperatures to visit this upstate New York school/camp.

The wet weather, and its accompanying electrical ills, wreaked havoc in the schedule, delaying the start of the ambitious program by some three hours. But when opening performers Howard Johnson and Marilyn Crispell began, the sun broke through.

Johnson, best noted for his tuba work, brought along his baritone sax and, as a surprise, a penny whistle. Crispell accompanied him on piano as the duo played lightheartedly, but the clouds reappeared and the temperatures dropped precipitously.

Things got warmer as a quartet of guitarist John Abercrombie, drummer Jack DeJohnette, multi-instrumentalist Colin Walcott and percussionist Nana Vasconcelos played an introspective set drawing long applause from the audience, which was growing as the showers abated.

DeJohnette and his wife Lydia conceived of the idea of the festival as a way of securing funds for CMS, which is open to anyone interested in learning the idiom. The school, headed by German vibist Karl Berger, who has been running the institution along side his own career, has recently acquired a bungalow-resort located just outside this artists community, which is home to many musicians from New York's studios. The proceeds are slated for payment of debts and for publicity for future events, which CMS sponsors throughout the year in various locations including the Public Theatre and Cooper Union in New York City. The performing artists, many of them past or present CMS instructors, donated their time and talent.

Among the highlights was the Woodstock Workshop Orchestra led by Berger, featuring many of the guest artists, including a lengthy berimbau solo by Vasconcelos.

Guitarist Pat Metheny brought his current group and his guitar synthesizer. With him were saxophonist Dewey Redman, bassist Miroslav

Vitous and DeJohnette, who did yeoman service throughout the afternoon and evening. Metheny, as all the others, came not to extoll his own virtues but to perform in a no-nonsense, straight ahead fashion allowing ample room for solos. Chick Corea, arriving early for his sets, played first with DeJohnette and Vitous and then in tandem with alto saxophonist Lee Konitz.

Saxophonist Anthony Braxton then joined Corea and rhythm in a reunion, their first since the group "Circle" disbanded in the mid-1960s. When Konitz joined the quartet there was an opportunity to compare styles of two saxophonists of disparate eras. Braxton, who

plays in an angular fashion often considered passionless and calculated, gave out with an emotion rarely heard in his performance. Konitz, always art deco in his tasteful, singing style, was merely superb, playfully toying with the harmonics of two ballads, "Stella By Starlight" and "Round Midnight." Corea, meanwhile, was playing the straight ahead, often vibrant bebop piano which first made him the toast of jazz. There were no foot-stomping, pseudo Spanish elements, just moving piano soli and accompaniment.

The Festival, in its entire seven-hour length, was videotaped for prospective showing here and abroad.

Survey For Week Ending 10/10/81												
Billboard <sup>®</sup> Best Selling Jazz LPs						Billboard <sup>®</sup> Best Selling Jazz LPs						
This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number	(Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number	(Dist. Label)	
☆	1	7	BREAKIN' AWAY	Al Jarreau, Warner Bros. BSK 3576		☆	30	5	AUTUMN	George Winston, Windham Hill C 1012		
☆	2	5	SIGN OF THE TIMES	Bob James, Columbia FC 37495		☆	NEW ENTRY		TENDER TOGETHERNESS	Stanley Turrentine, Elektra 5-E-535		
☆	3	6	FREE TIME	Spyro Gyra, MCA MCA 5238		☆	35	5	MISTRAL	Freddie Hubbard, Liberty LT 1110		
☆	4	12	THE MAN WITH THE HORN	Miles Davis, Columbia FC 36790		☆	29	29	31	MOUNTAIN DANCE	Dave Grusin, Arista/GRP 5010	
	5	5	17	AS FALLS WICHITA SO FALLS WICHITA FALLS	Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)	☆	36	3	SLINGSHOT	Michael Henderson, Buddah BDS 6002 (Arista)		
	6	7	26	VOYEUR	David Sanborn, Warner Bros. BSK 3546		31	21	10	CLEAN SWEEP	Bobby Broom, Arista/GRP GRP 5504	
	7	6	47	WINELIGHT	Grover Washington Jr., Elektra 6E-305		32	13	12	MECCA FOR MODERNS	Manhattan Transfer, Atlantic SD 16036	
	8	8	23	RIT	Lee Ritenour, Elektra 6E-331		33	28	19	HUSH	John Klemmer, Elektra 5E-527	
	9	9	9	FUSE ONE	Fuse One, CTI CTI 9003		34	32	20	SECRET COMBINATION	Randy Crawford, Warner Bros. BSK 3541	
	10	11	7	MAGIC MAN	Herb Alpert, A&M SP-3728		35	33	10	THIS TIME	Al Jarreau, Warner Bros. BSK 3434	
	11	12	14	APPLE JUICE	Tom Scott, Columbia FC 37419		36	34	21	TARANTELLA	Chuck Mangione, A&M SP-6513	
	12	10	19	FRIDAY NIGHT IN SAN FRANCISCO	John McLaughlin, Al DiMeola, Paco De Lucia, Columbia FC 37152		37	27	11	PIED PIPER	Dave Valentine, Arista/GRP GRP 5505	
☆	15	3	REFLECTIONS	Gil Scott-Heron, Arista AL 9566		38	39	85	HIDEAWAY	David Sanborn, Warner Bros. BSK 3379		
	14	14	8	BLUE TATTOO	Passport, Atlantic SD 19304		39	NEW ENTRY		THE LEGEND OF THE HOUR	McCoy Tyner, Columbia FC 37375	
	15	16	20	LIVE	Stephanie Grapelli/David Grisman, Warner Bros. BSK 3550		40	40	11	MY ROAD OUR ROAD	Lee Oskar, Elektra 5E-526	
	16	18	22	THE CLARKE/DUKE PROJECT	Stanley Clarke/George Duke, Epic FE 36918		41	26	29	DIRECTIONS	Miles Davis, Columbia KC2-36472	
☆	24	22	THE OUDE	Quincy Jones, A&M SP-3721		42	41	16	SOCIAL STUOIES	Carla Bley, ECM/W11 (Warner Bros.)		
	18	19	10	YELLOW JACKETS	Yellow Jackets, Warner Bros. BSK 3573		43	42	21	EXPRESSIONS OF LIFE	Heath Brothers, Columbia FC 37126	
	19	17	11	LIVE IN JAPAN	Dave Grusin & the GRP All Stars, Arista/GRP GRP 5506		44	31	9	INVOCATIONS: THE MOTH AND THE FLAME	Keith Jarrett, ECM-D-1201 (Warner Bros.)	
	20	20	13	THREE QUARTETS	Chick Corea, Warner Bros. BSK 3552		45	47	17	THREE PIECE SUITE	Ramsey Lewis, Columbia FC 37153	
	21	23	3	ORANGE EXPRESS	Sadao Watanabe, Columbia FC 37433		46	44	34	YOU MUST BELIEVE IN SPRING	Bill Evans, Warner Bros. HS 3504	
	22	22	12	WORD OF MOUTH	Jaco Pastorius, Warner Bros. BSK 3535		47	38	4	SHOGUN	John Kazan Kneptune, Inner City IC 6078	
☆	NEW ENTRY			SOLJO GROUND	Ronnie Laws, Liberty LO 51087		48	48	26	GALAXIAN	Jeff Lorber Fusion, Arista AL 9545	
☆	24	25	5	BLTYHE SPIRIT	Arthur Blythe, Columbia FC 37427		49	49	9	MELLOW	Herbie Mann, Atlantic SD 16046	
☆	NEW ENTRY			MAGIC WINDOWS	Herbie Hancock, Columbia FC 37387		50	50	14	MY DEAR LIFE	Sadao Watanabe, Inner City IC 6063	

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**ON SATURDAY, OCTOBER 31,  
THE MUSIC INDUSTRY DIVISION,  
UNITED JEWISH APPEAL  
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PRESIDENT OF ATLANTIC RECORDS.**

This is your opportunity to join him in helping people in Israel, and throughout the world who are in dire need. Your contributions will aid not only the elderly, but children, Soviet Jews, and many more.



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The people of Israel, as well as those in other countries throughout the world, are in dire need of the basic necessities of life. They look to you for help. Join us in the campaign. Help us to help them. The following is a listing of different degrees of participation in this event. We ask that you choose one. Your participation in the SETTLE A FAMILY ENDOWMENT (SAFE) will enable a Jewish family to be settled in their Israeli homeland.

ENDOWMENT . . . . .	\$25,000
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COPPER PAGE . . . . .	\$ 2,500
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FULL PAGE . . . . .	\$ 1,000
HALF PAGE . . . . .	\$ 500
CONTRIBUTION . . . . .	\$ _____

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Billboard SPECIAL SURVEY for 10/10/81

Billboard®

# VideoCassette Top 40™

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## THE RAGING BULL UNITED ARTISTS Magnetic Video 4523



## Celebrate Peer Annie In Germany

By WOLFGANG SPAHR

HAMBURG—Peer Musikverlag, local subsidiary of the Peer Southern Organization and since the '60s one of West Germany's leading publishing companies, celebrates its 25th birthday with a reception Wednesday (7) in Hamburg's Hotel Atlantic.

Set up by Michael Karnstedt, the firm represents a wide range of repertoire including Peer Southern's library of Latin American standards, catalogs such as Cedarwood, Donovan and McCartney Music, the latter with its many Buddy Holly titles, and the works of leading German writers such as Kurt Feltz, Heino Gaze, Bert Kaempfert and Lotar Olias.

For the last 10 years, it has also functioned as an independent production company, producing, among others, the Goombay Dance Band, which achieved international success with "Sun Of Jamaica" and other hits, Luisa Fernandez, and Gitte. Peer Hamburg operates its own 24-track studio and has built a U-matic-equipped video studio to produce its own promotion clips in-house.

Karnstedt, who is recognized as an ardent fighter for the worldwide acceptance of West German acts, holds strong views on what he sees as lack of creativity in the German music market, which is characterized by "bookkeeper thinking" and more interested in stability than expansion.

"As long as Peter Maffay albums like 'Revanche' can go double platinum and Goombay Dance Band singles can sell more than one mil-

(Continued on page 90)



**AWARD WINNER**—Fred Ebb belts out his rendition of "New York, New York" which he wrote with John Kander, received the first annual New York Song Award in the New York Songwriters Contest for being the tune that most enhanced New York's image nationally.

## Zarr, Mauge Composition Takes Top Contest Prize

NEW YORK—"Cab Ride," written by George Zarr & Etienne Mauge, emerged winner of the tri-state New York Songwriters Contest, held here Sept. 22 at the Bottom Line.

Selected among 10 finalists by a celebrity panel of judges, the writers receive an American Guild of Authors & Composers publishing contract from Chappell Music on the song and a cash award of \$250.

A second prize of \$150 goes to David Ray for "Missing Keys," while the third place winner, "Tinsel," earns \$100 for James F. Morgan & Alan Cove.

The event, presented by the New York Music Task Force, AGAC and sponsored for the second consecutive year by Chappell, also saw the

presentation of the first annual New York Songwriters award to John Kander & Fred Ebb for their song, "New York, New York." Broadway performer Chita Rivera gave the writers two Tiffany crystal apples.

All 10 song finalists were showcased before the judges' votes in a show co-hosted by Sammy Cahn, Rupert Holmes and contest creator Jonathan Holtzman.

Other prizes announced for the winners included an appearance for the top winner on tv variety show, "Atlantic City Live," airing nationally on the Ted Turner Network from Oct. 4 and appearances for the top three winners on WOR-New York's "Critics Circle" with Jack O'Brien. All 10 finalists also receive copies of "This Business Of Music" and the 1982 "Songwriters Market."

## SONGWRITER STILL EMPHASIZES MELODY

# Industry Changes, But Not Gates

By ROB HOERBURGER

SYRACUSE, N.Y.—Eleven years after "Make It With You" helped spearhead the soft rock revolution of the early 1970's, David Gates' songs still represent the ultimate marriage of Tin Pan Alley basics to a rock sensibility. Each song emphasizes melody and lyric the way any of George Gershwin's do. Yet at the same time each song provides a vehicle for the self-expression of a singer/songwriter.

In the time since "Make It With You," adult contemporary, heavy metal, disco and new wave have all had changing holds on the pop market place. But David Gates, with a new label, Arista, and new album, "Take Me Now," still writes the same kind of songs.

"I don't think they're dramatically different," Gates says about the songs on his Arista debut. "I still really believe in melody and a good lyric that matches the melody as far as the emotion. I try not to repeat myself, but I'd like to stay where I can write the best kind of music."

"My music is not slick, but it's well thought out and arranged. I guess soft rock is what it's called. I wouldn't call it that, but I hear that thrown at me. It's just more like mainstream music that has rock background elements."

Compatibility with this approach to pop compelled Gates to sign with Arista, after 11 years at Elektra. "When I became free, Arista was the logical choice, because Clive (Davis)

and the company are really music and song oriented, and so am I," Gates says. Gates follows former label mate Carly Simon and the late Harry Chapin in leaving Elektra after the company seemed to move away from its singer/songwriter base.

"My relationship with Elektra was excellent until the last couple of years, during which I was kind of the forgotten kid. I didn't want to do my last album there because I knew it wouldn't get much attention. But I went ahead and completed it to fulfill my obligation."

Even with a new label, Gates will still have to struggle to establish an identity for himself apart from Bread. During its chart career (1970-73 and 1976-77) 12 of Bread's 13 single releases hit the top 40 and six made the top 10. But only one of Gates' solo releases, the theme from the 1978 motion picture "Goodbye Girl," has cracked the top 20, even though there is no considerable difference between the songs on Gates' five solo albums and the songs he wrote and recorded as a member of Bread.

"I was out promoting 'Clouds' (his first solo release in 1973) when it was number 45 or something," Gates says. "and the deejay asked me, 'how does it feel to have the number 45 record in the country when if it had Bread stamped on it, it would be number two?' There's absolutely no difference that I can tell. I approach

things in exactly the same way and my musical taste hasn't changed."

Although the songs Gates writes and performs on his own are similar to the Bread material, he says he has no desire to work within the confines of a group anymore, nor does he have any desire to collaborate with another songwriter. "If a song (I write) needs harmony, I'll sing it. And I've had rotten luck with collaborating. Sometimes people will get half credit for writing 10% of the song. There's always a compromise and that's where I draw the line."

Similarly, because Gates focuses his songwriting on material he can perform, he does not write songs specifically for other artists. "I have a hard enough time coming up with 10 for myself let alone take care of somebody else's," he says. "Let's face it, if I come up with something really good and I can do it, I'm probably liable to do it myself. But there are a lot of songs that I've done that are never going to be singles and see the light of day unless somebody else picks up on them."

Gates plans to continue writing for his own albums for several more years, and may eventually branch out to Broadway music, or he may compose another film theme if the property is right and the song can "stand alone as a record" like "Goodbye Girl." But for now, the contemporary marketplace remains

(Continued on page 59)

## AFTER POOR 1980

# Chappell Head Says Mechanical \$ Rising

By IRV LICHTMAN

NEW YORK—Chappell Music's mechanical income is "on budget" so far this year, a development that spells optimism for the company's president Irwin Robinson.

"Things are picking up," says Robinson, noting that the company's targets on mechanicals failed to materialize last year.

While the executive can point to internal successes such as the Diana Ross/Lionel Richie duet, "Endless Love" (released by sister company PolyGram Pictures) and the continuing success of its Virgin administration/copublishing arrangement, Robinson feels that industry sales have stabilized and are, in fact, "inching higher."

Mechanical royalties, Robinson stresses, do not include the higher fee of 4 cents granted earlier this year by the Copyright Royalty Tribunal, still in contention in the U.S. Court of Appeals.

Further, he's concerned that labels may fail to account for the higher rate when initial monies on the new rate, in effect since July 1, would be reflected in November label statements. To Robinson, if there's no final decision made on the rate, most labels are likely to hold back on payments.

Chappell continues to tackle the issue of prerecorded video-cassette royalties, made even more difficult to deal with in view of Warner Home Video's all-rental policy.

Robinson says the company is attempting to "relate a percentage to what they will receive from rentals," although he admits there's been little movement here or, for that matter, on videocassettes as a whole. On rentals, Robinson desires an unspecified (at this time) percentage of what home video companies get from royalties.

(Continued on page 62)

LOS ANGELES (Pop)		MIAMI (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EMMANUEL Intimamente, Arcano 3535	1	EDDIE PALMIERI Barbaro 205
2	LOLA BELTRAN 15 inolvidables exitos, Gas 1020	2	EL GRAN COMBO Combo 2021
3	CORNELIO REYNA 15 exitos, Telediscos Profono 1500	3	ROBERTO TORRES SAR 1016
4	BURBUJAS Burbujas, Telediscos Profono 1001	4	LA SONORA MATANCERA CON JUSTO BETANCOUR Barbaro 207
5	VIVA EL NORTE 15 exitos nortenos, Telediscos Profono 1501	5	FANIA ALL STARS Fania 595
6	JUAN GABRIEL Con tu amor, Pronto 1096	6	CHEO FELICIANO Vaya 95
7	KARINA Orfeon 16054	7	CHARANGA 76 UFK 720
8	JUAN GABRIEL 15 sensacionales exitos, Telediscos Profono 1018	8	HANSEL Y RAUL TH 2133
9	VICENTE FERNANDEZ El numero uno, CBS 20555	9	JOHNNY VENTURA Combo 2020
10	JULIO IGLESIAS De nina a mujer, CBS 50317	10	ANDY MONTANEZ Velvet 6005
11	LISA LOPEZ Si quieres vienes, Hacienda 6981	11	PRIMER CONCIERTO DE LA FAMILIA TH 2154
12	LAS GILBUERIAS El bracero, CBS 20529	12	CELIA CRUZ Y WILLIE COLON Vaya 93
13	AMANDA MIGUEL Telediscos Profono 1501	13	ROBERTO TORRES Guajiro 4013
14	JUAN PARDO CBS 80304	14	LUIS PERICO ORTIZ Nueva Generacion 725
15	LUPITA D'ALECIO Orfeon 16055	15	VICENTE PACHECO Sonomax 202
16	LOS HUMILDES A mis amigos, Fama 608	16	SANTIAGO CERON Sal Int 728
17	LOS YONICS Atlas 5084	17	LA SAR ALL STARS SAR 1023
18	JOSE LUIS RODRIGUEZ El idolo TH 2095	18	CHARANGA DE LA CUATRO
19	CHELO Musart 1806	19	DANIEL SANTOS CON LA CHARANGA BALLEENATA Barbaro 208
20	CACTUS COUNTRY Hacienda 7929	20	ORQUESTA LA SOLUCION LAD 742
21	TRIGO Limpio Mercurio 59101	21	FANIA ALL STARS Fania 594
22	JOSE JOSE Romantico, Pronto 1095	22	SOPHY Velvet 6004
23	LOS RANDAL Solamente boleros, Odeon 73172	23	RICHIE REY Y BOBBIE CRUZ Vaya 96
24	RAPHAEL En carne viva, CBS 80305	24	ORQUESTA LA SELECTA TH 2132
25	DIEGO VERDAGUER Telediscos Profono 3044	25	CHARANGA LA TAPA Neon 104





**★ Single This Week**  
**WHEN SHE WAS MY GIRL**

The Four Tops

Give the gift of music.  
Casablanca 2338 (Polygram)

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**Billboard® HOT SOUL SINGLES & LPs™**

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**SINGLES**

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 4	9	9	<b>WHEN SHE WAS MY GIRL—</b> Four Tops Casablanca 2338 (Polygram)
2	17	17	<b>SHE'S A BAD MAMA JAMA—</b> Carl Carlton 20th Century 2488 (RCA)
3	11	11	<b>SUPER FREAK—</b> Rick James Gordy 7205 (Motown)
4	1	14	<b>ENDLESS LOVE—</b> Diana Ross & Lionel Richie Motown 1519
★ 5	10	10	<b>NEVER TOO MUCH—</b> Luther Vandross Epic 14-51409
★ 6	13	13	<b>WE'RE IN THIS LOVE TOGETHER—</b> Al Jarreau Warner Bros. 49746
★ 7	8	8	<b>LOVE ALL THE HURT AWAY—</b> Aretha Franklin & Genoa Rowson
★ 31	31	5	<b>SHE DON'T LET NOBODY—</b> Curtis Mayfield Boardwalk 7-11122
★ 27	30	10	<b>DO YOU LOVE ME—</b> Patti Austin Q West 49754 (Warner Bros.)
★ 28	35	8	<b>STAY AWAKE—</b> Ronnie Laws Liberty 1424
★ 29	32	7	<b>SHE'S GOT THE PAPERS BUT I GOT THE MAN—</b> Barbara Mason WMOT 4-9002237
★ 30	33	8	<b>JUST ONCE—</b> Quincy Jones Featuring James Ingram A&M 2357
★ 31	37	6	<b>THIS KIND OF LOVIN'—</b> The Whispers Solar 12295 (Elektra)
★ 32	42	5	<b>SNAP SHOT—</b> Slave Cotillion 46022 (Elektra)

**LPs**

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	1	24	<b>STREET SONGS—</b> Rick James Gordy G8-1002M1 (Motown)
★ 2	2	8	<b>BREAKIN' AWAY—</b> Al Jarreau Warner Bros. BSK 3576
★ 3	3	12	<b>CARL CARLTON—</b> Carl Carlton 20th Century T-628 (RCA)
★ 5	5	6	<b>LOVE ALL THE HURT AWAY—</b> Aretha Franklin Arista AL 9552
5	4	17	<b>IT MUST BE MAGIC—</b> Teena Marie Gordy G8-1004M1 (Motown)
6	6	13	<b>I'M IN LOVE—</b> Evelyn King RCA AFLT-3962
★ 7	7	13	<b>DIMPLES—</b> Richard "Dimples" Fields Boardwalk WB1-33232
★ 26	33	3	<b>THIS KIND OF LOVIN'—</b> The Whispers Solar BXL1-3976 (RCA)
27	11	11	<b>CAN'T WE FALL IN LOVE AGAIN—</b> Phyllis Hyman Arista AL 9544
28	13	10	<b>THE MAN WITH THE HORN—</b> Miles Davis Columbia FC 36790
29	30	28	<b>THE DUDE—</b> Quincy Jones A&M SP 3721
30	31	8	<b>T00—</b> The S.O.S. Band Tabu FZ 37449 (Epic)
★ 31	34	6	<b>EBONEE WEBB—</b> Ebonee Webb Capitol ST-12148
★ 32	40	3	<b>SIGN OF THE TIMES—</b> Bob James Columbia/Tappan Zee PC 37495

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# General News Melody Is Gates' Key

• Continued from page 55

his major concern. "Perhaps it's less important to me now to have a big hit than it was 10 years ago because I've had some major successes. But, if you don't get a few pats on the back along the way you're going to say 'why bother if nobody's listening.'"

But Gates says he believes there will always be an audience for the kind of songs he writes. "There will always be room for more melodic types of songs, which I write and a lot of other people write. Melodic songs are kind of a basic music. It's a fundamental thing of life, something that keeps coming back to you."

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OCTOBER 10, 1981, BILLBOARD



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# HOT 100®

☆ 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. (Seal indicated by triangle.)

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★1	1	14	<b>ENDLESS LOVE</b> —Diana Ross & Lionel Richie ● Motown 1519
★2	2	9	<b>ARTHUR'S THEME</b> —Christopher Cross Warner Bros. 49787
3	3	12	<b>STOP DRAGGIN' MY HEART AROUND</b> —Stevie Nicks w/Tom Petty & The Heartbreakers Modern 7336 (Atlantic)
4	4	13	<b>WHO'S CRYING NOW</b> —Journey Columbia 18-02241
★5	11	12	<b>FOR YOUR EYES ONLY</b> —Sheena Easton Liberty 1418
★6	7	12	<b>STEP BY STEP</b> —Eddie Rabbitt Elektra 47174
★7	8	8	<b>START ME UP</b> —Rolling Stones Rolling Stones 21003 (Atlantic)
★8	13	7	<b>PRIVATE EYES</b> —Daryl Hall & John Oates RCA 12296
9	8	15	<b>URGENT</b> —Foreigner Atlantic 3831
10	10	12	<b>HOLD ON TIGHT</b> —E.L.O. Jet 5-02408
★11	14	8	<b>THE NIGHT OWLS</b> —Little River Band Capitol 5033
12	12	12	<b>THE BEACH BOYS MEDLEY</b> —The Beach Boys Capitol 5030
★13	18	7	<b>HARD TO SAY</b> —Dan Fogelberg Full Moon/Epic 14-02488
14	6	20	<b>QUEEN OF HEARTS</b> —Juice Newton Capitol 4997
15	15	10	<b>THE VOICE</b> —The Moody Blues Threshold 602 (Polygram)
★16	17	6	<b>SHARE YOUR LOVE WITH ME</b> —Kenny Rogers Liberty 1430
★17	23	8	<b>I'VE DONE EVERYTHING FOR YOU</b> —

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	32	23	<b>THE THEME FROM THE "GREATEST AMERICAN HERO"</b> —Joey Scarbury ● Elektra 47147
★36	44	3	<b>EVERY LITTLE THING SHE DOES IS MAGIC</b> —The Police A&M 2371
★37	49	3	<b>HE'S A LIAR</b> —Bee Gees RSO 1066 (Polygram)
★38	42	7	<b>ALIEN</b> —Atlanta Rhythm Section Columbia 18-02471
★39	61	3	<b>OH NO</b> —Commodores Motown 1527
40	40	9	<b>BURNIN' FOR YOU</b> —Blue Oyster Cult Columbia 18-02415
★41	45	7	<b>OUR LIPS ARE SEALED</b> —The Go-Go's I.R.S. 9901 (A&M)
★42	NEW ENTRY		<b>WAITING FOR A GIRL LIKE YOU</b> —Foreigner Atlantic 3868
★43	52	5	<b>SAUSALITO SUMMERNIGHT</b> —Diesel Regency 96000 (Atlantic)
★44	48	12	<b>HEAVY METAL</b> —Don Felder Full Moon/Asylum 47175 (Elektra)
★45	50	6	<b>WORKING IN A COAL MINE</b> —Devo Elektra 47204
★46	55	5	<b>IN THE DARK</b> —Billy Squier Capitol 5040
★47	66	2	<b>PHYSICAL</b> —Olivia Newton-John MCA 51182
★48	54	5	<b>YOU SAVED MY SOUL</b> —Burton Cummings Alfa 7008

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★65	75	3	<b>NO REPLY AT ALL</b> —Genesis Atlantic 3858
★66	73	5	<b>STAY AWAKE</b> —Ronnie Laws Liberty 1424
67	67	4	<b>AIMING AT YOUR HEART</b> —Temptations Gordy 7208 (Motown)
★68	76	3	<b>IT'S ALL I CAN DO</b> —Anne Murray Capitol 5023
★69	83	2	<b>LET'S GROOVE</b> —Earth, Wind & Fire ARC/Columbia 18-02538
★70	80	3	<b>STILL</b> —John Schneider Scotti Bros. 7-1289 (Epic)
71	56	12	<b>I'M IN LOVE</b> —Evelyn King RCA 12243
★72	82	2	<b>I WANT YOU, I NEED YOU</b> —Chris Christian Boardwalk 7-11-126
73	63	12	<b>SQUARE BIZ</b> —Teena Marie Gordy 7202 (Motown)
★74	84	2	<b>A LUCKY GUY</b> —Rickie Lee Jones Warner Bros. 49816
75	78	5	<b>(WANT YOU) BACK IN MY LIFE AGAIN</b> —The Carpenters A&M 2370
★76	86	2	<b>FIRE IN THE SKY</b> —The Dirt Band Liberty 1429
★77	85	2	<b>LEILA</b> —ZZ Top Warner Bros. 49782
★78	NEW ENTRY		<b>ONE MORE NIGHT</b> —Streak Columbia/Badland 18-02529
79	58	14	<b>THAT OLD SONG</b> —Ray Parker Jr. & Raydio Arista 0616
★80	NEW ENTRY		<b>WHEN SHE DANCES</b> —Joey Scarbury Elektra 47201
81	81	3	<b>LET'S PUT THE FUN BACK IN ROCK N ROLL</b> —Freddie Cannon & The Belmonts Mia Sound 1002
★82	89	2	<b>MAGIC POWER</b> —Triumphs

H&A 121bb

18	19	11	<b>I COULD NEVER MISS YOU</b> —Lulu Alfa 7006
19	21	10	<b>SUPER FREAK</b> —Rick James Gordy 7205 (Motown)
20	24	11	<b>WE'RE IN THIS LOVE TOGETHER</b> — Al Jarreau Warner Bros. 49746
21	25	9	<b>WHEN SHE WAS MY GIRL</b> —The Four Tops Casablanca 2338 (Polygram)
22	26	5	<b>TRYIN' TO LIVE MY LIFE WITHOUT YOU</b> —Bob Seger Capitol 9686
23	28	9	<b>JUST ONCE</b> —Quincy Jones Featuring James Ingram A&M 2357
24	5	25	<b>NO GETTIN' OVER ME</b> —Ronnie Milsap RCA 12264
25	30	5	<b>SAY GOODBYE TO HOLLYWOOD</b> — Billy Joel Columbia 18-02518
26	29	8	<b>SHE'S A BAD MAMA JAMA</b> — Carl Carlton 20th Century Fox 2488 (RCA)
27	37	3	<b>HERE I AM</b> —Air Supply Arista 0626
28	16	17	<b>LADY YOU BRING ME UP</b> — The Commodores Motown 1514
29	36	8	<b>THE THEME FROM "HILL STREET BLUES"</b> —Mike Post Elektra 47186
30	27	20	<b>SLOWHAND</b> —Pointer Sisters Planet 47929 (Elektra)
31	20	10	<b>IN YOUR LETTER</b> —REO Speedwagon Epic 14-02457
32	22	14	<b>BREAKING AWAY</b> —Balance Portrait 24-02177 (Epic)
33	33	12	<b>GENERAL HOSPI-TALE</b> — The Afternoon Delights MCA 51148
34	43	4	<b>ATLANTA LADY</b> —Marty Balin EMI-America 8093

35	50	38	21	<b>THE BREAKUP SONG</b> —Greg Kihn Band Beserkley 47149 (Elektra)
36	51	46	7	<b>LOVE ALL THE HURT AWAY</b> — Aretha Franklin & George Benson Arista 0624
37	52	35	15	<b>COOL LOVE</b> —Pablo Cruise A&M 2349
38	53	39	15	<b>REALLY WANNA KNOW YOU</b> — Gary Wright Warner Bros. 49769
39	54	31	29	<b>JESSIE'S GIRL</b> —Rick Springfield RCA 12201
40	55	41	13	<b>FIRE AND ICE</b> —Pat Benatar Chrysalis 2529
41	56	47	18	<b>SOME DAYS ARE DIAMONDS</b> — John Denver RCA 12246
42	57	NEW ENTRY	3	<b>THE OLD SONGS</b> —Barry Manilow Arista 0633
43	71	2	2	<b>PROMISES IN THE DARK</b> —Pat Benatar Chrysalis 2555
44	59	51	30	<b>FEELS SO RIGHT</b> —Alabama RCA 12236
45	60	70	3	<b>MY GIRL</b> —Chilliwack Millennium 11813 (RCA)
46	61	68	3	<b>MORE STARS ON 45</b> —Stars On 45 Radio Records 3863 (Atlantic)
47	62	57	9	<b>BACKFIRED</b> —Debbie Harry Chrysalis 2526
48	63	64	5	<b>STEAL THE NIGHT</b> —Stevie Woods Cotillion 46018 (Atlantic)
49	64	72	3	<b>TAKE ME NOW</b> —David Gates Arista 0615

83	NEW ENTRY	<b>WIRED FOR SOUND</b> —Cliff Richard EMI-America 8095	
84	NEW ENTRY	<b>BET YOUR HEART ON ME</b> —Johnny Lee Full Moon/Asylum 47215 (Elektra)	
85	NEW ENTRY	<b>NEVER TOO MUCH</b> —Luther Vandross Epic 14-02409	
86	60	12	<b>CHLOE</b> —Elton John Geffen 49788 (Warner Bros.)
87	53	10	<b>STRAIGHT FROM THE HEART</b> — The Allman Brothers Band Arista 0618
88	59	12	<b>YOU COULD TAKE MY HEART AWAY</b> —Silver Condor Columbia 18-02268
89	NEW ENTRY	<b>BACK TO THE 60'S</b> —Tight Fit Arista 0638	
90	NEW ENTRY	<b>RUN TO ME</b> —Savoy Brown Townhouse 1055 (Accord)	
91	62	9	<b>SILLY</b> —Deniece Williams ARC/Columbia 18-02406
92	65	17	<b>LOVE ON A TWO WAY STREET</b> — Stacy Lattisaw Cotillion 46015 (Atlantic)
93	69	21	<b>BOY FROM NEW YORK CITY</b> — Manhattan Transfer Atlantic 3816
94	74	4	<b>NO TIME TO LOSE</b> —The Tarney/Spencer Band A&M 2366
95	77	4	<b>THE HOUSE OF THE RISING SUN</b> — Dolly Parton RCA 12282
96	87	18	<b>I DON'T NEED YOU</b> —Kenny Rogers Liberty 1415
97	97	3	<b>I'M SO GLAD I'M STANDING HERE TODAY</b> —Crusaders MCA 51177
98	88	11	<b>TEMPTED</b> —Squeeze A&M 2345
99	90	21	<b>HEARTS</b> —Marty Balin EMI-America 8084
100	91	22	<b>ELVIRA</b> —The Oak Ridge Boys MCA 51084

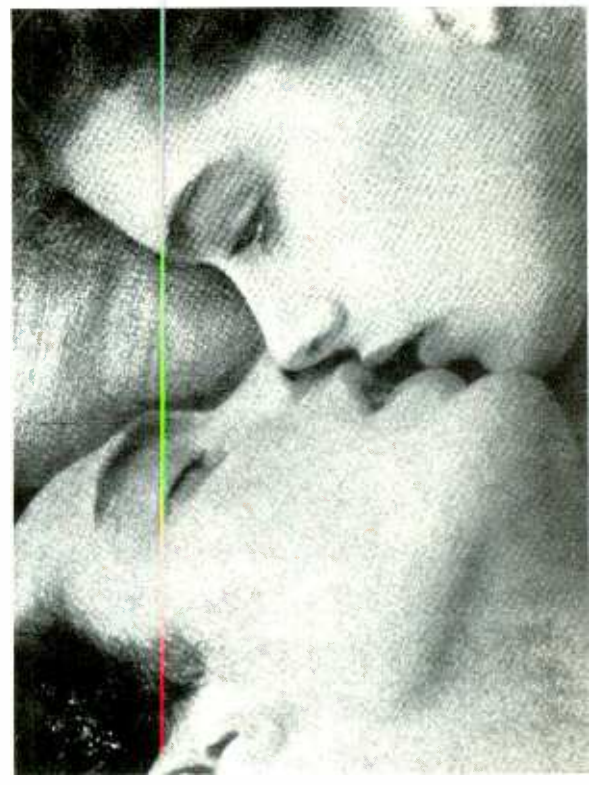


# Single This Week

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## New Companies

**Tantus Studios**, created by Tanis Tramontin, president; Mary Ann McGrath, vice president; David Schreiner, head engineer; and Michael Talley, composer and arranger. Studio services include a production company, 24-hour availability, composing, arranging, and tape duplication. Address: 18461 W. McNichols Rd., Detroit, Mich. 48219 (313) 533-3910.

\* \* \*

**John The Dog Productions** formed by Don Levy, formerly with Sugar n' Soul Music. Currently producing the rock'n'roll video program, "The Jimmy Fink Show," hosted by WPLJ deejay Jimmy Fink. Address: 15 Baraud Rd., Scarsdale, N.J.

\* \* \*

**Schooner Records, Inc.** formed by Fourth World Productions, Inc., specializing in country music. First release in "One More" and "Da Bronx Cowboy" by King Vito and the Sea Hippies. Address: 272 City Island Ave., Bronx, N.Y. 10464.

\* \* \*

**H & L Music Marketing Inc.**, formed by Phyllis and Frank Locomo and Walter and Billy Haynes with offices in Sunrise, Fla. and Nashville, Tenn. Firm specializes in record and talent promotions. Address: 1302 Division St., Nashville, Tenn. 37203 (615) 244-7519; 7766 N.W. 44 St., Sunrise, Fla. (305) 741-7766.

\* \* \*

**Powerhouse Talent Corp.**, management firm, formed by David Libert, former principal of the David Libert Agency. Address: 8911 Sunset Blvd., Los Angeles, 90069.



Billboard photo by Chuck Pulin

**TOGETHER AGAIN**—Simon & Garfunkel reunite for a benefit concert that drew 500,000 nostalgic fans to New York's Central Park.

## New Retailer Sponsors Free In-Store Concerts

By JEAN WILLIAMS

LOS ANGELES—In an effort to boost retail record sales, Camel Sights & Sounds in nearby Huntington Beach, Calif., is sponsoring a series of free-to-the-public concerts.

Shop owner Sam Gennawey, says some 1,000 persons are able to see in performance new and mid-level new wave-oriented bands in the parking lot area in front of his store.

Gennawey kicked off his first concert shortly after opening Camel Sights & Sounds last June, with the Missing Persons band. The Alley Kats performed Sept. 19 and the Surf Punks are scheduled for Oct. 11, followed by the Fleshtones, Oct. 17 and TSOL, Oct. 18. According to Gennawey, he sold more than 100

LPs by the Alley Kats following their performance.

He notes that most bands donate their services to boost product sales or for the exposure, and he provides the sound system. "We also get record company support on the signed bands. The labels take ads in local print media," says Gennawey.

The acts that are paid, such as the Fleshtones on IRS Records, receive only a small fee, he adds.

Gennawey maintains a lot of records are sold as a result of the concert series. "Following the concerts, most of the artists will come into the store to talk to the audience and sign autographs," he adds.

Once potential customers are inside the 13,000-square foot store, many are inclined to purchase not only available product by the groups performing, but also other merchandise, he says.

Camel Sights & Sounds ties in with two FM stations, Pasadena's KROQ and KNAC in Long Beach, Calif. He buys time on the stations to plug concerts and product. Station DJs MC the shows.

Gennawey notes that other merchants at the Sea Cliff Village shopping center are pleased with the "popular" concert series, in part because of the traffic generated.

"In addition to the concerts themselves," says Gennawey, "I'm working on deals with a cable public access station to videotape our concerts."

With records, Camel Sights & Sounds features a video department where, as an instore promotional tool, it features promo videotapes of artist performances on a large television screen.

## Chappell \$\$

• Continued from page 55

Yet, percentages, which Robinson seems to favor in usage of Chappell copyrights for home video, are not what is always achieved in the current flexible state of home video rights.

He concedes he was recently "pressured" into making a deal on a cents basis. "I hated to do it but there were internal considerations involving a writer who wanted the material presented on the tape."

## Gospel

### Blanton, Harrell Exploring New Avenues For Artists

By ED MORRIS

NASHVILLE—Mike Blanton and Dan Harrell say that the Christian artists they manage are being groomed to meet the secular entertainment world on its own terms. "Our Christian commitment is not negotiable," asserts Blanton, "but we tend to take a world view in doing our work."

Blanton/Harrell Productions here handles management and production chores for Amy Grant, Brown Bannister, Gary Chapman, Pam Mark Hall, Kathy Troccoli, Ariel, Billy Sprague and Jim Webber. Four of the artists are already on labels and two more are at the bargaining stage. Harrell describes his clients' music as "very contemporary."

In finding new avenues for its artists, the company has paired Grant for performances with gospel rockers DeGarmo & Key; established a policy of not accepting concert bookings that rely on "free will offerings" for admission, and set up a deal with Meadowgreen Music, Tree International's gospel publishing division, under which all unaffiliated artist/writers who become Blanton/Harrell clients will simultaneously sign with Meadowgreen. Harrell also reports that, "We're talking to two labels about a secular pop deal for a couple of our kids."

Before forming the agency a year and a half ago, Blanton had worked a&r for Word, while Harrell was involved in banking and television production. The two say that their artist development concerns are broad. "We teach them how to walk, talk, eat and dress," Harrell maintains. "And," he adds, "we provide a range of accounting and investment services—if they're making money."

Clients must sign management contracts for a minimum three-year period. The agency's fee is 20% to 25%.

Besides grooming and advising artists, the firm is also involved in their record production and, to a degree, in record promotion. "We don't wait for other people to get creative," Harrell remarks. The two will accompany Amy Grant to her upcoming album session at Caribou Ranch Studios in Colorado, where she will be produced by Brown Bannister.

They are also overseeing the production of a children's album for a label yet to be determined. "Between the two of us," Blanton notes, "we've probably been involved in more than 25 albums."

Although they admit they would be ill at ease handling a non-Christian artist, they agree that the gospel market may be overcrowded. "There are too many artists tracing too few

### Grammy Play Bows

BUENA PARK, Calif.—Jubilation '81, a concert of contemporary Christian music, will be held at Knott's Berry Farm here Oct. 9, from 7 p.m. to 1 a.m.

The chief feature of the event will be a presentation of the Grammy-winning musical, "The Lord's Prayer." Performing the piece will be Reba Ramba, Dony McGuire, B.J. Thomas, the Archers and Cynthia Clawson.

Also on the program will be Joe English, Bonnie Bramlett, Richie Furay, Leon Patillo, Fireworks, Scott Wesley Brown and Farrell & Farrell.

dollars," Harrell concedes. He says that he also doubts that gospel record labels—even the largest ones—have the capacity to make significant inroads into the secular market. Consequently, he adds, Blanton/Harrell artists have gospel record contracts which permit them to go to other labels in the event they want to release secular material.

The company's concentration is on the managing of contemporary Christian artists, Harrell says. "We wouldn't handle a southern gospel act," he stresses, "unless we had a divine revelation. Musically, we're just not there, and professionally we wouldn't be of great help."

Blanton says there are certain weaknesses in the gospel music business which have to be overcome for it to grow the way it should. He identifies the weaknesses as lack of publicity, too few secular contracts and lack of experience. "Nationally," Blanton says of the Christian music apparatus, "we are not known."

Presently, there are four people on the agency's staff, including the partners. Some of its services are now being subcontracted, Harrell reports.

### Lexicon Chief Directs Event

LOS ANGELES—Ralph Carmichael, president of Lexicon Music, will serve as music director for "Joyful Sounds '81," a benefit dinner and concert Oct. 16 at the Los Angeles Marriott Hotel.

Proceeds from the event will go to support the inner city ministries of St. Stephens Church in Watts. Walter Hawkins and Family will headline the concert, which will also feature performances by Danniebelle and the Winans quartet. Rosey Grier will emcee the event.

Tickets are available from Nancy Elliott at (213) 598-8728 or from Joyful Sounds '81, 10741 Los Alamitos Blvd., Los Alamitos, Calif. 90720.

### Play Opens In N.Y.; Chapin, Songwriter

NASHVILLE—"Cotton Patch Gospel," a play that retells the life of Christ as if it had happened in the rural South, will open at Lambs Theatre in New York, Oct. 9.

Based on the book, "Cotton Patch Version Of Matthew And John," the play was put together by actor Tom Key and writer Russell Treyz. The late Harry Chapin wrote the songs for the play. His brother, Tom, will serve as musical director.

Reservations can be made through the Lambs box office at 130 West 44th St., or by calling (212) 997-1780.

### Concert Series

TRENTON—The 1,928-seat War Memorial Building will be the site of a fall series of gospel concerts. Promoted by Come Alive Concerts, the season was ushered in Sept. 11 with performances by Russell Taff and Gary Rand.

The auditorium has been booked in the recent past for rock and soul concerts.

#### STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

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I certify that the statements made by me above are correct and complete

(Signature and title of editor, publisher, business manager or owner) (signed) Gerald S. Hobbs, Executive Vice President

14	14	24	<b>BILLY SQUIER</b> ▲ Don't Say No, Capitol ST-12146	71	62	7	<b>BROTHERS BAND</b> Brothers Of The Road, Arista AL 9564
15	26	3	<b>DARYL HALL &amp; JOHN OATES</b> Private Eyes, RCA AFL1-4028	72	73	27	<b>IAN HUNTER</b> Short Back 'N' Sides, Chrysalis CHR 1326
16	18	5	<b>THE KINKS</b> Give The People What They Want, Arista AL 9567	73	80	10	<b>GREG KIHN</b> Rockinroll, Beserkley, BZ 10069 (Elektra)
17	9	11	<b>SOUNDTRACK</b> ● Endless Love, Mercury SRM-1-2001 (Polygram)	74	74	52	<b>JON AND VANGELIS</b> The Friends Of Mr. Cairo, Polydor PD-1-6326 (Polygram)
18	19	31	<b>RICK SPRINGFIELD</b> ● Working Class Dog, RCA AFL1-3697	75	65	25	<b>KENNY ROGERS</b> ● Greatest Hits, Liberty L00-1072
19	15	7	<b>PRETENDERS</b> Pretenders II, Sire SRK 3572 (Warner Bros.)	76	77	6	<b>SANTANA</b> ● Zebop, Columbia FC 37158
20	17	10	<b>ZZ TOP</b> El Loco, Warner Bros. BSK 3593	77	77	6	<b>HANK WILLIAMS JR.</b> The Pressure's On, Elektra/Curb 5E-535
21	23	14	<b>THE COMMODORES</b> ● In The Pocket, Motown M8-955M1	78	78	15	<b>ROSSINGTON COLLINS BAND</b> This Is The Way, MCA MCA-5207
22	20	44	<b>REO SPEEDWAGON</b> ▲ Hi Infidelity, Epic FE 36844	79	81	11	<b>MAZE FEATURING FRANKIE BEVERLY</b> Live In New Orleans, Capitol SKBK 12156
23	16	8	<b>E.L.O.</b> Time, Jet FX 37371 (Epic)	80	83	19	<b>MICHAEL STANLEY BAND</b> Northcoast, EMI-America SW 17056
24	24	8	<b>EDDIE RABBITT</b> Step By Step, Elektra 5E-532	81	70	8	<b>KRAFTWERK</b> Computer World, Warner Bros. HS 3549
25	25	32	<b>JUICE NEWTON</b> ● Juice, Capitol ST-12136	82	82	48	<b>HERB ALPERT</b> Magic Man, A&M SP-3728
26	30	11	<b>THE GO-GO'S</b> Beauty & The Beast, I.R.S. SP 70021 (A&M)	83	67	20	<b>THE ALAN PARSON'S PROJECT</b> ● The Turn Of A Friendly Card, Arista AL 9518
27	21	14	<b>POINTER SISTERS</b> ● Black & White, Planet P-18 (Elektra)	84	71	12	<b>SQUEEZE</b> East Side Story, A&M SP-4854
28	49	2	<b>TEDDY PENDERGRASS</b> It's Time For Love, P.I.R. TZ 37491 (Epic)				<b>MILES DAVIS</b> The Man With The Horn, Columbia FX 36790

97	114	3	<b>JERMAINE JACKSON</b> I Like Your Style, Motown M8-952M1	98	103	50	<b>THE DOORS</b> ▲ Greatest Hits, Elektra 5E-515
99	99	4	<b>CRYSTAL GAYLE</b> Hollywood, Tennessee, Columbia FC 37438	100	100	26	<b>JEFFERSON STARSHIP</b> ● Modern Times, Grunt BZL1-3848 (RCA)

# NEW & HOT

98	103	50	<b>THE DOORS</b> ▲ Greatest Hits, Elektra 5E-515	99	99	4	<b>CRYSTAL GAYLE</b> Hollywood, Tennessee, Columbia FC 37438
100	100	26	<b>JEFFERSON STARSHIP</b> ● Modern Times, Grunt BZL1-3848 (RCA)	100	100	26	<b>JEFFERSON STARSHIP</b> ● Modern Times, Grunt BZL1-3848 (RCA)



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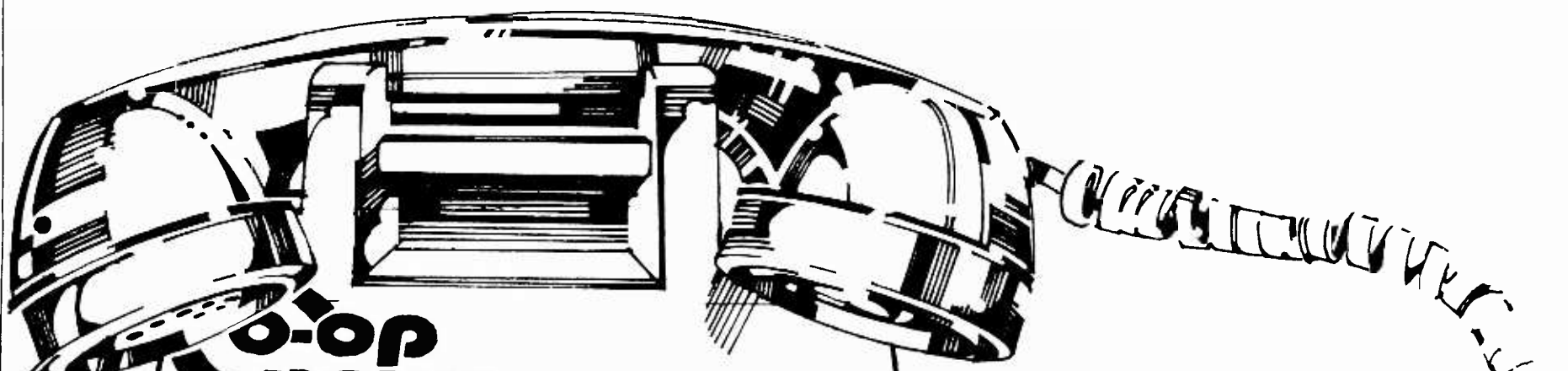
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8	★	13	<b>ON THE BEAT</b> —The B.B.Q. Band Capitol 4993	3	★	53	<b>CONTRIVERSY</b> —Prince Warner Bros. 49808
9	★	15	<b>I'LL DO ANYTHING FOR YOU</b> — Denroy Morgan Beckett 455	6	★	46	<b>PULL FANCY DANCER PULL—</b> <b>One Way</b> MCA 51165
10	★	12	<b>SWEAT</b> —Brick Bang 502246 (CBS)	9	★	36	<b>AIMING AT YOUR HEART—</b> <b>The Temptations</b> Gordy 7208 (Motown)
12	★	10	<b>SILLY</b> —Deniece Williams ARC/Columbia 18-02406	10	★	38	<b>IF THAT'LL MAKE YOU HAPPY—</b> <b>Gladys Knight &amp; The Pips</b> Columbia 18-02414
13	★	9	<b>GET IT UP</b> —The Time Warner Bros. 49774	5	★	49	<b>TAKE MY LOVE</b> —Melba Moore EMI-America 8092
14	★	7	<b>I CAN'T LIVE WITHOUT YOUR</b> <b>LOVE</b> —Teddly Pendergrass P.I.R. 5-02462 (Epic)	6	★	43	<b>TIME TO THINK</b> —Rockie Robbins A&M 2355
15	★	8	<b>I HEARD IT THROUGH THE</b> <b>GRAPEVINE</b> —Roger Warner Bros. 49786	3	★	54	<b>OH NO</b> —The Commodores Motown 1527
15	★	11	<b>JUST BE MY LADY</b> —Larry Graham Warner Bros. 49744	16	★	19	<b>LADY YOU BRING ME UP—</b> <b>The Commodores</b> Motown 1514
16	★	13	<b>OO IT NOW</b> —The S.O.S. Band Tabu 02125 (Epic)	2	★	60	<b>INSIDE YOU</b> —Isley Brothers T-Neck 5-02531
27	★	2	<b>TAKE MY HEART</b> —Kool & The Gang De-Lite 815	4	★	50	<b>IT SHOWS IN THE EYES—</b> <b>Ashford &amp; Simpson</b> Warner Bros. 49305
21	★	8	<b>BEFORE I LET GO</b> — Maze Featuring Frankie Beverly Capitol 5031	4	★	48	<b>LOVE DON'T LOVE NOBODY—</b> <b>Jean Carn</b> TSOP 02501 (Epic)
23	★	9	<b>LOVE HAS COME AROUND—</b> Donald Byrd and 125th Street, N.Y.C. Elektra 47168	10	★	45	<b>DON'T STOP THE MUSIC—</b> <b>Brits And Pieces</b> Mango 109 (Island)
20	★	12	<b>WIKKA WRAP</b> —The Evasions SAM 81-5020	9	★	47	<b>EVERYBODY'S BROKE—</b> <b>Herbie Hancock</b> Columbia 37387
21	★	18	<b>SLOWHAND</b> —Pointer Sisters Planet 47929 (Elektra)	4	★	57	<b>I'VE GOT TO LEARN TO SAY NO—</b> Richard "Dimples" Fields Boardwalk 7004
25	★	10	<b>LET'S DANCE</b> —West Street Mob Sugar Hill 763	NEW ENTRY	★	40	<b>LET'S GROOVE</b> —Earth, Wind & Fire ARC/Columbia 18-02536
23	★	9	<b>GENERAL HOSPI-TALE—</b> The Afternoon Delights MCA 51148	11	★	49	<b>A LITTLE BIT OF JAZZ—</b> The Nick Straker Band Prelude 8054
24	★	17	<b>SQUARE BIZ</b> —Teena Marie Gordy 7202 (Motown)	14	★	50	<b>SHINE YOUR LIGHT</b> —The Graingers BC 4009
28	★	7	<b>I LIKE IT</b> —Cameo Chocolate City 3227 (Polygram)				

34	★	28	<b>NEVER TOO MUCH</b> —Luther Vandross Epic FE 37451	4	★	19	<b>EVERYBODY'S BROKE</b> — Herbie Hancock Columbia 37387
★	★	45	<b>THE TIME</b> —The Time Warner Bros. BSK 3598	7	★	12	<b>THE MANY FACETS OF ROGER—</b> <b>Roger</b> Warner Bros. BSK 3594
★	★	36	<b>JUST BE MY LADY</b> —Larry Graham Warner Bros. BSK 3554	10	★	8	<b>THE B.B.Q. BAND</b> —The B.B.Q. Band Capitol ST 12155
★	★	41	<b>LIVE IN NEW ORLEANS—</b> <b>Maze Featuring Frankie Beverly</b> Capitol SKBK 12156	15	★	14	<b>TOUCH</b> —Gladys Knight & The Pips Columbia FC 37086
★	★	42	<b>SUMMER HEAT</b> —Brick Bang FZ-37471 (Epic)	6	★	15	<b>MY MELODY</b> —Deniece Williams ARC/Columbia FC 38048
★	★	42	<b>ENDLESS LOVE</b> —Soundtrack Mercury SRM-1-2901	11	★	9	<b>LOVE BYRD</b> — Donald Byrd and 125th Street, N.Y.C. Elektra 5E-531
★	★	47	<b>WALL TO WALL</b> —Rene & Angela Capitol ST-12161	10	★	16	<b>BLACK TIE</b> —Manhattans Columbia FC 37156
★	★	48	<b>IN THE POCKET</b> —Commodores Motown ME-955 M1	13	★	17	
★	★	43	<b>IT'S TIME FOR LOVE—</b> <b>Teddy Pendergrass</b> P.I.R. TZ 37491 (Epic)	2	★	37	
★	★	50	<b>BLACK &amp; WHITE</b> —Pointer Sisters Planet P-18 (Elektra)	15	★	18	
★	★	39	<b>SLINGSHOT</b> —Michael Henderson Buddah BDS 6002 (Arista)	4	★	25	
★	★	44	<b>THE MANY FACETS OF ROGER—</b> <b>Roger</b> Warner Bros. BSK 3594	2	★	35	
★	★	53	<b>THE B.B.Q. BAND</b> —The B.B.Q. Band Capitol ST 12155	8	★	21	
★	★	51	<b>TOUCH</b> —Gladys Knight & The Pips Columbia FC 37086	6	★	22	
★	★	48	<b>MY MELODY</b> —Deniece Williams ARC/Columbia FC 38048	28	★	23	
★	★	49	<b>LOVE BYRD</b> — Donald Byrd and 125th Street, N.Y.C. Elektra 5E-531	4	★	32	
★	★	50	<b>BLACK TIE</b> —Manhattans Columbia FC 37156	9	★	25	

Laszabianca NBLP / Z206 (Polygram)  
Cotillion SO 16049 (Atlantic)  
20th Century T-700 (RCA)  
MCA MCA-5247  
Gordy G8-1006M1 (Motown)  
MCA MCA 5238  
Capitol ST 12165  
Q West QWS 3591 (Warner Bros.)  
Motown M8-952M1  
Warner Bros. HS 3549  
Solar S-20 (Elektra)  
P.I.R. FZ 37380 (Epic)  
Motown M8-957M1  
Liberty LO 51087  
ARC/Columbia FC 37456  
A&M SP-4869  
WMOT FW 37391  
A&M SP-3724  
Chocolate City CCLP 2019 (Polygram)



**★ 1 LP This Week**

# STREET SONGS

**RICK JAMES**  
Gordy G8-1002M1 (Motown)

**Give the gift of music.**





● 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.

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	7	<b>RAGING BULL</b> United Artists, Magnetic Video 4523
2	2	18	<b>ORDINARY PEOPLE</b> Paramount Pictures, Paramount Home Video 8964
3	3	35	<b>AIRPLANE</b> Paramount Pictures, Paramount Home Video 1305
4	15	3	<b>DRESSED TO KILL</b> Warner Bros. Inc., Warner Home Video 26008
5	5	18	<b>ELEPHANT MAN</b> Paramount Pictures, Paramount Home Video 1347
6	6	22	<b>SUPERMAN</b> D.C. Comics, Warner Home Video WB-1013
7	27	2	<b>THE JAZZ SINGER</b> Paramount Pictures, Paramount Home Video 2305
8	4	7	<b>NIGHTHAWKS</b> Universal City Studios Inc., MCA Dist. Corp. 71000
9	14	7	<b>TESS</b> Columbia Pictures 10543
10	7	34	<b>CADDYSHACK</b> Orion, Warner Home Video OR 2005
11	12	12	<b>THE GREAT SANTINI</b> Orion, Warner Home Video OR 22010
12	10	13	<b>BLACK STALLION</b> United Artists, Magnetic Video 4503
13	8	30	<b>9 TO 5</b> 20th Century Fox Films, Magnetic Video 9099
14	11	18	<b>POPEYE</b> Paramount Pictures, Paramount Home Video 1171
15	9	7	<b>ANNIE HALL</b> United Artists, Magnetic Video 4518
16	16	12	<b>AND JUSTICE FOR ALL</b> Columbia Pictures 10015
17	20	24	<b>SOMEWHERE IN TIME</b> Universal City Studios Inc., MCA Dist. Corp. 66024
18	26	2	<b>BUSTIN' LOOSE</b> Universal City Studios, MCA Dist. Corp. 77002
19	18	16	<b>YOUNG FRANKENSTEIN</b> 20th Century Fox Films, Magnetic Video 1103
20	17	32	<b>FAME</b> MGM/CBS Home Video M70027
21	13	9	<b>CASABLANCA</b> United Artists, Magnetic Video 4514
22	25	3	<b>LOVE AT FIRST BITE</b> Warner Bros. Inc., Warner Home Video 26009
23	24	11	<b>THE INCREDIBLE SHRINKING WOMAN</b> MCA 66027
24	19	45	<b>STAR TREK</b> Paramount Pictures, Paramount Home Video 8858
25	28	3	<b>THE AMITYVILLE HORROR</b> Warner Bros. Inc., Warner Home Video 26010
26	22	10	<b>LAST TANGO IN PARIS</b> United Artists, Magnetic Video 4507
27	39	3	<b>CAR WASH</b> Universal City Studios, MCA Dist. Corp. 66031
28	23	11	<b>LET IT BE</b> United Artists, Magnetic Video 4508
29	21	9	<b>WEST SIDE STORY</b> United Artists, Magnetic Video 4519
30	36	65	<b>ALIEN</b> 20th Century-Fox Films, Magnetic Video 1090
31	29	3	<b>COMING HOME</b> United Artists, Magnetic Video 4516
32	37	12	<b>WINNIE THE POOH</b> Walt Disney Films 25
33	32	13	<b>LA CAGE AUX FOLLES</b> United Artists, Magnetic Video 4506
34	35	2	<b>FIDDLER ON THE ROOF</b> United Artists, Magnetic Video 4524
35	34	11	<b>I SPIT ON YOUR GRAVE</b> Wizard Video 9209
36	NEW ENTRY	1	<b>THE SOUND OF MUSIC</b> 20th Century Fox-Films, Magnetic Video 1051
37	NEW ENTRY	1	<b>BEN HUR</b> MGM, CBS Home Video 900004
38	30	4	<b>HOLY MOSES</b> Columbia Pictures 10587
39	33	2	<b>THE WIZARD OF OZ</b> MGM, CBS Home Video 600001
40	31	4	<b>THE GODFATHER</b> Paramount Pictures, Paramount Home Video 8049



# Video Music Sells Records, Dealers Report

• Continued from page 1

est they told me about MTV. That tells me something."

She cites movement by such acts as Robert Palmer and Capitol's Iron Maiden as picking up since the MTV launch.

"We have no real AOR radio station in this market, just Top 40. There is definitely a correlation here and I think MTV is going to help sales."

At Tulsa's Peaches, manager Bob Smith notes: "I had 15 copies of the Buggles LP sitting in a bin for eight months. One of the videos MTV is showing is that group's 'Video Killed The Radio Star.' I sold out of that LP in several weeks."

Other artists now being requested at Record Town, a direct influence of MTV according to manager Tom

McMillian, are Squeeze, Billy Squier and the Tubes.

"But it is also affecting major artists as well," he footnotes. "After the REO Speedwagon concert on MTV I noticed a surge in the catalog. We are considering putting a monitor in-store and feature MTV at certain times."

Steve Mitchell, manager, Sound Warehouse, Tulsa, indicates: "We've seen a strong impact. Sales on certain LPs have picked up in direct relation to what's being shown on MTV in my belief. Directly, it's influenced the Buggles, the Shoes and the Tubes. In fact, the Tubes have blown out of here since their videos have been shown on MTV. Older acts like Nazareth and Styx seem to have picked up as well. I even have people coming in now

asking for Echo & the Bunnymen. There was a time when you depended on radio to break new acts like that. No more. This has to be the way newer artists get exposure."

Ken Knapp, store manager, Record Theater, Syracuse, says, "I have the Shoes on reorder because of MTV. Other acts that have picked up since MTV began here are the Specials, Elvis Costello, the Silencers and Rod Stewart, all of whom they have been featuring a lot. Stewart's catalog has picked up. They have also been showing the Stevie Nicks/Tom Petty 'Stop Draggin' My Heart Around' video and that LP is soaring. We're considering putting a monitor in the store. I am a subscriber myself at home so I have a good handle on what's being played."

Like other retailers surveyed, though, Knapp indicates a playlist supplied by Warner Amex would be advantageous to his store. Tom Freston, director of marketing for MTV, indicates that will be forthcoming in the near future. Freston is also co-ordinating MTV and dealer promotions in various markets. At present, Warner is supplying buttons, stickers, posters and other point-of-purchase material to record retailers for cross-promotional purposes.

One dealer, Des Moines' Music Factory is already running a special promotion whereby the store offers \$1 off any LP if the customer makes his or her purchase while that artist's video is being played. Like some other dealers surveyed, Music Factory has put a monitor in-store, while others say they are "strongly considering it."

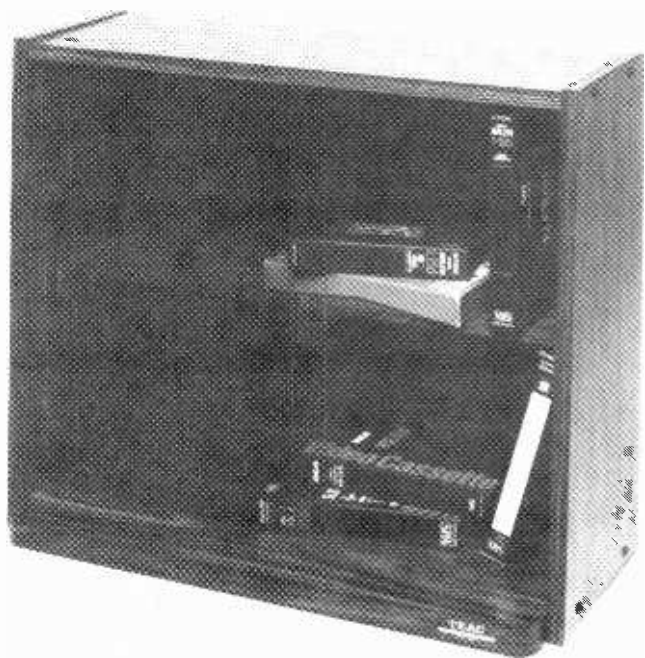
Also in Des Moines, Jeff Schwartz, assistant manager at the Music Den, voices: "We have moved extra pieces of the Vapors' LP because of MTV. The Shoes and Split Enz have also shown a surge. It's helping to expand the marketplace. We have no major AOR station in this market so it's the ideal way of exposing new artists."

At Argus Records and Tapes, Wichita, John Salem notes: "As far as direct impact goes, it's hard to say for sure now but it appears as though there is a strong correlation. We have gotten unsolicited response from consumers who have seen artists on MTV. I think it's a tre-

mendous concept. It makes the record buying people more familiar with certain artists. And when they feel they know that artist a little better, they are inclined to buy the LP. The concept of the video jockey telling listeners about artists is also incredible. It's the beginning of a new era."

Mark Schwartz at Ford Audio in Tulsa indicates that he has fashioned together an audio/video system consisting of a Mitsubishi stereo capable projection tv, the Akai stereo capable VTR, Mitsubishi audio components and JBL speakers, a \$5,000 retail package.

## New Products



**CASSETTE CABINET**—A rosewood veneer unit with sliding glass doors, Model CS34VU from TEAC Corp. holds up to 34 videotapes in either Beta or VHS format. Retail price is \$60.



**FRONT CONTROLS**—Sony's new LS-5000 is the first Betamax with all controls and cassette loading located on the front of the deck. Features include a 24-hour timer, BetaScan and remote-control of the unit's pause and freeze-frame controls. List price is \$895.

## Jazz Acts Tape For Smithsonian

WASHINGTON — Performances, commentary and interviews with 16 jazz greats from Count Basie to Joe Williams will be part of a four-program videotape series being prepared for the 10th anniversary of the Smithsonian Institution's Performing Arts program.

The tapes, in addition to becoming archives, will be available for cable, broadcast and other media uses.

Clark Santee Video Productions will produce and direct the series for Adler Enterprises, Ltd. Santee has

produced PBS video segments of performers Dionne Warwick, Liza Minnelli, Kenny Rogers and Willie Nelson. Larry Adler will serve as executive producer; he was founder and president of Bergen Cablevision, Bergen, N.J.

Other artists scheduled for the series, which tapes between November, 1981 and June, 1982, are Red Norvo, Illinois Jacquet, Sam Rivers, John Lewis, Max Roach, Mel Lewis, Dewey Redman, Art Blakey, Benny Carter, Art Farmer, Jaki Byard, Alberta Hunter, Carmen McRae and Hank Jones.

## BY END OF 1981 MTV To Be In 4½-5 Mil Homes: Lack

LOS ANGELES—MTV: Music Television is targeting 4½-5 million homes by the end of this year and double that figure by the end of 1982, according to John Lack, executive vice president of Warner Amex Satellite Entertainment Co.

As of Aug. 31, MTV was on 252 cable systems in the U.S. with an estimated audience of 2.5 million homes.

Enthusiasm on the part of cable operators around the country has been more positive than

at first anticipated, indicates Lack, who is revising MTV's projections upward.

MTV, for example, adds Lack, should be in the L.A. market by the first quarter of next year.

Advertiser response has also been enthusiastic, according to Bob McGroarty, who heads sales for MTV (MTV is advertiser-supported). Thus far the Warner cable channel has not solicited record company advertising "because we didn't design the" (Continued on page 82)

FOR BILLBOARD'S NOV. 12-15 SESSIONS

## Video Conference Panels Bared

LOS ANGELES—Initial sessions have been set for Billboard's upcoming third annual Video Entertainment/Music Conference at the Beverly Hilton Hotel here Nov. 12-15, according to Conference Chairman Jim McCullough, also the magazine's Video/Sound Business editor.

"View From The Top: Video Views The Entertainment Industry... The Entertainment Industry Views The Video Industry" is a special overview keynote panel that brings together the heads of various entertainment entities—record labels, film studios, home video companies and cable companies—for a discussion on the inter-relationship of each. Moderator is Lee Zhitto, Billboard publisher.

"Challenges In A Changing Marketplace"—a marketing update—will be moderated by Steve Traiman, executive director of the RIAA. Panelists thus far are Jim Jimirro, president of Walt Disney Telecommunications, and Al Markim, president and chief executive officer, Video Corp. of America.

"Future Technology... Space Age Or Ice Age" will be moderated by Dr. Martin Polon, UCLA audio/video instructor, consultant and associate editor, Video Magazine.

Among panelists thus far are: William Gillis, vice president, Mattel Intellivision; Jerry Astor, director of video marketing, Akai; William F. Von Meister, the Digital Music Co.; and Roger Pryor, Master Digital.

"Record Companies: An Expanding Role In Video Entertainment" includes panelists Jo Bergman, director of television and video, Warner Bros.; Jeff Ayeroff, vice

president, creative services, A&M; Linda Carhart, director of visual programming, Chrysalis; Len Eppard, vice president, artist relations/press, PolyGram; and Paul Cooper, national director of creative services, Atlantic.

"A Day In The Life Of A Movie... Home Video Meets Its Neighbors"—a fresh examination of video programming marketing—will be helmed by Bruce Polichar, vice president of business affairs, the Samuel Goldwyn Co. Panelists thus far in-

clude Gary Dartnall, president of VHD Programs.

"Video Entertainment... The Dawn Of The New Creative Age" takes the artist/director/producer point of view. Moderator is Michael Nesmith (tentative) with planned panelists including artist Kim Carnes, director Russell Mulcahy, director Scott Millaney, director/producer Jerry Kramer, and Brad Freeman, UCLA motion picture/television department.

"Broadcast Entertainment... The New Opportunities" will be moderated by David Crook, L.A. Times, with panelists to include Bob Pittman, director of programming, MTV; Music Television (Warner Amex); Jim Merrill, Playboy Productions; Bob Levinson, president, International Home Entertainment; and David Jove, All World Stage.

Additional panelists are expected to be added to all sessions shortly.

A special creative production software session examining interactive video will be helmed by Theo Mayer, president, MetaVision; while a special legal psychodrama—a series of simulated legal video negotiations is also being prepped.

A special retail workshop is being moderated by Anne Lieberman, Western Regional Sales Mgr., Magnetic Video with panelists thus far including Herb Fisher of Major Video Concepts and Steve Berger, The Screening Room, Denver.

Robert Lombard, Lombard & Marx Entertainment Co., is chairing a special technical session which will also take the form of a psychodrama.

Additional panelists and sessions will be announced in Billboard shortly.

## Entertainment Highlighted At Conference

LOS ANGELES—"An Evening With MTV: Music Television"—a specially prepared program highlighting the best efforts of the new Warner-Amex Satellite Entertainment Co.'s 24-hour stereo cable music channel—will be a special feature at Billboard's upcoming Video Entertainment/Music Conference at the Beverly Hilton Hotel here.

Other special events scheduled thus far as evening video showcases:

- An industry screening of Michael Nesmith's "Elephant Parts" in its entirety.
- "Format Format On The Wall"—a comparative demonstration of various consumer video systems on the market today—prepared by MetaVision.
- The debut of a major motion picture.

# MTV: Music Television

## REPORT #1 Tulsa, Oklahoma: A case in point

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**Launch Date: August 1, 1981**

**MTV Penetration: 100,000 households**

### **Impact on Record Sales:**

"We need MTV here. It definitely sells records. That's easy to trace because we are selling stuff we never sold before, until MTV came and started featuring these new performers."

"We had 15 Buggles albums here for 7 months, and all sold in the last three weeks. It's MTV exposure. We just had to reorder Squeeze albums, and Squeeze gets no airplay here. MTV is selling that album."

—Bob Smith  
Manager, Peaches Records  
Tulsa, Oklahoma

"MTV is the best thing in ages for record stores. MTV is bringing me \$300 to \$500 in additional business per week."

"We sold 25 Phil Collins records in 2 days. We are out. Customers mention seeing the video on MTV. Everyday people come in here talking about MTV."

—Tom McMillian  
Manager, Record Town, Inc.  
Tulsa, Oklahoma

"There is no doubt we are selling more records because of MTV. It's been phenomenal; we get requests now for artists

we've never sold like the Tubes, the Shoes, the Buggles. Besides selling new artists, MTV is also turning a whole new group of people on to established artists like David Bowie."

"People come in here who never heard of the Talking Heads—and they've been around for years—and ask for the single they saw on MTV. When we say we don't have the single, they say 'OK, give me the album.'"

—Steve Mitchell  
Manager, Sound Warehouse, Inc.  
Tulsa, Oklahoma

### **Impact on Radio Stations:**

"The buzz in this town for MTV is incredible. We added two records—"Tempted" by Squeeze and "Talk to Ya Later" by the Tubes—due to MTV airplay. MTV is making it much easier for us to play new music."

—Bill Bruin  
Program Director, KMOD-FM  
Tulsa, Oklahoma

### **Impact on Cable Subscribers:**

"The positive impact MTV has had on our subscribers is really amazing. It's all we're hearing about from younger people these days."

—Pat Stanfield  
Marketing Manager, Tulsa Cable  
Tulsa, Oklahoma

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These preliminary results underline the enthusiasm for MTV's unique format: the power of stereo music united with the visual impact of television, 24 hours a day. In the months to come,



we'll continue to share with you our findings on MTV's further growth. For more information about MTV and its success, call John Sykes, Director of Promotion: (212) 944-5389.



7,000 PROFESSIONALS EXPECTED

# Software Dominates Agenda At VIDCOM In Cannes Oct. 9-13

By MICHAEL WAY

PARIS—The International Tape-Disk Assn. (ITA) is staging a two-day seminar on the home video market, one of the highlights of the upcoming VIDCOM in Cannes, beginning Friday (9), where the emphasis among the expected 7,000 industry professionals will be firmly on software. The event runs Oct. 9-13.

Bernard Chevy, the organizer, estimates that software's share in the international videocommunications market showcase will be 30% over last year, with many major distributors present. Video hardware will also be in the spotlight. All current videodisk systems will be on display, as will be the new generation Philips V2000 videocassette system.

The ITA seminar, Oct. 11-12, runs in parallel with VIDCOM's own-organized conferences featuring the more technical aspects of video, such as teletext, data banks, international communications and technical hardware, is being jointly staged by the association's executive vice-president Larry Finley and Henry Brief, in liaison with Bernard Chevy.

Also on Saturday (10) is to be staged, as during the 1980 event, a legal conference to be chaired by Edward Thomson of the London-based International Federation of Producers of Phonogram and Videograms (IFPI) and Serge Siritzki, president of the French Cinema Industry National Federation (FNCF).

A panel of 20 lawyers and experts from leading video-active countries around the world are to debate two main themes: acquiring audiovisual rights in current commercial conditions; and legal limits to distribution of videograms.

Claiming VIDCOM to be "the only specialized market for international professionals," Chevy expects participants from 75 countries in Cannes, though he notes that Eastern European presence will continue to be sparse as only the institutional video and computerized systems are developing in these territories.

Of the majors present, including CBS-MGM, Thorn-EMI, RCA, Philips and a host of big independents, Warner and Walt Disney will be holding private international trade huddles during VIDCOM.

Heavy participation also is expected from the networks, principally CBS, NBC and ABC from the U.S., and Thames Television, London Weekend and BBC, from the U.K. is certain.

Participants from France, however, will be in the majority and the Hachette publishing group-owned Video-7 producer is inviting 1,000 professionals to a video-disco party, on top of VIDCOM's traditional opening night gala at the Palm Beach (9).



Bernard Chevy: Into video himself now.

Chevy is claiming a world premiere with his computer-linked video information system, a service to participants. The Videotex Data Bank used has been developed by the French Satellite S.A. company and is claimed to be "child's play" to use. It will provide information about stands and participants and how to reach them, as well as other VIDCOM services and current attractions and even restaurant prices in Cannes.

And Chevy has himself entered the video business in a deal with National Video Clearinghouse which, in the U.S., publishes a computer-updated Video Source Book containing background information on 30,000 home and business cassette and disk programs.

Now Chevy is launching the French edition of this publication, containing the estimated 3,000 public and professional titles, excluding X-rated, estimated to be available in

France, during the actual VIDCOM event. The deal was signed earlier this year between Chevy and NVC president Harvey Seslowski.

Since its rejuvenation last year as video began to boom in Europe, VIDCOM now attracts software companies which also attend the MIDEM Organization's own MIP-TV film market at spring-time in Cannes, and also the independently-run Monte Carlo television market.

Last year's VIDCOM saw the industry in an inquiring mood, Chevy says. This year, he goes on: "Business has developed so considerably and so rapidly that executives, specially in software, want to come and buy and sell."

There will be double the number of exhibitors, in software this year compared with last, but he says he has no plans to separate the software and hardware sections of the event as yet.

The ITA home video market conferences will feature more than 30 speakers and highlight subjects such as development of the industry in Europe, copyrights and royalties, advantages of the different systems, trends in distribution and sales, piracy, the independents versus majors battle, and new products of all kinds.

ITA and VIDCOM have gathered such speakers as Larry Harris, 20th Century Fox Telecommunications vice-president; Roy Pollack, RCA executive vice-president; Jack Minor, Technicolor Audiovisual vice-president; Jerry Saddler, Rank Phicom Video (U.K.) managing director; Al Eicher, Magnetic Video vice-president; James Fiedler, MCA Discovision president; Lee Mendell, WEA International Video vice-president; Ron Safinick, Media Home entertainment president; George Huehne, Select Video (West Germany) general manager; Jacques Souplet, Filipacchi France video president.

The VIDCOM-organized sessions run from Oct. 9-14, one day after the market itself closes, and will incorporate discussion on electronic media from Oct. 9-11 and video in business and industry from Oct. 12-14, at the Salle Miramar.

Simultaneous translation into English, French and German will be given at all sessions, each of which is limited to 350 delegates.

## France: 30 Videocassette Distributors Software And Hardware Sales Double In Single Year

By MICHAEL WAY & PETER JONES

PARIS—Three big names in the home entertainment field, Pathe-Marconi EMI, Walt Disney and CBS-MGM, are moving into the growing French video market which, while still way behind its West German and U.K. counterparts, has virtually doubled in both hardware and software sectors in the past year.

In the absence of any official statistics, some 30 videocassette distributors will be sharing the software cake, currently put at 350,000 units sold each year, come next spring when EMI, Disney and CBS will be deep in the fray.

This sales figure, in a scene dominated by rentals and home recording, is however strongly challenged

by some retailers, who put it nearer the 250,000 mark.

If the 350,000 videocassette figure is correct, it represents almost exactly one cassette per player-owner as against five or six blank cassettes. This time last year there were less than 200,000 player-owners.

But Jacques Ferrari, currently planning the CBS-MGM launch here, insists that Latin countries such as France are much more "collector-crazy" than their northern European neighbors. There's pride in ownership here, says Ferrari, who expects rentals to take about a 60% share in the market by end-1982, a much higher level than many other territories.

Yet rentals are deemed the future

of the industry in France as across the world, to such an extent that the 20-title Walt Disney release this fall is in this format only, to the discontent of a number of up-market retailers who, in view of their rich clientele, find sales the more lucrative sector.

The Pathe-Marconi EMI launch of 30 titles, most from the U.K. parent company's film catalog, is also due this fall, while CBS-MGM does not expect its French release until the spring, several months behind most other territories. This is for technical reasons, for France is the only major Western European country on the SECAM tv standards, its own.

But by the end of 1982, however, (Continued on page 73)

# Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	7	<b>RAGING BULL</b> United Artists, Magnetic Video 4523
2	2	18	<b>ORDINARY PEOPLE (ITA)</b> Paramount Pictures, Paramount Home Video 8964
3	3	35	<b>AIRPLANE (ITA)</b> Paramount Pictures, Paramount Home Video 1305
4	15	3	<b>DRESSED TO KILL</b> Warner Bros. Inc./Warner Home Video 26008
5	5	18	<b>ELEPHANT MAN (ITA)</b> Paramount Pictures, Paramount Home Video 1347
6	6	22	<b>SUPERMAN ▲ (ITA)</b> D.C. Comics, Warner Home Video WB-1013
7	27	2	<b>THE JAZZ SINGER</b> Paramount Pictures, Paramount Home Video 2305
8	4	7	<b>NIGHTHAWKS</b> Universal City Studios Inc., MCA Dist. Corp. 71000
9	14	7	<b>TESS</b> Columbia Pictures 10543
10	7	34	<b>CADDYSHACK (ITA)</b> Orion, Warner Home Video OR 2005
11	12	12	<b>THE GREAT SANTINI</b> Orion, Warner Home Video OR 22010
12	10	13	<b>BLACK STALLION (ITA)</b> United Artists, Magnetic Video 4503
13	8	30	<b>9 TO 5 (ITA)</b> 20th Century-Fox Films, Magnetic Video 1099
14	11	18	<b>POPEYE (ITA)</b> Paramount Pictures, Paramount Home Video 1171
15	9	7	<b>ANNIE HALL</b> United Artists, Magnetic Video 4518
16	16	12	<b>AND JUSTICE FOR ALL</b> Columbia Pictures 10015
17	20	24	<b>SOMEWHERE IN TIME</b> Universal City Studios Inc., MCA Distributing Corporation 66024
18	26	2	<b>BUSTIN' LOOSE</b> Universal City Studios, MCA Dist. Corp. 77002
19	18	16	<b>YOUNG FRANKENSTEIN (ITA)</b> 20th Century-Fox Films, Magnetic Video 1103
20	17	32	<b>FAME (ITA)</b> MGM/CBS Home Video M70027
21	13	9	<b>CASABLANCA</b> United Artists, Magnetic Video 4514
22	25	3	<b>LOVE AT FIRST BITE</b> Warner Bros. Inc./Warner Home Video 26009
23	24	11	<b>THE INCREDIBLE SHRINKING WOMAN</b> MCA 66027
24	19	45	<b>STAR TREK (ITA)</b> Paramount Pictures, Paramount Home Video 8858
25	28	3	<b>THE AMITYVILLE HORROR</b> Warner Bros. Inc./Warner Home Video 26010
26	22	10	<b>LAST TANGO IN PARIS</b> United Artists, Magnetic Video 4507
27	39	3	<b>CAR WASH</b> Universal City Studios, MCA Dist. Corp. 66031
28	23	11	<b>LET IT BE</b> United Artists, Magnetic Video 4508
29	21	9	<b>WEST SIDE STORY</b> United Artists, Magnetic Video 4519
30	36	65	<b>ALIEN ▲ (ITA)</b> 20th Century-Fox Films, Magnetic Video 1090
31	29	3	<b>COMING HOME</b> United Artists/Magnetic Video 4516
32	37	12	<b>WINNIE THE POOH</b> Walt Disney Films 25
33	32	13	<b>LA CAGE AUX FOLLES</b> United Artists, Magnetic Video 4506
34	35	2	<b>FIDDLER ON THE ROOF</b> United Artists, Magnetic Video 4524
35	34	11	<b>I SPIT ON YOUR GRAVE</b> Wizard Video 9209
36	NEW ENTRY		<b>THE SOUND OF MUSIC</b> 20th Century Fox-Films, Magnetic Video 1051
37	NEW ENTRY		<b>BEN HUR</b> MGM, CBS Home Video 900004
38	30	4	<b>HOLY MOSES</b> Columbia Pictures 10587
39	33	2	<b>THE WIZARD OF OZ</b> MGM, CBS Home Video 600001
40	31	4	<b>THE GODFATHER</b> Paramount Pictures, Paramount Home Video 8049

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.

OCTOBER 10, 1981, BILLBOARD

# British Precision Video Links With German Videoring

By PETER JONES

LONDON—Precision Video chief Walter Woyda has finalized an exclusive distribution deal for the U.K. to handle tapes from leading German video company Videoring, with music strongly featured in an initial release batch of 30 titles.

Five major feature films that Precision Video licensed from distributor Barber International have just been released on videocassette, in VHS and Beta. And Precision Video has just made available 20 titles from the ITC catalog in the V2000 format, the project including "The Muppet Movie," "Return Of The Pink Panther" and "Raise The Titanic."

As this young company builds its video activity, it reflects the overall healthy state of the video industry in the U.K. Precision Video started operating at the start of 1980, commenced distributing various labels like Mountain and IPC Video in March last year, then looked to plunge into the video marketplace in a positive way.

Walter Woyda, former managing director of Pye Records and of Precision Tapes, explains that Precision Video became, in the October of 1980, a subsidiary of ITC Entertainment, another company within the Associated Communications Corporation (ACC), headed by Lord Grade.

There were only two staffers in Precision Video at the start, Woyda and a secretary. A sales team was later set up, and the company introduced a different kind of packaging to that normally used in video, a kind of enlarged audiocassette box. It provided more space for printed information and was not only suited to the VHS and Beta systems but as Woyda foresaw the V2000 Philips systems would make impact suited that as well.

The launch came in October of 1980 and went off "with a real bang because we were one of the first companies to come out with current major feature films."

But Woyda adds that the product range was wide, taking in "Merchant of Venice" with Sir Laurence Olivier and the complete "Jesus of Nazareth" as created by Grade for television.

Growth has been extremely fast and successful. The ITT Records sales team (formerly Pye Records) was used. Precision's own catalog grew to top the 70 mark. There are now educational items, including a "unique" learn-guitar course and one on cookery which enables the student-viewer to produce a complete dinner of several courses, finishing off with chocolate truffles and coffee.

Woyda sees this as very much a growth area. But music programming?

He agrees there are problems, some to do with programming and some involving copyright hassles. Precision is out with the "Elton John In Russia" program and there are semi-classical programs in the D'Oyly Carte Opera and Gilbert and Sullivan field.

Says Woyda: "But in the music area, there are special considerations. You have to give as much importance to the visual side as to the audio. Clearly, as far as a lot of classical or pop music is concerned, the visual side has not been properly explored."

"Okay, you can show pop groups and create certain images. But when you come to jazz or classical concerts, people just don't want to see people playing instruments. You

have to have visual developments. We're all working on that.

"Then there's the problem of sound quality. On the audiocassette, the sound quality is very limited and

will be until we get stereo.

"On top of all of it, there's the problem of copyright and the unions and so on. The reason we can use musical television programs, for ex-

ample, is because the unions have come to a royalty agreement. But the publishers are still fighting in the U.K. over the whole video and music relationship."

Woyda says the Videoring deal has product coming in from Germany and it's finished product and copyright is paid in Germany. "But (Continued on page 77)

The image shows a large Ampex Golden Reel Award trophy, which is a reel of magnetic tape. The central hub of the reel is inscribed with "Ampex Golden Reel Award". Below the reel is a plaque that reads: "AWARDED TO: Hachen Stralsund FOR: GUILTY STUDIO: Critica, Middle East, Sound Labs & Mediasound". The trophy is surrounded by a dense list of charity names, each preceded by a small square box. The list includes organizations such as Riverdale Mental Health Center, Anne Warwick Scholarship, United Way, Jackie Wilson Fund, VFW Youth Activities Committee, American Diabetes Association, American Red Cross Disaster Relief Fund, American Cancer Society, American Leukemia Society, American Red Cross Disaster Relief Center, Black United Fund, Boys Club, Bertha Abess Children's Center, Yomiuri Light and Love Association, American Heart Association, American Cancer Society, Inc., American Red Cross Disaster Relief Fund, American Leukemia Society, American Red Cross Disaster Relief Center, Black United Fund, Boys Club, Ezzard Charles School, Children's Health Council, Children's Hospital of Washington, D.C., Cerebral Palsy Association, Christian Community, Golden Slipper Charity Camp, Donny Hatfield, Hope Haven Children's Hospital, The Hospital for Special Surgery, Johnsonburg Health Center, Joslin Diabetic Foundation, Juvenile Diabetic Foundation, Jeff Lane Scholarship Fund, Leukemia Research Fund, Lincoln High School Music Department, March of Dimes, National Easter Seal Society for Crippled Children and Adults, Nature Conservancy, The Neighborhood Arts Center, Inc., New York State Olympic Committee, New York Times Neediest Cases Fund, Nordoff Robbins Music Therapy, NORML, Northwest Pilot Project, Off The Street Club, One-To-One Organization, Operation P.U.S.H., Oyster Bay East Norwich Youth Council, P.A.R.C. (Parents and Retarded Children), Pacific Alliance of Energy, Pacific Jewish Center, Palmer Drug Abuse Program, Phoenix House Foundation, Patrolmen's Benevolence Association, New York City, Project Jonah, Paul Quinn College, The Rehabilitation Institute, Rev. Godfrey, Riverdale Mental Health Association, Salvation Army, Elizabeth Saunders Home, Save the Children Fund, Save the Whales, Sea Shepherd Conservation Society, Shascade Association for Retarded Adults, Shirtsleeve Performance Co., Sickle Cell Anemia Research, Special Olympics, Inc., Spirit Foundation, Inc., St. Joseph Hospital, St. Jude's Children's Hospital, St. Vincent and Sara Fisher Home, Summer Arts Fund/Community Funds, Inc., The Sunrise School for the Retarded, UNICEF, United Cerebral Palsy Association, United Negro College Fund, Inc., United Way of Great Memphis, VFW Youth Activities Committee, Variety Club, A Charity, Dionne Warwick Scholarship, and a Scholarship Fund.

