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# Billboard

86th  
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NEWSPAPER

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## Controversy Over Stones' Seating Policy

By CONSTANCE CRUMP

DETROIT—A dome full of controversy over public safety including legal suits and radio and tv editorials surrounds the upcoming Rolling Stones concerts at the Pontiac Silverdome Nov. 30 and Dec. 1.

At issue is the practice of selling general admission tickets a.k.a. festival seating. Eleven persons died in the crush to get good seats in Cincinnati two years ago at a rock concert featuring the Who. Since then, public criticism of festival seating has led to seating policy reform in Ohio and other parts of the country. There are no laws prohibiting festival seating in Michigan.

Concerns over safety gained added weight last week when a performance by the Rolling Stones in Worcester, Mass. Monday (14) turned into a disturbance. An estimated 4,000 fans turned out for a supposedly secret concert  
*(Continued on page 10)*

## AT NRBA CONFAB FCC Head Promises AM Stereo

By DOUGLAS E. HALL

MIAMI—A promise to push through AM stereo by the first quarter of next year and a pledge of support to amend the U.S. Constitution to give broadcasters greater rights were messages delivered here to the National Radio Broadcasters Assn. from Washington that brought attendees to their feet cheering.

In subsequent days, Sen. Robert Packwood (R-Ore.) on Monday (14) and new FCC chairman Mark Fowler on Tuesday (15) brought

the good news from the Reagan Administration and the Republican controlled Senate.

Packwood challenged broadcasters to muster lobbying efforts to support an amendment to the U.S. Constitution to give electronic media the same First Amendment rights now enjoyed by print.

"When the time is right, gather your forces and I will not just be a willing ally, but a will-

*(Continued on page 18)*

## Philips Seeks Royalty On Compact Disc

By ALAN PENCHANSKY

CHICAGO—The Netherlands' Philips company will break with the tradition of non-royalty payment on its technical innovations when the Compact Disc digital-audio-disk technology is unveiled.

Philips is proposing a royalty rate on Compact Disc software of three cents per side, sources close to the development of the system have told Billboard. This royalty is paid in addition to the royalty levied on Compact Disc hardware manufacturers.

The move contrasts to the free access which was provided to the Music Cassette, the analog tape system introduced by Philips some 20 years ago and today a worldwide standard.

The Columbia-developed LP and the RCA-launched 45 r.p.m. disk also were systems offered to all takers at no cost, because the success of the formats was seen to hinge on wide-  
*(Continued on page 9)*

## AOR Cuts New Wave Shows

By ED HARRISON

LOS ANGELES—The exposure of new music on the airwaves, already limited, will be more so now as AOR's concession to progressive new acts via late night weekly program blocks is beginning to fade, according to program directors.

Recent moves by a number of stations away from "new music hours" ranging anywhere

from one to four hours devoted almost exclusively to product outside the realm of normal AOR playlists is said to further weaken the credibility of music whose roots are associated with rock's new wave as a viable programming tool.

With the exception of a few breakthroughs  
*(Continued on page 14)*

## CBS Hosts Tower Meeting

By JOHN SIPPEL

LOS ANGELES—Departing dramatically from precedent, CBS Records subsidized a personal meeting between three of its branch managers and 29 of the 30 Tower Records store managers in Sacramento, Calif. Tuesday (15).

The thrust of the day-long confab at the Tower home base was to coordinate the elements of a month-long October CBS catalog-wide album program through the entire Russ Solomon chain. It marks the first time that label reps and store managers have conferred personally on such a promotion.

"It's the first time Tower managers have ever been together," Solomon noted, "and, more importantly, it insures total cooperation from every store to

*(Continued on page 9)*

## Law Hits Piracy In Italy

By VITTORIO CASTELLI

MILAN—Italy, for many years the European country most severely affected by record and tape piracy, is making significant progress in controlling the problem, thanks to a tough new law passed by the Italian government which came into force two months ago.

Says Guido Rignano, president of the Associazione dei Fonografici Italiana (AFI), the local group of the International Federation of Producers of Phonograms and Videograms: "Although the new law has only just come into force, we are already seeing that it's had a deterrent effect on some pirate operations.

*(Continued on page 80)*



"DON'T WANNA LOSE YOU" is MADLEEN KANE'S fourth album in as many years. Teamed here with one of the hottest producers, Georgio Moroder, this album promises to be her biggest yet. Expect strong Top 40 action on "DON'T WANNA LOSE YOU," "YOU CAN," "FIRE IN MY HEART" and "PLAYING FOR TIME." Retailers... display material available. Chalet Records CH0702  
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It couldn't be any plainer: "BLOOD ON THE BRICKS" (mca-5252), a real love story of the streets. MCA Records' IRON CITY HOUSEROCKERS don't pull any punches, they don't hide the bittersweet on their new album about the America which exists between the two coasts. This is hard-hittin' street talk and it's written with "BLOOD ON THE BRICKS."  
*(Advertisement)*

*(Advertisement)*

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GARY MYRICK AND THE FIGURES

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## STANDING TALL

# STANDING TALL

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Produced By WILTON FELDER, STIX HOOPER And JOE SAMPLE For CRUSADERS Productions, Inc.

MCA RECORDS

### 3 Pirates Sentenced In Separate Crackdowns

NEW YORK—Three men who had pleaded guilty to copyright violations in the manufacture of bogus recordings have been sentenced in three separate court actions.

Jerry Pettus, the owner of General Music Corp. and Tempo Distributors of No. Carolina, was sentenced Sept. 8 to two years in prison and a \$25,000 fine in U.S. District Court in Westbury, N.Y. On June 9, Pettus had pleaded guilty to a three count information, charging two counts of fraud by wire and one count of criminal copyright infringement before U.S. District Judge C. Pratt.

On Sept. 11, Robert Cerreta, doing business as Cosmic Debris and Totally Zapped, was sentenced before U.S. District Judge T.F. Gilroy Daly in Bridgeport, Conn. to one year's imprisonment, execution suspended, and one year's probation, with a special condition of his probation that he perform eight hours per week of community service.

Cerreta had pleaded guilty July 16 to one count of criminal copyright infringement of musical compositions after having been indicted on three counts of copyright infringement, four counts of mail fraud, four counts of wire fraud and one count of Interstate Transportation of Stolen Property.

In the third case, Jerry Gregory, (Continued on page 11)

### U.K. TO GET BAR CODING?

LONDON—Bar coding may be introduced for new U.K. album and tape releases within the next couple of years. Results of an experiment carried out by retailer W.H. Smith in one of its South of England stores were sufficiently encouraging for the British Phonographic Industry council to give general approval to the idea.

The adoption of the European code in Britain has overcome previous objections from the U.K. industry, particularly since the standard it provides is compatible with the newly modified U.S. code.

The BPI council has now set up an ad hoc working group to help companies that are beginning to use the coding, which if it is accepted will improve the whole process of ordering and stocking, with fairly minimal costs at the manufacturing end.

Initially, bar coding would be used on new product, then gradually extended to back catalog where feasible. Singles pose more problems, but W.H. Smith, whose experts will assist the working group, believes it can help with the necessary technology.



**BEST MEN**—Bill Wyman, left, and Kasim Sulton, center, bass players for the Rolling Stones and Utopia respectively, have a laugh with manager Eric Gardner during the reception celebrating Gardner's marriage to Janis Lundy, co-director of Garland Entertainment Corp. Wyman and Utopia's leader Todd Rundgren served as the couple's best men in the outdoor ceremony held at Rundgren's 14-acre home in New York State.

### Retail Jukebox System To Go National January

By IRV LICHTMAN

NEW YORK—A retail jukebox system that allows customers to sample—at a quarter for two plays—new album cuts and receive a free magazine goes national Jan. 1 through all Licorice Pizza and Tower outlets plus 35 Peaches stores, among others.

The New Vinyl Times device, offered free to retailers, had been tentatively scheduled to be installed on a national level this fall, but the company cites "manufacturing difficulties" that delayed expansion.

Instead, the company will expand this fall from its Los Angeles base—located in a test for the past year at Tower's Sunset and Westwood locations in Los Angeles and the Licorice Pizza outlet in West Los Angeles—to other California cities, including San Francisco, San Diego, Fresno and Sacramento.

One retailer, Tracks of Norfolk, Va., part of the Record Bar chain, will install New Vinyl Times at the request of a radio station, K-94 (WYK-FM), whose program director, John Heimerl, says the device will "not only expose a lot of new music regularly, it will also become an automatic research tool for retailers and radio." This research stems from a computer bank within the unit that tallies what product has been played.

Jim Jeffries, former recording executive who has just joined the operation as vice president of marketing, claims, "Data going back to the inception of New Vinyl Times proves that the Pretenders, the Police and Devo were getting heavy play on the system long before they started getting saturation play."

According to Jim Greenwood, president of Licorice Pizza, the retailers' tests have shown that New Vinyl times is an "excellent device for selling new records. New music is the lifeblood of our industry and

New Vinyl Times creates an entirely new access to exposing music. We look forward to having it in all stores."

As previously reported, customers can read the magazine for reviews of 72 new albums, features and interviews, then get to play two selections for a quarter through the store's regular sound system. Since there are two cuts from each album, buyers can choose from among 144 cuts. Every two weeks, the company says 72 new cuts from 36 new albums are added along with a new 20-page supplement supported by label advertising.

### Koala Sets Budget Albums Via CBS Special Products

NEW YORK—Koala Records, a Nashville-based label that has marketed hundreds of low-priced albums over the past two years, has made a longterm agreement with Columbia Special Products for the marketing by Koala of a \$3.99 series of albums featuring CBS-owned masters.

According to the longterm agreement worked out between Koala and Al Schulman, chief of the CBS special-markets wing, Koala will release at least 25 albums per year, with an initial 28 albums due from Koala before the end of the year.

The agreement gives Koala access to certain CBS repertory previously marketed by CBS on a "request" basis. Among the acts represented in the first CSP-originated release are George Jones, Dionne Warwick, Ronnie Milsap, Louis Armstrong, Xavier Cugat, Duke Ellington, Isley Bros., O'Jays, Gene Pitney, the Platters, the Shirelles and B.J. Thomas.

According to a spokesman for Koala, the label is currently conducting "research" on what other acts available through CSP might appear through the label, part of a complex that includes a tape duplicating plant, a studio, warehousing and a rack unit said to reach 5,000 accounts.

Koala, also reported to be negotiating with another major label entity for additional artist flow, has also concluded several catalog deals. It has obtained Western Hemisphere rights to about 100 classical masters originally recorded in Europe through Ampex, which marketed this product under the Primaton label.

Koala has also obtained 125 albums previously marketed by Ric

### WANTS STANDARDIZATION

## NARM Panel Pushes For Paperwork Relief

By SAM SUTHERLAND

CARLSBAD, Calif. — Substantial cost reductions and streamlined order processing are among the industry-wide benefits promised for a proposed standardization of key documents routinely used by record and tape vendors and their accounts.

The first such standardized forms, a proposed product invoice and packing slip format, were unveiled in prototype at the La Costa resort here during the final day of the National Assn. of Recording Merchandisers (NARM) Retailers Advisory Committee meetings Friday (11). A panel presentation detailing the new forms, first in a proposed series of mutually determined paperwork guidelines for both dealers and their label/distributor suppliers, climaxed the months-long effort by the NARM retail body, which has held such a move toward better communications as a top priority since its June meetings in Dallas.

Further along, the member retailers contend, similar developments in standardized computer programs could yield a second quantum leap in expediting the flow of product through the industry pipeline, sharply reducing clerical errors, and eliminating time-consuming duplications in effort.

In introducing the invoice and packing slip proposals, panel moderator Jim Greenwood, president of the 29 store Licorice Pizza chain based in Los Angeles, noted the wide variance in both labels' and re-

tailers' designs for such forms. Both physical design and the kind of information required can differ dramatically.

"These items, which you probably never think about, differ from company to company," he explained, alluding to such familiar data as purchase order number and date, packing slip number, product identification number, list price, quantity and back-order information.

When a supplier's invoice fails to provide sufficient data for a dealer's needs, or includes line items deemed unclear by recipients, a host of problems can ensue. According to Greenwood and his retail allies on the panel, among them Everybody's Records president Tom Keenan,

(Continued on page 15)

### Better Cassette Quality Urged

CARLSBAD, Calif.—Retailers' growing concerns over the shortfall in technical quality and packaging design for prerecorded tapes were underscored here Sept. 11 during the final session in the National Assn. of Recording Merchandisers (NARM) Retail Advisory Committee meetings.

The morning presentation, held at the La Costa resort complex, was actually an informal talk from Tower Records chief Russ Solomon, but as was underscored both here and elsewhere during the three-day huddle, he carried the implicit and unanimous weight of the entire NARM retail committee.

That body represents nearly 20% of the sales generated at retail in the U.S., according to NARM estimates (Billboard, Sept. 19).

(Continued on page 6)

SEPTEMBER 26, 1981, BILLBOARD

### Entertainment Co. To CBS For Subpublishing

NEW YORK—April-Blackwood Music, a wing of the CBS/Records Group, will subpublish the catalogs of The Entertainment Co. on a worldwide basis with the exception of the U.S. and Canada.

The deal renews a publishing association with April-Blackwood for Charlie Koppelman, partner with Marty Bandier in The Entertainment Co. He once ran April-Blackwood. Mike Stewart is now president of the firm.

In addition to its music publishing activities, the Koppelman-Bandier company has been a leading producer of recordings, including sessions by Barbra Streisand, Barry Gibb, Diana Ross, Tanya Tucker, Dolly Parton, Glen Campbell, Judy Collins, among others.

The company takes credit for the production of 13 gold records, eight platinum and two double-platinum.

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## Signings

**Mike Love** to the Boardwalk Entertainment Co., which will release the veteran Beach Boys' first solo album, "Looking Back With Love," next month. That set was produced by Love and Curt Becher. . . . **Eddie Rabbitt** to Phonogram International for the world outside of the U.S. and Canada, where he remains with Elektra/Asylum. . . . **The J. Geils Band** to Krage & Co. for worldwide personal management. The veteran rock band, which will be handled through the Krage New York office run by Jeb Hart and Bob Hinkle, is set for six West Coast shows on the Rolling Stones tour, and starts its own international tour in December, with a new EMI/America LP slated for late October release.

**Grand Funk Railroad** to Full Moon/Warner Bros. Records with worldwide contract. "Grand Funk Lives," produced by the band's manager Andy Cavaliere and Bob Destocki, is the group's first LP in five years. Album is scheduled for shipment Wednesday (23). . . . **Soupy Sales** to MCA Records with LP entitled "Still Soupy After All These Years" set for release the second week of November. LP includes segments from recent performances at New York's Other End plus studio segments recorded in front of a live audience.

**Melba Moore** to EMI-America/Liberty Records. Debut album, "What A Woman Needs," is due in October. . . . **Rhyze** to 20th Century-Fox Records, distributed by RCA. Both debut single and LP are titled "Rhyze To The Top." . . . **Gwen McCrae** to Atlantic Records. . . . **Our Daughters Wedding** to EMI-America/Liberty Records with first release, a mini-album, entitled "Digital Cowboy." . . . **Teddy Baker** to Casablanca. . . . **Melissa Manchester** to the William Morris Agency being represented by Stan Kamen. Manchester opens at the MGM Grand in Las Vegas Jan. 21-27, 1982.

R&B group **Style** to Emergency Records. . . . **Nick (Chinga) Chavin** to Emerald City Records. . . . **Special Occasion** to Ken Feinwog for management. . . . New York-based A&M Records rock band **Mayday** to Mike's Artist Management.

Hard rock act **TKO** to **Rick Keefe Productions**. They are currently in the studio with producer Rick Keefe. . . . Pop/rock group the **Roaches** (not to be confused with Warner's Roche sisters) to **Gumboot Records** for management and U.S. distribution. First single, "Love Is The Key" scheduled for October release. Also to Gumboot is rock act the **Walrus** and singer/writer/guitarist **Michael Brown**. . . . Hungarian lyricist **Anna Adamis** to Benjamin Barrett Musical Services of Encino, Calif. for management. She is working on English lyrics for the U.S. market.

## No Vote Yet On Headphone Ban

CHICAGO—Chicago's proposed anti-headphone ordinance was taken off the front burner by the Chicago City Council last week.

The measure, the first effort anywhere to restrict the use of portable tape players and radios with headphones, was unanimously passed by the Council's Traffic Control and



Billboard photo by Chuck Pulin

**WELCOME ABOARD**—Ralph Ebler, left, Elektra/Asylum's East Coast artist development manager, and Bruce Lundvall, senior vice president for the label, talk with Rupert Holmes about his debut album for E/A "Full Circle" that's set for release in October, and will be preceded by a yet to be announced single. Holmes is holding a chocolate record presented to him as a "welcome to Elektra/Asylum" gift. This is the first artist that Lundvall has signed since joining Elektra.

## Satellite Boosters Offer Comfort To Programmers

MIAMI—The merchants of full-format satellite-delivered radio music services assured programmers gathered at the National Radio Broadcasters Assn. convention here Sunday (13) that they do not want to take over the programming of local stations, but offer music "a hell of a lot better than radio has ever been able to do it before."

That was the comment from Dwight Case, president of the Sunbelt Broadcasting Group, which is offering the adult contemporary Transtar Service. His stand was similar to comments from Kent Burkhart or Burkhart/Abrams/Michaels/Douglas and Assoc., Rick Sklar, ABC radio programming vice president, who is developing the new full-service formats for ABC Radio Enterprises, and Ken Harris, affiliate relations director of RKO Networks.

Noting his fulltime service, Case said, "We're not really a 168-hour a week syndicator, but whatever happens in the world that is larger than your town, it will be there for you. We will be offering you things you've always wanted, but couldn't afford. We'll be making your station stronger than if you were sitting there alone. Program directors can now rely on the satellite for music and program commercials to see that they are produced right and flow."

Case and the others on the panel explained that client stations only have to carry the commercials, in Transtar's case, 168 minutes a week.

Comparing his company's joint venture into the two-format (Coast To Coast Country, and StarStation adult contemporary Satellite Music Network) to pioneering work of the Wright Bros. and Henry Ford,

(Continued on page 18)

## New Trends Tip Listeners To Tape, Says Researcher

By DOUGLAS E. HALL

MIAMI—Programming with long commercial-free music sweeps are a threat to radio and the record business, psychological media researcher John Parikahl warned at a session on programming to lifestyles Tuesday (15) during the NRBA convention.

The Toronto-based researcher, who numbers among his clients Burkhart / Abrams / Michaels / Douglas and Assoc. and NBC, complained that radio programmers are training their listeners to forsake radio for

tape by programming uninterrupted music. He also noted that such programming teaches listeners to object to commercials. "Everyone over 20 really wants to hear commercials for information," he explained. He cited the Sony Walkman tape player as a major threat to radio listening, explaining that for the first time another medium is able to challenge radio's mobility.

He contended that radio listeners have not cut back record purchases because they are taping off the air, but because radio, with its long music sweep, "is so good that people don't have to buy records. They get what they want to hear on the radio, while when they buy an album, they often only want to hear one cut on that album."

He accused program directors of "being afraid to experiment" and failing to "ask hard enough questions" about research they do and assumptions they make.

He warned that stations which offer "jukebox radio" will be most vulnerable to new competition from stations which take a satellite music service, which can offer "better service at a lower cost. A lot of people are not going to have jobs in radio in the

(Continued on page 18)

## Executive Turntable



White



Marks



Weiss

### Record Companies

At Epic/Portrait/CBS, **Granville White** is director of special projects, black music and jazz promotion for CBS Records. To be based in Chicago. White was the label's associate director of national promotion for black music. . . . **Bruce Botnick** leaves Columbia Records as executive producer, a&r, to work for Bruce Botnick Productions, Los Angeles. . . . Promoted at Capitol Records' controller's office are **Dave Palacio** to assistant controller; **Steve Hershfield** to director of financial planning and analysis; and **Sally Kinley** to director in the corporate accounting department. All move up from other Capitol slots.

is . . . At Chrysalis Records, **Gary Marks** is named sales and merchandising manager. He has been in the label's sales department for more than two years and will continue to work from Los Angeles. **Paul Pieretti** moves to a vice presidency at Bearsville Records. He worked at Casablanca Records formerly. . . . **Ray Smith** is new dance music promotion manager for Vanguard Records, New York. . . . At Brentwood Records, Brentwood, Tenn., **Billy Crockett** is director of a&r and **Teresa Epps** is director of product development. Crockett worked most recently as a musician; Epps was at S.J. Productions. . . . **Anita Lenz** is named media specialist at Airways Records, Atlanta. . . . **Earl Sellers** moves up at Prism Records, New York, from national r&b radio promotion to vice president.

### Marketing

Upped at Lieberman Ents. are **Bruce Lowry** to national one-stop coordinator; **Pat Hunziker** to Minneapolis one-stop manager; **Dusty Bowling** to Cleveland branch sales manager; **Jim Summers** to Atlanta branch sales manager; and **Bill Peabworth** to Atlanta regional sales manager. Lowry will work out of Chicago. . . . **Jim Jeffries** is vice president of marketing for the New Vinyl Times marketing system, Los Angeles. He was music/video marketing director for Rolling Stone. . . . **Gary Warren** is sales manager of Alpha Distributing Corp., New York.

### Publishing

**Gloria Messinger** is named managing director of ASCAP. She replaces Paul Marks, who died last week. Messinger was previously director of the office of the president, a post she was promoted to last June after serving as assistant to ASCAP's general counsel.

### Related Fields

**Vicki Spitz** is named copy editor for Billboard magazine, New York. She was managing editor of Magazine Age. . . . At Hearst/ABC Video Services, **Joseph Gianquinto** moves to vice president of operations and **Nancy L. Jackson** to director of advertising and promotion. He was vice president of production operation and engineering for the Entertainment and Sports Programming Network; she was assistant to the vice president and general manager of Hearst Cable Communications.

**Carole Masuch** is northeastern regional training promotion specialist for the Panasonic Home Appliance Group, Secaucus, N.J. . . . **Stanley M. Weiss** moves to director of new products coordination and long-range planning for Shure Brothers, Evanston, Ill. He was Shure's director of data processing. . . . **Robert O'Neil** is promoted to executive vice president of Hitachi Sales Corp. of America and to the company's board of directors. He was senior vice president of marketing.

**Chris Kater** is named account executive at the Washington, D.C. sales office of Modern Talking Picture Service. He was the company's film library manager. . . . **Dorothy Schwartz** is office administrator for Krage & Co. She was an accountant at Tandem Productions. . . . **Susan Fox** is appointed general publicist/coordinator for Jensen/Roberts & Assocs., Los Angeles. She was with W3 Public Relations. . . . **Barbara Shaner** joins Oscar P. Arslanian & Assocs., Hollywood. She was with Capitol Records as executive secretary to the vice president of advertising, merchandising, press and artist relations.

## ASCAP's Paul Marks Dies At 52

NEW YORK—Paul Marks, a key figure in the operations of ASCAP, died here Tuesday (15) at New York Hospital of cancer at the age of 52.

As managing director of the performing rights society, Marks was responsible for many facets of its day-to-day operations, including licensing of repertory, distributing of revenue, developing information systems, public, customer and membership relations, as well as transactions with foreign performing rights organizations.

He directed a staff of more than 700 in 18 district offices around the country.

A graduate of Yale Law School, Marks joined the legal staff of ASCAP in 1957 when, as law secretary in the U.S. District Court here under Judge Alexander Bicks, he was introduced to Herman Finkelstein, then general counsel of ASCAP, which led to Marks' joining ASCAP. He had also served in the U.S. Air Force as a Captain and

served as Judge Advocate.

Marks was particularly interested in worldwide music activities affecting ASCAP, having held membership in both the executive bureau and administrative council of CISAC.

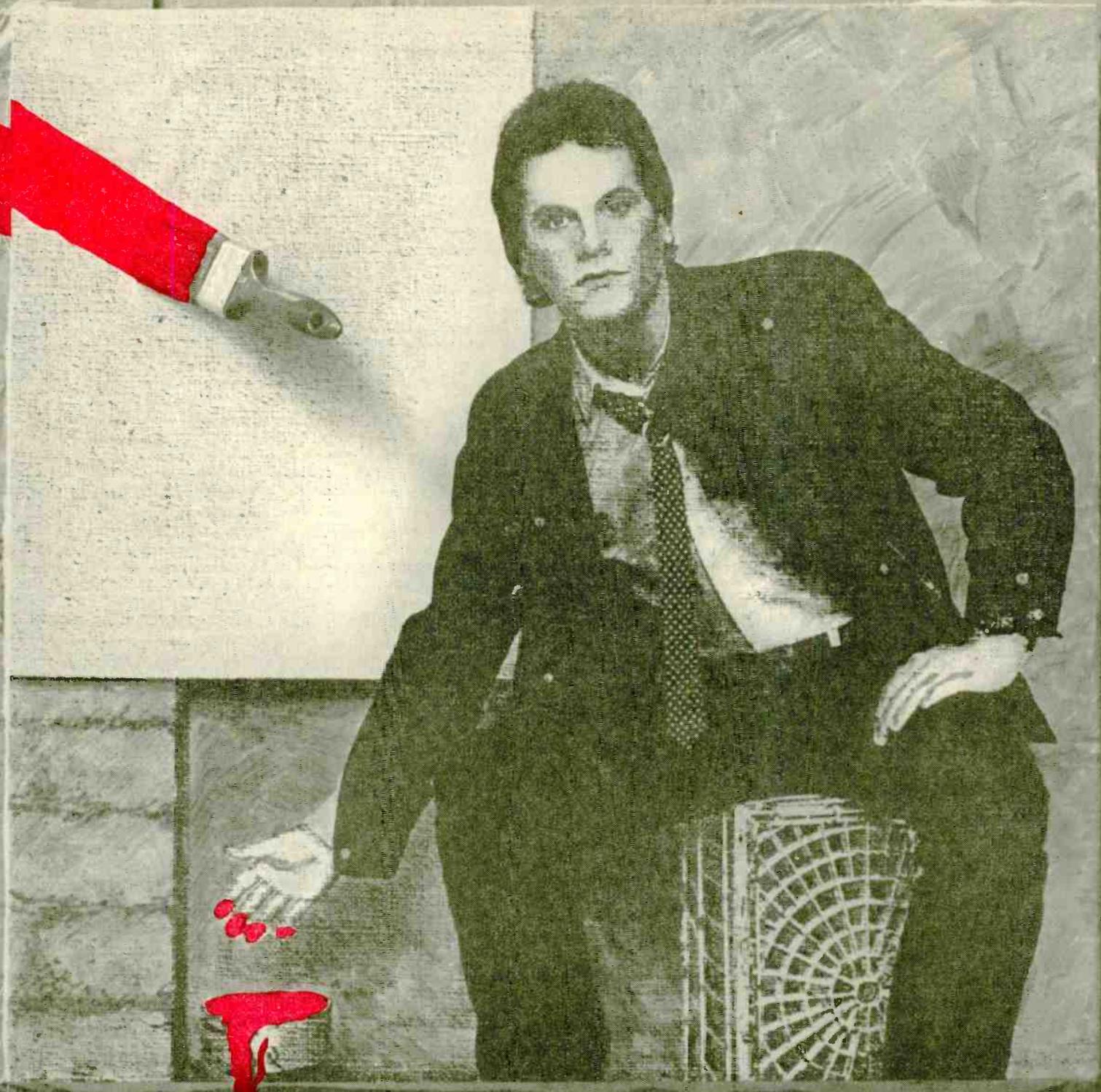
Marks is survived by his wife, Janet; a daughter, Julia; and mother, Esther Marks. Memorial services were held here Wednesday (16) at Riverside Memorial Chapel.

In lieu of flowers, the Marks family has requested that donations be made to the ASCAP Foundation, 1 Lincoln Plaza, New York 10023 or The Blood & Cancer Research Fund, Box 179, 525 E. 68th St., New York 10021.

## Emergency Moves

NEW YORK—Emergency Records has moved to 1220 Broadway, Room 605, New York, N.Y. 10001, (212) 947-2791.

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# Panel Asks For Better Cassettes

• Continued from page 3

The same morning session saw Solomon's plea for improved sound quality on cassettes and better tape packages sandwiched between a panel discussion on standardized business documents (see separate story) and a general retail business panel.

Solomon, long a vocal critic of prerecorded tape quality, opened his remarks by playing two cassette versions of the same Santana song. One

was a conventional Columbia prerecorded cassette, the other a home recording made by Solomon himself and designed to underscore what he described as "the tunnel effect" marring sound quality on tapes duplicated at high speed.

"The buyer who is aware of sound quality is making his own," he stated flatly. "They won't be satisfied with the 'tunnel effect' of prerecorded tape. And home tape deck users don't use prerecorded tapes at all."

He noted the continued growth for cassette hardware sales and the overall growth for software sales as indicative of the configuration's appeal as a compact and flexible music medium. The bullish gains seen for personal miniature cassette units like the Sony Walkman, and for portable "blasters" combining speakers, cassette deck and tuner, attest to portability as a top priority, he added.

Yet, contended Solomon, while Tower's own stores show strong blank tape sales gains, its prerecorded sales have increased by only 2% to 3%. With an estimated 15% of the chain's total tape business now generated by sales of blanks, "it would appear our added tape sales are going to TDK, Maxell and Sony, not you," he concluded.

Solomon also chided labels for failing to maximize the graphic potential of the conventional Philips cassette box. Showing samples of U.S. prerecorded tape packages and their Japanese counterparts, he praised the latter for utilizing larger-sized type on spine copy, a feature selected American labels like Warner Bros. have also incorporated, and for more lavish paper insert designs affording the inclusion of more printed information about the tape's contents.

Another plus to many Japanese cassette packages, in his view, is the outer slipcase now used by some companies there. Again, the provision of more space for information is the lure.

To objections from label reps present that such revisions to current tape packages would generate incremental cost hikes, Solomon countered by noting the much higher cost of using larger-sized board outer packages along the lines of the AGI 4" by 9" box and Shorewood's 6" by 6" box, both used in prototype last fall.

SAM SUTHERLAND

## 'Stars On 45' Musical Coming To U.S.

AMSTERDAM—Four of the session singers, who performed on the internationally successful "Stars On 45" project of Dutch producer Jaap Eggermont, have been invited to perform in a musical, based on the "Stars On 45" project.

The artists are Hans Vermeulen, Okkie Huysden, Claudia Hoo-gendoorn and Maureen Seedorf. Together with American artists they

will appear in the musical, which will have its world premiere at the Palladium Theatre in New York, Oct. 28.

The musical is an initiative of New York-based production company, Larry Spellman Productions. Choreographer of the musical is Tom O'Horgan, who staged the musicals "Hair" and "Jesus Christ Superstar."

SEPTEMBER 26, 1981, BILLBOARD

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EVASIONS  
VIN ZEE  
SPECIAL MIX  
BITS & PIECES III  
SPECIAL MIX  
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# Chartbeat

## Motown Logs Top Popper; Stones Tie Supremes Tally

By PAUL GREIN

LOS ANGELES—For nearly 13 years, **Marvin Gaye's** "I Heard It Through The Grapevine" stood as Motown's all-time longest-running No. 1 single. But now it must share that distinction, as **Diana Ross & Lionel Richie's** "Endless Love" equals its seven-week stand at the summit.

That longevity at No. 1 would normally insure a single winding up as the top record of the year. But "Endless Love" must compete with **Kim Carnes'** megahit "Bette Davis Eyes," which had nine weeks at No. 1. Ironically, "Grapevine" experienced the same fate in 1968, when it was overshadowed by **the Beatles'** "Hey Jude," another nine-weeker.

Motown has collected 47 No. 1 pop hits in the past 20 years (the first was **the Marvelettes'** "Please Mr. Postman" in December, 1961). Here are the 20 biggest, ranked by weeks at No. 1. Ties are broken based on weeks in the top 10.

1. "I Heard It Through The Grapevine," Marvin Gaye, 1968-69, seven weeks.
2. "Endless Love," Diana Ross & Lionel Richie, 1981, seven.
3. "I'll Be There," Jackson Five, 1970, five.
4. "Upside Down," Diana Ross, 1980, four.
5. "Baby Love," Supremes, 1964, four.
6. "Ain't No Mountain High Enough," Diana Ross, 1970, three.
7. "War," Edwin Starr, 1970, three.
8. "Sir Duke," Stevie Wonder, 1977, three.
9. "Fingertips," Stevie Wonder, 1963, three.
10. "Let's Get It On," Marvin Gaye,

- 1973, two.
11. "Three Times A Lady," Commodores, 1978, two.
12. "Love Child," Diana Ross & the Supremes, 1968, two.
13. "I Can't Get Next To You," Temptations, 1969, two.
14. "I Can't Help Myself," Four Tops, 1965, two.
15. "Tears Of A Clown," Smokey Robinson & the Miracles, 1970, two.
16. "Keep On Truckin'," Eddie Kendricks, 1973, two.
17. "Where Did Our Love Go," Supremes, 1964, two.
18. "ABC," Jackson Five, 1970, two.
19. "Come See About Me," Supremes, 1964-65, two.
20. "Just My Imagination," Temptations, 1971, two.

This list neatly refutes the view that the bulk of Motown's success came in the '60s. Eight of the label's 20 biggest-charting No. 1 hits to date are from that decade, but 10 are from the '70s and two, so far, are from the '80s. (And both of those are in the all-time top five.)

The Supremes have four of the label's 20 all-time biggest hits, followed by **Diana Ross** as a solo performer with three and **Marvin Gaye**, **the Jackson Five**, **Stevie Wonder** and **the Temptations**, each with two.

All in all, not a bad bunch of records.

★ ★ ★

Stones Supreme: **The Rolling Stones** collect their 20th top 10 single this week as "Start Me Up" (Rolling Stones) moves up a point to number 10. Only three acts have tallied more top 10 hits in the rock era—

(Continued on page 78)

## Conglomerates Freeze Out Indie Nashville Publishers

By KIP KIRBY

NASHVILLE—With a widespread industry move toward conglomerate publishing ventures, smaller indies are finding it more difficult to compete on the open market.

The relative handful of independent publishing operations in Nashville who now rely on song plugging without benefit of either in-house production or songwriter/artists on staff is rapidly diminishing. And those that are managing to survive in the face of a tighter economy say they are doing so by investigating new outlets.

Cited as potential primary sources for indie publishers' income are movies and cable tv productions, special packages and more foreign licensing.

The independents are also looking for ways to get around the stymieing dilemma of pitching material to producers already ensconced in in-house publishing situations.

Among these strategies are profitable co-writing situations where one of the writers may be a producer himself or have a proven track record; ancillary usage of copyrights; and what one independent publisher refers to as "bench strength power."

"Let's face it," comments Robert John Jones, director and partner in Terrace Music Group, "if you don't have in-house production or writer/artists, your ability to compete for

cuts is diminished. So I look for two things when I sign a new writer: a good track record and a rapport that he may have developed with various producers and acts. As a small independent publisher, I'm not at a place yet where I can afford to sign writers who aren't already great at what they do."

And how does a small publishing company lure songwriters of this caliber?

"The new increase in our mechanical rate lets us pay more draw to our

(Continued on page 56)

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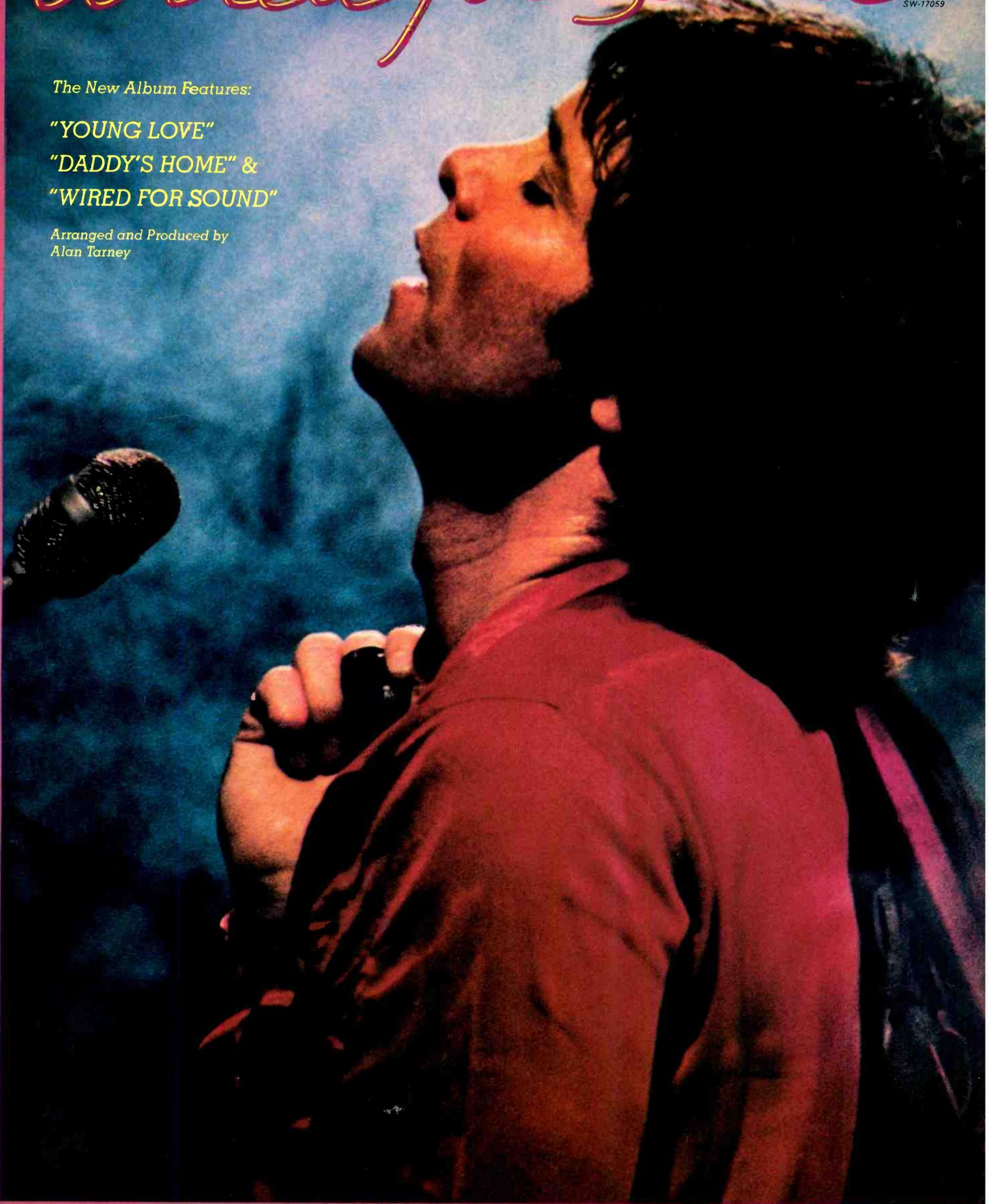
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Produced by Andre Fisher except "What Are You Going To Do With It" produced by Stevie Wonder and "Goodbye You Hello Him" produced by Richard "Dimples" Fields. Management: Apache Productions, (212) 534-1155, (213) 874-5324. "Epic" and  are trademarks of CBS Inc. © 1981 CBS Inc.

# General News

## Solar: Limited Growth Approach Company Looking To Develop Separate Profit Centers

By JEAN WILLIAMS

LOS ANGELES—Limited growth is the philosophy adopted by the Dick Griffey group of companies. "We believe this is the only way to maintain quality control," says Virgil Roberts, newly named executive vice president/general counsel of the corporation which includes two publishing wings, Spectrum VII and Hip Trip, Griff-Co Management, Dick Griffey Productions (the concert promotion division), Griff-Ways Films, Solar Stables (racing horses) and Solar Records.

Although much of the industry eyes Griffey as a record company president and part-time concert promoter, Roberts says Solar is not a record company but an entertainment conglomerate currently making most of its money from the sale of records. "But our long-range goals for 1985 are to develop seven different profit centers that exist in the Griffey group of companies," explains Roberts.

About Solar's philosophy concerning limited growth, Roberts says: "We may have the money to sign 10 more acts but we won't do that. Instead, we'll sign one or two during the next year. In that way we maintain the quality of everything we do."

He notes that Solar may be one of the few labels without a budget to produce a record. "When our artists go into the studio, their instructions are to do it right, not finish it for \$100,000, \$150,000 or \$500,000."

"In order to maintain the quality that we've had and not go bankrupt, we tell them to do it right, but now that I am here Dick (Griffey) has enough time to supervise the production so it doesn't get out of hand."

The present structure of Solar has Griffey in the role of chairman, handling the creative end of the business, while Roberts handles the day-to-day operation of Griffey companies.

Roberts claims Solar has a specific formula for success that works.

"Everyone at Solar offers their input. Before a record is done the company has a listening session which everyone attends. This session is

held just to get material. Once the material is selected Dick will sit with the artist and producer and talk about the sound they're going for. They want some idea of how they will end before they start.

"At this point everything is taken into consideration, such as how will the group perform the tune onstage. There are some good tunes that a group may not record because it may not be able to do the tune well onstage.

"Our acts must do tunes with an eye toward marketing, which includes their stage performance," he continues.

Another part of Solar's formula is to have various label artists critique a project at different stages of production.

"That's why it's important to stay reasonably small. We can't afford to become so successful we can't continue to do what was done to get there."

Roberts maintains Griffey has built Solar by developing talent from within the company. "That's just good business, although I see some companies that do not adhere to that. Dick started with a nucleus of maybe one or two producers and developed the acts to now there may be 10 producers. Four or five writers have become maybe 40. Our idea is to try to do that in all areas, with all companies."

It was widely speculated that Griffey signed with Elektra/Asylum, in part, because of Warner Communications' strength in the motion picture area. And he personally wants to produce films.

Roberts admits that through Griff-Ways Films, Griffey has been seeking properties. "But we have not pinned down any specifics, and I doubt that we will until the end of the year. We're looking at a Broadway play and we're looking at doing a couple of theatrical releases."

# Market Quotations

As of closing, September 17, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	3/4	Altec Corporation	5	—	11/16	11/16	11/16	Unch.
36	26 1/2	ABC	5	632	29	28 1/2	28 1/2	+ 1/4
45 1/4	28 1/2	American Can	8	560	52 1/2	81 1/4	32	— %
4 1/4	2 1/4	Automatic Radio	4	—	3 1/4	—	—	Unch.
6 1/4	4 1/2	CBS	7	51	50 1/2	50	50 1/2	— 1/4
45 1/2	32 1/2	Columbia Pictures	7	445	34 1/4	34 1/4	34 1/4	— 1/4
7 1/4	4 1/2	Craig Corporation	—	164	6 1/2	6 1/2	6 1/2	Unch.
67 1/2	48 1/4	Disney, Walt	12	133	48 1/2	47 1/4	47 1/4	— 1/4
8 1/4	3 1/4	Electrosound Group	25	—	—	—	4	Unch.
9	3 1/4	Filmways, Inc.	—	536	4 1/4	4 1/4	4 1/2	+ 1/4
22 1/2	14 1/2	Gulf + Western	4	471	16 1/2	16 1/2	16 1/2	— 1/4
19 1/2	11 1/2	Handleman	8	84	14	13 1/2	13 1/2	— 1/2
15 1/2	8 1/2	K-Tel	4	—	—	—	8 1/2	Unch.
82 1/2	39	Matsushita Electronics	13	62	66	64 1/2	64 1/2	+ 1 1/2
59	41 1/4	MCA	7	86	43 1/2	42 1/2	42 1/2	— 1/4
14 1/2	8 1/2	Memorex	—	352	12 1/2	12 1/2	12 1/2	— 1/4
65	48 1/2	3M	9	630	50 1/4	49 1/2	49 1/2	Unch.
90 1/2	56 1/2	Motorola	10	1191	62 1/2	61 1/2	61 1/2	— 1/4
59 1/2	36 1/2	North American Phillips	6	59	41 1/4	40 1/4	40 1/4	— 1/4
20	6 1/4	Orrox Corporation	83	26	10 1/4	10 1/4	10 1/4	— 3/4
39 1/4	23 1/2	Pioneer Electronics	19	254	32	31 1/4	32	+ 1/4
32 1/4	19 1/4	RCA	6	2853	19 1/4	18 1/4	19	— 1/4
26 1/4	14 1/4	Sony	12	7396	18	17 1/2	18	+ 1/2
43	27 1/4	Storer Broadcasting	16	327	29 1/4	28 1/4	28 1/4	— 3/4
6 1/4	3 1/2	Superscope	—	4	3 1/2	3 1/2	3 1/2	Unch.
32 1/2	29 1/4	Taft Broadcasting	10	332	29 1/4	29 1/4	29 1/4	— 1/4
58 1/2	38 1/2	Warner Communications	14	2317	41 1/4	40 1/4	41 1/4	— 3/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1	2	Koss Corp.	10,400	8 1/2	8 1/2
Centron Corp.	4900	1/4	1	Kustom Elec.	500	2 1/2	2 1/2
Data Packaging	—	8	8 1/4	M. Josephson	11,000	1 1/4	1 1/4
First Artists	—	—	—	Recoton	—	2 1/4	3
Prod.	800	4 1/4	4 1/4	Schwartz	—	—	—
Integrity Ent.	17200	6 1/2	6 1/2	Bros.	—	3	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.

## Philips Seeks Compact Disc Royalty

Continued from page 1 spread availability of software.

The Philips system, which is being jointly developed with Sony, is expected to be introduced in Japan in the fall of 1982 and already more than 30 companies there and in Europe and the U.S. have been licensed for hardware production.

Though Sony has acquired an interest in the new system, Rick Plushner, the company's digital audio sales manager in the U.S. says its involvement is limited to the hardware side of the technology and all software royalties will go to Philips.

Sources close to the new system's development say that as few as four manufacturing sites may be supplying all of the software for the first year or two. None of these plants is expected to be in the U.S.

In Japan, CBS/Sony, Pioneer and Denon are planning to manufacture Compact Discs. In Europe, manufacture will take place inside the PolyGram group.

The U.S. introduction of the system is scheduled for spring of 1983

although both the Japanese and U.S. rollouts may be delayed if all problems in manufacturing techniques are not ironed out.

The 4 1/2-inch diameter disk, read by a laser beam, stores up to 60 minutes of music per side in microscopic pits of binary-coded digital information positioned beneath the disk's surface so as to be impervious to wear and abrasion. Developers, however, admit that to date only single-sided versions of the records have been produced successfully.

Hardware licensors announced to date include Matsushita, Mitsubishi, Denon, Hitachi, Nakamichi, Clarion, Kenwood, Sharp, Sanyo, Crown and Marantz.

## CBS Hosts Tower Meeting

Continued from page 1 make a program successful." All managers attended except the

Hawaii store boss, whose schedule made it impossible for him to be there.

The meeting, described as a "mini-convention" by Solomon, carried out the "Fall Kickoff" theme which will be carried through to store employees and the consumer. CBS branch managers Dennis Hannon, Los Angeles; Joe Yoppolo, Seattle; and Jerry Pitti, San Francisco, were attired in football gear during one point of the audio/visual presentation. Solomon would not detail actual portions of the program, but did state that in addition to advertising, both print and radio/tv, there would be consumer and employee contests.

Solomon assayed the one-day meeting with CBS execs and his managers as "one of the top jobs" he's experienced in his three decades in the industry.

He emphasized the important and lengthy premeeting cooperation between his advertising department, Chris Hobson, director, and Bob Akin, Mike Pompei and Mike Farace, and the three participating CBS branch managers in creating the "excellent" single meet environment.



SEPTEMBER 26, 1981, BILLBOARD

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# Controversy Over Festival Seating For Stones' Date

• Continued from page 1

for 300. Seventy police officers made 11 arrests.

Following the incident at Worcester, two possible shows at Boston's 2,800-capacity Orpheum Theatre

were scrubbed by city officials for security reasons. Instead, Boston Mayor Kevin H. White suggested that the band play a free concert at City Hall Plaza Sunday (20). This suggestion was turned down, and ac-

cording to promoter Don Law's office, no Rolling Stones dates are scheduled for Boston at this time.

The Rolling Stones tour officially begins Friday (25) when the group

will play two shows at the 90,000 capacity JFK Stadium.

In Detroit, almost immediately following the recent announcement by concert promoter Brass Ring that seats for the two Silverdome con-

certs would be occupied on a general admission basis, Fred Jacobs, program director of WRIF-FM, went on the air in a plea for greater audience safety. The ABC-owned radio station's television affiliate, WXYZ-TV, Channel 7, also editorialized against the planned seating arrangement.

At the same time two Univ. of Detroit law students filed suit in Oakland County court to block the concert if tickets are not sold on a reserved seat basis.

Brass Ring has insisted that the concerts are safe and that security precautions are more than adequate. If both concerts sellout as expected, the gross income from 150,000 tickets will be \$2.25 million.

The Stones' current tour in support of the recently released "Tattoo You" LP will cover 21 cities. The expected attendance is 1.5 million fans who will pay an estimated \$20 million to see the Stones perform.

The Stones were originally scheduled to play the Silverdome on Nov. 30 only, but tickets for that concert soldout in a few days. The heavy demand led to the addition of a second show the following night with a limit of six tickets per customer sold by mail order only. Brass Ring productions stated that the second performance at the Silverdome precludes a rumored appearance by the group in an unnamed small area club.

"Every promoter in the country learned by that (Cincinnati tragedy) and everybody's planning better, Jeff Ellwood, spokesman for Brass Ring says in defense of the festival seating plan. To avoid any possibility of a rerun of the fatal crush for seats, Silverdome doors will be open several hours before scheduled showtime, security has been beefed up, and a phone hotline installed to give updates on the concert.

WRIF's Jacobs says that the content of his editorial was "non juicy," asking questions of who's responsible, is there a need for festival seating, and is it safe.

"Referendum (a call-in listener poll) is running 10 to 1 against festival seating," Jacobs says. "The promoter took our latest editorial very personally. It's too bad because I feel the issue is public safety. We love the Stones, everyone at WRIF is looking forward to the concerts, but why no reserved seating."

Law students Steven Iamarino and James Rocchio filed for an injunction in Oakland County circuit court seeking a temporary restraining order barring the concerts unless reserved seats are sold. The motion was denied by Judge Hilda Gage on Sept. 11. She set an Oct. 7 court date to hear testimony on the case.

The plaintiffs Iamarino and Rocchio are suing the Silverdome, the city of Pontiac, Brass Ring and Rainbow Productions, the New York promoter, on the grounds that the concerts' proposed seating is a threat to both public and personal safety.

"A class action may be appropriate," Iamarino says. The class action could include all those who requested tickets. Iamarino and Rocchio plan to submit lists of questions concerning public safety and security precautions at the Silverdome to all four defendants.

L. Brooks Patterson, Oakland County prosecutor, plans to step in if the Silverdome doesn't act to "minimize the risk."

"I consider festival seating risky," says Patterson. "I'm waiting to see how far the stadium goes to reduce the risk. By that I mean open all the gates far in advance of the concert. If

(Continued on page 72)

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**DICK ARLETT**  
Independent Television Producer; former Producer/Writer of the National  
Collegiate Talent Tournament, Metromedia; Television; former Segment  
Producer/Writer, "Dinah and Friends," former Talent Coordinator,  
"Today" Show for NBC-TV, Los Angeles, California

**TOM EDWARDS**  
Chief of Air Force Entertainment, United States Air Force,  
Randolph Air Force Base, Texas

**DICK GILMORE**  
Agent, Agency for the Performing Arts, Los Angeles, California

**GABRIELA KNUBIS**  
National College Coordinator, Warner Brothers Records, Burbank, California

**TIM McGRATH**  
Agent, Premier Talent Agency, New York, New York

**THOMAS J. PITTS, JR.**  
General Manager, Performance Magazine, Fort Worth, Texas

#### PHASE II JUDGING WILL TAKE PLACE DECEMBER 11, 12 & 13, 1981

**Chairperson: LARRY BUTLER**  
National College Artist Development Manager, Warner Brothers Records,  
Burbank, California

**ALAN FELDMAN**  
Student Committee for the Arts, University of California at Los Angeles,  
Los Angeles, California

**ED HARRISON**  
Record Reviews and Assistant Radio Editor, Billboard Magazine,  
Los Angeles, California

**BILL IVEY**  
Director, Country Music Foundation, President, National Academy of  
Recording Arts and Sciences, Nashville, Tennessee

**STEVE JENSEN**  
Agent, International Creative Management, Los Angeles, California

**LEE MAYNARD**  
President, Lee Maynard Agency, Aiea, Hawaii

**JAMES RANDOLPH**  
Associate Director, Memorial Student Center, Texas A & M University,  
College Station, Texas

#### PHASE III JUDGING (National Finals) WILL TAKE PLACE JANUARY 16, 1982

**Chairperson: JEAN WILLIAMS**  
Talent Editor, Billboard Magazine, Los Angeles, California

**JIM CLEAVER**  
Executive Editor, Los Angeles Sentinel, Los Angeles, California

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**TOM POWELL**  
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**BOB REGEHR**  
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**DUANE TATRO**  
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# Burbank Dealer Booked On Piracy

By JOHN SIPPEL

LOS ANGELES—Les Szarvas, 51, owner and proprietor of DISC-continued Records, 444 S. Victory Blvd., Burbank, will be arraigned Thursday (24) in a local court on an eight count felony complaint filed by Los Angeles District Attorney John Van de Kamp, charging unauthorized duplication of recorded performances.

Szarvas faces a possible sentencing as a first offender of a year and a day in the state penitentiary and/or a \$25,000 fine.

Members of the Burbank bunco/fraud force were in the process Friday (18) of confiscating an estimated \$2 million LPs and 45s.

Det. Bob Elias, who has been intermittently watching Szarvas' allegedly illicit duplication operation, earlier last week was granted a search warrant of the Victory Blvd. premises by Municipal Judge Thomas Murphy.

Elias, after observing the operation Tuesday (14) arraigned and booked Szarvas on Section 653H of the California Penal Code. Szarvas is out on his own recognizance after posting \$5,000 bail.

Elias said he was advised of Szarvas' alleged pirating in July, 1979 by Noel Castleman, RIAA investigator. The FBI advised Szarvas to cease-and-desist August, 1980.

Szarvas operated a mail and in-person service. A letter, found on the premises, states, "We are primarily a reference library of recorded music with approximately 500,000 out-of-print LPs and as many 45s in a permanent, ever-growing collection."

The letter went on to describe a record sales function performed by DISCContinued in which when the firm had more than one copy of a record it offered the second copy for sale. Prices began at \$10 each for a 45, \$25 for an LP. DISCContinued offered to custom tape any album in their inventory for \$15 on cassette, \$17.50 on reel-to-reel and \$20 on 8-track. Cost of obtaining a duplicated single song on cassette was \$6, \$7 for reel-to-reel and \$7.50 for 8-track.

Szarvas is accused of duplicating record performances from albums and/or singles.

It was emphasized that his sales of LPs and singles appeared to be a lawful operation.



GETTIN' READY—RCA's Evelyn King is changing her act and preparing for an extensive fall tour with choreographer George Faison who also choreographed "The Wiz." They're pictured during a real workout at RCA's New York studio.

# Three Pirates Sentenced

• Continued from page 3

doing business as Screen Creations in Oklahoma City, was fined \$7,000 in U.S. District Court for the Western District of Oklahoma and placed on three years probation on his plea of guilty to a three count criminal copyright infringement information. Gregory had entered his guilty plea on June 25 to the information before U.S. Magistrate Paul B. Lindsey.

The information filed in the Petrus case stems from the Dec. 6, 1978 execution of Federal search warrants by FBI agents in Charlotte, N.C. at General Music Corp., a one-stop and distributor, and the GMC Printing division of GMC. The raids at these locations resulted in the seizures of counterfeit sound recordings, counterfeit labels, as well as raw materials and the equipment used to manufacture the recordings.

These raids culminated a two-year-long multistate undercover operation conducted from a storefront in Westbury, L.I. (Modular Sounds) by the FBI and the Eastern district of New York Organized Crime Strike Force which resulted in one of the largest seizures ever of illicit sound recordings, manufacturing equipment and materials.

The Cerreta indictment stems from the May 15 execution of a Federal search warrant at 45 Wheeler Ave., Bridgeport, Conn. and the search of a van in which agents of the New Haven FBI office seized over 6,000 bootleg sound recordings, including titles performed by Joe Jackson and Frank Zappa. During the raid, Cerreta was arrested and charged with criminal copyright infringement.

In the Gregory case, the information was a result of a Dec. 9, 1980 raid by special agents of the Oklahoma City FBI field office. Pursuant to a Federal search warrant, the FBI confiscated \$4.2 million in manufac-

# L.A. NARAS Sets Tennis Tournament

LOS ANGELES—Ten courts will be used Sept. 20 to accommodate members of the Los Angeles chapter of NARAS competing in the chapter's third annual tennis tournament.

Fees are \$20 for single players, \$30 for couples. The courts are at Ventura and Vineland Blvds., in the suburban San Fernando Valley. A buffet, beer and wine will be available to NARAS members after matches are completed. Spectators are welcome to watch from an observation deck for \$7.

# Rock'n'Rolling

## Byrne Pens Tharp Score Producers 3rd B-52's LP

By ROMAN KOZAK

NEW YORK—Modern dance and contemporary music are meeting on Broadway for four weeks beginning Tuesday (22) when Twyla Tharp Dance comes to the Winter Garden Theatre with three different programs, including the world premiere of "The Catherine Wheel," whose original score was written by David Byrne, singer/composer of the Talking Heads.

The other two programs use music by Supertramp, Bruce Springsteen, and the Beach Boys, but Byrne's is an original score.



"We are currently developing a full evening's work about, amongst other things, the horrible family," say Tharp and Byrne, announcing the program. "While most of the dancing and all of the music are evolving alongside, we can both describe the style as modern and ancient!"

"In a broader sense, it is a story of a community disrupted, drawn into chaos, and then back into harmony," explains Byrne, in his spare Soho loft.

With the other members of Talking Heads involved with their own projects, and with his interest in dance stirred by his own recent

Talking Heads video, Byrne says he was amenable to the project when he was approached over three months ago. Originally the plan was to use and adopt existing Talking Heads material, but "then they said they would like original stuff."

Byrne says that to do the project he watched what the dancers had already, which gave him an idea of what kind of music they wanted. Then he went to the studio and made cassettes, which he gave to Tharp to slot in as needed.

He says he also played along with videotapes of rehearsals. "In some sections, nothing was slotted and I had to do work specifically for that, to see what the tempo was, and in that section do something for it. Then I would make changes and the dancers would make changes in their moves."

The result is mostly instrumental, soundtrack type of music, but there are a couple of real songs as well, including one, called "Between the Cracks," that when Byrne played it in his loft, sounded as good as anything done by the Talking Heads.

Byrne says he doesn't expect the full score to be released on record, though some of the individual songs may be. As for the rest, Byrne says he will "have to live with it, and see how

(Continued on page 73)

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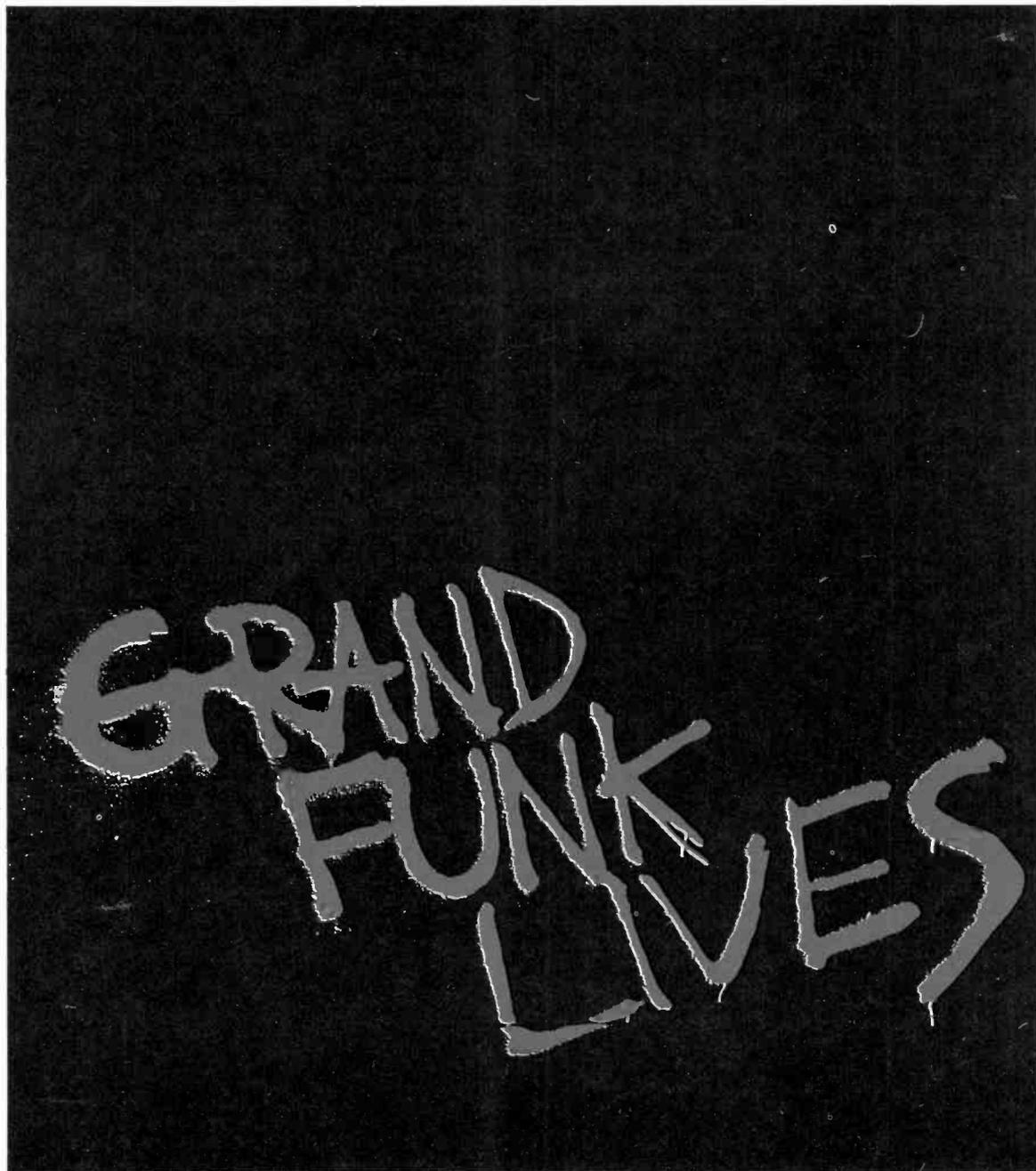
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SEPTEMBER 26, 1981, BILLBOARD

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# General News

## AOR Cuts New Wave, As Response Ebbs

• Continued from page 1

onto AOR playlists, that format has virtually ignored artists whose music or image is remotely associated with new wave.

As a result, record sales of such product has sagged and life for promoters of new music has been frustrating, forcing them to seek new avenues of exposure.

In the last month, KSJO-FM San Jose has ditched its "Modern Humans" program; KZEW-FM Dallas has discontinued its "Rock'n'Roll Alternative;" KWFM-FM has forgone its "Anything That's Rock'n'Roll;" KTIM-FM San Raphael has modified its "Radio-Active Hours," and KROQ-FM Los Angeles has gradually cut back on its new wave programming in favor of a more mainstream mix.

Reasons cited by program directors include apathy on the part of listeners, the desire not to be associated with the music because of the risk of listener tuneout and the willingness to let non-commercial college stations program that kind of music.

KWFM's "Anything That's Rock'n'Roll," which aired for a year and a half each Tuesday night from 10 p.m.-2 p.m., was dropped because of "no response" says program director Jim Ray.

"When we first put it on we got great response and the longer we kept it on, the less response we got. When we took it off for a while we received a tremendous response to put it back. Since we've taken it off again about a month ago, we've heard from three people," says Ray.

"The music was geared to such a small audience. It was brand new when it came out, but nothing exciting has happened with the music. We gave it a hell of a try. It's good for a select group of people but I don't know how many people were into it," added Ray.

LeRoy Hansen, program director of KSJO, says the station "outgrew" its need for its "Modern Humans" program which aired each Sunday night from 11 p.m.-1 a.m.

"That element that wants to hear that music can get it 24 hours a day at KFJC-FM, the Los Altos Hills College station," says Hansen. It's meaningless to put it on for two hours.

"When we initiated the show, KFJC was only playing it part time. Watering down the show doesn't build longterm relationships. The show's delivery should be as radical as the music."

Says John LaBella, acting program director at KZEW which dropped "The Rock'n'Roll Alternative" previously aired Sundays from 11 p.m.-12:30 a.m. "We did focus groups and found that people equated us with punk. With the competition the way it is (there are two other AOR stations in the market) we wanted to be musically consistent at all times.

"If the casual listener tuned in during those hours, it could turn them off believing that's what we always play. Using those one and a half hours for regular music is more constructive," says LaBella, who adds that it's feasible that the show could return if the new program director decides to reinstate it. "I'm acting on what the station needs now," he says.

LaBella says that the show had a loyal audience and there were complaints when it was dropped. "What new wave there is that's catching on we add to our 'new category.'"

David "T." program director at KTIM says that its "Drastic Plastic" show each Tuesday night from 11 p.m.-1 a.m. was replaced by "Radio-

active Hours" to "expand the education of its audience and expose different types of music."

"T" notes that 40%-60% of the station's programming is devoted to new music depending on the day-part. The mix encompasses everything from jazz to rock to blues and reggae.

He adds that "Radioactive Hours" are more diverse than "Drastic Plastic" which he says was "a narrower form with very little pop influence."

Kenny Ryback, head of Kenny Ryback/Promotions, which specializes in record promotion of new wave acts, says that he now must deal more with the press to get exposure for his acts.

"I'm supposed to be a record promotion man getting product on the

radio. Now I have to deal with the press. Critics are more into new music than radio," says Ryback.

Ryback, who works AOR in the 11 Western states, says that even though stations won't play the product, he still tries to sit down with music and program directors and have them listen and hopefully make them see the record is as important as a record from the major labels.

"If they pass, that's fine but at least they got the chance to listen. If I'm not making them aware of new music, they never will become aware of it. The music will eventually happen. The minority of kids who are the audience today, will be the audience these stations will be trying to reach in a couple of years.

"Radio is made up of people who lived through the '60s, passed

through the '70s and can't find the '80s."

Ryback says that without airplay, fans of the music must pay up to \$15 for an import "which is a lot to gamble."

"AOR should be an outlet for new music and I hope stations give up an hour to expose it, even late at night," says Ryback.

In addition to press, Ryback is working with a retail network of stores that cater to new wave product such as Los Angeles outlets like Poo Bahs, Zed, Vinyl Fetish and Moby Disc and recently put together a promotion for Killing Joke. He's also utilized television with the Plasmatics, getting them booked for an appearance last year on ABC-TV's "Fridays."

## Vallon Reopens Wolf & Rissmiller Suit

LOS ANGELES—Concert promoter Lawrence J. Vallon has reinstated suit in Superior Court here against James Rissmiller, attorney Alan I. Rothenberg, Wolf & Rissmiller Concerts Inc., and Mannatt, Phelps, Rothenberg and Tunney, local law firm, charging he was duped when the concert promotion firm was incorporated in May 1975.

Vallon filed approximately the same charge in the same court here in February, 1980. An agreement between litigants was reached earlier this year, but the door was left open for Vallon to refile before Aug. 25, 1981. The new suit was filed the day before the deadline.

Vallon claims he was improperly advised by Rothenberg to purchase at \$1 each 100 shares of stock in the firm, the identical amount provided to the attorney defendant. Vallon claims Rothenberg and his firm should have advised him to employ private counsel.

The suit claims the law firm was paid "exorbitant, excessive and unreasonable fees" since incorporation, part of which money came from his part of the firm. Rissmiller and the late Wolf each got 400 shares of stock, according to the court records.

Vallon claims that recently pressure has been put on him to sell his 100 shares for \$1 each and he wants the court to block that attempt to wrest his shares from him.

In a separate court action in Los Angeles, erstwhile Salt Lake City concert promoter Michael Osterman wants Superior Court here to force Wolf & Rissmiller Concerts and James Rissmiller to return \$60,000 he paid the defendants.

Osterman, who recently has promoted gigs in this area, through counsel Irving Glovin he claims he made his last payment on the

## Promoter Sued By Vallon In L.A.

LOS ANGELES—Feyline Records Inc., Denver, has filed suit in Superior Court here against local concert promoter Lawrence J. Vallon, asking a judgment of \$221,223.

The complaint filed by the Colorado concert promotion power states the amount represents money loaned to the defendant.

The complaint claims that the defendant's personal and corporate loans are so intertwined that the situation is one of "inextricable confusion."

\$60,000 in March, 1981.

The complaint states the defendants offered to sell Osterman securities in Fore Productions, a dormant, wholly-owned subsidiary, in violation of sections 25110, 25130 and 25133. The California corporate

code holds that the approval of the state corporate commissioner must be gained in making a transaction such as the contested one. The plaintiff claims no such okay was obtained, so he wants his \$60,000 returned.

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# Midsong, Reno Sued For Slim Pickens LP

LOS ANGELES—Clay Enterprises, a production firm headed by Charlie Calelo here, seeks \$5.5 million in cumulative damages and repayment of \$125,000 spent on an album from Midland Music. Midsong International Records, Midsong and Diagonal Music, Amanda Advertising and Stephan Metz and Robert "Bob" Reno.

The Superior Court complaint revolves around an "investment agreement" of November, 1980, wherein the litigants planned to float a "Slim Pickens And Friends" album. The Beverly Hills producer plaintiff alleges the defendants have failed to live up to their contracted responsibilities.

The complaint alleges the defendants did not exert their best efforts to get the likes of Willie Nelson, Johnny Cash, Roy Clark, the Oakridge Boys, Barbara Mandrell or others of their stature on the album. Pact called for a CBS distribution link, which failed to materialize, the filing contends.

Binder called for Metz and Reno to own 100% of the shares of the defendant firms, which is contested in the litigation.

The suit also charges that the defendants, as agents for Spelling Goldberg Inc., tv producers, were provided with advance royalties by their tv clients, which, the complaint

alleges, were not turned over to foreign tv producers or deposited in trust accounts, but were dissipated by Metz and Reno, jeopardizing the assets of the defendant firms.

The contract called for Clay to be repaid all costs of production and promotion prior to the release date of Feb. 14, 1981. The estimated \$105,000 spent by Clay, plus \$20,000 allegedly advanced to the defendants for pre-release promotion, have never been repaid.

Clay also beefs that only a Christmas single was ever released in November, 1980 and that was without their consent or approval.

The suit also seeks an injunction to halt the defendants from changing their capital structure or creating new liens, mortgages or encumbrances on their firms. In the pact, another clause guarantees personally payment from Reno and Metz.

The projected CBS pact filed with the court shows CBS was to be paid 23% and 18% of the wholesale price to the defendants customers for albums and singles, respectively, for distribution services.

On freebies, Metz and Reno were to pay 15 cents for LPs and prerecorded tape and 3 cents on singles. For DJ/review copies, CBS was to be paid 11 cents plus postage or freight for albums and 9 cents plus postage for singles.

# Road Race To Honor Harry Chapin

NEW YORK—The town of Croton-On-Hudson in Westchester County, N.Y. will host Sunday, Oct. 18 a road race. "Race Against Hunger," in memory of Harry Chapin, the performer who died in an auto accident last July.

Some 500 runners are expected to participate in the race, organized by the Taconic Road Runners Club in conjunction with the Asbury United Methodist Church. The distance covered will be 6.2 miles.

Entrants to the race will receive as part of their entry fee of \$4 a T-shirt with Chapin's picture on it and the "Race Against Hunger" slogan.

All proceeds from the day's event will go to the World Hunger Relief Project to provide for the purchase of farm implements such as plows and also for animals for villages in Northern Ghana. Chapin devoted much time and effort in charitable endeavors, primarily in the struggle against hunger in Third World nations.



**TOMORROW'S JUICE**—Juice Newton is warmly received by NBC-TV's Tomorrow Coast to Coast host Tom Snyder. The Capitol artist performed her two gold singles from the current "Juice" LP, "Angel Of The Morning" and "Queen Of Hearts" and her forthcoming single, "The Sweetest Thing."

# NARM Panel Pushing For Paperwork Guidelines

• Continued from page 3

Tower Records' Tony Valerio and Sandra Rutledge of the Record Bar, confusion generated by discrepancies can lead to unintentional reorders and the consequent threat of returns; improper billing, shipment routing and other errors; and, overarching each of these, costly increase in the time needed to bring product into the marketplace.

The standardization project, which will periodically release future document prototypes for return authorizations, chargebacks and other forms, is envisioned by the NARM committee as a three-step strategy. According to Greenwood, the first phase, now underway, covers "person to person inter-company communications" such as the label/account tie covered in these initial forms.

Next will be person to person intra-company communications, wherein internal documentation would be consistent from company to company.

The most potentially important phase, however, could be the plan's third and climactic phase, direct computer-to-computer dialogues which could automate much product ordering and handling and allow wide access to data. "As standardization is implemented in these other areas, data proceeding linkups will be needed," explained Greenwood, who said NARM is now studying guidelines for the first such "computer dialogs" by 1983.

NARM consultant Sandy Paul, whose SKP Associates helped organize the research for the project and prepared the sample invoice and packing slip designs distributed here, noted that such a scenario could be achieved more rapidly than many retailers realize. "The book publishing business has already achieved this level of interface," she reported, recounting a similar trade

plan launched in 1975 that now sees a substantial universe of publishers, distributors and print retailers linked through computer technology.

Among those publishing firms involved, a 47.5% reduction in erroneously issued purchase credits underscores the greater efficiency and accuracy attained, she noted.

Record Bar's Rutledge, the giant chain's vice president of administrative services, said the decision by the NARM committee to focus first on invoices and packing slips stemmed from the group's view of these as among the most voluminous—and thus potentially confusing—trade documents.

As another clue to potential gains, Rutledge estimated that the Record Bar alone could expect \$1,500 in monthly savings upon implementation of just those two forms.

Paul also noted that CBS Records has already submitted its own preliminary forms modeled after an earlier version of the two formats distributed here by NARM and SKP.

# Philly To Get Daily Dance Show On TV

PHILADELPHIA—For the first time since the departure of Dick Clark and his "American Bandstand" from the then WFIL-TV here, Philadelphia will get a daily teenage telecast music and dance show. Tentatively scheduled to start Oct. 12, WPHIL-TV, a VHF station, will air an hour-long dance hop from its studios featuring records and videotapes.

The show is being put together by Nise Productions across the river in Camden, N.J., which is currently auditioning hosts for the show which will be known as "Dancin' on Air." The production firm is headed by Michael Nise, a music business vet who operated a recording and sound studio in Camden, and Jeffrey Servin, an entertainment lawyer. While the station will furnish an elaborate set for the show, Nise Productions will supervise all details of the program's content.

Telecast daily at 4 p.m., Monday through Friday and subject to commitments to the showing of the Phillies baseball games, the music for the show will be from the top 40. All the music will be canned and guest vocalists will lip-sync to recordings.

# Formalize Blay MVC Departure

NEW YORK—Magnetic Video Corp. has announced that its board of directors has formally removed Andre Blay as president, and has directed Blay to cease all activities on behalf of the corporation.

A spokesman for Magnetic Video says that Blay had informed company officials of his intent to terminate his employment relationship with MVC. But apparently, after the resignation was officially announced, Blay contended he had not, in fact, resigned.

SEPTEMBER 26, 1981, BILLBOARD

memo

To: **Record Labels**

From: **Mike Lundy**

Re: **Trade Ads**

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Vol. 93 No. 38

## Commentary

# Metal Tape: Not For Tin Ears

By JOHN DALE

The industry controversy surrounding metal audio tape continues to build, doing a great disservice to what leading product testing laboratories are calling the most advanced magnetic recording product available in cassette form today.

From a superficial point-of-view it might seem that metal tape is indeed "falling on tin ears," as reported in this publication Aug. 8, 1981, but this is far from the truth of the matter. In fact, audiophiles in growing numbers are turning to metal tape.

True, metal tape sales will represent only 2% of the total audio tape market in 1981, but this is no reflection on the potential of the product: A 2% share is quite an achievement considering the current market situation.

To begin with, metal tape has only been available in most markets for one year and prices for the most part have ranged from the ridiculous to the sublime. This is largely because most manufacturers of metal tape have not yet mastered the demanding techniques required to effect a high yield.

Low efficiency equals high costs, not to mention batch inconsistency and tape noise, which a number of manufacturers are still struggling to overcome.

Additionally, there has been little money invested in advertising, sales promotion and consumer education so far as metal tape is concerned. So even if consumers with new decks that boast metal positions had the \$12 or more to spend on a single C-90, chances are that few salespersons could adequately explain the benefits of recording on metal tape.

Finally, metal-capable cassette decks are a relatively new phenomenon. Even though all the major manufacturers now build in metal tape positions, one cannot expect an inexpensive deck to get the most out of metal tape.

Together, these three obstacles largely explain why the hoped for explosive growth of the metal tape market has not yet materialized. Still, in only one year's time metal tape has captured a respected 2% of the tape market. Compare this to chrome high bias tape, introduced in 1967 and which took several years to achieve an equivalent share. Who complained then?



John Dale: "It represents the next evolutionary step in the development of magnetic recording."

What's more, tape industry leaders project a 4% market share for metal tape in 1982. And by 1983, with a substantial population of metal-capable decks in the market, who knows what levels metal tape sales will achieve?

In the face of these obstacles I consider metal tape to be a success story.

Too many dealers bought the line that metal tape was a panacea for all recording ills, or that metal tape would put "cassette deck sales over the top." The industry press did metal a disservice by calling it a revolutionary product when, in fact, it represents the next evolutionary step in the development of the magnetic recording medium.

Believing that metal tape would sell decks is like looking through the wrong end of a telescope. The cassette decks sell the tape, not vice versa. People not familiar with home recording are not about to run out and spend \$300 or more for a deck just for the privilege of buying over-inflated tape. If other manufacturers can join us in supplying a product of consistent quality at a reasonable price, we will see the sales of metal tape increase rapidly.

**'In only one year it has captured a respected 2% of the tape market'**

The exploding personal stereo market is very likely to play a key role in promoting sales of both home cassette decks and affordable metal tape. As more and more people put on those feather-weight headphones and come into intimate contact with music on cassette, they will quickly become dissatisfied with the generally poor quality of prerecorded software. These new music enthusiasts will become a growing market for metal tape once its advantages at the high end, and high saturation, low distortion capabilities are pointed out to them.

Until then we will have to remain content with the steady, albeit slow at first, growth of the metal tape market. After all, it is not the panacea it has been called, but merely the next evolutionary step in the development of the high fidelity magnetic recording industry.

John Dale is vice president, general manager, of Fuji's magnetic tape division.

# Country Music: Today's MOR

By BURT SHERWOOD

The crossover is complete. Country music is now the true MOR music in America, palatably filling the void between beautiful music and rock'n'roll for the majority of radio listeners in the golden demographic category: 25-54. Today, country is as potent a vehicle for sales as rock was 20 years ago.

One third of the 10,000 radio stations in the country program country music in some form, and the wisdom of that strategy is reflected in the charts. During a recent week, for example, eight of the top 15 songs on Billboard's adult-contemporary list were country hits.

The tastes of the 25-54 age group, the people who grew up on rock, are changing. Top 40 product is just too loud and hard for them now. Sure, they'll turn up the radio when cuts from the Rolling Stones' new album come on, but their commitment to the heavy sound, even to radio listening, has decreased steadily over the last decade.

**'As potent a sales vehicle as rock was 20 years ago'**

They can't take the driving, grinding sound of AC/DC and other punk groups, and they don't want to try. Unlike teenagers, who listen to the Top 40 stations almost constantly, adult listeners have full-time jobs; they can't listen to rock and still concentrate on their work. And when they relax, they want melody and meaning. The "yank me, crank me" tunes offend them.

Like many of their rock'n'roll counterparts, who began backed by a piano, a saxophone, a guitar and a thumping bass, and progressed to full orchestras and complex electronic equip-

ment, country performers started adapting to more sophisticated tastes as early as the late '60s.

Pioneer crossover artists like Roy Clark, John Denver and Glen Campbell realized that expanding their sound, and the capacity of Nashville studios to reproduce it, would expose their music to a much wider audience. That meant offers from Las Vegas. Big money.

Country producers are now as sophisticated as their expanded audience. Many of them are re-doing rock'n'roll classics for today's 25-54 year old market.

The merchandising of country music has become as smart and sleek as the product, and consequently reaches a huge audience. Listeners who don't recognize the old hits think they are brand new. People who remember the old versions, but who didn't like the jerky rhythm and beat of rock, love the new smoother sound. And devotees of the original songs can still enjoy their favorites—updated.

Country producers and artists have done a magnificent job of modulating their music for the masses, an achievement with a great deal of meaning for both programming executives and advertisers.

Programming country will skew a station to that enormous audience between 25-54, the people who spend money not only on necessities, but who have discretionary income looking for an outlet.

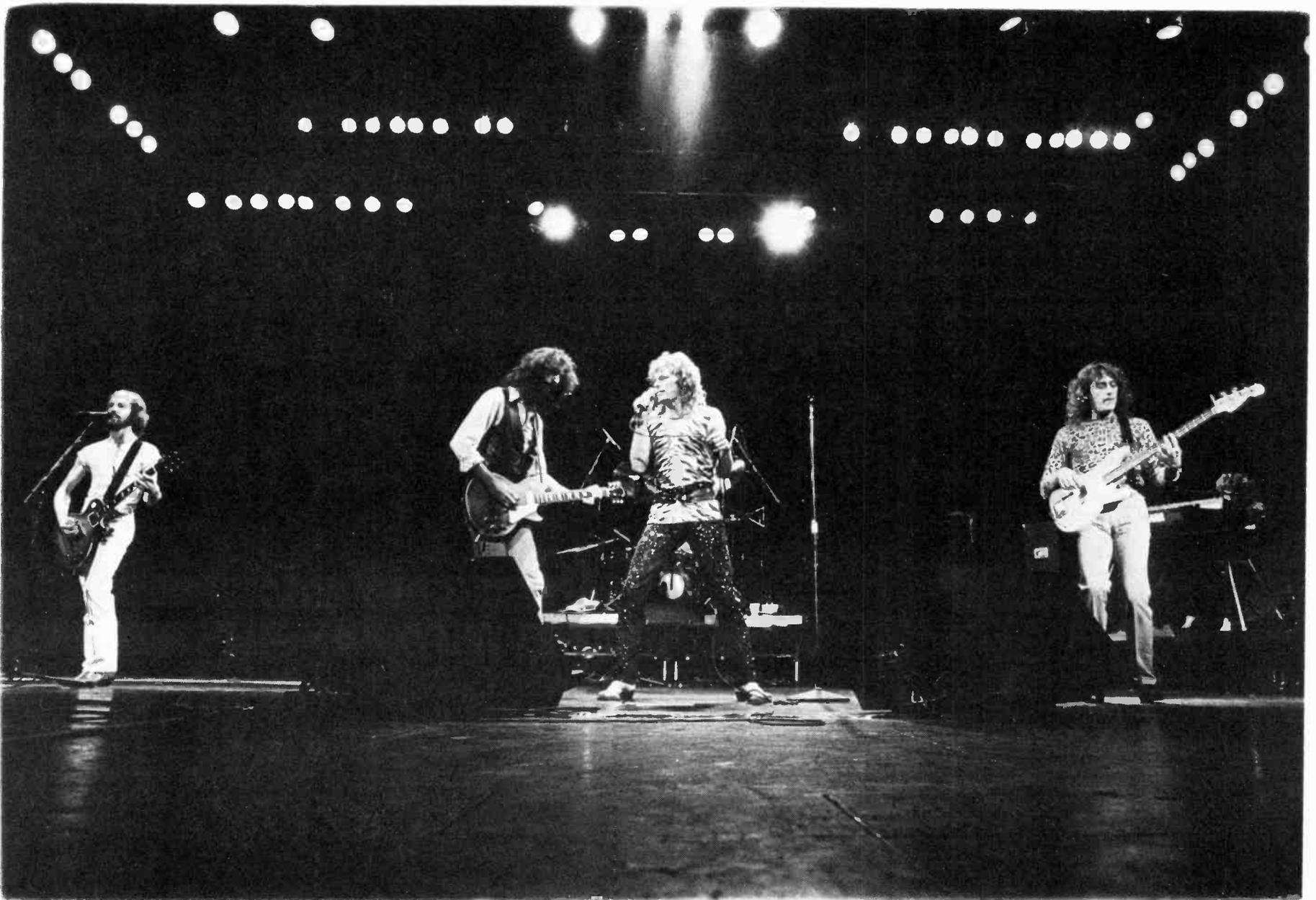
More than any other type of radio programming, country music sells.

Burt Sherwood, a veteran radio programmer and executive, and Bill Hennes, operate Sherwood-Hennes Associates, a broadcast consulting firm headquartered in Chicago.

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.

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# FCC Head Boosts AM Stereo, Greater Rights For Broadcasters

• Continued from page 1

ing leader," said Packwood, who is chairman of the Senate Commerce Committee, which includes the Communications Sub-Committee.

But Packwood warned that the move to a constitutional amendment must not be too hasty, lest it be premature and run into the same problem now faced by the proposed ERA amendment.

Packwood, speaking at a Monday (14) luncheon, reasoned, "Now that the deregulation tide is with us, we must... end the involvement of the FCC in programming decisions, end the ascertainment requirement (a procedure whereby a broadcaster ascertains the needs of his community and addresses them in public af-

fairs programming), end log keeping and end limits on commercials.

Some of these regulations have already been dropped by the FCC, but a law banning them would make it harder for citizens' groups to challenge the FCC's deregulations.

Mark Fowler, the new FCC chairman, who billed himself at a Tuesday (15) luncheon as the only FCC member to have been a DJ, continued the deregulation theme. "There's much more to come," he promised as he outlined plans to form a Regulatory Review Group, which will "identify rules to abolish."

Fowler quickly made good on that promise. Returning to Washington from Miami, he and the other mem-

bers of the commission on Thursday (17) sent a legislative package to Congress which would repeal the Fairness Doctrine (requires stations to air both sides of an issue) and equal time requirements (for candidates running for office) of the Communications Act.

In a crowded meeting room in the FCC's Washington headquarters, FCC attorney Steven Sharp picked up the theme of Fowler's Miami speech for broadcasters' rights. Sharp called the Fairness Doctrine "a form of censorship," which has been a "drag on broadcasting's freedom of speech."

If Congress passes the FCC package, politicians will no longer be

(Continued on page 26)



Promotion Panel: Mel Cooper, president and general manager of CFAX-AM Victoria, B.C., gestures to make a point as panel moderator Tom Worden, president and general manager of KRSB-FM Roseburg, Ore., looks on.

## Speaker Cites Components Of Successful Promotions

MIAMI—Putting pizzazz into promotions is the key to making a station distinct, said Mel Cooper, president and general manager, CFAX, Victoria, B.C., here Monday (14).

"I do not believe promotions can be or should be substitutes for good programming, but they can jump-start sales and rev ratings," said Cooper. He outlined some major components for successful contests:

- Prizes must be of high-appeal and should relate to people's fantasies when possible. An unappealing contest can produce a negative effect. Money is still the No. 1 prize, while holiday trips are second in appeal.

- Inject a fun element and challenge the intellect so that the contest is interesting even for the listeners not actively involved. Cooper cites a "prize is right" contest where listeners can second guess the contestant estimating the retail price of an item.

- The method of entry must be simple and personal. Passive contests where the entrant mails in a card are passe. Noting the spiralling cost of postage, Cooper says, "Mail is out. The post office has no credibility—25% of the mail is misdirected."

- Make the prize or theme timely by capitalizing on current events or trends.

- Add a dimension of adventure

and make the listener a hero. Cooper cites giving away the front row of seats to a concert to a listener and his friends.

- Contests with multiple winners are the best.

- Few contests have life beyond four weeks.

- Promotions should be in sync with the station's sound and image.

Community involvement is critical for a well programmed station, Cooper noted. A good balance for stations to maintain is one-third sales-oriented promotions with the bulk revolving around the community.

Promotion is important enough to warrant a full-time employee devoted to it, Cooper said. Noting that stations are too dependent on hiring people away from their competition and unsolicited applicants, Cooper feels that college campuses are ripe with bright marketing prospects.

In a separate promotion workshop here Tuesday (15) presentations were made by leading suppliers of promotional services and devices, including bumper stickers and credit cards. According to Norman Levy, marketing and promotion director, Continental Plastic Card Co., Coral Springs, Fla., a 10% discount is no longer as appealing to a consumer as two-for-one specials or a low-cost freebie, like admission to a movie.

(Continued on page 25)

## Trends Tip Listeners To Tape

• Continued from page 4

next ten years," he warned if radio does not stop "being a bunch of jackals nipping at each other's heels."

He advised that stations need a name so listeners can develop a clear perception of what the station is offering. He said that such names as "FM-99" are no longer sufficient. He said that "99 rock" is better, but too few stations in the soft rock field have an identity and that is why that format is not doing better.

He advised that the 18 to 24 year old AOR audience is not monolithic and that "20 year olds tend to look down on teenagers." He cited a growing alienation of teens with symptoms of aggression and sexual repression which has led Zeppelin's "Stairway To Heaven" being replaced by AC/DC's "Highway To Hell."

MIAMI—Billboard's editorial coverage of the National Radio Broadcasters Assn. was provided by Douglas E. Hall, radio programming editor; Robyn Wells of Billboard's Nashville bureau and Sara Lane, Miami correspondent for Billboard, who also took the photographs.

He warned programmers giving too much attention to sports and advised that only 11% to 19% of listeners care about sports on radio. He also noted research which shows that 30% of listeners never tune in the radio in the morning.

He called for more personalities on the radio and cited personality Steve Dahl on WLS-AM-FM Chicago "as a beacon in a stormy sea." Noting that there is a heavy peer pressure in high school, Parikahl advised that 19 to 21 year olds get away from that pressure, particularly if they move to a new location. This group is particularly open to try a new station, he said.

Parikahl said that songs with meaningful lyrics and songs that one can sing along with are particularly important during drive periods because people sing in their cars. "The car is the only place you can be alone. People are afraid to sing unless they are alone," he said. This attraction of getting away from everyone with one's car radio is illustrated by Parikahl's characterization of Gary Numan as a "one-hit wonder," with "Here In My Car."

Parikahl said listeners chose stations because "they need to be up or need to be down." He described the "down" stations as "electronic valium."

## AOR Programmers Split Over Formats; '60s Rock Still Popular

By SARA LANE

MIAMI—English rock groups, new wave and punk were dismissed by a panel of AOR programmers at an NRBA session Sunday (13) as panelists bemoaned a lack of new music and the problems this is causing on AOR radio.

Lee Abrams of Burkhart/Abrams/Michaels/Douglas & Assoc., commented "There is a definite lack of new music except for the newer English groups and they are not popular in the American market." Abrams said that the English groups won't be accepted in the U.S. until they learn to adapt to mass appeal and break loose from the type of music they are recording, i.e. message or anarchy formatted songs. "They need to study the United States market before they can be expected to break into it. Today, there is a very pro-American feeling," he noted. "Every music resolution has directly evolved from an earlier revolution and new groups are afraid to take Pink Floyd, for example, and go one step further. English groups are regressing instead of progressing."

Consultant John Sebastian commented that the burden lies with record labels. "The audience is looking for something new," he said. "New wave and punk is not what they want. They'd rather hear music from the 60s instead of the product that's being issued today."

