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NOW EMI WORLDWIDE

Queen Pulls Out From Warner Vid Rental Plan

By PAUL GREIN

NEW YORK—"Queen's Greatest Flix" last week became the first major defection from Warner Home Video's software release schedule since the company unveiled its rental-only program two months ago. The 14-song, 60-minute collection of Queen's video clips will now be issued worldwide through EMI Music.

The original plan (Billboard, Oct. 17) held that the tape would be re-

leased through Warner Home Video in the territories where Elektra/Asylum has Queen's record rights—the U.S., Canada, Japan, Australia and New Zealand—and through EMI Music in the rest of the world, where EMI has the group's records.

"We're not going ahead with Warner Home Video," declares Jim Beach, Queen's business manager, "and the sole reason is that we don't agree with their marketing plan when it comes to music cassettes. We're adamant that it makes absolutely no sense to rent a music cassette like this."

Beach says his original understanding was that the tape would be made available for sale as well as rental. On learning otherwise, "I immediately rang them up and told them as far as I was concerned there was no deal. They said they needed two days to think about it. They had two days, rang me back and said they weren't prepared to alter their overall marketing policy two weeks after they introduced it."

The deal between Queen and

Satellite Network Adds 2 Formats

By DOUGLAS E. HALL

NEW YORK—The Satellite Music Network is blueprinting two more firsts in the field of satellite-delivered full format networks. It's augmenting its existing country and adult contemporary packages with black urban contemporary and traditional MOR, both slated to bow in 1982.

(Continued on page 104)

The Decision: VCR Taping Held Illegal By U.S. Appeals Court

By JOHN SIPPEL

LOS ANGELES—Duplication of copyrighted video material at home is illegal.

Federal District Judge Warren Ferguson's 1979 holding that VCR makers are not responsible for infringement must be reviewed by the lower court.

Duplication of audio/visual copyrighted video material is based on a new technology, and is not covered by specific provisions of the Copyright Act of 1976.

Shock Vibrates Through Industry

By JIM McCULLAUGH

LOS ANGELES—Mixed aftershocks, surprise and conflicts of attitudes continued rippling throughout the entertainment industry late last week, the result of a San Francisco Federal Appeals Court ruling Monday (19) which held that copying television programs off the air with

(Continued on page 15)

Duplication of copyrighted audio/visual (video) material for retail store demonstration use is legal.

The gist of the U.S. 9th Circuit Court of Appeals 16-page ruling above is fortified by an underlying hope that more definitive (Congressional) legislative guidelines support judicial precedent.

In a ruling written by Justice John F. Kilkenny generally favoring the original author of the copyright, the appeals court's three judges overturned Ferguson's decision that Universal Studios and Walt Disney Productions could not obtain relief from Sony since the latter did not violate copyright laws by manufacturing its Betamax video recorder.

"The district court should not be overly concerned with prospective harm to the appellee. A defendant has no right to expect a return on investments from activities which violate copyright laws," the appeals court said in sending back the case to the lower court to decide relief. The San Francisco court in search of appropriate relief instructed the Los Angeles court that it might consider

an injunction against the manufacture of the video copier as a solution for the problem of home duplication of copyrighted fare.

Another option suggested by the appeals court is the imposition of damages or a royalty to avoid "great public injury" that an injunction might cause.

Duplicating material from tv was not in the minds of legislators when

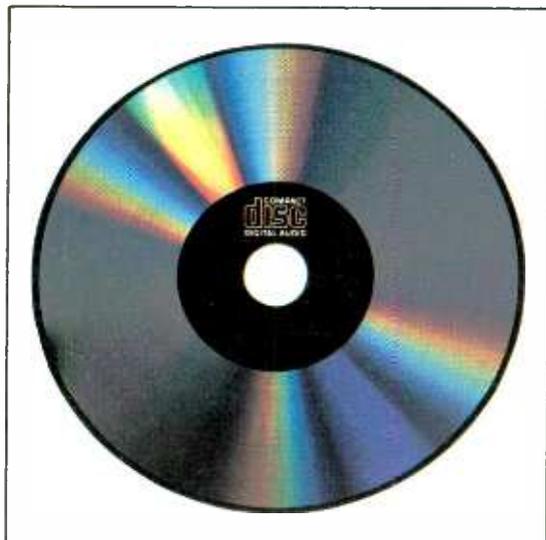
(Continued on page 15)

Solons Seeking VCR Exemptions

By BILL HOLLAND

WASHINGTON, D.C.—Capitol Hill erupted with legislative proposals Tuesday (20) to amend the 1976 Copyright Act to exclude private home videotaping from copyright infringement violations, in reaction to the 9th Circuit Court of Appeals decision that found the sale and use of home videotape recorders

(Continued on page 6)



The Digital Audio Compact Disc is a lot closer to the marketplace than you may think! Sony will be demonstrating this remarkable record at the fall A.E.S. Show, Booth #600K, October 30-November 2. Sony's Digital Audio Multi-Track Recorder, the PCM-3324, will be making its New York debut during this show with delivery scheduled for the first quarter of 1982.

(Advertisement)

Peaches Credit Plan Offered

LOS ANGELES—Creditors owed approximately \$22 million in the Peaches Records & Tapes & Nehi Distributing voluntary bankruptcy action here will probably receive at least a quarter or more of their indebtedness and perhaps the entire delinquency over a six-year period.

Bankruptcy Judge William Lasarow will hear argument for at least one and possibly two acquisition concepts during a Nov. 16 hearing. Each pledges an immediate substantial cash payment to creditors. It would mark the first time

(Continued on page 9)

Digital Focus Of AES Meet

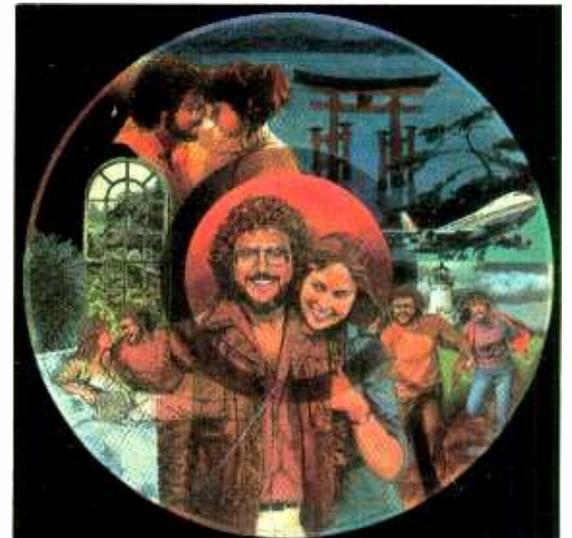
By LAURA FOTI

NEW YORK—The diversity of subjects to be covered during the 70th Audio Engineering Society convention at New York's Waldorf Astoria Oct. 30-Nov. 2 is greater than ever before. At the same time, one subject continues to take center stage: digital.

AES executive director Don Plunkett points out that as many as 25% of all exhibitors are involved with digital equipment in some way. "Each show there is more ancillary equipment and more interest in digital," he says.

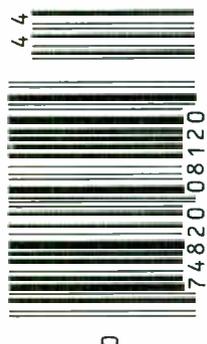
Plunkett believes technology will overshadow talk of doing business in a recessionary period, a topic of major concern among those in the recording in-

(Continued on page 69)



Rupert Holmes celebrated the turn of the decade with a #1 single from a Gold album. He continues his sky-rocketing career in the 80's with his debut Elektra Records album, **FULL CIRCLE** (5E-560), a triumphant return to the exotic, orchestral Holmes and "Loved By The One You Love" (E-47225) the first single advances his story-song form to a fine art. (Advertisement)

(Advertisement)



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Produced by Steve Miller



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Racks Laud Older Demographics

NARM: Post-25 Fans More Apt To Shop At Mass Outlets

By SAM SUTHERLAND

SCOTTSDALE, Ariz.—The U.S. consumer base's much-discussed swing toward an older, adult demographic majority augurs an increased share of market for mass merchandisers.

That's the prevailing view emerging from prepared speeches, presentations and discussions during the opening meetings of the National Assn. of Recording Merchandisers (NARM) rack jobber conference, which kicked off at the Registry Resort here Wednesday (21).

While conceding current market softness, chronic vendor policy dis-

rupts and a need for revamped marketing techniques as significant hurdles, featured speakers from manufacturer, merchandiser and market research ranks portrayed racked accounts as ideally positioned to capture the new market majority—the young adult aged 25 and up.

That same scenario was offered last year during NARM's first rack summit in San Diego. This year, however, the forecast was given greater emphasis.

During Wednesday evening's opening dinner meeting, Vic Faraci,

Elektra/Asylum's executive vice president, summarized that view as a cornerstone for his own remarks on product priority. "You, the rack jobber, have an incredible opportunity to reach that consumer who doesn't ordinarily shop a record store," asserted Faraci.

"Your accounts have, trafficking through their aisles, that huge middle age group, primarily women, which now represents that largest number of new potential buyers."

Faraci's comments dovetailed with those made Thursday by research consultant Leo Shapiro and Faraci's Warner Communications associate Mickey Kapp, president of Warner Special Products, and one of the principals behind WCI's ongoing consumer research effort.

While Shapiro focused on general demographic shifts dominated by a "changing of the guard" as post-war, "baby boom" young adults replace the preceding generation, Kapp specifically addressed the music market.

Refining the "swing vote" analogy he made prior to this year's NARM annual convention, Kapp homed in on consumer motivation as the key to capturing more of the 33% market sector identified in WCI research as potential buyers. Alluding to the rack community's net loss of 8% of market share to retail between 1977 and 1980, Kapp, too, touted rack potential: "Now you have the tremendous opportunity to gain your share back, for while we sit here the key segment of 'the swing vote' is walking up and down the aisles of your customers' chain, discount or department store.

(Continued on page 114)

WEA Labels, Boardwalk Sign Up For 'Gift' Drive

SCOTTSDALE, Ariz. — The Warner Communications record labels, WEA distribution and the Boardwalk Entertainment Co. have committed to the institutional "Gift of Music" campaign formally outlined two weeks ago by NARM.

Those endorsements, unveiled at the association's rackjobbers' conference here Thursday (22) by NARM executive vice president Joe Cohen, come just one week after distribution of a booklet explaining the campaign strategy and its funding mechanism of a 1/2-cent voluntary donation from manufacturers on each disk and tape shipped (Billboard, Oct. 24).

Buoyed by those first votes of confidence, Cohen told the morning business session he now expects trade-wide acceptance in time to meet the scheduled first quarter '82 kick-off for the multimillion-dollar project.

Announcing commitments from Warner Bros., Elektra/Asylum, Atlantic, WEA and Boardwalk, Cohen asserted there was "a groundswell of industry support that simply will not be stopped... we will get industry support from everyone we will contact. We're on our way now, and nothing will stop us."

Cohen reported that he planned to meet individually with all major manufacturers within the next two weeks. Referring to questions about the campaign's implementation and

funding, he stressed that financial participation, a delicate legal issue for the NARM membership, would be decided within each company and was entirely voluntary.

He also promised that the creation of a "Gift of Music" advisory board would represent every sector of the industry, and that such a body would be designed to react quickly and flexibly to any needed shifts in campaign strategy.

As for the controversial decision to seek funding from manufacturers without compelling retailers, rackjobbers or one-stops to contribute dollars, Cohen said the labels were selected because they represented a much smaller and hence more manageable funding group. The cost of collecting similar fees from the nation's universe of wholesalers and retailers would likely have exceeded the funds themselves, he asserted.

Solar, Solar Everywhere As Elektra, RCA LPs Vie

By PAUL GREIN

NEW YORK—Solar Records' three biggest acts—the Whispers, Shalamar and Lakeside—will be competing with themselves in coming weeks as their first E/A-distributed albums are released on the

heels of their final new LPs for RCA. Solar plans to issue its first Whispers album through Elektra Dec. 4 and its first by Shalamar ("Friends") Dec. 18, even though the groups' close-out RCA albums only hit the pop charts in October.

The situation is even more severe with Lakeside. The group's first album through E/A, "Your Wish Is My Command," is due Nov. 20 and will be followed a mere three days later by its last through RCA, "Keep On Moving Straight Ahead."

"That's always one of the problems with making a (label) change," says Dick Griffey, Solar president. "But I don't think it's enough of a reason to stay put."

"I'm no longer at RCA, so I can't control their scheduling. And it would be unfair for me to tell my current distributor that they can't put out these records now. I'm anxious to get started with E/A. We've been sitting in a holding pattern here for a few months now."

Actually, it's Solar that wanted the Whispers and Shalamar albums out in December. Elektra officials pressed for a mid-February release, but Griffey prevailed.

"It's a little strange," acknowledges Oscar Fields, E/A's vice president of special markets. "What I'd like to have done is establish a single right after Christmas, work on it for six weeks, and then pop out with the albums."

"All the racks will have made their
(Continued on page 90)

Canada Cops Crack Alleged Pirate Ring With 13 Raids

By DAVID FARRELL

TORONTO—Police here believe they have smashed a major counterfeit record and tape ring with international dealings. Inventory impounded includes hit packages by Rod Stewart, Willie Nelson and Anne Murray.

The bust follows six months of exhaustive investigation, information reported to the police by the Canadian Recording Industry Assn.'s year-old antipiracy intelligence unit.

The investigation led to raids on 13 businesses and homes early last week in this city, including two pressing plants—Precision Record Manufacturers and Paramount Records—and the Mod-

ern Album jacket manufacturing facility.

The investigation was centered on the manufacturing and distribution of alleged counterfeit product to have been based in Toronto for shipping to the U.S., Europe and Canada.

Labels involved were Capitol, RCA, PolyGram and CBS, whose product was said to be counterfeited in the tv package format.

Documents seized during these searches indicate that the principals may have been operating here since 1979. Preliminary recovering value is esti-

(Continued on page 6)

Now Eucalyptus Web Files For Chapter 11

LOS ANGELES—After a recent futile attempt to work out a moratorium on indebtedness with creditors, Eucalyptus Records and Tapes of Vacaville, Calif., voluntarily petitioned for bankruptcy under Chapter 11 in the Northern District of California Friday (16).

Filed with the petition was a list of the petitioner's creditors. No individual indebtedness was shown. Lincoln A. Brooks of Murphy, Weir & Butler, debtor's legal counsel, said a more definitive schedule would be filed within a fortnight.

Among the creditors were the following industry firms: A&M Accessories, Hollywood; Audio Magnetics, Irvine; Audio Technica, Stow, Ohio; Back Room Records, El Cerrito, Calif.; Bainbridge Records, Los Angeles; BASF, Bedford, Mass.; Benson Company, Nashville; Capitol Records; CBS Records; City Hall Records, San Francisco; City I-Stop, Los Angeles; CM Records, Elmira, Calif.; Countrywide Records, Jericho, N.Y.; CP Records, Berkeley, Calif.; Fidelitone, Long Island

City; First American Records, Seattle; GRT, Sunnyvale, Calif.; JEM Records; Juniper Records, Napa, Calif.; K-tel International; LeBo, Bloomfield, N.J.; MCA Records, Music Sales, New York; Pacific Records & Tape, Oakland; Pfanstiehl, Waukegan, Ill.; Pickwick Distributing; RCA Records; Savoy, Haverhill, Mass.; Record Merchandising, Los Angeles; Sound Records, Seattle; Sounds Good, Chatsworth, Calif.; Supersound One Stop, Seattle; Swell Records, San Francisco; TDK, Garden City, N.Y.; Warner Bros., Secaucus, N.J.; and WEA.

Pennington, who purchased the Eucalyptus chain in May, 1977, after serving as chief financial officer for
(Continued on page 10)

OCTOBER 31, 1981, BILLBOARD

30 Years On, 'Bandstand' Still Targeting The Teens

Editor's Note: ABC-TV devotes its entire primetime schedule this Friday (30) to "American Bandstand's 30th Anniversary Special." In the following interview, Dick Clark, "Bandstand's" host since 1956, expounds on reasons for the show's longevity and the problems it's faced along the way.

NEW YORK—In the 1950s, "American Bandstand" helped set trends in the record business; today, still successful as it enters its 30th year, it runs counter to several of them.

The record industry's target audience continues to grow older, but "Bandstand" steadfastly aims at the nation's 17 and 18 year olds. For that reason, it books relatively little country music, despite the genre's robust record sales.

"Though half of our audience is over 18," says Clark, "we gear it to the younger end, which fascinates the older end. The whole premise is that both young and older viewers like to watch the young. At the moment, the country audience tends to be a little more mature."

Clark believes "Bandstand" may hold another distinction. "It's the only show in tv history that has maintained the same audience composition for 30 years," he says. "The Welk audience has stayed with him, but it's getting older. But if you were to look at a demographic breakout of who watched our show in the mid '50s, it would compare to the '60s, the '70s and today."

"I think a form of 'Bandstand' will
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General News

Was China Ready For Jarre's Pop?

By ANTON GRAHAM

PEKING—Though Jean-Michel Jarre predictably sold out his debut concert as the first Western pop star to perform in the People's Republic of China (Billboard, Oct. 17), he left unanswered quite a few questions for other major acts. Santana and the Rolling Stones reportedly among them, anxious to play here.

There was enormous personal satisfaction for the French electronic musician-composer, whose albums "Oxygene" and "Equinoxe" have sold in millions worldwide, in packing the 18,000 capacity Capital Stadium here in the first of four shows Oct. 21.

But with Western music in general—and Jarre's specialist brand in particular—virtually unknown in this territory, it was clear people were there (paying the equivalent of 25 to 60 cents for tickets) out of curiosity rather than as fans.

Some seemed disappointed, others perplexed, at the end of the two-and-a-half hour show. And the stadium by the conclusion was half empty. One aspect which did get more than the normal smattering of applause was the laser light show, first display of its kind seen in China.

Afterwards, Jarre agreed the audience seemed "a bit surprised" by what occurred. "But the customers

(Continued on page 10)

Boardwalk, tells the distributors that "the industry is at an important juncture" and is faced with the challenges of opening new markets, stimulating sales and reaching more consumers.

"The NARM plan is brilliant," Bogart exclaims. "Nobody asked us to cover the costs. NARM just said we should give them a half penny. What we do about getting the half penny is our business. We're not told what prices to charge from NARM.

(Continued on page 16)

Maze's Beverly Must Pay \$19,000 To Ex-Managers

By JOHN SIPPEL

LOS ANGELES—San Francisco Superior Court Judge Leland J. Lazarus has ruled that local night club operator Mariano Raymundo and Gordon Knero and Larry Karp recover \$19,000 without interest from Frank Beverly, currently leader of Capitol recording act, Maze. He also voided a controversial management link between Beverly and the Bay Area trio.

Judge Lazarus' decision reaffirms in part an August, 1979 determination from the Division of Labor Standards Enforcement of California which similarly dissolved the management pact between the Cap-

itol artist and the management firm, Lighthouse Management.

In August, 1975, Beverly was working with his band, then called "Raw Soul," at the Scene, a San Francisco club owned by Raymundo. Simultaneously, Beverly was seeking a manager and an angel to put up \$25,000 to make a demo tape he could submit to record labels.

Raymundo, Knero and Karp came up with the \$25,000, in return for which they proposed a management binder to Beverly. The managers proffered a pact with a rider, which provided that income from Pele Publishing and Productions, of which Beverly owned 49%, would be subject to management commis-

ion. In submitting the management pact to the California Labor Commission, the rider page was excluded. Because the rider was not provided, both the Labor Commission and Judge Lazarus held the binder between Beverly and his managers was materially different from that actually signed, and declared the pact invalid.

Judge Lazarus ordered Beverly to repay \$19,000 to his former managers, in that the management firm had obtained \$6,000 from Capitol Records previously to compensate for some of the recording session costs for what became Beverly's first album. Capitol was to receive its costs of litigation from the management triumvirate, Judge Lazarus ruled.

Representing Beverly were Kopp & DiFranco of San Francisco and Gerry Weiner of Fishbach & Fishbach.



HAPPY ANNIVERSARY—Peter, Paul & Mary reunite for their 20th anniversary concert at New York's Savoy. The show, recorded for a live album, was attended by such notables as John Denver, Judy Collins and Richie Havens.

Bogart Urges Trade To Invest In Future

By ROMAN KOZAK

NEW YORK—The Boardwalk Entertainment Co. decision to commit to the 1/2-cent per LP levy suggested by NARM to pay for its Gift of Music campaign (story, page 3) is based on chairman Neil Bogart's belief that the industry needs to invest in its future.

"Since 1979 we have been in retreat as an industry, not looking to expand our markets, but cutting back on essentials. What we have done is cut back on all the things that made the record business a business.

"I'm outraged at all the negative things we're doing. And when we finally have a chance to go forward, to do something positive, we bury our heads in the sand."

Bogart says he will raise the price of his LPs to distributors by 1/4-cent on Jan. 1, when the NARM plan is due to go into effect. He will then contribute another 1/4-cent from the company.

The executive says he makes the move after being "outraged" by published reports (Billboard, Oct. 24) that other labels were "questioning" the NARM proposals for a \$2.4 million Gift of Music promotion.

He also decries the Home Music Store plan that would bypass the record retail and rack market, and Sony Tape's sponsorship of the Rod Stewart tour (Billboard, Oct. 24).

In a letter announcing the new surcharge, Irv Biegel, president of



DELUXE RELEASE—RCA Records president Robert Summer presents Mario Lanza's daughter, Ellisa Lanza Bregman, with the first copy of "The Mario Lanza Collection," a five-record set released this month featuring music from all phases of the artist's career.

Executive Turntable

Bill Holland joins Billboard as Washington, D.C. bureau chief. He joins the magazine from Record World, where he was Washington correspondent, and prior to that was a prize-winning writer for the Washington Star.

Record Companies

Vince Cosgrave is upped to vice president of marketing for MCA Records and will be based at the Universal City headquarters. Cosgrave will continue to oversee MCA's catalog development and marketing. . . . Frank Shively moves to the post of local promotion manager, Detroit, for Epic/Portrait/CBS Associated Labels. He was operator of his own promotion firm. . . . At Hannibal Records' New York office, Gene Kraut is appointed sales, promotion and marketing manager, and Judy Minox is named production/office manager. Kraut was a producer for Columbia Records' special projects. Minox was office manager and publicity coordinator for the Bear Mountain Festival of World Music and Dance. . . . Barry Yearwood is new vice president of a&r for Park Place Records, New York. He was with the Magnet Booking Agency.



Cosgrave

Marketing

Debbie Mallard is appointed district manager for the Knoxville retail market of Music City Record Distributors, Nashville. She will coordinate the two Cat's Records and Tapes stores in Knoxville and a third soon to open in Oak Ridge.

Publishing

Ira Jaffe moves up to the new post of senior vice president, creative of Intersong International Music Publishing. He will be based in Los Angeles. . . . Rachelle Fields, formerly director of promotion for Chrysalis Records, is the new West Coast professional manager for the Chrysalis Music publishing operation in Los Angeles.



Fields

Related Fields

Deane F. Johnson is appointed president of Warner Communications, effective Jan. 1, 1982. He is presently managing partner of the O'Melveny & Myers law firm in Los Angeles. In his new post, Johnson will be located in New York. . . . Robert Zitter is named director of network operations for Home Box Office. Based in New York, Zitter was formerly vice president of Schurz Communications. . . . Leonard Salidor is upped to vice president of advertising and public relations for Prism, the Philadelphia cable tv network. He was the firm's director of public relations.

Patricia Schoenberg, president of Craig's IMA subsidiary, will leave the company to form her own firm. She will continue to work with the Compton, Calif., organization as a sales representative and consultant. . . . At Audio-Technica, Stow, Ohio, Jeffrey N. White is named loudspeaker systems design engineer; and Jack Metcalf moves to the post of corporate credit manager. White was in engineering and marketing for Electro-Voice. Metcalf held a credit management post at Nesco.

S. Richard Ravich has been named vice president of marketing for AKG Acoustics, Stamford, Conn. He was marketing manager for AKG. . . . Gary Mankoff is vice president of AGI Consumer Products, New York. He was vice president of marketing and finance for Infinity Records. . . . Vicky C. Branton is client services manager for Scene Three, Nashville. She was with the Country Music Assn. . . . David Marsden moves to associate producer for Monarch Entertainment Bureau, West Orange, N.J. He was an agent for Athena Artists.

John Baum, formerly of Renaissance Management, and Kathy Gallagher, formerly of Club 57, have joined the staff of Cricket Talent & Booking, New York. . . . At Hot Talent, New York, Tony Puglisi is appointed executive vice president of the company; while Paul Amalfitano moves to vice president of public relations. . . . Brad Schulenberg is named publicity director for the Concord Pavilion near San Francisco. He was with Ken Baker Publicity Services in San Francisco.

Cynthia Kitay moves from Album Network to the post of radio promotion coordinator at Steve Leeds Independent Consultants, New York. . . . Eddie Taylor joins Castle Music, Tulsa, as director of sales and marketing. He was promotion and business manager for Living Sound.

French Cassette Sales Soar

By MICHAEL WAY

PARIS—Prerecorded cassette sales soared 23% in France in the first half of 1981 compared with the same period last year, while singles advanced 11% and albums fell a significant 14%.

The French record industry organization Syndicat National de l'Edition Phonographique (SNEPA) issued these first-half results in percentage terms only, at the same time as completed figures for the 1980 performance, which showed a marginal 0.6% sales rise in all forms of prerecorded audio product compared with 1979.

Comments Pierre Chesnais, SNEPA chief executive, putting out figures from this detailed report on the state of the French industry: "Well, at least we've stopped going backwards."

But as the industry slowly lifts itself out of the recession, Chesnais adds a note of caution.

He says that while sales rose marginally in 1980 compared with the previous year, turnover at wholesale/pre-tax level increased by 9.2% to roughly \$388 million (at the October, 1981 exchange rate of 5.6

(Continued on page 95)

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OZZY OSBOURNE

DIARY OF A MADMAN



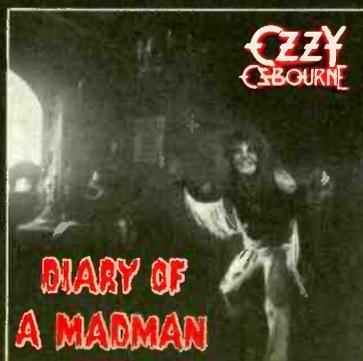
THE CRAZE CONTINUES WITH A MIND-BOGGLING NEW ALBUM.

The fact that his debut solo album was certified gold didn't stop Ozzy Osbourne! He kept right on touring and touring and touring.

The result? "Blizzard Of Ozz" continues to pile up sales at an unnatural rate and is well on its way to platinum.

Now, Ozzy is here with a new, even more fantastic album, "Diary Of A Madman." An album that will reveal to all the world that Ozzy Osbourne is a superstar of unequalled power and majesty.

Yes it will. It will!!!!!!!!!!!!!!!!!!!!!!



OZZY OSBOURNE.
"DIARY OF A MADMAN" FZ 37492
ON JET RECORDS AND TAPES.

IT'S A MAD, MAD, MAD, MAD TOUR.
STARTING DECEMBER!

Produced by Max Norman, Ozzy Osbourne and Randy Rhoads.
Distributed by CBS Records. © 1981 CBS Inc.



Hannibal Records Signs To 'New And Old' Indies

NEW YORK—With the current release of a Joe King Carrasco EP, Hannibal Records is moving into independent distribution. Its product was previously released through Island/Antilles.

After the Carrasco EP, other releases through indie distribution will be an "Amarcord Nino Rota" LP, featuring various jazz artists interpreting Rota's film scores; a Defunkt 12-inch single, and the initial disk by a new British band, the Act.

"We have been reorganizing ourselves and our distribution, and now we are going through the Rounder network in the Northeast, and such others as Progress, Pickwick, Western Merchandisers, All South and Richman Bros. We have a mixture of the big ones and the little ones, the new ones and the old," says Joe Boyd, president and founder of Hannibal.

"One of the greatest differences between the two types of distributors is pricing," says Boyd. "The NAIRD distributors are used to a lower price structure, and no deals, whereas if you have a certain structure with the

old guys, they tend to put you in an esoteric ghetto in their minds.

"Unfortunately, the pricing structure which put us in the middle of where everybody else is with Progress or Pickwick or Big State puts us one category up with Rounder, Back Room or Richman Bros. And what was an \$8.98 record suddenly becomes a \$9.98 record as far as they are concerned, if you sell it at \$4.20, because they are used to paying \$3.80 for an \$8.98. But there are no free goods.

"There are two different philosophies," Boyd continues. "and the thing with Hannibal is that we are in between, halfway between Stiff and ECM.

"But there are all sorts of attendant problems with image, price, distribution and promotion," he adds. "We feel that with bands like the Act and Joe King Carrasco we're competing with Stiff or I.R.S., or any of the aggressively pop labels. At the same time, we are putting out a Nino Rota album that contains a lot of the people who might be found on an ECM record." **ROMAN KOZAK**



SERIOUS SPINNIN'—Members of the Spinners discuss the group's latest Atlantic album "Can't Shake This Feelin'" with their production team, James Mtume and Reggie Lucas. Pictured from left are Spinners John Edwards, Bobbie Smith, Henry Fambrough and Billy Henderson; Lucas; Mtume; and Spinner Pervis Jackson.

Chartbeat

Mick Has Cross To Bear; Hall And Oates' Long Haul

By PAUL GREIN

NEW YORK—Were it not for Christopher Cross' No. 1 smash "Arthur's Theme," The Rolling Stones would have a clean-sweep of this week's pop charts. The band's "Tattoo You" LP is in its seventh straight week at No. 1, while "Start Me Up" climbs to the second spot on the Hot 100.

By holding at No. 1 for a seventh week, "Tattoo You" ties last year's "Emotional Rescue" as the longest-sustaining No. 1 LP in the Stones' 17-year chart history.

But the group is a heartbeat away from the ultimate chart feat—a simultaneous No. 1 single and album. The Stones have achieved this coup just twice—in May, 1971 with "Sticky Fingers" and the single "Brown Sugar" and in October, 1973 with "Goats Head Soup" and the hit "Angie."

"Start Me Up" has already clinched a spot amongst the Stones' all-time top 10 singles. The group has collected eight No. 1 hits and two more number two records.

Here's the list, with the title and year on the No. 1 records followed by weeks at No. 1 and in the top 10. The number two hits are ranked based on weeks in that spot.

1. "Honky Tonk Women," 1969 (4-11).
2. "Satisfaction," 1965 (4-9).
3. "Brown Sugar," 1971 (2-8).
4. "Paint It Black," 1966 (2-7).
5. "Get Off My Cloud," 1965 (2-6).
6. "Miss You," 1978 (1-9).
7. "Ruby Tuesday," 1967 (1-7).

8. "Angie," 1973 (1-7).
9. "19th Nervous Breakdown," 1966 (#2).
10. "Start Me Up," 1981 (#2).

★ ★ ★

Feeling Their Oats: Daryl Hall & John Oates notch their first top 10 album this week as "Private Eyes" (RCA) moves three points to number 10. The breakthrough comes as the title track jumps three spots to number three, looking to become the duo's second No. 1 hit of the year. "Kiss On My List" achieved the ultimate in April.

Besides these two hits, Hall & Oates reached number five in May with "You Make My Dreams," which makes them the only act to notch three top five hits so far this year.

If "Private Eyes" hits No. 1, as seems likely, it would make Hall & Oates only the fourth duo in the rock era to collect three No. 1 hits, following the Everly Brothers, Simon & Garfunkel and the Carpenters. Duos with two toppers include the Righteous Brothers and the Captain & Tennille.

Hall & Oates' first No. 1 hit was "Rich Girl" in March, 1977.

By hitting No. 1, Hall & Oates would also become only the fourth act to achieve more than one top-slotted single so far in the '80s. Blondie's out front for the decade with three toppers: Queen and Diana Ross have each collected two.

★ ★ ★

Buy Bond: Sheena Easton's "For (Continued on page 16)

Canada Raids

• Continued from page 3

mated to be in excess of \$1 million. Seized items include molds, stampers, record jackets, label stock, and finished product.

Charged with conspiracy to defraud were Toronto lawyer Edward Gresik, William Hoover, Louis William Farley, Paul Feleiro, Jack Vermeer, Rudy Hinter, Dominic Ciniola and James Cassina.

CRIA president Brian Robertson says that illegal records and tapes annually cost the industry here more than \$50 million in lost revenue. He recently went on record voicing the fear that last copyright laws in this country potentially make Canada an attractive haven for counterfeit and bootleg activity (Billboard, Oct. 24).

A warrant for the arrest of one Gary Salter has been issued; however, it is believed that he is currently in the Philippines.

Solons Offer Exemptions For VCRs

• Continued from page 1

equipped to copy off-the-air programs to be illegal.

There are already three bills proposed, one in the Senate and two in the House, and proponents of the bills said that it won't be difficult to gain the broad support needed to bring such a bill to quick passage—perhaps as soon as three weeks, according to one senior Congressional aide.

The language of all of the bills is very similar, and there are already talks and meetings between the staffs of each of the sponsors to iron out the small differences.

Rep. Stan Parris (R-Va.) was the most vocal of the legislators upon introducing his bill on the House floor Tuesday. The ruling, he said, "is the latest example of idiocy in the Federal judiciary. This unreasonable decision means that about three million Americans who own videotape recorders are violating the law if they record tv programs..."

Parris also said that it is "only reasonable to assert that recording programs broadcast over the airwaves do not constitute copyright infringement if the recordings are not used commercially by the home recorder owners."

Rep. John J. Duncan (R-Tenn.), who introduced his legislation a bit earlier, said that the court decision "invades the sanctity of the home and serves only the interests of commercial parties without considering the individual."

One factor that influenced the court's decision was the omission of any language in the Copyright Act concerning exemptions for videotaping for private use, as there is for taping of audio material. The video tape recorder industry was in its infancy at that time, and sales since 1976 have jumped almost 20 times.

Sen. Dennis DeConcini (D-Ariz.), in a statement accompanying his Senate bill, made it clear he felt that Congress "now has enough information available to it to accommodate the new technology" and "exempt videorecording of copyrighted works for private noncommercial use from copyright infringement charges."

Sen. Alfonse D'Amato (R-NY) joined Sen. DeConcini as co-sponsor of the bill. Supporters on both sides of the aisle will refer their bills to their Judiciary committees.

Although there is discussion concerning possible ways to bring some sort of financial copyright owner relief to movie studios such as Universal City Studios and Walt Disney Productions, which filed the initial suit five years ago, through some sort of tape tax on blank videotapes, none of the bills proposed by the legislators addresses this concern, which will certainly be brought to the attention of those subcommittees dealing in communications and copyright matters in upcoming months.

At present, it appears the Senate version of the bill is drawing most support, because it creates a new specific section (119) to exempt "certain video recordings" if the recording "is made for a private use" and the recording "is not used in a commercial nature." Staffers point out that the language of DeConcini's bill would allow enough room for home users but also "private" users such as hospitals, elderly care homes and the like.

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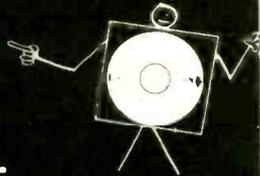
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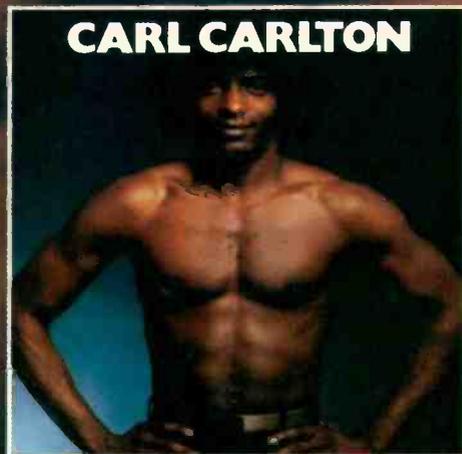
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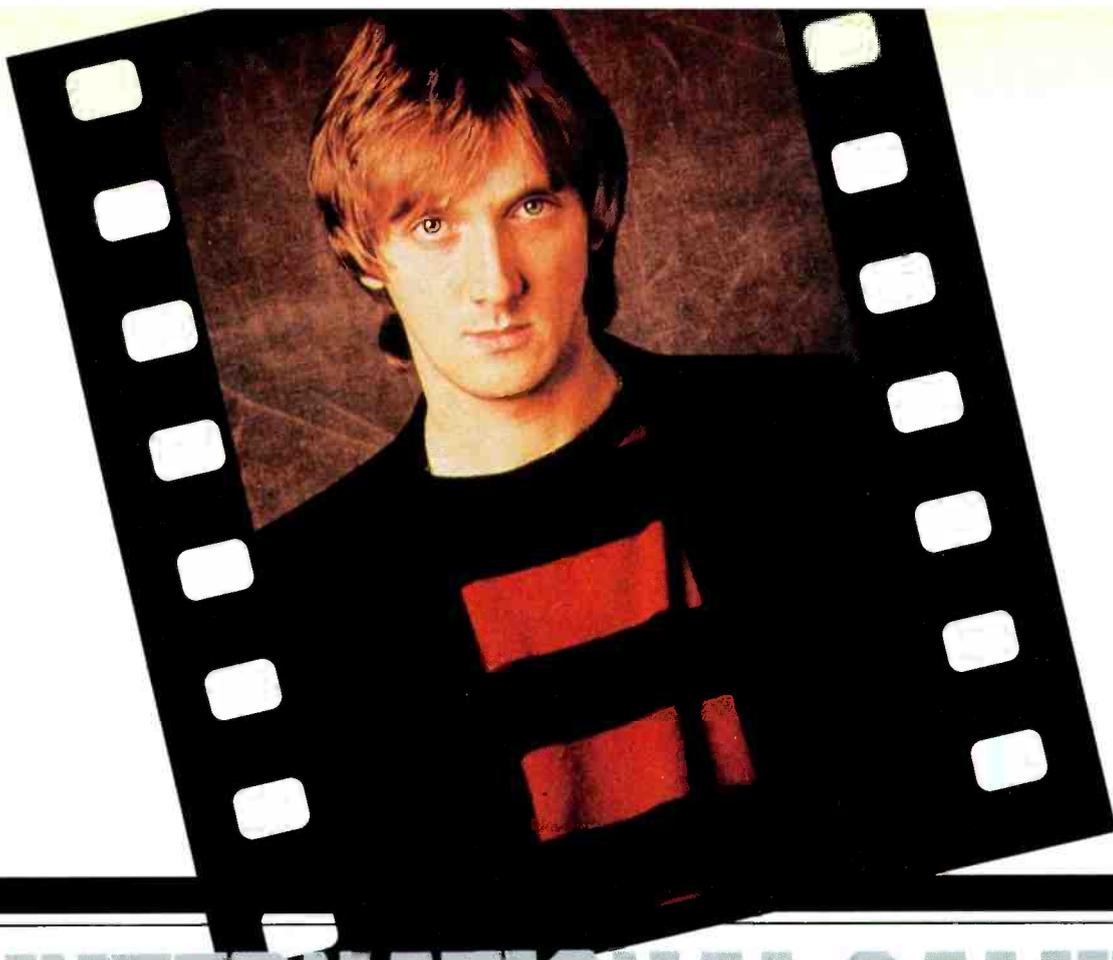
Produced by
Leon Haywood for
Eve Jim Productions

T-628



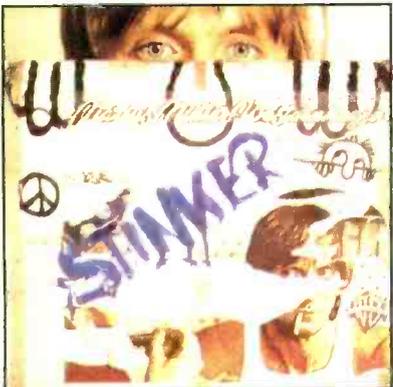
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Management Company
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& WEA GERMANY
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ONE MILLION ALBUMS &
THREE GOLD ALBUMS IN 1981**

STINKER



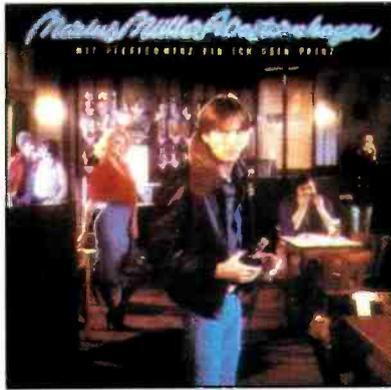
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As of closing, October 22, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	3/4	Altec Corporation	—	100	13/16	13/16	13/16	Unch.
36	26 1/4	ABC	7	281	35	34 1/2	34 1/4	- 1/4
45 1/4	28 1/2	American Can	8	123	32 1/2	32 1/2	32 1/2	- 1/4
4 1/4	2 1/4	Automatic Radio	4	—	—	—	3 1/2	Unch.
61 1/4	40 1/2	CBS	8	150	55 1/4	54 1/4	54 1/2	- 1
45 1/2	31 1/2	Columbia Pictures	8	69	38 1/2	37 1/2	38 1/2	+ 3/4
7 1/4	4 1/2	Craig Corp.	—	24	6 1/2	6 1/2	6 1/2	Unch.
67 1/4	43 1/2	Disney, Walt	13	117	51 1/4	50 1/4	50 1/4	- 1/4
8 1/4	3 1/4	Electrosound Group	9	—	—	—	4	Unch.
9	3 1/2	Filmways, Inc.	—	49	5	4 1/2	5	- 1/2
22 1/4	14 1/4	Gulf + Western	4	524	16 1/2	16 1/2	16 1/2	- 1/4
19 1/4	11 1/4	Handleman	8	17	14 1/4	14 1/4	14 1/4	- 1/4
15 1/4	7 1/4	K-tel	4	1	7 1/2	7 1/2	7 1/2	+ 1/4
82 1/2	39	Matsushita Elec.	11	1335	54 1/4	53 1/4	54	+ 1/2
59	38 1/2	MCA	7	143	42 1/2	41 1/4	42	- 1/2
14 1/2	8 1/2	Memorex	—	289	13 1/4	13 1/4	13 1/4	- 1/4
65	48 1/2	3M	9	1642	51 1/4	50 1/2	50 1/2	- 1 1/4
90 1/2	56 1/2	Motorola	11	313	66 1/2	65 1/2	66 1/2	Unch.
59 1/2	36 1/2	North American Philips	6	3	38 1/2	38 1/2	38 1/2	+ 1/4
20	6 1/4	Orrox Corporation	83	26	10 1/2	10 1/2	10 1/2	+ 1/4
39 1/4	21 1/2	Pioneer Electronics	17	—	—	—	28 1/4	Unch.
32 1/4	17	RCA	—	1851	17 1/4	16 1/4	17	Unch.
26 1/4	14 1/4	Sony	11	3640	16 1/2	16 1/2	16 1/2	- 1/4
43	23 1/2	Storer Broadcasting	17	182	30	29 1/2	29 1/2	+ 1/4
6 1/4	3 1/2	Superscope	—	3	3 1/2	3 1/2	3 1/2	+ 1/4
32 1/4	24 1/4	Taft Broadcasting	10	7	29 1/2	29 1/2	29 1/2	Unch.
58 1/2	33 1/2	Warner Communications	19	1294	54 1/4	52 1/4	53 1/2	- 1

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	3/4	1 1/4	Koss Corp.	490	7	7 1/4
Certron Corp.	500	1	1 1/4	Kustom Elec.	600	2 1/2	3 1/4
Data Packaging	200	6	6 1/4	M. Josephson	100	1	1 1/4
First Artists	—	—	—	Recoton	—	2 1/2	3
Productions	—	5 1/4	5 1/2	Reeves Comm.	135	25 1/2	26
Integrity Ent.	270	7 1/4	7 1/2	Schwartz Brothers	—	2 1/4	3 1/4

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

NARM Sets Christmas Displays

NEW YORK—The NARM "Gift Of Music" campaign is ready for the Christmas selling season.

The merchandiser association is making available a number of dealer aids for window and in-store use plus a video trailer. Contests are also in the works.

Three one by one flats, custom designed for Christmas displays following consultation with retailers and the merchandising executives of labels, are available free to record and tape merchandisers and manufacturers.

NARM will sponsor a number of contests for manufacturer merchandising personnel. It will present awards to manufacturers and merchandisers who develop creative "Gift Of Music" displays, utilizing the NARM-provided material in

conjunction with manufacturer generated merchandising pieces as well as with actual records and tapes.

The association will send upon request free camera-ready art sheets carrying the logo/slogan in various configurations. Art sheets are available in coarse and fine line.

Each free videotape, unveiled last year, contains a 3 1/2 and 5 second spot, available in all four configurations: Beta, VHS, 3/4-inch and two-inch. Within the next several weeks, plastic and paper store bags carrying the "Gift Of Music" logo and slogan in red and black on a white background will be made available at prices that NARM will reveal soon.

Merchandising support material and advertising aids can be obtained by calling NARM at (609) 795-5555.

Peaches Plan Pleases Creditors

'Significant' Return Is Pledged On \$22 Million Owing

• Continued from page 1

in memory that creditors in a major industry belly-up have realized significant return on their indebtedness.

Filed with the court Wednesday (21) here was a debtors' consolidated plan for reorganization, in which Mr. Wiggs, a seven-year-old Cleveland-based company in retail discount department stores in that area, proffers a six-year program under which it would immediately lay out more than \$5 million to debtors plus an undetermined amount to settle priority claims on the 32-store record retail chain and its distribution base.

The creditors' committee, headed by CBS Records' Gene Friedman, also has heard a proposal in which the Peaches chain would be split four ways.

Neil Heiman, executive vice president of Peaches, would, under the four-way split, obtain the Seattle and Tacoma stores, paying reportedly \$100,000 immediately and a \$400,000 remainder over a five year period. United Records and Tapes, Hialeah Gardens, Fla., a rackjobber, would assume a reported 10 stores coming up with \$1.7 million and an unknown remainder over a five year period. The United bid is for stores that stretch through the south from Rockville, Md. to south Florida.

Bromo Distributing, home base of the Sound Warehouse superstores, Oklahoma City, would acquire 10 stores, primarily in the Southwest and Colorado. No information on the financial side of that deal is available.

Vince Mauch and Dave NESTE, vice presidents in the Peaches organization here, would, under the four-way split, obtain the "Great Lakes region stores." About 10 stores are involved and they would immediately pay a reported \$40,000 with \$400,000 due in January, 1982 and the remainder over five years. All four would provide promissory notes.

It is not known if the four-way split would mean any of the four entities would continue the store name, Peaches.

The group of individuals from Mr. Wiggs, headed by corporate chairman of the board Ed Singer, would perpetuate the "Peaches" name and would add stores nationally. Presently, Peaches stores in Orange, Conn., Omaha and Overland Park, Kan. would be closed under both projected programs.

When queried, Peaches founder/president Tom Heiman asserted he would be actively engaged in the "revested debtor" operation if and when "Wiggco," a new Ohio corporation, would acquire the entire chain.

Mr. Wiggs operates a rackjobbing firm, Arrow Music, Cleveland, headed by wholesaler veteran Don Weiss. Information from informed distribution sources there indicates that Arrow formed in 1975, has grown steadily over the past few years, easily taking a place among the area's top five accounts, which include the 110 Camelot stores chain home base, Stark Records, and Dave Burke's Recordland chain of about 35 stores.

Arrow Distributing is rated A-1 on a credit basis by Midwest distributors contacted. There are 15 Mr. Wiggs variety stores, 10 in Ohio and five in Indiana. All have prominent record/tape/accessories departments, served by Arrow. Arrow also serves another 255 outside locations.

The "Wiggco" proposal, filed by Joe Eisenberg, debtors' counsel, re-

quires that the Cleveland group upon confirmation shell out \$2.5 million to Citibank and cover all Peaches obligations for payment to vendors due since the bankruptcy action began (Billboard, June 13). It is believed this amount would be small, for Peaches purchases have been mostly COD. The acquirer would assume all costs of the Chapter 11 action, such as attorneys' and accountants' fees and court costs. Unpaid wages accrued prior to the entry into bankruptcy action would be cared for by the Cleveland firm, as would be all pre-bankruptcy federal, state and local taxes, unpaid employee benefits and consumer deposits. The amount of these priority claims is undetermined.

Wiggco, under the proposal, would pick up about \$1.7 million in obligations of Peaches secured by liens and mortgages on real estate.

The acquirer would immediately pay out all existing creditor claims under \$250 or those creditors who would reduce present claims to \$250.

In order to pay the \$250 creditors, Wiggco agrees to shell out another \$1 million immediately. After the \$250 creditors are paid, the remainder would be split evenly among all other creditors.

On the remainder of the \$22.5 million delinquency, Wiggco would commit to a preferred stock shares disbursement proportionately to creditors. Annually, Wiggco would redeem shares from possible profits

over and above the first \$350,000 after taxes yearly for six years. The proposal clearly states that in the event of no such profits, creditors would receive nothing for that year.

The Peaches board of directors met here Tuesday (20) and agreed that the Wiggco proposal would generate a substantially greater return for creditors than the four-way split. The Wiggco proposal is attributable to Bob Tortor. Ernest & Whinny Cleveland executive in acquisitions. He was appointed by the court at the suggestion of Tom Heiman.

Unconfirmed is the report that after hearing both proposals and an additional one for total acquisition from Sterling Lanier, president of the 35-store Record Factory chain, San Francisco, the creditors' committee favored the four-way split.

Halsey Acquires Churchill Label

TULSA—Jim Halsey, president of the Halsey Co., has bought Chicago-based Churchill Records and is moving the country label's headquarters here.

Halsey purchased Churchill for an undisclosed fee from its owner, Tommy Martin, who will remain with the company as its president. Churchill now has four acts on the roster: Cindy Hurt, Hank Thompson, Roy Head and Jerry Dycke. The label will continue to be distributed independently.

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JAZZ PRODUCT LATER

Hammond's Imprint Seeking Pop Action

NEW YORK—The jazz world will have to wait until January to hear initial product from John Hammond Enterprises, but perhaps the company will have some pop mainstream success to show for itself before that time.

Although the label setup chaired by Hammond, the legendary producer/a&r man, indicated last May it would have product in the marketplace—under a CBS processing and distribution agreement—in August, delays in fully structuring the company on both organizational and financial levels necessitated new scheduling.

Meanwhile, however, the company's "crazy little label," Zoo York, is attempting to make pop noise. The label, according to Chuck Gregory, executive vice president of marketing, is tackling a variety of pop projects with two approaches: the release of \$4.98 single LPs and, due

soon, a \$5.98 line of four-selection "mini" albums.

A month ago, Zoo York marketed a 12-inch single by J. Walter Negro & the Looz Jointz, "Shoot The Pump" and on Nov. 1, it's coming to market with what Gregory says is a unique single LP concept: three performances of the same song by writer/singer Lowrell Simon. "Love Massage" is presented in its full-length version on one side and both edited and instrumental-only performances on the other.

Gregory and John Moore, president of John Hammond Enterprises who has played a key role in investor funding of the label, declare that Zoo York offers the company speedy access to the marketplace.

With its upcoming albums either on John Hammond Records (with fusion or crossover jazz product) or John Hammond World of Jazz (gen-

• Continued from page 107

VISITOR



JUST ARRIVED

- Frank AnnunziataGuitar, vocals
 Joe TomekDrums, vocals
 John ReillyDrums, percussion
 René LozanoGuitar, vocals,
 harmonica
 Billy Blanco, Jr.Keyboards, vocals
 Joe FordBass, vocals

Produced by
Roy Cicala
 Record Plant, N.Y.C.

Managed by
Nick Schiralli
 18 E. 48 St.,
 N.Y., N.Y. 10017
 (212) 838-5103

7729 Hollywood Blvd.,
 Los Angeles, CA. 90046
 (213) 850-1974

General News

Eucalyptus Files For Chapter 11

• Continued from page 3

the Odyssey Records chain, Santa Cruz, for four years, attributes his petition for Chapter 11 to a combination of stringently tightened credit terms in 1981 and the six-week closure of his pivotal three Spokane stores in mid 1980 due to the Mt. St. Helen's dust fall. Due to economic pressure this year, Pennington says he has consolidated to six stores, Spokane, Reno, Fairfield and Napa, Calif. and Sparks, Nev.

In order to severely slash overhead, Eucalyptus has moved from its combination administrative/warehousing facility in Fairfield to warehousing in the Fairfield store and administration offices in Vacaville, Calif. He estimates his annual overhead in those areas was cut from \$1 million to \$187,000.

Pennington emphasizes that Eucalyptus' leadership in in-store merchandising, where the chain won between 40 and 50 national contests in a three-year period will continue. The six stores will continue to feature new alternative product offering keystone markup, he adds.

Eucalyptus will present a plan for reorganization around the turn of the year, Pennington expects.

China Audience Cool To Jarre

• Continued from page 4

were positive, too. I'd expected a total lack of reaction, for audiences at most Chinese concerts are very quiet," he says.

Francis Dreyfus, head of Jarre's record company Disques Motors, adds that there had been many technical problems for the first show (following was another in Peking, two in Shanghai).

And if Jarre's music was given a restrained reception at this concert, that would cause no dismay for the country's Communist government which is unavowedly trying to restrict the influence of "decadent" Western culture among its young people.

On the financial side, Jarre had to spend huge sums of money to make his breakthrough trek, with no chance of being rewarded through increased record sales in the world's most populous country. He received no fee and no cut of the boxoffice takings from an estimated 60,000 total gate. The Chinese authorities simply covered the expenses of the Jarre entourage in China, his own record company covering transportation costs for 12 tons of sound and lighting equipment from Paris to Peking and back.

PARDON OUR ERROR—

Group shot,
Quarterflash
 Geffen Records,
 ran in place of
VISITOR,
 page 6
 October 24
 issue.

Rock'n'Rolling

Teen Topicality For TV; The Record Vs. Stone

By ROMAN KOZAK

NEW YORK—"This will be a combination of 'PM Magazine' and Phil Donahue for teens with rock music," says Rand Stoll, executive vice president of Gerber/Carter Communication, producers of "That Teen Show," a half-hour syndicated tv program expected to debut in January.

The show will feature location shots and interviews with a variety of guests of interest to the teen market, studio guests who will answer questions from teens, and videos of rock bands, with music pertinent, if possible, to the discussion. For instance, says Stoll, a segment on peer pressure may be followed by the "Dog Eats Dog" video of Adam & the Ants. A show on diet fads will have a Meat Loaf video.

When the show debuts in January, Stoll expects to cover 80% of the country, with the show appearing on major affiliate and independent stations.

Topic of the first program will be concert safety. The producers have already filmed interviews of Mike Burke, president of Madison Square Garden, N.Y. assemblyman Alexander Grammis, who has authored a bill on concert safety; Blue Oyster Cult, during a concert at Cleveland, and some kids who have actually been hurt at concerts.

Answering questions in the studio will be New England promoter Frank Russo and Frank Barcelona, president of Premier Talent. Stoll says that though the show is geared for kids, parents could learn something, too.

"Teens never really have a chance to speak their minds on television, while parents don't know about

things like the Go-Go's or Blue Oyster Cult. And in something like concert safety, they need to know that there are concerned professionals out there who care about their kids," says the former booking agent.

★ ★ ★

As a matter of professional courtesy, we assume, Rolling Stone has sent us an advance copy of The Record, its new music only consumer magazine.

First thing we noticed was that in its format and layout, with the fold-over front cover, it looked very much like the old pre-slick Stone. Speaking later with Kent Brownridge, vice president of Straight Arrow Publishers, we learned that it was no coincidence.

"It was purely intentional," says Brownridge. "For one thing, it is economical and convenient. But let me also tell you the philosophy of it. Rolling Stone will continue to have a strong music section. Music now accounts from one third to 40% of an issue. But it deals with the mainstream of rock'n'roll, with the Rolling Stones tour, with Springsteen, and with other significant events.

"But pursuing that, we gave up our franchise, which was to cover every aspect of rock'n'roll. But why should we abandon this? So we started this publication to fill the gap. If we have to compete with somebody, we'd rather compete with ourselves," he continues.

Brownridge says the target audience of the monthly publication is "people who like rock'n'roll," with an initial circulation expected to be about 35,000 for the debut, rising to about 50,000 by the January issue.

The next thing we noticed about The Record was that despite Brownridge's assertions that the new publi-

(Continued on page 104)

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The Decision: VCR Taping Held Illegal By U.S. Appeals Court

Continued from page 1
they passed the 1971 copyright amendment, the judges felt, because home duplication of video was not then a "common and unrestrained practice. There was never a considered review of the home video recording problem," the decision added. The trio felt that Ferguson's linking the 1971 legislation with the 1976 act "is simply without foundation." Audio and video duplication are not analogous.

Agreeing with the description of the "doctrine of fair use" as "the most troublesome in the whole law of copyright," the appeals court held that home video duplication of copyrighted material wouldn't hold up in any of the four essentials for fair usage. "It is our conviction that fair use doctrine does not sanction home recording. Without a productive use, i.e., when copyrighted material is reproduced for its intrinsic use, the mass copying of the sort involved in this case precludes an application of fair use," they asserted.

In pondering the "nature of the work," the justices noted "if a work is more appropriately characterized as entertainment, it is less likely that a claim of fair use will be accepted," backing a lower court decision (Rohauer v. Killiam Shows) wherein the pertinency of the case was over material videocast into homes.

The decision continually supports the first author's right of protection. At one point, the justices criticize the Ferguson decision, stating that the "copyright owner's interest should have taken precedence."

The appeals court held the third factor in fair use, the amount and substantiality of portions used in relation to the whole, does not hold because "home use recording off-the-air involves copying the whole work," which substantially lowers

the market for the original author's work.

In discussing the fourth fair use element, the effect of copying upon the potential market for a work, the justices criticized Ferguson for requiring the plaintiff prove actual damages, noting that it was "simply too great a burden." Impacting too on the marketability of a home duplicated work, the justices pointed up that homemade copies are identical to the commercial product, further weakening the fair use claim.

In disagreeing with Ferguson's contention that he could not find Sony or the four retail entities which sold Betamax units liable for infringement, the San Francisco court discounted Ferguson's contention that a VCR was a "staple item of commerce," such as a camera or a photocopier. They felt VCRs were expressly made for reproducing tv programming, virtually all of which is copyrighted material.

Ferguson's defense of VCR manufacturer's ignorance of what constitutes infringement was not necessary to prove liability. "A copyright defendant's 'innocence' does not absolve him of liability, it only affects the remedies available," the trio noted supporting a contention of UCLA copyright expert Melville Nimmer.

Nimmer also holds that "it cannot be argued that corporate appellees cannot be held to have knowledge that the Betamax will be used to reproduce copyrighted material." "One who with the knowledge of the infringing activity induces, causes or materially contributes to the infringing conduct of another may be held liable as a 'contributory infringer,'" they quoted in support from Gershwin Publishing v. Columbia Artists Management. "The corporate appellees are sufficiently engaged in the enterprise to be held accountable," the justices concluded.

Appeals Decision Viewed As Impetus For Tape Levy

By IRV LICHTMAN

NEW YORK—The San Francisco federal appeals court decision terming home taping of tv programs by VCR units as a violation of copyright law is viewed as a "great impetus" to Congressional focus on a tax or royalty on audio blank tape and/or hardware to benefit copyright owners.

This view is held by Elizabeth Granville, a vice president of publisher relations at BMI, who is chairman of the copyright and literary property committee of the Assn. of the Bar of New York.

For the past year, the committee has wrestled with drafting model legislation that would provide compensation to copyright owners who do not receive income as a result of home taping.

While the bar group has targeted next spring for presentation of the model bill to its executive committee, the process might be speeded up in view of the court's decision.

At a meeting of the committee here last week—held, by coincidence, two days following the publication of the court's decision—the general consensus among committee members present, Granville states, was that the decision provided a "whole new impetus to the bill it would not ordinarily have." Granville believes that the court's decision implies equal protection for audio home duplication of music as

well as general video programming.

"The decision reverses a trend of home copying and seems to make manufacturers liable for infringement by individuals in the home," says Granville.

Granville cautions, however, that even if the proposed committee legislation passes muster through the parent American Bar Assn. and proceeds favorably through Congress, the tax or royalty would, in essence, be "a new invention using the tax authority of the Government."

"We want the tax to go back to the people who are being derived of funds for their copyrighted property, and only in limited instances has the Government returned such monies to industries involved. One must be aware that tax revenues go into a general fund. How would funds from a royalty on blank tape or hardware be apportioned to copyright owners?"

Granville indicates that whatever structure her committee's model bill has, it would call for a levy on hardware manufacturers. "After all, they create the ability for the guy to tape at home."

THE REACTION

Shock Waves Vibrating Through Entire Industry

Continued from page 1

VCR was an illegal infringement of copyright law.

The judicial jolt is the latest chapter in a lengthy and complicated legal battle first triggered five years ago when Universal Pictures and Walt Disney Productions filed suit against Sony Betamax. Sony had won an earlier lower court round here.

Reaction from the participants was not unexpected. Kenji Tamiya, executive vice president, Sony Corp. of America indicated "we strongly disagree with the decision" and offered that Sony would explore all avenues open to it including filing an appeal to the Supreme Court.

Meanwhile, Sid Sheinberg, president and chief operating officer of MCA, Inc., Universal parent company, said he was "very pleased with the news which confirms our conviction that unauthorized copying of television programs violates copyright laws of the U.S. which are designed to protect owners of that material."

The litigants, as well as other industry observers, acknowledge that it may be years before a final resolution is arrived at—which point newer technology and changing programming might make the current issues moot.

"We're optimistic," says Frank McCann, RCA division vice president, public affairs, who admitted that the ruling took RCA and others by surprise, "that the courts and/or government legislation will eventually be favorable to the trade." RCA is acknowledged to be the U.S. VCR market share leader, representing as much as 30% of domestic VHS sales.

Some two to three million consumer VCRs are in use now in the U.S. with 1982 sales projected at another 1.5 million.

"I would point out," he adds, "that the nature of the product (VCR) has changed in the last several years. When VCRs were first introduced, a prime use was copying television programs. But now you are looking at a sizable portable market, 25%, where consumers are utilizing them with home cameras. There's also much more prerecorded video software out there, much more so than four or five years ago. Then there's time shift."

If a system of continuing royalty payments by VCR manufacturers co-producers of copyrighted programs is instituted, however, as the new ruling suggests, McCann agrees that the hardware surcharge would be passed along to the consumer.

Some industry legal observers speculate that the surcharge on hardware, if enacted, might be as high as \$100 per VCR. On sales of 1.5 million units, that would conceivably place \$150 million in copyright holder coffers. The execution and administration of such a system, however, whether by the courts or the government is viewed as "nightmarish."

Jack Wayman, senior vice president of the Electronic Industries Assn.'s Consumer Electronics Group, speaking on behalf of the EIA, indicated he felt the new court ruling was "unfortunate and disturbing."

"It is our belief," he observes, "that the decision violates the public interest by prohibiting the American consumer from utilizing and enjoying a product which significantly improves the quality of their lives.

We also believe that the intent of Congress was clearly stated in 1971 when it permitted private persons to record sound only off the air for home use. The issues in question have been in the courts for a number of years and we expect that this decision will not conclude the matter. We fully support any requests for re-hearing in the 9th Circuit Court, en banc, and finally at the Supreme Court level if necessary, in order to see this decision reversed."

Ironically, the EIA was having meetings in San Francisco on Tuesday (20), one day after the ruling was handed down in the same city.

Says Jerry Astor, director of video marketing for hardware manufacturer Akai: "The implications of this, of course, are enormous, particularly if a ruling like that extended into the audio industry. There are 20 million audio recorders out there in the U.S."

Astor, though, like other VCR manufacturers queried, felt that the decision would ultimately go to the Supreme Court level where it might be overturned.

But Astor footnotes: "Even if it is upheld, how do you enforce it? It's like Prohibition. Plus Americans are extraordinarily inventive. If you tell them they can't do something, then they want to do it."

In the film and video community, Bruce Polichar, vice president of business affairs at the Samuel Goldwyn Co., says: "What everyone should understand at this point is that unquestionably this will go to the Supreme Court. It's law for the moment until the appeal. But it's still anybody's guess.

"As an owner of product (movies)," he continues, "the court is looking out for my rights and I am happy about that. But as an executive in the home video industry I have a mixed reaction. I want to increase the VCR population. But my company is also concerned about our pictures being pirated. We're also involved in pay television distribution and we don't want our product pirated from pay tv either."

(Continued on page 114)

OCTOBER 31, 1981, BILLBOARD

Bogart's Plea: Invest In Future

• Continued from page 4

"Whether our distributors choose to pass on an eighth of a cent to their dealers or to absorb it is up to them."

Pointing to the report that Sony Tape will sponsor the Rod Stewart tour, Bogart says he will repeat his call to NARM, which he first made in his NARM keynote address in 1979, to establish a committee to teach artists and managers that home taping hurts not just the

record companies but all other segments of the music industry as well.

"Artists are hurting the very people who have been selling and promoting their records," he says: "the salesmen, the retailers, the racks."

"When Rod Stewart promotes blank tape, he not only hurts his own album sales, he also hurts all of his buddies, because once someone gets into taping, we stand to lose him as a customer."

Commenting on the Home Music Store plan, which would allow home taping via cable, Bogart says that even as a test it may hurt some stores and racks.

"This could force people out of the business to accommodate something that most people cannot afford. And it comes at a time when we should be desperately trying to expand our retail outlets, not cut back on them."

'Bandstand' Still Targeting Teens

• Continued from page 3

be on tv as long as there is tv," Clark holds. "If it ever goes off the network, it will go into syndication or cable or direct satellite. It's a timeless format. It's probably the most stable show there is on tv. If tomorrow the world turns to waltzes and polkas, the ratings wouldn't change."

"We in tv were all overwhelmed by disco and more so in our case because we're a dance-oriented show. People now say, 'Gee, you must have really had a terrific burst of popularity during the disco era, but we didn't. It's been very constant."

"We play to an audience every Saturday of somewhere between eight and 12 million," Clark says, "depending on season, competition and weather."

The one variable would seem to be artist attitudes toward the show.

"There was a time, particularly in the '60s when the San Francisco

drug-oriented music was hot, that acts didn't want to appear on 'Bandstand' because that was too nicey-nice," Clark acknowledges.

"Even now, a lot of artists will only do occasional appearances on obtuse tv shows: little cable shows very late at night. I don't understand their sensitivity."

Clark freely admits that he enjoyed the music and record business more in the '50s than he does today—and for one central reason.

"Figuring what's going to be popular isn't half as much fun as it used to be," he says. "Picking hits in the old days was an exhilarating experience. I haven't personally selected music to play on the show in years."

"It used to be gut instinct: a seat-of-the-pants type of thing. We didn't have committees to pick records or computer sheets or demographic breakouts or all the science we have today. It was also a period when per-

sonalities in radio were kingpins."

Clark, clearly, is proud of his baby. "I'm very sentimental about it," he says, "and protective of its well-being. There have been bright-eyed network executives who would have changed it and I've fought them off. I've thrown my arms around that thing and treated it like a member of my family because it's allowed me to do everything in life professionally that I ever wanted to do."

PAUL GREIN

Soundtrack Set

LOS ANGELES—Irving Azoff's Full Moon Records will issue a double-disk soundtrack to "Fast Times At Ridgemont High," the forthcoming Universal film based on writer Cameron Crowe's story about returning to high school at age 22 disguised as a student.

Chartbeat

• Continued from page 6

Your Eyes Only" (Liberty) holds at number four for the third week, becoming the third biggest theme from a James Bond movie.

The list, please:

1. "Nobody Does It Better" ("The Spy Who Loved Me"), Carly Simon, Elektra, 1977/#2.
2. "Live And Let Die," Paul McCartney & Wings, Apple, 1973/#2.
3. "For Your Eyes Only," Sheena Easton, Liberty, 1981/#4.
4. "Goldfinger," Shirley Bassey, United Artists, 1965/#8.
5. "The Look Of Love" ("Casino Royale"), Dusty Springfield, Philips, 1967/#22.
6. "Thunderball," Tom Jones, Parrot, 1966/#25.
7. "Casino Royale," Herb Alpert & the Tijuana Brass, A&M, 1967/#27.
8. "You Only Live Twice," Nancy Sinatra, Reprise, 1967/#44.
9. "Diamonds Are Forever," Shirley Bassey, United Artists, 1972/#57.
10. "From Russia With Love," Village Stompers, Epic, 1964/#81.

The last-cited title was a cover version: **Matt Monro** sang the song in the movie. Also don't forget **Billy Strange's** "The James Bond Theme" on GNP Crescendo, which hit number 58 in 1964. Themes which didn't chart include **Lulu's** "The Man With

The Golden Gun" and **La Bassey** (again) with "Moonraker."

Ross Rates: **Diana Ross & Lionel Richie Jr.'s** "Endless Love" (Motown) this week makes its 13th consecutive appearance in the top five, a longevity achieved by only two other singles in recent years: **Debbie Boone's** "You Light Up My Life" and **Queen's** "Another One Bites The Dust."

Last Chance: This is almost certainly the last week you'll be able to say that **Genesis** has never had a top 10 album. The group's "Abacab" (Atlantic) vaults 12 notches to number 11, tying the 11 peak of its previous best-charting album, last year's "Duke."

Jazz Action: **Al Jarreau's** "Breakin' Away" (Warner Bros.) remains Billboard's No. 1 r&b album for the second straight week, but loses the No. 1 jazz spot to **Spyro Gyra's** "Free Time" (MCA).

It's **Spyro Gyra's** second No. 1 jazz LP, following last year's "Catching The Sun," which had eight weeks on top. **The Crusaders** have also notched two No. 1 albums for MCA. 1979's "Street Life" had 21 weeks on top; last year's "Rhapsody And Blues" had two.

Gone Fishing: There will be no Chartbeat next week. The magazine, in its wisdom, has sent me for a week of rest.

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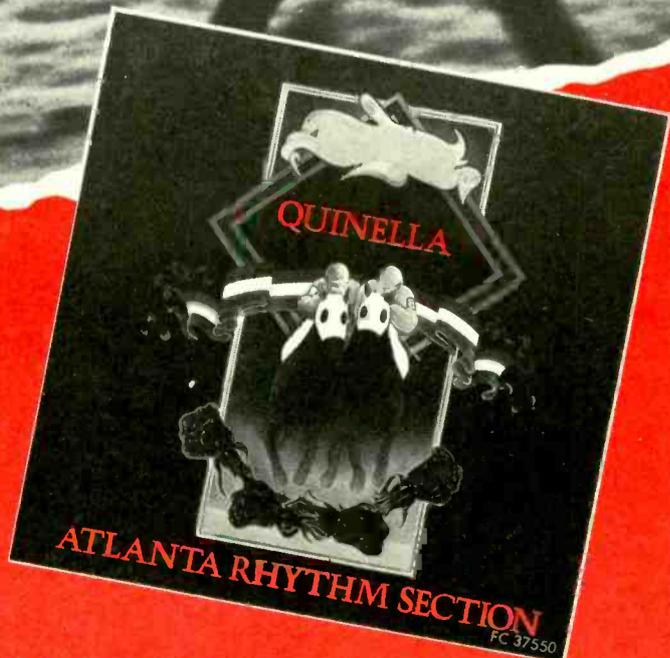
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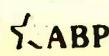
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Vol. 93 No. 43

Programming By Consensus

By DAVID ROSNER

I was both fascinated and depressed by a theme common to three radio-oriented pieces that appeared in the Oct. 10th Billboard—commentaries by Mike Harrison ("Disk Jockeys: An Endangered Species"), Jimi Fox ("AM Radio's Cyclical Life") and Donna Halper ("The Demographic Imperative").

The theme was one of boredom with the sound of radio in 1981. The fadeout of the disk jockey is more apparent than ever. Music programming is format-ically homogenous—and sounds it. AM and FM music radio is engaged in a dull game of follow-the-leading-format and follow-the-pack-playlists within each format. *Vive la similarite!*

Most radio I've heard (or heard of) of late is an assemblage of mood music. And the "demographic imperative" determines the mood that research directed programmers deem appropriate. AOR—formerly "progressive"—is mood music, just louder. Dynamics are missing. The mood can be broken only by well-established "image" artists (thus, the programmer can't be blamed for the momentary lapse).

I read here a few weeks ago that a programmer delayed adding a new Bee Gees record because it was different from their prior output (not worse or better, just *different*). Funny, I'd always considered the Bee Gees' ability to change to be a key ingredient in their longevity.

I read elsewhere about a Texas programmer who didn't add Double Dutch Bus because of the lack of blacks in the station's audience: Joe Dolce's record was omitted because there were few Italian listeners (I'd have worried if there were many).

Such examples imply a patronizing attitude toward the public that borders on contempt.

'The concept of uniqueness is alien to modern radio'

What became of music radio as entertainment? From this perspective, Alan Freed's vision looms larger than ever, and his purported transgressions seem both common and tame, especially when compared with his contributions to popular entertainment.

I was in high school when Freed began the New York phase of his career. He played music that could only be heard previously at the extreme right of the dial, where white men feared to tread. He played music that we white teenagers had rarely, if ever, heard before. Why, he couldn't even check the competition's "adds" at first. He was solely dependent upon his own sense of the music he liked and its effect on listeners.

Damn, he was good! The most exciting sound I'd ever heard. And what a joy it must have been to play records that weren't being aired by other broadcasters striving for mass appeal, and to succeed wildly because the difference attracted the audience.

The concept of uniqueness sounds like a perfectly logical entertainment approach, but it seems totally alien to modern radio as regards content and presentation.

Now hasn't everybody noticed that the duller radio becomes, the less records seem to sell? The current record market has been described in these pages by such exciting terms as "flat," "soft," "depressed," etc. The economy, you say? The hell, I say.

Study the people on the lines for today's bountiful crop of hit films. All well-to-do? Nope. The number one album in Billboard's listing of 1980's top unit sellers—Pink Floyd's "The Wall." A cheapo? Nope. What's the connection between boring radio and flat sales? The product.

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.



Rosner: "Hasn't everybody noticed that the duller radio becomes, the less records seem to sell?"

Perversely, manufacturers of records spend huge sums to support rigid radio: the relationship presumed to be based upon mutual dependency does not exist at present.

Record companies studiously plug their product into the radio formats. And product judgments are invariably expressed in broadcast criteria. Is it AOR? Better hide the softer tracks. AC? Do a special mix; duck the electric. Is it exciting, terrific music? Doesn't matter if it doesn't fit.

Such criteria may appear to some (most, I fear) as sound marketing judgments. I would agree if what we're selling can justifiably be compared to the mousetrap, and all we're doing is finding out if the market demands a better one.

Well, the comparison doesn't apply. The public can't tell you what it wants, because it doesn't know until choices are presented. And the assumption that yesterday's charts are indicative of tomorrow's public taste is an assumption that is made by those who know or care little about music, those who search for "trends" and succeed only in spending money.

When presented with fresh and exciting choices, the market will respond clearly, even in economically foggy times. Notwithstanding seemingly unjustifiable rises in price, records are still

low-end items, perhaps a better value than films.

The variety of creative choices is the reason the '60s still look so good to so many of us. It's the reason the emergence during the '50s of Alan Freed was so startling and significant. It didn't have to "fit;" it had to appeal.

Would that record manufacturers cease lionizing conformity. Witness the ads for multiple adds. How much more productive and encouraging it would be to see paid full pages containing the photographs of individual programmers (even DJs, when things loosen up to the extent that their bosses figure a way to trust them again) who program the exceptions and make them happen in their markets.

A creative business can only prosper when the exceptions leave the rules behind. But this would be a far cry from the prevailing practice of following the formats and plugging the product in. Whenever record companies encourage a triumph of form over content, the costly scrambles for types of music occur, and everybody loses.

'Alan Freed's contributions loom larger than ever'

All this will change, and creativity—combined with the ability to recognize and sell it—will again rule the roost. It must, as business continues to soften, and records/radio recognize that the boom began creatively. The FM portion of the explosion was spectacular, but it was launched, albeit forced by governmental decree, because the alternative programming it offered was far more attractive to the public than the status quo.

I'm left with the fgmented image of Rodney Dangerfield conducting call-out research, testing his material. He develops a demographically desirable statistical sample and has his research staff call.

When the respondents answer, a bunch of punch lines are recited. Rodney then alters his act in accordance with the telephoned responses. Respect? Nope.

David Rosner is president of The Bicycle Music Co., Los Angeles, engaged in music publishing and record production.

Letters To The Editor

Dear Sir:

I just cannot let go the commentary, "Country Music: Today's MOR," by Burt Sherwood (Billboard, Sept. 26). Just what does Mr. Sherwood think country music is? It is not the recent releases of Ronnie Milsap, Kenny Rogers, John Schneider, or even Mickey Gilley.

The so-called "consultants" have never known what country music is, and probably never will.

Linda Lou Stone
WSEW-AM
Selinsgrove, Pa.

Dear Sir:

Well, here I sit in my office reading the article in the Billboard's Oct. 10th issue, "The Demographic Imperative," by Donna Halper, who is out of Boston.

Let's see if I got this right: Donna says that programmers are afraid to include uptempo or fast-paced records on their playlist for fear of shutting off adults over 25. Mello-jello is a good term to describe the format, which would include the likes of Barry Manilow, who is a good talent, and let's see, Frank Sinatra, Engelbert, Tom Jones, Kenny Rogers and so forth. How much more before we all fall asleep?