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## Vidcom '81

# French Software & Hardware Sales Double In One Year

• Continued from page 70

CBS hopes to have 150 titles on offer throughout most of Western Europe.

The main factor putting a brake on rapid expansion in France is the high cost of both hardware and software, although many industry executives are expecting massive sales this year-end as video has now become an established way of life in France.

Principal reason in the cost problem is the high rate of Value Added Tax at 33 1/3%, beaten only by Italy's 35% level, and compared with 15% in the U.K. and 13% in Western Germany.

And although the new socialist government here made election campaign slate promises to bring the rate down at least to the median rate of 15%, there seems little realistic prospect of a reduction in the near future.

Thus retail prices are far higher than in many other European countries. A prerecorded cassette costs between \$120 and \$150, a blank cassette between \$20-\$25, average quality player units around \$1,000 and multi-standard nearer the \$4,000 mark.

As the race into video heated up in the last year, it emerged that record companies and independent distributors effectively took 50-50 shares, with the present leaders RCA, the first disk firm into the field a year ago, and Regicassette Video (RCV), several years its senior, both with catalogs around the 200-title level and neither into X-rated material.

RCV, incidentally, has a close link with the Disc'AZ-DiscoDis record company which distributes its cassettes to the some 200 record retailers into video so far in France. There are an estimated 1,000 sales points for the product in France at national level.

Behind the two giants among record companies are Warner-Filipacchi and PolyGram Video which, taking into account their announced fall release schedules, now both boast catalogs of 52 titles, out of the roughly 1,500 non-X-rated programs available in the French marketplace.

While PolyGram plans to double its catalog by the end of the year, Warner's Jacques Souplet is releasing titles not in the for-sale line-up in the company's recent entry into rentals.

PolyGram Video was able to expand its activities on the recent acquisition of video licenses on product from major film company Ariane, while RCV has just announced a similar deal with the La Gueville film company, another French leader.

Jean-Pierre Warnke-Dharines, RCV president, has just finalized a deal with Magnetic Video for distribution in the U.S. and other English-language territories for the cream of its French product.

RCA's Francois Decla has expanded into distribution of a number of French producers and this fall released an initial run of four cassettes, each featuring two films by French directors Jacques Prevert, Luis Bunuel and Jean Renoir, along with a Buster Keaton double-header.

Among new music programs at RCA are cassettes featuring children's entertainer Chantel Goya, Polish singer Anna Pruknal and the late opera star Maria Callas in concert in Hamburg.

But there's no news yet on the launching in France of RCA Select-avision videocassettes, he says.

Yet this June, a third standard, Philippe V2000, bravely entered the

market dominated by VHS ahead of Sony's Beta. Marcel Cientat, of PolyGram Video, says that despite the delay, the company is optimistic in view of performance in other European territories that the format would eventually win a 30% share of the French market.

On top of Grundig, French manufacturers Schneider and Radiola are turning out hardware but there are few V2000 videocassettes available to the public at this stage in France.

The hopes of PolyGram Video which has just entered the rentals scene also "are big for V2000, but we

don't expect it will overtake VHS in France," says Cientat.

Warner's Souplet comments that while the year up to VIDCOM-81 had been essentially sales-oriented, the future would see rentals take over. All distributors now offer the service, but in France so far in the video era it has been the software dealer who has initiated his own lending schemes and clubs.

While there is a plethora of different distributor-dealer rental contracts in France, a simpler arrangement is emerging: the direct sale of a cassette to a dealer, who can then do

what he likes with it. This is the system operated, apparently successfully, by another French independent Iris-TV, which has a catalog, X-rates included, of some 250 titles.

Marc Meynier, Iris-TV executive, comments there was no chance of a standard rental contract emerging in the French rentals "jungle," and furthermore rights collection remains virtually impossible in rentals. And this is the key reason why Iris-TV allows the dealer to take up any option he likes with the software.

Yet this capital outlay by often small record retailers keen on ex-

panding into video has been another factor hitting the format's expansion in France.

To combat this, the French publishing and printed matter distributing giant Hachette has moved into video, directing itself to newspaper agents throughout the country, but using regional stock centers instead of in-store facilities. Hachette provides a display unit and the dealer simply phones his orders on a 24-hour basis to the Hachette stock center.

Video is a big new departure for  
(Continued on page 81)



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# Paris' Lido Music Persisting In 'Sales Only' Policy

By MICHAEL WAY

PARIS—As rentals and home recording begin to make major progress in a French market which is still small by European standards, one of

the biggest home entertainment software retailers in the country, Lido Music on the Champs Elysees millionaires' row, persists with its sales-only videocassette policy.

Maurice Buisson, owner of the store which has shopfronted on the Champs Elysees since 1961 and which tentatively entered the video market in March, 1980, justifies this

stance because of his ultra up-market clientele ranging from rich businessmen to Arab sheiks.

Since June this year, Lido Music has converted one whole side of the

shop's entrance into videocassette display, with 750 of the store's 1,000 title stock on show, out of an estimated nationwide available catalog estimated today at 1,500 units.

Says Buisson: "To go into rentals would require considerable infrastructure changes but I'm watching the situation and may change my policy later in the day. Rentals are far too complicated, with almost every firm having a different form of contract, for Lido Music, which is essentially a cash-and-carry outlet."

Only on the Champs Elysees could a retail outlet enjoy such luxury, Buisson admits. He reports videocassette sales of \$135,000 for the month of July alone and claims that the three video retailers on the exclusive avenue (the others are Champs Disques and Elysee Video), along with Miguel in Cannes on the Cote d'Azur, account for between 20-25% of total French videocassette sales.

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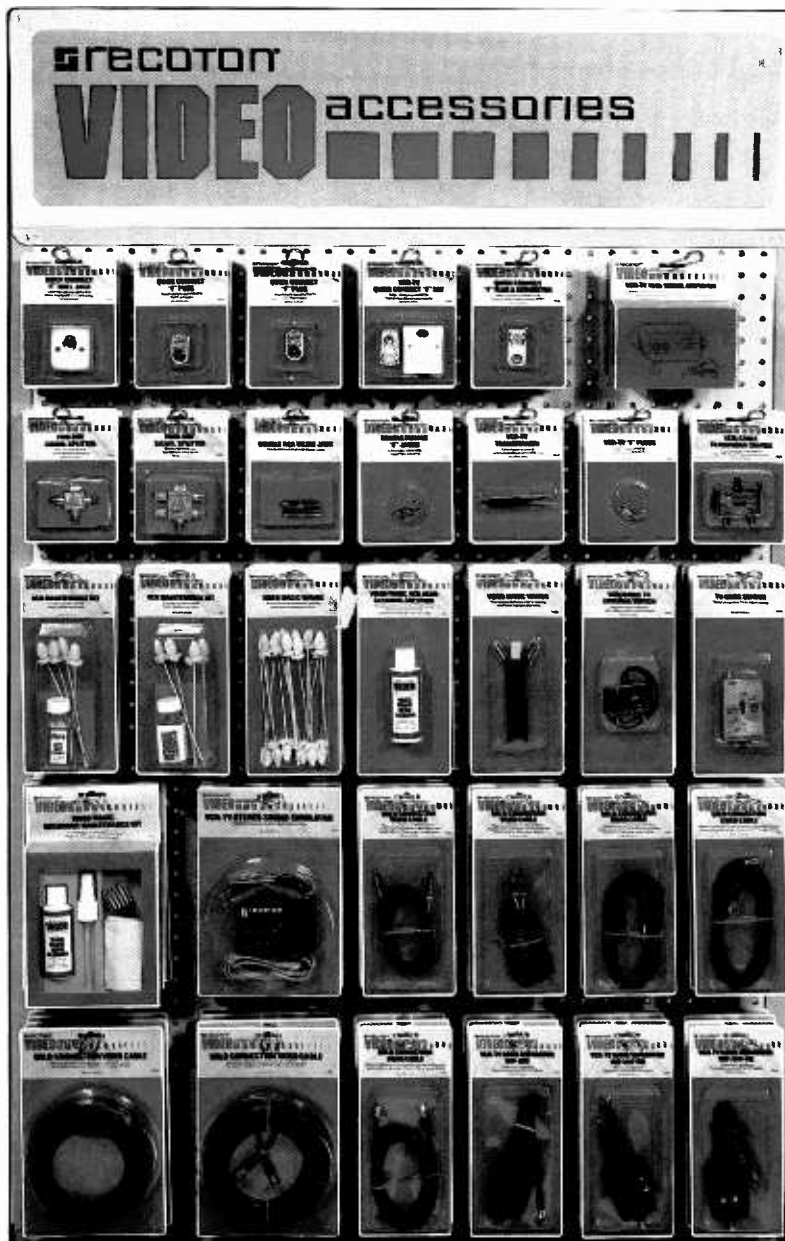
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Maurice Buisson: Lido Music

He says: "We have a very rich clientele, perhaps the richest in the world, and only 30% of them are French." However he adds that he sees little future for nationwide prerecorded cassette sales because of the high retail cost, around the \$100 mark, in France.

Here, he says, the only really hopeful sectors for the future of videocassette sales are in the gift market. "They make excellent and simple presents," he says. Another likely market is in children's programs where it's frequent to get 20 or 30 playings of a single title "so that it therefore becomes reasonable price-wise for the customer."

Lido Music, which has a stock of some 100,000 record and audio-cassette titles, is one of the few outlets in France to offer just about all the videocassette formats, except for the Philips V2000, hardware for which came onto the market here only in mid-year. Video now accounts for a third of total store turnover.

On top of the European PAL and SECAM standards, Buisson imports NTSC from the U.S. and reports sales of between 200-300 units in this format monthly, mainly purchased by passers-through Paris. Lido's main U.S. exporter is Win Records while imports from the U.K., on the PAL standard, are obtained from the Non-Stop firm, and these total some 100 titles sold monthly.

Then on French-distributed cassettes, Lido's most successful labels are RCA and the independent Regie Cassette Video (RCV), both of which have catalogs of around 200 titles. Another strong seller is Arab Vision, among Lido's big-spending Middle East clientele. The Leba-

(Continued on page 75)

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# 'Explosive' Sales Propelling Video Market In Germany

By WOLFGANG SPAHR

HAMBURG—The German video market is, this year, going through an explosive sales era, with dealers often unable to meet the growing demand and setting up waiting-lists to retain customer interest.

In Germany today there are 800,000 VTRs, 50,000 video cameras and 30 million television sets in use. The estimate is that this year some 400,000 prerecorded videocassettes will be sold and around six million blank videocassettes.

Add to that an estimated 1.5 million rentals of prerecorded software.

There are roughly 1,000 retailers in West Germany in the video field and the overall action this year is expected to add up to an estimated \$800 million. It's a market dominated by Japanese companies who initially promoted interest in the Betamax system, though today VHS has a 70% market share. There's also a build-up for the German system Video 2000, by Grundig and Philips, now with an estimated 10% market share.

Betamax, meanwhile, seems to be losing its grip, even though the hardware is that much cheaper by comparison.

In the software field in Germany there are around 2,000 productions available. Leading in this sector are Atlas, UFA, VPS Eurovideo and then Warner and PolyGram Video.

As for sales, X-rated, or soft porn, or science fiction are the roost-rulers, but there is evidence of a fast build-up of interest in the old movie comedies in the 1930s. Rental charges are around \$7 for four days. And a sale price is roughly \$70.

Best-seller in the international production field is "Cassandra Crossing," "The Last Countdown" and "Apocalypse Now," but war movies are consistently popular in this market.

On average, between 10 and 20 new video shops open up in Germany each week, with principal sales pitches in the software field.

## Lido Music

• Continued from page 74

nese-owned distributor's one X-rated title accounts for 5% of all Lido's videocassette sales, says Buisson with a smile.

On the national market, Buisson agrees that the industry expects big hardware sales at the end of the year. There are an estimated 350,000 players in France at present. But he insists that the future is only with multi-standard equipment and this, with television set included, still costs a massive \$4,000 in France.

On rentals, too, he expresses some caution. One estimate puts rentals as holding a 60% share of the market by the end of 1982 but Buisson argues that his sector can't develop satisfactorily until some means has been found, such as bar-coding, to halt home-copying of rented videocassettes.

"Home recording is now a national habit," he says. He estimates a habit which averages five-six blank cassettes to each player owner, making a national total of around 1.5 million units.

But here, too, price is a major factor where the public is concerned, he says, with blank cassettes costing between \$20 and \$25 retail.

At the same time, he challenges widespread claims of annual prerecorded cassette sales around the 300,000-400,000 mark, placing them "at no more than 200,000 at present." An excellent single cassette sale would be 1,000 units, he says.

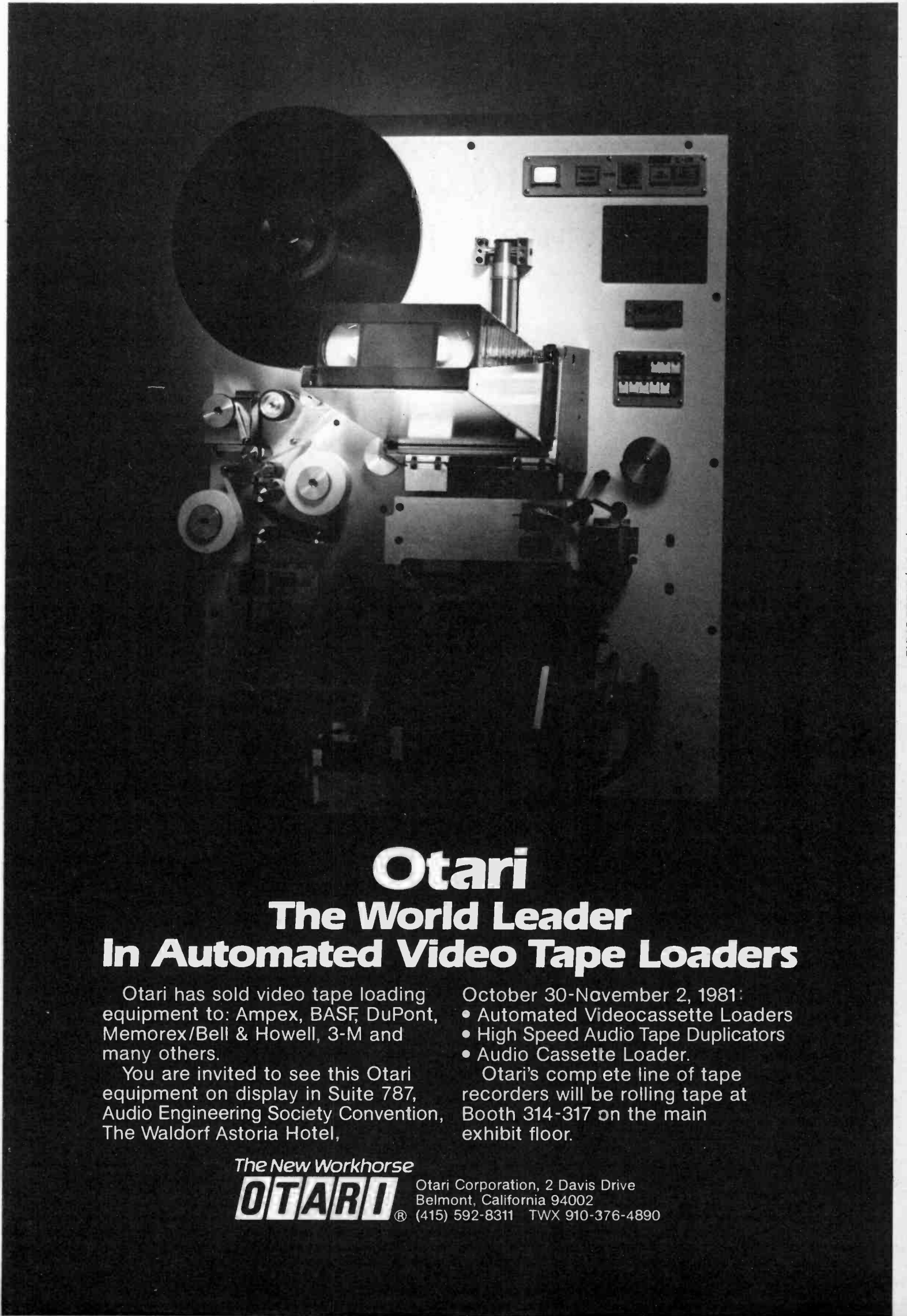
But there's growing evidence of news agent stores getting into video, albeit sometimes in a minor key.

As an offshoot to this almost frenzied activity in the German video

field, there is a newsletter "Video Service" and its view is that in 1983 there will be 1.4 million video-recorders in Germany and, worldwide, at least 40 million.

It also believes the videodisk will be introduced in the spring of 1982 and that there'll be at least 50,000 hardware units in Germany by the end of 1983.

All the important German video suppliers and companies are represented at this year's VIDCOM, more than 20 of them having individual stands.



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# 1981 Swiss Projection: 60,000 VTR Buyers Are Assured

By PIERRE HAESLER

ZURICH—This year has seen a dramatic increase in the sale of VTRs in Switzerland—to the extent that a number of importers are hav-

ing difficulty in meeting the demand. Sales of recorders in 1981 are expected to top 60,000.

To date about 6% of Switzerland's 2.3 million households have VTRs

and the prevailing system—representing 65% of the market—is VHS. The remainder is split between Video 2000 and Betamax.

Projected blank videotape sales in

1981 amount to 600,000 units but sales of prerecorded tapes will be substantially lower. One reason for this is that they retail at anything from \$100 to \$125 and the Swiss are

traditionally cost-conscious buyers. Importers and retailers have been quick to realize that high priced software is staying on the racks whereas reasonable sales are being achieved with prerecorded tapes offered by Tradex, ITT and Select Video at around \$50 or less. Another factor inhibiting the development of the higher price market is that most box-office movies are not yet available on videotapes—not legally, at any rate—in Switzerland.

The sale of adult programs is rigorously restricted by law.

Because so much software is expensive, cassette rental is becoming more and more widespread, with three basic systems challenging for market supremacy:

- The VPS/Bavaria exchange system which requires the customer to buy a filmcard for \$12.50 in order to join the scheme. It provides for the rental of ten tapes in a year, each at a fee of \$10. The last tape of the ten the customer is allowed to keep.

- The filmcard members can choose from 300 programs and each dealer has between 50 and 150 tapes in stock.

- The VMP rental system requires a deposit of \$50 from the customer who can then rent a tape for one week at a cost of \$7. The system currently offers a catalog of about 50 titles in either VHS or Video 2000 configurations.

- The SMS rental system of Videophon does not require any membership fee but involves a \$75 deposit. Videophon has 47 rental outlets and a catalog of 600 programs from Toppic, Videoworld, Polymedia, Iris, V.P.E., VCL, Select Video and others, all on VHS. Rental charges are \$10 for four days or \$12.50 for a week.

One of the major video distributors in Switzerland is Kapeen Ltd. which offers a selection of 800 programs. The company also represents the Video Concepts giant tv projection system in Switzerland.

For international application, Kapeen offers a VHS Multinorm recorder which processes PAL-SECAM and NTSC prerecorded tapes.

Since 1978 Inter Videoshow Ltd. has been specializing in the production and distribution of video programs and shows featuring the Johnny Thompson Singers, Comedian Harmonics and Hazy Osterwald and have achieved considerable success.

All Swiss record companies, especially the affiliates of the multi-national groups, are expected to join the video boom in the second half of this year. The EMI rack-jobbing division is already testing the market in selected sales outlets.

The front runners in the software race are westerns and martial arts movies. Music programs have not been so successful, but whether this is because of indifferent sound quality or the high cost of program material is difficult to say.

## Specialist Shops Open In Holland

AMSTERDAM—Skala, a daughter company of Thorn EMI Holland, is to set up a chain of specialist video shops trading under the name Vista Video.

The first outlet opened recently in downtown Amsterdam, offering blank and pre-recorded software, full range of hardware and accessories, and television sets for sale or rental. Vista Video manager Rob Hidding believes specialist retailers stand to benefit most from video.

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# Only 2% Of Dutch Households Have VTRs In December

AMSTERDAM—By the end of this year about 2% of Dutch households will have a VTR. Expectations are that some 100,000 VTRs will be sold on the Dutch market this year, bringing total penetration to 500,000 households.

The video boom in Holland really started in the third quarter of 1980. Before that time, most video recorders in Holland were Philips models—the 1500 and the 1700. Today, however, the Philips system has been overtaken by Betamax and VHS. Some surveys give 90% of the market to VHS and Betamax, equally shared, and 10% to Philips. However, the recent introduction of the Philips 2000 model is expected to give Philips a larger market share. The projection is that by next year VHS will account for 50% of the market, Betamax for 30% and Philips for 20%.

As far as the blank videotape market is concerned, about 60% of the market belongs to TDK (one third carrying the TDK brand and the rest accounted for by other manufacturers), 35% by Sony and 5% by other companies including Philips.

The record company most actively involved in the Dutch video market is WEA which has been marketing movies in the Warner home video catalog. WEA here will move into video rental shortly.

Videotapes are also being sold and rented in Holland by City Video (Sales), Video Rentclub, Europe Videoclub (a branch of the European Expert record and electronics retail chain) and Videorama, a company specializing in pornographic material.

Mr. A.J. Wells, chairman of the board of the NVGD, the Dutch record dealers association, believes that his members should be preparing right now for a video explosion which, in three years will have a turnover double that of the record industry.

“Already turnover in video software is \$200 million annually—that’s including blank tape—and this represents one third of record industry turnover.”

Felis believes video hardware penetration in Holland will be almost 10% by the end of 1982 and that software turnover will be double that of records and audio tapes within the next three years.

At present, according to Lee Boudewijns, managing director of the Dutch group of the IFPI, 60 to 70% of the prerecorded videotape business is in the hands of pirates, and

Ronald Mooy of STEMRA, the Dutch mechanical right society claims that there are dozens of specialist shops in Holland selling nothing but private videotapes.

So far the record companies in Holland have not been in a hurry to enter the video arena, but WEA currently has 25 releases on the market in Holland and Belgium and has

sold something in excess of 6,000 units.

At present, acquisition of video software is evenly split between sales and rental, but many observers ex-

pect rental to show a marked accordancy over straight sale in the future and WEA’s Ben Bunders says he will be switching to a 100% rental policy in due course.

## Precision Video

• Continued from page 71

that’s not to the advantage of publishers here. So they have to make up their minds as to what they really want, and do it quickly or else they’ll lose a fair amount of business in Britain.”

The Videoring product range includes an hour of Boney M: “Disco-beam,” including Donna Summer and Supermax; Eruption; “Rock Circus,” which includes Gary Glitter, Eric Burdon and Neil Landon; “Video Hits Sensation,” Boney M again, with Baccara and Dawn; “Top Of The Pops,” Tony Christie, Claudja Barry and Boney M; and Richard Clayderman, the French pianist.

Says Woyda: “You have to remember that a lot of people are involved in the video and music copyright negotiations. When you go into a new media, many people think it’s

(Continued on page 81)

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# Video Rental Business Brisk In The Hawaiian Isles

By DON WELLER

HONOLULU — Although far from the major distribution centers and despite year-long idyllic weather that would seem to lure people to outdoor recreation, Hawaii is experiencing a similar kind of explosive growth in the video rental business as that found in major mainland cities.

The pioneer in the island video software business, Video House, has not yet completed two years of operations, and yet projects it may gross one million dollars by the 1982 fiscal year. With this kind of interest and market potential, it's not surprising that more than a half-dozen video rental establishments have opened their doors within the past year on Oahu alone.

Hawaii's first, and presently largest, business of this kind is Video House, begun in November, 1979 by Walt Karnes and Jim Blake. Both had previously been video contractors for network and local productions, but by the late 1970s, as Karnes explains, "the single thing that stood out to us at the time was that there was no place in Hawaii that went out of its way to provide video software programming of any kind for people who had video equipment."

Karnes notes that he spends quite a bit of time doing research on programming and structuring Video House to be service-oriented.

"We sell about as many dollars worth of movies as we rent," says Karnes. "Because we do specialize in highlight software, we attract people who are collectors and therefore get a lot more of the retail dollar than other people who may concentrate on video equipment, sales, or video rentals strictly as a rental concept."

Located in the downtown Honolulu area, Video House features one of Hawaii's largest rental libraries with more than 900 titles, and a membership base of approximately 400 members growing at about 25 to 30 persons per month. Karnes points out that his store's quarterly revenues have been increasing in the hundreds of percent, and one important reason for that is the ever-increasing dissemination of VTRs and other video hardware.

According to Karnes, there are two categories of video tape that are selling. "One category," he explains, "is new movies—like 'Elephant Man,' 'Popeye' and 'Ordinary People.' These movies do equally well in retail and rental, and their advantage over other titles is that because of their recent general release, they've generated quite a bit of public awareness through advertising, p.r., and so forth. These movies are in heavy demand."

"The second category of best sellers would be just about anything that's sci-fi. We take anywhere from 10 to 30 orders on old sci-fi movies after we've found out that they're scheduled to be released. And that's just pre-shipment items."

"Our business is not, I should mention, heavily X-rated. Of course that's a category you have to pay attention to because there's a significant demand for it. But at the same time, it's not bigger than a third or a quarter of the total amount of business that we do. Generally, X-rated titles do not have the kind of lasting, recurrent sales, as do sci-fi."

Karnes indicates videodisks are off to a slow start not because of hardware technology or hardware availability, but because "the availability of disk software is so poor. We do special-order disks. Unfortu-

nately, the wait is long. The disk machine is virtually useless without programs, and until the disk industry can present the customer with a readily available amount of pro-

gramming, they're going to have problems even approaching the video tape industry."

Asked if Video House carries software that's video music, Karnes an-

swered "yes, we do carry some. At this point, what's available is, at best, fair. Most of them are not designed that visually. Some titles contain a few interesting visual segments, but

most titles are just concert footage and people see enough of that already on commercial television and cable. People are looking for some-

(Continued on page 80)

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# Hawaii Video Rental Business Said To Be Booming

• Continued from page 79

thing different and new, and right now, no one is really going out and doing that. Our video music titles that are moving somewhat would be

Fleetwood Mac, Rod Stewart and Blondie."

Karnes indicates that Video House carries VTRs in both formats, but treats them as an accessory or a

service to his customers. He does not carry videodisk hardware.

Membership at Video House is unique in that it's the only business of its kind in Hawaii that allows its

members to keep a tape for one week for a \$5 charge. Other places restrict the rental time to one or two days. Karnes feels strongly that the rental business is a service, and in order for

that service to really appeal to people, it must emphasize convenience. The cost of membership is \$50 for six months and \$100 per year, both of which can be applied to a \$175 lifetime membership.

For advertising, Video House uses print, radio, and television. The emphasis in all their ads "is on our retail, not our library function," says Karnes. "I think that's one of the reasons our retail volume is as high as it is."

One unique feature about Hawaii in the video rental business is the strong popularity of martial arts movies and surfing films, explains Karnes as well as Scott Cromwell.

Cromwell has operated Island Video Magic since May of this year. He says that year-long tropical weather and a strong cable system "make this probably a tougher market for video than many other major cities."

Citing his strongest rental and retail titles to be "Fame," "Airplane" and "Ordinary People," Cromwell is also quick to note that he doesn't carry any disk hardware or software because "there are not enough units in the public to justify our support my doing so." He also notes that he carries video software that's music, but none of them are substantial sellers because he feels "people are not excited about the quality of the sound on video yet, and they would rather sacrifice the picture for the quality of the audio on audio tape or records."

Cromwell's sales are about half in rental, half in retail. He carries a number of VTR lines in both formats, and uses display cards next to the machines to explain their unique features.

"Generally speaking," says Cromwell, "with few exceptions like our display cards for the VTRs, we try not to distract people's eyes from the tapes themselves. Therefore, we've created a rich yet plain decor in the store. The colors are muted, and the whole idea is to keep our clients' eyes on the colorful packaging."

Island Video Magic has a \$50 three-year renewable membership. Membership allows a person a 50% discount off the walk-in rental prices, as well as various discounts on other video software.

Cromwell claims a library of tape rentals totaling "about 300 titles" at present, but adds: "there's an advantage to a large library—you've got something for everybody. The disadvantage is that probably two-thirds of these tapes are gathering dust. So what I'd like to do is reach a happy medium. I expect that if we can get to 500 to 600 titles, we'll be pretty much at optimal size."

Video Center of Hawaii seems to place a significant emphasis on physical expansion. Since its inception in November, 1980, the business has grown from one to four outlets—two on Oahu and two on Kauai.

Owner John Wolverton claims the rental portion of his business to be about 40% of his total sales, while retail accounts for the rest. His strongest retail video cassette titles are X-rated, while his hottest rental titles are "Nine to Five," "Caddyshack" and "Xanadu." The most popular video cassettes featuring music are Michael Nesmith, Blondie, Fleetwood Mac and Rod Stewart. "Airplane" and "Goldfinger" are the more popular videodisks, but, according to Wolverton, even they aren't moving too fast, "probably because there aren't too many machines out in the public right now."

Membership in Video center's rental library is \$50 for lifetime

(Continued on page 81)

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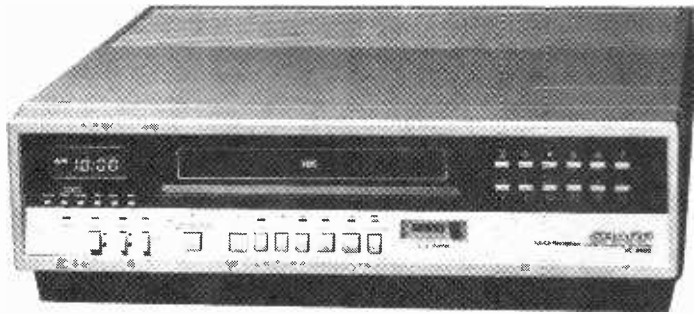


**Issue Date: November 14, 1981**  
**Advertising Deadline: October 23, 1981**

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# New Products



**105 CHANNELS**—Model VC-8500 from Sharp is cable-ready, with 105 channel mid and super band tuner. A front-loading machine, the 2/6-hour unit also features 10-times-normal-speed video search system, stop action, auto-rewind and seven-day/one-event programmable timer. Price is \$959.95.

## Software And Hardware Sales Double

• Continued from page 73

the traditional French newsagent and bookseller and while Hachette is soon to be distributing some 100 titles on seven labels, initial reaction from a number of retailers has been reported not to enthusiastic. Hachette is aiming at the top end of France's 12,000 newsagents.

As to the future, the French video market will have to expand within its present physical limits, most industry executives accept. There is no cable or pay tv in the country, where the state runs the only national television system comprising three often berated and criticized channels.

The government is planning a wide-ranging parliamentary debate on the whole audio-visual sector next spring and from this could

emerge plans to expand television and radio into the private sector, something long-awaited certainly by the record companies and which would give much greater choice to video player-owners.

This debate on ways of breaking apart the state's audio and visual media monopoly will also be the occasion for a new-look into copyright collection on home video, and audio, recording.

At present, video has been such a small market in France that the active performing right collection society SACEM, the Societe des Auteurs, Compositeurs & Editeurs de Musique, has turned a blind eye to home recording. But this is now to come under review again, along with debate on the possibility of imposing a levy on blank cassettes.

## Precision Links With Videoring

• Continued from page 77

a gold mine, but that is not the case. A lot of money is being spent in thinking of the future and not in making money at this point in time.

"Development costs are very expensive. You're not talking about the price of making a gramophone record. You're talking about a very, very expensive audio/visual program, with costs to be amortized. The market is early and small.

"My feeling is that publishers in this country are trying to get too much out of us and really they have got to come up with a reasonable attitude."

Walter Woyda reckons the growth rate in video has "staggered" the industry already. He thinks there'll be around 1.5 million machines rented or bought by the end of the year and "this gives us a very good population for which to develop product. And we think it'll be rapid growth thereafter, so that well over 20% of the homes in this country will have video machines by the end of the century.

"It's a big growth market, but also a big static market in the sense that you are dealing with product which will have as much potential in 5, 10 or 15 years as today.

"That's the length run of a good feature film. Maybe 20 years. So in the marketing field you've got to introduce new product but also make new customers coming in with their new equipment aware of the product you've already put out."

Woyda sees it as very much a catalog interest. Perhaps inevitably he adds: "That's why, really, I don't favor the whole thing of the Top 20 in video. We're in a different market to the record people. There is product in our field which could sell and sell over many years."

He sees an interest in sport in video terms, already handling material through distributed lines. "But it is a specialized interest and when you've a small hardware market the specialized product provides only minimal sales. But it'll grow with greater ownership. People will want to know about golf, or playing football like Pele."

Woyda sees the future in video software as being a mix of sale and rental. He says: "I think the whole emphasis of rental is too strong at the moment. I believe there will be a very good sale market as well, certainly when prices come down and there's more ownership of hardware."

## Hawaii Video

• Continued from page 80

status, giving the person options to rent from their library at a price of \$5 per tape (or two for \$11.50) for a two-day period. It also entitles the customer to a 10% discount on most of their available hardware.

Wolverton says he tries to carry all types of video hardware, including videodisk machines, and makes only a small mark-up on them.

"When someone comes in looking for a VTR," he says, "they're often confused about whether to go VHS or beta, and which brand is the best. What we try to do is not direct them to one particular machine, but rather show them all the features of each unit, and help them eliminate what features they don't need in order to get them down to a price range where they're comfortable. Then we tell them to go with a name brand which they trust. Because my mark-up is between \$50 and \$100 on each machine, I make as much on the low end as the high end. That way we can keep an impartiality and try to suit the machine to the customer."

## U.S. Military Men Trade Tapes At 6 German Stores

MUNICH—American forces exchange service AAFES Europe is testing a videotape trading scheme in six West German stores, with four more to follow soon. The program is part of the PX's booming business in video.

The test, which started back in April, is run under contract by Swiss company Decorative Arts. No decision has yet been made whether to make the trading program permanent.

AAFES Europe public relations chief Lt.-Col. Donald Parrish explains that with trading no membership or deposit fee is required. "The customer brings a tape he wants to trade, looks at what's available and chooses a tape he'd like in exchange. He's charged a fee to make the trade: on average \$10, but if the values of the tapes are different, he's either paid the difference to trade down, or pays it to trade up."

Parrish estimates 12,500 tapes were traded in the first six months the scheme operated. Decorative

Arts rep George Le Clair says the most popular items are top box-office films, but horror movies and children's films move especially well.

## RCA Entering U.K.'s Market

LONDON—RCA will enter the U.K. video market next year. In a tie-up with Columbia, the company will launch 25 titles from Feb. 1, including "Kramer Vs. Kramer," "Close Encounters" and other recent boxoffice successes.

The video arm will be headed by ex-advertising agency man Hugh Rees-Parnell, reporting direct to RCA managing director Don Ellis. Blank tape will be sold through the company's sales force from this month, depending on the reliability of imports from Japan via the U.S. It's hoped in the future to import direct from Japan.

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## MTV Moving Fast

• Continued from page 68

channel with certain categories in mind." Advertisers to date, he says have included such "broad base" firms as 7-Up, Pepsi and Nestle's.

"In fact," he points out, "we have had more response from clients directly since it's a relatively new phenomenon to advertising agencies. They still seem to be a little doubtful since they haven't quite got a handle yet on how to measure the effectiveness of advertising on cable."

MTV has postured from the outset that the cable music channel would have a direct impact on LP sales (see companion story) and Tom Freston. MTV's marketing head indicates Warner-Amex' own research has borne that out so far.

In addition to Warner's own call-out research, Freston indicates, "I must have been in 30-50 record stores in various markets around the U.S. in the last two months and there is a correlation between MTV and album sales."

MTV will be stepping up its support to record retailers with more point-of-purchase material. An "MTV Survival Kit" for dealers now consists of buttons, posters, mobiles, counter tops and stickers which are utilized for cross-promotional purposes.

"MTV exposes records and artists," he maintains. "But I understand if record companies are still a little unsure about the impact of MTV on LP sales. We think it will become much more evident in the future and hope to co-ordinate research with record labels." He adds that MTV will soon supply a "playlist" to dealers.

Meanwhile, MTV will continue its elaborate on-air promotions such as the recent "One Night Stand" with Journey.

Running Aug. 17-Sept. 17, the promotion offered a ringside seat for one (plus three guests) to a Journey concert. The 19-hour experience involves a limousine pickup, a Lear jet flight, a gourmet meal, the concert and a backstage meeting with the band.

A joint effort of MTV, Journey and the band's management firm, Nightmare, an 18-year-old girl, Margaret Doebler, from Stevens Point, Wis., won the prize and will see the group at the Naussau Coliseum Oct. 10. She sent in one postcard.

More events on that scale as well as smaller contests and events are being planned, according to Freston.

Next up for "One Night Stand," for example, is the Dec. 5 New Orleans concert with the Rolling Stones. **JIM McCULLAUGH**

## Little Bit Of Everything On Cable 'Eyes'

By LAURA FOTI

NEW YORK—More "Music To Your Eyes" is forthcoming on cable. Derek Meade, head of Heartbeat Media Network, hopes to have his programming on the air by next spring.

"Music To Your Eyes" mixes humor, news, interviews, features, films and concerts in a structured, multidimensional format. All different types of music are included, from pop and rock to jazz, country and classical. Video disk jockeys will control the show by selecting the music, establishing overall flow and defining the charter of the service.

Meade had planned to present a pilot of his format at the Oct. 4 National Cable Television Association's Software Symposium in New Orleans. Recent developments, however, necessitate Meade's presence in New York for the next few weeks to complete negotiations.

A "daypart" programming strategy separates the different music categories and schedules them to reach target audiences. "It's projected ultimately as a 24-hour channel, but there's not enough material now to be able to do that the way we want to," says Meade, comparing his service to Warner Amex's MTV channel. "We don't want to repeat programming during the day, so we'll expand only as we develop a library."

Plans call for six hours a day of programming, seven days a week. The one-hour pilot show is all rock music.

"We're going to a tremendous range of sources for our material," says Meade. "We want to obtain music from all areas. It's important when you're watching over a long period of time that there be a diversity." Heartbeat will also produce its own original programming and commission outside companies for material.

"Theoretically," says Meade, "we're trying to be what radio and television should be at their best."

## Columbia Films For Swedish Co.

NEW YORK—RCA/Columbia Pictures International Video has signed its first video distribution agreement, with Dagens Nyheter AB of Sweden. The Swedish company will distribute, on a leasing or rental basis, 110 Columbia Pictures feature films on videocassettes over the next five years throughout Sweden, Denmark, Finland and Norway.

The agreement was announced jointly by Herbert Schlosser, executive vice president of RCA, and Patrick Williamson, president of Columbia Pictures International.

Both parties also have agreed to discuss expanding the distribution arrangement to include other formats of video entertainment, additional programming from RCA, Columbia and Dagens Nyheter, and an extended time period.

RCA/Columbia Pictures International Video is the new joint venture formed earlier this year to market home video entertainment programs throughout the world, other than the U.S. and Canada.

## Music Monitor

By CARY DARLING

IT'S A LULU: Alfa Records' Lulu is subject of a four-song video done by Marx and Lombard Entertainment Co. The songs form a 15-minute segment designed as a short for cable sale and are also prepared to stand as four separate and individual pieces. Robert Lombard produced and Michelle Marx associate-produced and scripted.

### YOU CAN TAKE THE VIDEO OUT OF THE COUNTRY BUT...

While the video medium is generally associated with pop and rock acts, country music is holding up its end. The Scene Three facility in Nashville was the scene for three recent video shootings. RCA artists Razy Bailey, Sylvia and Alabama were those involved, with Scene Three director/cinematographer Marc Ball directing.

Sylvia completed visuals for "The Matador," "Drifter" and "Heart On The Mend" tracks, all of which are on her "Drifter" album. Bailey finished a video for "Midnight Hauler," and "Friends" from the LP named after the latter track. Lastly, Alabama did three videos for "Feel So Right," "Tennessee River" and "Old Flame," from the "Feels So Right" album.

The videos are to be used in cable television, talk show appearances and in record promotion. Meanwhile, Randy Hale recently directed a video for Epic artist Charly McClain, for Celebration Productions in Nashville. The song chosen was "Sleepin' With The Radio On." Celebration has been involved in shooting video shorts for Don King, Ronnie McDowell, Ricky Skaggs, the Nashville Songwriters Assn. among others.

Finally, Rhode Island's "new wave country" or "funk and western" group Rubber Rodeo is immortalized on a four-song video cassette available through the Rockamerica video pool in New York. One track is a reworking of Dolly Parton's "Jolene" which is transformed into a tale of a punk romance gone wrong. For more information, contact Eat Records in Salem, Mass.

SNIPPETS: Boston band Jared now has a video of its composition, "Space Traveler," through Varulven Video of Woburn, Mass. The piece was directed by Jay Roewe. . . . Minneapolis/St. Paul's music is the subject of "Toast To The Twin Cities" which features the Phones, the Metro All-Stars, and Dame. Rick Cable and Steve Kountz are the producer/directors for Iowa City-based Daybreak Communications. . . . The Bongos' "Mambo Sun" video is being made available through Rockamerica. The track is from the "In The Congo" 12-in EP. Involved in production are Ed Steinberg, Phil Marino and Mitchell Wagonberg.



PARTY RAE—"The only way to go with video music is to start with the music and work out," says Jesse Rae, president of Scotland Video, who is developing a home video-cassette designed as a party-starter. "Party Crackers," with choreography by Wendy Biller, is a series of "sexy, danceable, humorous vignettes," says Rae.

## Jesse Rae Programming For A 'Small' Audience

By LAURA FOTI

NEW YORK—His success in video for rock clubs has led Jesse Rae to programming for slightly smaller groups. Rae's "Party Crackers," now in production with an \$80,000 budget, is designed as a home video/music product to help start up parties.

Rae is a Scottish recording and video artist and president of New York's Scotland Video. His previous video works, both with original music, were titled "Desire" and "Rusha," and shown in such venues as the Peppermint Lounge and the Ritz. He is serving as creative director of "Party Crackers."

Executive producer of the project Hugh Osborn is associated with the Glyn Group, a 14-year-old film and video production company, and president of its new Videodisc Operations Division. Besides industrial projects, such as one recently completed for Xerox, the Glyn Group plans to produce consumer programming, including video music, participatory programs and other forms of entertainment and educa-

tion programming. Distribution is not yet set for the project, scheduled for completion by December, but Osborn says The Glyn Group plans release to clubs and cable ("the equivalent of radio in this industry") as well as on video-cassette, video disk and record. There will be a series of "Party Crackers"—at least four. "Looking back in five years, the concept will seem natural," predicts Osborn.

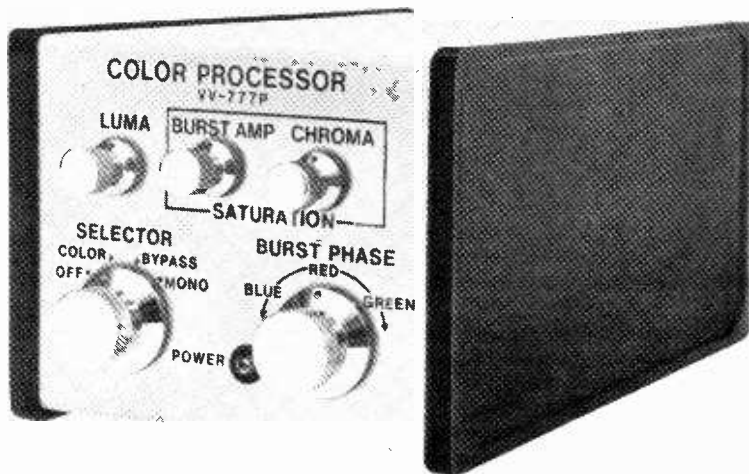
That concept is to take vignettes of attractive women (for which the Scottish slang term is "crackers") and marry them to original music, recorded on 24-track equipment. The women act out roles of flight attendant, stockbroker, traffic director, teacher and doctor at parties in a Scottish pub and a New York nightclub. Throughout the piece, the three- to five-minute vignettes are separated by the "Party Crackers" theme, creating a nonstop beat.