Consultant Pollock stated there were two camps in AOR radio stations: the 11- to 24-year-old audience and the 25 plus which has its roots in rock 'n' roll. "A great rock record from 1968 or 1969 is far better than they're putting out today. Even the younger audiences love the Kinks and Yardbirds and it doesn't matter what year the record is from."

Surveys and questionnaires indicate that the trend of massive appeal AOR is going back to the 1960s. Pollock noted that the life cycle of music groups emerging today is much shorter than it was for the older groups and attributed it to the fact that the newer group "just don't practice to perfect their sound as the older, more established groups did."

"The artistic scene is kind of strange these days," Abrams noted.

Sebastian contended that researching the new music is a problem. "I may or may not like it. And before I schedule it, it has to have

been on the air for at least a month and then I want to know how many stations are playing it. Most of the music I play, however, is from a gut level response."

According to Pollock, AOR/Cross Rock indicates the way AOR has evolved into a tighter format. "It's a

cross breed between the two formats," he said. "There's no top 40 left and AOR is dominant although the term AOR doesn't mean much anymore. It's definitely two AOR camps now and it depends on the competitive situation which way a station should go."

## Reassurance On Satellites

• Continued from page 4

Burkhart reasoned that, "It's hard for people to accept new technologies. Lots of people don't want to believe it."

Burkhart also warned that "cable will be very big competition for radio." Discussing the interest Manhattan Sterling cable has indicated in providing subscribers with stereo music channels, Burkhart said "that's why satellites are needed, to keep overhead down in facing this new competition."

Dennis Waters, a satellite consultant was also on the panel, complained of a shortage of satellite capacity and a "patchwork of incompatible systems"—analog, digital, tv diplexing. He pointed out that since radio is a low volume user of satellites "it has to use the left-over scraps." He also pointed out the problems of "the last mile" of transmission from the earth station (which may not be located at the station's studios) over phone lines into the station.

He and Bill Burton of Eastman Radio pointed to a move toward in-

terconnecting of cable systems, which will make cable systems stronger competition for radio. Burton also cited the competition of Warner-Amex' Music TV channel.

Other satellite news at the convention came from United Stations, which is offering a full-service country format.

One of the partners in this venture is Dick Clark and the U.S. hospitality suite was busy with conventioners coming through to have their photo taken with Clark. U.S. has hired Hugh R. Paul, who designed the satellite system for National Public Radio.

One interesting sidelight of the satellite session on Sunday was that Sklar and Burkhart denounced dayparting. Sklar who programmed WABC-AM New York in its heyday, said, "I've never dayparted any station I've programmed."

Both agreed that their satellite services could not be dayparted. "It's got to be the same all day long," said Burkhart. "The top 40s got into trouble dayparting. They got rolled over by stations that were consistent."

## Out Of The Box



NEW YORK—The Moody Blues' "The Voice" (Threshold) tops the list of adds at WABC-AM according to program director Jay Clark, who notes that "it's a good record and ready for the station." "Hard To Say" by Dan Fogelberg (Full Moon/Epic) takes second place among the five records added this week to the top 40 programmed playlist, and Clark comments that its strong lyric content makes it work.

"It's one of the best records to come along this year," is how he describes his next choice—Manhattan Transfer's "Smile Again" (Atlantic).

Clark feels that "More Stars On 45" (Radio Records) is even better than the Beatles medley they did and included that single on the list also.

"I'm not sure if they're putting this out as a "for sale" single, but Diana Ross and Lionel Richie's "Dreaming Of You" is up, bouncy and has a good sound," Clark explains, "and it topped out this week's adds." The tune is currently an album cut on the "Endless Love" soundtrack.



**CHART CONFERENCE**—James Bocock of WSIX-AM-FM Nashville (left) and Billboard charts director Bill Wardlow compare notes at the opening of the NRBA convention.



**PIONEER HONORED**—NRBA president Sis Kaplan of Sis Broadcasting presents NRBA's Golden Radio award to radio pioneer Gordon McLendon as NRBA board member Bill Clark of KABL-AM-FM San Francisco looks on.



**COUNTRY TIME**—Don Keyes of WTAL-AM Tallahassee (left) chats with Ed Salamon (center) and Dick Clark who have formed United Stations to distribute a satellite delivered country format service.



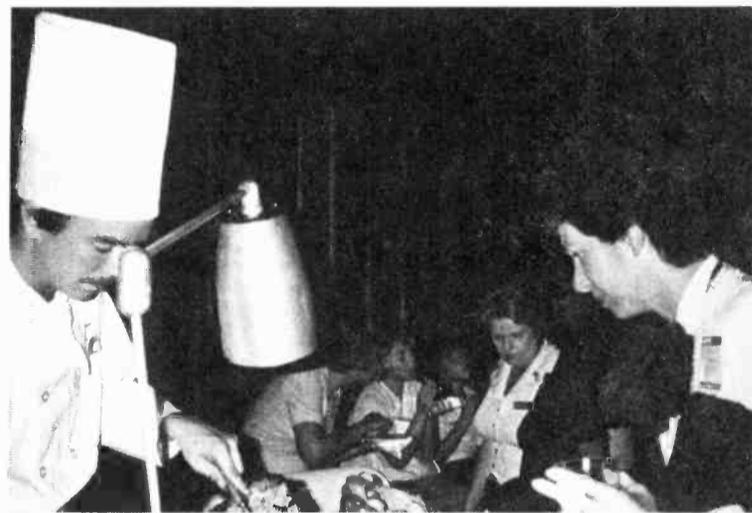
**NRBA CONFAB**—NRBA president Sis Kaplan (left) and NRBA staff vice president Lisa Friede compare notes during the organization's convention cocktail party.



**ENGINEERING DETAILS**—Ed Salamon, co-founder of United Stations, distributors of a country format via satellite, discusses the project with consulting engineer Hugh R. Paul.

## Miami NRBA Highlights

Billboard photos by Sara Lane



**COCKTAIL RECEPTION**—NRBA president Sis Kaplan is served a roast beef sandwich during the NRBA cocktail party.



**CROSS COUNTRY**—Neil Rockoff (left), general manager of country-formatted KHJ-AM Los Angeles, talks business with Dene Hallam, program director of country WWWW-FM Detroit.



**HONORED BROADCASTER**—Elmo Ellis, retiring general manager of WSB-AM-FM Atlanta, receives a silver bowl from NRBA president Sis Kaplan for his long service in broadcasting.

SEPTEMBER 26, 1981, BILLBOARD

# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (9/15/81)

## PRIME MOVERS-NATIONAL

- CHRISTOPHER CROSS—Arthur's Theme (WB)
- DARYL HALL & JOHN OATES—Private Eyes (RCA)
- DAN FOGELBERG—Hard To Say (Epic/Full Moon)

★ **PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel are marked ★★.

● **ADD ONS**—The two key products added at the radio stations listed as determined by station personnel are marked ●●.

**BREAKOUTS**—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

- **ARETHA FRANKLIN/GEORGE BENSON**—Love All The Hurt Away 24
  - **KENNY EARL**—Money, Money 40
  - **TIGHT FIT**—Back In The 60's 38
- KOPA—Phoenix (Craig Jackson—MD)**
- ★ **ROLLING STONES**—Start Me Up 28-23
  - ★ **THE MOODY BLUES**—The Voice 13-8
  - ★ **DAN FOGELBERG**—Hard To Say 23-12
  - **BOB SEGER**—Tryin' To Live My Life Without You
  - **AL JARREAU**—We're In This Love Together
  - **BURTON CUMMINGS**—You Saved My Soul
  - **POLICE**—Every Little Thing She Does Is Magic
  - **DIESEL**—Sausalito

- KRQQ (KRQ)—Tucson (D. McCoy—MD)**
- ★★ **FRANKIE SMITH**—Auction 19-12
  - ★★ **DAN FOGELBERG**—Hard To Say 25-20
  - ★ **KIM CARNES**—Draw Of The Cards 17-13
  - ★ **SHEENA EASTON**—For Your Eyes Only 13-10
  - ★ **ROLLING STONES**—Start Me Up 29-23
  - **RICK SPRINGFIELD**—I've Done Everything For You
  - **DEVO**—Working In The Coal Mine
  - **THE FOUR TOPS**—When She Was My Girl

- KTKT—Tucson (B. Rivers—MD)**
- ★★ **EDDIE RABBITT**—Step By Step 11-7
  - ★★ **AIR SUPPLY**—Here I Am 23
  - ★ **CHRISTOPHER CROSS**—Arthur's Theme 15-11
  - ★ **SHEENA EASTON**—For Your Eyes Only 14-10
  - ★ **DAN FOGELBERG**—Hard To Say 28-22
  - ★ **LULU**—I Could Never Miss You 21-14
  - **BILLY JOEL**—Say Goodbye To Hollywood
  - **AL JARREAU**—We're In This Love Together

- KLUC—Las Vegas (R. Lundquist—MD)**
- ★ **CHRISTOPHER CROSS**—Arthur's Theme 10-5
  - ★ **FOREIGNER**—Waiting For A Girl Like You 21-12
  - ★ **BLUE OYSTER CULT**—Burnin' For You 22-18
  - ★ **BILLY JOEL**—Say Goodbye To Hollywood 24-19
  - ★ **THE MOODY BLUES**—The Voice 7-3
  - **RICK SPRINGFIELD**—I've Done Everything For You
  - **POLICE**—Every Little Thing She Does Is Magic

## Pacific Northwest Region

- ★ **PRIME MOVERS**
- STEVIE NICKS w/ TOM PETTY & THE HEARTBREAKERS—Stop Draggin' My Heart Around (Modern)
- JOURNEY—Who's Crying Now (Columbia)
- AIR SUPPLY—Here I Am (Arista)
- **TOP ADD ONS**
- BURTON CUMMINGS—You Saved My Soul (Arista)
- KENNY ROGERS—Share Your Love With Me (Liberty)
- LITTLE RIVER BAND—The Night Owls (Capitol)

- **BREAKOUTS**
- POLICE—Every Little Thing She Does Is Magic (A&M)
- THE DIRT BAND—Fire In The Sky (Liberty)
- COMMODORES—Oh No (Motown)

- KIOY—Fresno (T. Seville—MD)**
- ★ **LITTLE RIVER BAND**—The Night Owls 11-7
  - ★ **JOURNEY**—Who's Crying Now 1-1
  - ★ **CHRISTOPHER CROSS**—Arthur's Theme 18-13
  - ★ **DARYL HALL/JOHN OATES**—Private Eyes 24-18
  - ★ **ROLLING STONES**—Start Me Up 21-15
  - **POLICE**—Every Little Thing She Does Is Magic
  - **THE DIRT BAND**—Fire In The Sky
  - **CHILLIWACK**—My Girl
  - **AIR SUPPLY**—Here I Am

- KGW—Portland (J. Wojniak—MD)**
- ★ **CHRISTOPHER CROSS**—Arthur's Theme 15-10
  - ★ **SHEENA EASTON**—For Your Eyes Only 10-6
  - ★ **THE MOODY BLUES**—The Voice 14-11
  - **KENNY ROGERS**—Share Your Love With Me
  - **LITTLE RIVER BAND**—The Night Owls
  - **AL JARREAU**—We're In This Love Together

- KYYX-FM—Seattle (S. Lynch—MD)**
- ★★ **SHEENA EASTON**—For Your Eyes Only 6-3
  - ★★ **LITTLE RIVER BAND**—The Night Owls 17-10

## TOP ADD ONS-NATIONAL

- KENNY ROGERS—Share Your Love With Me (Liberty)
- BEE GEES—He's A Liar (RSO)
- BILLY JOEL—Say Goodbye To Hollywood (Columbia)

- **BEE GEES**—He's A Liar
  - **THE GO GO'S**—Our Lips Are Sealed
  - **DIESEL**—Sausalito
  - **POLICE**—Every Little Thing She Does Is Magic
  - **BENNY HESTER**—Nobody Knows Me Like You
- KJRB—Spokane (L.J. Larrabee—MD)**
- ★★ **DARYL HALL/JOHN OATES**—Private Eyes 18-12
  - ★★ **AL JARREAU**—We're In This Love Together 13-8
  - ★ **CHRISTOPHER CROSS**—Arthur's Theme 6-3
  - ★ **DAN FOGELBERG**—Hard To Say 24-19
  - ★ **LITTLE RIVER BAND**—The Night Owls 21-16
  - **BEE GEES**—He's A Liar
  - **ARLAN DAY**—I Surrender
  - **POLICE**—Every Little Thing She Does Is Magic
  - **CHILLIWACK**—My Girl
  - **TRIUMPH**—Magic Power

- KTAC—Tacoma (S. Carter—MD)**
- ★★ **LULU**—I Could Never Miss You 15-8
  - ★★ **STEVIE NICKS/TOM PETTY**—Stop Draggin' My Heart Around 8-3
  - ★ **CHRISTOPHER CROSS**—Arthur's Theme 18-9
  - ★ **SHEENA EASTON**—For Your Eyes Only 16-10
  - ★ **THE MOODY BLUES**—The Voice 17-14
  - ★ **BURTON CUMMINGS**—You Saved My Soul
  - ★ **DIANA ROSS/LIONEL RICHIE**—Dreaming Of You
  - **ARLAN DAY**—I Surrender

- KCBN—Reno (L. Irons—MD)**
- ★★ **STEVIE NICKS/TOM PETTY**—Stop Draggin' My Heart Around 2-1
  - ★ **LITTLE RIVER BAND**—The Night Owls 16-11
  - ★ **CHRISTOPHER CROSS**—Arthur's Theme 9-4
  - ★ **ROLLING STONES**—Start Me Up 13-10
  - ★ **BOB SEGER**—Tryin' To Live My Life Without You 33-18
  - **POLICE**—Every Little Thing She Does Is Magic
  - **AIR SUPPLY**—Here I Am
  - **AL JARREAU**—We're In This Love Together
  - **KENNY EARL**—Mony Mony
  - **GREG KINN BAND**—The Girl Most Likely

- KCPX-AM—Salt Lake City (G. Waldron—MD)**
- ★★ **MARTY BALIN**—Atlanta Lady 30
  - ★★ **AIR SUPPLY**—Here I Am 22
  - ★ **DAN FOGELBERG**—Hard To Say 22-15
  - ★ **BURTON CUMMINGS**—You Saved My Soul 35-25
  - ★ **STARS ON 45**—More Stars 33
  - **POLICE**—Every Little Thing She Does Is Magic
  - **THE DIRT BAND**—Fire In The Sky
  - **ZZ TOP**—Leila
  - **BILLY JOEL**—Say Goodbye To Hollywood
  - **THE FOUR TOPS**—When She Was My Girl
  - **JOSE FELICIANO**—Everybody Loves Me
  - **COMMODORES**—Oh No
  - **CHRIS CHRISTIAN**—I Want You I Need You
  - **CHILLIWACK**—My Girl
  - **JEAN COTTON**—Being Here With You

- KRSF (FM 103)—Salt Lake City (L. Windgar—MD)**
- ★★ **ROLLING STONES**—Start Me Up 5-3
  - ★★ **STEVIE NICKS/TOM PETTY**—Stop Draggin' My Heart Around 3-1
  - ★ **JOURNEY**—Who's Crying Now 2-1
  - ★ **CHRISTOPHER CROSS**—Arthur's Theme 9-4
  - ★ **LITTLE RIVER BAND**—The Night Owls 17-12
  - ★ **THE MOODY BLUES**—The Voice 4-3
  - **AL JARREAU**—We're In This Love Together
  - **BURTON CUMMINGS**—You Saved My Soul
  - **COMMODORES**—Oh No

- KIMN—Denver (D. Erickson—MD)**
- ★★ **STEVIE NICKS/TOM PETTY**—Stop Draggin' My Heart Around 3-2
  - ★★ **JOURNEY**—Who's Crying Now 2-1
  - ★ **CHRISTOPHER CROSS**—Arthur's Theme 9-4
  - ★ **LITTLE RIVER BAND**—The Night Owls 17-12
  - ★ **THE MOODY BLUES**—The Voice 4-3
  - **AL JARREAU**—We're In This Love Together
  - **BURTON CUMMINGS**—You Saved My Soul
  - **COMMODORES**—Oh No

## North Central Region

- ★ **PRIME MOVERS**
- SHEENA EASTON—For Your Eyes Only (Liberty)
- CHRISTOPHER CROSS—Arthur's Theme (WB)
- BOB SEGER—Tryin' To Live My Life Without You (Capitol)

## BREAKOUTS-NATIONAL

- POLICE—Every Little Thing She Does Is Magic (A&M)
- AIR SUPPLY—Here I Am (Arista)
- COMMODORES—Oh No (Motown)

- **TOP ADD ONS**
- BILLY JOEL—Say Goodbye To Hollywood (Columbia)
- LULU—I Could Never Miss You (Arista)
- EDDIE RABBITT—Step By Step (Elektra)

- **BREAKOUTS**
- AIR SUPPLY—Here I Am (Arista)
- GENESIS—No Reply At All (Atlantic)
- DIANA ROSS AND LIONEL RICHIE—Dreaming Of You (Motown)

- CKLW—Detroit (R. Trombley—MD)**
- ★★ **EDDIE RABBITT**—Step By Step 22-15
  - ★★ **BOB SEGER**—Tryin' To Live My Life Without You 13-5
  - ★ **LULU**—I Could Never Miss You 24-17
  - ★ **ARETHA FRANKLIN/GEORGE BENSON**—Love All The Hurt Away 25-16
  - ★ **THE FOUR TOPS**—When She Was My Girl 30-19
  - **ELTON JOHN**—Chloe
  - **GENESIS**—No Reply At All
  - **CHILLIWACK**—My Girl
  - **MORE STARS**—More Stars On 45

- WDRQ-FM—Detroit (J. Ryan—MD)**
- ★★ **CHRISTOPHER CROSS**—Arthur's Theme 21-10
  - ★★ **SHEENA EASTON**—For Your Eyes Only 10-3
  - ★ **REO SPEEDWAGON**—In Your Letter 16-15
  - ★ **RONNIE MILSAP**—No Gettin' Over Me 8-4
  - ★ **KENNY ROGERS**—Share Your Love With Me 20-19
  - **LULU**—I Could Never Miss You
  - **EDDIE RABBITT**—Step By Step
  - **BOB SEGER**—Tryin' To Live My Life Without You
  - **AL JARREAU**—We're In This Love Together

- WKY—Louisville (Bob Moody—MD)**
- ★★ **DAN FOGELBERG**—Hard To Say 17-13
  - ★★ **MICKY GILLEY**—You Don't Know Me 13-14
  - ★ **REO SPEEDWAGON**—In Your Letter 10-8
  - ★ **KENNY ROGERS**—Share Your Love With Me 9-7
  - ★ **LITTLE RIVER BAND**—The Night Owls 15-12
  - ★ **AL JARREAU**—We're In This Love Together 21
  - **DIANA ROSS/LIONEL RICHIE**—Dreaming Of You
  - **AIR SUPPLY**—Here I Am 22
  - **COMMODORES**—Oh No 23
  - **STARS ON 45**—More Stars On 45 24

- WKJ (KJ-100)—Louisville (B. Hatfield—MD)**
- ★★ **BILLY SQUIER**—In The Dark 15-10
  - ★★ **RONNIE MILSAP**—No Gettin' Over Me 6-2
  - ★ **BLUE OYSTER CULT**—Burnin' For You 3-3
  - ★ **JEFFERSON STARSHIP**—Stranger 9-5
  - ★ **JOURNEY**—Who's Crying Now 1-1
  - **TARNEY/SPENCER BAND**—No Time To Lose
  - **KENNY EARL**—Mony Mony
  - **MARTY BALIN**—Atlanta Lady
  - **RICKIE LEE JONES**—A Lucky Lady
  - **CHILLIWACK**—My Girl

- WGCL—Cleveland (D. Collins—MD)**
- ★★ **SHEENA EASTON**—For Your Eyes Only 14-11
  - ★★ **BOB SEGER**—Tryin' To Live My Life Without You 29-18
  - ★ **DAN FOGELBERG**—Hard To Say 17-13
  - **BILLY JOEL**—Say Goodbye To Hollywood
  - **AIR SUPPLY**—Here I Am
  - **ARETHA FRANKLIN/GEORGE BENSON**—Love All The Hurt Away
  - **POLICE**—Every Little Thing She Does Is Magic

- WKRQ (Q-102)—Cincinnati (T. Galluzzo—MD)**
- ★★ **COMMODORES**—Lady You Bring Me Up 5-3
  - ★★ **JOURNEY**—Who's Crying Now 2-1
  - ★ **CHRISTOPHER CROSS**—Arthur's Theme 14-11
  - ★ **STEVIE NICKS/TOM PETTY**—Stop Draggin' My Heart Around 7-6
  - ★ **BOB SEGER**—Tryin' To Live My Life Without You 26-22
  - **LULU**—I Could Never Miss You
  - **DEVO**—Working In The Coal Mine

- WNCI—Columbus (S. Edwards—MD)**
- ★★ **SHEENA EASTON**—For Your Eyes Only 8-2
  - ★★ **JOURNEY**—Who's Crying Now 2-1
  - ★ **CHRISTOPHER CROSS**—Arthur's Theme 12-9

- ★ **RICK SPRINGFIELD**—I've Done Everything For You 17-11
- ★ **ROLLING STONES**—Start Me Up 10-5
- ★ **MARTY BALIN**—Atlanta Lady 29
- **DIESEL**—Sausalito 28
- **BOB SEGER**—Tryin' To Live My Life Without You 26
- **COMMODORES**—Oh No 27
- **FOREIGNER**—Waiting For A Girl Like You

- WXGT-FM (92-X)—Columbus (T. Nutter—MD)**
- ★★ **CHRISTOPHER CROSS**—Arthur's Theme 11-6
  - ★★ **ROLLING STONES**—Start Me Up 17-10
  - ★ **DAN FOGELBERG**—Hard To Say 25-18
  - ★ **DARYL HALL/JOHN OATES**—Private Eyes 23-20
  - ★ **BOB SEGER**—Tryin' To Live My Life Without You 22-17
  - **POLICE**—Every Little Thing She Does Is Magic
  - **GENESIS**—No Reply At All
  - **RUSS MASON**—Pre-Rap

- WZZP—Cleveland (B. McKay—MD)**
- ★★ **CHRISTOPHER CROSS**—Arthur's Theme 12-5
  - ★★ **DIANA ROSS/LIONEL RICHIE**—Endless Love 1-1
  - ★ **SHEENA EASTON**—For Your Eyes Only 10-6
  - ★ **LULU**—I Could Never Miss You 14-12
  - ★ **DARYL HALL/JOHN OATES**—Private Eyes 16
  - **AL JARREAU**—We're In This Love Together
  - **BOB SEGER**—Tryin' To Live My Life Without You
  - **QUINCY JONES FEATURING JAMES INGRAM**—Just Once
  - **BILLY JOEL**—Say Goodbye To Hollywood
  - **JOHN SCHNEIDER**—Still

- WKWK—Wheeling (Jack Armstrong—MD)**
- ★★ **EDDIE RABBITT**—Step By Step 12-7
  - ★★ **CHRISTOPHER CROSS**—Arthur's Theme 21-12
  - ★ **ELO**—Hold On Tight 14-9
  - ★ **THE BEACH BOYS**—The Beach Boys Medley 10-6
  - ★ **ROLLING STONES**—Start Me Up 30-24
  - **AIR SUPPLY**—Here I Am
  - **BILLY JOEL**—Say Goodbye To Hollywood
  - **CARPENTERS**—Back In My Life Again
  - **MANHATTAN TRANSFER**—Smile Again

## Southwest Region

- ★ **PRIME MOVERS**
- CHRISTOPHER CROSS—Arthur's Theme (WB)
- EDDIE RABBITT—Step By Step (Elektra)
- STEVIE NICKS w/ TOM PETTY & THE HEARTBREAKERS—Stop Draggin' My Heart Around (Modern)

- **TOP ADD ONS**
- KENNY ROGERS—Share Your Love With Me (Liberty)
- QUINCY JONES FEATURING JAMES INGRAM—Just Once (A&M)
- PRINCE—Controversy (WB)

- **BREAKOUTS**
- BEE GEES—He's A Liar (RSO)
- AIR SUPPLY—Here I Am (Arista)
- DAVID GATES—Take Me Now (Arista)

- KFMK-FM—Houston (J. Steele—MD)**
- ★★ **CHRISTOPHER CROSS**—Arthur's Theme 15-8
  - ★★ **RAY PARKER JR. & RAYDIO**—That Old Song 21-16
  - ★ **ARETHA FRANKLIN/GEORGE BENSON**—Love All The Hurt Away 29-23
  - ★ **DARYL HALL/JOHN OATES**—Private Eyes 27-21
  - ★ **AL JARREAU**—We're In This Love Together 25-19
  - ★ **LULU**—I Could Never Miss You

- KRLY—Houston (M. Jones—MD)**
- ★★ **PHYLLIS HYMAN/MIKE HENDERSON**—Can't We Fall In Love Again 23-17
  - ★★ **BRICK**—Sweat (Till You Get Wet) 13-7
  - ★ **AL JARREAU**—We're In This Love Together 21-18
  - ★ **THE B.B. AND Q. BAND**—On The Beat 25-22
  - ★ **LARRY GRAHAM**—Just Be My Lady
  - **MARTY BALIN**—Atlanta Lady
  - **CONTOVERSY**—Prince
  - **LUTHER VANDROSS**—Never Too Much
  - **COMMODORES**—Oh No
  - **CURTIS MAYFIELD**—She Don't Let Nobody
  - **THE TIME**—Get It Up

- KRBE—Houston (D. Steele—MD)**
- ★★ **ELO**—Hold On Tight 12-10

- ★★ **REO SPEEDWAGON**—In Your Letter 11-7
- ★ **BLUE OYSTER CULT**—Burnin' For You 19-15
- **ROLLING STONES**—Start Me Up 15-12
- **TIM GOODMAN**—New Romeo
- **SANTANA**—Searchin'
- **EXILE**—Heart And Soul

- KNUS-FM—Dallas (L. Ridener—MD)**
- ★★ **DAN FOGELBERG**—Hard To Say 21-16
  - ★★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once
  - ★ **ATLANTA RHYTHM SECTION**—Alien 32-24
  - ★ **KENNY ROGERS**—Share Your Love With Me 24-17
  - ★ **LITTLE RIVER BAND**—The Night Owls 22-18
  - **DAVID GATES**—Take Me Now
  - **AIR SUPPLY**—Here I Am
  - **THE TEMPTATIONS**—Aiming At Your Heart
  - **RONNIE LAWS**—Stay Awake
  - **RITA COOLIDGE**—The Closer You Get
  - **BURTON CUMMINGS**—You Saved My Soul
  - **COMMODORES**—Oh No

- KVIL—Dallas (C. Rhodes—MD)**
- ★★ **CHRISTOPHER CROSS**—Arthur's Theme 19-3
  - ★★ **EDDIE RABBITT**—Step By Step 8-5
  - ★ **SHEENA EASTON**—For Your Eyes Only 16-13
  - ★ **LULU**—I Could Never Miss You 11-8
  - ★ **RAY PARKER JR. & RAYDIO**—That Old Song 10-7
  - **QUINCY JONES FEATURING JAMES INGRAM**—Just Once
  - **KENNY ROGERS**—Share Your Love With Me
  - **AL JARREAU**—We're In This Love Together

- KEGL—Ft. Worth (B. Stevens—MD)**
- ★★ **ROLLING STONES**—Start Me Up 13-4
  - ★★ **CHRISTOPHER CROSS**—Arthur's Theme 17-8
  - ★ **BILLY JOEL**—Say Goodbye To Hollywood 30-23
  - ★ **DAN FOGELBERG**—Hard To Say 23-16
  - ★ **DARYL HALL/JOHN OATES**—Private Eyes 28-20
  - **POLICE**—Every Little Thing She Does Is Magic
  - **ATLANTA RHYTHM SECTION**—Alien
  - **BILLY SQUIER**—In The Dark
  - **FOGHAT**—Live Now Pay Later
  - **RICK SPRINGFIELD**—I've Done Everything For You
  - **ZZ TOP**—Leila

- KINT-FM—El Paso (J. Zippo—MD)**
- ★★ **DENICE WILLIAMS**—Silly 15-12
  - ★★ **ROLLING STONES**—Start Me Up 21-15
  - ★ **LITTLE RIVER BAND**—The Night Owls 22-18
  - ★ **THE FOUR TOPS**—When She Was My Girl 23-17
  - ★ **STARS ON 45**—More Stars On 45 24-20
  - **JOURNEY**—Who's Crying Now 1
  - **DAN FOGELBERG**—Hard To Say 25
  - **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 23
  - **RICK JAMES**—Super Freak 7
  - **AL JARREAU**—We're In This Love Together 24
  - **POLICE**—Every Little Thing She Does Is Magic
  - **DYNASTY**—Here I Am
  - **TRIUMPH**—Magic Power

- KTSA—San Antonio (J.J. Rodriguez—MD)**
- ★★ **EDDIE RABBITT**—Step By Step 8-6
  - ★★ **BEACH BOYS**—The Beach Boys Medley 7-2
  - ★ **CHRISTOPHER CROSS**—Arthur's Theme 14-9
  - ★ **ALABAMA**—Feels So Right 18-14
  - ★ **REO SPEEDWAGON**—In Your Letter 21-18
  - **DIANA ROSS/LIONEL RICHIE**—Dreaming Of You
  - **AIR SUPPLY**—Here I Am

- KHFI (K-98)—Austin (E. Volkman—MD)**
- ★★ **ATLANTA RHYTHM SECTION**—Alien 21-15
  - ★★ **EDDIE RABBITT**—Step By Step 19-14
  - ★ **RICK SPRINGFIELD**—I've Done Everything For You 17-13

(Continued on page 22)

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SEPTEMBER 26, 1981, BILLBOARD

## Radio Programming At NRBA

### Identity Of Stations Discussed At Confab

MIAMI—A station must have a specific identity and image in the market, its format must flow and move from element to element, and if a station does not hook a listener in the first two or three minutes it may lose that listener forever.

These were some of the major points of programming made by panelists critiquing airchecks at a programming session Monday (14) during the NRBA convention.

With Kent Burkhart of Burkhart/Abrams/Michaels/Douglas & Assocs. moderating the session, he and E. Karl, program director of the new Transtar Network and Dave Klemm, senior vice president of John Blair & Co., critiques airchecks from various markets and then ran down their views of stations in this market.

Klemm warned that AM stations must have a psychological commitment to win over FM. "I found some (managements) who feel the death of AM radio is so inevitable that they are ready to roll over and play dead," he cited WGBS-AM Miami as such an example. "Whatever they are doing is not taking," Klemm said, "but it could be fixed." Burkhart said the station had no identity in a recent focus group.

The three also agreed that WIOD-AM could "be fixed." This adult contemporary is down to a 2.8 share in the latest Arbitron from 2.9 in the fall and 3.0 a year ago. Burkhart said the station is perceived as "an old folks station."

The revival of another AM station, WNEW New York, was also discussed. Klemm described WNEW as "a special radio station, which progressively modernized, tightened up, became more contemporary in music, and Jack Thayer (general manager) has taken the station back to the image that New Yorkers always thought it had."

Burkhart added, "WNEW is right on the money."

The station, which now plays heavy doses of 1950s MOR artists and big bands, has a 3.7 share, up from 2.9 in the winter and 3.1 a year ago.

In further comments on WNEW exploiting its traditional image, Karl suggested that "Xerox ice cream would not sell." That's the problem of some stations which have changed formats.

However, all had favorable comments on former rocker WQAM-AM Miami's shift to country. Klemm said the station "made an excellent conversion." Dan Halyburton (program director) is a Miami native and he knows how to play this market.

While critiquing airchecks, a listener to a tape from WKIX-AM Raleigh, shortly after that station switched from rock to country, brought the comments that the jocks had yet to adjust to the new format.

But Klemm advised that "radio is radio and it doesn't matter what format a station runs." He then likened D.J.s to actors. "An actor is an actor. He can play any part."

And as with actors, preparation and direction were stressed. Klemm noted that Don Imus, morning man at WNBC-AM New York and Jess Cain, morning man at WHDH-AM Boston "are in at 2:30 a.m." to prepare their shows. "Johnny Carson does not do his monolog adlib," he added. Burkhart said that when Paul Newman or Barbra Streisand produce their own pictures they hire "the best directors that they can find, because they cannot judge themselves as actors."

All stressed the need to have call letters mentioned on the air with great frequency and Klemm several times said "What are the call letters?" is the only question Arbitron asks.

### NO 'OBVIOUS' SOLUTIONS CITED

## Hot Roundtable Topics: Channel Spacing, Cuban Interference

By SARA LANE

MIAMI—Cuban radio interference is not a problem merely in the state of Florida but one that confronts the entire nation, according to members of the "Engineering/Management: Special Roundtable—The Cuban Interference Problem."

The panel, moderated by Harold Frank, vice president/general manager WINZ-AM Miami, included Matt Liebowitz, general counsel, South Florida Broadcasters Assn.; Wallace Johnson, executive director, Assn. for Broadcast Engineering Standards and former chief of the FCC Broadcast Bureau; Harold Kassens, A.D. Ring & Assocs. and former asst. chief, FCC Broadcast Bureau; and Herbert Levin, vice president and general manager WCBA-AM Miami.

Guest speaker was Calmann Schaffer, international assistant to the chairman, FCC, Washington, D.C.

For the first time, national broadcasting people were cautioned that radio, as it has existed and still exists in the U.S. today, may be in for a change. Nine kHz may become a reality although a recent decision by the FCC voted to support the retention of 10kHz.

Schaffer spoke about the upcoming Second Region Conference which will be held in Rio de Janeiro in November saying that members will be faced with several important issues: both technical and legal. "We tend to focus on the channel spacing and interference problem as one between the United States and Cuba," he said, "but it also concerns Puerto Rico and other countries in the Caribbean and South America. It is, in fact, the reason for having the conference and not simply 9 versus 10kHz."

Although Cuba is the most obvious, it is not the only country causing interference. Schaffer reported that Canada, Mexico and Cuba have made it known that they intend to construct and operate additional AM stations with very powerful transmitters. Some will have the affect of reducing U.S. capability to make modifications and adjustments to existing service. Others, such as the Dominican Republic and Venezuela, will cause considerable interference in existing stations in the continental U.S.

"This is a major problem with no easy or obvious solution," Schaffer warned. "Unfortunately, some of the smaller countries are using the development plant as an opportunity program to expand service and to equate what they see as past inequities. We fully expect that the most difficult negotiations will involve what is or is not the end of the plan and what accommodations or compromises that may prove necessary or desirable."

Although South Florida feels the most effect from interference, other major cities are affected, said Liebowitz. "The same jammers effect Richmond, Virginia's WRDA-AM and the FCC office in Chicago has clearly recorded jamming. It's also heard in Akron, Ohio, Washington, D.C., New York, Pennsylvania, and obviously throughout the southeast."

Liebowitz said that the South Florida Radio Assn. and Florida Assn. of Broadcasters have been involved in the fight since March. "We're still fighting the problem on an engineering basis when in actuality it is a political problem," he commented.

"Broadcasters around the country

must now act to protect the perimeters of what they have, and if they don't, it may be to late," he warned. "As a resident of Miami, I live everyday with the burdens of the Castro dictated U.S. immigration policy. I don't want to live in a country where Castro dictates our broadcasting policy."

Levin reported that Cuba has several very sophisticated Czechoslovakian-made jammers in Havana operating on his station's frequency which has been going on since he purchased the station in order to prevent WQBA's signal from being heard in Cuba. "Some of the reasons for this are obvious," he noted. "We're a Spanish speaking station, highly anti-Castro in our news and editorials. Perhaps more important, we present Castro with a direct confrontation of political systems."

Levin was not optimistic that the U.S. can count on Castro's goodwill in the conference negotiations. "His administration has proved very clearly in the past 20 years that he bears no goodwill toward his neighbors," he said. "And the problem is not only a technical issue of tables of allocation and directional signals, 9 to 10 kHz, but it's directly a political issue and I think everyone in government from the eighth floor of the State Department to the highest level in the White House must be sensitized to the effect of this upcoming conference. Someone in the state department told me that I consider the radio problem of more importance than the exportation of weapons and troops to Central America... this is what the State Department is concerned with. I was left with the impression that if there are any compromises to be made with Cuba, they will be made in AM radio."

SEPTEMBER 26, 1981, BILLBOARD



Format Critics: Kent Burkhart (standing) of Burkhart/Abrams/Michaels/Douglas & Assoc., E. Karl, senior vice president of the Research Group and program director of the new Transtar satellite music service and Dave Klemm (right), senior vice president of John Blair & Co., listen to air checks to critique them.

### Panelist: Radio's 'Chaos Of Conformity'

By ROBYN WELLS

MIAMI—The aging of the baby boom generation has made the 25-49 group radio's new target audience. A panel discussion on ways of capturing that age group was held here Monday (14).

Stations perceived as having a heritage, certain image or consistency and those which program to the market are odds-on favorites for attracting that audience.

Areas for concern include the growing importance of total programming as music mixes across the board become more homogeneous,

and the increasing fragmentation on the dial.

"Radio is parasitic. There's very little creativity right now—everybody's playing it safe," charged Leo Rye Williams, Burkhart/Abrams/Michaels/Douglas, Atlanta.

Agreed Bill Hennes, vice president, Sherwood, Hennes and Assoc., Chicago. "Radio is caught up with the chaos of conformity. A lot of problems have been self-created by people following instead of looking for their niche." Proper research of the market and one's audience is

seen as one way in which stations can differentiate their programming.

Most of the panelists agreed that it is difficult to program to the entire 25-49 age bracket since the lower end of the spectrum is more music-oriented while the older person tends to depend more on a full-service station. Therefore, most program to a narrower age group within the range which usually results in spill over listeners on both sides of the spectrum.

(Continued on page 23)

### AOR Stations Promote Country Crossover Tunes

MIAMI—Adult contemporary stations formatting up to 40% country crossover tunes may have a long-term positive effect on country stations, programmers opined during a country workshop here Sunday (13).

"Adult contemporary stations are putting the seal of approval on country," said Eric Anderson, general manager, WNOE-AM-FM New Orleans, who moderated the session with Jim Phillips, president and general manager, KHEY-AM-FM El Paso.

Dene Hallam, program director of WWWW-FM Detroit agreed. "Adult contemporary stations are making country music more palatable to younger demographics. It's going to help us in the 12-plus numbers now and it's going to help us 10 years down the road as these listeners grow older. I think that the adult contemporary stations are hurting themselves."

Proper positioning within the market is the key to a successful station in the '80s. Research techniques such as focus groups are becoming increasingly important as stations tailor their music mix to fit their perceived image. And because of their relaxed delivery style, AOR disk jockeys seem to make the format switch to country with more ease than their Hot 100 or beautiful music counterparts.

Television is the best outside media source for radio advertising, Phillips said, noting that particularly potent times for country spots are near sport segments of news broadcasts, especially during the Wednesday/Thursday diary recording period.

Remote broadcasts and a high community profile can boost country stations as they are often perceived as being interested in their listeners. Part of the reason for this image is because "country lyrics are traditionally about the heart and human beings," said Anderson.

"Country music has never been this good," summed up Phillips. "I think it's going to be a solid format for at least the next five years."

Hallam, program director, WWWW-FM Detroit; Ed Salamon, vice president of programming, United Stations Inc.; and Dan Halyburton, program director, WQAM-AM Miami, took the stage at another country workshop on Tuesday (15).

"80% of the music from market to market is the same," said Halyburton. "It's how you serve it up that counts." He also expressed some concern over the identity of country music with the influx of pop influence on production.

Added Hallam, "Get the clutter off—make sure your station is concise and clean."

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (9/15/81)

Continued from page 20

- ★ DARYL HALL/JOHN OATES—Private Eyes 9-6
- ★ AL JARREAU—We're In This Love Together 11-8
- POLICE—Every Little Thing She Does Is Magic
- CHILLWACK—My Girl
- GENESIS—No Reply At All
- DIRT BAND—Fire In The Sky

### KILE—Galveston (S. Taylor—MD)

- ★ ELO—Hold On Tight 10-7
- ★ EDDIE RABBITT—Step By Step 9-5
- ★ SHEENA EASTON—For Your Eyes Only 16-12
- ★ REO SPEEDWAGON—In Your Letter 18-13
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 25-16
- BEE GEES—He's A Liar
- AL JARREAU—We're In This Love Together
- MARTY BALIN—Atlanta Lady
- BLUE OYSTER CULT—Burnin' For You
- BOB SEGER—Tryin' To Live My Life Without You
- ARLAN DAG—I Surrender
- JOHNNY LEE—Highways Run On Forever

### KBFM—McAllen/Brownsville (S. Owens—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 4-1
- ★ STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around 6-2
- ★ KIM CARNES—Draw Of The Cards 13-10
- ★ ROLLING STONES—Start Me Up 16-12
- ★ RICK JAMES—Super Freak 14-3
- BEE GEES—He's A Liar
- BILLY SQUIER—In The Dark
- THE GO GO'S—Our Lips Are Sealed
- BURTON CUMMINGS—You Saved My Soul
- COMMODORES—Oh No
- STARS ON 45—More Stars On 45

### KOFM—Oklahoma City (C. Morgan—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 14-5
- ★ STACY LATTISAW—Love On A Two Way Street 21-15
- ★ BALANCE—Breaking Away 30-23
- ★ SHEENA EASTON—For Your Eyes Only 27-21
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 25-19
- THE AFTERNOON DELIGHT—General Hospital
- BEE GEES—He's A Liar

### WEZB (B-97)—New Orleans (J. Lousteau—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 21-15
- ★ CARL CARLTON—She's A Bad Mama Jama 13-10
- ★ CHRISTOPHER CROSS—Arthur's Theme 8-6
- ★ SHEENA EASTON—For Your Eyes Only 6-4
- ★ RICK SPRINGFIELD—I've Done Everything For You 29-22
- DIESEL—Sausalito
- COMMODORES—Oh No
- BEE GEES—He's A Liar
- THE FOUR TOPS—When She Was My Girl

### WTIX—New Orleans (G. Franklin—DM)

- ★ CHRISTOPHER CROSS—Arthur's Theme 6-4
- ★ STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around 1-1
- ★ KIM CARNES—Draw Of The Cards 24-15
- ★ KENNY ROGERS—Share Your Love With Me 25-13
- ★ EDDIE RABBITT—Step By Step 13-8
- BEE GEES—He's A Liar
- DEVO—Working In The Coal Mine
- RONNIE LAWS—Stay Awake
- STEVIE WOODS—Steal The Night
- RICKIE LEE JONES—Lucky Guy
- COMMODORES—Oh No

### KEEL—Shreveport (M. Johnson—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 16-12
- ★ KENNY ROGERS—Share Your Love With Me 23-19
- ★ SHEENA EASTON—For Your Eyes Only 13-8
- ★ DAN FOGELBERG—Hard To Say 25-22
- ★ EDDIE RABBITT—Step By Step 2-1
- BEE GEES—He's A Liar
- BILLY JOEL—Say Goodbye To Hollywood
- CARL CARLTON—She's A Bad Mama Jama
- DAVID GATES—Take Me Now
- BURTON CUMMINGS—You Saved My Soul
- AIR SUPPLY—Here I Am

### WFMF—Baton Rouge (W. Watkins—MD)

- ★ DAN FOGELBERG—Hard To Say 23-19
- ★ CARL CARLTON—She's A Bad Mama Jama 14-10
- ★ DARYL HALL/JOHN OATES—Private Eyes 21-17
- ★ AIR SUPPLY—Here I Am
- ★ GENESIS—No Reply At All

## Midwest Region

### ★ PRIME MOVERS

- CHRISTOPHER CROSS—Arthur's Theme (WB)
- SHEENA EASTON—For Your Eyes Only (Liberty)
- DIANA ROSS AND LIONEL RICHIE—Endless Love (Motown)

### ● TOP ADD ONS

- QUINCY JONES FEATURING JAMES INGRAM—Just Once (A&M)
- BOB SEGER—Tryin' To Live My Life Without You (Capitol)
- KENNY ROGERS—Share Your Love With Me (Liberty)

### ● BREAKOUTS

- AIR SUPPLY—Here I Am (Arista)
- ART GARFUNKEL—A Heart In New York City (Columbia)
- POLICE—Every Little Thing She Does Is Magic (A&M)

### WLS—Chicago (Tim Kelly—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 20-12
- ★ BILLY SQUIER—In The Dark 22-24
- ★ DARYL HALL/JOHN OATES—Private Eyes 34-25
- ★ ROLLING STONES—Start Me Up 6-4
- ★ THE GREG KIHN BAND—The Breakup Song 12-10
- RONNIE MILSAP—No Gettin' Over Me

### WNAP—Indianapolis (C. Hunt—MD)

- ★ KIM CARNES—Draw Of The Cards 29-14
- ★ AL JARREAU—We're In This Love Together 30-18
- ★ DEBBIE HARRY—Backfired 24-16
- ★ REO SPEEDWAGON—In Your Letter 28-17
- ★ LITTLE RIVER BAND—The Night Owls 21-12
- QUINCY JONES FEATURING JAMES INGRAM—Just Once 31
- DARYL HALL/JOHN OATES—Private Eyes 28
- KENNY ROGERS—Share Your Love With Me 29

### WOKY—Milwaukee (D. Cole—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 16-9
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 1-1
- ★ SHEENA EASTON—For Your Eyes Only 8-6
- ★ LULU—I Could Never Miss You 18-15
- ★ JOURNEY—Who's Crying Now 7-5
- DAN FOGELBERG—Hard To Say
- AIR SUPPLY—Here I Am
- AL JARREAU—We're In The Love Together

### WISM—Madison (B. Starr—MD)

- ★ ATLANTA RHYTHM SECTION—Alien 2-18
- ★ AL JARREAU—We're In This Love Together 27-19
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 21-16
- ★ KENNY ROGERS—Share Your Love With Me 20-15
- ★ MIKE POST—The Theme From The Hill Street Blues 30-26
- COMMODORES—Oh No
- AIR SUPPLY—Here I Am
- BURTON CUMMINGS—You Saved My Soul

### WSPT—Stevens Point (B. Fuhr—MD)

- ★ ROLLING STONES—Start Me Up 9-2
- ★ STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around 2-1
- ★ CHRISTOPHER CROSS—Arthur's Theme 26-10
- ★ DARYL HALL/JOHN OATES—Private Eyes 33-23
- BEE GEES—He's A Liar
- POLICE—Every Little Thing She Does Is Magic
- MARGY BALIN—Atlanta Lady
- AL JARREAU—We're In This Love Together

### KSLQ—St. Louis (T. Stone—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 18-9
- ★ EDDIE RABBITT—Step By Step 17-10
- ★ KENNY ROGERS—Share Your Love With Me 22-19
- ★ BEACH BOYS—The Beach Boys Medley 10-7
- ★ JOURNEY—Who's Crying Now 9-6
- AL JARREAU—We're In This Love Together 21-12

### KIOA—Des Moines (A. Pantoja—MD)

- ★ SHEENA EASTON—For Your Eyes Only 14-10
- ★ ELO—Hold On Tight 13-8
- ★ CHRISTOPHER CROSS—Arthur's Theme 18-11
- ★ STACY LATTISAW—Love On A Two Way Street 28-21
- ★ BEACH BOYS—The Beach Boys Medley 21-12

### KDWB—Minneapolis (P. Abresch—MD)

- LULU—I Could Never Miss You
- REO SPEEDWAGON—In Your Letter
- KENNY ROGERS—Share Your Love With Me
- BOB SEGER—Tryin' To Live My Life Without You

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

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 1-1
- ★ SHEENA EASTON—For Your Eyes Only 5-3
- ★ KENNY ROGERS—Share Your Love With Me 16-13
- ★ ELO—Hold On Tight 14-11
- ★ CHRISTOPHER CROSS—Arthur's Theme 18-14
- DYNASTY—Here I Am

### KEYN-FM—Wichita (R. Taylor—MD)

- ★ COMMODORES—Lady You Bring Me Up 9-6
- ★ THE MOODY BLUES—The Voice 11-7
- ★ CHRISTOPHER CROSS—Arthur's Theme 14-10
- ★ REO SPEEDWAGON—In Your Letter 15-12
- ★ ROLLING STONES—Start Me Up 21-16
- ★ BILLY JOEL—Say Goodbye To Hollywood
- BOB SEGER—Tryin' To Live My Life Without You
- AL JARREAU—We're In This Love Together
- THE FOUR TOPS—When She Was My Girl

### WOW—Omaha (J. Corcoran—MD)

- ★ STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around 5-2
- ★ THE MOODY BLUES—The Voice 6-4
- ★ CHRISTOPHER CROSS—Arthur's Theme 10-9
- ★ DAN FOGELBERG—Hard To Say 12-11
- ★ LITTLE RIVER BAND—The Night Owls 19-13
- MARTY BALIN—Atlanta Lady
- DYNASTY—Here I Am 20

### KWKW—Wichita (J. Brown—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 16-11
- ★ LULU—I Could Never Miss You 23-18
- ★ ART GARFUNKEL—A Heart In New York 24-19
- ★ ELTON JOHN—Chloe 11-7
- ★ SHEENA EASTON—For Your Eyes Only 14-10
- REO SPEEDWAGON—In Your Letter 30
- QUINCY JONES FEATURING JAMES INGRAM—Just Once 29

### WZUU—Milwaukee (B. Shannon—MD)

- ART GARFUNKEL—A Heart In New York
- DYNASTY—Here I Am
- ALABAMA—Feels So Right 17-14
- ★ SHEENA EASTON—For Your Eyes Only 13-10
- ★ CHRISTOPHER CROSS—Arthur's Theme 14-12
- ★ RED SPEEDWAGON—In Your Letter 18-16
- ★ JOHN DENVER—Some Days Are Diamonds 9-7

## Northeast Region

### ★ PRIME MOVERS

- CHRISTOPHER CROSS—Arthur's Theme (WB)
- DARYL HALL & JOHN OATES—Private Eyes (RCA)
- LULU—I Could Never Miss You (Alfa)

### ● TOP ADD ONS

- BILLY JOEL—Say Goodbye To Hollywood (Columbia)
- AL JARREAU—We're In This Love Together (WB)
- MANHATTAN TRANSFER—Smile Again (Atlantic)

### ● BREAKOUTS

- POLICE—Every Little Thing She Does Is Magic (A&M)
- BEE GEES—He's A Liar (RSO)
- DIANA ROSS AND LIONEL RICHIE—Dreaming Of You (Motown)

### WABC—New York (S. Jones—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 11-5
- ★ DARYL HALL/JOHN OATES—Private Eyes 15-10
- ★ SHEENA EASTON—For Your Eyes Only 13-11
- ★ ELO—Hold On Tight 16-13
- ★ COMMODORES—Lady You Bring Me Up 8-5
- ★ DAN FOGELBERG—Hard To Say
- DIANA ROSS/LIONEL RICHIE—Dreaming Of You
- MANHATTAN TRANSFER—Smile Again
- MORE STARS ON 45—More Stars On 45 Medley

### WBLI-FM—Long Island (Helen—MD)

- ★ SHEENA EASTON—For Your Eyes Only 10-7
- ★ FOREIGNER—Urgent 9-5
- ★ CHRISTOPHER CROSS—Arthur's Theme 15-8
- ★ KENNY ROGERS—Share Your Love With Me 28-21
- ★ ROLLING STONES—Start Me Up 20-16
- DAN FOGELBERG—Hard To Say
- MIKE POST—The Theme From The Hill Street Blues

### WTRY—Schenectady (Bill Cahill—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 13-7
- ★ DAN FOGELBERG—Hard To Say 25-17
- ★ RICK SPRINGFIELD—I've Done Everything For You 17-12
- ★ DARYL HALL/JOHN OATES—Private Eyes 19-13
- ★ KENNY ROGERS—Share Your Love With Me 24-18
- AL JARREAU—We're In This Love Together
- POLICE—Every Little Thing She Does Is Magic
- BEE GEES—He's A Liar

### WBEN-FM—Atlanta (R. Christian—MD)

- ★ KENNY ROGERS—Share Your Love With Me 18-10
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 22-14
- ★ DARYL HALL/JOHN OATES—Private Eyes 22-17
- ★ DIESEL—Sausalito Summer Night 39-28
- BILLY JOEL—Say Goodbye To Hollywood 39
- BEE GEES—He's A Liar 40
- ATLANTA RHYTHM SECTION—Alien 38
- DYNASTY—Here I Am 37

### WKWB—Buffalo (J. Summers—MD)

- ★ ROLLING STONES—Start Me Up 20-7
- BILLY JOEL—Say Goodbye To Hollywood
- AL JARREAU—We're In This Love Together
- RICK SPRINGFIELD—I've Done Everything For You

### WBBF—Rochester (D. Mason—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 15-5
- ★ LULU—I Could Never Miss You 18-11
- ★ SHEENA EASTON—For Your Eyes Only 7-3
- ★ RAY PARKER JR. & RAYDIO—That Old Song 12-8
- ★ THE MOODY BLUES—The Voice 14-10
- MIKE POST—The Theme From Hill Street Blues
- AL JARREAU—We're In This Love Together

### WFLY-FM—Albany (J. Lawrence—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 1-1
- ★ ROLLING STONES—Start Me Up 14-9
- ★ SHEENA EASTON—For Your Eyes Only 17-11
- ★ DAN FOGELBERG—Hard To Say 22-19
- ★ KENNY ROGERS—Share Your Love With Me 30-22
- MARTY BALIN—Atlanta Lady
- DYNASTY—Here I Am
- BEE GEES—He's A Liar
- BURTON CUMMINGS—You Saved My Soul
- POLICE—Every Little Thing She Does Is Magic

### WVBF (F-105)—Boston (D. Shafel—MD)

- ★ ALABAMA—Feels So Right 15-10
- ★ EDDIE RABBITT—Step By Step 17-12
- ★ THE AFTERNOON DELIGHTS—General Hospi-Tale 19-15
- ★ RAY PARKER JR. & RAYDIO—That Old Song 24-19
- SHEENA EASTON—For Your Eyes Only 30
- DAN FOGELBERG—Hard To Say
- MARTY BALIN—Hearts
- QUINCY JONES FEATURING JAMES INGRAM—Just Once
- ARTHUR FRANKLIN/GEORGE BENSON—Love All The Hurt Away
- AL JARREAU—We're In This Love Together
- MICKEY GILLEY—You Don't Know Me
- BURTON CUMMINGS—You Saved My Soul
- DYNASTY—Here I Am

### WHYN—Springfield (A. Carey—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 9-5
- ★ LULU—I Could Never Miss You 8-4
- ★ ELTON JOHN—Chloe 10-8
- ★ SHEENA EASTON—For Your Eyes Only 11-10
- ★ JOURNEY—Who's Crying Now 2-1
- BILLY JOEL—Say Goodbye To Hollywood
- DAVID GATES—Take Me Now
- ATLANTA RHYTHM SECTION—Alien
- RICKIE LEE JONES—A Lucky Lady

### WFTQ (14Q)—Worcester (C. Blake—MD)

- ★ BILLY JOEL—Say Goodbye To Hollywood 24-21
- ★ THE FOUR TOPS—When She Was My Girl 27-24
- ★ ART GARFUNKEL—A Heart In New York 22-18
- ★ CHRISTOPHER CROSS—Arthur's Theme 12-8
- ★ RAY PARKER JR. & RAYDIO—That Old Song 7-4
- LITTLE RIVER BAND—The Night Owls 26
- AIR SUPPLY—Here I Am 25
- BALANCE—Breaking Away 27

### WPRO-FM (PRO-FM)—Providence (Giouanni—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 14-10
- ★ JOURNEY—Who's Crying Now 8-3

- ★ ELO—Hold On Tight 17-12
- ★ LULU—I Could Never Miss You 18-13
- ★ ROLLING STONES—Start Me Up 20-14
- MARTY BALIN—Atlanta Lady
- AIR SUPPLY—Here I Am
- DARYL HALL/JOHN OATES—Private Eyes
- RICK SPRINGFIELD—I've Done Everything For You
- BURTON CUMMINGS—You Saved My Soul

### WPJB (B-105)—Providence (M. Waite—MD)

- ★ ROLLING STONES—Start Me Up 9-5
- ★ LITTLE RIVER BAND—The Night Owls 18-10
- ★ SHEENA EASTON—For Your Eyes Only 6-3
- ★ RICK SPRINGFIELD—I've Done Everything For You 29-23
- ★ KENNY ROGERS—Share Your Love With Me 27-19
- REO SPEEDWAGON—In The Dark
- BURTON CUMMINGS—You Saved My Soul
- BLUE OYSTER CULT—Burnin' For You
- BEE GEES—He's A Liar

### WICC—Bridgeport (B. Mitchell—MD)

- ★ BILLY JOEL—Say Goodbye To Hollywood 23-18
- ★ THE MOODY BLUES—The Voice 12-9
- ★ CHRISTOPHER CROSS—Arthur's Theme 15-8
- ★ SHEENA EASTON—For Your Eyes Only 11-7
- ★ STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around 3-2
- ★ JOURNEY—Who's Crying Now 2-1
- BEE GEES—He's A Liar
- POLICE—Every Little Thing She Does Is Magic
- ATLANTA RHYTHM SECTION—Alien
- ZZ TOP—Leila
- RICKIE LEE JONES—Luckyguy
- GENESIS—No Reply At All
- AIR SUPPLY—Here I Am

### WKCI (KC 101)—New Haven (D. Lyons—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 25-18
- ★ AL JARREAU—We're In This Love Together 27-19
- ★ CHRISTOPHER CROSS—Arthur's Theme 10-6
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 21-13
- ATLANTA RHYTHM SECTION—Alien
- BURTON CUMMINGS—You Saved My Soul
- COMMODORES—Oh No
- GENE COTTON—Being Here With You Tonight
- CHRIS CHRISTIAN—I Want You, I Need You
- STARS ON 45—More Stars On 45

### WTIC-FM—Hartford (R. Donahue—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 1-1
- ★ JOURNEY—Who's Crying Now 7-5
- ★ SHEENA EASTON—For Your Eyes Only 14-11
- ★ GARY WRIGHT—Really Wanna Know You 13-10
- ★ ROLLING STONES—Start Me Up 12-9
- DARYL HALL/JOHN OATES—Private Eyes 28
- BOB SEGER—Tryin' To Live My Life Without You 29
- PAT BENATAR—Fire And Ice 19
- REO SPEEDWAGON—In Your Letter 20
- EDDIE RABBITT—Step By Step 17

### WFEA (13 FEA)—Manchester (K. Lemire—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 18-12
- ★ THE FOUR TOPS—When She Was My Girl 27-21
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 29-23
- ★ KENNY ROGERS—Share Your Love With Me 19-15
- ★ MICKEY GILLEY—You Don't Know Me 25-20
- BEE GEES—He's A Liar
- CRUSADERS—I'm So Glad I'm Standing Here
- ANNE MURRAY—It's All I Can Do
- DEVO—Working In The Coal Mine
- CHRIS CHRISTIAN—I Want You Now
- TIGHT FIT—Back To The Sixties

### WTSN—Dover (J. Sebastian—MD)

- ★ DAN FOGELBERG—Hard To Say 26-16
- ★ THE FOUR TOPS—When She Was My Girl 20-15
- ★ LULU—I Could Never Miss You 10-8
- BEE GEES—He's A Liar
- MIKE POST—The Theme From The Hill Street Blues
- RICKIE LEE JONES—A Lucky Lady
- CHRIS CHRISTIAN—I Want You, I Need You

### WGUY—Bangor (J. Randall—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 20-12
- ★ ROLLING STONES—Start Me Up 9-6
- ★ KIM CARNES—Draw Of The Cards 27-24
- ★ LITTLE RIVER BAND—The Night Owls 26-22
- ★ THE MOODY BLUES—The Voice 13-10

- BILLY JOEL—Say Goodbye To Hollywood
- POLICE—Every Little Thing She Does Is Magic
- EXILE—Heart And Soul
- BILLY SQUIER—In The Dark
- CARL CARLTON—She's A Bad Mama Jama

### WIGY—Bath (W. Mitchell—MD)

- BILLY JOEL—Say Goodbye To Hollywood
- BEE GEES—He's A Liar
- QUINCY JONES FEATURING JAMES INGRAM—Just Once
- ARETHA FRANKLIN/GEORGE BENSON—Love All The Hurt Away
- DAVID GATES—Take Me Now
- DARYL HALL/JOHN OATES—You Make My Dreams

### WACZ—Bangor (M. O'Hara—MD)

- ★ ROLLING STONES—Start Me Up 27-18
- ★ THE MOODY BLUES—The Voice 23-16
- ★ CHRISTOPHER CROSS—Arthur's Theme 28-21
- ★ RICK SPRINGFIELD—I've Done Everything For You 29-22
- ★ LITTLE RIVER BAND—The Night Owls 26-20
- POLICE—Every Little Thing She Does Is Magic
- CHILLWACK—My Girl
- DYNASTY—Here I Am
- STARS ON 45—More Stars On 45
- TIGHT FIT—Back To The 60's
- CHRIS CHRISTIAN—I Want You, I Need You
- GRAND FUNK RAILROAD—You

## Mid-Atlantic Region

### ★ PRIME MOVERS

- ROLLING STONES—Start Me Up (Rolling Stones)
- CHRISTOPHER CROSS—Arthur's Theme (WB)
- THE MOODY BLUES—The Voice (Threshold)

### ● TOP ADD ONS

- THE TARNEY/SPENCER BAND—No Time To Lose (A&M)
- BOB SEGER—Tryin' To Live My Life Without You (Capitol)
- BEE GEES—He's A Liar (RSO)

### ● BREAKOUTS

- COMMODORES—Oh No (Motown)
- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- GENESIS—No Reply At All (Atlantic)

### WXKX—Pittsburgh (C. Ingram—MD)

- ★ THE MOODY BLUES—The Voice 1-1
- ★ JOURNEY—Who's Crying Now 2-2
- ★ MICHAEL STANLEY BAND—Falling In Love Again 7

## Urban Stations Must Up Ads, Alter Format

MIAMI—The key to successful programming for urban and black stations is keeping on top of "what's happening in the streets."

That was the message from WXKS-FM program director Sunny Joe White, KNOX-FM Ft. Worth general manager Bill Chatman and WAIL-FM New Orleans program director Barry Richards, who comprised a panel Tuesday (15) at the NRBA convention.

"You can play whatever you want for your market so long as you know your audience," said Richards, adding that the program director must have an awareness of the inner-city audience which is the basic trendsetter for any metropolitan area. It's an aggressive, interested audience as well as being a lifestyle audience."

White said that the older r&b stations are losing ground in the fight for ratings because they aren't being serviced properly, in keeping with the change that is taking place among the hipper, younger blacks. "Black stations have to change," White insisted, "in order not only to service their audiences but to increase their ratings as well and to obtain the all important advertising dollars."

White reports that his station, number three in the Boston area, currently lists among its advertisers Bloomingdales and Calvin Klein jeans. "The black lifestyle has changed and is continuing to change," he noted, "and the older black radio stations are not relevant: not keeping up with the changes and trends of today's blacks. Black stations have to have a new format and to come out of black radio as it was. While black radio was very entertaining, today's audience has different needs. They want more information in news and, particularly, in their lifestyle."

Chatman mentioned the dollar power of the blacks in 1981, noting that they will earn \$140 billion this year. He said the black market must be shown to an advantage to advertisers, and in order to attract advertising dollars they must present their case in a professional way. They need aggressive sales staffs, "hungry people who want to make money," White interjected. Chatman said that his station produced a slick video and slide presentation and a full color brochure for its potential advertisers.

As far as music programming is concerned, both black and white artists are scheduled. In fact, all of ur-

ban radio is a homogeneous blend—black and white deejays, black and white sales staff and black and white listeners.

Richards reported the success of WAIL-FM in its use of black and white music. "When I first went there from Washington, D.C., WAIL was a neck bone and pork chop station with low ratings. In the latest Arbitron's we were 8.4 overall, which indicates how successful the urban format can be."

DST, Arbitron's new technique for surveying black and hispanic audiences, will create problems for black stations although White feels it may be important for them as it will tend to make program directors widen their format.

While agreeing, Richards pointed out that black audiences may not tend to their daily diaries, but said that black listeners can be motivated better than any other audience. "If they believe their station needs help, they'll respond. By motivation, you can combat indifference," he noted. Black radio must upgrade its costs in advertising and cut down on the number of commercials, the seminar audience was told. "You can't give radio away," White said.

## KTYD Opts For 'Mature' Format P.D. Lull Competes With L.A. Dominated Stations

By JACK McDONOUGH

SANTA BARBARA, Ca.—This market lies squarely under the umbrella of the behemoth Los Angeles radio stations that boom into town and dominate all of the South Coast territory.

James Lull, program director at KTYD-FM, Santa Barbara's favored FM rock outlet, is well aware of the problem and recently has instituted changes to produce a more mature and competitive air product by tightening up the KTYD style.

"In the past," acknowledges Lull—who holds a doctorate in mass communications and who teaches at University of California's Isla Vista campus just outside of Santa Barbara—"the L.A. stations have had a lot of listeners here because they sound so different from Santa Barbara's stations. Lots of people have moved here from L.A., and the majority of students are from the L.A. area. They probably grew up listening to KLOS and KMET, and when they come here they find that the two stations here (KTMS-FM is the other) sounded very different from that.

"In combatting that, I'm torn between two basic philosophies. Good radio is good radio regardless of where it is; but on the other hand, the people who live here have a very strong feeling of Santa Barbara as a unique place and, of course, they want their radio to reflect that.

"But then, everyone thinks of his own community as unique. So you have to be careful that you don't start thinking you're so unique that you strive for things listeners won't relate to.

"Previously KTYD was trying to be too unique. It played everything and was trying to be all things to all people. It tried to get into every cultural pocket, and it didn't work. We weren't really an AOR station. We were a musical variety show. And the ratings went down.



**Audience Seekers:** Bill Tanner, program director of WHYI-FM (Y-100) Ft. Lauderdale; Dan Wilson, program director of KPUR-AM Amarillo, Tex.; Bill Hennes, vice president of Sherwood-Hennes & Assoc.; Chris Kampmeier, program director of WPLR-FM New Haven, Conn.; and Ross Egan, program director of KUDL-FM Kansas City line up to discuss how to attract a 25 to 54 year old audience.

## Panelist: Radio's 'Chaos Of Conformity'

• Continued from page 21

There is also a need for tapping new talent which can intelligently communicate with the aging population, rather than reading one-liners off cue cards. "In the future, we may have to go after the college professor rather than the student who wants to be a deejay," said

Stanly Kaplan, general manager, WAYS/WROQ, Charlotte.

Kaplan also feels that radio's new challenge is on the AM band, particularly at night. News and information should play an increasing role on both AM and FM.

Panelists for the session included Bill Tanner, program director,

WHYI-FM, Miami; Chris Kampmeier, program director, WPLR, New Haven; Dan Vallie, program manager, WBZZ Pittsburgh; Ross Egan, program director, KUDL, Shawnee Mission, Kan.; Dan Wilson, program director, KPUR, Amarillo; and Hennes. Moderator was Ron Kempff, vice president and general manager, WTLO, Dayton.

## Music Magazine Airs On 50 Stations

LOS ANGELES—It had to happen. With the increasing number of magazine-formatted television shows, it seems a natural progression to translate the magazine format to radio.

The Creative Factor, a Hollywood-based multi-media communi-

cations company, is reporting considerable success with its weekly three-hour music magazine "20:20 Musicworld," geared to adult contemporary subjects.

"20:20 Musicworld" is reportedly the first on-air music magazine-formatted program, combining 20 cur-

rent hits, 20 oldies and various features. It's also the first countdown type show geared to the 25-44 demographic as well as the first survey based exclusively on weekly top 20 reports from the stations airing the show.

Since its inception in May, 50 stations have bought the program, including stations in 10 of the top 20 markets. Ken Draper, veteran programmer and executive vice president of the Creative Factor, reports a growth rate of 10 stations per month.

"In aiming the show at an adult contemporary audience, we are consciously looking for lots of personality and production values. "20:20 Musicworld" is fun, information and nostalgia tied up on one entertaining package," says Draper, a principal in the firm with president Jim Hampton.

Hosted by John Leader, the show's nucleus is comprised of Laurie Kaye, Scott Paton and Tom Murphy.

Among the show's features are "Missing Persons," an update of the whereabouts of former pop stars like Lesley Gore and Gary Lewis; "Tributes" to pop stars and "Musicworld Update," a weekly update of music news.

"Think Back" is a music trivia quiz; "Previews And Reviews" features new records for audience reaction; Tom Murphy's spots offer humorous commentaries and "Platter Chatter" is a music news feature.

Draper notes that the show is targeted to the age group that stops going to concerts and to those no longer into fad artists but leaning more towards nostalgia.

Says Draper: "The need exists for special programming because of a lack of good programming at the local level. Good creative and courageous local programming is the answer. No one can tell you what works best in Cincinnati for instance, than a person working in Cincinnati."

## Equivox Fined

WASHINGTON, D.C. — Although KRMQ-FM in Provo, Utah failed to adhere to strict compliance with its construction permit and changed tower height as a result of "inexperience, undue haste, and a careless disregard for errors," the FCC has found the licensee, Equivox, Inc., responsible for inadequate supervision and lack of expertise and fined the firm \$20,000.

## Pup, Rascal, Stars In TM 'Beautiful' Spots

DALLAS—Is beautiful music going to the dogs? TM Programming, which has a big stake in syndicated beautiful music, sees the format in trouble, but thinks a cute pup may be just the answer to revive some interest.

Buddy Scott, general manager of TM Productions, sees a TM-produced syndicated commercial, "My Soft Spot" starring a dog named Rascal, as the way to "reverse beautiful music's continuing decline in total share as well as its trending toward older demographics."

While beautiful music has usually been promoted with flowers, butterflies and sunsets, Scott is offering this new approach in three different 30-second television spots, each with a 10-second version.

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (9/15/81)

Continued from page 22

- ★ ROLLING STONES—Start Me Up 18-11
- ★ EDDIE RABBITT—Step By Step
- ★ BEE GEES—He's A Liar
- ★ BILLY SQUIER—In The Dark
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once
- ★ DIESEL—Sausalito
- ★ RICK JAMES—Super Freak
- ★ POLICE—Every Little Thing She Does Is Magic
- COMMODORES—Oh No

WRQX-FM—Washington (F. Holler)—MO

- ★ DON FELDER—Heavy Metal 7-3
- ★ RICK SPRINGFIELD—I've Done Everything For You 9-7
- ★ BLUE OYSTER CULT—Burnin' For You 14-8
- ★ POINT BLANK—Nicole 13-9
- ★ BOB SEGER—Tryin' To Live My Life Without You 21-13
- CHRISTOPHER CROSS—Arthur's Theme
- TARNEY/SPENCER BAND—No Time To Lose

WPGC—Washington (J. Eliot)—MD

- ★ ROLLING STONES—Start Me Up 1-7
- ★ RICK JAMES—Super Freak 7-4
- ★ RICK SPRINGFIELD—I've Done Everything For You 20-14
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 24-19
- ★ EDDIE RABBITT—Step By Step 13-10
- FOREIGNER—Waiting For A Girl Like You
- COMMODORES—Oh No
- DIANA ROSS/LIONEL RICHIE—Dreaming Of You

WCAO—Baltimore (S. Richards)—MD

- ★ ROLLING STONES—Start Me Up 19-12
- ★ MIKE POST—The Theme From The Hill Street Blues 23-16
- ★ SHEENA EASTON—For Your Eyes Only 7-2
- ★ ELO—Hold On Tight 13-7
- ★ BILLY JOEL—Say Goodbye To Hollywood 26-20
- POLICE—Every Little Thing She Does Is Magic
- COMMODORES—Oh No
- BEE GEES—He's A Liar
- BURTON CUMMINGS—You Saved My Soul
- CHILLIWACK—My Girl

WFBR—Baltimore (D. Andrews)—PD

- ★ SHEENA EASTON—For Your Eyes Only 8-5
- ★ JOURNEY—Who's Crying Now 1-1
- ★ CHRISTOPHER CROSS—Arthur's Theme 10-6
- ★ LULU—I Could Never Miss You
- ★ MIKE POST—The Theme From The Hill Street Blues 29-21
- MARTY BALIN—Atlanta Lady
- BEE GEES—He's A Liar
- DEVO—Working In The Coal Mine
- COMMODORES—Oh No

WYRE—Annapolis (J. Diamond)—MD

- ★ CHRISTOPHER CROSS—Arthur's Theme 27-10
- ★ RED SPEEDWAGON—In Your Letter 17-11
- ★ DARYL HALL/JOHN OATES—Private Eyes 26-19
- SHEENA EASTON—For Your Eyes Only 13
- BILLY JOEL—Say Goodbye To Hollywood
- BOB SEGER—Tryin' To Live My Life Without You
- QUINCY JONES FEATURING JAMES INGRAM—Just Once
- BURTON CUMMINGS—You Saved My Soul
- MANHATTAN TRANSFER—Smile Again

WGH—Hampton (B. Canada)—MD

- ★ CHRISTOPHER CROSS—Arthur's Theme 3-1
- ★ KENNY ROGERS—Share Your Love With Me 18-5
- ★ SHEENA EASTON—For Your Eyes Only 10-7
- ★ LULU—I Could Never Miss You 12-6
- ★ THE FOUR TOPS—When She Was My Girl 15-11
- ANNE MURRAY—It's All I Can Do
- DAVID GATES—Take Me Now

WQRL—Norfolk (R. Bates)—MD

- ★ CHRISTOPHER CROSS—Arthur's Theme 13-8
- RED SPEEDWAGON—In Your Letter
- BURTON CUMMINGS—You Saved My Soul

WRVQ (Q-94)—Richmond (Bill Thomas)—MD

- ★ DAN FOGELBERG—Hard To Say 18-9
- ★ ROLLING STONES—Start Me Up 13-6
- ★ CHRISTOPHER CROSS—Arthur's Theme 8-5
- DIESEL—Sausalito
- POLICE—Every Little Thing She Does Is Magic

WAEB—Allentown (Jefferson Ward)—MD

- ★ CHRISTOPHER CROSS—Arthur's Theme 12-8
- ★ THE MOODY BLUES—The Voice 17-11
- ★ BALANCE—Breaking Away 30-26
- ★ THE AFTERNOON DELIGHTS—General Hospi-Tale 26-20
- ★ DAN FOGELBERG—Hard To Say 19-14
- BOB SEGER—Tryin' To Live My Life Without You
- COMMODORES—Oh No
- BURTON CUMMINGS—You Saved My Soul
- ROONEY CROWELL—Stars On The Water

## Southeast Region

### PRIME MOVERS

CHRISTOPHER CROSS—Arthur's Theme (WB)  
DAN FOGELBERG—Hard To Say (Epic/Full Moon)  
DARYL HALL & JOHN OATES—Private Eyes (RCA)

### TOP ADDONS

BEE GEES—He's A Liar (RSO)  
STARS ON 45—More Stars On 45 (Radio)  
DIANA ROSS AND LIONEL RICHIE—Dreaming Of You (Motown)

### BREAKOUTS

AIR SUPPLY—Here I Am (Arista)  
POLICE—Every Little Thing She Does Is Magic (A&M)  
COMMODORES—Oh No (Motown)

WQXI-AM—Atlanta (Jeff McCartney)—MO

- ★ DARYL HALL/JOHN OATES—Private Eyes 16-10
- ★ MIKE POST—The Theme From The Hill Street Blues 11-25
- ★ ROLLING STONES—Start Me Up 8-4
- ★ THE MOODY BLUES—The Voice 18-13
- ARETHA FRANKLIN/GEORGE BENSON—Love All The Hurt Away
- STARS ON 45—More Stars On 45

WQXI-FM—Atlanta (J. McCartney)—MD

- ★ DAN FOGELBERG—Hard To Say 16-8
- ★ ROLLING STONES—Start Me Up 15-10
- ★ MIKE POST—The Theme From Hill Street Blues 22-16
- ★ BOB SEGER—Tryin' To Live My Life Without You 30-23
- ★ THE FOUR TOPS—When She Was My Girl 26-21
- POLICE—Every Little Thing She Does Is Magic
- COMMODORES—Oh No

WBBQ—Augusta (B. Stevens)—MD

- ★ CHRISTOPHER CROSS—Arthur's Theme 16-10
- ★ DAN FOGELBERG—Hard To Say 30-25
- ★ ROLLING STONES—Start Me Up 18-12
- BILLY JOEL—Say Goodbye To Hollywood
- AIR SUPPLY—Here I Am
- MARTY BALIN—Atlanta Lady
- BLUE OYSTER CULT—Burnin' For You
- COMMODORES—Oh No

WSGA—Savannah (R. Frederick)—MD

- ★ CHRISTOPHER CROSS—Arthur's Theme 11-3
- ★ CARL CARLTON—She's A Bad Mama Jama 22-16
- ★ ROLLING STONES—Start Me Up 15-11
- ★ BOB SEGER—Tryin' To Live My Life Without You 29-24
- BEE GEES—He's A Liar
- DIANA ROSS/LIONEL RICHIE—Dreaming Of You
- MIKE POST—The Theme From The Hill Street Blues

WSGF-FM (95.5SGF)—Savannah (J. Hunter)—MD

- ★ AL JARREAU—We're In The Love Together 17-10
- ★ FOUR TOPS—When She Was My Girl 20-12
- ★ CHRISTOPHER CROSS—Arthur's Theme 6-3
- ★ ELO—Hold On Tight 7-5
- ★ THE MOODY BLUES—The Voice 11-6
- POLICE—Every Little Thing She Does Is Magic
- CHILLIWACK—My Girl
- BEE GEES—He's A Liar
- CURTIS MAYFIELD—She Don't Let Nobody
- STEPHANIE MILLS—Night Games

WAYS—Charlotte (L. Simon)—MD

- ★ CHRISTOPHER CROSS—Arthur's Theme 8-3
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 20-14
- ★ STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around 16-11
- ★ THE FOUR TOPS—When She Was My Girl 17-12
- DYNASTY—Here I Am

WFLB—Fayetteville (L. Cannon)—MD

- ★ CHRISTOPHER CROSS—Arthur's Theme 15-9

- ★ THE MOODY BLUES—The Voice 12-8
- ★ DAN FOGELBERG—Hard To Say
- ★ DARYL HALL/JOHN OATES—Private Eyes 29-23
- ★ GARY WRIGHT—Really Wanna Know You 26-21
- COMMODORES—Oh No
- CHRIS CHRISTIAN—I Want You, I Need You
- DAVID GATES—Take Me Now
- ZZ TOP—Leila
- DEVO—Working In The Coal Mine
- RICKIE LEE JONES—Lucky Guy
- DIRT BAND—Fire In The Sky
- MAZE—Before I Let Go

WISE—Asheville (J. Stevens)—MO

- ★ LULU—I Could Never Miss You 17-11
- ★ CARL CARLTON—She's A Bad Mama Jama 27

- ★ RICK SPRINGFIELD—I've Done Everything For You 25

- ★ BOB SEGER—Tryin' To Live My Life Without You 26

- ★ THE FOUR TOPS—When She Was My Girl 25

- BEE GEES—He's A Liar

- POLICE—Every Little Thing She Does Is Magic

- MIKE POST—The Theme From The Hill Street Blues

- BURTON CUMMINGS—You Saved My Soul

- GENESIS—No Reply At All

WSEZ—Winston-Salem (B. Siegler)—MD

- ★ CHRISTOPHER CROSS—Arthur's Theme 23-7

- ★ CARL CARLTON—She's A Bad Mama Jama 25-11

- ★ LITTLE RIVER BAND—The Night Owls 31-22

- ★ THE FOUR TOPS—When She Was My Girl 26-20

WSEZ—Winston-Salem (B. Siegler)—MD

- ★ CHRISTOPHER CROSS—Arthur's Theme 23-7

- ★ CARL CARLTON—She's A Bad Mama Jama 25-11

- ★ LITTLE RIVER BAND—The Night Owls 31-22

- ★ THE FOUR TOPS—When She Was My Girl 26-20

- DAN FOGELBERG—Hard To Say

- AL JARREAU—We're In The Love Together

- BEE GEES—He's A Liar

- BOB SEGER—Tryin' To Live My Life Without You

- THE DIRT BAND—Fire In The Sky

WANS-FM—Anderson (J. Evans)—MD

- ★ SHEENA EASTON—For Your Eyes Only 14-7

- ★ RICK JAMES—Super Freak 25-18

- ★ CHRISTOPHER CROSS—Arthur's Theme 17-13

- ★ EDDIE RABBITT—Step By Step 13-10

- ★ BOB SEGER—Tryin' To Live My Life Without You 28-23

- DIESEL—Sausalito

- CARL CARLTON—She's A Bad Mama Jama

- POLICE—Every Little Thing She Does Is Magic

KLAZ-FM (Z-98)—Little Rock (R. Kurtis)—MD

- ★ ELTON JOHN—Chloe 32-27

- ★ LULU—I Could Never Miss You 33-28

- ★ DAN FOGELBERG—Hard To Say 30-20

- ★ DARYL HALL/JOHN OATES—Private Eyes 31-21

- ★ JOEY SCARBURY—The Theme From The Greatest American Hero 11-19

- MARTY BALIN—Atlanta Lady

- ANNE MURRAY—It's All I Can Do

- BILLY JOEL—Say Goodbye To Hollywood

- BOB SEGER—Tryin' To Live My Life Without You

- DYNASTY—Here I Am

WWKX-FM (KX-104)—Nashville (M. St. John)—MD

- ★ CHRISTOPHER CROSS—Arthur's Theme 7-2

- ★ DAN FOGELBERG—Hard To Say 25-11

- ★ BILLY JOEL—Say Goodbye To Hollywood 30-25

- ★ KENNY ROGERS—Share Your Love With Me 26-21

- ★ BOB SEGER—Tryin' To Live My Life Without You

- MARTY BALIN—Atlanta Lady

- DIESEL—Sausalito

- COMMODORES—Lucy

- COMMODORES—Oh No

- GENE COTTON—Being Here With You Tonight

WHBQ—Memphis (C. Duvall)—MD

- ★ DARYL HALL/JOHN OATES—Private Eyes 7

- ARETHA FRANKLIN/GEORGE BENSON—Love All The Hurt Away 14
- DIANA ROSS/LIONEL RICHIE—Dreamin' Of You

WNOX—Knoxville (B. Evans)—MD

- ★ DAN FOGELBERG—Hard To Say 26-16

- ★ KENNY ROGERS—Share Your Love With Me 29-18

- ★ CHRISTOPHER CROSS—Arthur's Theme 9-6

- ★ RAY PARKER Jr. & RAYDIO—That Old Song 6-3

- ★ LITTLE RIVER BAND—The Night Owls 28-23

- DYNASTY—Here I Am

- CHRIS CHRISTIAN—I Want You, I Need You

- RONNIE LAWS—Stay Awake

- DAVID GATES—Take Me Now

- MIKE POST—The Theme From The Hill Street Blues

WRJZ—Knoxville (F. Story)—MO

- ★ SHEENA EASTON—For Your Eyes Only 2-1

- ★ EDDIE RABBITT—Step By Step 4-3

- ★ CHRISTOPHER CROSS—Arthur's Theme 17-4

- ★ LULU—I Could Never Miss You 16-9

- ★ THE MOODY BLUES—The Voice 14-11

- MIKE POST—The Theme From The Hill Street Blues

- AIR SUPPLY—Here I Am

- OAK RIDGE BOYS—Fancy Free

- RICKIE LEE JONES—A Lucky Lady

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

- ★ DAN FOGELBERG—Hard To Say 25-17

- ★ DEVO—Working In The Coal Mine 24-18

- ★ BALANCE—Breaking Away 23-19

- ★ RICK SPRINGFIELD—I've Done Everything For You 14-11

- ★ DARYL HALL/JOHN OATES—Private Eyes 15-12

- QUINCY JONES FEATURING JAMES INGRAM—Just Once

- POLICE—Every Little Thing She Does Is Magic

- BEE GEES—He's A Liar

- BILLY SQUIER—In The Dark

- RONNIE LAWS—Stay Awake

WERC—Birmingham (M. Thompson)—MD

- ★ RED SPEEDWAGON—In Your Letter 16-13

- ★ DARYL HALL/JOHN OATES—Private Eyes 18-11

- ★ DAN FOGELBERG—Hard To Say 20-14

- ★ MIKE POST—The Theme From The Hill Street Blues 25-18

- ★ AIR SUPPLY—Here I Am 26-20

- COMMODORES—Oh No

- STARS ON 45—More Stars

- BEE GEES—He's A Liar

- BURTON CUMMINGS—You Saved My Soul

WKXX (KX 106)—Birmingham (C. Trame)—MD

- ★ RICK JAMES—Super Freak 19-13

- ★ DARYL HALL/JOHN OATES—Private Eyes 17-12

- ★ RICK SPRINGFIELD—I've Done Everything For You 24-19

- ★ THE MOODY BLUES—The Voice 15-11

- ★ DEVO—Working In The Coal Mine 25-21

- POLICE—Every Little Thing She Does Is Magic

- MARTY BALIN—Atlanta Lady

- GENESIS—No Reply At All

WSGN—Birmingham (W. Brian)—MD

- ★ CHRISTOPHER CROSS—Arthur's Theme 17-8

- ★ EDDIE RABBITT—Step By Step 13-4

- ★ LITTLE RIVER BAND—The Night Owls 21-15

- ★ THE MOODY BLUES—The Voice 12-5

- ★ THE FOUR TOPS—When She Was My Girl 15-10

- COMMODORES—Oh No

- BURTON CUMMINGS—You Saved My Soul

- RICK SPRINGFIELD—I've Done Everything For You

- MIKE POST—The Theme From The Hill Street Blues

- STARS ON 45—More Stars On 45

WAAY—Huntsville (J. Hendricks)—MD

- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 12-6

- ★ DARYL HALL/JOHN OATES—Private Eyes 20-10

- ★ LULU—I Could Never Miss You 9-5

- ★ LITTLE RIVER BAND—The Night Owls 19-15

- ★ MIKE POST—The Theme From Hill Street Blues 26-21

- BEE GEES—He's A Liar

- POLICE—Every Little Thing She Does Is Magic

Goodphone Commentaries

A Matter Of Ethics

By NIKKI WINE

LOS ANGELES—Not long ago, I had a conversation with a friend about "the Business." Times were hard, we agreed, and just about everyone seemed to be taking it on the chin. At the end, we realized with a start that instead of simply defending "the Business" as we always had, we'd begun to share the cynical opinion of the civvies; those outsiders who constantly bad-rap the industry and the substance and integrity of all who work within it.

It made me stop and think: were you right? So it's tough out there; so there are ruthless, cutthroat people throughout the industry who would sooner stomp over you than simply walk around you; so the competition here is harder and keener than in almost any other industry, and there are mega-bucks to be won and lost.

Is any of that ample justification for a complete abdication of common courtesy, basic honesty and mutual respect for the needs and feelings of others? In the end, it all comes down to ethics. Big word, that one. Ethics. Personal and professional integrity. Who has ethics? And what do they do with them? There are a preponderance of interesting and familiar examples close at hand. We, and they, all know who they are.

Like the program director who advised his sales manager to "treat your staff as if they were your enemy," then took his own advice and applied it to his air staff. Ethics.

Like program directors and general managers who refuse to acknowledge the positive contributions and value of a hard-working air and programming staff, in order to avoid giving them a reasonable and well-deserved raise. Ethics.

Like the salesman at Acme Radio Programs who received a phone call from a p.d. in the Mid-west. The p.d. thought that Acme produced a brand new program he was hot to buy. The salesman said, "Oh, yeah, we did produce it, but it was basically garbage, so we dumped it." And then, he sold the p.d. another show—a countdown Acme just happened to be pushing—rushing the contracts out before the phone was cold. A few days later, after the ink was dry, the p.d. found out the salesman had lied. Acme never had anything to do with the program he originally wanted. But there was his signature on the bottom line. And the salesman... well, he made his quota that week. Ethics.

Like the president of the syndication company who tries to compensate for his deep-rooted insecurities and paranoia with power-plays and manipulation. He stands by silently as close friends and valued employees are backstabbed out of his company; he tries to rip-off the team of writer-producers who created one of his biggest shows, by claiming the idea for their series was really his; when the ratings of one of the flagship stations of his most successful program begins to droop, he pulls the show out from under them—within an hour's notice—and rushes across town to the first high-bidding rising newcomer. Ethics.

Like the president of another major syndication company who regularly humiliates his employees in front of other staff members, calling them on the carpet and screaming at them for wholly fabricated offenses. He phonies all his station rosters, claiming stations who've never

bought a single thing from him; he charms freelance writers into submitting samples of their work, usually in the form of an entire program, then keeps the material without paying for it or even responding. When pressed, he vaguely recalls having lost that script on a plane between New York and L.A. "What the hell," he figures, "I can probably use that stuff later on, and no one'll be the wiser." Sure keeps that westside overhead down. Ethics.

Like the employees who routinely "liberate" tape and cassettes, stationery and other supplies, from the stations and syndicators they work for. "Hey, c'mon man, they owe me, y'know? Besides, it's not like they can't afford it, right?" Ethics.

Like the program directors and general managers who never receive or return phone calls from anyone not on their previously approved list of "Close Personal Friends." They're simply always "in a meeting." Well, we're all busy; we all have lots of important things to accomplish. Perhaps a little direct communication would help all of us to get those things done faster and more efficiently. Guess the Big Guys have forgotten what it was like when they were scrambling around in those mean streets, knocking on doors and ringing phones that were never answered. Ethics.

And so it goes. The stories are legion, but they're just stories... not commandments carved in stone. Integrity is an individual thing, a people-thing, a you-and-me thing. Which brings us back to the starting point and to my original question: Is it "the Business?" Well, yes it is. But not just this business; every industry has its share, and every one of us plays our individual role in promulgating the problem. We, after all, are "the Business." Without us, independently and collectively, there would be no radio stations, no syndicators, no rock stars, no record companies, no business. Some of the incidents referred to above are minor discourtesies, some are major indiscretions; some people actually believe there's a difference between the two. The point is, all of them are absolutely unnecessary and really unacceptable. We're all after essentially the same thing: our own particular piece of the pie. So logic should inform us that conducting our affairs with a basic integrity would simply make that struggle easier and more expedient. For everyone.

It's easy to concentrate on the dreams and aspirations, to fantasize about the goals we want so urgently to attain. It may seem a rude distraction to have to take our eyes off those golden goalposts for even a moment in order to consider the rights and realities of the people around us... but there could be no time better spent. It's easy, really—just consider how you'd like to be treated; or better yet, how you'd react if someone dumped the garbage and discourtesy so abundant in "the Business" on you. Most likely, they already have. There is a simple equation here that makes tremendous sense: if you don't like it, don't do it to someone else.

It all comes down to ethics.

(Nikki Wine is a freelance radio program writer, journalist, interviewer and talk show host.)

Mike Harrison

Random Notes From The NRBA Meeting

MIAMI—The NRBA's convention is undoubtedly one of the most impressive gatherings of tape recorder salesmen in the history of the satellite era.

As I sat in the mezzanine outside the exhibition hall in the Fontainebleau Hilton Hotel, I was approached by one of the most interesting of this conference's predominantly technology-oriented participants—a fellow by the name of Six Robot, one of a whole line (or rather, family) of mechanical individuals who whirr and whirl and buzz and glink and move their arms and even talk, all by remote control, with an effective operating range of up to 300 feet. These are put out by a Cascade, Colo., firm called The Robot Factory. They cost anywhere from \$1,050 to \$15,000 and according to the manufacturer's friendly representative (who pounced upon me when he noticed my interest), this promises to be the next level in the "KGB Chicken" kind of promotion—only you don't have to hire a real live human being. (Didn't the KGB Chicken eventually defect and become the independent San Diego Chicken? Proof that humans are a poor investment!) Plus, with a 300 foot range, the robot operator doesn't have to actually rub elbows with listeners and risk infection.