I think people like myself or Donna feel that we are deprived of good music because of the reluctance of programmers to take a chance on a record like "Who's Crying Now" by Journey, or a Seger tune, or something by the Eagles that may indeed fit the category of adult contemporary, or as Donna calls it, top 40.

Personally, I like the Manilows, the Engelberts, and so forth. They are an integral part of adult programming. But how about a little spice?

Well, here in this town, our station is adult contemporary, and we play all of the above, including the "spice" called Journey, some good Seger stuff, and hey, fans. Foreigner goes in this week.

What this all boils down to is this: Adult music is more mass appeal than what meets the eye.

I would just like to say that even though Donna's article is just her opinion, it has always been mine too. It's good to hear your thoughts being echoed by someone else for a change. It kind of gives you confidence in your own thinking.

Thanks Donna.

Jay Richards
Program Director, WCWA-AM
Toledo, Ohio

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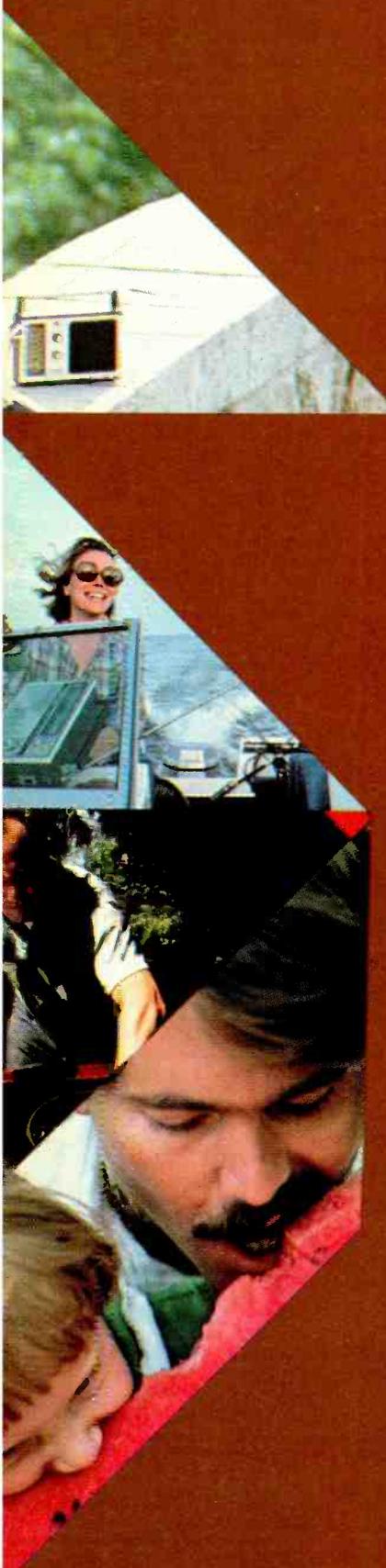


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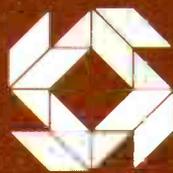
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Radio Programming

PD Costello Is Putting His Own Identity On New Orleans WRNO

By WANDA FREEMAN

NEW ORLEANS—When local AOR station WRNO-FM jumped from a 6.5 share in sixth place among 20 stations, to third place at 8.1 this spring, program director Mike Costello found the reason. "The only difference, basically," he says, "was that I had control. I was able to implement my ideas."

Costello took over as program director just in time for the spring ratings: he had served as a consultant during the previous fall, when the station went from a 4.8 to 6.5.

Even then, Costello was dissatisfied because his suggestions had to go through channels, and he and the staff didn't get along. "I was working with people who did not want me to program the station," he explains. "There's no way it's going to work if the players don't agree with the coach."

"I wanted jocks who not only were good, but who didn't buck the system. . . . We have a broad playlist, but they cannot deviate from it."

The spring book saw a whole new jock lineup, harmony in the house and good numbers. Word has it Costello hasn't turned into Santa Claus, but the new staff knows how to work well with him.

The 3 to 7 p.m. shift showed what's considered to be a remarkable improvement in women. Joe Madison brought that demo from a 2.8 to a 6.8; Madison's male demo went from 7.8 to 8.6. Still, he's gone back to Mobile, replaced by Brother Dave Nichols; Nichols recently left WEZB and joined WRNO as music director.

The 7 p.m. to midnight show saw three different announcers, but managed to climb from 9.0 to 11.8 in 12 plus, and Chuck ("Chucker") Kirr seems to be the man of the evening. "Captain Humble" (Hugh Dillard) works 6 to 10 a.m.; Bobby Reno has 10 a.m. to 3 p.m.; and Warren Montet does the overnighter.

Musically, WRNO is softer than a typical album oriented rock station. Costello considers it "mass appeal AOR." The playlist leans toward the contemporary, and has a heavy splash of rock oldies.

"A guy asked my brother (station owner Joe Costello) what kind of AOR station this was—and Joe said, '8.1 worth.' We may not be the only AOR station New Orleans ever had, but we're the only one that's survived."

Costello says his playlist consists of over 2,000 records, which he thinks is four times that of a contemporary station: he carries 400-600 oldies not counting those in the "Hall of Fame." WRNO's midday oldies hour. He says a week's count revealed he was playing songs from 54 current albums.

"An AOR station will play Beatles oldies like 'Back In The USSR,' and the later stuff. But I'll also play 'Twist And Shout,' and 'Please Please Me' . . . oldies from the '60s . . . a hit's a hit."

Costello says his station doesn't have to play "chainsaw rock . . . we have a broader playlist, minus a few heavy metals."

Television ads feature cameos and cuts from "the artists WRNO is noted for, whether they've got a current album or not: Pink Floyd, the Beatles, Led Zeppelin, Paul McCartney, Bruce Springsteen, Queen,

Styx, the Who, the Rolling Stones. . . .

"Most AORs are concerned with image," says Costello, "but I don't really have to go out on the deep end to establish an image. We've got one. . . ."

"WRNO has sent a half-million people to live concerts free, in its 14-year existence. Ask anyone what the concert information number is, and I'll bet they say, '260-WRNO.'"

"There are 26 years of rock'n'roll. The Stones have one new album, and 30 old ones. When 'Some Girls' was out, it was one of the largest-selling current albums; but I checked with one of the stores here, and it was outsold by 'Hot Rocks.'"

"There's so much good older music, why not play it? And maybe we don't play as many oldies as people think." Costello says a disk jockey from another station once guessed WRNO's oldies load at 50%, but the p.d. says it's nowhere near that.

Promotions tend to be steady year-round. "We don't do promotions for the book," Costello explains, pointing out the "100 Days of Summer," which goes on between the spring and fall books. The station counts up, and on the 100th day, gives away \$100 every 100 minutes. Live appearances regularly find WRNO offering Concert Packs, and the station occasionally drives a "Magic Bus" full of listeners to shows in Baton Rouge.

More Time For Billboard Contest

NEW YORK—Entries for the 1981 Billboard Competition for Air Personalities, Program Directors, Radio Stations and Record Promotion Executives are flowing in as the contest deadline approaches.

But an analysis of these entries shows that most are in the air personality category. Because we want to have stations and program directors take full advantage of this competition, we are extending the deadline for entering to Dec. 1. See entry form on page 36.

Motown Debuts History Special

By SAM SUTHERLAND

LOS ANGELES—Motown Records is buttressing its already successful midline catalog of reissued LPs from its '60s and early '70s vaults through an ambitious six-disk history designed as a radio special.

SEX REPLACES WABC MUSIC 9 TO MIDNIGHT

NEW YORK—WABC-AM, the legendary "More Music" station of the 1960s and '70s, has taken another major step away from spinning records by adding a three-hour telephone talk show hosted by a sex therapist.

The all-music format was broken in the spring when WABC added the New York Yankees, and now the station has found a substitute for play-by-play baseball.

The show, "On Track: Talk Lines About Life," hosted by Dr. Judith B. Kuriansky, Ph.D. in clinical psychology, will debut at 9 .m. the day after the World Series ends, which is being carried by the station. The show will run Monday through Friday.

And what began as an attempt to garner grass roots catalog exposure via small black stations is already spreading to mainstream pop formats and major markets.

Although other record companies, notably Atlantic and Warner Bros., have previously issued either promotional or commercial commemorative anthologies, the Motown project takes a step further by intercutting songs with a running narrative and interview segments. Titled "The Artists And Music That Started It All," the package—distributed to stations in two three-disk sets—encapsulates both roster perennials like the Supremes, Stevie Wonder, the Four Tops, the Temptations et al, and lesser-known early stars such as the Contours, Brenda Holloway and the Marvelettes.

"When we started to get into our midline series to re-release albums from the last 20 years, we began to get caught up in all the consumer mail and comments from over the years about the label itself," explains label president Jay Lasker. "There's a tremendous number of people who've become Motown freaks over the years."

"The idea of the radio show was designed to do two things: first, to sell records, and second, to tell an in-

teresting story to radio listeners. This was an opportunity to give radio something very different in doing it.

"The white pop stations have been buying syndications featuring major stars for some time, but small black stations haven't been able to afford it." Thus, adds Lasker, Motown's special was presented as a "free syndication" that would enable those outlets to have their own epic special.

"What surprised the hell out of us was how these big pop stations wanted to do that, too," he reports. His claim is detailed further by project coordinator Terry Barnes, whom Lasker credits with assembling script, narrator Smokey Robinson and research material. According to her major pop outlets who've already aired the special in its first month include KRTH-FM Los Angeles, WZGC-FM Atlanta, WHYI-FM (Y-100) Ft. Lauderdale, KNUS-FM Dallas, WPGC-AM-FM Washington D.C., WCFL-AM Chicago, WJOI-FM Pittsburgh and KFMK-FM Houston.

She adds that in Chicago the concept was greeted so enthusiastically that four different black outlets programmed it, two each broadcasting

(Continued on page 35)



FAME INDUCTEE—Chuck Chellman, left, congratulates Charlie Walker on his induction into the Country Music Disk Jockey Hall of Fame.

Hall Of Fame Inducts Walker And Smith IV

NASHVILLE—Charlie Walker is best known these days as a singing member of the Grand Ole Opry show, but he was honored Friday (16) for his earlier career as a DJ.

Walker was cited along with the late King Edward Smith IV during the annual Federation of International Country Air Personalities banquet that capped off week-long activities of Country Music Week. Both were inducted into FICAP's Hall of Fame.

Walker's Texas-wide influence during his days as program director of KENS-AM San Antonio was explained by FICAP Hall of Fame trustee Chuck Chellman. "If Charlie Walker wasn't on your record, you didn't have a record."

Walker grew up in the Dallas area where he became a vocalist with a local band. While in the service in 1945, he hosted a country radio show in Japan. As a recording artist, Walker has made 20 albums and has had 47 singles on the charts.

Smith, a past president of FICAP, was inducted with his widow accepting the plaque. He spent more than 30 years in country music as a performer, promotion man for King Records and a DJ. Most of his radio

career was at WSLC-AM Roanoke, Va., where he became known for breaking new records.

Walker and Smith won their awards over other nominees Bill Mack of KENS and WBAP-AM Fort Worth and Don "Smokey" Smith of WREN-AM Lawrence, Kan., and KSON-AM-FM San Diego in the living category and Happy Wilson and Uncle Jim Christy in the posthumous category. Smith, who was married to Opry Star Marion Worth, worked in radio stations in Birmingham and other markets in Alabama and also was involved in music publishing. Christy is best remembered for his on-air work at Mexican stations XERF-AM El Paso and XEG-AM Monterey.

Chuck Whittington of Pacific Challenger Records, Pete Drake of First Generation Records and B.J. Thomas were inducted as lifetime members.

New president Dale Turner and executive director Georgie Twitty presided and entertainment was provided by George Strait, Bill Monroe and Brenda Lee, all MCA artists.

Out Of The Box

HOT 100/AC

NASHVILLE—Ronnie Milsap's last single is still in high recurrent rotation at WMAK-FM, and program director Mark Damon has also added his newest release "I Wouldn't Have Missed It For The World" (RCA), along with Stevie Woods' "Steal The Night" (Cotillion) and the Moody Blues' "Talking Out Of Turn" (Threshold). Commenting on Woods' single, Damon says, "Everybody kind of wrote it off because it didn't seem like it was going to happen in pop, but Atlantic kicked back in on it and now it seems to be happening. We're getting good phone response on it here."

AOR

OKLAHOMA CITY—KATT-FM's program director, Andy Lockridge, describes Vic Vergat's "Down To The Bone" (Capitol) as "exceptional," adding that "it's the strongest guitar-oriented record I've heard in a long time." He's also among the many adding "Harden My Heart" by Quarterflash (Geffen) a band that's recently emerged from the Northwest. Rainbow's 12-inch Polydor single, "Jealous Lover," fills out this week's add list at KATT-FM.

BLACK/URBAN

CHICAGO—Tom Wells, music director at WGCI-FM, picked the flipside of Bobby Womack's single "Secrets" (Beverly Glen) because she feels "If You Think You're Lonely Now" is the stronger song. "It's a great Chicago record," Wells adds. "It sounds like the Bobby Womack we used to hear." Strong audience response to Syreeta's "Quick Slick" (Motown) made that single the other of only two adds this week.

COUNTRY

NASHVILLE—Mickey Gilley is basically a natural add at WJRB-AM Nashville and program director Don Keith especially liked his ballad, "Lonely Nights" (Epic), penned by another artist/writer Keith Steagall. Janet Bozeman, WJRB's music director and a fan of honky-tonk songs chose Bobby Goldsboro's "The Round-Up Saloon" (Curb through Epic). The Texas swing sound of Bobby Bare's "Dropping Out Of Sight" (Columbia) made it a complementary add to this traditional country music-oriented station.

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (10/20/81)

PRIME MOVERS-NATIONAL

- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- OLIVIA NEWTON-JOHN—Physical (RCA)
- THE FOUR TOPS—When She Was My Girl (Casablanca)

TOP ADD ONS -NATIONAL

- STEVIE NICKS—Leather & Lace (Modern)
- DIANA ROSS—Why Do Fools Fall In Love (RCA)
- LINDSEY BUCKINGHAM—Trouble (Elektra)

BREAKOUTS-NATIONAL

- STEVE MILLER BAND—Heart Like A Wheel (Capitol)
- THE KNACK—Pay The Devil (Capitol)
- DON McLEAN—Castles In The Air (Millennium)

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

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

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

Pacific Southwest Region

- ★ **PRIME MOVERS**
- FOREIGNER—Waiting For A Girl Like You (Atlantic)
 - THE POLICE—Every Little Thing She Does Is Magic (A&M)
 - DIESEL—Sausalito Summernight (Regency)
- **TOP ADD ONS**
- LINDSEY BUCKINGHAM—Trouble (Elektra)
 - KOOL & THE GANG—Take My Heart (De-lite)
 - STEVIE NICKS—Leather & Lace (Modern)
- BREAKOUTS**
- KARLA DeVITO—Midnight Confession (Epic)
 - STEVE MILLER BAND—Heart Like A Wheel (Capitol)
 - JOHN DENVER—The Cowboy & The Lady (RCA)

- KFI—Los Angeles (Roger Collins—MD)
- ★ LITTLE RIVER BAND—The Night Owls 2-1
 - ★ AL JARREAU—We're In This Love Together 19-8

- ★ AIR SUPPLY—Here I Am 28-20
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 24-14
- ★ FOREIGNER—Waiting For A Girl Like You 22-13
- QUARTERFLASH—Harden My Heart
- STEVIE NICKS—Leather And Lace
- KIM CARNES—Mistaken Identity
- KOOL & THE GANG—Take My Heart
- JUICE NEWTON—The Sweetest Thing
- JOURNEY—Don't Stop Believin'
- THE KNACK—Pay The Devil
- SURVIVOR—Poor Man's Son
- JOHN DENVER—The Cowboy And The Lady

- KIQQ-FM—Los Angeles (Robert Moorehead—MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
 - ★ ROLLING STONES—Start Me Up 2-2
 - ★ THE POLICE—Every Little Thing She Does Is Magic 7-3
 - ★ RICK SPRINGFIELD—I've Done Everything For You 5-5

- ★ DARYL HALL/JOHN OATES—Private Eyes 4-3
- LINDSEY BUCKINGHAM—Trouble
- ZOOM—Saturday, Saturday Night
- NATALIE COLE—The Blasters
- CARLA DeVITO—Midnight Confessions

- KRTH-FM—Los Angeles (Bob Hamilton—MD)

- ★ THE GO GO'S—Our Lips Are Sealed 12-5
- ★ OLIVIA NEWTON-JOHN—Physical 22-11
- ★ THE POLICE—Every Little Thing She Does Is Magic 16-10
- ★ BARRY MANILOW—The Old Songs 23-17
- ★ FOREIGNER—Waiting For A Girl Like You 24-19
- KOOL & THE GANG—Take My Heart
- LINDSEY BUCKINGHAM—Trouble
- QUARTERFLASH—Harden My Heart
- STEVE MILLER BAND—Heart Like A Wheel

- KIMN—Denver (Doug Ericson—MD)

- ★ AIR SUPPLY—Here I Am 16-10
- ★ FOREIGNER—Waiting For A Girl Like You 22-14
- ★ BLUE OYSTER CULT—Burnin' For You 9-7
- ★ ROLLING STONES—Start Me Up 8-6
- ★ MIKE POST—The Theme From Hill Street Blues 18-12
- STEVIE NICKS—Leather And Lace
- LINDSEY BUCKINGHAM—Trouble
- RONNIE MILSAP—I Wouldn't Have Missed It For The World

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

- ★ AIR SUPPLY—Here I Am 28-22
- ★ OLIVIA NEWTON-JOHN—Physical 24-19
- ★ CARL CARLTON—She's A Bad Mama Jama
- ★ ROLLING STONES—Start Me Up 7-3
- ★ THE FOUR TOPS—When She Was My Girl 6-12
- BILLY JOEL—Say Goodbye To Hollywood 28
- KOOL & THE GANG—Take My Heart 30
- CHRIS CHRISTIAN—I Want You, I Need You
- JERMAINE JACKSON—I'm Just Too Shy

- KOPA-FM—Phoenix (Craig Jackson—MD)

- ★ THE POLICE—Every Little Thing She Does Is Magic 20-15
- ★ DIESEL—Sausalito Summer Night 18-9
- ★ RICK SPRINGFIELD—I've Done Everything For You 10-6
- ★ COMMODORES—Oh No 15-12
- ★ FOREIGNER—Waiting For A Girl Like You
- GENESIS—No Reply At All
- PAT BENATAR—Promises In The Dark
- AIR SUPPLY—Here I Am
- GEORGE BENSON—Turn Your Love Around
- STEVE MILLER BAND—Heart Like A Wheel

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

- ★ DIESEL—Sausalito Summer Night 36-24
- ★ DIANA ROSS—Why Do Fools Fall In Love 38-28
- ★ STREEK—One More Night 35-30
- ★ OLIVIA NEWTON-JOHN—Physical 17-10
- ★ JUICE NEWTON—The Sweetest Thing
- JOHN DENVER—The Cowboy And The Lady
- STEVE MILLER BAND—Heart Like A Wheel
- THE GO GO'S—Our Lips Are Sealed
- DEBBIE HARRY—The Jam Was Moving
- FOREIGNER—Waiting For A Girl Like You
- ROD STEWART—Young Turks
- ALABAMA—Love In The First Degree
- SNEAKER—More Than Just The Two Of Us

- KGB-FM—San Diego (Jeff Lucifer—MD)

- ★ THE POLICE—Every Little Thing She Does Is Magic 20-14
- ★ COMMODORES—Oh No 27-20
- ★ OLIVIA NEWTON-JOHN—Physical 26-22
- ★ DARYL HALL/JOHN OATES—Private Eyes 13-9
- ★ MIKE POST—The Theme From Hill Street Blues 21-17
- QUINCY JONES FEATURING JAMES INGRAM—Just Once
- BARRY MANILOW—The Old Songs
- QUARTERFLASH—Harden My Heart
- LINDSEY BUCKINGHAM—Trouble

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

- JOURNEY—Don't Stop Believin'
- COMMODORES—Oh No 24
- DIANA ROSS—Why Do Fools Fall In Love

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

- ★ DARYL HALL/JOHN OATES—Private Eyes 11-8
- ★ FOREIGNER—Waiting For A Girl Like You 1-1
- ★ THE POLICE—Every Little Thing She Does Is Magic 14-11
- ★ CHILLIWACK—My Girl 17-14
- ★ GENESIS—No Reply At All 16-12
- LINDSEY BUCKINGHAM—Trouble
- STEVE MILLER BAND—Heart Like A Wheel

- KRSP-FM (FM-103)—Salt Lake City (Lorraine Windgar—MD)

- ★ RICK SPRINGFIELD—I've Done Everything For You 8-3
- ★ FOREIGNER—Waiting For A Girl Like You 12-8
- ★ THE POLICE—Every Little Thing She Does Is Magic 9-6
- ★ PAT BENATAR—Promises In The Dark 13-11
- ★ ROD STEWART—Young Turks
- STEVIE NICKS—Leather And Lace

- LINDSEY BUCKINGHAM—Trouble
- CHILLIWACK—My Girl

- KFMB-FM (B-100)—San Diego (Glen McCartney—MD)

- ★ SHEENA EASTON—For Your Eyes Only 3-3
- ★ DAN FOGELBERG—Hard To Say 4-2
- ★ CHRISTOPHER CROSS—Arthur's Theme 2-1
- ★ KENNY ROGERS—Share Your Love With Me 6-6
- ★ LITTLE RIVER BAND—The Night Owls 5-4
- GENESIS—No Reply At All 30

- KERN-AM—Bakersfield (Beau Reyes—MD)

- ★ THE POLICE—Every Little Thing She Does Is Magic 15-9
- ★ FOREIGNER—Waiting For A Girl Like You 26-10
- ★ RICK SPRINGFIELD—I've Done Everything For You 11-2
- ★ LUTHER VANDROSS—My Girl 29-22
- ★ DEVO—Working In The Coal Mine 22-17
- DIANA ROSS—Why Do Fools Fall In Love 29
- QUARTERFLASH—Harden My Heart 27
- JOURNEY—Don't Stop Believin' 28
- BARRY MANILOW—The Old Songs 30

- KXXX-FM—Bakersfield (Doug DeRoo—MD)

- ★ CHILLIWACK—My Girl 27-17
- ★ THE FOUR TOPS—When She Was My Girl 11-5
- ★ AIR SUPPLY—Here I Am 15-9
- ★ OLIVIA NEWTON-JOHN—Physical 25-18
- ★ FOREIGNER—Waiting For A Girl Like You 8-1
- QUINCY JONES FEATURING JAMES INGRAM—Just Once
- STEVIE NICKS—Leather And Lace
- CLIFF RICHARD—Wired For Sound
- LINDSEY BUCKINGHAM—Trouble

- KGGI-FM—Riverside (Steve O'Neil—MD)

- ★ LUTHER VANDROSS—Never Too Much 11-9
- ★ AIR SUPPLY—Here I Am 13-10
- ★ DARYL HALL/JOHN OATES—Private Eyes 19-12
- ★ CARL CARLTON—She's A Bad Mama Jama 6-2
- KOOL & THE GANG—Take My Heart
- AL JARREAU—We're In This Love Together 7-4
- QUARTERFLASH—Harden My Heart
- CHRIS CHRISTIAN—I Want You, I Need You
- DIANA ROSS—Why Do Fools Fall In Love

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

- ★ FOREIGNER—Waiting For A Girl Like You 21-17
- ★ COMMODORES—Oh No 26-19

- ★ BOB SEGER—Tryin' To Live My Life Without You 9-6
- ★ AL JARREAU—We're In This Love Together 12-9
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 16-13
- LINDSEY BUCKINGHAM—Trouble
- STEVIE NICKS—Leather And Lace
- SNEAKER—More Than Just The Two Of Us
- BILL WYMAN—Je Suis Un Rock Star

- KRQQ-FM—Tucson (Randy Hart—MD)

- ★ THE POLICE—Every Little Thing She Does Is Magic 15-6
- ★ DIESEL—Sausalito Summer Night 5-1
- ★ RICK SPRINGFIELD—I've Done Everything For You 14-8
- ★ OLIVIA NEWTON-JOHN—Physical 27-15
- ★ FOREIGNER—Waiting For A Girl Like You 18-14
- CHILLIWACK—My Girl
- ELECTRIC LIGHT ORCHESTRA—Twilight
- KIM CARNES—Mistaken Identity

- KTKT-AM—Tucson (Bobby Rivers—MD)

- JOURNEY—Don't Stop Believin'
- STEVIE NICKS—Leather And Lace
- JUICE NEWTON—The Sweetest Thing

Pacific Northwest Region

- ★ **PRIME MOVERS**
- FOREIGNER—Waiting For A Girl Like You (Atlantic)
 - KOOL & THE GANG—Take My Heart (De-lite)
 - POLICE—Every Little Thing She Does Is Magic (A&M)

- **TOP ADD ONS**
- LUTHER VANDROSS—Never Too Much (Epic)
 - QUINCY JONES FEATURING JAMES INGRAM—Just Once (A&M)
 - DIESEL—Sausalito Summernight (Regency)

- BREAKOUTS**

- STEVE MILLER BAND—Heart Like A Wheel (Capitol)
- THE MOODY BLUES—Talking Out Of Turn (Threshold)
- DON McLEAN—Castles In The Air (Millennium)

- KFRC—San Francisco (J. Peterson—MD)

- ★ POLICE—Every Little Thing She Does Is Magic 10-6
- ★ KOOL & THE GANG—Take My Heart 25-17
- ★ FOREIGNER—Waiting For A Girl Like You 40-30
- ★ AL JARREAU—We're In This Love Together 22-18
- QUINCY JONES FEATURING JAMES INGRAM—Just Once
- LUTHER VANDROSS—Never Too Much 31
- OLIVIA NEWTON-JOHN—Physical 40
- BILLY JOEL—Say Goodbye To Hollywood

- TIME—Get It Up
- BILL WYMAN—Je Suis Un Rock Star

- KJR—Seattle (Tracy Mitchell—MD)

- CHRIS CHRISTIAN—I Want You, I Need You
- CHILLIWACK—My Girl
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- STEVE MILLER BAND—Heart Like A Wheel

- KEZR-FM—San Jose (Bob Harlow—MD)

- ★ MIKE POST—The Theme From Hill Street Blues 11-7
- ★ FOREIGNER—Waiting For A Girl Like You 3-2
- ★ THE POLICE—Every Little Thing She Does Is Magic 5-4
- ★ DAN FOGELBERG—Hard To Say 4-3
- ★ GENESIS—No Reply At All 14-9
- DIESEL—Sausalito Summer Night
- STEVE MILLER BAND—Heart Like A Wheel

- KIOY-FM—Fresno (Tom Saville—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 2-1
- ★ DAVID GATES—Take Me Now 18-12
- ★ THE POLICE—Every Little Thing She Does Is Magic 21-14
- ★ OLIVIA NEWTON-JOHN—Physical 25-19
- QUARTERFLASH—Harden My Heart
- JOEY SCARBURY—When She Dances
- STEVIE WOODS—Steal The Night

- KRLC-AM—Lewiston (Steve MacKellvie—MD)

- ★ AIR SUPPLY—Here I Am 6-2
- ★ FOREIGNER—Waiting For A Girl Like You 13-6
- ★ THE POLICE—Every Little Thing She Does Is Magic 10-7
- ★ PAT BENATAR—Promises In The Dark
- STEVE MILLER—Heart Like A Wheel
- THE MOODY BLUES—Talking Out Of Turn
- GEORGE BENSON—Turn Your Love Around

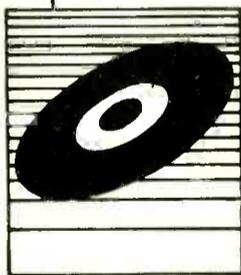
(Continued on page 28)

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memo

To: **Record Promotion Executives**
 From: **Billboard**
 Re: **Radio Action Decision Ads**

Radio's final playlist decision is the bottom line!



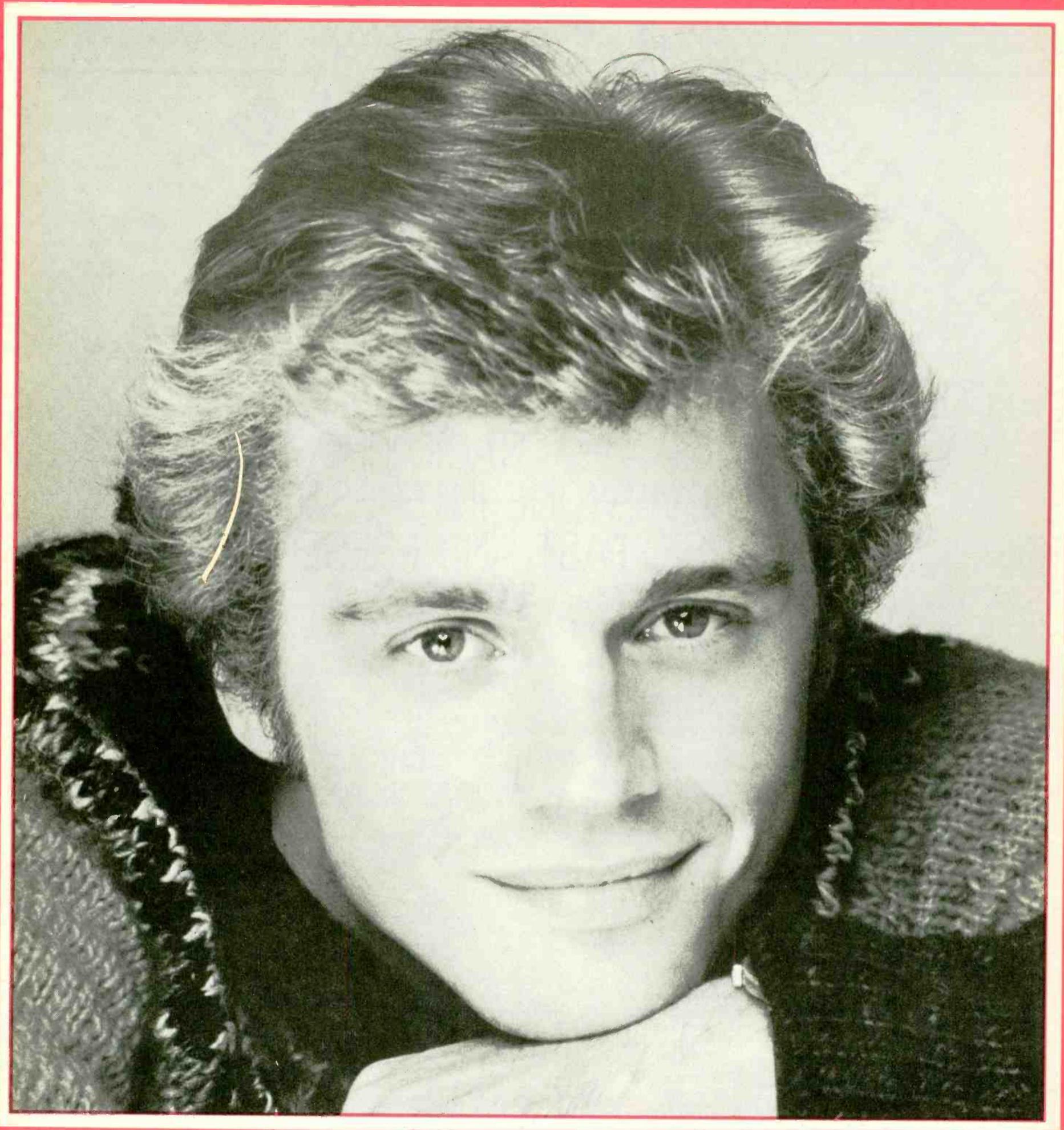
Run with a Billboard RADIO ACTION DECISION AD on your single (or singles!) and you'll be running in the right place at the right time! You'll hit Monday and Tuesday—those final playlist decision days for radio! It's the time to effectively present your up-to-the-minute play action facts to the 5500 radio

stations that get Billboard—a reach that is greater than any other industry publication. Recent AdSell Studies clearly indicate that Billboard's reach is a real reach with radio readership. For example, the Billboard ads reported on, received an 83% "preferential treatment" rating ("convinced radio that manufacturers were promotionally supporting the product advertised").

Billboard RADIO ACTION DECISION ADS could be the beginning of something really big* for your singles—and for radio! Right now is the time to back your promotion team with direct ad support... in the right place!

* More than 33,000+ radio professionals read Billboard each week. † Based upon a study by McGraw-Hill Laboratory of Advertising Research.

Billboard Ads move records—and now we're making space for even better moves!



**In 1942, "White Christmas" made recording history.
In 1981, John Schneider does it again.**

John Schneider performs your favorite traditional Christmas classics including "White Christmas," "Silent Night, Holy Night," "Winter Wonderland," "Silver Bells" and more.

"White Christmas": His new album featuring the single, ZSS 02606
"Katey's Christmas Card": May all your Christmases be this beautiful.

John Schneider's new album, "White Christmas." FZ 37617
On Scotti Brothers Records and Tapes.

Distributed by CBS Records. © 1981 CBS Inc. Produced by Tony Scotti and John D'Andrea. Personal Management: Michael Gursej.





RECORD COLLECTORS! NOSTALGIA FANS! TRIVIA BUFFS! RADIO PROGRAMMERS... AND EVERYONE INTERESTED IN MUSIC PAST AND PRESENT!

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

WHAT'S AVAILABLE?

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

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

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

POP SINGLES

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

POP ALBUMS

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

COUNTRY SINGLES

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

COUNTRY ALBUMS

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

SOUL (RHYTHM & BLUES) SINGLES

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

SOUL (RHYTHM & BLUES) ALBUMS

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

ADULT CONTEMPORARY SINGLES

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

CLASSICAL ALBUMS

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

JAZZ ALBUMS

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

SPIRITUAL GOSPEL ALBUMS (SOUL GOSPEL)

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

GREATEST HITS

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

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

Billboard Chart Research
9107 Wilshire Blvd.
Beverly Hills, Ca. 90210

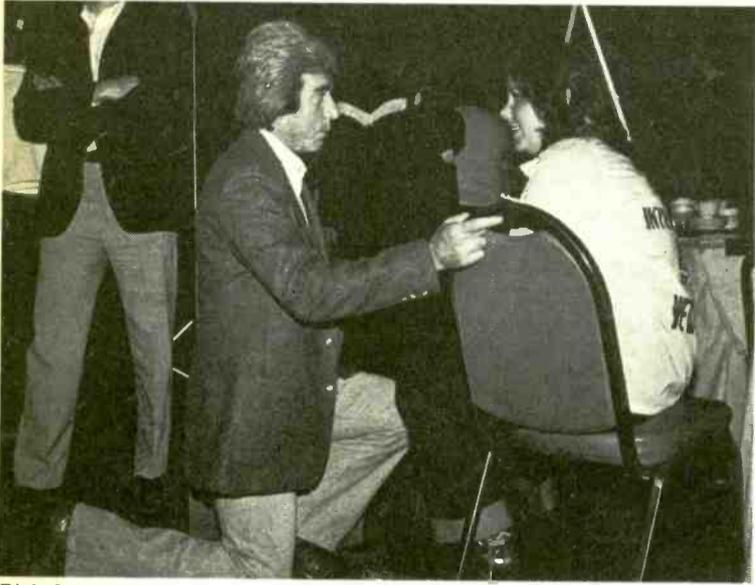
Please send me the following Research Aids Packages
(please list by code number): _____

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

Name _____
Company _____
Address _____
City _____
State _____ Zip _____

Radio Highlights Of Country Music Week

Photos by Kats Smith except for deejay luncheon and post-award show pictures.



Rich Schwan, left, director of Columbia national promotion, CBS Nashville, implores Pam Green, acting program director, WHN-AM New York, with his weekly add requests.



Singer/songwriter Paul Williams speaks at the FICAP seminar.



Elektra artist Joe Sun chats with Jacki West, WGTO-AM, Cypress Gardens, Fla. during an artist/deejay taping session.



B.J. Thomas becomes a lifetime FICAP member during the organization's banquet.



The Kendalls chat with Jerry Dale, WSCH-FM, Aurora, Ind. during an artist/deejay taping session.



Alabama members Jeff Cook, left, and Randy Owen, second from right, chat with hosts Ralph Emery and Bill Anderson during a post-CMA awards show radio broadcast.

OCTOBER 31, 1981, BILLBOARD



Slim Whitman chats with Ed Finley, KCTT-AM, Yellville, Ark. during an artist/deejay taping session.



George Strait performs during the FICAP banquet.



Dene Hallam, left, program director, WWWW-FM, Detroit, chats with Joe Galante, RCA Nashville division vice president, marketing, during an artist/deejay taping session.



1981 CMA deejay of the year winners display their awards following a CMA deejay luncheon. From left to right, first row, are large market winner Lynn Waggoner, KEBC-FM, Oklahoma City; medium market winner Tom Wilson, WAXX-FM Eau Claire, Wis.; CMA president Tandy Rice; small market winner Jacki West, WGTO-AM, Cypress Gardens, Fla. From left to right top row are Larry Scott, 1980 deejay winner; Bob Cole, 1980 deejay winner; Brenda Lee, CMA board winner and emcee of the luncheon show; and Lee Shannon, 1980 deejay winner.



Tom T. Hall, right, and his wife Dixie, greet CMA deejay of the year winner, Lynn Waggoner, KEBC-FM Oklahoma City, at a CMA deejay luncheon held at Hall's home.



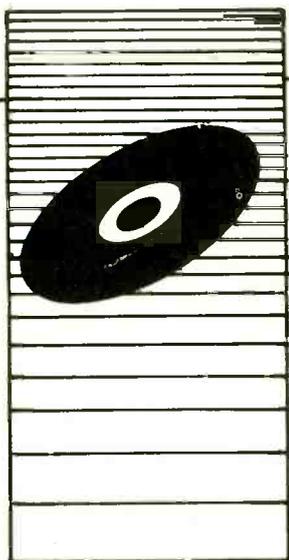
Grant Turner, 1981 inductee into the Country Music Hall of Fame, speaks at the CMA deejay luncheon.

Based on station playlists through Tuesday (10/20/81)

memo

To: **Record Promotion Executives**
 From: **Billboard**
 Re: **Radio Action Decision Ads**

Quick—look at this impact advertising space! It's the perfect place to increase that radio action on your priority singles!



Monday...
 Tuesday...

Those critical days when radio stations make their decisions on what new singles they'll add for the remainder of the week—

how they'll play them... what's going up... down... dropped... increasing in rotation! These are the decisions that will certainly affect you... Now you've got the flexible advertising vehicle designed to influence those decisions!

If you run with a Billboard RADIO ACTION DECISION AD, you'll be running with the most up-to-date information anyone can offer on that big Monday and Tuesday! Information that will reach 5,500 radio stations—a reach that is bigger than any other industry publication! This could be the beginning of something really big* for your singles—and for radio!

Right now is the time to back your promotion team with direct ad support... in the right place!

* More than 33,000† radio professionals read Billboard each week.

† Based upon a study by McGraw-Hill Laboratory of Advertising Research.

Billboard ads move records—and now we're making space for even better moves!

● Continued from page 24

KGW—Portland

(Janise Wojniak—MD)

- ★★ AIR SUPPLY—Here I Am 13-8
- ★★ LITTLE RIVER BAND—The Night Owls 9-5
- ★ ATLANTA RHYTHM SECTION—Alien 19-14
- ★ DAN FOGELBERG—Hard To Say 5-2
- COMMODORES—Oh No
- DIANA ROSS—Why Do Fools Fall In Love

KPLZ-FM—Seattle

(Jeff King—MD)

- DON McLEAN—Castles In The Air

KJRB-AM—Spokane

(Brian Gregory—MD)

- ★★ OLIVIA NEWTON-JOHN—Physical 11-6
- ★★ FOREIGNER—Waiting For A Girl Like You 8-1
- ★ THE POLICE—Every Little Thing She Does Is Magic 23-16
- ★ CARL CARLTON—She's A Bad Mama Jama 14-9
- ★ BOB SEGER—Tryin' To Live My Life Without You 16-8
- GEORGE BENSON—Turn Your Love Around
- STEVE MILLER BAND—Heart Like A Wheel
- SURVIVOR—Poor Man's Son
- LINDSEY BUCKINGHAM—Trouble

KCBN-AM—Reno

(Larry Irons—MD)

- ★★ FOREIGNER—Waiting For A Girl Like You 28-21
- ★★ AL JARREAU—We're In This Love Together 23-17
- ★ THE POLICE—Every Little Thing She Does Is Magic 12-7
- ★ DON FELDER—Heavy Metal 28-12
- ★ BOB SEGER—Tryin' To Live My Life Without You 4-2
- STEVIE NICKS—Leather And Lace
- DIESEL—Sausalito Summer Night 30
- LINDSEY BUCKINGHAM—Trouble

KSFM-FM—Sacramento

(Mark Preston—MD)

- ★★ EARTH, WIND & FIRE—Let's Groove 17-13
- ★★ FOREIGNER—Waiting For A Girl Like You 13-6
- ★ THE POLICE—Every Little Thing She Does Is Magic 14-11
- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
- ★ COMMODORES—Oh No 23-17
- JOURNEY—Don't Stop Believin'
- QUARTERFLASH—Harden My Heart 30
- KXOA-FM (14K)—Sacramento
- (Kris Mitchell—MD)
- ★★ DAN FOGELBERG—Hard To Say 4-3
- ★★ THE FOUR TOPS—When She Was My Girl 14-10
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 10-7
- ★ BARRY MANILOW—The Old Songs 21-16
- ★ MIKE POST—The Theme From Hill Street Blues 20-12
- COMMODORES—Oh No 18

KTAC-AM—Tacoma

(Sean Carter—MD)

- ★★ DAN FOGELBERG—Hard To Say 5-3
- ★ AIR SUPPLY—Here I Am 15-12
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 14-11
- ★ MIKE POST—The Theme From Hill Street Blue 16-13
- DAVID GATES—Take Me Now
- DIANA ROSS—Why Do Fools Fall In Love
- JUICE NEWTON—The Sweetest Thing
- CRYSTAL GAYLE—The Woman In Me
- ART GARFUNKEL—A Heart In New York

North Central Region

★ PRIME MOVERS

- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- BARRY MANILOW—The Old Songs (Arista)
- THE FOUR TOPS—When She Was My Girl (Casablanca)

● TOP ADD ONS

- LUTHER VANDROSS—Never Too Much (Epic)
- STEVIE NICKS—Leather & Lace (Modern)
- ROD STEWART—Young Turks (WB)

● BREAKOUTS

- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics (RCA)
- MIKE LOVE—Looking Back With Love (Boardwalk)
- THE KNACK—Pay The Devil (Capitol)

WGCL-FM—Cleveland

(Jay Stone—MD)

- ★★ BARRY MANILOW—The Old Songs 30-16
- ★★ FOREIGNER—Waiting For A Girl Like You 22-11
- ★ RICK SPRINGFIELD—I've Done Everything For You 7-5
- ★ GENESIS—No Reply At All 14-8
- ★ PAT BENATAR—Promises In The Dark 18-15
- STEVIE NICKS—Leather And Lace 30
- LUTHER VANDROSS—Never Too Much 27
- QUARTERFLASH—Harden My Heart
- JUICE NEWTON—The Sweetest Thing
- RONNIE MILSAP—I Wouldn't Have Missed It For The World

CKLW-AM—Detroit

(Rosalee Trombley—MD)

- ★★ BARRY MANILOW—The Old Songs 29-16
- ★★ FOREIGNER—Waiting For A Girl Like You 27-12
- ★ KOOL & THE GANG—Take My Heart 28-21
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 23
- JOURNEY—Don't Stop Believin'
- SURVIVOR—Poor Man's Son

WKRQ-FM (Q-102)—Cincinnati

(Tony Galluzzo—MD)

- ★★ CHRISTOPHER CROSS—Arthur's Theme 2-2
- ★★ SHEENA EASTON—For Your Eyes Only 1-1
- ★ JOURNEY—Don't Stop Believin' 22-14
- ★ AIR SUPPLY—Here I Am 29-21
- ★ DARYL HALL/JOHN OATES—Private Eyes 11-9

WZZP-FM—Cleveland

(Bob McKay—MD)

- ★★ AIR SUPPLY—Here I Am 14-8
- ★★ AL JARREAU—We're In This Love Together 9-4
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 12-11
- ★ OLIVIA NEWTON-JOHN—Physical 19-18
- ★ MIKE POST—The Theme From Hill Street Blues 18-7
- CHILLIWACK—My Girl
- ROD STEWART—Young Turks
- DIANA ROSS—Why Do Fools Fall In Love

WDRQ-FM—Detroit

(Steve Summers—MD)

- ★★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 14-8
- ★★ FOREIGNER—Waiting For A Girl Like You 11-6
- ★ EARTH, WIND & FIRE—Let's Groove 19-17
- ★ BARRY MANILOW—The Old Songs 17-11
- ★ AL JARREAU—We're In This Love Together 9-7
- LUTHER VANDROSS—Never Too Much 21
- JOEY SCARBURY—When She Dances 10
- RONNIE LAWS—Stay Awake

WBZZ-FM (B-94)—Pittsburgh

(Mark Kowalski—MD)

- ★★ GENESIS—No Reply At All 15-10
- ★★ BOB SEGER—Tryin' To Live My Life Without You 8-3
- ★ OLIVIA NEWTON-JOHN—Physical 21-16
- ★ FOREIGNER—Waiting For A Girl Like You 14-8
- JOURNEY—Don't Stop Believin' 27
- GEORGE BENSON—Turn Your Love Around

WFFM-FM—Pittsburgh

(Jay Cresswell—MD)

- ★★ FOREIGNER—Waiting For A Girl Like You 32-23
- ★★ THE FOUR TOPS—When She Was My Girl 14-8
- ★ DAN FOGELBERG—Hard To Say 8-5
- ★ COMMODORES—Oh No 17-12
- ★ STEVIE NICKS—Leather And Lace 18-17
- THE KNACK—Pay The Devil
- MIKE LOVE—Looking Back With Love
- STREEK—One More Night
- SPYRO GYRA—Summer Strut

WXKX-FM (95KX)—Pittsburgh

(Clark Ingram—MD)

- ★★ LITTLE RIVER BAND—The Night Owls 11-6
- ★★ GENESIS—Abacac 4-1
- ★ GENESIS—No Reply At All 21-9
- ★ FOREIGNER—Waiting For A Girl Like You 20-14
- ★ JOURNEY—Stone In Love 13-8
- CLIMAX—Breakdown
- JOURNEY—Don't Stop Believin' 27-26
- STEVE MILLER BAND—Heart Like A Wheel

WYYS-FM—Cincinnati

(Barry James—MD)

- ★★ DAN FOGELBERG—Hard To Say 4-2
- ★★ LULU—I Could Never Miss You
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 22-18
- ★ COMMODORES—Oh No 21-15
- ★ AL JARREAU—We're In This Love Together 18-12
- FOREIGNER—Waiting For A Girl Like You 19

WNCI-FM—Columbus

(Steve Edwards—MD)

- ★★ AIR SUPPLY—Here I Am 11-6
- ★★ FOREIGNER—Waiting For A Girl Like You 12-7
- ★ DAN FOGELBERG—Hard To Say 5-3
- ★ COMMODORES—Oh No 14-10
- LITTLE RIVER BAND—The Night Owls 1-1
- STEVIE NICKS—Leather And Lace 30
- LINDSEY BUCKINGHAM—Trouble 29

WXGT-FM (92X)—Columbus

(Buddy Scott—MD)

- ★★ THE POLICE—Every Little Thing She Does Is Magic 19-15
- ★★ DEVO—Working In The Coal Mine 9-5
- ★ AIR SUPPLY—Here I Am 12-8
- ★ RICK SPRINGFIELD—I've Done Everything For You 10-6
- ★ FOREIGNER—Waiting For A Girl Like You 13-10

● COMMODORES—Oh No 24

● QUARTERFLASH—Harden My Heart

● CHILLIWACK—My Girl

WAKY—Louisville

(Bob Moody—MD)

- ★★ THE FOUR TOPS—When She Was My Girl 18-13
- ★★ DIANA ROSS—Why Do Fools Fall In Love 16-12
- ★ AIR SUPPLY—Here I Am 13-9
- ★ COMMODORES—Oh No 15-11
- ★ BARRY MANILOW—The Old Songs 10-17
- STEVIE WOODS—Steal The Night 23
- FOREIGNER—Waiting For A Girl Like You 24

WKJ-FM—Louisville

(Bobby Hatfield—MD)

- ★★ DAN FOGELBERG—Hard To Say 10-6
- ★★ LITTLE RIVER BAND—The Night Owls 14-10
- ★ CHRISTOPHER CROSS—Arthur's Theme 2-1
- ★ RICK SPRINGFIELD—I've Done Everything For You 5-3
- ★ TARNEY & SPENCER BAND—No Time To Lose 15-12
- THE GO GO'S—Our Lips Are Sealed
- THE KNACK—Pay The Devil
- SURVIVOR—Poor Man's Son
- STEVE MILLER BAND—Heart Like A Wheel

WKWK-AM (14-WK)—Wheeling

(Greg McCullough—MD)

- ★★ THE FOUR TOPS—When She Was My Girl 24-19
- ★★ OLIVIA NEWTON-JOHN—Physical B25
- ★ LULU—I Could Never Miss You 13-9
- ★ COMMODORES—Oh No 21-17
- ★ BARRY MANILOW—The Old Songs 28-26
- STEVIE NICKS—Leather And Lace
- LINDSEY BUCKINGHAM—Trouble
- KIM CARNES—Mistaken Identity

Southwest Region

★ PRIME MOVERS

- THE FOUR TOPS—When She Was My Girl (Casablanca)
- DAN FOGELBERG—Hard To Say (Epic/Full Moon)
- FOREIGNER—Waiting For A Girl Like You (Atlantic)

● TOP ADD ONS

- DIANA ROSS—Why Do Fools Fall In Love (RCA)
- STEVIE NICKS—Leather & Lace (Modern)
- JOURNEY—Don't Stop Believing (Columbia)

● BREAKOUTS

- ALABAMA—Love In The First Degree (RCA)
- THE KNACK—Pay The Devil (Capitol)
- CHARLY MCCLAIN—Sleeping With The Radio On (Epic)

KVIL-FM—Dallas

(Chuck Rhodes—MD)

- ★★ DAN FOGELBERG—Hard To Say 12-7
- ★★ KENNY ROGERS—Share Your Love With Me 8-5
- ★ DARYL HALL/JOHN OATES—Private Eyes 16-8
- ★ AL JARREAU—We're In This Love Together 14-11
- ★ THE FOUR TOPS—When She Was My Girl 19-12
- FOREIGNER—Waiting For A Girl Like You
- DIANA ROSS—Why Do Fools Fall In Love

KEGL-FM—Ft. Worth

(Saundra Robek—MD)

- ★★ THE GO GO'S—Our Lips Are Sealed 12-11
- ★★ DARYL HALL/JOHN OATES—Private Eyes 10-7
- ★ JOURNEY—Don't Stop Believin' 27-19
- ★ THE KINKS—Destroyer 19-14
- ★ BOB SEGER—Tryin' To Live My Life Without You 7-4
- THE KNACK—Pay The Devil
- MARTY BALIN—Atlanta Lady
- DONNIE IRIS—Sweet Merilee
- LINDSEY BUCKINGHAM—Trouble

KRLY-FM—Houston

(Blake Lawrence—MD)

- ★★ PRINCE—Controversy 15-7
- ★★ THE FOUR TOPS—When She Was My Girl 14-6
- ★ ROGER—I Heard It Through The Grapevine 9-2
- ★ ONE WAY—Pull Fancy Dancer Pull 22-13
- QUINCY JONES FEATURING JAMES INGRAM—Just Once 24
- FRANKIE BEVERLY AND MAZE—Before I Let Go 22
- TIERRA—La La Means I Love You
- GEORGE BENSON—Turn Your Love Around
- CHANGE—Heaven Of My Life

(Continued on page 32)

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The Premiere American Band

JEFFERSON STARSHIP

The Success Story Of "Modern Times"

★ Phase I ON TOUR

DATE	LOCATION	PAID ATTENDANCE	GROSS
6/6/81	Davis, Ca.	4,996.....	\$ 47,537.50
6/13/81	Kansas City, Mo.	9,917.....	\$ 91,633.50
6/14/81	St. Louis, Mo.	9,250.....	\$ 86,590.50
6/16-17/81	Clarkston, Mich.	10,900.....	\$214,840.45
6/19/81	Hoffman Estates, Ill.	9,400.....	\$ 79,478.00
6/20/81	East Troy, Wisc.	5,166.....	\$ 55,946.00
6/22/81	Cuyahoga Falls, Ohio	7,888.....	\$ 61,587.00
6/24/81	Saratoga Springs, N.Y.	13,357.....	\$ 72,923.00
6/26/81	Philadelphia, Pa.	6,458.....	\$ 60,886.00
6/30/81	West Orange, N.J.	6,425.....	\$ 56,443.50
7/1/81	Columbia, Md.	8,000.....	\$ 67,948.00
7/2/81	Allentown, Pa.	8,000.....	\$ 69,159.50
7/4/81	Doswell, Va.	7,500.....	\$ 15,000.00
7/5/81	Charlotte, N.C.	7,500.....	\$ 15,000.00

DATE	LOCATION	PAID ATTENDANCE	GROSS
7/7/81	Atlanta, Ga.	3,835.....	\$ 37,390.25
7/9/81	Mobile, Ala.	6,882.....	\$ 65,379.00
7/10/81	Baton Rouge, La.	10,432.....	\$ 99,104.00
7/11/81	Houston, Texas	11,196.....	\$108,041.00
7/12/81	Dallas, Texas	9,534.....	\$ 90,573.00
7/14/81	Shreveport, La.	6,948.....	\$ 79,743.00
7/15/81	Little Rock, Ark.	8,395.....	\$ 79,753.00
7/17/81	Tulsa, Okla.	8,740.....	\$ 78,660.00
7/18/81	Oklahoma City, Okla.	9,000.....	\$ 85,500.00
7/19/81	Wichita, Ks.	10,477.....	\$ 95,010.50
7/22/81	Denver, Colo.	8,508.....	\$ 93,282.00
7/23/81	Pueblo, Colo.	9,598.....	\$107,030.00
7/25/81	Albuq. N. Mexico	10,168.....	\$ 96,596.00
7/26/81	El Paso, Texas	7,798.....	\$ 74,081.00
7/28/81	Tucson, Ariz.	6,778.....	\$ 61,399.00
7/29/81	Phoenix, Ariz.	12,117.....	\$121,170.00
7/31-8/2/81	Los Angeles, Ca.	19,440.....	\$220,114.00
8/5/81	Santa Barbara, Ca.	3,396.....	\$ 40,495.00
8/6/81	Napa, Ca.	4,996.....	\$ 47,538.00
8/8/81	Nevada City, Nev.	8,786.....	\$ 92,822.00
8/11/81	Las Vegas, Nev.	5,807.....	\$ 69,684.00
6/27-28/81	New York City, N.Y.	13,899.....	\$ 90,343.00

TOTAL PAID ATTENDANCE: 311,487

TOTAL GROSS: \$2,928,236.00

★ Phase II NEW TOUR

OCTOBER 16	Des Moines, IA	Municipal Auditorium	25	Columbus, OH	Memorial Auditorium
17	Iowa City, IA	Univ. of Iowa	27	Carbondale, IL	University of Illinois
18	Columbia, MO	Univ. of Missouri	30	Rockford, IL	Metro Center
20	Springfield, IL	Civic Auditorium	31	Chicago, IL	Amphitheatre
21	Merrillville, IN	Holiday Star Theatre	NOVEMBER 1	Detroit, MI	Cobo Hall
23	W. Lafayette, IN	Purdue University	3	Pittsburgh, PA	Stanley Theatre
24	Oxford, OH	Miami Univ. of Ohio			

★ Phase III NEW SINGLE: "Save Your Love"

FB-12332



BZL1-3848

JEFFERSON
STARSHIP IS:

Craig
Chaquico

Aynsley
Dunbar

David
Freiberg

Paul
Kantner

Pete
Sears

Mickey
Thomas

And Introducing Grace Slick



Produced By Ron Nevison For Gadget Productions, Inc.



Manufactured and Distributed by RCA Records

STRAIGHT FORWARD ROCK & ROLL

still. From side one The Album Network recommends "One By One" and "Let Me Go". On the reverse side the logical choices are "Too Many Fools" and "Set Me Free". Jack Green's REVERSE LOGIC, quite simply, is a sound that makes sense.

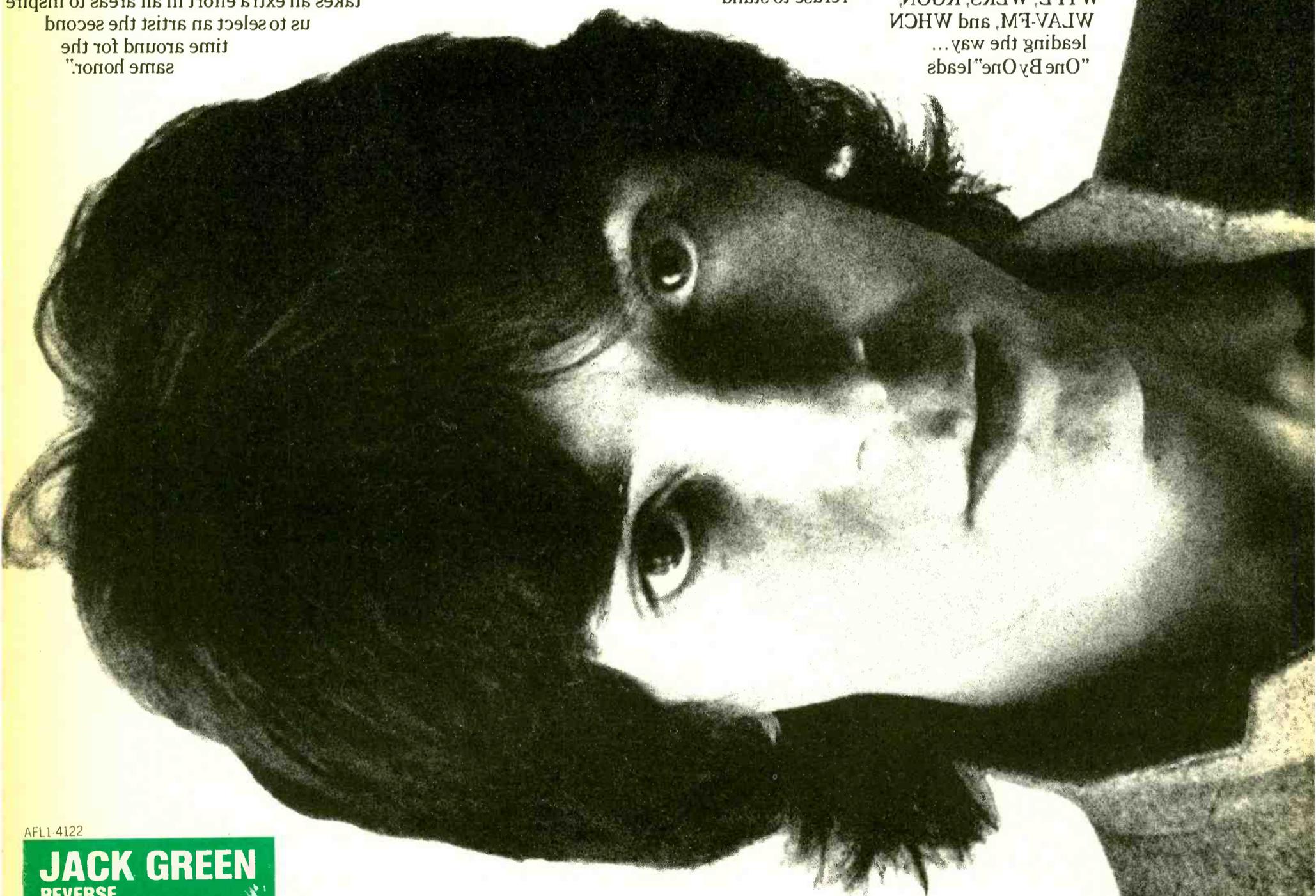
ALBUM NETWORK New Action Albums— 44, Projections: 17, Reaction: Album Network "REVERSE LOGIC" Total Mentions: 61, Adds: Best-New Music issue #163, Jack Green's REVERSE LOGIC turned the tables on 51 Album Network adds, and 11 Projections, to secure #3 New Action. At KKD, Jeff Reidel is feeling, "The first album was great. This album (believe it or not) is surprisingly better." At WRS, Terry Meiners admires Jack Green, "Rock & Roll with a lot of momentum." From the front page of The Album Network, "It takes an extra effort in all areas to inspire us to select an artist the second time around for the same honor."

comfortably. Already a fave at WMMR, as Joe Bonadonna sez, "That's the song that jumps out of the radio right away. Already in medium play here"... Gloria Johnson, KGO, agrees, "Love 'One By One'—it makes me crazy"... Buck McWilliams, WIO, is in, "A much improved effort from Jack"... And from Bob Bittens, WHCN, "Jack's new album is even better than his last one, and that was one of my favorites last year."

ALBUM NETWORK The Best New Music— The Album Network selected his debut album HUMANESQUE, for front page praise; it takes extra effort in all areas to inspire us to select an artist the second time around for the same honor. Jack Green's music has that kind of character. REVERSE LOGIC simply reinforces our belief in Jack Green and stands as a testament to those few artists who refuse to stand

FMQB Bill Hard Red Page Hard Choice— JACK GREEN, "REVERSE LOGIC", RCA. As competent a writer and singer as Jack is, the guitar is his secret weapon. I have never heard anyone (with the exception of Mark Knopfer) more adept at those catchy little riffs and fills. It's as if the guy is making love to the goddam thing. Plus, he's got so much class that he can borrow on Costello, Garland Jeffreys, and Marley and it comes out sounding all his own.

FMQB Bill Hard Red Page Chain Reaction— JACK GREEN, "REVERSE LOGIC", RCA #5 Most Added first week out, with 13 reports, with WMMR, WIO, WYFE, WRS, KGO, WJVA-FM, and WHCN leading the way... "One By One" leads



AFL1-4122

JACK GREEN

REVERSE LOGIC

Includes:
ONE BY ONE
TOO MANY FOOLS
COLD
MODERN DAY



RCA

JACK GREEN, A MIRROR OF OUR TIMES.

PRODUCED BY JACK GREEN FOR GREEN PRODUCTIONS LTD. MANAGEMENT & DIRECTION: PETER KUYSS FOR THE KUYSS ENTERTAINMENT CORP. **RCA Records**

Radio Programming



LIVE LEE—Brenda Lee, right, chats with Lee Shannon, of WQIK-FM Jacksonville, during his midday show from Opryland Hotel during the recent deejay week festivities in Nashville.

WINZ-FM's CHANGE

I-95's AC Format, Friendly DJs, Community Service Help Ratings

By SARA LANE

MIAMI—"We try to program for the largest possible mass audience by playing popular music, presented by personable deejays and we always try to have the station as visible as possible," says Keith Isley, program director of WINZ-FM.

Ten months ago I-95 (WINZ-FM) changed its programming from album oriented rock to adult contemporary; a change Isley feels was for the better. "For a while we did very well as an AOR, but we didn't see any longterm future for that format. There didn't seem to be any growth possible beyond the 3.7 share we had in 1979. This isn't a strong AOR market and I can't see any valid reason why it isn't; it's somewhat of a mystery to all of us. AOR stations just don't seem to do very well in South Florida."

When the final Arbitron book came out in 1980, I-95 had dropped to a 1.2 share and the decision to alter the format was final. I-95 became a hit music station, programming the most popular music possible and playing current music (as well as oldies) that is a proven hit; records that sell well locally and are on the trade charts in the national publications. Isley says he will also play some new records that have a hit sound to them.

"Half of the music is current releases, the other half is older music from six months ago back to 15 years ago," Isley explains. "We count heavily on the older stuff."

Isley goes on to say that I-95 is a

mass audience station and tries to play music that appeals to the broadest possible audience. Its demographics are basically the 12- to 34-year old with an emphasis on the 12- to 24-year old.

While Isley doesn't feel that I-95 deejays must go heavy on the personality, he does look for disk jockeys who have a smooth, friendly and personable delivery. "We don't want anyone who talks too much," he comments. "We want talk to be short, quick and brief with the most music possible in any time period."

Morning drive (6 to 10 a.m.) is handled by Kid Curry, who joined I-95 in April. Curry was formerly the nighttime DJ on WHYI-FM (Y-100) (I-95's chief competition) and he also did the 3 to 6 p.m. show on Y-100. "He's very well known in the area and, hopefully, he brought some of his audience over with him to I-95," Isley notes.

Johnny Dolan, another well-known South Florida name fills the 10 a.m. to 2 p.m. slot. Dolan, who was with I-95 during its last year as an AOR station, also broadcast from WQAM-AM and was the former nighttime deejay at WEDR-FM, the black station.

Earl the Pearl takes on the afternoon drive from 2 to 6 p.m. He is also a former Y-100 disk jockey.

"Earl was their White Knight jock for five or six years. His music is a large part of his show and he's a very smooth sounding jock, very consistent," Isley says. Kathy Wild West joined I-95 during the summer months and handles the 6 to 10 p.m. slot. West was with WRQB-FM Tampa. "She does a very uptempo show, programming more heavily for the 12- to 17-year old audience," Isley comments. Dennis Reese, a native of Miami, came from Fort Pierce also during the summer. A feature of his 10 p.m. to 2 a.m. show is he plays back the top five songs of each day as determined by phone calls from listeners."

Sandy McBride covers the 2 a.m. to 6 a.m. spot. During the spring months of this year as I-95 was undergoing the format change, a heavy promotion campaign was launched on television and billboards all over Dade and Broward counties. The station hasn't slackened its efforts to gain new listeners in the succeeding months and remains very visible in the community. The I-95 van goes out to schools and shopping centers with the disk jockeys, handing out T-shirts.

"We try to get our jocks out in public as often as possible," Isley explains. "We want all of South Florida to meet them face-to-face and have visible contact with them."

Remotes Broadcast Via Opryland Hotel

NASHVILLE—Eight country stations from around the nation were taking feeds of live shows from various locations in the lobby of the Opryland Hotel, center of many activities during Country Music Week here.

Typical was Lee Shannon, who did a live 11 a.m. to 2 p.m. show that was hooked up with his studios back in WQIK-FM Jacksonville, Fla.

Shannon interviewed a number of guests including Eddy Arnold, Mae Axton, Terri Gibbs, Razy Bailey, Sylvia, the members of Alabama, Helen Cornelius and Douglas E. Hall, radio programming editor of Billboard.

Shannon, who was Country Music Assn. DJ of the Year for small markets last year when he was with WCCF-AM Punta Gorda, Fla., has just been named program director of

WQIK, succeeding Bill Wise, now at WVOJ-AM Jacksonville.

Uncle Jim Massey, Tumbleweed Tom Thompson and Bob Winnett all hosted a 5:30 to 7 p.m. live show for KKLK-AM Pocatello, Idaho, while Gary Adams of KIGO-AM St. Anthony, Idaho, filed live reports through the day for these two Idaho stations as well as KSRA-AM-FM Salamon, Idaho.

Bob Cole of KOKE-AM-FM Austin, Tex., who was the CMA DJ of the Year of medium markets last year, did a daily morning drive show from 6 to 9 a.m. John Walker of KLLL-AM-FM Lubbock, Tex., did a show from 7 to 9 a.m. Buddy Mitchell of WOKA-AM-FM Douglas, Ga. did shows Thursday and Friday from 10 a.m. to 5 p.m. and local station, WSM-AM did shows Tuesday, Wednesday and Thursday from 11 p.m. to 1 a.m.

Washington Roundup

FCC Awards Licenses, Permits

By TIM WALTER

WASHINGTON, D.C.—Among the fierce competition for broadcasting construction permits and licenses, the Menominee, Mich. contest seeking a construction permit for 106.5 MHz stands as one of the more complex. Other skirmishes have been settled over Eunice, La., Middleborough Center, Mass. and Tehachapi, Calif.

Men-Mar Broadcasting Corp. won the Menominee conflict, narrowly passing CJL Broadcasting. Men-Mar owns WAGN-AM Menominee and CJL operates WCJL-AM Marinette, Wis., an adjoining community.

Despite CJL's preference for di-

versification and the addition, through its proposal, for bringing a third, fourth and fifth aural service to individuals who would not benefit from the Men-Mar plan, Men-Mar was given a substantial edge for integrating the ownership and management of the station and supplying unduplicated programming. CJL had filed a complicated programming schedule with simulcast portions.

Breckenridge, Tex.'s assignment of 93.5 MHz has initiated a construction permit scramble between Bintz Enterprises, Inc. and Breckenridge Broadcasting Co. A consolidated hearing has been ordered, with the Federal Aviation Administration a party because of possible tower hazards in the Breckenridge Broadcasting engineering proposal.

Finalizing the application of Eunice Broadcasting, Inc. for the Louisiana construction permit, the FCC granted a joint petition from Acadiana Broadcasting and Eunice for reimbursement to Acadiana of \$10,000 in legal fees. One aspect of the resolution was the demerit Acadiana had incurred because an ex-stockholder and director, Coty R. Dupre, had participated "in activities which deprived black voters of their Constitutional and statutory rights." The conclusion was viewed as conciliatory for the community.

Middleborough Broadcasters Inc.'s (MBI) application for an AM construction permit was granted, despite a petition for denial filed by

WPEP-AM Taunton, Mass., and an informal objection from WRLM-FM, also in Taunton.

Chambers-Anglin Broadcasting was awarded a construction permit for 103.1 MHz at Tehachapi, Calif., winning out over an application from Tehachapi Broadcasting for the same facility.

Aspects of the decision included the local residency of principal Richard D. Anglin, enhanced by his participation in civic activities, and previous broadcast experience of other principals George L. Chambers and Rosaura Olivia Ramirez. Ramirez was also given credit for being a Hispanic.

AC WIMG-AM Goes Full-Time

PRINCETON, N.J.—WIMG-AM has been given permission by the FCC to go to a full-time operation. The former daytimer has been on a restricted broadcasting schedule since it signed on in 1923. It runs an adult contemporary format.

Station owners Herb and Jeanne Greenberg have sought for three years to expand to overnight operation. The station plans to survey listeners during the next six weeks on programming preferences before deciding on the format for the extended hours. In connection with this the station is offering prizes for programming opinions.

OCTOBER 31, 1981, BILLBOARD

Billboard

RADIO COMPETITION WINNERS TAPES

Please send (___) tapes at \$3.00 each to me at the following address:

Name _____
(PLEASE PRINT)
Address _____
City _____ State _____ Zip _____

You must add the following taxes if you want the tapes shipped to any of the following states or city:

California	18 cents, total \$3.18 per tape
Massachusetts	15 cents, total \$3.15 per tape
New Jersey	15 cents, total \$3.15 per tape
New York	24 cents, total \$3.24 per tape
Ohio	17 cents, total \$3.17 per tape
Tennessee	20 cents, total \$3.20 per tape
Virginia	12 cents, total \$3.12 per tape
Chicago	3 cents, total \$3.03 per tape

Tapes provided are cassettes containing composite of winning entries in Billboard's 1980 radio competition.

All orders must be accompanied with payment in check or money order to:

Billboard Radio Dept. 1515 Broadway, N.Y., N.Y. 10036

Do not send cash.

Allow at least two weeks for delivery.

WLPX Cancels TV Commercial

CHICAGO—Milwaukee rock station WLPX-FM has agreed to cancel a disputed 30-second tv commercial advertising "fewer commercials" than competing station WQFM-FM.

The cancellation was agreed to in an out of court settlement of a \$10 million damage suit brought by WQFM. The suit charged that WLPX had misled the public by comparing commercial units rather than actual minutes of commercial time. The stations also disputed the actual WQFM program log for Sept. 26, 1981, which provided the basis for the ad load comparison.