Video post-production work will be done at Utopia Video in Bearsville, N.Y. A soundtrack recording also will be released.

## New Products



CLEAN KIT—Radio Shack offers a VCR cleaning kit for \$9.95 consisting of four reusable head cleaning tools with chamois tips, a bristle brush, a mirrored probe, recorder cleaning cloth, a ½-ounce bottle of Freon TF and instructions. The kit comes in a box the approximate size and shape of a video-cassette.



COLOR CORRECTION—Improved color on television and videotapes is possible with a processor from Showtime Video Ventures. Model VV-777P, designed for consumers features a selector that improves coloration or makes a color picture black and white. Intensity, balance and fine tuning of colors can also be controlled by this \$337 item.





INSIDE

# THE BLANK EXPLOSION

A BILLBOARD SPOTLIGHT ON BLANK TAPE

By LAURA FOTI

Never has so much been made of so little. A piece of plastic—and the film it contains—has become the foundation for millions of dollars worth of business annually and enough controversy to keep more than one industry buzzing.

Blank audio tape customers are also buyers of tape decks, portable and car stereo equipment, records and maintenance products. They enjoy the flexibility of mixing their own programming and the ease of operation. No wonder sales of the little "music machine," as one manufacturer calls it, have grown to at least 189 million units a year, according to the International Tape/Disk Association.

Improvements over the years have led to premium tape formulations that provide high highs and low lows no matter how many times they're played. No snaps or crackles, pops or skips on metal, chrome, ferrichrome, ferric oxide, low-noise, high bias, normal-bias or whatever else finds its way into the stores.

But dependability is only one reason behind "the blank explosion"; tape's success rests on other factors as well. Taping has become a sociological phenomenon, a way of taking your favorite music out of the living room and onto the sidewalks and roads—a new way of going mobile. It's also a way of keep-

ing a party going without having to get up to change records. And no, that's not all.

Because of copyright laws, the very existence of blank tape raises questions. Undeniably, the technology developed by Philips two decades ago has led to taping off the airwaves and an economical way of sharing music with a friend. The extent to which these actions have cut into record sales, however, is not known, and it has also been argued that those who tape end up buying more albums than they otherwise would have. At any rate, the controversy cannot be settled here. This section attempts only to present an accurate, objective look at the thriving business that is blank tape.

Of course, there's more to tape than meets the eye of the audio consumer entering a retail store. The market for videotape is growing so quickly that suppliers find themselves unable to keep up with demand. Although only about two per-

cent of the U.S. population currently owns videotape recording equipment, that figure is consistently on the rise. And consumers already in that two percent buy lots more tape per capita than anyone ever could have foreseen.

Video: if it is indeed the future of home entertainment, then there is most certainly a big future in blank videotape as well—

(Continued on page BT-14)

Laura Foti is Billboard's Associate Sound Business/Video Editor.



# National Ads Promote Name Brand Awareness

Estimates that end-of-year sales figures for videotape will show a 70% increase over 1980 figures, while audiotape sales will show a much less spectacular, if steady, growth, seem supported by manufacturer's merchandising and promotion plans. Most of their efforts are going into trying to increase their share of the competitive audiotape market as they discover videotape sales take care of themselves.

Both Maxell and TDK, for example, cite competition in the audiotape market as the reason for not wanting to disclose their fall and winter merchandising plans. At the same time, they acknowledge that the speedy movement of their videotape products makes special promotions not only unnecessary, but virtually impossible to carry out.

While TDK's contract with Stevie Wonder has lapsed, at least momentarily, the company is putting emphasis on music oriented advertising. Print ads in consumer and audiophile magazines stress product differences. Both print and broadcast advertising also emphasize the company's position that the consumer is looking for high quality rather than low price.

"Price and promotion don't sell," says vice president Ken Kohda. "Rather, it's the total value of the product which sells. The consumer is asking for value, and in that way it's a very severe market. Tapes are no longer just a hobby product."

Kohda says he believes in artist endorsements as long as the star actually believes in and uses the product he or she is endorsing.

"We don't feel there's anything wrong with any aspect of it," he says, adding that TDK is still considering a new contract with Wonder.

Videotape at TDK is moving so well, says Kohda, that the company doesn't have enough product on hand to run special merchandising campaigns. They are continuing with their educationally geared advertising campaign the "Super Avilyn Story" in trade and consumer magazines.

At Maxell, heavy promotion continues on the XLS high and super premium lines, introduced in January. The products' distribution is limited to high fidelity and quality record retail outlets.

Beginning in late fall, the company will be offering these retailers a traveling clinic. The clinic, intended to serve the twofold purpose of educating consumers and increasing floor sales, will run for a year.

Michael Standley, national audio sales manager, says retailers participating in this program will be asked to advertise heavily and make sure floor space is available for the show. In return, he says, they should expect to move a "tonnage of merchandise".

Maxell is also at work on a new point-of-purchase piece which will be in the stores by the end of the

By **CECELIA LENTINI**

year. Though Standley declined to discuss the display in detail, he promises it will be exciting and 'Star Warrish'. He said it will serve a three-pronged purpose by tying into national advertising, acting as a "silent salesman" and educator, and holding a large quantity of the product.

Maxell's video marketers are concentrating on an education program designed to promote the company's High Grade line. This is being done primarily through an in-store training program and point-of-purchase materials, including a special lighted four panel store display intended to help the consumer understand how the cassette works.

This program is being supported by national advertising in trade, videophile and general consumer magazines.

Memorex, which began the year by introducing a newly reformulated audio product line, continues to focus most of its promotion on the High Bias II cassette. The company says this tape appeals to an increasingly sophisticated part of the market.

"We've always had a very broad base of consumers," says audio products marketing manager Alan Davis. "Now, we're trying to encourage our base to advance in their demands for tape and come along with Memorex."

The company has made no basic changes in its merchandising program, and specifically plans to continue its multiple cassette discount offer in a polybag. They also plan to continue offering special offer packs, and to work with developing specially tailored programs for specific retailers.

In addition, the company has initiated a sampling program with college age consumers to introduce them to the new product line.

Memorex's biggest move this year was to change its television advertising. Conceding the fact that 'shattered glass' has become something of a company trademark, it once again is sending cleaning women running for the broom and dust pan. In the latest generation of commercials, a glass is first shattered by a live rock band, and then by a recording of the band which has been played 1,000 times.

In contrast to its audiotape promotion, Memorex has no plans to do any special promotion for its reformulated VHS cassette, which hit the shelves in September. The tape, which has been improved in the areas of both video chroma and video resolution to allow for better color and sharper pictures, is accompanied by updated packaging intended to bring it in line with other Memorex products.

Though no merchandising is planned for the videotapes, video products marketing manager Joseph Petite says the company will continue to make special floor and counter displays available to retailers.

Both the VHS and Beta product lines will be supported by national advertising in general consumer magazines.

BASF continues to promote the advantages of its chromium dioxide cassettes, pooh-poohing rumors of a few years ago that the tapes damaged head sets.

"No one has yet found a worn out head set," says Mark Dellafera, audio/video marketing director.

The company's two-year-old marketing campaign got a boost this summer when it introduced new packaging for its entire cassette line. To accompany this new thrust, BASF is testing various mixes of transit, billboard and broadcast advertising in specific markets, while concentrating its print advertising in audiophile magazines. Instore merchandising programs include counter cards, posters, dump displays, blister packages for rack displays, mobiles, and co-op advertising.

The company has also developed two new merchandising programs. With the "Chrome Challenge," currently being used in California, it guarantees to replace any tapes customers find unsatisfactory with return credit on another cassette product. And in September, it rolled out a national cooperative premium program with TEAC, using its 'flagship,' the High Bias Professional 2 cassette.

BASF is attempting to position its video L500 and T120 cassettes as premium quality and premium priced products. However, aside from product information literature distributed in outlets, an ongoing co-op advertising program, and a point-of-purchase counter card, the company plans no special merchandising or promotions.

At Fuji, metal tape continues to get the big push.

"I think it's ridiculous to say that metal tape doesn't sell," says national sales manager John Birmingham. "It's an injustice to the industry. It's a very strong product, and if it's marketed the way it should be, a company can be very successful."

Birmingham claims success with Fuji's pricing structure, which has the company's metal line selling significantly below competitors at retail. He claims that Fuji's ability to manufacture the product from start to finish without relying on vendors enables it to do this and still realize a profit.

The price structure, however, precludes any price slashing promotions. Instead, the company plans to continue multi-pak offers and co-op advertising in its merchandising programs this fall and winter.

Its national advertising will concentrate on promoting name brand awareness.

Birmingham says the company plans to promote its videotapes with the same general type of strategy and marketing mix.

Through Christmas, 3M will be promoting its master series cassettes with a program that allows dealers to get one case free with every six they order. In addition, through a special rebate plan, consumers will receive \$1 for each Master I or II, C60 or C90 they purchase. The maximum rebate allowed is \$15, which includes an extra \$5 for a ten-pack redemption.

The company is tying promotion of its Dynarange tapes into a premium offer which will give the consumer an in-store coupon entitling them to a free twin-pack of Ray-O-Vac alkaline batteries.

The company also will be offering \$2.00 rebates to purchasers of each L500 or T120 videotape. Consumers are limited to ten rebates per household.

3M is supporting this program with advertising in all videophile magazines, and with some regionally oriented radio advertising.

Sony's advertising manager  
(Continued on page BT-12)

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Cecelia Lentini is a freelance writer based in Philadelphia, Pa.

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# Manufacturers Expand To Tune Of Videotape Boom

While the majority of industries in this country cringe at high interest rates, worry about the economy

and operate at far less than 100% capacity, blank videocassette manufacturers are rolling quietly—and

merrily—along in an industry that is booming.

Even the audio cassette field,

which has seen some phenomenal growth years, can't match the rapid growth and demand for blank

By **RON TEPPER**

videocassette tapes that has flooded the industry during the past 18 months.

In fact, most manufacturers are backordered and finding enough capacity, more than anything, is the number one problem they face today. Even more interesting than how much tape is being sold is why. One of the key elements that has spurred the growth of blank videocassettes is, of all things, a potential competitor—the videodisk.

The marketing program launched months ago by manufacturers of the disk has been so heavy that it has drawn consumers into video stores by the droves. The problem, however, is that once a consumer ventures into a store, he (or she) sees more than just a videodisk player. Consequently, the results have not been what the videodisk companies expected.

Certainly," says Terry Wherlock, president, Intermagnetics and a worldwide marketer of videocassettes, "ads have brought people into stores but when they look at a videodisk player and then a videocassette, there's no comparison. The consumer recognizes the advantages and instead of walking out with the disk, he winds up with a tape unit.

"A second factor," continues Wherlock, "is that the salesman's heart is not in it. After all, how can you sell an item that obviously doesn't have the advantages of another item you are carrying? It's impossible."

Mike Golacinski, Maxell's marketing manager concurs, and sees the "disk as something that has stirred up interest in VHS and Beta. It's helped sales by bringing people into the stores."

Fuji's national sales manager, Al Bedross, is blunt: "The videodisk is a joke. It's helping us tremendously, though. Once, however, a consumer looks at a videocassette and compares it with the disk he makes a decision on the spot—videocassette. There's no contest. That's one of the reasons we're growing so fast."

Videocassette sales figures support the theories of Wherlock, Golacinski (and the first three quarters of '81) vary and, of course, manufacturers guard sales figures closely. But, even taking the most conservative figures, blank videocassettes are growing at a pace that exceeds 30% a year.

Recently, the International Tape Association (ITA), came out with its first market survey that showed a sale of nearly 20 million blank videocassettes in 1980, a 58% rise over 1979 estimates. Wherlock pegs 1981 sales in the U.S. at 35 million and Ampex's market development manager for magnetic tape, Pete Cain, sees it in the "25 million unit range . . . at least that's what we thought but the figures will apparently go much higher."

Bedross puts consumer sales at "18-20 million units with 4.5 million to distributors and duplicators of major motion pictures."

In addition to the consumer market, a significant area of sales is training, education and sales. Jim Neiger, president of Tapette Corp. an eight-year-old Huntington Beach, Calif. company that special-

(Continued on page BT-7)

Ron Tepper is a Los Angeles freelance writer.

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The Machine For Your Machine



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# Dealers Look To Manufacturers For Creative Aids

Everybody talks about blank tape, but hardly anybody does anything about it.

Blank audio and video tape merchandising by record and audio dealers ranges from not-at-all to oc-

casional price promotions. A Billboard survey found practically no promotional activity initiated by

dealers, although most do take advantage of co-op funds from manufacturers.

The underlying message from dealers who sell blank tape is, keep it visible. Locked up behind a counter, tape will never move. But with consistent attention, however small, you can increase impulse purchases and create ongoing interest on the part of consumers.

While some larger chains use audio tape as a loss leader, to bring customers into the store, most who sell it try to make some money in the process. The key, they say, is to highlight it, in the front of the store if possible.

"We buy carded tapes as much as possible," says Lee Rea, owner of the five-store Peaches chain in New Orleans ("the little Peaches," as he calls himself). "We put them on pegboard sections, usually in the front of the store, so people can spot them immediately. It's important to let people constantly know you have tape."

Rea points out that, unlike a new album, a new formulation or brand of blank tape will not draw people into the store. "It's a standard, stock item," he says; "it's not hot."

All the more reason to get tape out in the open: if it doesn't bring people into the store, at least make them aware of it once they get there. Record stores have an advantage here over audio stores and other purveyors of blank audio—and video—tape in that the traffic through record stores is considerably higher.

Video tape actually is promoted even less than its audio-only brother. Video tape shortages have made the product difficult to keep in stock, even without merchandising. Brand promotions sometimes cover offerings in both categories from a particular category, but dealer activity with video tape is almost nil. Most are still experimenting, devoting little space or effort to the product and watching sales closely.

When it comes to audio tape, dealers say things like, "I'd like to merchandise it better, but it's not easy" and "We use co-op, but tape isn't the kind of thing we spend our own money on."

The extent of dealers' promotion, in other words, boils down to the amount of creativity shown by tape manufacturers—and the amount of money spent. Some dealers make their own displays, but most rely on supplier-supplied racks. Promotions are almost always tied in to T-shirts, carrying cases, two- and three-packs of tape, co-sponsored clinics and other activities and spiffs courtesy of co-op funds.

"Blank tape is kind of blah thing," says Arthur Miller, owner of Hear and Now Records and Tapes in Bellevue, Wash., a four-store chain. "It's like a black car with black sidewalls, no visor and one armrest."

Miller says he's convinced tape has to be on the store floor, but wonders if the increased volume achieved justifies the loss to theft. Others express the same concern.

The Record Bar does more blank tape merchandising than most dealers. Presently emphasis is on audio tape, but video is being studied closely.

Accessories and blank tape are featured items in the Record Bar and national promotions are run with such brands as TDK, Memorex and Maxell. "Most promotions are 20% off the entire line," states Glen Gatlin, head of national merchandising. "We also try to promote our

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# Manufacturers Expand

• Continued from page BT-4

izes in both audio and video programs for industrial usage, foresees a "100% growth in the next 12 months."

Unanimously, they agree the most popular configuration is the T-120. "For the most part," says Bedross, "We're looking at 'time shift' recording. That is, the consumer is taping things like 'Shogun,' 'Roots' or anything they perceive to be classic. When 'Gone With the Wind' aired, you could not find a blank tape in a store."

The T-120 may, however, be soon sharing the sales spotlight with other configurations. "With the development of more units that have variable speeds," theorizes Bedross, "I can see consumers going for T-60s which can now be utilized for two to three hours. Additionally, they are \$3 to \$4 cheaper."

Others agree with the Bedross assessment. "It's T-120 (U.S.) and E-180 in Europe," says Wherlock. "Either one has about 840 feet of tape. The determining factor is really machine speed."

Aside from the U.S. market—which is the largest—Wherlock's company is eyeing the entire world for videocassette marketing. "Wordwide we see about 93 million units for the year. Aside from the U.S., they'll sell about 23 million in Japan, 20 million in Europe and 15 million throughout the rest of the world."

To take advantage of that growth, Intermagnetics plans to build a series of videocassette duplicating factories throughout the world, much as they did with the audiocassette. Of the company's 11 magnetic facilities, nine are audio and two video. One of those is in Japan, specializing in "researching new developments for videocassettes and the other is in Hong Kong. We've also signed four additional agreements for video factories. We will have six by the end of 1981," says Wherlock.

Even more interesting than the number of plants is the capacity, which clearly demonstrates Intermagnetics' faith in the videocassette, and its growth potential. "By the time our plants reach full capacity in 1983-'84, we'll be producing 30 million one hour videocassettes which we estimate will represent about 10-15% of the world's capacity."

Expansion plans of Intermagnetics and others fit in with the growth potential of the market. "There's probably less than two million units out there," estimates Ampex's Cain. "When you consider that there are more than 100 million audiocassettes units in existence, you can see the possibilities. Virtually every house in this country has a television set . . . in other words, they are just sitting out there and waiting for videocassettes. With audio, the buyer had to purchase an entire array of equipment. That's not the case with video."

Of those two million (give or take a couple hundred thousand) owners, there are some interesting demographics. In contrast to audio, the video owner is not (at least not initially) in the youth area. "Our studies," says Cain, "show we are generally talking to a male with higher education. Close to 60% are college graduates. Incomes are \$25,000 and above with the prime buyer in the 35-49 year age bracket. 25-25 would be the second largest market."

That buyer is posing some interesting quality problems for manufacturers. "In the audio field," Cain says, "you had to be able to hear the difference. That's much more difficult than seeing the difference.

Our buyers not only hear the difference but they see it as well. Initially, I think consumers were quite forgiving if they had a tape that did not measure up. They tended to blame the poor performance on the television set. Now, however, they are more sophisticated. They expect much more."

Bedross says there is no question "consumers will pay more dollars for a quality tape. They are more conscious of what they see. Many of them don't want to take the chance of taping a show they really want and having it show poorly. Hence, they are willing to put out a few extra dollars to get the quality."

Quality is of such importance throughout the industry that some, such as Neiger, have lengthy sys-

tems to check the product. "We test every cassette completely, from beginning to end. In contrast, we only have need to test audio at the beginning and end."

Maxell produces one of the highest priced tapes (suggested list of \$24.95) in the industry (T-120). Golancinski explains the changes he's seen emerge in the consumer's attitude towards quality. "In the beginning if a consumer bought an RCA

videocassette unit he would get a cassette to start with and he tended to buy RCA each time he went to the store. Today, consumers are shopping. They are much more aware of quality, what it is and how much it should cost. It's a small, sophisticated market." And, Wherlock sums it up—"this is no longer the type of market where a schlock operator can exist."

(Continued on page BT-12)



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# Videotape Production Outruns Audio In Japan

Production of audio tape is continuing to increase, but the major blank tape makers of Japan are confident that production of video tape will increase even more. Consequently, they are drastically elevating their production capacity for video tape.

Since the members of the Magnetic Tape Association of Japan have changed the system by which production is tabulated, it is not possible to tell exactly how much 1981 production has increased over last year.

But Mototoshi Yamaura, general manager of the Magnetic Tape Assn. of Japan (MTAJ), says he is certain that production of both audio and video tapes is continuing to increase this year.

Whereas production through 1980 was calculated on the basis of the total number of kilometers on the basis of tape inches, this year the members are reporting production in square meters and dividing blank tape into three categories: audio, video and others, including computer and instrumental tapes.

Yamaura gives the following production figures (square meters) for the first five months of this year: audio—January, 19,171,000; February, 23,438,000; March, 24,402,000; April, 25,282,000, and May, 23,664,000; video—January, 14,546,000; February, 19,011,000; March, 20,709,000; April, 22,289,000; and May, 22,255,000; and others—January, 684,000; Febru-

ary, 814,000; March, 1,014,000; April, 1,008,000; and May, 905,000.

The totals for the first five months of 1981 are: audio, 115,957,000 m<sup>2</sup>; video 98,810,000 m<sup>2</sup>; and others, 4,425,000 m<sup>2</sup>.

As can be seen from the above figures, video tape production has steadily moved up on audio tape production, and Yamaura expresses the belief that the former would surpass the latter by June and July.

The big increase in demand for video tape is due, according to Yamaura, to the increase in the number of video tape recorders owned by people, with the percentage expected to reach 10% of households in Japan by the end of this year.

Yamaura also believes that more people are creating libraries of video tapes instead of taping programs and then erasing them to tape others after viewing the originally taped programs.

The popularity of video cameras is apparently responsible for the increase in demand for video tapes. People who shoot home movies with their video cameras naturally want to keep the video tapes, thus increasing the demand for tape.

As for whether videodisks will have any effect on the sale of audio and video tapes, Yamaura points out, "Pioneer was the first Japanese firm to announce that it is placing videodisk players and videodisks on sale on Oct. 9, but I don't

By SHIG FUJITA

believe it will have any major effect on the sale of audio and video tapes.

In the case of video tape recorders, for instance, the first such devices appeared on the market about 10 years ago; it's taken that many years for VTRs to finally reach an ownership of 10 percent. It will be several more years before they get all the kinks ironed out of videodisk players and disks and before videodisks will represent any major challenge to audio and video tapes."

Masaki Kuno, assistant manager of Hitachi Maxell's Audio Tape Section (marketing dept.), reports Hitachi Maxell is expanding its video tape monthly production capacity to 2,700,000 reels by the end of this year, nearly double what it was last year.

He adds that the HG series Epitaxial videocassettes that give long play at low speed are very popular. HG stands for high grade, and the HG T-120 videocassettes give 360 minutes of recording and replay on the 3X mode. It is Beta format.

As for metal audio tapes, which are reportedly not selling too well in the U.S., Kuno says that Hitachi Maxell had estimated from the beginning that the sale of metal tapes would come to only 3% of the total market at most. He adds that the higher price of metal tapes is definitely a factor in holding back sales, and that the price has to be lowered through mass production.

But Kuno points out that the metal microcassettes which Hitachi Maxell placed on the market in March of this year (first in Japan and then the world, followed by TDK and Sony in April)—are selling quite well. The quality of the metal microcassettes is close to high-fidelity and can readily be used for music. Because they are one-fourth the size of regular cassettes, they are ideal for storage and portability.

The MC-60MX metal cassette is a C60 type and retails for \$5 (Y1,150).

Prices of videocassettes from Hitachi Maxell in the HG series are \$23.05 (Y5,300); for the HG T-120, \$16.95 (Y3,900); for the HG T-60, \$13.90 (Y3,200); for the HG T-30 and HG T-20, \$12.60 (Y2,900). With the 3X mode, recording time is tripled.

Takahiro Koyama of TDK Electronic Co.'s publicity section for magnetic tape says that TDK had upped production of audio tape from 23,000,000 reels at the beginning of the year to 30,000,000 reels currently.

He figures audio tape sales will continue to increase because the younger people were listening more to taped music than to music on records. The popularity of the stereo headphones, car radios and radio-cassette recorders is pushing up the sales of tapes, he states. Koyama envisages of 15% per year increase in audio tape demand.

The most popular type of tape in Japan is the AD60 normal position tape, which retails for \$2.40 (Y550). The C60 high-bias tape sells for \$3.70 (Y850), while TDK's metal MA-C60 retails for \$5 (Y1,150). In a die-cast frame, TDK's metal MA-RC90 sells for \$7.83 (Y1,800).

Koyama says that the metal tape situation is improving and that the

percentage of metal tape is now between 3-5% of the total market. His prediction is that the percentage will not go over 10 percent.

He states that surveys have shown that customers think the price of metal tape too high and many feel the sound quality is not that much better than high-position tape. Apparently, there is a need to teach metal tape deck owners how to make full use of their metal decks.

Koyama says that the appearance of metal tape has resulted in more people purchasing high position tapes which give a better sound than the normal position tapes.

TDK currently is producing 3,000,000 video tapes a month, and when the expansion of the Chikuma plant is completed at the end of this year, production will be upped to 4,500,000 units a month. When TDK's Mikumagawa plant is completed in the summer of 1982, it is projected that production will increase to 7,500,000 a month.

Koyama points out that the expected increase to 10% in the diffusion rate for VTRs, plus the sale of lower priced VTRs by Sony and Victor on Aug. 12, as well as the growing popularity of video cameras, will result in a drastic increase in demand for video tapes.

TDK's video cassettes in the VHS mode are priced at \$23.05 (Y5,300) for the T-120 HG (120 min.), \$16.95 (Y3,900) for the T-60 HG (60 min.), \$13.90 (Y3,200) for the

T-30 HG (30 min.) and \$12.60 (Y2,900) for the T-20 HG (20 min.).

For the Beta mode video cassettes, the prices are \$19.95 (Y4,500) for the L-750 (270 min.), \$16.10 (Y3,700) for the L-500 (180 min.), \$13.90 (Y3,200) for the L-370 (135 min.), \$11.74 (Y2,700) for the L-250 (90 min.), \$10.87 (Y2,500) for the L-165 (60 min.) and \$10.43 for the L-125 (45 min.). Time is for BIII mode.

Sony Corp., which is always coming up with something new, became the first firm in the industry to sell audio tape on the basis of type of music they will be used for. Up to now, tapes were sold on the basis of normal or high position.

On July 21 Sony placed on sale its Pops 54, Pops 84, Rock 54, Rock 84, Classic 54 and Classic 74 audio tapes. The numbers denote the recording times, while the Pops, Rock and Classic tapes are for their respective musical category.

Hidetoshi Uchiyama, assistant manager of Sony's press and public relations department, says there are no plans for exporting these Pops, Rock and Classic tapes.

The Pops and Classic tapes are equivalent to the normal position tapes, while the Rock tapes are in the high position category. Prices are \$2.60 (Y600) for the Pops 54, \$3.48 (Y800) for the Pops 84, \$3.04 (Y700) for the Rock 54, \$4.13 (Y950) for the Rock 84,

(Continued on page BT-13)



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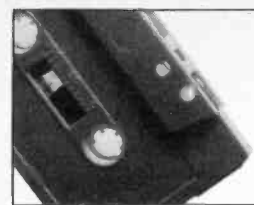
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Shig Fujita is Billboard Editorial Representative in Japan.

# Europe Reels Under Blank Tape Surge



The development of the European blank tape market is a matter of great concern not only to the tape manufacturing industry itself but also to every record company, every music publisher, even to every recording artist working in national and international markets.

The key reason: home taping. The more the sales of blank tape increase, the less the music business likes it. Every time a blank cassette is bought, a prerecorded sale is lost, certainly in the perception of record companies.

This conflict of interest makes reliable statistics on the size and growth of the blank tape market hard to come by, certainly in European centers. The tape manufacturers naturally minimize the impact their product is making, while the record industry equally naturally maximizes it, so as to lend weight to calls for a compensatory tape levy now being heard throughout Europe.

## The U.K.

The British situation is a case in point. According to Henry Pattison, audio-video director of BASF, a member company of the European Tape Industry Association (ETIA), around 35 million branded tapes were sold in the U.K. last year, plus 10 million more of cheap imports and unbranded lines.

The first quarter of 1981, says BASF, saw a marginal decline in unit sales and the year as a whole is expected to show an increase of no more than 5% at most. Total value of the market is put around \$100 million annually.

However, the figures given in the British Phonographic Industry (BPI) latest quarterly review tell a different story. According to the record industry trade organization, blank tape sales in 1980 amounted to 69.1 million, having grown steadily from 45.2 million in 1977. There were, it claims, 50.1 million in 1978 and 59.4 million in 1979.

Furthermore, says the BPI, quoting figures from the British Market Research Bureau, 64% of all 15-24-year-olds are now blank tape purchasers, compared with 49% in 1979.

But despite long and sustained lobbying, the government's recent Green Paper, published July 15, rejected imposition of a compensatory software or hardware levy, citing first the unquantifiable extent of lost prerecorded sales. Then it outlined the inevitable rough justice a blanket levy would entail, the large and inflationary price increases needed to produce worthwhile income, and the ease of circumvention.

The government looked forward to a full public debate before reaching any final conclusion and promised to support any workable spoiler device. The BPI, for its part, pledged to continue the fight through public awareness campaigns and the collection of further statistical evidence.

There is no impediment to blank tape sales growth through lack of the appropriate domestic hardware. As long ago as 1977, 18.5 million cassette recorders were in use in U.K. households, and by 1980 penetration of the market was over 100%. Since then the figure has risen further, towards two per household, as new products, such as rack systems, in-car players and most recently Walkman-type portables, have been introduced.

Even deep recession in the U.K. has hardly slowed hardware sales.

Figures for 1980 from the British Radio and Electronic Equipment Manufacturers' Association

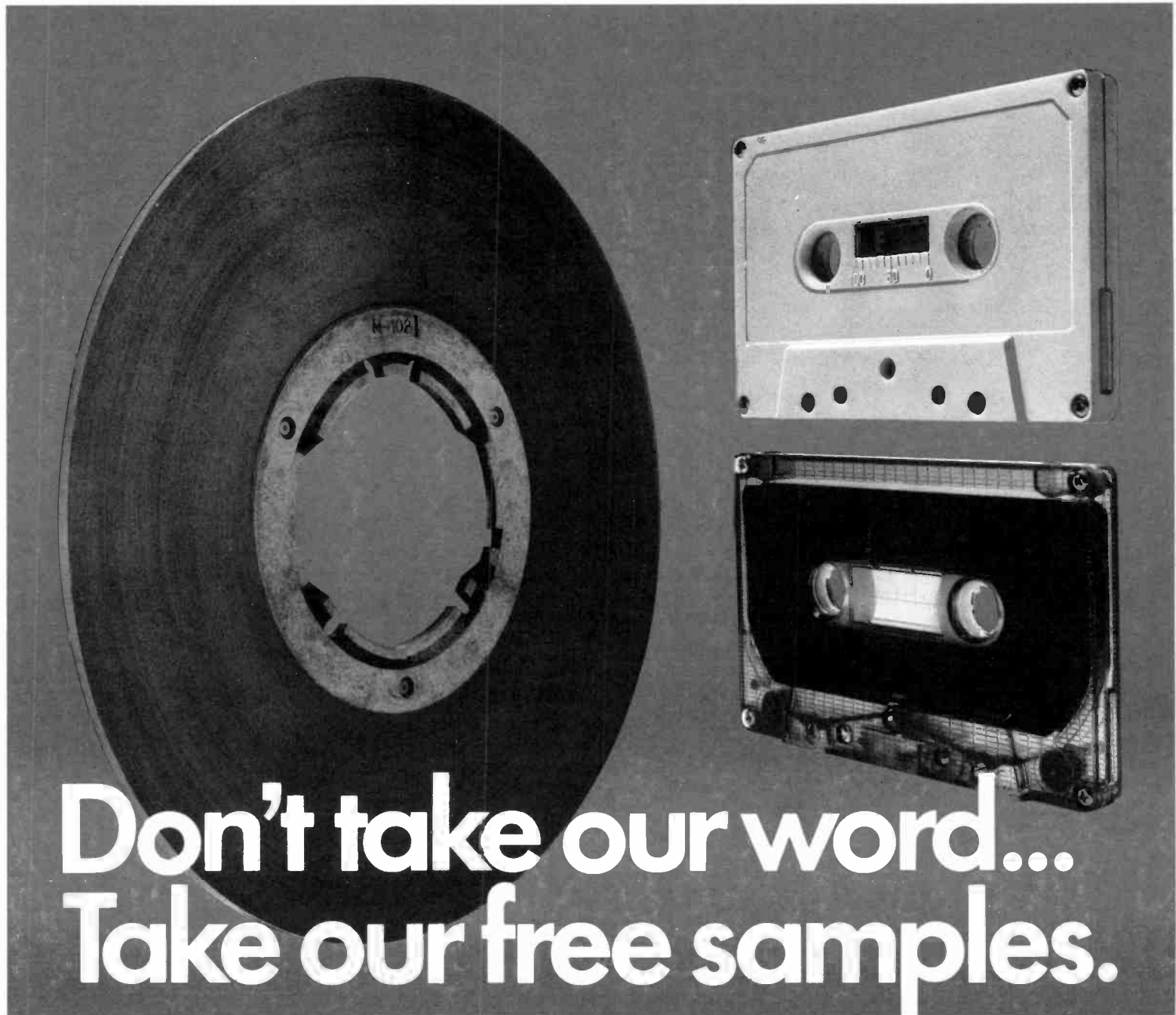
(BREMA) showed deliveries of radio recorders to the trade were 28% up on the previous year total, with the

fourth quarter 10% up on the same period of 1979.

At the same time, the character

of the blank tape market has shifted, with cheap "grey" tapes

(Continued on page BT-14)



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# Tale Of The Tape: Chrome, Metal On Rise

High bias chromium dioxide and low bias ferric oxide audio cassettes are the dominant best-sellers in today's blank tape market, according to a majority of major blank tape manufacturers.

Once-popular medium bias ferrichrome has fallen by the wayside, except for special applications in the auto sound market. But the future for metal tape—expensive, and plagued by manufacturing and consistency problems—is only just beginning.

"The industry expected metal tape to take over and achieve extremely high levels of penetration since its launch in 1980," says John Birmingham, national sales manager of Fuji, who is selling "substantial" quantities of C90 metal tape at a special retail offer of \$6.99 inaugurated in January.

"It's a question of expectations," Birmingham continued, adding that the metal tape market needed three or four years to develop.

"Pricing is a problem," he says. "Metal is going to be a hard sale until it's reduced."

So confident of this nascent market is JVC—who says they developed their metal tape as a "logical step" from their creation of the world's first metal-capable cassette decks—that they launched two grades of metal tape on the U.S. market in August, 1981.

A product of "10 years of effort," JVC's ME (Metal Excellence) and MEP (Metal Excellence Professional) retail for \$11 and \$13 in C60 formats. Manufactured at the Mito plant in Japan—where the tape housings are also made—both tapes are said to have higher maximum flux density and thus wider dynamic range than other metal products.

"JVC will only have top-of-the-line metal audio cassettes," says national product manager George Meyer, adding that there are no current plans to introduce budget-

By BETH JACQUES

priced models on the U.S. market.

"We're a late starter in the tape market, so our tape must be of the highest quality if we're going to succeed," he adds.

Initially developed with an eye for videotape, where the greater information requirements for picture handling maximize metal tape's higher magnetic energy levels and packing density, metal tape as adapted for audio use offers wide dynamic range and increased high frequency response. The trade-off, according to some manufacturers, is high noise. But such is the interest in metal that almost every premium manufacturer offers the format. Current suppliers also include TDK, Maxell, Sony, 3M and BASF, who are on the U.S. market with a German-made C60 version.

Along with European giant N.V. Philips, the 3M company has also been instrumental in metal tape research and development. Most tape firms say they are responsive to the needs of manufacturers—who are busily phasing out "ferrichrome" switches on cassette decks and replacing them with "metal" modes.

"We introduced the technology nearly three years ago in the audio format because the equipment was out there to use it," says Joe Williams, sales and marketing manager for 3M's Home Entertainment Products department. "But due to the nature of the product, it can be miniaturized and used in any application such as video or computers where magnetic material can be used."

Improved picture quality, audio range and the ability to "go small" indicate that metal will be the lynchpin of the next generation of audio and videocassette recorders. Sony, Matsushita and Hitachi are already showing prototype miniature all-in-one videocassette recorder/camera combinations. Tape firms like Fuji—who have developed an experimental metal videotape—TDK and 3M are all actively involved in discussions with video manufacturers. "It's the wave of the future," says BASF's director of marketing Mark Dellafera, although stressing that prices must come down.

"Our interest remains extremely strong in metal videotape," said Fuji's Birmingham, although many tape manufacturers see a standardization of prototype format a crucial element to further development of metal videotape.

But in a market situation where 189,585,000 blank audio tapes were sold in 1980 according to International Tape/Disk Association figures, even a small percentage of the market is important.

About 700,000 metal tapes—or 2.5 per cent of an estimated total of 28 million premium blank audio tapes—could be sold in 1981, according to Josh Yoshioka, vice president of sales and marketing for U.S. JVC. Yoshioka also estimates that JVC will sell about 100,000 of its metal tapes this year, which are sold through hardware manufacturers.

Chrome dioxide is nevertheless on the biggest roll, with BASF Professional 2, Fuji FX and in-house high bias/low noise chrome equivalents Sony EHF and TDK Super Avilyn all named those companies' biggest sellers.

BASF and DuPont both own and

manufacture chromium dioxide particles, with BASF taking the manufacturing chain one stage farther and using the particles in its own tape.

High bias equivalents, like TDK's Super Avilyn—originally developed for ¾" videotape in the early '70s and now adapted for audio cassettes and Beta and VHS videocassettes, which TDK also manufacture and other formulations such as Maxell Epitaxial—are said to have been developed independently following a DuPont bid to sell particles with a royalty rider.

But chromium is clearly a winner, with independent audiophile firm Mobile Fidelity launching its unique "hi-fi cassette" concept on the format in January, 1981. One other firm offers prerecorded metal cassettes.

Loaded in-house on BASF chrome with an improved cassette

shell reducing wow and flutter for the auto market, Mobile Fidelity cassettes feature 15 titles, retailing for \$17. Best-sellers are Pink Floyd's "Dark Side Of The Moon" and Steely Dan's "Aja."

Buyers are car drivers, audiophiles and fans who want to capture "every nuance" of their favorite band's performance, according to Mobile Fidelity's Leslie Rosen.

The albums are done in real time directly from original artists' masters. Rosen says the company settled on chrome—after testing all formulations from all manufacturers—because the format offered all the advantages of metal as well as consistency from batch to batch.

Metal manufacturers could not provide tapes in the quantities the company required, and Mobile Fidelity settled on the more expensive premium chrome dioxide formulation in preference to normal bias

A Billboard Spotlight

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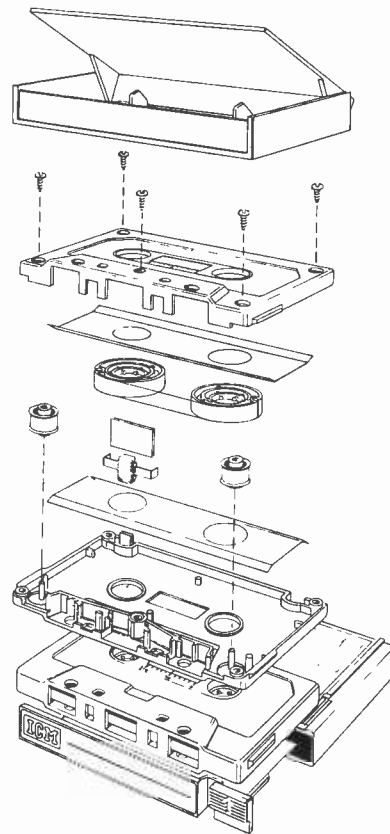
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Beth Jacques is a Los Angeles freelance writer.

ferric for reasons of extended dynamic range and frequency response.

"We've spent a lot of time and money to convince people these cassettes are different from mass-market prerecorded cassettes," she says.

"We're not an audiophile company—we're in the music business," says Lou Dennis, vice president and director of sales for Warner Bros. Records. Warner Bros.—who put all available material including back catalog—on audio cassette, and in some cases 8-track—does not use metal or chromium dioxide formulations.

"We sell music," Dennis stresses, adding that the company will put repertoire on any format for which there is a demand.

Citing the company's involvement with quadraphonic and with the changing requirements of 8-track, Dennis added that for approximately every two LPs, Warners now sells one cassette of the same item.

Looking ahead to chips and other music sources, he quipped that if the market demanded music encoded on matchbox covers, the company would be there with matchbox covers.

But as chrome and metal take increasing bites from the current market share, the fortunes of the compromise medium-bias ferrichrome format have waned.

Only Sony and BASF currently offer the formulation. Sony still finds demand for the product and will continue to supply it, according to national sales manager Ira Halperin.

BASF has positioned the product as a car-stereo item due to its ability to handle high frequency in the "bass reflex environment" of the average auto. BASF's Dellafera also pointed out that ferrichrome can be recorded using normal bias and replayed via the 120 microsecond chrome EQ position, which optimizes conditions in a car.

On the other hand, both Fuji and 3M have quietly allowed the format to fade from their product lines. "We found there just aren't enough machines out there to justify devoting a production line to it," says 3M's Joe Williams.

In a situation requiring a tape machine to offer bias and EQ to fit a specific tape formulation—and tape machines are often set up to fit the specifications of specific brands *within* the tape formulation—what modes the machines offer is a critical factor.

"We don't make the razors, we just make the blades," comments one manufacturer, and currently very few cassette decks feature the ferrichrome position.

While Sony offers machines that can be manually adjusted for any tape, and JFC features a computer-controlled automatic bias, EQ and sensitivity adjustment compatible with any tape on its up-market decks, most new models have dumped the ferrichrome position in favor of metal.

Sanyo, for instance, has domestic models in its current range with ferrichrome switches, but its brand-new deluxe model sports normal, high and metal positions.

Meanwhile, 3M is "adjusting priorities" for tape market requirements and calling on manufacturing capabilities in Japan, Italy and the U.K. as well as the U.S. to meet "demand which is beyond all expectations" in both audio and video formats.

"We can't make it fast enough," says Ed Pessara, TDK's national video products manager. TDK's plant in Georgia is going "full speed ahead" and a new plant in Japan is due to open next spring, while constant expansion continues in the Tokyo headquarters plant.

With industry forecasts predicting sales of between 1.6 and 2 million recorders in 1981 to add to the 2 million recorders currently in American homes, another 19 million blank videocassettes could easily be sold retail in 1981. ITA figures show over 19 million blank videocassettes were sold in 1980, and demand is only limited by supply.

"Europe and Japan have an even greater videocassette recorder mar-

ket penetration than we do," says TDK's Pessara. "Add it all together, and no one could have predicted the unprecedented success of the product. You just can't make enough tape to meet that sort of demand."

JVC predicts that some 550 million cassettes will be required by 1985. A new factory for the assembly and manufacture of videocassettes will be completed in Ja-

pan in the spring of 1983.

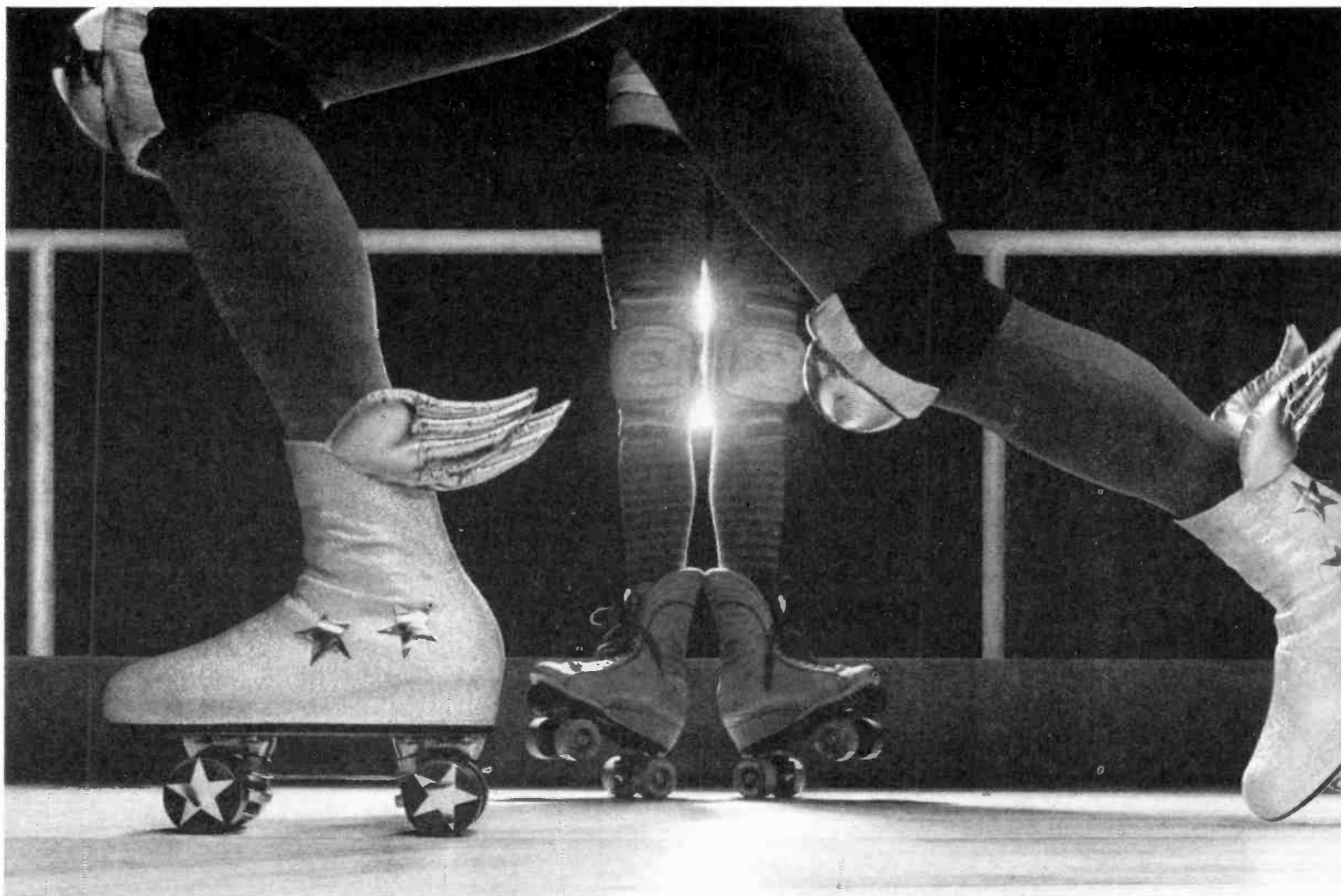
Sony has been "pleased and overwhelmed" by recent audio and videocassette sales, particularly in the last month. Due to careful planning and expansion plus a "high gear" operation at its Alabama tape, Sony can deliver.