In my room, I had the opportunity to listen to the Kent Burkhart "Star Station" (not to be confused with

ABC Enterprises' "Superadio") on television channel 3 while the screen displayed a number of spine tingling messages including, "Hire the air staff you hear right now... for just \$1,000 per month" and "You are listening... live from Chicago." I must admit, the Pointer Sisters' "Slow Hand" never sounded so good. (Studio records sound different when listened to on tv speakers in Miami Beach live from Chicago.) No question about it, us bottom-line guys get off on listening to what the tv screen went on to describe as "the sound of money." (Can you imagine how economic radio will be someday if dead air proves to be a ratings getter?)

If you're getting the impression that I'm insinuating an underlying, forthcoming labor crisis for the "talent" segment of radio in the wake of form's ultimate victory over content and economy over human and ego extravagance—untrue! Opportunity for talented, communicative, artistically sensitive human beings abounds in radio. Just the other day (on the way to the airport, as a matter of fact), I noticed a new sign on the San Diego Freeway that very well may be a sign of the times. It reminded drivers within a five mile radius that by tuning in to 540 on their AM dials they'll be informed as to the latest airport parking conditions. With new utilitarian vehicles such as this sharing the same frame-

of-reference (dial) as KHJ-AM and KABC-AM, the future of radio as a place people turn for talent and art is insured!

Back in a well-stocked hospitality suite, one radio services salesman confided that although traffic was heavy, sales were light. He observed that conventions are good places to make contacts but not for closing deals. "One manager told me," he reported, "that it was against his parent company's policy to close business deals at conventions... that the environment of these affairs is not conducive to clear thinking."

Hmmm. That certainly is something to think about. Perhaps, I should take a lead from that theory and close for now.

Speaker Cites

Continued from page 18

Panelists included Jerry Atchley, president of FirstCom Broadcast Services, Dallas; Steve Campbell of Cooper-Collins-Campbell, Coral Springs; Byron Creelius, vice president, U.S. Tape & Label Corp., St. Louis; Bob Harris, president, the Broadcast Center, Tallahassee; Boyd Lawler, director of media services, Community Club Awards, Westport, Conn.; and Levy, Moderator was Murray Green, regional vice president, WNYR-AM/WEZO-FM Rochester, N.Y.

New On The Charts



STEVIE WOODS "Steal The Night"—70

Stevie Woods was playing the lounge at the Continental Hyatt House in Los Angeles when Peter Yoosten, a talent scout, saw him. Yoosten had been commissioned by German producer Jack White to comb the Los Angeles area for a new act that White could produce.

Tapes changed hands and White, who had a distribution deal with Ariola in Europe, cut an album on Woods for release in Germany. He played the LP for Paul Cooper at Atlantic who particularly liked "Steal The Night." Tapes changed hands again, and brought about Woods' debut release on Atlantic's Cotillion label.

Woods is managed by Susan Joseph for Twin Trumpets Productions, Suite 210, 8380 Melrose Ave., Los Angeles, Calif. 90069 (213) 852-0391.

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SEPTEMBER 26, 1981, BILLBOARD



## 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.

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

Sept. 26, **Rossington-Collins Band**, Coca-Cola Night On The Road, ABC FM, two hours.

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

Sept. 26, **Lacy J. Dalton**, Country Sessions, NBC, one hour.

Sept. 26, **Gino Vannelli**, MusicStar Weekend Special, RKO Two, one hour.

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

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

Sept. 27, **Michael Stanley**, King Biscuit Flower Hour, ABC FM, one hour.

Sept. 27, **Doug Feiger, Berton Averre** of the Knack, **Gary Wright** in interviews: **Kenny Rankin**, in performance, Robert Klein Show, Froben Enterprises, one hour.

Oct. 3, **Merle Haggard**, Country Sessions, NBC, one hour.

Oct. 3-4, **Air Supply**, MusicStar Weekend Special, RKO Two, one hour.

Oct. 3-4, **Queen**, Robert W. Morgan Special of the Week, Watermark, one hour.

Oct. 4, **Ringo Starr, Barbara Bach**, in interviews: **Limozine**, in performance, Froben Enterprises, one hour.

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

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

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

Oct. 24, **Bellamy Bros.**, Country Sessions, NBC, one hour.

Oct. 24-25, **Ronnie Milsap**, Robert W. Morgan Special of the Week, Watermark, one hour.

Oct. 31, **Leroy Van Dyke**, Country Sessions, NBC, one hour.

Oct. 31-Nov. 1, **Manhattan Transfer**, Robert W. Morgan Special of the Week, Watermark, one hour.

Oct. 30-Nov. 1, **Vern Gosdin, Sylvia**, Jamboree U.S.A., Starfleet Blair, one hour.

Nov. 7, **Mickey Gilley** and **Johnny Lee**, Country Sessions, NBC, one hour.

Nov. 7-8, **Journey**, Robert W. Morgan Special of the Week, Watermark, one hour.

Nov. 14, **Jeanne Pruett**, Country Sessions, NBC, one hour.

Nov. 14-15, **Marty Balin**, Robert W. Morgan Special of the Week, Watermark, one hour.

## Vox Jox

**Ron O'Brian** joins the air staff of WNBC-AM New York on the overnight shift, after 2½ years with Los Angeles' KFI-AM. O'Brian has also served stints at WRKO-AM Boston, WFIL-AM Philadelphia and WPGC-AM Washington, D.C. He replaces **Scott Bingham** who left the station to pursue an acting career. . . . **Ron Asbury** joins the WPNT-FM Pittsburgh air staff as weekend announcer/newsman. . . . **Stoney Richards** moves from weekends to the 9 p.m.-1 a.m. shift at KHTZ-FM Los Angeles. . . . **Mike Howell** is the assistant promotion director at KEBC-FM Oklahoma City.

★ ★ ★  
**Monroe (D.D.) Greer** is the new program director at XHIS-FM San Diego (Noventa FM90). Greer, owner of Solid Productions, will do a 3 p.m.-7 p.m. airshift in addition to programming duties. Also joining the air staff are **Sergio Pedroza**, 6 a.m.-10 a.m.; **T.J. Michaels**, 10 a.m.-3 p.m. and **Guy Perry**, 7 p.m.-midnight. The station began broadcasting to Southern and Baja California on Aug. 26 with a format combining r&b, jazz and current hits aimed at Hispanics, blacks and white audiences.

★ ★ ★  
**Carl Flthow** is named director of advertising and promotion at KSFY-FM San Francisco. . . . **Mary Ann Grove** is promotion coordinator at WPNT-FM Pittsburgh. . . . **Paul Arca** has moved from KASH-AM Eugene, Ore. to KSD-FM St. Louis as the 7 p.m.-midnight personality.

★ ★ ★  
 The Hall & Oates music special broadcast the weekend of August 15-16 on RKO One, an RKO radio network, reached more than 10 million people across the country, according to a study compiled by **R.H. Bruskin and Assocs.**, and projections made by the research departments of the RKO radio networks. The two-hour special was carried by 150 radio stations.

★ ★ ★  
 Cincinnati Mayor **David Mann** proclaimed Sept. 1 as Bob Long Day in recognition of the WCIN-AM station manager's contributions and dedication to helping others in the Cincinnati area. **Val Coleman** is the new morning man for the WCIN-AM/WBLZ-FM simulcast, coming from the morning shift at KMJM-FM St. Louis. . . . **WUBE-AM-FM** has announced some airshift changes. **Roy Wakely**, known to listeners as "Judge Roy," moves from the FM midnight-6 a.m. shift to mid-days on FM, replacing **Dave Williams**. Williams moves to the AM side to do the morning drive shift 6 a.m.-10 a.m., while **Dick Von Hoene** switches from AM to do midnight-6 a.m. on the FM side. **WUBE-AM** recently switched to the "Music Of Your Life" format. However, the FM station continues to play country.

★ ★ ★  
**Marc Franklin** is the newest addition to WMKE-AM Milwaukee, taking over the 5:30-10 a.m. slot vacated by **Ron Jones**. Franklin previously worked in the Milwaukee area at stations **WAK-AM, WRKR-FM** and **WBCS-FM**. . . . **Dain Schult**, owner of Radioactivity, Inc., a full service consultation firm in the southeast, has joined **WSRZ-FM Tampa/St. Petersburg**. His wife Connie will continue to run the consultation business. . . . **Chuck Finney** takes over the program director slot at **WTRX-AM Flint, Mich.**, coming from the same position at **WCII-AM Louisville**.

**Robert Walker** returns to WHYI-FM Miami/Ft. Lauderdale as afternoon drive personality and assistant program director. Walker was with the station from May 1974 to January 1979. He is being transferred from sister station **WCKX-FM Tampa** where he launched the new station as program director and afternoon personality. . . . **Larry Paulausky** has been promoted from assistant to chief engineer at **KSRF-FM Houston**, replacing **Erick Steinberg** who's now self-employed in the satellite receiver business. He's been with the station for 4½ years.

★ ★ ★  
**Eric Miller**, program director of **WRQR-FM Farmville, N.C.**, was pulled from his car unconscious when he collided with another vehicle on his way to work Aug. 22. He'll be recuperating for the next couple of weeks at Pitt Memorial in Greenville, N.C., North Wing, Room 131. . . . **WSTU-AM's** afternoon drive deejay **Gary Miller** is also recuperating from an automobile accident that will keep him off the air for at least three months. Well-wishers can reach him at Martin Memorial Hospital in Stuart, Fla.

★ ★ ★  
 The Progressive Radio Network, producers and syndicators of the "News Blimp," "Sound Advice" and "Holiday Package" are debuting a new show this fall, "Laugh Machine," featuring 10 programs each week, 90-seconds to two minutes in length. The series is designed for Hot 100, AOR and adult contemporary formatted stations and includes big name acts, breaking comedians recorded live at comedy clubs across the country, thematic comedy montages, commercial takeoffs and topical comedy.

## Bubbling Under The HOT 100

- 101-NEVER TOO MUCH, Luther Vandross, Epic 14-02409
- 102-LEILA, ZZ Top, Warner Bros. 49782
- 103-MEMPHIS, Fred Knoblock, Scotti Bros. 5-02434 (Epic)
- 104-I CAN'T LIVE WITHOUT YOUR LOVE, Teddy Pendergrass, P.I.R. 5-02246 (Epic)
- 105-THE CLOSER YOU GET, Rita Coolidge, A&M 2361
- 106-BLUE MOON, Meco, Casablanca 2339 (Polygram)
- 107-NEW ROMEO, Tim Goodman, Columbia 18-02495
- 108-SEARCHIN', Blackfoot, Atco 7338 (Atlantic)
- 109-MONY, MONY, Billy Idol, Chrysalis 2543
- 110-ALL I NEED, Dan Hartman, Blue Sky 14-0621 (Epic)

## Bubbling Under The Top LPs

- 201-NEIL DIAMOND, Love Songs, MCA MCA 5239
- 202-CHILLIWACK Wanna Be A Star, Millennium BXL1-7759 (RCA)
- 203-JEAN CARN, Sweet And Wonderful, TSOP FZ 36775 (Epic)
- 204-PATTI LABELLE, The Spirits In It, P.I.R. FZ 37380 (Epic)
- 205-NOVO COMBO, Novo Combo, Polydor PD-1-6331 (Polygram)
- 206-MOTORHEAD, Live: No Sleep 'Til Hammersmith, Mercury SRM-1-4023 (Polygram)
- 207-TOM VERLAINE, Dreamtime, Warner Bros. BSK 3539
- 208-BOBBY BROOM, Clean Sweep, Arista/GRP GRP-5504
- 209-BOBBY BLAND, Try Me, MCA MCA-5233
- 210-WHITFORD/ST. HOLMES, Whitford/St. Holmes, Columbia NFC 37365

# Billboard® Adult Contemporary

Survey For Week Ending 9/26/81

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TOP 50	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	4	6	6	ARTHUR'S THEME Christopher Cross, Warner Bros. 49787 (Irving/Woolnough/Unichappell/Begonia, BMI/Hidden Valley, ASCAP)
☆	2	13	13	NO GETTIN' OVER ME Ronnie Milsap, RCA 12264 (Rick Hall, ASCAP)
☆	3	9	9	STEP BY STEP Eddie Rabbitt, Elektra 47174 (Briarpatch/DebDave, BMI)
☆	1	12	12	ENDLESS LOVE Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP) ●
☆	6	7	7	I COULD NEVER MISS YOU Lulu, Alfa 7006 (Abesongs, BMI)
☆	6	5	16	QUEEN OF HEARTS Juice Newton, Capitol 4997 (Drunk Monkey, ASCAP) ●
☆	11	10	10	FOR YOUR EYES ONLY Sheena Easton, Liberty 1418 (United Artists, ASCAP)
☆	8	7	10	THAT OLD SONG Ray Parker Jr. & Raydio, Arista 0616 (Raydiola, ASCAP)
☆	13	5	5	HARD TO SAY Dan Fogelberg, Epic 14-02488 (Hickory Grove/April/Blackwood, ASCAP)
☆	14	4	4	SHARE YOUR LOVE WITH ME Kenny Rogers, Liberty 1430 (Duchess, BMI)
☆	11	9	15	FEELS SO RIGHT Alabama, RCA 12246 (Maypop, BMI)
☆	12	12	10	YOU DON'T KNOW ME Mickey Gilley, Epic 14-02172 (Rightsong, BMI)
☆	17	7	7	WE'RE IN THIS LOVE TOGETHER Al Jarreau, Warner Bros. 49746 (Blackwood/Magic Castle, BMI)
☆	14	8	15	SLOW HAND Pointer Sisters, Planet 47929 (Elektra) (Warner Tamerlane, ASCAP/Flying Dutchman/Sweet Harmony, BMI) ●
☆	15	10	8	A HEART IN NEW YORK Art Garfunkel, Columbia 18-02307 (Irving, BMI)
☆	16	16	9	CHLOE Elton John, Geffen 49788 (Warner Bros.) (Intersong, ASCAP)
☆	17	15	14	TOUCH ME WHEN WE'RE DANCING Carpenters, A&M 2344 (Weik, BMI)
☆	21	7	7	WHO'S CRYING NOW Journey, Columbia 18-02241 (Weed High Nightmare, BMI)
☆	19	18	12	COOL LOVE Pablo Cruise, A&M 2349 (Irving/Pablo Cruise, BMI/Almo, ASCAP)
☆	28	2	2	JUST ONCE Quincy Jones Featuring James Ingram, A&M 2357 (ATV/Mann & Weill, BMI)
☆	24	6	6	THE VOICE The Moody Blues, Threshold 602 (Polygram) (WB, ASCAP)
☆	22	19	14	SOME DAYS ARE DIAMONDS John Denver, RCA 12246 (Tree, BMI)
☆	23	20	8	THE BEACH BOYS MEDLEY The Beach Boys, Capitol 5030 (Not Listed)
☆	33	2	2	BACK IN MY LIFE AGAIN The Carpenters, A&M 2370 (Duchess/MCA/Home Sweet Home, ASCAP)
☆	25	25	6	ALL I HAVE TO DO IS DREAM Andy Gibb And Victoria Principal, RSO 1065 (Polygram) (House Of Bryant, BMI)
☆	30	4	4	IN YOUR LETTER REO Speedwagon, Epic 14-02457 (Slam Dunk, ASCAP)
☆	27	27	9	FOXY George Fishoff, Heritage 300 (George Fishoff/Ken Cher, ASCAP)
☆	32	3	3	WHEN SHE WAS MY GIRL The Four Tops, Casablanca 2338 (MCA, ASCAP)
☆	37	2	2	HERE I AM Air Supply, Arista 0626 (Al Gallico/Turtle, BMI)
☆	34	3	3	IT'S ALL I CAN DO Anne Murray, Capitol 5023 (Chess, ASCAP)
☆	35	3	3	THE HOUSE OF THE RISING SUN Dolly Parton, RCA 12282 (Velvet Apple, BMI/Daria, ASCAP)
☆	38	2	2	THE THEME FROM HILL STREET BLUES Mike Post, Elektra 47186 (MGM, ASCAP)
☆	39	7	7	FANCY FREE Oak Ridge Boys, MCA 51169 (Goldline/Silverline, ASCAP/BMI)
☆	34	36	4	YOU'RE NOT EASY TO FORGET Michael Johnson, EMI America 8086 (Snow/Branntree, BMI)
☆	36	40	3	TAKE ME NOW David Gates, Arista 0615 (Kipahulu, ASCAP)
☆	36	40	3	MEMPHIS Fred Knoblock, Scotti Bros. 5-02434 (CBS) (Arc, BMI)
☆	36	40	3	STEAL THE NIGHT Stevie Woods, Cotillion 46018 (Atlantic) (Sunrise, BMI)
☆	36	40	3	THE NIGHT OWLS Little River Band, Capitol 5033 (Colgems/EMI, ASCAP)
☆	36	40	3	ATLANTA LADY Marty Balin, EMI America 8093 (Mercury Shoes/Great Pyramid, BMI)
☆	36	40	3	ALIEN Atlanta Rhythm Section, Columbia 18-02471 (Low Sal, BMI)
☆	41	22	9	MAGIC MAN Herb Alpert, A&M 2356 (Almo, ASCAP/Irving, BMI)
☆	42	23	9	IT'S JUST THE SUN Don McClean, Millennium 11809 (RCA) (Benny Bird, BMI)
☆	43	26	16	I DON'T NEED YOU ● Kenny Rogers, Liberty 1415 (Capitol) (Bootchute, BMI)
☆	44	29	12	LADY YOU BRING ME UP Commodores, Motown 1514 (Jobete/Commodores Entertainment, ASCAP)
☆	45	41	17	IT'S NOW OR NEVER John Schneider, Scotti Bros. 6-02105 (CBS) (Gladys, ASCAP)
☆	46	31	5	THE SUN AIN'T GONNA SHINE ANYMORE Nielsen/Pearson, Capitol 5032 (Saturday/Seasons Four, BMI)
☆	47	42	19	THE ONE THAT YOU LOVE Air Supply, Arista 0604 (Careers/Bestall Reynolds, BMI)
☆	48	45	18	THEME FROM "GREATEST AMERICAN HERO" Joey Scarbury, Elektra 47147 (Not Listed)
☆	49	46	9	REALLY WANNA KNOW YOU Gary Wright, Warner Bros. 49769 (Almo/Canada/High Wave, ASCAP)
☆	50	48	7	MIRACLES Don Williams, MCA 51134 (Dick James, BMI)

★ 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).

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

## Top Adds

1	<b>BILLY JOEL</b> —Songs In The Attic
2	<b>ATLANTA RHYTHM SECTION</b> —Quinella (Columbia)
3	<b>SURVIVOR</b> —Premonition (Scotti Brothers)
4	<b>GRATEFUL DEAD</b> —Dead Set (Arista)
5	<b>KARLA DEVITO</b> —Is This A Cool World Or What? (Epic)
6	<b>KIX</b> —Kix (Atlantic)
7	<b>KINGS</b> —Amazon Beach (Elektra)
8	<b>MARTIN BRILEY</b> —Fear Of The Unknown (Mercury)
9	<b>MAYDAY</b> —Mayday (A&M)
10	<b>THE GO-GO'S</b> —Beauty and the Beat (IRS)

51	48	3	<b>RED RIDER</b> —Lunitic Fringe, Capitol
52	59	2	<b>DAN FOGELBERG</b> —Lost In The Sun, Full Moon/Epic
53	49	9	<b>JOE VITALE</b> —Lady On The Rock, Elektra
54	NEW ENTRY		<b>GENESIS</b> —No Reply At All (Atlantic)
55	47	6	<b>JON AND VANGELIS</b> —Friends Of Mr. Cairo, Polydor
56	52	6	<b>RICKIE LEE JONES</b> —Pirates, Warner Bros.
57	45	9	<b>ICEHOUSE</b> —Icehouse, Chrysalis
58	34	6	<b>LITTLE FEAT</b> —Rock 'N' Roll Doctor, Warner Bros.
59	54	6	<b>DEF LEPPARD</b> —Let It Go, Mercury
60	53	10	<b>PAT BENATAR</b> —Take It Any Way You Want It, Chrysalis

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

SEPTEMBER 26, 1981, BILLBOARD

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A SOUND MOVE  
BY CBS.**

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“RADIORADIO? What in the world is RADIORADIO?”

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*“Like their news service. It's news from CBS, and that's the best. It gives me just enough of what's happening all over the world. And I get it all in two minutes. It's in a style I like too. You know, easy on the ears.”*

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“Definitely my kind of news. So what else does this RADIORADIO do for my ears?”

*“Oh, now they've got fantastic music specials that nobody else has. Like concerts. I mean, they've got some of the hottest names around.”*

**RADIORADIO'S CONCERTS ARE EXCLUSIVE PERFORMANCES, AND THEY WILL BE AIRED THROUGHOUT THE YEAR. THESE ARE MAJOR MUSICAL EVENTS WITH GREAT LISTENER AND**



# RADIO



**ADVERTISER APPEAL, AND THE FORMAT IS DESIGNED TO PROVIDE MANY LOCAL SELLING OPPORTUNITIES.**

*“Alright! Love those concerts, love to know what’s happening.”*

*“There are other music specials too, like programs that tell me more about my favorite recording artists. And RADIORADIO has other super features, too. They fill you in on all sorts of things and they do it all in a minute and a half.”*

**RADIORADIO’S LIFESTYLE FEATURES ADDRESS THE SPECIFIC INTERESTS OF YOUNG ADULTS. PROGRAMS ARE 90 SECONDS LONG AND ARE CAREFULLY DESIGNED TO SUIT YOUR STATION’S SOUND. THEY ARE ALSO CONCISE AND TO THE POINT. ONE MORE REASON WHY YOUR AUDIENCE WILL WANT TO TUNE-IN AND KEEP LISTENING.**

*“Fantastic! No wonder the station sounds better.”*

*“Mm-hmm. That RADIORADIO really does make a difference. It’s great music and a lot more. And that’s my favorite kind of radio.”*

**RADIORADIO IS A NEW CBS RADIO SERVICE. STATIONS CARRYING RADIORADIO CAN COUNT ON THE EXPERTISE, THE QUALITY, AND THE CREDIBILITY OF CBS ITSELF. AND RADIORADIO’S NEWS SERVICE IS PREPARED BY CBS NEWS, THE MOST RESPECTED BROADCAST JOURNALISM ORGANIZATION IN THE WORLD. RADIORADIO CAN GIVE YOUR STATION THE ADDED DIMENSIONS IT NEEDS.**

**RADIORADIO IS A NEW NETWORK SERVICE DESIGNED TO DIFFERENTIATE RADIO STATIONS. IT IS A REAL OPPORTUNITY TO POSITION YOUR STATION IN TODAY’S COMPETITIVE RADIO MARKETPLACE. IT CAN MAKE ALL THE DIFFERENCE FOR **YOU.**”**



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# Video

FOR NEW CABLE SERVICES

## Videowest In San Francisco Into Alternative Programming

By JACK McDONOUGH

SAN FRANCISCO—After several years of struggle in the vanguard of the rock video movement, Videowest is beginning to cash in on the rapidly expanding need for alternative programming felt by the many new cable services.

Videowest's biggest step to date is a pact with Warner/Amex Music Television (which went on the air Aug. 1) to provide MTV with 40 one-minute music-news segments per month, with the reports originating primarily from four cities: San Francisco, New York, Chicago and Los Angeles. To fill this need Videowest has set up its own cameras in all but Chicago, where it is subcontracting with Tom Weinberg's Image Union.

The MTV deal is only part of a flurry of activity at Videowest. It has inked a development deal with 20th Century-Fox for a comedy magazine called "Wavelength," which Videowest executive producer Fabrice Florin calls "a humorous look at our brave new world. It's 20th Century's main card for late night and they'll be meeting with networks to present it."

In addition, Videowest's 15-minute rock documentary packages titled "Take-Off" have been airing on the USA network since June as part of American Talent International's "Night Flight" series, and they have also signed an agency agreement with ICM whereby ICM will seek syndication for "Backstage Pass," the half-hour rock-oriented magazine show which Florin calls "our basic cash crop."

"Backstage Pass" airs in four California cities (San Francisco, Los Angeles, Sacramento and San Jose), Tokyo and Boston and has also been placed in Milwaukee (where it and "The Best Of Videowest" will be stripped against the 10 o'clock news on channel 10) and in Phoenix, where it was bought by ON-TV, operated by Oak Communications, which also is a partner in the L.A. ON-TV operation. FM simulcast with "Backstage Pass" is available in most of these cities.

Florin says for the time being Videowest will continue to deal with broadcasters for "Backstage Pass" but that "we'll go to pay TV if we don't come up with a good broadcast deal. For instance, if we keep following 'Fridays,' as we do in some markets, that will mean we won't be on the air until 1:30 a.m. since 'Fridays' has gone to 90 minutes. And we can't generate revenue at that time in the morning."

Beyond these programs, Florin says Videowest has a number of other projects in the works, including a film magazine titled "Behind the Screens" ("the same kind of look at the world of film that 'Backstage Pass' offers for the world of music"); a new general interest feature magazine ("a 20/20 for the rest of us"); a local show called "San Francisco Sound" ("new interviews with established groups"); and an offering of "The Best of Videowest" series to public television.

Videowest also shot its first concert recently by collaborating with San Francisco's One Pass Video for coverage of Dave Brubeck at the summer concert series at the Paul Masson Vineyards in Saratoga. Videowest did the production, writing and directing on the project with

One Pass supplying equipment and operators.

But all of these advances, hopes Florin, will ultimately be just stepping stones on the way to the fulfillment of Videowest's grand vision, the creation of a full-scale, bonafide network of independents that by 1984 would have "a single on-the-air identity, strong centralized program decision-making and the ability to move to acquire satellite time together."

The first step toward the creation of such a network was taken with a meeting of about 40 independents in Boulder, Colo., Aug. 15-17, when the participants voted on "Window" as the name for such a network and also agreed to hold two more meetings—one in New York at the end of September and another on the West Coast in December to coincide with the Anaheim Cable Conference. Videowest was a cosponsor of the Boulder get-together meeting, together with Public Interest Video Network in Washington, D.C. and host KBDI in Boulder.

It is in this context that Florin says the Warner/Amex deal "is a great occasion for us, because it will supply the cash that will help us to set up a network to cover the country."

Such a network, says Florin, "can be based on three levels." The first would be simply "an exchange of segments, trading back and forth of pieces for inclusion in each other's shows." Florin says such an exchange system "would follow the 'PM Magazine' model closely, but would not be as formatted."

The second level would be "a move to acquire satellite time together. There's not much satellite time left, but we're talking about five to 10 hours per week and using it as a way to deliver. We'd put our programs next to each other and use the satellite as a common carrier to get our programs across to distributors."

The final step beyond "just buying time together," would be to form "an actual centralized entity with a single identity. We'd have video dj's program music next to a reality segment next to a feature film next to a comedy, all programmed in such a way that would be different and that would truly serve the audience we're all addressing, the 18-34 group. We think this approach would have much more appeal to that audience than the all-music or all-sports or all-news type of networks that have come out of the cable explosion."



By CARY DARLING

Florida Isn't Just For Orange Juice Anymore: More proof that quality videos don't have to come out of such urban centers as London, New York or Los Angeles is the continued expansion of the Nautilus Television Network in Lake Helen, Fla. Located 25 miles north of Orlando, the 100,000-square foot facility, used in the past for commercials and how-to videotapes, is moving more into music with such acts as **Head East, Nantucket, Terry Brooks** and others.

"The amount of music we do seems to be growing geometrically," notes producer/director Bob Judson. "Right now, it's about 25% of what we do. We would like it to be near 50%."

The complex, part of the Nautilus Sports and Medical Co., known for its exercise equipment, has been in existence two years. Two studios have been completed, two are under construction and five others are to be started soon. There are 26 cameras, 35 one-inch VTRs, NEC digital strobe action and an Ampex Merlin digital optics machine. The largest studio measures 80 feet by 60 feet.

There are approximately 20 people on staff, with three of these being directors. "Primarily, we do everything inhouse," Judson explains. "And that means everything from set design on up. Others can bring in their own directors and staff. It's their prerogative."

As for the facility's distance from the major music centers, Judson says, "Most people who come in have heard of the place before. It is a good environment here. They can work undisturbed."

Still, as owner Arthur Jones is an avid collector of wildlife, the studio is continuing in its non-music vein by installing an underwater studio and continuing with such nature

programming as "Speaking Of Reptiles."

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LET'S PRETEND: Gowers, Fields & Flattery in Los Angeles videotaped the **Pretenders** in Santa Barbara's Country Bowl Aug. 30. Documentary footage is being compiled for a day in the life of the band or a "video postcard." The song caught in performance is "Day After Day." Meanwhile, Gowers, Fields & Flattery moves to 706 N. La Cienega Blvd., Suite C, Los Angeles, Calif. 90069. The phone remains the same, (213) 652-3780.

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TAKIN' IT TO THE STREETS: **The Doobie Brothers** were recently taped at a concert at the Univ. of California at Santa Barbara campus. Gary Rocklen produced and directed the event, which utilized seven cameras and five one-inch videorecorders. The Record Plant recorded the audio. The program is for cable outlets and home video media.

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BLONDIE'S BEST: Keith Macmillan is putting together a "Best Of Blondie" videocassette for KEEFCO Video and Chrysalis Records. New material is being shot though already existing promo clips will also be used.

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Music Monitor welcomes submissions from record companies, video producers and management firms regarding artists' current video activities. Please include the artists' name, songs to be recorded, producer, director, studio and for which purpose the video is intended.

Send items to Music Monitor, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

## Boggs, Baker Bow Vid Co.; Hunter Show First Project

NEW YORK—Bill Boggs, host of the "Midday Live" talk show on New York's Channel 5, has teamed with Richard Baker, co-producer of "Live From Lincoln Center" to form a video production firm. First project: taping Ian Hunter's Dr Pepper concert.

Boggs/Baker Productions will place an emphasis on music programming, for sale to such outlets as late-night network tv, pay tv and cable. Release on videocassette or disk is another possibility, but will vary from project to project.

Boggs explains that the produc-

tion company will be "shooting for worldwide distribution," and taping artists who are strong in the European market, for example. He is also considering putting together a series of music-oriented programming—not just concert footage, but interviews as well. Earlier on the day of the concert, he did a half-hour interview with Hunter, discussing individual songs.

The concert will be shown on Warner Amex's MTV music cable channel and also broadcast on the "King Biscuit Flower Hour"—without the video, of course.

WESTERN AUDIO-VIDEO

## Right Guess For San Diego Studio

By THOMAS K. ARNOLD

SAN DIEGO—The current boom in the local video market might make the folk at Western Audio and Video smile and say, "We told you so." For two years, the 20,000-square foot facility in Kearny Mesa—the heart of San Diego's recording industry—has been the only complex in town to combine a 24-track recording studio with a full-service video production house.

"The only reason I built a recording studio in San Diego is that I had the opportunity to place the studio in an existing video complex," states Harlan Lansky, the studio's owner with partners Robert Bishop and Robert Sommers. "When we started planning its construction, video was already becoming so talked about that I knew if I could somehow combine audio with video it would enable us to become not just another recording studio."

"Now that I've achieved it, I feel I can lure the clientele that can use the facility to its fullest."

Past clients of the joint facility include Casablanca Records (for the filming of a promotional Pure Prairie League clip), WEA International, Don Kirshner Productions, all three major networks, and several gospel labels.

"I think the bottom line, though, is price, even before you talk about quality and equipment," Lansky says. "On the average, our prices are 25% lower than at comparable audio/video houses in Los Angeles and New York."

"That's because we're located in a non-union town. Our overhead, especially the staffing, is considerably lower."

"But we have the same equipment a major market facility has. In addition, we own a furnished two-bedroom condominium available to all our out-of-town clients during their stay here at no cost. The studio itself is equipped with producers' offices, a full kitchen and dining area and a game room."

Currently, Lansky states, the studio is in the process of interfacing its 24-track recording studio with a 10,000-square-foot sound stage. The room includes a 60 by 80-foot stage with hard cyclorama and a 20 by 30-foot stage with soft cyclorama.

Other features in the studio include several remote video trucks and computerized on-line editing. The control room is equipped with an MCI 24-channel mixing console, MCI 8, 16, and 24-track tape machines, and an Ampex ATR102 mastering tape machine.

Lansky, 24, is a former member of Vision, which recorded two singles and one unreleased album for Casablanca Records in 1977. Prior to that, he worked as a staff engineer at Eldorado Recording Studio in Hollywood.

"I guess I'm back behind the controls because I found I enjoy being in the studio more than I do performing," Lansky says. "When the opportunity to build this studio arose right after I left Vision, I felt it was too good to pass up."

"Robert (Sommers) built Western Video in 1977, and shortly thereafter we got together and formulated plans for the construction of the studio. We raised the necessary capital to get started and, well, here we are."

## W. German Television Firms Staggered By Motion Pictures' Use

MUNICH—With West Germany's video companies snapping up increasing numbers of American and other movies, broadcast television companies here are finding themselves priced out of the market.

Gunther Rohrbach, managing director of Bavaria TV in Munich, says some video distribution companies are now willing to pay up to \$120,000 for rights to a single movie, while the tv networks can only afford up to \$80,000 or thereabouts.

He also cites the \$10 million paid by the BBC in Britain for "Gone With The Wind" and disguised in a 54-film package. Broadcast television will not be able to keep up in the race to acquire feature films, he predicts.

## Alan Hydra Now Videoring Owner

HAMBURG—Videoring, one of Europe's leading video production houses, has been taken over by Alan Hydra, owner of the Alster Studios. Former owner Paul Mockel has left the company but Count Mario Villavicencio will remain as managing director.

In a telex to customers, the new management pledges continuity of orders. Videoring's duplication facility has been enlarged and according to Villavicencio now has enough blank tape in all formats to meet demand. The company will also be enlarging its own software catalog.

## Producers Reconsider B'cast \$\$

COPENHAGEN—The growth of the home video market is forcing a rethink among movie producers here, over the question of payments for broadcast use.

For years the union of Danish film producers sold films to Danish television at a price of \$25,000 per screening. But now that viewers are able to record and preserve these movies the video industry is finding the bottom knocked out of its own software market.

Dansk Film managing director Henrik Sandberg says: "It is proving very hard to make a new deal with Denmark's Radio/TV because of the increasing use of video recorders. People are sitting at home and recording the films as they are shown, and the result is that at the moment all the films that have been screened are impossible to sell in the shops.

"Even if Denmark's Radio/TV gave me \$150,000 I would not sell one of my older classic Danish movies for television use."

The problem has international dimensions. Films shown in Britain, West Germany, France, Italy and other major European countries immediately crop up on videotape in many other territories.

Sandberg cites the James Bond films: "The people who sold these films to British television must be idiots, because now there are video copies circulating all over the world."

At the moment the quantities involved are small, but obviously the problem can only get worse, and film companies will have to think very carefully before releasing their best product to television broadcasters, especially to small stations where the price is related to the size of the viewing audience.

"I have produced around 30 Danish films," Sandberg observes, "and now that video has arrived I don't intend to sell any of those to a Danish or any other television station without a very high price. It is particularly expensive to make films in a small language area, and we are now looking more and more to the money in the video business. We feel we have to start up our own video production, our own duplicating facility and distribution operation, and our plans in this direction are already well advanced."

## London Dealers Double Up Rentals

LONDON—Video dealers in London's West End are taking the "cinema in your home" aspect of video more and more to heart.

Videomart, based in Virgin's Oxford Street Megastore, has started what it calls double feature rentals. With every full-length feature hired, customers now have a choice of second features and shorts as well, to make up the old cinema double bill. Cost is \$6 a night plus returnable deposit and to make the atmosphere more realistic Videomart even throws in a bag of popcorn with every hiring. Next step, presumably, will be to provide usherettes for your living room.



HAWAII HOT—General manager Norm Nichols and co-owner Walt Karnes, middle, keep busy at Hawaii's Video House where home video sale and rental activity is soaring.

## Keyboardist Saunders Looks To The Juveniles

By JACK McDONOUGH

SAN FRANCISCO—Veteran keyboardist Merl Saunders is pioneering in a different kind of music video aimed specifically at a children's audience.

Saunders and partner Verlin Sandles, in association with Steve Ross of Viacom's Channel 11 in Marin County, have produced two live segments (with 30 children and parents) for Bay Area airing through September, and Saunders says he expects the program to air later on Viacom cable outlets on Long Island and in Washington state.

Saunders says the program, which will be "strictly cable" has also aroused interest from other California broadcasters and that "we've also had a call from Israel already. I guess news travels fast."

The video project originated from Saunders' involvement with a San Francisco public schools program that brought live music to grades one through seven.

"We've been doing that for 2½ years," notes Saunders, "and we were visiting 50 to 60 schools a year. It was their most requested program, so from that I had the idea of taking it to tv add calling it 'The Saunders-Sandles Schoolhouse.'"

"As we've set the program up now, it is a schoolhouse. The children bring in assignments of things they either wrote or heard about—little poems and so forth. We call on them to stand up and say it, and then as they recite we play music behind it. Or we'll do things like counting to 10 in Spanish with music created espe-

cially for that. In fact when we did the counting exercise the kids got so hooked on the rhythm that they wanted to do it three times.

"It's not too much like 'Sesame Street.' Instead of using figures and numbers and drawings we try to use the kids themselves."

Saunders says an important part of the program is use of guest musicians. "Drummer Eddie Moore, who has played with Wes Montgomery and Stanley Turrentine, was our first guest, and he came in and played a musical saw. Now these kids had never seen a musical saw played rock fashion, and when Eddie did it they just came out of their seats. The parents loved it too. On the next segment we'll have a guitar player, Michael Barkley, showing different instruments to the kids and playing things. We don't rehearse anything. We try to let the kids' energies guide us somewhat."

Saunders says he's been told that drummer Billy Cobham is working on a similar children's music/video project in Sweden, and that in any case "I think many musicians will get involved with it. Lots of local players who have found out about this have already offered their services."

In addition to his children's video project, Saunders is finishing up an album at Fantasy studios backed by Chuck Rainey, Gaylor Birch and son Tony Saunders, which he expects will be released on his own independent label. Saunders' best-known albums to date are collaborations with Jerry Garcia and Tom Fogerty released in the early 1970s.

## Western Europe Market Booms

LONDON—According to a new set of projected statistics published here, the total retail value of the Western European consumer electronics market will go up from a 1980 level of \$23,900 million to around \$30,000 million in 1984.

And the biggest individual growth area will be in videocassette recorder hardware, expected to grow from roughly \$1,800 million Western European sales last year to near \$6,000 million in 1984.

According to the figures from Mackintosh Consultants, there will be significant growth in audio separates, notably tuners, cassette decks and amplifiers, at the expense of music center hardware.

While color television is the biggest item in the marketplace analysis, followed by videocassette recorders, then audio separates, domestic radios get a high rating

(around \$2,700 in 1984), then other video \$1,600 million and mainly videodisk and video cameras), other audio (1,600 million), car audio (\$1,500 million) and black and white television (roughly \$1,000 million in three years' time).

## Source Book A Chevy Project

PARIS—Bernard Chevy, through his MIDE M organization, is producing a Video Source Book for France and hopes to have the first edition ready for VIDCOM in Cannes in October.

It will include technical information, program listings, features on the care of videocassettes and videodisks and addresses of major video companies here.

# Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	5	<b>THE RAGING BULL</b> United Artists, Magnetic Video 4523
2	2	16	<b>ORDINARY PEOPLE (ITA)</b> Paramount Pictures, Paramount Home Video 8964
3	4	33	<b>AIRPLANE (ITA)</b> Paramount Pictures, Paramount Home Video 1305
4	5	32	<b>CADDYSHACK (ITA)</b> Orion, Warner Home Video OR 2005
5	9	5	<b>ANNIE HALL</b> United Artists, Magnetic Video 4518
6	14	10	<b>THE GREAT SANTINI</b> Orion, Warner Home Video OR 22010
7	8	16	<b>POPEYE (ITA)</b> Paramount Pictures, Paramount Home Video 1171
8	3	28	<b>9 TO 5 (ITA)</b> 20th Century-Fox Films, Magnetic Video 1099
9	12	5	<b>TESS</b> Columbia Pictures 10543
10	6	16	<b>ELEPHANT MAN (ITA)</b> Paramount Pictures, Paramount Home Video 1347
11	17	30	<b>FAME (ITA)</b> MGM/CBS Home Video M70027
12	7	11	<b>BLACK STALLION (ITA)</b> United Artists, Magnetic Video 4503
13	11	5	<b>NIGHTHAWKS</b> Universal City Studios Inc., MCA Dist. Corp. 71000
14	10	20	<b>SUPERMAN ▲ (ITA)</b> D.C. Comics, Warner Home Video WB-1013
15	22	9	<b>THE INCREDIBLE SHRINKING WOMAN</b> MCA 66027
16	15	10	<b>AND JUSTICE FOR ALL</b> Columbia Pictures 10015
17	13	7	<b>CASABLANCA</b> United Artists, Magnetic Video 4514
18	18	22	<b>SOMEWHERE IN TIME</b> Universal City Studios Inc., MCA Distributing Corporation 66024
19	20	63	<b>ALIEN ▲ (ITA)</b> 20th Century-Fox Films, Magnetic Video 1090
20	NEW ENTRY		<b>DRESSED TO KILL</b> Warner Bros. Inc./Warner Home Video 26008
21	23	11	<b>LA CAGE AUX FOLLES</b> United Artists, Magnetic Video 4506
22	33	3	<b>HONEYUCKLE ROSE</b> Warner Bros. Inc./Warner Home Video WB1043
23	19	9	<b>LET IT BE</b> United Artists, Magnetic Video 4508
24	34	4	<b>ENTER THE DRAGON</b> Warner Bros. Inc./Warner Home Video WB 1006
25	27	43	<b>STAR TREK (ITA)</b> Paramount Pictures, Paramount Home Video 8858
26	35	2	<b>THE GODFATHER</b> Paramount Pictures, Paramount Home Video 8049
27	36	10	<b>THE FIENDISH PLOT OF DR. FU MAN CHU</b> Orion, Warner Home Video OR 22014
28	40	10	<b>WINNIE THE POOH</b> Walt Disney Films 25
29	NEW ENTRY		<b>THE AMITYVILLE HORROR</b> Warner Bros. Inc./Warner Home Video 26010
30	30	3	<b>EMANUELLE</b> Columbia Pictures, VHS 10200/Beta 51205
31	26	8	<b>LAST TANGO IN PARIS</b> United Artists, Magnetic Video 4507
32	31	7	<b>WEST SIDE STORY</b> United Artists, Magnetic Video 4519
33	NEW ENTRY		<b>LOVE AT FIRST BITE</b> Warner Bros. Inc./Warner Home Video 26009
34	32	2	<b>MIDWAY</b> MCA 55030
35	NEW ENTRY		<b>COMING HOME</b> United Artists/Magnetic Video 4516
36	NEW ENTRY		<b>CAR WASH</b> Universal City Studios, MCA Dist. Corp. 66031
37	NEW ENTRY		<b>EARTHQUAKE</b> Universal City Studios, MCA Dist. Corp. 55034
38	38	2	<b>HOLY MOSES</b> Columbia Pictures 10587
39	25	9	<b>I SPIT ON YOUR GRAVE</b> Wizard Video 9209
40	16	14	<b>YOUNG FRANKENSTEIN (ITA)</b> 20th Century-Fox Films, Magnetic Video 1103

● 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.

# Sound Business

## Audiophile Recordings

### Spotlight



**RICHARD STRAUSS: EIN HELDENLEBEN—Chicago Symphony, Reiner, RCA ATLL-4100, distributed by RCA. \$15.98.**

Let it be said right off that this recording, taped experimentally in stereo in 1954, is far superior as a representation of symphony orchestra on disk than most anything produced today. To the shame of so much contemporary super fi digital or otherwise, it documents unsparringly how far the art of symphonic recording has declined even as the technology has advanced. Here, with minimal microphoning, but placed properly in a good hall, all the magnificence of a brilliant orchestra performing a spectacular score under inspired direction is conveyed with often stunning impact. The weight of the orchestra is there to be hefted, balances ring true and those massed strings sing out above everything when called upon. Artificial instrumental highlighting is absent, but one feels that all the composer intended to be heard is heard, and in proper proportion. As a mono recording issued in 1955, it was a sonic winner. Half-speed mastered from the quarter-century-

old stereo tapes and pressed in Germany, it impresses even more. The fact that this very tape was once available in a budget Victrola version, mastered and pressed in conventional fashion, diminishes its value not a bit at the premium audiophile price.

★ ★ ★

**BEETHOVEN: SYMPHONY NO. 9, "CHORAL"—Loregar, Minton, Burrows, Talvela, Chicago Symphony Orchestra & Chorus, Solti, Mobile Fidelity Sound Lab, MFSL 2-516, distributed by Mobile Fidelity, \$25.**

The high calibre of this recording of one of music's large-canvas masterworks is more apparent in this imported half-speed master pressing than in the original London edition. Overall, the detail and solidity of the sound are improved, and the "Ode To Joy" finale, where the choral writing is delineated with far greater precision, has a dramatic sonic advantage over the original pressing. Superb playing and singing and spacious and dynamic production have made this one of the best-selling versions of the popular work, and Mobile Fidelity supplies an advantage that connoisseurs will appreciate even if the price of the set is steep.

★ ★ ★

**HERBIE MANN MUSIC—Herbie Mann, Herbie Mann Music HMM-1, distributed by Herbie Mann Music, P.O. Box 243, Watermill, N.Y. 11976, \$15.**

From platinum stars like Steely Dan to eclectic, special market draws like Windham Hill's William Ackerman, musicians have been among the biggest boosters for higher quality disks and tapes. Now veteran flutist Herbie Mann has joined that movement, releasing this direct-to-disk effort concurrently with his most recent conventional LP for Atlantic. Apart from the greater emphasis on immaculate sonics, he's

(Continued on page 38)

## THROUGHOUT EUROPE

# Digital Generating Software Demand

By BRIAN OLIVER

*Editor's Note: Last week, Part I of this two-part article discussed the acceptance of digital recording equipment by European studios. This week's article looks at the consumer side.*

LONDON—With an increasing number of European consumers buying better quality playback equipment, especially in West Germany, Sweden and the U.K., demand has increased for high-quality software, too.

Record manufacturers and recording studios are already attempting to fight off the asphyxiating effects of the recession and gear up for the "consumer sound revolution" they're sure is around the corner. Some industry observers here predict a hectic period for the advance of high technology in music over the next 15 months or so.

Consumer interest in digital recording is expected to grow by leaps and bounds, particularly once the economic situation eases. Laser technology has fired the imaginations of both professionals and knowledgeable consumers. However, a lack of widespread consumer awareness, incompatibility of different systems, and high initial costs are likely to defer mass acceptance for some years.

Other types of high technology, such as signal processing, half-speed mastering and direct-to-disk recording, are currently being used to satisfy quality-hungry music buffs. Some major labels have launched special series of superior quality recordings to appeal to the market segment—CBS Records' "Master-sound" series, for example.

But the digital format battle is heating up and promises to be a major controversy for some time. The Philips/Sony compact disk (CD) appears to be winning favor as the most likely digital audio disk (DAD) system to capture the European marketplace. Sony claims more than 30 licensees have already signed up to produce the hardware and a "few hundred" titles have already been made available for release on CD software.

This is the only system to have formally announced a launch date, and dealers in most areas of Europe expect it to be on their shelves by Christmas 1982.

Besides the Philips/Sony CD, there are currently three different, incompatible, DAD systems eyeing the European marketplace. They are Telefunken/Teldec's "MiniDisk," JVC's AHD (based on its VHD videodisk, expected to be launched here in mid-1982), and DRG/Soundstream's stereo digital player.

Although the various companies have had meetings to discuss the possibility of establishing an industry standard, no agreement has been reached. "Market forces" will decide the ultimate winner.

Sony's Alan Kilkenny says, "Within a few years, CD players are likely to be in cars and could become smaller and more portable, like the Walkman. We have a limited supply of software at present, and, like the video industry, we're expecting a small pick-up initially. But the CD will become a mass market product and could take over completely from the standard album and prerecorded cassette."

(Continued on page 38)

## Bullet Studio Bows In Nashville

### Multi-Faceted Facility Also Boasts Video Equipment

By KIP KIRBY

NASHVILLE—Nashville will take a giant step forward toward the production of its own video and videodisk projects when Bullet Recording Studio opens its doors here next month.

It will be Nashville's first full-scale audio facility to have complete, professional video capabilities under the same roof. It will also be the first studio in the U.S. to install Solid State Logic's newest world-class 48-input console with Total Recall computerization.

Bullet, Nashville's latest recording complex, is a \$1.5 million studio operation designed with three separate rooms for simultaneous audio and video projects. In addition to its Solid State Logic console, Bullet offers two Studer computer-controlled A800 24-track tape machines, Q-

Lock SMPTE time code unit, Studer A80 decks in both half-inch and quarter-inch formats, and one-inch video cameras and related equipment.

The primary goal for the multi-faceted studio concept, explains Bullet president Randy Holland, was to design "a facility that will allow record labels to shoot absolute broadcast-quality video while simultaneously handling the most sophisticated audio requirements."

Bullet's largest room is Studio A, the primary audio/video facility designed by George Massenburgh and Jack Edwards. Studio A measures 46 feet by 40 feet with a 26-foot high ceiling. More than 175,000 watts of lighting will be available for video productions and the system is controlled by a massive dimmer arrangement for varying light situations. The studio is enclosed in an 86-foot "cyc" wall and is hung with chroma-key and blackout curtains which can be rolled out of sight when not in use. A smaller tracking room, measuring approximately 20 feet square, is available for overdubs concurrent with any master video session going on in the main room.

The control room for Studio A (designed for a live, bright sound) features the Solid State Logic 46-track computerized console with plasma metering. The Q-Lock SMPTE time code unit synchronizes both A800 multitrack machines and also with the video recorders. The control room uses Urei time-aligned 815 speakers.

Also, in addition to twin live

chambers located beneath the floor, Bullet provides reverberation from EMT 251 and Lexicon 224 digital systems, along with an EMT 240 gold-foil unit. Signal processing equipment ranges from Eventide harmonizers to Aphex aural exciters, with a diversified amount of in-house effects on hand.

Located on a balcony above the audio control room—and overlooking the main studio—is the video production suite. It's equipped with a triple re-entry switcher, three Sony BVP 330 A Plumbicon cameras, three Sony BVH1100A one-inch VTR units, and a three-quarter inch off-line editing suite.

For standard tv audio, a 12-input mixer feeds a stereo signal into the Sony VTR's. Also available for clients will be a three-camera remote system with hard-shell road cases.

Studio B will be slightly smaller, offering an automated 28-input Harrison console and Studer 24-track and two-track machines.

Studio C is located, not on the premises but in a separate residential location, for sessions requiring different atmosphere or less elaborate setup. Along with its 24-track recording gear, Bullet's Studio C features a full kitchen and hot tub.

Overseeing Bullet's operation is studio manager Piërs Plaskitt, formerly employed at Apple and Trident Studios in London, and Celebration Studio in New York. Says Plaskitt, "Although we'll be available for audio-only and video-only projects, our ultimate goal is to do

(Continued on page 59)

## ITA Compiles Data On Videocassettes

NEW YORK—The International Tape/Disc Assn. (ITA) has completed the first industry-generated statistical report on U.S. sales of blank audio and videocassettes. The ITA will henceforth be publishing such statistics annually.

Statistics released concerned only combined retail, industrial and bulk tape sales. There were no further breakdowns.

For 1980, sales of audio cassettes were 189,585,000 units (\$234,457,000). For videocassettes, the figures are 12,892,000 VHS tapes (\$168,601,000) and 6,142,000 Beta (\$63,699,000).

Henry Brief, executive vice president of the ITA, explains that these figures are a combination of the actual sales of 15 ITA member companies who participate in the statistical program on blank tape sales, and a composite average of the estimates submitted by those member companies of sales made by other suppliers not included in the statistical study.

## FOR MANUFACTURING

### KM Labs In U.S. Move

NEW YORK—Manufacture of KM Laboratories products is moving from Belgium to the U.S. The firm's parent company, Electronic Martin S.A., has ceased manufacturing operations in Europe.

Electronic Martin S.A., a joint venture of Groupe Martin S.A. and the Belgian government, has been the chief source of KM's speakers and electronics.

Because of the economic conditions in Europe, KM Labs president David Stebbings explains, "It simply

has become impossible to manufacture the KM line overseas at anything approaching internationally competitive prices. However, KM Labs will continue to function as a marketing company here in the States and we will move into the manufacture of our products here with immediate effect."

Stebbing, who is also the designer of KM products, believes the moving of production facilities will lead to a tripling of business for the firm.



**Bullet Recording: Nashville's first complete audio/video soundstage recording facility nears completion for its scheduled mid-October opening. Shown here at the newly-installed Solid State Logic 46-channel console are, standing, studio manager Piërs Plaskitt and Grey Ingram, chief engineer for Musicworks International. Seated at the board is Bullet's chief engineer Scott Hendricks, with Bullet president Randy Holland looking on.**



Billboard photo by Chuck Pulin

**TELETHON TAPING**—A recent Regent Sound project involved recording segments to be shown on the Jerry Lewis Labor Day Telethon. Vocals by Lorna Luft were performed live, but the music was taped earlier. Shown left to right are Bob Liftin, president of Regent; Bobby Rosengarten, bandleader; Jerry Auerbach, the Telethon's producer; a band member; Jake Hooker, Luft's manager/husband; and Luft.

## Liston Of Regent Sound: Quest For Improved Audio

By LAURA FOTI

NEW YORK—The first hit record ever to come out of Regent Sound was "Sixteen Candles," but the studio's own birthday cake will have 23 candles this year.

Studio president Bob Liftin has been with Regent since the beginning—and what a beginning. In 1959, 37 of the top 100 albums were recorded or mastered at Regent Sound.

"We were a rock'n'roll and jazz studio from the '60s through the early '70s, as well as a pop studio," says Liftin, "but we've never developed the reputation of hard rock. We work more with people like Roberta Flack and Bette Midler."

In 1969, Regent became involved in doing music for tv and has won Emmy awards for its work. The company also was one of the first to combine two 16-track machines—upon request from Les McCann.

In fact, Regent's past is peppered with firsts, due largely to Liftin's quest for improved audio in all facets of entertainment, including video and television.

"In editing and correcting a videotape over and over the video image doesn't suffer, but the audio does. I knew there had to be a way of doing sound where it didn't end being ninth or tenth generation," Liftin says.

So Regent got into audio-for-video and began work on systems that would help Liftin attain his

goal. "In 1978," he reports, "we made a breakthrough. We could synchronize audio and video in any format, giving us the ability to relate 35mm, 16mm, one-inch video and so on to 16-track, 24-track and now digital."

**Robert Liftin is a regional vice president of SPARS. A special section on SPARS appears elsewhere in this issue.**

Digital is nothing new to Liftin. He has always supplied the most modern technology in his studio and made a commitment "from the start" to computerizing all recording and record-keeping. Electronic editing has been done in-house for two years.

A new digital studio under construction at Regent now, Studio C, will be used largely for commercials and post-production for tv and will cost the same as or less than Regent's rate for analog recording.

Before any technology or way of doing things is put into effect at Regent it is tested out. All recent projects have been simultaneously recorded by analog and digital means—the digital just for Regent, to test the equipment. "You have to try a system or a program over and over again in order to debug it," Liftin explains. Digital recording will be commercially available in Regent as of Oct. 1.

At Music City Music Hall in Nashville, Louise Mandrell and R.C. Bannon laying RCA tracks with producer Tom Collins ... Tennessee Express cutting RCA single with producer Norro Wilson ... Loretta Lynn cutting MCA album with producer Owen Bradley ... George Strait working on project with producer Blake Mevis. Engineer for all sessions was Bill Harris.

At Columbia in Nashville, Rosanne Cash working on album project with producer Rodney Crowell ... Zella Lehr cutting single with producer Glenn Sutton and engineer Ron Reynolds.

At Sound Emporium in Nashville, Bill Anderson laying MCA tracks with producer Jim Fogle-song and engineer Jim Williamson ... Larry Butler producing Diane Sherrill on Liberty project with engineer Billy Sherrill ... Don Williams and Garth Fundis producing Don Williams' band with Fundis and Gary Laney behind the board ... Joe English working on Refuge project with engineer David Henson ... Ed Penney producing Rob Parson with engineer Jim Williamson ... Patty Parker and Frank Fara producing Comstock artists Bob Evans, Becky Morris and Dave Cornelius with engineer Williamson ... Sioux Morales working on project with producers Chuck Sagel and Sarah Stein and engineer Billy Sherrill.

NEW YORK—At Secret Sound in Manhattan, Jeff Kent is producing David Bushkin. Jack Mal-ken is engineering, assisted by Lisa Romano. Greg Thornwood and Andy Shernoff are producing Syntex, with Scott Noll assisting. Jake and the Family Jewels are recording a new single, with Noll as engineer. Ed Fox is producing Alan Scott for Capitol/EMI; and Japanese artist Matsu Moto is being produced by Kasagi and Jeremy Wall of Spyro Gyra. Engineer is Malken.

Recent action at Manhattan's Park South Studios, a new Gotham 24-tracker: Jefferson Starship mixed down a live concert for the "King Biscuit Flower Hour," Ed Anderson and Peter Thea engineering; Bumir Deodato mixing down Kool & the Gang, Tim Hatfield engineering; McFadden and Whitehead producing Melba Moore, with Thea engineering; Garland Jeffreys mixed down a live concert, with Bob Clearmountain engineering; and the Clash's Mick Jones producing the B Girls, Randy Bean and Hatfield engineering.

At Sigma Sound Studios, New York, engineer Carla Bandini and mixer Ritchie Rivera teamed on the remixing of Stevie Nicks' single "Edge of Seventeen" and Modern Romance's "Everybody Move," both for Atlantic Records. Producers McFadden and Whitehead are working with engineers Michael Hutchinson, John Potoker and Bandini mixing five tunes for an upcoming Melba Moore LP on EMI. Continuing work on a Lou Rawls album for CBS are producers Mtume and Lucas with Sigma studio head Gerry Block and Jim Dougherty engineering. Sam Records artists Liz Toval is recording a single with D.C. LaRue producing and Jay Mark engineering.

## New Office For Delphi

NEW YORK—Delphi Speaker Systems is consolidating its operations under one roof. A new facility in Los Angeles houses executive offices, a demo room, accounting, warehousing and manufacturing functions.

The company's new address is 1370 S. Flower St., Los Angeles, Calif. 90015. Phone number is (213) 747-1551.

## Studio Course

SANTA CLARA, Calif.—In response to strong demand from the surrounding community, the California Professional Music Business Academy, which began operations almost a year ago, will offer a new intensive six-week course in sound engineering to begin mid-September.

Academy director Hewlitt Crist says the course will be limited to eight students at a time who will spend "at least 76 hours in our 24-track studio." It will be taught by Gary Faller, who teaches all levels of engineering at the Academy.

## Studio Track

Overdubbing and mixing on the Coffee album project for Delite Records are being done by producer Tony Valor and engineer Jay Mark. Finally, Revelation is recording two songs for Handshake Records with producers Dunn Pearson and Bruce Gray and engineers Hutchinson and Dougherty.

★ ★ ★

At Detroit's Tantus Studios, Rosea Wortham of Black Orchid Records completed overdubs on tracks recorded in Austria and New York. Joining her were Cornell Dupree and Ro Kuypers of Detroit's Prismatic. David Schreiner was recording engineer. Also at Tantus, Sarabande is finishing production on its latest producing. Executive producer is Tanis Tramontin; head engineer is Schreiner.

★ ★ ★

Grover Washington, Jr. is in Philadelphia at Sidma Sound doing sax overdubs on the upcoming Jones Girls LP for PIR. The album is being produced by Dexter Wansel; Peter Humphreys is engineer. Sigma head Joe Tarsia is engineering an Atlantic Records album project for Sister Sledge, with the group producing itself. Instant Funk is putting the finishing touches on a single produced by Bummy Sigler and engineered by Arthur Stoppe for SaSoul Records, while Rare Essence is completing a single for a James Thomas project. Thomas is producing, Dirk Devlin engineering. Jericho is completing a single for a Bruce Patterson project, with Patterson producing and Jim Gallagher engineering.

★ ★ ★

Soul singer Barbara Acklin recorded a new single at the Chicago Recording Co., Chicago, with Gene Chandler and Willie Henderson producing, Phil Bonanno engineering. Also there: Jerry Butler recently finished up an LP, producing himself, while Capitol's Billy Squier mixed a live performance for the "King Biscuit Flower Hour" with engineer Jeff Newsome.

★ ★ ★

Activity at A&M Studios in Los Angeles: Herb Alpert working with producer Jose Quintana; Joni Mitchell continuing work on a new project, Henry Lewey and Skip Cottrell at the console; and Lee Ritenour working on an Elektra/Asylum project, Larry Forkner at the board.

Kasim Sulton of Utopia working on overdubs for a new solo album on EMI/America, Bruce Fairbairn producing, Joe Chiccarelli engineering, Mitch Gibson assisting, at Soundcastle. Also there, Poco finishing mixing a new country project for MCA, John Mills engineering, David Marquette assisting.

Webster Lewis producing Michael Wycoff tracking and overdubbing at Redwing Sound, with engineer Kirk Butler. Also there: Shawn Philips producing himself with engineer Larry Hinds; Jonathan Cain producing Tane Cain with engineer Kirk Butler; and Bill Withers producing himself, engineered by Tom Seufert.

Recent activity at Pasha Music House: producer Spencer Proffer and engineer Larry Brown editing single selections from Billy Torpe's "Stimulation" LP, Carmine Appice and Larry Brown are co-producing for Rod Stewart Danny Johnson and the rest of Stewart's band; the Pimpsouls cutting sides with producer Jeffy Rich; Devin Payne producing sides for Jody Worth and filmmaker Marvin Worth Productions; and Randy Bishop finishing tracks, producing himself with Duane Baron engineering. Baron recently was named director of engineering for Pasha.

Producer Chris Bond is in The Sound Castle in Los Angeles, working with Steve Wood, a Badland Records artist.

At Warner's Amigo Studios, of North Hollywood, Michael McDonald of the Doobie Brothers is at work on a solo album with producers Ted Templeman and Lenny Waronker. David Sanborn is recording with producer Bob Margouleff, and Randy Newman is working on the soundtrack for "Ragtime."

★ ★ ★

The Stranglers finishing up a new LP at the Manor, Oxford, England, with producer Tony Visconti.

Recent activity at Atlanta's Master Sound: a just-released Isaac Hayes collaboration with Donald Byrd, engineered by Joe Neil; a new Isaac Hayes PolyGram LP with Joe Neil and Ron Christopher mixing; Mac Frampton producing Dale Elliot; and Steve Buckingham recently produced a new Dionne Warwick LP, mixed by Joe Neil.



**AUTOMATT TRANSFORMED**—Producer/studio owner David Rubinson sits at the controls of the newly expanded and refurbished Studio C at The Automatt, San Francisco. Eddie Money and Huey Lewis and the News were among the first clients testing the new room.







No. 201  
Cassette Spring Pad



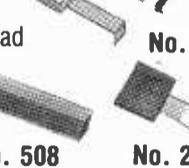
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## BUSINESS OF MUSIC

## College Buys Digital Synthesizer

By JACK McDONOUGH

SAN FRANCISCO—The College for the Recording Arts opens in October for its eighth year of training personnel for the music and recording industries. This term, an Apple II computer will allow students to make business projections (in the Music Business and Finance segment of the curriculum) or operate the college's new all-digital Alpha Syntauri synthesizer.

The new gear is in addition to the \$500,000 inventory of equipment already in place at the school in downtown San Francisco: a complete PCM digital recording system, a 24-track Quad 8 console and the Neumann Computer Lathe disc mastering system.

All gear is set up for hands-on training. The 900-plus hours of the complete curriculum includes instruction in audio engineering, studio maintenance, music for the engineer and producer, music law, music business and finance, synthesizer, disk mastering, audiovisual production and radio commercial and drama production. Students also face the responsibility of bringing in an original music project and seeing it through production in the college studios from start to finish—complete with marketing plans and projections and costs.

When the college was founded in 1974 by Leo Kulka, it was specifically designed to train prospective music industry employees in every aspect of the business, from the conception to the recording to the marketing and protection of a piece of music. Kulka says 80% of his graduates find placement in the industry.

Kulka attributes the college's 80% placement rate to two factors. "First, we train generalists who learn about the business from every angle; and, second, we show them what they'll have to do to go out and secure jobs.

"I wish," says Kulka, "that I had the education our students get now. We try to give them everything. It's one thing to go in and twist dials, but it's another to have the background that will see you through real life problems. What we stress here is the intermarriage of the disciplines, the things that are not written down, the

things that come only through experience and background.

"We also try to teach people about survival—about surviving with a sense of ethics. There's a way of surviving without having to cut anybody's throat.

And we try to instill in them a good business sense, a sense of what it means to run a business day to day, so they know what cash flow is, they know what's involved in collecting money. Someone who's cost-conscious is going to be a better employee than someone who doesn't care or someone who doesn't know how to go out and generate business.

Kulka credits the NARAS trustees with a major assist when he was formulating his original curriculum. "I sent questionnaires to the trustees and asked, 'What would you like your prospective employees to be taught? What should they know?' From all their responses we got our original curriculum, and by now we've refined it to the point where it's quite potent."

Most CRA students take basic classes in the fall and go on to intermediate areas in the spring and summer semesters. However, all three levels are taught simultaneously and a student may enter at any semester.

## Digital Software Demand

• Continued from page 35

While Philips is thought to be anxious to use the CD to reassert itself as a major force in the hi fi world, JVC is doing very little shouting in Europe about its AHD system at present. "It's in a state of flux," says Geoff Fleming, JVC's marketing director, "but we're concentrating on our existing range of hi fi products and committing ourselves to the launch of the VHD disk."

Meanwhile, Soundstream's U.K. operations manager Brian Roberts says his company is looking to introduce its stereo digital player into the European market within the next two years. Like the Compact Disk, it uses a laser beam to read a high-density digital code, but the music is

Kulka says students come regularly from such countries as Japan, Chile, Venezuela and the Philippines, citing one Chilean student who composed and recorded a 17-piece project before leaving the college and then went on to win an award for producing the best commercial in his country.

The Alpha Syntauri synthesizer, says Kulka, is a \$4,500 machine capable of producing simultaneous nine-part harmony. One half-hour of music for it can be stored on one Apple disk.

CRA students also have the chance to work on the mastering and cutting of records for Kulka's Sonic Arts audiophile label. So far 32 albums have been cut in a "Digital Lab" series for the label, including recordings at San Francisco's Midsummer Mozart Festival with George Cleve conducting members of the San Francisco and San Jose symphonies.

Kulka says students from CRA "who have gone on to more formal education have received credit for work done here," and he is looking into possible affiliation with an existing college or university so that CRA might become a bona fide degree-granting institution.

stored on a "fixed card" as opposed to a minidisk.

Industry executives agree: consumer acceptance of a single digital system is necessary before recording studios will be willing to invest in the equipment. Software companies, too, are dependent on consumers actually having playback equipment in their homes before marketing can become viable.

Roy Matthews of Musitech, a marketer of pressing and mastering equipment, says, "The hang-up is the lack of an industry standard for hardware. There's tremendous interest from a fast-growing group of discerning consumers, but there'll be hesitation until they can buy the hardware, and the software companies can put the repertoire into the marketplace."

And Gerald Reynolds, director of Nimbus Records, believes firmly that the consumer interest in digital has actually waned because some people have been disappointed with the product they've bought so far. "The fact that you can still make bad recordings using digital shouldn't be forgotten," he says. "The companies have done a hard job trying to sell the idea, but the records bought by some consumers have not been any better."

## Tull, Solti From MF

NEW YORK—Mobile Fidelity Sound Lab releases for November include Original Master versions of Jethro Tull's "Aqualung" and Sir Georg Solti and the Chicago Symphony Orchestra performing Beethoven's Ninth Symphony.

Other recent releases from the company are Cat Steven's "Tea For The Tillerman," Al Stewart's "Year Of The Cat," Kenny Rogers' "Greatest Hits," The Beatles' "Magical Mystery Tour," Fritz Reiner and the Chicago Symphony's "Also Sprach Zarathustra" and a train-and-rain recording called "The Power And The Majesty."

## New Products



**OTHER HALF**—A new company, Benchmark Acoustics, has introduced its Model ARU Ambience Access System, dubbed the Other Half. The product, \$829, integrates a time delay system that adds nothing of its own sound reproduction or reverberation. Delay time to side and rear speakers is .03 seconds.

## Compressor Speeds Tape Close To 10%

NEW YORK—As if the world didn't move fast enough, Stuart Rock wants to speed things up even more. Rock, president of Integrated Sound Systems, markets professional products based on the technology developed by parent company Variable Speech Control Corp.

"We took their basic technology, which was designed for consumers and the learning industry, and added patents, turning it into a broad-band professional product. It's wide-band and exceeds the capabilities of most of the tape recorders it's used in conjunction with."

"It" is the TDM-8000 Audio Time Compressor from ISS, an \$8,000 unit that can be used in recording studios and post-production houses to speed up existing recorded material by as much as 10%. "With this technology," Rock says, "you can operate on a 26-hour day."

Both audio and video can be speeded up using ISS equipment, with no "chipmunk effect." In other words, music's beat is faster and visual images move more quickly, but the difference is practically undis-

cernible and all information included in the final recording.

Commercials, panel tv shows and sports are particularly appropriate candidates for speeding up, but there are other uses as well. Rock points out that, "People who listen to processed material have greater retention and recall. In a normal conversation your mind spends much of its time forming a response to what's being said. In most normal one-sided communication your mind wanders because you can't talk back."

"When the pace of talking is picked up, things sound better and more articulate. Most human speech is about 125 words per minute; this can increase the rate to 175 or 200 words per minute, in the same way a trained speed reader can move from 300 words per minute up into the thousands and increase retention."

An adaptor, Model TDM-8200, can be used to produce a stable time-synchronized stereo image by intelligent logic splicing decisions between channels. Price is \$6,000, and an unlimited number of adaptors can be added to the TDM-8000.

## Audiophile Recordings

• Continued from page 35

also respected the direct-cutting format's restrictions on physical tape editing by making this, the first from his own audiophile label, a platform for two, side-long extended performances. If his use of electronic effects such as echoplex blunt some of the gains possible, the overall live sound (captured on a San Francisco club date) still reaps admirable presence and dynamic range. Both a rendition of Miles Davis' "All Blues" and Mann's own "Forest Rain" (written with Frank Gravis, his bassist) are delivered as atmospheric vamps likely to appeal to fusion fans.

**VIVALDI: THE FOUR SEASONS**—Zukerman, St. Paul Chamber Orchestra, CBS Mastersound, IM 36710, distributed by CBS, no list price.

Vivaldi's famous score has a bold virtuoso profile in this polished reading and CBS's robust and well balanced digital recording maximizes the score's sonic impact. Zukerman seeks sharply outlined contours in his solo playing and in the orchestral accompaniment, and the excellent St. Paul ensemble responds with great brilliance. Use of stereo to delineate the soloist and the harpsichord continuo is also excellent.

**HANDEL: WATER MUSIC (COMPLETE)**—Los Angeles Chamber Orchestra, Schwarz, Delos DMS 3010, distributed by Supersounds, Ltd., \$17.98 list.

The Los Angeles Chamber Orchestra has proven with several recordings of 20th century music that it is one of the finest ensembles of its kind anywhere. In this Baroque outing, however, an element of stodginess and predictability

slows down the music's progress, and the group seems unsure of itself. The conviction, sweep and spontaneity that mark the performances of modern masters here is entirely missing. The digital recording supplies all the textural elucidation one could ask for, but this group is still in search of a comfortable style of playing this repertoire.

**AQUALUNG**—Jethro Tull, Mobile Fidelity Sound Lab MFSL 1-061, distributed by Mobile Fidelity, \$17.

As one of the architects for British rock's more melodramatic progressive sector, Jethro Tull benefits more readily from the high-end path than more conventional hard rockers: sudden dynamic shifts, spacious stereo imaging and subtle onboard signal processing effects and the somewhat rococo attack of the players offer audiophiles a more revealing gauntlet of details than most high decibel electric music. The band's most durable album, "Aqualung," buttresses that general advantage by offering a now familiar AOR chestnut that, while actually a bit more restrained than later concept LPs from the group, guarantees an existing audience. The title song serves immediate notice on the added nuance, with Clive Bunker's tom-tom figures and splashy cymbals attaining greater bite and depth. Elsewhere, leader Ian Anderson's acoustic guitar, flute (especially on "Cross-eyed Mary") and vocals are beneficiaries, as are the bass lines and alto recorder of Jeffrey Hammond-Hammond. Surfaces are predictably clean, and like MFSL's recent Kinks set, "Aqualung" preserves the inner liner insert, a collector's touch often missing in the label's initial forays into audiophile reissues of lavish pop packages.

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# Disco Business

## French Disco Patrons Like Rock And Lower Prices

By HENRY KAHN

PARIS—Most French disco patrons would rather dance to rock and "slow tempo" music formats than disco, jazz and reggae. These preferences were revealed in a just released three-year survey of disco-goers here.

The survey, conducted by club owners, also reveals only moderate support by disco fans for live entertainment in clubs, and a recurring complaint that French discos are too expensive.

Decor, and sound and lighting effects are important to a vast majority of disco audiences, according to the survey. The often surprising results show:

- 52% of all disco audiences like rock music, with 50% gravitating to slow tempo tunes. Only 38% of those surveyed favor the hard driving beat of the disco sound, with a paltry 2% or less showing an inclination to dance to either jazz or reggae sounds.

- Although French disco operators have employed a policy of presenting live entertainment in their clubs for some time, the survey shows that only 41% of all fans consider the policy important to their enjoyment at the clubs. Another 20% said they are not interested in live entertainment. Men outnumber women in their preference for live entertainment, with 47% favoring

the policy as against 27% of all women surveyed.

- Most disco fans surveyed were indifferent to the much-touted special events presented at many clubs.

- 61% of all women attending discotheques here complain that the prices are too high. Their complaint is endorsed by 55% of all male patrons. An admission price of between \$5 and \$10 per person is acceptable to most disco fans. However, a small 12% would like to see prices drop to beneath \$5 per person.

- 73% of both men and women stress that a club's decor, its sound system and lighting effects are important factors in determining whether or not they patronize a room.

- Most men surveyed prefer large discos, on the other hand, intimate rooms are preferred by a majority of women.

- 55% of male disco dancers patronize clubs in the hope of forming relationships, but only 25% of all women surveyed would admit that they go to clubs for this purpose.

- 94% of female patrons go to the clubs to dance, while only 56% of the men go for that purpose.

- Oddly, 62% of male disco patrons enjoy listening to the music played in the clubs, as compared to 36% of the women surveyed.

## THE 'MONSTER' HITS

### John Davis: Jazz To Disco

NEW YORK—With a substantial number of disco hits to his credit, it is difficult to associate John Davis with jazz. Yet, Davis' musical background is rooted in the jazz medium.

Davis, whose latest dance music hit, "Hangin' Out," on GNP Crescendo Records, is romping up the disco charts, has had his musical career influenced by such jazz artists as Chick Corea and Pharoah Sanders.

He also played clarinet in a jazz sextet with Stanley Clarke, Gerry Brown, John Lee, Al Harrison and Jim Tinsley, before channeling much of his musical efforts into the creation of dance music for discotheques.

Davis, whose ability to churn out hit after disco hit, earned him the nickname "Monster," has, in the span of his career been responsible for such hits as "Night & Day," "The Magic Is You," "Up Jumped The Devil," and "Ain't That Enough For You."

He has also written, produced and arranged chart riding dance tunes for such artists as Grace Jones, Carol Douglas, Silver Convention, Charo, MFSB, the O'Jays, the Stylistics, Billy Paul, Ashford & Simpson, the Intruders, Harold Melvin & the

Bluenotes, Diana Ross, the Three Degrees and others.

He also penned several of the songs for the short-lived Broadway musical, "Got Tu Go Disco," a show, which in spite of its many other flaws, boasted some outstanding music.

Davis' involvement with dance music, as it is known today, goes back to the mid '70s, when Sam Weiss of Sam Records heard his, "I'm In Heaven," which Davis had done with a group named Touch Of Class.

As the story goes, Weiss was so impressed with the tune that he invited Davis to cut two disco instrumental sides, one of which featured "Night & Day," which became a disco success.

This led to a number of other dance music projects and the eventual formation of the Monster Orchestra released by Sam/Columbia Records.

A multi-talented person, Davis has even produced, arranged and orchestrated a disco album for the Boston Pops Orchestra, and its late director Arthur Feidler.

RADCLIFFE JOE



Billboard Photo by Harrison Green

**DANCE CONTEST**—A hopeful couple swirled their way across the dance floor at Metro 700 discotheque in New York recently in the hope of catching the judges' attention during preliminaries of an interclub dance contest promoted by David Ford, top center in picture. In addition to Metro 700, participating clubs include Fudgie's II, Romeo and Juliet and the Fun House. Finalists will vie for a trip to Los Angeles, and a possible appearance on the Dance Fever disco tv show.

## BULL CONTEST Rodeo Championships Set For Clubs Around World

COLUMBUS, Ohio—The First Annual Grand National Bull Rodeo Championships is being expanded to include discos in Canada, Japan, Spain, England, Germany and South Africa, according to Phil Gary, executive producer of the contest.

The date of the finals, originally planned for last month, has been changed to Nov. 14, 1981, to accommodate the expansion plans.

Gary discloses that although the original concept was for a national show, tying in with country disco operators across the U.S., substantial interest from abroad prompted the move to an international competition.

Gary also reveals that the show, which will be taped for airing as a 90-minute television special, will feature such top country entertainers as Tanya Tucker, the Oak Ridge Boys, the Statler Bros. and Jerry Reed. National sportscasters Bruce Flanders and Larry Mahan will call the contest, which will be held at the Tropicana Las Vegas Hotel.

## BMI Sues Disco Over Copyright

NEW YORK—BMI has brought suit in U.S. District Court, Puerto Rico, against Raul Figueroa, Ponce Disco and Executive Club, doing business as Apple Disco, charging that its copyrighted songs were performed at Apple Disco without authorization.

The suit charges that the club, located in Ponce, Puerto Rico, played songs by Toni Tennille, Graham Russell, John Williams, Ronald Rogers, Steven, Michael, Tariano Marlon and Sigmund Jackson; Leroy Green and Ron Kersey in violation of the U.S. Copyright Act.

The tunes include "Do That To Me One More Time," published by Moonlight and Magnolias Publishing Co.; "Lost In Love," published by Careers Music, Inc., and Bestall Reynolds Music; "Close Encounters Of The Third Kind," published by Gold Horizon Music Corp.; "Deputy Of Love," published by Unichappell Music, and Perennial August Music, and "Disco Inferno," published by Six Strings Music.

BMI, on behalf of the writers of the infringed works, is seeking statutory damages, attorney fees and court costs.

Prize money for the contest which is being sponsored by Screamin' Willie's, a country disco based here, has been upped to \$25,000. Screamin' Willie's is operated by entrepreneurs Jed and Dave Pallone.

The television segment of the show will be produced by MDM Productions of Las Vegas. It will be aired internationally as a Christmas special, according to Chuck Foster of MDM.

The contest, which began preliminaries last May, highlights the skills of mechanical bull riders. The mechanical bull, is a popular feature of most discotheques oriented toward country music. They came into popularity following the release of the movie "Urban Cowboy" with John Travolta.

At participating country discotheques internationally, mechanical bull riding contestants are being asked to pay a \$10 entry fee. This one-time fee enables contestants to continue trying for regional laurels for as long as the eliminations last.

Losers in the preliminaries will be rewarded with T-shirts and other promotional items. The winners will go on to regional semi-finals to be held in New York, Chicago, Los Angeles, Houston, Miami, Columbus, Atlanta, Seattle, Denver, Minneapolis and in key cities in participating countries.

Local clubs participating in the

contest are expected to post a \$500 participation fee which, Gary assures, will be adequately covered by entry fees charged to contestants.

For club owners who want to participate in the contest but do not have a mechanical bull, Screamin' Willie's is willing to sell them one. Bull prices range from \$10,000 for the Texas, considered to be the "Cadillac" of mechanical bulls, to \$7,500 for the Gilles and Mayhem.

Much of the operation of the contest is being orchestrated by the Mechanical Bull Riders Assn. of Dallas, who are training and sanctioning bull operators and judges.

The 120-member association is stressing safety, and will judge contestants on riding style and their ability to stay astride the bull for between 10 and 12 seconds.

The Mechanical Bull Riders Assn., is headed by Sam Reeves, a professional rodeo rider and instructor.

At the finals, contestants will be expected to ride each of the three brands of mechanical bulls on the market. According to Gary, this is aimed at avoiding complaints of favoritism.

Promotional tie-ins with local radio and tv stations are being negotiated, and Gary adds that there is no limit on the number of clubs in any given market that can take part in the preliminaries.

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Number One—Kid  
World Invader—Pluto & Humanoids  
Hot Plate (Medley)  
Motown Mix (Medley)  
I Heard It Thru Grapevine—Roger  
Love Money/Money No Love—Funkmasters/Bo Kool  
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Glenn Miller (Medley)—Frank Barber  
Orch

Play to Win—Heaven 17  
Roller Dancer—Pierre Perpal  
As Time Goes By—Funkapolitan  
Amor—Manana  
Stars on 45 Vol. 3  
Follow Me—Amanda Lear (12 Min Version)  
Having Fun—Marie Verano  
Murphy's Law—Cheri  
Love Has Come Around—Donald Byrd  
Chant #2—Beggars & Co.—(with Spandau Ballet)  
P.S.—Dolly Dots  
The Other Woman—Krystal  
Step By Step—Peter Griffin  
That's The One—Slim Williams (From the Group "Project")  
Mataika—Boney M  
Them Changes—Pierre Perpal  
Sam Cooke Medley—Bandana  
Super Freak—Rick James  
Do You Love Me—Patti Austin (Remix)  
The Force—Nancy Nova

Crusin' the Street—(Inst. Remix)—Boystown Gang (U.S.)  
Step by Step—Peter Griffin  
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  
Goodbye—Patrick Hernandez  
Here's My Love/Give It Up—Sylvester  
Don't Stop the Train—Phyllis Nelson

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# Midwestern Pool Forms In Detroit With 50 DJ Members

By CONSTANCE CRUMP

DETROIT — The Midwestern Dance Assn., a record pool, has been formed here with the hope of revitalizing this city's dance music industry.

The pool, which aims at extending its activities beyond being "just a clearing house for promotional records," is headed by Dawn Porter, Lee Eckinger and Larry Saunders.

The 50-member association is located in the Detroit suburb of Royal Oak. Although in existence a mere two months, it already lays claim to helping "break" new releases by such artists as Kraftwerk, Omni and Two Man Sound.

Porter, Eckinger and Saunders bring an aggregate of more than 50 years of music business experience to the new pool. They believe that

this experience has helped in wooing the cooperation of record labels across the country.

Already Midwest Dance Assn., is being serviced with promotional products by such labels as Atlantic, Warner Bros., Prelude, A&M, Airwave, Brunswick, Moby Dick, Chrysalis, Emergency, Capitol, Fountain, WMOT, Fantasy, Importe 12, Pavillion, Roy B., Motown, Sugarhill, RCA, Prism, Sam, West End, Ze and June Wizard.

At present, Midwest Dance Assn. works closely with such independent promotion firms as Tom Hayden Productions, Go Dance Promotions, Endless Music and M&H Distributing. However, according to Eckinger, long range plans are to expand the pool's operations to include both promotion and distribution.

However, Eckinger stresses that

these expansion moves will be carefully mapped as "initial explorations in these areas have not been as successful as we would have liked."

Pool members are drawn from clubs "all over Michigan, and as far away as Ohio, and London, Ont."

Eckinger recalls that during the recent Canadian mail strike, product was shipped to members in Ontario by armored carrier.

As with most other pools, members of the Midwest Dance Assn. are required to submit feedback sheets

indicating the 20 most popular tunes in their respective clubs. This information is, in turn, relayed to participating record labels. Members are also expected to spin at least four nights a week at the club where they work.

SEPTEMBER 26, 1981, BILLBOARD



**NEW KEF**—KEF Electronics has introduced its model 204 speaker system for use in discos, clubs, and other environments demanding high quality sound reproduction. The unit, with a price tag of \$1,100 per pair, utilizes computer analysis to ensure an ideal relationship between the driver parameters, filter sections and speaker enclosures. The unit's bass-loading system is said to combine a mechanical reflex enclosure with electrical response shaping using an auxiliary, passive radiator which extends low-frequency response down to 45Hz.

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☆	2	11	A LITTLE BIT OF JAZZ—Nick Straker—Prelude (12-inch) PRLD-612	41	43	5	LET ME GIVE YOU LOVE—Barbara Mason—WMOT (12 inch) 4W9-02237	
2	1	18	DANCIN' THE NIGHT AWAY—Vogue—Atlantic (7-inch) 3847	★	52	4	MERCY/HIGH COST OF LOVING—Carol Jiani—Mantra (LP) Import	
☆	7	7	ZULU—The Quick—Pavillion (12-inch) 429-02433	★	49	7	COUNTDOWN CAPTAIN FINGERS—Lee Ritenour—Elektra (LP) 6E331	
4	3	13	ON THE BEAT—B.B.Q. Band—Capitol (LP) SP 12155	44	38	6	TO HELL WITH POVERTY—Gang Of Four—EMI (12 inch) Import	
★	6	8	WALK RIGHT NOW—The Jacksons—Epic (12-inch Remix) 49-02403	45	33	9	NEW LIFE/SHOUT—Depeche Mode—Mute (12-inch) Import	
6	4	14	BUSTING OUT—Material with Nona Hendryx—ZE/Island (LP) IL 9667	46	46	5	HANGIN' OUT—John Davis & The Monster Orchestra—Crescendo (12-inch) GNPS 12005	
☆	14	5	DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591	47	44	11	I LOVE YOU MORE/I WANNA BE CLOSE TO YOU—Rene & Angela—Capitol (LP) ST 12161	
☆	16	5	MENERGY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion (12 inch) FPSF 003	★	54	3	WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (12-inch) DSRE 49817	
9	8	14	GET ON UP AND DO IT AGAIN—Suzy Q.—RFC/Atlantic (12-inch) DM 4813	★	55	26	GIRLS ON FILM/PLANET EARTH—Duran Duran—Harvest (LP) ST 12158	
10	5	16	I'M IN LOVE/IF YOU WANT MY LOVIN'—Evelyn King—RCA (LP) AFL1-3962	50	39	19	REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS—Boystown Gang—Moby Dick Records (LP/12-inch) BTG231/BTG234	
☆	23	4	NEVER TOO MUCH—Luther Vandross—Epic (LP) FE3745	★	57	3	GOING PLACES/IN THE JUNGLE/TABLE MANNERS—Kid Creole & The Coconuts—Zee/Sire (LP) SRK 3534	
12	12	22	SUPER FREAK/GIVE IT TO ME BABY/GHETTO LIFE—Rick James—Gordy (LP) G8-1002M1	52	36	8	GEMINI DREAM—Moody Blues—Threshold/Polygram (LP) TRL 1-2901	
13	10	13	PRIME CUTS/THE DOUBLE DANCE ALBUM—All Cuts—Various Artists—Importe/12 (LP) MP 313	53	53	4	LADY (You Bring Me Up)—Commodores—Motown (LP) M955	
★	19	6	YOU'RE THE ONE/DISCO KICKS—Boystown Gang—Moby Dick Records (12 inch) BTG 242	☆	68	2	HUPENZI MUZIKI WANGU?!—K.I.D.—Sam (12-inch) S-12340	
15	11	9	LET'S GO DANCIN'—Sparque—Westend (12 inch) WES 22-135	☆	NEW ENTRY	→	I HEARD IT THROUGH THE GRAPEVINE/SO RUFF SO TUFF—Roger—Warner Bros. (LP) BSK 3594	
16	15	35	YOU'RE MY MAGICIAN/YOUR LOVE—Lime—Prism (LP) PLP-1008	☆	65	2	OUT OF MY HANDS (Love's Taken Over)—Omni—Fountain Records (12-inch) FRD 81-1	
☆	28	5	LOVE HAS COME AROUND—Donald Byrd & 125th Street, N.Y.C.—Elektra (LP) 5E531	☆	NEW ENTRY	→	THIS KIND OF LOVIN'—The Whispers—Solar/RCA (LP/12-inch) PXL-3976/YD 12299	
18	9	14	GONNA GET OVER YOU—France Joli—Prelude (12-inch) D 610	☆	63	3	LOVE ACTION/HARD TIMES—Human League—Red (12-inch) Import	
19	13	10	FIRST TRUE LOVE AFFAIR—Jimmy Ross—RFC/Quality (12 inch) QRFC 002	☆	NEW ENTRY	→	WORKING IN THE COAL MINE—Devo—Full Moon/Asylum (LP/12-inch) DP-90004/E-47204	
20	21	9	DON'T STOP THE TRAIN—Phyllis Nelson—Carrere (12 inch) Import	☆	NEW ENTRY	→	MAGIC NUMBER—Herbie Hancock—Columbia (LP) BL 37387	
21	18	13	SQUARE BIZ/IT MUST BE MAGIC—Teena Marie—Gordy/Motown (LP) G8-100M1	☆	NEW ENTRY	→	WE WANT THE AIRWAVES—Ramones—Sire (LP) SRK 3571	
22	27	7	LET'S DANCE (Make Your Body Move)—West Street Mob—Sugar Hill (12-inch) SH5559A	★	66	2	LOUIE LOUIE/BAD BOYS GET SPANKED—Pretenders—Sire (LP) SRK 3572	
23	17	7	CHANT #1—Spandau Ballet—Chrysalis (12-inch) CBS 2528	☆	62	2	FUNKY SENSATION/HAVE A GOOD TIME—Gwen McRay—Atlantic (LP) SD 19308	
24	22	10	OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021	☆	64	3	EVERYBODY GET DOWN—Avon—Becket (12-inch) RB 1001	
25	25	11	OUT COME THE FREAKS—Was (Not Was)—Island (LP) TLPS 9666	★	62	2	SWEAT (Till You Get Wet)—Brick—Bang/Epic (LP) FZ 37471	
26	26	10	AIN'T NO MOUNTAIN HIGH ENOUGH/PAY GIRL—Innerlife—Salsoul (LP/12 inch) SA 8543/SG 350	☆	NEW ENTRY	→	WALKING INTO SUNSHINE—Central Line—Mercury (12-inch) MDS-4013	
27	29	6	GET IT UP/COOL—The Time—Warner Bros. (LP) BSK 3589	★	67	7	HERE I AM—Dynasty—Solar (12-inch) 11504	
★	35	16	NUMBERS/COMPUTER WORLD/COMPUTER LOVE—Kraftwerk—Warner (LP) HS 3549	☆	NEW ENTRY	→	YOU'RE GONNA WANT ME BACK—Delia Renee—Airwave (12-inch) AW 12-94963	
★	37	4	HOT SUMMER NIGHT—Vicki Sue Robinson—Prelude (12-inch) PRLD 617	★	NEW ENTRY	→	HEART HEART—Geraldine Hunt—Prism (12-inch) PDS 412	
30	30	8	DANCE PART I & II—Night Force—Ibach (12-inch) Import	★	NEW ENTRY	→	MONY MONY—Billy Idol—Chrysalis (12-inch) CHS38P	
31	24	17	I'LL DO ANYTHING FOR YOU—Denroy Morgan—Becket (12-inch) BKD 502	☆	70	4	BABY I DON'T KNOW—Kryptonite—Roy B./Brasilia Dist. (12-inch) 2517	
☆	48	3	LET'S START II DANCE AGAIN—Bohannon Featuring Dr. Perri Johnson—Phase II (12-inch) 4W902449	71	71	14	SHINE YOUR LIGHT—The Graingers—B.C. (12-inch) BC 4009	
33	20	17	SHAKE IT UP TONIGHT—Cheryl Lynn—Columbia (LP) FC 37034	73	59	9	TRIPLE DUTCH/DOUBLE DUTCH BUS—Frankie Smith—WMOT (LP) FW 3739	
★	40	6	WHO'S BEEN KISSING YOU?—Hot Cuisine—Prelude (12-inch) PRLD-613	74	50	11	URGENT—Foreigner—Atlantic (LP) SD 16999	
35	31	6	INCH BY INCH—The Strikers—Prelude (LP) PRL-14100	75	47	14	FOLLOW THE LEADER—Killing Joke—EG/Malicious Damage (LP) EGM-111	
★	42	3	START ME UP—Rolling Stones—Rolling Stones/Atlantic (LP) COC 16052	76	58	23	TRY IT OUT/WHAT YOU FEEL IS REAL (Hold Tight)—Gino Soccio—RFC/Atlantic (LP) 16042	
★	41	4	BACKFIRED—Debbi Harry—Chrysalis (12-inch EP) CDS 2547	77	60	24	NEW TOY—Lene Lovich—Stiff (12-inch) IT 97	
★	45	5	TAINTED LOVE—Soft Cell—Phonogram (12 inch) Import	78	51	12	WIKKA WRAP/ALL WRAPPED UP—Evations—Sam (12 inch) S 12339	
39	32	17	CAPITAL TROPICAL—Two Man Sound—TSR (12-inch) 826	79	73	8	FEEL MY LOVE TONIGHT/SPOT LIGHT—Stacy Lattisaw—Cotillion/Atlantic (LP) SD 16049	
40	34	11	SHE'S A BAD MAMA JAMA—Carl Carlton—20th (LP/32-inch) T628/TCD129	80	78	45	LOVING JUST FOR FUN—Kelly Marie—Coast to Coast/CBS (LP) ARZ 37459	

Compiled from Top Audience Response Records in the 15 U.S. regional lists. \* non-commercial 12-inch  
 ★ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

By BARRY LEDERER

NEW YORK—The musical wizardry that the Bee Gees bring to their records is evident on their latest 12-inch 33 1/3 r.p.m. for RSO Records. Titled "He's a Liar" (4:36) the disk also includes an instrumental version (4:00). The group's harmonies are smooth and polished. Intense guitar chords dominate the driving tracks with the instrumental version easily standing on its own merits. The Gibb brothers wrote the song and share production credit with Carl Richardson and Albhy Galuten.