Billboard® Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/20/81)

Continued from page 28

- WEZB-FM—New Orleans**
(Jerry Loosteau—MD)
- ★ THE FOUR TOPS—When She Was My Girl 8-5
 - ★ CARL CARLTON—She's A Bad Mama Jama 4-3
 - ★ THE POLICE—Every Little Thing She Does Is Magic 24-21
 - ★ DIESEL—Sausalito Summer Night 14-13
 - ★ FOREIGNER—Waiting For A Girl Like You 25-20
 - GENESIS—No Reply At All
 - GEORGE BENSON—Turn Your Love Around
 - CHILLWACK—My Girl

- WTIX—New Orleans**
(Gary Franklin—MD)
- ★ OLIVIA NEWTON-JOHN—Physical 26-13
 - ★ ROLLING STONES—Start Me Up 3-1
 - ★ JUICE NEWTON—The Sweetest Thing 40-31
 - ★ FOREIGNER—Waiting For A Girl Like You 13-8
 - ★ ROD STEWART—Young Turks 36-30
 - LUTHER VANDROSS—Never Too Much
 - DIANA ROSS—Why Do Fools Fall In Love
 - KOOL & THE GANG—Take My Heart
 - JOEY SCARBURY—When She Dances

- KEEL-AM—Shreveport**
(Marty Johnson—MD)
- ★ BARRY MANILOW—The Old Songs 14-10
 - ★ THE FOUR TOPS—When She Was My Girl 10-5
 - ★ BURTON CUMMINGS—You Saved My Soul 16-13
 - ★ AIR SUPPLY—Here I Am 11-6
 - ★ COMMODORES—Oh No 26-17
 - JOURNEY—Don't Stop Believin' 32
 - ALABAMA—Love In The First Degree/Ride The Train
 - RONNIE MILSAP—I Wouldn't Have Missed It For The World
 - GENESIS—No Reply At All

- KHFI-FM—Austin**
(Ed Volkman—MD)
- ★ GENESIS—No Reply At All 13-9
 - ★ THE GO GO'S—Our Lips Are Sealed 20-8
 - ★ JOURNEY—Don't Stop Believin' 27-23
 - ★ THE POLICE—Every Little Thing She Does Is Magic 9-6
 - ★ OLIVIA NEWTON-JOHN—Physical 21-17
 - TIERRA—La La Means I Love You
 - THE ALAN PARSONS PROJECT—Snake Eyes

- KNUS-FM—Dallas**
(Gary Hamilton—MD)
- ★ DAN FOGELBERG—Hard To Say 2-1
 - ★ AL JARREAU—We're In This Love Together 4-3
 - ★ ATLANTA RHYTHM SECTION—Alien 5-4
 - ★ STEVE WARINER—All Roads Lead To You 11-9
 - ★ DIANA ROSS/LIONEL RICHIE—Dreaming Of You 31-25
 - JUICE NEWTON—The Sweetest Thing 31
 - DIANA ROSS—Why Do Fools Fall In Love 29
 - OLIVIA NEWTON-JOHN—Physical 28
 - STEVIE WOODS—Steal The Night 26
 - BENNY HESTER—Nobody Knows Me Like You 30

- KFMK-FM—Houston**
(Jerry Steele—MD)
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 17-11
 - ★ FOREIGNER—Waiting For A Girl Like You 22-15
 - ★ COMMODORES—Oh No 23-18
 - ★ OLIVIA NEWTON-JOHN—Physical 30-26
 - ★ MIKE POST—The Theme From Hill Street Blues 20-16
 - GEORGE BENSON—Turn Your Love Around
 - CHARLY McCLAIN—Sleeping With The Radio
 - DIANA ROSS—Why Do Fools Fall In Love

- KBFM—McAllen-Brownsville**
(Steve Owens—MD)
- ★ COMMODORES—Oh No 9-5
 - ★ FOREIGNER—Waiting For A Girl Like You 14-9
 - ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 24-13
 - ★ CHILLWACK—My Girl 26-20
 - ★ ROD STEWART—Young Turks 27-19
 - QUARTERFLASH—Harden My Heart
 - STEVIE NICKS—Leather And Lace
 - DEBBIE HARRY—The Jam Was Moving
 - ELECTRIC LIGHT ORCHESTRA—Twilight
 - STEVE MILLER BAND—A Heart Like A Wheel

- WQUE-FM—New Orleans**
(Chris Bryan—MD)
- ★ COMMODORES—Oh No 16-8
 - ★ OLIVIA NEWTON-JOHN—Physical 20-14
 - ★ LUTHER VANDROSS—Never Too Much 32-23
 - ★ FOREIGNER—Waiting For A Girl Like You 28-19
 - ★ ROD STEWART—Young Turks 31-22
 - GENESIS—No Reply At All

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

No List

- WFMF-FM—Baton Rouge**
(Wayne Watkins—MD)
- ★ COMMODORES—Oh No 16-11
 - ★ BOB SEGER—Tryin' To Live My Life Without You
 - ★ DARYL HALL/JOHN OATES—Private Eyes 2-1
 - ★ FOREIGNER—Waiting For A Girl Like You 19-14
 - QUARTERFLASH—Harden My Heart
 - LINDSEY BUCKINGHAM—Trouble

- KINT-FM—El Paso**
(Jini Cliffo—MD)
- ★ PAT BENATAR—Promises In The Dark 13-8
 - ★ JUICE NEWTON—The Sweetest Thing 22-19
 - ★ DARYL HALL/JOHN OATES—Private Eyes 4-2
 - ★ FOREIGNER—Waiting For A Girl Like You 19-16
 - ★ ROD STEWART—Young Turks 20-18
 - STEVIE NICKS—Leather And Lace
 - LINDSEY BUCKINGHAM—Trouble
 - ARETHA FRANKLIN/GEORGE BENSON—Love All The Hurt Away
 - ELECTRIC LIGHT ORCHESTRA—Twilight
 - STEVE MILLER BAND—A Heart Like A Wheel

- KILE—Galveston**
(Scott Taylor—MD)
- ★ AIR SUPPLY—Here I Am 15-6
 - ★ DARYL HALL/JOHN OATES—Private Eyes 6-1
 - ★ MARTY BALIN—Atlanta Lady 24-21
 - ★ LITTLE RIVER BAND—The Night Owls 14-9
 - ★ AL JARREAU—We're In This Love Together 21-18
 - STEVIE NICKS—Leather And Lace 40
 - LINDSEY BUCKINGHAM—Trouble 39
 - KIM CARNES—Mistaken Identity
 - LUTHER VANDROSS—Never Too Much
 - JUICE NEWTON—The Sweetest Thing

- KVOL-AM—Lafayette**
(Phil Ranken—MD)
- ★ DAN FOGELBERG—Hard To Say 20-15
 - ★ FOREIGNER—Waiting For A Girl Like You 28-20
 - ★ MIKE POST—The Theme From Hill Street Blues 5-4
 - ★ BOB SEGER—Tryin' To Live My Life Without You 7-5
 - ★ AL JARREAU—We're In This Love Together 8-7
 - STEVIE NICKS—Leather And Lace
 - RUPERT HOLMES—Loved By The One You Love
 - TRIUMPH—Magic Power
 - KIM CARNES—Mistaken Identity
 - THE ALAN PARSONS PROJECT—Snake Eyes
 - RONNIE MILSAP—I Wouldn't Have Missed It For The World

- KTSA-AM—San Antonio**
(Charlie Brown—MD)

No List

Midwest Region

- ★ **PRIME MOVERS**
- FOREIGNER—Waiting For A Girl Like You (Atlantic)
 - RICK SPRINGFIELD—I've Done Everything For You (RCA)
 - DARYL HALL & JOHN OATES—Private Eyes (RCA)

- **TOP ADD ONS**
- STEVIE NICKS—Leather & Lace (Modern)
 - DIANA ROSS—Why Do Fools Fall In Love (RCA)
 - SURVIVOR—Poor Man's Son (Scotti Brothers)

- **BREAKOUTS**
- THE MOODY BLUES—Talking Out Of Turn (Threshold)
 - DONNY IRIS—Sweet Merilee (RCA)
 - STEVE MILLER BAND—Heart Like A Wheel (Capitol)

- WLS—Chicago**
(Tim Kelly—MD)
- ★ RICK SPRINGFIELD—I've Done Everything For You 28-15
 - ★ FOREIGNER—Waiting For A Girl Like You 35-18
 - ★ DARYL HALL/JOHN OATES—Private Eyes 7-4
 - ★ EDDIE RABBITT—Step By Step 14-8
 - ★ LITTLE RIVER BAND—The Night Owls 19-12
 - TRIUMPH—Magic Power 43
 - THE FOUR TOPS—When She Was My Girl 14
 - STEVIE NICKS—Leather And Lace

- WLS-FM—Chicago**
(Tim Kelly—MD)
- ★ RICK SPRINGFIELD—I've Done Everything For You 28-15
 - ★ FOREIGNER—Waiting For A Girl Like You 35-18
 - ★ DARYL HALL/JOHN OATES—Private Eyes 7-4
 - ★ LITTLE RIVER BAND—The Night Owls 19-12
 - STEVIE NICKS—Leather And Lace
 - SURVIVOR—Poor Man's Soul

- WHB-AM—Kansas City**
(Tom Land—MD)

No List

- DIANA ROSS—Why Do Fools Fall In Love 21**
- WOKY-AM—Milwaukee**
(Rick Brown—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 16-13
- ★ MIKE POST—The Theme From Hill Street Blues 15-12
- ★ AIR SUPPLY—Here I Am 12-10
- ★ KENNY ROGERS—Share Your Love With Me 11-8
- ★ THE FOUR TOPS—When She Was My Girl 13-11
- MARTY BALIN—Atlanta Lady
- JOHNNY LEE—Bet Your Heart On Me

- WZUU-FM—Milwaukee**
(Bill Sharron—MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
 - ★ DARYL HALL/JOHN OATES—Private Eyes 7-3
 - ★ DAN FOGELBERG—Hard To Say 3-2
 - ★ AIR SUPPLY—Here I Am 19-15
 - ★ LITTLE RIVER BAND—The Night Owls 6-4
 - CHRIS CHRISTIAN—I Want You, I Need You
 - STEVIE NICKS—Leather And Lace 30

- KDWB—Minneapolis**
(Karen Anderson—MD)
- ★ AIR SUPPLY—Here I Am 12-9
 - ★ KENNY ROGERS—Share Your Love With Me 14-12
 - ★ BALANCE—Breaking Away 16-15
 - ★ THE POLICE—Every Little Thing She Does Is Magic 17-16
 - ★ LULU—I Could Never Miss You 19-17
 - JUICE NEWTON—The Sweetest Thing 25

- KSLQ-FM—St. Louis**
(Susan Flannigan—MD)

No List

- KSTP-FM (KS-95)—St. Paul**
(Chuck Napp—MD)

- ★ BARRY MANILOW—The Old Songs 10-5
- ★ AL JARREAU—We're In This Love Together 6-4
- ★ DAN FOGELBERG—Hard To Say 1-1
- ★ AIR SUPPLY—Here I Am 16-12
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 12-7
- DIANA ROSS—Why Do Fools Fall In Love

- WISK-FM—Indianapolis**
(Mike Timmes—MD)
- ★ DAN FOGELBERG—Hard To Say 8-3
 - ★ FOREIGNER—Waiting For A Girl Like You 10-5
 - ★ JOURNEY—Don't Stop Believin' 15-13
 - ★ RICK SPRINGFIELD—I've Done Everything For You 4-2
 - ★ DIESEL—Sausalito Summer Night 16-15
 - STEVIE NICKS—Leather And Lace
 - THE MOODY BLUES—Talking Out Of Turn
 - ATLANTA RHYTHM SECTION—Alien
 - DARYL HALL/JOHN OATES—Private Eyes
 - THE ALAN PARSONS PROJECT—Snake Eyes

- KBEQ-FM—Kansas City**
(Mike Schmidt—MD)

- ★ RICK SPRINGFIELD—I've Done Everything For You 8-5
- ★ FOREIGNER—Waiting For A Girl Like You 17-14
- ★ ELECTRIC LIGHT ORCHESTRA—Twilight 27-24
- ★ BURTON CUMMINGS—You Saved My Soul 24-21
- ★ TARNEY AND SPENCER BAND—No Time To Lose 22-19
- QUARTERFLASH—Harden My Heart 26
- MOODY BLUES—Talking Out Of Turn
- STEVE MILLER BAND—Heart Like A Wheel

- WISM—Madison**
(Bob Starr—MD)
- ★ CARPENTERS—Back In My Life Again 27-21
 - ★ STEVIE NICKS—Leather And Lace 23-16
 - ★ COMMODORES—Oh No 11-7
 - ★ JOEY SCARBURY—When She Dances 30-24
 - ★ DIANA ROSS/LIONEL RICHIE—Dreaming Of You 25-20
 - DIANA ROSS—Why Do Fools Fall In Love 28
 - LINDSEY BUCKINGHAM—Trouble
 - GEORGE BENSON—Turn Your Love Around

- WZEE-FM—Madison**
(Matt Hudson—MD)
- ★ OLIVIA NEWTON-JOHN—Physical 16-11
 - ★ BOB SEGER—Tryin' To Live My Life Without You 10-6
 - ★ THE POLICE—Every Little Thing She Does Is Magic 15-10
 - ★ AIR SUPPLY—Here I Am 20-13
 - ★ CARL CARLTON—She's A Bad Mama Jama 26-17
 - QUARTERFLASH—Harden My Heart
 - DONNIE IRIS—Sweet Merilee

- WLWL-FM—Minneapolis**
(Phil Huston—MD)
- ★ AIR SUPPLY—Here I Am 13-6
 - ★ LITTLE RIVER BAND—The Night Owls 8-5
 - ★ DARYL HALL/JOHN OATES—Private Eyes 9-7
 - ★ MIKE POST—The Theme From Hill Street Blues 29-18

- ★ FOREIGNER—Waiting For A Girl Like You 17-12
- COMMODORES—Oh No 32
- ROD STEWART—Young Turks 31

- FOREIGNER—Waiting For A Girl Like You 17-12**
- WOW-AM—Omaha**
(Jim Corcoran—MD)

- ★ LITTLE RIVER BAND—The Night Owls 8-7
- ★ AL JARREAU—We're In This Love Together 7-6
- ★ RICK SPRINGFIELD—I've Done Everything For You 10-8
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 12-10
- ★ THE FOUR TOPS—When She Was My Girl 13-12

- KXOK—St. Louis**
(Lee Douglas—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 13-8
- ★ THE FOUR TOPS—When She Was My Girl 9-6
- ★ AIR SUPPLY—Here I Am 5-3
- ★ CHRIS CHRISTIAN—I Want You, I Need You 18-10
- ★ BARRY MANILOW—The Old Songs 20-15
- COMMODORES—Oh No 17
- LITTLE RIVER BAND—The Night Owls 18
- DIANA ROSS—Why Do Fools Fall In Love 20
- BURTON CUMMINGS—You Saved My Soul

- WSPT-FM—Stevens Point**
(Brad Fuhr—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 30-20
- ★ DARYL HALL/JOHN OATES—Private Eyes 1-1
- ★ DAN FOGELBERG—Hard To Say 9-5
- ★ RICK SPRINGFIELD—I've Done Everything For You 3-2
- ★ THE GO GO'S—Our Lips Are Sealed 19-14
- STEVIE NICKS—Leather And Lace
- DIANA ROSS—Why Do Fools Fall In Love
- KIM CARNES—Mistaken Identity
- LINDSEY BUCKINGHAM—Trouble

- KFYR-AM—Bismarck**
(Dan Brannan—MD)

- ★ BILLY JOEL—Say Goodbye To Hollywood 7-3
- ★ AL JARREAU—We're In This Love Together 10-7
- ★ AIR SUPPLY—Here I Am 13-10
- ★ DIESEL—Sausalito Summer Night 17-14
- ★ FOREIGNER—Waiting For A Girl Like You 20-16
- LINDSEY BUCKINGHAM—Trouble
- STEVE MILLER BAND—Heart Like A Wheel
- QUARTERFLASH—Harden My Heart
- OLIVIA NEWTON-JOHN—Physical
- GENESIS—No Reply At All

- KIOA—Des Moines**
(A.W. Pantoja—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 23-16
- ★ AL JARREAU—We're In This Love Together 16-11
- ★ MARTY BALIN—Atlanta Lady 22-17
- ★ OLIVIA NEWTON-JOHN—Physical 24-19
- ★ BARRY MANILOW—The Old Songs 29-21
- COMMODORES—Oh No 24
- DIANA ROSS—Why Do Fools Fall In Love 28
- ANNE MURRAY—It's All I Can Do 30
- ROD STEWART—Young Turks 29

- WNAP-FM—Indianapolis**
(Paul Lindenhall—MD)

- ★ LULU—I Could Never Miss You 6-4
- ★ AL JARREAU—We're In This Love Together 15-8
- ★ SHEENA EASTON—For Your Eyes Only 4-3
- ★ DAN FOGELBERG—Hard To Say 8-6
- ★ EDDIE RABBITT—Step By Step 10-7
- BARRY MANILOW—The Old Songs
- FOREIGNER—Waiting For A Girl Like You

- KEYN-FM—Wichita**
(Terri Springs—MD)

- ★ KENNY ROGERS—Share Your Love With Me 10-6
- ★ DARYL HALL/JOHN OATES—Private Eyes 8-5
- ★ AIR SUPPLY—Here I Am 11-8
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 15-12
- ★ AL JARREAU—We're In This Love Together 18-11
- JOURNEY—Don't Stop Believin'
- ELECTRIC LIGHT ORCHESTRA—Twilight

- KWKN—Wichita**
(Scott Shores—MD)

- ★ CHRIS CHRISTIAN—I Want You, I Need You 29
- ★ ANNE MURRAY—It's All I Can Do 28
- ★ BARRY MANILOW—The Old Songs 25-20
- ★ THE FOUR TOPS—When She Was My Girl 18-13
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once
- ★ BILLY JOEL—Say Goodbye To Hollywood 28-24
- DIANA ROSS—Why Do Fools Fall In Love 30

Northeast Region

- ★ **PRIME MOVERS**
- OLIVIA NEWTON-JOHN—Physical (MCA)
 - LINDSEY BUCKINGHAM—Trouble (Elektra)
 - MIKE POST—The Theme From Hill Street Blues (Elektra)
 - DIANA ROSS—Why Do Fools Fall In Love (RCA)

- **TOP ADD ONS**
- LINDSEY BUCKINGHAM—Trouble (Elektra)
 - MIKE POST—The Theme From Hill Street Blues (Elektra)
 - DIANA ROSS—Why Do Fools Fall In Love (RCA)

- **BREAKOUTS**
- CENTRAL LINE—Walking Into Sunshine (Mercury)
 - JERMAINE JACKSON—I'm Just Too Shy (Motown)
 - THE KNACK—Pay The Devil (Capitol)

- WXXS-FM (WSS-108)—Boston**
(Vinnie Peruzzi—MD)

- ★ ROLLING STONES—Start Me Up 1-1
- ★ KOOL & THE GANG—Take My Heart 19-11
- ★ EARTH, WIND & FIRE—Let's Groove 22-14
- ★ OLIVIA NEWTON-JOHN—Physical 21-12
- ★ SLAVE—Snap Shot 30-15
- JERMAINE JACKSON—I'm Just Too Shy
- CENTRAL LINE—Walking Into Sunshine
- TIERRA—La La Means I Love You
- BURTON CUMMINGS—Young Turks 29
- ISLEY BROTHERS—Inside You

- WKBW-AM—Buffalo**
(John Summer—MD)

- ★ THE POLICE—Every Little Thing She Does Is Magic
- ★ OLIVIA NEWTON-JOHN—Physical 24-16
- ★ AIR SUPPLY—Here I Am 13-8
- ★ RICK SPRINGFIELD—I've Done Everything For You 10-4
- ★ FOREIGNER—Waiting For A Girl Like You 21-11
- QUARTERFLASH—Harden My Heart
- LINDSEY BUCKINGHAM—Trouble
- JOURNEY—Don't Stop Believin'

- WABC-AM—New York City**
(Kathy James—MD)

- ★ THE FOUR TOPS—When She Was My Girl 16-6
- ★ DIANA ROSS—Why Do Fools Fall In Love 24-15
- ★ DARYL HALL/JOHN OATES—Private Eyes 6-4
- ★ EDDIE RABBITT—Step By Step 14-10
- ★ AL JARREAU—We're In This Love Together 12-8
- MIKE POST—The Theme From Hill Street Blues

- WVBF-FM—Boston**
(Tom Connerly—MD)

- ★ COMMODORES—Oh No 29-23
- ★ MICKEY GILLEY—You Don't Know Me 27-22
- ★ DAN FOGELBERG—Hard To Say 11-9
- ★ AIR SUPPLY—Here I Am 16-23
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 17-15
- ATLANTA RHYTHM SECTION—Alien 29
- CHRIS CHRISTIAN—I Want You, I Need You 30

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

- ★ OLIVIA NEWTON-JOHN—Physical 10-6
- ★ ELECTRIC LIGHT ORCHESTRA—Twilight 36-28
- ★ COMMODORES—Oh No 29-18
- EARTH, WIND & FIRE—Let's Groove 5
- DIANA ROSS—Why Do Fools Fall In Love 22
- STEVIE NICKS—Leather And Lace 38
- JUICE NEWTON—The Sweetest Thing 40
- LINDSEY BUCKINGHAM—Trouble 39

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

- ★ CHRISTOPHER CROSS—Arthur's Theme 17-8
- ★ RICK JAMES—Super Freak 5-5
- ★ KOOL & THE GANG—Take My Heart 22-17
- ★ THE FOUR TOPS—When She Was My Girl 19-9
- ★ GWEN McCRAE—Funky Sensation 7-6
- EARTH, WIND & FIRE—Let's Groove
- SLAVE—Snapshot
- TOM TOM CLUB—Wordy Rapping Mood
- THE TIME—Get It Up

- WFLY-FM—Albany**
(Jack Lawrence—MD)

- ★ AIR SUPPLY—Here I Am 13-9
- ★ DARYL HALL/JOHN OATES—Private Eyes 2-1
- ★ THE POLICE—Every Little Thing She Does Is Magic 19-13
- ★ COMMODORES—Oh No 22-18
- ★ DIESEL—Sausalito Summer Night 21-16
- LUTHER VANDROSS—Never Too Much
- GENESIS—No Reply At All
- THE GO GO'S—Our Lips Are Sealed

- WTRY-AM—Albany**
(Ron Nenni—MD)

- No List
- WGUY—Bangor (Jim Randall—MD)
- ★ DAN FOGELBERG—Hard To Say 7-2

- ★ COMMODORES—Oh No 24-19
- ★ RONNIE LAWS—Stay Awake 20-16
- ★ FOREIGNER—Waiting For A Girl Like You 25-20
- ★ CARL CARLTON—She's A Bad Mama Jama 17-12
- THE KINGS—Destroyer
- KIM CARNES—Mistaken Identity
- QUARTERFLASH—Harden My Heart
- STEVIE NICKS—Leather And Lace
- SAVOY BROS.—Run To Me
- ALLMAN BROWN—Two Rights

- WICC—Bridgeport**
(Bob Mitchell—MD)

No List

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

- ★ DAN FOGELBERG—Hard To Say 13-7
- ★ DARYL HALL/JOHN OATES—Private Eyes 12-8
- ★ AIR SUPPLY—Here I Am 17-12
- ★ MIKE POST—The Theme From Hill Street Blues 23-17
- ★ THE FOUR TOPS—When She Was My Girl 18-13
- LUTHER VANDROSS—Never Too Much
- LINDSEY BUCKINGHAM—Trouble

- WKCI-FM (KC-101)—New Haven**
(Danny Lyons—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 21-13
- ★ COMMODORES—Oh No 20-11
- ★ AIR SUPPLY—Here I Am 10-6
- ★ FOREIGNER—Waiting For A Girl Like You 30-21
- ★ THE FOUR TOPS—When She Was My Girl 11-7
- KOOL & THE GANG—Take My Heart
- THE KNACK—Pay The Devil
- JUICE NEWTON—The Sweetest Thing
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- GEORGE BENSON—Turn Your Love Around

- WNBC—New York**
(Roz Frank—MD)

- ★ DAN FOGELBERG—Hard To Say 28-21
- ★ THE FOUR TOPS—When She Was My Girl 25-20
- ★ RICK SPRINGFIELD—I've Done Everything For You 26-22
- ★ DARYL HALL/JOHN OATES—Private Eyes 6-3
- ★ BARRY MANILOW—The Old Songs 27-23
- MIKE POST—The Theme From Hill Street Blues 29
- FOREIGNER—Waiting For A Girl Like You 28
- MARTY BALIN—Atlanta Lady 30

- WPJB-FM (JB 105)—Providence**
(Mike Waite—MD)

- ★ BILLY SQUIER—In The Dark 18-10
- ★ RICK JAMES—Super Freak 17-9
- ★ DARYL HALL/JOHN OATES—Private Eyes 10-8
- ★ KENNY ROGERS—Share Your Love With Me 4-3
- ★ BOB SEGER—Tryin' To Live My Life Without You 6-4
- THE GO GO'S—Our Lips Are Sealed 33
- LINDSEY BUCKINGHAM—Trouble 34
- CHRIS CHRISTIAN—I Want You, I Need You 35

- WPRO-FM—Providence**
(Gary Berkowitz—MD)

Supergroups presents

THE ROLLING STONES



DIR's exclusive interview with The Rolling Stones will be heard Oct. 31, on the ABC Radio Network.

ROLLING STONES TATTOO YOU



Lisa Robinson talks with The Stones about Tour 81, Tattoo You, their past, their present, their future.

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 Tallahassee WQWD-FM
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 Worcester WAAF-FM
- MICHIGAN**
 Ann Arbor WPAG-FM
 Battle Creek WKNR-FM
 Escanaba WFNN-FM
 Flint WWCK-FM
- MINNESOTA**
 Grand Rapids KXGR-FM
 Wadena KWAD-AM
- MISSISSIPPI**
 Biloxi WLOX-AM
 Greenville WDMS-FM
- MISSOURI**
 Grenada WQXB-FM
 Hannibal WSHY-FM
 Hattiesburg WNLA
 Indianola WNSL-FM
 Laurel WHNY-AM
 McComb WJDD-FM
 Meridian WQNZ-FM
 Natchez WZLQ
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 Kearney KOKY-FM
 Lincoln KFRX-FM
 McCook KICX-FM
 Norfolk KNEN-AM
 Ogallala KOGA-AM/FM
 Omaha KEZO-FM
 Sidney KSID-AM
- NEW HAMPSHIRE**
 Franklin WFTN-AM
 Keene WKBK-AM
 Manchester WGIR-FM
- NEW JERSEY**
 Atlantic City WGFR-FM
 Manahawkin WJrz-FM
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 Alamogordo KYLO-FM
 Albuquerque KWXL-FM
 Gallup KYVA-AM
 Hobbs KZOK-FM
 Taos KKIT-AM
- NEW YORK**
 Albany WQBK-FM
 Binghamton WAAL-FM
 Buffalo WPHD-FM
 Corning WZKZ-FM
 Glens Falls WYLR-FM
 Hudson WHUC-AM/FM
 Liberty WVOS-FM
 Massena WMSA-AM
 New York WPLJ-FM
 Oneonta WSRK-FM
 Potsdam WPDH-FM
 Poughkeepsie WPDH-FM
 Riverhead WRGN-FM
 Rochester WCRF-FM
 Syracuse WAOX-FM
 Utica WOUR-FM
 Watkins Glen WXXY-FM
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 Henderson WHNC-AM
 Jacksonville WXQR-FM
 Lumberton WGSF-FM
 Raleigh WQDR-FM
 Reidsville WKXQ
 Rocky Mount WEED-AM
 Washington WITN-FM
 Wilmington WHSL-FM
 Winston-Salem WKZL-FM
- NORTH DAKOTA**
 Fargo KQWB-FM
 Grand Forks KYTN-FM
 Wahpeton KBMW-AM
- OHIO**
 Athens ACRN-FM
 Bellare WOMP-FM
 Bellefontaine WTOO-FM
 Celina WKKI-FM
 Cincinnati WYYS-FM
 Cleveland WGGL-FM
 Dayton WUDL-FM
 East Liverpool WOHI-AM
 Lima WLSR-FM
 Lorain WZLE-FM
 Toledo WIOT-FM
 Waverly WXIS-FM
 Zanesville WOUZ-AM
 College
- OKLAHOMA**
 Ada KASX-FM
 Ardmore KRRO-FM
 Oklahoma City KXXY-FM
 Stillwater KVRO-FM
 Tulsa KMOD-FM
- OREGON**
 Coos Bay KYNG-FM
 Eugene KSND-FM
 Roseburg KRSB-FM
 Tillamook KTLI-AM
- PENNSYLVANIA**
 Altoona WFBG-FM
 Canton WKAD-FM
 Clearfield WQYX-FM
 Erie WCKK-FM
 Lancaster WLNK-FM
 Philadelphia WMMR-FM
 Pittsburgh WQVE-FM
 S. Williamsport WMPY-FM
 Scranton WEZZ-FM
 State College WQWK-FM
- SOUTH CAROLINA**
 Anderson WAIM-FM
 Columbia WNOK-FM
 Darlington WDAR-FM
 Gaffney WFGN-AM
 Georgetown WGBB-FM
 Loris WLSC-AM
 Sumter WSSC-AM
 Walterboro WALD-FM
- SOUTH DAKOTA**
 Aberdeen KSDN-FM
 Mobridge KOLY-FM
 Sioux Falls KKRZ-FM
 Watertown KIXX-FM
 Yankton KQHU-FM
- TENNESSEE**
 Chattanooga WKXC-FM
 Crossville WCSV-AM
 Dyersburg WASL-FM
 Erwin WXIS-FM
 Hohenwald WMLR-AM
 Humboldt WIRJ-FM
 Knoxville WIMZ-FM
 Lexington WDXL-AM
 Memphis WZXR-FM
 Nashville WBVO-FM
 Sparta WUCR-AM
 Tullahoma WBCH-FM
- TEXAS**
 Amarillo KHBO-FM
 Austin KLBJ-FM
 Bryan KTAM-AM
 Dallas KTXQ-FM
 El Paso KINT-FM
 Greenville KIKT-FM
 Houston KLOL-FM
 Laredo KOYE-FM
 Nacogdoches KEEE-AM
 Odessa KUFO-FM
 Port Arthur KHYS-FM
 San Antonio KISS-FM
 Sherman KDSQ-FM
 Texarkana KTFS-AM
 Victoria KVIC-FM
- UTAH**
 Cedar City KBRE-FM
 Logan KVNJ-AM
 Ogden KJON-AM
 Price KOAL-AM
 Richfield KKWZ-FM
 Salt Lake City KRSP-FM
- VERMONT**
 Burlington WDOT-AM
 Stowe WFRB-FM
- VIRGINIA**
 Berryville WWOV-FM
 Blacksburg WVTV-FM
 Charlottesville WJVA-FM
 Covington WQO-FM
 Marion WMEV-FM
 Norfolk WMYK-FM
 Richmond WRVQ-FM
 Roanoke WSLQ-FM
 Staunton WSGM-FM
 Tappahannock WRAR-FM
- WASHINGTON**
 Centralia KITI-AM
 Chehalis KOZI-AM
 Spokane KREM-FM
 Tacoma KNBO
 Tri-Cities KIOK-FM
 Walla Walla KUJ-AM
 Wenatchee KPO-FM
 Yakima KATS-FM
- WEST VIRGINIA**
 Bluefield WKOY-FM
 Charleston WVAF-FM
 Morgantown WVAQ-FM
 Oak Hill WQAY-FM
 Parkersburg WIBZ-FM
- WISCONSIN**
 Appleton WAPL-FM
 Madison WMAZ-FM
 Milwaukee WLPX-FM
 Waupaca WDUX-FM
 Wausau WIFC-FM
- WYOMING**
 Cheyenne KFBO-FM
 Gillette KOLL-FM
 Rawlins KRAL-AM
 Torrington KGOS-AM

- Houghton WMTU-FM
 Ironwood WUPM-FM
 Lansing WVIC-FM
 Manistee WRRK-FM
 Marquette WDMJ-AM
 Miles WAOR-FM
 Southfield WRIF-FM
- MINNESOTA**
 Grand Rapids KXGR-FM
 Wadena KWAD-AM
- MISSISSIPPI**
 Biloxi WLOX-AM
 Greenville WDMS-FM

- Grenada WQXB-FM
 Hannibal WSHY-FM
 Hattiesburg WNLA
 Indianola WNSL-FM
 Laurel WHNY-AM
 McComb WJDD-FM
 Meridian WQNZ-FM
 Natchez WZLQ
 Tupelo WQMV-FM
- MONTANA**
 Billings KOOK-FM
 Butte KQUY-FM
 Helena KCAP-FM
 Lewistown KLCM-FM
 Malta KMMR-FM
- MISSOURI**
 Brookfield KCHM-AM
 Columbia KFMZ-FM
 Fulton KKCA

- Hannibal KGRC-FM
 Jackson KJAO-AM
 Jefferson City KLIK-AM
 Joplin KSYN-FM
 Kansas City KSAS-FM
 Kirksville KRXL-FM
 St. Louis KSHE-FM

- NEBRASKA**
 Chadron KOSK-FM
 Columbus KTTT-FM
 Kearney KOKY-FM
 Lincoln KFRX-FM
 McCook KICX-FM
 Norfolk KNEN-AM
 Ogallala KOGA-AM/FM
 Omaha KEZO-FM
 Sidney KSID-AM
- NEBRASKA**
 Chadron KOSK-FM
 Columbus KTTT-FM
 Kearney KOKY-FM
 Lincoln KFRX-FM
 McCook KICX-FM
 Norfolk KNEN-AM
 Ogallala KOGA-AM/FM
 Omaha KEZO-FM
 Sidney KSID-AM
- NEBRASKA**
 Chadron KOSK-FM
 Columbus KTTT-FM
 Kearney KOKY-FM
 Lincoln KFRX-FM
 McCook KICX-FM
 Norfolk KNEN-AM
 Ogallala KOGA-AM/FM
 Omaha KEZO-FM
 Sidney KSID-AM

- NEW HAMPSHIRE**
 Franklin WFTN-AM
 Keene WKBK-AM
 Manchester WGIR-FM
- NEW JERSEY**
 Atlantic City WGFR-FM
 Manahawkin WJrz-FM
- NEW MEXICO**
 Alamogordo KYLO-FM
 Albuquerque KWXL-FM
 Gallup KYVA-AM
 Hobbs KZOK-FM
 Taos KKIT-AM

DIR
 a DIR Broadcasting Production
Radio abc
Networks

Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/20/81)

● Continued from page 32

WHYN—Springfield
(Andy Carey—MD)

No List

WFTQ-AM (14Q)—Worcester
(Gary Nolan—MD)

● CHRIS CHRISTIAN—I Want You, I Need You
● DIANA ROSS—Why Do Fools Fall In Love

WACZ—Bangor
(Michael O'Hara—MD)

★ THE POLICE—Every Little Thing She Does Is Magic 29-22

★ THE GO GO'S—Our Lips Are Sealed 31-26

★ OLIVIA NEWTON-JOHN—Physical 21-17

★ PAT BENATAR—Promises In The Dark 33-29

★ BARRY MANILOW—The Old Songs 32-28

● GENESIS—No Reply At All

● MIKE POST—The Theme From Hill Street Blues

● QUARTERFLASH—Harden My Heart

● CARLA DE VITTO—Midnight Confessions

WIGY-FM—Bath
(Willie Mitchell—MD)

★ RICK SPRINGFIELD—I've Done Everything For You 5-4

★ DIESEL—Sausalito Summer Night 15-9

★ THE POLICE—Every Little Thing She Does Is Magic 16-10

★ OLIVIA NEWTON-JOHN—Physical 21-13

★ DARYL HALL/JOHN OATES—Private Eyes 1-1

● STEVIE NICKS—Leather And Lace

● ELECTRIC LIGHT ORCHESTRA—Twilight

● CHILLWACK—My Girl

● THE KNACK—Pay The Devil

● THE ALAN PARSONS PROJECT—Snake Eyes

● THE MOODY BLUES—Talking Out Of Turn

WTSN-AM—Dover
(Jim Sebastian—MD)

★ DAN FOGELBERG—Hard To Say 2-1

★ LITTLE RIVER BAND—The Night Owls 10-4

★ AIR SUPPLY—Here I Am 14-9

★ OLIVIA NEWTON-JOHN—Physical 29-11

● KENNY ROGERS—Share Your Love With Me

● JUICE NEWTON—The Sweetest Thing

● MOODY BLUES—Talking Out Of Turn

● EARTH, WIND & FIRE—Let's Groove

● CHILLWACK—My Girl

● DIESEL—Sausalito Summer Night

● KOOL & THE GANG—Take My Heart

● STEVE MILLER BAND—Heart Like A Wheel

WFEA-AM (13FEA)—Manchester
(Keith Lemire—MD)

★ BARRY MANILOW—The Old Songs 20-16

★ BURTON CUMMINGS—You Saved My Soul 18-15

★ COMMODORES—Oh No 26-21

★ OLIVIA NEWTON-JOHN—Physical 24-20

★ DIESEL—Sausalito Summer Night 22-18

● MARTY BALIN—Atlanta Lady

● DIANA ROSS—Why Do Fools Fall In Love

● QUARTERFLASH—Harden My Heart

● GENESIS—No Reply At All

● THE KNACK—Pay The Devil

● THE ALAN PARSONS PROJECT—Snake Eyes

● KOOL & THE GANG—Take My Heart

● LINDSEY BUCKINGHAM—Trouble

WHEB-FM—Portsmouth
(Rick Dean—MD)

★ BILLY JOEL—Say Goodbye To Hollywood 13-9

★ BOB SEGER—Tryin' To Live My Life Without You 16-12

★ ATLANTA RHYTHM SECTION—Alien 22-16

★ OLIVIA NEWTON-JOHN—Physical 27-21

★ FOREIGNER—Waiting For A Girl Like You 29-24

● CHRIS CHRISTIAN—I Want You, I Need You

● ROD STEWART—Young Turks

WBBF-AM—Rochester
(Dave Mason—MD)

★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 13-6

★ MARTY BALIN—Atlanta Lady 18-15

★ AIR SUPPLY—Here I Am 7-4

★ AL JARREAU—We're In This Love Together 6-3

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

● DIANA ROSS—Why Do Fools Fall In Love

● JEFF TYZIK—The Way You Move

WPST-FM—Trenton
(Tom Taylor—MD)

★ DAN FOGELBERG—Hard To Say 11-5

★ GENESIS—No Reply At All 19-15

★ THE POLICE—Every Little Thing She Does Is Magic 13-10

★ BOB SEGER—Tryin' To Live My Life Without You 12-9

★ FOREIGNER—Waiting For A Girl Like You 24-21

● JOHN ENTWISTLE—Too Late The Hero

● STEVE MILLER BAND—Heart Like A Wheel

WRCK-FM—Utica-Rome
(Jim Reitz—MD)

★ LITTLE RIVER BAND—The Night Owls 5-3

★ BOB SEGER—Tryin' To Live My Life Without You 9-7

★ PAT BENATAR—Promises In The Dark 28-20

★ RICK JAMES—Super Freak 11-9

★ FOREIGNER—Waiting For A Girl Like You 19-13

● THE KNACK—Pay The Devil

● MOODY BLUES—Talking Out Of Turn

● THE KINKS—Destroyer

Mid-Atlantic Region

★ PRIME MOVERS

OLIVIA NEWTON-JOHN—Physical (MCA)

BARRY MANILOW—The Old Songs (Arista)

DAN FOGELBERG—Hard To Say (Epic/Full Moon)

● TOP ADD ONS

STEVIE NICKS—Leather & Lace (Modern)

LINDSEY BUCKINGHAM—Trouble (Elektra)

QUARTERFLASH—Harden My Heart (Geffen)

● BREAKOUTS

JOURNEY—Open Arms (Columbia)

KARLA DEVITO—Midnight Confession (Epic)

RUPERT HOLMES—Loved By The One You Love (Elektra)

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

★ DAN FOGELBERG—Hard To Say 12-7

★ OLIVIA NEWTON-JOHN—Physical 10-6

★ THE POLICE—Every Little Thing She Does Is Magic 17-12

★ COMMODORES—Oh No 18-15

★ BARRY MANILOW—The Old Songs 22-13

● STEVIE NICKS—Leather And Lace 29

● JOURNEY—Open Arms 19

● GENESIS—No Reply At All

● STEVE MILLER BAND—Heart Like A Wheel

WCAO—Baltimore
(Scott Richards—MD)

★ OLIVIA NEWTON-JOHN—Physical 20-13

★ BARRY MANILOW—The Old Songs 29-20

★ THE POLICE—Every Little Thing She Does Is Magic 14-10

★ CHRIS CHRISTIAN—I Want You, I Need You 27-22

★ DIESEL—Sausalito Summer Night 15-11

● STEVIE NICKS—Leather And Lace

● ELECTRIC LIGHT ORCHESTRA—Twilight

● QUARTERFLASH—Harden My Heart

● JUICE NEWTON—The Sweetest Thing

● RONNIE MILSAP—I Wouldn't Have Missed It For The World

● LINDSEY BUCKINGHAM—Trouble

WIFI-FM—Philadelphia
(Liz Kiley—MD)

★ OLIVIA NEWTON-JOHN—Physical 18-15

★ FOREIGNER—Waiting For A Girl Like You 20-16

★ ATLANTA RHYTHM SECTION—Alien 15-12

★ THE POLICE—Every Little Thing She Does Is Magic 18-14

★ THE GO GO'S—Our Lips Are Sealed 16-13

● RONNIE MILSAP—I Wouldn't Have Missed It For The World

● LINDSEY BUCKINGHAM—Trouble

● QUARTERFLASH—Harden My Heart

● KIM CARNES—Mistaken Identity

● STEVIE NICKS—Leather And Lace

WRQX-FM (Q-107)—Washington, D.C.
(Frank Holler—MD)

● QUARTERFLASH—Harden My Heart

● STEVIE NICKS—Leather And Lace

WAEB-AM—Allentown
(Jefferson War—MD)

★ OLIVIA NEWTON-JOHN—Physical 16-4

★ DIANA ROSS—Why Do Fools Fall In Love 21-16

★ AIR SUPPLY—Here I Am 10-6

★ RICK SPRINGFIELD—I've Done Everything For You 8-5

★ FOREIGNER—Waiting For A Girl Like You 14-8

● ATLANTA RHYTHM SECTION—Alien

● LINDSEY BUCKINGHAM—Trouble

● DON McLEAN—Castles In The Air

● CHILLWACK—My Girl

WBSB-FM—Baltimore
(Jan Jeffries—MD)

★ STEVIE NICKS—Leather And Lace 29

★ LINDSEY BUCKINGHAM—Trouble 30

★ QUARTERFLASH—Harden My Heart 27-17

★ CHRIS CHRISTIAN—I Want You, I Need You 28

★ CHILLWACK—My Girl

● EARTH, WIND & FIRE—Let's Groove

● LUTHER VANDROSS—Never Too Much

● GENESIS—No Reply At All

● STREAK—One More Night

● THE GO GO'S—Our Lips Are Sealed

● KIX—The Itch

● ELECTRIC LIGHT ORCHESTRA—Twilight

● JEFFERSON STARSHIP—Save Your Love

● 22 TOP—Tubular Snake Boogie

● SNEAKER—More Than Just The Two Of Us

WFBR—Baltimore
(Andy Szulinski—MD)

★ COMMODORES—Oh No 9-5

★ OLIVIA NEWTON-JOHN—Physical 16-12

★ DARYL HALL/JOHN OATES—Private Eyes 3-3

★ FOREIGNER—Waiting For A Girl Like You 5-1

● JOHNNY LEE—Bet Your Heart On Me

● STEVIE WOODS—Steal The Night

● STEVE MILLER BAND—Heart Like A Wheel

WCCX-FM (K-104)—Erie
(Bill Shannon—MD)

★ LITTLE RIVER BAND—The Night Owls 4-1

★ CLIFF RICHARD—Wired For Sound 17-11

★ GENESIS—No Reply At All 8-2

★ DARYL HALL/JOHN OATES—Private Eyes 7-3

★ PAT BENATAR—Promises In The Dark 31-24

● THE KINKS—Destroyer

● DIANA ROSS—Why Do Fools Fall In Love 38

● CARLA DE VITTO—Midnight Confession 40

● LINDSEY BUCKINGHAM—Trouble

● STEVE MILLER BAND—Heart Like A Wheel

WKBO—Harrisburg
(Tim Burns—MD)

● ATLANTA RHYTHM SECTION—Alien

● CHRIS CHRISTIAN—I Want You, I Need You

● ANNE MURRAY—It's All I Can Do

● BURTON CUMMINGS—You Saved My Soul

WGH-AM—Norfolk
(Bob Canada—MD)

★ OLIVIA NEWTON-JOHN—Physical 15-10

★ BARRY MANILOW—The Old Songs 9-6

★ STEVIE WOODS—Steal The Night 22-16

● RUPERT HOLMES—Loved By The One You Love

● THE KNACK—Pay The Devil

● DONNIE IRIS—Sweet Merilee

● SNEAKER—More Than Just The Two Of Us

● STEVE MILLER BAND—Heart Like A Wheel

WFBG-AM—Altoona
(Tony Booth—MD)

★ COMMODORES—Oh No 15-6

★ OLIVIA NEWTON-JOHN—Physical 18-4

★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 13-4

★ CHILLWACK—My Girl 28-21

★ FOREIGNER—Waiting For A Girl Like You 20-16

● STEVIE NICKS—Leather And Lace 30

● KIM CARNES—Mistaken Identity

● THE GO GO'S—Our Lips Are Sealed

● THE KNACK—Pay The Devil

● GEORGE BENSON—Turn Your Love Around

WYRE-AM—Annapolis
(Chuck Bradley—MD)

★ COMMODORES—Oh No 30-20

★ BARRY MANILOW—The Old Songs 24-14

★ AIR SUPPLY—Here I Am 12-7

★ MIKE POST—The Theme From Hill Street Blues 22-17

★ FOREIGNER—Waiting For A Girl Like You 13-8

● STEVIE NICKS—Leather And Lace

● CHILLWACK—My Girl

● QUARTERFLASH—Harden My Heart

WQRK-FM—Norfolk
(Ron Bates—MD)

★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 22-17

★ LITTLE RIVER BAND—The Night Owls 15-11

★ DAN FOGELBERG—Hard To Say 5-3

★ BOB SEGER—Tryin' To Live My Life Without You 11-9

★ AL JARREAU—We're In This Love Together 6-4

● CHRIS CHRISTIAN—I Want You, I Need You

● DIANA ROSS—Why Do Fools Fall In Love

● STEVIE NICKS—Leather And Lace

● LINDSEY BUCKINGHAM—Trouble

WQXA-FM (Q-106)—York
(Dan Steele—MD)

★ OLIVIA NEWTON-JOHN—Physical 24-17

★ BARRY MANILOW—The Old Songs 26-19

★ FOREIGNER—Waiting For A Girl Like You 17-11

★ DIANA ROSS—Why Do Fools Fall In Love 29-23

★ ROD STEWART—Young Turks 28-22

● LINDSEY BUCKINGHAM—Trouble

● ELO—Tonight

● MIKE POST—The Theme From Hill Street Blues

Southeast Region

★ PRIME MOVERS

FOREIGNER—Waiting For A Girl Like You (Atlantic)

OLIVIA NEWTON-JOHN—Physical (MCA)

AIR SUPPLY—Here I Am (Arista)



FICAP PANELISTS—Bob Cole, left, program director KOKE-FM Austin; Jackie Strickland, center, music director, WMPS-AM, Memphis; and Len Ellis, program director, WLJE-FM, Valparaiso, Ind., were panelists during the recent FICAP seminar at Opryland Hotel in Nashville.

Williams Urges: 'More Silliness'

NASHVILLE—"Crazy people on the radio," coupled with "silliness and complete sentimentality," were called for by singer/songwriter Paul Williams as he spoke to a Federation of Country Air Personalities seminar Oct. 15 during Country Music Week.

Williams said these elements were needed because of a bombardment of depressing news events and violence on tv.

Williams kicked off the session, which featured three programmers from various size markets. Panel member Jacquelyn Strickland, music director of WMPS-AM Memphis advised, "Never turn anything down. Be visible in the marketplace. If you meet somebody, they're more likely to tune in the station everyday."

Bob Cole, program director of KOKE-AM-FM Austin, Tex., told how he calls grade schoolers to determine and then announce the school's lunch menu.

Len Ellis, program director of WLJE-FM Valparaiso, Ind., noted the growing popularity of old country tunes dating back as far as the 1920s. He also urged DJs to join FICAP and CMA, pointing to the strides the organizations had made for country music. "If you were fired from a station a few years ago, you'd have to travel to six states to find another job. Now you don't have to walk across the street."

Motown History

• Continued from page 23

on two different nights. Those stations included WGCI-FM, WVON-AM, WJPC-AM and WBMX-FM.

Although the idea for the show was first breached last March in preparation for the June release of 60 midline titles, production of the master tapes wasn't completed until mid-summer. Working from a prepared script, Smokey Robinson, himself a Motown executive, current top seller and one of the label's longest-selling catalog fixtures, stitched together interview materials including a number of new conversations with early stars like the Contours, Mary Wells, Edwin Starr, Brenda Holloway and the Marvelettes, along with existing interviews with other label acts.

Now Lasker is crowing that Motown's unusual appeal as an identifiable label "sound," capable of selling product on its own name and not just those of its acts, is enjoying a second wind.

"A lot of these albums were never stocked outside the black stores when they were originally released," says Lasker. "So there's a whole new audience there. We can see that from the sales, since our biggest numbers are coming in white accounts, not the r&b shops."

KJYE Changes Call Letters

HONOLULU—The FCC has granted approval for Honolulu "beautiful music" station KJYE to change its call letters to KSHO. The change takes effect immediately.

The station made a music format change with the new name. It's now programming jazz by way of its Los Angeles affiliate, KKGO-FM.

According to the station's new general manager, Lindsay Mohler, KSHO will also be the call letters for the station's future UHF television station in the islands, KSHO TV26. The tv station is presently under construction.

Goodphone Commentaries

How To Grab An Audience

By BOB WOOD

BUFFALO—People tend to believe what they read in print. They simply assume that the writer is an expert. This is a result of the natural (and presumed) sense of authority accruing to those of us who are published, or are broadcasting. Investigation of and understanding this elemental truth will lead programming people to several essential truths underlying success spanning all format presentations.

Generally, one will challenge the broadcast word only when he feels a greater expertise than the one automatically assigned to the authority figure of the unseen voice coming through the radio speaker. Due to lack of complete attention, or to personal insecurity, this rarely takes place, unless, via repeated exposure, the listener perceives the broadcaster to be untrustworthy.

Because so many stations sound so much like each other, and because we compete so fiercely for the loyalty of our audience, it will profit many radio people to realize the power of effective communication; the logic of the behaviors involved behind that power; and the dangers in its misuse. The buzz surrounding positioning has focused our attention on the mind of the consumer, and herein lies our search for the reactions to the intended and unintended actions which spell success and profit, or failure.

Trapped By Talk

Have you ever heard an air personality talk himself into a corner? Trapped in his own verbiage, lacking the skill to effectively tie the knot or progress to the next format element, he becomes nervous, chasing the subject into ever constricting circles, making his point over and over. It's painful to hear, and very painful to do, as anyone who has ever died on the air will attest.

When an air talent loses control of himself, or the momentum of his show, a sense of discomfort will be transmitted to the audience, who will, in most cases, feel uncomfortable—subconsciously—for the talent. However, human nature is to avoid unpleasantness. All things being equal, people have enough in their own lives to think about... they don't want to feel uncomfortable for our air talent chasing his tail. Chances are good that they have tuned him for an escape from just such an attitude.

Keep the sense of authority inviolate and you will not presume an intimacy of empathy that can backfire.

Consider another of the many ways of driving an audience into a full-power stall. The air personality tells a joke and then laughs after the joke which you a) didn't understand or b) missed the set up or c) didn't think was funny. You are at odds with his laughter. He is laughing. You aren't. You might even mumble something like, "... shut up, jerk..." but what's really going on deep within the subconscious is that you crank up a little surplus self-doubt because the guy on the radio has his natural sense of authority overbearing on your private opinion. As a result, the bond between entertainer and entertained is momentarily broken. Break this bond often, and you lose loyalty. Fail to establish this bond, and you better not try for a "lifestyle" format, because you're fighting yourself.

Involve Listeners

The solution is simple. Tell the joke and hit the button. Let each listener decide to laugh/not laugh. The start of the next event will punctuate the moment (which the air talent is awkwardly trying to fill with his laugh). The potential conflict is gone. The sense of authority remains intact.

Include people. This indicates acceptance, and we all want to be loved. We've all heard one of these record intros: "... 7:18, 18 after 7 and a sunny 63 degrees with a high today of 74. Guys, here's a great song for anyone of you who has just broken up with your main squeeze... Dan Fogelberg and 'Hard To Say'..."

Nice intro, but he missed the point of view of a) women and b) people who haven't broken up. You can very easily modify the intro to include the whole audience: "... here's a song for anyone who has ever felt the deep pain of breaking up; and if you haven't, consider yourself very lucky because it hurts so much..."

All too often the air talent does a show from the perspective of his own sex. Interestingly enough, females seem to have a higher awareness of this trap, because they seem to avoid it much better than do men.

Make people feel good about being themselves and they will want to be your friend. This isn't programming to the lowest common denominator. This is fueling a positive reaction to your station. Let's say it's been raining for the past week, then you have a super sunny day. It's a perfect comment to have your air people enjoying the day along with the audience. But—consider the technique: rather than say, "... what a great day, you know, this is the kind of day that makes me want to sing along with the music..." shift it to the listener's perspective: "doesn't a day like today make you want to sing along..."

(Bob Wood is program director of WBEN-AM-FM, Buffalo.)

Mike Harrison Stars Don't Always Shine

LOS ANGELES—In last week's column, I made the casual remark that "stars are radio's secret weapon." Obviously not everyone in radio agrees. In running this concept by a number of radio people, the following anonymous quotes represent anti-star sentiment that is typical in the business.

"I'll tell you about stars," grunted one seasoned old general manager. "I've had my fill of 'em. first of all, you can't control 'em. And second of all, they've always got their hands out."



Another typical anti-star stance was voiced by a well-known Midwest medium market program director. He sneered, "Stars! The first thing we do when we hire somebody is tell them we don't have any stars here. We're all equal at this station, everyone pulls his own weight and shares the spotlight. What's more, stars make it impossible for me to get the format to sound right, they break it every chance they get. The station is the star here. Not the jocks."

Then there was the off-the-air music librarian who pointed out, "Boy have we got our share of stars at this station. They're a bunch of paranoid ego-maniacs who think they're better than the other people who work at the station, particularly the secretaries and office workers. Stars are bad for staff morale."

"You can't control stars," said an extremely confident (which is a polite way of saying cocky) young corporate operations director. "People who have need for an unhealthy

amount of attention don't fit within our company mold."

An East Coast automated beautiful music station manager said, "We don't have the star problem here" (the star "problem"?). "At our station, the music is the star. Anyway, I went to Beltsville recently (the home of Arbitron) to study the diaries and I gotta tell 'ya, only in a real scarce handful of cases did listeners actually write down the names of the air personalities they were listening to. It was almost always the station call letters or logo that was written down. Adn those personalities whose names were written down were all just the old codgers who've been on the air in this market forever."

"I can't afford stars," claimed one small market owner. "Or at least, I can't afford a whole station of them. I have six full-timers and two part-timers here, not to mention a news woman. If I take an ad out in the paper or buy a billboard for one of them, I've got to do the same for all or I get a bunch of bitchin' on my hands."

Here's the capper. A program director of a second division major market operation confessed, "We sure learned our lesson. Let a guy become a star and you lose him to the big gun across the street or the syndication company down the block. Or worse yet, they want to get into tv. It just doesn't pay to develop talent for someone else. We want our people to sound good, but not too good."

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

Radio Specials

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

Oct. 26, **Keith Richard**, part one, Mary Turner Off The Record, Westwood One, one hour.

Oct. 26, **Dottie West**, Live From Gilley's, Westwood One, one hour.

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

Oct. 30-Nov. 1, **Nazareth**, In Concert, Westwood One, one hour.

Oct. 31, **Rolling Stones**, Super-Group Special, ABC FM, two hours.

Oct. 31, **Billy Preston**, Special Edition, Westwood One, 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. 31, **Anne Murray**, MusicStar Special, RKO Two, one hour.

Nov. 1, **Ted Nugent**, in interview; **Doug and the Slugs**, in performance; Best of Robert Klein Show, Froben Enterprises, one hour.

Nov. 6-8, **Blackfoot**, NBC Source, one hour.

Nov. 7, **Bellamy Bros., David Frizzell and Shelly West**, Silver Eagle, ABC Entertainment, 90 minutes.

Nov. 7, **Syreeta Wright**, Special Edition, Westwood One, 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. 7-8, **Keith Richard**, part two, Mary Turner Off The Record,

Westwood One, one hour.

Nov. 7-8, **Rex Allen Jr.**, Live From Gilley's, Westwood One, one hour.

Nov. 8, **Marty Balin, Michael Stanley and Ricky Medlock** of Blackfoot, Robert Klein Show, Froben Enterprises, one hour.

Nov. 9, **Stevie Nicks**, Mary Turner Off The Record, Westwood One, one hour.

Nov. 13-15, **Billy Joel**, Special NBC Source, two hours.

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

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

Nov. 14-15, **Larry Graham**, Weekend Special Edition, Westwood One, one hour.

Nov. 14-15, **Queen**, part one, Mary Turner Off The Record, Westwood One, one hour.

Nov. 14-15, **Johnny Duncan**, Live From Gilley's, Westwood One, one hour.

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

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

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

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

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

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

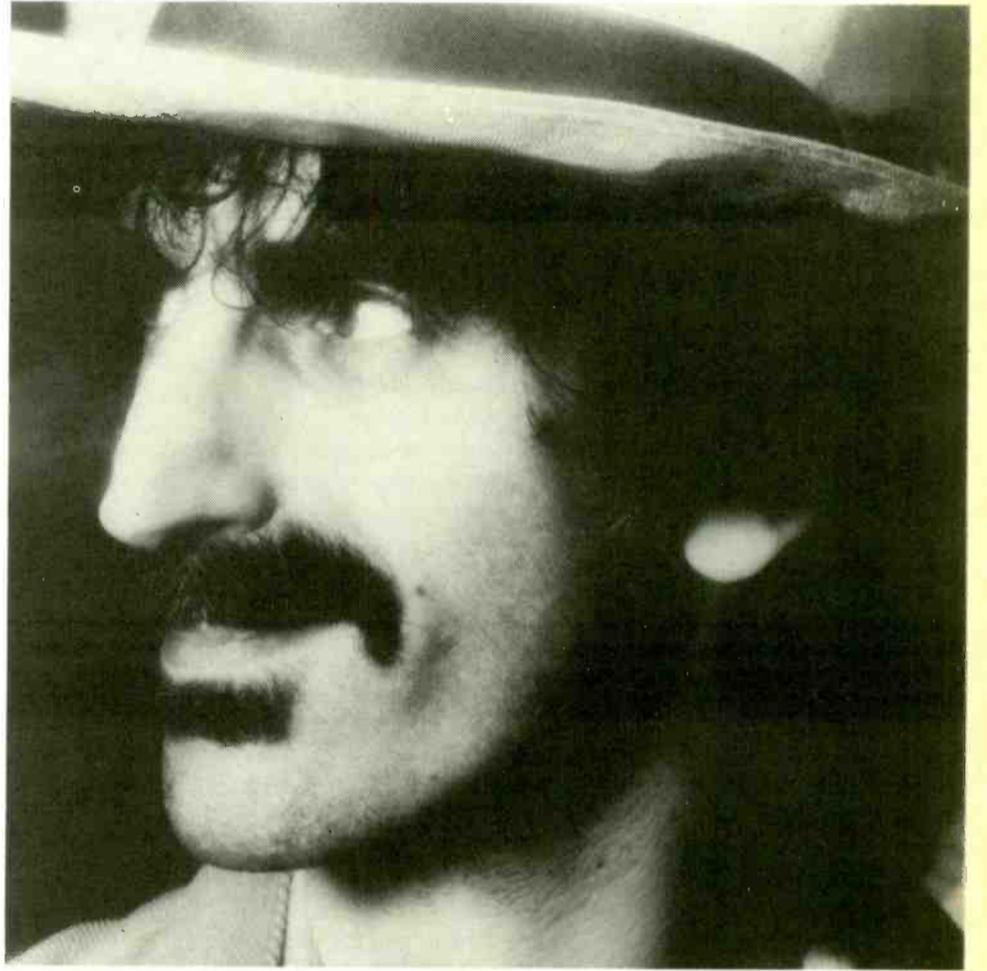
Nov. 21-22, **Heart**, In Concert, Westwood One, one hour.

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



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Billboard® Rock Albums & Top Tracks™

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	9	THE ROLLING STONES —Tattoo You, Rolling Stones Records
2	2	16	FOREIGNER —4, Atlantic
3	3	14	JOURNEY —Escape, Columbia
4	4	6	BOB SEGER AND THE SILVER BULLET BAND —Nine Tonight, Capitol
5	6	14	STEVIE NICKS —Bella Donna, Modern Records
6	7	16	PAT BENATAR —Precious Time, Chrysalis
7	5	9	THE KINKS —Give The People What They Want, Arista
8	8	13	HEAVY METAL —Soundtrack, Full Moon/Asylum
9	9	27	BILLY SQUIER —Don't Say No, Capitol
10	10	7	DAN FOGELBERG —Innocent Age Full Moon/Epic
11	13	10	RED RIDER —As Far As Siam, Capitol
12	12	14	ZZ TOP —El Loco, Warner Bros.
13	11	10	LITTLE RIVER BAND —Exposure, Capitol
14	14	11	PRETENDERS —Pretenders II, Sire
15	15	5	BILLY JOEL —Songs In The Attic, Columbia
16	16	12	ELECTRIC LIGHT ORCHESTRA —Time, Jet
17	18	5	ATLANTA RHYTHM SECTION —Quinella, Columbia
18	17	19	BLUE OYSTER CULT —Fire Of Unknown Origin, Columbia
19	20	10	SHOOTING STAR —Hang On For Your Life, Virgin/Epic
20	21	6	HALL & OATES —Private Eyes, RCA
21	22	7	DONNY IRIS —King Kool, MCA
22	23	7	NILS LOFGREN —Night Fades Away, Backstreet/MCA
23	19	22	THE MOODY BLUES —Long Distance Voyager, Threshold
24	24	8	TRIUMPH —Allied Forces, RCA
25	25	25	TOM PETTY & THE HEARTBREAKERS —Hard Promises, Backstreet/MCA
26	26	29	JEFFERSON STARSHIP —Modern Times, RCA/Grunt
27	27	12	THE ALLMAN BROTHERS —Brothers of the Road, Arista
28	30	3	GENESIS —Abacab, Atlantic
29	29	5	THE GO-GO'S —Beauty And the Beat, IRS
30	28	14	THE MICHAEL STANLEY BAND —Northcoast, EMI/America
31	32	8	CHILLIWACK —Wanna Be A Star, Millennium
32	31	9	JON AND VANGELIS —The Friends Of Mr. Cairo, Polydor
33	34	4	JOHN ENTWISTLE —Too Late, The Hero, Atco
34	33	12	GARY O' —Gary O', Capitol
35	35	11	THE DIRT BAND —Jealousy, Liberty
36	36	6	KIX —Kix, Atlantic
37	38	3	STEVE HACKETT —Cured, Epic
38	37	8	NOVO COMBO —Novo Combo, Polydor
39	40	3	SCHON & HAMMER —Untold Passion, Columbia
40	39	11	RICKIE LEE JONES —Pirates, Warner Bros.
41	41	11	IAN HUNTER —Short Back 'N' Sides, Chrysalis
42	42	18	ICEHOUSE —Icehouse, Chrysalis
43	44	3	ROSE TATTOO —Assault And Battery, Mirage
44	NEW ENTRY		LINDSEY BUCKINGHAM —Law And Order, Electra
45	45	4	ROSSINGTON COLLINS —This Is The Way, MCA
46	48	2	THE POLICE —Ghost In The Machine, A&M
47	47	3	BENNY MARDONES —Too Much To Lose, Polydor
48	49	2	MICHAEL SCHENKER —MSG, Chrysalis
49	NEW ENTRY		GREG LAKE —Greg Lake, Chrysalis
50	43	18	DIESEL —Watts In A Tank, Regency

Top Adds

1	U2 —October, Island
2	ROMANTICS —Strictly Personal, Epic
3	THE KNACK —Round Trip, Capitol
4	QUARTER FLASH —Quarter Flash, Geffen
5	BOB WELSH —Bob Welsh, RCA
6	SNEAKER —Sneaker, Handshake
7	KING CRIMSON —Discipline, Warner Brothers
8	SURVIVOR —Premonition, Scotti Brothers
9	NAZARETH —Snaz, A&M
10	VIC VERGAT —Down To The Bone, Capitol

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	11	ROLLING STONES —Start Me Up, Rolling Stones Records
2	3	8	BOB SEGER —Tryin' To Live My Life Without You, Capitol
3	2	6	THE ROLLING STONES —Hangfire, Rolling Stone Records
4	4	15	FOREIGNER —Juke Box Hero, Atlantic
5	5	5	THE KINKS —Destroyer, Arista
6	6	14	STEVIE NICKS/TOM PETTY —Stop Draggin' My Heart Around, Modern Records
7	7	6	GENESIS —No Reply At All, Atlantic
8	9	12	JOURNEY —Don't Stop Believing, Columbia
9	8	16	FOREIGNER —Urgent, Atlantic
10	10	13	STEVIE NICKS —Edge Of Seventeen, Modern Records
11	12	5	BILLY JOEL —Say Goodbye To Hollywood, Columbia
12	11	22	THE MOODY BLUES —The Voice, Threshold
13	13	16	PAT BENATAR —Fire and Ice, Chrysalis
14	15	11	THE KINKS —Better Things, Arista
15	14	14	DON FELDER —Heavy Metal, Full Moon/Asylum
16	16	11	THE PRETENDERS —The Adultress, Sire
17	19	4	THE ROLLING STONES —Little T and A
18	18	5	TRIUMPH —Magic Power, RCA
19	17	6	CHRISTOPHER CROSS —Arthur's Theme, Warner Brothers
20	20	9	LITTLE RIVER BAND —The Night Owls, Capitol
21	21	9	DAN FOGELBERG —Hard To Say, Full Moon/Epic
22	23	14	FOREIGNER —Night Life, Atlantic
23	22	18	BLUE OYSTER CULT —Burning For You, Columbia
24	25	12	THE GO-GO'S —Our Lips Are Sealed, IRS
25	24	14	JOURNEY —Who's Crying Now, Columbia
26	26	27	BILLY SQUIER —In The Dark, Capitol
27	28	13	ZZ TOP —Tubesnake Boogie, Warner Bros.
28	29	13	BILLY SQUIER —Lonely Is The Night, Capitol
29	27	12	ELECTRIC LIGHT ORCHESTRA —Hold On Tight, Jet
30	30	14	JOURNEY —Stone In Love, Columbia
31	32	8	RED RIDER —Lunatic Fringe, Capitol
32	31	15	PAT BENATAR —Promises In The Dark, Chrysalis
33	33	16	PAT BENATAR —Just Like Me, Chrysalis
34	34	11	MOODY BLUES —Meanwhile, Threshold
35	37	6	THE POLICE —Every Little Thing She Does Is Magic, A&M
36	35	14	THE MICHAEL STANLEY BAND —Heartland, EMI/America
37	36	9	ATLANTA RHYTHM SECTION —Alien, Columbia
38	39	6	CHILLIWACK —My Girl, Millennium
39	41	3	GENESIS —Abacab, Atlantic
40	42	3	HALL & OATES —Private Eyes, RCA
41	38	16	DIESEL —Sausalito Summer Night, Regency
42	40	12	THE ALLMAN BROTHERS —Straight From the Heart, Arista
43	43	25	TOM PETTY & THE HEARTBREAKERS —A Woman In Love, Backstreet/MCA
44	46	3	NOVO COMBO —Up Periscope, Polydor
45	44	20	SQUEEZE —Tempted, A&M
46	45	11	TOM PETTY & THE HEARTBREAKERS —Nightwatchman, Backstreet MCA
47	48	7	DONNY IRIS —Sweet Marilee, MCA
48	47	15	PABLO CRUISE —Cool Love, A&M
49	51	4	JEFFERSON STARSHIP —Save Your Love, Grunt
50	49	20	POINT BLANK —Nicole, MCA
51	50	25	BILLY SQUIER —The Stroke, Capitol
52	53	7	DAN FOGELBERG —Lost In The Sun, Full Moon/Epic
53	54	2	LINDSEY BUCKINGHAM —Trouble, Electra
54	52	11	JON AND VANGELIS —Friends Of Mr. Cairo, Polydor
55	NEW ENTRY		QUARTERFLASH —Harden My Heart, Geffen
56	55	8	IAN HUNTER —I Need Your Love, Chrysalis
57	56	12	ZZ TOP —Pearl Necklace, Warner Bros.
58	59	2	TRIUMPH —Allied Forces, RCA
59	58	16	GARY WRIGHT —I Really Want To Know You, Warner Bros.
60	NEW ENTRY		ROD STEWART —Young Turks, Warner Brothers

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

Vox Jox

NEW YORK—A major shakeup at NBC Radio has left **Walt Sabo** out of his job as executive vice president for FM and has pushed WNBC-AM general manager **Bob Sherman** into a top radio spot as vice president NBC Radio stations.

Sabo is expected to remain only long enough to assist with an orderly transition. Also shifted is **Bob Mounty**, who gives up his vice president of marketing, which will also involve him in tv. **Dom Fioravanti**, station manager of WNBC, moves up to general manager of the AM flagship.

NBC is also in the news bringing back live drama to its network for Halloween. "A Halloween Story" will be broadcast live from 7 to 8 p.m. PDST from Hollywood's Magic Castle. Directed by **Dick Orkin** of Dick & Bert and Chickenman fame, the show's cast includes **Casey Kasem** of American Top 40 and **Gary**

Owens. Also starring are **John Carradine**, **Vincent Price**, **Lynn Redgrave**, **June Lockhart** and **John Houseman**. Live music is being provided by **Ray Colcord**.

Bob Steele, host of one of radio's longest running shows, has signed a new multi-year contract to continue his morning duties at WTIC-AM Hartford from 5:30 to 10 a.m. Steele, who began his 46th year at the station Oct. 1, is also a vice president of parent company, Ten Eighty Corp.



Ronald D. Bongarten has been named vice president of radio for General Electric Broadcasting Co., Inc. responsible for all radio operations nationwide including WGY-

AM/WGFM-FM Schenectady, N.Y.; KOA-AM/KOQ-FM Denver; WJIB-FM Boston; KFOG-FM San Francisco; and WSIX-AM-FM Nashville. . . . Seattle radio vet **Chet Rogers** has been appointed program director of KYYX-FM and is temporarily serving as the station's news director.

David Austin, director of news and public affairs for WEEI-FM Boston since 1972, has been named vice president and general manager of the CBS-owned station. . . . Former WLUP-FM Chicago program director **Max Floyd** has been named p.d. of Atlanta's WKLS-FM effective Monday (26) replacing **Alan Sneed**. . . . **Dave Denver** has been appointed program director for WLS-AM-FM Chicago, coming from his previous position as operations manager of WISN-AM Milwaukee.

WVON-AM Chicago, now being billed as AM-1390, has a largely new lineup consisting of **Bobby O'Jay**, 5 to 10 a.m.; **Irene Mojica**, 10 a.m. to 3 p.m.; "Big John" **Priester**, 3 to 7 p.m.; **Herb Kent**, 7 to 10 p.m.; Hot-Line moderated by **James Rowe**, 10 to 11 p.m.; **Richard Steele**, 11 p.m. to 3:30 a.m.; and **Rev. Milton Brunson**, 3:30 to 5 a.m. **Richard Pegue** is now program manager for the station, as well as its sister station WGGI-FM, overseeing the programming departments headed by **Steve Harris** on the FM side, and newly appointed p.d. **O'Jay** on AM.

At WJGY-AM Minneapolis, **Glen Olson** has joined **Steve Douglas** anchoring the 6 to 9 a.m. show, followed by newly appointed p.d. **Gary Stone**, formerly production and music director, 9 to noon. **Barry Siewert** has taken over the 12 to 3 p.m. shift, coming from WWTIC-AM where he did morning drive. . . . **Jim Summers** is the new morning man at KJJY-FM Des Moines. The hiring moves **Eric St. James** into the midday slot at the country formatted station. . . . WLIR-FM has been named as one of three finalists in this year's Major Armstrong awards music category for "Roadhouse Blues: A Tribute To Jim Morrison." The two-hour documentary was produced, written and narrated by WLIR's **Ben Manilla**.

CHI. COLLEGE CONFERENCE

CHICAGO — College radio broadcasters will meet with broadcast professionals and record company representatives at the Loyola National Radio Conference, Friday through Sunday (30 to 1) here at the Hyatt Regency hotel.

Radio programming tips will be covered in nine discussion sessions, including AOR, country, jazz and news formats. More than 50 sessions covering all aspects of broadcasting are planned.

Jay Roberts, all-night program host of Detroit's WJR-AM, will deliver the keynote address, Friday (1). Radio executives scheduled to speak include John Gehron, program director WLS-AM Chicago; Norm Winer, program director, WXRT-FM Chicago; Tom Teuber, program director, WMET-FM Chicago, and John-David Spangler, WJEZ-FM Chicago.

Representatives of Capitol Records, Elektra/Asylum, Flying Fish, Mountain Railroad, Nassa, Denmark and IRS Records also will attend. The conference is in its 12th year.

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Adult Contemporary

TOP 50	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★	1	9	9	SHARE YOUR LOVE WITH ME Kenny Rogers, Liberty 1430 (Duchess, BMI)
☆	3	7	7	HERE I AM Air Supply, Arista 0626 (Al Gallico/Turtle, BMI)
☆	4	10	10	HARD TO SAY Dan Fogelberg, Epic 14-02488 (Hickory Grove/April/Blackwood, ASCAP)
☆	4	2	12	I COULD NEVER MISS YOU Lulu, Alfa 7006 (Abesongs, BMI)
☆	5	5	11	ARTHUR'S THEME Christopher Cross, Warner Bros. 49787 (Irving/Woolnough/Unichappell/Begonia, BMI/Hidden Valley, ASCAP)
☆	7	12	12	WE'RE IN THIS LOVE TOGETHER Al Jarreau, Warner Bros. 49746 (Blackwood/Magic Castle, BMI)
☆	12	4	4	THE OLD SONGS Barry Manilow, Arista 0633 (WB/Upward Spiral, ASCAP)
☆	8	7	7	THE THEME FROM HILL STREET BLUES Mike Post, Elektra 47186 (MGM, ASCAP)
☆	10	7	7	JUST ONCE Quincy Jones Featuring James Ingram, A&M 2357 (ATV/Mann & Weill, BMI)
☆	13	5	5	OH NO Commodores, Motown 1527 (Jobete/Commodores Entertainment, ASCAP)
☆	11	8	8	WHEN SHE WAS MY GIRL The Four Tops, Casablanca 2338 (MCA, ASCAP)
☆	12	6	14	STEP BY STEP Eddie Rabbitt, Elektra 47174 (Briarpatch/Debb/Dave, BMI)
☆	17	6	6	ATLANTA LADY Marty Balin, EMI-America 8093 (Mercury Shoes/Great Pyramid, BMI)
☆	14	14	7	BACK IN MY LIFE AGAIN The Carpenters, A&M 2370 (Duchess, MCA/Home Sweet Home, ASCAP)
☆	15	15	6	TAKE ME NOW David Gates, Arista 0615 (Kipahulu, ASCAP)
☆	18	8	8	IT'S ALL I CAN DO Anne Murray, Capitol 5023 (Chess, ASCAP)
☆	22	3	3	WAITING FOR A GIRL LIKE YOU Foreigner, Atlantic 3858 (Somerset/Evensongs, ASCAP)
☆	21	6	6	ALIEN Atlanta Rhythm Section, Columbia 18-02471 (Low Sal, BMI)
☆	24	4	4	I WANT YOU I NEED YOU Chris Christian, Boardwalk 7-11-126 (Marvin Gardens/Home Sweet Home/Bug And Bear, ASCAP/John Charles Crowley, BMI)
☆	23	6	6	STEAL THE NIGHT Stevie Woods, Cotillion 46018 (Atlantic) (Sunrise, BMI)
☆	30	2	2	WHY DO FOOLS FALL IN LOVE Diana Ross, RCA 12349 (Patricia, BMI)
☆	25	5	5	YOU SAVED MY SOUL Burton Cummings, Alfa 7008 (Shillelagh, BMI)
☆	26	7	7	FANCY FREE Oak Ridge Boys, MCA 51169 (Goldline/Silverline, ASCAP/BMI)
☆	27	4	4	THE WOMAN IN ME Crystal Gayle, Columbia 02523 (OAS, ASCAP)
☆	25	9	15	FOR YOUR EYES ONLY Sheena Easton, Liberty 1418 (United Artists, ASCAP)
☆	26	16	17	ENDLESS LOVE ● Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/InterSong, ASCAP)
☆	27	19	18	NO GETTIN' OVER ME Ronnie Milsap, RCA 12264 (Rick Hall, ASCAP)
☆	28	29	8	MEMPHIS Fred Knoblock, Scotti Bros. 5-02434 (CBS) (Arc, BMI)
☆	29	20	12	WHO'S CRYING NOW Journey, Columbia 18-02241 (Weed High Nightmare, BMI)
☆	34	4	4	I SURRENDER Arlan Day, Pasha 5-02480 (CBS) (WB/Pasha/Hovona, ASCAP)
☆	38	2	2	CASTLES IN THE AIR Don McLean, Millennium 11819 (RCA) (Mayday/Benny Bird, BMI)
☆	32	32	4	STILL John Schneider, Scotti Bros. 7-1289 (Epic) (Jobete/Commodores Entertainment, ASCAP)
☆	37	2	2	THE SWEETEST THING Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)
☆	39	2	2	TURN YOUR LOVE AROUND George Benson, Warner Bros. 49846 (Garden Rake/Rehtakul/JSH, ASCAP)
☆	36	28	11	SAY GOODBYE TO HOLLYWOOD Billy Joel, Columbia 18-02518 (Blackwood, BMI)
☆	37	31	13	THE VOICE The Moody Blues, Threshold 602 (Polygram) (WB, ASCAP)
☆	37	31	13	A HEART IN NEW YORK Art Garfunkel, Columbia 18-02307 (Irving, BMI)
☆	45	2	2	HOOKED ON CLASSICS Royal Philharmonic Orchestra, RCA 12304 (Chappell, ASCAP)
☆	39	33	6	THE NIGHT OWLS Little River Band, Capitol 5033 (Colgems-EMI, ASCAP)
☆	40	NEW ENTRY	NEW ENTRY	PHYSICAL Olivia Newton-John, MCA 51182 (Stephen A. Kipner/April/Terry Shaddick, ASCAP/BMI)
☆	41	41	3	ALL I NEED Dan Hartman, Blue Sky 02472 (Epic)
☆	42	35	21	QUEEN OF HEARTS ● Juice Newton, Capitol 4997 (Drunk Monkey, ASCAP)
☆	43	36	15	THAT OLD SONG Ray Parker Jr. & Raydio, Arista 0616 (Raydiola, ASCAP)
☆	44	44	9	YOU'RE NOT EASY TO FORGET Michael Johnson, EMI-America 8086 (Snow/Braintree/ATV, BMI)
☆	45	NEW ENTRY	NEW ENTRY	SMILE AGAIN Manhattan Transfer, Atlantic 3855 (Garden Rake/Foster Frees/Irving, BMI/JSH/Heen/Yellow Dog, ASCAP)
☆	46	40	20	SLOW HAND ● Pointer Sisters, Planet 47929 (Elektra) (Warner-Tamerlane, ASCAP/Flying Dutchman/Sweet Harmony, BMI)
☆	47	42	15	YOU DON'T KNOW ME Mickey Gilley, Epic 14-02172 (Rightsong, BMI)
☆	48	43	20	FEELS SO RIGHT Alabama, RCA 12246 (Maypop, BMI)
☆	49	46	5	MORE TO LIVE Jim Photoglo, 20th Century 2498 (RCA) (Nearytunes/Diamond Mine/WB, ASCAP/Fox Fanfare/Nearysong, BMI)
☆	50	48	11	ALL I HAVE TO DO IS DREAM Andy Gibb And Victoria Principal, RSO 1065 (Polygram) (House Of Bryant, 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.)

CBS Songs Int'l Cuts Label Ties

14 Worldwide Affiliates Set For Nashville Confab

By PAUL GREIN

NEW YORK—The separation of CBS' worldwide publishing interests from its record division, began in January when April/Blackwood ceased reporting to CBS Records in the U.S., is due to be completed when its international publishing affiliates cease reporting to the record companies in those territories, within two months of the start of CBS' new fiscal year Nov. 1.

In line with this reorganization, representatives from 14 worldwide publishing affiliates will meet in Nashville the week of Nov. 9 in CBS' first full-scale publishing convention since Mike Stewart was installed as president of the newly named CBS songs division.

"There are still a lot of a&r and other creative ties," says Harvey Shapiro, vice president of CBS Songs International, "just as there are still support, financial and business affairs services rendered by the record companies.

"But we're doing budgets and a lot of financial reports separately.

Since we're responsible for our profit, we have to be in a position to make creative decisions independently.

"This is the first time at CBS that a music publisher has been in charge of publishing. Before, it was always a record man in charge. It's a different type of business and sometimes they didn't really understand the value or nature of our business.

"When the publishing arm reported to the record arm, there were a lot of problems. We are like the kid sister; the fifth leg of a horse. Now our guy in Australia reports to me instead of the record guy in Australia. He has that much more freedom to work with other record companies. We've always had that, but now it's a little more officialized."

The Nashville meeting will involve 40 members of the CBS Songs family, including the professional staffs from New York, Los Angeles and Nashville and the general managers in the affiliates in Canada, England, France, Germany, Hol-

land, Spain, Sweden, Italy, Argentina, Brazil, Mexico, Australia and Japan.