"You want tape? We got tape—and we're delivering in all formats," says Ira Halperin. Next development on the cards for Sony, who

manufactures all its Beta-format tape and do not buy in, although they do manufacture tape for other suppliers, is a high grade Beta tape, due early next year.

Other companies like Fuji, with its Beridox formulation, and TDK, who use Super Avilyn coatings on VHS and Beta formats, also have or are readying "high grade" refinements.

(Continued on page BT-13)

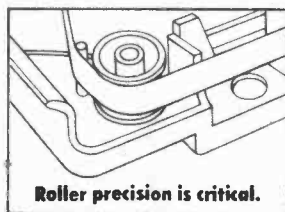


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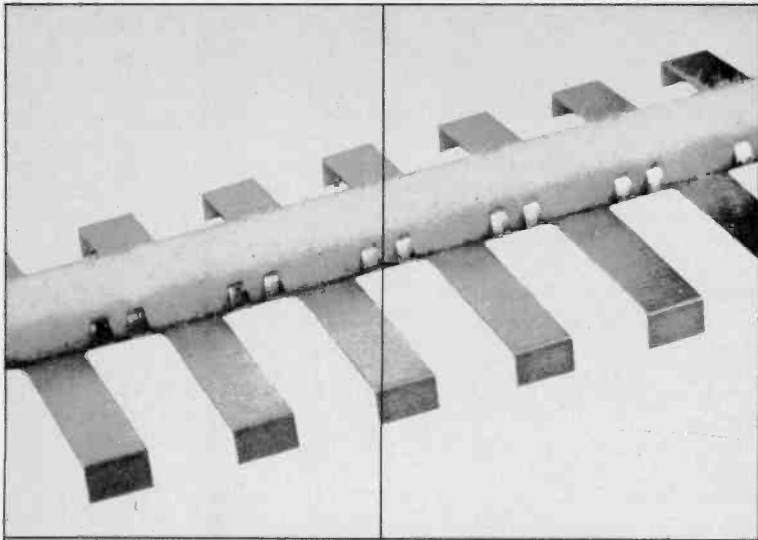


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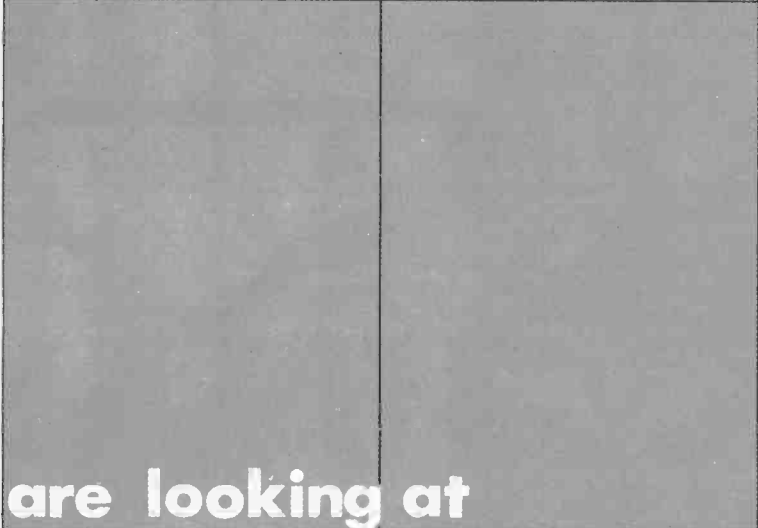
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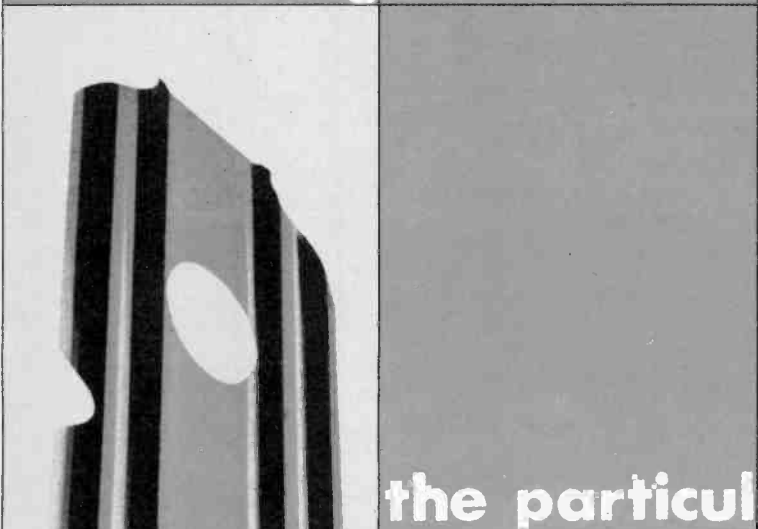




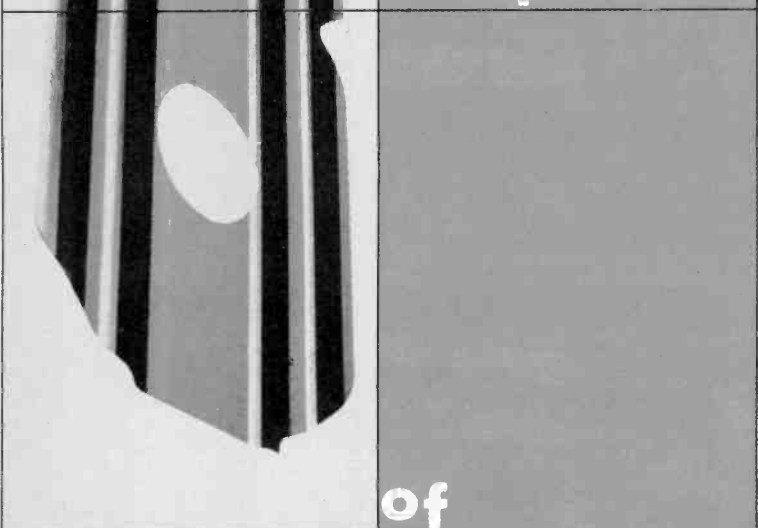
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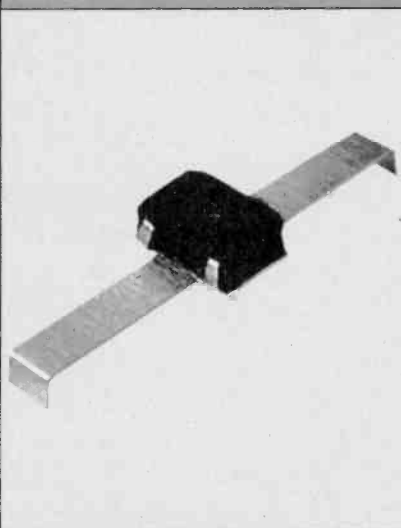
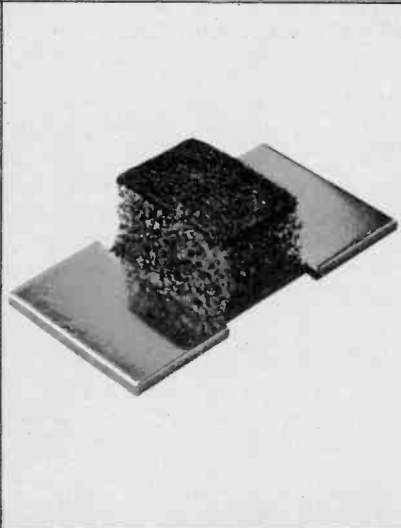


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## Promote Name Awareness

• Continued from page BT-2

Nancy Reese says the company's major audio promotion this fall is a six-pack promotion of its 90-minute HFX, EHF and Ferrachrome cassettes. Designed for use as a gift item, the pack comes with a handle and a space on the back for a personalized message.

In addition, the company is introducing a new premium sports wear program, which will include nylon jackets, down vests, carry all bags and T-shirts. The sportswear has been redesigned to bear only the generic logo 'Sony Tape,' and will replace two separate audio and video lines.

In December, the company plans to kick off a new advertising campaign to accompany a major change in videotape packaging. To make its American videotape products consistent with the practice Sony has established in other parts of the world, they will be marketed under the name 'Dynamicron.'

In addition to the advertising campaign, the company plans to offer a number of merchandising and premium programs. Though these will also kick-off in late fall, Reese declined to detail them.

A new entry in the market at this

summer's CES show was the Loring's Loran brand cassettes. A seven figure advertising budget is being used to promote the cassettes and their Lexan shell, which has become the company's biggest marketing tool.

"There's nothing demonstrably different in tape," says Loring's marketing director Charles Edwards. "Everyone's an equal. What sets us apart is the mechanism for transportation and the shell."

The company, feeling that the new product itself is a promotional tool for the retailer and distributor, has no immediate plans for merchandising or promotional programs. It also says it has no intention of getting involved in any of the traditional '3 for 2' types of offers.

In this initial introduction period, most of the promotional money is targeted for an extensive print campaign in national consumer and audiophile magazines. The company also plans to place advertising in specialty sports magazines, such as Skiing, because of recent research which indicates that the Loran purchaser will not be a stay-at-home type of person. Billboard

## Manufacturers Expand

• Continued from page BT-7

Aside from those tapes headed for the consumer or industrial usage, there is, of course, another busy videocassette segment of the market—porno usage. Most manufacturers shrug their shoulders and shake their heads when the subject comes up. A two-year-old Time/Life study estimated about 58% of the blank product was headed in the porno direction. That figure, by all estimates, has come down sharply although the porno industry, one of the pioneers of videocassette, is doing well.

The prime reason for the percentage drop is, of course, because of the dramatic growth in other areas. Henry Brief of ITA estimates porno to be about "20-30% of total prerecorded sales. Feature films have eclipsed it." Total units, however, have not dropped. It is simply a matter of the market expanding and porno growing at a slower rate.

Porno buyers obtain videocassettes from the many reps who handle the product. Unlike the record industry, which has a fairly small number of distributors, videocassette is handled through independent reps and is oftentimes sold directly by the manufacturers to larger users. Many of those users are porno duplicators.

While porno figures are vague (on paper, that is), other areas of usage are not. For example, industrial/training is growing rapidly. "The majority of Fortune 500 companies use it for training and sales," says John Miles, Tapette sales manager. "The biggest use is training then comes the medical profession with education and religion at the bottom—for budgetary reasons."

"Last year," continued Miles, "everyone was trying to make a decision about videocassette. Should they use it? This year, they've jumped it in and much of the impetus has to do with the marketing push given videodisk. It has made the industrial area more familiar with the concept."

"Another factor," says Neiger, "is that more and more companies are utilizing it and it becomes a snowball. Many aren't even sure of what they want . . . they just know that video helps in training or sales . . . so we take them from the conceptual stage to the final product."

Industrial tapes are primarily 30 minutes in length with VHS making heavy inroads but ¾ inches a mainstay of the medical field. "They need the high quality for closed circuit training and updating," says Neiger.

Whereas VHS has a two or three to one lead in the consumer field over Beta, in training it is more like 60-40. Another growing area is in the computer field. "There's been a tremendous demand for computer instructional programs and that will continue to grow at a phenomenal rate."

And, so will in fact, the entire industry, if 1980-81 is an indicator. Billboard

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# Videotape Production

• Continued from page BT-8

\$2.83 (Y650) for the Classic 54 and \$3.48 (Y800) for the Classic 74.

Uchiyama says that sales of audio tapes are increasing steadily, while that of video tapes are expanding explosively with some manufacturers talking about production of 5,000,000-6,000,000 tapes next year.

Sony's production, which was 1,500,000 a month at the beginning of the year, will be upped to 1,800,000 by this year's end.

Of Sony's video cassette tapes in the popular Dynamicron HG series, the L-500 HG, priced at \$17.83 (Y4,100), is the most popular now, according to Uchiyama. Prices of other video cassette tapes are \$15.20 (Y3,500) for the L-370HG, \$14.35 (Y3,300) for the L-330HG, \$13.04 (Y3,00) for the L-250HG, \$12.17 (Y2,800) for the L-165HG and \$11.74 (Y2,700) for the L-125HG.

As for metal tape, Uchiyama believes the demand will increase as more people buy tape decks capable of playing metal tapes. "The latent demand is very big," he says.

Sony placed on sale the MC-46 micro metallic tape on April 21, 1981, with the price at \$4.13

(Y950) and the MC-60 micro metallic tape on June 21, 1981, retailing at \$5 (Y1,150).

The five other members of the MTAJ are Fuji Photo Film Co., Sumitomo 3M, Columbia Kiki Co., Matsushita Electronic Components Co., Ltd. and Victor Magnet Tape Co., Ltd. MTAJ's Yamamura says that

Konishiroku Ampex may join the association around autumn of 1982.

On the subject of metal tape, Yamamura points out, "When metal tape first appeared, some papers and magazines said that metal tape would soon replace ordinary tape. When I expressed the opinion that metal tape would probably not be all that popular, I was sharply criticized as trying to throw a wet blanket on the industry and as not hav-

ing adequate understanding of what metal tapes were. A new product must undergo baptism and must solve the various problems that crop up before it will be fully accepted.

"High price, of course, is one of the reasons why metal tape is not selling too well, but the trouble is that people are saying that metal tape sound is not that much different from high position tape sound.

If the hardware makers can produce tape decks that make 100 percent use of the superior qualities of metal tapes, then the sales of metal tapes will increase dramatically."

Despite various problems, the audio and video tape industry is optimistically expanding production capacity, particularly for video tapes. The industry is confident that good times will continue into 1982.

Billboard

## Tale Of The Tape

• Continued from page BT-11

With manufacturers admitting that OEM tape they make does not in all cases meet the same exacting specifications as their own brands, choosing a name-brand videotape is important, they say.

"You must have a good formulation and you must have a good binder and process," says TDK's Pessara, citing potential machine damage, slow linear tape speed and the higher degree of information required to reproduce a good picture. "Brand is a critical factor—and it's a lot easier to tell good video-cassette brands than audio cassettes—just look at what you see. If the picture's not crisp, if the color's not bright—that's a bad cassette." TDK has converted to almost completely automated plants to insure high and consistent quality—a problem for many manufacturers.

"Our quality control is second to none," says Sony's Halperin. He advises potential purchasers to consider quality and experience in tape manufacture and points out that Sony has been manufacturing Beta tape since the first Beta video-cassette recorder.

Unlike audio recorders, video-cassette recorders do not yet sport switches for different grades or formulations of tape. While there may yet be a "metal capable" switch—and all-metal machines—videocassettes come in branded versions of Beta, VHS and V2000 (European) formats. There is no distinction between, for example, ferric and chrome modes on an audio deck, although an EE (Extra Efficiency) switch has appeared on some open reel and high-end cassette decks (notably Teac equipment and Maxell tape).

But there is still one critical factor after selecting a videocassette brand on the basis of high picture and audio quality and minimal damage (low-quality tapes can shed, thus clogging tape heads). "In the end, people tend to find a product they are comfortable with—and then they stick to it," says Fuji's Bermingham.

Billboard

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# Europe Blank Tape Surge

• Continued from page BT-9

continuing strong and increasing demand at the top end of the market for chrome dioxide and other high quality formulations.

And this same pattern can be traced throughout Europe.

## West Germany

In West Germany, Hans-Joachim Cabus of BASF identifies a marked trend to the more expensive types of cassette, and says reaction to the firm newly-developed chrome dioxide-2 tapes has been extremely positive in West Germany and in foreign markets.

Although metal tapes can claim only about 1% of the West German sales, BASF says the chrome share is growing rapidly at the expense of economy lines.

As there are only two major tape manufacturers based in West Germany, BASF and Agfa, no national tape manufacturers' association exists, and therefore no accurate sales figure, either. But, like his counterpart in the U.K., Cabus reckons blank tape turnover is stagnating.

Since 1979, he says, unit sales have been around 85 million annually, including both domestic and foreign manufacturers. And once again, the music industry disputes the figures, claiming more than 100 million tapes were sold in 1980 and that the numbers are increasing.

Even if cassette sales were stable, home taping apparently is growing. Neighboring rights society GVL commissioned surveys which put the average cassette library in German homes at 16.8 tapes per household.

In 1980, there were 111 cassette recorders for every 100 households

in Germany, compared with 97 in 1978. Extrapolations suggest the number of blank cassettes in use in West Germany has jumped 33% in two years to 445 million tapes.

Given this scale of home recording, the income generated by the country's long-standing hardware levy, \$15 million last year, has been recognized by the government as inadequate.

The Justice Ministry's proposal for a revision of the 1965 Copyright Law calls for a sharp increase in the current levy as preferable to a new software levy. Hearings have been held in Bonn, but the German legislative process is a laborious one and no change in current compensation rates is expected before 1984.

## Holland

The annual turnover of blank tapes in Holland in monetary terms is roughly \$45 million, and the estimate is that 14-15 million blank cassettes will be sold during 1981.

That's according to an estimated set of statistics from AVC-Holland, which handles the import and distribution of TDK blank cassette tapes, most successful selling line in the Netherlands, with around 30% of the market. Other successful lines are BASF, Philips, Scotch and Agfa.

There's a strong sense of drama about interpretation of the blank tape situation in Holland. It is said that every album bought is copied twice in home surroundings. That seems from figures culled by the Dutch branch of IFPI (NVPI) and copyright society STEMRA.

Now the spotlight is on prospects of a levy on blank tape, though there are the usual arguments from some sections that this would be an

unfair burden on people who are not taping copyright material. If the levy does come, there will have to be specific exemptions.

The growth of high-quality cassette business in Holland is astronomical. It started four or five years ago and insiders are convinced it'll go on at least until the end of 1984. Peter Haan, managing director of AVC says: "The fact is that tape buyers have become deeply quality conscious."

He adds: "They go in for better quality hardware, so need the backup software to extract full value from it."

Most popular high-quality blank tapes in Holland are TDK's Super Avilyn (SA), TDK's Super Avilyn X (SAX) and TDK's Metal cassettes, the latter launched two years ago in the Netherlands.

Cassette player sale started in Holland around 1963. Penetration level of the 4.5 million households is in the 110-120% range. And 30% of all Dutch cars have a cassette player. There are 4.5 million cars,

## Look To Creativity

• Continued from page BT-6

tape cases at the same time, although that's secondary."

Gatlin says store personnel try to educate their customers about the differences between tapes, the chain is also the only one surveyed to spend some of its own money designing print and radio ads. "We suggest the theme and the individual stores do the merchandising," he says.

In addition, when a promotion at Record Bar ends, store managers take pictures of their displays and send them to the home office where they are judged for prominence given to the product, and so on. "We want them to be aggressive about selling tape," says Gatlin, who adds the chain does four or five national promotions a year.

Bob McDougall, product manager, blank tape for Pickwick Rack Services, estimates sales of blank tape have increased 25% per year over the past 2½ years. With figures like that, somebody must be doing some promotion—"somebody" being the manufacturers.

Tower Records recently completed a "Draw a Blank" contest with Maxell. Drawings were held for cases of blank Maxell audio tapes. Tower also ran tape clinics with Memorex in Los Angeles and depends greatly on co-op money for its merchandising motivation.

Warehouse Records, with 131 stores, recently sponsored a "BASF Chrome Challenge." This promotion was designed to highlight BASF's chromium dioxide tape. Advertising reads, "Buy it, try it. If you don't agree that the BASF Pro II chrome tape is as good as, or better than, any other tape on the market, just bring it back within a week and we will give you full credit."

So look to manufacturers for advertising inspiration, and you can go far with blank tape.

LAURA FOTI

## Blank Explosion

• Continued from page BT-1

for those who make it and those who sell it. Different formulations, rampant discounting, a burgeoning accessories and maintenance businesses and higher-end, as well as portable, equipment are already giving the blank videotape industry some of the wrinkles found in its audio counterpart.

too, and around 400,000 trucks and vans on the roads.

The cassette player sale area is still very much a growth industry, however, and quality is the keynote in Holland.

## Finland

The Finnish blank tape market is healthy and constantly on the lookout for better quality product. Around six or seven million blank cassettes are sold nationally each year, compared with only around two million prerecorded cassettes.

Sales of open-reel tape have declined steadily and now represent only a tiny percentage of total sales.

In Finland, the market share of C-60, some 70%, is still unusually high, though C-90 has gained ground recently and is expected to grow further still. But now C-120 is virtually non-existent, thanks to its bad reputation earned from the early 1970s. The C-30 configuration is used principally in offices.

The share of very cheap cassettes imported from places like Hong Kong, Singapore, Korea or Switzerland has dipped to around 15% of the total market. So a remarkable trend, which started last year, has slumped. These "cheapo imports" have fallen by 44%, roughly, yet have been retailing for 50 cents for ages.

Leading brand names in Finland are BASF, Agfa, Scotch, Philips, TDK, Maxell, Sony and Fuji. They retail over a wide range, from \$1.25 to \$9.50. Best sellers are the C-60s in the shops in the \$1.25 to \$2.50 range.

Two local companies, Oy Mainos-TV-Reklam and Golden Kasetti, have started producing and marketing their own product, but the launching of a new trademark in this territory tends to be a painful affair.

Ferro-oxide/low noise rule overwhelmingly, though there is a rapid build-up in demand for chrome. Finnish record companies are still using low-price ferrooxide tape, as a cost-cutter. The quality is said to be adequate, but local blank tape suppliers query the policy and say that many prerecorded tapes from the 1970s today sound terrible.

Cassette hardware penetration in Finland is high, nearly all the country's 1.67 million households having a cassette recorder of some kind. The leader is a portable radio-cassette-recorder (1.1 million units), followed by various stereo combinations and decks (500,000 units) and plain cassette recorders (300,000 units). Sales of medium-priced quality product is healthy, specially combination stereos.

The question of a blank tape levy has been discussed here for some six years. Blank tape firms are, inevitably, against it. Nothing can be expected for a year or so. What seems likeliest is collective agreement between the various interested parties, rather than say a 25 cent levy on every blank tape imported or wholesaled.

## Switzerland

There were 8.8 million cassette units sold in 1980, compared with 7.5 million the previous year.

In general terms, the independent trademark market with attendant cheap offers is losing ground, while the expensive higher-quality area is gaining sales. In Switzerland, C-60 cassettes cost \$5-7, while sales of C-90 cassettes take more than half total sales, due doubtless to increased home taping. European product leads the way, but the Japanese imports are catching up.

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**DIGITAL DISPLAY**—During a concert trek to Holland, with the Chicago Symphony Orchestra, Sir Georg Solti is given a demonstration at the PolyGram studios in Hilversum of the compact disk digital audio system by Hans G. Gout, senior director, compact disk project of PolyGram. The conductor is pictured right with Lady Solti and Gout.

## Mexico Raises Prices Of Records And Tapes 20%

By MARV FISHER

MEXICO CITY—The Mexican record and tape industry has increased its prices by an average of 20% per unit in both singles and LPs. The jump, for most all companies, took effect last month.

For the consumer this means that the retail numbers will be approximately 185 pesos (\$7.40), high but still considered attractive. Budget lines will run anywhere from 125 to 150 pesos.

The labels, particularly the majors, were not too anxious to increase the prices. But due to the escalating inflationary spiral (estimated to be at around 30% annually), "it was a necessity," according to one executive requesting anonymity.

The effect on purchases by the public will not be known until around Christmas. Or, as another label head comments, "The real reaction will come in early 1982."

Generally, it is felt the jump should not deter the public from coming into the stores. The new prices are still substantially lower than inflation. There are many other

## Russia Makes Quadraphonic Equipment

LENINGRAD—LEMZ, the Soviet electrical and mechanical plant, has started manufacturing quadraphonic equipment via the ABC system, designed and developed by a team of three specialist engineers at the Leningrad Electrotechnical Institute of Communication.

Expert views here suggest that the ABC has several advantages over foreign-made systems. The LEMZ company is to produce decoders to be used with conventional stereo equipment, plus two additional speakers.

Melodiya, the Soviet record company, put out its first quadraphonic album at the end of last year, titled "Yabloko," or "The Apple," name of the band featured. It's a group specializing in country-rock and is led by Yuri Berendiukov, one of the three ABC system creators.

Now Melodiya plans more recordings in this format, including disco material, plus Tchaikovsky's "Nutcracker Suite." But until more decoders are available, quadraphonic sales are inevitably low.

items in the nation still much higher proportionately.

A couple of labels are reportedly waiting until this month to increase. Another is prepared to hold the line until after Jan. 1. No report was given on which ones they were.

## Aussie Missing Link Label Retains Quirky Image

By GLENN A. BAKER

SYDNEY—In the observing scramble for international success by Australian record companies, it's easy to overlook the achievements of Melbourne's Missing Link.

Though recognized as the cornerstone upon which much of Australia's new wave music movement has been built, the label/record store is determined to retain its street level mode of operation.

But, owner Keith Glass admits, it's getting harder every day to stay small and accessible. Particularly when the operation's flagship act, the Birthday Party, is number one on the U.K. "alternative" chart with "Release The Bats."

Glass, 34, has been a visible figure in Australian music since his early teens. A member of '60s psychedelic group Cam-Pact, '70s country rock group Sundown and '80s new wave act Living Legends, his understanding and appreciation of the grass roots level of rock is considered impeccable.

In 1971, he helped shake major record companies out of their lethargy by opening Australia's first specialist rock record import store, Melbourne's Archie & Jugheads, and was first off the mark to license Virgin Records. He picked up a gold record for 'Tubular Bells' before the catalog went over to Festival Records.

Glass established the Missing Link label in 1977, ostensibly to issue historic Australian rock. But after just two artifact releases, the label went off onto a tangent that had been inspired by Glass' early 1976 trip to London.

Archie & Jughead's was retitled as Missing Link and was stocked with the best selection of punk, new wave, experimental and avant garde rock in the country, most of it on tiny independent labels. Before long, young bands began bringing tapes

## Melodiya Planning Digital Releases

By VADIM D. YURCHENKOV

MOSCOW—Melodiya, the Soviet record company, is studying digital recording techniques, following presentations of the system here by Victor of Japan, according to Leonid Menialin, chief engineer of VSG, the All-Union recording studio.

Tomoo Nadzima, Victor's sales manager, was here for several weeks with digital equipment and recordings for seven albums were made, all performances by the Central Television and Radio Symphony Orchestra, under Vladimir Fedoseyev.

But it was the technical and quality sides which interested executives and engineers of Melodiya and the State Committee for Television and Broadcasting. The digitally recorded albums will be available in retail outlets here, some of them in the immediate future.

The technology of lacquer disk production is being developed at Melodiya. All new digital recordings here will be marked Ts.Z, an abbreviation in Russian for digital product. So far no retail pricing structure has been decided here.

Tomoo Nadzima said here that Victor in Japan will soon be releasing digital recordings of classical Russian material, including works by Stravinsky and the Fifth and Sixth Symphonies of Tchaikovsky.

His hope is that sales of digital recordings will increase dramatically in the coming months, up to five or 10 times as much as any upturn in non-digital product.

Generally, Russian classical material put out in Japan by Victor enjoys good sales. But Nadzima said here that there is not much sales potential for Soviet pop or contemporary material because of a basic lack of interest in the essentially traditional styling in this genre.

## Soviets Expand Cassette Plant

KAZAN, U.S.S.R.—Additional manufacturing facilities are in operation at the Polimerfoto plant here, giving an expanded blank cassette production capacity of 13.5 million units a year.

With the brand name Assofoto, Polimerfoto is one of the biggest blank tape manufacturers in Russia, producing a total seven million C-60s in 1980.

The company also specializes in cassette storage boxes and splice tape. Other major blank tape makers in the Soviet Union are the Shostka plant in the Ukraine, with the brand name Svema, and the Melodiya facilities in Baku and Tbilisi.

## CHINA MOVES ON PIRACY

LONDON—The Hong Kong group of IFPI (International Federation of Phonogram and Videogram Producers) has reported significant anti-piracy developments in the People's Republic of China.

An official of the Canton Province government has disclosed the formation of a special copyright division to deal with piracy and related matters in the province. And newspaper reports suggest the government there has recently issued a directive prohibiting the piracy of Hong Kong, Macau, Taiwan and other foreign recordings.

It stipulates that no "unit"—which includes factories, shops, schools, trading companies etc.—shall duplicate or trade in pirated copies of these recordings. It is aimed principally at custom duplicating of cassettes by Chinese companies for pirates based in Hong Kong and Macau, who require the goods to be delivered in mainland China.

Shops, cooperatives and warehouses are also ordered not to buy or display foreign pirate recordings, and not to provide in-store taping services. Offenders will have their recording equipment confiscated and may also be fired.

into the store, eager for an understanding ear.

By day Glass mans the frantically busy store counter, and by night produces sessions in cheap Melbourne studios. "I don't see myself as a producer as much as an intermediary and organizer," he says. "I've tried to avoid knowing too much technically so I can free my mind for other things. I like to make good pop records that have a fair amount of credibility."

Over the past three years, the Missing Link label has developed a catalog of around 30 singles and 20 albums, about 70% of which is local recording. Virtually every single has appeared in an imaginative jacket and not all productions are low budget. One recent single by Little Murders, "That's All I Want To Know," had a budget of \$3,000, making it the most expensive independent single laid down in Australia.

Financially, the label is doing a little better than breaking even, with most releases taking a year on average to return costs. Fortuitous one-

offs keep the hounds from the door, such as the 1980 top 20 national charting with "Money" by the Flying Lizards, which Glass snapped up when Festival passed on it. He subleased it to 7 Records and made enough to finance another half dozen local singles. In 1981, he firmed up a distribution deal with RCA which will give him a fair crack at the hit record stakes with his own productions. But even without distribution muscle, he has moved 5,000 12-inch EPs by underground experimental act the Laughing Clowns, retailing at \$5.99.

Glass admits that the real viability of his operation will come from international placing. An attender at MIDEM, and regular overseas visitor, he has tied up a myriad of deals with fellow indies in England and Europe. Scotland's Postcard Records has taken the Go-Betweens, Sonet (U.K. & Scandinavia) has the Crackerjacks, Pop label (U.K.) has La Feeme, Fast (U.K.) has Marching Girls, and Static (U.K.) has Dynamic Hepnotics.

But the greatest success has come from the Birthday Party. Their sec-

ond LP, "Prayers On Fire," on the 4AD label (via Beggars Banquet/WEA), recorded on a respectable \$15,000 budget at the prestigious AAV Studio in Melbourne (where Little River Band record) reportedly moved 5,000 copies in its first week of British release.

The British "alternative" charts and the independent network in England are of more interest to Glass than the standard route of major labels and big figure deals. "Being on a major label can actually cost you sales," he reckons. "So many outlets in Europe treat the alternate listings as a bible but are simply not interested in what the big companies have to offer. In most cases, I'd rather try my luck in that level, which I can relate to my own operation."

Finally, the energetic leader of the Australian new wave movement has opted to sell the retailing side of his business. "I'm running myself into a mental home," he explains, "trying to keep it all going. The label has gone too far to stop. I'm just too committed. So it has to be the shop that goes, as much as it hurts."

## Australian Unity For 'Classics On 45'

SYDNEY—"Classics On 45," Australia's contribution to the current global chart obsession with medley disks, has initiated an unusual degree of co-operation within the industry.

The project was conceived by Les Hodge, creative director of the specialist tv marketing company Telmak. Taking advantage of a release delay with the U.K. hit, "Hooked On Classics," he produced his own track with breathtaking speed, utilizing the Sydney Symphony Orchestra and the rhythm section for the highly respected fusion group Cross-

fire (who backed Michael Franks on his most recent album), with arrangements by Bill Motzing.

"Bill flew into Sydney from a New York Meco session on Aug. 31," explains Hodge. "By Sept. 6, we had arranged the track and the jacket art was in motion. We recorded it on the 7th and 8th and it was cut by EMI on the afternoon of the 9th. White labels were with every major radio station by the 14th and stock was in shops by the 16th."

EMI's special projects manager Phil Israel heard the song during the cutting stage and offered to issue the

single, with an LP going out on the Telmak label. This is similar to the RCA/K-tel UK arrangement with "Hooked On Classics," but unique in Australia. "Not only have we produced a certain hit," says Israel, "but we have given work to a great number of Australian musicians."

"Classics On 45," with an obligatory disco backbeat, features Mozart's 40th Symphony, Sibelius' Karelia Suite, Grieg's Piano Concerto in A Minor, Tchaikovsky's Piano Concerto 1, Clarke's Trumpet Voluntary, Bizet's Toreador's March and six other pieces.



## Aussie TV To Air Int'l Rock Artists

SYDNEY—Australia's unique national multi-cultural television service, the 0-28 Network, is preparing to add to this country's already substantial airtime for rock music with a weekly one-hour forum of international repertoire, from such markets as France, Germany, Italy, India, Thailand, Japan, Argentina, Brazil, Greece, Holland and Hong Kong.

The station, in operation for a year, telecasts material, with English subtitles, in 26 languages; serving Australia's foreign born population, believed to be 20%. It has received hundreds of hours of rock tapes from affiliates, material which would be automatically rejected as unsuitable by the three commercial and one government-run networks.

"Most kinds of alternate programming have been screened by us during our first year," says creative consultant Warwick Freeman, producer for eight years of "Bandstand," Australia's top rating music show of the '60s. "So there is no reason why the philosophy of the station should not embrace contemporary music, which is multi-culturalism at its best. It can be shared by all without the language and geographic barriers which restrict other forms of expression."

Freeman points out that a third of

Australia's 14 million population was either born outside of the country or have at least one parent that was. "They and indeed all of us have been denied the full spectrum of music that the world has to offer. Not all good rock is made in England and America. Other nations could very well become style trend setters in Australia if their music is given exposure."

RCA Australia has been supportive of television time for European and other foreign material for some time now. The company's greatest success has come from Abba and it represents Hansa, Ariola, Lollipop (Germany) and RKM (Belgium) labels. While most other Australian majors (with the notable exception of PolyGram) tend to pass on repertoire outside the U.S./U.K. axis, RCA has a catalog well stocked with the likes of Herman Brood, Telex and Krokus, and has broken hits by Plastic Bertrand, Baccara and others.

"Now that there finally is some access to tv airspace, we will be asking our European affiliates to send the video and film footage that we would have normally told them not to waste freight costs on," says RCA general manager Morrie Smith. "I'm not saying that this material will suddenly become enormous, but the acceptance of it will obviously grow steadily over the next few years. We currently devote 2% to 3% of our catalog to foreign language recordings and I can see it expanding to around 6% to 7%. We are looking very much toward Italy and feel that there is great potential for the extensive video footage that we have from that country."

Smith recognizes that other small territories will be more willing to accept Australian recorded product if there is some kind of reciprocal release situation. "We have already had considerable success in placing acts like the Innocents, the Dugites, InXs and the Numbers in markets such as France and Germany," he explains.

"We have sufficient current footage to go to air with 10 episodes," says Freeman, "but we invite record companies, production houses, other rock shows and even artists to forward us film and video material of a contemporary music nature, be they in English or any other language. I'm sure we can give valuable exposure to most of what we receive, and possibly help facilitate a release in this country."

The 0-28 show, currently under about three working titles, will air before the end of the year, with a well known rock industry figure in the compere's seat.

GLENN A. BAKER

## Minister Seeks Med 'Stronghold'

PARIS—Music may know no frontiers, but French Cultural Affairs minister Jack Lang would very much like to erect some. In fact, he has gone so far as to order the building of a Mediterranean stronghold to resist what he calls "the cultural hegemony of the multinationals."

As soon as he took office Lang was drawn into the eternal debate over the amounts of airtime and other exposure given to American and British entertainers and entertainment. Record companies are deeply concerned that homegrown French culture has been pushed against the wall, and with millions of



Shakin' Stevens

## Shakin' Stevens Sweeps Europe With Rockabilly

• Continued from page 43

has the ideal set-up, with plenty of say in what kind of product Epic put out under his name worldwide. He's said often: "I suppose I have to thank punk and new wave music for getting people back to basics and paving the way for rock'n'roll again."

He's had 11 years as a professional, though not much more than one as a star. He persistently claims: "Shakin' Stevens is Shakin' Stevens. I don't look like Presley and I haven't moulded myself on him."

But it did all start with "Heart-break Hotel," throaty and pulsating, in front of his classmates at school.

And he insists he's not just in the business of reviving oldies. In fact, "You Drive Me Crazy" was brand new. But he does add: "I look for old obscure songs which perhaps didn't get a real chance when they were originally released."

Rock'n'roll, he insists, has become respectable. His personal magnetism has helped make it so throughout Europe, for his audiences range

## Major Labels Aboard French 'Retro' Trend

By MICHAEL WAY

PARIS—Most major French record companies (CBS the notable exception) are digging into back catalogs of both local and international repertoire to re-release the hits of the 1960s.

Top labels such as Pathe-Marconi, Vogue, RCA and PolyGram are all actively following a trend which emerged as much with the

young consumers as with nostalgic adults earlier this year.

And album sales in this financially profitable development are as high as 35,000 units, according to Pierre-Yves Garcin, RCA international label manager.

"It has formidable potential," says Paul Claude, vice president of leading French independent Vogue, which has one of the biggest back catalogs in the country. He adds: "The real stars never die."

Titles are being released in 45 single and EP configurations, plus 10-inch and 12-inch LPs, all in mid-price areas. Royalties and production costs, are low and the original masters are nearly always used to ensure the right "atmosphere." Break-even point on an album, therefore, can be as low as 2,000 to 3,000 units sold.

This nostalgia craze, called "retro" here, has prompted "taste of the 1960s" radio spots, with playbacks of old tapes of such national institutions as the "Salut Les Copains" pop show and news broadcasts, all suitably dated.

The French Paris Left Bank cinema The Escorial ran a two-week harkback of the era just before the recent vacation period, featuring two hit pop movies, newsreels and the PolyGram group Les Costards, which figure high in the major's "retro" campaigning.

The only dissident note comes from CBS, which has considerable riches both of current local and foreign, mainly U.S., artists.

Jean-Noel Orgouz, of CBS Disques International a&r staff, says the company has "no systematic pol-

(Continued on page 85)

from the nine-year-olds up to the grandmother category.

His first album, "The Legend" as it was perhaps prophetically titled, did well enough for EMI, but even so the major didn't take up an option on a second.

Among the single titles during the "fruitless" years were "Sea Cruise" and "Lonesome Town," which sold fairly well in some European territories, and he worked on through "Somebody Touched Me" and "Never." Now there's a collector's boom building up around his early material.

Every so often he writes a song for himself: on the "This Ole House" LP there were "Baby If We Touch" and "Make It Right Tonight," and he had five titles on the second album.

But he, and "Major" Miller are plagued by reissues and compilations of old material, mainly culled from a series of deals set by various managers for Stevens and the Sunsets, one-off deals mostly with limited pressings. Stevens himself finds it hard to keep track of them all.

## French Ponder Free Radio Impact What To Do If 1,000 New Stations Suddenly Spring Up

By HENRY KAHN

PARIS—The record industry here is having to think out the implications of a new French revolution which is currently overtaking the formerly state-controlled broadcasting sector.

A new and highly controversial law to free French radio and legitimize private broadcasting will be debated at the end of this month, and up to 1,000 new stations are likely to spring up in its wake, posing all sorts of difficult questions for the record companies.

Most crucial, perhaps, is whether the "free" stations will pay for the right to play disks. Already, says Pathe Marconi EMI's Alain De Ricou, many are taking advantage

of the record companies sending representatives each week to choose suitable material for broadcasting. "They are important to us at this time," he concedes. "Luxembourg and Europe No. 1 do not give enough time to disks so we do need them."

Francois Minchin, president of SNEPA, the national disk syndicate, has made it clear that rights payments will be expected, and authors' society SACEM takes the same line, though it will wait till the new law is passed and implemented before taking any action.

The natural enthusiasm of the record companies for a vastly expanded radio network offering virtually limitless exposure is tempered by misgivings about the effect on home taping. Patrick Parbiaz of the National Federation of Independent and Local Radio and Television, admits that copying is bound to increase. "In Italy," he says, "the rash of stations—of which there are about 3,000—promoted the sale of disks, but in the end, home recording grew and this had a serious effect on sales."

The power of the stations will be a factor to be taken into account. Initially, the intention was to limit the broadcasting radius of free stations to three miles, but some will be sufficiently powerful to reach listeners 125 miles away.

And there is also the question of advertising, on which views still conflict. Communications minister

Georges Fillioud has said free stations will have to eliminate advertising, but subsidies are unlikely and it would clearly make no sense to draft a law and then make it impossible for the private stations it authorizes to find revenue.

Patrick Parbiaz is more concerned by the question of how advertising will be regulated. "Either a limited time per hour may be imposed," he says, "or else the receipts from advertising will be fixed on some kind of a percentage basis."

## Sevrans Boosts French Music

PARIS—Pascal Sevrans, writer and author, is to act as advisory consultant to the government on matters involving French popular music and entertainment, says Jack Lang, minister of cultural affairs.

It's a step further forward in the government's enthusiastic support for this area of French culture, which has so far included a strong presence in foreign music festivals and promotional work for French songs on radio networks in foreign territories.

Even so, there is still a feeling that there is general prejudice against French "variety" abroad, especially in the U.S. Now Pascal Sevrans has been called up as a top-level "big gun" to boost a French share of the world music market which is seen to have declined in recent years.

## CHINA DATES FOR WAKEMAN

LONDON—Rick Wakeman, former Yes keyboards man and consistent chart performer as a solo act, has finalized a deal with the cultural wing of the Chinese government to give a minimum of three concerts, with full orchestra, in Peking and Shanghai, March 1982.

He tours the U.K. from early November, following a 15-date itinerary in Brazil and Argentina, then Botswana. After Britain, there's a lengthy concert schedule in Japan, the U.S. and Canada in the New Year, followed by China.

## Mikkelsen Quits EMI Denmark After 23 Years

COPENHAGEN — Because of "differences of opinion" at management level, Kurt Mikkelsen has quit his job as managing director of EMI Denmark, after 23 years with the company in various roles.

His departure will cause top level changes in other areas of the Danish music industry, because he was also chairman of the national IFPI branch and on the board of directors of Music Rack, a rackjobbing company set up as a joint venture by five major record companies here.

Taking over as a temporary move at EMI is Brian Jeffrey, who has built a reputation as international trouble shooter for the major around the world. He'd been managing director of EMI Denmark for four years, 1968-72, following the departure of Steve Gottlieb to the U.K., and then worked for EMI in Pakistan, Chile, Nigeria, Kenya and other territories on short-term arrangements.

His basic title is EMI director of business development, London-based. He says the eventual new boss of EMI here will "almost certainly be a Dane."

## Duke Calls For Reorganization Of Irish Top 30

By KEN STEWART

DUBLIN—David Duke, managing director of CBS Ireland, has made a dramatic call for a reorganization of the Irish national top 30 singles chart because he says he's convinced some recent placings have not reflected true sales figures.