★ ★ ★

Madleen Kane's new LP offers the deejay numerous mid and uptempo numbers from which to choose, as producer Giorgio Moroder infuses his latest work with his familiar Eurodisco stylings. This dance music format is again growing in popularity in the clubs. Although the title cut "Don't Wanna Lose You" is perhaps the weakest, the others are more successful. "Fire In My Heart" is a peppery and slick production with Kane's vocals in a soulful yet punkish tone. This vocal quality is also apparent in "Take Me To Your Heaven." "You Can," which starts off slowly but picks up in pace, is catchy and vibrant with backup vocals and fine string sections adding to a full production. Mixed by Giorgio Moroder and Juergen Koppers, the arrangements are by Greg Mathieson.

★ ★ ★

The Mean Machine is a New York based funk/rap group that has enjoyed moderate success with local club dates, East Coast tours and special party gigs with WKU-FM. Their first Sugar Hill Records release, "Disco Dream," captures an exciting street feel. Car horns, whistles, party sounds and a hand-clapping back beat provide a solid foundation for this tune. Mean Machine's raps are tight with catchy hooks. They also offer part of the song in Spanish with an English translation. However, the siren effects are overpowering and annoying and seem to clutter up the record. The group's energetic performance shows promise and potential.

★ ★ ★

Die Hausfrauen's four cut LP release on a 45 r.p.m. is fast-paced and raw-edged in vocal and lyrical quality (as demonstrated in "Suburban Incest"). The speedy "Bellevue Affair" is the most melodic and interesting. "Midnight Rain" and "Defunkt Hunk" are straightforward rock in which the group's musical dexterity and versatility prevail. "Medium Medium" has fused funk and rock in an acceptable format for both new wave and disco clubs. This is amply demonstrated as they offer two different versions of "Hungry So Angry." One in a new wave rock format the other in more funk/r&b mood.

★ ★ ★

From Cachalot Records are three rock releases worth noting. The Comotears LP of twelve tracks offers short compositions of changing moods and textures allowing the group to demonstrate its musicianship. "Summer In

The City" has a 1960s rock treatment. "Stranger" has definite Peter Gunn overtones and "Ghosts" and "Nightmare" are in a more punk commercial format. Female vocalist Lynn Byrd makes effective synthesizer usage as well

as being a more distinctive member of the group.

★ ★ ★

From Solar Records are two album releases from the label's more commercially-appealing

groups. The Whispers' "This Kind of Lovin'" offers a nice balance of mid-tempo and ballad numbers. Highlighting this production by the group and Leon Sylvers III is the title tune "Can't Stop Lovin' You, Baby" and the softer "I

Am The One For You" and "What Will I Do." Dynasty's "Second Adventure" LP also produced by Sylvers offers a fine variety of pop and funk material. Highlights include "Here I Am," "Give Your Love To Me" and "You're My Angel."

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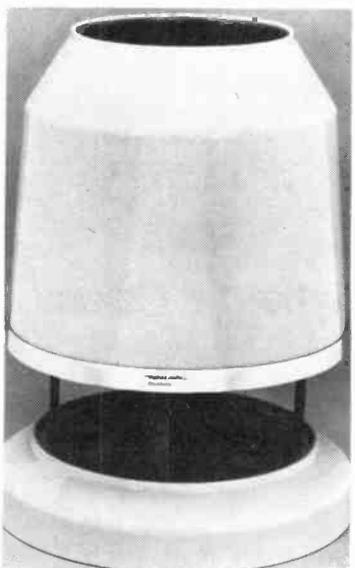
**SIDE 1 — ROCK SONGS** Time 6:41 (18 BPM)

KINGS THEME	O Blackwell	BMI
DON'T BE CRUEL	M James	BMI
SUSPICIOUS MINDS	Leiber & Stoller	BMI
JAILHOUSE ROCK	K Mamm & B Lowe	ASCAP
TEADY BEAR	O Blackwell & W Scott	ASCAP
RETURN TO SENDER	C. Demetrius	ASCAP
HARD HEADED WOMEN	Leiber & Stoller	BMI
HOUD DOG	Pomus & Shuman	BMI
LIL SISTER	Shroeder & Gold	ASCAP
NOW OR NEVER		
KINGS THEME		

**SIDE 2 — LOVE SONGS** Time 5:19 (126 BPM)

Kings Theme		
I Want You, I Need You	Mysel & Kosloff	BMI
I Love You	Turk & Handman	ASCAP
Are You Lonesome Tonight	Leiber & Stoller	BMI
Lovin' You	Baker & Knight	BMI
The Wonder of You		
I Can't Help Falling In Love With You	Perett, Creature & Weiss	ASCAP
My Way	Anka, Rexaux & Francois	BMI
Kings Theme		

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K-II MANAGEMENT IN LOS ANGELES

## Credo Of The Cousins Kramer: A Light Roster & Heavy Action

By CARY DARLING

LOS ANGELES—K-II Management, run by cousins Ron and Bruce Kramer, is aiming to be a "middle line" management company.

"There are three kinds of managers," notes Bruce Kramer. "There are the big managers like Ken Krugen and Irv Azoff and then you have the kids working the small clubs who don't know the record business. There aren't that many in the middle. This is what we're aiming for."

On the roster are Tower of Power, Maria Muldaur, producer Steve Buckingham and new acts Bette LaVette and Noel. The latter two artists have deals with Motown and Scotti Bros. respectively while the firm is trying to revitalize interest in Tower of Power and Muldaur who are on Fantasy and Word Records respectively. Also on the roster is a new unnamed Boardwalk act that will be the subject of an upcoming NBC-TV Operation Peacock special on the workings of a rock group.

However, its toughest challenge may be its most well-known acts, veterans Tower of Power and Muldaur, who have not had recent chart hits.

"With Maria, we want to develop her secular side," notes Ron Kramer. "But gospel is not a throwaway to her. We would like it to be 50/50. She is doing a gospel LP but she is also going to be on the soundtrack for 'Green Ice,' a new film with Omar Sharif and Ryan O'Neal. Record companies can't find a pocket for her. It's hard to say where she is. Does she sing rock, country, gospel? So, everybody shies away from her. She will do an East Coast tour in November."

Tower of Power is being restyled for 1982. The Fantasy album is being produced by Wayne Henderson. "We told them they need songs," notes Bruce Kramer. "The band is capable of writing some great songs but we're also looking at outside contributions. We're going to go to whomever we need for a good song."

The two-man organization, which has no other managers in its employ, has kept the 10-piece band on the road with recent dates at Lake Tahoe and a co-headlining shot with Tierra at Nederlander's Greek Theatre in Los Angeles. Additionally, Sheffield Records is readying a \$16.95 direct-to-disk package with the group called "Tower Of Power Direct" recorded at the MGM Soundstage here.

"Many labels were interested in the group even though it hasn't had a hit in awhile," adds Bruce Kramer. "The reason is that the group has had a constant sales base over the years. We went with Fantasy because, over the past few years, the label has basically been involved in reissues but now it's getting back into new product. It held back while the record industry reorganized itself. Now, it is back. For the band, it's like going home again." Both Fantasy and Tower of Power are based in the San Francisco area.

The Kramers, who between them have worked for April-Blackwood, DJM, Capitol, 20th Century-Fox and in management, don't mind that they might get a reputation for dealing only with acts that have cooled off commercially. "We thought it would be easier to sell Tower of Power," admits Bruce Kramer. "People think Muldaur is walking around in tattered clothing preaching on street corners. But talent doesn't stop because a person has been cold awhile."

"If we can cross them both, we'll feel good about ourselves," says Ron Kramer. "If Kenny Rogers hadn't

kept at it, he would still be playing some club in the San Fernando Valley."

To balance that image, though, the firm also has new female rocker Noel, who had a release on Virgin: Broadway singer Bette LaVette, being produced by Buckingham; and the still unnamed new rock band which will be in the tv special. "This is not a manufactured band like the Monkees," notes Bruce Kramer. "It has been together for a year and has its own separate identity. The show will be about how the band got together." The band, known variously as the Delinquents, the Apples and most recently the Tears though that name has been discarded, was stumbled upon in a rehearsal hall by the Kramers, who later garnered interest from Dick Clark and Neil Bogart.

Currently, the year-old firm has the number of acts it wants. "There is a vacuum in management at a certain level," says Ron Kramer. "We're not taking on any more acts. We feel we don't need a lot of acts to be successful. With it being this size, the acts can still talk to us."

## Full Week Of Latin Fare Heard In N.Y.

By ARNOLD JAY SMITH

NEW YORK—The sixth annual El Festival Latino, which ran the week of Sept. 2-8, had a twist. Unlike past years, this year's festival had a full time sponsor and was expanded to almost a full week's worth of Latin music, with some jazz and disco thrown in for flavor.

Brown and Williamson and its Kool Cigarettes underwrote the event in the form of print advertising, allowing producer Ralph Mercado to "stretch out" into other areas musically and physically. In addition to the all star madhouse affair at Madison Square Garden, events were held at dance halls, aboard a Hudson River Dayliner, a disco, concert hall, nightclubs and spilling across the Hudson to New Jersey.

The weekly, highly successful and imaginative "Salsa Meets Jazz" series at the Village Gate in Greenwich Village became part of the festival. Papo Lucca & La Sonora Poncena and Luis 'Perico' Ortiz & his orchestra were featured along with trumpeter Woody Shaw.

While not quite a big band ranking with Tito Puente and Machito,

the fullness and deft use of colorations made La Sonora Poncena appear much larger than it was.

Puente and Machito officially opened at Ochentas, a nightclub/dance hall on upper Broadway, but it was the appearances of the new Ray Barretto band, "Rican Struction," and Eddie Palmieri's orchestra that raised voices at Avery Fisher Hall.

The concert was a full blown band contest borne from the days of the Paladium. Barretto's is a highly improvisational, percussion-oriented ensemble, almost fiercely African in its exposition, while Palmieri centers on melody and beautiful Latin harmonies with a heavy accent on the vocals of Ismael Quintana. Palmieri's brass bed was made up largely of jazz musicians—Victor Paz, trumpet; Bob Mintzer and Ronnie Cuber, saxes, and highly respected Latin musicians such as trombonist Barry Rogers and congero Daniel Poncè and reedman Bobby Rodriguez, leaders in their own rights. The contest was a draw.

(Continued on page 43)



Billboard photo by Chuck Pulin

**BLURRY EYES**—Flo & Eddie, a.k.a. Mark Volman & Howard Kaylan, parody Kim Carnes' "Bette Davis Eyes" by doing their own version—"Mark Volman Eyes" during recent shows at New York's Bottom Line.

## Talent Talk

An estimated half million persons were expected for the reunion concert by Paul Simon and Art Garfunkel at Central Park, scheduled for Saturday (19). The free concert is being sponsored by Fiorucci and Warren Hirsch, who in 1979 sponsored a similar concert by James Taylor for Gloria Vanderbilt jeans, and last year brought Elton John into the park for Calvin Klein jeans.

This year Hirsch is distributing Fiorucci products. Proceeds from the sales of T-shirts and programs will go, as in years past, to the city's Parks Commission. Hirsch says the concert will cost about \$175,000 to put on, but he says, its publicity and promotional value is worth the price tag. Originally he hoped for a Paul Simon & Friends concert, but Simon persuaded Garfunkel to do the whole show. Though the two have shared a stage together, this is the first time in 11 years they are doing a joint concert. The event is being filmed for a possible tv or motion picture project.

Also reuniting, at least briefly, are Peter, Paul & Mary, who will be recording a live concert during their stint at the Savoy in N.Y., Oct 14-17 celebrating their 20th anniversary. ... Following his dates with the Rolling Stones in Philadelphia (Sept. 25-26), Buffalo (27), Boulder (Oct. 3-4), and the Los Angeles Coliseum (9&11) George Thorogood is embarking on a "50/50" tour where he will play in all 50 states in 50 days. To do it, the band will start in Honolulu Oct. 23, then fly to Anchorage the next day and from there to Portland, Ore. The rest of the way it is by refurbished Checker. The crew will ride in a Chevy Suburban. The equipment: two amps, a small drum kit, and the instruments, will ride along.

The Market St. Cinema in downtown San Francisco is being converted into a new wave showroom. The 1,150 capacity art deco venue will feature an over-21-only balcony with bar and a video setup. First date Thursday (17) was poetry by William Burroughs and John Giorno and music by Laurie Anderson. Upcoming shows include the Revillos, Mo-Dettes, Bow Wow Wow, Au Pairs and the Go Gos.

Blotto is the only rock band playing at the New York State Harvest Of Music Saturday (19) in Albany. ... Todd Rundgren & Utopia played at the Philadelphia Zoo recently and participated in the zoo's adopt-a-pet program, where he and promoter Steve Starr both contributed \$300 to buy a monkey, who will be named

Todd. ... "Ridicule is nothing to be afraid of..." reads the back of the "Prince Charming" single by Adam & the Ants, released in Britain.

Tom Petty and Wendy O. Williams of the Plasmatics were nominated as "best dressed" in People magazine.

Gil Moore of Triumph has been named official demolitions consultant for Toronto's Teperman Construction Co. Moore helped Teperman demolish the Crown Life Insurance Building in Toronto.

Chuck E. Weiss, the protagonist of Rickie Lee Jones' "Chuck E. In Love," is releasing an LP, "The Other Side Of Town," on Select Records.

Music and comedy artist Jango Edwards will debut "Jango Edwards' Garbage" at the First City Theatre in New York in mid-October. Negotiations for record, book and video rights are being negotiated. ... The underground classic "(You'll Always Find Me) In The Kitchen At Parties" by Jona Lewie on Stiff Records, which is almost a year old, is being discovered by a number of Canadian radio stations. ... Captain Fantastic, on Right Note Records, named "goodwill ambassador of Memphis," an honor previously accorded to Elvis Presley and the Bar Kays.

Musician / Journalist / former record company executive John Tiven now playing guitar for the Jim Carroll Band. ... Ian Hunter embarking on U.S. concert tour, with an appearance at the Dr. Pepper Music Festival Friday (13). ... New address for independent publicist/writer Gary Kenton is 20 Butler St., Brooklyn, N.Y. 11231 (212) 875-5556.

## Byfield's Open

CHICAGO—Byfield's, a new showcase for local entertainers, opened Wednesday (16).

Named after the entrepreneur who brought the Pump Room to Chicago in 1938, Byfield's is located across the lobby from the restaurant at the Ambassador East Hotel, 1301 North State Parkway.

Appearing at the grand opening was Nan Mason, featured vocalist at the Pump Room for three years, and Pudgy!, known for raucous singing and audience participation insult comedy.

Both Byfield's and the Pump Room are part of Lettuce Entertain You Enterprises.



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## Talent In Action

**CHRISTOPHER CROSS  
AMERICA**

Radio City Music Hall  
Tickets: \$15

Although Cross and his band duplicated almost exactly the sound achieved on their triple platinum debut album, their 75-minute show before a sold-out house Aug. 20 lacked the spark necessary to make the transition from studio to stage.

Cross walked out with no announcement, and before the lights went up he spent several minutes tuning his guitar. Once he finally got started, he reeled off song after song from "Christopher Cross," with several new songs mixed in. All had the unmistakable Cross stamp—hook after catchy hook laced together by Cross' subdued wail. But most of the songs went unperformed, and Cross and the band performed each one as if they were going through just another studio take.

The show was further hampered by tacky artwork flashed behind the band. During "Deal 'Em Again," several playing cards with Cross' trademarked pink flamingos appeared, while during "Minstrel Gigolo," a song about groupies, a backstage entrance with "Flamingo Theatre" written on it appeared. All of the artwork seemed to have been thrown together by a group of third graders five minutes before the show.

Cross and his band did not come alive until the last three songs of the show—"Ride Like The Wind," "Arthur's Theme" and "Say You'll Be Mine"—during which they started playing to the audience instead of at it. But by that time, most of the audience probably figured it would have had as good a time staying home and listening to the record.

Opening act America seemed to have trouble making the adjustment from headliner to opening act. It performed only three of its dozen hits, along with some pleasant but forgettable new songs. The performance was all business, no spirit.

ROB HOERBURGER

**ASSOCIATION  
REPARATA AND  
THE DELRONS**

Northstage Dinner Theatre  
Glen Cove, N.Y.  
Tickets: \$13.50, \$12.50

The Association escaped the trap into which most regrouped bands often fall. Instead of recreating the past, the band mixed recharged versions of its 1960s hits with several surprisingly contemporary new songs.

With all the original members except one present, the band opened Aug. 21 with its first hit, "Along Comes Mary," which sounded as fresh and alive as it did in the summer of 1966. Three new songs followed, and each contained the necessary elements to bring the band back to the AM airwaves: catchy hooks and tight harmonies, much like those of recent Little River Band songs.

The Association's biggest hits, "Cherish," "Windy" and "Never My Love," contained as much spirit as the newer songs. But the point of the show was that the Association wants to be more than just an oldies band. With more good new material and sufficient push from Elektra, the band's new label, the Association just might find itself in the Top 40 again.

Reparata and the Delrons opened the show, performing hits of other female groups of the early '60s. Lead singer Reparata Aieso, performing with two new Delrons, still possesses the mixture of toughness and vulnerability that won the group a following in the New York area and in England. She was particularly effective on the group's own hits, "Whenever A Teenager Cries" and "Tommy." However, inclusion of more of the group's songs—cult classics such as "I Can Tell" and "Captain Of Your Ship," might have made the show more interesting.

ROB HOERBURGER

**PAT LONGO &  
HIS SUPER BIG BAND**

Carmelo's, Sherman Oaks, Calif.  
Admission: \$5

The dapper, personable Longo is a former Lee Castle and Harry James sideman who doubles alto saxophone and clarinet gracefully. His band, now three years old and with two albums to its credit, comprises 19 in all including his singer, Stephenie Caravella.

It's a good band. With five reeds, seven brass and five rhythm, Longo's book comprises more than 250 tunes, almost all of them charts sketched specifically for Longo. Pat kicked off 10 numbers on his Sept. 9 opening set, which ran almost an hour, and reaped enthusiastic reception from patrons in the small but cozy bistro that seats no more than 100.

Sam Nestico's "Sweet Georgia Brown" arrangement proved a solid opener, in the Basie manner, and Longo followed it with brassy, swinging versions of "The Good Earth," "Just The Way You Are" and "Lullaby Of Bigfoot" before the brunette, smartly attired Caravella grasped the mike for sterling vocals on "I Get A Kick Out Of You," "The Very Thought Of You" and "Don't Get Around Much Anymore." She's a graduate of the Harry James orchestra, and the experience is evident. A winner.

Longo's best showing came on Duke Ellington's "In A Sentimental Mood" in which his alto was spotted ingratiatingly. Two originals, "Crocodile Tears" and "Blues For Sale" completed the set.

While the club's sound system and general

**Douglas In Switch**

LOS ANGELES—Mike Douglas' talk/variety show is changing its format to become "The Mike Douglas Entertainment Hour" which will not have talk as a part of its packaging.

Entertainment ranges from circus acts to Top 40 hits and scenes from plays. The cohost aspect of the show will be retained.

**400,000 Attend Saratoga Center**

LOS ANGELES—The Saratoga Performing Arts Center in Saratoga Springs, N.Y., boasts its highest grossing summer and second best attended season in its 16-year history. More than 400,000 fans attended events at the Arts Centre.

The 5,000 reserved seat, open amphitheatre facility kicked off its sea-

son in June, with a schedule that included 37 special events—rock, jazz, country, MOR, plus the New York City Ballet and the Philadelphia Orchestra.

Top draw for the summer was REO Speedwagon and the Rockets, with 31,400 fans reported.

DAVE DEXTER JR.

**CLASSIX NOUVEAUX**

The Ritz, New York  
Admission: \$10

A sparse but enthusiastic crowd greeted the first-ever appearance of the English band Classix Nouveaux here, Sept. 3.

This is one of several (mostly English) bands that have recently revived and updated the themes and studied ambivalence of romantic music from the late '60s and mid-'70s previously represented by such groups as the Moody Blues, Jethro Tull and King Crimson at their exotic best, although the new bands have a distinctively European disco sound.

A token dry ice fog and a prerecorded eerie instrumental from their first album began the 10-song, 35-minute set. Although the guitarist's synthesized chord changes, the drummer's heavy, electronic percussion and the bassist's song-structuring lines are all essential ingredients in Classix Nouveaux, it is Sal Solo, with florid make-up, bald headed, and with a perpetually raised left eyebrow, that provides focus, songs and identity for the group. Solo has an unusually piercing falsetto. He plays guitar and keyboards and works with bassist Mik Sweeney on songwriting and production. The songs were, for the most part, melodic and enjoyable, but much too loud.

TOM GABRIEL

**Beam Concerts**

NEW YORK—Broadway productions aren't just for Broadway anymore. Guardian Productions has formed a new concert division to present Broadway-oriented concerts nationally by satellite. The concerts will take place in New York and Los Angeles, among other places, and broadcast live to clubs around the country.

Heading Guardian's new division is Julie Rifkind; partners are Bill Spitalsky and Roy Rifkind. The company is parent of Spring and Posse record labels.

**Santa Monica Club  
Due; \$350,000 Cost**

LOS ANGELES—Easy Street, a cabaret style entertainment complex, opens in suburban Santa Monica Oct. 2, and is said to be reminiscent of the New York Copacabana.

The venue is owned by Jan Jacques, who runs 14 clubs on the East Coast, and Johnny Caswell, who records for RCA Records. Estimated cost for constructing the facility is \$350,000, and it holds up to 230 persons.

The building has 2,400 square feet of space with a stage 22 feet in length. The room also features built-in recording and audio visual facilities.

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**Billboard®**

# HOT COUNTRY SINGLES & LPS™

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## SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 2	12		<b>TIGHT FITTIN' JEANS—</b> Conway Twitty MCA 51137
☆ 5	12		<b>MIDNIGHT HAULER/SCRATCH MY BACK—</b> Razzy Bailey RCA 12268
☆ 3	11		<b>PARTY TIME—</b> T.G. Sheppard Warner/Curb 49761
☆ 6	9		<b>STEP BY STEP—</b> Eddie Rabbitt Elektra 47174
★ 7	11		<b>TAKIN IT EASY—</b> Lacy J. Dalton Columbia 18-2188
★ 8	13		<b>TODAY ALL OVER AGAIN—</b> Reba McEntire Mercury 57054
★ 9	11		<b>IT DON'T HURT ME HALF AS BAD—</b> Ray Price Dimension 1021
☆ 35	5		<b>THE HOUSE OF THE RISING SUN—</b> Dolly Parton RCA 12282
☆ 33	7		<b>FEEDIN' THE FIRE—</b> Zella Lehr Columbia 18-02431
28	8		<b>TAKE ME AS I AM—</b> Bobby Bare Columbia 18-02414
29	9		<b>HE'S THE FIRE—</b> Diana Sunbird 7564
30	8		<b>TRYING NOT TO LOVE YOU—</b> Johnny Rodriguez Epic 14-02411
☆ 36	4		<b>FANCY FREE—</b> Oak Ridge Boys MCA 51169
★ 37	6		<b>JUST ENOUGH LOVE (For One Woman)—</b> Bobby Smith Liberty 1417

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## LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 2	5		<b>STEP BY STEP—</b> Eddie Rabbitt Elektra 5E-352
2	1		<b>FEELS SO RIGHT—</b> Alabama ● CA AHL1-3930
3	16		<b>FANCY FREE—</b> The Oak Ridge Boys ▲ MCA 5209
4	4		<b>SHARE YOUR LOVE—</b> Kenny Rogers ▲ Liberty L00 1108
☆ 6	3		<b>THERE'S NO GETTING OVER ME—</b> Ronnie Milsap RCA AHL1-4060
6	5		<b>ESPECIALLY FOR YOU—</b> Don Williams MCA 5210
☆ 10	4		<b>THE PRESSURE IS ON—</b> Hank Williams Jr. Elektra/Curb 5E-535
26	29		<b>MY HOME'S IN ALABAMA—</b> Alabama ● RCA AFL1-3644
27	27		<b>WILD WEST—</b> Dottie West Liberty LT1062
28	34		<b>ROWDY—</b> Hank Williams Jr. Elektra/Curb 6E-330
29	34		<b>I'M COUNTRIFIED—</b> Mel McDaniel Capitol ST-12116
★ 30	NEW ENTRY		<b>GREATEST HITS—</b> Willie Nelson Columbia KC2-37542
31	23		<b>OUT WHERE THE BRIGHT LIGHTS ARE GLOWING—</b> Ronnie Milsap RCA AAL1-3932
32	38		<b>GREATEST HITS—</b> The Oak Ridge Boys ● MCA-5150



**SATELLITE BASH**—The A&M soundstage hosts a spirited jam during a recent live satellite broadcast to Japan as part of a 24-hour marathon benefiting the Charity for Disabled Children. Acts including Ray Parker Jr., Leif Garrett, Devo, the Brothers Johnson, the Carpenters and Herb Alpert were featured, and here some of the players are seen in the finale. Pictured from left are George Johnson, Ray Parker Jr., Nikon Television's Katsuhi Kobayashi, who hosted, Louis Johnson, and Karen and Richard Carpenter.

## Washington Management Tiff Sues For \$5 Million To Leave Philadelphia People

By MAURIE H. ORODENKER

PHILADELPHIA—A suit seeking punitive damages of \$5 million and the return of all commission and royalty monies along with the rescission and termination of the management agreement was filed Friday (11) by Grover Washington, Jr. against his personal managers. The action in the Philadelphia Court of Common Pleas is directed against The Philadelphia People, Inc., the management firm, and its two principals, Larry Magid and Murry Swartz.

Magid, who the suit declares "dominates, controls and is a major shareholder" of the management firm, is also a partner with Alan Spivak in Electric Factory Concerts here, one of the nation's largest rock concert promotion companies. Swartz, identified as working with Magid in concert promotion and management of entertainers, also uses his home as the mailing address for The Philadelphia People, to which Washington has been under management contract since Feb. 12, 1978.

Although the three-year term of the contract's personal management phase had expired last February, Washington is still tied to Philadelphia People by a recording contract with Elektra/Asylum that could keep him put for another six years. The suit avers that Magid and

Swartz falsely represented themselves to Washington to get him to sign the management contract and they have not acted in the standard manners of a personal manager. As a result, they are charged with holding back Washington's career growth for three years. While it is admitted that Magid and Swartz had the expertise as promised in concert management, they did not provide "best efforts" in making good verbal efforts and promises to get into other media forums, specifically television, commercials and motion pictures, the suit charges. As a result, the representations made by Magid and Swartz were "false and fraudulent with the intent to deceive and defraud."

It is charged that Magid and Swartz were more interested in obtaining "quick money" in live concerts than they were in the "long range planning and proper promotion" of Washington's career, and only interested in their own "pecuniary gain." Moreover, it was also charged, Magid and Swartz were not capable of functioning as personal manager "in conformity with the industry standards and practices applicable to such personal managers."

The Philadelphia People did book Washington for concert tours and

performances, but his attorneys say that Washington was already an established concert artist when he signed with Magid and Swartz. The suit also charges the defendants failed to account for funds due and owing Washington, "including under-reporting, overstating of expenses and duplicating costs and charges."

According to his management agreement, Magid and Swartz were to receive 15% of all gross earnings for the entire length of any new recording agreement, including his present recording contract; 15% of all gross earnings from the production company Washington set up; and 15% of all gross earnings in connection with all live performances during the life of the management contract.

Washington stopped paying royalties commissions on his recordings after April 29 of this year, when his attorneys notified Magid and Swartz by letter that alleged breaches and violations of the contract have caused monetary and career damages. The letter stated that unless all parties could come to an understanding, Washington was entitled to rescind the contract and would turn to the courts for damages. Attorneys for Washington are Sharlyn B. Cohen and Jay D. Barsky, of the law firm of Barsky, Golden & Remick.

Washington asks the court for a return of all monies paid the defendants on the concert tours during the three years of the contract; a return of all commissions paid on record royalties and record advances; rescission and termination of the entire personal management contract; and punitive damages in the amount of \$5 million. It is estimated that the recording payments amount to about \$150,000; and at least \$300,000 for the commissions on the tours.

The suit also asks for a "full accounting" as to receipts, expenses and monies withheld by Magid and Swartz as percentage royalties and advances, with damages to be determined by the accounting at trial, plus all costs for the accounting. Also asked for are the costs for the legal action and attorney's fees.



**PAPA JAMAS**—Carl Carlton, center, is greeted by Neil Portnow, left, president of 20th Century-Fox Records, and Herb Eiseman, right, label chairman. Carlton's "She's A Bad Mama Jama" is an r&b crossover hit.

# Billboard Soul LPs

Survey For Week Ending 9/26/81

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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	1	22	<b>STREET SONGS</b> ▲ Rick James Gordy G8 1002M1 (Motown)	42	4	4	<b>EBONEE WEBB</b> Ebony Webb Capitol ST 12148
☆	4	6	<b>BREAKIN' AWAY</b> Al Jarreau, Warner Bros BSK 3576	40	39	6	<b>MAGIC MAN</b> Herb Alpert, A&M SP 3728
☆	3	10	<b>CARL CARLTON</b> Carl Carlton, 20th Century T 628 (RCA)	41	41	14	<b>LET THE MUSIC PLAY</b> The Dazz Band, Motown M8 957M1
4	2	15	<b>IT MUST BE MAGIC</b> Teena Marie, Gordy G8 1004M1 (Motown)	☆	54	2	<b>LOVE BIRD</b> Donald Byrd And 125th St N Y C Elektra 5E 531
5	5	11	<b>DIMPLES</b> Richard "Dimples" Fields Boardwalk WB1 33232	43	32	27	<b>VERY SPECIAL</b> Debra Laws, Elektra 6E 300
6	6	11	<b>I'M IN LOVE</b> Evelyn King RCA AFL1 3962	☆	50	2	<b>CLOSER THAN CLOSE</b> The Stylistics, TSOP FZ 37458 (Epic)
☆	10	4	<b>LOVE ALL THE HURT AWAY</b> Aretha Franklin, Arista AL 9552	☆	NEW ENTRY		<b>THIS KIND OF LOVIN'</b> The Whispers, Solar BXL 1 3976 (RCA)
8	8	8	<b>JUST BE MY LADY</b> Larry Graham Warner Bros BSK 3554	46	35	38	<b>THREE FOR LOVE</b> ● Shalamar, Solar B21 3577 (RCA)
9	9	9	<b>ENDLESS LOVE</b> Soundtrack, Mercury SRM 1 2901	47	47	7	<b>AFRICA, CENTER OF THE WORLD</b> Roy Ayers, Polydor PD 1 6372 (Polygram)
10	7	11	<b>IN THE POCKET</b> Commodores, Motown ME-955M1	48	NEW ENTRY		<b>THE SECOND ADVENTURE</b> Dynasty, Solar S 20 (Elektra)
☆	13	9	<b>CAN'T WE FALL IN LOVE AGAIN</b> Phyllis Hyman, Arista AL 9544	49	55	2	<b>HAPPY LOVE</b> Natalie Cole Capitol ST 12165
12	11	13	<b>BLACK &amp; WHITE</b> Pointer Sisters, Planet P-18 (Elektra)	50	52	5	<b>CLEAN SWEEP</b> Bobby Broom, Arista/GRP 5504
☆	15	8	<b>THE MAN WITH THE HORN</b> Miles Davis, Columbia FC 36790	51	56	2	<b>I BELIEVE IN LOVE</b> Rockie Robbins, A&M SP 4869
14	12	13	<b>LIVE IN NEW ORLEANS</b> Maze Featuring Frankie Beverly Capitol SKBK 12156	52	59	10	<b>COMPUTER WORLD</b> Kraftwerk, Warner Bros HS 3549
☆	25	3	<b>TONIGHT</b> Four Tops, Casablanca NBLP 7258 (Polygram)	53	53	3	<b>TRY ME I'M REAL</b> Bobby Bland, MCA MCA 5233
☆	18	8	<b>WALL TO WALL</b> Rene & Angela, Capitol ST 12161	54	60	2	<b>STANDING TOGETHER</b> Midnight Star, Solar S 19 (Elektra)
☆	23	4	<b>SUMMER HEAT</b> Brick Bang FZ-37471 (Epic)	55	NEW ENTRY		<b>FREETIME</b> Sproy Gyra, MCA MCA 5238
18	16	11	<b>WITH YOU</b> Stacy Lattisaw, Cotillion SD 16049 (Atlantic)	56	NEW ENTRY		<b>I LIKE YOUR STYLE</b> Jermaine Jackson, Motown M8-952M1
☆	29	5	<b>THE TIME</b> The Time Warner Bros BSK 3598	57	NEW ENTRY		<b>SIGN OF THE TIMES</b> Bob James, Columbia/Tappan Zee PC 37495
20	17	9	<b>CHILDREN OF TOMORROW</b> Frankie Smith WMOT FW 37391	58	NEW ENTRY		<b>NEW AFFAIR</b> The Emotions, ARC, Columbia FC 37456
☆	24	6	<b>THE B.B. &amp; Q. BAND</b> The B.B. & Q. Band Capitol ST 12155	59	NEW ENTRY		<b>THE SPIRITS IN IT</b> Patti Labelle, P.J.R FZ 37380 (Epic)
22	22	7	<b>BLACK TIE</b> Manhattans, Columbia FC 37156	60	62	9	<b>THE STRIKERS</b> The Strikers, Prelude PRL 14100
23	14	10	<b>WINNERS</b> The Brothers Johnson, A&M SP 3724	61	43	18	<b>SECRET COMBINATION</b> Randy Crawford Warner Bros BSK 3541
24	26	26	<b>MY MELODY</b> Deniece Williams, ARC/Columbia FC 38048	62	44	12	<b>NIGHTS</b> Billy Ocean, Epic FE 37406
☆	40	2	<b>NEVER TOO MUCH</b> Luther Vandross, Epic FE 37451	63	57	24	<b>MIRACLES</b> Change, Atlantic SD 19301
☆	30	4	<b>TOUCH</b> Gladys Knight & The Pips Columbia FC 37086	64	48	18	<b>SEND YOUR LOVE</b> Aurra, Sautsoul SA 8538 (RCA)
27	19	19	<b>STEPHANIE</b> Stephanie Mills, 20th Century T 700 (RCA)	65	49	9	<b>CLASS</b> The Reddings Believe In A Dream, FZ 37125
28	21	15	<b>KNIGHTS OF THE SOUND TABLE</b> Cameo, Chocolate City CCLP 2019 (Polygram)	66	46	5	<b>THE ELECTRIC SPANKING OF WAR BABIES</b> Funkadelic, Warner Bros BSK 3482
29	20	11	<b>IN THE NIGHT</b> Cheryl Lynn, Columbia FC 37034	67	45	19	<b>NIGHTCLUBBING</b> Grace Jones, Island ILPS 9624 (Warner Bros.)
30	27	26	<b>THE DUDE</b> ● Quincy Jones, A&M SP 3721	68	68	7	<b>JUST A LIL' BIT COUNTRY</b> Millie Jackson, Spring SP 1 6732 (Polygram)
☆	34	6	<b>TOO</b> The S.O.S. Band, Tabu FZ 37449 (Epic)	69	61	45	<b>WINELIGHT</b> ▲ Grover Washington, Jr Elektra 6E 305
32	28	22	<b>CLARKE/DUKE PROJECT</b> Stanley Clarke/George Duke, Epic FE 36918	70	63	21	<b>WHAT CHA GONNA DO FOR ME</b> Chaka Khan Warner Bros HS 3526
33	33	29	<b>RADIANT</b> Atlantic Starr, A&M SP 4833	71	64	15	<b>HOT, LIVE AND OTHERWISE</b> Dionne Warwick, Arista A2L8605
34	31	24	<b>A WOMAN NEEDS LOVE</b> ● Ray Parker Jr. & Raydio, Arista AL 9543	72	72	12	<b>L.J. REYNOLDS</b> L.J. Reynolds Capitol ST 12127
☆	51	2	<b>SLINGSHOT</b> Michael Henderson, Buddah BDS 6002 (Arista)	73	73	24	<b>ALICIA</b> Alicia Meyers, MCA MCA 5163
36	36	12	<b>CAMERON'S IN LOVE</b> Rafael Cameron Salsoul SA 8542 (RCA)	74	66	29	<b>BEING WITH YOU</b> ● Smokey Robinson, Tamla T8 375M1 (Motown)
37	37	4	<b>THE TEMPTATIONS</b> The Temptations Gordy G8 1006M1 (Motown)	75	70	19	<b>RIT</b> Lee Ritenour, Elektra 6E 331
38	38	7	<b>SWEET AND WONDERFUL</b> Jean Carn, TSOP FZ 36775 (Epic)				

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# Billboard<sup>®</sup> TOP LPs & TAPE<sup>®</sup>

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THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
1	1	3	<b>ROLLING STONES</b> Tattoo You, Rolling Stone Records COC 21004 (Atlantic)	29	30	12	<b>KENNY ROGERS</b> ▲ Share Your Love, Liberty L00-1108	56	70	2	<b>WILLIE NELSON</b> Willie Nelson's Greatest Hits And Some That Will Be, Columbia KC 2 37542	85	106	2	<b>TRIUMPH</b> Allied Forces, RCA AFL1 3902
2	2	7	<b>STEVIE NICKS</b> Bella Donna, Modern Records MR 38139 (Atlantic)	30	22	16	<b>MANHATTAN TRANSFER</b> Mecca For Moderns, Atlantic SD 16036	57	41	24	<b>OZZY OSBOURNE</b> ●	86	86	8	<b>MANHATTANS</b> Black Tie, Columbia FC 37156
3	3	8	<b>JOURNEY</b> Escape, Columbia TC 37408	31	20	9	<b>AIR SUPPLY</b> ● The One That You Love, Arista AL 9551	58	58	8	<b>RAMONES</b> Pleasant Dreams, Sire SRK 3571 (Warner Bros.)	87	66	8	<b>FRANKIE SMITH</b> Children Of Tomorrow, WMOT FW 37391 (CBS)
4	4	9	<b>FOREIGNER</b> 4, Atlantic SD 16999	32	32	13	<b>JOHN DENVER</b> Some Days Are Diamonds, RCA AFL1-4055	59	34	11	<b>PABLO CRUISE</b> Reflector, A&M SP-3726	88	68	9	<b>BLACKFOOT</b> Marauder, Atco SD-32-107 (Atlantic)
5	5	8	<b>RICKIE LEE JONES</b> Pirates, Warner Bros. BSK 3432	33	36	4	<b>BOB DYLAN</b> Shot Of Love, Columbia TC 37496	60	33	9	<b>RICHARD DIMPLES FIELDS</b> Dimples, Boardwalk NB1-33232	89	89	8	<b>JON AND VANGELIS</b> The Friends Of Mr. Cairo, Polydor PD-1-6326 (Polygram)
6	7	9	<b>PAT BENATAR</b> Precious Time, Chrysalis CHR 1346	34	29	35	<b>STYX</b> Paradise Theatre, A&M SP-3719	61	64	6	<b>HERB ALPERT</b> Magic Man, A&M SP-3728	90	90	58	<b>PAT BENATAR</b> ▲ Crimes Of Passion, Chrysalis CHE 1275
7	5	22	<b>BILLY SQUIER</b> ● Don't Say No, Capitol ST-12146	35	37	85	<b>CHRISTOPHER CROSS</b> ▲ Christopher Cross, Warner Bros. BSK 3383	62	87	2	<b>MEAT LOAF</b> Dead Ringer, Epic/Cleveland International FE 36007	91	76	32	<b>.38 SPECIAL</b> Wild Eyed Southern Boys, A&M SP-4835
8	9	22	<b>RICK JAMES</b> ▲ Street Songs, Gordy G8-1002M1 (Motown)	36	44	9	<b>THE GO-GO'S</b> Beauty & The Beat, I.R.S. SP 70021 (A&M)	63	71	5	<b>IAN HUNTER</b> Short Back 'N' Sides, Chrysalis CHR 1326	92	103	26	<b>DENIECE WILLIAMS</b> My Melody, ARC/Columbia FC 37048
9	11	9	<b>SOUNDTRACK</b> Endless Love, Mercury SRM-1-2001 (Polygram)	37	35	29	<b>PHIL COLLINS</b> Face Value, Atlantic SD 16029	64	64	16	<b>OAK RIDGE BOYS</b> ▲ Fancy Free, MCA MCA-5209	93	94	29	<b>SHEENA EASTON</b> Sheena Easton, EMI-America ST 17049
10	10	5	<b>PRETENDERS</b> Pretenders II, Sire SRK 3572 (Warner Bros.)	38	38	NEW ENTRY	<b>DARYL HALL &amp; JOHN OATES</b> Private Eyes, RCA AFL1-4028	65	63	24	<b>AC/DC</b> ▲ Dirty Deeds Done Dirt Cheap, Atlantic SD 16033	94	77	11	<b>MICK FLEETWOOD</b> The Visitor, RCA AFL11-4080
11	12	6	<b>AL JARREAU</b> Breakin' Away, Warner Bros. BSK 3576	39	40	6	<b>LITTLE FEAT</b> Hoy-Hoy, Warner Bros. 2BSK 3538	66	66	8	<b>LARRY GRAHAM</b> Just Be My Lady, Warner Bros. BSK 3554	95	91	18	<b>VAN HALEN</b> ● Fair Warning, Warner Bros. HS 3540
12	13	16	<b>MOODY BLUES</b> ▲ Long Distance Voyager, Threshold TR1-1-2901 (Polygram)	40	47	5	<b>ARETHA FRANKLIN</b> Love All The Hurt Away, Arista AL 9552	67	53	10	<b>MILES DAVIS</b> The Man With The Horn, Columbia FC 36790	96	96	15	<b>PAT METHENY &amp; LYLE MAYS</b>
13	15	8	<b>SOUNDTRACK</b> Heavy Metal, Full Moon/Asylum SP-90004 (Elektra)	41	55	8	<b>CARL CARLTON</b>	68	80	3	<b>BOB JAMES</b> Sign Of The Times, Columbia/Tappan Zee FC 37495	96	96	15	<b>PAT METHENY &amp; LYLE MAYS</b>

# New LP/Tape Releases

## POPULAR ARTISTS

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

**ALTERNATIVE TV**  
Strange Kicks  
LP IRS SP70023

**AURA**  
Reaching For The Other Side  
LP Dolphin ST-1111

**BADOWSKI, HENRY**  
Life Is A Grail  
LP IRS SP70601

**BLAND, BOBBY**  
Try Me, I'm Real  
LP MCA 5233 \$8.98  
8T MCAT5233 \$8.98  
CA MCAC5233 \$8.98

**BOLINS, CHET**  
All American Masher  
LP Straight Face CB00001

**BROOKS, TERRY, & STRANGE**  
High Flyer  
LP Star People

**BUFFETT, JIMMY**  
Changes In Attitudes, Changes In Latitudes  
LP MCA37150 \$5.98  
You Had To Be There  
LP MCA26005 (2) \$8.98

**BURNETTE, BILLY**  
Gimme You  
LP Columbia NFC37460  
CA NCT37640

**BYRD, DONALD, & 125TH STREET NYC**  
Love Byrd  
LP Elektra 5E531 \$8.98

**CHILLIWACK**  
Wanna Be A Star  
LP Millennium BXL17759 \$8.98

**CLARK, ROY**  
My Music  
LP MCA37142 \$5.98

**COMATEENS**  
Comateens  
LP Cachalot CA124

**COOLIDGE, RITA**  
Heartbreak Radio  
LP A&M SP3727 \$8.98

**COOPER, ALICE**  
Special Forces  
LP Warner Bros. 8SK3581 \$8.98

**CRACK THE SKY**  
Photoflamingo  
LP Lifesong LS8133

**CRUSADERS**  
Best Of Crusaders  
LP MCA26006 (2) \$8.98  
Chain Reaction  
LP MCA 37146 \$5.98  
CA MCAC37146 \$5.98  
Those Southern Knights  
LP MCA 37147 \$5.98  
CA MCAC37147 \$5.98

**CULTURE**  
Culture  
LP Joe Gibbs Music JGMLLP6038

**DeVITO, KARLA**  
Is This A Cool World Or What  
LP Epic NFE37014  
CA NET37014

**DIAMOND, NEIL**  
Love Songs  
LP MCA 5239 \$8.98  
8T MCAT5239 \$8.98  
CA MCAC5239 \$8.98

**DR. FEELGOOD**  
A Case Of The Shakes  
LP Stiff America USE12

**DORE, CHARLIE**  
Listen  
LP Chrysalis CHR1325 \$8.98

**DYNASTY**  
The Second Adventure  
LP Solar S20 \$8.98

**ELEKTRICS**  
State Of Shock  
LP Capitol ST12162 \$8.98

**EXILE**  
Heart & Soul  
LP Warner Bros. BSK3588 \$8.98

**FAIR WARNING**  
Fair Warning  
LP MCA 5236 \$8.98  
CA MCAC5236 \$8.98

**FOUR TOPS**  
Tonight!  
LP Casablanca NBLP7258 \$8.98

**FRANKLIN, ARETHA**  
Love All The Hurt Away  
LP Arista AL9552 \$8.98

**FRICKE, JANIE**  
Sleeping With Your Memory  
LP Columbia FC37535  
8T FCA37535 \$8.98  
CA FCT37535

**GATLIN, LARRY, & THE GATLIN BROS. BAND**  
Not Guilty  
LP Columbia FC37464  
8T FCA37464 \$8.98  
CA FCT37464

**GOLDEN EARRING**  
Live  
LP MCA26004 (2) \$8.98

**GRATEFUL DEAD**  
Dead Set  
LP Arista A2L8606 (2) \$13.98

**GRINDER SWITCH**  
Grinder Switch  
LP Robox RBX8101

**GYRA, SPYRO**  
Freetime  
LP MCA 5238 \$8.98  
8T MCA5238 \$8.98  
CA MCAC5238 \$8.98  
Morning Dance  
LP MCA37148 \$5.98  
Spyro, Gyra  
LP MCA37149 \$5.98

**HAGGARD, MERLE**  
I'm Always On A Mountain  
LP MCA37140 \$5.98  
My Farewell To Elvis  
LP MCA37139 \$5.98  
Rambling Fever  
LP MCA37138 \$5.98  
Serving 190 Proof  
LP MCA37141 \$5.98

**HANCOCK, HERBIE**  
Magic Windows  
LP Columbia FC37387  
8T FCA37387 \$8.98  
CA FCT37387

**HILL, DAN**  
Partial Surrender  
LP Epic FE37418  
CA FET37148

**HORNE, LENA**  
The Lady & Her Music  
LP Qwest 2QW3597 (2)

**JACKSON, JERMAINE**  
I Like Your Style  
LP Motown M8952M1 \$8.98

**JOEL, BILLY**  
Songs In The Attic  
LP Columbia TC37461  
8T TCA37461 \$8.98  
CA TCT37461

**JUMP STREET BAND**  
Jump Street Band  
LP MCA 5208 \$8.98  
CA MCAC5208 \$8.98

**KENDALLS**  
Lettin' You In On A Feelin'  
LP Mercury SRM15005 \$8.98

**KILLING JOKE**  
What's This For...!  
LP EGG EG111

**KINGS**  
Amazon Beach  
LP Elektra 5E543 \$8.98

**KINKS**  
Give The People What They Want  
LP Arista AL9567 \$8.98

**KLEMMER, JOHN**  
Mosaic  
LP MCA26007 (2) \$8.98

**LOVESMITH**  
Lovesmith  
LP Motown M8959M1 \$8.98

**LULU**  
Lulu  
LP Alfa AAB11006

**MAMAS & PAPAS**  
16 Greatest Hits  
LP MCA37145 \$5.98

**MANDRELL, BARBARA**  
Live  
LP MCA 5243 \$8.98  
8T MCAT5243 \$8.98  
CA MCAC5243 \$8.98

**MAYFIELD, CURTIS**  
Love Is The Place  
LP Boardwalk NB133239

**McCALL, MARTY, & FIREWORKS**  
Up  
LP Songbird MCA5230 \$8.98  
CA MCAC5230 \$8.98

**McENTIRE, REBA**  
Heart To Heart  
LP Mercury SRM16003 \$8.98

**MILSAP, RONNIE**  
There's No Gettin' Over Me  
LP RCA AHL14060 \$8.98

**MOTORHEAD**  
Live: No Sleep 'Til Hammersmith  
LP Mercury SRM14023 \$8.98

**NEWBURY, MICKEY**  
After All These Years  
LP Mercury SRM14024

**ORION**  
Fresh  
LP Sun 1028

**PEACHES & HERB**  
Sayin' Something!  
LP Polydor PD16332 \$8.98

**PENDERGRASS, TEDDY**  
It's Time For Love  
LP Philadelphia Int'l T37491  
8T TZA37491 \$8.98  
CA TZT37491

**PETTY, TOM & THE HEARTBREAKERS**  
Tom Petty & The Heartbreakers  
LP MCA37143 \$5.98

**POP, IGGY**  
Party  
LP Arista AL9572 \$8.98

**POWDER BLUES**  
Thirsty Ears  
LP Liberty LT1105 \$8.98

**PRICE, RAY**  
Town & Country  
LP Dimension DL 5003

**ROBBINS, MARTY**  
The Legend  
LP Columbia FC37541  
8T FCA37541 \$8.98  
CA FCT37541

**ROLLING STONES**  
Tattoo You  
LP Rolling Stones COC16052 \$8.98  
8T TP16052 \$8.98  
CA CS16052 \$8.98

**SEGER, BOB, & THE SILVER BULLET BAND**  
Nine Tonight  
LP Capitol STBK12182 \$8.98

**SHADOW**  
Shadows In The Street  
LP Elektra 63345

**SHOXSIE & THE BANSHEES**  
Juu  
LP PVC PVC8903 \$8.98

**SMASHERS**  
The Smashers  
LP Kat Family JW37182  
CA JWT37182

**SMIFF 'N' TEARS**  
Love Action  
LP MCA 5242 \$8.98  
8T MCAT5242 \$8.98  
CA MCAC5242 \$8.98

**STAPLE SINGERS**  
Hold On To Your Dream  
LP 20th Century-Fox T636 \$8.98

**STEELY DAN**  
Greatest Hits  
LP MCA26008 (2) \$8.98

**SWAMP DOGG**  
I'm Not Selling Out, I'm Buying In  
LP Takoma TAK7099 \$8.98

**T S O L**  
Dance With Me  
LP Frontier FLP1004

**THOMAS, MICKEY**  
Alive Alone  
LP Elektra 5E530 \$8.98

**TORONTO**  
Head On  
LP A&M SP4872 \$8.98

**TRIUMPH**  
Armed Forces  
LP RCA AFL12902 \$8.98

**TYCOON**  
Turn Out The Lights  
LP Arista AL9555 \$8.98

**TYGERS OF PAN TANG**  
Spellbound  
LP MCA 5235 \$8.98  
8T MCAT5235 \$8.98  
CA MCAC5235 \$8.98

**VANNELLI, GINO**  
The Best Of Gino Vannelli  
LP A&M SP3729 \$8.98

**WALKER, JERRY JEFF**  
A Man Must Carry On  
LP MCA26003 (2) \$8.98

**WEST, DOTTIE**  
Once You Were Mine  
LP RCA AHL14117 \$8.98

**WHITE, BARRY**  
Beware  
LP Unlabeled Gold FZ37176  
8T FZA37176 \$8.98  
CA FZT37176

**WILLIAMS, HANK, JR.**  
The Pressure Is on  
LP Elektra/Curb 5E535 \$8.98

**WOOLEY, AMY**  
Amy Wooley  
LP MCA 5240 \$8.98  
8T MCAT5240 \$8.98  
CA MCAC5240 \$8.98

**ZAPPA, FRANK**  
You Are What You Is  
LP Barking Pumpkin PW237537 (2)  
8T WAX37537 \$8.98  
CA WTX37537

**ZEP, JO JO, & THE FALCONS**  
Hats Off Step Lively  
LP Columbia NFC37047 \$8.98  
CA NCT37047

## JAZZ

**FREEMAN, CHICO**  
The Outside Within  
LP India Navigation IN1042 \$8.98

**FUSE ONE**  
Fuse One  
LP CTI CTI9003

**GETZ, STAN**  
In Stockholm  
CA Verve UCV2614 \$9.98

**GETZ, STAN, & LUIS BONFA**  
Jazz Samba Encore  
CA Verve UCV2100 \$9.98

**GETZ, STAN & GERRY MULLIGAN**  
Getz Meets Mulligan  
CA Verve UCV2657 \$9.98

**GETZ, STAN, & THE OSCAR PETERSON TRIO**  
Stan Getz & The Oscar Peterson Trio  
LP Verve UCV2665 \$9.98  
CA UCV2665 \$9.98

**GETZ, STAN, QUARTET**  
The Dolphin  
LP Concord Jazz CJ158 \$8.98

**GILLESPIE, DIZZY**  
An Electrifying Evening  
LP Verve UCV2605 \$9.98

**GRAPPELLI, STEPHANE, QUARTET**  
Tribute To  
LP Europa JP2001

**HALL, JIM, see Bill Evans**

**HALL, JIM, TRIO**  
Circles  
LP Concord Jazz CJ161 \$8.98

**HANCOCK, HERBIE**  
Blow-Up ST  
CA Verve UCF1013 \$9.98

**HAWES, HAMPTON**  
This Is Hampton Hawes, Vol. 2  
LP Contemporary C3515 \$7.98

**HAWKINS, COLEMAN**  
Encounters Ben Webster  
CA Verve UCV2532 \$9.98

**HOLIDAY, BILLIE**  
At The J A T P  
CA Verve UCV2520 \$9.98  
Body & Soul  
LP Verve UCV2597 \$9.98  
CA UCV2597 \$9.98  
Lady Sings The Blues  
CA Verve UCV2047 \$9.98

**KID ORY'S CREOLE JAZZ BAND**  
Kid Ory's Creole Jazz Band  
LP Good Time Jazz L12004 \$7.98

**KONITZ, LEE**  
Motion  
CA Verve UCV2563 \$9.98

**MAINIERI, MIKE**  
Wanderlust  
LP Warner Bros. BSK3586 \$8.98

**McCONNELL, ROB, & THE BOSS BRASS**  
Tribute  
LP Pausa 7106 \$7.98

**METRONOME ALL STARS 1956**  
Metronome All Stars 1956  
CA Verve UCV2510 \$9.98

**MONTGOMERY, WES**  
California Dreaming  
LP Verve UCV2051 \$9.98  
CA UCV2051 \$9.98  
Tequila  
CA Verve UCV2111 \$9.98

**MULLIGAN, GERRY**  
Mulligan At The Village Vanguard  
CA Verve UCV2057 \$9.98  
(Also see Stan Getz)

**NARELL, ANDY**  
Stickman  
LP Hip Pocket HP101

**O'DAY, ANITA**  
At Mister Kelly's  
CA Verve UCV2550 \$9.98  
Anita O'Day Sings The Winners  
LP Verve UCV2536 \$9.98  
CA UCV2536 \$9.98

**PARKER, CHARLIE**  
Charlie Parker With Strings  
CA Verve UCV2562 \$9.98  
Swedish Schnapps  
CA Verve UCV2030 \$9.98

**PARKER, CHARLIE, QUARTET**  
Now's The Time  
LP Verve UCV2029 \$9.98  
CA UCV2029 \$9.98

**PASS, JOE, JIMMY ROWLES**  
Checkmate  
LP Pablo D2310865

**PETERSON, OSCAR**  
At The Stratford Festival  
CA Verve UCV2502 \$9.98  
Motions & Emotions  
LP Pausa 7102 \$7.98  
Sound Of The Trio  
CA Verve UCV2078 \$9.98

**PETERSON, OSCAR, TRIO**  
At The Concertgebouw  
CA Verve UCV2626 \$9.98  
(Also see Stan Getz)

**PIGER, GIL**  
Jazy Flamenco  
LP GJP/RCI 81-02 \$7.98

**POWELL, BUD**  
Piano Interpretations  
CA Verve UCV2573 \$9.98  
Bud Powell '57  
CA Verve UCV2571 \$9.98

**RANIER, TOM**  
Night Music  
LP Music Is Medicine MIM9042

**ROBERTS, HOWARD**  
Mr. Roberts Plays Guitar  
CA Verve UCV2673 \$9.98

**ROLLINS, SONNY**  
Brass & Trio  
CA Verve UCV2555 \$9.98

**ROWLES, JIMMY, see Joe Pass**

**SETE, BOLA**  
Ocean, Lost  
LP Lake Arts LLA82

**SINGERS UNLIMITED**  
A Capella II  
LP Pausa 7101 \$7.98

**SMITH, JIMMY**  
Organ Grinder Swing  
CA Verve UCV2074 \$9.98

**SOLAL & PEDERSEN**  
Movability  
LP Pausa 7103 \$7.98

**STITT, SONNY**  
Only The Blues  
CA Verve UCV2634 \$9.98

**STITT, SONNY, QUARTET**  
Personal Appearance  
LP Verve UCV2541 \$9.98  
CA UCV2541 \$9.98

**SUGAR BLUE**  
Crossroads  
LP Europa JP2002

**TATE, BUDDY**  
The Great Buddy Tate  
LP Concord Jazz CJ163 \$8.98

**TJADER, CAL**  
The Shining Sea  
LP Concord Jazz CJ159 \$8.98

**TYNER, McCOY**  
La Leyenda De La Hora (The Legend Of The Hour)  
LP Columbia FC37375  
CA FCT37375

**VAN DAMME, ART, QUINTET**  
Keep Going  
LP Pausa 7104 \$7.98

**VARIOUS ARTISTS**  
Norman Granz Presents JATP In Europe  
LP Verve UCV2568 \$9.98  
CA UCV2568 \$9.98

**VARIOUS ARTISTS**  
Windham Hill Recs. Sampler '81  
LP Windham Hill C1015 \$8.98

**VARNER, TOM, QUARTET**  
Tom Varner Quartet  
LP Soul Note SN1017

**VINSON, EDDIE "CLEANHEAD"**  
I Want A Little Girl  
LP Pablo D2310866

**WEBSTER, BEN**  
King Of The Tenors  
LP Verve UCV2081 \$9.98  
CA UCV2081 \$9.98  
Ben Webster & Associates  
CA Verve UCV2515 \$9.98

**WILLIAMS, JOE, & COUNT BASIE**  
The Greatest!  
LP Verve UCV2650 \$9.98  
CA UCV2650 \$9.98

**WORLD SAXOPHONE QUARTET**  
W O S  
LP Black Saint BSR0046

**YOUNG, LESTER**  
Pres  
CA Verve UCV2672 \$9.98

**YOUNG, LESTER, & HARRY EDISON**  
Pres & Sweets  
CA Verve UCV2528 \$9.98

## THEATRE/FILMS/TV

**ARTHUR**  
Soundtrack  
LP Warner Bros. BSK3582 \$8.98

**CABARET**  
Soundtrack  
LP MCA37125 \$5.98

**CAR WASH**  
Soundtrack  
LP MCA26000 \$8.98

**F M**  
Soundtrack  
LP MCA26900 (2) \$8.98

**MORE AMERICAN GRAFFITI**  
Soundtrack  
LP MCA26009 (2) \$8.98  
They Stopped The Show  
LP MCA37128 \$5.98

**TINTYPES**  
Original Broadway Cast  
LP DRG S2LS196 (2) \$15.98

**URGH: A MUSIC WAR**  
Soundtrack  
LP A&M SP6019

**WHEN YOU WISH UPON A STAR: A TRIBUTE TO WALT DISNEY**  
Mormon Tabernacle Choir,  
Columbia Symp., Jerold Ottley  
LP (Digital) IM37232 \$10.98  
CA (Digital) HMT37232 \$10.98  
LP Columbia Masterworks FM37200  
CA FMT37200

**WILLIE WONKA & THE CHOCOLATE FACTORY**  
Soundtrack  
LP MCA37124 \$5.98

**THE WIZ**  
Soundtrack  
LP MCA26010 (2) \$8.98

**YOUR ARMS TOO SHORT TO BOX WITH GOD**  
LP MCA37126 \$5.98

## CLASSICAL

**ADAMS, JOHN**  
Shaker Loops; Phrygian Gates  
McCray  
LP 1750 Arch 1784

**BACH, JOHANN SEBASTIAN**  
Cantatas: Advent & Christmas  
Richter, Munich Bach Orch.  
LP DG 2722005 (6) \$47.98  
Harpichord Concerti, BWV 1054, 1057, 1058  
Leppard, English Chamber Orch  
LP Philips 9500.962 \$10.98  
CA 7300.962 \$10.98

**BARTOK, BELA**  
Concerto For Orch.; Dance Suite  
Chicago Symp. Orch., Solti  
LP London Digital LDR71036 \$12.98  
CA LDR571036 \$12.98

**BETHOVEN, LUDWIG VAN**  
Symphony No. 5  
Bernstein, Vienna Philh  
LP DG 2531311 \$10.98  
CA 3301311 \$10.98

**BERLIOZ, HECTOR**  
Requiem  
Domingo, Choeur & Orch. de Paris,  
Barenboim  
LP DG 2707119 (2) \$21.96

**BERG, ALBAN**  
Wozzek  
Waechter, Silja, Winkler,  
Laubenthal, Zednik, Malta, Jahn,  
Chorus of the Vienna State Opera,  
Vienna Philh. Orch., von Dohnanyi  
CA London Digital LDR572008 (2) \$25.96

**CHOPIN, FREDERIC**  
Impromptus, Barcarolle, Waltzes  
Arrau  
LP Philips 9500.963 \$10.98  
CA 73 00.963 \$10.98

**CRUB, GEORGE**  
Variazioni; Hodkinson: Fresco  
Louisville Orch., Gilbert  
LP Louisville LS774 \$7.95

**DVORAK, ANTONIN**  
Cello Concerto; Silent Woods  
Schiff, Davis, Concertgebouw Orch  
LP Philips 6514.071 \$10.98  
CA 7337.071 \$10.98

**GUION, DAVID**  
Piano Music  
Buchanan  
LP CRISD448 \$7.95

**HANDEL, GEORGE FRIDERIC**  
Messiah—Highlights  
Nelson, Kirkby, Walkinson, Elliott,  
Thomas, Choir of Christ Church  
Cathedral—Oxford, Academy of  
Ancient Music, Hogwood  
LP L'Oiseau-Lyre DSL0592 \$10.98  
CA KDSL0592 \$10.98

**Royal Fireworks Music; Water Music Suite**  
Academy of Ancient Music,  
Hogwood  
LP L'Oiseau-Lyre DSL0595 \$10.98  
CA KDSL0595 \$10.98

**JANACEK, LEOS**  
From The House Of The Dead  
Zahradnick, Zidek, Zitek, Chorus of  
the Vienna State Opera, Vienna Phil.  
Orch., Mackerras  
CA London Digital LDR510036 (2) \$25.96

**KREISLER, FRITZ**  
Recital: Liebesfreud, Liebesleid & Others  
Mintz  
LP DG 2531305 \$10.98  
CA 3301305 \$10.98

**LALO, EDOUARD**  
Symphonie Espagnole; Saint-Saens: Violin Concerto No. 1  
Chung, Montreal Symp. Orch.,  
Dutoit  
LP London Digital LDR71029 \$12.98  
CALDR571029 \$12.98

**MAHLER, GUSTAV**  
Kindertotenlieder; Ruckertlieder  
Ludwig, Karajan, Berlin Philh.  
LP DG 2531147 \$10.98  
CA 3301147 \$10.98

**MASSENET, JULES**  
Werther  
Carreras, Von Stade, Allen,  
Buchanan, Lloyd, Orch. of the Royal  
Opera House, Covent Garden, Davis  
LP Philips 6769.051 \$32.94  
CA 7654-051 \$22.96

**MENDELSSOHN, FELIX**  
Symphony No. 3 In A Minor, Op. 56 "Scottish"; Symphony No. 4 In A Major, Op. 90 "Italian"  
Academy of St. Martin-in-the-Fields,  
Marriner  
LP Argo ZRG926 \$1.98

**MOZART, WOLFGANG AMADEUS**  
Symphony No. 29; Symphony No. 35, "Haffner"; Masonic Funeral Music  
Bohm, Vienna Philh.  
LP DG 2531335 \$10.98  
CA 3301335 \$10.98

**Symphonies Nos. 30, 32, 33 & Adagio**  
Marriner, AMF  
LP Philips 9500.790 \$10.98  
CA 7300.867 \$10.98

**Symphonies Nos. 34 & 38 & Menuetto**  
Marriner, AMF  
LP Philips 9500.791 \$10.98  
CA 7300.868 \$10.98

**The Symphonies—Salzb (1766-1772), Vo. 2**  
Academy of Ancient Music,  
Schroeder, Hogwood  
LP L'Oiseau-Lyre D16803 (3) \$32.94  
CA K168K33 \$32.94

**NANCARROW, CONLON**  
Complete Studies For Player  
Piano: The Music Of Conlon  
Nancarrow, Volume No. 3  
LP 1750 Arch 1786

**RAVEL, MAURICE**  
Gaspard de la Nuit; Debussy: Pour le Piano  
Bachauer, Gielgud  
LP Mercury Golden Imports SRI75139 \$6.98

(Continued on page 52)

SEPTEMBER 26, 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★	12	12	<b>ENDLESS LOVE</b> —Diana Ross & Lionel Richie ● Motown 1519
2	18	18	<b>QUEEN OF HEARTS</b> —Juice Newton ● Capitol 4997
3★	10	10	<b>STOP DRAGGIN' MY HEART AROUND</b> — Stevie Nicks w/Tom Petty & The Heartbreakers Modern 7336 (Atlantic)
4	4	13	<b>URGENT</b> —Foreigner Atlantic 3831
5★	23	23	<b>NO GETTIN' OVER ME</b> —Ronnie Milsap RCA 12264
6★	11	11	<b>WHO'S CRYING NOW</b> —Journey Columbia 18-02241
7★	7	7	<b>ARTHUR'S THEME</b> —Christopher Cross Warner Bros. 49787
8★	10	10	<b>STEP BY STEP</b> —Eddie Rabbitt Elektra 47174
9	8	15	<b>LADY YOU BRING ME UP</b> — The Commodores Motown 1514
10★	6	6	<b>START ME UP</b> —The Rolling Stones Rolling Stones 21003 (Atlantic)
11★	10	10	<b>HOLD ON TIGHT</b> —E.L.O. Jet 5-02408
12	10	18	<b>SLOWHAND</b> —Pointer Sisters ● Planet 47929 (Elektra)
13★	14	10	<b>THE BEACH BOYS MEDLEY</b> — The Beach Boys Capitol 5030
14★	19	10	<b>FOR YOUR EYES ONLY</b> —Sheena Easton Liberty 1418
15	13	27	<b>JESSIE'S GIRL</b> —Rick Springfield ● RCA 12201
16★	18	8	<b>THE VOICE</b> —The Moody Blues Threshold 602 (Polygram)
17★	19	8	<b>THE NIGHT OWLS</b> —

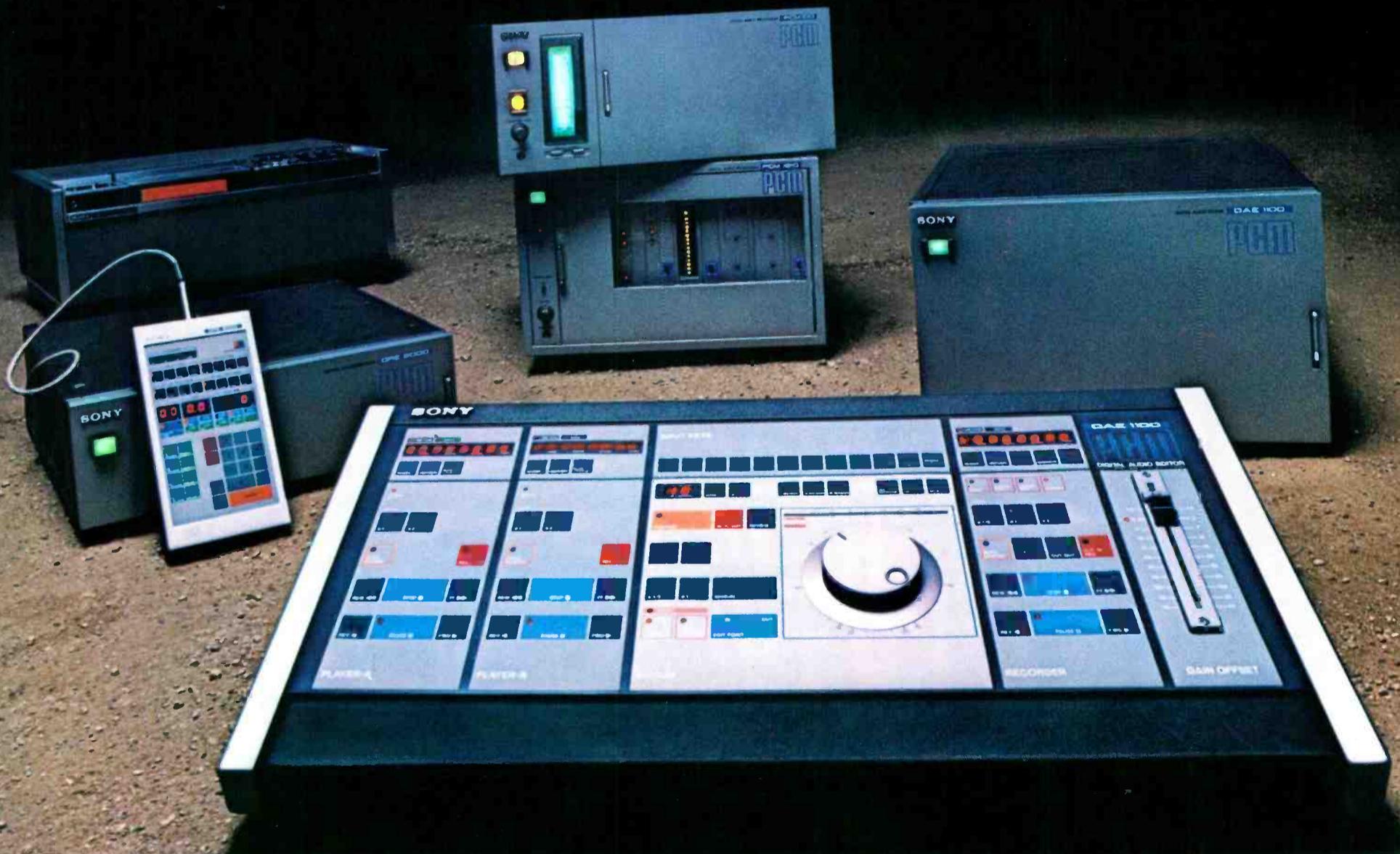
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35★	42	6	<b>SHE'S A BAD MAMA JAMA</b> — Carl Carlton 20th Century Fox 2488 (RCA)
36	24	13	<b>REALLY WANNA KNOW YOU</b> — Gary Wright Warner Bros. 49769
37	30	11	<b>FIRE AND ICE</b> —Pat Benatar Chrysalis 2529
38	36	16	<b>SOME DAYS ARE DIAMONDS</b> — John Denver RCA 12246
39	39	8	<b>STRAIGHT FROM THE HEART</b> — The Allman Brothers Band Arista 0618
40★	56	3	<b>SAY GOODBYE TO HOLLYWOOD</b> — Billy Joel Columbia 18-02518
41	40	10	<b>I'M IN LOVE</b> —Evelyn King RCA 12243
42★	47	6	<b>THE THEME FROM "HILL STREET BLUES"</b> —Mike Post Elektra 47186
43	41	28	<b>FEELS SO RIGHT</b> —Alabama RCA 12236
44★	48	7	<b>BURNIN' FOR YOU</b> —Blue Oyster Cult Columbia 18-02415
45	32	10	<b>YOU COULD TAKE MY HEART AWAY</b> —Silver Condor Columbia 18-02268
46★	50	5	<b>LOVE ALL THE HURT AWAY</b> — Aretha Franklin & George Benson Arista 0624
47	43	7	<b>BACKFIRED</b> —Debbie Harry Chrysalis 2526

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
65★	75	3	<b>IN THE DARK</b> —Billy Squier Capitol 5040
66★	NEW ENTRY		<b>EVERY LITTLE THING SHE DOES IS MAGIC</b> —The Police A&M 2371
67	51	7	<b>ALL I HAVE TO DO IS DREAM</b> — Andy Gibb & Victoria Principal RSO 1065 (Polygram)
68	60	19	<b>HEARTS</b> —Marty Balin EMI-America 8084
69	61	20	<b>ELVIRA</b> —The Oak Ridge Boys ● MCA 51084
70	72	3	<b>STEAL THE NIGHT</b> —Stevie Woods Cotillion 46018 (Atlantic)
71★	NEW ENTRY		<b>OH NO</b> —Commodores Motown 1527
72	67	4	<b>JUST BE MY LADY</b> —Larry Graham Warner Bros. 49744
73★	82	3	<b>STAY AWAKE</b> —Ronnie Laws Liberty 1424
74★	83	2	<b>AIMING AT YOUR HEART</b> —Temptations Gordy 7208F (Motown)
75★	84	2	<b>NO TIME TO LOSE</b> —The Tarney/Spencer Band A&M 2366
76★	NEW ENTRY		<b>MORE STARS ON 45</b> —Stars On 45 Radio Records 3863 (Atlantic)
77★	87	2	<b>THE HOUSE OF THE RISING SUN</b> — Dolly Parton RCA 12282
78	80	3	<b>(WANT YOU) BACK IN MY LIFE AGAIN</b> —The Carpenters A&M 2370
79	81	3	<b>YOU'VE GOT A GOOD LOVE COMING</b> —Van Stephenson Handshake 8-02140
80★	90	2	<b>AT THIS MOMENT</b> —Billy & The Beaters Alfa 7005
81★	NEW ENTRY		<b>MY GIRL</b> —Chilliwick Millennium 11813 (RCA)



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# SPARS

**SPARS**  
SOCIETY OF PROFESSIONAL  
AUDIO RECORDING STUDIOS

## SPARS Inspired By New Demands For Quality Control

**EDUCATION TO EXCELLENCE THROUGH INNOVATION, EDUCATION, COMMUNICATION."**

Central to any trade association is a philosophy and Society of Professional Audio Recording Studios has aimed

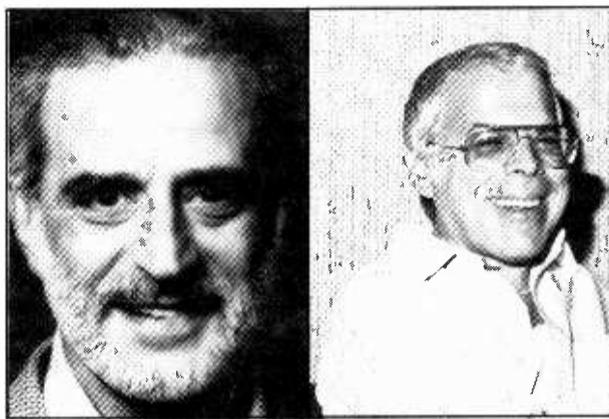
high. "Anything that is good for the recording industry," says Joe Tarsia, president, Sigma Sound, and SPARS chairman of the board, "is good for the recording studio.

"We're concerned about record taping and piracy. We are concerned about the CBS CX noise reduction system. We're concerned about the new audio/visual technologies. We're concerned about digital recording . . . anything that affects the entertainment industry."

"Picture an hour glass," adds Murray Allen, president of Chicago's Universal Recording Corp., and present SPARS president.

"On one side of the hour glass are the recording companies . . . CBS, RCA, etc. On the other side you have the equipment suppliers like Ampex, 3M, JBL and others. We're the link in between where the flow is from one end to another. We're in a position to monitor what's going on. Everything passes through us. It sort of makes us the link in the communications chain . . . between original manufacturers through to the end product on the street.

"So we may become, at least philosophically, I hope, a vehicle whereby we can all communicate . . . from original manufacturer through recording studios through record manufacturing through production.



Joe Tarsia, SPARS chairman, left; Murray R. Allen, SPARS president.

"Now that we have advisory associate members we have tremendous input from manufacturers on how we can best interface with the recording companies. If we can all interface, then we can all mutually benefit."

On a philosophical level, Tarsia reminds the industry that all segments—producers, writers, artists, musicians, labels, publishers and unions—are adversely affected daily by such practices as the unlawful copying of prerecorded music, and that

changing technology makes lasting electronic solutions impossible.

"Our only course," he says, "is to join together and put forth a lobbying effort convincing lawmakers that home devices capable of music quality recording which are sold specifically for the purpose of pirating the works of other is detrimental. The result of uncontrolled sale of such devices and their software will eventually kill the industry on which it feeds.

"The introduction of the digital audio disk brings with it the promise of home reproduction quality never before dreamed of and in a form that is both difficult to pirate or bootleg. What an opportunity to draw the line that would give the consumer the best possible quality and still protect the performer, producer and manufacturer. But if this revolutionary play-only device is followed by the ungoverned development and sale of a home digital recorder, the pre-recorded music industry as we know it could never survive.

"It is up to all of us, the entire music industry, to see to it that the lawmaker be made to recognize the injustice of a system that brazenly promotes and encourages the music buyer to take (steal), without compensation, the works of others."

Tarsia hopes SPARS can tackle some of these issues.

"The great experiment," he continues, "appears to have ended. After the sudden drop of record sales, followed by record labels trimming both staffs and budgets, a number of artists and producers sought to reduce recording costs by cutting corners on quality. Time has proven that the professionals who continued to strive for excellence both in content and productions have been rewarded with success. Following their lead, a growing number of artists and producers have redefined their priorities realizing that just as in sports, movies, television and most conspicuously in the American automobile industry, there is no substitute for quality. SPARS members have geared for this predictable increase in demand."

## Plotting The Future For The Ideal Mix

**PARS.**

Not just another alphabet-soup trade association.

You might say the Society of Professional Audio Recording Studios was born over scallops, well-done beef and California burgundy at Los Angeles' Pacific Dining Car Restaurant.

The time of the year (1979) was May—during the L.A. AES and a group of over 20 major recording studio owners/managers and professional audio equipment manufacturers were meeting socially.

Over dessert, Jeep Harned, president of console and multi-track tape manufacturer MCI, and Lutz Meyer, MCI's marketing chief, suggested to several studio owners—among them Chris Stone of the L.A. Record Plant, Joe Tarsia of Philadelphia and N.Y.'s Sigma Sound and Dave Teig of Atlantic Studios, N.Y.—that they visit MCI's Ft. Lauderdale, Fla., plant for a special maker-user workshop. MCI was interested in getting more feedback from purchasers of its equipment and those studio owners were anxious to give it. The result: the Society of Professional Audio Recording Studios.

As odd as it seems in retrospect, recording studio owners and professional audio equipment manufacturers shared no real trade vehicle for dialogue and interface until that time.

There was an attempt, though, in the early '60s when a number of New York recording studios, remembers Dave Teig, general manager, Atlantic Studios, N.Y., which, along with several record manufacturers, pressing plants, plating plants, label and jacket printing companies and others formed a group known as IRMA—Independent Record Manufacturers Assn.

"Most of the members," says Teig, "had the same clients and the same client problems—poor collections. They wanted to serve notice to the violators of good business practice and

thought they had the right formula in making IRMA a credit association. Each member was required to present their list of past due accounts so that a comprehensive list could be assembled for the membership. However, while everyone sought help, they weren't quick to give it. Several companies were shy about revealing the names of their clients and offered either partial lists or no list at all. When the credit aspect of IRMA failed, so did IRMA. At the time, not enough of us had the foresight to somehow stay together with an eye toward the future. This was an unfortunate occurrence, since ours was a rapidly growing industry and there was an urgent need to have an organization which could offer a platform to mutually benefit us all in what was the most sophisticated and dynamic part of the record business."

Enter SPARS.

"It hasn't been easy," continues Teig, "for the charter membership to carry forth their message, with much criticism along the way from non-member studios and the press. But SPARS membership has grown enormously, allowing its concept to develop. And now, at the beginning of its third year of existence it's about to provide the recording studio community with its most exciting endeavor—the SPARS Road Show.

"The need and desire is there to create a society with a common bond. All studios must retain their individuality and uniqueness, but now through our membership, which includes record companies, equipment manufacturers, producers, acousticians and others, we can help each other and the entire industry by plotting the future together. Perhaps that will give us the always difficult and long-awaited final 'mix.'"

Like any other newer organization, SPARS has experienced growing pains and the constant challenge of getting its message across to the industry accurately.

Charges of elitism were hurled at the group early on since initial membership consisted of what was perceived as the nation's largest, state-of-the-art music recording studios, those able to afford the hefty dues.

The organization has evolved substantially since then. Today there are regular memberships, affiliate memberships, advisory associate memberships and associate memberships—each designed to embrace all segments of the recording industry.

"There is no question," observes Joe Tarsia, president of Sigma Sound and SPARS chairman of the board and the group's first year president, "that SPARS is a living organization and has grown considerably from the original Ft. Lauderdale concepts. I think that my first year with SPARS was really

spent frantically trying to secure the anchor of the organization so it would have enough substance to grow. And I think, based on the success that we are seeing today, the first year board of directors was successful. This past year we have nearly doubled our membership. We are visible and the members are experiencing useful dialogue."

"What's happened, too," says Murray Allen, president of Chicago's Universal Recording Corp., and current SPARS

**'We are actually getting regular members who are nonsolicited—and that's the best kind.'**

president, "is that we are actually getting regular members who are nonsolicited—and that's the best kind."

Tarsia maintains that the first year consumed a lot of time just "in pure organization and structural kinds of things before actual programs could be launched . . . basic things like stationery. But the whole structure is in place now and it allows the board and the president to really be about the business of working on the reason for the organization as opposed to working on the organization.

"Sometimes it seems basic," adds Tarsia, "but dialogue is important and not every one engages in dialogue. It seems to me that one of the benefits of SPARS can be this vehicle for dialogue among different facets of the industry and hopefully bring about some improvements and changes."

Says Allen: "It used to be that the local record company and the local manufacturers dealt with each recording studio on its own, which wasn't to their advantage. Now, we see more and more where they will talk to SPARS or SPARS members, knowing it will be related to SPARS and they are dealing with us as an industry, not as individual recording studios. And that's good for everyone."

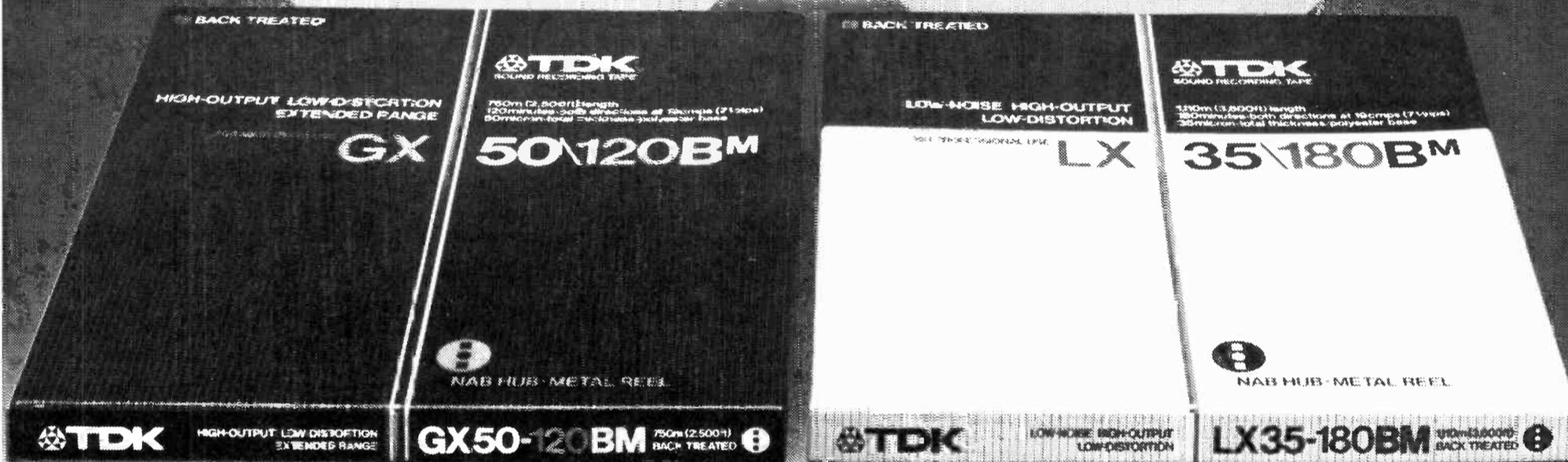
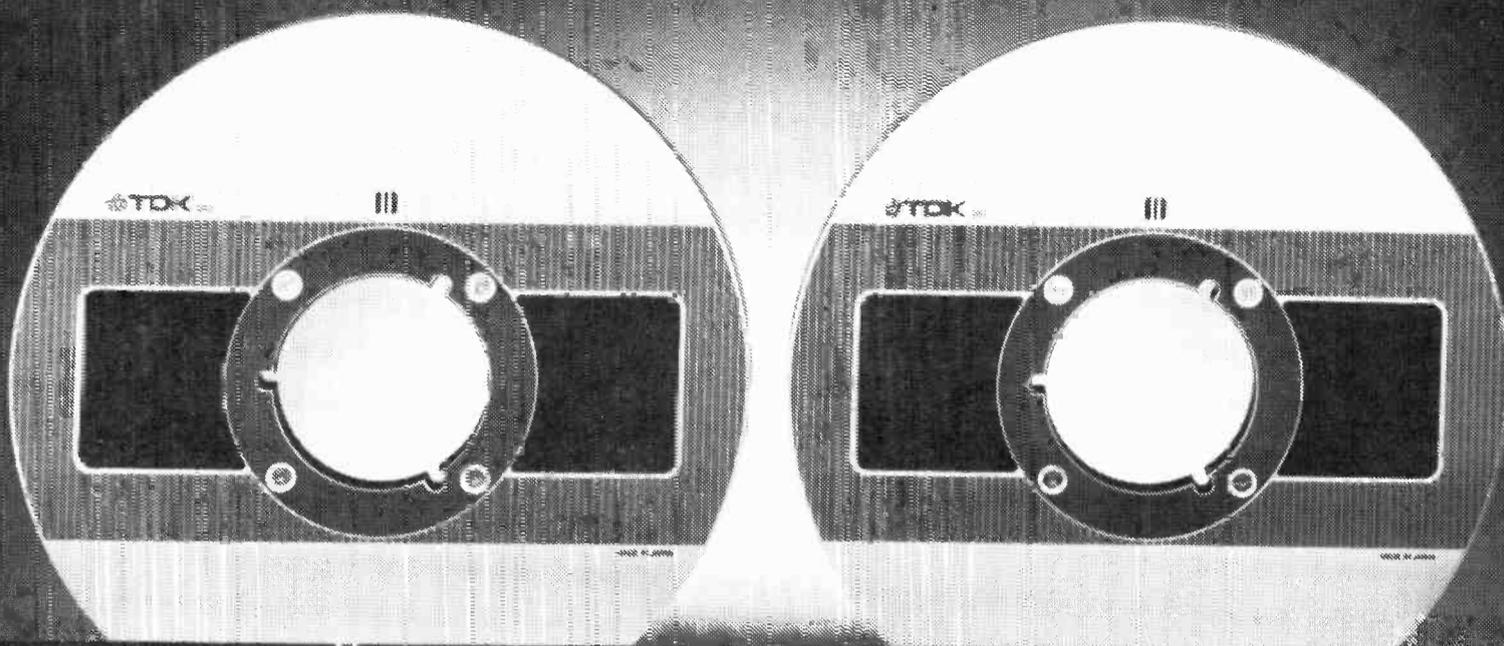
Beyond the Road Show concept, SPARS will develop other services for its members. Ideas under consideration range from educational seminars to information networks linking all SPARS members and services. The association is also looking to become an international force in coming years.

Current SPARS structure consists of a chairman of the board, a president, an assistant to the president and two officers from the East Coast, two from the West Coast and two at large officers. All terms are one year in duration.

At present SPARS has four board meetings per year.

**'The need and desire is there to create a society with a common bond.'**





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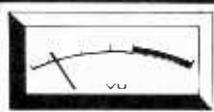
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# Clients Find Service At Bottom Of Coffee

By BETH JACQUES



**WHAT ARE THE MOST IMPORTANT CRITERIA** producers and bands use to select a studio? Equipment, sound, ambience and service—and not necessarily in that order. Rates may come into it, but all SPARS owners agree probably the

most crucial factor is a good cup of coffee.