Also attending will be Antonio Terez-Solis, head of the Latin American regional office in Coral Gables, Fla. and Jeremy Pearce, head of the European regional office in Paris.

Shapiro cites several reasons for Nashville's selection as host site for CBS' first full-scale worldwide publishing convention since the boom years of the mid-to-late '70s.

"A lot of business is done in Nashville by our affiliates," he says. "There are a lot of artists in Nashville who still sing other people's songs. In pop most of the acts are artist/writers, so it's difficult to get covers.

"Also there's a very good chance that country could pick up a lot in Europe. And there's a big gospel resurgence, which hopefully we can plug into as well."

Shapiro says a convention was needed because of the extensive personnel changes that have taken place within CBS' publishing operation since the last convention.

"There's almost a completely new cast of characters," he says, citing such relatively new managing directors as Joost Van Os in Holland, Carlos Riseuno in Spain, Michael Stark in Germany, James Ware in England, Maria Creusa in Brazil and Beatriz Lupu in Argentina.

Shapiro reports to Mike Stewart, who in turn reports directly to Dick Asher, CBS Records Group's chief operating officer.

Welk Stake In Rogers' 2 Catalogs

NEW YORK—The Welk Music Group continues its aggressive pursuit of publishing catalogs with the acquisition of a 50% interest in the catalogs of Partner Music (BMI) and Partnership Music (ASCAP), Memphis producer Larry Rogers' firms.

A month ago, the Lawrence Welk-owned operation acquired the hot Pi-Gem and Chess Music catalogs. In addition, the company is believed one of many firms putting in a bid for the 20th Century-Fox music publishing interests, which is believed to require an investment of between \$15 and \$20 million (Billboard, Oct. 17).

The agreement with Rogers not only includes the sale of half of the existing Partner-Partnership copyrights, but also an ongoing association as well with Rogers and its strongest writers, including Ronnie Scaife, Danny Hogan, Jerry Hayes, Phil Thomas and Rogers himself.

Both BMI and ASCAP copyrights in the Rogers' company are country award winners this year from the performance rights groups. They are "Who's Cheatin' Who" by Jerry Hayes and "Men" by Hayes and Scaife, from BMI, and Rogers' "Women Get Lonely" from ASCAP.

Rogers has had recent producing successes with artists Charly McClain, Mel McDaniel and Jimmi Cannon and is currently recording Billy Swan and Shylo.



AGAC SEMINAR—The American Guild of Authors and Composers re-opened the New York Songwriter Showcase with a seminar, "Women In The Music Business," under the direction of Jonathan Holtzman, AGAC's special projects director, right. Panel participants included, from left, Nancy Ford and Gretchen Cryer, the writing team of the off-Broadway show "I'm Getting My Act Together And Taking It On The Road;" composer/jazz pianist JoAnne Brackeen; manager/producer Helen Keane; songwriter Lesley Gore; and the seminar's moderator Carol Hill, composer and lyricist of "Best Little Whorehouse In Texas."

OCTOBER 31, 1981. BILLBOARD

memo

To: Record Labels
From: David Lieberman
Re: Trade Ads

"I'd like to see trade ads that spell out the audience appeal of a new release."



David Lieberman
Chairman
Lieberman Enterprises, Inc.
Minneapolis, Minnesota

Billboard ads move records!

RHYMING DICTIONARY Cherry Lane Bows Book Arm

NEW YORK — Cherry Lane Books, a subsidiary of Cherry Lane Music, will be launched in November with the marketing of Gene Lees' "The Modern Rhyming Dictionary" (\$14.95).

Designed to present, according to company president Lauren Keiser, a "full publication spectrum of our composers and authors," the division plans such future projects as "The Blues Guitar, Inside & Out," a novel by Richard Daniels that includes blues guitar instruction; "The Music Lover's Handbook" by Elie Siegmeister, and "Huckaby's Fables" by Gerald Huckaby. Also planned are celebrity scrapbooks and cookbooks, lyric books and other related projects.

Keiser notes that the books will be made available through already existing book trade distribution in addition to developing sales to libraries, colleges and independent bookstores.

Cherry Lane, with strong representation in the music print field, began publishing this year mass mar-

ket paperbacks, including "Pocket Guitar" and "Pocket Beatles." Other titles due in this series include "Pocket John Denver," "Pocket Kenny Rogers" and "Pocket Billy Joel." The latter results from a recent print deal with April-Blackwood Music.

"The Modern Rhyming Dictionary" contains more than 28,000 rhyming possibilities, lists of words that do not rhyme and recent additions to the language not found in older dictionaries.

Sales Milestone

NEW YORK—"America, Our Heritage," a song published in 1943, has passed the million copy mark in several editions for chorus, band and orchestra, according to Lew Kirby, director of publications for Shawnee Press Inc., a subsidiary of Waring Enterprises Inc.

Kirby adds that the writer, Helen Steele, will be awarded a special plaque this fall in recognition of this sales milestone.

Survey For Week Ending 10/31/81

Billboard® Special Survey Hot Latin LPs™

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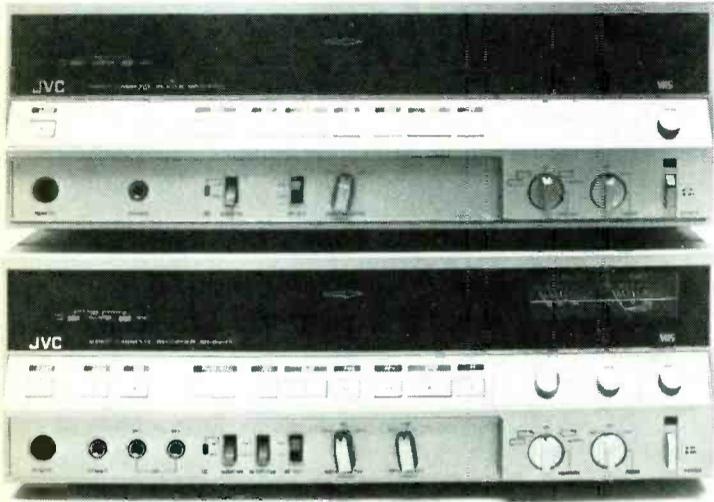
LOS ANGELES (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VIVA EL NORTE Vol. I, Profono 1502
2	VICENTE FERNANDEZ El numero uno, CBS 20555
4	EMMANUEL Intimamente, Arcano 3535
5	LOS POTROS Orgullosa y bonita, Peerless 10057
6	CORNELIO REYNA 15 exitazos, Profono 1500
7	GRUPO MENUDO Fuego, Raff 9083
8	LOLA BELTRAN 15 inolvidables exitos, Gas 1018
9	JUAN GABRIEL Con tu amor, Pronto 1096
10	KARINA Ahora que estubistes lejos, Orfeon 16054
11	LORENZO DE MONTECLARO Ese senor de las canas, cbs 20552
12	RAMON AYALA Con las puertas en la cara, Freddy 1212
13	BURBUJAS Burbujas, Profono 1001
14	LAS JILGUERIAS El bracero fracasado, CBS 20529
15	RICHARD CLAIVERMAN Balada para Adelina, Tonadisc 8005
16	VIVA EL NORTE 15 exitazos nortenos, Profono 1501
17	MANUELA TORRES A la que vive contigo, CBS 20545
18	LOS RANDAL Solamente boleros, Odeon 73172
19	JOSE LUIS RODRIGUEZ Mujer, TH 2151
20	LUPITA D'ALECIO Orfeon 16055
21	NAPOLEON Celos, Raff 9082
22	LORENZO DE MONTECLARO CBS 20406
23	LIZA LOPEZ Si quieres verme llorar, Hacienda 6981
24	JULIO IGLESIAS Mi vida en canciones, CBS 50301
25	RIGO TOVAR Rigo 81, Profono 3046

MIAMI (Salsa)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VARIOS ARTISTAS Primer concierto de la familia TH, TH 2154
2	SALSA EXPRESS La felicidad, CC 13006
3	EDDIE PALMIERI Y CHEO FELICIANO El dia que me quieras, Barbaro 206
4	CHARANGA DE LA CUATRO Guantanamo, SAR 1025
5	HANSEL Y RAUL Y la charanga, TH 2133
6	CELIA CRUZ Y WILLIE COLON Dos jueyes, Vaya 93
7	JOHNNY VENTURA Johnny mucho, mucho Johnny, Combo 2020
8	JUSTO BETANCOURT Y LA SONORA MATANCERA Barbaro 207
9	NABORI Ya tu te vas campeón, Guajiro 4011
10	CONJUNTO IMPACTO TECA 3018
11	OSCAR D'LEON Y LA CRITICA TH 2149
12	EL GRAN COMBO Happy Days, Combo 2021
13	WILFREDO VARGAS Karen 60
14	LUIS PERICO ORTIZ El astro, NG 725
15	EDDIE PALMIERI Paginas de mujer, Barbaro 205
16	CHARLIE RODRIGUEZ El ferrocarril, Guajiro 4010
17	MILI No te puedo tener, Algar 29
18	ANDY MONTANEZ Velvet 6005
19	SOPHY Baladas y salsas, Velvet 6004
20	SAMMY GONZALEZ Phoney 528
21	HECTOR CASANOVA Fania 589
22	VICENTE PACHECO A petición popular, Sonomax 202
23	ORQUESTA LA TERRIFICA Hincá la yegua, Artomax 733
24	LA CHARANGA DE LA CUATRO Recuerda a beni more, SAR 1025
25	ROBERTO TORRES Y SU CHARANGA BALLEENATA Vol. II, Guajiro 4013

New Products



FRONT LOAD—Incorporating 100% direct-drive and Dolby noise reduction, the new BP-5300U videocassette player and BR-6400U recorder from US JVC Corp. are designed to interface with the JVC "Tapehandler" line. Both pro ½-inch VHS units featured motorized automatic front cassette-loading, high-speed search capability, variable speed playback and aluminum diecast chassis.



DISPLAY PIAZZA—New Technicolor point-of-purchase "demonstration center" features a VCR/tuner/adaptor display for table or counter use. The display is also designed to hold literature about the film's ¾-inch format as well.

RIAA/Video Admits 4 Members

NEW YORK—RIAA/Video has added four new members—Pacific Arts Video Corp., Ron Hays Music-Image, Scotland Video and Fat Lady Productions—to its roster, thus bringing total membership in the new video division of RIAA to 25.

In related RIAA/Video news, the trade group certified Magnetic Video's "The Muppet Movie" platinum, representing audited sales of more than 50,000 videocassette

copies with a value of at least \$2 million at retail list price.

The four previous platinum programs are: "Superman," "10," "Alien" and "M*A*S*H."

RIAA/Video gold awards (25,000 units sold with minimum sales value of at least \$1 million retail list price) include: "The African Queen," "Stuntman" and "The Graduate." Total platinum and gold RIAA/Video certifications now adds up to 37.

Home Video Seminar At The Essex House

NEW YORK—The International Tape/Disc Assn. is holding a Home Video Programming Seminar Nov. 17-19 at New York's Marriott's Essex House.

Featured speaker is Isaac Asimov, the science fiction writer, who will give an address entitled "Home

Video—It's Not Science Fiction." Keynote speaker is Charles Kuralt, CBS news correspondent.

In addition, Harlan Kleinman, president of the Harlan Kleinman Co., will speak on the subject of "Cable And Home Video—Friends Or Foes?"

Video

Is Pop Disk Business Doomed?

Yes, In '4 Or 5' Years, Predicts Mario Villavicencio

By MIKE HENNESSEY

CANNES—Video entertainment could kill the pop record business within the next four or five years, according to Mario Villavicencio, managing director of West German Video Production, Duplication and Distribution Company Videoring.

Speaking of the final day of VIDCOM, he told Billboard: "I think the simple sound recording simply will not be able to compete with the videocassette and videodisk in the field of popular music, although there will still be a market, of course, for high quality audio records in the classical field."

Following the recent takeover of Videoring by the film producer Alan Vydra, the company is gearing up for a video explosion which will see it producing nearly two million cassettes between now and the end of next year.

This figure includes material which will be duplicated for other production companies, plus programming originated or exclusively distributed by the Videoring company.

"This VIDCOM has given a much clearer picture of the future of video entertainment," says Villavicencio, "and it's quite evident that it is going to become a major entertainment medium in a relatively small space of time."

He said that while there were still a lot of people in the business who believed the market currently to be much bigger than it actually is there was strong evidence of a more selective approach to software, and improvement in the quality of production.

"Of course, the initial excitement has quieted down and we're going to see a certain decline in duplication volume in the next 12-months, because the pipeline is full, but in

the longer term I see the video business really taking off spectacularly. Not only will the visual quality improve but the sound element will also get better with the advent of stereo television.

"We are using Dolby with all our production."

Videoring is currently shipping software to all European countries except Italy, France and the Eastern Block, most of it of U.S. origin. At present, the breakdown of configurations is 40 percent VHS, 30 percent Betamax and 30 percent V2000.

Villavicencio notes that Betamax and VHS have both lost ground to the Philips system but contends that VHS will remain the dominant configuration.

"Video 2000 has the advantage because it is now coming out with stereo whereas the Japanese will not go stereo until next year."

Videoring has well-advanced plans to move into the videodisk segment of the market and is currently negotiating to license the Japanese VHD system. Villavicencio believes that the market will evolve to a 50-50 balance between videocassettes and videodisks on the grounds that while the cassette permits home recording, the videodisk is cheaper and easier to handle.

Referring specifically to the West German market, Villavicencio noted that the penetration of videorecorders was around the one million mark, and that the market was 75% rental and 25% sales. In terms of program material the dominance of hardcore pornographic product, which once represented 65% of the market, has been eroded and the current balance was 40% X-programming, 40% feature films and the rest made up of cartoons, in-

structional titles and children's programs.

He noted that, with major feature films being retailed at anything from \$80-\$100 a time, rental was bound to accelerate, not only in Germany but throughout Europe.

"However, I don't believe," Villavicencio said, "that it will affect the duplication business because rented cassettes have a limited life and tend to be treated rather casually by their hirers. When they are used on different machines, perhaps with dirty heads, their maximum life is about 20 plays."

Villavicencio predicted a major video boom this Christmas "which will give us a good indication of how the market is developing."

Videoring has a catalog of 70 titles, including its own and licensed product and will increase this to 150 next year, some of these including material acquired at VIDCOM.

Videoring will be initiating two major musical features next year as part of its production program. Villavicencio acknowledged that one of the prime problems facing video producers in Germany was failure to reach agreement on mechanical royalty rates with GEMA, the copyright society.

GEMA is asking for 10% of the retail price of new productions and 6.6% on feature films which have already had cinema exposure, but the majority of video producers regard these demands as excessive. They maintain that GEMA has no control over U.S. film productions where the music was originally acquired outright by the film companies.

Villavicencio estimated that there is a sum of \$1½ million in escrow in Germany while the video producers await resolution of the conflict with GEMA.

WILL OPEN NEW YORK OFFICE

RCV In France Proposing 1st Int'l Video Mag In 4 Languages

By MICHAEL WAY

CANNES—The leading French independent video distributor, RCV, is planning to produce the world's first international video magazine—on world distribution and in four languages—and at the same time is making arrangements to open a New York office.

Announcing this at the recent Vidcom, RCV's president, Yves Rousset-Rouard said the first magazine, 52 minutes long and with space for local advertising, would qualify under the "charm" category for mostly male audiences, and entitled New Look. Eventual releases will be six a year, he said, and new look would be followed by similar magazines on popular sciences, travel and science fiction.

The New York bureau, to be headed by an American—Rousset-Rouard would not reveal his name at Vidcom—will "be a bridgehead for French and European production in the United States."

RCV, a French market leader with RCA and a catalog of some 200 titles, may later open similar outlets in Japan, Scandinavia, Germany and Britain, said Rousset-Rouard, at a presentation of an excerpt from the new magazine.

Meanwhile RCV is to become the first major French video distribution

company to release its whole catalog on the Philips V-2000 system in the country, hardware for which has been available only since June. The deal was signed at Videcom with Jacques Lombard of Philips France marketing division.

RCV has also been in contact with executives of the three main videodisk systems for the eventual transfer of the catalog to disk. For RCV, which has recently signed distribution of the Thorn-EMI catalog in France through its non-record retailer network. It was imperative to start exporting French product to the rest of the world.

"France is still behind Britain and West Germany in video, and we plan to help catch up even though it is still a risky business," said Rousset-Rouard.

Other French participants at Vidcom confirmed the risk, notably in production at this early stage, although RCA's Francis Dacla announced that the company was planning, possibly in an American co-production, to make a video special on RCA France artist Sylvie Vartan.

Dacla said, however, that the French market was still evolving as the major MGM/CBS, Paramount

and United Artists catalogs were not yet released in this country. "We shall see a lot of changes in the next year," he said.

RCA, Warner-Filipacchi and PolyGram video all reported intense French dealer activity at Vidcom—"different than any MIDEM," according to Dacla.

Hubert De La Selle of Polygram video meanwhile announced new local plans for increasing music content product "which was still weak in France," and featuring group artists, as well as a major Europe wide music project, details of which will be released next year.

This was echoed by Geoffrey Du Laz, managing director of Warner-Filipacchi, who said that the company was shortly to release Rod Stewart and Fleetwood Mac cassettes, and perhaps some U.S. shows, in France shortly.

For The Record

NEW YORK—In an Oct. 10 article entitled "Jesse Rae Programming For A 'Small' Audience" the production budget for Rae's "Party Crackers" project was misstated. In fact, the budget is several times the figure of \$80,000 that was quoted.

California Mill Valley Festival Includes, Explores Video

MILL VALLEY, Calif.—In acknowledgement of the growing importance of video and the burgeoning interest in music-related film and video, the 1981 Mill Valley Film Festival (after L.A.'s Filmex and San Francisco's International the third largest California festival) devoted special attention to both areas with screenings and seminars Aug. 6-12.

The films screened at Mill Valley included 1973's "Payday," with Rip Torn in the role of a disintegrating country-and-western singer; Frank Zappa's 1979 concert-plus-animation film "Baby Snakes"; "Sven Klang's Combo," a 1976 Swedish film which depicts how a jazz band falls apart when its leader is bumped from the spotlight by a hot new saxophonist; "Children Of Babylon," a 1980 examination of society and politics in contemporary Jamaica with a bristling reggae soundtrack; "The Secret Life Of Plants," a 1978 film which captures the inner forces of plant life to Stevie Wonder's music; and the 1981 "hungry i reunion" which shows Mort Sahl, the Kingston Trio and others performing once again at the famous San Francisco nitery.

"We were lucky to get 'Baby Snakes,'" says festival director Mark Fishkin. "I believe several other festivals have been trying to get permission for the past two or three years to show it."

The festival also presented a program of 10 different San Francisco new wave short films (featuring bands like the Residents, the Units and Dead Kennedys) while the video programs presented work by Michael Nesmith (the one-hour "Elephant Parts"), Videowest's Joe Dea (the half-hour "Beach Blanket Armageddon") and Target Video's Joe Rees (the half-hour punk documentary "Underground Forces"). A separate video program offered label-produced pieces featuring the Cars, Rolling Stones, Kim Carnes, David Bowie, the Police and others.

One video seminar examined "The Future Of Video" and how video is impacting on film, while at others Videowest's Bill Etra discussed his experiments in developing 3-D video and James Blinn of the NASA Jet Propulsion Lab demonstrated computer graphics and simulated images. Etra, a consultant to both Zoetrope Studios and Warner Brothers, also offered some interesting commentary on his theory that music is a more natural partner to video than film because of the real-time nature of the video process, "which you can interfere with while the process itself is going on."

"We've always tried to include music films on our schedule," says Fishkin, in explaining the emphasis given such items this year. "There's a demand for them. People like to see them. There's definitely a movement happening in San Francisco that is strongly reflected in film, and the films truly reflect the vitality that's contained in the new movement. A lot of these filmmakers are as crea-

tive as any of the original movements in experimental and avant-garde filmmaking.

"In a broader sense this video is a reflection of a movement that's not only artistic but commercial. What's

happening is that with cassette and cable and satellite, there are certain tiers in the way things are being produced and in what's going to be accessible to people in their homes. And I think next to feature films one

of the primary emphases will be on video music."

The festival also benefited from the July 27 screening at the Great American Music Hall of the documentary, "... But Then, She's Betty

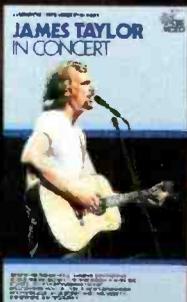
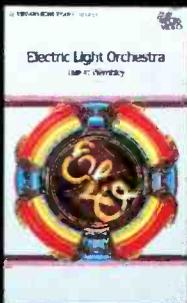
Carter," written, produced and directed by Michelle Parkerson, which had also been screened at this spring's Filmex in L.A. Proceeds from the \$8 ticket price went to support the festival.

MGM/CBS
HOME VIDEO
PRESENTS
A SENSATIONAL NEW
VIDEOMUSIC
RELEASE

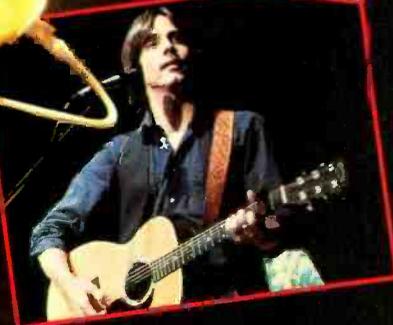


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CROSBY, STILLS AND NASH
JACKSON BROWNE
JESSE COLIN YOUNG
THE DOOBIE BROTHERS
JOHN HALL
GIL SCOTT-HERON
Available on videocassette and videodisc.

Released through



CBS Video Enterprises A Division of CBS Inc.

'B' For Beta Is New Format Logo

LOS ANGELES—Hardware and software purveyors of the Beta format will now be linked by a new logo—a symbol of a bold "B" inside a square topped by the word "Beta."

The logo will appear on advertising and promotional materials, in addition to hardware and software.

Beta VTR hardware is supplied by such firms as Sony, Zenith, Sears, NEC, Toshiba and Sanyo.



KOOL VIDEO—Director Denis deVallance, third from right, discusses an upcoming video shot with Kool & the Gang. Shown, left to right, are Ronald Bell, Mike Ray, George Brown (behind on drums), Robert "Kool" Bell, Dennis Thomas, deVallance, Amir Bayyan (behind on keyboards), and Charles Smith. Century Video Productions produced a four-song package, all tunes from a new Polygram-distributed DeLite Records LP.



THROWING A FITZ: New rock band Fitz taped at Cinetudes' Atelier Studio in New York performing "No Good For You." The piece was produced by Jim Fitzgerald and Donna Dees.

★ ★ ★

LULU AGAIN: The Lulu item which ran in this column a couple of weeks ago contained a slight error. Robert Lombard served as line producer but the project was not done by Marx and Lombard Entertainment Co. Executive producer was Robert S. Levinson for International Home Entertainment with Bob Jenkins directing and David Lewis as director of photography. Production on the "I Could Never Miss You" minifilm project (which includes four songs from Lulu's debut Alfa album) takes place at the Harold Lloyd estate in Los Angeles. The project is intended for cable broadcast and subsidiary markets.

★ ★ ★

COOL WORLD: Director Jack Semmon recently finished three video tracks for Karla DeVito from her Epic album, "Is This A Cool World Or What?" The songs used for video promotion are "Midnight Confession," "Is This A Cool World Or What?" and "Almost Saturday Night." The tunes were shot in London.

★ ★ ★

Music Monitor welcomes submissions for 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 what purpose the video is intended.

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

A Non-Rewindable Cassette For Video Rental Profits?

By LAURA FOTI

NEW YORK—The latest proposal to allow studios a share of video rental profits is rated "R." It's the R-Cassette, a system devised by Jerome Klein, president of R-Cassette Industries Ltd. of San Rafael, Calif.

The heart of Klein's program, which he has presented to the major studios for their evaluation, is a non-rewindable videocassette to be rented to the consumer. The system develops from that starting point.

"We see ourselves as a film service bureau," Klein explains. "This is a full-blown program—more than just a non-rewindable cassette. We've been working on it for 18 months."

The R-cassette itself, prototypes of which will be shown within the next six months, will be available in Beta and VHS formats. Additional components of the system include a computer terminal capable of encoding on each tape rented certain proprietary information designed to deter piracy, allow studios to participate in rental revenues and provide demographics. The computer also doubles as a hub of operations for

the system which can provide inventory control, stock balancing and other functions for the dealer—at a rental cost of \$75 to \$90 a month.

As Klein sees it, each studio has its own personality and priorities. His program, he believes, would allow each studio to coordinate its own individual personality while still maintaining its personality.

"We provide information to the studios on every rental transaction made throughout the world," Klein says, "and a percentage of the income from these rentals." He estimates the studios stand to earn as much as \$1 billion in additional income the first three years they use the R-Cassette system. Klein hopes to launch the system by the fourth quarter of 1982.

To accomplish his goal, Klein needs studio acceptance of the plan—and financial backing. "We're seeking funding through acquisition or a venture capital firm," he says. The studios, who were originally approached as investors, did not move quickly enough, says Klein.

3rd Outlet (In Texas) For Southland

LOS ANGELES—Southland Video, a software wholesaler/one-stop, has opened its third branch outlet, with the new Dallas suburban warehousing facility in Farmers Branch, Tex. Former Magnetic Video executive Dick Lucas operates the Texas branch.

Southland Video began early this year in Memphis. In July, Humphrey Folk, one of the original principals, bought out his partners. Corporate quarters and warehouse are located in Bartlett, Tenn., a Memphis suburb.

Southland's Atlanta facility in Marietta is managed by former GRT regional topper Harris Rogers.

The firm has distribution agreements with all major suppliers except Paramount Home Video, with which it is currently negotiating.

Eagle Duplication Unshutters A New California Factory

LOS ANGELES—Eagle Duplication, a major videotape replication facility, is now in operation on the West Coast.

Located in nearby Costa Mesa, the facility boasts 36,000 square feet and a current capacity of 100,000 cassettes per month, 200 VHS recorders and 100 slaves in the Beta format are in place.

Eagle also duplicates tapes in the 3/4-inch U-matic format for business and educational uses. Greg Gilbert, president, heads the operation.

MCA Buys Third Interest In Firm

LOS ANGELES—MCA, Inc. has acquired one-third of the USA Network, an advertiser-supported cable television service.

Previously Time, Inc. and Paramount Pictures Corp. had acquired USA equally. MCA, by virtue of the new agreement, has purchased one-third of Time's and one-third of Paramount's interest, thus becoming an equal partner in the venture.

Videocassette Top 40

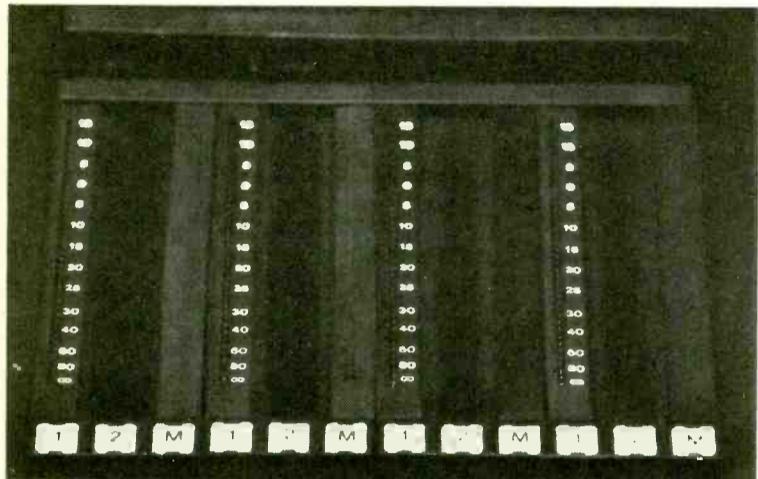
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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	5	THE JAZZ SINGER Paramount Pictures, Paramount Home Video 2305
2	2	10	RAGING BULL United Artists, Magnetic Video 4523
3	4	6	DRESSED TO KILL Warner Bros. Inc./Warner Home Video 26008
4	7	5	BUSTIN' LOOSE Universal City Studios, MCA Dist. Corp. 77002
5	5	10	NIGHTHAWKS Universal City Studios Inc., MCA Dist. Corp. 71000
6	6	21	ORDINARY PEOPLE (ITA) Paramount Pictures, Paramount Home Video 8964
7	3	10	TESS Columbia Pictures 10543
8	27	2	THE BLUE LAGOON Columbia Pictures 10025E
9	12	21	ELEPHANT MAN (ITA) Paramount Pictures, Paramount Home Video 1347
10	23	2	STIR CRAZY Columbia Pictures 10248E
11	20	2	ENDLESS LOVE MCA 77001
12	10	38	AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305
13	9	12	CASABLANCA United Artists, Magnetic Video 4514
14	11	16	BLACK STALLION (ITA) United Artists, Magnetic Video 4503
15	14	10	ANNIE HALL United Artists, Magnetic Video 4518
16	30	37	CADDYSHACK (ITA) Orion, Warner Home Video OR 2005
17	29	25	SUPERMAN ▲ (ITA) D.C. Comics, Warner Home Video WB 1013
18	13	15	AND JUSTICE FOR ALL Columbia Pictures 10015
19	18	5	FIDDLER ON THE ROOF United Artists, Magnetic Video 4524
20	17	15	THE GREAT SANTINI Orion, Warner Home Video OR 22010
21	25	14	THE INCREDIBLE SHRINKING WOMAN MCA 66027
22	8	6	LOVE AT FIRST BITE Warner Bros. Inc./Warner Home Video 26009
23	NEW ENTRY		THE COMPETITION Columbia Pictures 10124E
24	38	27	SOMEWHERE IN TIME Universal City Studios Inc., MCA Distributing Corporation 66024
25	39	68	ALIEN ▲ (ITA) 20th Century-Fox Films, Magnetic Video 1090
26	NEW ENTRY		HAPPY BIRTHDAY TO ME Columbia Pictures 10595
27	28	6	CAR WASH Universal City Studios, MCA Dist. Corp. 66031
28	16	35	FAME (ITA) MGM/CBS Home Video M70027
29	15	33	9 TO 5 (ITA) 20th Century-Fox Films, Magnetic Video 1099
30	24	7	HOLY MOSES Columbia Pictures 10587
31	31	6	THE AMITYVILLE HORROR Warner Bros. Inc./Warner Home Video 26010
32	22	21	POPEYE (ITA) Paramount Pictures, Paramount Home Video 1171
33	32	2	ELECTRIC BLUE Kenyon Video 001
34	19	16	LA CAGE AUX FOLLES United Artists, Magnetic Video 4506
35	34	15	WINNIE THE POOH Walt Disney Films 25
36	21	48	STAR TREK (ITA) Paramount Pictures, Paramount Home Video 8858
37	33	5	THE WIZARD OF OZ MGM, CBS Home Video 600001
38	26	4	THE SOUND OF MUSIC 20th Century Fox-Films, Magnetic Video 1051
39	37	14	I SPIT ON YOUR GRAVE Wizard Video 9209
40	40	14	LET IT BE United Artists, Magnetic Video 4508

● 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.

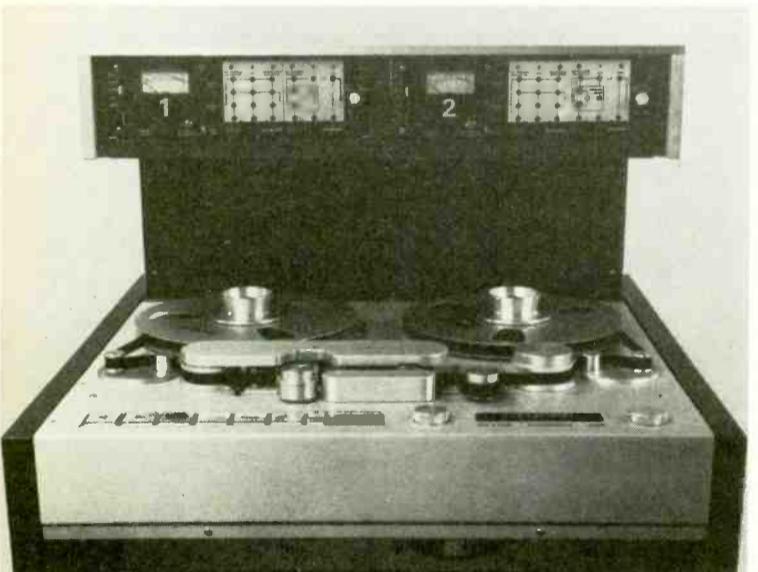
New Products



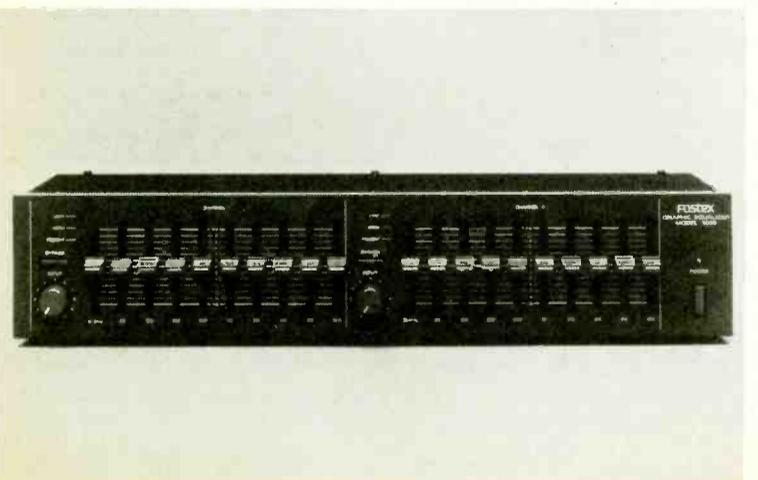
FADER TECHNOLOGY—Sphere Electronics, Chatsworth, Calif.-based console manufacturer, introduces the "Travis Fader" digital encoding device and Sphere Digital Attenuator. These elements, according to the firm, places the analog signal wholly under digital control. The product is being featured at the AES show in New York.



SONY PHONE—One of six new models in Sony's MDR line of stereo headphones, the MDR-E33 is especially suited for active Walkman listeners. Claimed frequency response is 40 Hz to 18kHz. The total package weighs less than an ounce and sells for \$34.95.



STUDER SHIPPING—Studer Revox is shipping its A80VU in the 1/2-inch 2-track mastering format. Suggested list: \$10,500.



SOUND SHAPER—Fostex introduces the 3030, a dual 10-band graphic equalizer. Suggested list: \$250.

DIGITAL HOT TOPIC AT AES

Industryites Mull Changeover; Issues Are Pricing, Standards

By ALAN PENCHANSKY

CHICAGO—Recording studios have long been thought of as showplaces for the latest in technology and the cutting edge of record industry innovation and foresight. Today, however, the majority of sound studios are finding themselves unable to equip with biggest technological breakthrough—digital audio.

Studio owners, producers, engineers and digital equipment manufacturers will be trying to deal with the problems of moving studios into the digital era as they gather at this year's fall AES convention in New York. Announcements of major technical innovations and product introductions will not be the order of the day; instead, manufacturers and studio heads will be trying to make hard-nosed business sense out of the sonic breakthroughs and myriad new technical possibilities embodied in the digital audio revolution.

Pricing of digital audio equipment begins at \$25,000 and machines with 24-track and 32-track capability can be six or eight times that figure. This daunting price, combined with the inability to clearly predict what system standard will eventually dominate in the new technology, has kept many studios out of the market.

Many studios also are hesitant to move into digital without reliable multi-track capability, and—truth be known—it has not been easy to come by. Japanese manufacturers promise multi-track machines, but have yet to deliver. The 3M multi-track system is one of digital audio's earliest designs, and it has had to endure extensive debugging, causing some studios to approach it with caution.

Classical and jazz recordings have dominated the digital release pattern because they can be produced easily without the multi-track hardware. Most classical disks are done with the 2- and 4-track 3M. Sony, Soundstream and Decca recorders that have been the digital audio revolution workhorses to date.

Digital recording activity, nonetheless, has multiplied during the last year, at the same time that digital equipment sales slowed to a trickle. Today, most of the demand for equipment takes the form of rental, and several manufacturers—including Soundstream, Mitsubishi and JVC—are themselves going this route.

The sound stage of the digital audio revolution occurs in the home with the Digital Audio Disk's introduction in 1982 and 1983. Many

manufacturers now see this innovation as the key to the professional conversion.

"The DAD is starting to have its effect," explains Clark Duffey, 3M's digital audio sales manager. "Artists and producers are looking beyond the immediate record they are making. They're beginning to ask whether the record they're working on today, or starting to work on, will be appropriate for the new software."

"They want to be in on that," Duffey adds. "They want to have software for that hardware and they're starting to look beyond the immediate analog release."

According to Duffey, New York's Soundworks Recording is the latest to install the 3M 32-track system. Some of the studios operating the machine locate it in a special dust-free area, a step that increases the unit's reliability reportedly.

Duffey also notes that 3M is coming out in support of the 48 kHz digital audio sampling rate proposed by the European broadcast industry. The 3M machines that now operate at 50 kHz can be adjusted simply, he claims.

"There is interest in getting a common sampling rate. One that has

(Continued on page 68)

Institute Of Audio Research In N.Y. Offering Degree In Music Technology

By LAURA FOTI

NEW YORK—What started as a refresher course for people in the recording industry has grown to a full-blown school teaching all the nuts and bolts of recording, from microphones to digital technology.

The Institute of Audio Research in Manhattan has even developed a four-year program with nearby New York University leading to a B.S. degree in Music Technology.

"Things were different back in 1969, when the school started," says IAR director Phil Stein. "What was needed then were one-shot courses for people already in the industry, which was just growing out of the cottage stage. At the time it was felt a couple of courses would do it, but as it turned out that wasn't the case."

Many IAR courses still exist under the same titles as they did then, but offer greater scope. "When people outside of the industry wanted to take our courses it posed a problem," says Stein, "because then we needed a laboratory for people who didn't have their own studios in which to apply their knowledge."

So the Institute had to invest in equipment. "With no hands-on experience, the rest is close to being meaningless," Stein stresses. "Diddling the knobs is not the objective."

This is why equipment on the premises includes cutting lathes by Scully and Neumann as well as a complete control room and recording studio, all attendant hardware, synthesizers and even musical instruments.

Five years ago IAR introduced its students to digital, with a course and related lab. These two are part of an intensive four-quarter (11-month) program of study leading to the Institute diploma.

"The program works well," asserts Stein, "but the technology is increas-

(Continued on page 67)



UNDER HOOD—The Institute's founder, Albert Grundy, left, teaches students the inner workings of a console.



SCHOOL WORKBENCH—Students at the Institute of Audio Research in New York learn the ins and outs of a wide range of equipment.

PSYCHOACOUSTIC EFFECT

Outer Ear Unit Boosts Dynamic Range, Stereo Spread, Loudness

By ROBYN WELLS

NASHVILLE—One of the firms displaying its wares at the AES conclave is the Outer Ear Inc., whose Image Recovery System Master Series is now available for sale or rent.

The Outer Ear system creates a psychoacoustic effect which is encoded on disk and requires no decoding to be picked up on any stereo playback system. It is strictly a stereo effect.

Basically, the Outer Ear unit increases the dynamic range, stereo spread and apparent loudness without changing the level or the frequency response, says Denny Purcell, mastering supervisor at Woodland Mastering in Nashville, the only studio which currently owns its own Outer Ear system.

"The effect cannot be electronically measured but it can be perceived," says Tom Nist, director of

sales/marketing for Outer Ear. "It recovers some of the lost ambience in the high frequency range."

"People kept asking if you could only hear the difference on an expensive stereo system," recalls Purcell. "So I sent two tapes—one with the Outer Ear and one without—to someone with a \$150 stereo system. He called me right back and told me which tape had been mastered using the Outer Ear."

It took several years for the Outer Ear system to evolve to its present form. The unit has four channels—two program and two preview—with a total of 10 variations. Total harmonic distortion is less than 0.01%. The unit sells for \$5,900 and rents for \$200 per day. A studio unit for mixing should be available by early 1982, says Nist.

The first project on which Pur-

cell used Outer Ear was a Gail Davies' single, "Good Lovin' Man." Among other projects Purcell has mastered with Outer Ear are Davies' current LP, "I'll Be There," Conway Twitty's new single, "Red Neckin' Love Makin' Night"; Ronnie Milsap's new single, "I Wouldn't Have Missed It For The World"; and Brenda Lee's latest album. In addition to regular mastering costs, Purcell charges \$15 per single side and \$25 per album side for Outer Ear mastering.

The Outer Ear emanated from hearing aid research in New Orleans. Paul Bruney invented the system, with Dr. Terry Reimer designing the actual circuit. Chris Braiwaick is the firm's general manager. The company is located in New Orleans, with its sales office based in Los Angeles.

California's Tres Virgos Studio Jumps To Larger Quarters, 24-Track Status

By JACK McDONOUGH

SAN RAFAEL—Tres Virgos studio, which operated until early last year as a somewhat sleepy eight-track facility on a residential street in

Mill Valley, has made the jump to world-class 24-track status with a Chips Davis-designed LEDE studio in 4000 square feet of space in a new

San Rafael building where, says partner Jerry Jacob "we were able to fulfill our dream of a total-system, total-concept studio because we were able to build everything from the ground up. Every element was designed to work together."

Indeed, says Jacob (the fourth and newest partner in the six-year-old company) Tres Virgos is "the only truly non-compromised example of the art of live-end/dead-end design anywhere in the world."

The studio, which measures 850 square feet (average dimension 35x25, with a ceiling that ranges from 12'9" to 15') is one of the two largest in Marin County and one of the largest rooms in the Bay Area. Control room measures 20x20 (ceiling 12'9" to 14'), and the studio room incorporates a 10'x6' horn alcove, a full-size double-kit drum booth and two 8x8 isolation areas. The sound lock area between the studio and control rooms can serve as an emergency isolation area, and the front of the studio room is designed for maximum effect for a string section.

"The room is big enough for variable acoustics," explains Jacob, who notes that "the front end of the studios is very live and the back end is moderately soft. We wanted to have the general ambience of a live room like a theater or a church. It's easy to make a room soft but it's quite a bit harder to get the proper reflective surfaces. So our studio has no parallel lines and no 90-degree angles. If someone wants it softer we just drop in the pads. We haven't got floppy panels or louvres or any of that. The room is tuned so well we don't need them. The room has so many different acoustical areas that all the musician has to do is find the spot that sounds right to him and we'll take it from there."

The precision fine-tuning of the studio room and the LEDE control room, done with a TEF (time-energy-frequency) analyzer, is, says Jacob, the strongest attribute of Tres Virgos.

"We haven't changed the plans an inch since Chips first worked them up in Las Vegas. It's been absolutely

(Continued on page 50)

New Products



BIAMPED MONITORS—Cetec Gauss has its first line of studio monitors, headed by Model 7480. This four-way system features an 18-inch woofer in a 12.5 cubic foot enclosure and a large-compression, low-distortion driver. The system is biamped. No price has yet been set.

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We're proud of our association with their album, "Oak Ridge Boys' Greatest Hits," and we tip our hats to Duane, Joe, Bill, Richard and all the other members of the team who made this album possible: Ron Chancey, producer; Les Ladd, engineer; and Woodland Sound Studios.

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The WR-8716 is a fully modular sound reinforcement console with 16 input

modules, 4 group modules, and 2 masters. It features 16 input pre-fader solo buttons, 4 group modules with pre-fader insertion patch points, and lockable post-fader solo buttons. There are 6 illuminated VU meters with peak LED's for easy outdoor

reading and a separate stereo variable frequency EQ for monitor sends. Pan pot controls allow panning to the left or right masters while level controls permit 16 x 6 board operation. The left and right direct channel assign function lets you bypass the group modules for individual sources. Portable operation is a snap with easy access connectors.

And the WR-8716 features plastic conductive faders for greater reliability and smooth, low-noise operation; external power supply for light weight, and switchable 48V DC phantom power for condenser mics.



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The Recording Specialist: Ramsa WR-8816

The WR-8816 recording console includes the same modular construction, input modules, power supplies, and faders as the WR-8716 plus many important recording advantages. Like direct outputs for 4, 8, or 16 track recording and peak-reading LED meters that let you monitor any 4 out of 24 signals with clear, quick response.

You'll command a variable frequency EQ section with 3 frequency settings for the high and low frequencies plus continuously variable

midrange. Stereo echo send replaces the separate mono controls you'll find on competitive boards. And you get two independent stereo monitor controls—one for musician's headphones, one for control room monitors—a special feature for any mixer in this class. And there are other important features

like low noise electronically balanced mic inputs with new high-speed IC's, 16 switchable post-fader solo controls and XLR-type mic connectors.

Ramsa offers a full line of specialty mixers including the more compact WR-8210 recording mixer and WR-130 sound reinforcement mixer. So don't hold down your professional sound, call (201) 348-7470, because you're ready for Ramsa.



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New York's Skyline Studio Boasts 'Less Is More' Motto

By LAURA FOTI

NEW YORK—Because the ultimate purpose of a recording studio is to assist in the making of music, it's not uncommon to find that the people involved with studios come from musical backgrounds themselves. New York's Skyline Studio serves as an example of this point.

Paul Wickliffe, president and chief engineer at Skyline, has background in cinematography and tv, although he also plays piano, guitar, bass and drums. Vice president Lloyd Donnelly toured with the Manhattans playing bass, before

joining Wickliffe to open Skyline, and is still involved in songwriting.

"The studio business is not what I'd planned on doing," says Donnelly. "Playing bass was the whole thing for me. But in 1977 I met Paul and we began a collaboration. He had an eight-track operation called Studio 28, and I brought him work through my musical connections. We decided to start a venture together, and began looking for the right space."

After six months, the two found what they were looking for: a high-ceilinged space, a \$2 cab ride from

midtown, "with a long lease so we could do construction," says Donnelly. The company was incorporated in January, 1979, and construction began. Skyline officially opened for business eight months later.

"We knew if we stayed out of the 42nd-street-and-above area we could find a reasonable rent to help keep our rates down," explains Donnelly. Skyline is on 32nd street, just west of Fifth Avenue.

"The idea that records had to cost \$100,000 to make didn't strike us as right," Donnelly says. "It could be

half that, but we didn't know if anyone had tried it."

No heavy financing was involved in Skyline's opening. "We started out with an Ampex MM-1000, 16-track, which we still have," says Donnelly. However, current equipment also includes a Tangent 3216 console with VCA subgrouping and an Ampex MM-1200 24-track. There are plans to add a Neve console capable of handling 38 tracks.

The studio is 900 square feet, the control room well-balanced and airy. "My favorite studio phrase is 'less is more,'" says Wickliffe. "That

goes for the technical aspects as well as the music. I would rather get my sounds through microphone selection and placement rather than equalization or other processing."

Wickliffe continues. "I also try to keep a minimum of active circuitry in the signal path by patching around op-amps and buffer stages I don't need. I believe in getting sound on tape as it happens, using a minimum of tracks. It's much more exciting for the musicians when what they're playing already sounds like the record, rather than relying on the old 'fix it in the mix' attitude."

Still, Donnelly stresses. "We do have a real respect for our equipment, because we came from nothing in Studio 28. After our primary emphasis on acoustics (so that music could sound good in the studio with no mics at all), our second priority was the choice of microphones." These range from old Neumann tube amps to recent models from AKG, Sennheiser, RCA, Sony, Shure and Electro-Voice.

Says Wickliffe. "The most important thing in the studio business, as in any service business, is to keep the customer satisfied. Most studios, it seems, attempt to accomplish this by going further and further into debt to provide the latest in 'state-of-the-art' computerized gadgetry."

"But gadgetry is superfluous if the atmosphere is not conducive to the creation of music," he continues. "The studio's primary responsibility is to do everything possible to make a special moment happen, that moment when everyone's attention is focused on his own conviction to the music rather than the clock or the cue-mix."

Recent work at Skyline includes such clients as Steve Forbert, for whom a special drum booth was built; Judy Collins; Alan Vega, of Suicide; the Fleshtones; and Mass Production, a nine-piece r&b band on Atlantic Records.

Tres Virgos Relocates

• Continued from page 46

predictable from the get-go. Every time we've tested it it's done exactly what it should have. In the control room you hear *only* what's on the tape and in the loudspeakers. You don't hear the control room at all. The effect is of listening to the studio through the control room window itself.

"This gives the producer and engineer the opportunity to use miking techniques instead of equalization and reverb and without laying echo and other stuff on. It's better to get the echo or reverb by finding the correct spot in the room. It's our opinion that all the outboard effects you can use are exactly that—effects. They should not be used to correct deficiencies but only as coloring in the final result. We believe the studio shouldn't have any other function than as a storage device for what the musician puts out. You play, we listen. If you have to make musical compromises to compensate for technical deficiencies, you've lost the game.

"So we've applied as high a level of technology as we can in order to make the technology disappear. Our hope is that anyone can come in here and know what they'll leave with. The fear of what a tape is going to sound like once you get it out of the studio and back home is eliminated."

Principal equipment at Tres Vir-
(Continued on page 70)

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Secret Sound Emphasis Is On Repeat Business

NEW YORK—It's no secret that Secret Sound aims to please. The Manhattan recording studio, which formerly belonged to Todd Rundgren, has been under Jack Malken's ownership for more than five years, and Malken firmly believes the customer is always right.

"Much of our business is repeat," he says; "we do all Spyro Gyra's albums, for example. And our clients come back because they pick up on the unique aspect of this place—that it's *their's* once they're in here. They bring their own paintings, carpet, favorite chairs, anything to make them feel they're in their own home."

Secret Sound's specialty is entire album projects, from beginning to end, although the studio does other works as well.

Of importance to Secret's personnel is the fact that there is advancement through the ranks. An apprentice is more than a "go-fer"—he or she sets up equipment, aligns tape machines and generally learns how a studio operates. By the time they reach the status of assistant engineer, Secret personnel are doing overdubs and filling in for engineers.

All this leads to a pervasive team spirit. "We all work together, and everyone loves his job," says studio manager Davida Lazer.

Secret is also getting involved in video. "There's a big scramble going on there," says Malken, who adds that future involvement in the field

is still uncertain for his firm. Still, the studio has done remote work for record company promotions, ads and a tv movie, and a few shoots have also taken place in the control room.

"We're looking for a separate place to do video," Malken says. "Our projects are mostly the type of video/audio combos where the participants are very concerned with the audio quality." Secret also does "video sweetening" of the audio portion of videotapes.

"The video interfacing here allows us to do mixing and overdubbing," Malken says. "It's all new, and it's just starting to come together."

Malken's background includes managing and building studios, as well as freelance engineering just prior to joining Secret.

Equipment includes a fully automated MCI 737 console with full parametric EQ per channel as well as a Studer A80 24-track recorder and Urei and Klipsch monitors.



Billboard photo by Irv Dierdorf

BOARD MEN—Herb Alpert, left, chairman of the board, A&M Records, welcomes Howard Lee Wolen, second from right, and Ken Present, right, to the A&M Recording, L.A., studio staff, while Don Hahn, second from left, looks on. Wolen has worked with Smokey Robinson, Natalie Cole and Kim Carnes; Present comes from Sigma Sound.

Instrument Accessories Profitable, Claims Markley

LOS ANGELES—Blank tape and accessories have become important profit centers for many record and audio retailers.

At least one musical instrument accessories manufacturer, however, Dean Markley of Dean Markley Strings, believes those same dealers are missing the boat by not carrying more MI-related product.

His products, which include guitar strings, pickups, drum sticks and other related products, move primarily through musical instrument outlets but is now focusing on record store channels. Both the California Tower and Peaches chains, for example, are now merchandising Markley strings in certain outlets.

"Most record dealers are not familiar with the product," says Markley, who headquarters in Santa Clara, Calif., "and they are reluctant to give display and floor space to it. But musicians buy records and they are prime customers for guitar strings. If a record store carries them, it's profit potential. And the margins are as good, if not better, than blank tape and other audio accessories."

Markley adds that he has begun to develop various types of displays—including ones that would suspend from a ceiling—that would be suitable for record stores and other outlets where display space might be at a premium.

The firm promotes its guitar

strings aggressively. One technique is to have a band which uses the product appear in a musical instrument store during a tour stop. The company then fashions related promotions in that market.

"The same kind of promotion," adds Markley, "can be done in

record stores and again it's a natural."

Markley has a sizable number of artists who use and endorse the product. They include: AC/DC, Pat Travers, .38 Special, Kansas, Rick Derringer, Foghat, Johnny Winter and others.

An added incentive to retailers who may merchandise guitar strings: Musical instrument sales have shown a 20% growth across-the-board in the past year and guitars (particularly in the \$350-plus range) have shown a strong sales surge.

Cathedral Adds Altec

LOS ANGELES—Transparent Plexiglas duplicates of Altec Lansing loudspeaker horns and enclosures were just added to the Altec sound reinforcement system in nearby Garden Grove's \$20 million, all glass "Crystal Cathedral," the city's community church.

Fitted with specially modified Altec 288-16K and 515E LF drivers with white cones, the new equipment joins over 900 Altec 405-8G loudspeakers in the edifice as well as Altec incremental power systems.

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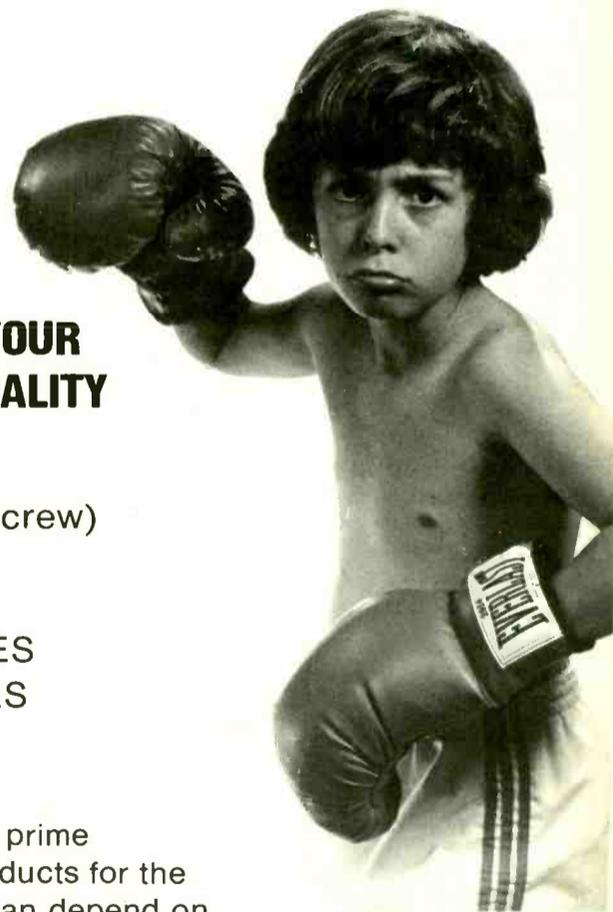
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Varied Agenda Firmed For N.Y. AES Confab

NEW YORK—The Audio Engineering Society's 70th convention will feature 12 different technical sessions and 10 workshops for attendees. In addition, there is a "so-

cial/cultural" program planned, consisting of a tour of the Steinway and Sons plant, some sightseeing and an awards banquet.

The technical sessions scheduled

for Friday, Oct. 30, cover Signal Processing (chaired by James Cunningham of Studio Technologies, Inc.); Microphones, Loudspeakers, Listeners And Rooms (chaired by

Stanley Lipshitz of the University of Waterloo); and Transducers (chaired by D.B. Keele Jr. of James B. Lansing Sound, Inc.). Six technical papers will be presented during

the first two sessions, eight during the third.

On Saturday, Oct. 31, four technical sessions will take place. J. Jacek Figwer of Jacek Figwer Associates, Inc. will chair "Sound Reinforcement And Room Acoustics"; Craig Connolly of Neotek Corp. will chair a session on Studio Technology; Daniel Queen of Daniel Queen Associates will chair "The Standardization Activity Of The AES"; and Michael Beigel of Beigel will head "Electronic Music And Musical Instruments." A total of 22 papers will be presented during these sessions.

A Saturday evening event is the open meeting of ANSC S4 on audio engineering. Chairman is Geoffrey Langdon of AKG Acoustics.

On Sunday, Nov. 1, Bart Locanthi of Pioneer North America chairs an early-morning session entitled "Digital Recording, Editing, Reproduction And Signal Processing," at which seven papers will be presented. An afternoon session chaired by Alastair Heaslett of Ampex is called "Analog Recording And Reproduction."

Two technical sessions, or 14 papers, are planned for Monday, Nov. 2. The first is on Circuit Design and Measurement and is chaired by Richard Greiner of the University of Wisconsin at Madison; the second, "Disk Reproduction And Broadcast," is headed by Eric Small of Advanced Technology Systems.

Workshops, designed to emphasize the practical utilization of technology in day-to-day activities, cover sound reinforcement, analog and digital recording and editing and the integration of audio and video.

Friday's three workshops are "Consoles A," "Consoles B" and "Audio/Video Interfacing." The first pair is run by Gary Rosen of House of Music, who also serves as Workshops chairman for the AES. The morning session deals with design philosophies, while the afternoon workshop concentrates on the subject of console automation, its design, its engineering economics and highlights of various systems. Various manufacturers will make up the panel.

There are four workshops on Saturday, Oct. 31. First is a tape maintenance clinic led by John French of the JRF Company. The four-hour session will include such participants as Ampex, MCI, Otari, Stephens, Studer and Tascam. "Basics Of Mixing Consoles and Applications" is led by Larry Blakely of CAMEO; uses of mixing consoles for sound reinforcement and recording will be discussed.

The afternoon session is "Sound Reinforcement," moderated by Larry Estrin of Best Audio, while the Saturday evening workshop on Tape Duplication is led by Tim Cole of MTI Corp. Such areas as quality control of product and raw materials will be discussed and questions will be fielded by participants from Cetec-Gauss, Forge Recordings and Infonics.

Sunday's workshops are "Sound Modification Devices" led by Hugh Pearl of Shure Bros. and "Synthesizers And Electronic Music," with John Symington of Pye, Ltd. The panel for the latter session will provide information on both the European and American approaches to electronic music.

The final two workshops take place on Monday. They are "Physiological Interactions Of Sound And The Human Body" and "Digital—An Overview" with Peter Jensen of Digital Recording Systems Co.

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AES Convention

SKYLINE RECORDERS

Deep In The Santa Monica Mountains, The Studio Depends On The Elements

By BETH JACQUES

LOS ANGELES—Negotiating the painful curves of Topanga Canyon off Malibu, Calif., at 2 a.m. with a vanful of equipment would seem to be the last thing a musician in his right mind would want to do—but the producers and artists booking in to 5 year-old Skyline Recorders on Old Tapanga Canyon Road in the heart of the Santa Monica Mountains dote on it.

"Musicians love it up here—and they love getting here," said Ron Bacon, studio co-owner with songwriter son Brit and other family members who help run the operation. "But we had a tough time getting our bankers to make the drive."

Skyline Recorders sprang from Spoiled Brat Recording, another Bacon family enterprise built in Northridge, Calif., eight years ago as a showcase for Brit Bacon. "Skyline is a home studio that just got out of hand," said Bacon Sr. "We decided to make it world-class."

Designed by acoustic architect John Phillip Edwards and built by the Bacons and their studio engineers, the elements play an important part in the studio's character.

"Why are we here?" queries Bacon, gesturing at smog-free near-wilderness. "Look at it."

Other reasons include the high crime rate in the Hollywood district, excellent amenities—good restaurants are close by and scenic housing can be rented for live-in groups—and property prices that are expensive but better than urban Los Angeles.

Another plus is the number of musicians and producers who live locally or in nearby Malibu and Calabasas.

Word-of-mouth has led to steady business, kicked off by the first session in October, 1980, for the Johnny Z Group. The studio has an Ann-Margret hit in the disco charts ("Everybody Needs Somebody"), completed work for Chicago and is currently working with jazz guitarist Lee Ritenour.

Designed bright and "wet," with a decay time of half a second in the main room and a second and a half in the high-ceilinged isolation room, the studio is especially suitable for acoustic and classical work.

Aside from the acoustics, the two most interesting features are environmental.

Taking his cue from the location, Bacon has outfitted the studio in wood panelling, designing around an abstract natural color scheme. Earth tones are used at floor level, wood panelling indicates vertical "tree" shapes, and colors shade gradually to "sky" tones at the ceiling. Clouds are painted at the top of the iso booth.

Completing the scheme, the main studio, the iso room and the control room are all open to the sky. Facing to catch east-west light, Skyline achieves a unique psychological dimension because of the natural light, Bacon says. Expensive double-wall and double-window construction keep the rooms free from external noise, while sophisticated temperature control devices including air ionization keep the air fresh and at uniform temperature.

Equipment for Skyline includes a 44-in 24-out MCI automated, transformerless console; Studer A-80 24-tracks; Ampex, MCI and Teac 2-, 4- and 8-tracks and UREI TA-15 time-aligned monitor speakers mounted at ear level. Bacon says that level mounting avoids neck strain and affords a more natural sound, eliminating waves bounced off the console from ceiling-hung mountings.

Echo chambers include a Lexicon 224 digital reverb and a remote Program Technology plate. Outboard equipment continues the "ecology" of the control room—gear including

an Eventide Harmonizer dbx limiters and a Delta Lab digital delay are tastefully mounted in wood at one end of the console.

A lounge area with kitchen, show-

ers and a dupe room complete the current facilities.

Skyline purchased the entire Topanga Canyon Road site outright, putting in over a quarter of a million

dollars in equipment. There is room to build a further studio and control room.

Bacon's current plans include (Continued on page 66)

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Masterfonics Bows Rental Arm In Nashville

By ROSE CLAYTON

NASHVILLE — Masterfonics, Inc., a nine-year-old disk mastering firm here, has opened a high technology rental division so recording studios will be able to lease state-of-the-art equipment for individual projects as needed.

The companion firm, Master Technologies, Inc., is housed in the Masterfonics plant and is headed by Mack Evans, owner of Masterfonics.

Evans sees the new company as simply an extension of the services which Masterfonics offers to producers and engineers, enabling them to obtain a higher quality product to furnish to them for mastering.

"With studios being in the financial situation that they are, it is impossible for them to spend tens of thousands of dollars for machines that they won't be using consistently," says Evans. "Companies like Master Technologies are here to acquire and rent these high cost items to studios when needed."

Evans points out that the need for rental businesses such as Master Technologies will become more and more important because of the increasing cost of super high-quality equipment. Also, as in the case of recording consoles, some equipment is out-of-date by the time it can be designed, purchased, and installed.

Master Technologies' JVC Series 90 digital audio recording system has been in almost constant demand since it became available three months ago. Plans are being made to obtain an EMT-251 digital reverb unit that Evans feels will be a valuable asset.

The concept for Master Technologies actually arose from the fact that Masterfonics was acquiring equipment that other studios did not have, but wanted.

"We went out on a limb because we understand the need for excellence," Evans says. "About a year and a half ago we were the first to buy an Ampex ATR102 half inch 2-track recorder. Now there are several in town."

Masterfonics has two cutting rooms in its plant. Cutting room A is a tandem Neumann cutting room with Neumann VMS70 lathes controlled by a Zuma computer. The mastering console is a Neumann SP75 with A-B switching and custom-built outboard equalizers. The room is also equipped with Neve compressor/limiters, a Studer preview machine, and a Neumann SAL 74 cutting system with SX74 heads.

Designed by Tom Hidley and John Gardner, it has Westlake cabinets for the monitor system with Auratone cube speakers and Advents.

Cutting Room B has a Scully lathe that has been up-graded with a Capps computer system. There is a Neumann SP72 console with Neve compressor/limiters and several different outboard equalizers, highly modified. The Scully tape deck has also been modified with Studer heads and electronics.

Masterfonics also has direct-to-disk capabilities with permanent lines into Sound Stage Studio, which is locally about 500 feet behind the plant.

Evans says the demand for direct-to-disk projects is not great here although the company has completed what he believes to be the first and only direct-to-disk gospel album.

Evans says that 75% of Masterfonics products are country and gospel oriented and that they maintain 35-40% of the country charts most of the time. He points out, however, that they have mastered albums for

Dan Fogelberg, Jimmy Buffett, and other pop acts that record here.

"We master for literally every major label in the country," says Evans, "and a large part of our business is

clientele that wants custom mastering."

Another important factor, according to Evans, is creative mastering. Masterfonics prides itself in tailor-

ing each cut to fit with the next cut so that the songs are totally smooth and comfortable. With the tendency of producers and engineers to mix loud and heavy on uptempo numbers

and hold back on ballads, consistency can be a major problem, according to Evans.

Another problem Masterfonics (Continued on page 70)

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MOTION.**

AES Convention

Report From Nashville Studios: Business Is Booming

By ROSE CLAYTON

NASHVILLE—Studio spokesmen here are optimistic that the year ahead will continue to show the steady growth of the year past. Busi-

ness is up consistently after a slump which, they feel, was probably more significant in other recording centers.

The increasing popularity of

Nashville music in the crossover market is bringing new clients into the city to take advantage of what many producers believe to be its greatest competitive assets: talented

musicians and recording personnel, relaxed atmosphere, and reasonable prices.

Highlight of the action is a Columbia Recording Studio, which

maintained its prominence by cutting hit product on George Jones, Rosanne Cash and others, while luring Elvis Costello in for a country-oriented album.

Sound Shop noted a 10-15% increase in business. Music Mill collected gold and platinum albums by Alabama, and Young'un Sound remained busy with sessions on Larry Gatlin and the Gatlin Brothers Band and the Allman Brothers Band.

Music City Music Hall reported a record-breaking year with capacity bookings. They also became the first studio to take delivery on Studer's two newest recorders: the A80VU MK-III 24-track and the A80VU half-inch two-track mastering recorder, both with transformerless amplifiers.

At Audio Media, manager Paul Whitehead says, "Business is booming. With two studios, we average seven sessions a day, plus we are booked all weekend. It's at the ridiculous level all the time."

According to Whitehead, Audio Media, which has always primarily recorded pop, is continuing in that vein. He says there is more emphasis on album projects now than singles.

Audio Media is a state-of-the-art studio with Harrison consoles and Studer tape machines, which have been almost maintenance free. Whitehead says they will continue to rent any equipment they need rather than purchasing it for the time being.

Sound Stage, on the other hand, is talking about adding a third room and purchasing a 16-track machine. In the past year, the studio has purchased an EMT-251 digital reverb unit, a Studer half-inch two-track recorder, a Necam computer automation mixing system, a Neve 8068 console and a Trident TSM-Allison automated console.

Gordon Evans, chief maintenance engineer at Sound Stage, says that it has been so busy in both studios he has been unable to get to the equipment. "We're booked solid every day—12 hours. It's rare that there is session time available."

Although Scruggs Studio has been in business only two years, co-owner Randy Scruggs says there has been a steady climb in business. There are about 16 sessions held per week with 80% of the recordings masters. Demo sessions fill out the work load.

The studio contains the latest in MCI equipment with a half-inch MCI two-track mastering machine being the latest addition. "There's a lot of interest in the ½-inch machine," says Scruggs. "It's very comparable to digital."

Most of the sessions at Scruggs Studio are country, as are those at Buzz Cason's Creative Workshop.

Donna Butler, secretary at Creative Workshop, says they are also doing quite a bit of pop. "We have four sessions a day now compared to two a day a year ago," she says. While plans are being made for construction of a new studio, it will not be equipped with a digital system. They will continue to rent their digital equipment.

Joe Gayden, studio manager at Quadrafonic, says they will continue to rent their digital equipment from Sony when necessary. "We are going to further modify our MCI 500 board," he says, "or we will find another type we feel we can modify further."

Quadrafonic has recently purchased an A800 Studer multi-track tape recorder, a Studer A80 two-track with half-inch heads, and an

(Continued on page 66)

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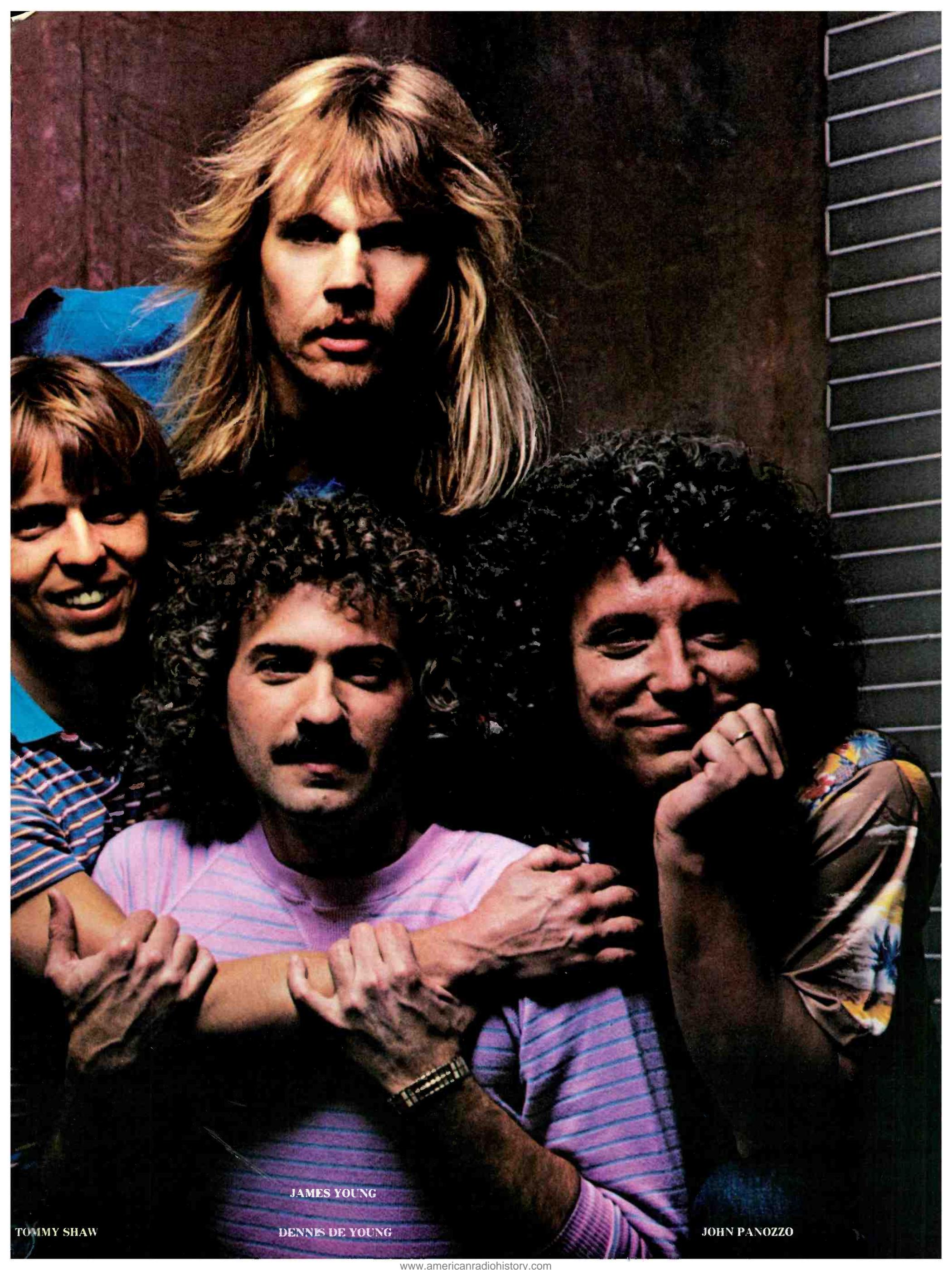
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TOMMY SHAW

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DENNES DE YOUNG

JOHN PANOZZO

Studios In L.A. Still Hit Hard By Recession

By BETH JACQUES

LOS ANGELES—Due to bottom lining by record companies and the general economic recession, the consensus among L.A. recording studios

is that it's too late to save this year. Business ranges from "marvelous" to "awful," with perhaps a slight upswing discernible over the last six months.

But while the rich get richer—or at least in the black—it's an uphill fight for most studios just to keep the doors open. Still, more and more are making the not-inexpensive expan-

sion into video and finding other ways to cope with financial setbacks and attract new business.

"I feel like we've lost seven years," said Con Merton of Cherokee, who

has just completed mixing for Rod Stewart, the new Sneakers project on Handshake Records and work for Neil Diamond. "We're fighting as hard as the day we opened the door.

"This is literally the worst depression the studio business has ever been in," he said. "We looked for the summer upturn, and it didn't happen. We looked for the fall upswing, and it never came. The Christmas season has come and gone." If the business doesn't break by January, Merton continued, he expects another round of record company and studio layoffs.

"I think we've suffered less than anyone," said Kent Duncan of Kendun, who also operates Sierra Audio for studio design and Artisan for mastering. Sierra business is "up dramatically," according to Duncan, and Kendun lockout business is up, due to a joint policy of "rebuilding" the room for each client and dealing more outboard gear for a 15-hour minimum.

Kendun has lowered rates, however, from a book of \$210 and a major-label charge of \$225 to \$175. Whereas their best month ever was \$295,000 and 1979 saw an average monthly take of \$230,000, this year it's \$175,000 per month.

"Frankly, our business is down about 15% and our gross billing is off close to 30%," said Guy Costa of Motown. "Clients expect ridiculous rates."

Even though Motown has an in-built client, Costa says some 70% of its business is external. It has to be. "We've spent close to \$2 million reconditioning and we have over \$100,000 worth of new equipment to maintain and amortize."

Costa considers a reasonable rate for full 24-track with engineer is between \$135 to \$150. Book rate at Motown is \$175-\$190. "I'm for everyone getting the best deal possible," he said, but quality shows. If you spend 30, 40 bucks an hour, eventually that's going to show up in the end product."

The on-going "rate race" which studios liken to the old-time gas wars is a vicious scramble for what few dollars are available.

Owners attribute problems to many things: the trend toward using independent engineers, the cost of which the record companies try to offset by dealing rates at studios; under-the-counter deals; late payment by record companies, often up to 60 to 90 days. Studios try to counteract this by favorable rates for cash-on-the-nail or full payment within 30 days.

The general economy takes its lumps, too. Owners say it forces stars into their own home studios to get the time they need at their own price. It also squeezes the number of new acts—read "new business" coming on the market—signed and recorded and forces tighter budgets. Typical budgets for established, mid-range acts range between \$100,000 and \$125,000. Brand-new acts are half that.

"Record companies and producers have overtaken advantage of the situation," said Stephen Jones of Chateau Recording, a one-room facility which has just completed the Ron Wood LP. Jones says business is "sporadic," with some 60% overdubs and the rest split between tracks and mixing.

Jones cites a "tremendous" increase in sales and closures of studios over the last year compared to five years ago. Chateau is still for sale at the "right price and the right deal"—upwards of \$1 million. He thinks that if business picks up in

(Continued on page 64)

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Studio Track

NEW YORK—Liz Ostrow of New World Records is at **Soundwave Recording Studios** in New York editing Greg Fulkerson's new album, with engineer **Don Van Gorder**.

★ ★ ★

In Pittsburgh, **Audio Innovators** has the rock group **Midnite Special**, which is recording five singles with engineer **John Struthers**, **Janet Davis** is assistant; Struthers is also producer for the project.

★ ★ ★

Recent activity at **Tantus Studios** in Detroit includes Interiors member **Larry Frushour**, who is finishing work on a two-song demo. Also featured are **Dave Dannelle** of Detroit's Dittles on saxophone and **Tim O'Neal** on trumpet. Producer is **Michael Talley** of Spoolie Tunes; engineer is **David Schreiner**.

Also in Detroit, **Price West** is at **Superdisc Inc.** producing **Tommy Megee**; **Barrett Strong** is producing **Shelly Quale** for Cherie Records and **First Class**; and **Rafik Hobeika** is producing **Tony Hanna**.

In Dearborn Heights, Mich., at **Studio A**, Capitol recording artists **The Dramatics** are overdubbing tracks for an album. **Ron Banks** is producing, **Eric Morgeson** engineering.

★ ★ ★

At **Scruggs Studio** in Nashville, **Joe Sun** laying Elektra tracks with producer **Brien Fisher** and engineer **Tom Semmes**.

★ ★ ★

At **Woodland Sound** in Nashville, **Steve Forbert** and producer **Steve Burgh** overseeing overdubs with the **Jordanaires** for his new Epic LP. **David McKinley** and assistant **Ken Corlew** behind the board. . . . **Billy Edd Wheeler** doing vocal overdubs for new album with engineer **Steve Ham** and assistant **Kerry Kopp**. . . . **Gail Davies** laying Warner Bros. tracks with engineer **Rick McCollister** and assistants **Bill Smith** and **Corlew**. . . . **Bobby Jones** doing vocal overdubs for Word album with producer **Tony Brown**, engineer **McCollister** and assistant **Corlew**.

At **Sound Emporium** in Nashville, the **Little River Band** producing themselves on Capitol project with engineer **Ernie Rose** and assistants **Gary Laney**, **John Abbott** and **Bo Stewart**. . . . **Joe Stampley** working on Epic album with producer **Ray Baker** and engineer **Billy Sherrill**. . . . **Joe English** co-producing himself for Refuge with **John Rosasco** and engineer **David Henson**. . . . **Boxcar Willie** cutting sides for Column One, a Missouri-based tv-marketed label, with producer **Jim Martin** and engineer **Harold Lee**. . . . **Connie Smith** cutting Monument project with producer **Fred Foster** and engineer **Charlie Talent**. . . . **Hank Thompson** laying Churchill tracks with producer **Terry Cline** and engineer **Gary Laney**. . . . **Wayne Massey** laying MCA tracks with producer **Larry Butler** and engineer **Sherrill**. . . . **Joe Waters** producing himself for New Colony with engineer **Sherrill**. . . . **O'Roark Brothers** working on Constock project with producers **Patty Parker** and **Jim Williamson**, who is also behind the board.