He's already called a meeting of major record company chiefs and said that he'd stop supplying sales information if steps are not taken to reflect sales "more accurately than in the chart."

This chart, compiled by Phonographic Performance Ltd. here, is aired weekly on the radio service of Radio Telefis Eireann.

Duke says: "I've been very dissatisfied with the top 30 here because of a number of entries which I, and other people in the industry, couldn't accept.

"To take just one example, there was a certain Irish record which kept reentering the chart. But when I checked with leading dealers here, I couldn't find any widespread sales for it. It made me suspicious that the main objective of the push was to increase the artist's appearance fees."

Duke adds: "This kind of irregularity happened at the expense of the international artists who help give the charts its credibility."

Now Duke wants the compilation of a top 20, with 10 extra "bubblers" listed underneath, but without numbered placings. And he asks that the accuracy of the chart be verified by an independent group of sales managers.

He defends his view that the 21-30 area be listed but not numbered by insisting: "Many of the records in this section of the chart sell only 200 to 300 copies a week in Ireland."



**FOREIGN REUNION**—While on a recent tour of Europe, Foreigner's Mick Jones, center, is reunited with French rock star Johnny Halliday during an interview with Radio Monte Carlo deejay Jose Sacre, right. Early in his career Jones wrote songs for Halliday and recorded with him.

## Recording Studio Assn. Supports Blank Tape Levy

LONDON—The Assn. of Professional Recording Studios (APRS) here has decided to extend its support for the record industry's continued call for a levy on blank tape in the U.K., but not without considerable internal argument.

Though the government discussion document Green Paper unveiled here a few months back went against the idea of a software levy, APRS studio owner members and studio equipment manufacturers are urged to solicit support from politicians for this kind of "tax."

But it's clear that support within the APRS is qualified and that there's some criticism of the record industry and its watch-dog organization, the British Phonographic Industry (BPI).

Says David Pickett, an audio consultant at Surrey University: "The record companies had a monopoly of software for a long time. Until, that is, someone else opened a shop just down the road, and that someone happened to be the public.

"People don't feel it is morally wrong to copy records on to a blank tape. It is only when they are offered good enough and cheap enough product by the record companies that they'll actually buy it."

Another theory is that record manufacturers should take much more advantage of the higher quality tapes now being developed and manufactured. Says Robert Hine, of BASF: "If prerecorded tapes were better quality and value, the public would surely buy fewer blank cassettes to use for home taping."

There's general agreement among APRS studio and equipment members that it is "technically impossible" to apply any kind of foolproof spoiling signal.

The summing up now is: "You could achieve a signal which would make maybe 90% of record material uncopyable without affecting program content, but there would obviously be an anti-spoiler box on the market in double-quick time."

Peter Harris, APRS chairman, is convinced that upcoming developments in top-quality sound reproduction will make professional recordings more attractive to the public, and he's positive the compact digital disk will take over within the next decade.

"But," he adds, "in the meantime there's no doubt the record business in general is losing money through home taping."

## Finnish 'Teledisc' Aimed At Teens

HELSINKI—The Finnish Postal and Telecommunications Division has started a new service, bannered "Teledisc," aimed primarily at teenagers.

It offers new pop and disco-styled hit records, with disk jockey introductions, on a four-minute tape

## EMI, WEA, Pickwick Host Dealers

DUBLIN—Following the success of their first combined trade show last year, EMI, WEA and Pickwick again entertain Irish dealers under one roof this October, in Dublin (6-8) and Limorick (13-15).

Last year, the companies, all

## Plush Athens Club Destroyed By Arson

By JOHN CARR

ATHENS—A mysterious fire has gutted one of Athens' top nightspots, throwing some of Greece's leading singers temporarily out of work and fueling suspicions of a deliberate attempt to harm the music industry.

The fire at the top-rated Fantasia broke out in early morning, Sept. 29, several hours after the club's closing time when the premises were empty. Athens fire department officials suspect arson because the blaze started when one nightwatchman had gone off duty and the next had yet to arrive.

The suspected torching, in turn, has led music industry observers to worry about "sinister" efforts thought to be under way to strike at the national music business, which depends heavily on clubs such as the Fantasia to provide the artist publicity necessary for record sales.

Since last December a series of spectacular fires has destroyed sev-

eral big department stores and factories in and around Athens.

And all have been officially attributed to arsonists out to damage the national economy.

Among the Greek singers appearing nightly at the Fantasia were Michalis Menidiatis and Stratos Dionysiou, both veterans of years of performing local repertoire, plus established MOR artists such as Bessy Argyraki and Nikos Nomikos.

Known to its habitués as "Queen Of The Night," the Fantasia was one of about a dozen plush seaside nightclubs in which top local artists perform the acts that fuel their record sales.

Attempts to strike at the clubs through arson, industry executives agree, would imperil the whole publicity structure on which local repertoire sales now depend. Other promotional channels, such as radio and artists' tours, are not yet developed sufficiently to generate adequate market activity by themselves.

## Majors Eye 'Retro' \$\$

• Continued from page 84

icy" on re-releases. "We could only do it if we spent less outlay and energy on our big new titles."

Citing major promotional efforts on new releases from Bob Dylan and Santana in the U.S. catalog, and from Trust and Capdevielle among local acts, Orgouz says the policy adopted by other companies was "a typical reaction when they have nothing new to offer."

And he reckons this is something which emerges in France every three or four years.

Not so at Pathe Marconi-EMI, where, according to international label manager Gilles Petard, the operation has been in full swing for around six months and highlights such artists as Rick Nelson, Eddie Cochran, Fats Domino and Wanda Jackson, a 25-album package overall.

Petard sees "very regular" sales for this kind of material, notably product from the old U.S. Imperial catalog. Pathe has so far re-released 12 albums of Gene Vincent, he says. A 15-album series from the Blue Note jazz label and top names from the r&b field will figure in upcoming releases.

Nathalie Ricard, of PolyGram, points to the company's local artist repertoire for its dozen or so 10-inch "retro" albums, featuring acts like Johnny Hallyday, Serge Gainsberg, Sheila, Francoise Hardie and Sylvie Vartan, all with original sleeves.

PolyGram has, however, produced a compilation with simulated 1960s era sleeve designs for the Platters.

Stressing that the craze is equally as strong among teenagers as their parents, Ricard notes that none of this material is played in discos. Yet it was public demand rather than record companies' promotion on back catalog that promoted what is clearly building into a marketing phenomenon in France, he adds.

An ambitious program is also being launched at RCA, where the mid-price series features Paul Anka, Elvis Presley and Miriam Makeba in a 20-title lineup which is to be updated category by category, according to Pierre-Yves Garcin, the executive handling the division.

French favorites such as Sam Cooke, Jimi Hendrix, Eric Clapton and the Kinks will figure on the new releases, he adds. And RCA's recent purchase of Laurie Productions will further boost the catalog, adding in such artists as Bobby Goldsboro, Bill Haley, Dion, the Chiffons, the Patents and the Mystics.

RCA France's nostalgia music series is set to drop into four compartments. One features Anka, Los Indios and Laurie material. Another takes in Chrysalis product from the U.K., including five new compilation albums featuring notably Procol Harum and Jethro Tull.

A third is made up of collector's items with classics from catalog, including the Kinks and the Sweet, while the fourth features second royalty material, including Lou Reed and David Bowie.

Garcin is confident that a special country music section will be added.

Vogue's riches from the Roulette and Motown catalogs form the mainstay of that company's "retro" campaigning, says Paul Claude. On top, Vogue has released 50 titles on singles in the Two Oldies series, all in original packaging.

From the Chess label, Vogue has reissued the Chicago Golden Years series of double and single albums, described by Claude as "the urban blues origins of rock'n'roll." In fact, he adds, some Chess titles are now selling better than when they were first released.

Claude says it's strange that the revival is now reaching a wider public than the original music did way back in the 1950s.

## British Prof. Claims DJs Today's 'Pornographers'

By PETER JONES

LONDON—Forget the moral dangers of explicit sex as purveyed on television, or in movies or magazines. The "real pornographers" in today's media are disk jockeys as they pump out pop records which "debase love for young people."

That's the controversial viewpoint of the Rev. Moelwyn Merchant, a professor of English at Exeter University. He hammered his theme home to 220 school headmasters at a conference here.

He insisted: "Modern pop records are a real danger, and explicit sex is much less dangerous. I'm more afraid of the dilution of taste than I am of what people normally call pornography. I find very dangerous the plugging of pop disks which lower the whole tone of human relationships."

He said that adolescents were particularly affected by pop's debased tone of love and added: "It adds up to identifiable pornography."

Prof. Merchant laid blame on the BBC for spending too much on pop programs but it is "the disk jockey and his plugging of debased sensory material and the debasement of images who is the real pornographer."

But later he would not name

specific records or disk jockeys. He added: "I think when young people simply have these diluted emotions poured over them all the time, they're never really going to understand what genuine emotion is."

The professor's comments have sparked off response. Many observers claim it is society, not the pop song, which is to blame.

Writing in the mass-circulation Daily Mail, writer and lyricist Herbert Kretzmer, whose credits include "She" and "Yesterday When I Was Young," says: "There was a time when every mousy miss wanted to grow up like Doris Day.

"Then came the youth revolution of the 1960s and almost overnight it seemed there was a sudden defiance of authority, distrust of strident patriotism, a brash guiltless acceptance of promiscuity and a growing tolerance of homosexuals, illegitimacy, unblest cohabitation and drugs."

He continues: "Like Prof. Merchant, we'd all welcome a sweeter world and the songs that will undoubtedly come along with it. Meanwhile we're stuck with what's happening, and it's mostly bad news.

"The times are gone when words and music pleased everybody. That song is over."



# Billboard Hits Of The World

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## BRITAIN

(Courtesy of Music Week)  
As of 9/26/81  
SINGLES

This Week	Last Week	
1	1	PRINCE CHARMING, Adam & Ants, CBS
2	9	INVISIBLE SUN, Police, A&M
3	3	HANDS UP (GIVE ME YOUR HEART), Ottawan, Carere
4	5	PRETEND, Alvin Stardust, Stiff
5	4	SOUVENIR, Orchestral Manoeuvres In The Dark, Dindisc
6	11	UNDER YOUR THUMB, Godley & Creme, Polydor
7	8	BIRDIE SONG, Tweets, PRT
8	2	TAINTED LOVE, Soft Cell, Bizarre
9	7	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
10	22	SHUT UP, Madness, Stiff
11	10	SLOW HAND, Pointer Sisters, Planet
12	24	JUST CAN'T GET ENOUGH, Depeche Mode, Mute
13	12	YOU'LL NEVER KNOW, Hi Gloss, Epic
14	6	WIRED FOR SOUND, Cliff Richard, EMI
15	18	SO THIS IS ROMANCE, Linx, Chrysalis
16	21	IN AND OUT OF LOVE, Imagination, R&B
17	36	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff/Broken
18	17	STARS ON 45 Vol. 3, Star Sound, CBS
19	19	HAND HELD IN BLACK AND WHITE, Dollar, Carere
20	14	HOLD ON TIGHT, Electric Light Orchestra, Jet
21	13	JAPANESE BOY, Aneka, Hansa
22	29	ORIGINAL BIRD DANCE, Electronics, Polydor
23	16	START ME UP, Rolling Stones, Rolling Stones
24	20	ONE OF THOSE NIGHTS, Bucks Fizz, RCA
25	27	PASSIONATE FRIEND, Teardrop Explodes, Zoo
26	39	QUIET LIFE, Japan, Hansa
27	23	EVERYBODY SALSA, Modern Romance, WEA
28	30	SEASONS OF GOLD, Gidea Park, Polo
29	15	LOVE ACTION (I BELIEVE IN LOVE), Human League, Virgin
30	NEW	WALKIN' IN THE SUNSHINE, Bad Manners, Magnet
31	NEW	LOCK UP YOUR DAUGHTERS, Slade, RCA
32	NEW	THUNDER IN MOUNTAINS, Toyah, Safari
33	26	ONE IN TEN, UB40, Graduate
34	NEW	MAD EYED SCREAMER, Creatures, Polydor
35	NEW	LET'S HANG ON, Barry Manilow, Arista
36	31	RAINY NIGHT IN GEORGIA, Randy Crawford, Warner Bros.
37	40	JUST ANOTHER BROKEN HEART, Sheena Easton, EMI
38	NEW	BACK TO THE SIXTIES PT. 2, Tight Fit, Jive
39	33	SHE'S GOT CLAWS, Gary Numan, Beggars Banquet
40	25	THIN WALL, Ultravox, Chrysalis.

### ALBUMS

1	1	ABACAB, Genesis, Charisma
2	5	SUPER HITS 1-2, Various, Ronco
3	2	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
4	6	WIRED FOR SOUND, Cliff Richard, EMI
5	7	HOOKED ON CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K-tel
6	3	TATTOO YOU, Rolling Stones, Rolling Stones
7	8	SHAKY, Shakin' Stevens, Epic
8	4	RAGE IN EDEN, Ultravox, Chrysalis
9	NEW	DENIM & LEATHER, Saxon, Carrere
10	10	WALK UNDER LADDERS, Joan Armatrading, A&M
11	NEW	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
12	9	CELEBRATION, Johnny Mathis, CBS
13	20	PENTHOUSE & PAVEMENT, Heaven 17, Virgin
14	23	BEAT THE CARROTT, Jasper Carrott, DJM
15	11	ELECTRIC LIGHT ORCHESTRA, Jet
16	13	LOVE SONGS, Cliff Richard, EMI
17	12	SECRET COMBINATION, Randy Crawford, Warner Bros.
18	22	HITS RIGHT UP YOUR STREET, Shadows, Polydor
19	14	MICHAEL SCHENKER GROUP, Michael Schenker Group, Chrysalis
20	21	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
21	27	BLACK & WHITE, Pointer Sisters, Planet
22	16	PRESENT ARMS, UB40, Dep Int'l
23	19	DURAN DURAN, EMI
24	NEW	NINE TONIGHT, Bob Seger Silver Bullet Band, Capitol
25	35	GLORIOUS FOOL, John Martyn, Geffen
26	18	STARS ON 45 VOL. 2, Star Sound, CBS
27	30	ANGELIC UPSTARTS, Angelic Upstarts, Zonophone
28	15	DANCE, Gary Numan, Beggars Banquet

29	17	SONS & FASCINATION/SISTER/ FEELING CALL, Simple Minds, Virgin
30	38	MAKING MOVIES, Dire Straits, Vertigo
31	29	DANCE DANCE DANCE, Various, K-tel
32	NEW	THE GARDEN, John Foxx, Virgin
33	24	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
34	NEW	ASSEMBLAGE, Japan, Hansa
35	26	PRETENDERS II, Pretenders, Real
36	NEW	YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI
37	NEW	WAR OF THE WORLDS, Jeff Wayne's Musical Versions, CBS
38	NEW	BACK TO THE SIXTIES, Tight Fit, Jive
39	NEW	ROCK CLASSICS, LSO/ROYAL CHORAL SOCIETY, K-tel
40	NEW	CALIFORNIA DREAMIN', Various, K-tel

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 10/3/81  
SINGLES

This Week	Last Week	
1	1	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
2	3	STOP DRAGGING MY HEART AROUND, Stevie Nicks, Modern
3	2	HOLD ON TIGHT, Electric Light Orchestra, Jet
4	4	WHO'S CRYING NOW, Journey, CBS
5	6	START ME UP, Rolling Stones, Rolling Stones
6	8	THE VOICE, Moody Blues, Threshold
7	5	URGENT, Foreigner, Atlantic
8	11	FOR YOUR EYES ONLY, Sheena Easton, Capitol
9	9	LADY (You Bring Me Up), Commodores, Motown
10	10	FIRE AND ICE, Pat Benatar, Chrysalis
11	13	SAUSALITO SUMMER NIGHTS, Diesel, RCA
12	18	ARTHUR'S THEME, Christopher Cross, Warner Bros.
13	7	THIRSTY EARS, Powder Blues, Capitol
14	NEW	THE NIGHT OWLS, Little River Band, Capitol
15	NEW	PRIVATE EYES, Hall & Oates, RCA
16	12	QUEEN OF HEARTS, Juice Newton, Capitol
17	14	COOL LOVE, Pablo Cruise, A&M
18	20	STEP BY STEP, Eddie Rabbitt, Elektra
19	NEW	YOU SAVED MY SOUL, Burton Cummings, CBS
20	NEW	BEACH BOYS MEDLEY, Beach Boys, Capitol

### ALBUMS

1	3	TATTOO YOU, Rolling Stones, Rolling Stones
2	2	BELLA DONNA, Stevie Nicks, Modern
3	1	LONG DISTANCE VOYAGER, Moody Blues, Threshold
4	4	4, Foreigner, Atlantic
5	6	PRECIOUS TIME, Pat Benatar, Chrysalis
6	5	TIME, Electric Light Orchestra, Jet
7	7	FACE VALUE, Phil Collins, Atlantic
8	8	HEAVY METAL, Soundtrack, Full Moon/Asylum
9	9	ENDLESS LOVE, Soundtrack, Mercury
10	10	ESCAPE, Journey, CBS

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 10/5/81  
SINGLES

1	1	DANCE LITTLE BIRD, Electronics, Philips
2	3	RAIN IN MAY, Max Werner, CNR
3	4	JA WENN WIR ALLE ENGLEIN WAEREN, Fred Sennenschein & Seine Freunde, Hansa
4	2	HOLD ON TIGHT, Electric Light Orchestra, Jet
5	5	JAPANESE BOY, Aneka, Hansa
6	7	FOR YOUR EYES ONLY, Sheena Easton, EMI
7	6	GREEN DOOR, Shakin' Stevens, Epic
8	9	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
9	8	ONLY CRYING, Keith Marshall, Polydor
10	10	BETTE DAVIS EYES, Kim Carnes, EMI
11	11	MAMA LORRAINE, G.G. Anderson, Hansa
12	13	MALETTA PRIMAVERA, Loretta Goggi, WEA
13	12	FLIEG NICHT SO HOCH, MEIN KLEINER FREUND, Nicole, Jupiter
14	16	DICH ZU LIEBEN, Roland Kaiser, Hansa
15	14	WEM, Howard Carpendale, EMI
16	15	GOING BACK TO MY ROOTS, Odyssey, RCA
17	17	OH NO NO, Bernie Paul, Ariola
18	NEW	HOOKED ON CLASSICS, Royal Symphony Orchestra, Teldec
19	18	CHEQUERED LOVE, Kim Wilde, Rak
20	22	SEVEN TEARS, Goombay Dance Band, CBS
21	23	SARA PERCHE TI AMO, Ricchie & Poveri, Baby
22	19	STARS ON 45 VOL. 2, Stars On 45, CNR

23	25	WENN ICH JE DEINE LIEBE VERLIER, Rex Gildo, Ariola
24	29	TIERICHER TANGO, Dieter Hallervorden, Phonogram
25	NEW	DREIKLANGSDIMENSIONEN, Rheingold, EMI
26	21	L.A. GOODBYE, Secret Service, Strand
27	NEW	CRAZY MUSIC, Ottawan, Carrere
28	20	HAPPY BIRTHDAY, Stevie Wonder, Motown
29	NEW	PER ELISA, Alice, EMI
30	27	LAY ALL YOUR LOVE ON ME, Abba, Polydor

### ALBUMS

1	1	TIME, Electric Light Orchestra, Jet
2	4	SYMPHONIC ROCK, London Symphony Orchestra, K-tel
3	13	TATTOO YOU, Rolling Stones, Rolling Stones
4	NEW	QUETSCHFIDELIO, Electronics, Philips
5	2	KIM WILDE, Kim Wilde, Rak
6	6	THIS OLE HOUSE, Shakin' Stevens, Epic
8	NEW	STARS ON 45 VOL. 2, Stars On 45, Metronome
9	7	DICH ZU LIEBEWN, Roland Kaiser, Hansa
10	9	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
11	14	STINKER, Maurius Mueller-Westernhagen, Warner Bros.
12	8	MISTAKEN IDENTITY, Kim Carnes, EMI
13	5	IDEAL, Ideal, IC
14	NEW	SCHNEIDER WITH A KICK, Helen Schneider, WEA
15	16	NIGHTCLUBBING, Grace Jones, Island
16	19	RUHE VOR DEM STURM, George Danzer, Polydor
17	3	DANCE LITTLE BIRD, Electronics, Philips
18	11	RED SKIES OVER PARADISE, Fischer Z, Liberty
19	10	STARS ON LONG PLAY, Stars On Long Play, CNR
20	NEW	FOR YOUR EYES ONLY, Soundtrack, EMI

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 9/28/81  
SINGLES

This Week	Last Week	
1	1	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
2	3	LOUISE (We Get It Right), Jona Lewie, Stiff
3	6	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
4	2	JESSIE'S GIRL, Rick Springfield, Wizard
5	5	IF I WERE A CARPENTER, Swanee, WEA
6	8	I WON'T LET YOU DOWN, PHD, WEA
7	11	CHEQUERED LOVE, Kim Wilde, Rak
8	13	YOU WEREN'T IN LOVE WITH ME, Billy Field, WEA
9	12	HOLD ON TIGHT, Electric Light Orchestra, Jet
10	10	STOP DRAGGING MY HEART AROUND, Stevie Nicks, Modern/WEA
11	4	WHO CAN IT BE NOW, Men At Work, CBS
12	7	SAY I LOVE YOU, Renee Geyer, Mushroom
13	9	DEV-O LIVE, Devo, Warner Bros.
14	NEW	YOUR LOVE STILL BRINGS ME TO MY KNEES, Marcia Hines, Midnight
15	18	JUST SO LONELY, Get Wet, CBS
16	19	PRECIOUS TO ME, Phil Seymour, Epic
17	20	STAND AND DELIVER, Adam & Ants, CBS
18	17	ONLY FOR SHEEP, Bureau, WEA
19	16	MAKING YOUR MIND UP, Bucks Fizz, RCA
20	15	SLOW HAND, Pointer Sisters, Planet

### ALBUMS

1	11	TATTOO YOU, Rolling Stones, Rolling Stones
2	1	BELLA DONNA, Stevie Nicks, Modern/WEA
3	2	SIROCCO, Australian Crawl, EMI
4	3	TIME, Electric Light Orchestra, Jet
5	5	1981 ROCKS ON, Various, EMI
6	7	THIS OLE HOUSE, Shakin' Stevens, Epic
7	18	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
8	4	HITWAVE '81, Various, Polystar
9	9	CHEMISTRY, Mondo Rock, Avenue
10	NEW	NEW TRADITIONALISTS, Devo, Warner Bros.
11	6	ALL THE BEST, Smokie, Rak
12	13	PRECIOUS TIME, Pat Benatar, Chrysalis
13	12	REVERIES, Richard Clayderman, WEA
14	14	PIRATES, Rickie Lee Jones, Warner Bros.
15	16	LONG DISTANCE VOYAGER, Moody Blues, Decca
16	19	BAD HABITS, Billy Field, WEA
17	10	STARS ON 45 LONG PLAY ALBUM, Stars On 45, Mercury
18	8	DEVO LIVE (Mini LP), Devo, Warner Bros.
19	17	FREEDOM OF CHOICE, Devo, Warner Bros.
20	NEW	CATS AND DOGS, Mental As Anything, Regular

# International

## Controversy In U.K. Over Warner Rental

• Continued from page 1

here by retailers and, in particular, wholesalers about the plan's profitability and its administrative requirements. Among the critics are major software firms, Carnaby Video, which feels Warner is undermining the video sale market, and S. Gold & Son, which feels price competition in rental will force many retailers out of business altogether.

"There is a sale market in this country," says Carnaby Video's sales manager, Michael Mill, "and it's being completely ignored by a lot of people. We're disappointed Warner has gone from sale-only to rental-only because we believe the long-term future of video is in a mix of both rental and sale."

Warner marketing director Brian Rozalla is blunt in his response. "Let's be plain about this: it's the wholesalers who are moaning, because there's no special for them. In fact, the scheme was designed for independent dealers, and among efficient ones, we have had very positive feedback."

"All our European affiliates are adopting the same philosophy of rental-only, and in territories where the scheme is underway, like Denmark and France, they, too, are reporting very positive response."

The proliferation of rental in the

U.K. is, nevertheless, bewildering consumers and handing retailers unwelcome administrative problems.

The last year has, it's acknowledged, seen an extraordinary "gold rush" into video. John Sevenoaks, of the Video Club Rental operation, said at a recent London software show that there are now approximately 10,000 video retailers in Britain. The 1980 figure was around 1,700, he said.

Sevenoaks pointed out that there are still less than one million videocassette machines in the country, so "it means the most that one retailer can expect is 30 rentals a week, and nobody makes money on that."

"There's a price war on, and a lot of dealers will go out of business. Big rental firms are having to compete with the corner grocer or the garage mechanic who is running a little business on the side. I know one firm which charges 75 pence (around \$1.50) for the hire of a movie for one night, and for that, he delivers to the consumer's home. That's madness."

Sevenoaks reflects a general feeling, heightened by the controversial Warner program, that unless those leading the stampede show some restraint and seriously consider adopting a uniform rental scheme in which leading video companies would cooperate, the boom may be over almost as soon as it begins."

## Artists, Writers, Publishers Asked To Give \$ To IFPI

• Continued from page 3

publisher folder is that of the 140 members of the United Nations. 80 protect producers of phonograms but of these only 30 so far have adhered to the Phonograms Convention. Those 30 cover approximately 90% of the current world record industry sales. Most of the others represent potential markets for the legitimate industry--or the ever-present pirates.

To cite the brief: "If the legitimate industry wishes to be able to expand its interests to the developing world, its first priority has to be to mount a campaign for legislation protecting producers of phonograms against unauthorized reproduction."

It is emphasized that, in fact, "piracy" is the wrong term when used about unauthorized reproduction of phonograms in most of the developing countries of Africa, the Arab world and Asia.

"Where there is no copyright or neighboring rights protection for producers of phonograms in the legislation of a country, making copies of records and selling them is no offense and so cannot be called piracy."

David Gibbons, who heads up the IFPI anti piracy division in London, says the new documents will be given as wide a distribution worldwide as possible. National IFPI groups are being asked to identify artists who suffer most from piracy. But music publishers and songwriters are being approached indi-

vidually or through their professional associations, the Music Publishers Assn. in the U.K., round the world.

Says Gibbons: "We have to give up many opportunities for worthwhile action simply because of a lack of funds. While the record companies contribute well, we are convinced it is right to ask artists, songwriters and music publishers to help with a financial effort on behalf of a campaign which we believe can bring success in many parts of the world."

## Tokyo Theatre Closes In April

TOKYO—The 3,600-seat theatre in the Asakusa entertainment district of Tokyo, where Paul Anka sang when he first came to Japan in 1958, will be closed in April 1982 because of deficits which continue to pile up.

The Kokusai Theatre's demise follows the shutdown and demolition in March this year of the Nichigeki Theatre off the Ginza, which was a longtime rival of the Kokusai Theatre.

Besides Anka, other American singers who have sung on the Kokusai stage included Neil Sedaka and Wanda Jackson ("Fujiyama Mama") and more recently, some rock acts.

## Finnish Firm Opens Two Stores

HELSINKI—AudioVideo Oy, the spearhead firm in the Finnish video marketplace attack, has opened two more specialist retail outlets in the Helsinki metropolitan areas.

The development is showcased

here as "Finland moves into the video age," and the company is active with special consumer offers. AudioVideo's selection of programmed videocassettes now tops the 500-title mark, mainly in the VHS and Beta systems.

## AT INTERGU MEET

# Gov't Attacked Over Copyright Protection

By DAVID FARRELL

TORONTO—Ways to deal with copyright protection in the hi-tech age were a focal point of discussions at the 8th congress of INTERGU, the international copyright society, meeting here, Sept. 21-25.

Meeting for the first time outside Europe, world authorities on copyright conventions exchanged ideas and information, but again and again the focus kept turning to advancements in satellite communications, the growth of cable tv, the advent of home video recordings, and the proliferation of sound recording devices which have rendered most copyright legislation irrelevant and made copyright owners vulnerable.

The Canadian Copyright Act, currently under revision, was unanimously condemned by the body and the position taken by the government here was under sharp attack as parochial and short sighted.

Brian Robertson, president of the Canadian Recording Industry Assn., went on record as saying that the reaction from government has been "nothing but lethargic" and publishers in this country were in agreement with him.

Paul Berry, newly named president of the Canadian Mechanical Reproduction Rights Agency, was even tougher in his criticism of the government's handling of copyright protection, suggesting that the "current policy of government will bring us out of the colonial era and put us at a level of copyright protection offered by the Third World countries."

Activities related to the convention here included an exhibition of cable and satellite television hardware and a demonstration of direct-to-home satellite broadcasting and a trip to the Canadian National Telecommunications Tower, the world's tallest communications tower.

## Buffalo Stones Show Set For Cross-Canada Airing

• Continued from page 27

Cosford supervised a seven-member, on-site team composed of anchorman Larry Wilson, Gord Johnson on wireless mike and newsman Dave Taylor, who traveled the route reporting via a VHF radio setup.

Engineer Larry Keates monitored the equipment, which included a Bell Canada 5K line hook-up, as CHUM-FM program director Ross Davies and deejay Brian Master reproduced each Stones' song at the station.

Performer George Thorogood provided commentary during the broadcast after he and the Destroyers opened the 5½ hour concert at noon followed by Journey.

Cosford's crew worked out initial technical difficulties encountered with a loaned wireless mike system as early thunderstorms transitioned to sunny skies and wind gusts up to 40 miles per hour.

## Music Assn., RPM Fight Over 'Big Country' Awards

OTTAWA—The Academy of Country Music Entertainment is currently deadlocked in its discussion with Canadian trade magazine RPM over the name rights to the annual "Big Country" music awards.

The association can trace its history to the first Big Country Awards weekend in September of 1975 when the publication established a steering committee to obtain a charter and set out the rules for the membership and a voting policy for the Big Country Awards.

While the academy became a separate and distinct organization from RPM, the Big Country Awards were funneled through the magazine which announced who was eligible to be nominated, along with mailing out ballots to its subscribers and tabulating them by way of an independent accounting firm.

At the recent Big Country Awards here on Sept. 20, the academy made it known that it wanted to take over the administration and name of the awards show.

The discussions were primarily

A 100 KW station, CHUM-FM is Canada's number one ranked FM outlet. It first carried a remote from Montreal's Olympic Stadium during a 1977 Pink Floyd concert.

WGRQ-FM Buffalo also aired a similar format from the Stones' concert to the Metropolitan city area only. The concert was copromoted by Jerry Nathan's Festival East and Belkin Productions.

The 15th such event at Rich Stadium, the 80,000 capacity home of the NFL Buffalo Bills, the last concerts were in 1978 featuring Fleetwood Mac and a separate Rolling Stones date.

The first Stones tour in three years, the Sept. 27 event set a new state and possible hard ticket record selling out in 8½ hours. The third concert date, it was the second city venue for the group after opening at JFK Stadium in Philadelphia Sept. 25-26.

done for the academy by outgoing president Peter Grant with RPM publisher Walt Grealis and magazine director of special projects Stan Kloss. Apparently both parties are deadlocked over the sum of money to be paid to the magazine for the name and the amount of control that RPM wishes to give up in running the show.

Neither party was available for comment on the subject and details seem sketchy as to the actual specifics of the negotiations, but a figure of \$5,000 to be paid to RPM does seem to be one of the key points that is delaying a transfer of ownership, if in fact the transfer is going to take place.

The membership seems divided on whether it would be fitting now to make a name change for the awards if a compromise is not struck.

The issue will be further discussed by Gordon Burnett, the academy's new president. Further details on the matter are not expected immediately, insiders say.

# Hits Of The World

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## JAPAN

(Courtesy Music Labo)  
As of 10/5/81  
SINGLES

This Week	Last Week	Title
1	1	HIGH SCHOOL LULLABY, Imokin Trio, Four Life (Fuji)
2	2	KANASHIMI 2 YOUNG, Toshihiko Tahara, Canyon (Janny's)
3	3	MAMOTTE AGETAI, Yumi Matsutoya, Toshiba-EMI (Kirara)
4	11	KISS WA ME NI SHITE, Venus, Tokuma (Geiei)
5	5	SHOUJO NINGYO, Tsukasa Ito, Japan (Yui/JCM)
6	NEW	FURUSATO, Chiharu Matsuyama, News (STV Pack/Panta)
7	4	MOSHIMO PIANO GA HIKETANARA, Toshiyuki Nishida, CBS/Sony
8	6	LONELY HEART, Creation, Toshiba-EMI (NTV/Taiyo)
9	9	MOONLIGHT KISS, Naoko Kawai, Nippon Columbia (Geiei)
10	12	TORI NO UTA, Kaoru Sugita, Radio City (Asai)
11	7	MEMORY GLASS, Jun Horie, CBS/Sony (Nichion/M.C. Cabin)
12	13	MICHINOKU HITORI TABI, Jouji Yamamoto, Canyon (Nichion/Kitajima)
13	8	SHIROI PARASOL, Seiko Matsuda, CBS/Sony (Sun/JCM)
14	NEW	NAMIDA NO SWEET CHERRY, Chaneis, Epic/Sony (PMP)
15	14	SAYONARA MOYOU, Toshihiro Ito, Nippon Phonogram (Yamaha)
16	10	MACHIBUSE, Hitomi Ishikawa, Canyon (Watanabe)
17	15	JEALOUSY, Yousui Inoue, Four Life (Nichion/Hogan)
18	16	MOU ICHIDO SHISHUNKI, Hiromi Go, CBS/Sony (Burning)
19	17	SENTIMENTAL GIRL, Hideki Saijo, RVC (Geiei)
20	18	JINSEI KAKURENBO, Hiroshi Itsuki, Tokuma (RFPM Asahi)

## ALBUMS

This Week	Last Week	Title
1	1	SELECTION 1978-1981, Off Course, Toshiba-EMI
2	3	STEREO TAIYOU ZOKU, Southern All Stars, Victor
3	2	BILLY'S BARBECUE, Arabesque, Victor
4	8	SONGS IN THE ATTIC, Billy Joel, CBS/Sony
5	4	BLUEJEAN MEMORY, Soundtrack, RVC
6	6	SUN GLOW, Yasuko Agawa, Victor
7	5	A LONG VACATION, Eichi Ohtaki, CBS/Sony
8	NEW	TATTOO YOU, Rolling Stones, Toshiba-EMI
9	NEW	AI NO SEDAI NO MAE NI, Shougo Hamada, CBS/Sony
10	NEW	MARIONETTE, Mayumi Itsuwa, CBS/Sony
11	10	AME NO HI WA UCHI NI ITE, Kumiko Yamashita, Nippon Columbia
12	7	LIVE IN DENEN COLLOSEUM, Chage & Asuka, Warner Pioneer
13	12	THE COMPLETE STORY & SONGS FROM "ADIEU GALAXY EXPRESS," Soundtrack, Nippon Columbia
14	NEW	LOVE PORTION NO. 1, Venus, Tokuma
15	13	YAZAWA, Eikichi Yazawa, Warner Pioneer
16	11	GARASU DOURI, Jun Horie, CBS/Sony
17	17	LONELY HEART, Creation, Toshiba-EMI
18	9	OMOIDE NO SUMMER SONG, Hiroaki Igarashi, CBS/Sony
19	NEW	HIRO IN, Hirovncq/Sony
20	14	MOSHIMO PIANO GA HIKETANARA, Toshiyuki Nishida, CBS/Sony

## ITALY

(Courtesy Germano Ruscitto)  
As of 9/29/81  
SINGLES

This Week	Last Week	Title
1	1	ON MY OWN, Nikka Costa, CGD-MM
2	2	MALINCONIA, Riccardo Fogli, Paradiso/CGD-MM
3	6	GALFOTTO FU IL CANOTTO, Renato Zero, Zerolandia/RCA
4	3	IN THE AIR TONIGHT, Phil Collins, Atlantic/WEA
5	8	HULA HOOP, Plastic Bertrand, Durium
6	NEW	BETTE DAVIS EYES, Kim Carnes, EMI
7	13	FADE TO GREY, Visage, PolyGram
8	4	ENOLA GAY, Orchestral Maneuvers In The Dark, Ricordi
9	11	ROCK 'N ROLL ROBOT, Alberto Camerini, CBS
10	7	DONATELLA, Rettore, Ariston/Ricordi
11	5	CHI FERMERA' LA MUSICA, Pooh, CGD-MM
12	9	CANTO STRANIERO, Marcella Bella, CBS
13	15	E INVECE NO, Edoardo Bennato, Ricordi
14	12	CANTA APPRESS' A NUJE, Edoardo Bennato, Ricordi

15	10	L'ARTIGIANO, Adriano Celentano, Clan/CGD-MM
16	16	ONE NIGHT AFFAIR, Spargo, Baby/CGD-MM
17	18	DON'T STOP, The Kid, Baby/CGD-MM
18	NEW	TRY IT OUT, Gino Soccio, WEA
19	NEW	SAILING, Christopher Cross, Warner Bros./WEA
20	NEW	STARS ON 45, Various, Delta/WEA

## ALBUMS

1	1	STRADA FACANDO, Claudio Baglioni, CBS
2	2	VAI MO', Pino Daniele, EMI
3	3	Q. DISC, Lucio Dalla, RCA
4	5	ICARO, Renato Zero, Zerolandia, RCA
5	7	DEUS, Adriano Celentano, Clan, DGG
6	8	RONDO' VENEZIANO, Rondo' Veneziano, Baby/CGD-MM
7	4	FACE VALUE, Phil Collins, Atlantic/WEA
8	12	CHRISTOPHER CROSS, Christopher Cross, Warner Bros./WEA
9	11	LE MIE STRADE, Gianni Togni, Paradiso, CGD-MM
10	13	GUILTY, Barbra Streisand, CBS
11	10	METROPOLIS, Francesco Guccini, EMI
12	9	AL CENTRO DELLA MUSICA, Ron Spaghetti/RCA
13	14	AMANTI, Julio Iglesias, CBS
14	15	LA GRANDE GROTTA, Alberto Fortis, Philips (Polygram)
15	NEW	MISTAKEN IDENTITY, Kim Carnes, EMI
16	6	MAKING MOVIES, Dire Straits, Vertigo/PolyGram
17	20	F.S., New Trolls, Fonit Cetra
18	NEW	E PENSO A TE, Ricchi E Poveri, Baby/CGD-MM
19	16	SENI E COSENI, Ivan Graziani, Numero, Uno/RCA
20	19	ITALIAN GRAFFIATI, Ivan Cattaneo, CGD-MM

## HOLLAND

(Courtesy Stichting Nederlandse)  
As of 10/3/81  
SINGLES

This Week	Last Week	Title
1	1	WHY TELL ME WHY, Anita Meyer, Ariola
2	3	I'M SO GLAD TO BE A WOMAN, Love Unlimited, Unlimited Gold
3	2	FOR YOUR EYES ONLY, Sheena Easton, EMI
4	4	THE OLD CALAHAN, BZN, Mercury
5	5	GREEN DOOR, Shakin' Stevens, Epic
6	7	JUST FOR YOU, Spargo, I-Scream
7	NEW	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
8	NEW	'N BEETJE VERLIEFD, Andre Hazes, EMI
9	NEW	THE MARVELLOUS MARIONETTES, Doris D & Pius, Utopia
10	NEW	STARS ON 45 VOL. 3, Stars On 45, CNR

## ALBUMS

1	1	TATTOO YOU, Rolling Stones, Rolling Stones
2	3	SHADES OF DESIRE, Anita Meyer, Ariola
3	2	TIME, Electric Light Orchestra, Jet
4	7	GEWOON ANDRE, Andre Hazes, EMI
5	5	THE LEGEND LIVES, Ray Charles, Arcade
6	8	DE REGEN VOORBIJ, Rob De Nijs, EMI
7	4	LOVE ME TENDER, Various, Circle
8	10	GO, Spargo, Ineco
9	NEW	DIFFERENT WORLDS, Maywood, EMI
10	6	LOVE ALBUM, Various, Commonwealth

## SWEDEN

(Courtesy GLF)  
As of 9/29/81  
SINGLES

This Week	Last Week	Title
1	1	JAG VILL HA DIG, Freestyle, SOS
2	5	HANDS UP, Ottawan, Carrere
3	3	GOING BACK TO MY ROOTS, Odyssey, RCA
4	2	HUBBA HUBBA ZOOT ZOOT, Caramba, Trash/Polar
5	8	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
6	NEW	FOR YOUR EYES ONLY, Sheena Easton, EMI
7	NEW	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA
8	6	BETTE DAVIS EYES, Kim Carnes, EMI America
9	4	VI RYMMER BARA DU OCH LAG, Noice, Sonet
10	NEW	HOLD ON TIGHT, Electric Light Orchestra, Jet

## ALBUMS

1	1	FANTASY, Freestyle, SOS
2	2	TIME, Electric Light Orchestra, Jet

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

3	3	TATTOO YOU, Rolling Stones, Rolling Stones
4	6	DEAD RINGER, Meat Loaf, Cleveland Int'l/Epic
5	7	SAXPARTY 8, Igmard Nordstroms, Frituna
6	5	FOER VAENTAN, Eva Dahlgren, CBS
7	NEW	HARD KARLEK, Mats Ronander, Polar
8	NEW	RAGE IN EDEN, Ultravox, Chrysalis
9	4	KIM WILDE, Kim Wilde, Rak
10	NEW	RIKA BARN LEKA BAST, KSMB, MNW

## SPAIN

(Courtesy El Gran Musical)  
As of 9/26/81  
SINGLES

This Week	Last Week	Title
1	1	MA QUALE IDEA, Pino D'Angio, RCA
2	2	BETTE DAVIS EYES, Kim Carnes, EMI
3	3	HANDS UP, Ottawan, Epic
4	4	I LOVE YOU MUCH, TOO MUCH, Santana, CBS
5	5	ENOLA GAY, Orchestral Maneuvers In The Dark, Virgin
6	8	MALAIKA, Boney M, Ariola
7	10	AI NO CORRIDA, Quincy Jones, A&M
8	NEW	STARS ON 45 VOL. 3, Stars On 45, Fonogram
9	7	MAGNETIC FIELDS PART 2, Jean Michel Jarre, Polydor
10	6	FRENTE A FRENTE, Jeanette, RCA

## ALBUMS

1	2	EN TRANSITO, Joan Manuel Serrat, Ariola
2	1	DE NISA A MUJER, Julio Iglesias, CBS
3	3	MAGNETIC FIELDS PART 2, Jean Michel Jarre, Polydor
4	5	CORAZON DE POETA, Jeanette, RCA
5	7	STARS ON 45, Stars On 45, Fonogram
6	10	ZEBOP, Santana, CBS
7	4	ME VAS A ECHAR DE MENOS, Jose Luis Rodriguez, Ariola
8	6	DISCO DE ORO DE EPIC VOL 4, Various, Epic
9	9	BON VOYAGE, Orquesta Mondragon, EMI
10	8	NIDO DE AGUILAS, Jose Luis Perales, Hispavox

## DENMARK

(Courtesy BT/IFPI)  
As of 9/30/81  
SINGLES

This Week	Last Week	Title
1	1	YOU DRIVE ME CRAZY, Shakin' Stevens, CBSA
2	2	MAYBE I'M CRAZY, Laid Back, Strand
3	7	GREEN DOOR, Shakin' Stevens, CBSA
4	5	BETTE DAVIS EYES, Kim Carnes, EMI America
5	NEW	STAND AND DELIVER, Adam & Ants, CBSA
6	4	CHEQUERED LOVE, Kim Wilde, Rak
7	3	HOLD ON TIGHT, Electric Light Orchestra, Jet
8	9	KIDS IN AMERICA, Kim Wilde, Rak
9	8	HANDS UP, Ottawan, Carrere
10	6	STARS ON 45 VOL 2, CNR

## ALBUMS

1	1	TIME, Electric Light Orchestra, Jet
2	2	DEAD RINGER, Meat Loaf, Epic
3	NEW	LONG PLAY VOL 2, Stars On 45, CNR
4	3	KIM WILDE, Kim Wilde, Rak
5	5	OVEN VISSE VANDE, Poul Dissing/Benny Andersen, EXL
6	6	TATTOO YOU, Rolling Stones, Rolling Stones
7	8	WALK UNDER LADDERS, Joan Armatrading, AMLP
8	4	LONG PLAY ALBUM, Stars On 45, CNR
9	9	MICHAEL HARDINGER, Michael Hardinger, Polydor
10	NEW	SHAKY, Shakin' Stevens, CBS

## MCA Int'l Moves To Los Angeles

LONDON—MCA Records is switching its international operations division back to Los Angeles from London which means John Wilkes, named general manager here only two months ago, is now redundant, as is his assistant Suzanne Thomas.