"First a studio has to have competitive, high-quality equipment," says Walter Kahn, owner of Queen Village Recorders in Philadelphia. "But there's not that much difference in the quality of recording equipment in SPARS and other excellent studios—so service to the producers is the name of the game. Service is the bottom line."

"People want to use a studio because they like its sound or its engineers," Kahn continues. "The sound comes from the producer and how well the engineer picks up what is in his mind."

"What makes a producer cook is how well he feels and operates in a room. The key is to get at one with him and give him no distractions, from getting the coffee to logging the takes."

"Not only should a studio be cosmetically and technically appealing to use," says Larry Schnapf of giant RCA Recording Studios in New York, "it should be 'state of the art'—and flexible in terms of what that means. It should supply all the needs for which you want to use it."

The RCA studios furnish all production requirements for cassette, stereo 8-track, singles and albums. Some 99% of the work done at RCA is also mastered and mixed in-house.

Schnapf stresses the need for accuracy in a studio. "You should be able to sit in a relaxed and comfortable atmosphere that is acoustically sound. You've got to be sure that what you listen to is a truthful and accurate representation of what the final product will sound like in its ultimate format."

In regional markets where a large percentage of business may come from industrial, educational, religious or custom clients, as well as from recording music or film and advertising work, the parameters change slightly.

According to KBK/Earth City in St. Louis, one still must have excellent acoustics and high-quality equipment. Owner

Kent Kesterson says a studio must have a staff which is accommodating to all clients—but for recording clients, the prime consideration is to make the group comfortable. Industrial clients are more interested in efficiency.

"They are most interested in coming in on budget and within the amount of time they are willing to spend," says Kesterson. "They want to spend a couple of hours rather than a couple of days."

Like Walter Kahn, who also operates a highly successful voice-over and jingles operation for advertising clients at Queen, Kesterson says that commercial clients have different technical requirements. "They aren't interested in the out-board 'toys' or 'state of the art' equipment but in straightforward recording and lack of any delay."

KBK is fairly typical in terms of retention of master tapes. For industrial clients, tapes are held past the time of completion because clients often return to the studio to re-do portions of their work.

Major-label recording clients take the masters with them. KBK will hold masters for custom clients up to a year, at their request and risk, if space is available. Because such clients frequently don't have the facilities to care for them, custom clients often come back to remaster, recut or reorder.

As to the issue of who owns a master tape at any given point, it is still open to legal interpretation. KBK takes the position that they own the tapes until they are paid in full.

"Whoever contracts for the session and pays for it owns the tapes after we've received full payment," says Kesterson, adding that KBK would like to see some legal guidelines.

In common with many other owners, Kesterson would also like to see some form of standard contract emerge to deal with the issues of payment time and terms of credit: "A standard to help eliminate the hard-nosed negotiating that goes on every time would be useful," he avers.

In Memphis, over half the clients at three-room Ardent live within 200 miles of the studio. Owner John Fry finds that hospitality and organization pay off.

Much of Ardent's work is major label working to budget, with emphasis on black and religious music. The other mainstay is custom work, which Fry feels sheltered Ardent from the percentage reduction in business that many studios felt a year ago. About 90% of the work at Ardent goes to final mix, while 60% is mastered there too. The next nearest mastering facility is in Nashville.

Ardent's three rooms offer increasing levels of sophistication. "Budget-minded" clients can use a state-of-the-art room for an automated mix backed up by a simple studio for an instrumental overdub.

"No one needs a \$300,000 console to overdub one mike," says Fry. "The economics of the industry won't support it—and our clients won't pay the rate difference between a \$150,000 console and one for \$300,000. We tailor our facilities to what is practical."

The philosophy of the house is to deliver the best possible end product to the consumer. At the point a piece of equipment or a procedure causes a perceptible improvement in the end product, it is worth paying for.

"Rather than brand-name equipment, our artists want a studio that's organized, maintained well and gets things done on time," Fry says. Because so many of the clients live locally, Ardent has a friendly and relaxed atmosphere which Fry says is important to maintain.

SPARS owners say a large part of their job is assessing what a client needs. There are two sorts of clients—the social and the private. Users of big, multiple facilities are used to—and in some cases expect—a lot of traffic and guests in the building.

Those who prefer privacy often want to lock the door on a single-room facility and send the house engineer away to watch television. Extremists hire remote trucks and take off into the night.

"You can't please everyone," says Stephen Jones of the one-room Chateau in North Hollywood, California, which specializes in "privacy to the point of seclusion." Jones adds that the way to survive in a competitive marketplace is to carve out a "specialized niche."

Chateau is very much a working producer's studio, he says. It is geared to the producer who is in rooms 52 weeks a year as opposed to the band who comes in once in 18 months. Comforts (a refrigerator, a high-volume coffee maker) are basic; ample assistance (a set-up man, a receptionist/secretary, a maintenance man) is also a necessity.

"Our job is to make the producer a hero," says Chris Stone of the Record Plant in Los Angeles. Nevertheless, he says, the bands are the primary client, and it is also his job to insure a group spends its studio time in whatever fashion it wishes to.

Nevertheless, the Record Plant takes all the administrative burden off producers, conceding that "most of our artists

(Continued on page S-14)

Beth Jacques is a Los Angeles freelance writer.

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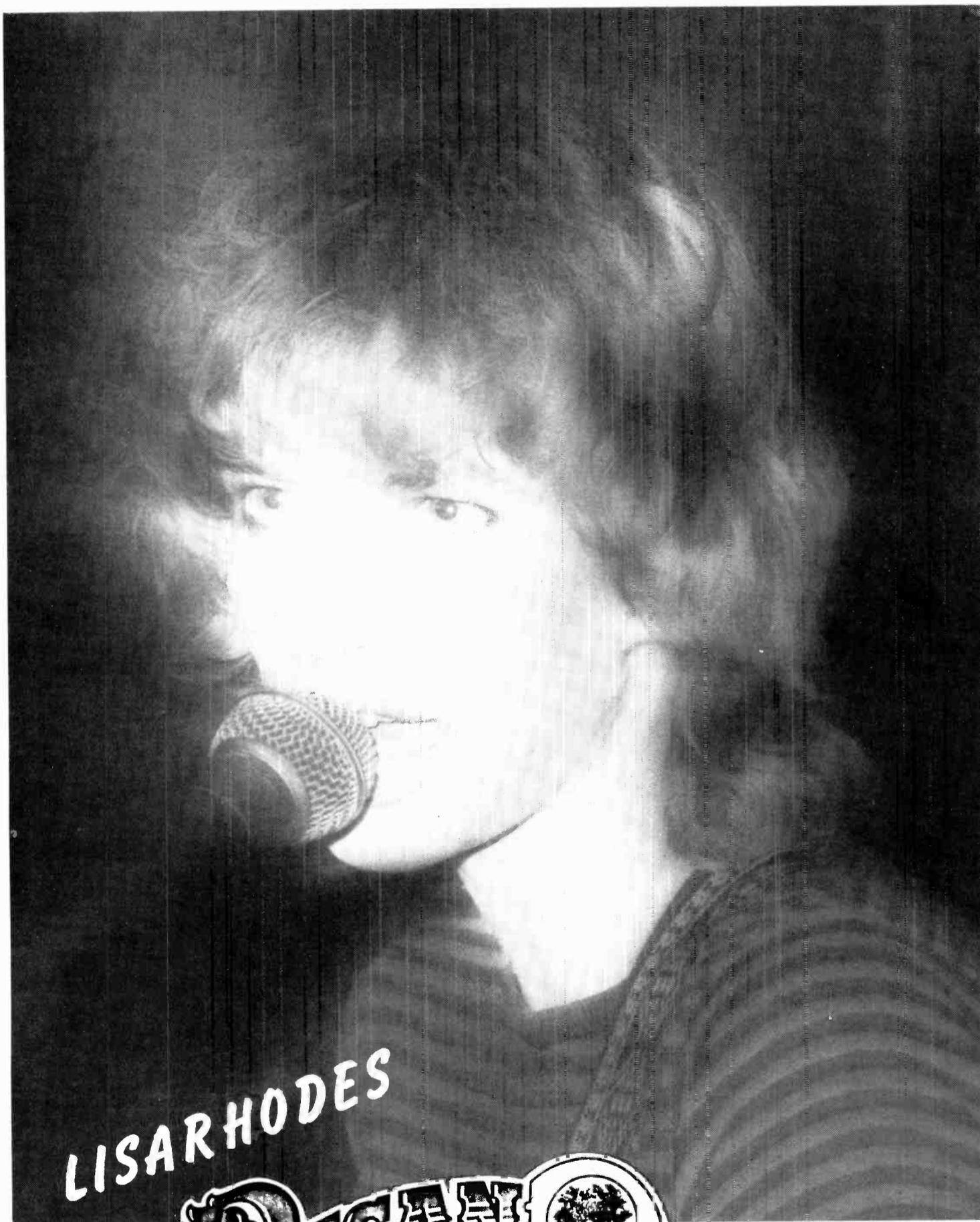
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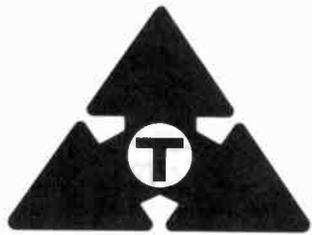


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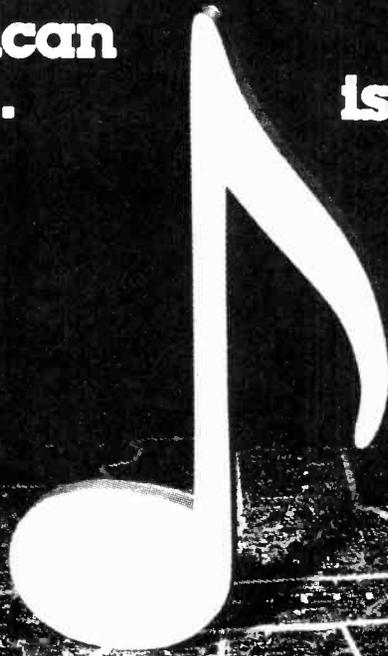
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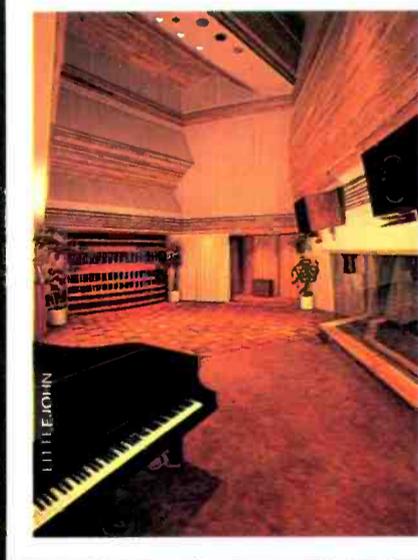
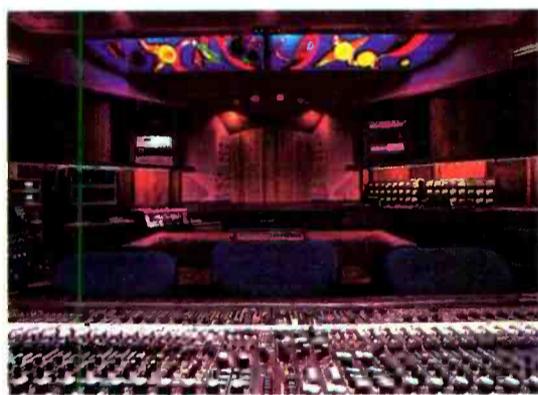
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# SPARS

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## SOCIETY OF PROFESSIONAL AUDIO RECORDING STUDIOS

### REGULAR & AFFILIATE MEMBERS

**Legend:** The following is a list of SPARS member recording and mastering studios by state and city/metropolitan area. The material within parentheses, following the main body of the listing, denotes the following: (No. of studios, maximum no. of tracks on any one (analog) recorder/maximum no. of tracks when interlocking recorders/No. of tracks of digital rec'g capability). It is assumed that all recording studios offer basic recording, mixing, dubbing & editing services. Additional features and services appear below each listing.

#### ALABAMA

##### ● MUSCLE SHOALS (Area Code 205)

Muscle Shoals Sound Studios, 1000 Alabama Ave. Zip: 35660. Tel: 381-2060. Owners: D. Hood, R. Hawkins, J. Johnson, B. Beckett; Studio Mgr.: David Hood; Chief Eng. Steve Melton. (2 studios 24-tr./46-tr. w/interlock)

Services: Video—Audio Mix, SMPTE Interlock.

#### CALIFORNIA

##### ● LOS ANGELES METROPOLITAN AREA (Area Code 213)

A & M Rec'g, 1416 N. LaBrea Ave., Hollywood 90028. Tel: 469-2411. Studio Mgr.: Beno May, Chief Eng. & Opns. Dir.: Don Hahn. (4 studios. 24-tr./72-tr. w/interlock)

Services: Audio—Disk Master; Other Servs.—Mix Room Facilities.  
Chateau Rec's, 5500 Cahuenga Blvd., North Hollywood 91601. Tel: 769-3700. Owner & Studio Mgr.: Stephen Jones. (1 studio. 38-tr.)

Services: Film—Score w/Pic., Dub, Mag. Mach.; Video—Score w/Pic., Audio Mix, SMPTE Interlock.  
Wally Heider Rec'g, 1604 N. Cahuenga Blvd., Hollywood 90028. Tel: 466-5474. Owner & Studio Mgr.: Janna Feliciano. (8 studios. 24-tr./32-tr. digital rec'g)

Services: Audio—Remote, Disk Master; Film—Score w/Pic., Dub, Mag. Mach.; Video—Remote, Score w/Pic., Audio Mix, SMPTE Interlock; Other Servs.—Complete Audio Rental & Sales

J V C Cutting Center (div. of JVC Inc.), 6363 Sunset Blvd., Hollywood 90028. Tel: 467-1166. Studio Mgr.: Larry Boden. (3 disk mastering studios. 2-tr. digital rec'g)

Services: Audio—Remote, Disk Master, Press; Other Servs.—Digital Equip. Rentals.  
Location Rec'g, 2201 Burbank Blvd., Burbank 91506. Tel: 849-1321. Owners: Allen Fraiberg, Steven Guy; Studio Mgr.: Mike Verdick, Chief Eng.: Bruce Kennedy. (4 studios. 24-tr.)

Services: Audio—Disk Master, Press

M C A/Whitney Rec'g Studios (sub. of MCA Recs.), 1516 W. Glenoaks Blvd., Glendale 91201. Tel: 245-6801. VP Recording Opns.: Brent Albright. (3 studios. 24-tr./48-tr. w/interlock)

Services: Audio—Disk Master, Dupl'n—Cassette, Open Reel.

Motown/Hittsville USA (div. of Motown Recs.), 7317 Romaine St., Hollywood 90046. Tel: 468-3530. Studio Mgr. & Chief Eng.: Guy Costa. (3 studios. 24-tr./48-tr. w/interlock)

Services: Audio—Disk Master; Film—Score w/Pic., Dub, Mag. Mach.; Video—Score w/Pic., Audio Mix, SMPTE Interlock.

Producer's Workshop, 6035 Hollywood Blvd., Hollywood 90028. Tel: 466-7766. Owner: Ed Cobb; Studio Mgr.: Robin Mazzatta. (2 studios. 24-tr.)

Record Plant, 8456 W. Third St. Zip: 90048. Tel: 653-0240. Owner: Chris Stone; Studio Mgr.: Nick Smerigan; Chief Eng.: John Stronac. (4 studios. 32-tr./64-tr. w/interlock/32-tr. digital rec'g)

Services: Audio—Remote; Film—Score w/Pic., Dub, Mag. Mach.; Video—Remote, Score w/Pic., Audio Mix, SMPTE Interlock; Other Servs.—Automated Mixing.

Studio 55, 5505 Melrose Ave., Zip: 90038. Tel: 467-5505. Owner: Richard Perry; Studio Mgr. & Chief Eng.: Larry Emlene.

United Western Studios, 6000 Sunset Blvd., Hollywood 90028. Tel: 469-3983. Studio Mgr.: Jerry Barnes; Chief Eng.: Cary Fischer. (5 studios. 24-tr./48-tr. w/interlock/32-tr. digital rec'g)

Services: Film—Score w/Pic., Dub, Mag. Mach.; Video—Score w/Pic., Audio Mix, SMPTE Interlock.

Yamaha Int'l Corp., R & D Studio, 1019 S. Central Ave., Glendale 90020. Studio Mgr.: Norman Dlugatch. Chief Eng.: Keith Sheppan. (2 studios. 24-tr./46-tr. w/interlock) (Affiliate Member)

Services: Other—½" 2-tr. Capability.

● **SAN FRANCISCO & BAY AREA (Area Code 415)**

Record Plant Sausalito Inc., 2200 Bridgeway, Sausalito 94965. Tel: 332-6100. Owner: Laurie Nicholas; Studio Mgr.: Michelle Zarin; Chief Eng.: Tom Flye. (2 studios. 24-tr./46-tr. w/interlock)

Services: Audio—Remote.

● **FLORIDA**

● **FORT LAUDERDALE (Area Code 305)**

Triad Rec'g Studios Inc., 5075 NE 13 Ave. Zip: 33334. Tel: 771-1431. Owner: Doug Weyrick; Studio Mgr. & Chief Eng.: Michael Laskow. (1 studio. 24-tr./46-tr. w/interlock/32-tr. digital rec'g)

Services: Audio—Remote; Video—SMPTE Interlock.

● **MIAMI METROPOLITAN AREA (Area Code 305)**

Criteria Rec'g, 1755 NE 149 St. Zip: 33181. Tel: 947-5611. Owner: Mack Emerman; Traffic Mgr.: Marcia Latta; Opns. Mgr.: Rick Allison; Chief Eng.: Steve Klein. (5 studios. 24-tr./46-tr. w/interlock/2-tr. digital rec'g)

Services: Audio—Remote, Disk Master; Film—Score w/Pic., Dub, Mag. Mach.; Video—Audio Mix, SMPTE Interlock; Other Servs.—Instrument Rental.

Video Tape Assocs., 2040 Sherman St., Hollywood 33020. Tel: 920-0800.

Branch: Atlanta, Ga.

● **ORLANDO (Area Code 305)**

Bee Jay Rec'g Studios, 5000 Eggleston Ave. Zip: 32810. Tel: 293-1781. Pres.: Eric T. Schabacker; Gen. Mgr.: Jim Katt; Chief Eng.: Bill Vermillion. (2 studios. 32-tr.)

Services: Other—Arranging, Commercial Prod'n, Automated Mixing.

● **GEORGIA**

● **ATLANTA (Area Code 404)**

Video Tape Assocs., 1733 Clifton Rd. Zip: 30329. Tel: 634-6131.

Home office: Hollywood (Miami Metropolitan Area), Fla.

● **ILLINOIS**

● **CHICAGO METROPOLITAN AREA (Area Code 312)**

Editel-Chicago (div. of Columbia Pictures Inds. Inc.), 301 E. Erie. Zip: 60611. Tel: 440-2360. Studio Mgr.: Lenard Pearlman. (7 studios. 8-tr.) (Affiliate Member)

Services: Video—Remote, Score w/Pic., Audio Mix, SMPTE Interlock, Other Servs.—Film to Tape Transfers (35mm or 16mm transferred to any format)

Streeterville Studios Inc., 161 E. Grand. Zip: 60611. Tel: 644-1666. Studio Mgr.: Jim Dolan Jr. (6 studios. 24-tr./48-tr. w/interlock/2-tr. digital rec'g)

Services: Audio—Dupl'n—Cartridge, Cassette, Open Reel, Film—Score w/Pic., Dub, Mag. Mach., Video—Score w/Pic., Audio Mix, SMPTE Interlock.

Universal Rec'g, 46 E. Walton. Zip: 60611. Tel: 642-6465. Pres.: Murray R. Allen; Studio Mgr.: Foote Kirkpatrick. Chief Eng.: Tom Miller. (13 studios. 30-tr./67-tr. w/interlock/33-tr. digital rec'g)

Services: Audio—Disk Master, Press, Dupl'n—Cassette, Open Reel; Film—Location Filming, Score w/Pic., Dub, Mag. Mach.; Video—Remote, Score w/Pic., Audio Mix, SMPTE Interlock; Other Servs.—Payroll.

● **MICHIGAN**

● **ANN ARBOR (Area Code 313)**

Pearl Sound Ltd., 2705 Provincial Dr. Zip: 48104. Tel: 971-2414. Owner, Studio Mgr. & Chief Eng.: Ben Grosse. (1 studio. 16-tr.)

Services: Other—Radio Prod'n, 8-tr. Transfers

● **MINNESOTA**

● **MINNEAPOLIS (Area Code 612)**

Sound 80 Inc., 2709 E. 25 St. Zip: 55406. Tel: 721-6341. Pres.: Herb Pilhofer; Traffic Mgr.: Eric Pilhofer; Chief Eng.: Paul Martinson. (5 studios. 24-tr./46-tr. w/interlock/32-tr. digital rec'g) Local branch: IDS Center, 80 80 St. S. Zip: 55402. Tel: 339-9313. Mgr.: Jan Erickson; Chief Eng.: Jerry Stenstad. (2 studios. 8-tr.)

Services: Audio—Remote, Disk Master, Dupl'n—Open Reel; Film—Score w/Pic., Video—Score, SMPTE Interlock; Other Servs.—Real Time Cassette Dupl'n.

● **MISSOURI**

● **ST. LOUIS METROPOLITAN AREA (Area Code 314)**

K B K/Earth City Sound Studios Inc., 4288 Riverline Dr., Earth City 63045. Tel: 291-4840. Owners: Kent & Marilyn Kesterson; Studio Mgr.: Joe Thompson; Chief Eng.: Billie Kessler. (2 studios. 24-tr.)

Services: Audio—Remote, Disk Master, Press.

● **NEW JERSEY**

● **WEST ORANGE (Area Code 201)**

House of Music Inc., 1400 Pleasant Valley Way, Zip: 07052. Tel: 736-3062; NYC (212) 964-7444. Owners: Stephan Gallas, Charles Conrad; Studio Mgr.: Irene Conrad. (2 studios. 24-tr./48-tr. w/interlock)

Services: Video—Audio Mix, SMPTE Interlock.

● **NEW YORK**

● **FRANKLIN SQUARE (Area Code 516)**

Master Sound Prod'n Inc., 921 Hempstead Tpk. Zip: 11010. Tel: 354-3374. Owners: Ben Rizzi, Maxine Chrein; Studio Mgr.: Maxine Chrein; Chief Eng.: Ben Rizzi. (2 studios. 24-tr./48-tr. w/interlock)

Services: Audio—Dupl'n—Cassette, Film—Score w/Pic., Mag. Mach., Video—Score w/Pic., Audio Mix, SMPTE Interlock.

● **NEW YORK METROPOLITAN AREA (Area Code 212)**

A & R Rec'g Inc., 322 W. 48 St. Zip: 10036. Tel: 397-0300. Owners: A.D. Ward, D. Frey; Studio Mgr.: Milton Brooks. (4 studios. 24-tr./48-tr. w/interlock)

Services: Audio—Dupl'n—Open Reel; Film—Score w/Pic., Mag. Mach.

Atlantic Studios (div. of Atlantic Rec'g Corp.), 1841 Broadway, Zip: 10023. Tel: 484-6093. Studio Mgr.: Dave Teig; Chief Technical Eng.: Sami Uckan. (3 studios. 24-tr./48-tr. w/interlock/48-tr. digital rec'g)

Services: Audio—Disk Master.

C B S Rec'g (div. of CBS Inc.), 49 E. 52 St. Zip: 10022. Tel: 975-5901. Studio Mgr.: Bill Townley; Chief Eng.: Erik Porterfield. (3 rec'g, 8 disk mastering studios. 24-tr./46-tr. w/interlock/digital rec'g)

Services: Audio—Disk Master, Press, Dupl'n—Cartridge, Cassette, Open Reel; Film—Score w/Pic.; Video—Score w/Pic., Audio Mix, SMPTE Interlock.

Frankford/Wayne Mastering Labs Inc., 1697 Broadway, Zip: 10019. Tel: 582-5473. Owner, Pres. & Chief Eng.: Tom Steele; Gen. Mgr.: Norvell Miller. (5 disk mastering studios. 4-tr./digital rec'g)

Services: Audio—Disk Master, Press; Other Servs.—Direct-to-Disk Facilities, Tape Copying, Computerized Digital Disk Mastering.

Institute of Audio Research, 64 University Pl. Zip: 10003. Tel: 677-7580. Pres.: Albert Grundy; Dir.: Philip Stein. (16-tr.)

Services: Training of Technical Personnel.

Mediasound Inc., 311 W. 57 St. Zip: 10019. Tel: 765-4700. Owners: John Roberts, Joel Rosenman; Studio Mgr.: Susan Planer; Chief Eng.: Fred Christie. (4 studios. 24-tr.)

Services: Film—Score w/Pic., Video—Score w/Pic., Audio Mix, SMPTE Interlock.

Power Station Inc., 441 W. 53 St. Zip: 10019. Tel: 246-2900. Owners: Bob Walters, Tony Bongiovi; Studio Mgr.: Pam Johnston; Chief Electrical Eng.: Ed Evans. (3 studios. 24-tr./48-tr. w/interlock)

Services: Audio—Remote; Film—Score w/Pic.; Video—Score w/Pic., Audio Mix, SMPTE Interlock.

RCA Studios (div. of RCA Recs.), 1133 Ave. of the Americas, Zip: 10036. Tel: 930-4050. Studio Mgr.: G. Cattani; Chief Eng.: L. Schnapf. (5 studios. 24-tr./48-tr. w/interlock)

Services: Audio—Remote, Disk Master, Press, Dupl'n; Film—Mag. Mach.; Video—Remote.

Record Plant N.Y., 321 W. 44 St. Zip: 10036. Tel: 581-6505. Owner: Roy Cicala; Studio Mgr.: Lila Wassenaar; Chief Eng.: Jay Messina. (4 studios. 24-tr.)

Services: Audio—Remote, Disk Master; Video—Audio Mix, SMPTE Interlock.

Regent Sound Studios, 25 W. 56 St. Zip: 10019. Tel: 245-2630. Owner: Robert Liffin; Studio Mgr.: Etissa Kline; Chief Eng.: Bill Marino. (3 studios. 24-tr./80-tr. w/interlock/2-tr. digital rec'g)

Services: Audio—Dupl'n—Cartridge, Cassette, Open Reel; Film—Score w/Pic., Dub, Mag. Mach.; Video—Score w/Pic., Audio Mix, SMPTE Interlock.

Howard Schwartz Rec'g Inc., 420 Lexington Ave. Zip: 10170. Tel: 687-4180. Owner: Howard Schwartz; Studio Mgr.: Gerry Jablonski; Chief Eng.: Tom Cahill. (4 rec'g studios; 2 edit suites. 24-tr./46-tr. w/interlock)

Services: Audio—Dupl'n—Open Reel; Film—Score w/Pic., Dub, Video—Score w/Pic., Audio Mix, SMPTE Interlock; Other Servs.—1" to ¾" Video Transfers, Mag Dubs, Cassette Copies, ADR Rec'g

Sigma Sound Studios of N.Y., 1697 Broadway, 10th Fl. Zip: 10019. Tel: 582-5055. Owner: Joseph D. Tarsia; Studio Mgrs.: Barbara Tiesi, Jay Mark; Chief Eng.: Jay Mark. (4 studios. 24-tr./48-tr. w/interlock)

Services: Film—Score w/Pic.; Video—Score w/Pic., Audio Mix, SMPTE Interlock.

Soundworks Rec'g Studios Ltd., 254 W. 54 St. Zip: 10019. Tel: 247-3690. Owners: Alan Ramer, Chas Benaty; Studio Mgr.: Janet Rosenblatt; Chief Eng.: Jerry Garzwa. (2 studios. 24-tr./48-tr. w/interlock/32-tr. digital rec'g)

Teletronics, 231 E. 55 St. Zip: 10022. Tel: 355-1600. Chief Eng.: Vin Gizzi. (1 studio. 16-tr./20-tr. w/interlock) (Affiliate Member)

Services: Video—Audio Mix, SMPTE Interlock; Other Servs.—Effects Library, Voice Dubbing, 35mm/16mm Film Capability.

#### PENNSYLVANIA

##### ● PHILADELPHIA (Area Code 215)

Frankford/Wayne Mastering Labs Inc., 134 N. 12 St. Zip: 19107. Tel: 561-1794. Owner & Chief Mastering Eng.: Tom Steele; Studio Mgr.: B. Lynn Steele. (3 disk mastering studios. 4-tr. digital rec'g)

Services: Audio—Disk Master, Press, Other Servs.—Computerized Disk Mastering, Digital Transfers

Queen Village Rec'g Studios, 800 S. Fourth St. Zip: 19147. Tel: 463-2200. Pres.: Walter B. Kahn; Studio Mgr.: Maria Ebbert; Chief Eng.: Chuck O'Brien. (2 studios. 40-tr. rec'g)

Services: Audio—Dupl'n—Cassette, Open Reel; Other Servs.—Music Agency Work

Sigma Sound Studios, 212 N. 12 St. Zip: 19107. Tel: 561-3660. Owner & Chief Eng.: Joseph D. Tarsia; Studio Mgr.: Vivian Abbott. (4 studios. 24-tr./46-tr. w/interlock)

Services: Audio—Remote; Video—Score w/Pic., Audio Mix, SMPTE Interlock.

● **SOUTH CAROLINA**

● **COLUMBIA (Area Code 803)**

Strawberry Jamm Rec'g Studio, 3964 Apian Way, West Columbia 29169. Tel: 356-4540. Owners: Bob & Mary Curlee; Bus. Mgr.: Mary Curlee; Studio Mgr. & Chief Eng.: Bob Curlee; First Eng.: David Spinks. (1 studio. 16-tr.) (Affiliate Member)

Services: Audio—Remote; Film—Location Filming, Score w/Pic., Video—Remote, Score w/Pic., Audio Mix; Other Servs.—Musicians, Composers, Arrangers, Prodrs, Orchestration, Copyright Assistance, Consulting, Demos, Artwork & Layout, Photography, Jingles.

● **TENNESSEE**

● **MEMPHIS (Area Code 901)**

Arden Rec'g Inc., 2000 Madison Ave. Zip: 38104. Tel: 725-0855. Owner: John E. Fry; Studio Mgr.: Dave Rasmussen; Chief Eng.: Joe Hardy. (3 studios. 24-tr./46-tr. w/interlock/2-tr. digital rec'g)

Services: Audio—Disk Master; Video—Score w/Pic., Audio Mix, SMPTE Interlock. Other Servs.—Automated Mixing.

● **NASHVILLE (Area Code 615)**

Butler Rec'g, 49 Music Square W. Zip: 37203. Tel: 327-4621. Owner: Randy Holland; Studio Mgr.: Piers Plaskitt; Chief Eng.: Scott Hendricks. (2 studios. 24-tr./48-tr. w/interlock)

Services: Audio—Remote; Video—Remote, Score w/Pic., Audio Mix, SMPTE Interlock

C B S Rec'g (div. of CBS Inc.), 34 Music Square E. Zip: 37203. Tel: 259-4321. Studio Mgr.: Norm Anderson; Chief Eng.: Erik Porterfield. (3 studios. 24-tr./digital rec'g)

Services: Audio—Disk Master, Press; Film—Score w/Pic., Video—Score w/Pic., Audio Mix.

Fanta Professional Servs., 1213 16 Ave. S. Zip: 37212. Tel: 327-1731. Owner: Johnny Rosen; Studio Mgr.: Lynn Hall; Chief Eng.: Johnny Rosen, Mervin Louque. (1 studio. 24-tr./46-tr. w/interlock/32-tr. digital rec'g)

Services: Audio—Remote; Film—Score w/Pic., Mag. Mach.; Video—Remote, Score w/Pic., Audio Mix, SMPTE Interlock.

Masterfones Inc., 28 Music Square E. Zip: 37203. Tel: 327-4533. Owners: Mack Evans, Glenn Meadows. Mgr.: Ruth Proffer; Chief Eng.: Glenn Meadows. (2 disk mastering studios)

Woodland Sound Studios (div. of Ernie's Record Mart), 1011 Woodland St. Zip: 37206. Tel: 227-5027. Studio Mgr.: Glenn Snoddy; Chief Eng.: David McKinley. (2 studios. 24-tr.)

Services: Audio—Disk Master; Film—Score w/Pic.; Video—Score w/Pic., Audio Mix

● **VIRGINIA**

● **RICHMOND (Area Code 804)**

Alpha Audio (div. of Alpha Rec'g Corp.), 2049 W. Broad St. Zip: 23220. Tel: 358-3852. Pres.: Nick Collieran; Studio Mgr.: Eric Johnson; Chief Eng.: Joe Sheets. (4 studios. 24-tr./40-tr. w/interlock)

Services: Audio—Remote, Press, Dupl'n—Cassette, Open Reel; Film—Score w/Pic.; Video—Score w/Pic., Audio Mix, SMPTE Interlock; Other Servs.—Film Animation; Custom Jingles.

● **ADVISORY ASSOCIATE MEMBERS**

Ampex Corp., 401 Broadway, Redwood City, Calif. 94604. Tel: (415) 367-3809. Contacts: (Magnetic Tape Div.) Richard Antonio, (Audio-Video Systems) Richard Sirinsky.

Branch: Hackensack, N.J., 65 & 75 Commerce Way, Zip: 07601. WATS Tel: (800) 631-0924. Contacts: (Magnetic Tape Div.) Jack Becker, Paul Chandler, Ed Stevenson; (Audio-Video Systems) Art Shifrin.

MCI, 1400 Commercial Blvd., Fort Lauderdale, Fla. 33309. Tel: (305) 491-0825. Pres.: G.C. "Jeep" Harned; VP Mktg.: Lutz Meyer; Mktg. Mgr.: Larry Lamoray; Sales Mgr.: Dennis Sindrey; Serv. Mgr.: Gregg Lamping; VP Eng.: Tom Hay.

Rupert Neve Inc., Berkshire Ind'l Park, Bethel, Conn. 06801. Tel: (203) 744-2630. Pres.: Tore Nordahl; Exec. VP: Barry Roche; Mktg. Mgr.: Anthony Langley.

Otan Corp., 2 Davis Dr., Belmont, Calif. 94002. Tel: (415) 592-8311. Mktg. Mgr.: Steve Krampf

Solid State Logic, c/o Music Works Int'l, 2352 Wisconsin NW, Washington, D.C. 20007. Tel: (202) 333-1500.

Contact: Doug Oickey.

Sony Corp. of America, Professional Audio Digital Div., 700 W. Artesia Blvd., Compton, Calif. 90020. Tel: (213) 537-3300. Contact: Rick Plushner.

Branch: New York, N.Y., 9 W. 57 St. Zip: 10019. Tel: (212) 371-5800.

3 M Co., 3M Center Bldg., 223-5E, St. Paul, Minn. 55155. Mktg. Development Mgr.: Clark Duffey (612) 736-0161; Magnetic A/V Prods. Mgr.: Dennis Farmer (612) 733-6967; Audio Tape Rep.: Gordon Menard LA Tel: (213) 726-6387; Digital Audio Sales Rep.: Clyde Tate. NYC Tel: (212) 581-6470.

● **ASSOCIATE MEMBERS**

ARISTA RECORDS INC., 6 W. 57 St., New York, N.Y. 10019. Tel: (212) 489-7400. Contact: Paul A. Sloman

G.C. AUGSBURGER, Perception Inc., PO Box 39536, Los Angeles, Calif. 90039. Tel: (213) 660-9351.

HAMILTON H. BROSIUS, MICHAEL FAULKNER & ROBERT BERLINER, Audiotechniques Inc., 652 Glenbrook Rd., Stamford, Conn. 06906. WATS Tel: (800) 243-2598.

TOM DOWD, Tom Dowd Prod'ns, 1755 NE 149 St., Miami, Fla. 33181. Tel: (305) 947-2626.

RICHARD FACTOR, Eventide Clockworks, 265 W. 54 St., New York, N.Y. 10019. Tel: (212) 581-9290.

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# “Universal is the Music Language”

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MURRAY ALLEN *President*  
FOOTE KIRKPATRICK *Studio Mgr.*

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**3M Digital - Neve Necam - Video**

# SPARS



## Studio Operations Gear For Diversity

**NO MATTER HOW YOU CUT IT**—or videotape it—these days, operating a recording facility in an economy-conscious but quality-oriented environment is a demanding, time-consuming chore.

Often times, the difference between profit and loss can be attributed to major—and even minor operational methods.

Successful operation principles can mean many things: specialized management techniques; use of computers for a variety of functions; hiring personnel with an emphasis on

overall "chemistry"; committee decisions regarding purchasing or renting equipment, or expansion; and market feasibility studies about adding new types of business.

Here's how some SPARS studio entrepreneurs/managers approach the operational side:

"Our biggest effort has been put to diversification," notes Mack Emerman, president, Criteria Recording Studios, Miami, Fla.

"We have a large complex which has grown larger recently. We are now re-emphasizing all the things we used to, especially the audio side of video and motion picture sound. We are setting up one of our rooms as a motion picture mixing theatre and video sweetening room, a triple threat room that can do both automated mixing both for films and for music. That's something we haven't offered before.

"There's also emphasis on our cutting operation. You might say we are now divided into multiple elements: Criteria Recording Co., four music studios and Criteria Cutting Center, a new cutting room which doubles our lathe capacity, and a mobile operation."

The cutting room now contains, he points out, a new custom-built console with floppy disk memory of every parameter of a master record. Later—and here is where Emerman is thinking long-term operational—that same chain and room could perhaps be converted to cut laser optical videodisks somewhere down the line. The cutting element is also capable of such projects as half-speed mastering, again something Criteria has not offered before.

"Of course," Emerman continues, "we have our eyes on the digital situation very strongly. A lot of heavy movement is taking place in the industry and all of us will be affected."

Criteria is also getting its new mobile truck into operation which is specially designed for video interface with video trucks. Recently Criteria became a major principal in a new venture—Video Music Group—a teaming of Criteria and Video Tape Associates of Miami and Atlanta. The idea is to marry state-of-the-art audio and video facilities for video music productions. Vipin Saghal, Criteria's financial advisor, is the president of the L.A. based enterprise.

"We have also opened out new East Wing studio, our super studio, if you will. Basically we are a much different operation than we were two years ago."

Being more specific about inner operational techniques, Emerman states: "We put a lot of emphasis on re-doing our inner management structure. We feel that's where we have made more progress than in any other area. I'm very proud of it. We have a team that can handle all that we are doing. And it's going to allow me to spend more time helping SPARS.

"A facility like ours has to do 'x' amount of business or cut its operation, to be frank. But we have done the opposite; expanded the operation to bring in more volume. And we are trying to do with less people. We are trying to define our management structure so that everyone in the organization knows what to do. We've bitten the bullet and raised our pay scales so we have the finest people. We're also putting strong emphasis on a family feeling and pulling together. We have been successful in the past but maybe not as efficient as we could have been.

"The last two years have been a tough transitional period. My brother SPARS members will have

## A Tip For Those Who Haven't Recorded at UNITED/WESTERN.

You'll find us at 6000 Sunset Blvd. Right in the middle of the music business action. It's where we've been for over 20 years. Five studios whose walls couldn't hold the gold records of the 50's, 60's, 70's. Comfortable, intimate studios and control rooms where we'll just have to find the space for the gold and platinum of the 80's.

If you haven't heard of us, then let us reassure you with a sampling of our client roster which reads like the Who's Who of the Record Business: The Beach Boys, Blondie, Natalie Cole, Andre Crouch, Merle Haggard, Chuck Mangione, Barry Manilow, Dolly Parton, Frank Sinatra, Dionne Warwick and the list goes on.

At United/Western we've got the name recording equipment you don't have to travel out of the way to get to: Harrison and Neve boards (with NECAM automation); MCI multitrack machines that will give you up to 48 tracks in interlock if you need 'em; UREI Time-Aligned monitors, and signal processing gear stuffed in all five control rooms.

To make things easy, we offer color video interlock for any soundtrack or sweetening work. Our staff engineering and maintenance is the best in town. So are our famous natural echo chambers.

Many an artist, producer, musician and independent recording engineer has heard the difference at United/Western. So, From One Pro To Another... take a tip, call Joan Barnes at 469-3983.

**From One Pro To Another  
United/Western Studios  
6000 Sunset Blvd.  
Hollywood, California 90023  
(213) 469-3983**

to admit to the same thing unless they have very specialized situations. We probably felt the record industry slowdown crunch worse, not being in a major market and having a large facility. But things are coming back."

For Murray Allen, president of Chicago's Universal Recording Corp., and current SPARS president, operation means having the best equipment available.

He explains: "I haven't changed my mind about that. I still think that's the key ingredient. That's what makes the mixers and seconds rise to the occasion. And it helps in promoting to clients."

Years ago, Allen recalls, he walked into New York's Aura Recording where there was a "buzz."

"It's hard to pin down what that means," Allen continues, "and what causes that buzz. It has to do with people talking, even how they move their bodies. It's very intangible but you know it when you see and hear it. In merchandising a studio, I want people to get the feeling that the operation is busy. I want to generate a very positive type of atmosphere. Now this has a lot to do with the kind of people you hire and how you motivate them. As long as we maintain that buzz, we will be a successful operation."

For Bill Townely, manager of the CBS Studios in Manhattan, operation has a lot to do with service, maintenance and the best price afforded to clients.

"Costs are increasing so much," he says. "It's much more difficult day to day now."

For Nick Colleran, president of Alpha Audio, Richmond, Va., his successful studio operation has a lot to do with his utilization of computer.

"We just computerized last year," he states, "just to keep our billing accurate. We have so many businesses and invoices."

At Columbia Recording Studios, Nashville, manager Norm Anderson, adds: "The whole SPARS idea of opening the lines of communication is going to help all of us from an operational point of view. I haven't changed my philosophy on how to run the studio but SPARS is coming up with a lot of different ideas. The communications with manufacturers will also be very important."

Dave Teig, manager of the Manhattan-based Atlantic Recording Studios agrees.

"Some studios might still feel that if they tell you something, they will reveal a secret and lose some of their own business. But it really doesn't work that way. I can pick up the phone now and talk to other SPARS members. That's an added plus. We all have questions about one thing or another and the only way you learn is by asking questions. SPARS is going to help us all in terms of operating. I'm not saying everyone is going to lay everything out on the table but communication is much better than it's ever been." 

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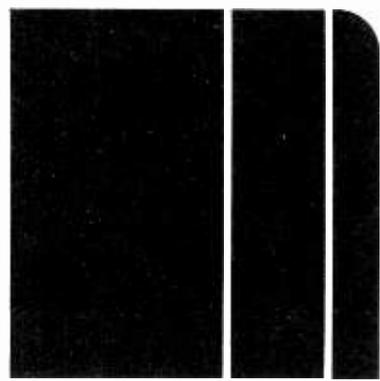
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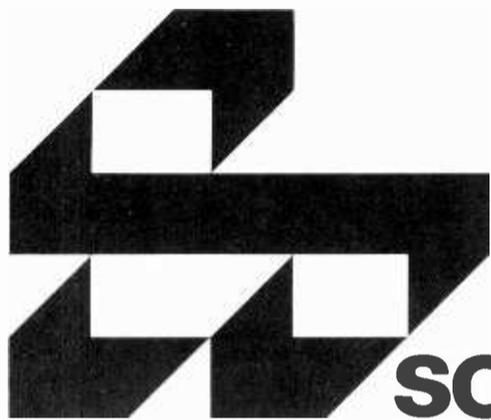
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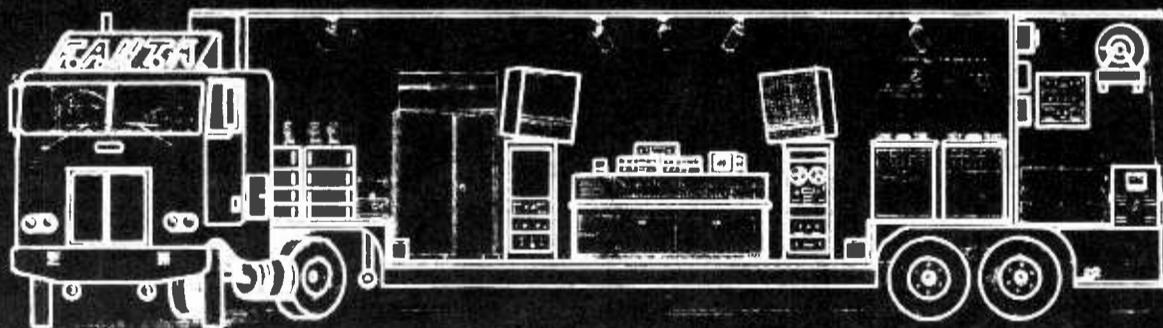
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## Clients Find Service

• Continued from page S-6

aren't business people—they expect that to be taken care of." All paperwork is handled. A computer system gives the producer a daily dollar readout of all work in progress.

"He does his job better, the record company is happy, the band is happy, and they'll come back," Stone says.

Stone also cites quality of equipment, service and ambience ("Even if I had all the money in the world, where would I feel best recording?") as the three major factors in choosing a studio.

The Record Plant is a multiroom facility which he refers to as "world-class." Their service motto is summed up as "Anything, Anytime." (Stone has a direct telephone extension bedside so he can be roused at 3 a.m. The Plant is open 24 hours a day, including Sunday.)

But unlike most other SPARS studios—who say that rates are competitive to within \$10 or so within a rate structure—Stone will sit and talk money with a producer. A producer should consider his budget, the extent of the project and its acoustic parameters, the number of studio hours he needs and what rehearsal time has been put in.

Budgets are now often written into a production contract and if the producer goes over, it comes out of his pocket.

Rates at the Plant average \$175 an hour. "I say 'Look, that project will cost X bucks here,'" Stone says. If the producer doesn't have that kind of money, he will recommend him to one of the good outfits in the \$100-per-hour range "without the fancy things that make the sound better."

"We're not in this to make a lot of money, and we don't care," declares Larry Emerine of Studio 55 and the Precision Lacquer mastering facility. "A lot of places hustle you in and out the door. We take our time on a project, do it right, keep state-of-the-art equipment, pay staff well and don't nickel-and-dime the client to death."

Emerine, who says that clients can "perceive greed," says that Studio 55 has achieved its reputation because they keep the business end well-maintained as well as delivering the goods in terms of equipment, sound and staff.

Studio 55 toes the line midway between "straight business and overkill" when it comes to creature comforts. Emerine thinks it's important to have someone ready to go get sandwiches at 2 a.m. "We give the client room to enjoy himself," he says, characterizing his clients as "very together."

Although the top mastering facilities can handle all formats, according to Mack Evans at mastering facility Masterfonics in Nashville, it never hurts to check. People have been known to record in 16-track for a 24-track mix.

With digital equipment, Evans says you must match format and plan on generating good quality within the match. Masterfonics uses the complete JVC system in-house, but they will work with other systems if the clients supply them. Projects have been completed with 3M equipment, for example.

"A producer has to take into account where and how he will achieve exactly what he wants," Evans said.

Larry Schnapf adds that for clients considering sweetening or mastering in facilities different from where the original recording was made, the accuracy of the original room is critical.

"The room must be acoustically correct and the recording equipment must be set up to provide the best piece of recorded music possible," he said.

Rooms with hyped-up monitor systems, resulting in dull tapes, or rooms with monitors defective in response curve, resulting in a tape that is over-EQ'd, are not uncommon.

Schnapf recommends taking an accurate reference tape into an unfamiliar room, although many of the "prolific" producers and engineers can walk into a room and "sense" how it works. But using an unbalanced room is a "one-time shot." "It only takes the client once to find out."

Finally, if you already have state-of-the-art equipment, competitive rates and a pleasant ambience, how do you break new ground?

Build a better mousetrap—and then put it in Nashville for a competitive and ambient edge.

Randy Holland's Bullet is the first of the new facilities developed especially for "video music," the "marriage of audio and video" that Holland thinks is inevitable.

The facilities include a shooting stage—without the "airplane hangar feel" of so many tv studios, Holland says—and complete 48-track audio.

In contrast to many videotape production houses which are adding audio to broaden their scope, the Bullet people have extensive audio industry backgrounds.

Holland claims the studios feature a "West Coast" design with a "nice feel." He put Bullet in Nashville because he felt the city had scope for growth and to draw people equally from both coasts.

An added advantage is the rate card—which he says would be "astronomical" if Bullet were in New York or L.A. Holland can offer 24-track and video rates competitive to local Nashville charges and 48-track for the price of 24-track in New York.

"So why am I in Nashville? Why not?" he concludes. "It's superior in lots of ways and inferior in none—and people are coming back."

Billboard

Credits: Editor, Earl Paige. Assistant Editor, Ed Ochs. First three articles and consultation, Jim McCullaugh. Listings, Rand Ruggeberg, Billboard Directory Central. Art, Bernie Rollins (cover Logo, Spencer Zahn & Associates).

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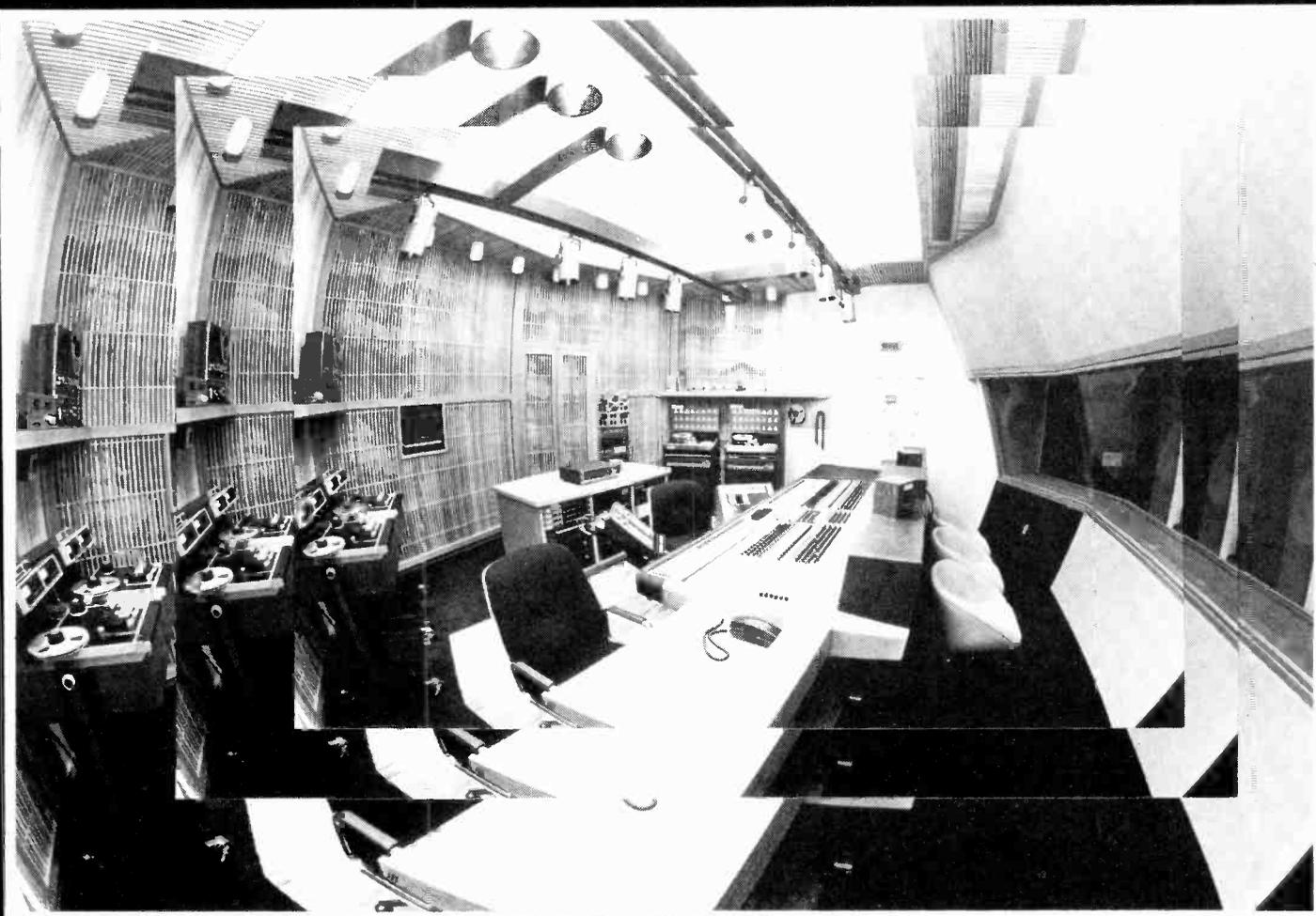
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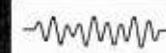
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## Hi Tech Care Foins Downtime Disasters



**ANY DOWNTIME THAT INTERFERES WITH A CLIENT'S SESSION**—whether it's five minutes that breaks the mood or four that causes the session to be moved or rescheduled—is a real disaster. That's what SPARS studio owners and managers say—and since most studios absorb downtime costs to the client one way or another, they try their best not to have any.

"Time is what we've got to sell," said Douglas Weyrick of Fort Lauderdale, Florida-based Triad. "The key is to set things up so that downtime doesn't happen."

The cost of downtime is directly related to the point in the session at which it occurs and the number of musicians involved. A scoring session with 50 men running at \$200 per minute and verging on overtime plus the cost of the room and the staff is a nightmare.

Others include engineers winding a tape and throwing a reel—or losing a track because an out-of-town artist has to catch the midnight flight.

"You've got to consider the replacement costs and the studio costs," says Guy Costa of Motown-Hitsville in Los Angeles. An unbooked studio down for two days offers an opportunity for preventive maintenance. A session running smoothly ten minutes ahead of time simply concludes on schedule.

But a big session running into problems at five to midnight, or on the weekend, a session going into union "Golden Time" or incurring penalties—these mean heartache. "All downtime is expensive," Costa adds. "But it's the effect that's the economic burden, not the downtime itself."

Stop the trouble before it starts—and if it happens, fix it fast—is the golden rule in most studios. Twenty-four hour maintenance crews attending the session or on call, carrying stocks of spares or duplicate equipment which can be "robbed" in the case of an emergency and running full back-up equipment on all sessions are the three most standard emergency downtime procedures.

If all else fails, the session is switched to another room and the manufacturer gets a telephone call. "You can't stock every spare part," states Bob Curlee of Strawberry Jamm in South Carolina. "Things keep changing too fast—we're all a victim of new technology."

Working around the problem is the favored technique, whether it involves routing around a console module for a loss of flexibility, cueing in back-up equipment or moving rooms. "We may lose a channel but we don't lose the session," says Costa, who also adds that **how** a situation is handled is also important.

"There's nothing worse in a creative situation than nine guys running in with long faces. How do you assess the value of possibly losing a hit record?"

Both Costa and Larry Emerine of Studio 55, also in Los Angeles, see most downtime as the result of "knowledge-related failure."

"Engineers have to know the 'tricks of the trade,' the ways around things," says Emerine. "Many things look like technical failures but actually aren't," Costa says. "Perhaps nine out of 10 problems could be worked around or are a result of operator error. True mechanical failures are minimal and account for perhaps less than 5% of downtime."

Although SPARS members agree that little can be done to prevent electronic failures, a good, sophisticated maintenance routine is the best medicine for potential mechanical problems. Tape machines are the biggest culprits, with cables, headphones and microphones the next contenders.

At Motown, all repairs are made in the studio before the next session unless parts are unavailable. All tape machines are aligned for input, output and record before a new session, and a back-up 24-track machine is set up to record on every session involving musicians. Mike cables are checked physically and electrically bi-weekly.

At Strawberry Jamm Bob Curlee checks head alignments, calibration and interfaces daily. He also checks levels and matching daily on the studio's MCI multitrack recorder, periodically burnishing relay contacts if he runs into consistent problems. "The trick is to stay ahead of yourself," says he. "If you've got a persistent problem, fix the whole thing."

But whether consoles are plain or fancy, about all you can do is keep them running 24 hours a day to prevent surges or temperature changes, clean the faders, keep the environment dust-free and temperature-controlled and change the light bulbs. "Replacing chips on an automated board is a different ballgame," avers Ben Rizzi of Franklin Square, New York's Master Sound. "There's nothing you can do to maintain that."

Master Sound runs daily checks on tape and outboard gear for frequency response and performance. Equipment is taken off line if it doesn't meet spec, while any console module

logged as odd in any way is taken out for test and replaced with a new one from stock. If that doesn't do it, the console goes back to the manufacturer.

Studio people agree that any console problem which can't be routed around is "catastrophic"—complete equipment failure that can't be foreseen or prevented. "If it's gonna go, it's gonna go," they say, still stressing that this is rare.

Making sure equipment performs up to spec, steering clear of purchasing equipment with a reputation for breaking and "preventive replacement" are the three lynchpins of an on-going maintenance program.

Power outages are a studio operator's big headache, but it depends where you are. "The power standard out here is like God," states Norm Dlugatch of the Yamaha R & D studio in Glendale, California. "It doesn't go away."

Even so, he has protected power which will hold the line voltages up for a fraction of a second and filter power to audio circuits. "It's a gamble," he adds, citing Glendale's first-ever three-hour blackout. "If you hold up two zillion musicians, it gets expensive."

It also depends on where you are in New York. Robert Walters of the Power Station thinks that percentage-wise, the eight million people in New York don't have a problem that's as bad as it's made out to be. Power Station facilities will nevertheless take "a certain amount of variance," and Walters is considering installing an internal generator.

Over on Lexington Ave., Howard Schwartz, a full-service 24-hour-a-day operation with commercial as well as recording clients, says they don't have any downtime. "Everything is totally backed up," owner Howard Schwartz contends. "Maintenance and equipment is our number one priority, and we pay a lot for it. But if there's a power outage and New York goes down, tough nuggies! If Wall Street doesn't work, why should Howard Schwartz?"

Even though much of the new digital equipment is enclosed or modular and opinions vary as to whether you get fewer problems due to that enclosure or more due to the teething troubles of a new technology, new parameters for maintenance men are being defined. A degree in electronics isn't necessary, but it helps. A willing attitude helps more.

"You can't have someone who learned it on the road with a rock band, a flashlight and black tape any more," says Dlugatch. "Now you need someone with a good background in digital technology, electronics and digital logic. He has to know how a computer works, even if he can't fix it. If not, the best he can do is try to define what part of the room the problem is in."

Most of the maintenance applicants at the Power Station have an electronic background. After careful interviewing to assess a co-operative attitude, successful candidates are taken into Robert Walters' "family situation" and trained in-house.

Once they're in, they stay, Walters states, adding that he has lost only one maintenance staffer to a "tremendous film offer," and he attributes this to good management and good communication. "People generally quit because they don't feel appreciated. My staff is magnificent, and I tell them so."

The biggest problem with most maintenance men is that they are "frustrated mixers" or—even worse—"failed engineers doing maintenance for the time being."

Eric Pilhofer of Sound 80 in Minneapolis—which jokingly refers to itself as "The Midwest's National Studio, there's nothing

north of Chicago except Canada"—also works on building morale.

"For every engineer there are three technicians who want his job," he says.

A top-notch maintenance man who understands the studio environment is "invaluable," according to Douglas Weyrick of Triad. Then you have to keep him happy. "You owe it to the band to have a technician on the spot, and it's no good

if he's out fishing."

Weyrick, like Curlee at Strawberry Jamm, cites difficulty in finding good people locally in a regional market.

"Especially at a reasonable rate—but it's more expensive to fly someone down from the manufacturer," he says, adding that the industry is just beginning to see maintenance contracts on out-of-warranty equipment.

"You've got to pay good money for quality," confirms Emerine, who also hires maintenance staff from outside the regular audio studio industry. "These are the people the film studios and NBC hire. Do you want to pay the money for that sort of quality, for a maintenance engineer who's there every day and on time or do you just want to hang on and get by?"

Finally, manufacturers get gener-

ally good marks from SPARS studio operators.

Both Triad and Studio 80 are fortunate in being down the road from a major manufacturer. Triad uses MCI equipment, and the company can supply parts quickly, eliminating the necessity for stocking spares. 3M and Studio 80 have been of mutual help in working with new digital equipment. **Billboard**

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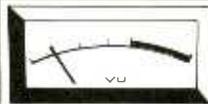
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# Marketing Is Games & Fun But Not All Fun

By LEO SACKS & BETH JACQUES



**WITH TIMES OF ECONOMIC CONSTRICTION**, studios depend on offering a unique service in the right location and on cutting favorable financial deals than on fancy new technology or cream-puff frills.

Not only can few studios afford finance charges on new digital equipment, clients can't pay the rate. And those who counted on home-cooked meals from L'Entourage and jacuzzis to fill their rooms are quietly concreting over the pool and putting in extra duplication equipment, making do with hamburgers to go from Oki Dog.

So how best to attract clients?

Methods vary, depending on whether one is located in the "studio glut" areas of Los Angeles and New York, whether one is independent or backed by a major studio, an audio-video combination or a facility owned by a producer and filled with in-house business.

"Our marketing technique is low-profile," says Brent Albright of MCA-Whitney in Los Angeles, which is affiliated with movie and record giants MCA and Universal pictures.

"We occasionally run ads, thanking those who have worked here, but we don't openly solicit business," he says. "We've got no particular marketing program other than to let our past history speak for itself."

Because MCA-Whitney is studio backed, its first concern is

to run an efficient business as opposed to worrying about cash flow like independent operations, Albright says.

Clientele comes by word-of-mouth, attracted by two large studios with Neve consoles and MCI, Ampex and 3M analog tape machines. The only Robert Morgan pipe organ in Southern California draws specialized clients like gospel acts.

Studio A is large enough for 48 pieces, while Studio B is "tighter, warmer and aimed more at the rock market." Studio C is smaller, with an ongoing mix of advertising and radio work. Rates vary between the rooms.

MCA-Whitney also offers two tape transfer rooms, mastering and high-speed reel-to-reel and cassette duplication. While they don't do film work, they have done some audio mixing for Universal pictures.

On the other hand, Teletronics in New York specializes in "intricate music edits to picture," according to Shelly Riss. Its success is due to being in the right place at the right time with the right service.

The facility concentrates on sound mixing for videotape on behalf of advertising agencies and program producers. "We'll do anything from a 10-second spot to a 'great performance,'" he says.

Teletronics also uses the very high tech CMX 600 computer control system for video mixing, which Riss feels attracts clients. The firm offers 20 channels of audio mix and can handle both 16 and 35mm dubbing plus computer interlock to the 20 audio channels.

The attraction of Teletronics is the high-quality equipment and being one of a very few facilities in New York offering the complete combination service.

"We have a total package of state-of-the-art audio mixing and recording direct to picture," says Riss. "We find that people come to us."

Sound Works in New York City is another full-service audio and video facility—with a twist. The facility is primarily a production unit, supplying rental, directors, cameras and full-service preproduction work, aimed at the new video music market and dealing directly with the recording industry.

Owner Charles Benanti and staff have built a rapport with the music business over a long period, with credits such as Steely Dan's "Gaucho" notched up at their single-room, highly private recording studio, equipped with a Harrison 32-track console, 3M 24-tracks and digital and a Studer 2-track tape machine.

"We feel video music is where it's going," says Benanti. For the last two years Sound Works has been gearing up for the area.

"We'll be a full post-production within the year," he adds, saying that he believes Sound Works was the first audio/video complex in New York concentrating on the music industry rather than the advertising business.

Sound Works has just completed a ground-breaking series of 12 one-hour video music specials as original programming for CBS Cable, which will debut within the next five weeks. Benanti expects this series to bring in much more video music business.

Through Sound Works' association with the Studio 54 theatre, the company also offers a sound stage and film scoring. Sound Works will shoot two more original programs in January, in dance and children's areas.

Benanti also covers all the bases for recording artists on a budget. Through his small studio the Music Farm, which he calls "the basics room," artists can lay tracks and work inexpensively. Then if they

*Bruce Swedien was given a disc recorder for his tenth birthday. From that moment on, he knew he wanted to be a recording engineer. By the time he was fourteen, he was working in a studio. And by 1955, he had graduated college with an electrical engineering degree and a music minor. He started a studio in Minneapolis, then went to Chicago, where he was just in time for the last great days of big band jazz and the first great days of rock 'n roll. He recorded "The Duke of Earl," among others. In fact, he recorded just about everyone who was anyone in every category of music, not to mention spoken word. For the last 23 years, he's worked with Quincy Jones. He and Quincy did the soundtrack for "The Wiz," as well as Michael Jackson's "Off the Wall" album, a monster success, both critically and commercially.*

## ON STAMINA

"I have been able to discipline myself to hang in there longer than a lot of people can. The work that we do requires an awful lot of self discipline. Working in Chicago in the early days of the record business, I learned an awful lot from the musicians about conserving energy and being able to just stay in the studio at peak performance for a long period of time. I don't see that very much today. I wear out second engineers in here that are half my age—all the time. Quincy and I can hang better than anybody."

## ON HINDSIGHT

"I did the second Beatles album. It was done four-track and they had recorded virtually everything in England. Then they brought the tapes over and we finished vocals and did a quick mix and they pressed the record. And that's about all there was to it. Nobody thought it was going to be anything. Just another bunch of kids from England. They sold their contract for \$25,000. And the rest is history."

## ON GOING INDEPENDENT

"I must have been one of the first. A real rebel. It was fun, though. I really stuck my neck out. I didn't sleep much in October, that year."

## ON SELLING OUT

"You have to have something to sell before you can sell out."

## ON BAD EXPERIENCES

"I did an album with organ, trombone and banjo. Awful. Organ, trombone and banjo. The longest project I ever did. It took about a day and felt like a month."

## ON PREPARATION

"It isn't true that you can just sit down at one of these things and push a couple of knobs and get exceptional sound. You can get *acceptable* sound. But there is a big difference. Study. Learn. Go out and listen. Listen to the recordings, but listen first to real music. Acoustical music. That is number one with a bullet."

## ON TAPE

"I grew up with Scotch 111. That was the first tape I put on a machine. I was recording for quite some time on 206. In Chicago, they used 206 almost exclusively until about 1975-76 at Universal. I started using 3M 250 and don't contemplate a change in the immediate future. Does that say anything? I like the sound of it very much. If I didn't, I wouldn't be using it, and I guess the best verification for the reason that I use 250 is the fact that I haven't felt any need to change to another type of tape. And they have all been after me."

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Leo Sacks is a New York freelance writer.

need the expensive and exotic outboard gear which Benanti says is more valid for mixing, they move into Sound Works.

Over in Sausalito, California, the aim of the Sausalito Record Plant is to make the facility "a home away from home."

In common with general Record Plant philosophy, ambience and service are what's on offer. The Sausalito Record Plant has two houses in scenic Mill Valley, five minutes from the studio, and studio manager Michelle Zarin says the Plant gets more out-of-town business than other Bay Area facilities.

She credits this to a "family environment," and a staff who acts as an "inspiration" to artists, producers and engineers, thinking ahead to smooth their way and allow them to make the most creative record they possibly can.

"Artists live a sort of double life," she says. "First they spend all that time on the road, and then they suddenly make the switch into a studio, to create a record they will be known by—their 'legacy,' so to speak.

"I do everything I possibly can to make it as easy for them as it can possibly be," she says. "We have good maintenance, good engineers, good staff, good outboard equipment—our aim is to maintain the best possible creative environment for our artists to work in."

This "tender loving care" philosophy must work, says Zarin, because the Sausalito Plant has a lot of current material in the charts, including Marty Balin's single "Heart," overdubs on the Starship album and a lot of call for their preproduction rehearsal room by local residents Pablo Cruise, who also lay down tracks. Out-of-towner Rick James recently moved in from Buffalo to make his entire album.

Ambience is everything to some studio owners nowadays, which doesn't necessarily mean stocking the latest in video game cartridges.

"We have games, but that's not why people record at the Record Plant," says general manager Lila Wassenaar of the famed New York facility on funky 44th Street between 9th and 10th Avenue in midtown Manhattan. "We like working with people and making them feel comfortable. It sounds corny, but we're really very family-oriented here. It's like a controlled chaos—very loose and still very business-like."

At the House of Music in West Orange, N.J., owners Charles Conrad and Stephan Galfas assert that video games, pinball machines and other perks which they offer take a back seat to the business of recording hit records.

Located on seven wooded acres just twenty minutes from midtown Manhattan, the facility offers clients an Olympic-size swimming pool and jacuzzi. But Conrad says he hopes that these features have nothing to do with the studio's marketability. "We built the pool for ourselves, since both Stephan and myself live on the property," says Conrad. "You build studios around hardware, not creature comforts anyway." Interestingly, he says that musicians' families tend to use the recreational facilities more than the artists. "A group that is in here on and off for a six-month period has to see its family sometimes, and the pool and jacuzzi are a nice diversion for everybody. But this is a work environment, and we always try and stress that."

"I don't believe in frills. I believe in productivity," says Robert Liftin, owner of Regent Sound Studios in New York. "The faster we work, the more we can charge per hour, because speed is everything in our business. The savings a client can realize overrides a specific hourly rate, since productivity is what Re-

gent is all about."

Regent, which started out recording such groups as The Flamingos, The Chantells, Linda Scott and Duane Eddy in the late 1950s, has moved away from recording pop acts in recent years and has concentrated instead on audio work for television and film. However, the studio recently resynchronized over 100 original Dolby pop masters shot to existing video footage for the Warner Amex Satellite Entertainment Co., and Liftin says he is looking forward to recording pop acts again.

"Making records more efficiently is what it's all about today," says Liftin, the sound consultant for the "Saturday Night Live" television program for the past six years. "Staying competitive means saving time for the producer and engineer,

and if we can do the job fast, money is no object to the client. In fact, 85% of our projects over the past six months have been under budget. It's not magic; it's a matter of efficiency."

Liftin believes in the work ethic. For many years, he says, "We didn't go in for creature comforts and devoted our space to equipment." But the executive says that he is now in the process of building a third lounge because "I came to the realization that a relaxing place for a musician to sit and think is just as productive as a room filled with equipment."

One of the busiest mobile recording trucks in the world is owned by Johnny Rosen of Fanta Professional Services in Nashville. The truck is a 40-foot semi which cost \$500,000 in 1976; a new Fanta

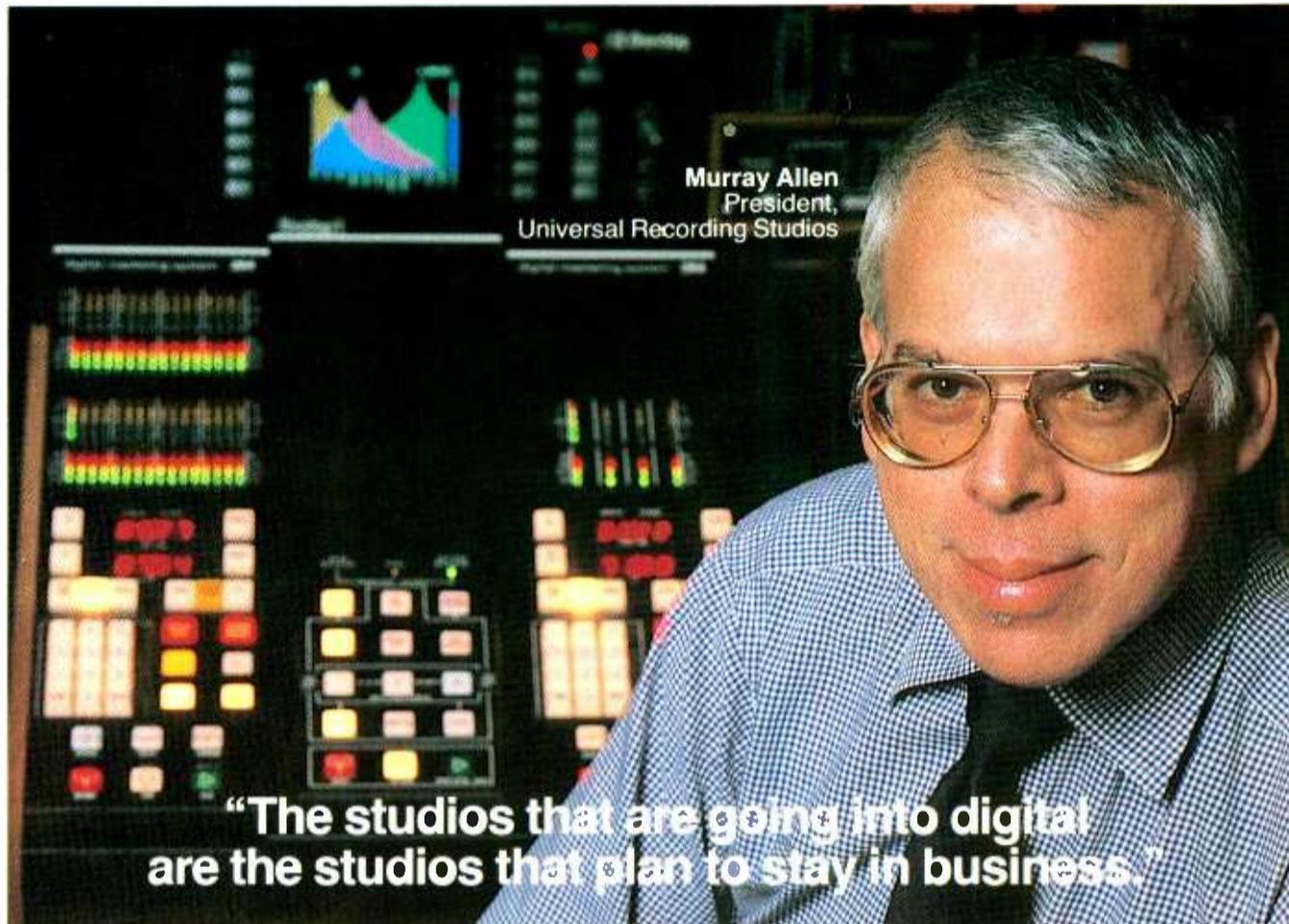
truck under construction will cost about \$1 million, Rosen estimates. The unit is also unique in that it backs up into a townhouse which Fanta clients often use. Built in 1900, the structure includes four bedrooms, four bathrooms, two kitchens, oak wood floors and ceilings made of wet plaster—"the way they constructed houses at the turn of the century," says Rosen.

"Many artists feel extremely comfortable about using the truck," the executive adds. "It's constructed as close to an all-wood interior as we could manage, including steel walls and polyurethane foam over curved and stressed quarter-inch plywood, topped by a four-inch layer of fiber glass and burlap. Even the ceiling is made of wood particles. And because it's such a large facility, you

don't feel like you're in a crack-box." In addition to live recordings, remixes and overdubs, Fanta is also involved in a number of television projects, and recently completed work on "The Nashville Palace" in conjunction with Opryland Productions for NBC-TV.

"People tend to hire us for our part of the country," Rosen says, "although we travel across the U.S. We just recorded Billy Squier in Boston, and Charley Pride in Wheaton, Minn. If it's track cutting you're after, we like to think we can accurately capture what is happening live onstage." The studio's credits include the live recording of the platinum Teddy Pendergrass album, in addition to Kenny Loggins' "Alive" disk, which was certified gold. "We're a jumpin' little truck," he concludes.

Billboard



"The studios that are going into digital are the studios that plan to stay in business."

**Murray Allen, who has been president of Universal Studios in Chicago since 1973, started performing professionally with the Glen Miller Band when he was 18. He says that if he has had one goal in life, it is to record music the way it actually sounds. And he claims that the 3M Digital Recording System just may be the answer to that dream.**

Q: You're known in many circles as a management genius. In a depressed industry, how did you justify the cost of a digital system?

A: It's when times are tough that you've got to do something different — better, to stimulate business. Digital gives clients much more in terms of sound. And I find that a lot of bankers would sooner give you financing on digital, because they know analog is being replaced by something new.

Q: I understand your entry into digital has been quite profitable.

A: It made money right away. Immediately. It's currently running about 60 to 65 hours a week. And that makes money. We typically charge fifty dollars more per hour. And, we've yet to find a client that doesn't get hooked on it.

Q: So the added cost doesn't discourage clients?

A: Digital sells itself, and the added cost isn't that much. It's not that much more than doing double 24s. If you're talking about an advertising job, it might end up being three hundred dollars more. On a record date, people get more squeamish. But when producers and musicians hear the results, they realize digital is worth it. Because every little nuance comes through, artists actually play better.

Q: How do you find digital editing?

A: Electronic editing takes a little longer because our blade skills are so well developed. But, the extra precision and ability to preview and audition an edit more than make up for the time. Actually, our editing requirements have been small because of 3M's exceptional punch-in capability. We've done multi-track punch-ins of large vocal and instrumental groups right in the middle of a note . . . and you can't detect them.

Q: You were speaking earlier about commercials. Do you actually think, given the relatively poor quality of broadcast sound, that digital is worth it?

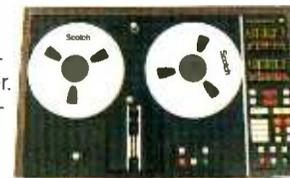
A: Yes. Commercials we've recorded digitally prove that TV can carry better sound, more impact. And impact is what the client wants. He can't add more lines of resolution to video but he can add punch to the audio.

Q: Any other applications you see as prime prospects?

A: Film scoring. We've done some already. Sound is so important to productions. When somebody does a film in digital, and releases it with digital playback, it'll be a mind-blower. And it won't be long.

Q: Any other comments about the future of digital?

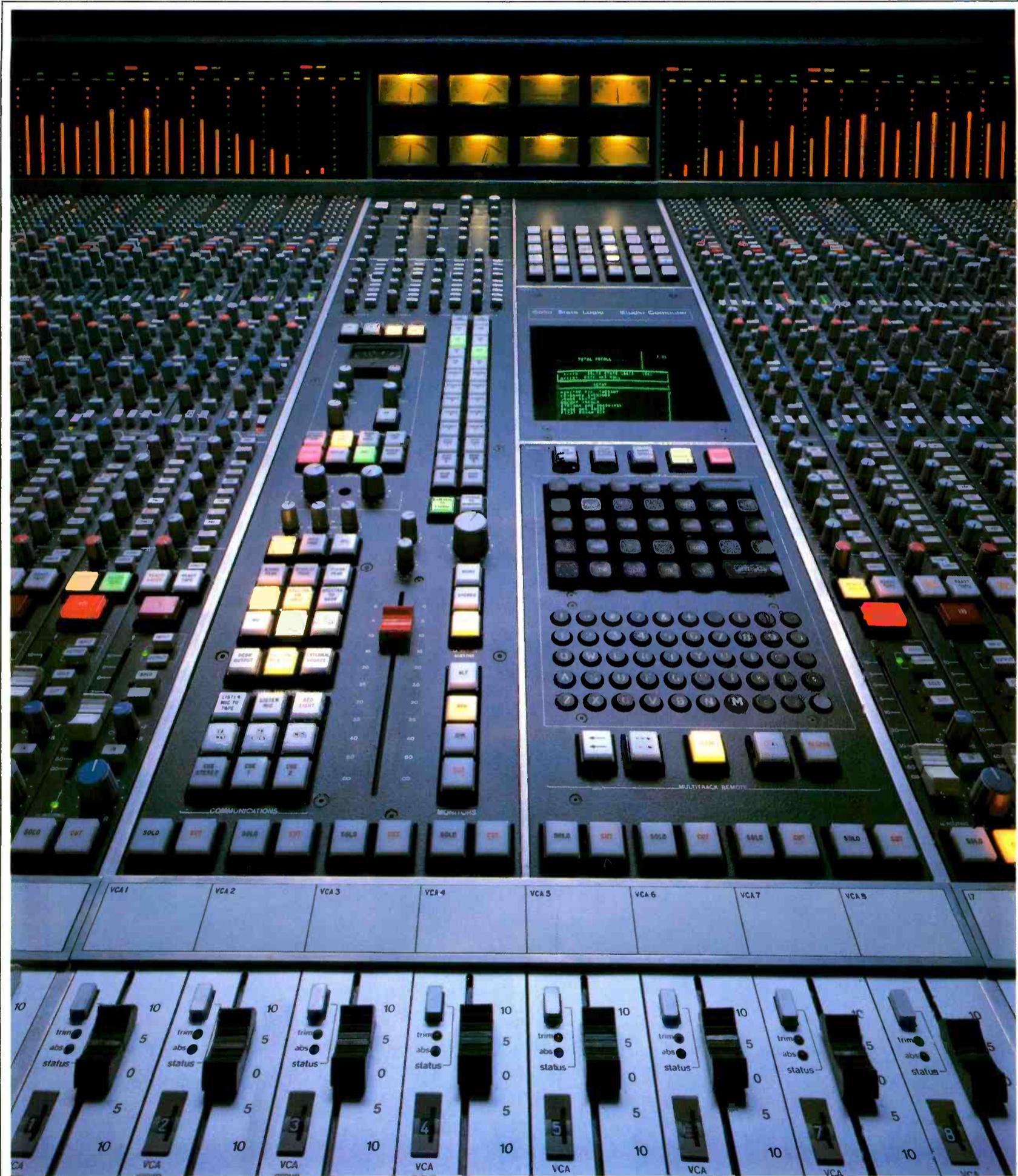
A: It's catching on like crazy. More and more albums are digital because it sounds better, the musicians like it better. You're remiss in your responsibility if you don't give them digital.



3M Hears You . . .

3M

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18	27	5	<b>PRIVATE EYES</b> —Daryl Hall & John Oates RCA 12296
19	25	4	<b>SHARE YOUR LOVE WITH ME</b> — Kenny Rogers Liberty 1430
20	21	8	<b>IN YOUR LETTER</b> —REO Speedwagon Epic 14-02457
21	22	9	<b>I COULD NEVER MISS YOU</b> —Lulu Alfa 7006
22	23	12	<b>BREAKING AWAY</b> —Balance Portrait 24-02177 (Epic)
23	26	8	<b>SUPER FREAK</b> —Rick James Gordy 7205 (Motown)
24	29	5	<b>HARD TO SAY</b> —Dan Fogelberg Full Moon/Epic 14-02488
25	15	21	<b>THE THEME FROM THE "GREATEST AMERICAN HERO"</b> —Joey Scarbury Elektra 47147
26	31	6	<b>I'VE DONE EVERYTHING FOR YOU</b> — Rick Springfield RCA 12166
27	33	9	<b>WE'RE IN THIS LOVE TOGETHER</b> — Al Jarrreau Warner Bros. 49746
28	28	8	<b>DRAW OF THE CARDS</b> —Kim Carnes EMI-America 8087
29	16	13	<b>COOL LOVE</b> —Pablo Cruise A&M 2349
30	37	7	<b>WHEN SHE WAS MY GIRL</b> —The Four Tops Casablanca 2338 (Polygram)
31	45	3	<b>TRYIN' TO LIVE MY LIFE WITHOUT YOU</b> —Bob Seger Capitol 9686
32	17	19	<b>THE BREAKUP SONG</b> —Greg Kihn Band Beserkley 47149 (Elektra)
33	38	7	<b>JUST ONCE</b> —Quincy Jones Featuring James Ingram A&M 2357
34	35	10	<b>GENERAL HOSPI-TALE</b> — The Afternoon Delights MCA 51148

49	34	10	<b>CHLOE</b> —Elton John Geffen 49788 (Warner Bros.)
50	44	12	<b>THAT OLD SONG</b> —Ray Parker Jr. & Raydio Arista 0616
51	58	5	<b>OUR LIPS ARE SEALED</b> —The Go-Go's I.R.S. 9901 A&M
52	52	10	<b>HEAVY METAL</b> —Don Felder Full Moon/Asylum 47175 (Elektra)
53	53	7	<b>SILLY</b> —Deniece Williams ARC/Columbia 18-02406
54	54	15	<b>HERE I AM</b> —Air Supply Arista 0626
55	46	15	<b>LOVE ON A TWO WAY STREET</b> — Stacy Lattisaw Cotillion 46015 (Atlantic)
56	49	9	<b>TEMPTED</b> —Squeeze A&M 2345
57	54	10	<b>SQUARE BIZ</b> —Teena Marie Gordy 7202 (Motown)
58	68	4	<b>WORKING IN THE COAL MINE</b> —Devo Elektra 47204
59	59	19	<b>BOY FROM NEW YORK CITY</b> — Manhattan Transfer Atlantic 3816
60	77	2	<b>ATLANTA LADY</b> —Marty Balin EMI-America 8093
61	57	16	<b>I DON'T NEED YOU</b> —Kenny Rogers Liberty 1415
62	78	3	<b>SAUSALITO SUMMERNIGHT</b> —Diesel Regency 96000 (Atlantic)
63	74	3	<b>HE'S A LIAR</b> —Bee Gees RSO 1066 (Polygram)
64	74	3	<b>YOU SAVED MY SOUL</b> —Burton Cummings Alfa 7008

83	63	18	<b>IT'S NOW OR NEVER</b> —John Schneider Scotti Bros. 6-02105 (CBS)
84	85	2	<b>I'M GONNA LOVE HER FOR BOTH OF US</b> —Meat Loaf Epic/Cleveland International 14-02490
85	85	2	<b>NO REPLY AT ALL</b> —Genesis Atlantic 3858
86	85	2	<b>IT'S ALL I CAN DO</b> —Anne Murray Capitol 5023
87	79	4	<b>MAGIC MAN</b> —Herb Alpert A&M 2356
88	88	6	<b>NOT FADE AWAY</b> —Eric Hine Montage 1200
89	88	6	<b>LET'S PUT THE FUN BACK IN ROCK N ROLL</b> —Freddie Cannon & The Belmints Mia Sound 1002
90	88	6	<b>STILL</b> —John Schneider Scotti Bros. 7-1289 (Epic)
91	66	8	<b>A HEART IN NEW YORK</b> —Art Garfunkel Columbia 18-02307
92	65	12	<b>DON'T GIVE IT UP</b> —Robbie Patton Liberty 1420
93	64	8	<b>FALLING IN LOVE AGAIN</b> — Michael Stanley Band EMI-America 500630
94	62	8	<b>THE SUN AIN'T GONNA SHINE ANYMORE</b> —Nielsen/Pearson Capitol 5032
95	69	20	<b>THE STROKE</b> —Billy Squier Capitol 5005
96	70	7	<b>DEDICATED TO THE ONE I LOVE</b> — Bernadette Peters MCA 51152
97	71	14	<b>NICOLE</b> —Point Blank MCA 51132
98	71	14	<b>I'M SO GLAD I'M STANDING HERE TODAY</b> —Crusaders MCA 51177
99	73	12	<b>YOU DON'T KNOW ME</b> —Mickey Gilley Epic 14-02172
100	76	13	<b>YOU'RE MY GIRL</b> —Franke & The Knockouts Millennium 11808 (RCA)



Single This Week

# ENDLESS LOVE

Diana Ross & Lionel Richie

Motown 1519

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# Classical

## Masterworks Experiments With Imports From Europe

CHICAGO—CBS Masterworks is testing the import market with product from its European operation offered as part of the fall release schedule.

The label is importing five deluxe multiple disk sets, priced comparably to domestic product, it says. One CBS marketing executive said the label has been studying the upswing in U.S. sales of classical imports.

Boxed imports include Musorgsky's opera "Salambo"—a two-record world premiere recording—Handel's opera "Xerxes"—on three records—the first complete version—

and a new digital recording of Bruckner's "Romantic" Symphony and Wagner's "Siegfried Idyll," two disks.

A three-record album entitled "Horowitz Plays Chopin," and a two-record compilation of Mozart performances by Isaac Stern, including concertos and the Sinfonia Concertante for Violin, Viola and Orchestra, complete the release.

CBS's European classical operation, headquartered in Paris, presses in West Germany and fabricates jackets in Holland, according to the company.

## D'Oyly Carte Saved From Closing By \$5M TV Bid

LONDON—The long-established D'Oyly Carte opera company, threatened here with closure early next year as the result of escalating financial losses, seems to have won a late reprieve.

The company, specializing in Gilbert and Sullivan, had lost its Arts Council grants because it was felt its reputation should attract the necessary commercial sponsorship.

Now the Brent Walker Leisure group has proffered a \$200,000 deal for the use of the D'Oyly Carte name, costumes and equipment in a \$5 million television and video recording series of five of the most popular Gilbert and Sullivan productions.

Involved are "The Gondoliers," "The Mikado," "The Pirates Of Penzance," "HMS Pina-

fore" and "Iolanthe," staged for recording by Peter Wood, David Pountney and Michael Geliot. But the D'Oyly Carte members will not be involved because the recordings clash with the company's performance schedule at the Adelphi Theater here.

George Walker, chief executive of Brent Walker, says there is already a build-up of interest about the project from the U.S. None of the productions will run more than two hours. The London Symphony Orchestra has already started recording the music and the producer overall is Judith de Paul, former soloist at New York's Metropolitan Opera.

Says Walker, "This is a non-specialist worldwide attraction. This will attract 60 countries and 600 million people."

SEPTEMBER 26, 1981, BILLBOARD

### \$10.98 LIST

## Moss Music To Promote Digital LPs

CHICAGO—The Moss Music Group is proclaiming November "Digital Month" in a promotion covering six new albums.

Among the releases is the debut recording by Van Cliburn International Piano Competition winner Andre-Michael Schub, and a performance of Beethoven's "Eroica" Symphony with Michael Gielen conducting the Cincinnati Symphony—Gielen's first album as music director.

The digital albums, listing at \$10.98 are pressed on imported Teldec vinyl. According to Marvin Saines, a&r director for digital product, a \$4.98 list digital sampler LP is being readied for store promotions.

Other digital titles are "Music For The Theatre By Henry Purcell," performed by the City of London Chamber Orchestra; Offenbach's "Gaité Parisienne" and Meyerbeer's "Les Patineurs," Cincinnati Pops Orchestra conducted by Erich Kunzel; Shostakovich Violin Concerto, Fredell Lack, soloist, with the Berlin Symphony Orchestra; and "Digital Percussion," the London Symphony Percussion Section performing works of Varese, Farberman and Cage.

## Classical Notes

Carnegie Hall's executive director **Stewart Warkow** will resign his post next March. Warkow, appointed executive director three years ago, was Carnegie Hall's house manager for 10 years.

Pianist **Misha Dichter**, who last recorded in the U.S. 15 years ago, is set to tape with the Pittsburgh Symphony next month. Dichter will be accompanied by **Andre Previn** in the Liszt Concertos, a Philips recording.

Englewood, New Jersey's Jonella Records has recorded oboist **Bert Lucarelli** in an album of light classics. "The Sensual Sound Of The Soulful Oboe" features chamber ensemble arrangements of familiar melodies such as Offenbach's "Barcarolle" and Rodrigo's "Aranjuez" theme. The Society of Illustrators Of Los Angeles gave high praise to Nonsuch Records in its recent annual exhibit selecting a total of six of the label's 1981 album covers to display. Two forthcoming Erato releases will feature mezzosoprano **Marilyn Horne** in Rossini opera roles she's made famous. Horne will star in forthcoming tapings of "Barber Of Seville" and "Lady Of The Lake."

## Tenor's 25th

NEW YORK—Tenor Carlo Bergonzi will celebrate his 25th anniversary with the Metropolitan Opera with a Gala Performance on Friday, Dec. 4th.

Bergonzi will sing Acts 1 and 2 of "La Traviata" and Act 3 of "Tosca" at the Gala. Also appearing will be Luciano Pavarotti who will sing Act 2 of "Ballo in Maschera" in honor of his friend's silver anniversary.

# General News

## Did RSO Drop Ball On Promos? Yes, Says Dreamland In \$5M Stigwood Label Suit

By JOHN SIPPEL

LOS ANGELES—Superior Court here is being asked to determine whether RSO Records could effectively market Dreamland product after the Stigwood label allegedly lopped off 80% of its promotional staff in April, 1981.