★ ★ ★

The **Kingston Trio** recording at **Wizard**, **Mike Settle** producing, **Hank Donig** engineering. Also there: **Kin Vasey** producing the **Lennon Sisters** with **Hank Donig** at the board, while **Bob Stringer** and **Fred Ruppert** co-produce **Larry Dean** and the **Shooters** for **Badlands Records**.

James Ledner recording **Boot Hill** at **Record One** with producer **Denny Desmore**. Ledner also assisting **Hein Hoven**, engineer/producer for the **Stray Cats** and engineer **Greg Ladanyl** with **Don Henley** and **Toto**.

Studio Sound action: **George Tobin** producing pre-production material with **Smokey Robinson** for Motown; **David Courtney** doing final mix-downs for Pacific Ocean Productions artist **LeRoi Simmons**, **Humberto Gatica** behind the board; and **Larry Coimbra** producing **Latin Galaxy** and **Lorgio** for **Karina Records**.

Soundcastle activity: **Weather Report** mixing a new CBS LP, **Joe Zawinul** producing, **Brian Risner** co-producing/engineering, **Mitch Gibson** assisting; **Chris Bond** producing a debut solo effort for **Steve Wood** on **Badlands Records**, **John Mills** engineering, **David Marquette** assisting; **Robert Williams** working on a debut LP for **A&M**, **Joe Chiccarelli** producing/engineering, **Mitch Gibson** and **Paul Ericksen** assisting, and **Mike Post** producing his own LP for Elektra, **Matt Hyde** engineering, **Mitch Gibson** assisting.

★ ★ ★

Capitol's the **Dramatics** overdubbing tracks for an upcoming LP, **Ron Banks** producing, **Eric Morgeson** engineering, at **Studio A**, Dearborn Heights, Mich.

The **Bats** finishing up an LP at **Indian Creek**

Recording, Uvalde, Tex., with **John Rollo** producing.

Activity at San Francisco's **Russian Hill: Con Funk Shun** recording overdubs for a seventh Polygram LP, **Richard Greene** engineering, **Marnie Moore** assisting; jazz singer **Jon Hendricks**

recording an LP for New York's **Muse Record Co.**, **Richard Greene** engineering, **Marnie Moore** assisting; and producer **Carl Jefferson** brought Brazilian jazz singer **Tania Maria** in to record a second LP for **Concord Jazz Records**, **Phil Edwards** engineering, **Marnie Moore** assisting.

Stan Zipperman and **Randy Sills** mixing the **Ghost Rider's** new single for **Anthem Records** at **Doctor Music**, **Peter Hirsh** engineering. Also there, **Walter Murphy** working on three projects with **Peter Hirsch** engineering; and **Dave Bell** producing **Kitty Lester**, **Hirsch** at the console.

At **Music City Music Hall** in Nashville, **Loretta Lynn** laying MCA track with producer **Owen Bradley** and engineer **Bill Vandevort** . . . **R.C. Bannon** and **Louise Mandrell** working on debut RCA album with producer **Tom Collins** and engineer **Bill Harris**

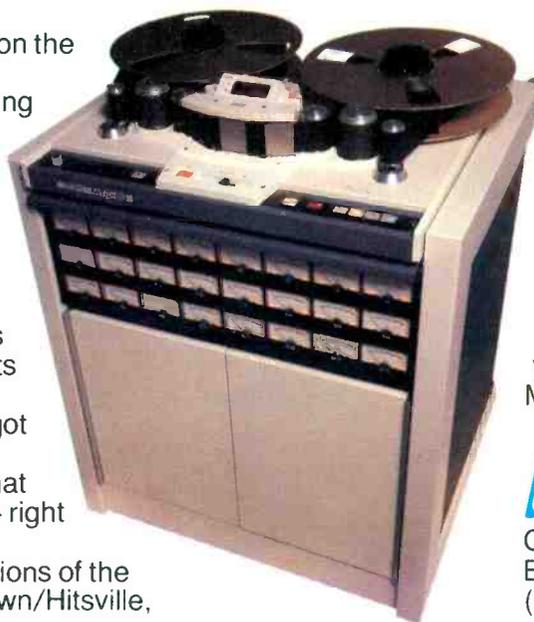
"The performance and technology sold me. The sound of the '90 sold my clients."

Guy Costa, Vice President and Managing Director, Motown/Hitsville Studios

"When we first got our hands on the Otari MTR-90 we were impressed. The tape handling is superb. The production features are all there. The electronics and logic are to the highest standard we've come across in all the years of Motown's recording history.

But, as I've learned over the past nineteen years in this music recording business, it isn't just specs that count. The producers and artists have to like the way it sounds. A mastering multitrack machine has got to have a "musical" sound. Transparent. Clean. Performance that has to deliver everything possible — right up to the limitations of the tape.

I'd say that judging from the reactions of the creative people who record at Motown/Hitsville,



Otari's got a platinum record coming up for their New Workhorse.

And one added thing. We bought two because alot of the music product is going 48 track. The '90 synchronizes beautifully through the AudioKinetics controller and interface. Now, all we have to do is figure out how we can juggle this year's budget to get four more!

If you use your ears for a living, use your head too. Listen to the Otari MTR-90. I did."

OTARI The New Workhorse

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Many Los Angeles Studios Are Still Hit By Recession

• Continued from page 62

January, the ranks of unsteady studios will be thinned and business will be better all around for the L.A. scene.

Studios rumored to be tacking the "For Sale" sign to the wall are playing it close to the vest. Business at Dawnbreaker is described as "fair."

"I hear around town business is not so good," said Philip Kaye of Jennifudy, currently recording Patti Weaver for Warner Brothers and offering a book rate of \$180. "We're coping better than most."

Other rumors are just that. Lion's Gate, reported to have taken a bath following Wolfen, is packing them in. Laura Kovner at Davlen can't understand why anyone thinks they're on the block. "We'd love to move to Santa Barbara," she said, "but then we'd open a new room."

With the exception of Larrabee, who is "just jammed tight" with the likes of Fleetwood Mac, Stanley Clarke and George Duke, those studios doing well have a finger in several pies.

Larrabee has all rooms running around the clock and with a book rate of \$170 "which we generally

get," owner Jackie Mills says it's the busiest they've been in a year. Larrabee is booked through next April, and while Mills notes a "slight" recession, he says it's not affecting them.

Business is also "marvelous" for the Record Plant. And why?

"It's that one word again," said owner Chris Stone. "Diversification."

Stone has just added a third SSL console to the Record Plant, where rates are holding in the SSL rooms at \$175 and \$150 for Studio B.

Kent Duncan is also helping the SSL export drive. In addition to installing a model at Kendun, he is fi-

nalizing a deal for a 56-in. model for Kendun's new film room. Ground breaks Jan. 1 for the venture, which will be the first aimed at both video and film by an heretofore audio-only venture.

"Rather than jump on the bandwagon two years ago, we stayed dedicated to records," said Duncan. "It's paid off," he added, citing response from the record business and credits for hit work with REO Speedwagon.

Con Merton at Cherokee finds that technical problems have temporarily scuttled his studio-on-a-yacht project. "We're behind schedule—

we're working on salt water corrosion problems," he said. "But we do have the financial capacity to expand and we want to do so. We are assessing our future carefully right now and are looking carefully at film, video, disk mastering and growth into a multiple studio complex."

After adding Keith Olsen's third room dubbed "Good Night L.A." last year, Joe Gottfried of Sound City expects to have a 12,000 square foot video studio open within the next eight months.

Another project is on tap too. "We're not just a recording studio anymore," said Gottfried. "We're a full entertainment studio." The new video room won't concentrate on film because of roof height, but instead Sound City will offer pre and post video.

Sound City will nevertheless not relinquish its interest in recording work. Studio A and B command \$150 and \$135, with "Good Night L.A." negotiable. Recent work includes Stevie Nicks, Tom Petty, Pat Benatar and Rick Springfield.

"Business is fine," said Larry Emerine at Studio 55, where Richard Perry's two rooms have Bob Seger, Heart and mixing for The Jacksons to add to Perry's own work.

Studio 55 is rebuilding its small room into a larger mixing room, but doesn't want to get into film or video. "Not even slightly. We'll see where we are in two years' time," said Emerine. Lockout rates are \$1,500 for a day which can run from 10 to 24 hours. Book rate is \$150 and holding.

Studio 55 also runs Precision Lacquer, a mastering facility. Even here Emerine has noticed record companies wanting to cut corners.

"Considering the state of the economy, it's been a good year for us," said Warren Salyer, the studio manager of Sunset Sound. "With a 10 to 20% drop in product release, that's got to affect the studios."

"We're strictly recording," said Salyer, citing Sunset's third room opened in July. Rates for all three rooms at Sunset are \$125, and like Studio 55, Sunset doesn't participate in the "rate wars."

"The state-of-the-art is frozen at
(Continued on page 70)

REFERRALS FOR STUDIOS

LOS ANGELES—Studio Referral Service here now services some 90 studios in the Southern California recording studio community, according to its founder/owner Ellis Sorkin.

Sorkin, who began the service a year ago, is a former A&M Recording engineer.

Among client needs the company specializes in are records, commercials, overdubs, demos, transfers, editing, mastering, remotes, video and rehearsals.

Sorkin claims, because of his studio background and expertise, he is able to match client needs with the right facilities.

"Additionally," he points out, "we try to save the client considerable time and money and bring studios welcome new business."

Studio Referral Service is not the only service of its type. Studio Standby and Reel Time operate out of New York. And SPARS, the Society of Professional Audio Recording Studios, is known to be examining a service of this kind it would launch for its member facilities.

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Diskmix not only stores more automation data (multiple mixes) on DSDD floppy discs, but also facilitates off-line editing and merging of mixes, and adds keyboard control of automated console parameters in a SMPTE time code-based system. And Diskmix can be interfaced with any console equipped with MCI, Valley People (Allison) or Sound Workshop automation.

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Producer Ahern Garners Hits At His Magnolia Sound

By BETH JACQUES

LOS ANGELES—Brian Ahern, president of Happy Sack Productions, is the doyen of country-cross-over producers, with eight albums logged for Emmylou Harris, 11 for Anne Murray and a scattering for luminaries ranging from Willie Nelson and Johnny Cash to Leon Russell and Jesse Winchester, as well as a week last February with seven albums on the Billboard country charts. But Ahern denies his new studio, Magnolia Sound in North Hollywood, Calif., is "Nashville West."

"A percentage of country people record here with confidence because we record here," said Ahern, who is married to Emmylou Harris and has produced all her records since 1974, either with the Enactron truck or at Magnolia. "We travel in those circles, but it doesn't make us a country studio. Tape machines can't tell the difference between country and rock and roll."

In fact the new studio, which opened for business in July, 1980 with Glyn Johns recording Levon Helm, Johnny Cash and Albert Lee in a Jesse James project for Paul Kennedy of "White Mansions" fame as the last nails were being pounded into the floor, will actively solicit all types of business.

Recent clients have included soul artists and Maria Muldaur's gospel and r & b-tinged Christian album for Word Records. Glen Campbell has been in, and an Etta James direct-to-disc project—taking in the facilities of L.A. Mastering to whom they lease space in the building—is on the cards.

Ahern would also like to record some "hi-fi" jazz in the new standing site, a "cathedral-like" structure with a peaked and beamed ceiling designed deliberately live and open.

The large main studio of the converted sign factory features slot resonators rather than padding, although the room can be made non-reverberant if a client wishes.

Each of the four rooms is set on a separate concrete pad and each room stands free. The main studio features a non-parallel ceiling. While the other walls are parallel, they are each treated differently. Baffled booths are built unsealed, and the live overdub room is designed so that a singer can move the surrounding air. Harris says her voice has never sounded so good anywhere else.

Playback monitors in the studio are Ahern's favorite Klipsch. The control room features a 40-in automated Sphere console which can be moved forward or back. Monitor speakers are Urei 815s situated at eye level rather than flown high in front of the console. Ahern says it gives a more natural sound and stops him getting a kinked neck.

Tape machines are Ampex and MCI two-tracks, fleshed out with two Stephens 24-tracks borrowed from the truck. A decision is pending on a 24-track purchase, but Ahern and Taylor favor Studer A800. As for new technology, digital is "barking up an expensive tree," says Ahern, without discernible improvement in building record-sales traffic.

"We find we tend to attract quiet clients," Ahern said. Book rate for the new standing studio is around \$165 per hour, with "what you see being what you get. An engineer is supplied, but tape and extra equipment is charged.

The other half of the building, which has currently had over \$350,000 invested in it excluding equipment, will be developed when money gets less expensive. Scoring

facilities are a possible development.

The Enactron Truck, with movies "The Rose," "The Last Waltz" and "A Star Is Born" plus remote recordings for television and artists including Linda Ronstadt, Black Sabbath

and Quincy Jones in the can, is heading for a name change and a future in films. "We'll send it out with an engineer. It's the most lucrative end of the business."

"Enactron" derived from Ahern's

moniker "Electron" in the bad old days when he was a musician and producer in Canada, first in Halifax, Nova Scotia and then in Toronto, where he enticed Anne Murray away from a career teaching physi-

cal education eventually to cut "Snowbird" in 1968.

The truck is unique because it is designed as a complete recording studio. Clad in lead sheeting, the
(Continued on page 71)

FINALLY THERE'S A COMPACT YOU CAN DRIVE AT 15 ips.

Introducing the Tascam 22-4.

After setting the standard for 1/4" 4-track recording, it's only logical that Tascam would be the one to introduce the compact generation. After all, we developed the format.

Which means we knew what we were doing when we designed this high-speed transport drive for 7" reels.

The 22-4 4-track multi-channel recorder with sync was built to use 1800 feet of one mil tape. At 15 ips that gives you 22½ minutes of recording time.

And we didn't sacrifice an inch of quality to get you up to speed. Have a look.

Specifications (15 ips)

Wow and Flutter (Teac Test Tape YTT-2004):
0.07% peak (IEC/ANSI weighted), 0.10% peak (IEC/ANSI unweighted),
0.04% RMS

(NAB weighted), 0.07% RMS (NAB unweighted).

Frequency Response* Record/Reproduce
0 dB referenced to 1 kHz: 40Hz-22kHz ± 3dB
at OVU, 35Hz-25kHz at -10 VU.

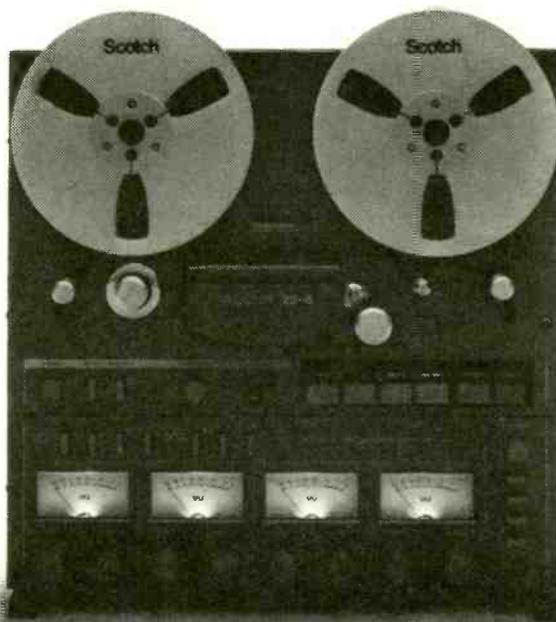
Signal to Noise Ratio* at a reference of 1 kHz,
at 10 dB above OVU, 585
nWb/m: 61dB A weighted
(NAB), 56dB unweighted.

The 22-4 is a hard-working, no-frills machine. Which makes it perfect for the System 20, Tascam's hard-working, no-frills manual mixer.

See them both at your Tascam dealer. For the one nearest you, plus more information, just write to us at the address below.

Then you can test drive our new compact 22-4. It's the only way to see how well it performs at high speed.

TASCAM CREATIVE SERIES
TEAC Production Products



Report From Nashville Studios: Business Is Booming

• Continued from page 59
assortment of microphones.

"We are easily cutting three sessions a day, leaning towards four," says Gayden. "There is a lot of in-

house business here with a production company, but most of the work is outside projects." These projects are mainly contemporary pop rock "with a bit of contemporary Chris-

tian and 30% or so of country."

At Sound Emporium, Jim Williamson says they are finding that their pop and rock'n'roll work is increasing. Their sessions, however,

have always showed variety. "This week we have the Little River Band, Moe Bandy, Al Green, and Boxcar Willie."

Williamson says that Sound Em-

porium's three studios are consistently booked to about 70% occupancy.

Major upgrading for Sound Emporium over the past year includes a Harrison MR-2 48-channel console and a half-inch two-track mastering machine.

"We also have two digital projects pending," Williamson adds. Sound Emporium recently recorded and mixed Nashville's first multi-track digital album on Sammy Davis Jr. Like the other studios in town, Sound Emporium rents its digital equipment.

"As the business will let us, we will try to expand," Williamson says. "We will wait and see what our clients ask of us and try and accommodate them."

Denny Purcell, mastering supervisor at Woodland Mastering, a division of Woodland Sounds, sees an increase in independent label projects. Woodland Sound Studio has been in operation for more than 14 years and has recorded hits for practically every major label.

Woodland has also always had a large number of pop acts, such as Kansas, record there. Charlie Daniels, the Oak Ridge Boys, Barbara Mandrell, Ronnie Milsap, Eddie Rabbitt, all crossover acts, are among their clients.

New equipment purchased is a Studer half-inch two-track machine. Plans are being made to add a third cutting room and a mixdown room.

"I keep hearing that business is down, but things are fine here," says Purcell, expressing the scene at Woodland, as well as Nashville overall.

The future looks bright with the advent of Bullet Recording on Music Row. Bullet is the first audio/video facility to offer its clients simultaneous video recording opportunities with 46-track state-of-the-art audio and three cameras for 1" video.

3 Reps Named By Klark-Teknik

NEW YORK—Klark-Teknik Electronics has appointed three new sales organizations to represent its products. Musonic of Asheville, N.C. covers Georgia, North and South Carolina, Tennessee and Alabama.

Richard Lewis Sales in Willow Grove, Pa. will handle southern New Jersey, eastern Pennsylvania, Delaware, Maryland, Washington, D.C. and Virginia.

For northern California and northern Nevada, Sierra Sales of Diamond Springs, Calif. assumes responsibility.

Skyline Recorders

• Continued from page 57

video production, although he stresses that Skyline would rent rather than purchase video equipment. A long-time television director with extensive television music credits to his name, Bacon and his video supervisor Ben Swets will concentrate on servicing the music industry.

"We're a production facility," he said. "We're one of the few with the experience that actually qualifies us to go into this." Skyline's service will include direction, production design, storyboarding and supervision of location production. "Audio studios are best suited for the audio angle," he said. "And we have that here." Skyline also offers facilities to score to videotape via time code.

Before you invest in new studio monitors, consider all the angles.

No one has to tell you how important flat frequency response is in a studio monitor. But if you judge a monitor's performance by its on-axis response curve, you're only getting part of the story.

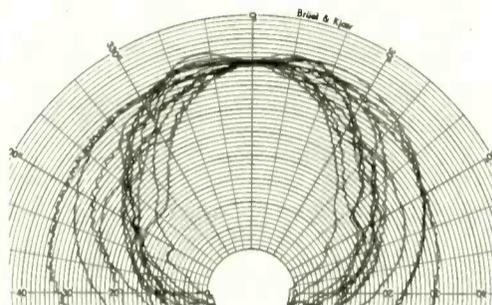
Most conventional monitors tend to narrow their dispersion as frequency increases. So while their on-axis response may be flat, their off-axis response can roll off dramatically, literally locking you into the on-axis "sweet spot." Even worse, drastic changes in the horn's directivity contribute significantly to horn colorations.

Introducing the JBL Bi-Radial Studio Monitors.

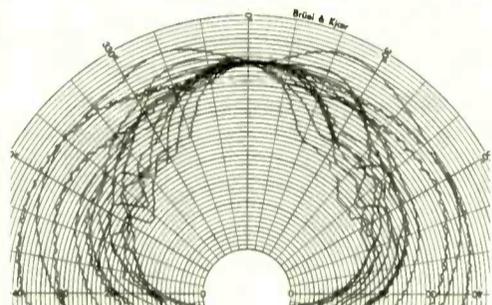
At JBL, we've been investigating the relationship between on and off axis frequency response for several years. The result is a new generation of studio monitors that provide flat response over an exceptionally wide range of horizontal and vertical angles. The sweet spot and its traditional restrictions are essentially eliminated.

The key to this improved performance lies in the unique geometry of the monitors' Bi-Radial horn.¹ Developed with the aid of the latest computer design and analysis techniques, the horn provides constant coverage from its crossover point of 1000 Hz to beyond 16 kHz. The Bi-Radial compound flare configuration maintains precise control of the horn's wide 100° x 100° coverage angle.

1. Patent applied for.

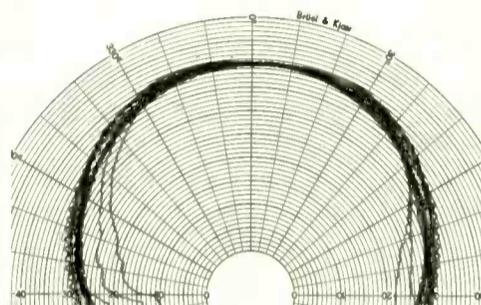


Typical horizontal

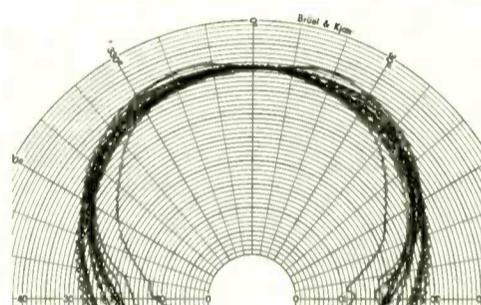


Typical vertical

Polar response comparison of a typical two-way coaxial studio monitor and JBL's new 4430 Bi-Radial studio monitor.



JBL 4430 horizontal



JBL 4430 vertical

And the Bi-Radial horn's performance advantages aren't limited to just beamwidth control. The horn's rapid flare rate, for instance, dramatically reduces second harmonic distortion and its shallow depth allows for optimal acoustic alignment of the drivers. This alignment lets the monitors fall well below the Blauert and Laws criteria for minimum audible time delay discrepancies.

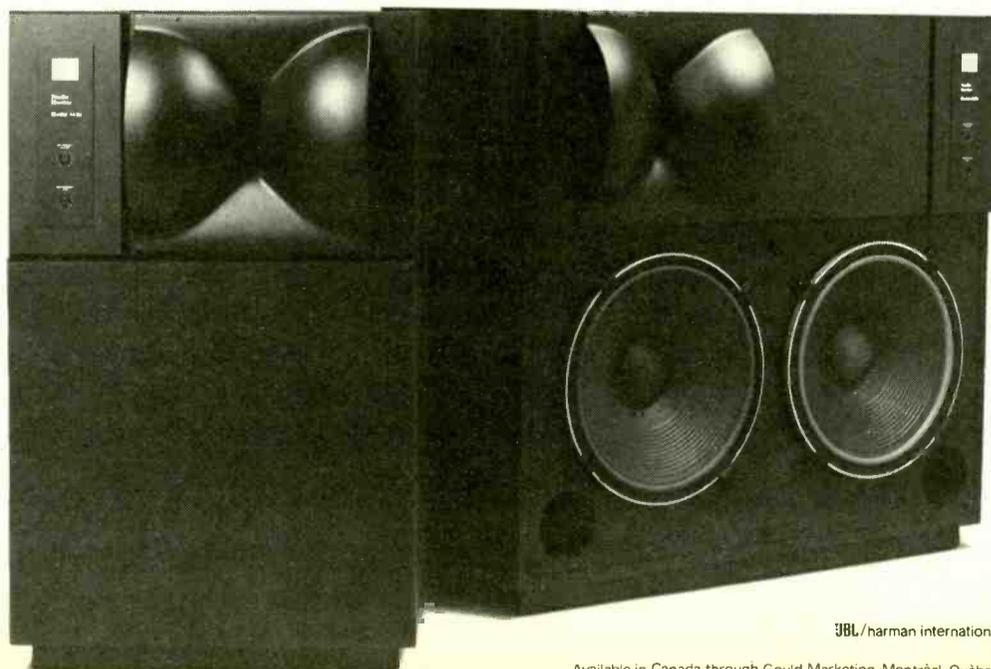
But while the Bi-Radial horn offers outstanding performance, it's only part of the total package. The new monitors also incorporate JBL's most advanced high and low frequency transducers and dividing networks. Working together, these

components provide exceptionally smooth response, high power capacity, extended bandwidth, and extremely low distortion.

Judge For Yourself

Of course, the only way to really judge a studio monitor is to listen for yourself. So before you invest in new monitors, ask your local JBL professional products dealer for a Bi-Radial monitor demonstration. And consider all the angles.

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JBL

Professional
Products
Division

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• *Continued from page 45*
 ing without let-up. We're now developing a two-year program to cover video as well." Space for video labs has already been set aside.

Besides technology, Stein sees two other important factors involved in the making of a good engineer: the ability to have a musical reference to what is being done on the equipment, and the business/financial end of things. For the former, there is a course entitled "Studio Synthesizer Technique" that teaches the difference between a visible wave-shape display and the ear's response to sounds. An accompanying lab teaches understanding of each module of the synthesizer system.

A course on business was taught previously by Bill Krasilovsky, but there no longer exists such a class in the IAR curriculum. "It's not really our area of expertise, but Krasilovsky's book is available in the bookstore," says Stein.

The program is heavily technical, which "used to be a no-no for people in music," says Stein. "But more and more, people are realizing that even to be a producer technical background is important. The packaging, however, is up to the student."

The job hunt is another area with which the IAR student receives assistance from the school. "After all," says Stein, "what's important to a studio is not paper qualifications (there are no grades at IAR, merely "complete" and "incomplete"), but desire and ability.

"Our students are strongly motivated," Stein continues. "Most of them are paying their own way, and they're dedicated to learning as much as possible and getting out into the industry." IAR runs a job placement service that lets students know which studios are looking for employees, but it's up to the student to make the first contract.

"Studios don't want shrinking violets," Stein says. "So we make the industry aware of who our graduates are—their backgrounds, how long they'll have to train them and so on." Studios are also contacted about what courses should be added to the program.

"We keep on top of what's happening in the industry all the time. Our students attend the AES shows

and other technical sessions; they read the journals and know what's going on."

Students at IAR, who come from 22 states and 24 countries, according to Stein, learn one piece at a time

how equipment operates. The cutting lathes are kept on hand to teach the steps that follow final mixdown of the tape.

"The people who make that tape must realize that all information

does not transfer to the final disk wall," says Stein. A course in mastering illustrates the mastering engineer's problems so they can be anticipated.

Stein puts it this way: "There are

people who drive cars, and then there's the race car driver, who is actually part of a highly complex system. He doesn't build the car, but he does become a part of the machine. We train the race car driver here."

Electro Sound tape duplicators with automatic quality control System 8000 at 64:1/32:1 System 5000 at 32:1/16:1

Superlative audio

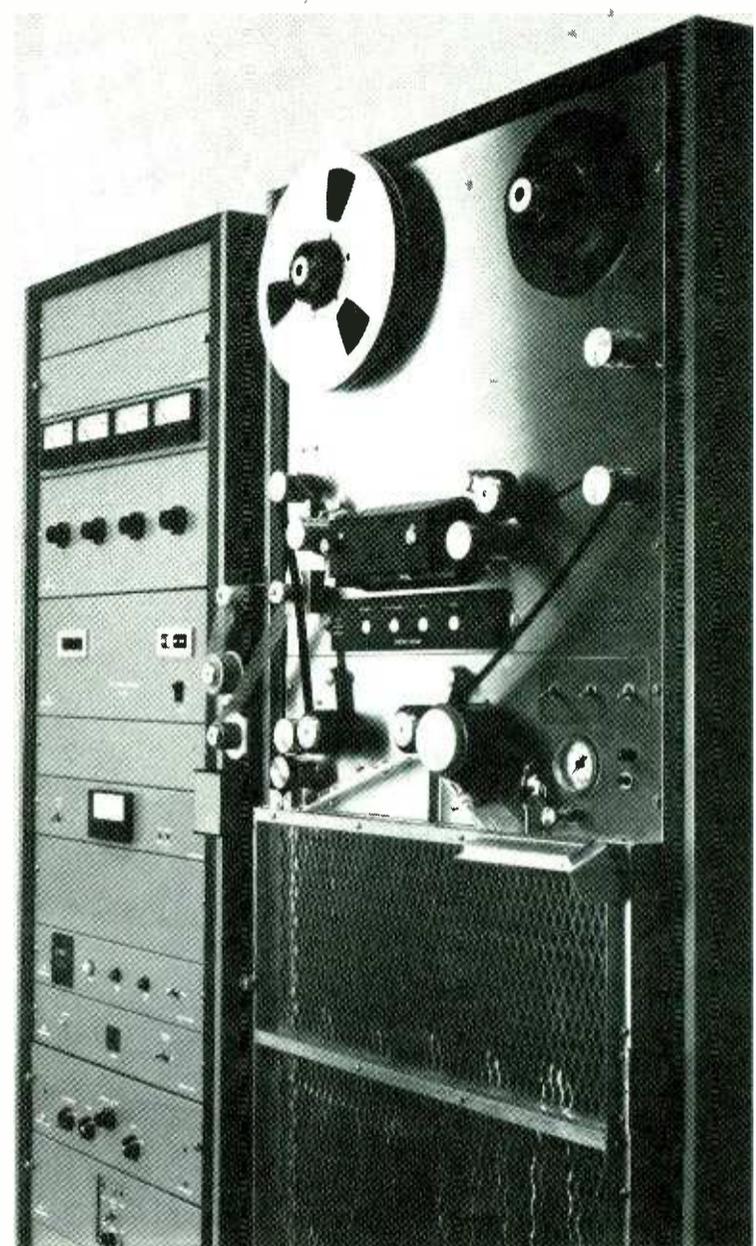
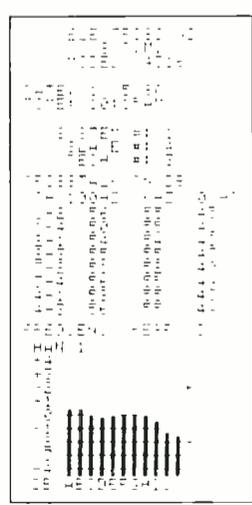
From frequency response of $\pm 2\%$ from 40Hz to 15kHz through every individual performance specification, the new System 8000 and System 5000 are outstanding: signal-to-noise, crosstalk rejection, WOW and flutter, harmonic distortion, tape speed accuracy. You've never heard such high audio capability.

Microprocessor architecture

Electro Sound's trend-setting microprocessor is an integral part of the systems' design. It controls and monitors the key process functions, shuts the system down if key functions vary beyond acceptable limits and locates any problem with a built-in diagnostic program. It also counts and displays the number of completed selections and pancakes.

The amazing Electro Sound 4300 Quality Control & Assurance System

Automatic, high speed quality control is available with all-new optional accessories. Eight performance parameters are measured and shown on a hard-copy printout with pass-fail readout, all within seconds. The system uses a digitally-encoded quality control tone which is automatically recorded at the end of each pancake – with no attention from the operator. The tone is then read back, the signals are decoded and the results printed. Any out-of-tolerance specifications are flagged on the readout.



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Ampex Gives Ataris As Sales Incentive

LOS ANGELES—Ampex has a new sales incentive program for its 300 U.S. distributors of industrial audio and videotape called "Business and Pleasure with Ampex."

For the four-month period, September through December, all Ampex magnetic tape distributors in the firm's seven sales regions will be eligible to earn prizes in 11 different levels of order writing.

Each distributor can earn up to 40 Atari home video prizes consisting of Atari home video games systems and game cartridges. For every \$1,000 in orders submitted, distributors also receive a coupon representing a chance to win one of seven Atari 800 business computer systems to be awarded as grand prizes. The winners will be chosen at random in a drawing Jan. 23, 1982, during the National Audio-Visual Assn. (NAVA) convention in Anaheim, Calif.

OCTOBER 31, 1981, BILLBOARD

SPARS Road Show Sets Agenda For N.Y. Seminar

NEW YORK—SPARS, the Society of Professional Audio Recording Studios, has set its one day "road show" for Thursday (29), one day before the AES opens.

Site of the industry-oriented seminars is the Manhattan RCA recording studios. The SPARS road show is being held in cooperation with RCA Recording Studios, and sponsored by Ampex/Magnetic Tape Division and Sony Corp. of America/Professional Digital Audio Division.

Among panel discussions:

- "Query: Are Producers, Artists and Record Labels Kidding Each Other?"

Moderator is Tom Noonan, associate publisher, Billboard Magazine. Guest speakers are: Kenneth Gamble, chairman/Philadelphia International Records; John Hammond, chairman/John Hammond Records; Dan Hartman, artist/producer, Blue Sky Records; James Mtume, producer, Mtume-Lucas Productions; Bob Curlee, owner and president, Strawberry Jamm Recording; Mack Evans, president, Masterfonics, Inc.; Moogy Klingman, president/Hi-Five Audio Video Studios; Paul Sloman, vice president, a&r, Arista Records; Bob Walters, co-owner and president, Power Station, and Ron Alexenburg, president, Handshake Records.

- "A Computer Tutorial: How To Use A Computer And Make It Work For You."

Moderator is Bob Liftin, SPARS regional vice president and president, Regent Sound Studios.

Guest speakers include: John Bittner, president, Zumaudio; Hank Epstein, manager, The Computer Store; Tore Nordahl, president, Rupert Neve, Inc.; Jerry Styner, president, Micro Research.

Chris Stone, SPARS assistant to the president and president, Record Plant, will co-moderate the session.

A SPARS cocktail reception is set for 6:30 p.m. at the Rainbow Room, Belvedere Suite, 64th floor, 30 Rockefeller Plaza.

Set for Friday (30) at 10 a.m. is a general membership meeting, open only to SPARS members. That meeting is also at the RCA facility.

Registration for the SPARS seminars open to all industry professionals, \$25 for SPARS members, \$125 for non-SPARS members (with \$100 of that fee applicable toward SPARS membership if subscribed to within 30 days).

L.A. Show

LOS ANGELES—The Los Angeles Hi Fi Stereo Music Show, to run here Nov. 20-22 at the downtown California Mart, has manufacturer space reservations thus far from Hitachi, ESS, Sansui, Infinity Systems, Harman-Kardon, Cerwin-Vega, Audio-Technica, Acoustic Research, NAD, Shure Bros., Celestion, Phase Tech, Bose, GUSDORF, and Design Acoustics.



Billboard photo by Kaz Tsuruta

KOOL MIX—Engineers Jim Kelly, left, and Wayne Lewis, middle, discuss a vocal mix with Kool of Kool & the Gang at San Francisco's The Automatt. The group was doing some vocal overdubbing at the David Rubinson-owned facility.

Digital A Hot Topic At AES Confab; Industryites Discuss The Changeover

• Continued from page 45

been proposed and looks like it has an excellent potential for support is 48 kHz, which 3M will support.

"We concede 48 is workable and presents no real sacrifice in audio quality."

Duffey adds that much of the new

interest in digital is coming from artists themselves. "I would say that the awareness has increased multifold," he notes.

Sony's AES exhibit will feature the company's 24-track digital tape recorder, as well as the firm's Compact Disk player.

The Bee Gees' new LP, recently mixed down to a Sony PCM 1610, has been converted to Compact Disk format for AES demonstration purposes. Additionally, Bee Gee co-producers Albhy Galuten and Karl Richardson are expected to be in attendance at the Sony suite.

At Mitsubishi digital audio, sales manager Lou Dollenger also sees budding curiosity about the new process. In many cases, Dollenger works directly with the artist and producer in arranging rental terms on the company's X-80 two-track recorders, the most inexpensive digital machines on the market.

Mitsubishi's aggressive marketing also includes \$1,000 per week machine rental fees, which have attracted business in New York, California and elsewhere.

Dollenger, however, admits that the company has not seen a breakthrough in studio purchases.

Mitsubishi's lineup will eventually include a 32-track machine, expected to be shown at AES but held up.

"I'm disappointed," Dollenger admits. "But I'd rather have a good product than a product not ready yet. When it comes it will be perfect."

Dollenger says a problem in the Otari sub-contracted transport was holding up production.

Mitsubishi's sampling rate is 50.4 kHz, the same frequency used by Matsushita in its prototype system and by Sony for its fixed-head multi-track system.

JVC is another entrant in the digital race. According to the company, a new autolocator/synchronizer for its digital system will be unveiled at AES. The unit allows link-up of several machines for multi-track recording.

JVC's Tom Nishida believes the standardization issue has been overplayed as a critical concern. JVC, for example, has developed a digital converter that allows the Sony sys-

tem to talk directly to the JVC system—permitting Sony users to bring tapes to JVC for editing.

Soundstream, with its disc-pack computer editing system, also can directly accept any digital recording.

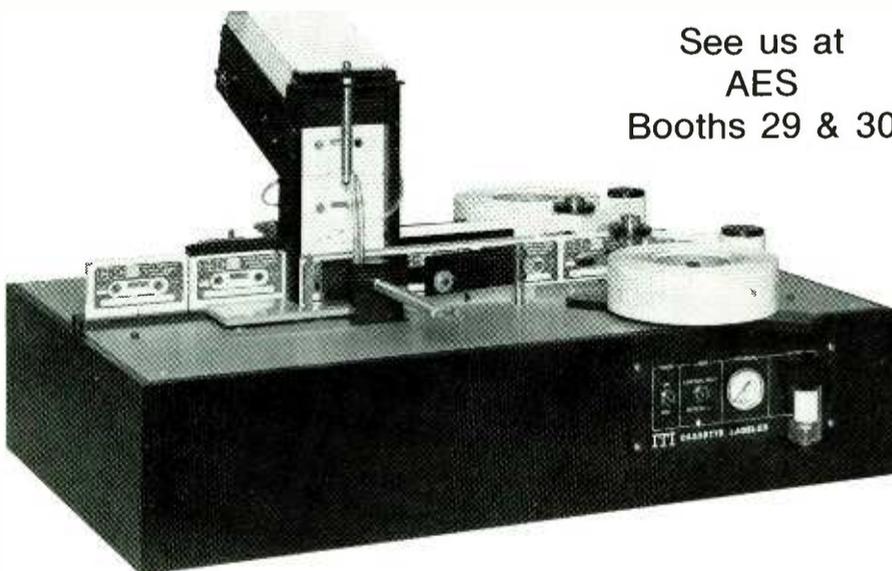
"The standardization may not be super-critical as far as professional use is concerned," Nishida explains. "It's pretty easy to convert from one system to another."

"When the digital disk becomes five percent of the market then it may be time for the industry to consider standardization," adds Nishida. "For now, like it or not, several systems will co-exist."

While JVC enjoys steady rental business to customers such as None-such Records, sales are "very slow," Nishida admits. JVC's equipment starts at \$30,000 just for recording. Nishida hinted that an integrated two-track JVC recorder at \$20,000 might be in the works. "Digital gear is still very expensive," he explains. "Prices have got to go down."

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AES Convention

Digital Is Prime Focus Of N.Y.'s AES Convention

• Continued from page 1

dustry. He cites an advance registration figure of 700, the highest ever.

Digital is undeniably the star of the show (separate story, page 45). Exhibitors have scheduled demonstrations; there is also a technical session and a workshop entitled "Digital Overview" that serves as the culmination of the convention. In addition, digital's future will be discussed in a meeting open to the public.

What will AES attendees have to look at in the way of intriguing product? Well, 186 exhibitors have been hard at work on that question, and their responses surely will not disappoint.

The exhibitors have about 7,000 reasons to put their best foot forward at AES: potential customers. The anticipated attendance consists of current and future members of the industry, all of whom are interested in seeing the latest and greatest.

"It's not really a selling show," points out Jim Parks of Panasonic's Professional Audio Division, "but people are coming specifically to look at the products, and awareness creates sales. It's a very useful show for us; we had good results from the May AES."

For Sansui, "It's an opportunity for our senior R&D people to come to the U.S. and have interaction with an international group. This is a major way of seeing where technology is today and how it can be applied before the products make it to the market. Also, it's a way of seeing how prior technical developments have been applied," according to a spokesman.

And 3M's Clark Duffey, marketing development manager for digital audio, says, "Changes occur so fast—this is such a dynamic industry—and people are scattered all over the place. The show gives us exposure, and gives the potential user a chance to compare and get his question answered, to help the buying decision."

In addition, Duffey says, "The adjacency of the SPARS New York Road Show (Oct. 29) is a real benefit. It ensures that many not-so-technical, but key decision makers, are in the vicinity to see the equipment and discuss issues. AES gets the technical people out."

Among equipment at the show is the complete MCI line, including consoles and tape recorders. The MCI exhibit will be highlighting a complete half-inch stereo mastering system, with mastering machines which have special delay loops built in. The system can work with all currently available lathes.

Also at the MCI exhibit is the company's JH600 Series of consoles, for which they have developed a new input/output module featuring a dual-mic preamplifier and a new method of direct assignment said to improve the noise floor of the console. Detents have also been added to the EQ knobs and to the center pan pots. The i/o module is standard on all new MCI consoles and can be added to existing models.

Altec is featuring mixer preamps, equalizers, dual-channel power amps and bass speakers. There are three mixer preamps and three EQs—a one-octave single-channel filter set, a one-octave two-channel filter set and a 1/2-octave filter set. The amplifiers range from 200 to 800 watts.

One of the most intriguing new products at the show comes from Toronto-based Hazelcom Industries, which is marketing a computer-based electronic music system called the McLeyvier, designed by David

McLey. This system allows the user to compose music and display an actual score on a video screen.

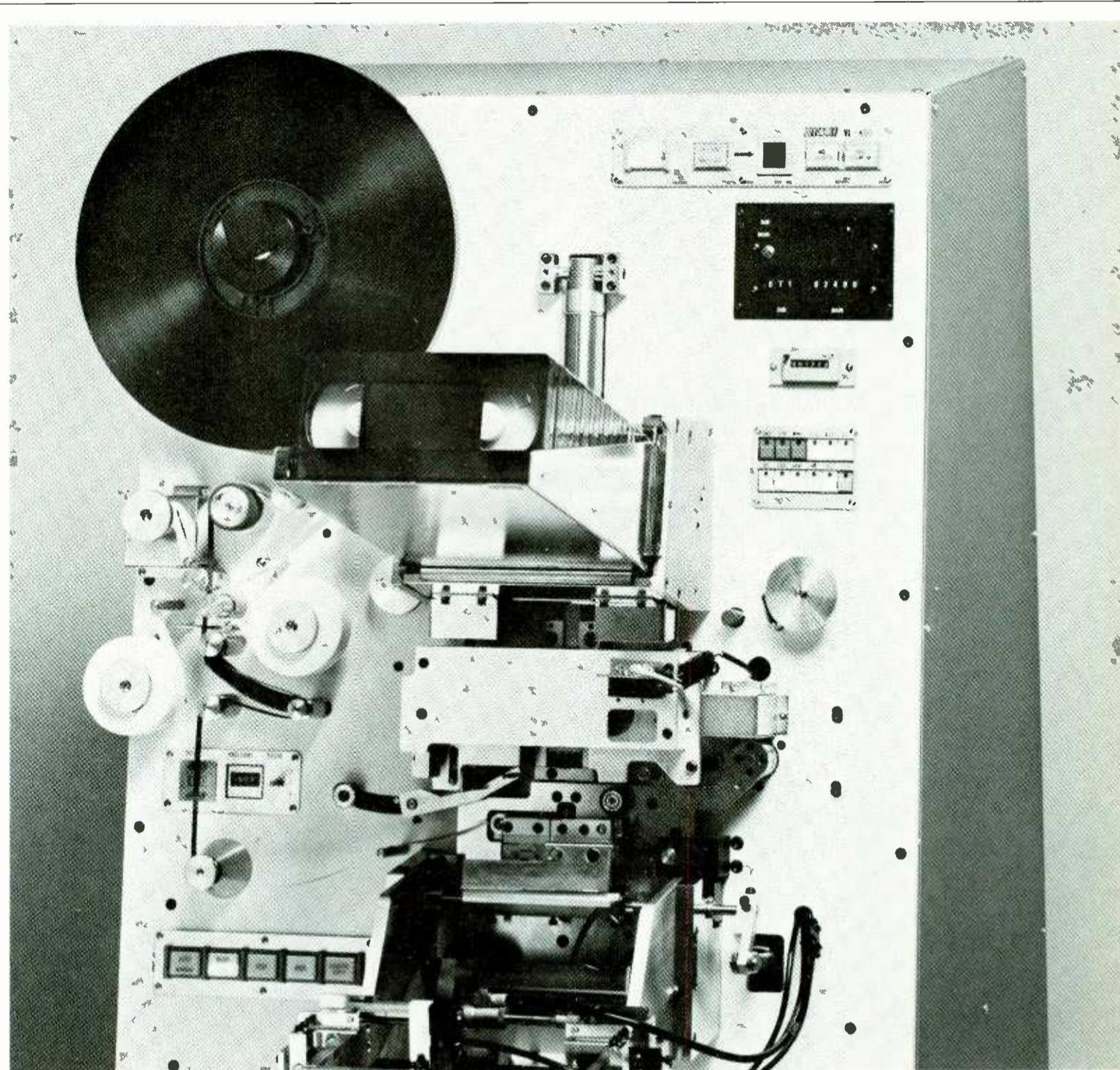
The McLeyvier was 12 years in development. It not only remembers

the sounds the musician plays and how they are made, but also the modifications made during the actual playing and composition of the music. The system is capable of pro-

ducing a virtually unlimited range of orchestral and modern musical styles, according to its developer, and can duplicate the sound of as many as 128 separate voices and in-

struments simultaneously.

Delivery of the McLeyvier is expected in December, at a price of between \$15,000 and \$30,000 depending on options purchased.



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Sun Belt Region Hot Place For New Recording Studios

By JIM McCULLAUGH

LOS ANGELES—Although it doesn't receive the media attention, nor flurry of recording activity as seen in such markets as L.A., New York and Nashville, the Sun Belt portion of the U.S. is slowing developing into a significant pro recording/video/film community.

Recording studio construction and/or refurbishment in such markets as Phoenix, Tucson, Austin, Dallas, Houston and Atlanta has been very active in the last two years with a number of new construction sites already under way.

Austin, for example, has been a recording studio cauldron of late, with the opening now of Atlantic Records new country label there ex-

pected to add more fuel to the fire as well.

And while Dallas has always been a major recording studio jingles market, newer film/video sites are on the drawing boards there as well. Additionally, recording studios in those markets have been adding video equipment in order now to provide clients with such services as scoring with and without picture, mix and SMPTE interlock.

"We are seeing a lot of growth in places like Texas," agrees Rick Plushner, head of Sony's digital recording products division.

"Considering," he adds, "that there was never a whole lot there in the past with respect to facilities,

there is a good deal of activity there now. We've seen, for example, several world-class 24-track recording studio operations spring up there. The Sony digital division is getting a lot of inquiries about our equipment from those markets and we have just completed a sale to a company called Digital Services Recording out of Houston. That whole area is coming on strong."

Plushner, like some other recording studio industry executives, such as SPARS president and Universal Recording Corp., Chicago, chief Murray Allen, foresee a day when digital recording, micro-electronics and portability could lead to a "decentralization" of the major recording markets, which would bode well for the Sun Belt and other geographical locales.

"We have bids on two major audio/video complexes in Dallas," states Kent Duncan, Sierra Audio, a major L.A. based studio design/consulting/building operation.

Sierra recently finished a recording studio project with artist Christopher Cross in Austin, previously Studio A at Pecan Street Studios.

According to Steve Shields, Pecan Street and Southwest Professional Audio, a major trend in the Texas market has been the major name artist—such as a Cross—financing or co-financing with other partners for ei-

(Continued on page 71)

Masterfonics Rental Arm

• Continued from page 58

encounters is that the acoustical differences in various control rooms where tapes are mixed distorts the sound. "We play the tape and judge by our own ears what needs to be done," says Evans.

"More people nowadays want the creative input of the mastering engineer," Evans continues. "It's one more place where good vibes can go on. We sometimes have people request a flat ref, and then they ask us to send one like we would do it.

99% of the time they chose the one we do."

Evans is optimistic that both Masterfonics and Master Technologies are providing services in keeping with where the industry is headed.

"Pop charts do not denote a style of music to me," Evans observes. "They denote the most popular music." With the acts that are recording here experiencing such success in crossing over, Evans feels that more and more people will be coming here to get that Nashville sound.

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LA Studios

• Continued from page 64

1978," said Merton. "The economic situation has killed digital. Now it will be superseded by something else which doesn't use tape as a storage medium. Forty-eight track and anything exotic is dead in the water."

Emerine too feels that digital with 11 different formats on offer is "at least" five years away, although Kent Duncan will attend the AES to firm up his SSL dubbing deal and make a final decision on a digital manufacturer.

Emerine will attend the AES for the papers and to consider a new generation of analog multitracks. Devlen is looking at consoles. Sunset is sending its owners, and Larrabee is going "because there's always something you want."

But those that are going are going primarily for interest. Everyone else is too busy minding the store.

Neve Sets U.K. Studio

LONDON—Neve Electronics, U.K.-based company, has been called in to provide new equipment for the new studios of Boney M producer Frank Farian, near Frankfurt, West Germany.

Farian has taken delivery of two 8108 master recording and mix-down consoles, a 56-channel version using Necam and a 48-channel with VCA facility.

These are additional to the Necam automation system fitted to Farian's 8108 console at his studios in Braunschweig.

Neve's presence in the German entertainment business is further boosted by Hadeko Film, a leading studio there, installing a 5315 sound mixing console for post production work, mounted on wheels to allow portability between studio sets.

Tres Virgos Relocates

• Continued from page 50

gos includes an MCI 528B console (purchased from Cherokee of Los Angeles) modified by chief design and electronics technician Ed Banner with Aphex VCA's and custom interface circuitry, and an MCI JH-24 recorder. Monitors are Urei 813's; Crown M600's (which each supply 1300 watts) are the principal amps. The studio also has Ampex ATR-100 and Otari 5050 half-track recorders and outboard gear includes Studio Technologies "Eco-plate," Eventide 949 harmonizer and Marshall Time Modulator. A 40-year old Baldwin grand piano, donated by the family of studio manager Robin Yeager, is on site.

In addition to Yeager and Jacob, other Tres Virgos partners are Allen Rice, in charge of construction, and Mike Stevens, who oversees business and accounting. Rice happened to take Don Davis's Syn-Aud-Con audio engineering course at the same time as Chips Davis; it was as a result of this course that Davis went on to develop his original LEDE studio in Las Vegas. (LEDE and TEF are trademarks of Synergetic Audio Concepts.)

Jacob says the construction of the studio is as noteworthy as its acoustic design, with wall systems "21 layers deep, including two layers of one-inch concrete. Each room floats absolutely independently of each other. The construction is as solid as is humanly possible. Everything is either screwed or glued, including the sheetrock. There's not a nail in

the place. We wanted everything rattle-free so we could pump really heavy volume into it. Because who knows in five years what kind of amps and recorders we'll have to accommodate?"

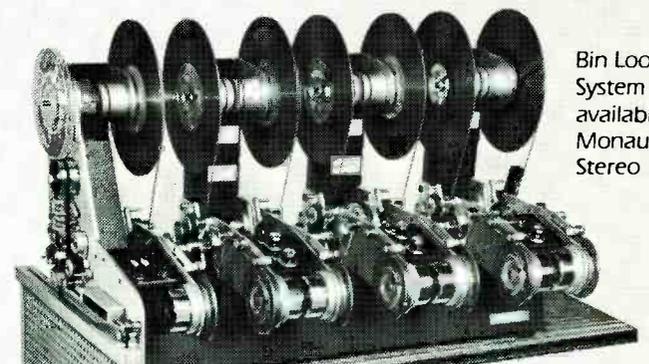
Jacob also notes that "the entire electrical system is isolated and star-grounded" to forestall any possibility of external hum being introduced.

Matched pecan paneling of an especially handsome grain is used throughout the studio and control room, set off by oak trim and dark parquet flooring made of daowood, which Jacob says came from "the last supply of it imported into the U.S. from the Philippines. Interior design was done by Sid DelMar Leach (A.S.I.D.).

Layout of Tres Virgos has a reception area and producer's room on the first floor along with the studio, while the second floor features a game area, lounge, bathroom with stall shower and fast-serve kitchen with microwave oven. The second floor also offers a production and post-production room as well as office and storage space.

Jacob says the partners will have access to 10,000 square feet of space within five years and are looking in the future to installation of a second and smaller audio studio and a video post-production room as well.

Some of the Tres Virgos facilities says Jacob (who worked for eight years as sales manager of K101 AM-FM) will be used in the production of jingles by Tamarin Productions (Continued on page 71)



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Sun Belt Region Hot Place For Recording Studios

• Continued from page 70

ther a private or semi-private facility.

Willie Nelson, for example, is sinking \$500,000-\$1 million into a facility near Austin.

"At one time," says Shields, "I was aware of 23 recording studios in Austin and it's a city of only 400,000 people. Austin and other area studios may not be that big or well known in industry terms, such as many acts in the top 20, but there is a great deal of musical activity here in the Sun Belt."

On the whole, he adds, business has been very healthy for area studios as well as for professional audio equipment.

When the slowdown hit the industry several years ago, Shields footnotes, the area didn't experience the shock waves of a L.A. or New York.

Another industry source in the market points out that he is aware now of several major L.A. and N.Y.-based recording studio complexes which are seriously considering opening branch offices in Austin or Dallas.

One major move in the film area in Dallas was the recent announcement by real estate conglomerate Trammel-Crow of a new film/video production complex being readied there which will include multiple sound stages and recording studios. The financing is said to be in excess of \$100 million.

According to Malcolm Harper, Reelsound Recording, Manchaca, Tex., a major remote audio operation in the area, nearly 50% of his work now is video related.

The operation is readying a new truck for next year which will give it even more sophisticated audio/video capability.

Recent projects Reelsound has been involved with have been the audio support for a Carole King video shoot. Recent live concert audio support for Reelsound has included Ted Nugent and the recent double live Frankie Beverly and Maze LP for Capitol.

Producer Ahern

• Continued from page 65

truck's three compartments include an equipment bay, a control room with a modified 36-in Neve, Klipsch speakers, Bryston Pro 2 power amps and Stephens and Scully 24 and 2-tracks, and a recording/over-dub area.

Dubbed "The Comfort Zone," the 12' x 8' room is enclosed in a double lead-and-fibreglass "sandwich." More Persian carpets eliminate "Sealed Beam Fever."

Ahern's other ventures are Happy Sack Productions and a music publishing company. Productions include "Rockin' Chair" for Jonathan Edwards, "Ain't Living Long Like This" for Johnny Cash, "Hiding" for Albert Lee and "Nothing But A Breeze" for Jesse Winchester, plus those strings of albums for Emmylou Harris and Anne Murray and an array of singles and hits including "Leaving Louisiana" (Rodney Crowell) and "Love Song" (Anne Murray).

Tres Virgos

• Continued from page 70

(operated by the partners and Tom Donald of San Francisco). Tamarin creates television and radio spots for clients such as Joseph Magnin, Bullocks, Bay Meadows Race Track, Sears Point Raceway. Spots done for Kennedy Business Machines and Johnny Appleseed Plants have won awards from the Retail Advertising Conference.

As more on-location music video shoots take place in the area, agrees Harper, there will be need of additional audio support work.

"There's real honest growth in the

video/film industries in Dallas," adds Duncan. "San Antonio now, for example, is the tenth largest city in the U.S. And as far as I am concerned the Sun Belt extends as far

east as Atlanta where there is also a good deal of action. As the decade continues there's no reason why Texas can't become one of the largest film/video production and post

production centers in the U.S. Remember Texas, like Southern California, enjoys good year round weather which makes it especially attractive to film producers.

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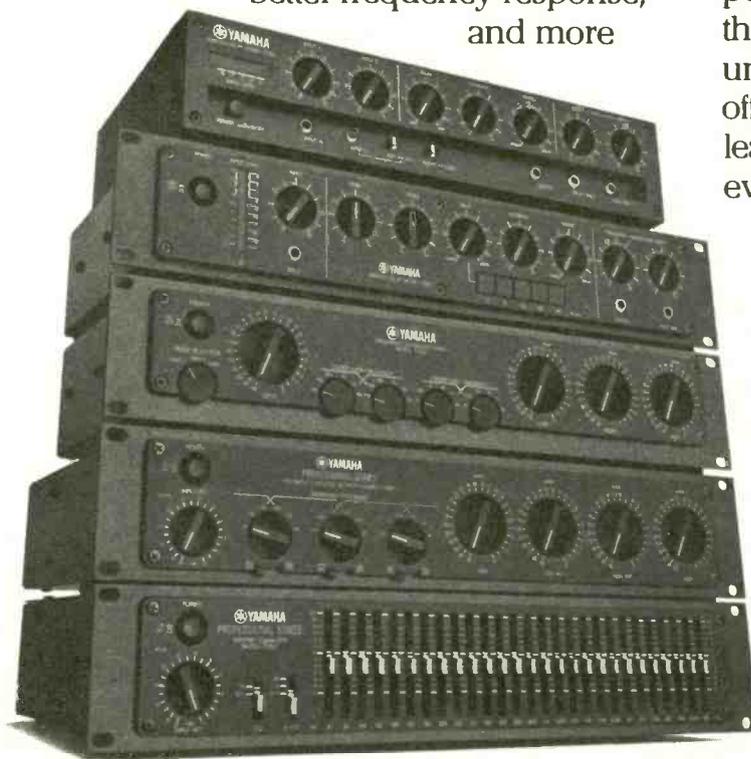
headroom than lower priced competitive models.

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Survey For Week Ending 10/31/81

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
★	1	11	NEVER BEEN SO LOVED—Charley Pride (N. Wilson, W. Holyfield), RCA 12294 (Al Gallico, Dusty Roads; BMI/Bibo, ASCAP)	★	49	2	LOVE IN THE FIRST DEGREE—Alabama (J. Hurt, T. DuBois), RCA 12288 (House Of Gold, BMI)	★	NEW ENTRY	59	THERE'S NO ME WITHOUT YOU—Sue Power (D.W. Morgan, K. Fleming), RCA 12287 (Weik, BMI)		
★	3	9	FANCY FREE—Oak Ridge Boys (J. Hinson, R. August), MCA 51169 (Goldline, Silverline, ASCAP/BMI)	★	39	4	WHEN YOU WALK IN THE ROOM—Stephanie Winslow (J. De Shannon), Warner/Curb 49831 (Unart, BMI)	★	77	2	ONLY WHEN I LAUGH—Brenda Lee (R. Maltby Jr., D. Shire), MCA 51195 (Golden Touch, Gold Horizon, ASCAP/BMI)		
★	5	10	MY BABY THINKS HE'S A TRAIN—Rosanne Cash (L. Preston), Columbia 18-02463 (Bug, Whiskey Drinkin, Paw, Paw, BMI)	★	41	6	PATCHES—Jerry Reed (R. Dunbar, N. Johnson), RCA 12318 (Gold Forever, BMI)	★	71	52	16	IT DON'T HURT ME HALF AS BAD—Ray Price (J. Allen, D. Lay, B. Lindsay), Dimension 1021 (Combine, BMI)	
4	4	15	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY—Janie Fricke (B. McDill, W. Holyfield), Columbia 18-02197 (Hall-Clement, Bibo, BMI; Weik, ASCAP)	★	45	4	HUSBANDS AND WIVES—David Frizzell & Shelly West (R. Miller), Warner/Viva 49825 (Tree, BMI)	★	72	76	2	THE ROSE IS FOR TODAY—Jim Chestnut (J. Schweers), Liberty 1434 (Chess, ASCAP)	
★	6	11	SLEEPIN WITH THE RADIO ON—Charly McClain (S. Davis), Epic 14-02421 (Algee, BMI)	★	50	3	RODEO ROMEO—Moe Bandy (D. Mitchell), Columbia 18-02532 (Baray, BMI)	★	73	80	3	SEND ME SOMEBODY TO LOVE—Calamity Jane (T. Krekel), Columbia 10-02503 (Combine, BMI)	
★	7	8	SHARE YOUR LOVE WITH ME—Kenny Rogers (A. Briggs, D. Malone), Liberty 1430 (Duchess, BMI)	★	40	6	I WANNA BE AROUND—Terri Gibbs (J. Mercer, S. Vimmerstedt), MCA 49809 (20th Century Fox, ASCAP)	★	NEW ENTRY	74	SLIP AWAY—Mel Street & Sandy Powell (J. Deaton), Sunbird 7568 (Levisa, Red Ribbon, BMI)		
★	8	9	ALL MY ROWDY FRIENDS—Hank Williams Jr. (H. Williams Jr.), Elektra 47191 (Bocephus, BMI)	★	51	3	TELL ME WHY—Earl Thomas Conley (E. T. Conley, J. B. Acklen), RCA 12344 (Blue Moon, Easy Listening, April, ASCAP)	★	75	78	3	I'D THROW IT ALL AWAY—Sweetwater (D. Holt), Faucet 1592 (D. R. Holt, Borche Ha, Faucet, SESAC)	
8	9	11	TEACH ME TO CHEAT—The Kendalls (T. Skinner, K. Bell, J.L. Wallace), Mercury 57055 (Hall-Clement, BMI)	★	42	44	6	SLOWLY—Kippi Brannon (T. Hill, W. Pierce), MCA51166 (Cedarwood, BMI)	★	76	63	13	SHE BELONGS TO EVERYONE BUT ME—The Burrito Brothers (J. Beland, G. Guibeau), Curb/CBS 50-2243 (Atlantic, BMI)
9	10	12	GRANDMA'S SONG—Gail Davies (G. Davies), Warner Bros. 49790 (Vogue, BMI)	★	53	4	EVERYONE GETS CRAZY NOW AND THEN—Roger Miller (K. Welch), Elektra 47192 (Cross Keys, ASCAP)	★	77	84	2	CAROLINA BY THE SEA—Super Grit Cowboy Band (C. Mattocks), Hoodswamp 8003 (Hoodswamp, BMI)	
10	11	11	MEMPHIS—Fred Knoblock (C. Berry), Scotti Bros. 02434 (CBS) (ARC, BMI)	★	54	4	STARS ON THE WATER—Rodney Crowell (R. Crowell), Warner Bros. 49810 (Coolwell, Granite, ASCAP)	★	78	66	17	MIDNIGHT HAULER/SCRATCH MY BACK—Razzy Bailey (R. Moore, M. Strong, E. Cage, W. Newton, T. DuBois), RCA 12268 (Fame, House Of Gold, BMI)	
★	12	9	WISH YOU WERE HERE—Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 51171 (Pi-Gem, BMI)	★	16	12	FEEDIN' THE FIRE—Zella Lehr (B. Hobbs), Columbia 18-02431 (Algee, BMI)	★	79	82	3	JESUS LET ME SLIDE—Dean Dillon (D. Dillon, F. Dycus, A. Gore), RCA 12319 (Weik, BMI/Golden Opportunity, SESAC)	
★	13	10	MISS EMILY'S PICTURE—John Conlee (R. Lane), MCA 51164 (Tree, BMI)	★	56	4	CHEATIN IS STILL ON MY MIND—Cristy Lane (R. Jenkins), Liberty 1432 (Kevin Lee, Robchris, BMI)	★	80	86	2	AFTER TEXAS—Roy Head (B. Jones, J. M. Johnson), Churchill 7778 (Tree, BMI/Cross Keys, ASCAP)	
★	14	9	ONE NIGHT FEVER—Mel Tillis (B. Morrison, J. Macrae), Elektra 47178 (Southern Nights, ASCAP)	★	18	14	STEP BY STEP—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47174 (Briarpatch, Deb/Dave, BMI)	★	81	85	2	DON'T WE BELONG IN LOVE—Rita Remington (M. Garvin, T. Shapiro), Plantation 202 (Blackwood, O'Lyric, BMI)	
★	14	15	THE HOUSE OF THE RISING SUN—Dolly Parton (D. Parton), RCA 12282 (Veivet Apple, BMI/Daria, ASCAP)	★	32	8	TRY ME—Randy Barlow (R. Barlow, F. Kelly), Paid 144 (Frebar, BMI)	★	82	NEW ENTRY	82	WHAT'S SO GOOD ABOUT GOODBYE—Terry Aden (D. Hodges), B & B 21 (Brandwood, BMI)	
★	17	8	HEART ON THE MEND—Sylvia (K. Fleming, D.W. Morgan), RCA 12302 (Pi-Gem, BMI)	★	60	3	WHO DO YOU KNOW IN CALIFORNIA—Eddy Raven (E. Raven), Elektra 47216 (Milene, ASCAP)	★	83	NEW ENTRY	83	FAMILY MAN—The Wright Brothers (A. Rhody), Warner Brothers (Tree, BMI)	
★	23	7	MY FAVORITE MEMORY—Merle Haggard (M. Haggard), Epic 14-02504 (Shade Tree, BMI)	★	65	2	YEARS AGO—The Statler Brothers (D. Reid), Mercury 57059 (American Cowboy, BMI)	★	84	48	18	TODAY ALL OVER AGAIN—Reba McEntire (B. Harden, L. J. Dillon), Mercury 57054 (Coal Miner, King Coal, BMI, ASCAP)	
★	21	8	IT'S ALL I CAN DO—Anne Murray (R. Leigh, A. Jordan), Capitol 5023 (United Artists, Chess, ASCAP)	★	51	2	TAKIN IT EASY—Lacy J. Dalton (M. Sherrill, B. Sherrill, L. Dalton), Columbia 18-2188 (Algee, BMI)	★	85	81	4	CATCHING FIRE—Angela Kaye (J. Karnes, R. Karnes), Yatahey 1-804 (Tree, BMI)	
★	19	10	SHE'S STEPPIN OUT—Con Hunley (T. Brasfield, W. Aldridge), Warner Bros. 49800 (Rick Hall, ASCAP)	★	62	3	NOW THAT THE FEELING'S GONE—Billy "Crash" Craddock (M. Buckins, R. McCormick), Capitol 5051 (Muscle Shoals, BMI)	★	86	83	3	RODEO GIRLS—Tanya Tucker (T. Tucker, J. Rainey), MCA 51184 (Giantan, BMI)	
★	20	9	CRYING IN THE RAIN—Tammy Wynette (C. King, H. Greenfield), Epic 14-02439 (Screen Gems, BMI)	★	53	55	5	I WONDER IF I CARE AS MUCH—Dickey Lee (D. Everly), Mercury 57056 (Acuff-Rose, BMI)	★	87	NEW ENTRY	87	I CAN'T HELP MYSELF—Sami Jo Cole (E. Rabbitt, E. Stevens), Elektra 47211 (Deb/Dave, Briarpatch, BMI)
★	25	5	BET YOUR HEART ON ME—Johnny Lee (J. McBride), Full Moon/Asylum 47215 (April, Widmont, ASCAP)	★	54	57	5	THE BEST BEDROOM IN TOWN—Judy Bailey (C. Craig), Columbia 18-02505 (Screen Gems-EMI, BMI)	★	88	88	9	DREAMS COME IN HANDY—Cindy Hurt (B. Millsap), Churchill 7777 (Ironside, ASCAP)
★	22	8	YOU MAY SEE ME WALKIN'—Ricky Scaggs (T. Uhr), Epic 14-02499 (Amanda-Lin, ASCAP)	★	68	2	YOU'RE MY BESTEST FRIEND—Mac Davis (M. Davis), Casablanca 2341 (Songpainter, BMI)	★	89	89	7	LET THE LITTLE BIRD FLY—Dottsy (D. Wayne, B. Fischer), Tanglewood 1910 (Broken Lance/B. Fischer, ASCAP)	
★	24	7	IF I NEEDED YOU—Emmylou Harris And Don Williams (T. V. Zandt), Warner Bros. 49809 (United Artists, Columbine, ASCAP)	★	61	3	I'LL STILL BE LOVING YOU—Mundo Earwood (J. Earwood), Excelsior 1019 (Music West Of The Pecos, BMI)	★	90	90	2	BARELY GETTIN' BY—Sawmill Creek (J. Hart), Cowboy 1045 (Town Sider, BMI)	
★	26	6	ALL ROADS LEAD TO YOU—Steve Wariner (K. Fleming, D. W. Morgan), RCA 12307 (Pi-Gem, BMI)	★	57	59	7	IT TURNS ME INSIDE OUT—Lee Greenwood (J. Crutchfield), MCA 51159 (Duchess, Red Angus, BMI)	★	91	42	16	HURRICANE—Leon Everette (K. Segal, S. Harris, T. Schuyler), RCA 12270 (Blackwood, BMI; Rich Bin, ASCAP)
★	27	5	WHAT ARE WE DOIN' LONESOME—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18-02522 (Larry Gatlin, BMI)	★	69	2	THE SWEETEST THING—Juice Newton (O. Young), Capitol 5046 (Sterling, Addison, ASCAP)	★	92	46	16	PARTY TIME—T.G. Sheppard (B. Channel), Warner/Curb 49761 (Tree, BMI)	
★	29	8	DOWN AND OUT—George Strait (D. Dillion, F. Dycus), MCA 51170 (Pi-Gem, Golden Opportunity, BMI/SESAC)	★	59	NEW ENTRY	I WOULDN'T HAVE MISSED IT FOR THE WORLD—Ronnie Milsap (K. Fleming, D.W. Morgan, C. Quillen), RCA 12342 (Weik, BMI)	★	93	58	15	WHEN YOU FALL IN LOVE EVERYTHING'S A WALTZ—Ed Bruce (P. Bruce, E. Bruce, R. Peterson), MCA 51139 (Tree, Sugarplum, BMI)	
★	28	7	JUST ONE TIME—Tompall And The Glaser Bros. (D. Gibson), Elektra 47193 (Acuff-Rose, BMI)	★	60	43	14	CHICKEN TRUCK/I LOVE YOU A THOUSAND WAYS—John Anderson (J. Anderson, E.J. Parker, M. Fields/L. Frizzell, J. Beck), Warner Bros. 49552 (Al Gallico, Peer, BMI)	★	94	72	7	COMMON MAN—Sammy Johns (S. Johns), Elektra 47189 (Lowery, BMI)
★	33	5	STILL DOIN' TIME—George Jones (J. Moffat, M.B. Heeney), Epic 14-02526 (Cedarwood, BMI)	★	61	NEW ENTRY	RED NECKIN' LOVE MAKIN' NIGHT—Conway Twitty (T. Seals, M.D. Barnes), MCA 51199 (Warner-Tamerlane/Face The Music, BMI)	★	95	73	11	JUST ENOUGH LOVE (For One Woman)—Bobby Smith (D. Morrison, D. Kirby), Liberty 1417 (House of Gold, Cross Keys, BMI/ASCAP)	
★	31	5	THEM GOOD 'OLE' BOYS ARE BAD—John Schneider (J. Penning, J. Harrington, K. Espy), Scotti Bros. 35-02489-3 (Flowering Stone, ASCAP)	★	70	2	I WISH YOU COULD HAVE TURNED MY HEAD—Peggy Forman (S. Throckmorton), Dimension 1023 (Tree, BMI)	★	96	79	4	IMAGINE THAT—Nancy Wood (B. Hill, J. Wilde), Montage 1202 (Wellbeck, ASCAP)	
★	30	7	THE CLOSER YOU GET—Don King (J. P. Pennington, M. Gray), Epic 14-02468 (Chinnichap, Careers, Down 'N Dixie, BMI)	★	63	64	4	PARDON MY FRENCH—Bobby G. Rice (B. Gibson, J. Duncan), Charta 166 (NSD) (Hit Kit, Jason Dee, BMI)	★	97	87	9	LEFTY—David Frizzell (L. Bastian), Warner/Viva 49778 (Peso, Wallet, Blue Lake, Fast Lane, BMI)
★	34	4	YOU'RE MY FAVORITE STAR—Bellamy Brothers (D. Bellamy), Warner/Curb 49815 (Famous, Bellamy Bros., ASCAP)	★	64	67	3	SLIPPIN OUT, SLIPPIN IN—Bill Nash (D. Burgess), Liberty 1433 (Barnwood, BMI)	★	98	91	16	RIGHT IN THE PALM OF YOUR HAND—Mel McDaniel (B. McDill), Capitol 5022 (Hall-Clement, Weik, BMI)
★	35	4	THE WOMAN IN ME—Crystal Gayle (S.M. Thomas), Columbia 18-02523 (O.A.S., ASCAP)	★	71	2	ALL THESE THINGS—Joe Stampley (N. Nevel), Epic 14-02533 (Tune Net, BMI)	★	99	92	14	HONKY TONK QUEEN—Moe Bandy & Joe Stampley (R. Hicks), Columbia 18-02198 (Baray, Mullet, BMI)	
★	36	5	FOURTEEN KARAT MIND—Gene Watson (D. Frazier, L. Lee), MCA 51183 (Acuff-Rose, BMI)	★	74	2	A WHOLE LOT OF CHEATIN' GOIN' ON—Jimmie Cannon (S. Scaife, D. Singleton, J. Hayes), Warner Brothers 49806 (Partner, Algee, BMI)	★	100	93	4	A LITTLE BIT CRAZY—Amarillo (W. Newton, D. Uboys, D. Tyler), NSD 104 (House Of Gold, BMI)	
★	37	3	HEADED FOR A HEARTACHE—Gary Morris (J. Dowell, K. Blazy), Warner Bros. 49829 (New Albany, BMI/Hoosier, ASCAP)	★	75	3	CATCH ME IF YOU CAN—Tom Carlile (T. Carlile), Door Knob 81-167 (Milene, ASCAP)						
★	38	5	MOUNTAIN DEW—Willie Nelson (B.L. Lunsford, S. Wiseman), RCA 12328 (Tannen, BMI)	★	68	47	8	YOU WERE THERE—Freddie Hart (B. Morrison, J. MacRae), Sunbird 7565 (Southern Nights, ASCAP)					

★ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ☆ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units, indicated by triangle.



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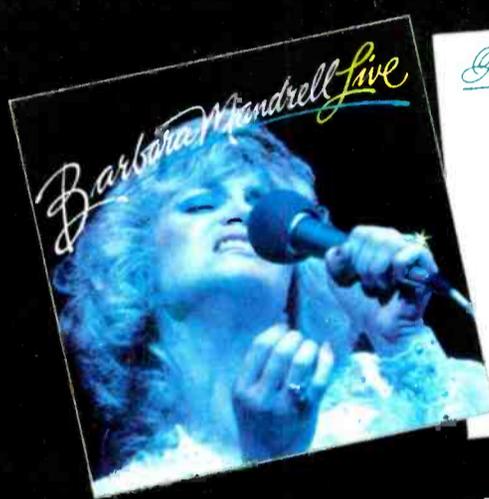
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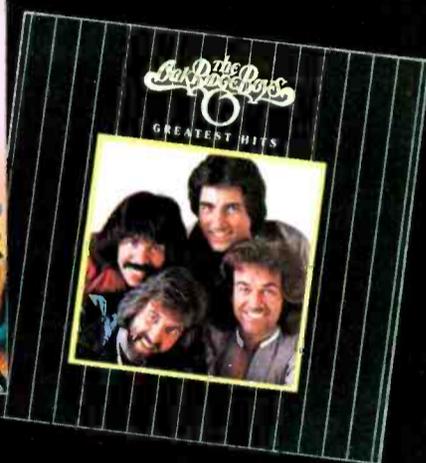
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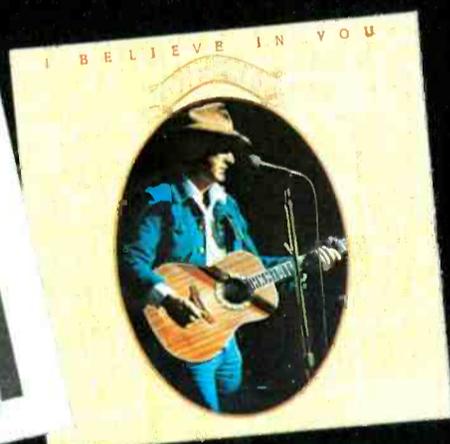
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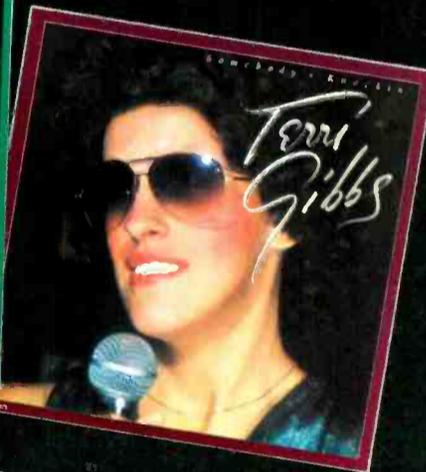
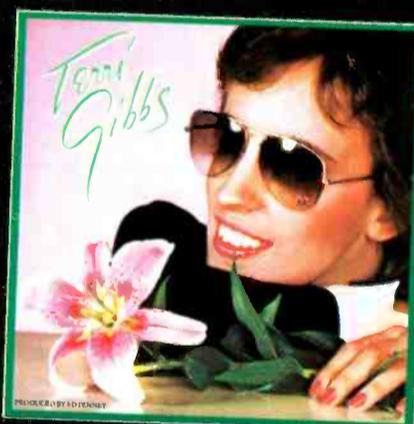
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YETNIKOFF PRAISES NASHVILLE

Country's Profitable Contribution

By EDWARD MORRIS

NASHVILLE — CBS Records Group president Walter Yetnikoff readily admits he doesn't quite know how to define country music, but he knows he likes what it's doing for company profits. Yetnikoff appraised the country music boom and CBS's entry into the gospel music field during a visit here to attend the CMA awards ceremonies.