Now, with the change to L.A., Bert Meijer, MCA Records Holland top man, becomes European marketing manager for all company product.



## Pop

**DIANA ROSS—All The Great Hits, Motown M13-960C2.** Various products. This two-LP retrospective of Ross' solo career at Motown (plus an eight-tune Supremes medley) is a solid commercial prospect for the fourth quarter, though it obviously duplicates what many of the singer's fans will already own. Contents include four tunes from her biggest-selling solo album, produced by Chic; five Ashford-Simpson items (including "Ain't No Mountain High Enough" and "The Boss"); and, the album's biggest draw, the current No. 1, "Endless Love." The disappointment lies in the afore-mentioned medley, a graceless and incomplete studio concoction, different form (and inferior to) the "Supremes on 45" single recently reservised by Motown. One other qualification on this set's sales potential: it will be competing with Diana's debut album on RCA, shipping this month.

**Best cuts:** Almost everything.

**THE WHO—Hooligans, MCA MCA212001.** No producer listed. This two-record compilation set contains the best of the Who from 1965's "I Can't Explain" through 1978's "Who Are You." Though the group has since gone to Warner Bros., MCA deserves praise for this well-packaged set complete with inner cover photos and lyric sheets as well as the chronological placement of material. The Who is still one of the most popular rock groups in the world and this is a perfect documentation of their best work.

**Best cuts:** All.

**JOAN ARMATRADING—Walk Under Ladders, A&M SP4876.** Produced by Steve Lillywhite. It's admirable that Armatrading isn't content to merely rehash the same kind of material on each outing, despite the quality of her previous recordings. She is perhaps at her most adventurous here with the aid of producer Lillywhite who has worked with U2, the Brains, Peter Gabriel and others, yet the result is disappointing. Armatrading has eased off on her poetic sensitivity in favor of a stripped-down sound that comes across as rather cold and choppy. Her songs, for the most part, lack the development, lyrical depth and intimacy that made her earlier work so compelling. A new cast of players backs her, including some notable sidemen.

**Best cuts:** "When I Get It Right," "At The Hop," "The Weakness In Me," "I Wanna Hold You."

**GRAND FUNK RAILROAD—Grand Funk Lives, Full Moon/Warner Bros. FMH3625.** Produced by Andrew Cavaliere, Bob Westocki. The group that scored a number of major hits during the '70s is back with the kind of catchy, hook-laden rock that made them favorites before. Mark Farner's vocals and guitar still have their appeal and there's enough buoyant rock to achieve airplay. All material was penned by Farner with the exception of the Animals' "We Gotta Get Out Of This Place," which is given just treatment. The single, "Y.O.U." is an indication that Grand Funk hasn't lost the knack of writing short catchy hit radio material.

**Best cuts:** "Y.O.U.," "Good Times," "Queen Bee," "We Gotta Get Out Of This Place."

**SWING—Planet P24.** Produced by Richard Perry. Producer Perry, best known for his AM hits with the likes of the Pointer Sisters and Ringo Starr, is taking the biggest shot of his career on "Swing." The music effectively combines the excitement of the big band era with contemporary instrumental and recording techniques. Drums, percussions, electric bass and guitars and synthesizer give the tracks a modern feel, while the songs by the likes of Mack Gordon, Harry Warren and Duke Ellington, retain their time-piece quality. The vibrant horn arrangements are by Charles Calello, except "Trocadero Ballroom," arranged by Tommy Newsom. This is certainly a left-field entry, though the lack of a unified direction in contemporary music may provide the void that this can fill.

**Best cuts:** "Big Bucks," "The Right Idea," "Serenade In Blue," "Caravan/Mirage," "Make Love To Me Baby."

**MINK DE VILLE—Coup De Grace, Atlantic SD19311.** Produced by Willy de Ville, Jack Nitzsche. After a disappointing career with Capitol, Mink DeVille has moved to Atlantic which hopefully will better exploit the blue-eyed soul music built around the talents of singer/songwriter Willy DeVille. On this LP, Mink DeVille takes its cue from the Atlantic soul sound of the late '60s, particularly Ben E. King. It sounds like a perfect marriage between artist and a record company, and Atlantic is giving this LP a big push.

**Best cuts:** "Maybe Tomorrow," "You Better Move On," "Love Me Like You Did Before," "Love & Emotions."

**CARLY SIMON—Torch, Warner Bros. BSK3592.** Produced by Mike Mainieri. This represents a major departure for Simon as she digs deep into the vault for slow bluesy torch songs by the likes of Hoagy Carmichael, Rodgers & Hart, Duke Ellington, Jon Hendricks and others as well as more contemporary material by Stephen Sondheim and one self-penned song. Simon has added additional lyrics to a few gems as well. While this is not the rock-inflected material her fans might expect, it is nonetheless an adventurous and successful departure. Break out a bottle of wine, dim the lights, and enjoy Simon wail.

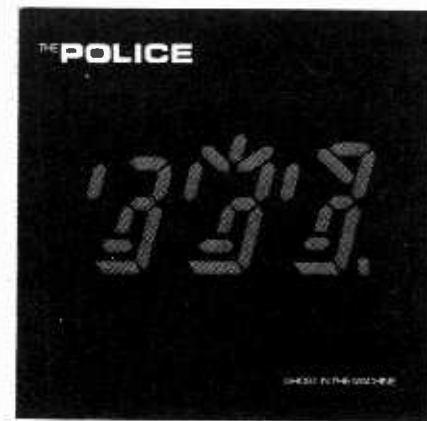
**Best cuts:** "Blue Of Blue," "I Got It Bad And That Ain't Good," "Body And Soul," "What Shall I Do With The Children."

**ASHFORD & SIMPSON—Performance, Warners. 2WB 3524.** Produced by Nickolas Ashford & Valerie Simpson. The classic duo raises the curtain on a decade of soul-stirring

## Spotlight

**THE POLICE—Ghost In The Machine, A&M SP-3730.** Produced by The Police, Hugh Padgham. Their fourth album marks subtle but ultimately potent shifts in style for the platinum trio, until now plying their reggae inflections and the imaginative interplay of rhythm section and Andy Summers' atmospheric guitar effects as signatures. New here is a more forthright pop verve, previewed on the set's first single, "Every Little Thing She Does Is Magic," which reveals vocalist/writer Sting's willingness to drop his stylized Trenchtown accent when the material dictates it. Other added twists include the addition of synthesizer and keyboard textures that bring a new sweep to the playing. Still, the band's determination to balance romantic pop conventions with social consciousness remains very much in evidence. In short, smart, stylish and infectious modern pop of the first order.

**Best cuts:** "Every Little Thing She Does Is Magic," "Spirits In The Material World," "Invisible Sun," "Hungry For You," "Too Much Information," "One World."



**BARRY MANILOW—If I Should Love Again, Arista AL9573.** Produced by Barry Manilow. Manilow's first album without a production assist from Ron Dante is an impeccable set of romantic ballads. The mellow mood is broken by a hot, energetic remake of the Four Seasons' "Let's Hang On," which would make a strong single, if only for the sheer novelty value of Manilow in a rocking frame of mind. The ballads, too, are some of the best of Manilow's career. Standouts include David Pomeranz' "The Old Songs" and Tom Snow and Cynthia Weil's "Somewhere Down The Road." Manilow also wrote three songs with John Bettis, previously best known for his work with the Carpenters. Manilow's last album, "Barry," broke a seven-LP string of top 10 albums, but this should regain lost ground. For one thing, the album art is 10 times better.

**Best cuts:** Those cited plus "If I Should Love Again," "Let's Take All Night (To Say Goodbye)."

duets with a double-live album that sizzles with free-wheeling excitement and passion. Paced by the high-flying studio cut, "It Shows In The Eyes," this peak performance also features a greatest hits medley or two, riveting instrumentals and vocal arrangements—all in the charismatic style of one of the top teams ever.

**Best cuts:** Those mentioned.

**KC & THE SUNSHINE BAND—The Painter, Epic FE37490.** Produced by H.W. Casey, Richard Finch. KC debuts on CBS after a decade with TK with a characteristically crafty set of danceable pop. Disco play should come naturally, though several tracks are also geared at pop and black radio. KC wrote most of the songs, though there are also covers of tunes by such star attractions as Van McCoy ("Baby, I'm Yours") and Donna Summer and Bruce Roberts ("All Through The Night"). CBS has its work cut out for it to put KC back in the pop spotlight, but the success in early 1980 of "Please Don't Go" proved that he can be accepted in other than a party dance context. This set is valid from a variety of different programming directions.

**Best cuts:** "The Painter," "Summer Nights," "Something's Happening," plus those cited.

**DAVID GATES—Take Me Now, Arista AL9563.** Produced by David Gates. Another pop veteran in the midst of label change (from E/A to Arista), Gates has, for more than a decade, served as music's foremost master of romantic ballads. Some of the cuts here have a midtempo, loping rhythm, such as the opening track, "It's You." But the dominant mood is soft; the lyrics, mostly songs of love. Gates hasn't had a major hit since "The Goodbye Girl" four years ago, but his sound continues to be regarded fondly by adult contemporary and mainstream pop-rock fans alike. And Arista is probably the hottest adult contemporary label in the business, thanks to Barry Manilow, Dionne Warwick, Melissa Manchester and Air Supply.

**Best cuts:** "It's You," "Take Me Now," "Come Home For Christmas," "Lady Valentine."



**SLAVE—Showtime, Cotillion SD 5227.** Produced by Jimmy Douglas. Few bands can jam with the likes of Slave, and they are indeed a slave to the beat. Their ability to capture the live excitement of a full-tilt party band ranks them among the all-time shakers and movers. Led by singer/songwriter/bassist Mark Adams, the tough big city beat of Slave is too pulsating to put aside. Their "Snap Shot" single is rapidly developing into a hit picture.

**Best cuts:** "Snap Shot," "Party Lites," "Spice Of Life."

**ANDRAE CROUCH—Don't Give Up, Warner Bros. BSK3513.** Produced by Bill Maxwell, Andrae Crouch. Is it gospel? Certainly not in the traditional sense—even by contemporary

gospel standards. What we have here is an album filled with positive message tunes that one might expect George Benson or Stevie Wonder to record. There is, of course, Crouch's distinctive gospel flavoring. There are tunes like "Hollywood Scene" where the only connection with the gospel field is the artist singing it. Crouch, who wrote or cowrote all but one tune, uses a powerful horn section and background singers who complement his vocals with tight, smooth harmonies. This LP is as much pop as it is r&b.

**Best cuts:** At least seven of the nine are excellent.



**MEL TILLIS—The Very Best Of Mel Tillis, MCA 3274.** Produced by Mel Tillis, John Virgin, Jimmy Bowen. Most of Tillis's top hits of the past five years stock this song-shelf and demonstrate a myriad of styles. Included are two winners from the "Every Which Way But Loose" movie—"Coca Cola Cowboy" and "Send Me Down To Tucson." But an even more country Tillis shines through with "Good Woman Blues" and "Burning Memories." Scholars of down-home double-entendre will be pleased with the inclusion of "I Got The Hoss."

**Best cuts:** Those cited and "What Did I Promise Her Last Night."

**MERLE HAGGARD—Songs For The Mama That Tried, MCA/Songbird 5250.** Produced by Merle Haggard. Except for such Jesus-come-lately standards as "Why Me" and "One Day At A Time," this collection gains its emotional power from old-time southern gospel numbers. Haggard's sensitivity and great feel for lyrics translate this latent power into a current of hope, guilt, serenity and fortitude. All in all, it's a refreshing package.

**Best cuts:** "When God Comes To Gather His Jewels," "Where No One Stands Alone," "What A Friend We Have In Jesus."

**EDDY RAVEN—Desperate Dreams, Elektra 5E545.** Produced by Jimmy Bowen. Given half a chance, this album should fulfill the promise Raven has shown for years as a stylist and writer. He is especially good at delineating the wrong turns and nagging disappointments of love. Bowen's production is nicely supplemental to Raven's soaring voice. Seven of the 10 cuts are Raven's own compositions.

**Best cuts:** "I Should Have Called," "Thinking It Over," "She's Playing Hard To Forget," "Loving Arms And Lying Eyes."

**TERRI GIBBS—I'm A Lady, MCA 5255.** Produced by Ed Penney. Although "Somebody's Knockin'" her debut album established Gibbs as a country/pop artist, this second offering has a rich blues flavor. Gibbs' distinctive vocals enable her to cut across musical barriers with ease, whether she's singing Tony Bennett's hit, "I Wanna Be Around" or "Mis'ry River," a tune which carries some lively country pickin'. Penney's production is smooth and right on target.

**Best cuts:** "I'm A Lady," "Georgia On My Mind," "I Wanna Be Around" and "Too Long."

## Jazz

**DAVID GRISMAN—Mondo Mando, Warner Bros. BSK 3618.** Produced by David Grisman. Grisman's effervescent "dawg" stylings continue to tap the fluid swing of '30s jazz and the piquant acoustic string timbres of bluegrass and European folk music to create a hybrid that exceeds the sum of its parts. For his fans, there are few surprises here, just reliably colorful yet beautifully restrained ensemble playing and solo work by Grisman and his quintet, augmented by the use of koto (on "Japan") and inclusion of a string quartet on the title track.

**Best cuts:** "Cedar Hill," "Dawg Funk," "Anouman" and "Mondo Mando."



## First Time Around

**QUARTERFLASH, Geffen GHS2003 (W.B.).** Produced by John Boylan. This popular Northwest group (which previously went by the name Seafood Mama) enjoys the distinction of being the first new group released on Geffen. The six-person band, spearheaded by the vocals of Rindy Ross, plays an intriguing brand of melodic rock, programmable on Hot 100, adult contemporary and AOR formats. The music is energetic, filled with lyrical strength and intelligence. Add Ross' name to the growing list of exciting female rock singers, as she is able to handle a variety of moods and tempos with remarkable poise. She also plays, sax which adds another dimension to the group's material.

**Best cuts:** "Harden My Heart," "Find Another Fool," "Right Kind Of Love," "Valerie."

**PHIL'N'THE BLANKS—Multiple Choice, Pink Records PRL855.** Produced by Craig Williams. This bouncy five-person band from Chicago eschews the usual Midwest rock posturings in favor of short snappy and irreverent songs touching on sex, career, and "Family, work, Neighborhood, Peace & Freedom," according to the title of one of their songs. The style is new wave folkie, with pretty melodies and harmonies, counterpointed with punchy instrumental arrangements. There is a refreshing sense of humor here.

**Best cuts:** "Sex Toys," "Family Work, etc.," "Ou Est?," "Advertising Girl," "Vi-Sectomy."



**GALA OPERATIC CONCERT—Placido Domingo, Los Angeles Philharmonic, Giuliani, DG 253200910.** Domingo strides into the heartlands of nineteenth century operatic repertoire in these 10 famous selections, showing off his darkly powerful tenor voice and superb form under the scrutiny of a magnificently clear digital recording. The recital's stature is elevated by Giuliani's authoritative direction and the accompaniment of a full major orchestra. Dealers: It looks as if an intense Pavarotti-Domingo rivalry is in the making, a development likely to increase interest in both great singers.

**PERHAPS LOVE—Placido Domingo, John Denver, CBS 37243.** Domingo moves with deft versatility into the pop realm, scaling down his operatic style successfully but using all his coloristic resources and exceptional dramatic gifts. Even such an understated chestnut as "Time After Time" fits him comfortably, and the duet with John Denver on the Denver-penned title song is certain to attract much attention as the two vocal styles play off one another beautifully. "Annie's Song," "Yesterday," "My Treasure," "Now While I Still Remember How," also stand out, as Domingo works sensitively in a new musical realm.

## Billboard's Recommended LPs

### EPs

**BILLY IDOL—Don't Stop, Chrysalis Records CEP4000.** Produced by Keith Forsey. Formerly of Generation X, Billy Idol has moved the New York, where after exposure to the city's dance rock scene he has made a very danceable EP, including the Tommy James classic, "Mony, Mony," as well as a long version of "Dancing With Myself," which he first recorded

(Continued on page 93)

**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, Ed Ochs, Alan Panchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

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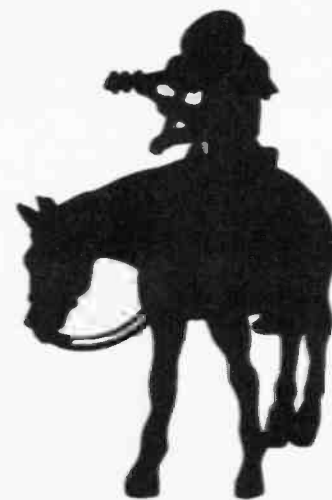
Searchin' For A Rainbow BSK 3609



Carolina Dreams BSK 3610



Greatest Hits 3SK 3611



On Warner Bros. records & tapes



## Renewed Push For Tape Software Levy

HAMBURG—New statistics here on booming blank tape sales have lent added urgency to trade demands for an extension of the West German hardware levy to include tape software. But with the government facing its own pressing financial problems, the chances of action before 1985 are considered very slim.

According to industry experts, 120 million blank tapes have been sold in Germany over the last year. BASF, among the tape manufacturers, admits to sales of 85 million, making home taping the top priority problem for the music industry.

This situation prompted the formation of a pressure group led by Global Music boss Peter Kirsten,

with local offices in Berlin, Cologne and Hamburg, to lobby the Ministry of Justice for a software levy. Though the liberal FDP and conservative CDU parties are in favor, the ruling SPD party has so far neglected these calls entirely.

The industry and rights owners seek a one Deutschmark (40 cents) levy, while the political parties judge 25 cents more realistic. But unfortunately, the music business is not very influential in Bonn, while the tape firms have a huge lobby.

With 5,000 employees and annual turnover of \$400 million, the West German manufacturers have a powerful voice, and they emphasize the levy that already exists on hardware sales. Over the last 15 years, they say, GEMA's income from this source has risen from \$1.8 million to \$9 million annually. With overseas involvement that amount could rise to \$15 million, they claim.

Refuting suggestions of damage to the music industry, they point to the fact that prerecorded cassette sales are still growing healthily: last year 44 million, 19% up on the previous year.

It is also said that a software levy would push tape prices up by as much as 80% while leaving imported product very much cheaper. Already foreign makers account for 40% of blank cassette sales, and 55% of videocassette volume.

Faced with research indicating the great majority of blank cassettes sold are purchased by buyers under 25 who use each tape on average three or more times, the record companies have been obliged to follow the lead set by WEA in cutting prerecorded tape prices and initiating special tape marketing activities. WEA managing director Siegfried Loch is optimistic that reduced pricing could actually boost music-cassette turnover threefold and go a long way to solving the record industry's problems.

WOLFGANG SPAHR

## Peer Musikverlag Celebrates 25th Anny; Karnstedt Looks To Future

• Continued from page 62

lion copies, it would be wrong to talk of a crisis," he says, "but there are certainly problems. The continuous cooperation and financial support that publishers give to composers, lyricists and artists is making the publisher more and more indispensable.

"In our own studios, we handle rehearsals, productions and also the choice of material. We have to decide at the demo stage which titles to go for because record companies nowadays generally decide on release only when a finished master is presented. That means that the publisher has to bear the full risk right from the beginning. The same goes for the acquisition of subpublishing titles and catalogs too, where the initial work leading to local cover versions is all done by the publisher, simply because it all starts with the song."

And the Peer managing director says that for the publisher the difficulties start where the daily routine is no longer under control, the flow of information is inadequate and the lack of imagination culminates in a bureaucratic way of thinking. "There are representatives of record companies who firmly maintain they have taken over the function of the publisher. People who believe this should concentrate on their main task, which is to say marketing, promotion and distribution.

"In fact, publishers are becoming increasingly active in the promotional field, either in-house or through freelance promoters, as was done successfully in the case of the Goombay Dance Band.

"If you analyze the charts you will find that apart from foreign productions, most hit records emanate from publisher/producers or from production groups."

## Survey Shows Ariola Leads LP, 45 Sales

HAMBURG—According to chart research for the first nine months of this year, Ariola Eurodisc is top company in both singles and albums.

The statistics come from trade magazine "Musikmarkt" and cover January-September. In singles, Ariola Eurodisc had 61 titles listed, representing 22.35% of the total chart action.

Coming up strongly behind is EMI Electrola, with 49 titles and 16.6%, then CBS with 35 singles listed, or 12.06% of the total. Other placings: 4, Teldec, 32 (10.98%); 5, Deutsche Grammophon, 27 (10.81%); 6, Metronome, 24 (7.96%); 7, WEA, 15, (7.84%); 8, Phonogram, 20, (6.53%); 9, RCA, 9 (2.73%); 10, Intercord, 3, (1.49%); 11, Bellaphon, 7 (0.65%).

In the album listings, Ariola Eurodisc tops with 41 albums and 19.69% of the action, followed again by EMI Electrola (35 albums, 14.76%) and then Deutsche

Grammophon, with 25 albums and 12.83%.

Next placings: 4, CBS, 33 (10.61%); 5, WEA, 17 (10.28%); 6, K-tel, 20, (7.41%); 7, Arcade, 20 (6.26%); 8, Teldec, 18 (5.51%); 9, Metronome, 6, (5.07%); 10, Phonogram, 14 (4.68%); 11, RCA, 5 (1.63%); 12, Austrophon, 1 (0.51%); 13, Bellaphon, 5 (0.49%); 14, Intercord, 4 (0.27%).

Most successful singles in the German charts during the first three quarters of 1981: "Stars On 45," followed by "Fade To Grey" by Visage; "Life Is For Living" by Barclay James Harvest; "In The Air Tonight" by Phil Collins; and "Angel Of Mine," by Frank Duval.

Leading singles artists: John Lennon, Shakin' Stevens, Robert Palmer, Visage and Kim Wilde.

Top selling albums so far this year: Abba's "Super Trouper," John Lennon's "Double Fantasy," Peter Maffay's "Revanche," Mike Oldfield's "QE 2" and AC/DC's "Back In Black."

## Germany Fourth Biggest In Video

HAMBURG—West German video hardware sales this year should total between 550,000 and 700,000 units, worth around \$650 million, making it the world's fourth largest video market behind Japan, the U.S. and Britain.

Penetration here is still only 5%, so there is plenty of scope for Philips' V2000 system, introduced 18 months ago, to claw back market share from the rival VHS and Beta formats. And, in fact, Philips' share is already nearly 25%. With expanded manufacturing capacity and new improved models due in the coming months, the company hopes to push this share up to 30% in the short term.

A clear trend has emerged towards up-market VCRs. Over 60% of all units sold are in the price range \$1,100 and upwards, with the accent on remote control, two-week timers, and special functions. One feature so far exclusive to V2000 is a tape indicator which speeds up tape search by coding and measuring cassette lengths.

OCTOBER 10, 1981, BILLBOARD

## RCA Confab Stresses Importance Of Retail Training

HAMBURG—There's a great need for better training facilities for personnel in record retail shops and disk departments of big stores in order to meet the increasing specialist demands of the consumer.

That was a key part of the RCA Germany annual meeting speech by

Hans Georg Baum, managing director. The needs of the customer have to be met at all times, he insisted, and that means knowledgeable retail staff alongside a full range of catalog repertoire.

Urging a return to the old-style industry self-confidence, Baum said

RCA's new releases planned for the next few months were the strongest since the company established itself in West Germany.

The aura of optimism was carried on through all areas of the RCA get-together. Previous delivery problems from the Nortorf plant had been ironed out, according to Ernst Teske, sales manager, who made special awards to top salesmen Helmut Gerssen, Helmut Jaske and Erhard Krohn, with Juergen Vogel named best classical staffer.

Gero Puchstein, press chief, and George Gibb, promotion manager, made audio and video presentations. Some 60 RCA roster artists had important television appearances in Germany last year, they said.

At national level there was new product unveiled from roughly 40% of the total artist strength. Names included Donovan, Tony Christie, Ulla Meinecke, Erich Virch, the Brothers Blattschuss, Ingo Rumpf, 2 Plus One, Cindy and Bert, Michael Holm, Call Me, Freddy Breck, the ZDF Choir on the Heimatmelodie label and the group PVC, at the forefront of new German pop dubbed "wall city rock."

With nearly 60 new album releases to come this year, emphasis was put on product from David

Bowie, Rick Springfield, John Denver, Odyssey, Slade, Bucks Fizz, Lucio Dalla, Landscape and Dolly Parton.

On the classical side, there's a long-term RCA deal with Rene Kollo, plus the highest critical praise for the four-LP "Magic Flute" package, boosted by one of the biggest advance promotion drives.

Delegates were told that the Seon label is adapting to new techniques and would specialize from now on in digital recordings. Additionally, its artists, notably Frans Bruuggen and Gustav Leonhardt, with 60 concerts planned for this season, would make more personal appearances in Germany. These two artists have 27 recordings in the Seon catalog.

RCA promotion established John Eliot Gardener finally in Germany this year, while the Ullstein series, with a 2-LP production of Handel's "Water Music" coming soon, is giving unknowns exposure alongside established names.

Special marketing around Artur Rubinstein and for an album "Maurice Andre Wishes You A Merry Christmas" is also on the way. Guest performers at the meeting included Waterloo and Robinson from Austria and Ulla Meinecke from Berlin. WOLFGANG SPAHR

## Agfa, Bertelsmann Uniting For Video

BERLIN—Agfa-Gevaert and the Bertelsmann group have set up a joint venture for the manufacture of videocassettes in Berlin.

Known as BeCom (Berliner Gesellschaft für Communications-mittel), the new company will be owned 51% by Agfa-Gevaert, part of the Bayer empire, and 49% by Bertelsmann. The 23,000 square meters plant, already under construction, represents an investment of around \$23 million, and will start produc-

tion in early 1983, eventually employing up to 300 workers.

Turnover is expected to be about \$38 million in the first year. VHS and V2000 cassettes will be produced, though the contract anticipates manufacture in other formats, and customers will be the two mother companies, Agfa distributing blank tape, while Bertelsmann will duplicate prerecorded software at its Sonopress subsidiary in Gutersloh.

## 14 Countries To Air 'Rockpalast'

MUNICH—At least 14 European countries are to carry live tv coverage of the latest "Rockpalast" rock concert, according to WDR-TV in Cologne.

Unlike previous shows which featured at least one major international group, this fall's program, to be broadcast Oct. 17-18, show-

cases four highly regarded up-and-coming acts: Mink DeVille, the Undertones, Black Uhuru, and Roger Chapman & the Shortlist.

The show, offered to all Eurovision and Intervision affiliates, will be broadcast live by most, in some cases with simulcasting in FM stereo radio.

## Worst PolyGram Year Blamed On Expenses

By WOLFGANG SPAHR

HAMBURG—Karl Heinz Busacker, PolyGram managing director of finance and administration and a key string-puller of the corporate purse, has explained just why 1980 turned out to be the worst year the group has had yet.

Writing in "Gazette," the PolyGram in-house magazine, Busacker avers: "Our whole planning was much too optimistic in terms of the harsh reality of life.

"The new challenge for management is to take into account a market unlikely to show an increase and to plan realistically for today's trading conditions. We have to act sensibly and to get more while using up less

money.

"These are all aspects of our business which very few of us really understood."

As one integral part of the policy of spending less money, PolyGram cut back its staff from 13,795 in total in 1979 to 12,593 this year.

Writes Busacker: "We simply weren't covering our expenses. That's what made last year the worst we've had."

He adds that business partners Philips and Siemens underlined their basic confidence in PolyGram by passing over around \$90 of their own capital. "But we have to accept that the golden years are over," he continues.

However, Busacker by no means believes that everything should be painted black. He retains a reason for future optimism. "In balance, 1981 will be much better than 1980, but it'll still be rather a negative situation. PolyGram still has to find the right equilibrium between expenses and income.

In basis, PolyGram turnover has to be increased from the \$1.1 billion of 1979 to something around \$1.25 billion. And his final warning is: "Today we have in our business the hard times which other trading areas have experienced in earlier times."

## Memory Label Links To CBS

FRANKFURT—Memory is a new label established by a partnership of CBS with German company Marifon, headed by Wolf-Jochen Euler, who is also said to be preparing the launch of another label in the near future.

Memory will present CBS artists in new compilations set for the top-price album market. In charge of the planning is Uwe S. Fendt, special projects chief of CBS here. There'll be an initial 20-album release.

Euler's future aim is to get into the mid-price (\$4 to \$5) album market, challenging the PolyGram Karussell success, selling mainly through supermarkets and department stores.



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## Closeup

**THE KINKS—Give The People What They Want.** Arista AL9567. Produced by Ray Davies.

After 17 years of giving a relatively large cult following what they wanted, the Kinks are branching out. Their latest collection offers accessible rock'n'roll—for the people—but the album is not without the wonderful intricate Ray Davies sub-



The Kinks

## Bubbling Under The HOT 100

- 101—TALK TO YOU LATER, Tubes, Capitol 5016  
102—HEART AND SOUL, Exile, Warner Bros. 49794  
103—THE CLOSER YOU GET, Rita Coolidge, A&M 2361  
104—FANCY FREE, Oak Ridge Boys, MCA 51169  
105—STARS ON THE WATER, Rodney Crowell, Warner Bros. 49810  
106—SNAP SHOT, Slave, Cotillion 46022 (Atlantic)  
107—MONEY MONY, Billy Idol, Chrysalis 2542  
108—IT'S OVER, Teddy Baker, Casablanca 2340 (Polygram)  
109—THE GIRL MOST LIKELY, Greg Kihn, Beserkley 47206 (Elektra)  
110—ALL I NEED, Dan Hartman, Blue Sky 14-0621 (Epic)

## Bubbling Under The Top LPs

- 201—CHARLIE, Good Morning America, RCA AFL1-3992  
202—NEIL DIAMOND, Love Songs, MCA MCA-5239  
203—KARLA DEVITO, Is This A Cool World Or What?, Epic NFE 37014  
204—SURVIVOR, Premonition, Scotti Bros. ARZ 37549 (Epic)  
205—TIM WEISBERG, Travelin' Light, MCA MCA-5245  
206—VANGELIS, Chariots Of Fire, Polydor PD-1-6335 (Polygram)  
207—BARRY WHITE, Beware, Unlimited Gold FZ 37176 (Epic)  
208—WALL OF VOODOO, Lost Continent, I.R.S. SP-7002 (A&M)  
209—ARETHA FRANKLIN, The Legendary Queen Of Soul, Columbia C2-37377  
210—KIX, Kix, Atlantic SD 19307

tleties that fans have come to expect.

Even the most diehard follower could not begrudge the band the success that "Give The People What They Want" is enjoying. No, it's not a major effort at making a statement, or even a concept album, but then the Kinks haven't made either of those since they joined Arista a few years back. The fact remains, however, that this record can stand alone and attract legions of youngsters while still satisfying some of the needs of those who have been hanging in over the years.

The "new Kinks" were heralded by a song on "Low Budget" entitled "Attitude." "Take off your headphones/See what's going on/You can't live in a time zone/You've got to move on." You have to give the Kinks credit—they are certainly aware of the changes they're making in their music. It's a little cynical and a little melodramatic, but at least it's telling it like it is. The group has moved on, but to many the old days are still best.

Dave Davies' guitar work sounds heavy and sometimes even overdone on "Give The People What They Want." In addition, bass player Jim Rodford, who joined the group for "Low Budget," has had a large influence on its move to a harder sound.

The best cut on the album is the last one—"Better Things," an upbeat, optimistic tune that combines not only great lyrics, but a complex melody too. This is in contrast to most of the other cuts, whose melodies are fairly simplistic.

"I know you've got a lot of good things happening up ahead/The past is gone, it's all been said/Here's to what the future brings/I hope tomorrow you'll find better things/I know tomorrow you'll find better things." These sentiments, combined with some lovely harmonizing and comparatively subdued instrumental playing, are nothing if not sincere.

The rest of the album moves between songs like "Art Lover," a slow, visual number, and "Back To Front," the hardest rocker. "Back To Front" is about contradictions: "East is west, left is right/Up is down and black is white./Inside out, wrong is right/Back to front and hold on tight." Yelling and a general military feel combine to create feelings of anger.

The life-isn't-easy theme is also found in "Yo-Yo," about a failed romance and society's ills, and "A Little Bit Of Abuse," which contains the lines, "That's quite a cut on the side of your head/Is it from his fist or did you really fall out of bed?/It's so uncouth/Excuse me, is this your tooth?" Although "A Little Bit Of Abuse" puts down the abuser, it also recognizes the fact that her life is her own choice, and that certain choices bring sadness.

(Continued on page 98)

## General News

# Producer Jay Graydon Looks Ahead To Cable

• Continued from page 6

"Now I only do dates for friends or if somebody wants to pay me an exorbitant price. I don't have any interest in that anymore. But I couldn't have gotten better training anywhere for producing."

Graydon currently has his first top 10 album with Al Jarreau's "Breakin' Away," on which he also cowrote five tunes. "The records Al made with Tommy (LiPuma) and Al (Schmitt) were more or less jazz records with pop overtones," says Graydon. "This is more or less a pop record with jazz overtones."

"Al is singing the melody and not getting off on tangents. We all know he can do his vocal trips and not leave any space, but that was his problem before. Tommy and Al figured because he was so incredible live doing that, that they could get away with it on records."

"But here all the arrangements are tightly-knit. Musically it's still going through a lot of chord changes but there's not a lot of meandering."

The success of the Jarreau album gave Graydon an assignment with George Benson, another one-time client of LiPuma and Schmitt. Benson had cut a studio album with jazz producer Wayne Henderson, but it was shelved by Warner Bros. Instead, the label is releasing a deluxe double-disk set, "The George Benson Collection," featuring material back to his CTI days as well as two new Graydon-produced cuts for singles.

Graydon scored his first top 10 single two months ago with Manhattan Transfer's "Boy From New York City." Graydon says the song's triple guitar figure was based on Amii Stewart's 1979 treatment of another mid-'60s hit, "Knock On Wood."

The producer's next projects include Junior Tucker, an r&b/pop singer from Jamaica, for Geffen; and Richard Simmons, the exercise enthusiast, for Elektra. Songs for the Simmons project are being written by Bruce Roberts and Allee Willis. Graydon may coproduce with David Foster, his best friend and partner in the group Airplay, which had one album on RCA.

"We're off RCA," Graydon says. "That really disappointed me: that album was loaded with singles. Maybe it was a little overproduced and the overdubs were somewhat extraneous, but the tunes were still there and so were the performances."

Graydon still craves success as an artist. "It's simple," he says. "If I produce somebody's album I basically have three or four points. But if we ever hit it big as artists, financially we wouldn't have to do anything else."

"I really don't like working year-round. Two or three months off

would be great, but the only way it will ever happen is if we're artists. Being a producer I need to go from one hit record to the next, at least at this stage.

"Also, if an album stiffs, the producer is the first guy to get the blame. But he's the last guy to get the credit when an album really happens."

Down the line, Graydon would like to have his own label. "As a producer, as soon as you give the company the record, you're through. You really don't have any more say. If I blow it, I want it to be my fault."

"I really don't want a staff producer's job because they can't afford to pay me what I can get independently."

While many producers have studios in their homes, it's usually just to work up blueprints for when they go into the studio for real. But Graydon actually does finished sessions out of his home. His gear includes an MCI 528 recording console with automation and an MCI 24-track.

Graydon does all of his own engineering, but doesn't especially enjoy it and is training an assistant, Ian Eales, who is David Foster's brother-in-law. "I'm getting lazy," Graydon confesses. "Not about the way I make records, but just about doing all the jobs myself. I used to work 80 hours a week. Now I'm down to 50."

## Songwriter Files Suit

LOS ANGELES—Susaye Green-Brown and Doll-Face Music ask Superior Court here to investigate whether the songwriter was shorted in her dealings with Stone Diamond Music, Motown Record Corp., Black Bull Music and Jobete Music.

Green-Brown alleges in her complaint that she naively inked an assignment of her rights in "I Can't Help It," for which she was to receive 50% of all net earned sums under any mechanical or synchronization licenses. She claims this binder superseded a separate pact as a Jobete writer that provided for cross collateralization, something which the assignment of rights contract didn't offer.

She also claims that when she got her first income report, showing \$23,004.61, there was a \$2,300.46 deduction for administration, something she did not agree to.

Plaintiff seeks \$1 million in punitive damages and a full accounting from the defendants. She wrote the song in conjunction with Steveland Morris, also known as Stevie Wonder.

## Lifelines Births

Boy, Geoffrey Justin, to Cliffie and Geoff Thacker, Sept. 12, in Cleveland. Father is branch marketing coordinator at WEA in Cleveland.

★ ★ ★

Boy, Timothy Joshua, to Cynthia and Timothy Hardaway, Aug. 25, in Los Angeles. Father, brother of Stevie Wonder, is employed at Black Bull Music in L.A.

★ ★ ★

Girl, Alexandria Michelle, to James and Judith Stabile, Sept. 4, in Chattanooga, Tenn. Father is vice president of Pyramids' Eye Recording Studio.

★ ★ ★

Girl, Ayanna, to Jalila Larsuel and Aquil Todd, Sept. 14, in Los Angeles. Mother is national promotion coordinator for Elektra/Asylum's special markets division.

## Marriages

Bill Deutsch to Christine Lannertone Aug. 29 in Clarksville, Tenn. He is director of advertising and promotion for Sound Seventy Corp.

★ ★ ★

Michael Branch, of the Philadelphia-based Ujima Records, to Brenda Jones, Sept. 27, in Philadelphia.

★ ★ ★

Burton Cummings, Alfa Records artist, to Cheryl de Luca in Toronto, Sept. 22. Couple, both Canadians, will reside in Los Angeles.

★ ★ ★

Dennie Christian, West German singer, to Roswitha Smid, Sept. 10, in Heerlen, Holland.

## Deaths

Joey Lambert, drummer with Freddy Fender's band, Sept. 14, in a highway accident near New Orleans. Fender's pianist, Skip Eastland, was injured in the crash, which involved Fender's bus and an 18-wheel trailer truck.

★ ★ ★

Joseph J. Novenson, 64, veteran in Philadelphia radio and television, Sept. 14, in that city. He was best known as the television producer of Dick Clark's "American Bandstand" series which originated at WFIL-TV for the ABC network.

★ ★ ★

Matthew Thomas, 55, announcer on WQXR-AM-FM since 1966, of a brain aneurysm at New York's St. Luke's Roosevelt Hospital Center. He's survived by his wife, Mary Ellen, and two sons and daughters.

# Cheechee & Chong's

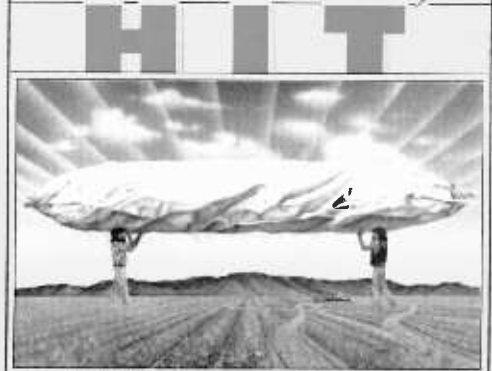
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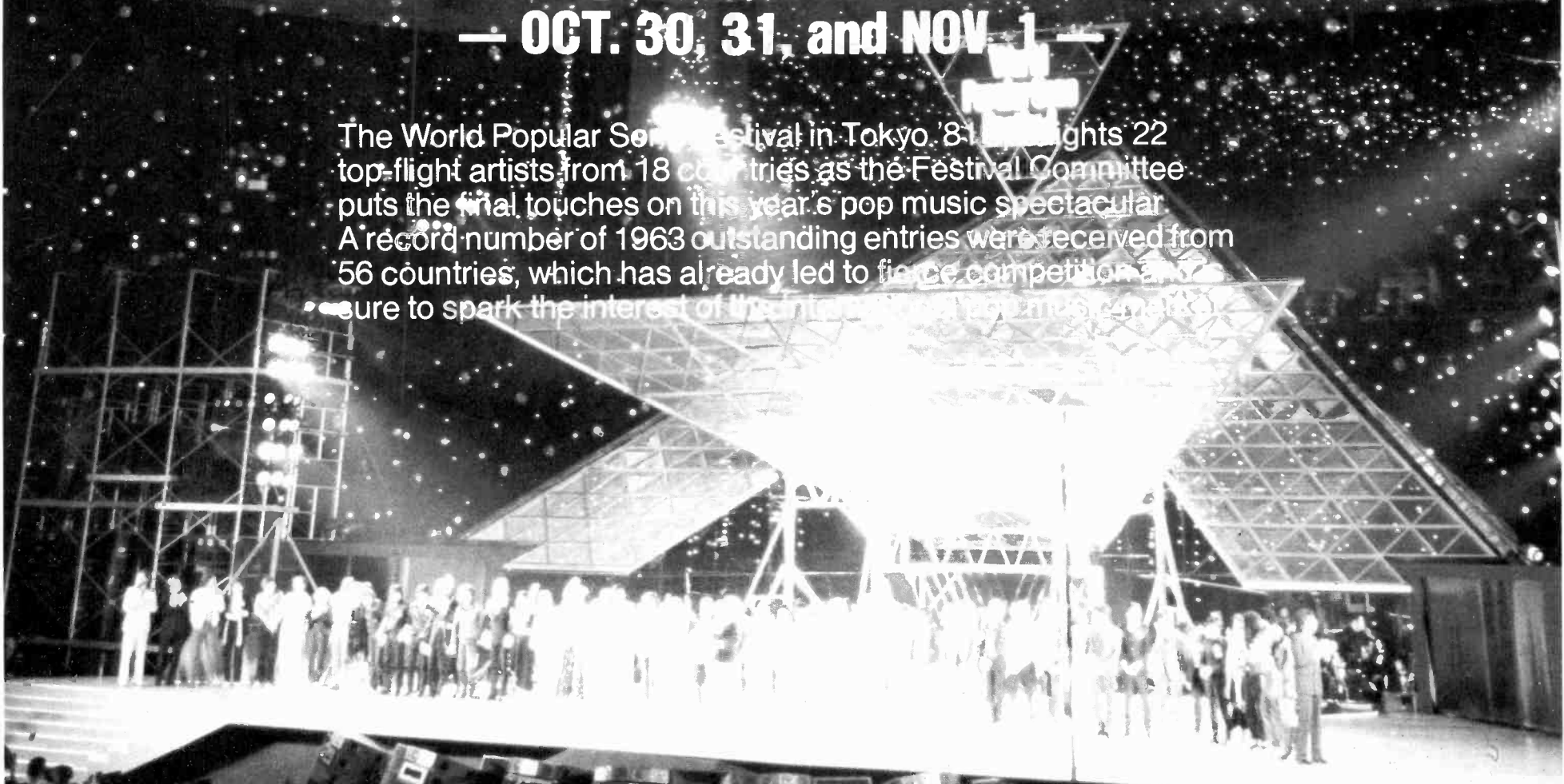
Cheechee & Chong's  
G R E A T E S T



# Turning Musical Potential Into Reality The World Popular Song Festival '81

— OCT. 30, 31, and NOV. 1 —

The World Popular Song Festival in Tokyo '81 highlights 22 top-flight artists from 18 countries as the Festival Committee puts the final touches on this year's pop music spectacular. A record number of 1963 outstanding entries were received from 56 countries, which has already led to fierce competition and assurance to spark the interest of the international pop music market.



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Festival  
in Tokyo  
'81**



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Austria, Udo Jürgens



Canada, Lisa Dal Belo



Cuba, Osvaldo Rodriguez



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Lenka Filipová



East Germany, Uwe Jensen



France, Marie Myriam



Holland, Anita Meyer



Italy, Gianni Togni



Italy, Roberta Voltolini



Lebanon, Lola Farahead



Mexico, Maria Del Sol



New Zealand, Sharon O'Neill



Portugal, Linda de Souza



Thailand, Nadda Viyakarn



United Kingdom, Bucks Fizz



United Kingdom, Charlie Dore



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U.S.A., Peaches and Herb



U.S.A., Holly Penfield



Venezuela,  
Maria Conchita Alonso



West Germany, Revolver

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# MARIANNE FAITHFULL



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(ILPS 9648)

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On Island Records & Cassettes.

Manufactured and distributed by Warner Bros. Records Inc.