Michael Chapman and Nicholas B. Chinn of the plaintiff label contend the defendant dropped the ball when it severely slashed its promo reps and claim their exclusive August, 1980 distribution pact with RSO was breached. At the agreement's signing, the complaint charges at least 25 of the 65 RSO staff worked promotionally.

In May, 1981, the plaintiff complained about the alleged dropoff in promo and asked out of the binder. In June, the complaint states, RSO informed Dreamland about "extraordinary efforts" to promote its group, Spider: Al Coury spent 75%-80% of his time on the album and single. Bob Edson, senior vice president, spent 60%-70% of his work activity behind Spider. RSO hired 20 indie promo persons to supplement a PolyGram national staff of 20 and five regional. RSO provided indie promo reps with "bonuses" to create more incentive, the RSO letter continued.

In mid-June, Dreamland questioned whether RSO would put into writing that it would always provide such all-out effort for product. The plaintiff in the complaint states it was not satisfied by RSO's response in "general terms" regarding promotion in the future.

The court is asked, too, to determine that December, 1980 amendments to the pact, easing provisions

of the deal as far as reducing number of albums committed the second year from eight to five and requiring Chapman to produce only three albums of the five while allowing him to produce three albums for labels other than Dreamland, are valid.

Because RSO has allegedly limited its promo punch behind Dreamland, the suit asks no less than \$5 million punitive damages.

The contract called for the plaintiffs to provide seven albums the first contract year, graduating to 12 in the sixth year from among a talent roster that initially included Shandi Sinnamon, Suzi Quatro, Holly Penfield, Spider, Michael Des Barres, Nervus Rex and Consenting Adults.

Chapman was committed to produce four albums the first year through seven albums in the fifth and six years.

Advances recoupable against royalties for recording ranged from \$142,857 to \$166,666 the third year to \$200,000 for the last three option years.

The agreement called for annual "working capital loans" of \$500,000 the first three years, with repayment solely through accrued royalties.

Domestic royalties based upon retail list price were 18% for albums and 14% for singles, while for foreign it was 15% and 14% for albums and 45s respectively.

In computing royalties, 10% of retail list was deducted if a single was packaged in a colored, illustrated sleeve and 15% deducted from album list for a standard single pocket jacket and 20% for stock prerecorded tape packaging.

Engel & Engel represented the plaintiff in filing the action.

## New LP/Tape Releases

• Continued from page 49

**ROSSINI, GIOACCHINO**  
Overtures  
National Philh. Orch., Chailly  
LP London Digital LDR71034 .....\$12.98  
CA LDR571034 .....\$12.98

**SCHUBERT, FRANZ**  
Die Freunde von Salamanka; Der Spiegelritter  
Mathis, Prey, Holl, T. Moser,  
Austrian Radio Chorus & Orch.,  
Guschlbauer  
LP DG 2707126 (2) .....\$21.96  
String Quartets No. 8, D. 112; No. 10, D. 87  
Amadeus Quartet  
LP DG 2531336 .....\$10.98  
CA 3301336 .....\$10.98

**Violin Sonata In A Major, Op. Posth. 162, D. 574; Mendelssohn: Violin Sonata, In F Minor, Op. 4**  
Schroeder, Hogwood  
LP L'Oiseau-Lyre DSL0571 .....\$10.98

**STARER, ROBERT**  
Anna Margarita's Will; Perlongo: Riccar, Fragments  
Bryn-Julson, Walker, Leonard,  
Pittsburgh New Music Ensemble,  
Stock  
LP CRI SD453 .....\$7.95

**STRAUSS, JOHANN**  
Cinderella; Ballet Music From Ritter Pasman  
National Philh. Orch., Bonyngue  
LP London Digital LDR72005 (2) .....\$25.96

**STRAVINSKY, IGOR**  
Petrushka (Based on 1947 version)  
Detroit Symph. Orch., Dorati  
LP London Digital LDR71023 .....\$12.98  
CA LDR571023 .....\$12.98

**TIPPETT, SIR MICHAEL**  
Symphony No. 4; Suite For The Birthday Of Prince Charles  
Chicago Symph. Orch., Solti  
LP London Digital LDR71046 .....\$12.98

**VERDI, GIUSEPPE**  
Un Ballo In Maschera  
Abbado, La Scala  
LP DG 2740251 (3) .....\$32.94  
CA 3378111 (3) .....\$32.94

**VIVALDI, ANTONIN**  
Violin Concerti RV, 367, 169, 192, 123  
Carmirelli, I Musici  
LP Philips 9500.961 .....\$10.98  
CA 7300.961 .....\$10.98

### CLASSICAL COLLECTIONS

**ACADEMY OF ST. MARTIN-IN-THE-FIELDS, NEVILLE MARRINER**  
Greensleeves  
LP Argo ZRG931 .....\$10.98

**BERGANZA, TERESA**  
Arie Italiane Barocche  
LP DG 2531192 .....\$10.98

**BERLIN PHILH. BRASS**  
Music For The Joyous Season; 17th Century Christmas Music For Brass  
LP DG 2536394 .....\$10.98

**BOSTON POPS**, see John Williams

**DOMINGO, PLACIDO**  
Gala Opera Concert w/ Carlo Maria Giulini, Los Angeles Philh.  
LP DG 2532009 .....\$12.98  
CA 3303009 .....\$12.98

**EASTMAN WIND ENSEMBLE**, see Frederick Fennell

**FENNELL, FREDERICK, & EASTMAN WIND ENSEMBLE**  
Ballet For Band  
LP Mercury Golden Imports SRI75138 .....\$6.98

**LONDON EARLY MUSIC GROUP, JAMES TYLER**  
Italian Airs & Dances (1500-1540)  
LP Argo ZRG923 .....\$10.98

**MARRINER, NEVILLE**, see Academy of St. Martin-in-the-Fields

**TYLER, JAMES**, see London Early Music Group

**WILLIAMS, JOHN, THE BOSTON POPS**  
We Wish You A Merry Christmas  
LP Philips 6302.125 .....\$10.98  
CA 7144.125 .....\$10.98

### SPOKEN WORD CHILDREN'S

**CHRONICLES: THE LAST BATTLE**  
Michael York  
LP Caedmon TC1674 .....\$8.98  
CA CDL51674 .....\$8.98

**FIELDS, GRACIE, FOREVER**  
Gracie Fields  
LP Caedmon TC1682 .....\$8.98  
CA CDL51682 .....\$8.98

**JONATHAN LIVINGSTON: SEAGULL**  
Richard Bach  
LP Caedmon TC1639 .....\$8.98  
CA CDL51639 .....\$8.98

**KALEVALA**  
Ian Richardson  
LP Caedmon TC1688 .....\$8.98  
CA CDL51688 .....\$8.98

**LOLITA**  
James Mason  
LP Caedmon TC1680 .....\$8.98  
CA CDL51680 .....\$8.98

**LOTUS WATER**  
Alan Howard  
LP Caedmon TC1663 .....\$8.98  
CA CDL51663 .....\$8.98

**MATHILDE MOUSE & THE STORY OF SILENT NIGHT**  
Carol Channing  
LP Caedmon TC1681 .....\$8.98  
CA CDL51681 .....\$8.98

**NANA**  
Irene Worth  
LP Caedmon TC1679 .....\$8.98  
CA CDL51679 .....\$8.98

**PAUL'S CASE**  
Carole Shelley  
LP Caedmon TC1687 .....\$8.98  
CA CDL51687 .....\$8.98

**REALLY ROSE**  
Original Cast  
LP TRS SRS368 .....\$8.98  
CA CDL5368 .....\$8.98

**SEA WOLF**  
Anthony Quayle  
LP Caedmon TC1689 .....\$8.98  
CA CDL51689 .....\$8.98

**SEE & BE-YOGA & CREATIVE MOVEMENT FOR CHILDREN**  
Rachel Carr  
LP Caedmon TC1684 .....\$8.98  
CA CDL51684 .....\$8.98

**SEDAK SOUNDBOOK: KENNY'S WINDOW, WHERE THE WILD THINGS ARE, HIGGLETY-PIGGLETY, REALLY ROSIE**  
Tammy Grimes  
LP SBR SB124 .....\$29.95  
CA SBC124 .....\$29.95

**A SMALL ASSASSIN**  
Ray Bradbury  
LP Caedmon TC1677 .....\$8.98  
CA CDL51677 .....\$8.98

**STORY OF SWAN LAKE**  
Claire Bloom  
LP Caedmon TC1673 .....\$8.98  
CA CDL51673 .....\$8.98

**TIME MACHINE**  
James Mason  
LP Caedmon TC1678 .....\$8.98  
CA CDL51678 .....\$8.98

14	14	42	<b>KEU SPEEDWAGON</b> Hi Infidelity, Epic FE 36844	50	4	<b>RONNIE MILSAP</b> There's No Getting Over Me, RCA AHL 1 4060	70	60	59	<b>JAKYL HALL &amp; JUHN OATES</b> Voices, RCA AQL 1-3646	97	88	24	<b>JEFFERSON STARSHIP</b> Modern Times, Grunt BZL 1-3848 (RCA)
15	8	29	<b>RICK SPRINGFIELD</b> Working Class Dog, RCA AFL 1-3697	49	8	<b>DEF LEPPARD</b> High N' Dry, Mercury SRM-1-4021 (Polygram)	71	81	3	<b>THE FOUR TOPS</b> Tonight, Casablanca NBLP 7258	98	79	13	<b>GARY WRIGHT</b> The Right Place, Warner Bros. BSK 3511
16	16	6	<b>E.L.O.</b> Time, Jet FX 37371 (Epic)	44	6	<b>THE ALLMAN BROTHERS BAND</b> Brothers Of The Road, Arista AL 9564	72	61	9	<b>JOE JACKSON</b> Jumpin' Jive, A&M SP-4871	99	142	4	<b>BRICK</b> Summer Heat, Bang FZ 37471
17	18	8	<b>ZZ TOP</b> El Loco, Warner Bros. BSK 3593	45	5	<b>SPYRO GYRA</b> Freetime, MCA MCA-5238	73	51	25	<b>GREG KIHN</b> Rockinroll, Beserkley BZ 10069 (Elektra)	100	102	6	<b>RENE &amp; ANGELA</b> Wall To Wall, Capitol ST-12161
18	17	12	<b>POINTER SISTERS</b> Black & White, Planet P-18 (Elektra)	46	30	<b>RUSH</b> Moving Pictures, Mercury SRM-1-4013 (Polygram)	74	72	50	<b>KENNY ROGERS</b> Greatest Hits, Liberty L00-1072	<b>NEW &amp; HOT</b>			
19	19	NEW ENTRY	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Nine Tonight, Capitol STBK-12182	47	2	<b>LITTLE RIVER BAND</b> Time Exposure, Capitol ST-12163	75	62	17					
20	39	3	<b>DAN FOGELBERG</b> The Innocent Age, Full Moon/Epic KE2 37393	48	14	<b>JOHN SCHNEIDER</b> Now Or Never, Scotti Bros. FX 37400 (CBS)	76	73	9	<b>MARTY BALIN</b> Balin, EMI-America SO-17054				
21	21	22	<b>KIM CARNES</b> Mistaken Identity, EMI-America SD 17052	48	14	<b>JOHN SCHNEIDER</b> Now Or Never, Scotti Bros. FX 37400 (CBS)	77	85	4	<b>PHYLLIS HYMAN</b> Can't We Fall In Love Again, Arista AL 9544				
22	42	3	<b>THE KINKS</b> Give The People What They Want, Arista AL 9567	49	2	<b>GRATEFUL DEAD</b> Dead Set, Arista A2L 8606	78	75	13	<b>HANK WILLIAMS JR.</b> The Pressure's On, Elektra/Curb 5E-535				
23	23	12	<b>THE COMMODORES</b> In The Pocket, Motown M8-955M1	50	23	<b>SANTANA</b> Zebop, Columbia FC 37158	79	69	26	<b>MAZE FEATURING FRANKIE BEVERLY</b> Live In New Orleans, Capitol SKBK 12156				
24	24	12	<b>BLUE OYSTER CULT</b> Fire Of Unknown Origin, Columbia FC 37389	51	9	<b>EVELYN KING</b> I'm In Love, RCA AFL 1-3962	80	65	46	<b>QUINCY JONES</b> The Dude, A&M SP-3721				
25	26	5	<b>DEBBIE HARRY</b> KooKoo, Chrysalis CHR 1347	52	18	<b>SQUEEZE</b> East Side Story, A&M SP-4854	81	83	9	<b>THE ALAN PARSONS PROJECT</b> The Turn Of A Friendly Card, Arista AL 9518				
26	27	30	<b>JUICE NEWTON</b> Juice, Capitol ST-12136	53	42	<b>TEENA MARIE</b> It Must Be Magic, Gordy G8-1004M1 (Motown)	82	82	10	<b>MICHAEL STANLEY BAND</b> Northcoast, EMI-America SW 17056				
27	31	6	<b>EDDIE RABBITT</b> Step By Step, Elektra 5E-532	54	4	<b>SOUNDTRACK</b> Arthur The Album, Warner Bros. BSK 3582	83	84	17	<b>ICEHOUSE</b> Icehouse, Chrysalis CHR 1350				
28	19	27	<b>ALABAMA</b> Feels So Right, RCA AHL 1-3930	55	19	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> Hard Promises, Backstreet BSR 5160 (MCA)	84	67	9	<b>KRAFTWERK</b> Computer World, Warner Bros. HS 3549				



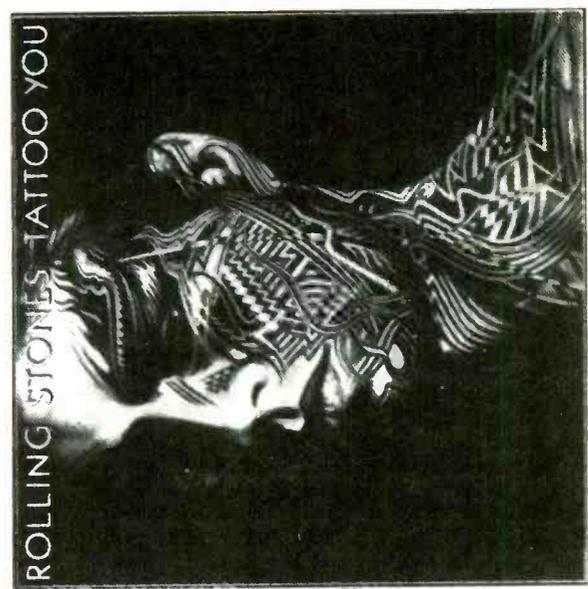
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# ★ LP This Week

# ROLLING STONES

# TATTOO YOU

Rolling Stone Records COC-21003



## Jeans Maker Backs N.Y. Latin/Jazz

NEW YORK—Buttressed by heavy promotion from a designer jeans manufacturer, and with the proceeds going to a worthwhile charity, the first annual Latin-Jazz Festival got under way here Aug. 27.

Sergio Valente saw to all media advertising while NBC television commentator Felipe Luciano produced the event. Proceeds went to the New York Mission Society (NYCMS), an organization founded in the 19th century.

The event covered three evenings, two at the Beacon Theatre and one at Avery Fisher Hall. On nights one and three the blending of music was complementary, but on evening two the program was a pastiche of talent under the general headings of "jazz" and "Latin."

The first two evenings were hosted by WKTU deejay Paquito "Paco" Navarre. Machito's swinging big band opened with congero Carlos "Potato" Valdez added later.

Mongo Santamaria's nine-piece ensemble brought the audience to its

feet for the first time. His concepts and tasteful choices of tunes and sidemen never cease to amaze even the most jaded listener.

Hard on his heels was drummer Max Roach, who drew constant applause and cheers from the largely Latin audience for his a cappella technical and musical brilliance. His offerings swung without the use of another musical note.

The comparatively new sound of Ray Barretto's "Rican Struction" band closed the show. Fresh from triumphs in Europe, Barretto has returned to his Latin roots. His past attempts at jazz-fusion were futile and tended to alienate his Latin followers, while gaining few listeners in other areas. The new band is on fire with Barretto, whose congo licks are among the most recorded in jazz, making it look easy.

The second night was less consistent. Libre, a hard-driving, swinging Latin band, opened on top and went up from there. The soloists, jazz-oriented both in phrasing and content,

acquitted themselves nicely, albeit far too briefly, backing alto saxophonist Jackie McLean on only one tune. Standing cheers were to no avail.

Ornette Coleman and Prime Time, apologizing for the brief set that was to follow, said little. Again, a prolonged, standing ovation couldn't persuade the promoter, and Coleman was gone.

Cuban alto saxophonist Paquito D'Rivera and his hot jazz group "Havana/N.Y." played a trio of tunes including a bolero by fellow Cuban Beney More. D'Rivera's guest for a closing number was tenor saxophonist Chico Freeman.

Closing night, Sunday (30), catered to the vast middle ground. Luciano introduced NYCMS celebrities Dina Merrill and Rita Moreno, who acted as hostess for the evening. Her onstage abandon helped make up for the musical gloss.

On hand were the big bands of Mercer Ellington, with legendary congero Candido Camera, Buddy Rich and Tito Puente, all exciting... and loud. Willie Bobo tried to interject some Hollywood hipness to his Latin sound and paled next to Puente's earthiness.

Geoffrey Holder and Carmen DeLavillard did a three-minute pantomime entre-act as a stripper (Holder) and a lady, which said more than the entire evening's worth of music. Gregory Hines, who seems to invent new tap dance routines each time he performs, was another highlight.

The promoters, who did a fine job, all things considered, expect this to become an annual event.

ARNOLD JAY SMITH



Billboard photo by Ja Emery/SBJF, Inc.

**TRUMPET SUMMIT**—Varied horns and varied styles make for a concert natural during the recent Santa Barbara Jazz Festival as five crack players team up for brassy interplay. Seen from left are Clark Terry, Maynard Ferguson, Bill Berry, Chet Baker and Allen Vizzutti.

## Washington Firm Delving Into Jazz In A Big Way

By JEAN CALLAHAN

WASHINGTON, D.C. — Jazz-America Marketing enters a busy phase this fall with the release of two audiophile albums at popular prices, the signing of a four-record multi-year agreement with the Akiyoshi-Tabackin Big Band and an exclusive hooking arrangement which will bring major talent to a new 225-seat club here, the IbeX Jazz Cabaret.

The agreement between Jazz-America Marketing (JAM) and the Akiyoshi-Tabackin Big Band includes promotion of a world tour for the band in the spring of 1983. The first release under the new agreement will be "Tanuki's Night Out," an audiophile pressing due in record stores later this month. The album will list at \$8.98.

Jimmy McGriff's second release on the JAM label, "Movin' Upside The Blues" will be released Sept. 15. Like the Akiyoshi-Tabackin album, the McGriff release is an audiophile pressing that uses the "Ultra Disk" process developed by Diskmakers U.S.A. of Philadelphia.

Entering into a new area of business, JAM will book major international stars to perform weekly at the IBEX Jazz Cabaret, a new club opening here this month. Already scheduled to appear are: Pharoah Sanders (Sept. 16-19); Johnny Griffin (Sept. 30-Oct. 2) and the Nat Asderly Quintet with Sonny Fortune (Oct. 14-17). Local and regional acts will be booked into the club on weeknights.

## Jazz Educators Tap Chicago For Huddle

MANHATTAN, Kan.—The ninth convention of the National Assn. of Jazz Educators will be held Jan. 14-17 at the Ramada O'Hare Inn in Chicago.

Matt Betton, executive director of the NAJE headquartered here, reports that guest artists will include drummer Louis Bellson, Tommy Newsom of the NBC-TV "Tonight" show, the Buddy Rich big band and trumpeter Allen Vizzutti. Others will be signed later.

Finals of the Southern Comfort collegiate dixieland jazz competition will be held in Chicago Jan. 16. Betton says.

NAJE executive secretary Dr. Lee Bash this week launches the organization's first national membership drive. There are now about 5,500 members. "We hope," Dr. Bash notes, "to double that figure by convention time."

The NAJE offices are reached at Box 724, Manhattan, Kan. 66502.

The IbeX entertainment complex also features a disco as well as the cabaret. JAM's Richard Spring promises that cover charges at IbeX will be "about 20% less than at other major D.C. jazz clubs and drink prices will be somewhat lower than average."

"IbeX is the kind of venue Washington has long needed," Spring adds. "A comfortable, spacious room with full stage, excellent sound, good food and reasonable prices. It's our intention to develop the most important jazz room on the East Coast outside of New York. The full stage will also permit us to present top level comedy and cabaret acts from time to time, which will fit well with jazz."

The agreement between Jazz-America Marketing (JAM) and the Akiyoshi-Tabackin Big Band includes promotion of a world tour for the band in the spring of 1983. The first release under the new agreement will be "Tanuki's Night Out," an audiophile pressing due in record stores later this month. The album will list at \$8.98.

## Scholarship Plan Fixed

CONCORD, Calif.—The Concord Jazz Festival and the Berklee College of Music in Boston have teamed in a \$25,000 scholarship awards program slated for young jazz players.

The program, which will award scholarships ranging from \$1,000 up to \$5,000 to instrumentalists and vocalists between 17 and 24 years of age, will see members of the Berklee faculty screening potential applicants, who must meet the normal admission requirements to the school. Students currently attending Berklee, or students who have previously attended, will not be eligible.

Applications must be submitted before Nov. 1 and may be obtained from the Concord Jazz Festival Scholarship Awards Program, Berklee College of Music, 1140 Boylston St., Boston, Mass. 02215.

## Final Breeden LP Released In Texas

DENTON, Tex.—Leon Breeden's final recording as conductor of the 1 O'Clock Jazz Lab Band at North Texas State Univ. is a commemorative LP now being marketed by the school's School of Music.

Set is selling for \$15 and is a two-disk package. It can be ordered from North Texas Lab Bands, Box 5038, North Texas Station, Denton, Tex. 76203.

Breeden, who resigned as director of the school's well-known jazz program last month, helped the band earn two Grammy nominations in his tenure as conductor.

SEPTEMBER 26, 1981, BILLBOARD

Survey For Week Ending 9/26/81									
Billboard® Best Selling Jazz LPs™					Billboard® Best Selling Jazz LPs™				
This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number (Dist. Label)
1	5	1	BREAKIN' AWAY	Al Jarreau, Warner Bros BSK 3576	NEW ENTRY	27	26	18	ORANGE EXPRESS
2	11	3	SIGN OF THE TIMES	Bob James, Columbia FC 37495	27	26	18	SECRET COMBINATION	Randy Crawford Warner Bros BSK 3541
3	3	4	FREE TIME	Spyro Gyra, MCA MCA 5238	28	38	3	BLYTHE SPIRIT	Arthur Blythe, Columbia FC 37427
4	2	10	THE MAN WITH THE HORN	Miles Davis Columbia FC 36790	29	33	27	DIRECTIONS	Miles Davis Columbia KC2 36472
5	5	24	VOYEUR	David Sanborn Warner Bros BSK 3546	30	32	19	EXPRESSIONS OF LIFE	Heath Brothers Columbia FC 37126
6	4	45	WINELIGHT ▲	Grover Washington Jr., Elektra 6E 305	31	31	32	YOU MUST BELIEVE IN SPRING	Bill Evans, Warner Bros HS 3504
7	6	15	AS FALLS WICHITA SO FALLS WICHITA FALLS	Pat Metheny & Lyle Mays, ECM I 1190 (Warner Bros.)	32	35	8	THIS TIME	Al Jarreau, Warner Bros BSK 3434
8	9	21	RIT	Lee Ritenour Elektra 6E 331	33	37	3	MISTRAL	Freddie Hubbard, Liberty LT 1110
9	8	10	MECCA FOR MODERNS	Manhattan Transfer Atlantic SD 16036	34	21	20	THE DUDE ●	Quincy Jones, A&M SP 3721
10	13	10	WORD OF MOUTH	Jaco Pastorius Warner Bros BSK 3535	35	39	19	TARANTELLA	Chuck Mangione, A&M SP 6513
11	10	17	FRIDAY NIGHT IN SAN FRANCISCO	John McLaughlin, Al DiMeola Paco De Lucia, Columbia FC 37152	36	36	4	GOLDEN LADY	Abbey Lincoln, Inner City IC 1117
12	12	5	MAGIC MAN	Herb Alpert, A&M SP 3728	37	34	20	RAIN FOREST	Jay Hoggard, Contemporary 14007
13	17	12	APPLE JUICE	Tom Scott, Columbia FC 37419	38	41	2	SHOGUN	John Kaizan Kneptune, Inner City IC 6078
14	14	7	FUSE ONE	Fuse One, CTI CTI 9003	39	18	29	MOUNTAIN DANCE	Dave Grusin Arista/GRP 5010
15	15	9	PIED PIPER	Dave Valentine Arista/GRP GRP 5505	40	24	9	MY ROAD OUR ROAD	Lee Oskar, Elektra 5E 526
16	16	6	BLUE TATTOO	Passport, Atlantic SD 19304	41	43	24	GALAXIAN	Jeff Lorber Fusion, Arista AL 9545
17	23	9	LIVE IN JAPAN	Dave Grusin & the GRP All Stars Arista/GRP GRP 5506	42	42	3	AUTUMN	George Winston Windham Hill C 1012
18	7	20	THE CLARKE/DUKE PROJECT	Stanley Clarke/George Duke, Epic FE 36918	43	44	12	MY DEAR LIFE	Sadao Watanabe Inner City IC 6063
19	22	18	LIVE	Stephanie Grapelli/David Grisman Warner Bros BSK 3550	44	47	14	SOCIAL STUDIES	Carla Bley, ECM/W11 (Warner Bros)
20	19	17	HUSH	John Klemmer Elektra 5E 527	45	45	4	VINTAGE SESSIONS	Sonny Rollins, Prestige P 24096
21	20	7	INVOCATIONS THE MOTH AND THE FLAME	Michael Jarrett ECM D 1201 (Warner Bros)	46	NEW ENTRY		SLINGSHOT	Michael Henderson Buddha BOS 6002 (Arista)
22	28	11	THREE QUARTETS	Chick Corea Warner Bros BSK 3552	47	30	83	HIDEAWAY	David Sanborn Warner Bros BSK 3379
23	27	8	CLEAN SWEEP	Bobby Broom Arista/GRP GRP 5504	48	NEW ENTRY		LIVE AT THE NORTH SEA JAZZ FESTIVAL	Oscar Peterson Pablo 2620115
24	25	8	YELLOW JACKETS	Yellow Jackets Warner Bros BSK 3573	49	29	15	THREE PIECE SUITE	Ramsey Lewis, Columbia FC 37153
25	NEW ENTRY		REFLECTIONS	Gil Scott Heron Arista AL 9566	50	48	7	MELLOW	Herbie Mann Atlantic SD 16046

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★ 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.)

## Hassle Spawns 3 German Festivals

BERLIN—A split between the organizers of the famous Jazz Days festival here has meant that this year the West German capital will host no fewer than three separate events.

The Jazz Days was formerly one of Europe's premier festivals, with a budget of \$300,000 last year and many top quality artists performing. But a quarrel between organizers George Gruntz and Ralf Schulte Bahrenberg ended in court, where Bahrenberg asserted his right to keep the Berlin Jazz Days name.

So this year what was once Jazz Days is taking place in the Philharmonie building under the title Berlin International Jazz Festival, while Bahrenberg's open air event retains the name Jazz Days. And completing the picture is a third festival, the Alternative Jazz Festival to be held in the Quartier Latin.

## Boss Brass LP On Dark Orchid

LOS ANGELES—The fledgling Dark Orchid label is the latest jazz line to enter the digital age, via its first digitally recorded album for Rob McConnell and the Boss Brass.

Band's "Live In Digital" set is being released at the end of this month, coinciding with the group's first appearance at the Monterey Jazz Festival, where they were scheduled to appear Friday (18).

The Canadian group is also expected to participate in two video concert shoots while on the West Coast, as well as performing clinics at area universities. Band also is playing three nights this week at Carmelo's Club in Sherman Oaks.

Dark Orchid is a new division of Jensen Publications and is based in New Berlin, Wis.

12	12	<b>SUPER FREAK/GIVE IT TO ME BABY/GHETTO LIFE</b> Epic (LP) FE3745 Rick James Gordy (LP) G8-1002M1
13	10	<b>PRIME CUTS/THE DOUBLE DANCE ALBUM—All Cuts</b> Various Artists Importe/12 (LP) MP 313
14	19	<b>YOU'RE THE ONE/DISCO KICKS</b> —Boystown Gang Moby Dick Records (12-inch) BTG 242
15	11	<b>LET'S GO DANCIN'</b> —Sparque Westend (12-inch) WES 22-135
16	15	<b>YOU'RE MY MAGICIAN/YOUR LOVE</b> —Lime Prism (LP) PLP-1008
17	28	<b>LOVE HAS COME AROUND</b> —Donald Byrd & 125th Street, N.Y.C. Elektra (LP) 5E531
18	9	<b>GONNA GET OVER YOU</b> —France Joli Prelude (12-inch) D 610
19	13	<b>FIRST TIME LOVE AFFAIR</b> —Jimmy Ross RF-C/Quality (12-inch) QRFC 002
20	21	<b>DON'T STOP THE TRAIN</b> —Phyllis Nelson Carrere (12-inch) Import
21	18	<b>SQUARE BIZ/IT MUST BE MAGIC</b> —Teena Marie Gordy/Motown (LP) G8-100M1
22	27	<b>LET'S DANCE (Make Your Body Move)</b> —West Street Mob Sugar Hill (12-inch) SH5559A
23	17	<b>CHANT #1</b> —Spandau Ballet Chrysalis (12-inch) CBS 2528
24	22	<b>OUR LIPS ARE SEALED</b> —GoGo's I.R.S. (LP) SP 70021
25	25	<b>OUT COME THE FREAKS</b> —Was (Not Was) Island (LP) TLP5 9666
26	26	<b>AIN'T NO MOUNTAIN HIGH ENOUGH/PAY GIRL</b> —Innerlife Salsoul (LP/12-inch) SA 8543/SG 350
27	29	<b>GET IT UP/COOL</b> —The Time Warner Bros. (LP) BSK 3589
28	35	<b>NUMBERS/COMPUTER WORLD/COMPUTER LOVE</b> —Kraftwerk Warner (LP) HS 3549
29	37	<b>HOT SUMMER NIGHT</b> —Vicki Sue Robinson Prelude (12-inch) PRLD 617
30	30	<b>DANCE PART I &amp; II</b> —Night Force Back (12-inch) Import

42	52	<b>MERCY/HIGH COST OF LOVING</b> —Carol Jiani Mantra (LP) Import
43	49	<b>COUNTDOWN CAPTAIN FINGERS</b> —Lee Ritenour Elektra (LP) 6E331
44	38	<b>TO HELL WITH POVERTY</b> —Gang Of Four EMI (12-inch) Import
45	33	<b>NEW LIFE/SHOUT</b> —Depeche Mode Mute (12-inch) Import
46	46	<b>HANGIN' OUT</b> —John Davis & The Monster Orchestra Crescendo (12-inch) GMPS 12005
47	44	<b>I LOVE YOU MORE/I WANNA BE CLOSE TO YOU</b> Rene & Angela Capitol (LP) ST 12161
48	54	<b>WORDY RAPPINHOOD</b> —Tom Tom Club Sire/Warner Bros. (12-inch) DSRE 49817
49	55	<b>GIRLS ON FILM/PLANET EARTH</b> —Duran Duran Harvest (LP) ST 12158
50	39	<b>REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS</b> —Boystown Gang Moby Dick Records (LP/12-inch) BTG231/BTG234
51	57	<b>GOING PLACES/IN THE JUNGLE/TABLE MANNERS</b> Kid Creole & The Coconuts Zee/Sire (LP) SRK 3534
52	36	<b>GEMINI DREAM</b> —Moody Blues Threshold/Polygram (LP) TRL 1-2901
53	53	<b>LADY (You Bring Me Up)</b> —Commodores Motown (LP) M955
54	<b>NEW ENTRY</b>	<b>HUPENDI/MUZIKI WANGU?!</b> —K.I.D. Sam (12-inch) S-12340
55	<b>NEW ENTRY</b>	<b>I HEARD IT THROUGH THE GRAPEVINE/SO RUFF SO TUFF</b> Roger Warner Bros. (LP) BSK 3594
56	<b>NEW ENTRY</b>	<b>OUT OF MY HANDS (Love's Taken Over)</b> —Omini Fountain Records (12-inch) FRD 81-1
57	<b>NEW ENTRY</b>	<b>THIS KIND OF LOVIN'</b> —The Whispers Solar/RCA (LP/12-inch) PXL1-3976/YD12299
58	<b>NEW ENTRY</b>	<b>LOVE ACTION/HARD TIMES</b> —Human League Red (12-inch) Import
59	<b>NEW ENTRY</b>	<b>WORKING IN THE COAL MINE</b> —Devo Full Moon/Asylum (LP/12-inch) DP-90004/E-47204
60	<b>NEW ENTRY</b>	<b>MAGIC NUMBER</b> —Herbie Hancock Columbia (LP) BL 37387

\*NON-COMMERCIAL 12-inch



# Single This Week

## A LITTLE BIT OF JAZZ

### NICK STRAKER

Prelude (12-Inch) PRLD-612



Give the gift of music.

## CONGLOMERATE COMPETITION

## Indie Publishers Struggling?

• Continued from page 6

writers and still recoup as quickly." Jones points out. "An independent publisher who's flexible and interested in building up his writing staff will realize the advantage of giving higher advances to get top writers. A publisher owned by a conglomerate, or responsible for administering a number of catalogs, might not have that flexibility."

Jerry Michaels, owner of Fifty Grand Music in Nashville, has a song titled "Werewolf Of Love" on Exile's newest album. He obtained the cut through a co-writing situation involving Mark Gray, a member of the rock group.

Another co-writing situation got Michaels a cut on the current Oak Ridge Boys album, "Fancy Free." For this reason, he—and other independent publishers—often view co-writing arrangements as highly profitable.

"If both publishing companies are behind the song, or if one of the companies also has in-house production, your song has a greater chance of being cut," underscores Jones, who adds that he encourages his writers to explore co-writing situations with compatible composers.

Although not a "small" publisher by any means, Combine Music does not offer its writers a built-in production arrangement. The firm has several writer/artists on staff (Kris Kristofferson, Larry Gatlin, Billy Swan, Tony Joe White) among its staff of 22 signed writers; but for the most part, Combine finds itself facing the same challenges as other publishers without the inducement of on-site production.

"The situation gets more closed every day," says Combine's Bob Beckham. "So as a publisher, you've either got to pursue new avenues for your writers or start playing in the same ballpark. If you can't beat 'em, join 'em—but I think the music suffers in the long run."

Since Beckham has no staff producers, he has chosen instead to ex-

plore movies and tv soundtracks as outlets for his company's material. At the same time, within the past two years, Combine has taken to more intensive screening sessions for its writing staff.

Says professional manager Al Cooley: "We'll sit down and weed out any mediocre stuff. Why should we waste time these days trying to compete with songs that aren't great? But you know, even though we have strong proven catalog and new material, there are still some producer/publishers who won't cut our songs because we can't offer to cut their songs in return."

Most of the smaller publishers agree that for their writers to get a cut, the songs must be exceptional. "There are too many staff writers around today for a producer to look at a song that's just 'good,'" comments Steve Singleton, co-owner of five-year-old OnHisOwn Music in Nashville. "If a producer hears a song that's only 'good,' he can cut his own catalog. An outside publisher has to be pitching songs that are really great to land a cut."

One way to generate ready cash flow to help allay publishing overhead is by having a recording studio affiliated with the company. This has been the mode of operation for several indies, including Singleton and his partner Dane Bryant who operate a 24-track studio called Wild Tracks. Another publisher who uses a successful studio recording situation to support his effort is Buzz Cason, who oversees the diversified Southern Writers Group, catalog administrator for a number of writers. Besides providing a ready site for in-house demos, a successful commercial studio such as Cason's Creative Workshop can keep money coming in.

Without the backing of a proven hit catalog or a powerful parent company behind them, independent publishers admit they are often placed into situations of "deal making."

One Nashville publisher cites a recent example of a major record producer who wanted to cut two songs submitted on the company's demo tape: "He was very excited about the songs, but he wanted half of my copyrights to cut them. I told him I might consider giving up half of the performance royalties, but refused to make a deal on the copyrights. He didn't cut either song."

Bill Martin, who—with partner Steve Gibson—runs RokBlock Music in Nashville, has a ready response for situations like this: "When I'm asked to split a copyright," Martin says, "I ask for points on the record in return."

Although Gibson is a producer, most of the artists he produces are self-contained and write their own material. Thus, the publishing company must stand on its own in the growing competitive market. "It's not enough to have good songs to pitch," reiterates Martin. "They've got to be great to surface."

Publisher Don Gant sees one advantage offered to independent companies now: "With album prices the way they are, no artist can afford to cut throwaway material. Every cut has to be considered as a possible single. There's not as much filler being cut today—and going for the hits makes it an open song market."



George Strait: Texas-born talent on the rise.

## Ex-Rancher Strait Hitting The Road In Support Of LP

By KIP KIRBY

NASHVILLE—When George Strait broke onto the country charts in May with his Texas-flavored single, "Unwound," he had no difficulty in becoming MCA's second consecutive "overnight" country success story.

"Unwound's" fresh, traditional influence and Strait's honest vocal performance gave the unknown 29-year-old singer instant credibility with country programmers. Not long after the song peaked at a highly respectable 6, Strait found himself forced to abandon his cattle-ranching duties in Texas in favor of his fulltime recording career.

Following on the heels of Strait's first album (titled—what else?—"Strait Country"), the singer has begun touring with his band of six years, Ace In The Hole. Following a short West Coast promotional junket with Ray Price, the artist will be doing a series of radio station visits and a concert with Alabama.

He's also fast becoming a hot item on radio station-sponsored appreciation days, having already performed for WCXI-AM in Detroit, and booked for concerts for WMKF-AM in Flint, Mich.; WAXX-FM in Eau Claire, Wis.; KRMV-AM in Shreveport; and WBRQ-FM in Denver.

These live performances—plus his June appearance on MCA's Fan Fair show and a week's engagement at the Radisson Hotel in Nashville—mark Strait's first forays out of Texas as an entertainer. In fact, before he signed with MCA in February, 1981, Strait had seriously considered giving up music.

"I'd been trying for so long with no success," he recounts, "and I was so frustrated that I was thinking about taking a job building cattle auction barns instead."

As a final try, Strait called Erv Woolsey, MCA's vice president of promotion. "I'd met Erv several years ago in Texas and kept up with him," Strait says. "He'd al-

ways seemed interested in my music."

Woolsey paired Strait with Blake Mevis to see what they came up with in the studio. What they came up with was "Unwound." And, following "Unwound," Strait's second single, "Down And Out." Woolsey finds it amusing that traditional-sounding country records are supposedly difficult to place on radio, since Strait's music relies on a clean, fiddle-flavored swing line reminiscent of conventional Texas arrangements.

"Initially, we had a little resistance from some stations who thought 'Unwound' sounded too traditional," recalls Woolsey. "But once they started playing the record, we never heard anything from them again."

Strait received an enthusiastic reception when he played before 400 Musicland store managers at the retail chain's August convention in Nashville. As a result, when he plays at the annual Los Angeles county fair this week, fans will receive special editions of "Down And Out" which are redeemable at the KLAC-AM booth for a \$2 discount off the price of Strait's album at southern California Musicland outlets.

Strait is also set to perform at least one number (and possibly the title as well) in the soundtrack of a new movie called "The Soldier."

It's a lot, he admits, for someone whose career only kicked into gear in the last six months. And with his inflections and straightforward approach to his music, it's easy to see why Strait cites Hank Williams, Bob Wills and Merle Haggard as his strongest influences.

On the other hand, he's also determined to create his own identity. "I want to reach the point where people hear my name and immediately think of real country music," Strait says. "I think what I'm doing is a little bit different from everything else that's out on the radio... and I'd like to keep it that way."



MEL-Low Moment—Capitol's Mel McDaniel reprises one of his ballad hits in a concert that followed a surprise birthday party given him at Nashville's Stockyard Restaurant.

## NMA DRIVE FOR MEMBERS

NASHVILLE—The Nashville Music Assn. received a tribute recently when Mayor Richard Fulton proclaimed a city-wide "Nashville Music Week" to honor the organization's first concentrated membership drive.

The drive kicked off on Tuesday (15) for a two-week period, beginning with a lunch for Music Row secretaries hosted by Nashville investment firm, Jacques-Miller Inc.

Roger Sovine of the Welk Music Group is serving as coordinator for the drive, under the auspices of the NMA's membership committee. Prizes will be awarded to the recruiter of the most new members. The grand prize will be awarded Sept. 29 during the first of a new series of NMA-sponsored Talent Spotlights.

Currently, the Nashville Music Assn. has more than 500 members, and hopes to increase its total during the drive to 1,000 members.



GOOD VIBRATIONS—Dottie West accepts a hug from Chet Atkins at Creative Workshop studio in Nashville after the two completed a duet for her next LP.

## 'Bandstand' Special Boasts Gilley

NASHVILLE — Mickey Gilley joined an array of entertainers pulled from the ranks of pop, rock and country when "American Bandstand" taped its 30th anniversary program earlier this month.

Gilley appeared with performers such as Rod Stewart, Kim Carnes, Barry Manilow, Little Richard, the

Oak Ridge Boys and a just-for-tv reunion of the Righteous Brothers.

With "Stand By Me," Gilley now claims a string of five consecutive No. 1 singles, giving him a career total of 12 No. 1 singles.

The anniversary edition of "Bandstand" is set to air as a two-hour special on ABC-TV in November.





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B

# Country



**HANK'S HABERDASHERY**—Hank Williams Jr. presents Bill Ivey, director of the Country Music Foundation, with items of clothing for display in the Country Music Hall of Fame and Museum. The Elektra artist donated an outfit that included pants, Nudie shirt, cowboy hat, boots and glasses.

## DIMINUTIVE ENTERPRISE

### British Label Seeks U.S. Acts For European Market

NASHVILLE—With Max D. Barnes, Steve Young, Tom Gribbin and the Maines Brothers signed to its roster, Country Roads Records is using a slightly offbeat approach to its artist development.

The British-based label is taking relatively unknown American artists with no proven track record and embarking on a concentrated building program to launch their careers in Europe.

Although the small record company does have two English acts of its own, as well as four American acts under worldwide or European licensing agreements, it is in the process now of scouting two or three additional U.S. country acts to fill up its roster. And having already been on an American label is no prerequisite for Country Roads signees.

"We are deliberately looking for artists who are not well known, who can be built into the next Don Williams or Boxcar Willie abroad," explains David Burns-Windsor, managing director for Country Roads Enterprises.

"And we aren't interested in paying huge sums of money for big-name acts and then losing our shirts in the process if they don't sell," he adds.

Instead, Country Roads prefers to take its substantial promotional budget and apply it toward album production and support concert tours designed to provide its American artists with maximum European exposure.

All four of Country Roads' U.S. acts have already had initial singles released in the U.K., with albums also completed. Steve Young finished a tour of the U.K. and Holland earlier this year, with a fall tour now in the process for Max D. Barnes in Germany, Holland and England. Tom Gribbin embarks on a similar tour, also including Switzerland, in November, while the Maines Brothers will perform in Scandinavia and the U.K. early next year.

Burns-Windsor also coordinates a series of live radio appearances for each artist to coincide with their touring in foreign markets. "It's almost the reverse of the radio situation in the U.S.," he says. "In Eu-

rope, radio won't play run of the mill records just because they were recorded by big names in Nashville. Stations are more concerned with what the record sounds like." As an example, he cites Barnes' single, "She Loves My Troubles Away," which was played on both commercial European stations and on the BBC network.

Burns-Windsor views singles chiefly as promotional tools to sell album product. Country Roads expects minimum sales of 10,000 LP units on each of its acts to break even. The label usually commits around \$6,000 to promote each project once an album is finished. The bulk of its sales are split evenly between the U.K. and Germany-Austria-Switzerland markets, with the overflow moving into Scandinavia and the Benelux countries.

"We know the market is here for American-based country artists," affirms Burns-Windsor. "When a virtual unknown like Boxcar Willie can sell 240,000 LPs alone in the U.K., and Don Williams goes over the one million mark with his releases, we feel we can build our own acts from the ground up into similar brackets."

KIP KIRBY

### Variety Show Salutes Acuff

NASHVILLE — Cates/Hagen Productions is slated to tape a new two-hour variety special entitled "Roy Acuff—50 Years The King Of Country Music."

The show will feature Don Gibson, Grandpa Jones, Jim Ed Brown, Kitty Wells and Johnny Wright, and will be originated from the Grand Ole Opry in Nashville.

The closing finale will be an original Tom T. Hall composition, "A Tribute To Roy Acuff."

### Owens Relocates

NASHVILLE—Jim Owens Entertainment, Inc., a tv and video production firm, has moved its offices to Colonial Place, P.O. Box 457, Brentwood, Tenn. 37027. Phone: (615) 791-1077.

## Hamilton IV In Hungary

BUDAPEST—George Hamilton IV's reputation and billing as "international ambassador of country music" took on additional weight here when he made a guest appearance at the nation's first International Festival of Country & Eastern Music.

Afterwards, he said: "It's obvious that country 'n' eastern is alive and well and living in Hungary."

To handle the one show, he jetted 4,000 miles from his home in Charlotte, North Carolina, returning home the following day. He appeared in Budapest as guest of Hungarian country group Boytorian, a band he encountered in April at Mervyn Conn's International Festival of Country Music in Frankfurt, Germany.

Accompanying Hamilton here were two of his regular musicians, bassist Dick Schuyler and U.K. guitarist/musical director Bill Clarke. The show drew 20,000 fans and also included East Europe acts, including Czechoslovakia's Jiri Brabec and the Country Beat.

For Hamilton, the Hungarian visit was a step forward in his association with Eastern European countries which started in 1974 when he became the first U.S. entertainer to present shows in Prague and Moscow.

The one-day festival here was staged at the outdoor Youth Stadium in Budapest and was promoted by the Interconcerts agency.

Hamilton's international reputation has been emphasized right through this year. His January-May U.K. and European tour was one of the longest, he has made three treks to New Zealand for concerts, radio and television, and he returns to London to tape a BBC-TV Christmas special, followed by a second tv series for the BBC in Northern Ireland.

## Williams Gives To Hall Of Fame

NASHVILLE—Hank Williams Jr. donated one of his stage outfits to the Country Music Hall of Fame and Museum recently in a special dedication ceremony attended by both press and fans.

The donation—which consisted of shirt, pants, cowboy hat, leather boots and a pair of Williams' sunglasses—was accepted by Bill Ivey, director of the Country Music Foundation, which oversees the museum and archives.

## BULLET IN NASHVILLE

### Audio Facility Opens

• Continued from page 35

combined audio-video. It could be straight three-camera shoots with live audio, or demo-type productions for cable networks such as Warner Amex's MTV, or segments for videodisks. We have the capability to serve all of these outlets."

Technical supervision in-house will be handled by chief engineer Scott Hendricks. Rates for Studio A are \$170 per hour for 24-track audio recording, \$220 per hour for 46-track projects. Studio B is priced at \$120 an hour for 24-track audio. (Rates include all outboard gear and instruments, plus mixing and second engineers on-site.) Prices for Studio C run \$65 per hour for 24-track audio. Video rates in Studio A begin at \$350 an hour for one camera, one VTR unit, basic audio and crew.

Both Holland and Plaskitt hope that as industry interest in video grows, Nashville-based labels will begin to think in terms of producing on-site video for their artists. The advantages of acts being able to tape their studio performances while cutting an album, or creating a concept

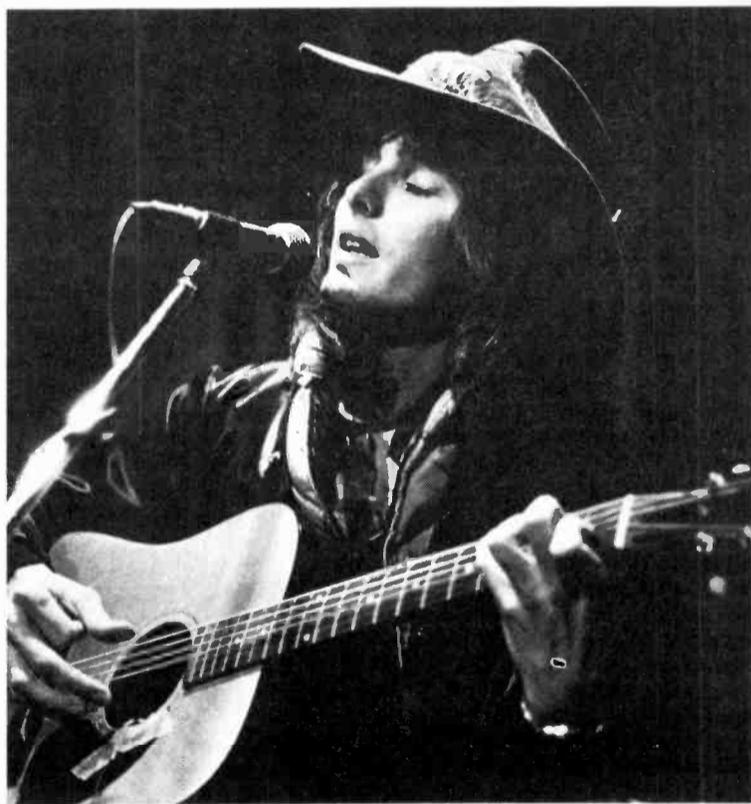
video piece to accompany a new single will, they believe, bring country labels more heavily into the video movement.

Holland admits that finding clients for video would have been easier had he built his studio in L.A. or New York. But, he is quick to emphasize, he chose Nashville for its less-expensive construction costs, cheaper overhead maintenance and creative environment. He hopes that by choosing a location like Nashville with affordable costs, studio rates can be kept low and the rooms booked around the clock.

In the meantime, as Bullet prepares for its first sessions beginning Oct. 12, the studio is fielding numerous inquiries and bidding on video production for an extensive series of 30-minute game shows.

"The one thing that describes what we'll be doing here is 'total professionalism,'" comments Plaskitt. "What record companies want these days is value for their money. That's what they'll get here."

Prior to its formal opening, Bullet hosted a two-day SPARS "road show" in Nashville.



SEPTEMBER 26, 1981, BILLBOARD

**DILLON DELIVERS**—RCA's Dean Dillon performs his single, "Jesus Let Me Slide," during a promotional tour set up to support the new record.

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# Billboard<sup>®</sup> Hot Country Singles<sup>™</sup>

Survey For Week Ending 9/26/81

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SEPTEMBER 26, 1981, BILLBOARD

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	12	<b>TIGHT FITTIN JEANS</b> —Conway Twitty (M. Huffman), MCA 51137 (Prater, ASCAP)	35	39	6	<b>MARRIED WOMEN</b> —Sonny Curtis (B. McDill), Elektra 47176 (Hall-Clement, BMI)	69	NEW ENTRY		<b>ALL ROADS LEAD TO YOU</b> —Steve Wariner (K. Fleming, D. W. Morgan), RCA 12307 (PT-Gem, BMI)
2	5	12	<b>MIDNIGHT HAULER/SCRATCH MY BACK</b> —Razzy Bailey (R. Moore, M. Strong, E. Cagle, W. Newton, T. DuBois), RCA 12268 (Fame, House Of Gold, BMI)	36	40	5	<b>THE PLEASURE'S ALL MINE</b> —Dave Rowland & Sugar (C. Putnam, K. Kane), Elektra 47177 (Tree, BMI/Cross Keys, ASCAP)	70	80	2	<b>COMMON MAN</b> —Sammy Johns (S. Johns), Elektra 47189 (Lowery, BMI)
3	3	11	<b>PARTY TIME</b> —T.G. Sheppard (B. Channel), Warner/Curb 49761 (Tree, BMI)	37	41	4	<b>WISH YOU WERE HERE</b> —Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 51171 (Pi-Gems, BMI)	71	52	10	<b>I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER</b> —Willie Nelson (F. Ahlert, J. Young), Columbia 18-02187 (Fred Ahlert, Pencil Mark, Rytyoc, ASCAP)
4	6	9	<b>STEP BY STEP</b> —Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47174 (Brarpatch, DebDave, BMI)	38	42	5	<b>MISS EMILY'S PICTURE</b> —John Conlee (R. Lane), MCA 51164 (Tree, BMI)	72	53	6	<b>I'LL DRINK TO THAT</b> —Billy Parker (A.J. Merritt), Soundwaves 4643 (NSD) (Window, BMI)
5	7	11	<b>TAKIN IT EASY</b> —Lacy J. Dalton (M. Sherrill, B. Sherrill, L. Dalton), Columbia 18/2188 (Algee, BMI)	39	43	4	<b>ONE NIGHT FEVER</b> —Mel Tillis (B. Morrison, J. Macrae), Elektra 47178 (Southern Nights, ASCAP)	73	58	9	<b>SHOT FULL OF LOVE</b> —Randy Parton (B. McDill), RCA 12271 (Hall-Clement, Welk, BMI)
6	8	13	<b>TODAY ALL OVER AGAIN</b> —Reba McEntire (B. Harden, L. J. Dillon), Mercury 57054 (Coal Miner, King Coal, BMI, ASCAP)	40	44	4	<b>ALL MY ROWDY FRIENDS</b> —Hank Williams Jr. (H. Williams Jr.), Elektra 47191 (Bocephus, BMI)	74	78	2	<b>STIRRIN UP FEELINGS</b> —Diana Trask (Foster And Rice), Kari 123 (Jack And Bill, ASCAP)
7	9	11	<b>IT DON'T HURT ME HALF AS BAD</b> —Ray Price (J. Allen, D. Lay, B. Lindsay), Dimension 1021 (Combine, BMI)	41	45	4	<b>CRYING IN THE RAIN</b> —Tammy Wynette (C. King, H. Greenfield), Epic 14-02439 (Screen Gems, BMI)	75	79	2	<b>WASN'T IT SUPPOSED TO BE ME</b> —Kenny Earl (T. Skinner, J. Wallace, K. Bell), Kari 124 (Hall-Clement, BMI)
8	10	11	<b>HURRICANE</b> —Leon Everette (K. Stegal, S. Harris, T. Schuyler), RCA 12270 (Blackwood, BMI; Rich Bin, ASCAP)	42	46	5	<b>SHE'S STEPPIN OUT</b> —Con Hunley (T. Brasfield, W. Aldridge), Warner Bros. 49800 (Rick Hall, ASCAP)	76	85	2	<b>LET THE LITTLE BIRD FLY</b> —Dottsy (D. Wayne, B. Fischer), Tanglewood 1910 (Broken Lance/B. Fischer, ASCAP)
9	12	10	<b>I'LL NEED SOMEONE TO HOLD ME WHEN I CRY</b> —Janie Fricke (B. McDill, W. Holyfield), Columbia 18-02197 (Hall-Clement, Bibb, BMI; Welk, ASCAP)	43	49	3	<b>SHARE YOUR LOVE WITH ME</b> —Kenny Rogers (A. Braggs, D. Malone), Liberty 1430 (Duchess, BMI)	77	NEW ENTRY		<b>I WANNA BE AROUND</b> —Terri Gibbs (J. Mercer, S. Vimmerstedt), MCA 49809 (20th Century Fox, ASCAP)
10	16	6	<b>NEVER BEEN SO LOVED</b> —Charley Pride (N. Wilson, W. Holyfield), RCA 12294 (Al Gallico, Dusty Roads, BMI/Bibo, ASCAP)	44	54	3	<b>HEART ON THE MEND</b> —Sylvia (K. Fleming, D.W. Morgan), RCA 12302 (Pi-Gem, BMI)	78	59	8	<b>LIVIN THE GOOD LIFE</b> —The Corbin Hanner Band (B. Corbin), Alfa 7007 (Sabal, ASCAP)
11	13	11	<b>RIGHT IN THE PALM OF YOUR HAND</b> —Mel McDaniel (B. McDill), Capitol 5022 (Hall-Clement, Welk, BMI)	45	57	3	<b>YOU MAY SEE ME WALKIN'</b> —Ricky Scaggs (T. Uhr), Epic 14-02499 (Amanda-Lin, ASCAP)	79	66	7	<b>SNEAKIN' AROUND</b> —Kin Vassy (B. McDill), Liberty 1427 (Hall-Clement, BMI)
12	14	9	<b>HONKY TONK QUEEN</b> —Moe Bandy & Joe Stampley (R. Hicks), Columbia 18-02198 (Baray, Mullet, BMI)	46	56	4	<b>LOVE IS KNOCKIN AT MY DOOR</b> —Susie Allanson (M. Wright), Liberty/Curb 1425 (Vogue, G.S. Paxton, Welk, BMI)	80	NEW ENTRY		<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)
13	15	9	<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)	47	1	13	<b>YOU DON'T KNOW ME</b> —Mickey Gilley (C. Walker, E. Arnold), Epic 14-02172 (Rightson, BMI)	81	83	2	<b>ONCE YOU WERE MINE</b> —Dotty West (L. Gatlin), RCA 12284 (First Generation, BMI)
14	32	5	<b>MY BABY THINKS HE'S A TRAIN</b> —Rosanne Cash (L. Preston), Columbia 18-02463 (Bug, Whiskey Drinkin, Paw, Paw, BMI)	48	63	3	<b>IT'S ALL I CAN DO</b> —Anne Murray (R. Leigh, A. Jordan), Capitol 5023 (United Artists, Chess, ASCAP)	82	NEW ENTRY		<b>PATCHES</b> —Jerry Reed (R. Dunbar, N. Johnson), RCA 12318 (Gold Forever, BMI)
15	17	10	<b>WHEN YOU FALL IN LOVE EVERYTHING'S A WALTZ</b> —Ed Bruce (P. Bruce, E. Bruce, R. Peterson), MCA 51135 (Tree, Sugarplum, BMI)	49	55	4	<b>LEFTY</b> —David Frizzell (L. Bastian), Warner/Viva 49778 (Peso, Wallet, Blue Lake, Fast Lane, BMI)	83	NEW ENTRY		<b>SLOWLY</b> —Kippi Brannon (T. Hill, W. Pierce), MCA51166 (Cedarwood, BMI)
16	22	6	<b>SLEEPIN WITH THE RADIO ON</b> —Charly McClain (S. Davis), Epic 14-02421 (Algee, BMI)	50	61	3	<b>TRY ME</b> —Randy Barlow (R. Barlow, F. Kelly), Paid 144 (Frebar, BMI)	84	87	2	<b>IT TURNS ME INSIDE OUT</b> —Lee Greenwood (J. Crutchfield), MCA 51159 (Duchess, Red Angus, BMI)
17	20	8	<b>I LOVE MY TRUCK</b> —Glen Campbell (J. Rainey), Mirage 3845 (Glenan, BMI)	51	67	2	<b>MY FAVORITE MEMORY</b> —Merle Haggard (M. Haggard), Epic 14-02504 (Shade Tree, BMI)	85	NEW ENTRY		<b>WOMAN IN MY HEART</b> —Bobby Hood (A. Aldridge), Chute 018 (Muscle Shoals Sound, BMI)
18	19	10	<b>I'M INTO LOVIN' YOU</b> —Billy Swan (B. Swan), Epic 14-02196 (Sherman Oaks, BMI)	52	68	2	<b>IF I NEEDED YOU</b> —Emmylou Harris And Don Williams (T. V. Zandt), Warner Bros. 49809 (United Artists, Columbia, ASCAP)	86	NEW ENTRY		<b>LIVIN' IN THE LIGHT OF HER LOVE</b> —Joe Waters (J. Waters), New Colony 6811 (NSD) (Lantern Light, BMI)
19	21	8	<b>SHE BELONGS TO EVERYONE BUT ME</b> —The Burrito Brothers (J. Beland, G. Guitheau), Curb/CBS 50-2243 (Atlantic, BMI)	53	60	4	<b>DREAMS COME IN HANDY</b> —Cindy Hurt (B. Millsap), Churchill 7777 (Ironside, ASCAP)	87	71	16	<b>IT'S NOW OR NEVER</b> —John Schneider (W. Gold, A. Schroeder), Scotti Bros. 02105 (CBS) (Gladys, ASCAP)
20	24	6	<b>TEACH ME TO CHEAT</b> —The Kendalls (T. Skinner, K. Bell, J.L. Wallace), Mercury 57055 (Hall-Clement, BMI)	54	65	3	<b>DOWN AND OUT</b> —George Strait (D. Dillon, F. Dycus), MCA 51170 (Pi-Gem, Golden Opportunity, BMI/SESAC)	88	72	15	<b>I JUST NEED YOU FOR TONIGHT</b> —Billy "Crash" Craddock (Wallace, Skinner, Bell), Hall-Clement, Welk, BMI) Capitol 5011
21	23	7	<b>YOU (Make Me Wonder Why)</b> —Deborah Allen (D. Allen, D. Van Hoy), Capitol 5014 (Duchess, Posey), Tree, BMI)	55	11	14	<b>OLDER WOMEN</b> —Ronnie McDowell (J. O'Hara), Epic 19-02129 (Tree, BMI)	89	73	5	<b>GET IT WHILE YOU CAN</b> —Tom Carlile (T. Carlile), Door Knob 81-162 (Opa-Locka, ASCAP)
22	25	8	<b>I RECALL A GYPSY WOMAN</b> —B.J. Thomas (Reynolds, B. McDill), MCA 51151 (Jack, BMI)	56	64	4	<b>SLOW HAND</b> —Del Reeves (M. Clark, J. Bell's), Koala 336 (Warner-Tamerlane, Flying Dutchmen, ASCAP Sweet Harmony, BMI)	90	NEW ENTRY		<b>JUMPER CABLE MAN</b> —Marty Robbins (M. Robbins), Columbia 18-02444 (Mariposa, BMI)
23	27	7	<b>GRANDMA'S SONG</b> —Gail Davies (G. Davies), Warner Bros. 49790 (Vogue, BMI)	57	70	2	<b>THE CLOSER YOU GET</b> —Don King (J. P. Pennington, M. Gray), Epic 14-02468 (Chinnichap, Careers, Down 'N Dixie, BMI)	91	77	15	<b>YOU'RE THE BEST</b> —Kieran Kane (K. Kane, B. Channel), (Cross Keys, ASCAP/Old Friend, BMI, ASCAP) Elektra 47148
24	31	6	<b>MEMPHIS</b> —Fred Knoblock (C. Berry), Scotti Bros. 02434 (CBS) (ARC, BMI)	58	69	3	<b>YOU WERE THERE</b> —Freddie Hart (B. Morrison, J. MacRae), Sunbird 7565 (Southern Nights, ASCAP)	92	81	13	<b>WE DON'T HAVE TO HOLD OUT</b> —Anne Murray (A. Mason, G. Adams), Capitol 5013 (Balmor, ASCAP)
25	26	8	<b>WHAT IN THE WORLD'S COME OVER YOU</b> —Tom Jones (J. Scott), Mercury 76115 (Unart, BMI)	59	62	4	<b>CINDERELLA</b> —Terry Gregory (J. Whitmore, L. Kimball, M. Sherrill), Handshake 02442 (Easy Listening, ASCAP, Al Gallico, BMI)	93	NEW ENTRY		<b>YOU'RE THE ONLY DANCER</b> —Pam Hobbs (J. DeShannon), 50 States 85 (Halwill, Plain And Simple, ASCAP)
26	35	5	<b>THE HOUSE OF THE RISING SUN</b> —Dolly Parton (D. Parton), RCA 12282 (Velvet Apple, BMI/Darla, ASCAP)	60	18	13	<b>(THERE'S) NO GETTING OVER ME</b> —Ronnie Milsap (T. Brasfield, W. Aldridge), RCA 12264 (Rick Hall, ASCAP)	94	82	12	<b>TEXAS COWBOY NIGHT</b> —Mel Tillis & Nancy Sinatra (M. Tillis, B. Cannon, R. Squires), Elektra 47157 (M. Tillis, BMI, Sabal, ASCAP)
27	33	7	<b>FEEDIN' THE FIRE</b> —Zella Lehr (B. Hobbs), Columbia 18-02431 (Algee, BMI)	61	4	13	<b>MIRACLES</b> —Don Williams (R. Cook), MCA 51134 (Dick James, BMI)	95	84	15	<b>A TEXAS STATE OF MIND</b> —David Frizzell & Shelly West (C. Crofford, J. Durrill, S. Garrett), (Peso, Wallet, BMI) Warner/Viva 49745
28	28	8	<b>TAKE ME AS I AM</b> —Bobby Bare (B. Bryant), Columbia 18-02414 (Acuff-Rose, BMI)	62	74	2	<b>JUST ONE TIME</b> —Tompall And The Glaser Bros. (D. Gibson), Elektra 47193 (Acuff-Rose, BMI)	96	86	15	<b>I DON'T NEED YOU</b> —Kenny Rogers (R. Christian), (Boothchute, BMI) Liberty 1415
29	29	9	<b>HE'S THE FIRE</b> —Diana (C. Lester, D. Morrison), Sunbird 7564 (House Of Gold, BMI)	63	47	16	<b>DON'T WAIT ON ME</b> —The Statler Brothers (H. Reid, D. Reid), Mercury 57051 (American Cowboy, BMI)	97	88	7	<b>CAN'T HELP FALLING IN LOVE WITH YOU</b> —Slim Whitman (H. Peretti, L. Creatore), Cleveland Int./Epic 14-02402 (Gladys, ASCAP)
30	30	8	<b>TRYING NOT TO LOVE YOU</b> —Johnny Rodriguez (M. Haggard), Epic 14-02411 (Shade Tree, BMI)	64	48	16	<b>SOME DAYS ARE DIAMONDS</b> —John Denver (D. Feller), RCA 12246 (Tree, BMI)	98	89	8	<b>CATHY'S CLOWN</b> —Tricia Johns (D. Everly, P. Everly), Elektra 47172 (Acuff-Rose, BMI)
31	36	4	<b>FANCY FREE</b> —Oak Ridge Boys (J. Hinson, R. August), MCA 51169 (Goldline, Silverline, ASCAP/BMI)	65	76	3	<b>WON'T YOU BE MY BABY</b> —Keith Stegall (K. Stegall, S. Harris), Capitol 5034 (Blackwood, BMI)	99	90	18	<b>I STILL BELIEVE IN WALTZES</b> —Conway Twitty and Loretta Lynn (M.D. Hughes, J. MacRae, B. Morrison), MCA 51114 (Southern Nights, ASCAP)
32	37	6	<b>JUST ENOUGH LOVE (For One Woman)</b> —Bobby Smith (D. Morrison, D. Kirby), Liberty 1417 (House of Gold, Cross Keys, BMI/ASCAP)	66	75	3	<b>MOCASSIN MAN</b> —Dave Kirby (D. Kirby, J. Allen), Dimension 1022 (Millstone, ASCAP/Joe Allen, BMI)	100	91	16	<b>QUEEN OF HEARTS</b> —Juice Newton (H. DeVito), Capitol 4997 (Drunk Monkey, ASCAP)
33	38	7	<b>BIG LIKE A RIVER</b> —Tennessee Express (A. Wilburn, J. Duncan), RCA 12277 (Prime Time, ASCAP; Master Craft, BMI)	67	50	12	<b>(I'm Gonna) PUT YOU BACK ON THE RACK</b> —Dottie West (R. Goodrun, B. Maher), Liberty 1419 (Chappell, Sailmaker, Welbeck, Blue Quill, ASCAP)				
34	34	8	<b>SOMETIMES I CRY WHEN I'M ALONE</b> —Sammi Smith (L. Bastian), Sound Factory 446 (Buttorn Willow, Chablis, BMI)	68	51	13	<b>LOVE AIN'T NEVER HURT NOBODY</b> —Bobby Goldsboro (B. Goldsboro), Curb/CBS 602117 (House Of Gold, BMI)				

★ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ☆ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. indicated by triangle.)

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# Country

## Nashville Scene

By KIP KIRBY

This column's favorite press item of the week came from Bobby Mackey's Club in Cincinnati and involved singer **George Jones**, a performer whose track record of late seems to contain nearly as many no-shows as completed concert appearances. . . . The first press release arrived a few days before Jones' scheduled appearance at the club and said: "If George Jones does not show for Bobby Mackey's Western Barbecue, money will be cheerfully refunded during a Refund Party at the club." Then, several days later, came press release No. 2 with good news: "George Jones not only showed up but he was on time for Bobby Mackey's Western Barbecue. 'Old Possum' performed 20 songs during an extended 105-minute show." Kind of makes you think, doesn't it, when merely showing up on time for a booking is big news.



**Mark it on your calendars:** Oct. 10 is "William Lee Golden Day" in the state of Alabama, as decreed by Gov. Fob James. The event coincides with the Harvest Jam Golden is coordinating in his hometown of Brewton.

Although exhaustion forced **Jacky Ward** to cancel four dates on a recent tour, he was able to make his scheduled appearance on the debut live airing of "Nashville Alive," the new weekly tv show aired from Opryland via Ted Turner's super-station in Atlanta. Ward is now back on the road again. Speaking of "Nashville Alive," **David Frizzell** and **Shelly West** are due to guest on the program in a segment broadcast live from the Opryland Hotel's Stage Door Lounge just before CMA Week begins in Nashville.

**Moe Bandy** and **Joe Stampley** have teamed up for a series of Miller Beer radio commercials, featuring the theme of "Let's Hear It For The Working Man," which happens to be the title of a cut on their current album. Hitting the major markets first, Miller launched the new spots Labor Day weekend in Boston, New York and L.A.

In a nice juxtaposition, legendary country entertainer **Kitty Wells** will present the CMA's brand new **Horizon Award** during the live tv telecast of the CMA Show Oct. 12 at the Opry House. Wells became the first female ever to reach the No. 1 spot on the country charts with "It Wasn't God Who Made Honky Tonk Angels" back in 1952. So it presents a link with the past to have her give out the CMA's newest honor. (The Horizon Award will be given annually to an artist who demonstrates "significant creative growth" in a variety of ways.) This year's candidates include Rosanne Cash, Terri Gibbs, T.G. Sheppard, Shelly West and David Frizzell and Boxcar Willie.

However, the Country Music Assn. isn't having the only awards show and banquet in the next few weeks. Also on the bandwagon is the **Arkansas Country Music Assn.**, with its Sept. 23 banquet in Little Rock. The fledgling organization (ACMA to the uninitiated) will be toasting a

number of its Arkansas natives who have contributed to the growth of country—performers such as **Barbara Fairchild**, **Jim Ed Brown**, **Glen Campbell**, **Johnny Cash** and songwriter **Wayland Holyfield**. Ten separate awards will be given at the show, and the ACMA is also negotiating with the local NBC affiliate in Little Rock to turn the banquet into a 90-minute live tv special.

Oh, yes, we're not quite finished with the topic of awards yet! Almost forgot—**Lincoln County**, which records for Soundwave Records, has been named "country act of the South" by the Mid-South Hayride Assn. This is the first time an act from Mississippi has won the award, which is based, so we're told, on "showmanship and audience response."

Adding new meaning to the term "in record time" is **Eddie Rabbitt**. Rabbitt's latest album, "Step By Step," hit gold status only five weeks after it debuted on the national charts. What took you so long, hmmm, Eddie?!

**William Lee Golden** isn't the only country music celebrity having his own "day." . . . **Don Williams** will be feted in his hometown of Floydada, Tex. Sept. 30, and given the first-ever key to the town. Williams hasn't been in Floydada since he moved away as a child.

The **Corbin-Hanner Band**, performed a benefit for the Muscular Dystrophy Assn. in Pittsburgh, cosponsored by WEEP-AM there. The group performed at the Avanti. . . . If you're flying Continental Airlines anytime through December, check out the 60-minute **Oak Ridge Boys** in-air special.

Shakespeare said it best: what's in a name? Well, a lot, maybe. Take, for instance, the case of the Piggys, a popular Nashville band that's been packing 'em for more than a year around town every date they play. The four-piece band is talented, energetic, exciting and stimulating on-stage. Its original material is excellent, carrying the infectious commerciality and appealing four-part harmonies that once took another unknown band, from Liverpool, England, straight up to the top of the pop charts. Wherever this group has performed, its following has increased; and at this writing, several record la-

bels are apparently interested in talking long-term commitment.

But what about the name? "The Piggys" doesn't begin to do justice to the style or content of the band's music. They aren't punk, they aren't New Wave, they aren't street-wise smart-mouths. What they are is a highly talented quartet of musicians with enough spark and fire to compete ably in today's rock market. Although a name that doesn't match their sound wouldn't keep a group from getting signed to a label, one has to wonder whether it could deter certain a&r types and label heads from checking into the act. Or whether audiences would expect the caliber of talent that's definitely present and on-stage when they go to see a group called "the Piggys." Just curious. . . .



By ROBYN WELLS

**Twitty Time:** Chalk up 26 No. 1 singles for **Conway Twitty** as "Tight Fittin' Jeans" hits the top. With metronome precision, Twitty has managed to strike the country apex every year since 1968 except in 1978, when "Boogie Grass Band" took the bridesmaid position.

Conversely, Twitty has reached the summit three times in 1976, 1977 and 1979. Bicentennial chart-toppers were "This Time I've Hurt Her More Than She Loves Me," "After All The Good Is Gone" and "The Games That Daddies Play." In 1977, "I Can't Believe She Gives It All To Me," "Play, Guitar Play" and "I've Already Loved You In My Mind" reached the top. And "Don't Take It Away," "I May Never Get To Heaven" and "Happy Birthday Darlin'" crested to the top in 1979.

"Tight Fittin' Jeans" is Twitty's 17th No. 1 MCA single. His first nine chart-toppers were recorded on Decca (which became MCA). Capitol seems to be the winning label in terms of artists who have racked up at least a score of top country tunes. 25 of **Merle Haggard's** 26 top tunes were on Capitol while the sole hold-out was on MCA. 21 of **Sonny James' 23** No. 1 singles were on Capitol with Columbia taking up the slack. And all 20 of **Buck Owens' 20** country chart-toppers bore the Capitol label.

And finally in the "nothing gets between me and my Calvins" dept., couturiers have been represented atop the country chart prior to the success of "Tight Fittin' Jeans." **Johnny Duncan** hit the top in 1978 with "She Can Put Her Shoes Under My Bed (Anytime)" and **Jerry Lee Lewis' "Chantilly Lace"/"Think About It Darlin'"** reigned o'er the countrydom for three weeks in 1972. **Neil Diamond's 1979** tune, "Forever In Blue Jeans," reached 11 on the pop chart while topping out at 73 on the country side.

The highest comer this week is **Steve Wariner's "All Roads Lead To You,"** which pipes aboard at a starred 69. Wariner's last chart voyage carried him to 6 via "By Now." Illustrating (again) that Mercer-music is timeless, bluesy **Terri Gibbs** encores the old master's "I Wanna Be Around" to a starred 79 place of honor.

Also worthy of note is the fact that **Roy Clark's** unvarnished gospel number, "The Last Word In Jesus Is Us," rose to catch programmers' ears with its country sound, and landed at a respectable starred 80.

A couple of more oldies have been juiced up for the chart run: Clarence Carter's "Patches," which shows up this time attached to **Jerry Reed** (who, by the way, recorded it in Muscle Shoals, site for the original effort); and **Webb Pierce's** classic "Slowly," by wunderkind **Kippi Brannon**. "Patches" sticks at a starred 82 this week, while "Slowly" edges in at starred 83.

LP leaps this time around are—invariably—**Willie Nelson's "Greatest Hits"** (starred 30) and—surprisingly—two blasts from the past by **Hank Williams Jr.:** "Family Tradition" (starred 35) and "Habits Old & New" (starred 48). They join two other of Williams' efforts, "Rowdy," at 28, and "The Pressure Is On," at superstarred 7. The final add is **Crystal Gayle's "Hollywood, Tennessee,"** an album which takes its title from two of Roger Cook's tuneful travelogs.

Final note: Recently, this column reported that **Eddie Rabbitt's** sizzling "Step By Step" LP debut at starred four was the highest album entry in recent Billboard history. That should have, correctly, read "the highest album debut in Billboard history." It's a record-breaker, folks.

### Jamboree's Fall Schedule; Special Show

WHEELING, W.Va.—The fall season performance schedule for Jamboree U.S.A. will feature two shows each Saturday night at the Capitol Music Hall, a special Friday show, and a roster of entertainers.

**Johnny Paycheck**, **Billy Joe Shaver**, **Ray Price**, **Mel McDaniel**, **Johnny Duncan** and **John Conlee** are slated headliners in October, while **Terri Gibbs**, **Joe Stampley**, **Frizzell** and **West** and **Del Reeves** will round out November's lineup.

**Loretta Lynn** will do a two-show one-nighter Oct. 30, and the **Oak Ridge Boys** will perform Nov. 27 at the Wheeling Civic Center for one show.

Jamboree U.S.A. is syndicated nationally through Starfleet-Blair.

### Convention Date

NASHVILLE—The Emmons'n'-Baugh Sound Factory band performed before 2,500 musicians recently at the annual Steel Guitar Convention held in St. Louis, Mo. during Labor Day. The group also performed its current single release, "We're In This Love Together," a country version of Al Jarreau's pop hit.

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# Billboard Hot Country LPs

Survey For Week Ending 9/26/81

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 2	5	2	<b>STEP BY STEP</b> Eddie Rabbitt, Elektra 5E 532	40	36	15	<b>PLEASURE</b> Dave Rowland & Sugar Elektra 5E 525
2	1	28	<b>FEELS SO RIGHT</b> ● Alabama, RCA AHL1 3930	41	45	58	<b>I BELIEVE IN YOU</b> ▲ Don Williams, MCA 5133
3	3	16	<b>FANCY FREE</b> ▲ The Oak Ridge Boys, MCA 5209	42	34	21	<b>ONE TO ONE</b> Ed Bruce, MCA 5188
4	4	12	<b>SHARE YOUR LOVE</b> ▲ Kenny Rogers, Liberty L00 1108	43	42	23	<b>DRIFTER</b> Sylvia, RCA AHL1 3986
☆ 6	3	6	<b>THERE'S NO GETTING OVER ME</b> Ronnie Milsap, RCA AHL1 4060	★ NEW ENTRY	44	1	<b>HOLLYWOOD, TENNESSEE</b> Crystal Gayle, Columbia FC 37438
6	5	10	<b>ESPECIALLY FOR YOU</b> Don Williams, MCA 5210	45	50	21	<b>JOHN ANDERSON 2</b> John Anderson, Warner Bros. BSK 3547
☆ 10	4	4	<b>THE PRESSURE IS ON</b> Hank Williams Jr., Elektra/Curb 5E 535	46	47	52	<b>GREATEST HITS</b> ▲ Anne Murray, Capitol S00 12110
☆ 11	27	11	<b>JUICE</b> ● Juice Newton, Capitol ST 12136	47	46	11	<b>URBAN CHIPMUNK</b> ● The Chipmunks, RCA AFL1 4027
9	9	27	<b>SEVEN YEAR ACHE</b> Rosanne Cash, Columbia JC 36965	★ NEW ENTRY	48	1	<b>HABITS OLD &amp; NEW</b> Hank Williams Jr., Elektra/Curb 6E 278
10	7	11	<b>SOME DAYS ARE DIAMONDS</b> John Denver, RCA AFL1 4055	49	33	28	<b>LEATHER AND LACE</b> Waylon Jennings & Jessi Colter, RCA AAL1 3931
11	8	18	<b>MAKIN' FRIENDS</b> Razzy Bailey, RCA AHL1 4026	50	52	2	<b>ONCE YOU WERE MINE</b> Ottie West, RCA AHL1 4117
★ 17	8	8	<b>TAKIN IT EASY</b> Lacy J. Dalton, Columbia FC 37327	51	54	56	<b>HONEYSUCKLE ROSE</b> ▲ Soundtrack, Columbia S236752
13	15	7	<b>GOOD TIME LOVIN' MAN</b> Ronnie McDowell, Epic FE 37399	52	58	53	<b>THESE DAYS</b> Crystal Gayle, Columbia JC 36512
★ 21	52	21	<b>I AM WHAT I AM</b> ● George Jones, Epic JE 36586	53	60	98	<b>WHISKEY BENT AND HELL BOUND</b> Hank Williams Jr., Elektra/Curb 6E-237
15	16	3	<b>LIVE</b> Barbara Mandrell, MCA 5243	54	53	9	<b>ENCORE</b> George Jones, Epic FE 37346
16	13	12	<b>MR. T</b> Conway Twitty, MCA 5204	55	40	13	<b>WAITIN' FOR THE SUN</b> Ricky Skaggs, Epic FE 37193
17	14	18	<b>SURROUND ME WITH LOVE</b> Charly McClain, Epic FE 37108	56	48	6	<b>MORE GOOD 'UNS</b> Jerry Clower, MCA 5125
18	12	11	<b>YEARS AGO</b> The Statler Brothers, Mercury SRM 16002	57	56	46	<b>LOOKIN' FOR LOVE</b> Johnny Lee, Asylum 6E 309
19	19	23	<b>I LOVE EM ALL</b> T.G. Sheppard, Warner/Curb BSK 3528	58	57	44	<b>ENCORE</b> Mickey Gilley, Epic JE 36851
20	20	13	<b>NOW OR NEVER</b> John Schneider, Scotti Bros. FZ 37400 (CBS)	59	65	42	<b>9 TO 5 AND ODD JOBS</b> ● Dolly Parton, RCA AAL1 3852
21	23	63	<b>HORIZON</b> ▲ Eddie Rabbitt, Elektra 6E-276	60	66	10	<b>SHOULD I DO IT</b> Tanya Tucker, MCA 5228
22	18	49	<b>GREATEST HITS</b> ▲ Kenny Rogers, Liberty L00 1072	61	49	177	<b>STARDUST</b> ▲ Willie Nelson, Columbia JC 35305
23	26	9	<b>RAINBOW STEW</b> Merle Haggard, MCA 5216	62	64	20	<b>WHERE DO YOU GO WHEN YOU DREAM</b> Anne Murray, Capitol S00 12144
24	22	18	<b>CARRYIN' ON THE FAMILY NAMES</b> David Frizzell & Shelly West, Warner Bros. BSK 3555	63	59	63	<b>THAT'S ALL THAT MATTERS</b> Mickey Gilley, Epic JE 36492
25	25	6	<b>YOU DON'T KNOW ME</b> Mickey Gilley, Epic FE 37416	64	55	7	<b>MINSTREL MAN</b> Willie Nelson, RCA AHL1 4045
26	29	68	<b>MY HOME'S IN ALABAMA</b> ● Alabama, RCA AHL1-3644	65	72	18	<b>OUTLAWS</b> Waylon Jennings, RCA AAL1 1321
27	27	29	<b>WILD WEST</b> Dottie West, Liberty LT 1062	66	44	9	<b>WITH LOVE</b> John Conlee, MCA
28	28	34	<b>ROWDY</b> Hank Williams Jr., Elektra/Curb 6E 330	67	43	11	<b>AS IS</b> Bobby Bare, Columbia FC 37157
29	32	34	<b>I'M COUNTRIFIED</b> Mel McDaniel, Capitol ST 12116	68	67	31	<b>BETWEEN THIS TIME AND THE NEXT</b> Gene Watson, MCA 5170
★ 31	35	23	<b>GREATEST HITS</b> Willie Nelson, Columbia KC2 37542	69	63	9	<b>I HAVE A DREAM</b> Cristy Lane, Liberty LT 1083
31	35	23	<b>OUT WHERE THE BRIGHT LIGHTS ARE GLOWING</b> Ronnie Milsap, RCA AAL1 3932	70	74	34	<b>SOMEBODY'S KNOCKIN'</b> Terri Gibbs, MCA 5173
32	38	47	<b>GREATEST HITS</b> ● The Oak Ridge Boys, MCA 5150	71	62	27	<b>HEY JOE, HEY MOE</b> Moe Bandy & Joe Stampley, Columbia FC 37003
33	30	98	<b>THE BEST OF EDDIE RABBITT</b> ● Elektra 6E 235	72	69	47	<b>BACK TO THE BARROOMS</b> Merle Haggard, MCA 5139
34	24	50	<b>GREATEST HITS</b> ● Ronnie Milsap, RCA AAL1 3772	73	51	31	<b>EVANGELINE</b> Emmylou Harris, Warner Bros. BSK 350
★ 35	38	47	<b>FAMILY TRADITION</b> Hank Williams Jr., Elektra/Curb 6E 194	74	61	28	<b>SOMEWHERE OVER THE RAINBOW</b> ● Willie Nelson, Columbia FC 36883
36	41	17	<b>DARLIN'</b> Tom Jones, Mercury SRM 14010	75	68	52	<b>LOVE IS FAIR</b> Barbara Mandrell, MCA 5136
37	31	126	<b>GREATEST HITS</b> ▲ Waylon Jennings, RCA AAL1-3378				
38	37	21	<b>LIVE</b> Hoyt Axton, Jeremiah 5002				
39	39	6	<b>THE NIGHT THE LIGHTS WENT OUT IN GEORGIA</b> Soundtrack, Mirage WTG 16051				

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SEPTEMBER 26, 1981, BILLBOARD



**DOUBLE VISION**—Here's Ronnie McDowell's solution to the age-old problem of trying to be two places at once. The real McDowell, shown here seated in center, is basking in congratulations on his recent No. 1 single, "Older Women," with, from left, CBS Nashville vice president Rick Blackburn; Tree International president Buddy Killen; and Jamie O'Hara, writer of "Older Women." Poised for action behind them is a willing crew of McDowell lookalikes.

## Newsbreaks

● **NASHVILLE**—Alabama returns to "Barbara Mandrell and the Mandrell Sisters" this month for its second appearance on the weekly NBC musical variety series. When the show airs Oct. 24, it will feature the four-piece RCA band singing its latest release, "Love In The First Degree." (The song is also Alabama's third single from its gold album, "Feels So Right.") Alabama is the only country act to repeat as guests on the Mandrell's show. Adding more fuel to Alabama's fire will be an in-depth feature article on the group to be published in the November issue of "Playboy."

● **Bristol-Myers and Lexington Broadcast Services** have joined forces for a new music variety series to star Glen Campbell. The pilot will air in January, with the regular half-hour segments to begin in the fall. Each show will feature a top-name music entertainer guesting with host Campbell. The shows will be distributed to interested tv stations on a barter basis with Bristol-Myers as national sponsor. Pierre Cossette, who produces the annual Grammy telecasts, will serve as executive producer for the project.

● **NASHVILLE**—Sylvia has been chosen to represent the Georgia Boot Co. of Franklin, Tenn. as its Durango Boot Girl. As part of the promotional campaign, 15,000 posters of Sylvia in her Durangos have been printed for distribution to 9,000 Durango dealerships throughout the U.S. Selected outlets in Canada and Mexico will also receive copies of the graphics poster. Sylvia will make in-store appearances to promote the boot line, as she did recently in Dallas.

● **NASHVILLE**—Roy Rogers and Dale Evans, Tammy Wynette and George Jones, and Crystal Gayle and the Oak Ridge Boys have been inked to appear on NBC's new network Saturday night country music tv series, "Nashville Palace." Roy Clark will host two of the programs, including its debut airing Oct. 24. "Nashville Palace" is produced by Sam Lovullo, who also does "Hee Haw."

● **LAS VEGAS**—Steve Wariner spent three days at the Imperial Palace Hotel here taping four segments for "Country Top 20," a new syndicated tv show reaching more than 200 markets nationally. In addition to guesting on the four segments and singing his recent single, "By Now," Wariner also performed his next RCA release, "All Roads Lead To You."

● **NASHVILLE**—SRO Talent hosted a showcase for Mel McDaniel at the Stockyards Restaurant on the singer's birthday.

## Songwriters For Special

**NASHVILLE**—Three Nashville songwriters have been added to the staff of Drake-Chenault's extensive radio project, "The History of Country Music," which is slated for national airing next spring.

Michael Kosser, Beverly Beard and Tom Armstrong have been tapped to script complete the text of the program, providing the research and details behind interviewer Tom Thacker's artist segments.

## Gospel

### Artist's Own Master's At Mustard Seed

By EDWARD MORRIS

**NASHVILLE**—Mustard Seed Records marketing director Ron Coker says the custom gospel label here is making a profit for itself and its clients by keying its services to marketplace realities.

"Quite frankly, the gospel market is infinitesimal," Coker maintains. "The vast majority of our product is selling 10,000 or 12,000 units."

While Mustard Seed's recording artists pay their own production expenses, Coker insists that the company does not have an open-door policy toward anyone who has the money and desire to make a record. "We have turned down people," he says. "We let them know there's very little glitter involved in the business."

Artists on the label own their own masters from which the company will manufacture records at a rate of cost plus 15%. Initial orders for albums are at about 2,000 each. Outside producers are generally used, Coker says, to avoid sameness of sound and style.

Besides buying records, artists may also contract for promotion and distribution. Coker says the distribution is keyed and limited to the regions in which the artists routinely perform concerts. Using a zip code base, a computer prints out a distribution list of all gospel radio stations and all record stores within the region that carry Christian music, Coker explains. "You're talking about five units to this store and five to that one—not millions."

Mustard Seed has recently completed album projects for the Freedom Singers and Neil Madsen, a second-place winner at the Christian Artists Seminar. Others on the roster include Free Spirit and the Life Action Singers. "All of these artists are profitable," Coker contends. He estimates that Free Spirit is the label's best-selling act, basically by virtue of its active road schedule which allows for concert sales.

"The thing I find most tragic in our industry is that the marketing people are salespeople who don't really know marketing principles," Coker says. "All the artists are put in the same funnel. The consumer always votes with his dollars. So he's voting no on most of our products."

A marketing graduate of UCLA, Coker says he is a "big advocate of direct mail and direct sales."

Recently, the company formed a secular label, Forever, which will assume the upfront production cost for its artists. Ben Markley, formerly with Mustard Seed, has been signed to the new label.

Coker—who is also involved with Re'Generation, a recording act for Zondervan's New Dawn Records—says the next project for his company is to set up its own recording studio.

## Dispute Over Hawkins Label

**NASHVILLE**—The question of which record company has the right to the services of Edwin Hawkins still has not been resolved. PolyGram and Birthright each asserts that Hawkins is on its roster and both say they will be issuing new Hawkins albums this fall.

Bill Haywood, PolyGram's vice president for black music, says the company has cut a studio album on Hawkins that is set for a November release. Hawkins produced the project and wrote all the songs, a representative from Haywood's office explains.

"No, it has not been settled," says Byron Spears, president of Birthright. "We contend that Hawkins hasn't fulfilled his contract." Linda Beversluis, Hawkins' publicist, says that Birthright may release a live album, featuring Hawkins and the Oakland Symphony. "It's sort of like taking care of old business," she adds.

Apparently, Hawkins will have a special label created for him for the PolyGram venture. Haywood notes that there is a label name under consideration and waiting for legal clearance. **EDWARD MORRIS**

## Winners Chosen

**TULSA**—Winners have been picked for the first annual Castle Talent Search held here in conjunction with the Castle Musicfest, Sept. 10.

Winners in the performance category are Ken Beard, first; Jerome Johns, second; and Elizabeth Dietch, third. Songwriting winners are Diane Dunn, first; Ken Beard, second; and Rusty Hadelson, third.



**CLAWSON'S CLAN**—Cynthia Clawson introduced her new Triangle Records gospel album at a listening party held at ASCAP's Nashville headquarters. Discussing the project are, from left, Bob MacKenzie, president of the Benson Co., Triangle's distributor; Clawson; Jerry Crutchfield, her producer; Connie Bradley, southern regional executive vice president for ASCAP; and Garry Littleton, Benson's international director of sales.