View From The Top

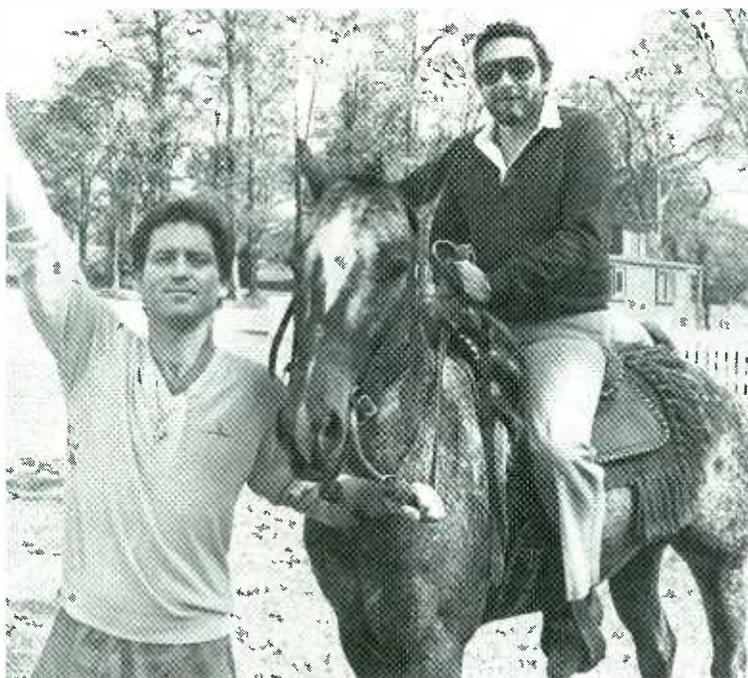
"Nashville has grown a lot in terms of sophistication," Yetnikoff contends. "I think the CMA show was an indication of where country music is today." Of the televised awards show, he adds, "It was really excellent. Compared to the Grammys, I thought it was 100% better."

Yetnikoff reveals no specific growth plans for the CBS Nashville division, but explains: "If there's an area we would concentrate on for expansion, it would be country. Basically, I think we're very happy with the way things have been handled. Rick Blackburn (head of the Nashville operation) has done a sensational job, I think. And we plan just sort of to continue what we're doing now."

"We're certainly adding artists of stature—as well as newer artists—to the country label. We recently signed Merle Haggard, and we're looking for a Lacy J. Dalton or a Janie Fricke to break—to crossover."

The worst period of record-business recession, Yetnikoff notes, seems to be over. "We had a very difficult time in 1979—as everybody knows. We made a profit domestically, but not like we were used to. '80 was a turning point. The profit increased by a hundredfold. '81, despite the nonsense to the contrary, will be quite profitable. I'm talking about a great deal of money. But it's been a difficult year. It's harder to turn a buck now than in the past."

One manifestation of the shrinking record market, Yetnikoff says, is its extremes. "There's no middle to



HORSING AROUND—Larry Gatlin shows Walter Yetnikoff, president, CBS Records Group, how things are done in Nashville. Occasion was Gatlin's annual CMA Week barbecue at his farm, with label executives attending.

the market," he asserts. "You do very, very well—or you don't do. The big hits are still selling in the mega-platinum range, but the middle-range artists are having trouble in terms of record sales."

Slim sales notwithstanding, Yetnikoff explains, a record company still has to take chances in finding and developing new artists. "You have to believe—you just have to believe on a more selective basis. There are probably talented people who aren't getting their shots today who in former days might have." As a part of this risk-taking, he says that CBS will be increasing tour support for some of its artists.

Yetnikoff adds that an artist's visual appeal is an increasingly significant factor in whether or not the artist is signed. "It's more important now," he says, "because we're look-

ing at a totality. That doesn't mean that someone who's not wildly visual can't make it on records. But the overall package of the artist is becoming more important. We're very interested in who the manager is when we sign an artist. If we have a good manager, we're much more disposed to get behind the act than if we have a crummy manager."

(Continued on page 78)

Place More Emphasis On New Talent: Wickham

By ROBYN WELLS

NASHVILLE—After a six-year building process, Warner Bros. is acquiring a reputation as a solid country label, says Andy Wickham, vice president of the company's country division. Wickham assessed the current state of the country music industry and Warner's role in the field in an interview here during the recent Grand Ole Opry birthday celebration.

View From The Top

"It's been our most successful year so far because our 'front-line' has arrived," says Wickham. "We're getting in the major leagues in terms of selling albums."

Leading Warner Bros. "front-line" attack are Emmylou Harris and T.G. Sheppard, says Wickham. The label does not actively seek out established artists, choosing instead to cultivate new talent. New roster additions include the Wright Brothers, Jimmi Cannon, Judy Taylor, Karen Brooks and Bandana. Rising stars include Gail Davies, John Anderson and Gary Morris.

Wickham concedes that it is more difficult to successfully develop new

country talent than it is pop. "If a country record is a hit, you don't automatically have a star—a building process is involved. Eddie Rabbitt didn't become a star in one year—Christopher Cross became a star in one record. It often takes four or five LPs for a country artist to really come into his own."

Because of the difficulties in breaking new artists, the CMA created the Horizon award, given to a new or established artist who has demonstrated dramatic creative growth and development during a year's time. The implementation of this award will place more importance on new talent, Wickham feels. He also points out that this year's CMA awards show spotlighted more developing artists than before.

Country's international picture is "very confused," Wickham says. "What success there has been in England has been achieved mostly with the style of country music that was really popular in the '50s."

Wickham would like to see more attention paid to developing genuine authentic local country acts

(Continued on page 78)

Beware Of Misreading The Signs, Says Bob Sherwood

By ROBYN WELLS

NASHVILLE—"The success of country music has begotten more success," says Bob Sherwood, executive vice president and general manager for PolyGram Records, interviewed here during the recent week-long country music festivities.

But he cautions that those in the country music industry should be wary of those trumpeting the backlash of the genre's popularity. "When you have the quantum leaps as has happened to country music commercially, there's going to be an end to the growth rate, at which time the doomsayers start falling out of the woodwork."

"I was troubled in seeing articles in the major trade publications showing the death of country clubs and country radio stations that were dropping in numbers after phenomenal increases in audience growth," he continues. "All of these things are natural at the end of this particular growth swing." Country's strong base will be a winning factor in the backlash storm, he feels.

Although he admits that purists might be offended, Sherwood feels that exposing country music to new influences is healthy, citing the fruitful liaison between Lionel Richie Jr. and Kenny Rogers.

"We signed Tom Jones, and purists might be offended, thinking he's a 'pop' artist coming in to raid the Nashville coffers. But he's a man with r&b roots who's not black, and he had a country hit on Epic about

OPINES CAPITOL'S ZIMMERMANN

Foreign Potential Only Now Evolving

By KIP KIRBY

NASHVILLE—"Our research shows it takes eight to 10 years to gain consistent top 10 success with an act," says Capitol/EMI/Liberty president Don Zimmermann. "So our policy will continue to be firm commitment to the artists that we sign."

Zimmermann, interviewed during his recent trip to Nashville for CMA

View From The Top

Week, expressed the feeling that the industry is making a good recovery from its much-publicized economic turmoils. But he also believes that the international market is only now beginning to come to the forefront as a major breaking ground for U.S. acts.

"We feel that we have taken Kenny Rogers, Anne Murray and Juice Newton into completely new markets within the past year, outside the U.S.," he explains. "And, although it's always great when you have an artist hit with an 'overnight record,' you can't rely on this kind of approach in your marketing and development programs."

Zimmermann adds that in the case of Juice Newton, although "Angel Of The Morning" gave her widespread media coverage and radio airplay, the single was taken from an album which happens to be the artist's fifth LP for Capitol.

Zimmermann sees the international market as playing an in-

creasingly major role in the development of U.S. acts, especially in country. "It's much harder for our acts to go over there and build a strong base," he observes. "There's little country media, no country radio stations, a language barrier, and it takes more effort to orient an artist abroad."

"We've tried to develop their potential by releasing singles first there, and also by utilizing tours, which we did this year with both Juice and Anne Murray. Currently, we have a tv package running in England on Anne, which is doing very well."

"What you find, in many cases, is that you've got a cult following internationally among country fans, and your artists can break out from there. I think the biggest thing that country's got going for itself is that it's so universal in its appeal, and its artists are so relatable and identifiable."

On the domestic front, Zimmermann sees country's most significant growth coming among its older demographics. He feels radio and the consumer media have been increasingly receptive to country music and contributed overwhelmingly to its mass acceptance.

"Country, among all other forms of music, is totally artist-oriented," comments Zimmermann. "It's the artists themselves who are sustaining the art of country, by their writing and their singing and their accessibility."

Acknowledging the industry's newfound awareness of gospel music and its potential, Zimmermann says that his company is looking "with a great deal of interest at the significant gospel market."

"Our feeling is that gospel has required an essentially different marketing approach from mainstream music," he explains, "and we haven't made a decision yet on what our involvement in this area may be."

Zimmermann shares the concerns of top industry executives when confronted by what he considers the most serious problems now facing the industry: home taping, record piracy, the economy, slack record sales and the loss of radio listeners to the burgeoning home video market.

As far as video as a promotional vehicle is concerned, he believes

(Continued on page 78)



BUFFET BANTER—Emmylou Harris, center, visits with Frank Jones, Nashville director of operations for Warner Bros. Records. Looking on at the label's CMA Week buffet is Judy Taylor, newly signed to Warner Bros.

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Ed Salamon with Johnny Cash

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NEW YORK NASHVILLE LOS ANGELES TORONTO

Country

Nashville Scene

By KIP KIRBY

Overheard backstage at the Country Music Assn. Awards Show (so we're told) was this reminiscence by Jerry Clower: "Three or four years ago, I was visiting all the radio stations in Myrtle Beach, South Carolina. This ol' van of kids kept following us from one station to the next, so finally we pulled up to the last station, and I walked back there to the van. I said, 'You boys come on in here now—you been followin' me all over town, so you must be serious about talking to me.'

"They said, 'We've been a-listening' to your records all our lives, and when we heard you were in town, we just had to come meet you.' Well, come to find out, these boys said they were in this band, and they'd been playing around Myrtle Beach for some time."



The clincher? "Well," summed up Clower, "I just handed them boys the CMA's Vocal Group of the Year Award. They were Alabama!" Which goes to show, you never know what the future may bring in this business...

One artist who missed out on this year's DJ Convention activities was Charly McClain, who spent the week on the set of ABC-TV's "Hart to Hart" filming her guest role.

Those who saw it are still talking about Ricky Skaggs' solo performance on the CBS label show—and in particular, his a cappella gospel number which Ralph Emery commented may have been the first voice-only performance done on the Opry House's stage. Sometimes less can be more, with the right artist.

Although RCA's show featured Dean Dillon, Leon Everette, Sue Powell, Jerry Reed and Tennessee Express, the finale number also squeezed in Sylvia, Steve Wariner, Valentino, Alabama, Charley Pride, Randy Parton and Earl Thomas Conley as well. Razy Bailey missed the finale but was much in evidence afterwards at the label's luncheon and trade awards ceremony.

Speaking of Leon Everette, by the way, he's taken up learning to play golf. He says he wants to be able to hold his own with "all those West Coast executives" out on the green. Meanwhile, he's sporting an honorary mayorship and a key to the city of Baton Rouge, given to him during a recent concert there.

We understand that Merle Kilgore's classic, "Wolverton Mountain," a No. 1 hit for singer Claude King in 1962, is about to become a full-length movie this year. CBJ Productions in Shreveport, La., which is partly owned by King, plans to budget approximately \$1 million for the project. (In terms of current Hollywood budgets, that's a shoestring, too.) King will have a major role in the film.

Johnny Rodriguez flew out to Los Angeles recently to record the closing title cut for a film now in production with Anthony Quinn, "The Texas Legend." According to our story, Rodriguez was sitting in the control room when Quinn walked over, introduced himself and asked him to star in a new picture the actor is planning. Working title for Rodriguez' film is "The Pop Star," and Quinn will both produce and co-star in it.

John Conlee got the shock of his life when he went to see Ann-Margret at Caesars Palace and found himself introduced to the capacity crowd by the dynamic red-headed performer from the stage.

Eddie Rabbitt is featured in a new public service tv spot for the National Mental Health Assn. under the logo, "Mental Health Is For Every... Body." In the same vein, Larry Gatlin serves for the second year in a row as honorary chairman for the Tenn. Cystic Fibrosis Foundation's "Bowl For Breath" campaign. The fundraising bowling event takes place Nov. 21 at 58 alleys across the state.

New York bluegrass entertainer Elwood Bunn sent "Scene" a color photo of his new five-month old daughter, Chelsea Ann, in which she's happily clutching her dad's microphone. Starting her early, eh, Elwood?

And if you're wondering (this early in the game) what to do on New Year's Eve, well, the Oak Ridge Boys tell us they're scheduled to headline at the Holiday Star Theatre in Merrillville, Ind. Since the club is only "40 minutes from Chicago's Loop," that gives all you Oaks fans up in that area a first-class chance to see the group in their debut appearance of 1982!

Billboard® Hot Country LPs™

Survey For Week Ending 10/31/81

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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)
★	4	33	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	40	34	11	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416
	2	1	THERE'S NO GETTING OVER ME Ronnie Milsap, RCA AHL1 4060	41	44	26	LIVE Hoyt Axton, Jeremiah 5002
	3	2	STEP BY STEP Eddie Rabbitt, Elektra 5E 532	42	47	5	LETTIN' YOU IN ON A FEELIN' The Kendalls, Mercury SRM 16005
	4	3	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	43	40	57	GREATEST HITS ▲ Anne Murray, Capitol SOO 12110
	5	6	LIVE Barbara Mandrell, MCA 5243	44	31	20	PLEASURE Dave Rowland & Sugar, Elektra 5E 525
	6	7	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty LOO 1108	45	22	23	MAKIN' FRIENDS Razy Bailey, RCA AHL1 4026
	7	10	ESPECIALLY FOR YOU Don Williams, MCA 5210	46	48	26	ONE TO ONE Ed Bruce, MCA 5188
☆	12	6	GREATEST HITS Willie Nelson, Columbia KC2 37542	★	NEW ENTRY		LOVIN HER WAS EASIER Tompall and the Glaser Brothers, Elektra 5E 542
	9	5	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535	★	NEW ENTRY		ONE NIGHT STAND Hank Williams Jr., Elektra/Curb 5E 538
	10	11	SEVEN YEAR ACHE Rosanne Cash, Columbia IC 36965	★	NEW ENTRY		THE NEW SOUTH Hank Williams Jr., Elektra/Curb 5E 539
	11	13	JUICE ● Juice Newton, Capitol ST 12136	★	NEW ENTRY		WITH LOVE John Conlee, MCA
	12	8	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399	★	NEW ENTRY		I'M A LADY Terri Gibbs, MCA 5255
	13	14	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438	★	NEW ENTRY		MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257
	14	9	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108	★	NEW ENTRY		FRAGILE, HANDLE WITH CARE Cristy Lane, Liberty LT 51112
	15	18	GREATEST HITS ▲ Kenny Rogers, Liberty LOO 1072	★	NEW ENTRY		HONEYSUCKLE ROSE ▲ Soundtrack, Columbia S236752
	16	16	TAKIN IT EASY Lacy J. Dalton, Columbia FC 37327	54	51	61	MORE GOOD 'UNS Jerry Clower, MCA 5125
	17	17	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055	55	43	11	HEART TO HEART Reba McEntire, Mercury SRM 16003
	18	21	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	★	NEW ENTRY		RODNEY CROWELL Rodney Crowell, Warner Brothers BSK 3587
	19	20	I AM WHAT I AM ● George Jones, Epic JE 36586	58	59	2	OLD LOVES NEVER DIE Gene Watson, MCA 5241
	20	15	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528	59	57	28	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AAL1 3932
	21	25	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1 3644	60	45	182	STARDUST ▲ Willie Nelson, Columbia JC 35305
	22	23	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276	★	NEW ENTRY		THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Soundtrack, Mirage WTG 16051
	23	19	MR. T Conway Twitty, MCA 5204	61	46	11	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
★	30	4	TOWN & COUNTRY Ray Price, Dimension DL 5003	62	49	23	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol SOO 12144
☆	55	2	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541	63	62	25	DARLIN' Tom Jones, Mercury SRM 1401D
★	26	27	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464	64	50	22	I BELIEVE IN YOU ▲ Don Williams, MCA 5133
★	38	16	URBAN CHIPMUNK ● The Chipmunks, RCA AFL1 4027	65	74	68	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492
☆	42	16	YEARS AGO The Statler Brothers, Mercury SRM 16002	66	52	3	SLEEPING WITH YOUR MEMORY Janie Fricke, Columbia FC 37535
	29	24	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194	67	65	14	ENCORE George Jones, Epic FE 37346
	30	36	STRAIT COUNTRY George Strait, MCA 5248	68	60	51	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309
	31	35	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)	69	61	15	SHOULD I DO IT Tanya Tucker, MCA 5228
	32	32	GREATEST HITS ● Ronnie Milsap, RCA AAL1 3772	70	54	28	DRIFTER Sylvia, RCA AHL1 398
	33	37	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	71	68	33	SOMEWHERE OVER THE RAINBOW ● Willie Nelson, Columbia FC 3688)
	34	28	HABITS OLD & NEW Hank Williams Jr., Elektra/Curb 6E 278	72	75	49	ENCORE Mickey Gilley, Epic JE 36851
	35	41	GREATEST HITS ▲ Waylon Jennings, RCA AAL1 3378	73	66	47	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AAL1 3852
	36	33	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E 237	74	67	52	BACK TO THE BARROOMS Merle Haggard, MCA 5139
	37	26	I'M COUNTRYFIED Mel McDaniel, Capitol ST 12116				
	38	39	THE BEST OF EDDIE RABBITT ● Elektra 6E 235				
	39	29	RAINBOW STEW Merle Haggard, MCA 5216				

★ 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.)



**What else can
Rodney Crowell do
for country?**

As one of the world's busiest composer/arranger/singers, Rodney is doing just about all he can for country audiences. As a producer, he's produced recent hits for Bobby Bare, Rosanne Cash and Guy Clark. He's written hits for Willie Nelson, Waylon Jennings and Emmylou Harris. He's discovered hits for the Oak Ridge Boys ("Elvira") and Juice Newton ("Queen of Hearts").

And now he's got a big hit all his own. "Stars On The Water." (WBS 49810)

Rodney Crowell.

(BSK 3587)



Produced by Rodney Crowell.
On Warner Bros. records & tapes
Catalyst: Mary Martin. Booking: APA

GROWING PAINS

Canada Country Coming Of Age

By TOM HARRISON

VANCOUVER—Although country music in Canada slowly is coming of age, its growing pains are many. A look at the Canadian country music industry reveals several parallels with Canada's pop/rock industry 10 years ago.

As with pop in the early '70s, the main recorders of domestic country music are hopeful independent labels situated in major centers coast-to-coast. These have limited resources for national promotion and are hampered further by the lack of a national independent distributor for their product. For a few of them it is difficult to convince a rack jobber to carry their line. Consequently, an international crossover artist such as Kenny Rogers may reach the million sales mark in Canada (with his greatest hits package) but, with the obvious exception of Anne Murray, a name Canadian artist must be satisfied to approach gold (50,000 units).

Recently, Showdown's debut LP reached platinum by virtue of the single, "The Rodeo Song," whose "X-rated" lyrics gave the record novelty appeal. More typical is the plight of Eddie Eastman, a winner at this year's Juno Awards, who a few months later was dropped by his label, CBS.

Or Carroll Baker, the top female country singer of Canada and a regular chart-topper with several gold and platinum LPs, who left (or was dropped by) RCA Records to go with the independent American label, Excelsior, which has released her "Carroll Baker" in the U.S.

What Excelsior offered Baker that RCA wouldn't was what so many of Canada's country artists seek: The opportunity to achieve U.S. credibility.

Canadian country music is marked by naivete and disorganization on the part of the artist, the

lack of good management, the need for a national distributor, and established country music promoters.

Only one major label, RCA, plays an active part in Canadian country music, having recorded such veterans as Hank Snow and Wilf Carter since the '20s.

Yet country music is becoming aware of itself as a growing industry and is trying to focus both its expansion and the obstacles to expansion via the annual Big Country Music Awards sponsored by the trade paper, RPM, and A.C.M.E.—the Academy for Country Music Entertainers.

Big Country is the equivalent of RPM's Junos (the Canadian Grammys). ACME was founded in Edmonton in 1976 as an offshoot of the Big Country Awards out of recognition of the need for a trade organization.

The annual ACME convention takes place in September—Country Music Month in Canada—in conjunction with the Big Country Awards weekend.

Says ACME president Peter Grant of Canadian country, "It's growing more and more all the time, but the main obstruction is that the country is so big. Distribution becomes a problem: it's costly and of course the population is small. Then there's the Canadian Psyche: we're always looking to Nashville for our

stars when there's some great talent right at home."

Grant's sentiments are echoed by Barry Hogan of RCA Records. "There are a number of small indie labels across the country, but these are not very unified. All they've got is ACME, which is still in its infancy. There are fewer country radio stations, less together management and bridging the country is difficult.

"Yet I've noticed a heck of an increase in the number of artists who are recording country music, people who are really talented and have come to stay. A lot of independent promotion people too. So I think the Canadian industry is finally coming of age."

Top names in Canuck country include Dick Damron, Ray Griff, Dallas Harms, Carroll Baker, Eddie Eastman, the Family Brown, Mercey Brothers, Tommy Hunter, Ronnie Prophet, Marie Bottrell, Glory Ann Carriere, Canadian Zephyr, Lee Marlow, Iris Larratt, Terry Carisse, R. Harlan Smith, Jerry Palmer, Wayne Rostad, and the Good Brothers.

Ray Griff and Ronnie Prophet are Nashville-based, the latter operating his Ronnie Prophet's Carousel Club there and at one time starring in his own Canadian television series, Prophet records for the independent Vera Cruz label.

(Continued on page 99)



POST-AWARDS—RCA's Razzy Bailey, Sylvia and Steve Wariner chat together after their appearances on the live CMA Awards Show telecast.

Yetnikoff's Praise

• Continued from page 74

He continues, "There aren't that many good managers around. But they're important. I think Ken Krage, to cite an example, has had a great impact on what Kenny Rogers has become." In the process of meeting their artists' needs, Yetnikoff says, "record companies have become priests, psychiatrists, rabbis, bankers, marriage counselors, financiers—and, hopefully, a&r men. Basically, many artists turn to the record companies for the totality of their support."

Even though country music has long been characterized by proportionately heavy single sales, Yetnikoff is not high on that format. "I use singles as a promotional item. They're advertising—radio time. In and of themselves, if I could get away with it, I wouldn't sell singles. To me, they're another promotional or advertising tool in this country. Overseas, it's a different story. The economics are such that you can make money with singles overseas."

"As a company," he adds, "we're not interested in record by record. We're interested in an artist's overall career. And there are many ways to promote the career touring, advertising and hit singles."

Yetnikoff concedes that there is a significant difference yet between the production budgets allotted for country and for pop and rock albums. "It's perhaps more expe-

ditious to get a record done in Nashville than in Los Angeles or New York," he says. "There are less union problems. There's less bullshit attached to the production itself."

Whatever the cost of production, Yetnikoff says sales expectations for country records are up and are being met. Gold—and even platinum sales, he notes, are now within many country artists' reach.

The CBS chief defends his company's speculative move into gospel music through its Nashville-based Priority label. "We came to the conclusion that there was a big market in gospel that we weren't into and probably didn't know a great deal about." Buddy Huey, formerly of Word Records, was brought into provide Priority's management expertise and direction.

"We're in a lot of areas which are not necessarily all that profitable," he says. "But we believe in being in all areas of music—gospel being one of them." He discounts the notion that Priority may rest on CBS catalog product. "We're almost beginning from scratch. We do not have a lot of catalog, really, in terms of where gospel music is today. We're almost entrepreneurial in entering into this new area."

He predicts that Bob Dylan's gospel albums will sell nearly as well through Christian outlets as through pop ones.

Beware Of Misreading The Signs, Says Bob Sherwood

• Continued from page 74

Although no creative changes are in the works for PolyGram's Nashville branch, Sherwood hopes to implement a marketing and sales team based here, including a publicist to replace Janet Rickman, who recently was promoted to the firm's West Coast office. "We just haven't gotten the right combination of people yet. The chemistry's got to be right down here—you can't run in an interloper from Boston who doesn't fit the community."

On the international level, country music still has a way to grow to catch up with its domestic popularity, Sherwood feels. "I still don't see acceptance by the industry in Europe," he says.

"It's going to require more effort from the American companies to put pressure on and to do reciprocals perhaps. Maybe we have to release a few more artists that don't record in the U.S. That's come up as an issue with the two companies I've been with."

Sherwood also expresses concern that radio is lethargic about exposing new talent, although he admits that record companies could be

doing a better job selling radio on this point. "We're suddenly turning into an industry whose prime audience is young but who's selling an older product."

Underscoring his point, Sherwood recalls a speech he gave earlier this year at a Record Bar convention, where he demonstrated that about half of the No. 1 pop LPs thus far in the '80s have been the efforts of artists who were recording in the '60s.

Conversely, the healthy state of country music in an otherwise sluggish industry is allowing country radio to take more chances with new talent, Sherwood says.

Like many of the major labels, PolyGram is branching out into the gospel field, with its debut offering by Edwin Hawkins soon to be released.

"We're fortunate to have someone of Edwin's stature to start off with," says Sherwood. "I'd be very leery of trying to get into this market with a brand new act. This way, we have the advantage of taking someone with a base audience and trying to build from there."



MCA CONFAB—Artists and top brass had a chance to get acquainted during MCA Records' recent President's Party hosted by Nashville chief Jim Fogle. From left are Ron Chancey, vice president of a&r, MCA Nashville; Al Bergamo, president, MCA Distributing; artist Terri Gibbs; Gene Frolich, president of MCA Records Group; and artist Lee Greenwood.

CAPITOL'S ZIMMERMANN

Int'l Potential Only Now Developing

• Continued from page 74

"we're only seeing the tip of the iceberg now. I mean, it's essentially impossible for any act to perform to the numbers of people who can be reached by one video appearance. When it works, it's completely cost-effective."

Its inherent danger lies, in Zimmermann's opinion, in the quality of production and the exposure the footage receives. "Artists must be presented carefully on video, they must have the benefit of intelligent and creative production, and the song must not be sacrificed for the sake of the video. It's a brand new art form, and it requires a special knowledge to make it work to the act's best advantage."

Zimmermann plans no changes for the label's Nashville office in the year ahead, and says he expects his country division to continue developing the young new talent currently on the roster. It is this aspect,

perhaps more than any other single factor, which excites him most.

"Establishing new talent has got to be, always, the most exciting thing of all. The real joy for me, or anyone else in a record company, should come in establishing a new artist. From that point on, it becomes an emotional involvement. There's always got to be a bottom line if you're going to remain healthy, but the real pleasure lies in seeing everything come together and a hit act emerges."

Skip Stevens Forms Company

NASHVILLE—Skip Stevens, formerly national country promotion director for Ovation Records, has formed Skip Stevens Promotion. The firm is located at 803 18th Ave. South, Nashville, Tenn. 37203 (615) 329-4499.

Wickham: New Talent Emphasized

• Continued from page 74

overseas. "I think record labels should ferret out local talent and develop it. There is more of a danger of country music becoming a fad in England and other countries because it is not a basic English, French or Australian form."

Although Wickham says that country music will never be a fad in the U.S., he expressed concern over some of the strides that it has been making. "There seems to be an awful lot of Vegas lounge acts permeating the scene now."

"Country music is by far the least pretentious and the most businesslike field of the music industry," lauds Wickham.

"The artists themselves are incredibly businesslike and hardworking," he continues. "It would be impossible to get rock acts up at nine in the morning for a deejay taping session, but that happens here."

The boom in sales country is experiencing will inevitably die down some, Wickham feels, but the overall strength of the country music industry is strong. "George Jones will make brilliant records as long as he's alive whether rock fans are listening or not."

Five reasons why Frizzell & West are the CMA's Vocal Duo Of The Year:

1. "You're The Reason God Made Oklahoma" (WBS 49650)
2. "A Texas State Of Mind" (WBS 49745)
3. "Lefty" (WBS 49778)
4. "Husbands And Wives" (WBS 49825)
5. *Carryin' On The Family Names*



Photo by Exley.

Frizzell & West.
Four smash singles, one hit album
and two very talented artists.
Congratulations.

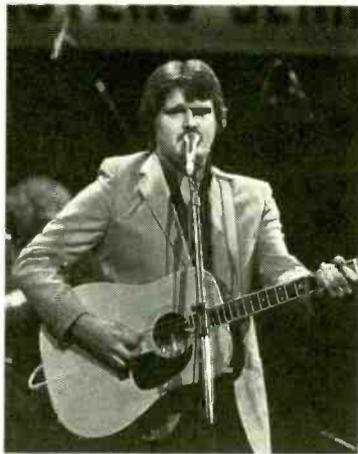
Carryin' On The Family Names (BSK 3555) Produced by Snuff Garrett and Steve Dorff. Management: Jackson Brumley. On Warner/Viva records & tapes.



Country Music Week Action Keeps Nashville Jumping



Accepting the Robert J. Burton award for "9 To 5," BMI's most performed song of the year, are Bob Hunka of Velvet Apple Music and Herb Eiseman of Fox Fanfare Music. Looking on are BMI vice president Frances Preston, left, and senior vice president Theodora Zavin, center.



Ricky Skaggs performs at the Talent Buyers Seminar Showcase held at the Tenn. Performing Arts Center.



Members of the PolyGram Group's Chappell/Intersong accept ASCAP's accolade as its publisher of the year. From left, are Henry Hurt, Celia Hill, ASCAP president Hal David, Heinz Voight, Pat Rolfe, Irwin Schuster, Irwin Robinson and ASCAP southern director Connie Bradley.



Tree International takes center stage as BMI's publisher of the year. Frances Preston joins Tree award winners Buddy Killen, Curly Putman, Donna Hilley, Dan Wilson and Bobby Braddock.



Country music promoter Hap Peebles, left, receives an award from CMA president Tandy Rice at a special Talent Buyers Seminar tribute dinner honoring Peebles' 50th anniversary in the industry.



Hal David, left, and Connie Bradley, right, present songwriters Bob Morrison and Randy Goodrum with ASCAP's songwriters of the year awards. It was the first time two writers have shared this award.



Frances Preston presents a BMI award to songwriter Willie Nelson at the firm's annual CMA Week banquet, as Joe Mescheo, director of affiliate relations, looks on.



Jerry Lee Lewis is welcomed to the stage of the Opry House by Mickey Gilley and Ronnie Milsap during an emotional tribute to the Killer on the CMA Awards Show.



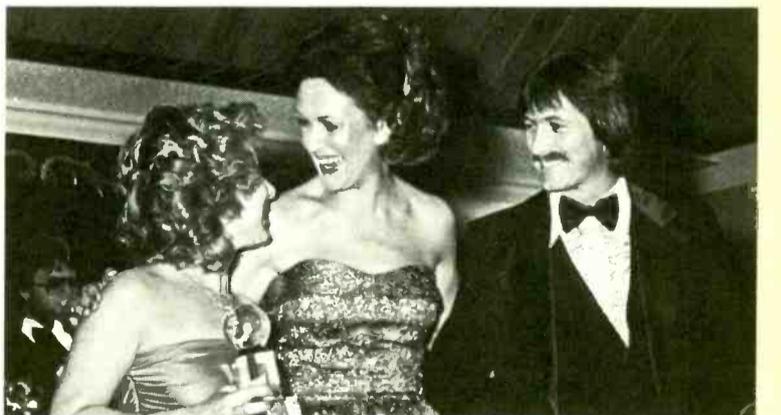
Hal David and Connie Bradley are flanked by more ASCAP award winners: Tom Collins, Roger Sovine, Robert Brabhan, Dean Kay, Archie Jordan and Charley Pride.



Artist George Strait, left, wins SESAC's newly-created Vista Award at the licensing organization's annual banquet. Also accepting awards from director Dianne Petty are writer Frank Dycus, publisher Everett Zinn and producer Blake Mevis.



CMA founding president Connie B. Gay, left, presents the 1981 Founding President's Award to Roy Acuff at the CMA's annual membership meeting.



Celia Hill, left, and Jerry Gillespie, right, accept their awards from SESAC director Dianne Petty for best country album, "Lookin' For Love." Gillespie was SESAC's country songwriter of the year.



Shown at Capitol/EMI/Liberty's afternoon reception at the Opryland Hotel are, from left, Gerrie McDowell, national country promotion director; Dan Davis, Capitol vice president of creative services; Lynn Shults, vice president of Nashville division; artist Deborah Allen; Dennis White, Capitol marketing vice president; and Don Zimmermann, president, Capitol/EMI/Liberty Records Group.



SESAC vice president Charles Scully presents Jo Walker-Meador with the organization's ambassador of country music award for 1981.



Artists Rodney Crowell and John Anderson visit with Bob Regehr, Warner Bros. vice president of artist development, and Carl Scott, Warner Bros. vice president of artist relations. Occasion was the label's CMA Week cocktail buffet at the Hermitage Hotel.

OCTOBER 31, 1981, BILLBOARD

New On The Charts



JIMMI CANNON
"A Whole Lot Of Cheatin'
Goin' On"—★

From Birmingham, Ala. to Hollywood seems like a long way, but for singer Jimmi Cannon, getting there was no problem. Two weeks after she arrived in 1971, she landed a singing job in the all-female Gold-diggers group, which led to a two-year television stint performing on the "Dean Martin Show."

She also studied acting with Lee Strasberg, sang demos and commercials, and put together a country-rock band which played clubs along Sunset Strip. After moving back to Birmingham, Cannon formed her own group called the Sundowners and performed locally for several years.

A tape she mailed to "Hee Haw" producer Sam Lovullo earned her a guest spot on the show last fall singing "I'm Your Puppet," which also became her first Warner Bros. release. Recent tour dates have found her (and the Cannon Band) on the road with Hank Williams Jr. and Razy Bailey, and she also owns her own club, Jimmi's, in Mobile.

Agency Expands

NASHVILLE—In an effort to more actively promote country groups, the newly formed International Celebrity Services booking agency has opened a band division with initial clients the Chance Brothers and Bill Whyte & Short Line Express.

These groups, as well as others to be added to the division, will be offered to fair and concert buyers as well as to clubs, according to agency president Andrea Smith, who says she feels the national market is particularly strong for country bands on the live talent scene.

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who helped make
our Broadcast from
Nashville so great!

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Jacksonville, FL 32207

Mervyn Conn Adds Gospel To Wembley Festival '82

NASHVILLE—There will be several "firsts" when U.K. promoter Mervyn Conn debuts his 1982 international country music festival series, beginning with the four-day Wembley Fest April 9-12.

For the first time in Wembley's 14-year history, an international gospel festival is being introduced as a one-day event to run concurrently with the opening day country festivities. This gospel concert, co-sponsored by the Gospel Music Assn., will run from 10 a.m. until 4 p.m. in the Conference Center adjacent to Wembley's main arena. Headlining the program will be the Imperials, Cynthia Clawson and the Hemp-hills, with George Hamilton IV hosting.

Days two and three of the 1982 Wembley Fest will be highlighted by the finals of a new U.K. country talent search sponsored by Silk Cut (also the sponsors of Wembley itself). This five-month talent contest begins in November throughout British clubs and auditoriums, and is designed to provide a showcase for local country artists and groups.

Winners of all the regional play-offs throughout Great Britain will be brought to Wembley for the finals. On the last day of the festival, attendees will also be treated to a "Best of British Country" showcase that will feature a number of England's top professional country talents as well.

The BBC radio network will once again record the Wembley concerts for later broadcasting as five separate two-hour feature programs. These shows, entitled "Festival Galas," will air in the U.K. on progressive Saturday evenings starting in the fall of 1982.

On the television side, BBC-TV will be filming the four-day festival and editing the footage into six one-hour tv specials for future telecast.

Conn counts as a significant innovation the introduction of a country festival in Berlin as part of his annual country music road series. This tour runs in April as well and uses a number of the U.S. country artists who also appear at Wembley.

Dates and cities for this year's tour include Gothenburg, Sweden April 10; Rotterdam, Holland April 11-12; Berlin April 14; Frankfurt April 15-16; and Zurich April 17-18. (In both Frankfurt and Zurich, one day each is being devoted to local country talent and one day to Conn headliners.)

The Berlin show, the first major country promotion to be held in this city, will take place in the 14,000-seat Deutschland Halle.

"When we started Wembley 14 years ago, it was only a one-day event," recalls Conn. "With the expansion of our European country tour and the inclusion of the new gospel and talent competitions, we feel this year's festivals will be the largest yet."

Approximately 200 U.S. radio stations have bought a syndicated five-hour version of the 1981 Wembley Fest shows, which are being sponsored here by the Laredo Boot Co. They begin airing nationally this month.

Conn will also be introducing for the first time in January a monthly country music stage show series featuring U.S. and British artists at the prestigious Monte Carlo Sporting Club. This marks the debut of country talent in this casino venue.

KIP KIRBY

CMA NAMES BOARD MEMBERS

NASHVILLE—The CMA has announced the new board members elected at its recent annual membership meeting held here.

The following are those elected to serve two-year terms in each of 12 membership categories and at large.

Janice Ericson of Eric Ericson & Assoc. in Nashville will represent the advertising agency division, with Brenda Lee chosen to represent the artist/musician category. In the artist manager or agent group, Dick Blake of Dick Blake International will serve. Larry Gatlin was elected from the composer category.

Bob Cole of KOKE-AM/FM in Austin, Tex. was named to the board from the disk jockey nominees, with Jeffrey Kruger of Kruger Leisure Enterprises elected in the international category.

Lee Zhito will again serve on the board in the publication category,

with Mary Reeves Davis of Jim Reeves Enterprises elected from the publisher group.

Representing the radio/tv division on the new board will be E.W. "Bud" Wendell of WSM, Inc. Jerry Bradley, RCA Records Nashville, was named to serve in the record company category. Sam Marmaduke of Western Merchandisers in Amarillo will represent the record merchandisers, with Wayne McCary, Eastern States Expo, serving on the board from the talent buyer/promoter classification.

At-large board of directors members will be Ken Kragen, Kragen & Co.; Charles Scully, SESAC; and Glenn Snoddy, Woodland Sound Studios.

The newly elected board members, plus those board members still serving two-year terms, will meet in Nashville Friday (6) to elect CMA's officers for the coming year.

WEA Holds Contest For Rabbitt

LOS ANGELES—Capitalizing on the strong regional sales and airplay behind Eddie Rabbitt's "Step By Step" album, WEA's L.A. branch launched a display contest geared to sustain pre-holiday in-store visibility for the release and Rabbitt's related catalog.

WEA field merchandisers and sales personnel were eligible to participate in the branch's extensive display contest running earlier this month. The winner won an expense-paid trip to see Rabbitt in his Las Vegas debut at the MGM Grand in Las Vegas.

Stetson Hats Hosts N.Y. Concert

NEW YORK—Stetson Hats and Madison Square Garden hosted a country concert here Saturday (24) which featured Alabama, Earl

Thomas Conley and Tennessee Express. Entitled "Hats Off To Country," the show was hosted by Charley Pride.



CONVENTION CHATTER—Rick Bleiweiss, PolyGram Records' vice president, marketing and special projects, and Harry Losk, the label's vice president, marketing, share a conversation with singer Reba McEntire at the company's press and artist reception during DJ Week.

Chart Fax

By ROBYN WELLS

Charley Pride's "Never Been So Loved" becomes the fourth country single this year to hang on to the top spot for a second week. It's also the third RCA single of this year to monopolize the top for two weeks running, joining the ranks of Alabama's "Feels So Right" and Ronnie Milsap's "(There's) No Getting Over Me." The fourth doubly blessed single this year was Kenny Rogers' "I Don't Need You" on Liberty.

Over the past decade, only three of Pride's No. 1 singles have retained their status for more than one week. In 1978, "Someone Loves You Honey" was a two-week winner before being displaced by Kenny Rogers and Dottie West's first chart-topper as a duo, "Every Time Two Fools Collide," which coincidentally also was No. 1 for two weeks. The Rogers/West number was ousted by another tune which stayed on top for two weeks—Dolly Parton's "It's All Wrong, But It's All Right"/"Two Doors Down."

And in 1972, two of Pride's numbers ruled the chart for three weeks apiece—"It's Gonna Take A Little Bit Longer" and "She's Too Good To Be True."

As impressive as Pride's 1972 track record was, he was far from an anomaly that year. A total of eight songs managed to stay on top for three straight weeks in 1972—Merle Haggard's "Carolyn," Jerry Lee Lewis' "Chantilly Lace"/"Think About It Darlin'," Donna Fargo's "The Happiest Girl In The Whole U.S.A." and "Funny Face," Freddie Hart's "Got The All Overs For You," Ray Price's "She's Got To Be A Saint" and Pride's two tunes. And one number managed to double that time spread—Freddie Hart's "My Hang-Up Is You" stayed on top for a total of six weeks.

Dynamic Duo: Songwriters Kye Fleming and Dennis Morgan share writing credits on five charted singles this week. At superstar 11 is Barbara Mandrell's "Wish You Were Here," closely followed by Sylvia's "Heart On The Mend" at starred 15. At superstar 23 is Steve Wariner's "All Roads Lead To You." Bowing at starred 69 is Sue Powell's second offering, "There's No Me Without You." And this week's highest debut at starred 59 is Ronnie Milsap's "I Wouldn't Have Missed It For The World," a tune also penned by Charles Quillen.

Recent numbers written by Fleming and Morgan for the aforementioned artists include Mandrell's "Love Is Fair," Sylvia's first top 10 song, "Tumbleweed," and Milsap's across the board hit, "Smoky Mountain Rain."

For the second straight week, three CBS women are in the top five. Epic's Charly McClain moves to starred five, joining two Columbia acts—Rosanne Cash, who jumps to superstar three, and Janie Fricke, who stays at four sans star. Dropping out of the top five this week is Columbia's Lacy J. Dalton.

Hot Streak: With two more of his albums elbowing their way on the album chart this week, Hank Williams Jr. has an unprecedented SEVEN LPs on the chart at one time. Entering back-to-back this week at starred 48 and starred 49 respectively are "One Night Stand" and "The New South." They join the ranks of "The Pressure is On," "Rowdy," "Family Tradition," "Habits Old And New" and "Whiskey Bent And Hell Bound." All seven albums are on the Elektra/Curb label—in fact, the septet represents Williams' entire Elektra/Curb catalog.

Deja Vu: Alabama bounces back to the top of the album chart this week with "Feels So Right." It's the fifth time that the album has risen to the top, holding the premier position for a total of 13 weeks.

This rebound marks Alabama's longest absence from the No. 1 spot since first hitting the position in late May. After two weeks locked in the top spot, it was deposed by Rosanne Cash's "Seven Year Ache" for two weeks, before returning to the summit for four more weeks. It was then ousted by the Oak Ridge Boys' "Fancy Free" for two weeks before bouncing back on top for another four-week stretch. Kenny Rogers' "Share Your Love" nudged Alabama out for two weeks before the amazing quartet jumped back for yet another two week stay at the top. Next to wrestle the peak position away from Alabama was Eddie Rabbitt's "Step By Step," which held the top spot for three weeks before losing out to Ronnie Milsap's "(There's) No Getting Over Me." And after two weeks on top, who should dethrone Milsap? Three guesses...

OCTOBER 31, 1981, BILLBOARD

HOT! NEW RELEASES



JOHNNY BUSH
"UNCHAINED MELODY"
From The LP Entitled
"Whiskey River"



JIMMY C. NEWMAN
"LOUISIANA"
From The LP Entitled
"Cajun Country"
DJ, Dealer & Distributor
Info Contact:
DELTA RECORDS
P.O. Box 225,
Nacogdoches, Texas 75961
(713) 564-2509

Ronnie Laws Gambles And Wins

By CARY DARLING

LOS ANGELES—The magic word "crossover" can now be applied to another jazz artist: Ronnie Laws' "Stay Awake" is his first single to come close to the top 60, linking him to George Benson, Lee Ritenour and the Crusaders, among others, as jazz artists using vocals to enter the pop mainstream. Saxophonist Laws, though, does not see this as a sellout to his jazz fans.

"It's a form of advertising as far as I'm concerned," says Laws, whose sixth album, "Solid Ground," has just been released on Liberty. "If I use vocals on my albums, that's only to draw attention to my overall ability. I can play my horn. I feel I can write and sing. But this draws attention to the overall talent. I don't see it as jumping on a bandwagon even though that's the way the industry looks at it."

"Naturally, George Benson

started with a jazz base but I don't think it's a matter of him using vocals on his albums simply to get over, because it boils down to him using this to draw people to his overall talent. The Crusaders do this too."

Laws, who is the brother to flutist Hubert Laws and singers Debra and Eloise Laws, also notes the use of vocals is nothing new to him. His past three albums have featured his voice. "My jazz background is not as extensive as my brother's," he states. "I started off in that area because Hubert was deeply rooted in jazz and I was heavily influenced by him as well as other jazz greats. My base started there, but I was a teenager in the 1960s with the Temptations and all those groups. I grew up in that era and the rock era. All those things are bound to influence one's thinking and concepts."

Still, it wasn't until the last al-

bum—"Every Generation"—that Laws tried his hand at singing. "I was being encouraged to sing on the 'Friends And Strangers' album," notes Laws of his third LP in 1977. "I've always been encouraged to do it. It's just that the problem was me. I was apprehensive about doing it because I had suppressed it for so long. Even most of my family was surprised that I could sing. One of my sisters, Charlotte, knew I could sing and Debra knew I could sing. I just realized the human voice is an instrument too. I felt I had to explore whatever talents I have."

Yet, Laws adds, he began singing at an early age. "I started playing saxophone and getting involved in instrumental music so I put vocals aside," he explains. "I was so fascinated and overwhelmed by being able to play an instrument. I gave the majority of my attention to that."

Laws is not unaware that putting vocals on a track gives it an extra edge in a music marketplace where only a select few instrumentals become hits. "I guess that's true but if I concentrated on it hard enough, I think I could create just as much appeal instrumentally as I could vocally. It's not that I haven't concentrated on it but if that was all I could do, I am sure it would be done. You have people like Chuck Mangione who don't have vocals and they get across," he says.

In addition to moving into the vocal area, Laws is now a producer. He produced "Solid Ground," Debra Laws' debut album, and is in the process of producing Eloise Laws' next effort. "I've been offered quite a few outside projects but I've had to turn them down because of time. I

(Continued on page 86)

Honors To Fitzgerald

BOSTON—Ella Fitzgerald captured a different kind of spotlight here Tuesday (20) as honoree at a special gala benefit dinner dance for the Eye Research Institute of Retina Foundation here.

The "Night For Light" dinner, held at the Vista International, Three World Trade Center, honored the veteran songstress because of her own battle for sight. Fitzgerald, reportedly saved from blindness through the treatment of Dr. Charles Schepens of the Institute, has also raised substantial funds in behalf of research into eye diseases.

Presenting the award was Lena Horne. Other awards were made to Georgette Klinger of Georgette Klinger, Inc., and William Bernbach, one of the founders of the Doyle Dane Bernbach advertising agency.

Tucker Opener For Paterson

NEW YORK—William Paterson College's fourth annual Jazz Room Series was slated to begin Sunday (25) with an appearance by the Mickey Tucker Sextet, featuring on piano and Slide Hampton on trombone.

The free series, open to the public, is held on the school's campus at 300 Pompton Rd., Wayne, N.J. The Tucker date was to be held in the Wayne Recital Hall.

The series will showcase contemporary jazz leaders through Dec. 13.

300 Bookstores Sign Up For Word Discount Plan

WACO, Tex.—More than 300 Christian bookstores have signed to participate in the Word Music Club, according to Walter Quinn, public relations director for Word Music Group here. The club offers coupon-based discounts on printed music for volume and individual purchasers.

Stores that join the club are automatically shipped all new musicals, choral collections, vocal solo books and instrumental arrangements from Word and Maranatha! Music with "I Free With 4" stickers in place. The plan excludes hymnals, octavos and sing-along books.

The club offers member stores three different supply and sales options: Plan I provides for shipment of songbooks, choral books and instrumental books, plus a merchandising kit and promotion plan and aids; Plan II is limited to choral books; and Plan III is for new vocal and instrumental songbooks.

Individual purchasers who buy four songbooks in the \$3.95-\$5.95 range will be able to redeem the four attached coupons for one free book.

The project is also receiving an indirect benefit from Word's New Choral Music Review Service, through which more than 5,000 choir directors receive packets with

samples of new music three times a year.

Says Jim Gibson, director of Word's music marketing, "We are mailing NCMRS choir directors a special introductory 'Buy 1 Get 4 Free' coupon so they can go into the local bookstore and buy just one choral book and receive four free—on a one-time basis." He adds that the offer is good only at stores participating in the new club. All packets will contain the names of local club stores.

Gibson says that when a store joins the club, Word reps will help resticker eligible music product currently on the shelves, regardless of when it was purchased. This will qualify all current stock for discount.

To create a highly visible church music center within cooperating stores, Word will supply mobiles, banners, posters, register stickers, slit cards (to fit into the top of the product) and divider cards.

The project will be backed by a national advertising campaign.

TV Campaign Supports LPs

VENTURA, Calif.—To create visibility in the secular markets, Bread'N'Honey Records is launching its first television marketing campaign in support of its four-album "Celebration Collection."

The campaign is due to kick off in major markets in time for the holiday season. The albums will be available only as a package deal, at a savings from the \$7.98 per album list price set at Christian bookstores.

Slated for a November release, the collection embodies product from performers established in the secular field—Kathie Sullivan's "Kathie Sullivan;" Kathie Lee Johnson's "Lovin' You;" Michael Redman's "To Be Like Him;" and Johnson's collaboration with Michie Mader, "A Reflection Of Your Love." Johnson is currently spokeswoman for Coca-Cola with Bill Cosby; while Redman and Johnson both are regulars on the "Lawrence Welk Show."

Tying in with the artists' secular backgrounds, singles will be shipped to MOR radio stations prior to the release of the albums.

"Because of these artists visibility in the secular area as well as the Christian, we feel we are able to reach both audiences," says Mark Craig, executive producer and general manager for Brad'N'Honey.

Word Sampler

WACO, Tex.—Word Records here will release a sampler Christmas album this year aimed for both gospel and secular airplay. The project will feature eight songs by B. J. Thomas, Evie, the Imperials, Steve Camp and the Praise Strings.

According to Dan Johnson, vice president of marketing for Word, 2,000 copies of the album will be mailed to radio stations for delivery the first week of December.

The Sampler will be packaged in a plain white jacket that will be stickered differently for secular and religious stations.

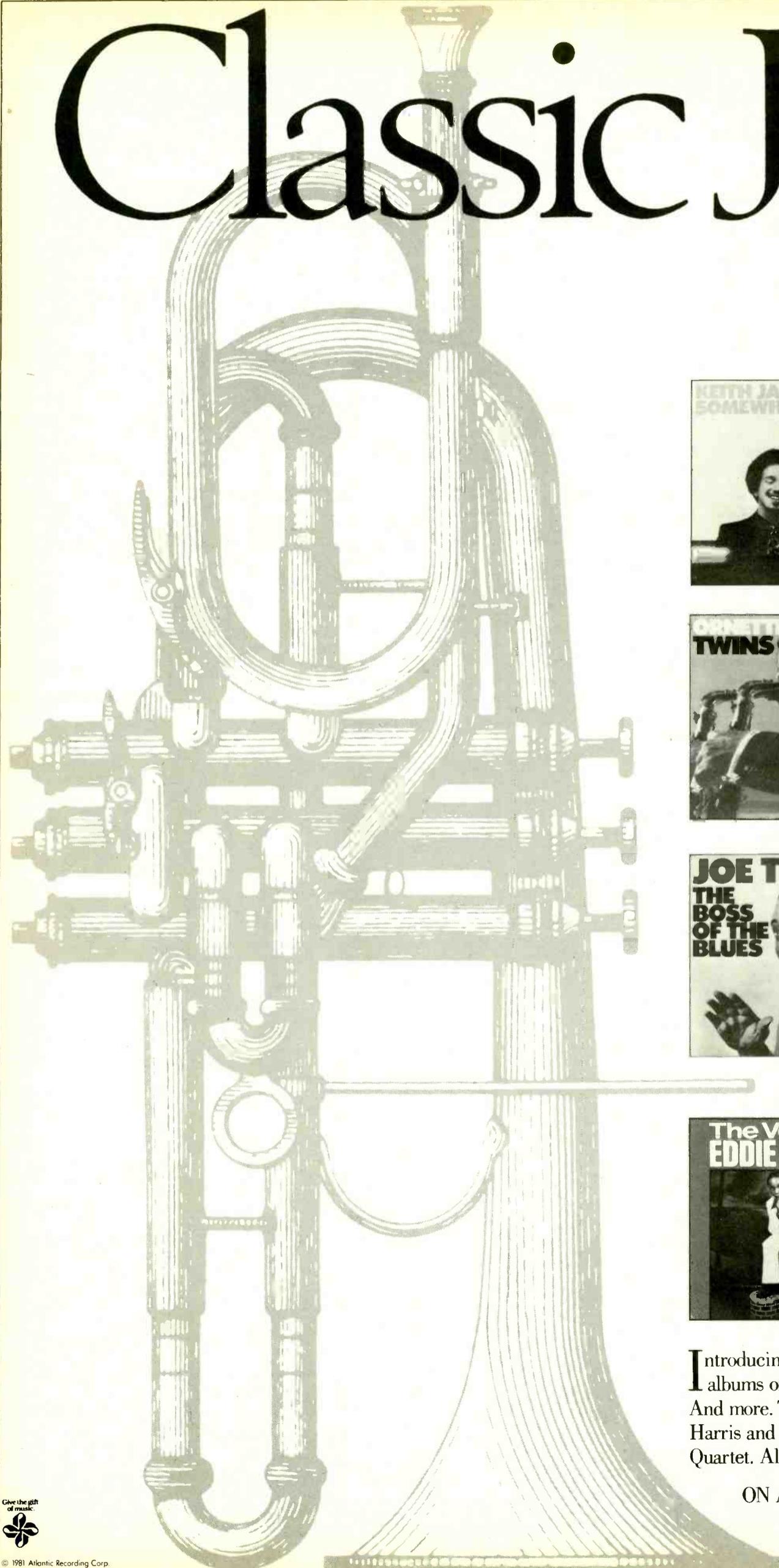
OCTOBER 31, 1981, BILLBOARD

Survey For Week Ending 10/31/81			Survey For Week Ending 10/31/81		
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
☆	3	9	26	29	4
☆	2	8	☆	32	13
☆	1	10	☆	31	13
☆	6	4	☆	36	2
☆	9	3	☆	25	8
☆	4	15	☆	38	2
☆	10	6	☆	21	25
☆	5	29	☆	33	15
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☆	13	4	☆	34	22
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☆	24	11	☆	27	6
☆	18	15	☆	41	14
☆	16	14	☆	48	8
☆	12	22	☆	26	13

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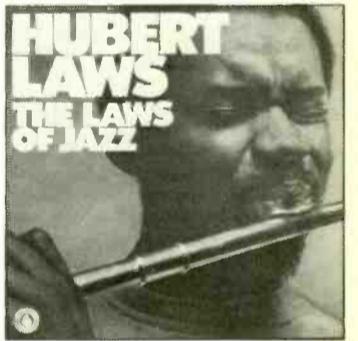
SD 8810



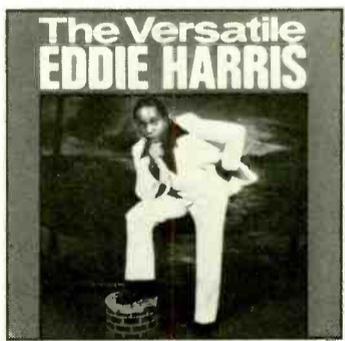
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MIAMI PROMOTER'S OVERVIEW

Concert Marketplace Is Tougher, Margins Are Thinner, Says Boyle

By SARA LANE

FT. LAUDERDALE, Fla.—Today's concert business is undergoing a metamorphosis that could see financially weaker promoters weeded out by the general economic pressures.

That's the view of veteran U.S. promoter Jack Boyle, whose own Cellar Door talent combine is a familiar Mid-Atlantic concert and club presence.

"You have to be a lot more solvent today than you were five or 10 years ago," asserts Boyle. "Costs have gone up and the margin of profit is down. Deals are getting tougher and tighter, and if you don't know what you're doing you can lose a tremendous amount of money."

"There are a lot of promoters who have no concept of business who get into the promotion field, and they can go right down the drain."

Boyle, a 12-year concert promotion veteran, feels his firm has an edge over competitors in promoting

dates here in Florida as a result of his close ties to Beach Club Booking, a South Carolina operation.

Concerts in Florida loom stronger than ever during the three-month period between October and December due to new markets opening up. Tallahassee has opened an 11,000 seater, Ft. Meyers has a new building, and new venues in Daytona and Orlando will be opened next year.

"The areas hurting the most right now are Ft. Lauderdale and Miami although plans are underway to build a 5,000 seater in the redevelopment area of downtown Miami to open in April, 1982," Boyle explains.

The South Florida area lost a 6,000 seat facility at the Miami fronton when the decision was made to keep jai alai playing on a year round basis.

"But, we've been fortunate in having the 4,000 seats at the Sunrise Musical Theatre. Acoustically, it's beautiful, the costs have been down and the people are very good to work with. Unfortunately, they're also scheduling a lot of plays. Yul Brynner is coming in for a six-week run with 'The King And I' and I understand they're booking other shows. Although West Palm Beach has a great facility with 6,200 general admission seats and 4,800 reserved seats, I think they might have two days open from now until December."

The Hollywood Sportatorium is a good place for hard rock acts, but Boyle doesn't feel it attracts audiences for such acts as Linda Ronstadt, Barry Manilow, Tom Petty and others of that stature.

"In part, the fault lies with its out of the way location and then, the South Florida fan is probably one of the worst in the world," Boyle continues. "You go to any show down here and there are always kids rushing around, half high and causing trouble. That's one of the nice things about Sunrise. It's well policed so you don't have that kind of problem there."

Although the Sportatorium is now being policed by a different township police staff, Boyle feels it will be a while before it overcomes the negative image it projects. "And," he adds, "I've never met a group which actually wants to play the Sportatorium; they do it for the money."

Miami's baseball stadium, which holds between 27,000 and 30,000, is a "nice friendly place to work" says Boyle, but again unruly fans are its nemesis.

"Actually, I'd rather put on two outdoor concerts in Orlando and one in Miami rather than two in Miami and one in Orlando," Boyle says.

It's the middle-priced acts which are the most difficult to book in Florida because of the limited number of smaller venues. "Top acts have no problem in finding larger venues that can accommodate thousands of people. There's no problem in taking on an REO or Journey or other acts of that nature," Boyle notes, pointing to the two outdoor Rolling Stones concert in Orlando which sold out 120,000 in Orlando's Tangerine Bowl. Journey, which is playing 30 miles away on the same date, sold out two months in advance.

Despite the rise in ticket prices—from \$6 to \$10 or \$11 in the past six

years—and the threats of a recession, the only city in Florida that seems to be feeling any effect from these two negatives is the Jacksonville area.

"The situation in the other parts of the state hasn't changed. Many kids today aren't the long range planners they were during the '60s and '70s," Boyle opines. Because of Florida's peninsular shape, routing becomes a problem for concert promoters. For example, the nearest market to Miami and Ft. Lauderdale is Lakeland, 225 miles away. "You have no continuous routing," Boyle explains. "And you have to make a loop to get in and go out."

New Policies Expected For Honolulu Blaisdell Center

By DON WELLER

HONOLULU—With the appointment earlier this year of young and energetic Marilyn K. Whiting as auditoriums director by newly elected Honolulu Mayor Eileen Anderson, the Neal Blaisdell Center, where most of Hawaii's rock and stage shows take place, seems ready and ripe for new policies and new directions.

Her plans involve changes in marketing, physical changes for the NBC, better communication with booking agents, and a new policy toward food and beverage concessions.

Excess revenue over expenditures have fluctuated during the past few years—from \$1,926 in 1977-78, to \$236,668 in 1978-79, \$213,519 in

1979-80, and \$147,073 for the last fiscal year, which ended June 30, 1981. The most recent drop in excess revenue was mostly due, according to Whiting, to the cancellation of the Ice Capades show, which bowed out last year because of the high cost of shipping equipment to Hawaii.

"What I'm trying to do," explains Whiting, "is to stabilize the income of the center, because the entertainment industry isn't that stable."

"The bulk of income to the NBC comes from bookings, and there's increasing competition in Honolulu for booking large acts. But, of course, we have other sources of income, such as our parking facilities and particularly our concession business. If we can raise the income of these ancillary sources, then the total income to the center would be more stable and we wouldn't have to rely so heavily on bookings."

The Blaisdell complex consists of the 8,800 seat Arena, where most rock shows take place, the 45,000 square foot Exhibition Hall, and the 2,200 Concert Hall, where the Honolulu Symphony holds its performances. The NBC also includes the separate outdoor Waikiki Shell, which can hold up to 10,000 people.

Because of noise restrictions, the Shell has held fewer concerts over the past five years, although the price for the Shell is less than that of the Arena.

Current prices for the complex run (per day from 10 a.m. to midnight) \$1,000 or 10% of gross ticket sales for the Arena, \$450 plus 5% of gross ticket sales after \$4,500 for the Concert Hall, \$300 or 10% of the gross ticket sales for the Waikiki Shell, and \$600 or 10% of ticket sales for the Exhibition Hall.

"The goal we've established for all the facilities is to strike a balance between profitability, meeting operating expenses, and providing a diversity of attractions and events," says Whiting.

To reach that goal, Whiting is currently working on a number of changes for the 17-year-old NBC. "We are engaged in a total marketing plan which will tell people what's going on at the center's facilities," she notes.

"What we've come up with is a full-color monthly calendar of events—coming attractions, items about the various facilities, phone numbers for box office reservations, and so forth. Right now we're mailing these to many people on Oahu, but I'd like to see them reaching people who are coming to town, particularly in Waikiki.

"We also want to communicate with acts and booking agents on the mainland who are setting up tours to the Far East. We want to let them know what we have to offer.

"That's important information. Local promoters agree that this would be very helpful to mainland agents and they've offered to help assemble a list of booking agents with whom to communicate."

Acknowledging the independent ticket services which have come into existence recently, Whiting insists that changes must take place in servicing the community with tickets.

"We have to make it easier for people to buy tickets to NBC events," she says. "We presently are reviewing several options along this line, including accepting phone orders, accepting checks or credit cards, and increasing box office hours."

FREE TO PUBLIC

Concerts Boon To California Dealer

By JEAN WILLIAMS

LOS ANGELES—In an effort to boost retail record sales, Camel Sights & Sounds in nearby Huntington Beach, Calif., is sponsoring a series of free-to-the-public concerts.

Shop owner Sam Gennaway says some 1,000 persons are able to see in performance new and mid-level new wave-oriented bands in the parking lot area in front of his store.

Gennaway kicked off his first concert shortly after opening Camel Sights & Sounds last June, with the Missing Persons band. The Alley Kats performed Sept. 19, followed during the first week of October by the Surf Punks, the Fleshtones and TSOL. According to Gennaway, he sold more than 100 LPs by the Alley Kats following their performance.

He notes that most bands donate their services to boost product sales or for the exposure, and he provides the sound system. "We also get record company support on the signed bands. The labels take ads in local print media," says Gennaway.

The acts that are paid, such as the Fleshtones on IRS Records, receive only a small fee, he adds.

Gennaway maintains a lot of

records are sold as a result of the concert series. "Following the concerts, most of the artists will come into the store to talk to the audience and sign autographs," he adds.

Once potential customers are inside the 13,000-square-foot store, many are inclined to purchase not only available product by the groups performing, but also other merchandise, he says.

Camel Sights & Sounds ties in with two FM stations, Pasadena's KROQ and KNAC in Long Beach, Calif. He buys time on the stations to plug concerts and product. Station DJs MC the shows.

Gennaway notes that other merchants at the Sea Cliff Village shopping center are pleased with the "popular" concert series, in part because of the traffic generated.

"In addition to the concerts themselves," says Gennaway, "I'm working on deals with a cable public access station to videotape our concerts."

With records, Camel Sights & Sounds features a video department where, as an in-store promotional tool, it features promo videotapes of artist performances on a large television screen.



Billboard photo by Chuck Pulin

FRIENDLY SUPPORT—Left to right, Edgar Winter, Daryl Hall, John Oates and Todd Rundgren are among the many top musicians who showed up for a benefit concert at New York's Palladium to raise money for Rick Derringer, far right, who recently had \$100,000 worth of equipment stolen from him.

'Real Gone' Lutch Back Via The Tube

LOS ANGELES—For many years, singer-pianist Nellie Lutcher has toiled on the board of directors of the American Federation of Musicians Local 47 here.

She returned to the piano recently to be the star of a one-hour television show, "Nellie," which PBS station KCET (channel 28) here will beam in December.

Produced by Jim Washburn and assisted by Price Hicks, guests on the program include Ralph Edwards and Dave Dexter Jr. Dexter discovered Lutcher in 1947 and produced a string of hit records for Capitol, including "He's A Real Gone Guy," "Hurry On Down" and "Fine Brown Frame." He's now Los Angeles copy editor of Billboard.

Producer Washburn says the show will probably be seen on every U.S. PBS station in 1982. Lutcher once worked as Lena Horne's accompanist in Horne's MGM motion picture days in the early 1940s.

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ACADEMY CENTER Philadelphia Plans \$50M Arts Complex

By MAURIE H. ORODENKER

PHILADELPHIA—The purchase of property and start of negotiations with the city and private interests are underway for a \$50 million center-city performing arts center here that would take its place with the Kennedy Center in Washington, D.C., and Lincoln Center in New York City.

The Old Philadelphia Development Corp., a center-city business group, has revealed results of its \$25,000 study concluding that Philadelphia has sufficient audiences to justify the creating of a performing

arts complex to be known as Academy Center.

The plan calls for extensive renovations to two existing facilities—the 2,921-seat Academy of Music and its next-door 1,800-seat Shubert Theatre—along with a new 3,000-seat concert hall across the street. All three halls would be jointly owned and managed. There will also be an underground link between the three halls as part of the complex, redesigning the subway concourse that already runs underneath the street.

(Continued on page 88)

Ronnie Laws Sings, Then Crosses Over

• Continued from page 82

just don't have an awful lot of time anymore," Laws notes.

Keeping it in the family, though, where professional and family relationships blur, can have its minor problems. "With Debra, it was her first time in the studio on that level. Naturally, there were a lot of emotional things that had to be dealt with so she had to mature emotionally. For the most part though it was quite easy. When you have talent, that's what makes it easy. Each time going in the studio with Debra is going to get easier because she is going to develop more confidence," he explains.

With his solo and production work, only the diehard fans remember that Laws was one of the early members of Earth, Wind & Fire, but today he doesn't think a group situation is right for him. "I think I'm spoiled now," he laughs. "But you never know what will happen tomorrow. One way to curtail bitter disappointments is to look for the unexpected and be adaptable to whatever comes. I may be put in that situation again. I would have to mentally adjust to that and deal with it. As far as my own preferences are concerned, I don't think I would want to but if I had to, I could."

With nearly all of his family in music, it could be wondered if they will ever concentrate on one family project. "That's possible but not any time in the near future," he offers. "Individually, we're trying to elevate

our stature. In doing that, that unites us. We have strong family ties. We're building up to that point of doing something together but we're trying to make sure that individually, all of us can stand on our own. The more stamina we each have individually, the closer I feel we are to doing a project together. To put all these forces together into one gigantic force is going to be the highlight of our careers."



Billboard photo by Chuck Pulin
DEVILLE SHOW—With the memory of a kiss still on his cheek, Willy DeVille of Mink DeVille plays a concert at the Savoy in New York which was filmed for MTV.

Zentner Taking An Atlantic City Casino To Court

ATLANTIC CITY—Si Zentner, the jazz trombonist who also led his own big band, is seeking \$81,000 from the Brighton Hotel Casino here—now the Sands—which fired him May 11 as its entertainment director and house orchestra leader.

He charged in Atlantic County Superior Court Sept. 30 that he lost \$81,161.54 in salaries and stock options in the casino firm, automobile allowances and employe benefits when he was fired.

Zentner was released shortly after Inns of America acquired a controlling interest in the casino-hotel and changed its name. He claims he was fired because the new casino managers wanted to install Paul Mann as entertainment director. Mann, who formerly conducted the house band at Caesars Boardwalk Regency here, was one of several executives to leave Caesars to work at the Sands when Inns of America took control. He also leads the casino-hotel's house band.

Among those moving over to the Sands were Stephen Hyde, former chief operating officer at Caesars and now Sands president and Phyllis C. Kaufman, corporate entertainment director, who was entertainment director at Caesars.

Court Rules Restitution

ASBURY, PARK, N.J.—Herbert Fleischer, former rock concert promoter here known as Bob Fisher who had been found guilty of defrauding three investors in his concerts, won a reduced sentence Oct. 2 after he paid his court-ordered restitution to the victim in full.

His problems date back to 1973 and 1974 when he promised investors would be partners in concerts with top names that never materialized. His attorney said Fleischer was now out of the music business.

Fleischer was sentenced in October, 1976 to pay \$17,699 in restitution to three victims—Jerome Katz, James LoBiondo and John Anderson—over his period of probation. After failing to pay full restitution, Fleischer was sentenced in January, 1980 to serve not less than two and not more than three years of a state prison term on the violation of his probation.

Although Fleischer appealed the sentence for the violation, the sentence was upheld by the state appeals court and the state Supreme Court refused to hear the case. Katz, who managed a local club that the concert promoter formerly owned, said he advanced \$10,899 for an Edgar Winter concert that never came to pass. LoBiondo invested \$3,700 in a J. Geils Band concert for Sept. 21, 1973; and Anderson invested \$5,000 on April 30, 1973, for a concert that was to feature the J. Geils Band, Blue Oyster Cult and Wishbone Ash.

State Superior Court Judge John P. Arnone granted the request for a reduction of the sentence for the violation of probation by suspending the state prison term. Fleischer's attorney said the remaining restitution has been paid either by certified check or by government pension checks received by Fleischer to the county probation department for disbursement.

MAURIE ORODENKER

Boxscore

- **FOREIGNER, BILLY SQUIER**—\$160,854, 15,701, \$10.50 & \$9.50, Festival East, Memorial Auditorium, Buffalo, N.Y., sellout, Oct. 16.
- **FOREIGNER, BILLY SQUIER**—\$149,106, 14,905 (16,267 capacity), \$10.50-\$8.50, Cross Country Concerts, Hartford Civic Center, Oct. 18.
- **BARRY MANILOW**—\$147,120, 10,041, \$15 & \$12.50, Belkin Prods., Univ. of Toledo (Ohio) Centennial Hall, sellout, Oct. 11.
- **DAN FOGELBERG**—\$139,889, 13,872 (14,500), \$10.50 & \$9.50, Sunshine Promotions, Market Square Arena, Indianapolis, Oct. 9.
- **ELECTRIC LIGHT ORCHESTRA, DARYL HALL & JOHN OATES**—\$129,041, 12,275 (17,000), \$10.75 & \$9.75, Di Cesare Engler Prods., Pittsburgh Civic Arena, Oct. 16.
- **VAN HALEN, G-FORCE**—\$127,395, 14,082, \$9.50, \$8.50 & \$6.50, Mid-South Concerts, the Checkerdome, St. Louis, sellout, Oct. 18.
- **PATTI LABELLE, B.B. & Q. BAND**—\$126,932, 9,764, \$13, Capitol Prods./Carl Lichtenberg/Marc Corwin, Painter's Mill Star Theatre, Baltimore, four sellouts, Oct. 16-18.
- **BOB DYLAN**—\$122,185, 11,015 (12,000), \$12.50 & \$10.50, Stardate Prods., MECCA, Milwaukee, two shows, one sellout, Oct. 16-17.
- **COMMODORES, LUTHER VANDROSS**—\$115,555, 11,795 (16,000), \$10.50 & \$9.50, Feyline Presents, Compton Terrace, Tempe, Ariz., Oct. 16.
- **JOURNEY, LOVERBOY**—\$114,530, 11,512, \$10, Beaver Prods., Jacksonville (Fla.) Veterans Memorial Coliseum, sellout, Oct. 15.
- **ELECTRIC LIGHT ORCHESTRA, DARYL HALL & JOHN OATES**—\$113,192, 11,362 (11,800), \$10.50 & \$9.50, Beach Club Concerts, Greensboro (N.C.) Coliseum, Oct. 15.
- **ELECTRIC LIGHT ORCHESTRA, DARYL HALL & JOHN OATES**—\$102,748, 10,326 (13,000), \$10 & \$9, Sunshine Promotions, Lexington (Ky.) Center Rupp Arena, Oct. 19.
- **LOU RAWLS, NATALIE COLE**—\$102,647, 7,700, \$15, \$13 & \$12.50, Brass Ring Prods./Rockland Concerts, Masonic Auditorium, Detroit, two sellouts, Oct. 14-15.
- **FOREIGNER, BILLY SQUIER**—\$96,206, 10,127, \$10.50 & \$9.50, John Scher Presents, War Memorial Auditorium, Rochester, N.Y., sellout, Oct. 17.
- **PAT BENATAR, DAVID JOHANSEN**—\$94,709, 10,274, \$9.50 & \$8.50, Contemporary Prods./New West Presentations, Municipal Auditorium, Kansas City, Mo., sellout, Oct. 10.
- **DAN FOGELBERG**—\$92,259, 9,111 (12,000), \$10 & \$9, Sunshine Promotions, Lexington (Ky.) Center Rupp Arena, Oct. 14.
- **RODNEY DANGERFIELD, DENNIS BLAIR**—\$85,385, 5,951, \$15, \$12.50 & \$10, Brass Ring Prods., Ford Auditorium, Detroit, two sellouts, Oct. 9.
- **BOB DYLAN**—\$77,250, 6,305 (9,941), \$12.50 & \$10.50, Stardate Prods., Dane County Coliseum, Madison, Wis., Oct. 18.
- **DARYL HALL & JOHN OATES**, 415—\$75,136, 8,168, \$10.50 & \$8.50, in-house promotion, Concord (Calif.) Pavilion, sellout, Oct. 13.
- **OAK RIDGE BOYS, LACEY J. DALTON**—\$74,232, 9,050 (9,138), \$8.50 & \$7.50, Jackson (Miss.) Coliseum, Oct. 9.
- **FABIAN, LESLEY GORE, THE DRIFTERS, LITTLE ANTHONY, BOBBY COMSTOCK'S ROCK 'N ROLL BAND, DEL VIKINGS, CHIFFONS, THE FIVE SATINS, DOVELLS, LOU CHRISTIE**—\$72,482, 8,320 (12,400), \$10.50 & \$8.50, Richard Nader, the Spectrum, Philadelphia, "Rock'n Roll Spectacular," Oct. 16.
- **BEACH BOYS, RED RIDER**—\$71,196, 6,423 (15,924), \$11, \$10 & \$9, Brass Ring Prods., Joe Louis Arena, Detroit, Oct. 14.
- **VAN HALEN, G-FORCE**—\$67,458, 7,157 (7,561), \$9.50 & \$8.50, Little Wing Inc., Tulsa (Okla.) Assembly Center, Oct. 15.
- **OAK RIDGE BOYS, CORBIN-HANNER BAND**—\$62,561, 5,422 (5,566), \$12.50 & \$9.50, Thomas Oliver, Scottish Rite Cathedral, New Castle, Pa., Oct. 2.
- **OAK RIDGE BOYS, CORBIN-HANNER BAND**—\$59,275, 4,742 (4,896), \$12.50, Maryland Leisure Corp., Painter's Mill Star Theatre, Owings Mills, Md., two shows, one sellout, Oct. 4.
- **DARYL HALL & JOHN OATES, SCHOU-SCHOU**—\$49,294, 5,800, 10-\$7, David Brown/Harris Goldberg Concert Ideas, Gross Memorial Coliseum, Ft. Hays State Univ., Hays, Kan., sellout, Oct. 3.
- **CHARLIE DANIELS BAND, ATLANTA RHYTHM SECTION**—\$46,578, 4,803 (10,000), \$9.50, Mid-South Concerts, Mississippi Coliseum, Jackson, Oct. 16.
- **FRANK ZAPPA**—\$46,500, 3,870, \$12.50, Marshall M. Presents, Mesa (Ariz.) Amphitheater, sellout, Oct. 10.
- **DEVO**—\$45,261, 5,260 (7,500), \$9, Schon Prods., Met Center, Minneapolis, Oct. 12.
- **CHRIS DEBURGH**—\$44,535, 4,114, \$11, \$10.50 & \$10, Brimstone Prods., Jubilee Auditorium, Calgary, Alta., sellout, Oct. 7.
- **BLUE OYSTER CULT, FOGHAT, WHITFORD ST. HOLMES BAND**—\$40,174, 4,560 (10,000), \$9.50 & \$8.50, Sunshine Promotions, Roberts Stadium, Evansville, Ind., Oct. 15.
- **AL JARREAU, ALAN KAYE**—\$37,491, 3,554, \$10.75, Di Cesare Engler Prods., Stanley Theatre, Pittsburgh, sellout, Oct. 14.
- **NAZARETH, JOE PERRY PROJECT**—\$35,651, 3,753 (7,169), \$9.50, Brass Ring Prods., Wendler Arena, Saginaw, Mich., Oct. 16.
- **CHARLEY PRIDE, EARL THOMAS CONLEY, BITTERSWEET**—\$33,282, 2,914 (4,000), \$12 & \$10, Jack Roberts Agency, Memorial Centre, Kingston, Ont., Oct. 9.
- **DEVO**—\$32,875, 3,516, \$9.75, Di Cesare Engler Prods., Stanley Theatre, Pittsburgh, sellout, Oct. 19.
- **BLACKFOOT, DEF LEPPARD**—\$30,944, 3,619 (5,000), \$9-\$6, Schon Prods., Met Center, Minneapolis, Oct. 14.
- **LOU RAWLS, NATALIE COLE**—\$29,284, 2,252 (3,592), \$13.75 & \$12.75, Di Cesare Engler Prods./Rockland Concerts, Stanley Theatre, Pittsburgh, Oct. 13.
- **CHRIS DEBURGH**—\$26,800, 2,680, \$10, Brimstone Prods., Edmonton (Alta.) Coliseum Concert Hall, sellout, Oct. 6.
- **SOUTHSIDE JOHNNY & THE ASBURY JUKES, G.W. & THE ALL STARS**—\$20,275, 1,622 (2,000), \$12.50, Richard Rossi/Stargate Prods., Stargate Theater, Dover, N.J., Oct. 14.
- **DEVO**—\$18,996, 2,027 (2,400), \$10.50 & \$9.50, Stardate Prods., Riverside Theatre, Milwaukee, Oct. 17.
- **CHRIS DEBURGH**—\$13,550, 1,355, \$10, Brimstone Prods., Saskatoon (Sask.) Centennial Auditorium, Oct. 8.
- **DAVID GRISMAN QUARTET**—\$9,656, 1,148 (1,450), \$9 & \$8, Feyline Presents, Rainbow Music Hall, Denver, Oct. 17.