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# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
☆	1	5	<b>THE ROLLING STONES</b> Tattoo You Rolling Stones Records COC 16052 (Atlantic)		8.98		36	36	7	<b>ARETHA FRANKLIN</b> Love All The Hurt Away Arista AL 9552		8.98		71	62	7	<b>IAN HUNTER</b> Short Back 'N' Sides Chrysalis CHR 1326		8.98	
	2	12	<b>FOREIGNER</b> 4 Atlantic SD 16999	▲	8.98		☆	44	4	<b>LUTHER VANDROSS</b> Never Too Much Epic FE 37451		8.98	SLP 9	72	73	27	<b>GREG KIHN</b> Rockinroll Beverly BZ 10069 (Elektra)		8.98	
	3	9	<b>STEVIE NICKS</b> Bella Donna Modern Records MR 38139 (Atlantic)		8.98		☆	43	6	<b>SOUNDTRACK</b> Arthur The Album Warner Bros. BSK 3582		8.98		73	80	10	<b>JON AND VANGELIS</b> The Friends Of Mr. Cairo Polydor PD 1-6326 (Polygram)		8.98	
	4	10	<b>JOURNEY</b> Escape Columbia TC 37408	▲				39	10	<b>DEF LEPPARD</b> High N' Dry Mercury SRM-1 4021 (Polygram)		8.98		74	74	52	<b>KENNY ROGERS</b> Greatest Hits Liberty LDO-1072	▲	8.98	CLP 22
☆	6	3	<b>BOB SEGER AND THE SILVER BULLET BAND</b> Nine Tonight Capitol STEK-12182		12.98			40	24	<b>KIM CARNES</b> Mistaken Identity EMI-America SD 17052	▲	8.98		75	65	26	<b>SANTANA</b> Zebop Columbia FC 37158	●		
☆	7	5	<b>DAN FOGELBERG</b> The Innocent Age Full Moon/Epic KE2 37393					41	7	<b>SPYRO GYRA</b> Freetime MCA MCA-5238		8.98	SLP 37	76	77	6	<b>HANK WILLIAMS JR.</b> The Pressure Is On Elektra/Curb SE-535		8.98	CLP 5
	7	10	<b>RICKIE LEE JONES</b> Pirates Warner Bros. BSK 3432		8.98			42	18	<b>AIR SUPPLY</b> The One That You Love Arista AL 9551	●	8.98		☆	NEW ENTRY		<b>ROSSINGTON COLLINS BAND</b> This Is The Way MCA MCA-5207		8.98	
	8	12	<b>PAT BENATAR</b> Precious Time Chrysalis CHR 1346	▲	8.98			43	29	<b>ALABAMA</b> Feels So Right RCA AHL1-3930	▲	7.98	CLP 3	78	78	15	<b>MAZE FEATURING FRANKIE BEVERLY</b> Live In New Orleans Capitol SKBK-12156		9.98	SLP 12
☆	10	8	<b>AL JARREAU</b> Breakin' Away Warner Bros. BSK 3576		8.98	SLP 2	☆	57	4	<b>TRIUMPH</b> Allied Forces RCA AFL1 3902		8.98		79	81	11	<b>MICHAEL STANLEY BAND</b> Northcoast EMI-America SW 17056		8.98	
☆	22	2	<b>BILLY JOEL</b> Songs In The Attic Columbia TC 37461				☆	51	4	<b>MEAT LOAF</b> Dead Ringer Epic/Cleveland International FE 36007				80	83	19	<b>KRAFTWERK</b> Computer World Warner Bros. HS 3549		8.98	SLP 41
	11	18	<b>MOODY BLUES</b> Long Distance Voyager Threshold TRL-1 2901 (Polygram)	▲	8.98			46	18	<b>MANHATTAN TRANSFER</b> Mecca For Moderns Atlantic SD 16036		8.98		81	70	8	<b>HERB ALPERT</b> Magic Man A&M SP-3728		8.98	SLP 65
	12	10	<b>SOUNDTRACK</b> Heavy Metal Full Moon/Asylum DP-90004 (Elektra)	●	15.98			47	37	<b>STYX</b> Paradise Theatre A&M SP 3719	▲	8.98		82	82	48	<b>THE ALAN PARSONS PROJECT</b> The Turn Of A Friendly Card Arista AL 9518	●	8.98	
	13	24	<b>RICK JAMES</b> Street Songs Gordy G8-1002M1 (Motown)	▲	8.98	SLP 1		48	14	<b>KENNY ROGERS</b> Share Your Love Liberty LDO-1108	▲	8.98	CLP 6	83	67	20	<b>SQUEEZE</b> East Side Story A&M SP-4854		7.98	
	14	24	<b>BILLY SQUIER</b> Don't Say No Capitol ST-12146	▲	8.98			49	6	<b>BOB DYLAN</b> Shot Of Love Columbia TC 37496				84	71	12	<b>MILES DAVIS</b> The Man With The Horn Columbia FC 36790			SLP 28
☆	26	3	<b>DARYL HALL AND JOHN OATES</b> Private Eyes RCA AFL1-4028		8.98			50	15	<b>JOHN DENVER</b> Some Days Are Diamonds RCA AFL1-4055		8.98	CLP 16	85	88	60	<b>PAT BENATAR</b> Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
☆	18	5	<b>THE KINKS</b> Give The People What They Want Arista AL 9567		8.98			51	31	<b>PHIL COLLINS</b> Face Value Atlantic SD 16029	●	8.98		☆	96	4	<b>MICHAEL HENDERSON</b> Slingshot Buddah BDS 6002 (Arista)			SLP 19
	17	11	<b>SOUNDTRACK</b> Endless Love Mercury SRM-1 2001 (Polygram)	●	8.98	SLP 14		52	18	<b>TEENA MARIE</b> It Must Be Magic Gordy G8-1004M1 (Motown)		8.98	SLP 5	87	86	12	<b>ICEHOUSE</b> Icehouse Chrysalis CHR 1350		8.98	
	18	31	<b>RICK SPRINGFIELD</b> Working Class Dog RCA AFL1-3697	●	7.98		☆	61	5	<b>THE FOUR TOPS</b> Tonight Casablanca NBLP 7258 (Polygram)		8.98	SLP 8	88	84	11	<b>JOE JACKSON</b> Jumpin' Jive A&M SP-4871		8.98	
	19	7	<b>PRETENDERS</b> Pretenders II Sire SRK 3572 (Warner Bros.)		8.98			54	21	<b>TOM PETTY AND THE HEARTBREAKERS</b> Hard Promises Backstreet BSR 5160 (MCA)	▲	8.98		89	89	6	<b>BRICK</b> Summer Heat Bang FZ 37471 (Epic)		8.98	
	20	10	<b>Z Z TOP</b> El Loco Warner Bros. BSK 3593		8.98		☆	79	2	<b>ROGER</b> The Many Facets Of Roger Warner Bros. BSK 3594		8.98	SLP 20	90	87	19	<b>MARTY BALIN</b> Balin EMI-America SO-17054		8.98	
☆	23	14	<b>THE COMMODORES</b> In The Pocket Motown M8-955M1	●	8.98	SLP 16		56	5	<b>BOB JAMES</b> Sign Of The Times Columbia/Tappan Zee PC-37495			SLP 32	91	91	6	<b>BARBARA MANDRELL</b> Live MCA MCA 5243		8.98	CLP 9
	22	44	<b>REO SPEEDWAGON</b> Hi Infidelity Epic FE 36844	▲				57	7	<b>DEBBIE HARRY</b> KooKoo Chrysalis CHR 1347		8.98		92	75	10	<b>LARRY GRAHAM</b> Just Be My Lady Warner Bros. BSK 3554		8.98	SLP 11
	23	8	<b>E.L.O.</b> Time Jet FZ 37371 (Epic)					58	8	<b>LITTLE FEAT</b> Hoy-Hoy Warner Bros. 2BSK 3538		15.98		☆	145	2	<b>PATTI AUSTIN</b> Every Home Should Have One Q West Records QWS 3591 (Warner Bros.)		8.98	SLP 39
	24	8	<b>EDDIE RABBITT</b> Step By Step Elektra SE-532		8.98	CLP 1		59	32	<b>RUSH</b> Moving Pictures Mercury SRM-1 4013 (Polygram)	▲	8.98		94	92	28	<b>DENIECE WILLIAMS</b> My Melody ARC/Columbia FC 37048			SLP 23
	25	32	<b>JUICE NEWTON</b> Juice Capitol ST-12136	●	8.98	CLP 14		60	16	<b>JOHN SCHNEIDER</b> Now Or Never Scotti Bros. FZ 37400 (CBS)			CLP 20	95	93	34	<b>.38 SPECIAL</b> Wild Eyed Southern Boys A&M SP-4835	●	7.98	
☆	30	11	<b>THE GO GO'S</b> Beauty And The Beat I.R.S. SP-70021 (A&M)		8.98		☆	NEW ENTRY		<b>DEVO</b> New Traditionalists Warner Bros. BSK 3595		8.98		96	98	12	<b>SOUNDTRACK</b> For Your Eyes Only Liberty LDO-1109		8.98	
	27	14	<b>POINTER SISTERS</b> Black & White Planet P-18 (Elektra)	●	8.98	SLP 18		62	12	<b>EVELYN KING</b> I'm In Love RCA AFL1-3962		8.98	SLP 6	☆	114	3	<b>JERMAINE JACKSON</b> I Like Your Style Motown M8-952M1		8.98	SLP 40
☆	49	2	<b>TEDDY PENDERGRASS</b> It's Time For Love P.I.R. TZ 37491 (Epic)			SLP 17		63	26	<b>AC/DC</b> Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98		98	103	50	<b>THE DOORS</b> Greatest Hits Elektra SE-515	▲	8.98	
☆	32	4	<b>GRATEFUL DEAD</b> Dead Set Arista AZL 8606		11.98			64	26	<b>OZZY OSBOURNE</b> Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98		99	99	4	<b>CRYSTAL GAYLE</b> Hollywood, Tennessee Columbia FC 37438			CLP 24
☆	38	4	<b>LITTLE RIVER BAND</b> Time Exposure Capitol ST 12163		8.98			65	61	<b>DARYL HALL &amp; JOHN OATES</b> Voices RCA AQL1-3646	●	8.98		100	100	26	<b>JEFFERSON STARSHIP</b> Modern Times Grunt BZL1-3848 (RCA)	●	8.98	
	31	14	<b>BLUE OYSTER CULT</b> Fire Of Unknown Origin Columbia FC 37389				☆	76	28	<b>QUINCY JONES</b> The Dude A&M SP-3721	●	8.98	SLP 29	101	97	17	<b>PAT METHENY &amp; LYLE MAYS</b> As Falls Wichita ECM ECM-1-1190 (Warner Bros.)		8.98	
☆	35	6	<b>RONNIE MILSAP</b> There's No Getting Over Me RCA AHL1 4060		7.98	CLP 2		67	13	<b>PABLO CRUISE</b> Reflector A&M SP-3726		8.98		102	95	20	<b>VAN HALEN</b> Fair Warning Warner Bros. HS 3540	●	8.98	
	33	87	<b>CHRISTOPHER CROSS</b> Christopher Cross Warner Bros. BSK 3383	▲	8.98			68	18	<b>OAK RIDGE BOYS</b> Fancy Free MCA MCA-5209	▲	8.98	CLP 4	☆	103	3	<b>NILS LOFGREN</b> Night Fades Away Backstreet BSR-5251 (MCA)		8.98	
☆	37	10	<b>CARL CARLTON</b> Carl Carlton 20th Century Fox T-628 (RCA)		8.98	SLP 3	☆	90	5	<b>THE TIME</b> The Time Warner Bros. BSK 3598		8.98		104	72	12	<b>RICHARD DIMPLES FIELDS</b> Dimples Boardwalk NB1-33232		8.98	SLP 7
☆	40	4	<b>WILLIE NELSON</b> Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542			CLP 18		70	8	<b>THE ALLMAN BROTHERS BAND</b> Brothers Of The Road Arista AL 9564		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.)

OCTOBER 10, 1981, BILLBOARD



IFPI, BIEM

## Debate Over Mechanical Royalty Rate In Europe

• Continued from page 1

tant to retreat from long-entrenched positions.

BIEM negotiators, including Prof. Erich Schulze of the German rights society, GEMA, and Jean-Loup Tournier of SACEM, the French society, are pressing for an increase in the mechanical royalty from 8% to a new standard of 10%, while record industry representatives are seeking to retain the existing 8% levy, based on an average assessment of the retail price, in any new agreement.

IFPI negotiators argue that the bases upon which the 8% mechanical royalty are calculated are no longer realistic and result in the recording industry having to pay unjustifiably high amounts.

However, the authors' societies, faced with substantial declines in sales of record and tape units, are seeking a higher levy in order to maintain income at levels that will offset the effects of inflation.

The only concrete element to emerge from the talks so far is that the alternative of substituting a flat rate on mechanical royalties, as in the U.S. and Canada, for a percentage, has been dropped.

It had been hoped that, if agreement could be reached in the London meetings, the new contract might take effect retroactively to July 1 of this year. But the probability is that

any new deal will not become operative until Jan. 1, 1982.

If agreement is reached, it is further hoped that the pact will cover a five-year period.

Although the talks are taking place here, a new pact will not affect mechanical royalty rates in the U.K. These are determined by a Copyright Tribunal, and are currently at 6% of "notional" retail prices.

Also on the agenda of the London talks was a discussion centering on the possibility of evolving a pan-European agreement between IFPI and BIEM on mechanical royalties for music on videograms.

## Assets Sale

• Continued from page 3

from \$1,154,964 in June and \$1,650,242 in July. Boosts in overhead in utilities, where \$82,164 was spent in August compared to a cumulative \$48,592 for the two prior months, and in payroll and taxes, where \$699,101 for August compared with \$782,410.57 the prior two months, contributed to the deficit cash increase.

The credit committee heard that two written proposals for acquisition were received, but their identities were withheld from the public. At least six parties have evinced interest in some form of takeover, the committee was told.

• Continued from page 10

equal that," says Farner, interviewed on the phone from his ranch near Flint, Mich. "And we have something positive to say. There is now a lack of lyrical content in music. Bands either have nothing at all to say, or there is a lot of rhetoric and a lot of negatives."

What Grand Funk has to say is on a new single, "Y.O.U.," and a new LP, "Grand Funk Lives," both on Full Moon/Warner Bros. Records. Farner describes the new LP as "a happy medium" between its latter-day "We're An American Band" pop, and its early heavy metal. "There is a lot of melody, but it has hard rock behind it," he says.

Having previously cut all ties with its original mentor Terry Knight, Grand Funk disbanded in 1976, because, says Farner, "we needed a rest. The music, the creativity were stagnating. There was not enough time to work on the release. And when you rush, you don't come up with as good a product as you like."

After the breakup, Farner released two solo LPs on Atlantic (best forgotten), and he says for the new Grand Funk LP he is using material he has written within the last two years. Grand Funk is now back to being a trio, and though original bassist Mel Schacter was involved with getting the band back together, he "decided he didn't want to fly anymore," so Farner and drummer Don Brewer, got Dennis Bellinger, a bassist from Flint, to join Grand Funk.

## Rock 'n' Rolling

"This is more open. There is nothing in back. It's a rhythmically oriented three-piece band. It relates better to the audience, and it feels better being a three piece," says Farner.

The band is going on tour in November, playing secondary markets.

before playing eight large cities in the new year. Then it is off to Japan. The band is managed by Andrew Cavaliere, who managed it before its breakup, and is booked by Frontier Booking International, the new wave agency. "But we're not in that vein, at all," says Farner.

## Closeup

• Continued from page 92

One can only hope the Kinks aren't as bored with life as they make themselves out to be in "Predictable." This song, in some ways reminiscent of the Boomtown Rats, says, "Once we had so many options/ Once we had dignity and grace/ Now we have nothing but our own time to waste."

Not as many options were used in the creation of "Give The People What They Want" as in past Kinks efforts, but things certainly are not as bad as they're made out to be in "Predictable." Its cynicism is tempered by the optimism of "Better Things," but when you add in all the contradictions and abuse, the balance seems to be leaning toward the cynical.

"Around The Dial," the album's opener, is a lament over the loss of "my favorite DJ" from the airwaves. "You always played the best records/ You never followed any trend." Not unlike the Kinks themselves, who could never be pigeonholed as be-

longing to one specific branch of the music known as rock and roll. The favorite DJ was always honest, and the Kinks are, too.

"It's really good to see you rocking out and having fun/ Living like you've just begun," says "Better Things," and any true Kink fan would have to agree. We're glad to see you doing well, Ray and Dave. And special thanks to Mick Avory on drums, a true veteran, who makes a strong contribution to the continuous beat of "Give The People What They Want." Ian Gibbons gives a strong performance on keyboards, as does Rodford on bass. Taken together, they're the Kinks, and they still can make magic.

LAURA FOTI

## 'Gemini' Set

LOS ANGELES—Jim Loughlin and Lloyd Segal have been selected as music coordinators for the motion picture "Gemini In The Night." The soundtrack will be released on Regency Records, distributed by Atlantic.

# You Just Can't Stop Good Music...

*The*  
**LOOK**

Produced by Johnny Sandlin

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WBLM - Lewiston/Portland, ME  
KGGO - Des Moines, IA  
WIZD - Ft. Pierce, FL

WLLZ - Detroit, MI  
WRIF - Detroit, MI  
WABX - Detroit, MI  
WILS - Lansing, MI  
WWCK - Flint, MI  
WJXQ - Jackson, MI

WRCN - Long Island, NY  
WPLR - New Haven, CT  
WQDR - Raleigh, NC  
WRKK - Birmingham, AL  
WKWF - Key West, FL  
KSPN - Aspen, CO

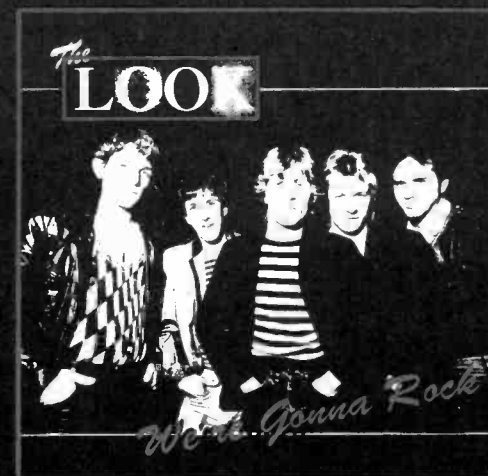
KTCL - Ft. Collins, CO KLRB - Carmel, CA

"This band is headed for the big time." -People, 6/22

"A five-man band that plays rock with traditional Detroit fury." -Billboard, 5/2

"major market music... Look are this week's **Album Network** first round draft pick." -The Album Network, 4/20

"The young Detroit fivesome weren't kidding when they titled their debut album." -People, 8/3



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105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	158	2	FRANK ZAPPA You Are What You Is Barking Pumpkin Records PW2-37537 (CBS)				179	3	GIL SCOTT-HERON Reflections Arista AL 9566		8.98	SLP 55	179	3	GIL SCOTT-HERON Reflections Arista AL 9566		8.98	SLP 55		
106	102	6	THE DIRT BAND Jealousy Liberty LW 1106		8.98		170	174	3	THE KINGS Amazon Beach Elektra 5E-543		8.98		170	174	3	THE KINGS Amazon Beach Elektra 5E-543		8.98	
107	127	2	DONALD BYRD AND 125th ST., N.Y.C. Love Byrd Elektra 5E-531		8.98	SLP 24	171	138	4	THE ROLLING STONES Emotional Rescue Rolling Stones Records COC 16015 (Atlantic)		8.98		171	138	4	THE ROLLING STONES Emotional Rescue Rolling Stones Records COC 16015 (Atlantic)		8.98	
108	148	4	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407				172	NEW ENTRY		STANLEY TURRENTINE Tender Together Elektra 5E-534		8.98		172	NEW ENTRY		STANLEY TURRENTINE Tender Together Elektra 5E-534		8.98	
109	111	6	GLADYS KNIGHT & THE PIPS Touch Columbia FC 37086			SLP 22	173	173	3	VARIOUS ARTISTS Urgn A Music War A&M SP 6019		9.98		173	173	3	VARIOUS ARTISTS Urgn A Music War A&M SP 6019		9.98	
110	128	2	THE WHISPERS This Kind Of Lovin' Solar BXL1-3976 (RCA)		8.98	SLP 26	174	172	48	GROVER WASHINGTON JR. Winelight Elektra 6E-305		8.98	SLP 74	174	172	48	GROVER WASHINGTON JR. Winelight Elektra 6E-305		8.98	SLP 74
111	140	5	RIOT Fire Down Under Elektra 5E-546		8.98		175	163	23	LEE RITENOUR Rit Elektra 6E-331		8.98	SLP 75	175	163	23	LEE RITENOUR Rit Elektra 6E-331		8.98	SLP 75
112	122	2	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS-60617		10.98		176	176	22	CAROLE BAYER SAGER Sometimes Late At Night Boardwalk NB-12-33237		7.98		176	176	22	CAROLE BAYER SAGER Sometimes Late At Night Boardwalk NB-12-33237		7.98	
113	115	20	THE TUBES The Completion Backward Principle Capitol SD-12151		8.98		177	130	19	ELTON JOHN The Fox Geffen GHS 2002 (Warner Bros.)		8.98		177	130	19	ELTON JOHN The Fox Geffen GHS 2002 (Warner Bros.)		8.98	
114	124	4	ATLANTA RHYTHM SECTION Quinella Columbia FC 37550				178	120	8	JOEY SCARBURY America's Greatest Hero Elektra 5E-537		8.98		178	120	8	JOEY SCARBURY America's Greatest Hero Elektra 5E-537		8.98	
115	134	3	LENA HORNE The Lady And Her Music—Live On Broadway Quest Records 2QW 3597 (Warner Bros.)		13.98		179	133	7	BALANCE Portrait NFR 37357 (Epic)				179	133	7	BALANCE Portrait NFR 37357 (Epic)			
116	NEW ENTRY		RONNIE LAWS Solid Ground Liberty LO-51087		8.98	SLP 45	180	NEW ENTRY		TOM VERLAINE Dreamtime Warner Bros. BSK 3539		8.98		180	NEW ENTRY		TOM VERLAINE Dreamtime Warner Bros. BSK 3539		8.98	
117	101	12	STACY LATTISAW With You Cotillion SD 16049 (Atlantic)		8.98	SLP 33	181	154	22	STEPHANIE MILLS Stephanie 20th Century T 700 (RCA)		8.98	SLP 34	181	154	22	STEPHANIE MILLS Stephanie 20th Century T 700 (RCA)		8.98	SLP 34
118	116	10	THE B-52'S Party Mix Warner Bros. Mini 3596		5.98		182	178	27	DEBRA LAWS Very Special Elektra 6E-300		8.98	SLP 58	182	178	27	DEBRA LAWS Very Special Elektra 6E-300		8.98	SLP 58
119	94	13	MICK FLEETWOOD The Visitor RCA AFL1-4080		8.98		183	183	13	THE BROTHERS JOHNSON Winners A&M SP-3724		8.98	SLP 49	183	183	13	THE BROTHERS JOHNSON Winners A&M SP-3724		8.98	SLP 49
120	110	31	SHEENA EASTON Sheena Easton EMI-America ST 17049		8.98		184	186	46	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120		9.98		184	186	46	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120		9.98	
121	131	51	THE POLICE Zenyatta Mondatta A&M SP 3720		8.98		185	NEW ENTRY		BILLY JOEL Glass Houses Columbia FC 36384		8.98		185	NEW ENTRY		BILLY JOEL Glass Houses Columbia FC 36384		8.98	
122	113	5	ART GARFUNKEL Scissors Cut Columbia FC 37392				186	155	15	CARPENTERS Made In America A&M SP 3723		8.98		186	155	15	CARPENTERS Made In America A&M SP 3723		8.98	
123	123	11	THE BEACH BOYS Endless Summer Capitol SKBB-11307		10.98		187	175	50	BRUCE SPRINGSTEEN The River Columbia PC 236854		8.98		187	175	50	BRUCE SPRINGSTEEN The River Columbia PC 236854		8.98	
124	108	12	BLACKFOOT Marauder Atco SD-32-107 (Atlantic)		8.98		188	NEW ENTRY		NOVO COMBO Novo Combo Polydor PD-1-6331 (Polygram)		8.98		188	NEW ENTRY		NOVO COMBO Novo Combo Polydor PD-1-6331 (Polygram)		8.98	
125	125	4	ALICE COOPER Special Forces Warner Bros. BSK 3581		8.98		189	189	13	PETER TOSH Wanted Dread And Alive Rolling Stones/EMI-America SO 17055		8.98		189	189	13	PETER TOSH Wanted Dread And Alive Rolling Stones/EMI-America SO 17055		8.98	
126	169	2	RODNEY CROWELL Rodney Crowell Warner Bros. BSK 3587		8.98		190	NEW ENTRY		BILLY JOEL The Stranger Columbia JC 34987				190	NEW ENTRY		BILLY JOEL The Stranger Columbia JC 34987			
127	105	10	FRANKIE SMITH Children Of Tomorrow WMOT FW 37391 (CBS)			SLP 48	191	191	33	ADAM AND THE ANTS Kings Of The Wild Frontier Epic NJE 37033				191	191	33	ADAM AND THE ANTS Kings Of The Wild Frontier Epic NJE 37033			
128	118	29	ROSANNE CASH Seven Year Ache Columbia JC 36965			CLP 10	192	150	23	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project Epic FE 36918			SLP 56	192	150	23	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project Epic FE 36918			SLP 56
129	NEW ENTRY		DYNASTY The Second Adventure Solar S-20 (Elektra)		8.98	SLP 42	193	195	9	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236		8.98		193	195	9	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236		8.98	
130	104	16	GARY WRIGHT The Right Place Warner Bros. BSK 3511		8.98		194	149	45	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)		8.98		194	149	45	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)		8.98	
131	142	5	RED RIDER As Far As Siam Capitol ST-12145		8.98		195	144	23	STARS ON LONG PLAY Stars On Long Play Radio Records RR 16044 (Atlantic)		8.98		195	144	23	STARS ON LONG PLAY Stars On Long Play Radio Records RR 16044 (Atlantic)		8.98	
132	132	3	NATALIE COLE Happy Love Capitol ST-12165		8.98	SLP 38	196	196	2	FOREIGNER Double Vision Atlantic SD-19999		8.98		196	196	2	FOREIGNER Double Vision Atlantic SD-19999		8.98	
133	135	4	THE ROLLING STONES Some Girls Rolling Stones Records COC 39108 (Atlantic)		8.98		197	107	10	MANHATTANS Black Tie Columbia FC 37156			SLP 25	197	107	10	MANHATTANS Black Tie Columbia FC 37156			SLP 25
134	137	60	AC/DC Back In Black Atlantic SD 16018		8.98		198	180	4	THE ROLLING STONES Sticky Fingers Rolling Stones Records COC 39105 (Atlantic)		8.98		198	180	4	THE ROLLING STONES Sticky Fingers Rolling Stones Records COC 39105 (Atlantic)		8.98	
135	136	19	THE CHIPMUNKS Urban Chipmunk RCA AFL1-4027		8.98	CLP 43	199	188	19	IRON MAIDEN Killers Capitol ST-12141		7.98		199	188	19	IRON MAIDEN Killers Capitol ST-12141		7.98	
							200	184	12	JOURNEY Infinity Columbia JC 34912			SLP 46	200	184	12	JOURNEY Infinity Columbia JC 34912			SLP 46

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	63, 134	Crystal Gayle	99	Gladys Knight	109	Pink Floyd	151	Bruce Springsteen	187
Adam And The Ants	191	Larry Graham	92	Kraftwerk	80	Pointer Sisters	27	Squeeze	83
Air Supply	42, 137	Grateful Dead	29	Patti Labelle	156	Police	121	Billy Squier	14
Alabama	43	Spyro Gyra	41	Pretenders	117	Pretenders	19, 163	Michael Stanley Band	79
Alan Parsons Project	82	Herbie Hancock	165	Debra Laws	182	Teddy Pendergrass	28	Stars On Long Play	195
Alman Brothers	70	Daryl Hall & John Oates	15, 65	Ronnie Laws	116	Eddie Rabbitt	24	Shooting Star	108
Herb Alpert	81	Michael Henderson	86	John Lennon/Yoko Ono	194	Ramones	149	Styx	47
Atlanta Rhythm Section	114	Gil Scott-Heron	126	Little River Band	30	Red Rider	131	Rachel Sweet	160
Patti Austin	93	Debbie Harry	57	Little Feat	58	Teena Marie	146	Temptations	52
B-52'S	118	Tim Curry	139	Nils Lofgren	103	The Time	69	Peter Tosh	189
Balance	179	Miles Davis	84	Barbara Mandrell	148	Triumph	44	Tommy Stinson	130
Marty Balin	90	Phyllis Hyman	161	Manhattans	197	Tubes	113	Stanley Turrentine	172
Beach Boys	123	Def Leppard	39	Manhattan Transfer	46	Grover Washington Jr.	174	Whispers	110
Pat Benatar	8, 85, 193	Devo	61	Maze	78	Ebonee Webb	157	Hank Williams Jr.	76
Blackfoot	124	Neil Diamond	184	Pat Metheny & Lyle Mays	101	Ronnie Williams	94	Steve Winwood	155
Blue Oyster Cult	31	Dirt Band	106	Stephanie Mills	181	Van Halen	102	Gary Wright	130
Brick	89	Doors	98	Ronnie Milsap	32, 140	Various Artists	173	ZZ Top	20
Brooklyn Bronx And Queens Band	142	Bob Dylan	49	Meat Loaf	45	Tom Verlaine	180	38 Special	95
Brothers Johnson	183	Dynasty	129	Moody Blues	11	Frank Zappa	105		
Donald Byrd	107	Sheena Easton	120	Nazareth	145				
Carl Carlton	34	E.L.O.	23	Willie Nelson	35				
Kim Carnes	40	Emotions	168	Juice Newton	25				
Carpenters	186	John Entwistle	158	Novo Combo	188				
Rosanne Cash	128	Richard Dimples Fields	104	Oak Ridge Boys	68				
Alice Cooper	125	Mick Fleetwood	119	Ozzy Osbourne	64				
		Foreigner	2, 196	One Way	136				
		Four Tops	53	Pablo Cruise	67				
		Aretha Franklin	36	Ray Parker Jr.	153				
		Dan Fogelberg	6	Bernadette Peters	154				
		Art Garfunkel	122	Tom Petty	144				
		Go-Go's	26						





Billboard photo by Chuck Pulin

**SURPRISE GUEST**—Lene Lovich makes an unscheduled appearance at Stiff Records' party celebrating the company's relocation to a loft office in the Soho section of New York.

## ASCAP Hits BMI Figures During Jukebox Hearings

• Continued from page 3

reports made, detailing 11 song titles, took place in the Montana Mining Co. Representatives of the discotheque told Ceccanti they had never had a jukebox.

Summarizing, Fagan told the Tribunal bluntly, "it suggests to me that there wasn't any quality control." His analysis for the frequent omissions of locations was that many of the researchers were women, traveling alone, who chose not to enter taverns and pubs in finding jukeboxes. He climaxed that report with a humorous detailing of his own visit to missed locations in Sheepshead Bay, Brooklyn.

Fagan told Tribunal commissioners that based on an analysis of the BMI data covering only licensed jukeboxes, the BMI share would only be 42.24 per cent. Ceccanti noted that none of the boxes he found in Missoula were licensed, although some of the machines had expired stickers.

Because the BMI survey was taken in March, 1981, Tribunal Chairman Thomas C. Brennan

asked Fagan if he considered 1981 data an acceptable base for distributing 1979 royalties.

The use of analogues would be acceptable, said Fagan. "It would be a judgment on my part that it wouldn't be a heck of a lot of difference (between the two years)," he said, noting "you don't have the data dealing with the situation (in reference to the BMI survey)."

BMI called upon Dr. Richard F. Link, an independent statistical consultant, to express an opinion on the survey procedural errors noted by Fagan. Allowing for ASCAP's implication that 5% of the surveyors used poor techniques, he claimed the effect on the samples validity would not exceed one half of one per cent. "That," he said, "is well within the allowable plus or minus 2%."

Brennan said privately that he anticipates ASCAP will base their counterproposals on a formula related to their licensing revenues as opposed to the BMI survey. Rebutals continue Friday (11) with a final Tribunal decision due on or before Dec. 1, 1981.

## Twenty Top 10 Acts Release Albums For Christmas

• Continued from page 1

Rogers, Olivia Newton-John, Earth, Wind & Fire, Kool & the Gang and Fleetwood Mac's Lindsey Buckingham.

Perhaps reflecting the sorry state of the economy, labels have no plans to jump to \$9.98 list pricing, even on these potent packages. Capitol, in fact, is moving in the opposite pricing direction with its Anne Murray album, "Christmas Wishes." It will be ticketed at \$5.98, becoming an instant addition to the label's Greenline series.

Here are the major name LPs due before the end of the year, listed by label. The labels, in turn, are listed according to the number of albums they have on the current pop chart.

**CBS**—Columbia will lead with a live Pink Floyd LP, its followup to the No. 1 "The Wall," and Barbra Streisand's hits anthology "Memories," her followup to the No. 1 "Guilty." Streisand's "Greatest Hits, Vol. II" reached No. 1 two Christmases ago.

Also on tap from Columbia are new albums by Neil Diamond, Toto and Earth, Wind & Fire (on ARC Columbia), as well as a second greatest hits package by Chicago, which recently left the label.

Epic's schedule is topped by Boston's followup to the No. 1 "Don't Look Back," released more than three years ago. Also set are LPs by

Ted Nugent, Molly Hatchet, the Jacksons, the Beach Boys and the Isley Brothers (on T-Neck).

**Warner Bros.**—WB's holiday releases are paced by anthologies on two of its top acts, both of which had top three studio albums last time at bat. "The George Benson Collection," a \$16.98 list double album, and "Best Of The Doobie Brothers, Vol. II" are both set for Oct. 28.

Due Oct. 14 are "The Steve Martin Brothers," Prince's "Controversy" and "Marshall Tucker Band's Greatest Hits," set for Oct. 28 are Rod Stewart's "Tonight I'm Yours," Emmylou Harris' "Cimarron," Black Sabbath's "The Mob Rules" and Neil Young's "Re-Ac-Tor" (on Reprise). Coming Nov. 11 are Frank Sinatra's "She Shot Me Down" (also on Reprise) and a \$16.98 list soundtrack to "Pennies From Heaven."

**Atlantic**—"Best of" albums by Firefall, Roberta Flack, Manhattan Transfer and Yes top Atlantic's October schedule. Chic, the Spinners and Sister Sledge (on Cotillion) promise a soulful November. AC/DC and Abba are possible but not firm for December.

**RCA**—Nipper is pinning its hopes on Diana Ross' self-produced label debut "Why Do Fools Fall In Love," due in mid-October. The label also hopes to have the cast album to Stephen Sondheim's new musical "Merrily We Roll Along," another

**Could CBS have new plans for its Santa Maria, Calif. pressing facility?** Sources at Black Rock and in the plant itself remain mum, but **Track** hears that several disk and tape customers have been alerted that they'll need to take their West Coast business elsewhere. However, anxious local speculation over an outright shutdown appears unfounded. Although the beleaguered town, already facing a steep jump in unemployment due to recent cutbacks or closings for several other local businesses, may face a hiatus, we're told CBS' explanation to at least two clients is a planned retooling that will transform the facility into a new West Coast video software plant. CBS has already announced its plans to make video a major commodity for its giant Carrollton, Ga. manufacturing site.

Several months ago, **Track** exclusively revealed the joint venture between distribution biggie **Noel Gimbel of Video Sound Unlimited, Chicago,** and **New York's Video Shack's Arthur Morowitz.** Their next joint venture, which could happen next week, may far outshine that first partnership in a Miami-based video software distributorship. . . . At press time, neither **Al Coury** nor **Joe Smith** were available for comment, but it appears the long-rumored new deal that would see Coury helming a new label is just about wrapped. **Track** has learned that the only remaining snag is legal clearance on the planned moniker, **Network Records,** but regardless of the final name, expect initial releases later this month. Probable openers would be a single from **Irene Cara** and the long-awaited **Del Shannon LP** produced by **Tom Petty, Elektra/Asylum** will distribute and market the label's releases, but Coury is reportedly planning to build his own regional and local staff, possible by year's end. Meanwhile, as reported earlier in **Track,** Coury's association with **Robert Stigwood** will continue, with Coury overseeing promotion on RSO's remaining major act, the **Bee Gees.** . . . The talk is that 20th Century Fox Music is on the block for a \$20 million price tag.

**Another manifestation of tightening purse strings is occurring at the recording studio level. A year ago, labels were content to receive a monthly statement with supporting invoices for studio time used by their artists. Six months ago, some labels began requiring weekly statements from studios where acts were in session. Now most**

## Some Things New, Some Old Expected On Cable In Oct.

• Continued from page 6

takes off for two hours of programming every Friday night and four hours Saturday nights. Scheduled events for Oct. include "Lenny Bruce Without Tears" Oct. 2 and 17 and "Welcome To My Nightmare" Oct. 3 and 31. Paired with Alice Cooper on the 3rd is "London Rock

and Roll" and on Halloween "Dracula Bites The Big Apple" and "Devoision."

Additional "Night Flight" programming includes "Shell Shock" and "It's OK To Laugh" on Oct. 9 and "Edith Piaf," "Six Dreams" and "Journey Through The Past" with

Neil Young on Oct. 11. Oct. 16 sees "Self-Conscious Over You" and "Love Is Hard To Get" with Proctor and Bergman on the schedule; paired with Lenny Bruce on the 17th is "J-Men Forever" with music by Billy Preston and the Tubes and comedy by Firesign Theater.

Elvis Presley repackage and studio sets by Bob Welch and Player.

Product is also due from Lakeside on Solar, Instant Funk on Salsoul, Don McLean on Millennium and Leon Raywood and Edwin Starr on 20th Century-Fox.

**A&M**—A new L.T.D. album is set for late October; a new Johnny "Guitar" Watson for early November. I.R.S. expects a new Renaissance set later this month.

**Elektra/Asylum** — Queen's "Greatest Hits," postponed from last Christmas because of the unex-

**Assistance in preparing this story provided by Roman Kozak, Doug Hall, Irv Lichtman and Laura Foti in New York and Jean Williams, Ed Harrison, Jim McCullough and Sam Sutherland in L.A.**

pected staying power of the No. 1 "The Game," is set for late October, as are Lindsey Buckingham's "Law And Order" and Rupert Holmes' "Full Circle."

A new Cars album, again produced by Roy Thomas Baker, is set for late November or early December, along with self-produced studio sets by John Klemmer, Lakeside and Grover Washington Jr.

Albums expected to stay on E/A's "indefinite futures" list into the new year include an Eagles hits anthology, solo albums by Don Henley

and Glenn Frey, and studio LPs by Linda Ronstadt, Joni Mitchell and John Fogerty.

**Capitol**—The Anne Murray Christmas album and a five-song live EP by Iron Maiden will be joined in the Oct. 12 release by the Knack's "Round Trip," produced by Jack Douglas.

**Arista**—A double-live Al Stewart album, ticketed at \$13.98, is due Oct. 21, along with Angela Bofill's "Something About You," Norman Connors' "Mr. C" and a still untitled album by GQ. A Paul Davis album is also due before Christmas.

Albums by Melissa Manchester, the Bus Boys and Graham Parker have been postponed to January or February.

**MCA**—Olivia Newton-John returns with "Physical" early this month, to be followed in mid-month by Rufus with Chaka Khan's "Camouflage."

**EMI-America/Liberty** — Kenny Rogers, who had the hottest gift LP of the 1980 holiday season with his No. 1 "Greatest Hits" collection, will be back at the end of this month with the "Kenny Rogers Christmas Album," comprised of five new songs and five holiday standards. Rogers produced the album himself.

The J. Geils Band's "Freeze Frame" and Earl Klugh's "Crazy For You" are also due in October, to be followed in November by Sheena

labels have personnel calling studios every ayem to determine how much gelt was spent the prior day by the recording act. And, it's not uncommon the same day an expenditure is reported to have the label call and halt more recording by the group as budget has been topped.

The L.A. Superior Court lawsuit by **Motown Record Corp.** against producer **Jeffrey Bowen** and artist **Bonnie Pointer** (Billboard, Sept. 3) is accompanied by a copy of Bowen's Aug. 20, 1981, binder with the label. It calls for \$60,000 annually to the pioneer Detroit producer for his services as producer, talent scout and coach. In addition, pact called for Bowen to get 8% of 100% of wholesale on album sales, minus a 15% and 25% deduction for LP and tape packaging, respectively. On product that topped 500,000 units, Bowen was to get an extra 1%, and another 1% when product hit the million mark. **Finder's Fee:** Bowen was also to be provided an additional 2% of 100% of wholesale price for talent that he discovered. The paper shows that Bowen was already participating in royalties from **Rick James'** product. Bowen also got a \$75,000 loan at 7% when the binder was inked. La Pointer, according to another exhibit filed, was to get a graduated 24% to 32% over the five years of the contract, based on wholesale price and the same packaging deductions.

**Columbia House,** which had originally planned a decision on video-by-mail-order by mid-September, has chosen only to continue test-marketing a series on World War II. "With all that's happening in this field, we've decided to sit back for a while and wait," says **Ralph Colin,** vice president of business and government affairs. "We'll go ahead with more testing on a low-profile basis. There's general confusion about all aspects of marketing right now. In the next few months, trends will be more apparent."

**Track Finds:** **Mort Nasatir** reports that the **WLAC DJ** legends we inquired about are still about. **Hoss Allen** continues on the all-night gospel seg. **John R. (Richbourg)** is plagued by emphysema but does occasional spots. **Gene Nobles** is immobilized by longtime rheumatoid arthritis at his Nashville home. One time Gospel sponsor **Randy Wood,** Dot Records and **Randy's Gallatin** store owner, is chair-ridden at his Hickory Lake shore mansion near Gallatin after a near-fatal auto accident.

Edited by JOHN SIPPEL



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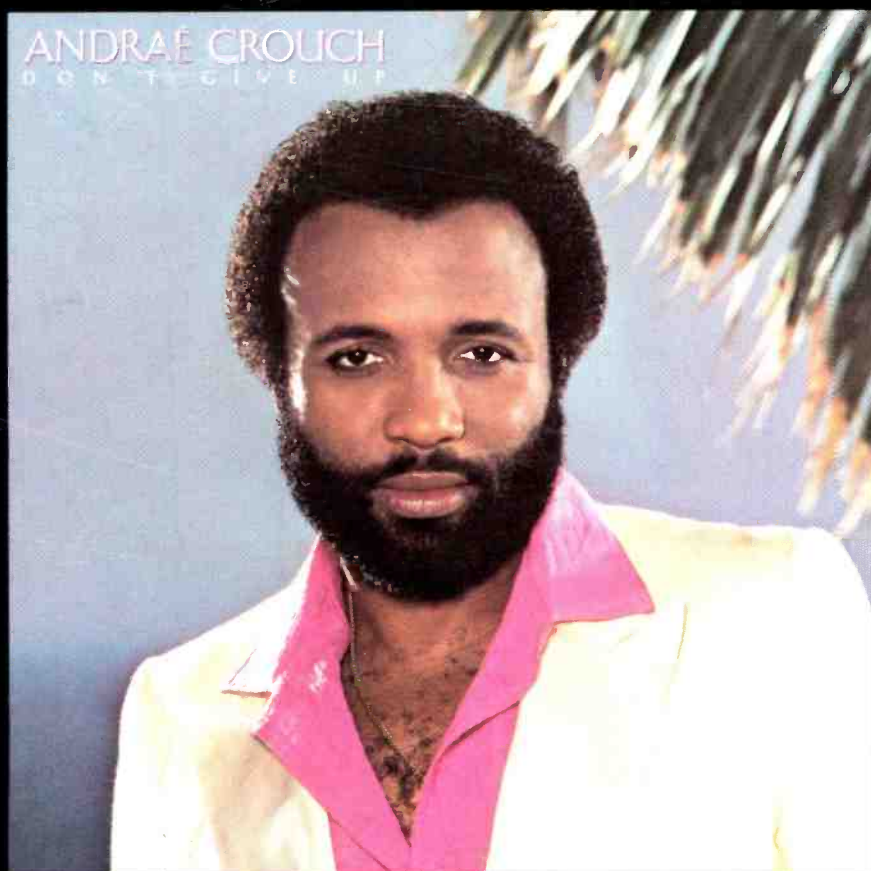
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