Survey For Week Ending 9/26/81			
Billboard® Hot Latin LPs™		Special Survey	
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NEW YORK (Pop)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>JULIO IGLESIAS</b> De nina a mujer, CBS 50317	1	<b>VIVA EL NORTE</b> 15 exitos nortenos, Profono 1501
2	<b>EMMANUEL</b> Intimamente, Arcano 3535	2	<b>VICENTE FERNANDEZ</b> El numero uno, CBS 20555
3	<b>JUAN GABRIEL</b> 15 sensacionales exitos, Telediscos 1018	3	<b>LOLA BELTRAN</b> 15 inolvidables exitos, Gas 1020
4	<b>LUPITA D'ALECIO</b> Ya no regreso contigo, Orfeon 5267	4	<b>EMMANUEL</b> Intimamente, Arcano 3535
5	<b>MARY TRINI</b> Ayudala, CBS 80314	5	<b>JUAN GABRIEL</b> 15 exitos mas grandes, America 1018
6	<b>JOSE JOSE</b> Romantico, Pronto 1095	6	<b>DIEGO TOVAR</b> Profono 3046
7	<b>NAPOLEON</b> Lena verde, RAFF 9079	7	<b>JUAN GABRIEL</b> Con tu amor, Pronto 1096
8	<b>BACILIO</b> Karen 59	8	<b>VICENTE FERNANDEZ</b> CBS 200422
9	<b>LOLA BELTRAN</b> 15 exitos inolvidables, Gas 1020	9	<b>JULIO IGLESIAS</b> De nina a mujer, CBS 50317
10	<b>JOSE LUIS RODRIGUEZ</b> Mujer, TH 2151	10	<b>LOS TIGRES DEL NORTE</b> Fama 607
11	<b>CAMILO SESTO</b> Amaneciendo, Pronto 1096	11	<b>RAMON AYALA</b> Freddy 1178
12	<b>DIANGO</b> La radio, Odeon 74112	12	<b>HERMANOS BARRON</b> Joey 2091
13	<b>SOPHY</b> Baladas y salsas, Velvet 6004	13	<b>LOS CADETES DE LINARES</b> Ramex 1062
14	<b>LOLITA</b> Seguir sonando, CBS 60312	14	<b>VICTOR HUGO RUIZ</b> Disa 83
15	<b>LITTLE JOE</b> Freddy 025	15	<b>EL GRUPO PALOMO</b> M y A 1003
16	<b>NIDIA</b> Con intimidades, Alhambra 171	16	<b>MASS</b> Cara 028
17	<b>JOSE JOSE</b> 15 exitos mas grandes, America 1015	17	<b>BEATRIZ ADRIANA</b> Peerless 2216
18	<b>VIVA EL NORTE</b> 15 exitos nortenos, Telediscos 1501	18	<b>CORNELIO REYNA</b> TV Records 1501
19	<b>ROCIO DURCAL</b> Pronto 1090	19	<b>BURBUJAS</b> Burbujas, Profono 1001
20	<b>SOPHY</b> De mujer a mujer, Velvet 6002	20	<b>ROBERTO CARLOS</b> CBS 12303
21	<b>JULIO IGLESIAS</b> Hey, CBS 50302	21	<b>JOSE JOSE</b> America 1015
22	<b>GILBERTO MANTEG</b> Mi jaragual, Artomax 730	22	<b>AMANDA MIGUEL</b> Profono 3049
23	<b>JOSE ORTIZ</b> Almas gemelas, Tizor, 1035	23	<b>JOSE LUIS RODRIGUEZ</b> Mujer, TH 2151
24	<b>DANIEL SANTOS Y ORLANDO COTRERAS</b> Tecaxi 3006	24	<b>LITTLE JOE</b> Freddy 025
25	<b>GRAN TRIO</b> Algar 28	25	<b>ROBERTO PULIDO</b> ARV 1068

# Georgia

## State In Rhythm With The World

By ANDREW SLATER

Georgia. For all its contributions to popular music, as a breeding ground for artists and background for their songs, the word alone has a sort of rhythm to its utterance. From the soulful yearnings of Ray Charles to the revamped psychedelia of the Athens dance bands, the state has propagated such an array of talents and styles that its mere mention is enough to conjure a catalogue *raisonne* of pop, rock and soul.

It's superb James Brown rendering "Shout and Shimmy" and giving America an irrevocable case of the soul shakes. Little Richard setting rock into motion with the salacious sighs, moans and yelps of "Tutti-Frutti." Gladys Knight singing about that railway red-eye heading back home, and Brook Benton's mellifluous mooing over rainy nights in the Peach State.

It's Otis Redding getting some "Respect" and Duane Allman with bottleneck in hand, crying the Statesboro blues. It's Little Feat's Peachtree Street hedonism and the Atlanta Rhythm Section's suburban sensibilities during the southern boogie onslaught. And today it's partying out of bounds in Athens, Georgia: the B-52's, Pylon and their counterparts dancing a mess around with retaliatory jabs at both the lethargy of Dixie living and the blandness of corporate rock.

After three decades of garnering accolades, engraved in the grooves of some of popular music's most memorable recordings, Georgia is unquestionably a central pillar in the pop pantheon. But more than just a place for tunesmiths to embellish, it is of increasing importance to virtually every facet of the music and recording industries.

As a center for distribution, Atlanta is the aorta of the South, pumping country albums to Nashville (more country product is sold out of Georgia warehouses than anywhere else in the world) and rock and soul albums to the major cities as far north as the Carolinas and as far west as the Mississippi.

Sixty-five million dollars worth of records and tapes are sold out of Georgia which never even make it to the racks of local record stores. They are sold to the A.A.F.E.E.S. (Army and Air Force Entertainment Exchange Service), which supplies the Army and Air Force bases around the world with records and tapes. Atlanta's WEA branch alternates with the Los Angeles branch as no. 1 in sales for that company. RCA is currently considering the construction of its largest warehouse in the state of Georgia. And by next year, CBS will have the world's largest pressing plant, shipping records all over the world from Carrollton, Ga.

For radio and radio programming, Atlanta is considered to be among the most influential cities in the country. It's a break-out market, where the careers of Nicolette Larson, Kim Carnes, the Little River Band, Rickie Lee Jones, and Rosanne Cash have been catapulted after leading FM top 40 stations WZGC and WQXI were the first to heavily play their debut albums. The industry's most coveted consulting firm, Burkhart, Abrams, Michaels and Douglas, operates out of Atlanta and their ACR flagship station, WKLS-FM, is currently the overall market leader here.

As a recording center, the state may have seen better days, particularly when it was the predominant locale for southern boogie recordings. But there is renewed vitality in the studio scene here, with some of the efflorescing local talent and a steady stream of r&b icons utilizing the recording facilities based here (Isaac Hayes, Gladys Knight and the Pips, and Peabo Bryson record at Atlanta studios and Curtis Mayfield recently relocated to Atlanta, but has kept a rather low profile).

Andrew Slater is Billboard's Atlanta correspondent

One of the industry's most respected publishers has been a staple of the Georgia music scene for more than 25 years. Bill Lowery, an Atlanta radio and television personality of the early '50s, formed the Lowery Group in 1952, establishing the preeminent music publishing firm of the Southeast. While his activities of recent have been relatively dormant in comparison with his tumultuous success in the late '50s and early '60s, it is those accomplishments which have endeared him to the industry today. The company's first major hits included Gene Vincent's "Be-Bop-A-Lula" and Sonny James's and Tab Hunter's "Young Love" (co-written by two Atlanta teens, Rick Cartey and Carole Joyner). In the sixties the Lowery stable of artists included Joe South ("Games People Play," "I Never Promised You A Rose Garden," and "Down in the Boon-docks," a 1964 hit for another Lowery artist, Billy Joe Royal), Jerry Reed, Tommy Roe and Ray Stevens. Lowery publishes the songs of the Atlanta Rhythm Section who, after winning a protracted legal battle with Polygram, are now recording for Columbia Records.

While label activity around the state cooled in the latter part of the last decade, over the last eighteen months there has been considerable interest shown by both the conglomerates and independents for new Georgia talents. The a&r departments of virtually every major label have ventured to the region for closer looks at artists in the urban centers of the state. Recent signings include: Riggs, Atlanta's seminal purveyors of heavy metal, who are currently recording a debut album for the Full Moon/Warner's label; the Producers, who are presently in the studio working on their second LP for Portrait Records; and MPG, a pop band signed to A&M. There are a number of other bands who are in the process of negotiating deals with major outfits.

(Continued on page G12)



# Summer Heat

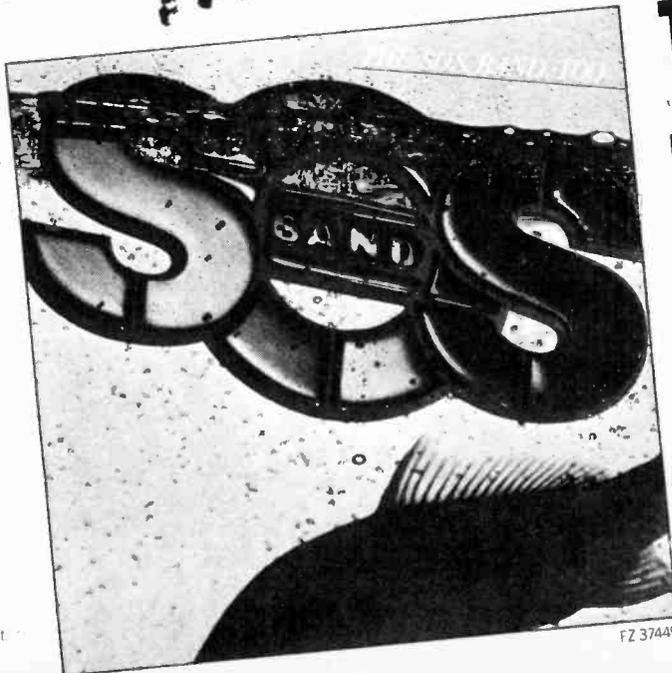
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## Radio Activity Augers New Golden Age

By ROBYN WELLS

Vying for contention in Georgia's vibrant music arena are some 287 commercial radio stations. A twist of the dial in most major markets, including Atlanta, Augusta, Columbus, Macon and Savannah will produce a hodgepodge of formats—Hot 100, adult contemporary, black, country, AOR and gospel.

"The south in general is a very active music area," observes Kent Burkhart, president of Burkhart/Abrams/Michaels/Douglas & Assoc. "In all fairness, that's one of the reasons why we have our main office in Atlanta. This is really the hotbed of music activity." Burkhart's radio consultant firm numbers about 150 clients around the country, including some 20 stations added last year.

Marshall McLuhan (who coined the expression "the medium is the message") first drew the potency of the Atlanta area to Burkhart's attention. Noting the area's rich cross-ethnic heritage, Burkhart recalls, "He (McLuhan) said, 'You're in the hotbed—where everything starts.' Here, there are a lot of stations, studios and activity. You can see what is going on musically."

The Atlanta market is one of fragmentation; a highly competitive area often willing to give new product a shot. Current market leader with a 10.7 share is WKLS-FM, which carries Burkhart-Abrams' AOR SuperStars format. Although the station plays a lot of rock, program director Alan Sneed says, "We're not a 24-hour chain-saw station. We're a lot less abrasive during the morning/midday period—you would never hear 'Hell's Bells' during morning drive."

WKLS is largely a combo operation, simulcasting both AM and FM as "96 Rock." A highly successful promotion for the station was "Home Cookin'," an album compiled by the station featuring local talent. Proceeds from the project, some \$23,000 to date, were donated to the Georgia Special Olympics committee. Enthusiastic about the Atlanta market, which he terms a "good breakout" area, Sneed says, "Everybody's got a nice share of the pie here."

Hot on 96 Rock's heels is WZGC-FM (Z-93), which currently holds a 10.6 share. Program director John Young says the station caters to "mass America," with an adult contemporary/Hot 100 format.

"Atlanta is the largest city in the Southeast," Young says. "It's a good concert and retail market. The depression hasn't really hit—sales are off, but we're still selling in tonnage." Young also observes that while the Atlanta market might not jump on a record right away, the accuracy of its track record has earned it the reputation as a breakout market.

WQXI-FM, a Hot 100 formatted station that plays a good portion of soft album product, currently holds an 8.9 market share. The station is involved with the state's third annual search for unsigned talent. The winner is selected on the basis of a sample tape, with local NARAS officials heading up the panel of judges. The prize is the opportunity to produce a demo package, with the state providing studio time and pressing facilities.

According to program director Jim Morrison, a vital part of WQXI is the 24-hour input line. A Sunday night jazz program, promotions and commercial-free Mondays (10 a year) have all emanated from this input line.

Also holding an 8.9 share is WVEE-FM, a former Plough disco outlet which now features an "urban contemporary" format, melding r&b, pop crossover, jazz fusion and disco tunes. "We play more black product, but we touch all the bases," explains program director Scotty Andrews. "This is an important market; we move a lot of product here, but I don't view it as a test market. Because of the competition, it's not a place that you can take chances with trying to break a record."

VEE-103's sister station, country-formatted WPLO-AM, keeps a high profile on promotions. "There's 36 signals in Atlanta," says assistant operations manager/music director Len Anthony. "Playing records is just not enough. What goes on in between songs is almost as important as the music mix."

One of WPLO's most successful promotions is its annual "Search Of The South," a talent search that unearthed Capitol artist Diane Pfeifer three years ago. The winner of the contest, selected on the basis of submitted tapes, receives a recording contract.

"FM became the dominant medium quite early in Atlanta," says Al Saunders, operations manager, WLTA-FM, an adult contemporary outlet. "There's only one strong AM signal—WSB."



WZGC-FM program director Jon Young, center, with Burt Bacharach and Carol Bayer Sager.



WQXI-FM program director Jim Morrison, right, with Moody Blues' Justin Hayward.



Father Guido Sarducci with programming consultant Lee Abrams.

The percentage of women holding jobs in Atlanta is second only to Washington, says Saunders. "It's a great market for office music," he says, noting that WLTA's midday format is designed to be especially appealing to women.

Offering a variety format is 50kw WSB-AM. In addition to hefty news programs and sports features, adult contemporary and country music segments air daily. A veteran in special programming, WSB aired one of the nation's first live country broadcasts, the Saturday night "Barn Dance," during the Depression era.

R&b WAOK-AM was one of the first black stations in the country, opening its doors in 1954. One of the premier gospel outlets is WAEC-AM, which features a weekly "Contemporary Christian Countdown," composed of cuts off the top 20 contemporary Christian albums. Atlanta also has a wealth of strong college outlets, including Georgia State Univ.'s AOR/progressive WRAS-FM, Georgia Tech's WREK-FM and Clark College's WCLK-FM.

As of Oct. 1, Atlanta will gain its first station with satellite programming, WMOE-AM. Operated by Moe Negrin, former general manager at WAOK, the station's format will be adult contemporary.

Leading the Augusta market with a hefty 23.6 share is Hot 100 WBBQ-FM. Holding a 13.1 share is country WGUS-FM. Adult contemporary WZZW-FM currently weighs in with a 10.5

share. Also prominent in the market are black WRDW-AM, r&b WTHB-AM and AOR WYMX-FM.

In Columbus, black outlet WOKS-AM is the kingpin with an 18.2 share, while sister station WFXE-FM is also prominent. Country neophyte WDAK-AM, a rocker for 21 years before converting in January, holds a 12.5 share, while easy listening sister station WEIZ-FM has an 11.9 rating.

Hot 100 WCGQ-FM, which is coordinating the area's talent search for Georgia Music Week, holds an 11.9 rating. Also maintaining a high profile in the market are country WPNX-AM and contemporary WVOC-AM.

Taking a sizeable portion of the Savannah market is black WEAS-FM with a 17.7 share, while r&b WSOK-AM sports a 13.4 rating. Country WCHY-AM is second in the market with a 14.0 share. Also prominent are contemporary stations WZAT-FM and WAEV-AM, beautiful music outlet WJCL-FM and Hot 100 WSGF-FM.

Adult contemporary powerhouse WMAZ-AM/FM leads the Macon market with a 16.4 share. Also sporting double digit ratings are country WDEN-AM/FM, black stations WDDO-AM and WIBB-AM, and beautiful music outlet WPEZ-FM.

Summing up the challenges facing programmers, WQXI's programmer Morrison says, "The '80s are going to be the golden age of radio. As a listener in one of our focus groups said, 'the buttons in my car make up my own radio station.'"

Billboard

Robyn Wells is a Billboard reporter based in Nashville

# Georgia

## Indie Labels Loom Large In Local Talent Drive

Since the 1979 fall of Capricorn Records, Georgia's high profile promulgator of southern rock in the '70s, label activity around the state has increased appreciably. Both conglomerates and diminutive independents have been mining the area, extracting viable new talents, eccentric progressives, and some of the old-line southern boogie icons indigenous to the region.

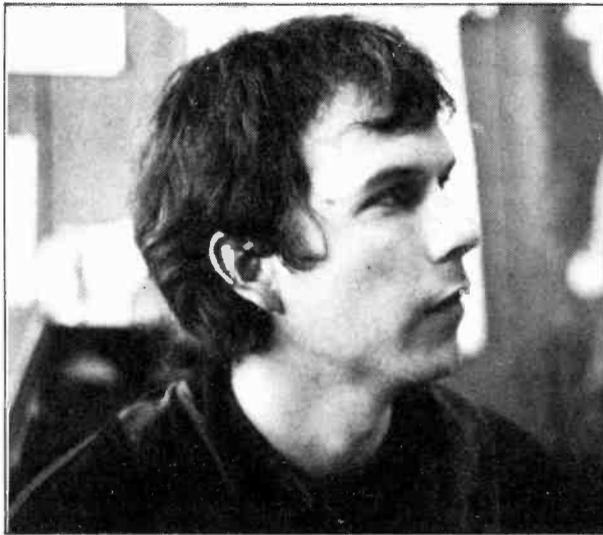
Over the last two years virtually every primary label has signed at least one Georgia-based artist and, in most cases, substantially more than that. While the larger companies have demonstrated considerable interest in signing local talent, for the most part they have done little more than supply the stores with records by these artists. And consequently, the recent flurry of activity by small independent labels has become at least as important to the music community here as the interests of the big labels.

Currently there are more than 10 active labels throughout the state, including one notable progressive rock outfit, three jazz and two country labels. The most significant and one of the most successful operations thus far has been DB Records, based in a tiny Atlanta used record store, Wax 'n' Facts. DB has been responsible for launching a good portion of Atlanta's and Athens' hot new acts.

In the last three months the company has released records by Pylon, a quintessential Athens dance band, Atlanta's Swimming Pool Q's, and Kevin Dunn's Regiment of Women. Pylon's "Gyrate," which straddled the top 50 in *Billboard's* Disco chart shortly after its release last spring, has sold 10,000 units thus far in the U.S. and 12,000 units overseas. The debut album from the Swimming Pool Q's has sold 6,000 units since its release last month.

"After two and a half years of inefficiency and sheer stupidity on the part of the major labels, I decided to become more ambitious and get certain bands that were being overlooked a chance to record," says Danny Beard, president of the label. Beard, who is also co-owner of Wax 'n' Facts, was instrumental in the pressing and distribution of early recordings by the B-52's, the Fans and other catalysts of the new music scenes in Atlanta and Athens.

Like most small labels around the state, DB employs independent distribution throughout the U.S. The company has an agreement with London-based Armageddon Records for distribution in England. Before the end of the year, the label



Danny Beard, president, DB Records.

plans to release four or five records by Athens bands, most notably, the debut album from Love Tractor.

Two other independents, Kat Family Records and Equity Recording Company, have the financial backing to become major contenders in the market, although both are still searching for the artists that will garner critical acclaim and commercial success. Kat Family is hoping to achieve this with its forthcoming fall releases. Pending albums include new recordings by the Darts, a British show band, the Smashers, a Nashville power pop quartet, country artist James Anderson, r&b performer William Bell, and Texas rocker Marc Speer.

The company acts under the aegis of Joel Katz, a prominent southeast entertainment lawyer who handles some of the pillars of country music (Willie Nelson, George Jones, Merle Haggard and others).

"I've removed myself from the day-to-day operations of the company," says Katz. "I leave most of that to Mike Sullivan, vice president and general manager of the label. The law firm is my primary concern, but making deals is part of my life so

this is another deal I am trying to get off the ground. The community has been very good to me and I felt the record company would be a good way to give some talented artists here a shot."

The Equity Recording Company, which is the brainchild of Kirby Kinman, owner of Nashville's Quadrophonic Studios, has two active labels under its company awning—Tanglewood Records, a country label, and Robox Records. The Robox roster includes long-time southern boogiers Grinderswitch; Dennis Yost, former lead singer of the Classics Four; and Ziggurat, an old-line southern rock band from Atlanta.

The Atlanta-based label had some success with Ziggurat, selling just under 10,000 units and achieving marginal airplay in select regions of the country. The band is currently recording its second album, due out before the end of the year. Tanglewood has released singles by Johnny Carver and country band Dotsy.

Says Kinman, president of Equity, "Our biggest problem has been with radio airplay and I don't think we're alone in that respect. As an independent company, we don't have the power of a Warner Bros. or a CBS. But with our new releases, Dennis Yost and Grinderswitch, I think we'll fare better. Initial response from radio has been pretty good."

Three quality jazz labels are currently doing rather good business from Georgia: a mainstream label called Progressive Records; a contemporary jazz outfit, Landslide Records; and a small traditional jazz conglomerate run by producer George Buck out of Decatur, Ga.

Progressive Records has been releasing product since 1950. Veteran jazz producer Gus Statiras is president of the label and still oversees production of all recordings. The label releases roughly 20 records a year by such artists as tenor saxophonist Arnett Cobb, pianist Roland Hanna, vocalist Carol Sloane, alto saxophonist Lee Konitz, and pianist Jimmy Rowles, among others.

Progressive does most of its business outside the state but Statiras maintains his base in Tifton, Ga. because he says it helps keep costs down. He also says the label does approximately \$250,000 in business per year, making it one of the largest grossing record companies in Georgia.

Landslide Records, a progressive ECM-type outfit, was activated recently by Michael Rothschild. It has released three

(Continued on page G16)



**GWEN KESLER—President**  
**WAYNE FRANKLIN—Vice President**

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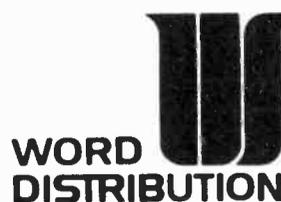
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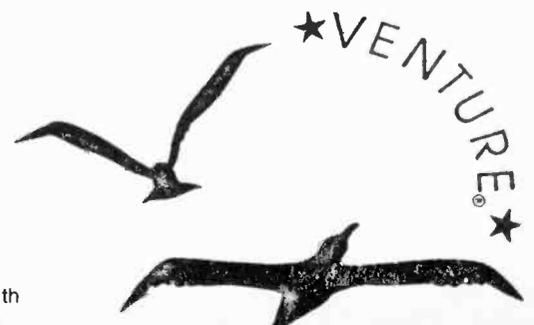
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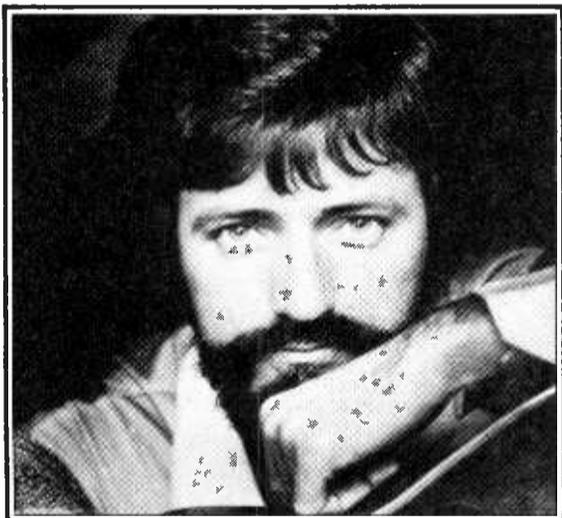
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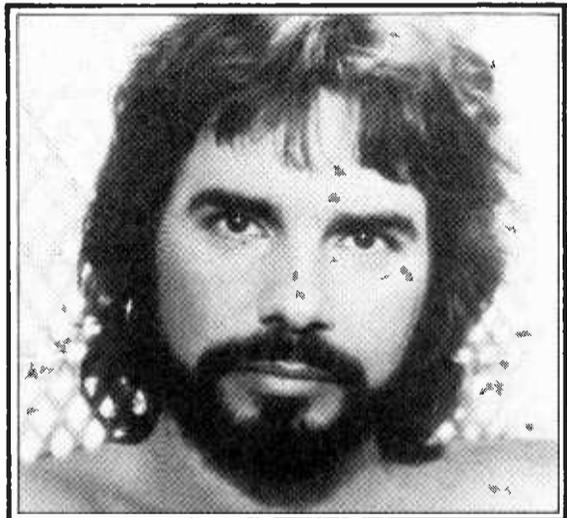
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# Georgia

## State's Stock Rises As World Distrib, Sales Hub



Wendy O. Williams of Plasmatics at Turtles Records & Tapes.

By ROSE CLAYTON

Atlanta accounting for 8.5%; and in the pop market, the region shows 17.1% with 7.7% in Atlanta alone.

Album sales figures reveal similar strength; r&b sales in the southeast represent 15.7% of the total sales with Atlanta again showing 9.1%; southeast country music sales accounts for 22.3%, with Atlanta purchasing 10.6%; and pop music in the southeast has sales of 11.9%, with Atlanta buying 6.7%.

"It's probably about the same with other manufacturers," says Herdt, "except for a few percentages in different type music."

One interesting configuration Herdt notes is that the sale of 8-track tapes is much heavier in the southeast than in other marketplaces. Kool and the Gang, for example, sold 175,986 LPs and 134,686 tapes in the southeast compared to 140,000 LPs and 28,000 tapes in New York. Herdt thinks maybe the mobility of people in the south accounts for the additional sales.

"We have a tremendous 12-inch business. Probably more than any other distributor in the world," says Wayne Franklin, vice president of Tara. Tara services 11 states with 77 of its own labels and several gospel labels, as well as major labels and juke boxes.

Franklin feels that the active club scene in the city is responsible for their strong 12-inch sales and adds that the good

Rose Clayton is a freelance writer residing in Memphis

working relationship between the discos and the distributors has also been helpful.

Before joining Tara, Franklin was purchasing agent for the Armed Forces Exchange Services which buys product for 625 post exchanges around the world.

"It's not the record business," says Franklin of the AFES. "It's just moving tonnage in and out." That tonnage accounted for \$62.5 million in sales in 1980, growing from \$6 million in 1974 when the armed forces closed its other distribution center in Arlington, Tx.

According to Franklin, 60% of the AFES purchases are for overseas and is extremely diversified when considering a service area "all the way from Korea to Berlin and From Greenland to Panama."

Selections for this market are basically made from the trade charts. "It's a high volume, high turn, limited catalog," he says. Purchases are made straight from the manufacturers with less than \$1.5 million in sales going through distributors. Franklin says one advantage this market enjoys is a return of only 10% compared to 30% in the industry.

One prominent theme that keeps resurfacing in the record sales spectrum in Georgia is aggressive promotion and how it affects retail record sales on the local level.

"We have a lot of retail print advertising," says Dick Fitzsimmons, who handles marketing and distribution for Equity. "We have five or six full pages of record advertising in the papers. You can run an ad and see immediate results.

"It's an interesting marketplace," he continues. "We have the best of all three worlds. We have a big white market, a good crossover market, and if a black record hits, it is really big here. You can sell from 50,000 units to a quarter million in Atlanta."

The growth of Atlanta from 400,000 to almost two million (about 40% of the state's population) in a few years, provides a strong buying base for the region which is unique in its demographic mix compared to other areas in the nation.

A major factor in successfully reaching this diversified market, according to local distributors, and a tremendous contribution to the sales growth of the marketplace is radio.

"We have aggressive radio all through the southeast," Herdt says. "Radio will stick its neck out. The radio people and dealers are working together well to expose new acts and existing acts to the public."

"Radio here will break songs other stations won't touch until they are a hit," says Franklin noting that labels are looking to Atlanta for break-out information because they service everybody from major chains and rackjobbers to mom-and-pop retailers.

Paul Glickstein of Unger Associates, which coordinated advertising and promotions for Turtles' 20 retail record stores in

(Continued on page G15)

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*Thanks  
Alex*

# Georgia

## Georgia A Peach Garden For Writers, Publishers

By EDWARD MORRIS

Underlying the thriving musical scene in Georgia is a solid layer of publishing companies with active copyrights in all the popular music forms.

Foremost among these enterprises is Atlanta's multifaceted Lowery Group. Within this organization are 17 separate publishing companies that have more than 5,000 songs in their combined catalogs.

Started by Bill Lowery in 1952, the organization had its first million-selling hit in 1956—Gene Vincent's "Be-Bop-A-Lula." Among its other giants are "I Love The Nightlife," "Walk On By," "Down In The Boondocks," "Champagne Jam," "So Into You," "Imaginary Lover," "Games People Play," "Young Love," "Stormy," "Traces" and "Rose Garden."

Joe South, Mac Davis, Freddy Weller, Jerry Reed, Robert Nix, Tommy Roe, Alicia Bridges, Ray Stevens, Buddy Buie, Bruce Blackman, J. R. Cobb and Susan Hutcheson have all worked as Lowery writers.

Lowery says his group will have all the publishing rights on the upcoming Atlanta Rhythm Section and Sammy Johns albums. "We are also endeavoring to get into video exploitation and into more motion pictures," Lowery adds. He also reports that he is starting Southern Tracks as a "regional exploitation" label. "There aren't many places to go today to merchandise artists," he explains.

Kirby Kinman, a partner in Emeryville Assocs., made up of Emeryville Music (BMI) and Think (ASCAP), says that although the companies are just over a year old they have accounted for several major cuts.

Credits include all the numbers on the self-titled "Ziggurat" album; "eight or nine" on Grinderswitch's "Have Band, Will Travel"; Dottsy's chart single, "Somebody's Darling, Somebody's Wife"; and "over 50%" of the cuts on the upcoming Dobie Gray album.

Exclusive writers for the Emeryville group and Bud Reneau, John Barranco and Robin Blakeney. Kinman says there are about 170 songs in the catalogs, counting several that were purchased from Reneau's earlier cowriters.

Kat Family Music (BMI) and Jen-Lee (ASCAP) are relatively new companies, according to Steve Weaver, their vice president and general manager; but they have already signed an impressive number of exclusive writers, including Kat Family Records artists Victor Lovera and Fagan Arouh of the Smashers, Marc Speer and James Anderson. Others are Steve Edlen, Karen Edlen, Keith Thomas and Casablanca Record's Teddy Baker.

The companies have so far placed about 12 to 15 cuts, Weaver estimates, and will probably have more than 20 by year's end.

Hustlers, a BMI company in Macon, headed by Alan Walden, has copyrights on "most of the Lynyrd Skynyrd albums and all of the Outlaws," Walden says. Top titles include "Sweet Home Alabama," "Free Bird," "Tuesday's Gone," "There Goes Another Love Song" and "Green Grass And High Tides." Numbered among the other cuts is the Charlie Daniels' cover of "Sweet Home," as well as several by the Henry Paul Band, Slyder, and the Exotics. (The latter two bands have yet to achieve label affiliation, but Walden reports that their members have compiled a sizable collection of songs for the Hustlers catalog.)

According to Walden, his company has 29 writers under exclusive contract. "Our last two years have been the biggest yet," he says, "both in chart success and in gross income. The income has doubled within the last two years."

Another young company, Key Ring Music (BMI), is placing a lot of songs with Sun Record's Orion. There is one Key Ring selection on Orion's current album, "Fresh," and more to come on subsequent albums, according to Key Ring's president, Walter Halupke. In addition, the songs in the Pocket Books novel, "Orion: The Living Superstar Of Song," are by Key Ring writer Carol Halupke and were written to parallel the action of the novel.

There has been a resurgence of activity among the Tifton, Ga., publishing companies, Genelle (BMI), Statiras (ASCAP) and Sta-New (BMI). Most of the cuts of late have been on the Progressive Records jazz label, says James Newton, one of the owners of the Sta-New concern. The label is headed by Gus T. Statiras, who also shares ownership in the publishing ventures.

Billboard

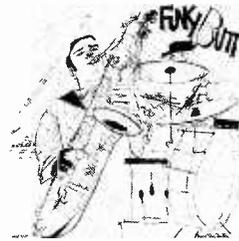
Edward Morris is Billboard Gospel Editor in Nashville

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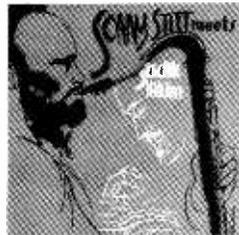
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## Georgia



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# Georgia

## Volatile Club Scene Spreads Bevy of Beats

As a reactive market susceptible to the dictates of the entertainment industry, Georgia has housed a set of rather volatile club scenes. In recent years it seems as if clubs have opened and closed, changed decor, and altered their live entertainment according to the trends set by the moguls in Los Angeles and the media in New York.

While last year's "Urban Cowboy" phenomenon had a profound effect on the entire state, bolstering the already burgeoning country music contingent and periodically transforming some of Atlanta's finer rock clubs into nouveau western palaces replete with mechanical bulls that metered machismo, there has been no such universal trend to dominate the clubs this year.

If anything, beach music (as in southeastern beach music—propelled by the shag beat and the hits of the Occasions and Chairmen of the Board) is enjoying a healthy resurgence in some of the major cities around the state. Frequent bookings of the Tams, the Swingin' Medallions and Doug Clark and the Hot Nuts in Savannah's Remington's, north Atlanta's Buckhead Beach and other venues are evidence of this. But overall, this has had little effect on the major clubs in the more vibrant musical communities and on the new talent emerging from the state.

A few years back, Macon was the center of club and talent activity, but now has little influence on Georgia's popular music scene. Athens may have, in fact, taken its place as a great period of musical ferment has swept through the cliquish bo-



The Agora Ballroom.

hemian community that centers around the University of Georgia Art School. Even though that town is producing some of the more notable dance bands, it is Atlanta which has the venues and a growing audience for these talents.

The city's premiere showcase room and hub for major label touring acts has been the Agora Ballroom. The 1200 capacity club has been in operation since 1978 and has survived numerous talent wars with the now defunct Capri Ballroom and Southeast Music Hall (the latter being a playground for Atlanta bands the Fans and the Brains and Athens's B-52's).

"The success of the club is primarily a result of a formula developed in Cleveland," says Claudia Sickeler, director of promotions for the Atlanta Agora. "It's a combination of booking major talent with emphasis on new music and using local bands, special promotions and radio support to fill the club on nights when we don't have a Pat Benatar or a Kenny Loggins."

Initially the Agora was the new music venue, breaking groups such as the Ramones, the Police, Squeeze, AC/DC, and the Clash into the market while affording local bands a chance to garner a following on the off nights. But as the other clubs dried up, the Agora became more a venue for ma-



Pylon.



B-52's, Classic Theater, Athens, Ga.

For artists than a showcase for local groups. "It may have started as a local hangout for bands and their friends," says Rich Floyd, local promoter and booking agent for the Agora. "But now it has become the most important 1200 seat club in the Southeast, a place where artists who have one or two records come in and test their strength in the market."

According to Floyd the Agora does roughly 2.5 million dollars in business a year. With no other venue of comparable size to compete with it, the club has a monopoly on artists who are not capable of selling out theaters and auditoriums in the market. While local acts still perform in the room and the careers of such favorites as the Swimming Pool Q's, the Heathen Girls and the Brains have been nurtured there, the local scene has moved five blocks west to Club 688.

The new music of Atlanta and Athens has found a suitable dwelling place at this stark midtown dance-oriented rock club. The venue has become an anchor for the new music of the region. It holds roughly 500 people and has been able to not only foster the artistic endeavors of Pylon, the Method Actors,

(Continued on page G12)

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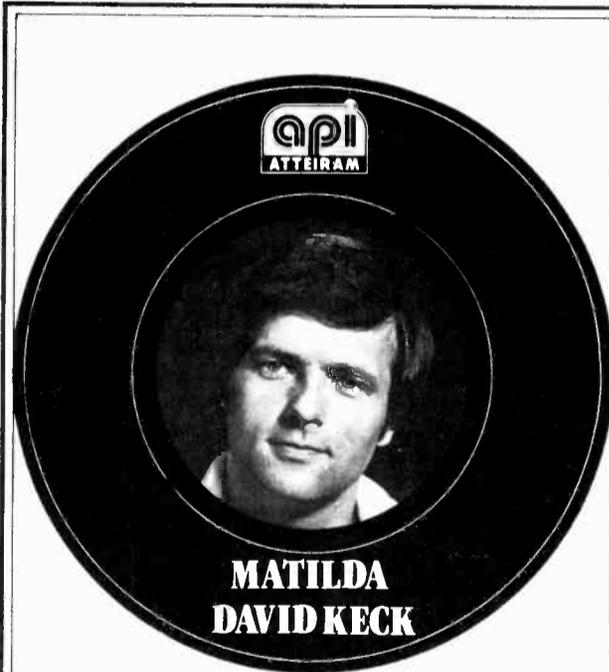
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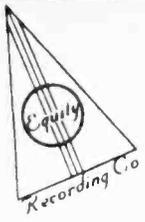
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## State In Rhythm

• Continued from page G1

Just as rock's early pioneers found a suitable home on southern independent labels during the '50s, so have the more refreshing artists of the state, ones with unobscured artistic integrity, found independent Georgia labels as a means to preserve their distinctive panache on vinyl. One such label is DB Records, which has enabled the Athens dance bands to record and release their material. The label also sports two of Atlanta's finer rock bands, the Swimming Pool Q's and Kevin Dunn's Regiment of Women.

Macon based impresario Bill Walden's most lasting contribution to the state, other than the artists he nurtured, has been the close ties he instituted between the Georgia government and the state's recording industry. The first anti-piracy legislation was enacted as a result of his working relationship with then Governor Jimmy Carter. And today, Georgia legislators continue to hear the problems of the industry (exemplified by a recent meeting of Georgia solons and industry leaders on the problem of home-taping) and set aside funds for the Georgia Music Festival.

The Festival, in its third year, was designed to highlight the state's achievements in the music and recording industries, as well as bolster its share of industry profits. The nine-day-long festival, which runs September 17-26, includes statewide talent searches and performances by a multitude of Georgia based artists. It culminates at the Georgia Hall of Fame Awards banquet, where a Georgia performer and a local industry mogul are inducted into the Georgia Music Hall of Fame. With the illustrious array of performers the state has housed over the last thirty years, it will undoubtedly take 20 years of Georgia Music Festivals to honor all those deserving with a place in the Georgia Music Hall of Fame. Billboard

## Volatile Club Scene

• Continued from page G10

Kevin Dunn's Regiment of Women, the Roys, Vietnam and R.E.M.—all notable up and coming acts—but has brought the city national acts that might have some difficulty filling the Agora: John Cale, the Gang of Four, Jim Carroll Band, Iggy Pop, and the Psychedelic Furs.

"What we are trying to do is establish ourselves as the primary 500-seat venue in the Southeast for label acts and the cream of the crop of talent here and in Athens," says Steve May, co-owner with Tony Evans of 688. "When we started the premise of the club was to provide a place where dance oriented music could be enjoyed and to put some fun back into the club scene."

688 operates five nights a week with reggae bands, such as Atlanta's Skin Kings, presiding on Tuesday nights. Rock videos are shown on Wednesdays and the rest of the week is devoted to local and national talent.

New music can also be heard at the Bistro, a longstanding midtown club which has changed its modus operandi along with the shifting trends in popular music. Jimmy Buffett used to play there in the '70s, but would probably feel quite out of place there today. The building is owned by Baby and the Pacifiers, veterans of the Holiday Inn bar circuit, who are making a valorous effort to keep the building as a showcase for new talent as well as a place for them to polish their own new-wavish novelty act. The group lives in the upstairs portion of the building. The showcase room holds 75-125 people and offers all types of groups a place to perform. The Press, Atlanta's answer to the Cars, frequently gigs at the Bistro, as do other notable acts.

Country music has always been one of the state's favorite styles of music and of all the venues around the Atlanta area, Mama's Country Showcase is the leading club. They have maintained a business with top country acts and a mixture of entertainment, such as clogging nights, square dancing nights and other special events. They have a strong affiliation with radio station WPLO and have been able to draw an audience from both the Atlanta market and surrounding rural areas.

Says manager of the club, Mama Wynette, "I've been running country music clubs around this town for years and I've had all the greats perform for me. I had Willie when everybody thought he sung funny. I had Paycheck before anybody knew who he was. Charley Pride before anybody else would've allowed him to play. And a lot of them promised to come play again for me here. You see, I always treated them like they were my babies—made sure they had food, made sure they were happy and that's how I got the name 'Mama'."

One of the more successful enterprises to open in the last year has been the Moonshadow Saloon, the brainchild of Atlanta club owner Bruce Piefke. The club has a very high profile in the community and a strong affiliation with WQXI-FM. They feature mellow, early-70's cafe type acts and blues performers such as Muddy Waters, David Bromberg, Taj Mahal, and the Robbin Thompson Band. Says Piefke, "Most of the money we make is off the bar. I believe in low cover charges and have pretty much left the talent wars up to the Agoras of the market. Once a month we'll feature a big name and you won't find any of them being new wave bands. It just doesn't fit the room." The club does roughly 1.5 million dollars of business a year.

Elsewhere around the state, particularly in the smaller cities and rural areas, Holiday Inn-type bars serve as the only venue for live music. Mostly it's Top 40 cover bands, urban cowboy outfits, or whatever happens to be the current rage and most likely to draw rural southerners to the clubs. **ANDREW SLATER** Billboard

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# Georgia

## Grand Concert Venues Offer Room To Grow

Georgia has several large concert venues, most in Atlanta and surrounding areas, many in secondary Georgia cities such as Macon, Savannah and Augusta. They range from large arenas to mid-sized theaters to amusement parks and recreation areas. In general concert attendance has declined over the last year at most large venues, though not more so here than in the rest of the country. Profits have increased, however, at the facilities which offer other attractions besides concerts: "theme" parks, halls with multiple uses, and outdoor recreational areas.

Georgian promoters say that the concert business is reflecting the impact of inflation and a less than healthy national economy. "Concert business is down all over the country," says Sam L'Hommedeau, whose Chesapeake Concerts promote shows throughout the Southeast as well as Georgia.

Rich Floyd of Full House Productions estimates it to be off "a good 30%, both in terms of groups touring and of attendance." But summer is always a slack period in this region, he explains, as groups tour the Midwest and Northeast during the warm months and Southern states "from February to April and October and November." He notes a trend toward smaller halls: "they're trying to find real good packages to go out on the road with, or getting into smaller halls."

Atlanta's major concert venues are the Omni Coliseum and the Fox Theatre. Bob Dhue, manager of the Omni facility, reports that "business is down a little bit over last year. Average attendance is down about 10%," though he cites the two sell-out shows for the Jacksons last month as one of the Omni's most successful concerts this year; Bob Seger also sold out the Omni twice in Spring of 1980.

The Omni has a capacity of 16,700, with a half-house option of 8,500. Rental is 17½% gross ticket sales plus a box office charge of 3½%, which includes computerized ticketing. Half-house rental is a flat 12½%. According to Dhue, the Omni stages concerts an average of 35 to 50 nights a year.

As one of the last surviving "movie palaces" (it was built in 1929), the Fox Theater is an Atlanta landmark as well as a concert facility. The main auditorium, with a capacity of 3,933, is used an average of four times a week or 200 nights a year and depends heavily on concerts—they constitute about 85% of the bookings.

Manager Harold Barrer reports "a lot more concerts here than last year—I think our concert business is a little stronger



Photo by Tom Hill

Allman Bros. Band, Atlanta/Fulton Co. Stadium, 1974

here but we have had fewer sellouts." In addition to concerts the Fox is used for touring plays, ballets (including an annual Christmas production of "The Nutcracker") and uses its wide movie screen for a very popular summer classic film series.

The coastal port city of Savannah has the Savannah Civic Center which has a capacity of 8,000 with 1,000 movable seats, in addition to the 2,566-capacity Johnny Mercer Theater which is used for ballets, symphonies and an occasional country concert. Rental for the arena is \$850 or 12% of net ticket sales; \$500 or 12% in the theatre. Concert business, according to manager Howard, has "gone down pretty bad this year. R&b is doing real well; country is kind of slack. We've had some good rock shows—Blackfoot sold out last July 31."

Macon also has twin facilities: the Macon Coliseum (capacity 10,242) and the Macon Auditorium (2,530). Rentals are \$750 or 12% of ticket sales for the coliseum; \$350 or 12½% for the auditorium. Macon appears to be a depressed concert market at present. "We haven't had any rock shows here recently, and the only thing that is big here is r&b."

Closer to Atlanta, a theme park and a trio of country music parks, report a comparatively thriving concert business. Six Flags Over Georgia, one of the first of the "theme" parks in

the U.S., has had a concert program at its 5,000-seat Peachtree Pavilion for several years, along with occasional shows on special promotional days. This year, however, Six Flags has added a new 15,000-capacity concert area in its overflow parking area.

Draws vary, according to public relations director Michael Simpson; "The variety of music here doesn't seem to be a factor." The most profitable concert at Six Flags in recent weeks has been a soldout Commodores show; but the Beach Boys, the Marshall Tucker Band and Mother's Finest have also had successful shows here.

Six Flags does not deal with promoters, according to Simpson: "We try to deal directly with agents and tie in with tours."

Tickets to Six Flags concerts are \$11.50, which includes unlimited access to rides and attractions at the park for an entire day and evening.

There are three country music parks in the outlying region, all in recreational areas: Lanierland, Franklin Music Park and Holiday Beach Park. (In recreational areas: Lanierland at Lake Lanier, Franklin Music Park in Franklin and Holiday Beach Park at Douglas, Georgia.) Like Six Flags, these parks present outdoor summer concerts; in Georgia the summer season stretches from May to October.

The country music parks "try to build a casual, relaxed family atmosphere," according to W.H. Goodson of the Franklin park. The parks lure both individuals and families (and consequently a wide age range) from throughout north and middle Georgia. Like Six Flags they do their own promoting; the Franklin park has a mailing list of 15,000. They all have their own light and sound systems.

Each features two shows a night: Lanierland has a 3,400 capacity (total 6,800 per night); Franklin 3,000/6,000 and Holiday Beach 2,500/5,000. All book nationally known country acts, with an occasional "nostalgia" act—Fats Domino and Ray Charles most recently.

The 4,600-seat Atlanta Civic Center is "a multi-use building," says manager Al Leichert. "We use it for conventions, trade shows, the Theatre of the Stars Musical season and the Metropolitan Opera every spring" in addition to concerts. Leichert reports that concert draws "depend on the advertising budget," but adds that concert business is somewhat down over last year.

(Continued on page G15)

A Billboard Spotlight

SEPTEMBER 26, 1981 BILLBOARD

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# Georgia

## Georgia Sound No Longer Southern Bound

By RUSSELL SHAW

Recording in Georgia? Sure, lots of hits have come from there; Joe South, Billy Joe Royal and Tommy Roe from the Bill Lowery stable of hitmakers; the long string of southern boogie albums out of Macon: acts like Brick and Paul Davis from the old Bang-Web IV orbit.

As generic and vital Lowery, Macon-based Capricorn and Bang Records have been to the establishment and perpetuation of the Peach State as a recording mecca, these fixtures represent only a part of the diversity present in the current activities of over a dozen major studios located in Georgia.

Within the past year, the Commodores recorded their hit album "In The Pocket" at Atlanta's WEB IV Studios; .38 Special earned Doraville-based producer Rodney Mills a gold record for his direction of "Wild Eyed Southern Boys," waxed at Studio One; theme songs and incidental music for several network television series have been laid down at Doppler Studios; and several special projects undertaken throughout the state have recently or are about to yield the ripe fruit of recording contracts.

The diversity of musical projects to be found here is a direct result of, and testament to, the melting pot identity that the region has. The crossroads of the South, Atlanta has long been a hub for country, gospel and black music, along with southern rock and new wave in more recent times.

The large number of prominent recording facilities in Georgia are naturally concentrated in the Atlanta metropolitan area. Here, there are over 10 establishments in current operation that can, through either direct, onsite track record, or the achievements of staff personnel, legitimately claim a respectable place in contemporary American music . . . on both a commercial and artistic level.

In terms of longevity, no one has approached the era-spanning consistency of music publisher Bill Lowery. This music business veteran has been directly involved with two major studio undertakings in the Atlanta area, Southern Tracks, and Studio One.

Southern Tracks fulfills a variety of functions for the Lowery Organization. Boasting a handsome 24-track Harrison console, it is an expanded descendant of the original 16-track Bill Lowery Studios where Joe South, Gladys Knight, the Classics IV, Tams, Jerry Reed and Sonny James put down many of their early hits.

The dual emphasis now is on publishing demos, along with album projects for a forthcoming record label scheduled to be



Photo by Tom Hill

Jimmy Hall (Wet Willie), Lenny LeBlanc (LeBlanc & Carr), Dickie Betts, Studio One, Doraville, 1978.

launched later this fall. Administration of the studio is entrusted to manager Mike Clark, with David Powell, Doug Johnson and Scott Baggett assisting in a variety of production, a&r and engineering capacities.

Recently Tommy Roe, no stranger to the old schoolhouse in which the studios have been located for over a decade, was busy recording the theme song for an upcoming movie, "Where's My Rainbow," which started filming in Macon in early September.

Besides his direct corporate stewardship of Southern Tracks, Lowery has long been identified as a corporate partner in Studio One. Described as "state-of-the-art" by studio manager Rick Maxwell, the operation boasts a Harrison 32-in, 32-out console and the latest in both Studer tape machines and gain control.

Completely computerized, Studio One is home-base for the Atlanta Rhythm Section, and producer and co-studio owner Buddy Buie. Other acts to record there include .38 Special, Lynyrd Skynyrd, Johnny Van Zant (with Journey producer Kevin Elson), the Outlaws, and Alicia Bridges.

Across town at Axis Studios, manager George Pappas has helped forge the firm a reputation as one of the most active AOR studios in the nation. Purchased four years ago from the

Russell Shaw is a freelance writer based in Atlanta

gospel LeFevre family, Axis has been the site of album projects for Kansas, the Dregs, Mother's Finest, the Urban Verbs and the Brains. SOS Band, a black pop group, has also worked there. Producers such as Jeff Glixman, Steve Lilly White (who has since moved to Nashville) along with engineers Greg Webster and Les Horn have squeezed many a hit from the Neve 32/24 board.

A lengthy and vital heritage in popular music can also be claimed by Web IV Studios. Originally the recording arm of Bang Records, Web IV was the site where "I Go Crazy," with a forty-week Hot 100 chart-life, the longest-lived single in Billboard history, was recorded. Other artists in the former Bang stable, including Brick and Nigel Olsson, have waxed at Web IV.

Located in a northeast Atlanta office park, Web IV, with the absorption of Bang into CBS early in 1980, is a self-sufficient facility still owned by former Bang president Ilene Berns. Sporting a variety of instruments as extensive as any in the state, Web IV recently hosted the Commodores as they recorded "In The Pocket." Atlanta residents and Arista artists Peabo Bryson and Paul Davis were also in during the spring and summer months of 1981. Infrequent down time found studio manager Ed Seay and engineer Tommy Cooper at the 32-in, 24-out Sphere board working on several special projects.

Georgia recording studio owners and managers have a variety of attitudes about spec time. Some consider it a profitable enterprise, while others consider it a risky gamble that seldom pans out. Some are open to "off the street" solicitation, while others will undertake such projects only on recommendation of colleagues in the conduit and grapevine.

Tom Wright of Melody Recording Studios spent late spring and early summer working with Palmer and the Push, a power pop band he hopes to sign to Capitol Records. Boasting two 24-track automated rooms, Wright's facility is carving out a new identity, replacing a former reputation as a studio for the recording of soundalikes.

Setting up shop in the northern suburb of Alpharetta, Ga., noted former Web IV producer Phil Benton has established Monarch Studios. Defining his concept as that of "in-house projects, not a service studio," Benton has recorded rockers Teddy Baker and James Anderson for Casablanca and Kat Family (CBS distribution), respectively. He is actively seeking new acts.

(Continued on page G16)

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## State's Stock

• Continued from page G6

the Atlanta market, says that they have had tremendously successful promotional tie-ins with various radio stations almost every week for over a year and a half.

An advertising swap-out which has been mutually beneficial to both Turtles and the radio stations is a display area in the retail stores where the stations are allowed to stock merchandise bearing their logos. Each station has its own section where everything from tote bags and t-shirts to sunglasses are available.

The retail record industry in Georgia is a story within itself. When Turtles opened a store in Marietta, an Atlanta suburb, in 1977, its concept was to offer accessible locations where records could be purchased at relatively low prices with additional discount incentives. At that time a super-sized Peaches was dominant in the marketplace.

Four years later, Turtles has 20 outlets, including locations outside Atlanta in Gainesville, Athens, Griffin, and Rome. According to Al Levenson, its president, there are now 200 employees, an average weekly sales total per store of between \$12,000 to \$15,000 and a projected year-end gross of \$15 million for 1981.

Levenson attributes the chain's success to his background as a record distributor, their knowledge of the city and ability to select key locations, and competitive prices.

"We have the lowest prices in town," Levenson says admitting that the idea is to get people into the store to gain catalog sales which represent the bulk of his profit. "We are more than a top 100-type store," he says. "We average about 2,500 sq. ft. and are well-stocked."

One sales technique Glickstein feels gives Turtles a competitive edge are the Turtle discount stamp books which they offer to customers. "We have special double and triple stamp days," he says, in addition to the regular artist in-stores and give-aways.

Other retail chains have been expanding in the Atlanta market as well. The Franklin Music chain recently opened its eighth store, its fourth in Atlanta. Camelot Music, with stores in Augusta, Columbia, and Macon, is said to be looking at locations in Atlanta. And, the 121-store Record Bar chain has opened three new stores in Atlanta in the last year.

"We are doing well in all our stores," says Tim Griggs, singles buyer for Record Bar's Cumberland Mall outlet. "Our sales have been up for the last few years." Griggs reports that his store is unique from the other five, all located in malls, in that 10% of his sales comes from classical music.

According to Griggs, the type of music sold in the various stores varies significantly with its location. The Greenbar store, for example, shows 90% of its sales are from black product while the Southlake store is predominantly heavy metal and rock.

Despite the fact that the Atlanta Peaches store, one in a chain of 35 nationally, is in Chapter 11 of the U.S. Bankruptcy Code, director Steve Lucas feels they "are now in a position to make a profit."

Lucas denies that the financial difficulties Peaches has encountered indicates that the supermarket concept of record merchandising is not viable. He states that the change in rules by the major record companies in return percentages, stocking of new releases, and amount of services provided made certain adjustments necessary.

"I think the demand for all types of music is there," says Lucas, "but it's becoming harder and harder for stores to stock what the public demands. We have to pick and choose what we carry. Basically, it's a numbers game. How many soundtracks can you afford to carry? We have a demand for cassettes—our stock's the largest in town—and we still don't have enough. At one time we could stock 50 (of one song), but prices are up 75% over the last four years and terms are different."

As for the future of record sales in Georgia, it will surely be different. However, it will certainly be a dynamic challenge for a state striving to become the national break-out point for new records, the sales/distribution capital of the U.S. and the major supplier of American music to the world. **Billboard**

## Concert Venues

• Continued from page G3

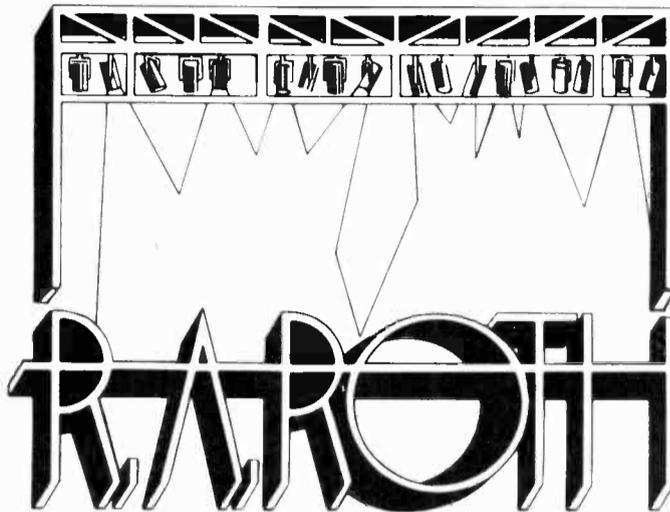
The Civic Center has shown a profit this year, however, due to the draws of the Broadway shows and the operas, which "are 90-98% sellouts." The Civic Center has a \$1,500 wall-to-wall rental. "We have our own sound and light system with two Super Troupers spots included in the rent, but you provide your own stagehands."

In addition to Georgia's many concert venues, a great deal of booking for national tours is done in Atlanta. Last year Alex Hodges, formerly president of Macon's Paragon Agency, moved his own Empire Agency to the Atlanta area. Empire books three national acts, Charlie Daniels, the Atlanta Rhythm Section and the Allman Brothers in addition to a roster of local and regional bands and a British group, the Darts.

Hodges notes a general trend for both musicians and fans to prefer multiple concerts in the 3,000-5,000-seat theaters to one concert in the big "dinosaur" halls. The economy is a factor, he feels, but also "there was a 'honeymoon' for those big halls in the early '70s when they were new, but then people started to notice that they could see and hear better in smaller halls."

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## Indie Labels

• Continued from page G4

recordings since January, the most noteworthy being "The Late Bronze Age," an esoteric collection of tunes from pop eccentric Bruce Hampton and cohort Billy McPherson. Based in Atlanta, Landslide's biggest problem according to Rothschild has been the availability of artists to record here and the acquisition of high quality and speedy manufacturing of album covers. Rothschild has had to rely on out-of-state printers for album cover production.

George Buck, who heads the state's oldest independent label, Jazzology, has a number of recording outlets under his supervision. Circle Records is Buck's big band label. It is about to reissue studio sessions by the Bob Crosby Orchestra, Red Norville, Charlie Spivak, and Dean Hudson. Southland Records is a rural blues label and includes recordings by Furry Lewis, Willie Guy Rainey, and Piano Red. Audiophile Records, another of Buck's companies, releases sophisticated song stylists' interpretations of such American popular composers as Johnny Mercer, Cole Porter and Teddy King.

Other active independent labels include Hotlanta Records, an incipient r&b outfit that has released one record this year; publishing mogul Bill Lowery's country singles label, 1-2-3 Records; and Hamilton Bohannon's Phase II Records (r&b).

Virtually all the independent labels in Georgia utilize out-of-state facilities for pressing, metal plating and mastering their albums. This will probably change after CBS completes construction of the world's largest pressing plant to be located in Carrollton, Ga.

With the exception of George Buck's label stable and Gus Statiras' Progressive Records virtually all the independent labels in Georgia have emerged in the last two years. And with major companies finding it increasingly difficult and expensive to break new acts, both artists and entrepreneurs will continue to play a major role in Georgia music through independent labels.

ANDREW SLATER  
Billboard

## Georgia Sound

• Continued from page G14

Master Sound's Bob Richardson adheres to a more conservative philosophy, eschewing risk-taking on participation projects. It is hard to quarrel with his record, which dates from founding the first multi-track studio in Georgia in 1964 through over thirty gold singles and albums. Working in close conjunction with Richardson is Isaac Hayes, who has undertaken a series of projects, including his own. Donald Byrd, Linda Clifford and Dionne Warwick have also etched there.

Paying much of the freight at MasterSound has been a steady diet of commercial, voice-over and jingle work. Yet, while such activities comprise only a part of Master Sound's slate, they represent the lion's share of work at Doppler and RKM.

In terms of space, Doppler has the largest physical plant of any recording studio in the state. It's fully automated Sphere, 40-in, 24-out console sits majestically in Studio A, while Studio B, with a 24-track Sphere of its own, is hardly the neglected stepchild. Two smaller studios, used frequently for spoken word projects, are also in use frequently.

Owner Rod Kinder of RKM Studios has landed jingle work for such prestigious clients as Coca-Cola, Delta, and Kodak. He is especially proud of a new Tape Lock System (TLS), which locks in film and videotape picture to recorded soundtrack effectively.

Significant recording activity is by no means limited to metropolitan Atlanta. Located atop Lookout Mountain, Eye Recording Studio is but a few blocks inside the Georgia-Tennessee line in the Peach State. Contributions have been significant; many acts have enjoyed the dual advantages of mountain setting and urban convenience (Chattanooga lies off the base of the big rock).

Acts have ranged from the Allman Brothers, who recorded "Reach For The Sky" here; Alabama, originally produced by Sonny Limbo, to a recent undertaking marking the singing debut of actress Kristy McNichol. Gospel producer Elmer Cole, session director for such groups as the Goss Bros., has also been active at the Sphere 32/24 board.

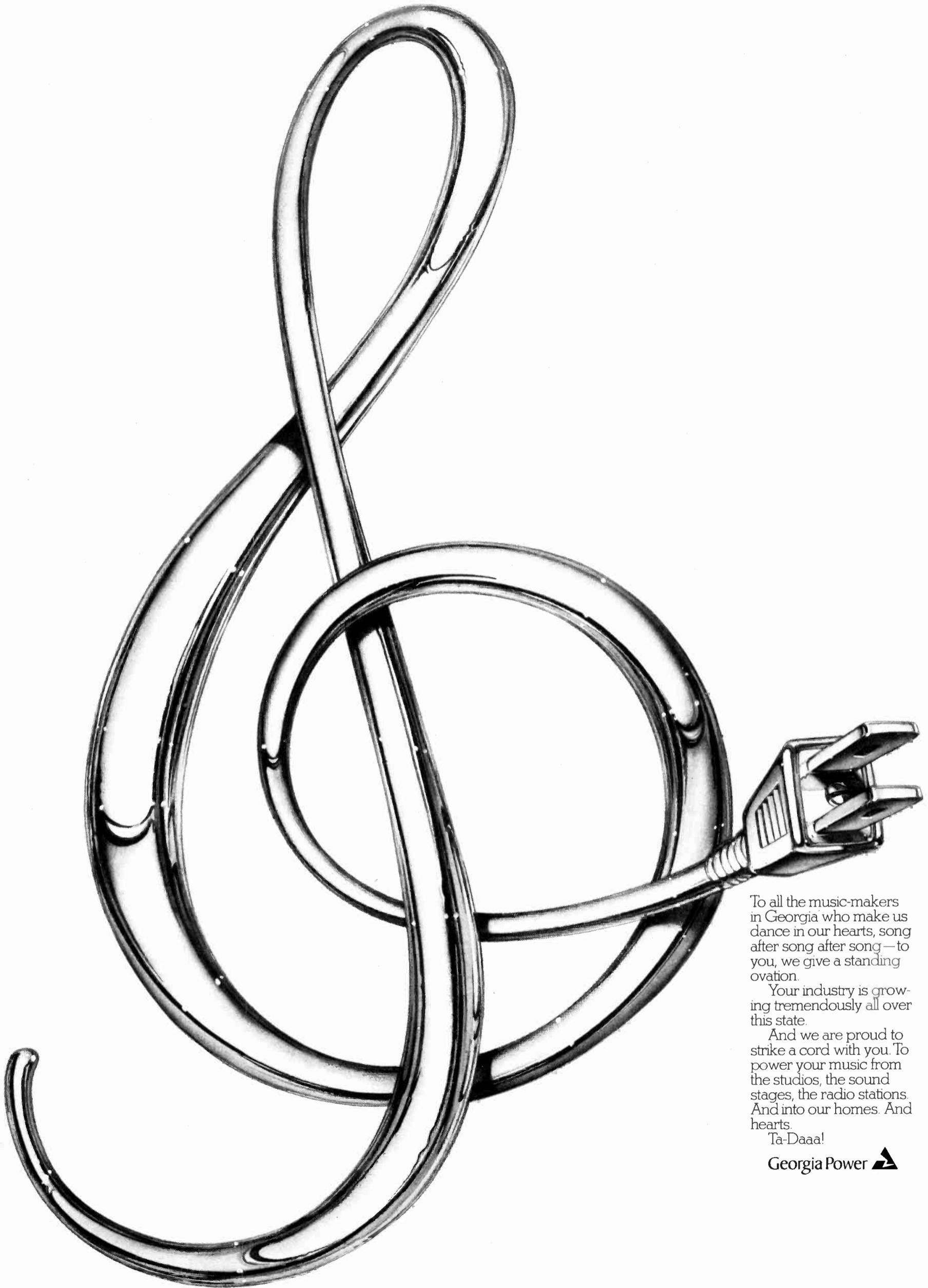
While in Nashville, Tennessee, Quadrafonic Recording Studios is Atlanta-owned. Operating under the aegis of Equity Recording Company subsidiary Robox and country outlet Tanglewood, this fully equipped showpiece has recorded most of the company's artists, including Dobie Gray, Grinder Switch, Ziggurat, and Johnny Carver. Under previous ownership, Jimmy Buffett and Dan Fogelberg were regular clients.

Late in the summer of 1981, specifics for the revitalization of Capricorn Records awaited final confirmation; yet, as a self-sufficient entity, Capricorn Studios in Macon kept busy on several undertakings, including Florida-based hard rock band Slyder (managed by Alan Walden) and Texas country-rocker Jay Boy Adams, with career guided by ZZ Top manager Bill Ham.

The numerous recording activities around the state have attracted many bands from outside the region, creating a rivalry of sorts with Nashville, New York, and Los Angeles. The competitive rivalry (with both "sides" claiming there is enough work for all), and the documentable fact that Georgia studios are no longer recording only southern acts, insures that the healthy variety of music emanating from Georgia's many sound factories will continue.

Billboard

Credits: Earl Paige, Editor; Ed Ochs, Assistant Editor; Coordinated by Kip Kirby, Billboard Country Editor; Photography by Rick Diamond; Art, Mimi King.



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SEPTEMBER 26, 1981, BILLBOARD

## COINCIDES WITH TOUR

## Styx LP Gets New A&amp;M Europe Drive

PARIS—A&M is investing \$250,000 in a multi-media, pan-European campaign to make a giant hit out of a Styx album released ten months ago.

The album, "Paradise Theatre," has reportedly already sold in excess of 135,000 in Europe, but A&M Europe managing director Marcus Bicknell is relying on the group's 23-date European tour this fall to stimulate renewed interest in the LP and boost sales to 250,000 in West Germany alone.

Says Bicknell: "Styx is A&M Records' most consistent, best-selling act in the U.S., with sales per album release of 3.5 to 5 million. We believe the potential for the group in Europe is enormous."

The co-ordinated European campaign was evolved as part of a four-phase project beginning with the release of the album in January, continuing with a facility trip for Euro-

pean journalists to see the group in Philadelphia in June and entering a third phase with a European promotional tour by the group, including a major German television appearance. However the third phase had to be cancelled because of the group's extended U.S. touring commitment.

Phase 4 will be the concert tour, Oct. 28 to Dec. 2, for which tickets are already on sale. And it is as a tie-up with this tour that A&M Europe is investing in its multi-media campaign. The \$250,000 budget includes a \$100,000 advertising allocation and saturation poster coverage in the main concert locations. In West Germany, which is the focal point of the campaign, nearly 8,000 poster sites will be used.

The publicity campaign, covering Germany, Sweden, Holland and Belgium, has been organized by J. Walter Thompson.

Says Bicknell, "Styx is A&M's third best-selling act in Europe after Supertramp and Police and can expect sales per album in excess of 20,000 in Scandinavia, 30,000 in Holland, 20,000 in France and 250,000 in Germany. Our aim is to get "Paradise Theatre" back into the German charts, to top a quarter of a million sales in Germany and to achieve significant sales in other territories.

The Styx tour opens in Copenhagen Oct. 28 and takes in concerts in Stockholm, Gothenburg, Oslo, Brussels, Paris, Bingley, Wembley, Rotterdam, Nuremberg, Wurzburg, Strasbourg, Saarbruecken, Cologne, Dortmund, Hamburg, Stuttgart, Munich, Zurich, Frankfurt and Berlin.

## EUROVISION VENUE SET

LONDON—The Yorkshire spa town of Harrogate is to be the venue for the 1982 Eurovision Song Contest and a new \$50 million concert hall, already being constructed, will be ready for inspection by some 500 million television viewers around Europe.

The hall incorporates the very latest in technical and constructional techniques. It includes solar operated venetian blinds and assisted resonance which adjusts the acoustic of the auditorium from solo voice to orchestra.

## WEA Australia's Swingtime Smash Field's Album Hits Platinum Status Within Four Weeks

By GLENN A. BAKER

SYDNEY—After years of nurturing a prestige stable of rock acts, WEA Australia has scored the greatest domestic product success of its 10-year operation with an unheralded album of swing era-styled music by an absolute unknown.

Billy Field, 28-year-old owner of the Paradise recording studio and heir to one of Australia's major abattoir empires, wrote and recorded (often in studios other than his own) an album of juke joint jive and big band material, using arrangements by former Capitol U.S. producer Julian Lee and Australia's most seasoned session musicians.

After hawking the tapes around the world, Field found an eager ear at WEA's Sydney headquarters. It belonged to managing director Paul Turner, who hailed it as "the best

Australian recording I've ever heard."

Within four weeks of release, the LP had hit platinum status (50,000) and was No. 1 nationally. The title track single, "Bad Habits" hit No. 2 nationally and went gold. Now, four months after issue, the album has moved well past double platinum level and has been picked up for release by WEA affiliates in Japan, Britain, France, Hong Kong, South Africa, Germany, Scandinavia, New Zealand, Singapore, Thailand and other markets.

One track, "You Weren't In Love With Me," Field's second Australian single, was covered by Mick Fleetwood on his "Visitor" LP.

"I'm a sucker for Louis Prima and the whole big band thing," admits Turner, "so I could see the potential from the start. It really is an amazing phenomenon in this country. It has broken through rock'n'roll barriers to reach an awful lot of people who don't normally buy a lot of records. Along the way I think it has broadened the general music tastes of the market."

Turner is enthusiastic over the heavy international interest. "We had almost instant acceptance from every country we sent it to." "America is our only real disappointment" says creative services director Phil Mortlock. "Executives from all the WEA companies in the U.S. have

## Sonet Grammofoon Buys Park Studio

STOCKHOLM—Sonet Grammofoon AB has bought the Park Recording Studio, one of Stockholm's busiest, and will use it both for its own productions and as a custom studio for other clients.

The Park Studio has been used by some of Sweden's leading artists, including Secret Service, the Boppers, Harpo and Mikael Rickfors.



SPECIAL CONCERT—Trio Records' Lee Oskar made a special trip to Tokyo to perform for 1,200 children at the Akado Primary School in Arakawa Ward, Tokyo, after he heard the children perform on drummer Ryojiro Furusawa's LP "Rakko." Furusawa also appeared on the concert that was shown on the Hiroshi Ogawa tv show and carried by FM Tokyo radio for a week as a documentary series.

## Japanese Artists Promos Intersong-Chappell Focus

TOKYO—Intersong and Chappell here intend to concentrate their promotion efforts more on national repertoire this year, according to Hiroyuki Takashima, president of the two firms.

Artists that Intersong-Chappell is pushing in the latter half of this year are Mitsutoshi Anbe (Toshiba-EMI), Shiori (Tokuma) and Yoji Izumi (SMS). Anbe's single has just been placed on sale, and his first LP will come out in October.

Shiori is a female singer songwriter with a unique, child-like voice, while Izumi has sung the theme song for a television drama.

Yukiko Kato, a Keio University coed, is expected to make her debut

imminently. The record company has not been decided yet.

Takashima says Intersong-Chappell again wants to promote fusion guitarist Yoshiaki Masuo (Polystar), who is now in New York. He began recording in the middle of July.

Intersong-Chappell had strong sales in 1980 that were generally the same as those of 1979. This is considered quite good, because 1979 turnover was exceptionally high from the sales of "Saturday Night Fever" and Elvis Presley records.

Takashima points out that Intersong-Chappell has the rights to musicals staged often in Japan—"Sound Of Music," "The King And I," "Fiddler On The Roof," "Funny Girl" and "Chorus Line."

He said it was the duty of the publisher to redevelop and repromote old songs to make them hits in Japan.

Sheena Easton's records are doing very well, Takashima says, and their sales should pick up even more when Easton returns to Japan on a concert tour in November.

Takashima says home taping, record rental shops and imported records are problems facing the publishers as well as the record companies. He adds that newspapers and magazines carrying articles about the lower prices of imported records are resulting in higher import sales. Japan imported more than five million records last year, and indications are that the total will be considerably higher this year.

## Antibes Songfest Disappointing

PARIS—Though the performance standards were considered high, and the song content encouraging, there was nevertheless an aura of disappointment hanging over the Festival of French Song staged in Antibes.

This event has just replaced the once-famed Rose d'Antibes, which for years showcased French song and talent. The new festival is intended to help stem the tidal wave of U.S. and U.K. music threatening local product, but very little happened to encourage French song supporters.

There were appeals for more French music on radio but they went largely unheard, for there was not a member of the government, let alone the ministry of cultural affairs, present. Yvette Roudy, minister for feminine affairs in the new govern-

ment, was expected to present the prizes but in the end sent a message of apology.

In the last French government, Philippe Lecat, as cultural affairs minister, worked hard to promote the French song but since the election there is a feeling that socialism and French song don't readily get along together.

One great name of French song history was at the festival, Charles Trenet, now 68 and regarded virtually as the "father" of this musical genre. But one critic wrote: "It's as if France still depends on Trenet. Edith Piaf and Maurice Chevalier to defend the honor of French song."

First prize in the "new" song area went to Jean Guildoni, with Richard Seguin, of Canada, coming second.

## Romanian Acts Tour The West

BUCHAREST—As usual at this time of year, the Romanian Artistic Management Agency (ARIA) has organized a slew of overseas tours for its top artists in countries of the Western world, from Britain to Venezuela.

Among them are the Madrigal chorale (Britain), the Camerata orchestra (Spain), the Voces quartet (Scandinavia), the Muzica quartet (Venezuela) and the Orfeu quartet (West Germany), together with folklore ensembles Martisorul (West Germany), Rapsodia Salajului (France) and Pantelimon Stinga (France), and a long list of conductors, vocalists and instrumental soloists.

The artistic traffic goes two ways. Foreign artists expected in Romania include French conductor Roberto Benzi, pianists Fausto Zadra (Italy) and Monique Haas-Mihailovici (France), Greek guitarist Costas Cotsiolis and Japanese soprano Takato Iwata, who is to sing "Madame Butterfly" at the Romanian Opera House.

From nearer home come the groups M.Efekt (Czechoslovakia), Generacija 5 (Yugoslavia) and Piramis (Hungary). Two other Hungarian groups, Omega and Neoton Familia, one rock, the other disco-oriented, recently played sold-out tours here.

## CHINA DISK SALES 76M

PEKING—Though formal and official statistics are impossible to obtain, some 76 million records were produced in China last year, according to the English-language China Daily here. The publication says records of pop and film music registered the biggest sales.

The China Record Co., founded in 1958, has close trading links with Japanese, Hong Kong and U.S. companies, the paper indicates. It adds that the Chinese-based company last year sold 100 original recordings to two Hong Kong firms and exported many Chinese "conversation" records to Japan.

## Salsa Artist Signs To CBS

MIAMI—CBS Records recently signed well known salsa interpreter Lalo Rodriguez, who previously recorded for Tierrazo Records. Rodriguez' contract is for five years and covers the international markets as well as the U.S. and Puerto Rico. The artist will begin recording his first LP with CBS within the next month-and-a-half.

The intentions of the Miami-based CBS Latin division of breaking into the salsa field—especially in the Caribbean region—was disclosed in Billboard en Espanol some time ago, although no final word was given as to which artist would head the venture.

Rodriguez marks the company's move into an area in which independent record companies such as TH de Venezuela and Fania have made their own, CBS's sales forecast for the U.S. and Puerto Rican markets is between 80,000 and 100,000 units. They expect to double such figures after the release of his record in Venezuela, Colombia and Central America, where salsa is quite popular. **MERCY LOPEZ**

## U.K. Labels Set Sales Campaigns New & Established Acts In 4th Quarter Product Flow

LONDON—As they prepare for the year's crucial fourth quarter, Britain's record companies are offering product aplenty by established and new artists alike, but apparently little in the way of dealer discount programs.

These facts emerged from the sales conventions held by PolyGram, CBS, EMI, RCA and WEA earlier this month, in various locations.

As usual, label staffers (particularly sales teams) were praised for accomplishments in the year to date, but urged on to greater efforts. "Senior management achieves its objec-

tive because you make them happen." PolyGram managing director Ramon Lopez told his sales force. "Otherwise, we would be preaching in the desert."

The PolyGram gathering, which embraced Polydor, Phonogram and Decca, unveiled upcoming product by King Crimson, Kool and the Gang, Eddie Rabbitt, David Essex, Rush, Kiss, Graham Bonnet, the Bee Gees and Ian Dury. New acts included Killing Joke, the Cure, Kandidate, Shakatak, Level 42, Kirsty MacColl, Bagatelle, Kit Hain, Funkapolitan and Bananarama.

Reissue plans include new compi-

lations featuring the Rolling Stones and Bing Crosby, while Decca's 10-inch line will have fresh releases.

Decca also has several digital items due, including Tippet's "King Priam," cassette version of which is the company's first chrome dioxide release. Philips will next year bow a new mid-price line, Musica Da Camera.

PolyGram's tv promotion includes a "Sale Of The Season" drive on 16 albums released during the past 15 months, now at mid-price. Billy Connolly and James Last will benefit from tv advertising, too.

At the CBS convention, chairman Maurice Oberstein emphasized the need to break more acts from outside the U.K. and the U.S., such as Roberto Carlos and Julio Iglesias. "We should not allow opportunities to be lost in the British marketplace," he said. "A lost opportunity is not easily retrieved."

But the company also noted its success in exporting British acts to other markets, and international director Peter Robinson said that royalty income from foreign sales is expected to double this year. And U.S. interest in CBS' U.K. talent is strong, Robinson said. "The attitude of the American parent company to our roster has never been more positive."

Upcoming product from CBS includes new LPs by Abba, Shakin' Stevens and Johnny Mathis, and a Simon & Garfunkel package is due for tv advertising. A further 25 titles

(Continued on page 66)

### IN IRISH MARKET

## Will Disk Tax Boost Benefit Cassettes?

This is another in a series of special reports on prerecorded tape sales in the European market.

DUBLIN—Despite a hefty 25% duty slapped by the government on all imported tapes, the prerecorded cassette business is stronger in Ireland than in most European territories.

There's little difference here in the retail price of albums and musicassettes, and the additional 5% Value Added Tax levied since Sept. 1 on LPs is seen as likely to boost cassette sales still further.

Records are already subjected to a 40% import duty, dwarfing even the tape impost, and the new total VAT addition is 15%.

John Woods, PolyGram Ireland chief, says prerecorded cassettes now account for 30% of the company turnover here and adds that television-promoted releases result in closely matched sales figures for albums and cassettes.

He cites, as example, 25,000 albums and 22,000 cassettes sold on "Another Feast Of Irish Folk," tv-promoted, and 19,000 albums and 14,800 cassettes on the first album by Bagatelle.

But Woods sees the cassettes configuration as "an expensive promotion gimmick," and admits he prepared the release of one for a local artist but finally decided against putting it out.

EMI Ireland recently released cassettes by Stevie Wonder and Bow Wow Wow, but sales success was strictly limited. They retail in the \$4 to \$5 price range, substantially more costly than traditional 45s.

Pat Egan here operates In Search

Of Tape, a tapes-only retail outlet opened in 1972, and another Dublin store, the Sound Cellar. He believes cassettes are "finished almost before they've started," but enthuses about double-LP cassettes by such artists as Chris de Burgh and Neil Young, two-for-the-price-of-one offers in the \$9 to \$10 price bracket.

Egan avers the record business is poor compared with two years ago. Overall, he sells two tapes for every three disks and most buyers, he says, are in the 25-40 age group.

He maintains that One Plus One cassettes, offering a combination of an album on one side and a blank tape on the other, have not been publicized sufficiently in Ireland and therefore seem a little "suspicious" to many would-be buyers. Most of Egan's sales of One Plus One product have been on Island, with Grace Jones doing well.

Piracy, perhaps inevitably, is rampant in Ireland with an annual loss to the record business and trade conservatively estimated at \$4 million. The whole spectrum of pirate blight is being fought by the local IPFI division, with the cooperation of all companies.

And IFPI has approached the Irish government regarding legislation on a levy on blank tape sales but the general feeling is that there'll be no go-ahead unless or until it is accepted in the U.K. The fact that the U.K. government Green Paper discussion document has leaned away from a levy simply makes it more unlikely here.

But in the meantime there's a steady upturn in musicassettes sales, with MOR material dominating the market. **KEN STEWART**

## Kenya's Sales Levy Hiked

By RON ANDREWS

NAIROBI — Kenya's ailing recording industry, beset by inflation and a reluctance to develop new artists, is now contending with higher sales taxes on retail product as a result of a recent government decision to offset its own financial problems.

This follows the government's move to clamp down on imports, which has boosted local repertoire, but made raw materials such as PVC, negatives and stampers, which are also imported, more expensive.

Piracy also continues to be a problem here, particularly in rural areas, although the implementation of search-and-seizure orders have helped put a dent in the pirate trade. Antipiracy lawyer Bill Deverell and

others here, however, are concerned that the recent decision by Britain's House of Lords to review the so-called Anton Pillar search-and-seize order might remove this valued weapon, allowing accused pirates to continue to ply their trade while their cases are tied up in the courts. A backlog of prosecutions now has resulted in a two-year hiatus in some cases.

Kenya's 15 million population, meanwhile, must remain content with a dwindling supply of international repertoire, and a roster of local talent that has begun to sound alike, due to the reluctance of most companies to take risks on unknown acts, while established artists adhere to tried-and-true formulas.

## 'Clandestine' Solidarity Compilation Released

By JIM SAMPSON

MUNICH — Poland's Solidarity trade union may have trouble getting exposure in that country's state-controlled media, but a German record company has released the first Solidarity compilation album, "Polish Summer," containing songs of the Independent Labor movement in Poland.

According to a representative of the small Cologne-based Eigelstein Musikproduktion, there was more than a touch of secrecy behind the recording sessions.

Two Swedish journalists in Poland taped numerous songs which had been sung by union members during their various strike actions last summer. Lacking cooperation from the authorities, the clandestine sessions were held in back rooms and churches.

Then the tapes were smuggled out of Poland and taken to Saf-

ron, a Czech exile organization in Stockholm. Safron released the album in Sweden and licensed the masters to Eigelstein for Central Europe.

But the royalty situation is somewhat unclear, for the performers on the album essentially must remain anonymous. Eigelstein says most of the proceeds will go to Solidarity in Poland. A greeting on the album cover was written by union leader Lech Walensa.

The album songs are direct in their criticism of the Polish Communist Party make-up, reflecting the frustration, joy and hope which characterized the turbulent summer of 1980 in Poland.

Although German translations to all songs are provided with the album, Eigelstein looks for "no great sales success." There's a very limited market for Polish political folk music in West Germany. **JIM SAMPSON**

## Disctrade Zurich Building On Strong Talent Roster

By PIERRE HAESLER

ZURICH—Among the subsidiaries of international major record companies that dominate the Swiss music marketplace, there's a handful of small independents that spring up and survive through the development of saleable talent rosters.

One such operation is Disctrade Zurich, founded a year ago by Alec von Tavel, who had previously earned a powerful reputation in Switzerland in the late '70s as an organizer of rock concerts.

A masterstroke of his in those days was bringing in the Clash at a time when punk music was virtually unknown on the continent.

Now his record company division is building well, despite being just a two-person operation—von Tavel and Ursula Rohr, formerly an executive with Musikvertrieb who handles promotion and marketing.

In the past year, Disctrade has put together a varied and strong repertoire of national and international product.

It distributes and represents, under the MUSK multi-national project, the Swedish labels Four Leafs, Love and MMW; Medley and Pick-Up from Denmark; Dig It from Finland; Jump Records from Italy; and the digital recordings of Swiss label Amos.

And recently Disctrade acquired the distribution rights for products of Innovative Communication after the off-beat label split from WEA.

So far, Disctrade has not been involved in its own productions but has released successful recordings by Swiss new wave bands the Bucks and TNT. The Lazy Poker Blues Band, too, has done well with its debut album "Soul Food" through the company.

Now Alec von Tavel plans to concentrate more on representation of foreign labels in Switzerland. "Then," he says, "we can invest funds into our own productions for release on a separate label under our banner."

## 2 Fests Close Benelux Jazz Season

By JUUL ANTHONISSEN

BRUSSELS—The Benelux summer season of jazz festivals came to a successful close with two major events in Antwerp, Belgium and Amsterdam, which featured both American and European groups.

The Antwerp Festival, organized by the Flemish service of Belgian Radio, the BRT, was staged at Park Den Brandt where the daily admission charge was 125 francs (about \$3).

Highlights of the five-day festival were appearances by Brahma, the Quartet of vibraphonist Jay Hoggard, the Toots Thielemans-Roland Hanna duo and the BRT Big Band with Frank Foster as guest soloist. The program ended in fine style with an all-star sextet consisting of Frank Foster, Curtis Fuller, Bobby Hutcherson, Cedar Wallon, Buster Williams and Billy Higgins.

The Amsterdam Festival, held in the Meervaart Community Center, attracted 3,000 persons over its three days. It also presented Brahma and





**CANADIAN GOLD**—Alan Thicke, center, of the internationally syndicated "Alan Thicke Show" presents three of Manhattan Transfer's members with WEA Canada gold awards for their "Mecca For Moderns" LP in Vancouver recently.

## Sales, Profit Up Via Own Distribution, Claims Boot

TORONTO—Boot Records owner Jury Krytiuk claims his first year of self-distribution has yielded triple sales and improved profits.

The long-established but small Boot label was started out of a business relationship between Krytiuk and Stompin' Tom Connors.

In its own way, the label has become as unconventional a company as the Stiff label in the U.K., although Boot never dabbled in the new wave or punk. Instead, he aims for that other cultural fringe that includes old-country and bluegrass fans, Inuits and German-speaking polka fans.

Krytiuk still caters to a record buying market that is completely left alone by big labels, but he claims effective marketing can still yield surprising results.

An example of keeping a different ear open than most was in estab-

lishing the Generation label a couple of years back to cater to the more than 200,000 West Indians living in southern Ontario. Right in the first year a local group, Chalawa, had a European hit with their tune, "Hop, Skip & Jump."

Following a fishing vacation in northern Alberta with Johnny Cash (for whom Krytiuk administers foreign publishing rights), the Boot chief left for Jamaica to lecture musicians and writers there on rights of performance, publishing and the ins and outs of contracts.

Boot was one of a number of small Canadian labels put out in the cold when London Records closed down last year. National sales are done selectively with accounts in the various regions of the country. The company also operates a successful mail-order business.

## Fresh Head Albums To A&M

TORONTO—A&M Records Canada has negotiated with Michael Deeny Management in France for Canadian rights to a trio of albums by singer/songwriter Murray Head.

Head's chief claim to fame is as songwriter of Who vocalist Roger Daltrey's big hit, "Say It Ain't So Joe." While much of the North American continent has seemed indifferent to the Paris-based artist's career to date, a pocket of support has always supported him in this country, especially in Quebec.

A&M already had control of two early albums by Head and in the new deal acquires two more previously issued here by PolyGram. The kick-off for the new deal, however, is

the release of a new concert album, recorded in France and titled "Find The Crowd."

Over the past five years, Head has made several trips to Canada to tour in centers like Toronto, Ottawa and Montreal and has always been received with critical acclaim and, more importantly, respectable gate receipts.

No single is planned for release from the live work and as yet no tour dates have been formulated, but it is known that Head is in favor among A&M staffers here and so it seems likely that the man will be returning to Canada again for dates either by himself or opening a tour sometime in the near future.

## Sloth, Progress In Pact

TORONTO—The year-old Sloth Records of Vancouver has entered into an agreement with Progress Distributors of Chicago for U.S. promotion, sales and marketing.

Represented in Canada by A&M, owner Cliff Jones had been unsuccessful in landing U.S. agreements for his roster and decided to manufacture in Canada and break his artists region by region independently in the U.S.

Starting off as a manager for Valdy, Shari Ulrich and Claire Lawrence, Jones has been instrumental in establishing high profile careers

for his artists across the country, both Lawrence and Valdy winning Juno awards and earning gold albums as A&M acts in the past. Of the three acts he has on Sloth in the U.S., only Shari Ulrich is signed direct to A&M in this market.

He says he is confident his bid for American success will work, noting that overnight he has doubled his market reach with Progress representing him in major markets with a combined population of 55 million. All three acts have current albums now available through Progress and both Valdy and Shari Ulrich are in the midst of working on new albums.

## BONEY M

BERLIN — The bottom line on Boney M's balance sheet boasts worldwide sales of more than 100 million records and tapes.

Now the group is looking to enlarge that total with a new album, "Boonoonoonos," which takes its name from a Caribbean expression roughly translated into "that's smashing." The LP was premiered last month in Kingston, during two benefit concerts (for children's aid) held in the Jamaican capital's sports stadium.

In Germany, "Boonoonoonos" generated strong advance orders, spurring Hansa to press up 100,000 copies.

The LP was recorded by the architect of Boney M's success, Frank Farian, in various studio locations around the world: Abbey Road in London, Audio in Berlin, Rainbow and Union in Munich, Vergile in Nice, Rita Marley's Dynamic studio in Kingston and Farian's own facilities, Far Studios, in Braunschweig.

He went for the best available musician support, including members of the London Symphony Orchestra, for a package which is a mix of ballads, rock and reggae. The album is released in half-speed master for the normal LP price, and the cassette version is in "supersound."

Behind the launch is a massive Hansa trade and consumer publication advertising campaign, allied with special display promotions.

And the two concerts in Jamaica have special significance because a Switzerland-based finance group recorded the open-air events. The team of technicians includes key European cameraman Gerard Vandenberg and German director Pit Weyrich.

But the West Indian action precedes a European-wide drive, with the emphasis on major television shows. And Rudolf Wolpert says: "We're currently trying to sift through and evaluate demands for Boney M tours from territories throughout the world."

Boney M today comprises: Liz Mitchell, born in Jamaica and a former member of the charting Les Humphries' Singers team in Europe; Marcia Barrett, also from Jamaica; Maizie Williams, from the Canary Islands; and Bobby Farrell, from the Antilly Islands. The group was put together by Frank Farian in 1975 and the first hit came the following year, with the single "Daddy Cool." "Rivers Of Babylon" was just one of a series of followup hits.

In financial terms, the group's records and cassettes have reportedly spurred total sales worth more than \$15 million, and the gold and platinum disks have poured consistently

## Eduard Rhein Prizes Awarded

BERLIN—The Eduard Rhein Prize, considered the most valuable research award after the Nobel Prize, has been given to eight Japanese, Dutch and German scientists for their discoveries in the field of consumer electronics.

Minoru Morio, Shigeyuki Ochi, Katsuo Mohri and Masaharu Kubo were cited for their work leading to the development of the Videomovie (Sony) and Magcamera (Hitachi) video/camera systems.

In the digital disk area, awards went to Werner Scholz and Gunter Joschko of Telefunken for the MD system, and to Philips's Lodewijg F. Ottens and Sony's Toshitada Doi for the CD system.

## Farian Pens, Produces Latest Album; Worldwide Media Blitz Orchestrated

in from Scandinavia, Benelux, Italy, Japan, Australia, Canada, South Africa, the U.K. and various Eastern territories.