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Talent In Action

GARY U.S. BONDS
KIM CARNES

Warfield Theatre, San Francisco
\$8.50/\$9.50/\$10.50

The two EMI labelmates concluded a Western mini-tour with two shows Oct. 11 at this 2,200-seat theater.

These were the only tour dates that saw Carnes performing first, which for this venue was fortunate since her overdone production would not have been as well-received here as Bonds' straight-out and soulful set. Nonetheless Carnes's hard work earned her a partial standing ovation.

Her 13-song, 75-minute set kicked off with a rousing version of "Under My Thumb" and then an equally strong "Break The Rules Tonight," the first of seven tunes taken from the "Mistaken Identity" LP. "Still Hold On," done with 12-string, slide guitar and hot saxophones by Jerry Peterson, achieved a good country/R&B mix and a Leon Russell-ish grandiosity. "Draw of the Cards" and "Bette Davis Eyes" were both sharply accented with taped sounds, the former with sinister laughter and the latter with synthesized handclaps. "I Miss You Tonight" has an extremely passionate delivery hung on a fairly thin song and thus needs to be brought off with an actress' touch, which Carnes lacks. "Say You Don't Know Me," suggestive of the Grace Slick style, was one of two new songs offered; the other, "Thrill of the Grill" (with a video-adaptable plot about a waitress swept off to Mexico by a dashing late-night customer) closed the show. Two outside tunes included were the Box Tops' "Cry Like a Baby," which came at midpoint, and Lynrd Skynyrd's "What's Your Name," which Carnes used as a device to introduce her 10 musicians, all of whom soloed.

The chief problem with the set was that with 10 players (all of whom worked on the LP) and a production team relentlessly trying to make the songs as fat as possible they as often as not ended up with overstuffed turkeys. What with the backup singers yodeling, the percussionist tap-dancing, the pointless stage smoke, the gimmicky sound loops, the overwrought arrangements, the too-loud-and-mushy sound, the lights that were sometimes clean and effective but sometimes downright blinding—it all got to be too much by show's end.

Carnes' general stage persona is a bit stiff. However, it must be emphasized that she definitely rocks harder than most people who know her only from her giant hit would guess. Carnes has obviously been ready to funnel funds from the hit back into a full-blown road production, which is much to her credit. Now it just needs to be trimmed up along the edges.

Gary U.S. Bonds (reviewed June 27) chose nine of his 11 numbers from his current album "Dedication" ("Dear Lady Twist" and "Quarter to Three" were the only oldies) and won the crowd with his pure, vibrant and soulful vocals and strong and clean band arrangements.

—JACK McDONOUGH

JIM HALL

Village Vanguard, New York
Admission: \$6

The most impressive aspect of the trio led by jazz guitarist Jim Hall in a one-hour set Oct. 9 was not that each is such an accomplished professional, but that the interacting between the three is so exceptional.

The impressive performance of seven selections, many of them standards—"Just The Way You Look Tonight," "My Ship"—was highlighted

by the fact that Don Thompson was equally at home playing bass and piano.

His shifting instruments added great dimension to this group. The group alternated between thoughtful treatment of ballads and swinging jazz numbers, some of them almost standards such as "St. Thomas." The richly chanted "Love Letters" was included as one of the selections from Hall's new Concord album, "Circles."

The straightforward simplicity of "My Ship," stirred the legendary proprietor of the Vanguard, Max Gordon to raise his head from a reverie at the bar and sigh in the hushed room, "God, that's beautiful." DOUGLAS E. HALL

MILLIE JACKSON
THE DELLS

Kennedy Center, Washington, D.C.
Tickets: \$12

Millie Jackson kicked off a troublesome pair of shoes after her opening "Passion" Sept. 19, then kicked on the hard sell for her slow-moving Spring LP "Just A Lil' Bit Country."

The 53-minute eight-song show was a brilliant display of talent for the sold out 2,709-seat concert hall, but carried only brief flashes of the raunch that her fans seemed to be expecting.

Under the fierce licks of lead guitar Brian Tyree, also conductor, the performance moved ahead with a solid musical footing; Jackson proving she has a voice worthy of the new directions she seeks to pursue.

She was candid about chart progress, warning the audience they would hear some tunes "whether or not you bought the record." She tossed off her "old" country hit "If You're Not Back In Love By Monday" with considerably more funk than the Merle Haggard version, later adding some twang to do it his way.

Pacing slowed after "I Can't Stop Loving You"; nonetheless, that number focused on her ability to go much further vocally than raspy rap and illustrated her control of phrasing and range.

"Give It Up" segued in and out of "TKO" before "I Just Had To Say It" won back the audience and let her sell "Love On The Rocks" with clean, easy-flowing power. Jackson closed with a straight belting of "This Is It" without the nifty rap and harmonizing interplay that precedes it on the "For Men Only" LP.

Despite the sheer energy with which she presents the Loggins/McDonald hit and other material, audience response seemed uneven when dialogue was minimal.

Charles Johnson played rhythm guitar, Donnell Farmer was on bass, Harold Small, keyboards; George Moreland, drums; Delbert Smith, sax; McNeal Anderson, trumpet and Al Brevard, trombone, with vocals by Carol Bigger, Vicki Hampton and Yvonne Hodges.

The Dells' 46-minute opener was a smoothly paced survey of seven of their hits. First tenor Johnny Carter plays for comic relief, rounding out the entertainment values.

Marvin Junior, as lead singer, whipped up audience response at the start with an energetic "Get Down With It" that proved to be the strongest number. Sentiment ran high, however, with fans responding to "I Touched A Dream" and "Stay In My Corner."

Tim Allison conducted six horns with Rick Hall on guitar, Jerome Cain on bass, Patrick Drummon on keyboards and Malcolm Banks on drums. TIM WALTER

WAS (NOT WAS)

Perkins Palace, Pasadena, Calif.
Admission: \$3.00

Considering that funk has become one of the catch-phrases of the year and given this date's low ticket price, a packed house would not have been totally unexpected for this Oct. 15 show. Yet the 1,800-capacity, restored movie theatre seemed absolutely cavernous with fewer than half its seats occupied. The 11-piece Was (Not Was) wasn't the least bit daunted, though, and pulled off an entertaining, handclapping 70-minute set.

Headed by bassist Don "Was" Fagenson and saxophone player David "Was" Weiss, the aggregation mixes funk and jazz in a way that has its roots in Sly Stone, Parliament-Funkadelic, early Zappa and James Brown. This caused the set to have a schizophrenic feel as the group, without missing a beat, would move from a rather standard r&b ballad to ragged-edged, bone crushing funk.

Lead singer Sweetpea Atkinson played the straightman for most of the evening. It was left to singers Dawn Silva and Lynn Mayberry, and

guitarist Wayne Kramer (formerly of the MC5) to carry on the visual side of Was (Not Was)'s absurdist view of life. Unfortunately, most of the lyrics were sonically obscured so that the full thrust of the attack could not be felt.

It's too bad that America hasn't taken Was (Not Was) to its heart, but the debut Island album hasn't even charted yet. Any group that can, in its 14-song concert, follow something as insane as "Wheel Me Out" with a torrid version of L.T.D.'s rambunctiously sweet "Back In Love Again" deserves far more than the cult audience this show's turnout suggested. CARY DARLING

THE AU PAIRS
THE BLOODS

Peppermint Lounge, New York
Admission: \$10

The second visit of the Au Pairs to this country had been well publicized in New York's print media (especially for a group with only one album, as yet, available on tiny import label—Human). Much had been made of their critical success in Britain and the U.S., their sharp lyrics, mature rock'n'roll and their makeup of two women and two men.

Given this, plus an interesting single "It's Obvious," expectations were high for their Sept. 24 show. On the other hand, the Bloods, a five-piece all-woman band who opened the evening with a seven-song, 40-minute set, are virtually unknown.

The Bloods is a group of young (American) women who formed their band only about six months ago. Their level of musicianship, both individually and as a whole, was excellent. The band played its own fresh and distinctive brand of rhythm and blues, with the accent on funk. It's not quite fair to the Bloods to single out stalwarts since, together, they pump out music "you can't say no to," but the lead singer (Adel—who has sung with James Chance and the Contortions, and the Bush Tetras) was at once charming with her strut and shuffle, and overpowering with a voice she knows how to use. Also, the bass player's fluid definition (once again) on funk was played with authority.

If the Bloods can stay together in the never-certain world of rock'n'roll, they are certain to make a showing.

The Au Pairs started at 2:30 a.m., playing over an hour. A somewhat general opinion of the band is that the lyrics are perhaps crucial to appreciation of the songs. Songs like "Unfinished Business" and "Inconvenience" are clever, but unfortunately, hardly distinguishable from the other tunes. Second, the band has some weak spots—particularly on bass, whose lines were stiff and uninteresting. One couldn't help getting the feeling that the main reason for her inclusion in the band was her sex. The rhythm guitarist's playing was no asset either, although her lead vocals were convincing. That left an unproportionate load on the drummer, who was rock solid; and the lead guitarist, whose style was reminiscent of Talking Heads David Byrne and Andy Partridge of XTC, but whose tendency toward sweeping political statements about "torture and concentration camps in Northern Ireland" were annoying. Conclusion: Best to see for yourself. THOMAS GABRIEL



MOSE VISITS—British blues singer George Fame, right, meets writer Mose Allison following Fame's recent performance at the Bottom Line in New York. During his show Fame performs Allison's "Parchman Farm."

Talent Talk

Ian Hunter's keyboardist Tommy Mandel is recovering from an operation to remove a blood clot in his brain. He collapsed onstage during a concert in Cleveland. Taking his place on tour is Mick Ronson. . . . About \$1,500 was raised at a benefit concert for ailing New York musician Allison Fast at Max's Kansas City featuring Lenny Kaye, Tisk Snooky, the Sic F***s, the Swinging Madisons, the Colors (produced by Blondie's Clem Burke), and the Dictators, who, strangely enough, had never before played the pioneer new music venue. Max's is now open only on weekends.

Halloween will be Meat Loaf night, at least at the Byrne Arena outside New York, and on Don Kirshner's Rock Concert on tv, which is celebrating its 10th anniversary on the air with a show headlining Meat. . . . Making rare New York stage appearances at the Richard Nader's First Rock'n'Roll Reunion concert at Madison Square Garden, Friday (23) are Ellie Greenwich, who will come on with special guest artist Lesley Gore, and Lou Christie, who will be making his first billed New York appearance according to a Garden source.

The Fabulous Thunderbirds, Joe King Carrasco and Cajun artist Marcia Ball raised \$25,000 in a recent "Sell The Nuke" benefit in Austin. . . . The new American single, "A World Without Heroes," as well as two other cuts on the forthcoming Kiss LP, "(Music From) The Elder" were cowritten by Lou Reed. Kiss recently paid a five-day promotional visit to Mexico, where the group addressed a press conference attended by 400 journalists and record company personnel. Kiss plans a South American tour early next year.

Mink deVille, who will be playing at Studio 54 Wednesday (28), has become the darling of the European press with a cover in Actual magazine, and lengthy features in L'Express and Le Monde. The band recently appeared on the widely seen "Rockpalast" tv show in Germany, and is booked to play the Olympia in Paris.

The noted reggae rhythm section of Sly Dunbar and Robbie Shakespeare are performing with Black Uhuru on the current tour. . . . More on Steppin Razor, the white woman reggae band (Billboard, Oct. 3): "Although we are still an all female band, we are no longer all white girls. We have added a black Jamaican vocalist, Nikee Richards, to our lineup." reads a communication from the band.

The Ramones were presented with special "Oscars" after a recent show at the Nitro in Detroit for their "performances on and off the screen" from the Classic film theatre of Detroit. . . . The Glenn Miller Orchestra has formed a second unit to meet the crush of dates. ROMAN KOZAK

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'NO RETRENCHMENT'

Pro Arte Label Firming
Plentiful Product Flow

By IS HOROWITZ

NEW YORK—Pro Arte Records, Pickwick's top-of-the-line classical label, will be releasing 26 titles during the next three weeks, bringing to 86 the number of albums issued since launch of the line last spring.

An additional 18 to 20 packages will be released in the first quarter of 1982, reports Janet Shapiro, director of a&r, countering speculation that Pickwick's classical effort might undergo early retrenchment following the recent departure of label chief Don Johnson and his creative aide Steve Vining.

Among entries due for special Pro Arte promotion in the upcoming release are three sets devoted to works by Russian composer Sergei Taneyev. His Piano Quartet, Op. 20 by the Cantilena Players, a domestic recording, is a digital production, as is the Concert Suite, Op. 28, recorded in Europe. The latter features violinist Christian Altenburger, accompanied by the Vienna Symphony under Yuri Ahronovitch. The third Taneyev disk, an analog recording offers his Trio, Op. 22, performed by the Odeon Trio.

Other digital albums due from Pro Arte include one from Frans Bruggen playing solo "encore" pieces on flute and recorder, and a pair of Haydn quartets interpreted by the Varsovia Quartet. Both of these are of Seon origin.

Shapiro also points to a new production by Supraphon of Janacek's "Cunning Little Vixen," and the Second and Fourth Symphonies by Mahler with Vaclav Neumann directing the Czech Philharmonic. A complete Mahler cycle is due from this source.

Four albums directed initially at holiday consumption are also slated, says Shapiro, among them a performance of Bach's "Christmas Oratorio" by the Collegium Aureum, and a program of medieval and renaissance pieces by the Capella Antiqua of Munich, entitled "O Joyful Day."

Quintessence, Pickwick's \$5.98 line, is also being maintained active, says Shapiro, with releases of new material scheduled on a quarterly basis.

WFMT Hosts Anny Special

CHICAGO—WFMT-FM's new studios and offices in the 3 Illinois Center building will be opened in November, setting the stage for a day-long special broadcast, Dec. 13.

The broadcast, celebrating the classical station's 30th anniversary, will feature area groups and soloists performing live. The station's new facility located on the eighth floor at 303 East Wacker Drive includes a

20-foot square two-story studio for taping and broadcasting musical performances.

Groups expected to perform include the Fine Arts String Quartet, the Harwood Early Music Ensemble and the Steppenwolf Theatre. Also pianist Sheldon Shkolnick. WFMT also has scheduled a live Lyric Opera of Chicago fundraising broadcast from the new studio. Nov. 27.

Philadelphia
Is Planning
\$50M Arena

• Continued from page 86

The facade of the new concert hall would be incorporated with an arcade in front of the parking garage, which would dominate about two-thirds of the block.

The plan calls for a \$10.6 million modernization of the stage and support facilities of the Academy of Music, and a \$7.5 million complete renovation of the lobby, interior and exterior of the Shubert Theatre. The new hall, to be known as the Academy Center, would cost \$30.9 million. Plans call for construction to be started sometime in 1982 or 1983 and be completed by 1986. The design for the overall complex would be a collaboration between Robert Venturi and Ronaldo Giurgola, chief designers for the city's two most famous architectural firms. The acoustical design for the new hall would be by Cyril Harris, the nation's most famous acoustical designer. The new Academy Center would also include a small theatre in addition to the main hall.

In contrast to the horseshoe shape of the Academy of Music, the new Academy Center would be a long rectangle like Boston Symphony Hall in that city, considered to be a model of symphonic acoustics. While the 124-year-old Academy of Music has been a happy home for the Philadelphia Orchestra, which just started its 82nd season, the plan calls for the orchestra to move across the street to the new hall. Riccardo Muti, the orchestra's new musical director, has expressed reservations about the Academy's acoustics, which are unsuitable for recordings.

The Academy of Music was originally designed as an opera house, following the model of LaScala in Milan. Muti has said that the Academy has a slow sound and that he feels the orchestra would do better in a hall with faster acoustics. Muti also has said that sophisticated on-premises recording equipment would make it easier to record and televise orchestra programs. There are no such facilities at the Academy of Music, although the Philadelphia Orchestra is the most recorded symphony in the country.

The Academy of Music would become the home base for The Opera Company of Philadelphia, which has been having trouble scheduling dates around the orchestra's concert dates, and the Pennsylvania Ballet, which now uses the Shubert Theatre. The Academy would also be available for various touring productions. Smaller dance, musical and theatre groups would have the Shubert Theatre, and the small theatre in the new Center could be utilized by little theatre and chamber music groups.

The developing corporation points out that while such a center would almost certainly run at a deficit during the first several years of operation, they intend the center to be extremely efficient and not obliged to charge rental fees that will unduly burden the groups that perform there. No taxpayers' money will be involved in the building, the money to be raised from area foundations, businesses and public subscription.

While not part of the proposed Academy Center, much luster will be added to the complex by the building of the new luxury Hershey-Philadelphia Hotel, now under construction.



GOLD MAZE—Frankie Beverly, right, accepts a gold LP of Maze's "Live In New Orleans" at their Academy of Music show in the group's hometown of Philadelphia. Also pictured are, from left, Don Mac, national promotion director of black music for Capitol Records; Varnell Johnson, vice president of the label's black music a&r division; and Georgie Wood, air personality at WDAS-FM.

\$23 MILLION SOUGHT

Gap Band Sues PolyGram

LOS ANGELES—The Gap Band and its production company Total Music Inc. have filed suit in Superior Court of the State Of California against PolyGram Records for \$23 million in damages, alleging that PolyGram breached their Oct. 24, 1978 recording agreement.

The complaint alleges that PolyGram failed to promote the Gap recordings as required by the agreement, refused to pay increased royalties pursuant to amendments to the original agreement, admitted underpayments in excess of \$120,000 in special supplemental reports, failed to provide tour support, underaccounted and underpaid roy-

alties in willful disregard of the original agreement's terms, concealed wrongful accounting practices and designated as free goods records which were sold for resale.

Total Music and Ronnie Wilson, Charles Wilson and Robert Wilson, collectively known as the Gap Band, are seeking \$3 million in compensatory damages and \$20 million in punitive and exemplary damages. The plaintiffs are also seeking termination of their recording agreement with PolyGram.

The Gap Band also is requesting that PolyGram be enjoined from attempting to interfere with their attempts at entering into an agreement with another label.

Southern Tracks Is Lowery Label

ATLANTA—Southern Tracks Records, a new independent label designed to increase exposure of developing Southern artists, has been launched by publishing mogul Bill Lowery.

The first single release slated for the label is Michael Dyche's "Flaming High School Lovers." Also signed to the label are Bruce Blackman, Thetis Sealey, Gordon Dee and Carol Lee, Michael Jones and Glen Wood. Initial release will in-

clude both singles and albums. Product will be distributed throughout the Southeast by Pickwick International.

General manager for Southern Tracks is David Powell. A&r is handled by Mike Clark and Lowery. Heading up pop promotion are Johnny Bee, the Pickwick promotion staff and Best Bet Promotions, while Wade Pepper is heading up country promotion. Publicity is handled by Mark Pucci.

Sunset Sound Buys Sound Factory

LOS ANGELES—Sunset Sound recording studios here has acquired Sound Factory.

The Sound Factory studios, site of many of Elektra/Asylum's classic LPs including those by artists such as Jackson Browne, Linda Ronstadt and Warren Zevon, has been shuttered for the past year.

At present, one of the two main rooms at Sound Factory will be refurbished.

One motivation behind the acquisition, according to Sunset Sound, is to enable them to help clients who are "budget conscious."

Paul Camarata, president of the three-room recording and mixing facility, will also head Sound Fac-

tory. While Sound Factory will be restaffed, there are no plans to change its name.

ASCAP Bows New
Office In Phoenix

NEW YORK — ASCAP has opened a new branch office in Phoenix, naming John Kroninger as district manager there.

The Phoenix office is located at 9200 North Central Ave., 85068. Telephone is: (602) 861-2128.

Kroninger, who has worked for ASCAP since 1973 in San Francisco, will cover Arizona, New Mexico, southern Nevada and southwest Texas.

Classical Notes

The National Endowment for the Arts Music Festivals program has awarded 33 matching grants totalling \$365,000 to organizations in 16 states. The new funding category assists those festivals which involve two or more areas of music—orchestra, jazz, chorus, chamber music, new music, solo recital or opera. The Berkshire Music Festival at Tanglewood, the Blossom Music Center (Cleveland Orchestra) and the Aspen Music Festival received the heaviest funding.

Boston Symphony alternate principal flute Paul Friedl's first solo album has been released by Sine Qua Non. Also featured are guitarist David Sussman, cellist Ronald Feldman and pianist Christopher O'Riley. . . . Telarc Records producer Bob Woods and Chicago Symphony manager John Edwards conferred last week about future recording projects. Deutsche Grammophon's cut back of Chicago Symphony recording has opened room in the orchestra's busy schedule.

Conductor Carlos Paita has created his own record label, Lodia, distributed here by Brilly Imports. Paita has acquired rights to his symphonic recordings for Decca/London and also is producing new digital albums, including Tchaikovsky's "Pathétique" Symphony and Brahms' First Symphony, both with London's National Philharmonic. . . . The premiere recording of Sir Michael Tippett's Triple Concerto is set to be made this month by Philips. We erred last week in reporting that it would be released this month.

CBS Masterworks' first conventionally-priced digital recording, "Christmas With Placido Domingo," will be released Nov. 1. Previously, Masterworks restricted digital recordings to the \$14.95 list Mastersound series. In a related move, the label has begun selectively issuing standard analog versions of Mastersound titles. Most recently it offered the Isaac Stern 60th Birthday Gala recording in a standard edition—incidentally facilitating digital-analog comparisons.

Bravo pay tv will take viewers behind the

scenes at the recent International American Music Competition in a documentary produced and directed by Allan Miller ("From Mao To Mozart"). Top prizewinner Randall Hodgkinson and two other finalists also will be featured in a separate tv recital. The piano competition is devoted exclusively to American music performance. . . . Arpad Joo, Calgary Philharmonic music director and conductor of the Sefel Records Bartok series, was honored with the Bartok Centenary committee's award. Hungary's Canadian ambassador recently made the presentation of a bronze plaque in Ottawa.

The Baton Rouge Opera, beginning its first three-production season in 1982-83, plans a spring staging of "Aida" as its inaugural presentation. The company's artistic director Donald Dorr and general manager Dolores Ardonyo, both come from Jackson, Miss.'s Opera/South, which they helped found. All performances, given in English, will be at Baton Rouge's new Riverside Centreplex Theatre for the Performing Arts.

The first "audiophile" release from Sweden's Bis Records is a 12-inch 45 r.p.m. disk containing pianist Dag Achatz' performance of Stravinsky's "Rite Of Springs." Bis cassettes also are being introduced with three titles featuring flutist Gunilla Von Barh, according to U.S. distributor Qualiton Imports. List price on albums and tapes is \$10.98. . . . The Boston-based Empire Brass Quintet is embarking on its first season as a full-time chamber ensemble under Columbia Artists management. Members of the group have resigned orchestra and other positions to devote all their time to the quintet. The group will be touring 85 U.S. and Canadian cities and the Orient, and premiering commissioned works by Ira Taxin and Peter Maxwell Davies. "Empire Brass Plays Annie" is the group's newest CBS release. . . . Jacob Druckman, George Rochberg and Krzysztof Penderecki have turned out new pieces for the Concord String Quartet. The group is celebrating its tenth anniversary season. ALAN PENCHANSKY

Disco Business

Salsoul Sets 2nd 'Xmas Jollies' November LP Will Get Boost Via Disco Pool Contest

NEW YORK—Salsoul Records is set to launch a month-long disco DJ contest here Nov. 25 to promote its Salsoul Orchestra LP "Christmas Jollies II," the sequel to a dance floor favorite from five years ago.

The campaign, supervised by Salsoul's national promotion director Billy Smith, will involve 10 disco pools and their combined memberships of 605 DJs.

The pool presidents, along with

staffers at Salsoul and its distributor, RCA, will act as "spotters," going into local clubs to monitor play on the "Jollies II" LP. Every time a DJ plays a cut on the album, one of the spotters will give him a lottery postcard to fill out and return. DJs may enter as many times as they're "spotted."

On Jan. 5, Michael Ellis, music director of WKTU-FM, will conduct a drawing, pulling three winners who

will receive cash prizes. The first prize winner will be awarded \$1,000 and the chance to mix a disco record on the Salsoul label. The second and third place winners will receive \$250 and \$150.

The presidents and pools involved in the contest include Judy Weinstein of For The Record, Eddie Rivera of the International Disco Record Center and Dwayne Dixon

(Continued on page 92)



REGGAE NIGHT—Island Records' Black Uhuru takes the stage at the Ritz in New York. The group did four SRO sets in two nights.

Le Club Bows With Litelab's Showcase

By HANFORD SEARL

BUFFALO, N.Y.—Showcasing a major Litelab display, the Buffalo Hilton's \$2 million Le Club opened recently as the city's most plush, intimate nightclub.

Created by owner Clement Chen Jr. and Associates, the 350-capacity venue spans three tiers. It features a \$100,000 message board beyond the 35 x 25 foot wood dance floor, and an overhead ceiling of multi-plastic strips.

"We're keying into the downtown concert and sporting scene, the nearby Canadian influence, suburban and in-house guests," says Stephen Munn, Le Club manager.

An art nouveau/modern theme mix is captured in the sand-blasted wall panel designs, the beige, pink and burgundy booths, couches and oriental carpeting.

Music programmers Peter Wilson and Jeff Smith oversee the extensive lighting and sound mix from a sound-proof, DJ room.

The control room includes two left side panels, one the L-1600 memory controller for tube lighting, the other, an L-6400 channel programmer for mural panel and rain lights.

Two Quartz Technic turntables, model SL-1200 MK2's, comprise the middle section, with the micro-lite programmable controller, L-3220 panel located on the top right.

An L-4000 color controller—for the dance floor, chase lights, the front of the DJ booth and micro-lite reader board panels—is below the L-3220 unit, as is a four way load select which changes chase directions.

The reader board, said to be one of 10 in the world, includes a touch-tone, keyboard typewriter panel capable of 10 different memories and up to 101 individual characters.

"This light system's going to be Litelab's national showcase," reports Wilson, a member of the Buf-

falo, N.Y. DJ Assn. "It's quite an intricate layout."

Eight rows of overhead plastic strips bounce light from the two strobe units while filtering through 64 rain lights and three cluster groups.

The extensive sound system, developed by Purchase Radio here, includes three Soundcraftsmen amps, a crossover network with Furman Sound and a Soundcraftsmen equalizer.

A stereo AIWA-Dolby cassette deck, RG dynamic processor and PMX-9000 preamplifier mixer are also included. Four GLI cabinet speakers are in the system, which also has a sub-sonic woofer cabinet and tweeter cluster.

Never changing a cover or minimum, Le Club's music format is adult contemporary, ranging from mellow MOR from 4 p.m. to 8 p.m., an upbeat tempo period between 8 and 10 p.m. and dance-oriented after 10:30 p.m.

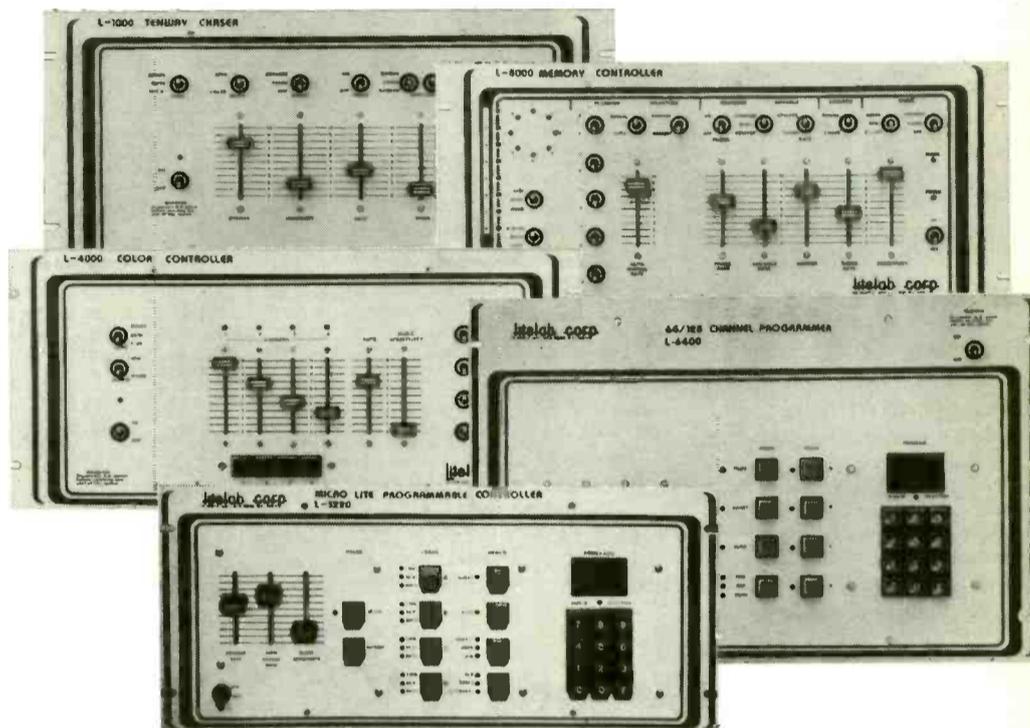
"We'll eventually be able to break some new material here, maybe six or seven times a night, but being a hotel disco, we have to carefully read the crowd," says Wilson.

Denny Morgan's "I'll Do Anything For You," hometown native Rick James' "Superfreak" and "Lady," by the Commodores are the most often requested songs, reports Wilson.

Le Club is open daily and has a staff of 30. It features four elevated booths with an overhead starlight ceiling.

The entire room is mirrored, contains one large bar area and subdued, indirect lighting.

Munn is aiming for a crowd in the 20 to 45 age bracket. Numerous campaigns to lure audiences are being developed. Le Club's only other competitor is Marriott's Panache in suburban Williamsville.



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Disco Mix

By BARRY LEDERER

NEW YORK—Fans of Bob Marley who respected his musical artistry will appreciate the Cotillion LP "Chances Are," which contains previously unreleased material from 1968-72. As one of the forerunners of reggae, Marley was able to bring his music around to widely accepted public appeal. The material contained in this album is somewhat rougher than his later, more readily popular output. However, the feeling of a '60s r&b rock format is felt on most cuts. Highlights include "Dance Do The Reggae," "Gonna Get You," "Reggae On Broadway" and the title cut, which offers a mellow and sensitive mood.

★ ★ ★

Marianne Faithful's Island LP, "Dangerous Acquaintances," offers haunting and enticing vocals, ranging from ballad material to a more gutsy mood. Her own brand of saucy and throaty musical stylings is at its best, as produced by Mark Miller Mundy. Rock deejays should easily pick up on "Easy In The City," "Eye Communication" and a soft and sweet ballad, "Truth Bitter Truth," running 7:24.

★ ★ ★

Roberta Flack's 12-incher on MCA titled "Lovin' You (Is Such An Easy Thing To Do)" is taken from the motion picture, "Bustin' Loose." The cut is smooth sailing throughout with the artist's inimitable vocals shining through. The tracks take on a laid back effect as Flack's virtuoso performance dominates this slightly funk driven tune.

★ ★ ★

Deejays into imports will have a field day with some of the best selections recently available in both disco/rock categories. Some of the more potent material includes "Airport of Love" by Love International on Polydor; "Just Can't Get Enough" by Depeche Mode on Mute Records; "Tainted Lover/Where Did Our Love Go" by Soft Cell on SBL; "Rock'n'Roll Disco Boogie"

by Rendez-vous on Carrere; "Discoth" by Voyage on Friends; "Them Changes" by P. Percall on V.S. Records; "The Planet Doesn't Mind/24 Hours From Culture" by New Musik on GTO Records; "Play To Win" and "I'm Your Money" by Heaven 17 on E.F. Records.

★ ★ ★

"Misa Criola (We Are The Children)" from Montage Records has a choir-like Misa Luba introduction before breaking into a soulful tempo with vocals reminiscent of Abba and Boney M. Alternating between Spanish and English lyrics (both which are not too distinguishable), the funk and pounding percussion tempo maintain an interesting and enticing momentum throughout, with effective synthesizer usage. The group,

Fuego, has vocals that are inspirational in content in the beginning which develop a rockish feeling as the record progresses. The flipside of this 12-inch 33 1/3 is "Fiesta Argentina" with emphasis on a flute/pan pipe giving a Peruvian sound. The cut is totally instrumental.

★ ★ ★

One of the more wilder and brasher energetic albums out is from a new group on RCA called

Bow-Wow-Wow, "See Jungle! See Jungle! Go Join Your Gang Yeah! City All Over, Go Ape Crazy." This quartet uses tribal rhythms and girlish vocals of lead singer Annabelle Lwin to provide danceable and fun rock. The better of the cuts include: "Jungle Boy," "King Kong," "Hello, Hello Daddy," and "Elimination Dancing."

★ ★ ★

Prism Records is on the right track again with

Pure Energy's "You Got The Power" 33 1/3 r.p.m. 12-inch. The vocals have a wailing yet soulful quality backed by the sweetness of the group, as well as a driving, hand-clapping back beat pulse. Effective synthesizer and powerful guitar instrumentation make for a fine r&b feeling. A slight break gives added momentum to the mid-tempo beat. Producer Mike Paton offers an instrumental version on the B side.

Collier Named DJ Of Year

CLEVELAND—Ernest Collier of Rathskeller Disco here was named DJ of the year for the Northern Ohio area in a contest sponsored by WDMT-FM, leading disco station in the market.

A total of 36 DJs submitted audition tapes and nine finalists were given the chance to spin in an on-the-air showdown. Collier won \$108 in cash and \$108 in audio equipment (the station is known as FM-108) as well as three-hours of air time to "strut his stuff."

The other finalists were Randy Cobler of Lido's, Robin Harris of Lido's, Kenny Gilder of Dixie Electric Co., Paul B. Casey of Tall Paul's Disco, David Kaminsky of Traxx, Bud McFarland of City Lights, Kenny Coss of Exedra and the Preacher Man of Mad Hatter.

98.7 KISS

WRKS Clean Sweeps N.Y.

NEW YORK—WRKS-FM (98.7 Kiss) celebrated a summer spent cleaning up New York with Eddie Rivera's International Disco Record Center record pool with a party Monday night (19) at Bond's International Casino.

In a program devised by Rivera and WRKS advertising and promotion director Gail Tonnessen, station personalities, IDRC club spinners and artists such as the Joneses, Sparque, Karen Young, Mean Machine and Vaughn Mason put on nine-hour street concerts with hour-long segments of live performances in neighborhoods where residents had made efforts to clean up litter and refuse.

Since June 27 when the first concert was staged in the Bronx, seven concerts have been held in five boroughs of the city.

Monday night WRKS jocks Chuck Leonard and Jeff Troy were presented with trophies by Billboard radio programming editor Douglas E. Hall. Leonard, in turn, presented awards to the spinners who kept the music going through the concerts.

Leonard and Troy acted as MCs for the concerts along with station personalities Mary Thomas, Yvonne

Mobley, assistant program director Barry Mayo and Jose Guzman.

Salsoul Promotion

Continued from page 91

of Intermetro Record Pool, all based in Manhattan; Stan Dixon of the Mo-Jo Record Pool and Bobby Davis of the Sure Record Pool, both in the Bronx; and Gene Sotirios of the Reel Record Pool and Douglas Riddick of Disco Den Record Pool, both in Harlem.

Also involved are Jose Garcia of the SOS Record Pool in Queens, Charlie Alessi of the Infinity Record Pool in Brooklyn and George Rodriguez of the Garden State Record Pool in New Jersey.

Smith, 31, says this is the first DJ contest Salsoul has sponsored in the three years he's been with the company.

In addition to his duties at the label, Smith is a consultant to Studio 54, Paradise Garage, the Fun House, the Underground and the Saint on booking live acts.

"Christmas Jollies II" was produced by Patrick Adams; Vincent Montana did the honors on 1976's "Christmas Jollies." **PAUL GREIN**

Billboard® Survey For Week Ending 10/31/81

Disco Top 80™

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆	2	10	MENERGY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion (12 inch) FPSF 003	☆	57	2	GIVE IT TO ME—Conquest—Prelude (12-inch) PRLD615
2	1	10	DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591	42	28	40	YOU'RE MY MAGICIAN/YOUR LOVE—Lime—Prism (LP) PLP-1008
☆	8	5	CONTROVERSY—Prince—Warner Bros. (7 inch) WBS 49808	★	48	3	JERKIN' BACK'N' FORTH/THROUGH BEING COOL/GOING UNDER—Devo—Warner Bros. (LP) BSK 3595
★	5	10	LOVE HAS COME AROUND—Donald Byrd & 125th Street, N.Y.C.—Elektra (LP) 5E531	★	50	3	PLAY TO WIN—Heaven 17—Virgin (LP) Import
★	7	8	LET'S START II DANCE AGAIN—Bohannon Featuring Dr. Perri Johnson—Phase II (12-inch) 4W902449	45	29	15	FIRST TRUE LOVE AFFAIR—Jimmy Ross—RFC/Quality (12 inch) QRFC 002
★	6	11	YOU'RE THE ONE/DISCO KICKS—Boystown Gang—Moby Dick Records (12 inch) BTG 242	46	35	12	CHANT #1—Spandau Ballet—Chrysalis (12-inch) CDS 2528
7	4	9	NEVER TOO MUCH—Luther Vandross—Epic (LP) FE3745	★	54	5	DISCO KICKS—The Original Mass—JDC (12 inch) JDC 12-10
8	3	12	ZULU—The Quick—Pavillion (12-inch) 429-02433	☆	62	2	YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalet (LP) CH0702
★	13	6	WALKING INTO SUNSHINE—Central Line—Mercury (12-inch) MDS-4013	49	34	19	BUSTING OUT—Material with Nona Hendryx—ZE/Island (LP) IL 9667
★	11	7	HUPENDI MUZIKI WANGU?!—K.I.D.—Sam (12-inch) S-12340	★	56	3	96 TEARS—Thelma Houston—RCA (LP) AFL 13842
11	10	15	OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021	51	43	18	ON THE BEAT—B.B.Q. Band—Capitol (LP) SP 12155
★	18	6	MONY MONY—Billy Idol—Chrysalis (EP) CEP 4000	52	52	31	GIRLS ON FILM/PLANET EARTH—Duran Duran—Harvest (LP) ST 12158
★	13	9	A LITTLE BIT OF JAZZ—Nick Straker—Prelude (12-inch) PRLD-612	★	61	3	STREET MUSIC—Bang Gang—Sugarscoop (12-inch) SS-419A
14	14	8	START ME UP—Rolling Stones—Rolling Stones/Atlantic (LP) COC 16052	★	60	2	SOMETHING ABOUT YOU—Ebony Webb—Capitol (LP) ST12148
☆	30	4	CAN YOU MOVE—Modern Romance—Atlantic (7-inch) 3860	55	42	19	GET ON UP AND DO IT AGAIN—Suzy Q.—RFC/Atlantic (12-inch) DM 4813
★	22	6	FUNKY SENSATION/HAVE A GOOD TIME—Gwen McRay—Atlantic (LP) SD 19308	☆	NEW ENTRY	TONIGHT YOU AND ME—Phyllis Hyman—Arista (LP) AL 9544	
★	21	6	MAGIC NUMBER—Herbie Hancock—Columbia (LP) BL 37387	☆	NEW ENTRY	TAKE MY HEART/STEPPIN' OUT—Kool and the Gang—De-Lite/Polygram (LP) DSR 8502	
☆	27	8	WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (12-inch) DSR 49817	★	58	2	INSIDE YOU—Isley Brothers—T-Neck (LP) FZ 37533
19	12	23	DANCIN' THE NIGHT AWAY—Vogue—Atlantic (7-inch) 3847	59	55	4	HOLD ON I'M COMIN'—Aretha Franklin—Arista (LP) AL9552
20	23	6	THIS KIND OF LOVIN'—The Whispers—Solar/RCA (LP/12-inch) PXL-3976/YD 12299	60	63	4	I'LL CAST MY FATE TO THE WIND—Snaps Montigo—Tune Wizard (12-inch) TW002
★	21	6	HEART HEART—Geraldine Hunt—Prism (12-inch) PDS 412	★	61	2	R.R. EXPRESS—Rose Royce—Whitfield (LP) WHK 3620
22	19	13	WALK RIGHT NOW—The Jacksons—Epic (12-inch) 49-02403	★	NEW ENTRY	DO ME—Mona Rae—RFC/Quality (12-inch) QRFC 003	
23	20	10	TAINTED LOVE—Soft Cell—Phonogram (12 inch) Import	★	55	2	BACK TO THE 60's—Tight Fit—Arista (12-inch) CP711SA
24	15	11	INCH BY INCH—The Strikers—Prelude (LP) PRL-14100	★	NEW ENTRY	NOBODY ELSE—Karen Silver—RFC/Quality (12-inch) QRFC 004	
25	17	27	SUPER FREAK/GIVE IT TO ME BABY/GHETTO LIFE—Rick James—Gordy (LP) G8-1002M1	65	68	3	TELECOMMUNICATIONS—Flock of Seagulls—Jive/CBS (12-inch) Import
★	31	5	TAKE MY LOVE—Melba Moore—EMI (7 inch) EMI 8092	★	NEW ENTRY	I WILL FIGHT—Gladys Knight & The Pips—Columbia (LP) FC 37086	
★	32	5	EVERYBODY NEEDS SOMEBODY SOMETIMES—Ann-Margret—First American (12) FA 1207	★	NEW ENTRY	JUST CAN'T GET ENOUGH—Depeche Mode—Mute (12-inch) Import	
28	16	11	GET IT UP/COOL—The Time—Warner Bros. (LP) BSK 3589	68	45	21	I'M IN LOVE/IF YOU WANT MY LOVIN'—Evelyn King—RCA (LP) AFL1-3962
★	36	5	SNAP SHOT—Slave—Atlantic (LP) SD 5227	69	46	14	LET'S GO DANCIN'—Sparque—Westend (12 inch) WES 22-135
★	37	5	HOMOSAPIENS—Pete Shelley—Genetic (12-inch) Import	70	47	6	WORKING IN THE COAL MINE—Devo—Full Moon/Asylum (LP/12-inch) DP-90004/E-47204
31	33	14	DON'T STOP THE TRAIN—Phyllis Nelson—Tropique (12 inch) TD104	71	49	15	KNOCK OUT/PAY GIRL—Innerlife—Salsoul (LP) SA 8543
32	24	21	NUMBERS/COMPUTER WORLD/COMPUTER LOVE—Kraftwerk—Warner (LP) HS 3549	72	79	4	SPELLBOUND/ARABIAN NIGHTS—Siouxsie and the Banshees—PVC (LP) Import
☆	51	3	HAPPY DAYS/TEE'S HAPPY—North End featuring Michelle Wallace—Emergency (12-inch) ENDS 6520	73	53	9	BACKFIRED—Debbi Harry—Chrysalis (12-inch EP) CDS 2547
34	25	6	I HEARD IT THROUGH THE GRAPEVINE/SO RUFF SO TUFF—Roger—Warner Bros. (LP) BSK 3594	74	65	9	HOT SUMMER NIGHT—Vicki Sue Robinson—Prelude (12-inch) PRLD 617
35	39	5	BANG BANG—Iggy Pop—Arista (LP) AL9572	75	66	3	SOMETHING THAT YOU DO TO ME—T-Life—Arista (12-inch) CP-710
★	41	3	STEP BY STEP—Peter Griffin—EMI (12-inch) Import	76	71	16	SHE'S A BAD MAMA JAMA—Carl Carlton—20th (LP/32-inch) T628/TCD129
37	38	8	LOVE ACTION/HARD TIMES—Human League—Red (12-inch) Import	77	73	12	LET'S DANCE (Make Your Body Move)—West Street Mob—Sugar Hill (12-inch) SH5559A
★	44	7	OUT OF MY HANDS (Love's Taken Over)—Omni—Fontaine Records (12-inch) FRD 81-1	78	80	7	WE WANT THE AIRWAVES/KKK TOOK MY BABY AWAY—Ramones—Sire (LP) SRK 3571
☆	58	2	LET'S GROVE—Earth, Wind & Fire—Columbia (7-inch) 18-2536	79	70	9	KEEP ON TAKING ME HIGHER/LADY (You Bring Me Up)—Commodores—Motown (LP) M955
40	40	6	YOU'RE GONNA WANT ME BACK—Delia Renee—Airwave (12-inch) AW 12-94963	80	59	5	WELCOME ABOARD—Love Unlimited—Unlimited Gold/Epic (LP) FZ 37425

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General News

New Companies

Laurie Fernandez & Associates, a business management company located at 14724 Ventura Blvd., Suite 1204, Sherman Oaks, Calif. 91403 (213) 995-1125. Fernandez has managed Barry White exclusively for 10 years.

Radio Free America Records, a division of the Production Co., Inc., with Kenneth Pushkin as president. The first act signed is the Philistines, currently recording their debut album for release Nov. 30. Address: P.O. Box 8130, Albuquerque, N.M. 87198 (505) 884-0794.

True Spirit Productions, founded by George Pitt Sr. as a production company. First act signed is True Spirit. Address: 13022 S. Van Ness, Gardena, Calif. 90249. (213) 516-8400.

First Place Entertainment Corp., in-store merchandising and promotion service for Chicago, Detroit, Milwaukee, Gary and Indianapolis, created by Gilbert Waytes and Paul Hodge, specializing in jazz and gospel product. Address: 303 E. Wacker Dr., Suite 1340, Chicago, Ill. 60601 (312) 861-1800.

Mirror Image Pressings, Ltd., audiophile label launched by Evolution magazine editor Jay Frank and Chicago recording engineer Ken Rasek together with Leo Kulka of Sonic Arts Corp., San Francisco. First release is by British jazz-rock fusion group Brand X. Address: 23757 Canzonet St., Woodland Hills, Calif. 91367 (213) 501-2867.

Midnite Rhythm Records Inc. and Mighty Pen Music Co. formed by principals Paul Klein, president, Anand Maharajh, producer, and Harvey Goldberg, a&r man. First release is a 12-inch by Philly Society featuring Montana Orchestra. Address: 1390 Sherbrooke St. W., Montreal, Quebec, Canada (514) 844-2878.

Free Agent Productions formed by parent company Howell-Marsh Associates, with Dee McAnally as agent and general consultant. Acts already signed include Sheiks, Savvy, Kayote and Shake Russell/Dana Cooper Band. Address: 1425 Richmond, Houston, Texas 77006 (713) 522-0517.

Randy Guidry Music, BMI, formed for publishing and production. Principals are Barbara Hayden, president; Randy Guidry, chairman of the board; and Anthony Gottlieb, administrator. Address: P.O. Box 1496, Hendersonville, Tenn. 37075 (615) 824-0582.

Rocket Production Co. has been set up in Milford, N.J., specializing in aerial effects such as lasers and fireworks. The company's effects are being used to close all outdoor concerts for the Rolling Stones. President is Gary DeLia.

Sun Administration

NASHVILLE—Elektra/Asylum artist Joe Sun's new publishing firms, Tea Jar Music (ASCAP) and Fruit Jar Music (BMI), will be administered by the Terrace Music Group.

Country Fare Service On Travel Plans

LONDON—A new company, Country Fare, has been established here to provide vacation packages for country music fans wanting to visit the U.S., but it'll also offer a service for U.S. music industry folk needing to visit Britain.

The company is a joint venture between Laurie Evans, travel consultant and tour organizer, and country music writer Tony Byworth, who edits the monthly Country Music People.

Says Evans: "The service stretches from provision of a return air ticket through to a complete packaged vacation, using the facilities of British Caledonian Airways. There are travel services already covering the U.S., but nobody has really had music fans specifically in mind, apart from the annual Fan Fair activities in Nashville, Tennessee, every June."

He adds: "There are today many different country music events in the U.S. each year, ranging from bluegrass and cajun weeks to straight country or country-rock festivals. But apart from the fans, our service is slanted to meet the needs of artists, agents, record companies and managers."

Major Restructuring Of Britain's PRT Records

LONDON—Despite persistent industry rumors here that PRT records, formerly PYE Records, was to be sold off or dissolved by Lord Grade's Associated Communications Corp., a heavyweight management duo has been named to head an overall restructuring.

Walter Woyda becomes executive in charge of the record company division, though this appointment in no way affects his managing directorship of PRT Video. Woyda was a former managing director of PYE, along with Derek Honey, and also headed Precision Tapes. Honey departed PRT some weeks ago.

In a non-executive role, described as "a caretaker capacity," is Louis Benjamin, former PYE chairman, whose duties as head of the Moss Empire's theatre group, which includes the London Palladium, has recently been extended to that of chief executive of the entire Stoll-Moss chain of theatres. One of his theaters, the Victoria Palace, is to present Elizabeth Taylor, starring in a season of "The Little Foxes," seen

Carnaby Video Taken Over By Wynd-Up In London

LONDON—Carnaby Video, which fast built a reputation as a leading video software wholesale and retail operation before recently running into financial problems, has been taken over by Wynd-Up, a leading Manchester-based record and video wholesale conglomerate.

The new company will be called Carnaby Wynd-Up, and Colin Reilly, Wynd-Up managing director, says: "We knew we had to expand our operations in the south and I'd asked agents to check out suitable premises in London only a couple of weeks before Carnaby Video became available."



Billboard photo by Chuck Pulin
ROYAL TREATMENT—King Juan Carlos of Spain accepts a Lone Star Cafe jacket from club manager Don Reynolds. The King visited the club during a visit to New York and saw blues artist Taj Mahal.

Local, U.S. Artists Sign To New Japanese Label

TOKYO—A new label, Sound Design, has been formed here by Trio Records/Trio Kenwood Corp., Sound Design Inc. and Mediagram. Roster will include local and inter-

national artists, and recording will mostly be handled in Los Angeles, New York and London.

Among the first artists who've signed production deals with Sound Design are Jay Graydon, David Foster, Marc Jordan, Michael Boddicker and Kitaro.

First product will be a single, "Theme From Silk Road," featuring U.S. vocalist Patti Austin and the Michael Boddicker Band. It was written by Kitaro, a Japanese keyboard player and producer. Shipping date is Dec. 21.

Trio will handle the new label's distribution and sales. Mediagram will cover promotion, and Sound Design Inc. will be responsible for planning and production of masters.

Takayo Nanri, president of Sound Design Inc., said that his personal friendship and work with the above-mentioned artists and his introduction to Taizo Fujii of Trio Record had resulted in the launching of the Sound Design label.

Japanese record companies normally spend about \$50,000 to \$60,000 to produce records by overseas artists in Japan because of the limited market. In the case of the Sound Design records, four to five times as much money can be spent because they will be for worldwide distribution. Foreign deals will be fashioned in the next few months, Nanri says.

here as one of the great theatrical coups in recent memory.

PRT Records' distribution division has Howard Barrow as general manager, operating from the Micham Center. He also heads the PRT recording studios in ACC House. Woyda is to continue working from the PRT Video headquarters in London's West End.

Benjamin says the changes show that PRT records, currently in the U.K. Top 10 with "The Birdie Song," by the Tweets, is firmly in the record business.

But of his own position, he says: "Just think, it's taken me 45 years to get from office boy to caretaker."

Mediacult Book Looks At Folk

VIENNA—Mediacult, the international institute for audiovisual communications and cultural development, headquartered here, is putting out a new book early 1982 under the title: "Folk Or Popular? Distinctions And Influences."

It is believed Wynd-Up paid \$400,000 for the Carnaby operation, which had recently opened new headquarters in London's West End. Reilly says: "We've not taken over any liabilities of the previous company, in which things were in a terrible state."

"For the time being, we'll handle only video product but we'll look closely at the role records and various accessories can play within the business."

Around 20 of the original Carnaby Video staff have been retained, though co-founder of the company, John Whelan, is leaving.

Prerecorded Tape Sales Up In France

• Continued from page 4

French francs to the U.S. dollar) against a national cost of living increase of 13%.

Nevertheless, for the first half of 1981 turnover grew 6%, while retail tape and record prices rose by only 4.5% as against the national level of 6.5%.

Statistics for 1980 showed a total of 144.3 record and tape unit sales, with singles and EPs at 54.3 million (down 1.8% in 1979), albums at 64.3 million (down 0.9%) and cassettes at 21.7 million (up 17.6%). The statistics are culled from trading results of 16 top distribution company members of SNEPA.

These results, and especially the first-half performance of 1981, certainly bear out optimism expressed by numerous major record company executives since the spring.

All had noted that the prerecorded cassette, mainly because of its attraction to young listeners, was now becoming the boom sector of the industry, although its public acceptance in France was much slower than in other European countries.

As Chesnais comments: "We're now nearly stabilizing and perhaps the record producers are right to be optimistic, but we'll only confirm that at the end of the year."

The cassette format represented 15% of total unit sales last year. SNEPA reckons that performance did not, however, match the 11.5 million cassette and open-reel hardware equipment units in use in the 19.6 million French households. In 1980, also some 36 million blank cassettes were sold here.

Continuing its broad look at the French record industry, SNEPA reports that, in 1980, 15 million records and 1.9 million cassettes were exported at a value of roughly \$33.6 million, while 13.3 million disks and 3.8 million prerecorded cassettes were imported at a cost of roughly \$9 million, a volume reduction in exports and increase in imports over the year.

Pinnacle Records Chief: Industry In A Revolution

LONDON—Product presentations from more than 25 independent U.K. labels distributed by Pinnacle Records led general manager Tony Berry, to talk of "a revolution within the record industry" at the

company's annual conference here recently.

He said: "More and more creative people, studio owners, artist managers, even the artists themselves, are in a constant process of setting up their own labels. They seek creative freedom. In most cases, they're disenchanting with the majors. At Pinnacle, we support these new age crusaders."

Berry said that a recent independent top 50 rock chart contained some 30 singles distributed by Pinnacle.

The company's national sales force has been expanded to 24. The operation is fully computerized and will be expanded in March next year with a new \$300,000 computer system which will enable sales force representatives to place orders directly onto the computer from hand-held terminals.

And the Pinnacle record division's warehousing area will be doubled.

Said Berry: "We've taken our fair share of knocks over the years. People have said we carry too many labels. But we're streamlining our label list. We suffer from natural growing pains, even the odd dose of influenza, but there's no serious illness."

Weijen Moves To Phonogram

AMSTERDAM—Kees van Weijen, 30, for eight years head of promotion for Polydor Holland, which has operated in the framework of PolyGram, Holland, since the start of the year, takes over as head of pop and MOR promotion at Phonogram International headquarters in Baarn as of Jan. 1, 1981.

He succeeds Roy Cortell, 29, who has switched to the promotion division of Phonogram, West Germany.



PLASTIC DEAL—Plastic Bertrand shares a toast with Roland Kruger in Brussels following his signing to Roland Kruger Music. First release will be a 10-inch single, distributed throughout Europe.

Jazzcraft To Storyville

STOCKHOLM — Storyville, one of Scandinavia's leading independent jazz labels founded by Karl-Emil Knudsen, has strengthened its repertoire with the acquisition of the Danish Jazzcraft label, founded in 1977 by producer Lars Johansen.

Included in the catalog are eight albums featuring Turk Mauro, Howard McGhee, Hugh Lawson, Charlie Rouse, Benny Bailey, Richard Wyands and Lisle Atkinson as leaders.

These albums will now be made available under Storyville's licensing agreement with the Moss Music Group in the U.S.A. and Moss will also release under the Storyville label two new and previously unreleased albums by Howard McGhee and Teddy Edwards.

All the Jazzcraft recordings were produced in New York City.



Billboard photos by Konstantin Kokhreiz
SOVIET TRIO—Pianist/keyboardist Viatcheslav Ganelin leads his avant garde jazz trio . . .

Melodiya Admits To Problems In Quality

While the technical standards and levels of sophistication of Soviet record producers and studio engineers are consistently improving, record and tape buyers here do have legitimate gripes about quality, according to Anatolii Mazin, chief engineer of the state-controlled Melodiya record company.

There's a fair level of product rejection, he says, even though "current technical standards for record production here, adopted by Melodiya at the start of this year, correspond on average to general international standards."

And the main problem is, says Mazin, that most of the nationally manufactured player equipment is not of true hi fi class. It is lower quality, and therefore doesn't correspond or match up to the quality of the software.

For Mazin, the main technical and production problems for Melodiya relate to manufacturing of masters, storage of records and basic quality control.

He says Melodiya now is investing in special plastic boxes from a Czechoslovak company to store records and prevent the long-running problem here of warping. But on quality control, the company, producing millions of units annually, can check out only one record in every batch of 300.

The Russian record industry operates on imported equipment and technology only, but now the Ministry of Chemical Industry is studying new techniques at national level.

The overall shortage of records remains an unsolved problem for this vast territory. Melodiya annually manufactures a little over 200 million units, broken down into 60 million flexi-disks and 140 million hard vinyl recordings. Of the latter, albums total 56 million and the remainder mini-albums or EPs.

Statistics show that the marketplace produces a rate of 58 records sold per every hundred people, ignoring the flexi-disk division. But that figure varies across the country: in Latvia, there are 122 records for every 100 people, but in Armenia the figure drops to just 16 per hundred.

In the "highly developed" record markets, there are two or three records per capita sold annually, which gives 200-300 per 100 people. Melodiya, says Mazin, needs to increase its annual production of vinyl disks at least up to the 250-300 million

mark to cut partly back on this serious and severe shortage of records in Russia.

An obvious first step towards this goal is to start manufacturing record-pressing equipment here. One company in Odessa has a pilot automatic press, but most of the state company's pressing plants were built many years ago. For example, Aprelevsky, the biggest Melodiya facility, recently (Billboard, Dec. 27) celebrated its 70th anniversary. (Continued on page 98)

Soviet Fests Pull Crowds; One Offers 'Protest' Fare

MOSCOW—Two recent major music festivals here, one centered on the so-called "protest" kind of pop fare and the other more directly in the pop-rock field, have created a great deal of national interest.

The "protest" event, titled "Red Pink," and staged in the Black Sea resort of Sochi, featured young singers from 30 countries, performing

British Hairdresser Fined Over Illegal Public Performance

LONDON—A hairdresser who played music from his radio in his salon without a license from Performing Right Society (PRS) was guilty of a breach of copyright laws, according to a High Court judgment here.

And while Mr. Justice Slade didn't see the offense as "a serious infringement," the society was granted an order banning Roderick Ramlel, the hair stylist, from further playing unlicensed copyright music. He also ordered an inquiry into any damages the society might have sustained, and Ramlel has to pay PRS costs of the hearing.

After the High Court decision that the airplay constituted a public performance, the PRS lawyer explained: "It doesn't matter that there were only three people in the shop. A public performance is a public performance, no matter how many hear it."

In fact, the PRS pursues only some 20 cases a year against people who refuse to take out the appropriate license, in the case of the hairdressing salon costing some \$40,

International Russian Jazzmen Play In Europe Cologne Radio Concert Is Seen As Major Breakthrough

By VADIM D. YURCHENKOV

MOSCOW—A concert in Cologne, West Germany, featuring two leading Soviet acts, is seen here as probably the biggest breakthrough yet for Russian jazz music in Western Europe.

Featured at the Gurzenich Hall there were pianist Leonid Tchizhik and the Melodiya band, led by alto saxophonist and composer Gheorgi Garanyan, and the concert was organized by Westdeutscher Rundfunk, WDR, the German radio network.

WDR's collaboration with Russian artists started last year when

singer Alla Pugatchova performed in Cologne and when the network's "Pop Report" program featured some of the more popular Russian rock music.

Guenter Krenz, producer of "Pop Report" and a disk jockey in his own right, has visited Moscow at the invitation of the USSR state committee for television and radio to gather material for his series. He reckons Russian pop was of great interest to his listeners, leading to requests for guest spots from top Soviet artists which in turn led to the visit of Alla Pugatchova.

The package of Soviet artists presented by WDR this summer in Cologne has included, apart from the two jazz acts, the Ariel rock group, which features Russian folk material, plus contemporary songs, but set in an essentially rock'n'roll idiom. The band has been going for a decade now and is seen as probably the most authentic and versatile rock act in the Soviet Union.

But the jazz breakthrough is very important. Melodiya is the official full-time inhouse band of Melodiya Records and has featured many of the country's top jazz players. It puts out its own albums but its personnel also contributes to many outside recording sessions.

Leonid Tchizhik is a solo pianist and an expert at improvisation and

also has several albums out through Melodiya.

Also very much involved in breaking Soviet jazz at international level is the Viatcheslav Ganelin trio, which scored heavily in a series of concerts recently in Italy. Ganelin, a one-time graduate of Vilnius Conservatory, a pianist and composer, has been involved with the Russian national jazz scene since 1965 when he led his first trio at the Tallin Jazz Festival that year.

Then, in 1971, he formed a new trio with drummer Vladimir Tarasov and Vladimir Tchelkasin, a saxophonist and multi-instrumentalist. Today he presents a kind of jazz theater, blending musicianship, avant-garde thinking and jazz eccentricity.

The trio has since played many Russian and East European jazz festivals, receiving massive critical and audience acclaim. It has an album "Con Anima" on Melodiya and another LP released through Polski Nagranja in Poland.

The success of the Ganelin group in Italy looks like spearheading visits from other Russian jazzmen there. Leonid Tchizhik reportedly next in line for a concert tour there.

Ronnie Scott's Remains With Original Owners

LONDON—Months of rumor and speculation on the future of the world-famous jazz venue Ronnie Scott's Club were ended Oct. 12 when it was announced that the club will remain under the ownership of Scott and his partner Pete King.

It is understood that two U.K. commercial enterprises whose owners are jazz enthusiasts have provided finance enabling Scott and King to retain total control. A figure of around \$280,000 has been mooted.

Scott says there will be no change of policy, but the club will clearly be concerned with overcoming the problems of poor attendance caused largely by the effects of recession in the U.K. Artists booked to the end of this year include Dizzy Gillespie, Art Blakey, George Coleman and Jacques Loussier.



. . . With Vladimir Tarasov on drums . . .



. . . And Vladimir Tchelkasin on horns.

Holland's 'Oor' Celebrates 10th Anny

AMSTERDAM—The 10th anniversary of "Oor," Holland's leading progressive music magazine, was celebrated, with some 500 guests, at Bobbejaan Schoepen's fun park Bobbejaanland in Duerne, near Antwerp.

Todd Rundgren from the U.S. was special guest, and he was handed the first copy off the presses of a re-edited version of the "Oor" pop encyclopedia. Also on hand was Belgian singer Raymond van het Groenewoud and his backup band the Centimetres.

The revised encyclopedia features more than 1,000 national and inter-

national pop acts. Retailing at roughly \$15, it is claimed to be the only updated pop reference book of this kind in Europe.

For three years "Oor" has operated in the special-interest branch of book publishing company Elsevier/NDU, but it is likely to be sold to another publisher, VNU, at the start of 1982, along with five other magazines in the specialist field, "Hitkrant," "Disk," "Autovisie," "Foto" and "Fotohandel."

The weekly "Hitkrant" is said to be set for incorporation with the VNU monthly pop paper "Muziek Ezpres."

Reid Joins In Essex Management

LONDON—John Reid, manager of Elton John for many years and head of Rocket Records, is joining Derek Bowman in comanagement of actor/singer David Essex.

He'll guide the singer's recording

activities while Bowman looks after the movie and theatre side. Mel Bush, previously Essex's recording chief, will continue to promote the artist's tours.



ALLOWS RETAIL FREEDOM

U.K. Firm Bows Surcharge System On Videocassettes

By NICK ROBERTSHAW

LONDON—Intervision, leading independent video distributor in the U.K., has adopted a one-time surcharge system on over 400 Intervision Video and Alpha titles, allowing dealers unrestricted use of videocassettes for sale, rental or exchange.

The previous system of individual royalties will continue on rental-only titles from United Artists and EMI because of contractual obligations, but dealers and wholesalers have apparently welcomed the new freedom surcharge arrangement will confer.

Says joint managing director Bev Ripley: "This is maybe a move we should have made before. We've succumbed to the marketplace if you like: it's a great relief to dealers not to have the threat of rental policing hanging over the heads all the time, and we feel at the moment that independent retailers need all the help they can get. They wanted freedom and now they've got it, though we would obviously prefer leasing because there is more money in it."

Under the new arrangements, dealers who have been with Intervision more than one year will pay a \$7.50 surcharge. Newer dealers will pay \$11 and those who came in on the last days of the earlier stock bond system will get a free deal. Dealer price of full-price category films will now be \$50, including the surcharge.

Intervision's original systems, which involved dealers in paying a returnable stock bond by way of minimum rental guarantee, and featured printed warnings on rental royalties, were once regarded as a model of responsible policing. But in practice problems soon arose. "The idea was that once dealers had attained sufficient rental to cover their bond, they could get their money back. We had to find a way that both the producers and ourselves would be able to derive some income, and if the dealers made no returns, then they got no money back.

"But remarkably few dealers were actually asking. There was a good deal of misuse and the returns just

weren't coming in. That's why I think producers will accept this new surcharge system. The companies weren't getting their share of the transaction. They were getting done, and I think they feel now that they would sooner have a cut of something that is at least certain."

Meanwhile, Intervision is moving aggressively into the group viewing sector of the video market, via a series of deals with pub and club owners. "We are fortunate that all our early contracts included group viewing rights, so we have a considerable catalog available. And, of course, the great thing is that it's an area that doesn't depend on player population, where hardware supplies are tending to hold things back."

Cost to venues will be around \$30 for three days, which seems very little since audiences are unlimited and family rental for the home is already \$11 for the same period.

Blondie Hits Album Gets Release As Videocassette

CANNES—The Chrysalis Group's video programming division announced here the release next month of a video version of the "Blondie's Greatest Hits" LP as a followup to the "Eat To The Beat" video which has so far achieved worldwide sales in excess of 10,000.

Additional music video projects in the pipeline include a one-hour special by Leo Sayer and a show featuring Pat Benatar.

Ian Anderson of Jethro Tull, one of the rock stars most aware of video potential, will be recording an audio album shortly, using material thematically linked for a video album to be released in March. And new Chrysalis signing Greg Lake will be making a U.S. tour which will be recorded for future videocassette release.

Meanwhile, Chrysalis is releasing a videocassette of the feature film "Babylon," which the company co-



GETTING PHYSICAL—Abba manager Stig Anderson hugs Olivia Newton-John during a reception at his Stockholm home to promote her new LP, "Physical," which Anderson's Polar Music is distributing in Scandinavia.

financed and which was shown in British cinemas last year.

Says Chrysalis video programming division managing director, Clive Walker: "We are interested in developing projects in conjunction with other producers and one of our main aims at VIDCOM was to discuss co-productions of all kinds for home video, broadcast television and U.S. cable."

Vest Featured

BUCHAREST—A talent mix linking the U.S. with Romania in the studios of state record company Electrecord here has produced an off-beat album, mainly featuring U.S. singer-composer Quentin Vest.

Though the LP is titled "Heart Full Of Rock and Roll," the 12 self-written songs on it are more in the country-rock idiom, and strong on blues. Vest works with Johnny Raducanu, lending Romanian conductor, arranger and jazzman.

Select Video Moves Into Scandinavia

CANNES—Select Video, which has been established for 18 months in Germany, Austria and Switzerland, is expanding into Scandinavia with the formation of a Copenhagen-based affiliate to be run by Starbox president Johnny Reimar.

Reimar's commitment to video is such that he is using the name Select Video as the umbrella appellation for his operations, relegating the Starbox name to the status of a record label.

"We are going full steam into the video market," says Reimar, "and will be setting up our own sales forces in Norway, Sweden and Finland. We already have a sales operation in Denmark."

Select Video will come into being Jan. 1, when Vagn Petersen, currently financial director of the Stuttgart publishing company, Ehapa Verlag, joins Reimar as financial director and chief administrator. Reimar will handle the creative side of the operation.

First coup for Select Video is the acquisition for Scandinavia of the Walt Disney video catalog of 20 titles. Starbox already distributes the Disney record catalog in Scandi-

Sonet Video Bowing Through Scandinavia

By MIKE HENNESSEY

CANNES—Dag Haeggqvist, general manager of Sonet Grammfon AB, Sweden's leading independent record company, announced here the formation of Sonet Video AB, following the purchase of Sweden's ABCD Video company.

Haeggqvist was at VIDCOM, with Sonet managing director Gunnar Bergstrom and Sonet Denmark chief, Karl-Emil Knudsen, seeking video catalogs to represent in Scandinavia.

"Our aim," says Haeggqvist, "is to become the same unique force in video in the Scandinavian market as we have been these last 25 years in the record business."

The video division will operate through Sonet's Scandinavian record company affiliates in Denmark, Norway and Sweden, but there are no plans to extend the video operation to the U.K.

Sonet Video expects to have its first product on the market before Christmas. Hans Sandin, managing director of ABCD Video, who has had many years of experience in the Swedish film industry, remains as managing director of the reconstituted company, reporting to Bergstrom. Sven Lindholm and Haeggqvist, the owners and directors of Sonet Grammfon AB.

Distribution of video product will be through the GDC record distribution operation jointly owned by Sonet, PolyGram, WEA-Metronome and Polar. GDC has set up a video distribution system with a sophisticated short-term rental system which is expected to have a major impact on the Swedish video market. GDC is the leading record distribution network in Sweden with a market share of more than 40%.

Says Haeggqvist: "The business in Scandinavia is already well advanced down the rental path and with our special distribution set-up and our efficient rental scheme we confidently expect the record industry to be the main link between the video producer and the consumer."

As well as distributing licensed product in Scandinavia, Sonet Video will also be producing programs. A videocassette by singer Michael Rickfors is already available

and there are plans to use local artists to dub foreign productions and to produce children's programs and animated films.

Currently Sonet Video is negotiating to acquire product for a marketing launch scheduled early next year. Already the company has acquired for Scandinavia the movie "Monty Python & The Holy Grail," Mike Oldfield's "Tubular Bells" (from the U.K. Video Space company), a documentary on Brazilian footballer, Pele (from Video Merchandisers in the U.K.), a 15-program series from ABC called "The Big Fights" and sports programs, including a tennis instruction video by Bjorn Borg, from the French company, Cine Video.

Says Haeggqvist: "Sweden has great potential as a video software market because it has the highest penetration of video recorders after the U.S. and Canada (200,000 or 6.4% of households). Furthermore, the Swedes have only two television channels available and because of the climate and social traditions spend a lot of time at home.

The GDC rental system requires the dealer to pay between 75 and 180 krona (\$13.50 and \$27) for a videocassette which he retains for a period of five weeks. During that time he can rent it as often as he wishes. If the five-week period is extended, it costs the dealer between 10 and 30 krona (\$1.75 and \$5.25) for each additional week.

The GDC operates the scheme with around 1,000 selected dealers, each of whom signs a contract with the GDC and the IFPI. The GDC is currently in process of expanding its distribution network by contracting non-record outlets and has created a special department to develop this new business.

Says Haeggqvist: "At present most consumers get their software from specialist video dealers, but this will change. The market is almost exclusively a rental one and we think this is good because it tends to eliminate piracy and home copying. I think the American companies must accept the rental orientation of the European market."

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navia and Reimar has been successful in recording Danish cover versions of some of the Disney audio releases.

Select Video will operate the approved Disney rental scheme in Scandinavia, under which a cassette

Melodiya's LP Problems

• Continued from page 96

while the plant in Riga is now 50 years old. Much investment is clearly needed, says Mazin, to bring these up to today's requirements.

But one important development is on the way within the Melodiya production cycle. The company next year launches, at long last, its Reprintsentr, a new record cover-sleeve production facility in Moscow which will permit considerably improved sleeve quality for both export and domestic product. It will provide covers for all new releases pressed at the various different facilities and will shorten overall the time of release of new records.

VADIM D. YURCHENKOV

is rented to the dealer for six months at a cost of \$100. If the cassette is not returned after the six-month period, the dealer pays a further \$100.

Reimar will eventually be servicing up to 700 retail outlets in Scandinavia. He plans to open his Stockholm office next month and the Oslo office early in 1982.

Select Video will also be distributing Disney self-improvement cassettes which Walt Disney Telecommunications president Jim Jimirro indicated would be produced "as soon as videocassette penetration trebles."

In addition to the Disney repertoire, Reimar has also acquired for Scandinavia "The Little House On The Prairie" from NBC and a series of Asterix and Lucky Luke cartoon features from France, which will be dubbed into Scandinavian languages.

The Walt Disney video catalog has been placed with PolyGram in Holland and with Locatel and Film Office in France. Locatel will make the product available through 100 selected television rental shops in France and Film Office will cover all other outlets.

Canada

Canada's Country Coming Of Age

• Continued from page 78

Broadland Records' Dallas Harms is concentrating on a career as songwriter and producer: Dick Damron is part of the considerable RCA roster which includes Family Brown, Wilf Carter, Lee Marlow, Canadian Zephyr and the Midnight Rodeo Band. Recently Family Brown's "But It's Cheating" dented the U.S. country charts.

Mercey Brothers have established their own MBS Records distributed by Pickwick. Terry Carisse also records for MBS.

Baker is managed by Don Grashie who has established his Golden Eagle label with a roster that includes Jerry Palmer.

Rostad is considered one of the most promising songwriters in country music and has Big Country and Juno nominations to his credit. He records for the Ottawa independent, Stag Creek.

Tommy Hunter is a veteran of his own "Tommy Hunter Show," one of the longest running television series on the CBC. Hunter, Iris Larratt and Cedar Creek record for Acclaim Records.

The multi-award winning Good Brothers record for the new, successful independent Solid Gold and have made several inroads to the American country-rock market. Several country/rock acts worth noting are Blue Northern (Polygram Records), Showdown (Damon) and Six Cylinder (RCA).

The Irish Rovers have taken the Mickey out of their name and are now simply the Rovers, who scored big this year with "Wasn't That A Party" on the Attic label.

As usual, RCA Records figured prominently in the 1981 Big Country nominations with Carroll Baker (now with Excelsior) for best female singer; Dick Damron, top singer; Family Brown, Canadian Zephyr and Midnight Rodeo Band for best duo or group; Baker, Family Brown, Canadian Zephyr and Midnight Rodeo for top single. RCA also was nominated for top record company.