Most of the group's hits were written by Farian, alongside his producer credits. His real name is Franz Reuther and he was a singer on the Hansa label back in 1964, gaining a big breakthrough hit with "Rocky" in 1975. But he's also been a producer for the label since 1968.

Apart from Boney M, easily his biggest success as a producer, he has been the musical muscle behind Eruption and Precious Wilson.

After 20 years involvement in the German music business, he says his philosophy is simple enough. "Every cent I get I put into productions. I don't care about luxury. For me, the most important thing is to look for new talent. It's a matter of keeping my eyes and ears open."

## Jung Expecting EMI To Match '80 Sales Turnover

COLOGNE—Despite gloomy predictions about the West German economy, talk of unemployment rising to 5.8% and the further increase in gasoline prices, Wilfried Jung, EMI director for Central Europe, says there is good reason for the German record industry to be optimistic.

"With the fantastic technology that has been developed and the continuing healthy demand for music, there is no need for dismay," he says.

He acknowledges that sales for the industry as a whole are substantially down on last year's in terms of units. "But with the Sept. 15 price increase, bringing the dealer price for full-price product up to 12 marks from 11 marks, we should achieve the same turnover as last year."

Jung believes that the industry's performance could be considerably improved if it paid more attention to developing MOR sales, an area he considers to be under-exploited. He feels that the German Phone Academie should be more aggressive in its promotion techniques and should make stronger endeavors to bring the middle-aged buyers back into the shops. "I think perhaps it needs a more commercial, less academic approach," he says.

Despite a disastrous June when the industry suffered an inexplicable sales slump of 40% compared with June, 1980, EMI is on target to achieve its budgeted profit goal. "By reducing our costs and improving our success ratio—which is already the best in the business—we can anticipate very satisfactory results for the year, particularly in view of the fantastic advance order for the new stores album," Jung notes.

Although international product still dominates the West German market with a 65% share compared with 35% for local product, Jung points to a resurgence of German creativity emanating from a new generation of local artists—collectively referred to as the "alternative scene."

Within the international segment, America has become slightly more dominant at the expense of the U.K.

and the Dutch influence has declined in the face of strong product from Italy.

"As far as EMI is concerned," Jung says, "we are enjoying a period of burgeoning feminine talent with Sheena Easton, Kim Carnes, Kim Wilde and Juice Newton. We are also getting a good response with April Wine, Billy Squier and Bob Seger. But hand in hand with our international success, we are very much concerned to exploit the bright local talent on our new labels, Welt Rekord and Musikant. We have four excellent groups in Bots (a Dutch band singing in German), Fehlfarben Rheingold and Bab, producing good, strong music of the young generation. And the excellent thing about local repertoire is that it is more profitable because of lower royalty rates."

In order to maximize the exploitation of local talent in the German-speaking territories of West Germany, Austria and Switzerland, EMI has forged a strong a&r link between its operating companies in Cologne, Vienna and Zurich with Laico Burkhalter named as a&r coordinator for the three companies.

Says Jung: "Instead of having separate recording budgets for each company, we have pooled the resources and the money will be allocated in accordance with where the talent is and not in relation to the size of the company. This means that if the Austrian company has a project that justifies the allocation of 50% of the total budget, then the money will be provided."

## Baccara Member Signs With EMI

COLOGNE—One-half of the hit-making duo Baccara is now recording as a solo act for EMI, while the two stay together for RCA recordings.

With EMI now is Maria Mendolin, produced by Jimmy Lim, her one-time manager and now producer of the trio Trix. Debut single under her new deal is "Higher And Higher," followed by her first solo album early October, "Born Again."



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# Billboard Hits Of The World

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SEPTEMBER 26, 1981, BILLBOARD

## BRITAIN

(Courtesy of Music Week)  
As of 9/19/81  
SINGLES

This Week	Last Week	Artist
1	2	PRINCE CHARMING, Adam & Ants, CBS
2	1	TAINTED LOVE, Soft Cell, Bizzare
3	8	SOUVENIR, Orchestral Manoeuvres In The Dark, Dindisc
4	11	HANDS UP (Give Me Your Heart), Ottawan, Carerre
5	4	WIRED FOR SOUND, Cliff Richard, EMI
6	3	JAPANESE BOY, Aneka, Hansa
7	5	HOLD ON TIGHT, Electric Light Orchestra, Jet
8	26	PRETEND, Alvin Stardust, Stiff
9	7	START ME UP, Rolling Stones, Rolling Stones
10	6	LOVE ACTION (I Believe In Love), Human League, Virgin
11	16	SLOW HAND, Pointer Sisters, Planet
12	9	ONE IN TEN, UB40, Graduate
13	39	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
14	12	EVERYBODY SALSA, Modern Romance, WEA
15	14	THE THIN WALL, Ultravox, Chrysalis
16	10	SHE'S GOT CLAWS, Gary Numan, Beggars Banquet
17	23	YOU'LL NEVER KNOW, Hi Gloss, Epic
18	13	ABACAB, Genesis, Charisma
19	33	SO THIS IS ROMANCE, Linx, Chrysalis
20	22	ONE OF THOSE NIGHTS, Bucks Fizz, RCA
21	18	RAINY NIGHT IN GEORGIA, Randy Crawford, Warner Bros.
22	31	IN AND OUT OF LOVE, Imagination, R&B
23	17	CARIBBEAN DISCO, Lobo, Polydor
24	24	HAND HELD IN BLACK AND WHITE, Dollar, Carerre
25	NEW	BIRDIE SONG, Tweets, PRT
26	20	CHEMISTRY, Nolans, Epic
27	19	GIRLS ON FILM, Duran Duran, EMI
28	36	HOLLIDAZE, Hollies, EMI
29	32	PASSIONATE FRIEND, Teardrop Explodes, Zoo
30	NEW	UNDER YOUR THUMB, Godley & Creme, Polydor
31	15	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA
32	21	GREEN DOOR, Shakin' Stevens, Epic
33	NEW	STARS ON 45 VOL. 3, Star Sound, CBS
34	30	HAPPY BIRTHDAY, Stevie Wonder, Motown
35	NEW	SEASONS OF GOLD, Gidea Park, Polo
36	27	WUNDERBAR, Tenpole Tudor, Stiff
37	35	EVERLASTING LOVE, Rex Smith/Rachel Sweet, CBS
38	NEW	CLASSICAL MUDDLE, Portsmouth Sinfonia, Springtime
39	25	BACK TO THE SIXTIES, Tight Fit, Jive
40	34	I LOVE MUSIC, Enigma, Creole
1	1	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
2	2	TATTOO YOU, Rolling Stones, Rolling Stones
3	4	DANCE, Gary Numan, Beggars Banquet
4	NEW	RAGE IN EDEN, Ultravox, Chrysalis
5	3	ELECTRIC LIGHT ORCHESTRA, Jet
6	13	WALK UNDER LADDERS, Joan Armatrading, A&M
7	5	LOVE SONGS, Cliff Richard, EMI
8	NEW	SHAKY, Shakin' Stevens, Epic
9	6	SECRET COMBINATION, Randy Crawford, Warner Bros.
10	8	PRESENT ARMS, UB40, Dep Int'l
11	14	SONS & FASCINATION/SISTER/FEELINGS CALL, Simple Minds, Virgin
12	7	DURAN DURAN, EMI
13	10	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
14	NEW	MICHAEL SCHENKER GROUP, Michael Schenker Group, Chrysalis
15	NEW	SUPER HITS 1-2, Various, Ronco
16	NEW	CELEBRATION, Johnny Mathis, CBS
17	9	ROCK CLASSICS, LSO/Royal Choral Society, K-tel
18	12	OFFICIAL BBC ALBUM OF THE ROYAL WEDDING, BBC
19	16	SHOT OF LOVE, Bob Dylan, CBS
20	NEW	STARS ON 45 VOL. 2, Star Sound, CBS
21	15	BUCKS FIZZ, Bucks Fizz, RCA
22	35	BLACK & WHITE, Pointer Sisters, Planet
23	17	BEATLE BALLADS, Beatles, Parlophone
24	20	PRETENDERS II, Pretenders, Real
25	11	HI INFIDELITY, REO Speedwagon, Epic
26	25	HOTTER THAN JULY, Stevie Wonder, Motown
27	24	BELLA DONNA, Stevie Nicks, WEA
28	27	LEVEL 42, Level 42, Polydor
29	30	FACE VALUE, Phil Collins, Virgin
30	23	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
31	18	ANTHEM, Toyah, Safari
32	40	COVER PLUS, Hazel O'Connor, Albion
33	29	MAKING MOVIES, Dire Straits, Vertigo

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 9/19/81  
SINGLES

This Week	Last Week	Artist
1	1	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
2	3	HOLD ON TIGHT, Electric Light Orchestra, Jet
3	4	STOP DRAGGING MY HEART AROUND, Stevie Nicks, Modern
4	2	URGENT, Foreigner, Atlantic
5	8	WHO'S CRYING NOW, Journey, CBS
6	7	THIRSTY EARS, Powder Blues, Capitol
7	16	START ME UP, Rolling Stones, Rolling Stones
8	5	QUEEN OF HEARTS, Juice Newton, Capitol
9	6	FIRE AND ICE, Pat Benatar, Epic
10	13	LADY (YOU BRING ME UP), Commodores, Motown
11	9	THEME FROM GREATEST AMERICAN HERO, Joey Scarbury, Elektra
12	15	THE VOICE, Moody Blues, Threshold
13	11	SLOW HAND, Pointer Sisters, Planet
14	14	TIME, Alan Parsons Project, Arista
15	18	REALLY WANNA KNOW YOU, Gary Wright, Warner Bros.
16	17	COOL LOVE, Pablo Cruise, A&M
17	20	SAUSALITO SUMMER NIGHTS, Diesel, RCA
18	12	GEMINI DREAM, Moody Blues, Threshold
19	10	IN THE AIR TONIGHT, Phil Collins, Atlantic
20	NEW	FOR YOUR EYES ONLY, Sheena Easton, Capitol
1	1	LONG DISTANCE VOYAGER, Moody Blues, Threshold
2	6	TATTOO YOU, Rolling Stones, Rolling Stones
3	3	BELLA DONNA, Stevie Nicks, Modern
4	7	TIME, Electric Light Orchestra, CBS
5	2	PRECIOUS TIME, Pat Benatar, Chrysalis
6	5	4, Foreigner, Atlantic
7	4	FACE VALUE, Phil Collins, Atlantic
8	NEW	HEAVY METAL, Soundtrack, Full Moon/Asylum
9	9	THIRSTY EARS, Powder Blues, Capitol
10	8	THE ONE THAT YOU LOVE, Air Supply, Big Time
1	1	DANCE LITTLE BIRD, Electronics, Philips
2	3	RAIN IN MAY, Max Werner, CNR
3	5	HOLD ON TIGHT, Electric Light Orchestra, Jet
4	2	BETTE DAVIS EYES, Kim Carnes, EMI
5	NEW	FOR YOUR EYES ONLY, Sheena Easton, EMI
6	7	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
7	4	FLIEG NICHT SO HOCH, MEIN KLEINER FREUND, Nicole, Jupiter
8	6	ONLY CRYING, Keith Marshall, Polydor
9	13	GREEN DOOR, Shakin' Stevens, CBS
10	10	MAMA LORRAINE, G.G. Anderson, Hansa
11	8	MALEDETTA PRIMAVERA, Loretta Goggi, WEA
12	11	CHEQUERED LOVE, Kim Wilde, Rak
13	9	OH NO NO, Bernie Paul, Ariola
14	NEW	JA WENN WIR ALLE ENGLEIN WAEREN, Fred Sonnenschein & Seine Freunde, Hansa
15	12	STARS ON 45 VOL. 2, Stars On 45, CNR
16	14	CRY (FOR OUR WORLD), Frank Duval, Teleduc
17	22	DICH ZU LIEBEN, Roland Kaiser, Hansa
18	NEW	HAPPY BIRTHDAY, Stevie Wonder, Motown
19	15	KIDS IN AMERICAN, Kim Wilde, Rak
20	20	SEVEN TEARS, Goombay Dance Band, CBS
21	24	GOING BACK TO MY ROOTS, Odyssey, RCA
22	23	WEM, Howard Carpendale, EMI
23	16	SARA PERCHE TI AMO, Ricchie & Poveri, Baby
24	19	L.A. GOODBYE, Secret Service, Strand
25	17	AGADOU, Saragossa Band, Ariola
26	NEW	JAPANESE BOY, Aneka, Hansa

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 9/21/81  
SINGLES

This Week	Last Week	Artist
1	1	DANCE LITTLE BIRD, Electronics, Philips
2	3	RAIN IN MAY, Max Werner, CNR
3	5	HOLD ON TIGHT, Electric Light Orchestra, Jet
4	2	BETTE DAVIS EYES, Kim Carnes, EMI
5	NEW	FOR YOUR EYES ONLY, Sheena Easton, EMI
6	7	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
7	4	FLIEG NICHT SO HOCH, MEIN KLEINER FREUND, Nicole, Jupiter
8	6	ONLY CRYING, Keith Marshall, Polydor
9	13	GREEN DOOR, Shakin' Stevens, CBS
10	10	MAMA LORRAINE, G.G. Anderson, Hansa
11	8	MALEDETTA PRIMAVERA, Loretta Goggi, WEA
12	11	CHEQUERED LOVE, Kim Wilde, Rak
13	9	OH NO NO, Bernie Paul, Ariola
14	NEW	JA WENN WIR ALLE ENGLEIN WAEREN, Fred Sonnenschein & Seine Freunde, Hansa
15	12	STARS ON 45 VOL. 2, Stars On 45, CNR
16	14	CRY (FOR OUR WORLD), Frank Duval, Teleduc
17	22	DICH ZU LIEBEN, Roland Kaiser, Hansa
18	NEW	HAPPY BIRTHDAY, Stevie Wonder, Motown
19	15	KIDS IN AMERICAN, Kim Wilde, Rak
20	20	SEVEN TEARS, Goombay Dance Band, CBS
21	24	GOING BACK TO MY ROOTS, Odyssey, RCA
22	23	WEM, Howard Carpendale, EMI
23	16	SARA PERCHE TI AMO, Ricchie & Poveri, Baby
24	19	L.A. GOODBYE, Secret Service, Strand
25	17	AGADOU, Saragossa Band, Ariola
26	NEW	JAPANESE BOY, Aneka, Hansa

## ALBUMS

This Week	Last Week	Artist
1	1	TIME, Electric Light Orchestra, Jet
2	2	KIM WILDE, Kim Wilde, Rak
3	6	IDEAL, Ideal, IC
4	5	HITS ON 33, Sweet Power, Arcade
5	4	MISTAKEN IDENTITY, Kim Carnes, EMI
6	14	DANCE LITTLE BIRD, Electronics, Philips
7	7	THIS OLE HOUSE, Shakin' Stevens, Epic
8	3	STARS ON LONG PLAY, Stars On Long Play, CNR
9	10	RED SKIES OVER PARADISE, Fischer Z, Liberty
10	NEW	SYMPHONIC ROCK, London Symphonic Orchestra, K-tel
11	11	STINKER, Maurius Mueller-Westernhagen, Warner Bros.
12	8	NIGHTCLUBBING, Grace Jones, Island
13	NEW	TATTOO YOU, Rolling Stones, Rolling Stones
14	9	FACE VALUE, Phil Collins, WEA
15	16	ALLES IST GUT, D.A.F., Virgin
16	20	NO SLEEP 'TIL HAMMERSMITH, Motorhead, Bronze
17	13	MAGNETIC FIELDS, Jean Michel Jarre, Polydor
18	NEW	RUHE VOR DEM STURM, Georg Danzer, Polydor
19	NEW	4, Foreigner, Atlantic
20	18	QE2, Mike Oldfield, Virgin

## JAPAN

(Courtesy Music Labo)  
As of 9/14/81  
SINGLES

This Week	Last Week	Artist
1	1	KANASHIMI 2 YOUNG, Toshihiko Tahara, Canyon (Janny's)
2	2	HIGH SCHOOL LULLABY, Imokin Trio, Four Life (Fiji)
3	3	SHOUJO NINGYOU, Tsukasa Ito, Japan (Yui/JCM)
4	4	MAMOTTE AGETA, Yumi Matsutoya, Toshiba-EMI (Kirara)
5	5	MOSHIMO PIANO GA HIKETANARA, Toshiyuki Nishida, CBS/Sony
6	6	SHIROI PARASOL, Seiko Matsuda, CBS/Sony (Sun/JCM)
7	7	MEMORY GLASS, Jun Horie, CBS/Sony (Nichion/M.C. Cabin)
8	9	LOVELY HEART, Creation, Toshiba-EMI (NTV/Taiyo)
9	10	MICHINOKU HITORI TABI, Jouji Yamamoto, Canyon (Nichion/Kitajima)
10	8	MACHIBUSE, Hitomi Ishikawa, Canyon (Watanabe)
11	12	MOONLIGHT KISS, Naoko Kawai, Nippon Columbia (Geiei)
12	11	KISS WA ME NI SHITE, Venus, Tokuma (Geiei)
13	14	TORI NO UTA, Kaoru Sugita, Radio City (Asai)
14	15	JEALOUSY, Yousui Inoue, Four Life (Nichion/Hogan)
15	13	MOU ICHIDO SHISHUNKI, Hiromi Go, CBS/Sony (Burning)
16	20	SAYONARA MOYOU, Toshihiro Ito, Nippon Phonogram (Yamaha)
17	NEW	SENTIMENTAL GIRL, Hideki Saijo, RVC (Geiei)
18	16	GUNJO, Shinji Tanimure, Polystar (Thunder)
19	17	NAGI YORU, Chiharu Matsuyama, News Record (STV Pack/Panta)
20	NEW	JINSEI KAKURENBO, Hiroshi Itsuki, Tokuma (RFP/TV Asahi)
1	1	SELECTION 1978-1981, Off Course, Toshiba-EMI
2	2	BILLY'S BARBECUE, Arabesque, Victor
3	7	BLUEJEANS MEMORY, Soundtrack, RVC
4	3	STERO TAIYO ZOKU, Southern All Stars, Victor
5	4	A LONG VACATION, Eiichi Ohtaki, CBS/Sony
6	6	SUN GLOW, Yasuko Agawa, Victor
7	9	GARASU DOURI, Jun Horie, CBS/Sony
8	8	OMOIDE NO SUMMER SONG, Hiroaki Igarashi, CBS/Sony
9	12	AME NO HI WA UCHI NI ITE, Kumiko Yamashita, Nippon Columbia
10	NEW	LIVE IN DENEN COLLOSEUM, Chage Asuka, Warner Pioneer
11	5	YAZAWA, Eikichi Yazawa, Warner Pioneer
12	11	GREATEST HITS, Arabesque, Victor
13	20	MOSHIMO PIANO GA HIKETANARA, Toshiyuki Nishida, CBS/Sony
14	19	LOVELY HEART, Creation, Toshiba-EMI
15	15	MACHIBUSE, Hitomi Ishikawa, Canyon

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

## ITALY

(Courtesy Germano Ruscitto)  
As of 9/15/81  
SINGLES

This Week	Last Week	Artist
1	1	ON MY OWN, Nilda Costa, CGD-MM
2	6	MALINCONIA, Riccardo Fogli, Paradiso/CGD-MM
3	4	IN THE AIR TONIGHT, Phil Collins, Atlantic/WEA
4	2	ENOLA GAY, Orchestral Manoeuvres In The Dark, Ricordi
5	3	CHI FERMA LA MUSICA, Pooh, CGD-MM
6	7	GALEOTTO FU IL CANOTTO, Renato Zero, Zerolandia
7	10	DONATELLA, Rettore, Ariston/Ricordi
8	9	HULA HOOP, Plastic Bertrand, Durium
9	12	CANTO STRANIERO, Marcella Bella, CBS
10	13	L'ARTIGIANO, Adriano Celentano, Clan/CGD-MM
11	20	ROCK 'N ROLL ROBOT, Alberto Camerini, CBS
12	NEW	CANTA APPRESS' A NUJE, Edoardo Bennato, Ricordi
13	14	FADE TO GREY, Visage, PolyGram
14	11	AMOUREUX SOLITAIRES, Lio, Ariola/CGD-MM
15	5	E INVECE NO, Edoardo Bennato, Ricordi
16	8	ONE NIGHT AFFAIR, Spargo, Baby/CGD-MM
17	16	SEMPLICE, Gianni Togni, Paradiso/CGD-MM
18	18	DON'T STOP, The Kid, Baby/CGD-MM
19	NEW	WOMAN, John Lennon, Geffen/WEA
20	NEW	DANIELA, Christian, PolyGram

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 9/14/81  
SINGLES

This Week	Last Week	Artist
1	3	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
2	2	JESSIE'S GIRL, Rick Springfield, Wizard
3	4	WHO CAN IT BE NOW, Men At Work, CBS
4	1	DEV-O LIVE, Devo, Warner Bros.
5	8	LOUISE (WE GET IT RIGHT), Jona Lewie, Stiff
6	5	SAY I LOVE YOU, Renee Geyer, Mushroom
7	11	IF I WERE A CARPENTER, Swane, WEA
8	7	STARS ON 45, Stars On 45, Mercury
9	6	MAKING YOUR MIND UP, Bucks Fizz, RCA
10	9	SLOW HAND, Pointer Sisters, Planet
11	12	STOP DRAGGING MY HEART AROUND, Stevie Nicks, Modern/WEA
12	10	ONLY FOR SHEEP, Bureau, WEA
13	18	I WON'T LET YOU DOWN, PHD, WEA
14	13	STAND AND DELIVER, Adam & Ants, CBS
15	NEW	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
16	NEW	HOLD ON TIGHT, Electric Light Orchestra, Jet
17	16	JUST SO LONELY, Get Wet, CBS
18	NEW	PRECIOUS TO ME, Phil Seymour, Epic
19	NEW	CHEQUERED LOVE, Kim Wilde, Rak
20	NEW	YOU WEREN'T IN LOVE WITH ME, Billy Field, WEA
1	8	HITWAVE '81, Various, Polystar
2	3	BELLA DONNA, Stevie Nicks, Modern/WEA
3	4	TIME, Electric Light Orchestra, Jet
4	1	SIROCCO, Australian Crawl, EMI
5	5	ALL THE BEST, Smoke, Rak
6	2	DEVO LIVE (MINI LP), Devo, Warner Bros.
7	6	STARS ON 45 LONG PLAY ALBUM, Stars On 45, Mercury
8	13	1981 ROCKS ON, Various, EMI
9	7	CHEMISTRY, Mondo Rock, Avenue
10	16	THIS OLD HOUSE, Shakin' Stevens, Epic
11	9	PIRATES, Rickie Lee Jones, Warner Bros.
12	11	MAKING WAVES, Nolans, Epic
13	15	BAD HABITS, Billy Field, WEA
14	10	LONG DISTANCE VOYAGER, Moody Blues, Decca
15	12	FREEDOM OF CHOICE, Devo, Warner Bros.
16	14	MISTAKEN IDENTITY, Kim Carnes, EMI America
17	NEW	REVERIES, Richard Clayderman, WEA
18	NEW	PRECIOUS TIME, Pat Benatar, Chrysalis
19	17	BLACK AND WHITE, Pointer Sisters, Planet
20	NEW	PRETENDERS II, Pretenders, WEA

## HOLLAND

(Courtesy Stichting Nederlandse)  
As of 9/19/81  
SINGLES

This Week	Last Week	Artist
1	1	FOR YOUR EYES ONLY, Sheena Easton, EMI
2	7	WHY TELL ME WHY, Anita Meijer, Ariola
3	2	HANDS UP, Ottawan, Carrere
4	5	THE OLD CALAHAN, BZN, Mercury
5	10	GREEN DOOR, Shakin' Stevens, Epic
6	8	P.S., Dolly Dots, WEA
7	NEW	JAPANESE BOY, Aneka, Hansa
8	NEW	JUST FOR YOU, Spargo, I-Scream
9	NEW	START ME UP, Rolling Stones, Rolling Stones
10	9	WHO LET THE HEARTACHE IN, Patricia Paay, EMI
1	1	TIME, Electric Light Orchestra, Jet
2	8	TATTOO YOU, Rolling Stones, Rolling Stones
3	3	LOVE ALBUM, Various, Commonwealth
4	2	THE BEST OF MICHAEL JACKSON, Motown
5	5	LOVE ME TENDER, Various, Circle
6	6	BELLA DONNA, Stevie Nicks, WEA
7	10	THE LEGEND LIVES, Ray Charles, Vika
8	7	GOLDEN COLLECTION, Marty Robbins, K-tel
9	4	A VAN, Abba, Polydor
10	9	LADIES FIRST, Various, Polystar

## SWEDEN

(Courtesy GLF)  
As of 9/8/81  
SINGLES

This Week	Last Week	Artist
1	1	JAG VILL HA DIG, Freestyle, SOS
2	2	HUBBA HUBBA ZOOT ZOOT, Caramba, Trash/Polar
3	5	GOING BACK TO MY ROOTS, Odyssey, RCA
4	3	VI RYMMER BARA DU OCH LAG, Noice, Sonet
5	9	HANDS UP, Ottawan, Carrere
6	6	BETTE DAVIS EYES, Kim Carnes, EMI America
7	4	SENSUELLA ISABELLA, Tomas Ledin, Polar
8	NEW	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
9	8	KIDS IN AMERICA, Kim Wilde, Rak
10	7	STARS ON 45, Stars On 45, CNR
1	2	FANTASY, Freestyle, SOS
2	1	TIME, Electric Light Orchestra, Jet
3	NEW	TATTOO YOU, Rolling Stones, Rolling Stones
4	3	KIM WILDE, Kim Wilde, Rak
5	4	FOER VAENTAN, Eva Dahlgren, CBS
6	NEW	DEAD RINGER,

WHAT HAPPENS WHEN BRITISH ROCK IS PERFORMED IN LOS ANGELES? THIS BOLD EXPERIMENT WAS CARRIED OUT BY A JAPANESE PRODUCER. THROUGH LINKING LONDON, TOKYO AND LOS ANGELES, ROCK FOUND A NEW WAY OF EXPRESSING ITSELF IN THE FORM OF NICO RAMSDEN.

# NICO

RAMSDEN

Drums: MIKE BAIRD, RICK SHLOOSER  
Bass: ABRAHAM LABORIEL, MICHAEL PORCARO  
Piano: BILL PAYNE, JAY WINDING  
Guitar: MARK GOLDENBERG, DEAN PARKS  
NICO RAMSDEN  
Chorus: RON HICKLIN, Mc. CALL, MARTI MATTHENN, MYSNA  
Percussions: ALLAN ESTES  
Sax: ERNIE WATTS  
Producer: TOSHU KIMORI  
Arranger:

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Skool Boyz

Eloise Whitaker

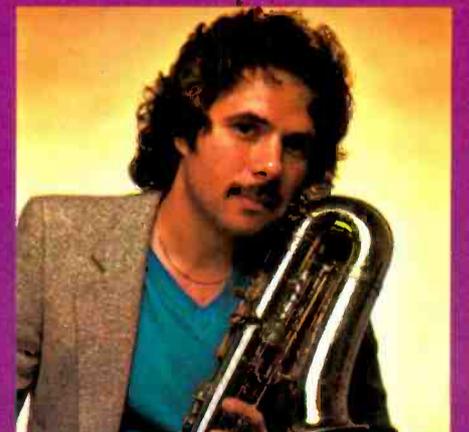
The Joel Peskin Group  
featuring Merry Clayton



SKOOL BOYZ... four versatile singers, songwriters and musicians who can groove or make it beautiful... this is their debut album and marks the first step for what will undoubtedly be one of the major acts of the 80's. Keep your ears open for "Your Love" (D-2001). The premier album by SKOOL BOYZ with the title of the same name, produced by SKOOL BOYZ and Greg Williams for Bunky 7 Productions. (DLA-10001)



ELOISE WHITAKER... not only beautiful but a powerhouse vocalist well known in L.A. music circles as one of the top session singers... a subtle blend of up-tempo black/pop and R&B ballads... a lady whose time has definitely come... produced by Lauren Rinder, arranged by W. Michael Lewis for Rinlew Productions. (DLA-10006)

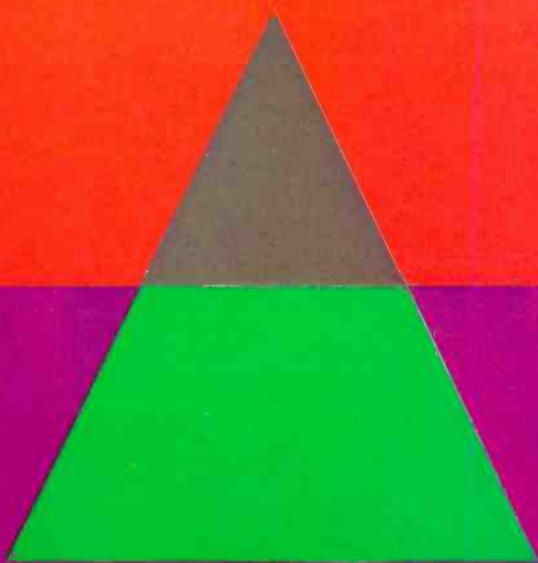


What do the Doobie Brothers, Smokey Robinson, Kim Carnes and The Gap Band have in common?... The special horn talent of JOEL PESKIN! One of the top session players in the world now steps forward on his own album with the remarkable vocal talents of another legend... Miss Merry Clayton... a sizzler. Produced by Tom Justin for Martin Lawrence Productions. (DLA 10005)

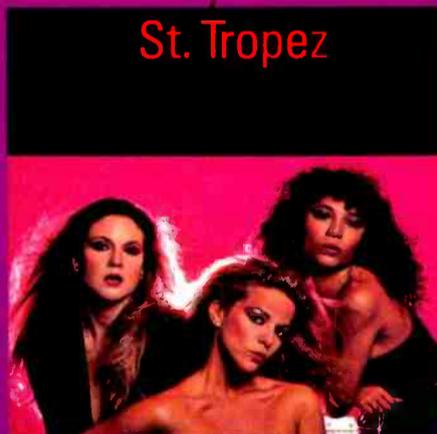
## Take Five

## St. Tropez

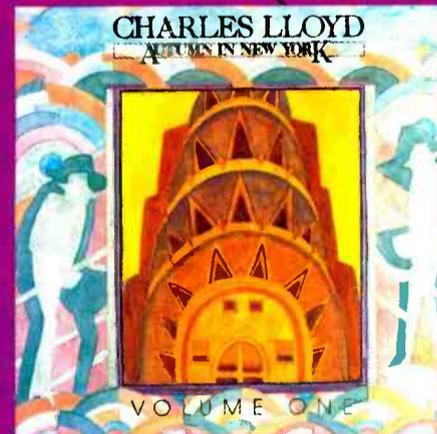
## Charles Lloyd



TAKE FIVE...every few years an act comes along that's able to capture the essence of what groups are all about... the ability to make even better what one artist does well... TAKE FIVE is not only fabulous vocal chemistry but an incredibly hot performing act as well... produced by Jerry Love and Michael Zager for Love-Zager Productions... High energy and a total knockout... Take Five for TAKE FIVE. (DLA-10002)



ST. TROPEZ...three hot ladies with unique international appeal...do it again (and again)...and this time more soulfully...previous albums "Je T'aime" and "Belle de Jour" led the way to the new album, entitled "Femmes Fatales"...produced by W. Michael Lewis and Lauren Rinder for Rinlew Productions. (DLA-10004)



CHARLES LLOYD...a legendary jazz artist puts his special talents to the creation of a beautiful album entitled "Autumn In New York"...an incredibly moving, haunting and accessible album. From standards such as "Stella By Starlight" to "Nancy (With The Laughing Face)" to the title cut "Autumn In New York." CHARLES LLOYD is a master with more than fourteen albums to his credit. And he proves once again that he is a jazz giant. (DLA-10003)



"All the way with B.M.A. We are members, are you?"

## Pop

**JOHN ENTWISTLE—Too Late The Hero, Atco SD38142. Produced by John Entwistle, Cy Langston.** The Who's "quiet" bassist proves that he's more vocal than he's usually perceived on this first solo effort in six years. Handling vocals, bass, synthesizer and piano, Entwistle is accompanied by Eagles guitarist Joe Walsh and drummer Joe Vitale. Entwistle rocks out on "Talk Dirty," "I'm Coming Back," "Try Me" and others and shows his sensitive side on "Lovebird." The title cut is a seven minute plus ballad of epic proportion. With the incredible sustaining power of the Who and the popularity of Pete Townshend's solo LP, look for immediate action on this.

**Best cuts:** Those mentioned.

**TEDDY PENDERGRASS—It's Time For Love, TZ37491 Philadelphia International/CBS. Produced by Kenneth Gamble, Leon Huff, Teddy Pendergrass, Dexter Wansel.** Led by his rising "Can't Live Without Your Love," Pendergrass checks back into the pop-soul sweepstakes, his patented growl polished to perfection. With Teddy Bear's total command of huggable love songs, it's always time for love, but what makes this year's package extra tantalizing is his dynamic slants, rhythms and emotions. Each song borders on the poetic and nobody digs the drama out of romance quite like Pendergrass. This quality effort will greatly enhance this artist's stature.

**Best cuts:** "It's Time For Love," "You're My Latest," "Nine Times Out Of Ten."

**FRANK ZAPPA—You Are What You Is, Barking Pumpkin PW37537 (CBS). Produced by Frank Zappa.** There are basically two sides to Frank Zappa: the serious musician who sees himself as a modern classical composer, and the social satirist and iconoclast who uses every musical style available to make biting, funny and frequently in bad taste songs. Fans of the Mothers of Invention will be delighted that the latter Zappa is in front here, poking fun at the draft, trendy clubs, physical idiosyncrasies, and, of course, grownup and teenage sex. It's funny and witty and no wonder Frank is smiling on the cover of this double LP. It should sell very well.

**Best cuts:** "Teen Age Wind," "Goblin Girl," "Charlie's Enormous Mouth," "Mudd Club," "Dumb All Over," "Drafted Again."

**HERBIE HANCOCK—Magic Windows, Columbia FC37387. Produced by Dave Rubinson & Friends Inc., Herbie Hancock.** Hancock uses such diverse guests as Sylvester, Ray Parker Jr. and Adrian Belew in this LP that crosses the boundaries of jazz, funk, pop and soul. Hancock himself plays no less than 16 different, mostly keyboard instruments, eschewing the use of any string or brass instruments. He makes his synthesizers sound like that.

**Best cuts:** "Magic Number," "The Twilight Clone," "Tonight's The Night."

**NAZARETH—Snaz, A&M SP 6703. Produced by John Punter.** The Scottish group might not be a mega album seller but fans flock in droves to their live shows. This double live package finds the group unleashing their energy on such favorites as "Love Hurts," "Hair Of The Dog," "Holiday," "Expect No Mercy," "Cocaine" and others. The playing is crisp, the sound is excellent.

**Best cuts:** Those mentioned.

**RODNEY CROWELL, Warner Bros. BSK3587. Produced by Rodney Crowell.** Crowell's blue chip songwriting credentials have too often typecast him as country in the eyes of programmers and dealers. But with wife Roseanne Cash's cross-over verifying Crowell's deft skill at pop production touches, this third solo effort should be the one to carry the message to heartlands that Crowell is just as ready to rock. His last set's rockabilly undertow reappears here ("Stars On The Water"), side by side with purer country ballads ("Till I Gain Control Again"), uptempo pop ("Only Two Hearts") and time-tested '50s Southern rock ("Just Wanta Dance").

**Best cuts:** Those mentioned, plus "She Ain't Going Nowhere," "All You've Got To Do."

**PATTI AUSTIN—Every Home Should Have One, Qwest QWS3591 (Warner Bros.). Produced by Quincy Jones.** This crack studio vocalist has previously suffered from the very versatility and technical poise that have made her a producer's dream, but here old friend Quincy Jones resolves the predicament by shaping a solid stylistic middle ground that supplies that needed coherence. Like Jones' platinum winners under his own name and for Michael Jackson and George Benson, this album plumbs a sleek, sophisticated hybrid of pop and r&b that uses subtle details instead of overkill to entice the listener. Don't wait for black oriented formats to discover the set, though—the material, production and Austin's own sexy, smart vocal readings beg for pop and A/c acceptance.

**Best cuts:** "Do You Love Me?," "The Way I Feel," "Every Home Should Have One," "The Genie," "Symphony Of Love."

**JOHN HALL BAND—All Of The Above, EMI America SW17058. Produced by Richard Sanford Orshoff, John Hall.** Hall debuts on EMI with a well-designed collection dominated by nifty midtempo rockers like "You Sure Fooled Me" and "What You Do To Me." The range also extends to rock-inflected cuts ("Somebody's Calling") and several smooth ballads with Eagles-like harmonies. With EMI's success at reviving artists' careers (Gary U.S. Bonds, most notably), this album should be Hall's biggest since he found a commercial niche with Orleans in 1975-76.

**Best cuts:** Those cited plus "Crazy (Keep On Falling)," "Star In Your Sky."

## Spotlight



**BILLY JOEL—Songs In The Attic, Columbia TC37561. Produced by Phil Ramone.** These songs, recorded live in both large arenas and small clubs in the last year, were all previously recorded by Joel on studio LPs prior to the release of the "Stranger" in 1977. Since the mass audience did not really know Joel's music before then, for them this is basically new material. "We liked the songs but the original studio recordings didn't nearly have as much energy as the live renditions. The live tapes were in fact much closer to the sound I hoped to capture originally," says Joel in the liner notes.

**Best cuts:** "Captain Jack," "The Ballad Of Billy The Kid," "Streetlife Serenader," "Say Goodbye To Hollywood."

## Soul

**BARRY WHITE—Beware! Unlimited Gold/CBS FZ 37176. Produced by Barry White.** The smoky soul serenades of Barry White are not without their unabashedly romantic fans, and though White has been playing more miss than hit with his audience, his chances are unpredictable. The title tune is a '50s-flavored rock and roll chant penned by Jesse Belvin, the final cut is White's Latin-tinged version of "Louie Louie," while sandwiched in between are more of the bedside-breathers White is famous for. Hit single or not, White's heat-seeking songs are accurately aimed for the heart of the market.

**TODAY, TOMORROW, FOREVER—Surprise! Surprise! Gold Coast ST71000. Produced by Jesse Boyce, Jimmy Levine, Rich Tufo, Corey Wade, Tony Battaglia.** This six-person group that previously recorded for Curtom distributed by RSO, debuts on Marv Stuart's new label with a cleanly produced collection of material that balances funk, ballads, some uptempo mainstream r&b and some dance-oriented tunes. Two lead vocalists, one male and one female, keeps the LP moving at a varied pace while the harmonies also excel. String and horn arrangements compliment the rhythm unit.

**Best cuts:** "Mighty Fine," "Love Is Just What You Make It," "Surprise! Surprise!," "Let Yourself Go," "Dance, Party, Jam."



**KARLA DEVITO—Is This A Cool World Or What? Epic NFE37014. Produced by Bill House.** This may be her debut album, but Karla DeVito has long prepared her audience for it, first as the female foil to Meat Loaf on his tour, then as Linda Ronstadt's first understudy then successor in "Pirates Of Penzance" on Broadway. There is no questioning DeVito's vocal talents, and on this LP she puts them to better than good use with superior material. This is quality mainstream rock, the packaging and songs reflecting a singularly winning style.

**Best cuts:** "This Is A Cool World," "Midnight Confession," "Almost Saturday Night," "Work," "The Tale Of Bloody Bess."

## Billboard's Recommended LPs

### pop

**RIOT—Fire Down Under, Elektra 5E546. Produced by Steve Loeb, Billy Arnell.** Riot's third album in three years is probably the hardest-sounding LP ever released by Elektra. This is bruising heavy metal in the best Led Zeppelin tradition, but with more brute force and snarling instrumental work. The five-man group may not enjoy the pop airplay that Journey and Foreigner are now garnering, but white teenage males the world over will take this album to their hearts. **Best cuts:** "Swords And Tequila," "Outlaw," "Don't Hold Back."

**JO JO ZEP & THE FALCONS—Step Lively, Columbia NFC37047. Produced by Peter Solley, Rick Finch, H.W. Casey.** One of Australia's leading bands, this sextet plays a brand of r&b/rock that is immediately enjoyable and infectious. The album is totally uptempo and dance-oriented with the inclusion of such oldies as "But It's Alright" and "Gimme Little Sign." The originals too are very tasty featuring tight horn work and strong vocals from singer Joe Camilleri. **Best cuts:** "Puppet On A String," "All I Wanna Do," "But It's Alright," "Gimme Little Sign," "P.T.," "Rub Up, Push Up."

**DAN HILL—Partial Surrender, Epic FE37418. Produced by John Boylan.** Hill's latest highlights several spicy midtempo songs which neatly offset the intense emotionalism that is his trademark. The punchy rhythms, sultry sax work and harder guitar edge should help Hill live down his image as the mopey sad-sack of pop. **Best cuts:** "I'm Just A Man," "Don't Give Up On Love," "Pray That It's Love," "Class Of '69."

**ORIGINAL SOUNDTRACK—Shock Treatment, Warner Bros. LLA3615. Produced by Richard Hartley.** The team of Lou Adler and Michael White which brought the world "The Rocky Horror Show" is back with a new musical written by Richard O'Brien. Brad and Janet Majors, protagonists of the "Rocky Horror Show" return again here. The music, like its predecessor, is again filled with catchy melodies, hooks and snappy arrangements. "Rocky Horror" over the years went gold and if this becomes another cult, it could happen again. **Best cuts:** "Bitchin' In The Kitchen," "Shock Treatment."

**BRIAN BEVERLY—Eleven It Ends, Takoma TAK7101. Produced by Steve Berlin, Brian Beverly.** Beverly is an exciting rocker whose music bristles with anthem-like energy. The title track is the highlight, propelled by a catchy melody and some brisk guitar licks. Beverly handles guitar and his voice is loaded with rock conviction. **Best cuts:** "Eleven It Ends," "Till I Changed," "Run, Run, Run."

**SMASHERS—Kat Family JW37162 (CBS). Produced by Michael Snow.** Although Nashville-based, the Smashers are anything but country. Led by singer/songwriter/guitarist Victor Lovera, the three-man group makes pop music with a rock beat. Background vocals give a '50s feel on such cuts as "Rock & Roll Neighborhood." **Best cuts:** "All In A Day," "Gleason," "High School Action," "First Boy At The Dance."

### soul

**TYRONE DAVIS—Everything In Place, Columbia FC 37366. Produced by Leo Graham.** Davis is back toying with the hands of time again, lending his timeless r&b style to the danceable, the diggable and the dreamy. "Just My Luck" is making solid chart noise, and this tastefully varied effort has tunes strong enough in all phases not only to reach a pop plateau, but to gain the mainstream for some time to come. Everything's in place for Davis to catch a break if his luck continues to hold out. **Best cuts:** "Just My Luck," "Leave Well Enough Alone," remake of "Turn Back The Hands Of Time."

**GIL SCOTT-HERON—Reflections, Arista AL9566. Produced by Gil Scott-Heron.** This album includes "Storm Music," "Inner City Blues," and "B' Movie," which are touted as "explosive cuts." Actually, they are more than that. "Storm Music" is catchy, appealing with reggae roots. "Inner City" is a strong tune with compelling lyrics sung by the multi-talented Scott-Heron (he sings on all tracks). "B' Movie" is more political philosophy than music. Not to be overlooked is comfortable "Grandma's Hands," which spots an assertive tenor sax solo by Carl Cornwell. **Best cuts:** All mentioned above except "B' Movie."

### jazz

**FREDDIE HUBBARD—Mistral, Liberty LT1110. Produced by John Koenig.** A first-class mainstream jazz album with one cut, "Now I've Found You," that has hit potential and could be crossed to adult contemporary. Trumpeter Hubbard leads a solid group that includes Art Pepper on alto sax and Stanley Clark on bass. "Sunshine Lady" has appealing shadings with strong solos by Hubbard and Pepper. "Bring It Back Home" jumps along with Clark's booming bass helping to keep things moving. **Best cuts:** Those mentioned.

**LOUIE BELLSON—Big Band London Scene, Concord Jazz CJ-157. Produced by Alan A. Freeman.** Eight tracks, taped in London, come out of a session last October with the leader-drummer contributing five original themes. It adds up to powerful big band jazz, with men like Bobby Shew, Frank Strazari and Andy Mackintosh offering heavy solos. **Best cuts:** "Don't You Know I Care," "Brush Me Off."

**MEL TORME—And Friends, Finesse W2X37484. Produced by Norman Schwartz.** This outstanding double-disk album is the result of the recording of two live sets at Marty's, where jazz singer Torme regularly appears. For the occasion of this recording he has along such friends as baritone saxist Gerry Mulligan, pianist Cy Coleman, singer Janis Ian and sometimes

singer DJ Jonathan Schwartz. He swings, croons, scats, has fun, but is always in control and whatever the mood, you know Torme means it.

**CONCORD JAZZ GUITAR COLLECTION, Concord Jazz CJ-160. Produced by Carl Jefferson.** Fourteen prominent guitarists are spotted in this two-LP package culled from previous Concord releases. They include Laurindo Almeida, George Barnes, Kenny Burrell, Charlie Byrd, Cal Collins, Eddie Duran, Herb Ellis, Tal Farlow, Freddie Green, Duncan James, Barney Kessel, Remo Palmier, Joe Pass and Howard Roberts, and all have something to say musically. **Best cuts:** pick 'em.

**JOE DERISE—Vintage '64, Palm Tree AKPT10001. Produced by Brooks Arthur, Artie Kaplan.** The only thing wrong with this album is that it took 17 years to be released. It is Derise at his best. The intimate pianist-singer tackles such precious material as "Ballad Of The Sad Young Men," and attractive sparkling numbers that if promoted could have a chance at being hits like "On The Street Where You Live" and "Heart." **Best cuts:** All.

**DUKE ELLINGTON—Sophisticated Ellington, RCA CPL24098. Produced by Ethel Gabriel.** This two-disk album, which has no liner notes, makes no mention of the show. Both records are shoved into one sleeve like an economy line. But all of this cannot detract from the great Ellington music. Some, such as "Take The A Train" has been often reissued. Others, such as the 1966 versions of Ellington's "Sophisticated Lady" and "I Got It Bad" have been unavailable for some time. **Best cuts:** All.

**TETE MONTOLIU—Ti SJP111. Produced by Wim Wigt.** With Sam Jones on bass and Billy Higgins on drums, this Dutch recording spotlights some very tasteful jazz piano by Montoliu. Material ranges from standard ballads to old bebop tunes. All involved really stretch out on the 10 minute plus "Secret Love" and the 16 minute plus "Stella By Starlight."

**EASTERN REBELLION 3—Timeless SJP143. Produced by Cedar Walton.** ER3 is a five man unit that includes Walton on piano, Curtis Fuller on trombone, Bob Berg on tenor sax, Sam Jones on bass and Billy Higgins on drums. "Never Never Land" is warmly played by Fuller, and "Clockwise," a jazz waltz features an intense solo by Berg. "Firm Roots" spots some interesting staccato work by Fuller and "Third Street Blues" is a simple blowing number with solos by all. **Best cuts:** "Never Never Land," "Clockwise."

**CURLEW, Landslide LD1004. Produced by Curlew.** This five-man group from New York plays new wave fusion jazz, with two of the selections here recorded live at CBGB's. The music is sometimes discordant, sometimes even noise, but always energetic and interesting. Some of the ideas are new here, some have been around for a while, but the band tackles its material with verve and zest. There is some good individual playing as well. **Best cuts:** "The Victim," "Panther Burn," "Rudders," "Sports."

## EPs

**INDUSTRY—Turning To Light, Mannequin 14D002. Produced by Industry.** Four songs are more than enough to identify Industry as a futuristic group with a future. Brian Unger and Mercury Caronia make fast-paced, electronic rock. Their self-written songs are catchy and intelligent. **Best cuts:** All.

**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.**

## Stones' Tour

• Continued from page 10

they only plan to open two or three gates a couple of hours before the show starts, we would take action in the form of a lawsuit."

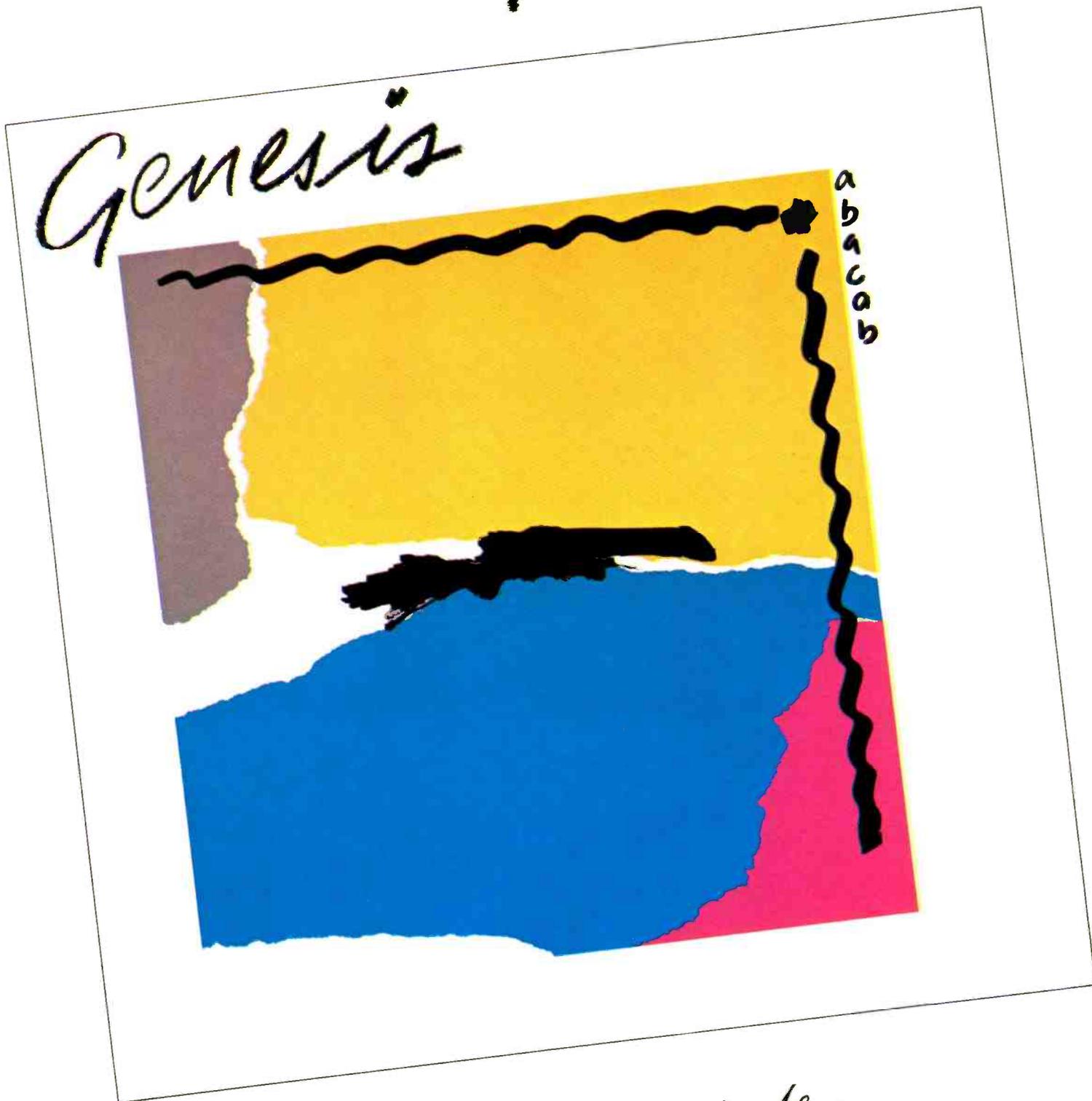
The Silverdome's office of promotion and publicity says the entire facility will be opened up. "Security and insurance coverage are contractual obligations of the promoter," the office says, "and they are required to furnish extensive coverage."

The State Of Ohio and the city of Cincinnati took legislative action following the 1979 tragedy according to Ohio state Senator Stanley Aronoff's office. "It took 15 months for the state to act but now we have very detailed, stringent restrictions on festival seating, based on type of concert, area, and facility," says Mary Williams of the Senator's office.

"Of course, if you have a ballet and the crowd is 4,000 there's not the same concern. Cincinnati also has very strong local ordinances limiting festival seating," she adds.



abacab  
SD 19313  
is the new album  
from **Genesis**



Contains the single,  
**NO REPLY AT ALL**  
# 3858

PRODUCED BY GENESIS

ON ATLANTIC RECORDS  
AND TAPES



# 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	3	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)		8.98		☆	44	9	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)		8.98		☆	81	3	THE FOUR TOPS Tonight Casablanca NBLP 7258 (Polygram)		8.98	SLP 15				
	2	7	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)		8.98			37	35	29	PHIL COLLINS Face Value Atlantic SD 16029	●	8.98		72	61	9	JOE JACKSON Jumpin' Jive A&M SP-4871		8.98				
	3	8	JOURNEY Escape Columbia TC 37408				☆	NEW ENTRY				8.98		73	51	25	GREG KINN Rockinroll Beserkley BZ 10069 (Elektra)		8.98					
	4	10	FOREIGNER 4 Atlantic SD 16999		8.98			39	40	6	LITTLE FEAT Hoy-Hoy Warner Bros. 2BSK 3538		15.98		74	72	50	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 22			
☆	6	8	RICKIE LEE JONES Pirates Warner Bros. BSK 3432		8.98		☆	40	5	47	5	ARETHA FRANKLIN Love All The Hurt Away Arista AL 9552		8.98		75	62	17	MARTY BALIN Balin EMI-America SD-17054		8.98			
	6	10	PAT BENATAR Precious Time Chrysalis CHR 1346	●	8.98		☆	55	8	55	8	CARL CARLTON Carl Carlton 20th Century Fox T-628 (RCA)		8.98	SLP 3	76	73	9	PHYLLIS HYMAN Can't We Fall In Love Again Arista AL 9544		8.98	SLP 11		
	7	22	BILLY SQUIER Don't Say No Capitol ST-12146	●	8.98		☆	50	4	50	4	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4050		7.98	CLP 5	☆	85	4	HANK WILLIAMS JR. The Pressure Is On Elektra/Curb SE-535		8.98	CLP 7		
	8	22	RICK JAMES Street Songs Gordy GB-1002/M1 (Motown)	▲	8.98	SLP 1	☆	49	8	49	8	DEF LEPPARD High N' Dry Mercury SRM-1-4021 (Polygram)		8.98		78	75	13	MAZE FEATURING FRANKIE BEVERLY Live In New Orleans Capitol SKBK-12156		9.98	SLP 14		
☆	11	9	SOUNDTRACK Endless Love Mercury SRM-1-2001 (Polygram)	●	8.98	SLP 9		44	45	6	44	45	6	THE ALLMAN BROTHERS BAND Brothers Of The Road Arista AL 9564		8.98		79	69	26	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 30
	10	5	PRETENDERS Pretenders II Sire SRK 3572 (Warner Bros.)		8.98		☆	56	5	56	5	SPYRO GYRA Freetime MCA MCA-5238		8.98	SLP 55	80	65	46	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98			
☆	12	6	AL JARREAU Breakin' Away Warner Bros. BSK 3576		8.98	SLP 2		46	38	30	46	38	30	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98		81	83	9	MICHAEL STANLEY BAND Northcoast EMI-America SW 17056		8.98	
	12	16	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)	▲	8.98		☆	59	2	59	2	LITTLE RIVER BAND Time Exposure Capitol ST 12163		8.98		82	82	10	ICEHOUSE Icehouse Chrysalis CHR 1350		8.98			
☆	15	8	SOUNDTRACK Heavy Metal Full Moon/Asylum OP-90004 (Elektra)		15.98		☆	48	48	14	48	48	14	JOHN SCHNEIDER Now Or Never Scotti Bros. FZ 37400 (CBS)			CLP 20	83	84	17	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 52
	14	42	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲			☆	97	2	97	2	GRATEFUL DEAD Dead Set Arista AZL 8606		11.98		84	67	10	STACY LATTISAW With You Cotillion SD 16049 (Atlantic)		8.98	SLP 18		
	15	29	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	●	7.98			50	25	24	50	25	24	SANTANA Zebop Columbia FC 37158	●			☆	106	2	TRUMP Allied Forces RCA AFL1 3902		8.98	
	16	6	E.L.O. Time Jet FZ 37371 (Epic)					51	28	10	51	28	10	EVELYN KING I'm In Love RCA AFL1-3962		8.98	SLP 6	86	86	8	MANHATTANS Black Tie Columbia FC 37156			SLP 22
☆	18	8	Z Z TOP El Loco Warner Bros. BSK 3593		8.98			52	52	18	52	52	18	SQUEEZE East Side Story A&M SP-4854		7.98		87	66	8	FRANKIE SMITH Children Of Tomorrow WMOF FW 37391 (CBS)			SLP 20
	18	12	POINTER SISTERS Black & White Planet P-18 (Elektra)		8.98	SLP 12		53	54	16	53	54	16	TEENA MARIE It Must Be Magic Gordy GB-1004M1 (Motown)		8.98	SLP 4	88	68	10	BLACKFOOT Marauder Atco SD 32-107 (Atlantic)		8.98	
☆	NEW ENTRY		BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STER-12182		12.98		☆	74	4	74	4	SOUNDTRACK Arthur The Album Warner Bros. BSK 3582		8.98		89	89	8	JON AND VANGELIS The Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)		8.98			
☆	39	3	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393					55	57	19	55	57	19	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)	▲	8.98		90	90	58	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
	21	22	KIM CARNES Mistaken Identity EMI-America SO 17052	▲	8.98		☆	70	2	70	2	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542			CLP 30	91	76	32	.38 SPECIAL Wild Eyed Southern Boys A&M SP-4835	●	7.98			
☆	42	3	THE KINKS Give The People What They Want Arista AL 9567		8.98			57	41	24	57	41	24	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98		☆	103	26	DENICE WILLIAMS My Melody ARC/Columbia FC 37048			SLP 24
	23	12	THE COMMODORES In The Pocket Motown M8-955M1	●	8.98	SLP 10		58	58	8	58	58	8	RAMONES Pleasant Dreams Sire SRK 3571 (Warner Bros.)		8.98		93	94	29	SHEENA EASTON Sheena Easton EMI-America ST 17049		8.98	
	24	12	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389					59	34	11	59	34	11	PABLO CRUISE Reflector A&M SP-3726		8.98		94	77	11	MICK FLEETWOOD The Visitor RCA AFL1-4080		8.98	
	25	5	DEBBIE HARRY KooKoo Chrysalis CHR 1347		8.98			60	33	10	60	33	10	RICHARD DIMPLES FIELDS Dimples Boardwalk NBI-33232		8.98	SLP 5	95	91	18	VAN HALEN Fair Warning Warner Bros. HS 3540	●	8.98	
	26	30	JUICE NEWTON Juice Capitol ST-12136	●	8.98	CLP 8		61	64	6	61	64	6	HERB ALPERT Magic Man A&M SP-3728		8.98	SLP 40	96	96	15	PAT METHENY & LYLE MAYS As Falls Wichita ECM ECM-1-1190 (Warner Bros.)		8.98	
☆	31	6	EDDIE RABBITT Step By Step Elektra SE-532		8.98	CLP 1	☆	87	2	87	2	MEAT LOAF Dead Ringer Epic/Cleveland International FE 36007				97	88	24	JEFFERSON STARSHIP Modern Times Grunt BZL1-3848 (RCA)	●	8.98			
	28	27	ALABAMA Feels So Right RCA AHL1-3930	●	7.98	CLP 2	☆	71	5	71	5	IAN HUNTER Short Back 'N' Sides Chrysalis CHR 1326		8.98		98	79	14	GARY WRIGHT The Right Place Warner Bros. BSK 3511		8.98			
	29	12	KENNY ROGERS Share Your Love Liberty L00-1108	▲	8.98	CLP 4		64	43	16	64	43	16	OAK RIDGE BOYS Fancy Free MCA MCA-5209	▲	8.98	CLP 3	☆	142	4	BRICK Summer Heat Bang FZ 37471 (Epic)		8.98	
	30	16	MANHATTAN TRANSFER Mecca For Moderns Atlantic SD 16036	●	8.98			65	63	24	65	63	24	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98		100	102	6	RENE & ANGELA Wall To Wall Capitol ST-12161		8.98	
	31	16	AIR SUPPLY The One That You Love Arista AL 9551	●	8.98			66	46	8	66	46	8	LARRY GRAHAM Just Be My Lady Warner Bros. BSK 3554		8.98	SLP 8	101	101	10	SOUNDTRACK For Your Eyes Only Liberty L00-1109		8.98	
	32	13	JOHN DENVER Some Days Are Diamonds RCA AFL1-4055		8.98	CLP 10		67	53	10	67	53	10	MILES DAVIS The Man With The Horn Columbia FC 36790			SLP 13	☆	111	4	BARBARA MANDELL Live MCA MCA 5243		8.98	CLP 15
☆	36	4	BOB DYLAN Shot Of Love Columbia TC 37496				☆	80	3	80	3	BOB JAMES Sign Of The Times Columbia/Tappan Zee PC 37495			SLP 57	☆	114	4	THE DIRT BAND Jealousy Liberty LW 1106		8.98			
	34	35	STYX Paradise Theatre A&M SP 3719	▲	8.98		☆	117	2	117	2	LUTHER VANDROSS Never Too Much Epic FE 37451			SLP 25	☆	104	6	JOE SCARBURY America's Greatest Hero Elektra SE-537		8.98			
	35	85	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98			70	60	59	70	60	59	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	●	8.98								

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

SEPTEMBER 26, 1981, BILLBOARD

## Closeup

**JO JO ZEP & THE FALCONS—Step Lively, Columbia NFC37047. Produced by Peter Solley, Rick Finch, H.W. Casey.**

Long known as one of the best live acts in its native Australia, Jo Jo Zep & the Falcons played its first Los Angeles date last year to an audience that could have fit into the back seat of a Honda, with room to spare. The six-piece band turned what could have been a disaster, the stuff of which talk show segments are made, into a sweaty two-hour set that should have built them a heady reputation.

Playing a rock/r&b/reggae hybrid, the band, led by the pleasing electric vocalist/saxophone player Joe Camilleri, possesses a joyous, buoyant spirit and sound that falls somewhere between Southside Johnny and the Police. On the group's second U.S. album, "Step Lively," the infectious sound staked out on last year's "Screaming Targets" is honed and refined. Once past the unattractive album graphics, the listener is in for one of the hottest sleeper albums of the year.

Two tracks, produced by Rick Finch and H.W. Casey, are already well known to pop music buffs. "Gimme Little Sign" (originally by Brenton Wood) and "But It's Alright" (originally by J.J. Jackson) are given steamy treatments, though "Alright" is the better rendition for its sheer energy alone.

The remainder of the album is produced by Peter Solley who did last year's album. Those who in the past considered Jo Jo Zep too similar to Elvis Costello have less ammunition for their argument here. Those

Stax and Atlantic roots are shared between the two but that's where the similarity ends. From the heavy metal/funk raveup of "Sweet Honey Sweet" and the Latin tinge of "Too Hot" to the summer breeze effervescence of "P.T.," Jo Jo Zep & the Falcons create their own persona. What the band lacks in lyrical ability is compensated for in an unrelenting abandon that only the totally non-rhythmic could deny.

In "Tighten Up" (no relation to the Archie Bell & the Drells classic), Camilleri and co-writers/guitarists Tony Faehse and Jeff Burstin use a minimum emphasis on lyrics (in fact, if written out they would look rather silly) but manage to construct a great ska-flavored pop song thanks to the charm of a hook and a horn break that is addicting.

Virtually all of the compositions are of the boy meets girl/boy loves girl variety but each is handled in its own way. Whereas "Tighten Up" has the boundless optimism of a man who is sure of himself, "All I Wanna Do" (punctuated by a haunting piano chord progression) is a bittersweet tale of a man who doesn't know if his love is returned equally.

For sheer goodtime grace, nothing on the album beats "Puppet On A String." Here, Camilleri rejoices in his being immune to romance while his best friend is a slave to this emotion. With utter confidence, Camilleri says love is like "watching television and knowing all the lines." It's impossible to keep still during this subtly funky ode to romantic detachment.

Madness may turn its collective head at the final track, "Rub Up, Push Up." Beginning with a drum roll, this is a hot ska exercise featuring a frantic horn section, a sizzling vocal performance and a solid-as-nails backup from keyboards player Wilbur Wilde, bassist Simon Gylles and drummer Fred Strauks. This is up there with Madness' "One Step Beyond" and the Selecter's "On The Radio" as being one of the best songs in that genre.

With audiences finally becoming aware of Australian music, from the underground psychedelic throb of the Birthday Party (enjoying mild success in Europe) or the progressive rock strains of Icehouse and Split Enz to the tasteful MOR rock of the Little River Band, perhaps Jo Jo Zep can at least move from Hondas to Chevrolets. **CARY DARLING**



**EXCITABLE BOY**—Danny Elfman, left, of A&M's Oingo Boingo has a lively chat with the label's vice president of East Coast operations, Michael Leon, after the group's performance at the Ritz in New York.

## MCA Sets College Push For Eight Breaking Acts

By ED HARRISON

LOS ANGELES—MCA Records is going back to college—college marketing, that is, with an extensive eight artist campaign in conjunction with Thirsty Ear Productions, a collegiate marketing firm.

The marketing campaign, utilizing college radio, college newspapers, postering of campuses and the checking of nearby retail outlets for displays, inventory and sales, will encompass 85 campuses serviced by Thirsty Ear's network of field interns.

Artists benefiting by the campaign are the Rossington-Collins Band, Donnie Iris, Iron City House-rockers, Tim Weisberg, Spyro Gyra, Crusaders, Jimmy Cliff and Joe Ely.

The program officially starts Oct. 5 and runs through the final week of November.

Thirsty Ear, which for six years has produced weekly college radio specials, is producing 45 minutes radio specials on each of the eight artists, with one to run each week of the campaign. The specials are comprised of music and interviews.

College newspapers will be encouraged to run interviews whenever possible, record reviews or press releases pertaining to the act.

Additionally, Thirsty Ear will file weekly retail reports back to the label's Universal City headquarters

with information detailing display, inventory and sales activity.

Peter Gordon, general manager of Morristown, N.J.-based Thirsty Ear, says that this is the most comprehensive campaign his firm has done. "We've used different elements for other labels, but never as complete a package," says Gordon.

"With the way radio is going, it's making college radio more attractive."

Thirsty Ear maintains its own field force in 20 of the top 30 markets, while campuses isolated from major markets are serviced through the New Jersey home office.

Thirsty Ear will be doing the printing and packaging of fliers that will be displayed at each campus.

Clearances have been obtained from some of the artists to do live phone interviews. Copies of each LP, bios, and pictures are being serviced to each college newspaper.

Santo Russo, MCA vice president of product development, reports that while MCA had done college promotion in the past, this is the label's most extensive thrust in that area.

"Colleges are definitely an area that should be marketed to," says Russo. "Not so much in terms of radio but marketing. Students might not listen to their college station, but they listen to commercial radio and buy records."

"There's a lot more potential at the college level than anyone devotes time to. Those are the people buying records."

All eight acts involved have appeal to college age record buyers. Russo says that the original plan was to go with four acts, but on second thought, MCA felt that all eight should do well at the college level. "They weren't picked out of the air," Russo points out.

Russo expects to see the campaign's final results sometime in December.

But ELO's "Time" holds at number 16, which would make it the band's first album to miss the top 10 (discounting a pair of greatest hits sets) since 1974's "Eldorado" (which also peaked at 16). And Harry's "KooKoo" (Chrysalis) sputters to 25, a letdown after **Blondie's** "Autoamerican" logged nine weeks in the top 10 earlier this year.

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Joe Camilleri

## Chartbeat

• Continued from page 6

**Elvis Presley** with 38, the **Beatles** with 33 and **Stevie Wonder** with 22. The **Stones** are tied with the **Supremes** for fourth place.

The **Stones'** "Tattoo You" LP also holds at No. 1 for the second week. Coupled with last year's "Emotional Rescue," this makes the **Stones** the first act so far in the '80s to notch more than one top-charted album.

Richie Richest: **Lionel Richie Jr.** is represented with no fewer than six singles on the current Hot 100, either as writer, artist or producer.

He wrote and produced "Endless Love," his top-charted duet with **Diana Ross**; wrote and coproduced the **Commodores'** "Oh No," which enters the chart at 71; and coproduced the **Commodores'** "Lady (You Bring Me Up)," now in its sixth week in the top 10.

Richie produced **Kenny Rogers'** former top three hit "I Don't Need

You," now posted at 61, and also its followup, "Share Your Love," up to 19 in its fourth chart week.

And he wrote "Still," the **Commodores'** No. 1 hit from 1979 which is back on the charts at number 90 via a cover version by **John Schneider**.

Investment counselors can reach Mr. Richie through Motown Industries.

Soundtrack Status: The "Endless Love" soundtrack on Mercury jumps two points to number nine this week, becoming the first soundtrack to enter the top 10 since **Neil Diamond's** "The Jazz Singer" made the mark last December.

By contrast, by this point in 1980, five soundtracks had reached the top 10: "American Gigolo," "The Empire Strikes Back," "Urban Cowboy," "Fame" and "Xanadu." But then '80 was an exceptional year for soundtracks: not one soundtrack went top 10 in all of 1979.

"Endless Love" is the second PolyGram soundtrack in the '80s to reach the top 10 on the strength of a No. 1 single on another label. **Ross & Richie's** duet is on Motown, in the same way that **Blondie's** "Call Me" was on Chrysalis though "American Gigolo" was on Polydor.

Ups & Downs: Good news and bad news for superstar acts on this week's LP chart. **Bob Seger & the Silver Bullet Band** and **Daryl Hall & John Oates** notch the highest-debuting albums of their careers; but the numbers are disappointing for **ELO** and **Debbie Harry**.

Seger's "Nine Tonight" (Capitol) enters the chart at number 19, a point ahead of the 20 debut of "Against The Wind" in March, 1980. Hall & Oates' "Private Eyes" (RCA) opens at 38, compared to the 75 bow of "Voices" in August of '80s.

## Lifelines

### Births

Boy, Joshua, to Diane and Tim Swift, Sept. 13 in Los Angeles. Father manages singer Phil Everly.

Boy, James Wesley, to Freida and Paul Cotton, Aug. 26, in Los Angeles. Father is with the band Poco.

Girl, Samantha Devra, to Sheri and Jack Bielan, Sept. 9, in Los Angeles. Father is independent record producer working with Bobby Vinton.

### Marriages

Maurice Stander, vice president, Soaring Records, to Barbara Ann Long, secretary, DocRon Productions, Sept. 6, in Boca Raton, Fla.

Joel Brandes to Ramona Napoli, Aug. 30, in Los Angeles. Groom is principle in D&B Management which represents the Ohio Players, David Pomeranz, Jerry Corbetta and the Twisters.

Eric Gardner, director of Garlund Entertainment Corp. and personal manager for Bill Wyman (of the Rolling Stones) and Todd Rundgren, to Janis Lundy, co-director of Garlund Entertainment, Sept. 12, in Lake Hill, N.Y.

Matt Mrowczynski, advertising coordinator for Music Peddlers and Harmony House retail chains in Detroit, to Cynthia Ann Marinelli, Sept. 13, in Oxford, Mich.

### Deaths

Paul Marks, 52, managing director of ASCAP, of cancer, Sept. 15, at New York Hospital (see separate story).

Reginald Kell, 75, one of the world's most renowned classical clarinetists, Aug. 5 in Frankfort, Ky. He was long associated with British symphonies, and as a solo concert artist, before he emigrated to the U.S. in 1948.

Bill Coleman, 77, Kentucky-born trumpeter who was featured in bands led by Fats Waller, Benny Carter and others, in Toulouse, France, Aug. 25. He had lived in Europe for more than 30 years and in 1974 was made a Chevalier of the French Order of Merit.

Wallace J. Duszynski, a concert violinist, Aug. 18 in Rockville, Md. following a brief illness. Before he retired in 1975, Duszynski performed at the White House, Tivoli Gardens in Copenhagen, Denmark and for other heads of state in Great Britain. His widow, Rosemary, two sons, one daughter and three sisters survive.

Louis I. Teicher, 67, former director of music operations for the CBS Television Network, Aug. 30 in Manhasset, L.I. Teicher joined CBS in 1933 and held various executive posts including associate director of programs, and director of dance band remotes, both for the CBS Radio Network; and general manager, CBS Studios and Theaters. He retired in January as director of music operations for CBS Entertainment. He is survived by his widow, Roz, two daughters and one son.

# TOP LPs & TAPE

POSITION 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
105	123	3	THE TIME The Time Warner Bros. BSK 3598		8.98		136	146	5	BALANCE Balance Portrait NFR 37357 (Epic)			
106	116	2	MICHAEL HENDERSON Slingshot Buddah BDS 6002 (Arista)			SLP 35	137	149	2	ALICE COOPER Special Forces Warner Bros. BSK 3581		8.98	
107	108	48	THE DOORS Greatest Hits Elektra 5E-515		8.98		138	135	44	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120		9.98	
108	98	8	THE B-52'S Party Mix Warner Bros. Mini 3596		5.98		139	100	13	AIR SUPPLY Lost In Love Arista AL 9530		8.98	
109	110	32	JOURNEY Captured Columbia KC-2-37016				140	139	10	JOURNEY Infinity Columbia JC 34912			
110	120	5	BROOKLYN BRONX & QUEENS BAND Brooklyn Bronx & Queens Band Capitol ST 12155		8.98		141	145	2	THE ROLLING STONES Emotional Rescue Rolling Stones Records COC 16015 (Atlantic)		8.98	
111	99	23	POINT BLANK American Excess MCA MCA-5189		8.98		142	144	58	AC/DC Back In Black Atlantic SD 16018		8.98	
112	115	5	TIM CURRY Simplicity A&M SP 4830		8.98		143	NEW ENTRY		NATALIE COLE Happy Love Capitol ST-12165		8.98	SLP 49
113	95	21	STARS ON LONG PLAY Stars On Long Play Radio Records RR 16044 (Atlantic)		8.98		144	147	3	RED RIDER As Far As Siam Capitol ST-12145		8.98	
114	113	24	PRETENDERS Extended Play Sire Mini 3563 (Warner Bros.)		5.99		145	155	2	THE ROLLING STONES Some Girls Rolling Stones Records COC 39108 (Atlantic)		8.98	
115	125	3	ART GARFUNKEL Scissors Cut Columbia FC 37392				146	NEW ENTRY		LENA HORNE The Lady And Her Music—Live On Broadway Quest Records 2QW-3597 (Warner Bros.)		13.98	
116	118	18	THE TUBES The Completion Backward Principle Capitol SDD-12151		8.98		147	112	25	GINO VANNELLI Nightwalker Arista AL 9539		8.98	
117	107	27	ROSANNE CASH Seven Year Ache Columbia JC 36965			CLP 9	148	153	5	THE TUBES T.R.A.S.H. A&M SP-4870		8.98	
118	92	21	LEE RITENOUR Rit Elektra 6E-331		8.98	SLP 75	149	151	6	TOM PETTY AND THE HEARTBREAKERS Damn The Torpedoes Backstreet MCA-5105 (MCA)		8.98	
119	109	10	DON WILLIAMS Especially For You MCA MCA 5210		8.98	CLP 6	150	150	10	POCO Blue And Gray MCA MCA-5227		8.98	
120	121	17	ELTON JOHN The Fox Geffen GHS 2002 (Warner Bros.)		8.98		151	161	24	RONNIE MILSAP Out Where The Bright Lights Are Glowing RCA AAL-3932		8.98	CLP 31
121	131	4	GLADYS KNIGHT & THE PIPS Touch Columbia FC 37086				152	152	11	THE BROTHERS JOHNSON Winners A&M SP-3724		8.98	SLP 23
122	132	5	THE TEMPTATIONS The Temptations Gordy G8-1006M1 (Motown)		8.98		153	157	382	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)		8.98	
123	133	2	CRYSTAL GAYLE Hollywood, Tennessee Columbia FC 37438			CLP 44	154	164	3	RIOT Fire Down Under Elektra 5E-546		8.98	
124	124	4	RACHEL SWEET And Then He Kissed Me Columbia ARC 37077				155	78	13	CARPENTERS Made In America A&M SP-3723		8.98	
125	93	24	RAY PARKER JR. & RAYDIO A Woman Needs Love Arista AL 9543		7.98	SLP 34	156	156	20	STEPHANIE MILLS Stephanie 20th Century T-700 (RCA)		8.98	SLP 27
126	NEW ENTRY		JERMAINE JACKSON I Like Your Style Motown M8-952M1		8.98	SLP 56	157	167	3	ROCKIE ROBBINS I Believe In Love A&M SP-4869		8.98	SLP 51
127	137	9	THE BEACH BOYS Endless Summer Capitol SKBB 11307		10.98		158	160	35	LOVERBOY Loverboy Columbia JC 36762		7.98	
128	128	43	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)		8.98		159	163	37	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)		8.98	
129	129	46	GROVER WASHINGTON JR. Wineight Elektra 6E-305		8.98	SLP 69	160	162	3	RITA COOLIDGE Heartbreak Radio A&M SP-3727		8.98	
130	119	21	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project Epic FE 36918			SLP 32	161	171	2	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407			
131	126	12	CHERYL LYNN In The Night Columbia FC 37034			SLP 29	162	188	2	ATLANTIC RHYTHM SECTION Quinella Columbia FC 37550			
132	122	19	GRACE JONES Nightclubbing Island ILPS 9624 (Warner Bros.)		8.98	SLP 67	163	134	17	IRON MAIDEN Killers Capitol ST-12141		7.98	
133	136	2	THE ROLLING STONES Sticky Fingers Rolling Stones Records COC 39105 (Atlantic)		8.98		164	159	11	RAFAEL CAMERON Cameron's In Love Salsoul SA-8542 (RCA)		7.98	SLP 36
134	130	17	THE CHIPMUNKS Urban Chipmunk RCA AFL1-4027		8.98	CLP 47	165	158	12	JEAN-MICHEL JARRE Magnetic Fields Polydor PD-1-6325		8.98	
135	138	49	THE POLICE Zenyatta Mondatta A&M SP 3720		8.98		166	169	11	PETER TOSH Wanted Dread And Alive Rolling Stones/EMI-America SO 17055		8.98	
							167	182	3	EBONEE WEBB Ebony Webb Capitol ST 12148		8.98	
							168	168	3	PEACHES & HERB Sayin Somethin Polydor PD-1-6332 (Polygram)		8.98	

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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

## Tree Int'l And Handshake Enter Production Deal

By EDWARD MORRIS

NASHVILLE — Tree International here has signed an agreement with Handshake Records under which it will produce several of the label's artists, as well as scout out new talent for Handshake to sign.

June Roberts, a writer for Tree, will be the first artist produced under the agreement.

Handshake president Ron Alexenburg and Tree president Buddy Killen both stressed that although the burden of production will take place in Nashville it will not be limited to country music projects. Tree Publishing has more than 100 writers and is perhaps the largest publisher of country music in the world.

Currently, Handshake has two artists on the charts: Terry Gregory, with "Cinderella," on country and Van Stephenson, with "You've Got A Good Love Coming," on pop. Stephenson is based in Nashville.

Killen, who will personally handle production for the Roberts' single, also produces T.G. Sheppard, Ronnie McDowell, Roger Miller and the Wright Brothers.

Handshake, according to Alexenburg, will continue to concentrate on singles as important units in their own right—rather than viewing them

as adjuncts to albums.

Killen says he will encourage young writers and artists to propose and even produce projects for Handshake. And he notes that he will not limit his own production to country music. The Roberts record will be shipped both pop and country, Alexenburg confirms.

Alexenburg points out that he may form other Nashville production deals, but "very few." He says he has no intention of opening a Handshake office in Nashville.

In building its catalog, Tree has signed or re-signed these writers during the past six months: June Roberts, Bobby Braddock, Don Cook, Robert Nix, Richard Grossman, Ron Hellard, Jessica Boucher, Dennis Wilson, Kieran Kane, Alan Rhody, P.R. Battle, Michael Garvin, Don Henry, Frank Knapp and Chris Waters.

Handshake's present artist roster includes Johnny Bristol, Pet Clams, Mark Gordon Creamer, Ron Dante, Debra Dejean, Terry Gregory, Dane Jenkins, Ronnie Jones/Claudia Berry, Gerald Masters, Revelation, Sneaker, Van Stephenson, Amy Stewart, Joe Tex and Willis the Guard.

## Inside Track

Quincy Jones will produce Donna Summer's second album for Geffen Records. A double LP produced by Giorgio Moroder and Pete Bellotte had been set for release later this month, but has been shelved by the label. Jones, Billboard's No. 1 pop singles producer of 1980, and Summer, the No. 1 pop singles artist of '79, will begin work October 10 in L.A. Expect the album around February, at which time Jones will go back into the studio to produce Michael Jackson's followup to "Off The Wall" for Epic.

Lieberman Enterprises isn't wasting any time getting into 1982. Chairman of the board Dave Lieberman, president Harold Okinow and vice president, national accounts, Jim Hanke, mutually helmed three regional sales meetings last week, pitching "82 in 82." That's a contraction of the giant rackjobber's thrust next year, when it intends to cut returns to 18%, with an 82% sellthrough of product. The Minneapolis triumvirate also prophesied that account acquisitions will escalate Lieberman gross revenues more than \$30 million in the next 12 months.

And the racker is supporting its enthusiasm with capital expansion. "The Jacksonville, Fla. warehouse has been consolidated into a new Atlanta location, 21,000 square feet in Norcross, Ga., topped by Jerry Orner. Lieberman also has sewed up nine more Pay N Save Drugs in the Northeast, making 11 it now serves. . . . Hidden Talent: If the voice on the Record Factory radio spots or the gangster character on the Bay area chain's tv spots looks and sounds like WEA San Francisco branch manager Bill Perasso, you hear and see correctly. When Record Factory art director Don McRitchie was conceiving the campaign, Perasso walked in and McRitchie felt he was perfect for the part of the "Hit Man" in the WEA-bankrolled month-long chainwide album program. Perasso will be on more than 500 spots during the four weeks.

The Rossi Fund, set up to combat childhood cancer, is staging an industry roast of Dick Sherman, senior vice president, Motown Records, October 20 at the Beverly Hilton Hotel, Beverly Hills, Calif. Coordinators of the event searing the ebullient Sherman are Betsy Whorf, Motown; Robert K. Gold, A&M; and Al DiNoble, N&K Investment Group. The tax-deductible stipend is \$100 a person. Reservations can be made by calling (213) 468-3584. . . . WEA currently offering 20% off on four Rolling Stones' albums. "Emotional Rescue," "It's Only Rock'N'Roll," "Black & Blue" and "Love You Live." Concurrently, at least one national schlocker is offering the four packages on its cutouts list at from 50 cents to 70 cents less than the WEA discounted price.

To further indicate the growing import of prerecorded tape, Dick Birkett, president of ElectroSound Group, the major independent manufacturing chain, reports the Roselle, N.J. and Hollywood record manufacturing facilities acquired last year from Capitol have been closed. ElectroSound is placing the highest priority on building cassette production potential in its 250,000-unit daily production at ElectroSound Services, the pioneer Council Bluffs, Ia., duplicating facility also acquired in the three plant deal. Birkett says his firm is studying the possibility of introducing duplicating lines in at least two more of its present plants which currently solely produce record product.

Advent president and chief executive officer Bernie Mitchell, the man who made U.S. Pioneer the most visible name in consumer hi fi, tells Track that, with the new management team in place at Advent and the Chapter 11 proceedings almost completed, his stint with the company may be coming to an end. Mitchell will most likely remain on the board of directors, but leaves to pursue other interests.

Rumors continue to spread concerning the fate of CBS' Santa Maria plant servicing the Western States. It may all add up to a retooling for a move into video software, sources indicate.

The strong dollar globally playing major role in expected lower earnings for CBS this year, with international recording business accounting for much of the loss, reported Thomas Wyman, CBS president, to a group of financial analysts in New York Thursday (17). Radio and tv broadcast sales and profits will set a record, he added. . . . RCA Music Services, a division of RCA Records that includes the RCA Record Club, switching ad agencies from Rapp & Collins to Benton & Bowles. Ad budget is expected to be reduced from about \$6.5 million to some \$3.7 million. . . . Warner Home Video and NBC Enterprises have entered an agreement for distribution of NBC programs in the home video market. Twenty-eight NBC-produced programs are covered by the agreement, which extends to the U.S. and Canada in the videocassette and laser disk formats. As NBC's home video marketing and distribution arm, Warner now distributes such programming as the "Spotlight On . . ." series.

A questionnaire sent out by Manhattan Cable Television to subscribers queries "Do 15 different channels of 24-hour commercial-free cable stereo on your radio sound interesting?" Vice president, marketing Dick Clark tells Track "Pay FM services are not new, but this would replace such services." Manhattan Cable apparently has been receiving inquiries about stereo music offerings and wants a reading on subscriber interest. Besides radio programming, MCTV also plans to stereo simulcast audio portions of HBO and other cable tv channels.

Has Disneyland temporarily sidetracked its plans to release its first pop product, as reported here exclusively three months ago? . . . Video software royalties will be bantered about by Larry Harris of 20th Century Fox Telecommunications and Jay S. Lowy of Jobete Music at the first 1981-82 lunch meet of the Association of Independent Music Publishers Wednesday (23) at Gio's, Hollywood. Phone Anita at (213) 463-1151 for reservations. . . . The grand prize winner in a current CBS promotion involving ELO, Meat Loaf, Journey, Dan Fogelberg, Mickey Gilley and Willie Nelson's new albums in the 129 Record Bars takes home a \$3,000 stereo system. In each of the 14 Bar districts, the winner receives 10 half-speed mastered audiophile albums of his choice from CBS.

Veteran Philly one-stopper Norman Cooper meets creditors Monday (21). Thirty cents on the dollar is reportedly his offer. He hopes to continue in business on a somewhat restricted basis. . . . Accounts are hearing Capitol is coming with a catalog-wide discount/dating plan in a fortnight, as will Chrysalis (Billboard, Sept. 19, 1981). Edited by JOHN SIPPEL

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## RIAA Certified Records

### Platinum LPs

Kenny Rogers' "Share Your Love" on Liberty. Disk is his sixth platinum LP.

The Moody Blues' "Long Distance Voyager" on Threshold. Disk is their second platinum LP.

### Gold LPs

The Charlie Daniels Band's "Saddle Tramp" on Epic. Disk is their fourth gold LP.

The Chipmunks' "Urban Chipmunk" on RCA. Disk is their second gold LP.

Elvis Costello's "My Aim Is True" on Columbia. Disk is his second gold LP.

Soundtrack "Endless Love" on Mercury.

Jermaine Jackson's "Let's Get Serious" on Motown. Disk is his first gold LP.

Larry Gatlin & the Gatlin Brothers Band's "Greatest Hits" on Columbia. Disk is their second gold LP.

Pat Benatar's "Precious Time" on Chrysalis. Disk is her third gold LP.

"Evita" Original Cast Album on MCA.

Rick Springfield's "Working Class Dog" on RCA. Disk is his first gold LP.

Teena Marie's "It Must Be Magic" on Gordy. Disk is her first gold LP.

Cameo's "Knights Of The Sound Table" on Casablanca. Disk is their fourth gold LP.

REO Speedwagon's "REO Two" on Epic. Disk is their seventh gold LP.

Juice Newton's "Juice" on Capitol. Disk is her first gold LP.

Paul Kantner & Jefferson Starship's "Blows Against The Empire" on RCA. 1970 disk is group's eighth gold LP.

The Commodores' "In The Pocket" on Motown. Disk is their third gold LP.

### Gold Singles

The Pointer Sisters' "Slow Hand" on Planet. Disk is their third gold single.

Juice Newton's "Queen Of Hearts" on Capitol. Disk is her second gold single.

Diana Ross & Lionel Richie's "Endless Love" on Motown. Disk is their first gold single.

Joey Scarbury's "Theme From 'The Greatest American Hero'" on Elektra. Disk is his first gold single.

Air Supply's "The One That You Love" on Arista. Disk is their second gold single.

## Out-Of-Court Settlement Seen Unlikely In Elvis Dispute

By ROSE CLAYTON

MEMPHIS—The estate of Elvis Presley is preparing its suit against Col. Tom Parker, Elvis' long-time manager, on behalf of Elvis' surviving child, Lisa Marie, in compliance with an order issued by Probate Court Judge Joseph Evans in a hearing Aug. 14 (Billboard, Aug. 22, 1981).

Although an out-of-court settlement is possible with the approval of Judge Evans and Miss Presley's court appointed guardian Blanchard E. Tual, it does not appear likely at this point.

The estate, which has conducted its own investigation into possible improprieties in Parker's dealing with Elvis, is expected to build its case primarily on the issues presented in Tual's original brief

### For The Record

NEW YORK—Island Records is not distributed internationally by WEA, but only in the U.S. by Warner Bros. Records. The error was in a story concerning a dispute over the release by WEA of a Bob Marley LP (Billboard, Sept. 19).

filed Sept. 29, 1980, and his amended report filed Aug. 31 (Billboard, Aug. 15, 1981).

The defense is expected to plead that Parker's 50% share of Elvis' income was and is not "excessive" as the court claims, because their affiliation was a business partnership, a joint venture, rather than the usual artist/manager relationship.

They will probably point to a letter dated Jan. 2, 1967, which Parker refers to as "the amended agreement pertaining to our existing management agreement" to support their case. The letter, which increased Parker's "regular 25% management commission" to 50% to Elvis Presley and 50% to All Star Shows" was "agreed to and accepted" by Elvis' signature.

Parker has also denied that he is guilty of charges of "collusion, conspiracy, fraud, misrepresentation, bad faith, and overreaching," as Tual's report claims. The extent to which Elvis, as an entertainer, was a unique enterprise that could not be dealt with in the same manner as other industry personalities is expected to be an important issue in

the defense.

Parker's involvement with the "buy-out" by RCA Records in 1973 is also under consideration. Parker has stated that RCA approached Elvis with the offer to buy his masters for \$3 million, and although he was not particularly in favor of the sale, he was able to negotiate a \$5 million deal because Elvis wanted the transaction made.

Sources close to the estate are con-

cerned that an extended lawsuit could further deplete the resources of an estate that is already costing some \$25,000 monthly to operate.

The Internal Revenue Service, which has filed a claim for an additional \$14 million in taxes from the estate in the U.S. Tax Court in Washington, D.C., has moved its hearing to Memphis at the request of the estate. No date for the hearing has been set.

## Law Hits Pirates In Italy

• Continued from page 1

I'm confident that it will continue to do so, and that we shall see the legislation being invoked to close down more and more illicit disk and tape operations."

Rignano estimates that 30% of record and tape sales in Italy are accounted for by pirate product, and he confidently expects this to be reduced to a "manageable and reasonably acceptable" 5% to 8% in due course.

The new legislation represents a triumph for the Italian group of IFPI, which has been working on the

campaign for five years, with full support from the Federation's headquarters in London, which sees Italy as the battleground of one of Europe's most crucial antipiracy campaigns.

The law provides new penalties for anyone making and dealing in unauthorized copies of sound recordings. Convicted pirates face prison sentences from three months to three years and fines from 500,000 lire (\$423) to six million lire (\$5,072). In aggravated cases, the minimum sentence is one year's imprisonment and a fine of one million lire (\$846).

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November 8 Hempstead NY  
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