Canadian labels are numerous and scattered throughout the country. Among the most prominent are MBS (Mercey Brothers, Terry Carisse), Boot (Ray Griff, Joe Firth, a number of quality bluegrass acts), Pickwick International (Paul Hann, Marie Bottrell), Royalty (Gary Fjellgaard, Laura Vinson, R. Harlan Smith, Chris Nielsen), Broadland (Orval Prophet, Dallas Harms), Acclaim (Iris Larratt, Tommy Hunter, Cedar Creek), Stag Creek (Wayne Postad), Vera Cruz (Ronnie Prophet, U.S. acts Hoyt Axton and Don Everly) and Golden Eagle (Jerry Palmer, Kevin Wara, Wayne Stoneridge).

There are approximately 25-30 small but strong markets for country. Generally, country is strongest in the Maritime provinces (Newfoundland, Nova Scotia, Prince Edward Island, New Brunswick), the area around Ottawa (site of this year's Big Country Awards), the numerous large communities around Toronto, Thunder Bay in the Great Lakes district, the prairie cities of Winnipeg, Regina, Saskatoon, Edmonton, Calgary and Lethbridge, the B.C. interior communities of Prince George and Kelowna, the city of Vancouver on the West Coast and several towns on Vancouver Island.

Canada's independent labels seem to have been created specifically to feed and sustain their own

market, their own insular country scene. Hence Stag Creek of Ottawa, Damon of Calgary, Royalty of Edmonton and Golden Eagle of Thunder Bay.

Royalty was founded in 1974 by R. Harlan Smith both as a vehicle for his own career and as a means of recording such Alberta talent as Gary Fjellgaard and Laura Vinson. Thunder Bay's Golden Eagle was created a year ago, according to owner Don Grashie, because "the majors won't do anything with a new act."

Golden Eagle is typical of the Canadian indie. With no a&r representation outside of Toronto, few country artists are signed to major labels. This refusal by the majors to take domestic country seriously is another factor in the rise of the independent, but, as Golden Eagle has found out, the typical indie label has little impact on rack jobbers or other distributors. Aside from Grashie and Dallas Harms, there are few good country producers: the lack of proper, organized management and established national promoters also make it difficult to break an artist nationally.

Of the media catering to country music there are Ottawa's Capitol Country News, Jamboree from Welland, Ontario, and the weekly RPM Magazine.

Television shows include: "Tommy Hunter," "Ronnie Hawkins' Honky Tonk," "The Jimmy Fair Show" from Windsor, Ontario, and the syndicated "Family Brown Show."

Important radio stations include: CJVI, CHOW (Vancouver Island) CKWX (Vancouver), CKOV (Kelowna), CFCW (Edmonton), CFAC (Calgary), CJWW (Saskatoon), CKPM (Regina), CKRC and CHMM-FM (Winnipeg); Peter Grant is pd at CHMM-FM, CKLW-FM (Windsor), CFGM (Toronto), CKBY-FM (Ottawa), CFMK-FM (Kingston), CJCJ and CHFX-FM (Halifax), and the five stations of the VOXM network in the province of Newfoundland.

Ironically, the only promoter of national tours is the Jack Roberts Agency of Bothell, Washington. Typical is rock promoter Star Kommand of Winnipeg, which has had some success with Carroll Baker and other such artists, or independent promoter Harry Joyce of London, Ontario, who has booked major all day shows featuring acts such as Tom T. Hall, Charley Pride and T.G. Sheppard. His last effort, at Mohawk Speedway, drew 25,000 fans.

"The problem," explains ACME president Peter Grant, "is that we have no star system. We are still in the process of building that star system."

Medley Format Hits Country

LONDON—With several titles currently in the U.K. singles top 50, the segued-medley format clearly has plenty of sales mileage still left, and now country music has finally gotten in on the act.

Pioneering title is "Countrybilly," the artist is Peter K, and it's from Youngblood Records. Titles include "Midnight Rider," "Coward Of The County," "Tequila Sheila" and "Six Days On The Road." Now producer and label chief Jan Olofsson is finalizing a U.S. license deal.

West Germany

VIDEO FIRMS PROMINENT

Cannes Sees Few Music Industryites

By WOLFGANG SPAHR

HAMBURG — West German video software and distribution companies were prominent participants in the five days of intense wheeling and dealing that was this year's VIDCOM. But music publishers and record companies were thinly represented.

One of the exceptions was Peer Southern, whose managing director Michael Karnstedt says that having set up a video studio in Hamburg, his company wanted to examine what was on offer for the international market.

Similarly motivated was Munich

publisher Alfred Meier, who expressed astonishment and concern that so few representatives from the music business were in Cannes, considering that West German VCR sales should top 700,000 this year.

Rainbow Records of Frankfurt came away satisfied after finalizing a feature film deal with Rank, and the company reports solid sales of the VCL catalog it distributes in West Germany.

PolyGram video director Goetz Kiso was impressed by the range of software available in Cannes, and by the seriousness with which the new industry is treated, feelings echoed by Franz Wallner of Videovertrieb in Vienna. Michael Haentjes of Warner Home Video, as one might expect, was keen to talk to international colleagues about the advantages and headaches of video rental.

Biggest West German stand belonged to the Alan Vydra Group, which earlier this year bought out software company Videoring, and now means to invest millions of Deutschmarks in the Hamburg site to make it the video production center of Europe. Vydra already owns film and video studios, a duplication plant, post-production facilities and special effects hardware.

Videoring managing director Mario Villavicencio says the company is also seeking to expand its software catalog, and both he and Vydra were on the lookout for international distribution and attractive software properties.

Dr. Walter Berning of Select Video in Hamburg recently announced an agreement with Magnetic Video to duplicate and distribute a group of classic feature films in West Germany and other German-speaking territories.

Austria Reports Disk, Tape Sales Decline By 13%

VIENNA—Austrian record industry sources estimate sales fell by a massive 13% in the first half of this year, with the album market particularly hard hit.

Says Stephan Von Friedberg, Ariola managing director and secretary of IFPI's local branch: "We sold around 13% fewer records and tapes in the first six months, but in value terms I believe the drop must be nearer to 20%, taking price rises into account."

PolyGram president Wolfgang Arming says the company's market research confirms this view, and suggests that the downturn hit midprice albums most severely.

EMI Electrola Launches Mini Albums

COLOGNE—EMI Electrola has launched a series of mini-albums featuring four or five artists as a new marketing tool here. First releases in October came from the company's international section, with Billy Squier, Gary Bonds and U.S. act Our Daughter's Wedding among the artists showcased, but similar mini-albums are planned for national product.

During five evenings of presentations to retailers by Electrola's international a&r department, Walter Putz, general manager for international product, vowed to explore every means of presenting artists in

the shops. "We mainly see our challenge as establishing international artists on the West German market," he said.

The mini-albums come in two sizes, are keenly priced, and will feature both established and new acts.

This year EMI Electrola has successfully marketed Fischer Z, Whitesnake, Iron Maiden, the Tubes, Kim Carnes and Kim Wilde, besides making progress with other signings such as the Fools, Juice Newton and April Wine. Fall priorities include the Stones' "Tattoo You" album and new LPs from Cliff Richard, Bob Seger and Smokie.

Democracy At Work In New Label

VIENNA—Ariola is financing a new label here, Schallter, but will have little influence over what product is released.

Says Stephan von Friedberg, Ariola managing director: "We own the label, but its creative management is in the hands of two independent producers, Eberhard Forcher and Rudi Nemecek. We take on all areas of finance, administration and distribution."

The two producers seek out the new talent. Then they sit with two Ariola representatives, Friedberg and marketing manager Erich Krapfenbacher, and a three-to-one majority is enough to win the act concerned a release.

Says Krapfenbacher: "We won't influence what goes out and Ariola Germany is not involved in Schall-

ter, which will be distributed there through a wholesaler."

The label will concentrate on new Austrian music, with emphasis on bands using German lyrics. It will also release foreign material exclusively for the Austrian market.

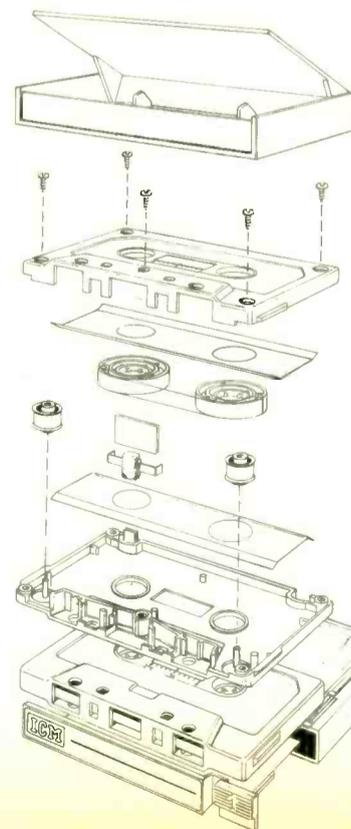
Paragon Bows Ultra-Modern Video Studio

BERLIN—Paragon Studios, built here in 1977 by Hans Peter Baumann in collaboration with record producer Erhard Wenzel, and equipped with the most modern technical equipment, now has an ultra-modern video studio available.

While top acts such as Udo Lindenberg, Inga Rumpf and Tangerine Dream continue to use the recording facilities, the video arm is Sony-equipped, using DXC 6000 PK color cameras, the BVE 500 ACE Broadcast system, and the SEG 1210 P camera sound set.

There's a video synthesizer, plus portable equipment for outside work. The Paragon video studios are being used for all kinds of video commercials and promotions, specially for German record companies.

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BRITAIN

(Courtesy of Music Week)
As of 10/24/81
SINGLES

This Week	Last Week	Title	Artist
1	1	IT'S MY PARTY	Dave Stewart & Barbara Gaskin, Stiff/Broken
2	18	O SUPERMAN	Laurie Anderson, Warner Bros.
3	2	BIRDIE SONG	Tweets, PRT
4	5	THUNDER IN THE MOUNTAINS	Toyah, Safari
5	16	HAPPY BIRTHDAY	Altered Images, Epic
6	6	OPEN YOUR HEART	Human League, Virgin
7	NEW	ABSOLUTE BEGINNERS	Jam, Polydor
8	3	UNDER YOUR THUMB	Godley & Creme, Polydor
9	14	GOOD YEAR FOR THE ROSES	Elvis Costello, F-Beat
10	11	IT'S RAINING	Shakin' Stevens, United Artists
11	10	WALKIN' IN THE SUNSHINE	Bad Manners, Magnet
12	8	JUST CAN'T GET ENOUGH	Depeche Mode, Mute
13	7	HANDS UP (GIVE ME YOUR HEART)	Ottawan, Carerre
14	4	PRINCE CHARMING	Adam & Ants, CBS
15	12	SHUT UP	Madness, Stiff
16	21	LET'S HANG ON	Barry Manilow, Arista
17	13	ENDLESS LOVE	Diana Ross & Lionel Richie, Motown
18	36	HOLD ME	B.A. Robertson & Maggie Bell, Swan Song
19	31	LABELLED WITH LOVE	Squeeze, A&M
20	15	PRETEND	Alvin Stardust, Stiff
21	19	QUIET LIFE	Japan, Hansa
22	20	TAINTED LOVE	Soft Cell, Bizzare
23	9	INVISIBLE SUN	Police, A&M
24	25	MAD EYED SCREAMER	Creatures, Polydor
25	17	SOUVENIR	Orchestral Manoeuvres In The Dark, Dindisc
26	34	WHEN YOU WERE SWEET SIXTEEN	Fureys, Ritz
27	NEW	EVERY LITTLE THING SHE DOES IS	MAGIC, Police, A&M
28	NEW	TONIGHT I'M YOUNG	Rod Stewart, Riva
29	NEW	WHEN SHE WAS MY GIRL	Four Tops, Casablanca
30	26	IN AND OUT OF LOVE	Imagination, R&B
31	29	LOCK UP YOUR DAUGHTERS	Slade, RCA
32	NEW	DEAD CITIES	Exploited
33	22	SLOW HAND	Pointer Sisters, Planet
34	23	YOU'LL NEVER KNOW	Hi Gloss, Epic
35	37	SO THIS IS ROMANCE	Linx, Chrysalis
36	NEW	JOAN OF ARC	Orchestral Manoeuvres In The Dark, Dindisc
37	39	NIGHTMARE	Gillan, Virgin
38	24	ORIGINAL BIRD DANCE	Electronics, Polydor
39	NEW	AND THEN SHE KISSED ME	Gary Glitter, Bell
40	NEW	PHYSICAL	Olivia Newton-John, EMI
ALBUMS			
1	1	GHOST IN THE MACHINE	Police, A&M
2	NEW	DARE	Human League, Virgin
3	2	SHAKY	Shakin' Stevens, Epic
4	3	SUPER HITS 1-2	Various, Ronco
5	17	STILL	Joy Division, Factory
6	4	HOOKED ON CLASSICS	Louis Clark/Royal Philharmonic Orchestra, K-tel
7	5	MADNESS 7	Madness, Stiff
8	7	IF I SHOULD LOVE AGAIN	Barry Manilow, Arista
9	NEW	HEDGEHOG SANDWICH	Not The Nine O'Clock News, BBC
10	6	ABACAB	Genesis, Charisma
11	NEW	OCTOBER, U2	Island
12	8	DEAD RINGER	Meat Loaf, Epic/Cleveland Int'l
13	22	LOVE IS...	Various, K-tel
14	11	DENIM & LEATHER	Saxon, Carerre
15	10	TATTOO YOU	Rolling Stones, Rolling Stones
16	9	WIRED FOR SOUND	Cliff Richard, EMI
17	12	CELEBRATION	Johnny Mathis, CBS
18	20	MAKING MOVIES	Dire Straits, Vertigo
19	16	PENTHOUSE & PAVEMENT	Heaven 17, Virgin
20	23	SECRET COMBINATION	Randy Crawford, Warner Bros.
21	30	ELECTRIC LIGHT ORCHESTRA	Jet
22	13	RAGE IN EDEN	Ultravox, Chrysalis
23	14	VERY BEST OF ANNE MURRAY	Anne Murray, Capitol
24	NEW	BODY TALK	Imagination, R&B
25	19	WALK UNDER LADDERS	Joan Armatrading, A&M
26	NEW	GOSH IT'S BAD MANNERS	Bad Manners, Magnet
27	15	ROCK CLASSICS	LSO/ROYAL CHORAL SOCIETY, K-tel
28	18	BAT OUT OF HELL	Meat Loaf, Epic/Cleveland Int'l
29	40	ISMISM	Godley & Creme, Polydor
30	24	BEAT THE CARROTT	Jasper Carrott, DJM
31	31	ANTHEM	Toyahm, Safari

32	NEW	SEE JUNGLE	Bow Wow Wow, RCA
33	NEW	MASK	Bauhaus, Beggars Banquet
34	29	HAPPY BIRTHDAY	Altered Images, Epic
35	27	CALIFORNIA DREAMIN'	Various, K-tel
36	NEW	NO CAUSE FOR CONCERN	Vice Squad, Zonophone
37	25	LOVE SONGS	Cliff Richard, EMI
38	NEW	MONSTER TRACKS	Various, Polystar
39	34	MICHAEL SCHENKER GROUP	Michael Schenker Group, Chrysalis
40	38	PRESENT ARMS IN DUB	UB40, Dep Int'l

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 10/24/81
SINGLES

This Week	Last Week	Title	Artist
1	1	START ME UP	Rolling Stones, Rolling Stones
2	4	ARTHUR'S THEME	Christopher Cross, Warner Bros.
3	9	PRIVATE EYES	Hall & Oates, RCA
4	2	ENDLESS LOVE	Diana Ross & Lionel Richie, Motown
5	3	THE VOICE	Moody Blues, Threshold
6	13	TRYIN' TO LIVE MY LIFE WITHOUT YOU	Bob Seger, Capitol
7	11	THE NIGHT OWLS	Little River Band, Capitol
8	8	STOP DRAGGING MY HEART	Around, Stevie Nicks, Modern
9	5	WHO'S CRYING NOW	Journey, CBS
10	7	FOR YOUR EYES ONLY	Sheena Easton, Capitol
11	12	EVERY LITTLE THING SHE DOES IS	MAGIC, Police, A&M
12	14	MY GIRL (GONE, GONE, GONE)	Chilliwack, A&M
13	10	SAUSALITO SUMMER NIGHTS	Diesel, RCA
14	6	HOLD ON TIGHT	Electric Light Orchestra, Jet
15	18	FRIENDS OF MR. CAIRO	Jon & Vangelis, Polydor
16	15	URGENT	Foreigner, Atlantic
17	17	YOU SAVE MY SOUL	Burton Cummings, Portrait
18	NEW	NO REPLY AT ALL	Genesis, Atlantic
19	NEW	HARD TO SAY	Dan Fogelberg, CBS
20	NEW	SAY GOODBYE TO HOLLYWOOD	Billy Joel, CBS

ALBUMS

1	1	TATTOO YOU	Rolling Stones, Rolling Stones
2	2	BELLA DONNA	Stevie Nicks, Modern
3	3	4	Foreigner, Atlantic
4	4	LONG DISTANCE VOYAGER	Moody Blues, Threshold
5	5	HEAVY METAL	Soundtrack, Full Moon/Asylum
6	6	FRIENDS OF MR. CAIRO	Jon & Vangelis, PolyGram
7	NEW	GHOST IN THE MACHINE	Police, A&M
8	8	ABACAB	Genesis, Atlantic
9	8	NINE TONIGHT	Bob Seger, Capitol
10	7	TIME	Electric Light Orchestra, Jet

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 10/26/81
SINGLES

This Week	Last Week	Title	Artist
1	2	JA WENN WIR ALLE ENGLEIN WAEREN	Fred Sonnenschein & Seine Freunde, Hansa
2	1	DANCE LITTLE BIRD	Electronics, Philips
3	3	JAPANESE BOY	Aneka, Hansa
4	4	RAIN IN MAY	Max Werner, CNR
5	5	HOLD ON TIGHT	Electric Light Orchestra, Jet
6	7	DICH ZU LIEBEN	Roland Kaiser, Hansa
7	6	FOR YOUR EYES ONLY	Sheena Easton, EMI
8	8	GREEN DOOR	Shakin' Stevens, Epic
9	12	WEM	Howard Cependale, EMI
10	10	YOU DRIVE ME CRAZY	Shakin' Stevens, Epic
11	29	MAMA LORRAINE	Andrea Juergens, Ariola
12	19	ROCK 'N' ROLL GYPSY	Helen Schneider, WEA
13	11	MALETTA PRIMAVERA	Loretta Goggi, WEA
14	17	MAMA LORRAINE	G.G. Anderson, Hansa
15	9	ONLY CRYING	Keith Marshall, Polydor
16	14	FLIEG NICHT SO HOCK, MEIN KLEINER FREUND	Nicole, Jupiter
17	13	GOING BACK TO MY ROOTS	Odyssey, RCA
18	16	GIB MIR BITTE EINEN KUSS	Helga Feddersen, Phonogram
19	NEW	PRINCE CHARMING	Adam & Ants, CBS
20	15	BETTE DAVIS EYES	Kim Carnes, EMI
21	NEW	WENN ICH JE DEINE LIEBE VERLIERE	Rex Gildo, Ariola
22	25	OH NO NO	Bernie Paul, Ariola
23	21	TIERICHER TANGO	Dieter Hallervorden, Phonogram
24	20	I'VE SEEN THAT FACE BEFORE	Grace Jones, Island

25	23	DREIKLANGDIMENSIONEN	Rheingold, Welt Rekord
26	NEW	EVERY LITTLE THING SHE DOES IS	MAGIC, Police, A&M
27	30	HAPPY BIRTHDAY	Stevie Wonder, Motown
28	18	STARS ON 45 VOL. 3	Stars On 45, Metronome
29	NEW	WIRED FOR SOUND	Cliff Richard, EMI
30	NEW	TAINTED LOVE	Soft Cell, Phonogram

ALBUMS

1	1	QUIETSCHFIDELIO	Electronics, Philips
2	2	DICH ZU LIEBEN	Roland Kaiser, Hansa
3	3	TIME	Electric Light Orchestra, Jet
4	4	SHAKY	Shakin' Stevens, Epic
5	5	SYMPHONIC ROCK	London Symphony Orchestra, K-tel
6	7	ABACAB	Genesis, Charisma
7	19	SCHLIESS DIE AUGEN UND TRAEUME	James Last, Polydor
8	9	IDEAL	Ideal, IC
9	6	TATTOO YOU	Rolling Stones, Rolling Stones
10	NEW	GHOST IN THE MACHINE	Police, CBS
11	8	KIM WILDE	Kim Wilde, Rak
12	10	SCHNEIDER WITH A KICK	Helen Schneider, WEA
13	13	4	Foreigner, Atlantic
14	NEW	DOLCE VITTA	Spider Murphy Gang, EMI
15	11	THIS OLE HOUSE	Shakin' Stevens, Epic
16	12	STARS ON 45 VOL. 2	Stars On 45, Metronome
17	20	DEAD RINGER	Meat Loaf, Epic/Cleveland Int'l
18	17	NIGHTCLUBBING	Grace Jones, Island
19	NEW	ALLES IST 75	Daf, Ariola
20	NEW	RED SKIES OVER PARADISE	Fischer Z, Liberty

AUSTRALIA

(Courtesy Kent Music Report)
As of 10/19/81
SINGLES

This Week	Last Week	Title	Artist
1	1	ENDLESS LOVE	Diana Ross & Lionel Richie, Motown
2	2	YOU WEREN'T IN LOVE WITH ME	Billy Field, WEA
3	4	LOUSE (WE GET IT RIGHT)	Jona Lewis, Stiff
4	9	START ME UP	Rolling Stones, Rolling Stones
5	6	HOLD ON TIGHT	Electric Light Orchestra, Jet
6	3	YOU DRIVE ME CRAZY	Shakin' Stevens, Epic
7	7	CHEQUERED LOVE	Kim Wilde, Rak
8	5	I WON'T LET YOU DOWN	PHD, WEA
9	11	PRINCE CHARMING	Adam & Ants, CBS
10	8	IF I WERE A CARPENTER	Swanee, WEA
11	16	TOO MANY TIMES	Mental As Anything, Regular
12	13	PRECIOUS TO ME	Phil Seymour, Epic
13	10	YOUR LOVE STILL BRINGS ME TO MY KNEES	Marcia Hines, Midnight
14	18	HOOKED ON CLASSICS	Royal Philharmonic Orchestra, RCA
15	15	JUST SO LONELY	Get Wet, CBS
16	14	STOP DRAGGING MY HEART	Around, Stevie Nicks, Motown
17	12	JESSIE'S GIRL	Rick Springfield, Wizard
18	NEW	THE STROKE	Billy Squier, Capitol
19	17	STAND AND DELIVER	Adam & Ants, CBS
20	20	THE SUN AIN'T GONNA SHINE ANY MORE	Doug Parkinson, CBS

ALBUMS

1	1	TATTOO YOU	Rolling Stones, Rolling Stones
2	2	SIROCCO	Australian Crawl, EMI
3	3	BELLA DONNA	Stevie Nicks, Modern/WEA
4	4	NEW TRADITIONALISTS	Devo, Warner Bros.
5	6	DEAD RINGER	Meat Loaf, Epic/Cleveland Int'l
6	5	TIME	Electric Light Orchestra, Jet
7	7	CATS AND DOGS	Mental As Anything, Regular
8	9	BAD HABITS	Billy Field, WEA
9	10	TIME EXPOSURE	Little River Band, Capitol
10	8	THIS OLE HOUSE	Shakin' Stevens, Epic
11	14	PRECIOUS TIME	Pat Benatar, Chrysalis
12	12	LONG DISTANCE VOYAGER	Moody Blues, Decca
13	13	HITWAVE '81	Various, Polystar
14	NEW	HOOKED ON CLASSICS	Royal Philharmonic Orchestra, K-tel
15	NEW	SONGS IN THE ATTIC	Billy Joel, CBS
16	17	PIRATES	Rickie Lee Jones, Warner Bros.
17	15	ALL THE BEST	Smokie, Rak
18	NEW	SUNNYBOYS	Sunnyboys, Rak
19	11	1981 ROCKS ON	Various, EMI
20	19	PRETENDERS 2	Pretenders, WEA

International



JULIO'S HONOR—Julio Iglesias fields questions during a press conference in Paris after receiving a Golden Globe award from CBS Records International for selling more than five million albums outside the U.S.

THOUGH BENEFITS UNCLEAR

Singapore Retailers Use Foreign Charts

By CHRISTIE LEO

SINGAPORE—"It creates interest, but doesn't necessarily help sales," observes a record retailer about the influence of chart listings in this market.

It has become a popular trend among Singapore retailers to display international charts from trade magazines (including Billboard) in an effort to educate consumers.

"Apart from wire services like Rediffusion, the government-controlled radio station here hardly adheres to chart listings as most programs are tailored after a MOR format," says Jimmy Wee, WEA's general manager.

Disco jocks, however, apparently rely on charts as they help indicate trends and movement of significant hits.

Notes Wee, "It makes our job easier too. A retailer is more confident when ordering new releases from us if the album has a top 20 placing."

Wee adds that a prominent chart position also helps sales tide in the case of a new act. Christopher Cross, for instance, enjoyed a fairly strong break in this market as a result of chart exposure. More significantly, Cross' debut self-titled album sold because SBC (Singapore Broadcasting Corp.) aired the "Grammy Awards" show.

PolyGram's international a&r manager Steven Tan echoes Wee's sentiments in a slightly different vein: "Charts reflect consumers taste in a particular country. There's no such thing as international charts listings. In Singapore, unfortunately, there's no authorized music

body to tabulate sales figures. British and American charts only work marginally for us. If it's a punk group on the No. 1 position, chances are sales will be limited because of its restricted following here."

Tan has reason to be pessimistic about foreign charts. When PolyGram released the Moody Blues' "Long Distance Voyager" after it reached No. 1 in the U.S., he had anticipated strong crossover sales. But they didn't happen.

Not everything is lost, though. EMI's marketing manager Freddy Ang says it depends on how each company exploits top listings for its own sales advantage.

"The fact that an album reaches the top 10 somewhere means something. It's really up to us to utilize that consumer survey to exploit sales in our area either by sales campaigns, promotions or advertising. I'll be the first to admit that it doesn't work every time. But more often than not, top priority adds have helped us break new product in this highly unpredictable market," suggests Ang.



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Queen Book Decision In U.K. Reversed

LONDON—A High Court ban on the distribution of a book about the group Queen (Billboard, Oct. 24), was "not warranted," according to a new legal decision here.

So the publication "Queen: The First Ten Years" goes ahead, following an appeal by the publishers, Babylon Books and distributors Music Sales and Record and Tape Sales (trading as Mail Order Music), against the original injunction.

Queen Productions Ltd. had initially claimed that sale of the book would have "a disastrous effect" on sales of its own book "Queen's Greatest Pix," due for national distribution this week.

New Music Magazine On Cassette, 95¢, Debuts Fortnightly In London

By PETER JONES

LONDON—A new-style music magazine, published in the format of a C60 audio cassette, goes on sale nationally here next month. It is a fortnightly publication, including interviews with recording artists, snippets of music and news and reviews.

It sells at 50 pence (roughly 95 cents), is titled "SFX" and is distributed by Comag to news agent and major chains, including W.H. Smith. It comes attached to a magazine-sized card for racking purposes and 10 minutes of the hour-long tape are available for advertising, sold off in half-minute spots.

But in advance of hitting the newsstands, it has run into criticism that charging such a low price for a re-usable tape is tantamount to an encouragement of home taping.

However, Hugh Salmon, managing director, who conceived the idea, insists: "We're sure

people will want to collect our tapes rather than re-use them. We see our magazine as a valuable promotional aid and stimulus for record sales. Additionally, we'll never play a record all the way through."

It has an initial print order of 60,000 copies and is slanted for the 16-24 demographic.

The publishing company has yet to get over the hurdle of securing full rights to re-record copyright music for sale on a cassette. Says Salmon: "We're negotiating now with the Mechanical Copyright Protection Society to try and establish a blanket royalty similar to that paid by broadcasting organizations."

And "SFX" has already formally applied for membership of the British Phonographic Industry (BPI), the record industry watchdog organization here. Its application is under consideration.

PolyGram S'pore Looks To India For Soundtracks

SINGAPORE—True to its international status, PolyGram offices in Southeast Asia are working to reach into the various markets by interchanging product on a sales and creative level.

Having struck up an understanding with affiliates in Hong Kong, Taiwan, Japan, Indonesia and Malaysia, PolyGram Singapore is now looking toward the Indian market for a wide range of best-selling soundtracks.

Says Steven Tan, the company's a&r international manager, "We were quite active with imports from India earlier as demand provided the right impetus. Additionally, there are three cinemas in Singapore which screen exclusively Hindi films from Pakistan. The popularity of these films primarily among the Indians, Punjabs and even the Malays gave us a ready made market."

However, public complaints regarding poor quality pressings from India and the penetration of the piracy forced the company to cut off the Indian connection.

"We also didn't have an a&r department to handle international product other than American and British product," says Tan. "Things haven't changed very much since five years ago although we believe the market for Hindi and Indian product is relatively large and can be expanded."

PolyGram hopes to eliminate the poor quality of the Indian imports by manufacturing locally. This will also give it a chance to restructure pricing to suit local rates.

Indian music, Hindi in particular, has long influenced Malay music in style, tone and phrasing. The "dangdut" beat in Malay songs, for instance, take after the syncopated beat style of Hindi songs.

Concludes Tan, "If not much else, Hindi material could be a viable source of material for local compositions. The general feeling is that Asian music is our music. There are potential growth possibilities and once we've succeeded in the inter-exchange program, maybe then we can start taking it out of this region to explore new markets."

Pay Bootleg Damages In London

LONDON—Another of the group of defendants "netted" in "Operation Moonbeam," code-name for a big British Phonographic Industry antipiracy drive here, has agreed to pay substantial damages to BPI for his role in the manufacture of bootleg records.

Through a solicitor in the High

Court, David Bentley, of Manchester, agreed to pay \$2,000, and he and his wife, Anne, agreed to permanent injunctions restraining them from dealing in bootleg records and tapes.

They were ordered to deliver to BPI all outstanding stocks of bootleg records in their possession.

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JAPAN

(Courtesy Music Labo)
As of 10/19/81
SINGLES

This Week	Last Week	Rank	Artist
1	1	1	GINGIRAGIN NI SARIGENAKU, Masahiko Kondo, RVC (Janny's)
2	2	2	HIGH SCHOOL LULLABY, Imokin Trio, Four Life (Fuji)
3	NEW	3	KAZE TACHINU, Seiko Matsuda, CBS/Sony (Sun/JCM)
4	3	4	KISS WA ME NI SHITE, Venus, Tokuma (Geiei)
5	4	5	FURUSATO, Chiharu Matsuyama, News (STV Pack/Panta)
6	8	6	MICHINOKU HITORI TABI, Jouji Yamamoto, Canyon (Nichion/Kitajima)
7	6	7	MAMOTTE AGETAI, Yumi Matsutoya, Toshiba-EMI (Kirara)
8	7	8	SHOUJO NINGYO, Tsukasa Ito, Japan (Yui/JCM)
9	5	9	KANASHIMI 2 YOUNG, Toshihiko Tahara, Canyon (Janny's)
10	9	10	LONELY HEART, Creation, Toshiba-EMI (NTV/Taiyo)
11	14	11	SAYONARA MOYOU, Toshihiro Ito, Nippon Phonogram (Yamaha)
12	12	12	NAMIDA NO SWEET (HERRY, Chaneis, Epic/Sony (PMP)
13	11	13	TORI NO UTA, Kaoru Sugita, Radio City (Asai)
14	NEW	14	TSUPPARI HIGH SCHOOL ROCK 'N' ROLL SHIKENHEN, Yokohama Ginbaee
15	10	15	MOSHIMO PIANO GA HIKETANARA, Toshiyuki Nishida, CBS/Sony
16	13	16	MOONLIGHT KISS, Maoko Kawai, Nippon Columbia (Geiei)
17	15	17	STRIPPER, Kenji Sawada, Polydor (Watanabe)
18	16	18	SEISEI RUTEN, Masashi Sada, Free Flight (JCM/KK Masashi)
19	20	19	GUNJOU, Shinji Tanimura, Polystar (Noel/JCM)
20	17	20	JEALOUSY, Yousui Inoue, Four Life (Nichion/Hogan)

ALBUMS

This Week	Last Week	Rank	Artist
1	2	1	TSUKASA, Tsukasa Ito, Japan
2	1	2	SELECTION, 1978-1981, Off Course, Toshiba-EMI
3	4	3	BYE BYE, Tsuyoshi Nagabuchi, Toshiba-EMI
4	5	4	LOVE POTION No. 1, Venus, Tokuma
5	10	5	YOU COULD HAVE BEEN WITH ME, Sheena Easton, Toshiba-EMI
6	NEW	6	FOLLOW ME, Iruka, Crown
7	3	7	SONGS IN THE ATTIC, Billy Joel, CBS/Sony
8	8	8	MARIONETTE, Mayumi Itsuwa, CBS/Sony
9	NEW	9	3606 NICHU, Alice, Polystar
10	6	10	STEREO TAIYOU ZOKU, Southern All Stars, Victor
11	7	11	BILLY'S BARBECUE, Arabesque, Victor
12	13	12	AI NO SEDAI NO MAK NI, Shougo Hamada, CBS/Sony
13	9	13	TATTOO YOU, Rolling Stones, Rolling Stones
14	12	14	SUN GLOW, Yasuko Agawa, Victor
15	15	15	LOVE POTION NO. 1, Michael Schenker Group, Toshiba-EMI
16	NEW	16	BYE BYE MAKO LIVE, Mako Ishino, Victor
17	17	17	BALIN, Marty Balin, Toshiba-EMI
18	11	18	BLUEJEAN MEMORY, Soundtrack, RVC
19	NEW	19	HIDARI UDE NO YUMA, Ryuichi Sakamoto, Alfa
20	14	20	A LONG VACATION, Eiichi Ohtaki, CBS/Sony

ITALY

(Courtesy Germano Ruscitto)
As of 10/20/81
ALBUMS

This Week	Last Week	Rank	Artist
1	3	1	VAI MO', Pino Daniele, EMI
2	NEW	2	BUONA FORTUNA, Pooh, CGD-MM
3	1	3	STRADA FACANDO, Claudio Baglioni, CBS
4	2	4	Q. DISC, Lucio Dalla, RCA
5	NEW	5	ABACAB, Genesis, Charisma/PolyGram
6	4	6	DEUS, Adriano Celentano, Clan, DGG

7	7	7	CHRISTOPHER CROSS, Christopher Cross, Warner Bros./WEA
8	NEW	8	TATTOO YOU, Rolling Stones, Rolling Stones
9	15	9	MISTAKEN IDENTITY, Kim Carnes, EMI
10	5	10	ICARO, Renato Zero, Zerolandia, RCA
11	NEW	11	ANGELO BRANDUARDI, Angelo Branduardi, PolyGram
12	9	12	RONDO' VENEZIANO, Rondo' Veneziano, Baby/CGD-MM
13	6	13	FACE VALUE, Phil Collins, Atlantic/WEA
14	10	14	GUILTY, Barbra Streisand, CBS
15	13	15	AMANTI, Julio Iglesias, CBS
16	12	16	MAKING MOVIES, Dire Straits, Vertigo/PolyGram
17	11	17	LE MIE STRADE, Gianni Togni, Paradiso/CGD-MM
18	NEW	18	FABRIZIO DE ANDRE', Fabrizio De Andre', Ricordi
19	19	19	F.S., New Trolls, Fonit Cetra
20	17	20	LA GRANDE GRITTA, Alberto Fortis, Philips (PolyGram)

HOLLAND

(Courtesy Stichting Nederlandse)
As of 10/24/81
SINGLES

This Week	Last Week	Rank	Artist
1	1	1	WHY TELL ME WHY, Anita Meyer, Ariola
2	4	2	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
3	2	3	I'M SO GLAD TO BE A WOMAN, Love Unlimited, Unlimited Gold
4	7	4	SUPER FREAK, Rick James, Motown
5	3	5	'N BEETJE VERLIEFD, Andre Hazes, EMI
6	9	6	HURT, Timi Yuro, Liberty
7	10	7	TAINTED LOVE, Soft Cell, Vertigo
8	8	8	THE MARVELOUS MARIONETTES, Doris D & Pins, Utopia
9	NEW	9	MEXICO, Les Humphries Singers, Decca
10	NEW	10	MEER NEDERLANDSE STERRE, Ruberen Robbie, CNR

SWEDEN

(Courtesy GLF)
As of 10/13/81
SINGLES

This Week	Last Week	Rank	Artist
1	1	1	JAG VILL HA DIG, Freestyle, SOS
2	2	2	HANDS UP, Ottawan, Carrere
3	6	3	FOR YOUR EYES ONLY, Sheena Easton, EMI
4	7	4	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA
5	NEW	5	JAPANESE BOY, Aneka, Hansa
6	NEW	6	RAISING MY FAMILY, Steve Kekana, EMI
7	3	7	GOING BACK TO MY ROOTS, Odyssey, RCA
8	5	8	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
9	NEW	9	TVA AV OOSS, X-Models, Parlophone
10	4	10	HUBBA HUBBA ZOOT ZOOT, Caramba, Trash/Polar

ALBUMS

1	1	1	FANTASY, Freestyle, SOS
2	2	2	TIME, Electric Light Orchestra, Jet
3	3	3	TATTOO YOU, Rolling Stones, Rolling Stones
4	NEW	4	DANGEROUS ACQUAINTANCES, Marianne Faithfull, Island
5	8	5	RAGE IN EDEN, Ultravox, Chrysalis
6	4	6	DEAD RINGER, Meat Loaf, Cleveland Int'l/Epic

7	NEW	7	GOKEN LINDEMAN TJATAR VIDARE, Hasse/Tage, Svenska, Ljud
8	7	8	HARD KARLEK, Mats Ronander, Polar
9	5	9	SAXPARTY 8, Igmar Nordstroms, Frituna
10	6	10	FOER VAENTAN, Eva Dahlgren, CBS

ISRAEL

(Courtesy Reshet Gimmel/IBA)
As of 10/16/81
SINGLES

This Week	Last Week	Rank	Artist
1	2	1	TAINTED LOVE, Soft Cell, Bizarre
2	3	2	ABACAB, Genesis, Charisma
3	4	3	START ME UP, Rolling Stones, Rolling Stones
4	1	4	HOLD ON TIGHT, Electric Light Orchestra, Jet
5	8	5	JAPANESE BOY, Aneka, Hansa
6	5	6	URGENT, Foreigner, Atlantic
7	9	7	ONE IN TEN, UB40, Dep Int'l
8	6	8	STARS ON 45 VOL. 2, Stars On 45, Mercury
9	7	9	GIRLS ON FILM, Duran Duran, EMI
10	NEW	10	WIRED FOR SOUND, Cliff Richard, EMI

ALBUMS

1	1	1	NAOMI SHERMER SINGS HER OWN WORKS, Naomi Shemer, CBS
2	2	2	ME AND SIMON, Yossi Banai, Hed Artzi
3	3	3	STARS ON 45, Stars On 45, Mercury
4	4	4	MIDNIGHT, Shlomo Artzi, Hed Artzi
5	5	5	SUMMER 81, Various, Mercury
6	6	6	SIVAN, Yigal Bashan, Isradisc
7	7	7	SHADOWS ON THE SUN, Arik Sinai, CBS
8	8	8	FIFTH STEP, Shimi Tayori, CBS
9	NEW	9	SONGS IN THE MIDDLE OF THE NIGHT, Nurit Galron, CBS
10	9	10	CHI MAI, Ennio Morricone, CBS

BELGIUM

(Courtesy HUMO)
As of 10/14/81
SINGLES

This Week	Last Week	Rank	Artist
1	2	1	WHY TELL ME WHY, Anita Meyer, Ariola
2	1	2	JAPANESE BOY, Aneka, Ariola
3	4	3	I'M SO GLAD TO BE A WOMAN, Love Unlimited, Unlimited Gold
4	6	4	DANCING THE NIGHT AWAY, Voggue, Phonogram
5	NEW	5	DE DAG DAT HET ZONLICHT, John Terra, Phonogram
6	NEW	6	FOR YOUR EYES ONLY, Sheena Easton, EMI
7	NEW	7	HANDS UP, Ottawan, Carrere
8	NEW	8	STRANGERS ON 45, De Strangers, Dureco
9	NEW	9	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
10	3	10	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA

ALBUMS

1	1	1	TATTOO YOU, Rolling Stones, Rolling Stones
2	NEW	2	REGEN VOORBIJ, Rob De Nijs, EMI
3	NEW	3	GHOST IN THE MACHINE, Police, A&M
4	3	4	DE LIEDSJES DIE IK GRAAG HAD GEZONGEN, Wil Tura, Polydor
5	5	5	LAAT ME MAAR LOPEN, Willem Vermandere, Phonogram

Record Guide

AMSTERDAM — All Dutch record companies, except RCA, Dureco and VIP, are included in "Record Guide," a 40-page magazine here with a 1.5 million print run, delivered house-to-house and to record shops in Holland from Nov. 9.

The project, in which Dutch record retail organization NVGD is also involved, is an initiative of the Dutch Top 40 Foundation.

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ELVIS COSTELLO & THE ATTRACTIONS—Almost Blue, Columbia FC37562. Produced by Billy Sherrill. The angry young Briton has gradually revealed himself as a thoughtful student of American music, and this new set, cut in Nashville, does for country what the band's "Get Happy" did for r&b—respect the music's form and its essence, yet link both to Costello's own writing. The key twist here is the complete reliance on outside material, and what material it is. From Hank Williams and Don Gibson to Merle Haggard, Charlie Rich and Gram Parsons, Costello finds and fulfills the promise of some simply terrific songs. Ironically, the arrangements are as authentic as anything likely to emanate from Music Row this year. Only Costello's vocal style and the garish cover hint at the set's thematic tie to rock.

Best cuts: "Why Don't You Love Me (Like You Used To Do)," "I'm Your Toy (Hot Burrito #1)," "Brown To Blue," "A Good Year For The Roses," "Sittin' And Thinkin'."

PRINCE—Controversy, Warner Bros. BSK3601. Produced by Prince. The dust kicked up by last year's "Dirty Mind" will continue with this release as Prince—in his identifiable high-pitched r&b/rock style—takes on the political and sexual issues of the day head on. Side one takes its cue from one of the side's key songs, "Sexuality," while side two shows lyrical expansion into politics on such tracks as "Ronnie, Talk To Russia" and "Annie Christian." Prince's command of the rock idiom is firmer this time especially on side two. If the listener can get over the built-in prejudice to some of the lyrics and Prince's image (note poster inside), there are some rewards to be had. Not for tender ears.

Best cuts: "Controversy," "Private Joy," "Ronnie, Talk To Russia," "Let's Work," "Annie Christian."

DEL SHANNON—Drop Down And Get Me, Network 5E568. (Elektra/Asylum). Produced by Tom Petty. Shannon, who enjoyed peak popularity during the early '60s with "Runaway," "Hats Off To Larry" and "Keep Searchin' (We'll Follow The Sun)," is back on the scene, aided immeasurably by Tom Petty who produced and the Heartbreakers who supply much of the musical punch. With the exception of Jagger/Richard's "Out Of Time," all tunes are original, all maintaining a very mainstream, highly accessible commercial edge. It's been a while, yet Shannon hasn't lost any of his pop charm. Petty's association with this project should attract attention and airplay.

Best cuts: "Sea Of Love," "Drop Down And Get Me," "Life Without You," "Liar."

KING CRIMSON—Discipline, Warner EG Records RSK3629. Produced by King Crimson, Rhett Davies. After seven years King Crimson is back, reformed by Robert Fripp, with Adrian Belew on guitar and lead vocals, Tony Levin on bass, and Bill Bruford on drums. Those who expected a rerun of "Court Of The Crimson King" may be disappointed, even though the LP is still in the "progressive rock" vein that Crimson's original incarnation helped create over 10 years ago. But Fripp, who has been the kindly uncle to the New York new music scene in recent years, has also absorbed its influences, which makes for an LP that is closer in spirit to Talking Heads than to Yes.

Best cuts: "Elephant Talk," "Discipline," "The Sheltering Sky."

U2—October, Island ILPS9680 (Warner Bros.). Produced by Steve Lillywhite. This Irish quartet has been compared to the Who for its tackling of epic themes done in a grand, bravura style. This much anticipated second album continues in the vein established by the first. The Edge's simple but haunting guitar work; Bono's emotion-soaked vocals and the firm rhythm of bassist Adam Clayton and drummer Larry. The last album had "I Will Follow" as its tasty center point and a compatible track on "October" is "Rejoice" which reaches for the same emotions. The first album, despite no hit single, reached the top 70 due to word of mouth, strong press and well-received live shows.

Best cuts: "Rejoice," "Gloria," "Scarlet," "Tomorrow," "I Fall Down," "October."

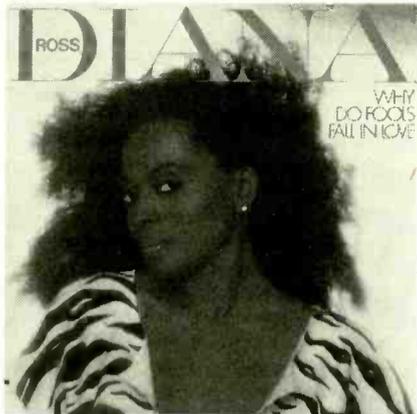
THE STEVE MARTIN BROTHERS, Warner Bros. BSK3477. Produced by William E. McEuen. Martin's fourth LP offers two sides of the "wild and crazy guy." Side one is all comedy material, including "What I Believe," Martin's patriotic statement that contains a few crackups. Unfortunately the remainder of material on the side sounds like tidbits we've heard before, either during his live shows, on television or on other LPs. Side two is comprised of banjo music, not stimulating enough to sustain an entire side. Martin isn't at the popularity peak he was a few years ago, but for those who just can't get enough of his humor, then this one (side one at least) is for you.

Best cuts: "What I Believe," "Love God," "The Gospel Maniacs."

RUPERT HOLMES—Full Circle, Elektra 5E560. Produced by Rupert Holmes. Holmes takes his favorite kind of song—the one that tells a story—one step further on his Elektra debut. Instead of composing a different narrative within each song, he concentrates on one couple and constructs an entire short story. The love affair neatly starts at the beginning with "Loved By The One You Love" before conceptually unfolding into the story of love found and eventually lost. While Holmes has a tendency to get syrupy at times, the LP as a whole has great commercial potential.

Best cuts: "You Remind Me Of You," "Loved By The One You Love," "Full Circle."

Spotlight

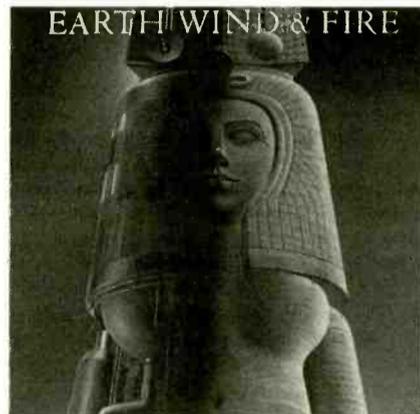


EARTH, WIND & FIRE—Raise, ARC/Columbia TC37548. Produced by Maurice White. Earth, Wind & Fire is perhaps the only r&b outfit (with the exception of the Commodores) that adeptly fuses r&b and pop and vice versa with an ear for the commercial. While there is nothing here that radically deviates from the group's successful formula of balancing mainstream r&b and funk with contemporary pop rhythms, there is enough lyrical and melodic substance and crafty rhythm arrangements to make this a welcome addition to the group's catalog. "Let's Groove," with its catchy arrangement and vocal precision is the highlight along with the beautiful "My Love."

Best cuts: Those mentioned, plus "Lady Sun," "I've Had Enough."

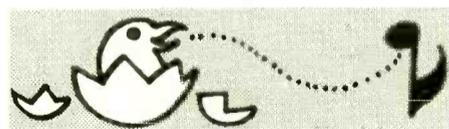
DIANA ROSS—Why Do Fools Fall In Love, RCA AFL14153. Produced by Diana Ross. Ross' RCA debut is an immaculately packaged collection of uptempo material and ballads that offers further proof why Ross ranks as one of contemporary music's most stylistic vocalists. Her spunky remake of the title cut is a vocal showcase while her solo treatment of "Endless Love" is given a marvelous and sensitive rendition. Ross also shows she is no slouch in the studio, handling production chores herself and with maximum efficiency. "Sweet Surrender," "Sweet Nothings," "Work That Body" and "It's Never Too Late" offers Ross the opportunity to flex her vocal muscles.

Best cuts: Those mentioned, "Mirror Mirror."



JOHN ANDERSON—I Just Came Home To Count The Memories, Warner Bros. BSK3599. Produced by Frank Jones with John Anderson. Without really straying from his hard-country center, Anderson stretches himself a bit more here than in his past two albums. There's a nod toward bluegrass, via "Stop In The Road," and a thoroughly effective cover of Bob Dylan's "Don't Think Twice (It's All Right)." The latter number is considerably energized by Fred Carter Jr.'s acoustic guitar work. The material is strong and varied, and the production sensitive and supportive.

Best cuts: "I Just Came Home To Count The Memories," "One Of Those Old Things (We All Go Through)," plus those cited.



First Time Around

SNEAKER, Handshake FW37631. Produced by Jeffrey Baxter. Every once in a while a debut LP is released that has the melodic, lyrical and instrumental depth to make an immediate impact and Sneaker could be one of them. With material ranging from poignant ballads ("More Than Just The Two Of Us") to AOR oriented rockers and accessible uptempo tracks, Sneaker has all the bases covered. Lead vocals have the sophistication and grace to attract attention and the six-man group's harmonies are right on target. Former Doobie Brother Jeff Baxter (who also plays guitar) has taken a new group and produced a mature, clean LP.

Best cuts: "More Than Just The Two Of Us," "One By One," "Looking For Someone Like You," "No More Lonely Days," "Jaymes."

PETER CETERA, Full Moon/Warner Bros. FMH3624. Produced by Peter Cetera, Jim Boyer. The Chicago bassist goes solo with a craftily composed and arranged pop album that more than anything showcases Cetera's writing and singing skills. Some tracks bear resemblance, especially in the vocals, to the Chicago sound minus the horns, while the remainder of the material is in a more adventurous, sometimes progressive vein. Yet on the whole, the album should appeal to pop and a/c playlists as the instrumentation leans more toward a softer approach.

Best cuts: "Livin' In The Limelight," "I Can Feel It," "On The Line," "Holy Moly," "Not Afraid To Cry."

Billboard's Recommended LPs

pop

THE BEST OF ROBERTA FLACK, Atlantic SD19317. Various producers. This anthology represents Flack at her best. There is no filler here, just gems such as "Killing Me Softly With His Song," "The Closer I Get To You," "The First Time Ever I Saw Your Face," "Where Is The Love," "Feel Like Makin' Love" and more. Flack is one of the most respected song stylists and this LP shows why. **Best cuts:** Those mentioned.

THE BEST OF FIREFALL, Atlantic SD19316. Various producers. This 10-song compilation LP features the best from Firefall's five albums. Included are "You Are The Woman," "Cinderella," "Strange Way" and "Headed For A Fall." **Best cuts:** Those mentioned.

MIKE LOVE—Looking Back With Love, Boardwalk NB133242. Produced by Curt Becher. Beach Boy Mike Love recreates the Beach Boys sound on the title track, a nostalgia piece that fondly looks back at the '60s. Love covers oldies like "Calendar Girl" and "Be My Baby" while the remainder of material is uptempo and melodic in the best tradition of the Beach Boys. **Best cuts:** "Looking Back With Love," "Runnin' Around The World," "Calendar Girl."

SYNERGY—Audion, Passport PB6005 (JEM). Produced by Larry Fast. Electronic music whiz Larry Fast, who has contributed to the work of such artists as Meat Loaf, Nektar, Peter Gabriel, Kate Bush, Carly Simon, Boz Scaggs, and others, records on his own as Synergy. Synthesizers have recently proved most popular when used for texture or rhythm, but Synergy builds entire musical edifices from them. No other instruments are used in this ponderous (and sometimes pompous) effort. **Best cuts:** "After The Earthquake," "Orbit 5," "An End To History."

TOM COSTER—T.C. Fantasy F9612. Produced by Tom Coster, Phil Kaffel. Tom Coster spent most of the '70s as keyboard player for Santana, co-writing much of that band's material. For his first solo LP Coster enlists the aid of Journey drummer Steve Smith, among others, for this jazz-tinged rock LP. The playing is fiery sometimes, and technically first-rate throughout. A lot of credit for making it work must also go to guitarist Joaquin Lievano. **Best cuts:** "You Said," "Angels Have Wings," "Ciao," "One Woman Man."

CHUCK HAMMER—Guitarchitecture, Guitarchitecture Records CEH1001 (JEM). Produced by Charles Bugbee. Chuck Hammer, who has played guitar on LPs by David Bowie, Lou Reed and Garland Jeffery has married innovative techniques in his playing with technical innovations in his instrument to make an LP that is a guitar fan's delight. Unfortunately, his songwriting and vocals do not equal his playing abilities, but then you can't have everything. **Best cuts:** "Her Initials," "Guitolocaust," "Telestar."

WILLIAM BOLCOM & JOAN MORRIS—The Rodgers & Hart Album, RCA ARL1-4123. Produced by Sam Parkins. This is the

third RCA reprise of pop masters' material by singer Morris and pianist Bolcom, and their second devoted to a single output (the other was Irving Berlin). It's an overwhelming success, though sometimes Morris' voice is too rich for the material as in "The Lady Is A Tramp" (she doesn't sound like she's likely to fall asleep at an opera, the irony of the lyric notwithstanding). Lucy Simon joins on two numbers, "Why Can't I?" and "Take Him." What a team, what a teaming! **Best cuts:** Those mentioned.

BOHEMIA—Deviations, VDI28124. Produced by Robin McBride. Bohemia plays a progressive brand of energetic rock that employs a modicum of melody and lyrical depth, to insure airplay on adventurous rock stations. Fluid guitar riffs, tasty sax work and percussion gives much of the material an ethereal flavor. Bohemia is a five-person Chicago-based group on a Chicago-based label. **Best cuts:** "Standard Deviation," "Empty Room," "Plastic Doll."

country

MEL TILLIS & NANCY SINATRA—Mel & Nancy, Elektra 5E-549. Produced by Billy Strange, Jimmy Bowen. This studio duet makes for an interesting, if sometimes contrived, recording project. It's not flawless: "Play Me Or Trade Me" could better have been left off altogether, and "After The Lovin'" suffers from a case of somnolent pacing that weakens the arrangement. However, the pair interact nicely on "Where Would I Go" and "I Would Fly," indicating that while it's not an inspired teaming, this duet has possibilities. **Best cuts:** Those cited, plus "Cowboy Carry Me Home."

PATTI PAGE—Aces, Plantation PLP548. Produced by Shelby S. Singleton Jr. Page makes a few concessions to country arrangements and instrumentation here; but the clear, heartfelt voice and the sanitized material that made her "the singing rage" of the 1950s are—happily—retained. Her serene stylings moderate and temper even the wailing steel guitar or the most dated lyrics (as in, for example, "Most People Get Married" or "A Poor Man's Roses"). **Best cuts:** "No Aces," "Wasn't It Good," "Everytime You Touch Me."

jazz

JAN GARBAREK—Eventyr, ECM ECM-1-1200. Produced by Manfred Eicher. The Scandinavian tenorist teams with guitarist John Abercrombie and percussionist Nana Vasconcelos for a prototypical exercise in austere mood-making, shaped by his use of traditional folk themes on over half the selections. Fans of his more swinging work with larger groups may shy away, but expect his oldest admirers to embrace these ethereal tone poems. **Best cuts:** "Soria Maria," "Eventyr," "Weaving A Garland," "Snipp, Snapp, Snute."

OLD AND NEW DREAMS—Playing, ECM ECM-1-1205. Produced by Manfred Eicher. The third outing for this quartet of former Ornette Coleman sidemen is a live Austrian concert excerpted to a single disk. As before, trumpeter/pianist Don Cherry, saxophonist Dewey Redman, bassist Charlie Haden and drummer Ed Blackwell embody the spirit of the avant garde in its broadest and most engaging sense, finding humor and, as the title suggests, playfulness as well as a more somber beauty. Performance and production both shine under Eicher's hand. **Best cuts:** Coleman's "Happy House," "New Dream" and "Broken Shadows," and the band's "Mopti" and title tune.

GERALD WILSON—Orchestra Of The '80s, Discovery DS833. Produced by Albert Marx. The former Jimmie Lunceford trumpet ace offers his first LP in more than a decade. All six titles are Wilson originals and charts with four trumpets, four "bones and an oversized reed and rhythm section laying down a massive but precise, clean sound which is attracting wide attention in the Los Angeles area. There are numerous innovative scoring wrinkles in Wilson's charts. The sound is strictly 1981. And the solos are first rate. **Best cuts:** "See You Later," "Lomein," "You Know."

MARTY PAICH BAND—I Get A Boot Out Of You, Discovery DS829. Reissue produced by Albert Marx. Originally taped for Warner Bros. back in 1959, Paich features Art Pepper, Vic Feldman and Jack Sheldon on eight provocative cuts. All are valued evergreens, half of them Ellington compositions. Six brass and three reeds plus Feldman's vibes and three rhythm make up the band; it's an interesting, entertaining group, well-recorded and of particular interest to aspiring arrangers. **Best cuts:** "It Don't Mean A Thing," "Love For Sale," "Warm Valley."

ARNETT COBB—Funky Butt, Progressive 7054. Produced by Gus P. Stataris. Solid swinging jazz from the gut. Even the cliches he throws into his torrid solos are gems. Tenor saxist Cobb has been around a long while, but he wears well whether he's slashing into "Jumpin' At The Woodside" or caressing "Satin Doll." He's in good company too, with Derek Smith laying down a solid piano line and Ray Drummond and Ronnie Bedford providing tasteful bass and drum work respectively. **Best cuts:** All.

(Continued on page 107)

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 Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

IRVINE MEADOWS

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· Tom Petty and the Heartbreakers · Kenny Rogers ·

· Jefferson Starship · Jack Tempchin ·

Thanks for a Great Opening Season! See You in '82!

Closeup

THE POLICE—Ghost In The Machine, A&M SP 3730/Nautilus NR 40 (half-speed mastered audiophile disk). Produced by The Police and Hugh Padgham.

The fast-growing field of premium-priced, audiophile quality LPs gets its most meaningful test to date with the release of the new Police album, and both the band and this emerging high-end market benefit: in contrast to previous half-speed audiophile releases culled from older markets, "Ghost In The Machine" arrives in its upscale reincarnation scant weeks after A&M's shipment of the conventionally mastered and popularly priced version. Both sound terrific.

As such, the album offers the most critical challenge yet to this new product area. Although critics and consumers alike have rewarded the audiophile manufacturers' exacting craft with bullish growth during an otherwise soft music market, skeptics could point with some justification to the majors; own customary relaxation of tight controls on recent runs of old chestnuts.

That trend, combined with a decline in raw pressing compound quality due to tighter governmental controls, gave the new breed of gourmet labels more room to improve on the original. But mainstream loyalists could argue that the conventional versions weren't really being given a fair test.

Now one of the industry's more visibly quality-conscious vendors has agreed to a more direct comparison, and both A&M and Nautilus have acquitted themselves well. In its mass market version, "Ghost In The Machine" is sonically rich, its technical standards at the leading edge of that marketplace.

Yet any suspicion that Nautilus' asking price of \$16 to \$17 for its half-speed mastered rendition says more about emperors and new clothes than audio technology can be offset by playing both versions on better quality home stereo gear. Drummer Stuart Copeland's signature cymbal shots, Sting's nimble base line and guitarist Andy Summers' shimmering guitar harmonics are all subtly but palpably better-defined, the LP's most conspicuous musical shifts, its use of brisk horn charts and atmospheric synthesizers, are served by a more solid and spatially precise stereo image.

For the far greater majority of potential buyers, however, the real issue remains the music. And on this score, too, the Police are working at the front lines. Whether booming

through speaker columns large enough for Madison Square Garden or through a transistor radio, their new songs probe an ambitious yet oddly old-fashioned clutch of related themes.

Indeed, the LP title itself hints at the set's underlying preoccupation with humanity in an age of increasingly dominant technology. That theme is pointed up even more bluntly in the songs themselves, especially "Spirits In The Material World," "Too Much Information," "Rehumanize Yourself" and "Invisible Sun," arguably the collection's most haunting track. That those titles virtually reveal their own intent is a clue to the band's platinum popularity—their choice of topics is a serious one, yet their plain-spoken slant makes them accessible to a varied audience.

If such simplicity leaves some critics cold, this trio's basic overview remains far more balanced than either the sedated, recycled romanticism of most '60s and '70s veterans or the more abrasive, nihilistic elements of new wave. Pundits may knock the Police for their reggae characterizations (toned down somewhat here, by the way, to accommodate elements of soul, African high-life and pure pop) or their gilded locks, but the band's evident interest in reaching beyond the western, white rock constituency, and their emphasis on global harmony ("One World (Not Three)" provides a kind of Anthem for that issue) are laudable.

Above all else, though, the playing's the thing as far as the fourth Police LP is concerned. And throughout "Ghost In The Machine," the infectious rhythmic thrust and rich instrumental and vocal details that abound suggest that this band is maturing impressively.

SAM SUTHERLAND

CAPITOL BOWS MINI-LP LINE

LOS ANGELES—Capitol has entered the EP market with the release of Iron Maiden's "Maiden Japan." Capitol is planning two "mini-LP" series, a \$4.98-list line focusing on new acts and a \$5.98 line geared to established acts.

Most of the \$5.98 product features concert material. "Maiden Japan" consists of five live cuts that were recorded in Nagoya in May. The original studio versions of the tunes appeared on the group's first two LPs.

Rock 'n' Rolling

• Continued from page 10

cation will go beyond the Stones/Springsteen mainstream in covering rock, the cover and front page feature the same Stones and Springsteen, along with Elvis, Bob Seger and ZZ Top. Inside are articles about Billy Burnette, Little River Band, Billy Squier, Jim Messina, Tom Waits, Bette Midler and the Yardbirds remembered.

Nobody is likely to confuse The Record, with, say the New York Rocker. But there are, points out Brownridge, features about the Go-Go's and Karla DeVito. "Everybody has a different definition of what new music is, and to most kids Karla DeVito and the Go-Go's are new music, even if you in the trades al-

ready know about them," he says.

The third thing we noticed was how busy managing editor David McGee is keeping himself. Of the 18 signed articles in the 24-page magazine, eight of them are by McGee. Of the 13 album reviews, two are by McGee as well. But we have also noticed that, initially at least, McGee is keeping his editorial distance from the likes and dislikes of the mother publication.

The current Rolling Stone features Elvis on the cover with a lengthy excerpt from the Albert Goldman biography. In reviewing the same book, McGee calls it, a "one dimensional portrait, virtually useless as either biography or as fiction."

General News

BLACK URBAN, MOR

Satellite Network Adds New Formats

• Continued from page 1

As these plans were being formulated, the effects of this technological advancement on radio programming are beginning to show potentially profound changes in such basic formats as beautiful music.

SMN is in a joint venture with Bonneville Broadcast Consultants to deliver Bonneville's previously mailed-tape syndicated service by satellite. Although the new service is only on three of Bonneville's 100 client stations, Frank Murphy, vice president of client relations, talks of stepping up the music mix from 188 hours to 300 hours with a move away from strictly instrumentals to vocals of contemporary singers such as Neil Diamond, Barry Manilow and Barbara Streisand.

Murphy explains that the tape system brings up a record every fourth day and does not lend itself to dayparting, while the live satellite system permits "going more foreground in morning drive," for example.

While Bonneville is making these plans, SMN has hired Jim Maddox, creator of the "Black Magic" format

Chuck Jackson

• Continued from page 90

for their artists. I'm a ballad writer like Lionel Richie. I can write five ballads a day, but uptempo songs come a little harder."

Jackson appears to enjoy studying young composers and evaluating potential superstars. He offers as advice to new songwriters, "Write; don't worry about hits or publishing. Try to get your songs on any LP. It does not have to be your favorite artist or even an artist that you particularly like. Just try to get your songs on albums.

"The idea is to have those songs heard. So if the album isn't good but you are fortunate enough to have a good tune on it, people somewhere will hear it."

Returning to the topic of producing, Jackson notes that he has turned down offers. "I have told artists that 'I'm sorry but I would not like to marry you for the three months it would take to do an album.'

"It's important that our personalities mesh, and producing an album is like a marriage. I have discovered that I'm not a musical producer as such; my strength lies in my personality and what I can get from an artist."

on KMJQ-FM Houston, to direct the new black urban contemporary satellite-delivered format.

The format Maddox created at KMJQ quickly attracted double digit Arbitron shares and it has come to be known as urban contemporary in several major markets where it has, in some cases, evolved out of disco formats.

Maddox served as vice president and general manager of both KMJQ and WBMX-FM Chicago before forming his own black programming and management consulting firm, Maddox-Patterson Assoc. in Chicago. In his new association, Maddox will have the title of president.

Ivan Braiker, vice president and general manager of SMN, says of the new black format, "Our goal is to acquire 70 affiliates by June, 1982."

"Black radio, as a part of an overall industry concern, is suffering from high overhead, programming costs and demand," he says, noting SMN "completely eliminates tapes, computerization and other costly elements presently in current syndicated programming."

"SMN will also be able to provide the spontaneity that is so important in live broadcasting," Maddox says. Beside being general manager of KMJQ and WBMX, Maddox has worked at KDAY-AM, KRLA-AM, KNX-FM and KFWB-AM Los Angeles, KCBS-AM San Francisco, WLS-AM Chicago and WOR-FM and WMCA-AM New York.

SMN is also planning a satellite-delivered full-service traditional MOR format by March, which will bring SMN's formats to five: Coast-to-Coast Country, StarStation adult contemporary, Bonneville's beautiful music, black urban contemporary and traditional MOR.

There are now 168 stations contracted for the Coast-to-Coast and StarStations, which were introduced in the spring.

The biggest problem SMN faces is lining up hardware to keep pace with the stations being added, now at the rate of two and a half a week. Eleven stations are now taking the country format feed with another 20 on the adult contemporary format. Bonneville's beautiful music is now on WKSS-FM Hartford, Conn., KIOU-FM Corpus Christi, Tex., and Bonneville-owned KOIT-FM San Francisco.

The network charges these stations a \$1,000 per month fee and requires the running of one or two commercial spots per hour, which are sold nationally by SMN's rep firm Katz Radio.

Bubbling Under The HOT 100

- 201—CHEECH & CHONG, Cheech & Chong's Greatest Hits, Warner Bros. BSK 3614
- 202—TERRI GIBBS, I'm A Lady, MCA MCA-5255
- 203—MICKEY THOMAS, Alive Alone, Elektra 5E-530
- 204—MAC DAVIS, Midnight Crazy, Casablanca NBLP 7257 (Polygram)
- 205—RODNEY FRANKLIN, Endless Flight, Columbia FC 37154
- 206—CHARLIE PRIDE, Greatest Hits, RCA AHL1-4151
- 207—KIX, Kix, Atlantic SD 19307
- 208—TOMMY TUTONE, Tutone II, Columbia ARC 37401
- 209—CHARLIE, Good Morning America, RCA AFL1-3992
- 210—ROGER WHITAKER, Changes, RCA AFL1-4129

Bubbling Under The Top LPs

- 101—THE WOMAN IN ME, Crystal Gayle, Columbia 18-02523
- 102—HEARD IT THROUGH THE GRAPEVINE, Roger, Warner Bros. 49786
- 103—SHE DON'T LET NOBODY, Curtis Mayfield, Boardwalk 7-11122
- 104—SAVE YOUR LOVE, Jefferson Starship, Grunt 12332 (RCA)
- 105—TALK TO YOU LATER, Tubes, Capitol 5016
- 106—STARS ON THE WATER, Rodney Crowell, Warner Bros. 49810
- 107—HEARTBEAT, Gary Wright, Warner Bros. 49836
- 108—IT'S OVER, Teddy Baker, Casablanca 2340 (Polygram)
- 109—NIGHT FADE AWAY, Nils Lofgren, Backstreet 51191 (MCA)
- 110—YOU GO YOUR WAY, Spinners, Atlantic 3865

Lifelines

Births

Girl, Marissa Lee, to Don and Carolyn DeVito, Oct. 19, in New York. Father is vice president of talent acquisition for Columbia Records.

★ ★ ★

Girl, Elizabeth Ellen, to John and Susan Phillips, Oct. 10. Father is music director of WKRC-FM Cincinnati.

★ ★ ★

Boy, Caleb William, to Tim and Sally McFadden, Oct. 4, in Cleveland. Father is manager of Nashville regional promotion for the Eastern region, RCA Records.

★ ★ ★

Boy, Jeremy, to John and Marilyn Kaye, Oct. 19, in New York. Father is president of Hot Talent Corp.

Marriages

Roy Trakin to Jill Merrill Levine, Oct. 4, in New York. Groom is writer for Warner Amex and various rock publications.

★ ★ ★

Anita Pointer, of the Pointer Sisters, to Richard Gonzales, Oct. 24, in Las Vegas.

Deaths

David Wendell Guion, 88, singer and composer, Oct. 17, in Dallas. His biggest hit was "Home On The Range," a global standard for more than 50 years.

★ ★ ★

Charles G. Strickfadden, saxophonist with Paul Whiteman's orchestra for many years, last month at his home on Maui Island, Hawaii. A member of AFM locals 47 and 802 since the 1920s, he played oboe, English horn and soprano, alto, tenor and baritone saxophones on hundreds of records. He is survived by his widow, Sally, and a daughter and granddaughter.

★ ★ ★

Sheila Joy Richardson (Richie), 37, Oct. 15, accidental death at her home in Nashville. Richie was the secretary/treasurer for International House of Talent, also personal secretary to country artist Billy "Crash" Craddock.

★ ★ ★

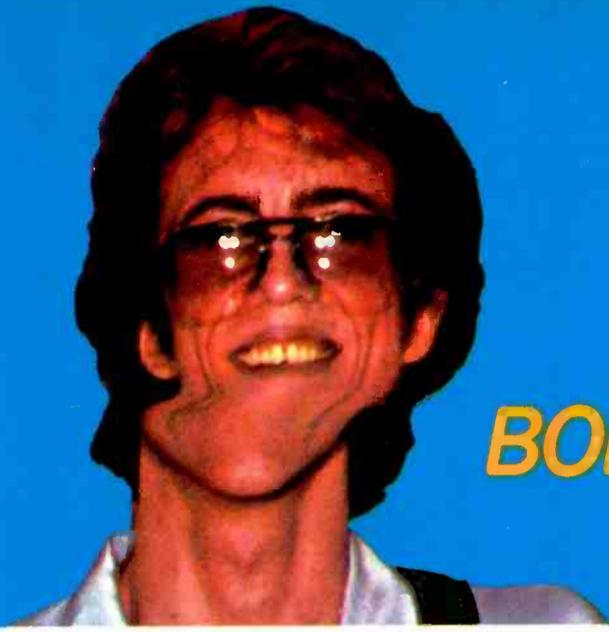
Ivor Peterson, 79, musician and songwriter, Oct. 1, at his home in East Stroudsburg, Penn. A composer most of his life, he wrote the music for the Broadway show "Stepping Sisters" in 1930.

★ ★ ★

Solomon Grant, 51, manager of the gospel group the Five Blind Boys of Mississippi, Oct. 6, in Trenton, N.J. Surviving are his wife, Ethel Mae, two daughters and a granddaughter.

★ ★ ★

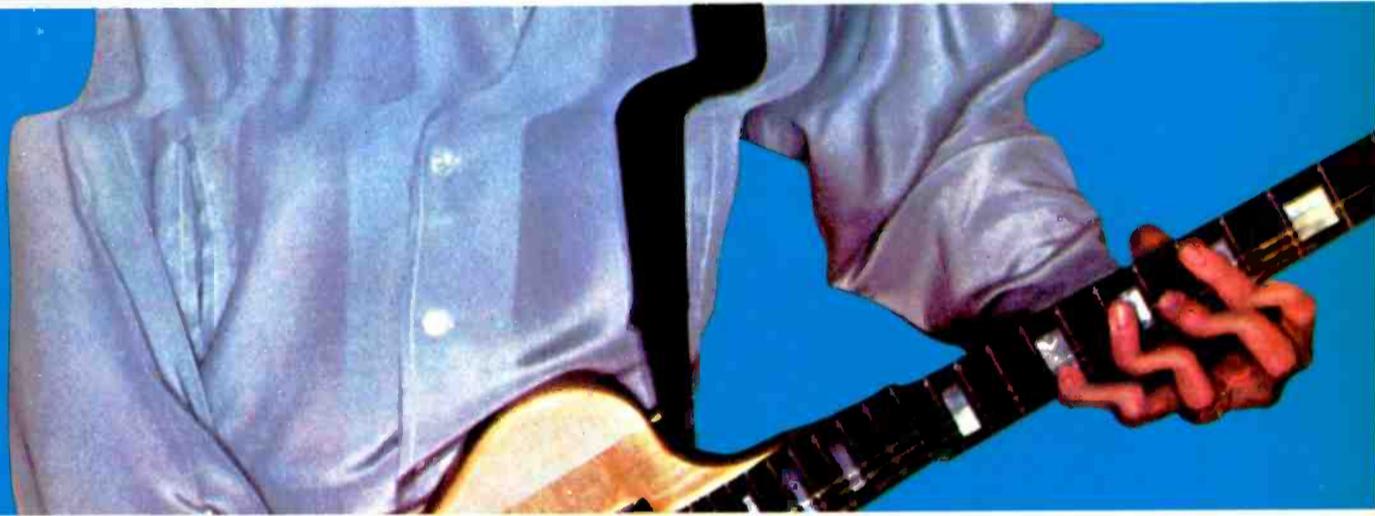
Eddie Piper, 60, band manager and drummer with big bands of the 1940s, Oct. 12, at Misericordia Hospital in Philadelphia. He played with Steve Gibson and the Red Caps, and with Stanley Gaines and the Hurricanes, later putting together his own group; and also managed groups such as the Four Tunes and the Mellow Dots. He's survived by his wife, Phyllis, vocalist with his group, two sons and two daughters.



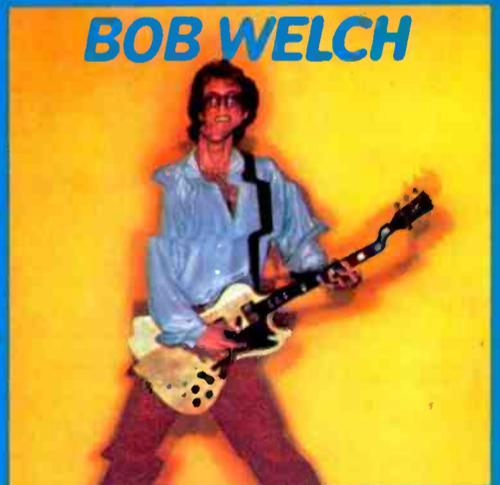
BOB



WELCH



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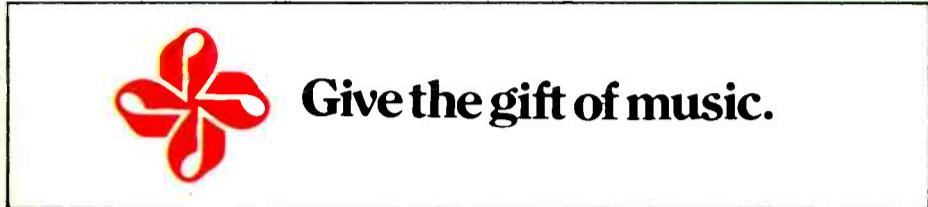
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C FLAT



D FLAT



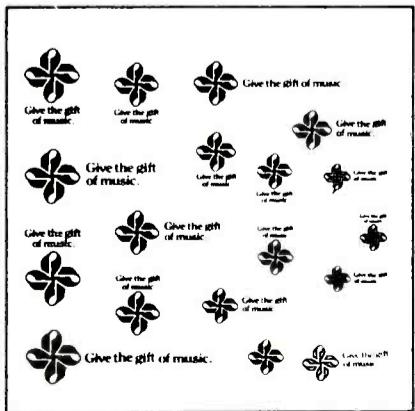
E FLAT



F VIDEO TRAILER



G ART SHEET



H ART SHEET

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November 14	Boston MA
November 15	New Haven CN
November 17	Providence RI
November 18	Philadelphia PA
November 20-22	New York NY
November 24	Asbury NJ
November 25	Passaic NJ
November 28	Los Angeles CA
November 29	San Francisco CA
December 7	Detroit MI
December 8	Cleveland OH
December 11	Washington DC
December 12	Hartford CN

Watch for additional dates to be announced!

Billboard TOP LPs & TAPE

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☆	1	8	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)		8.98		36	32	11	E.L.O. Time Jet FZ 37371 (Epic)	●			71	74	18	MAZE FEATURING FRANKIE BEVERLY Live In New Orleans Capitol SKBK-12156	●	9.98	SLP 9
☆	2	13	JOURNEY Escape Columbia TC 37408	▲			37	39	90	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		72	72	35	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98	
★	3	6	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK-12182		12.98		38	38	11	EDDIE RABBITT Step By Step Elektra SE 532	●	8.98	CLP 3	★	NEW ENTRY		THE ISLEY BROTHERS Inside You T-Neck FZ 37533 (Epic)			SLP 35
☆	4	15	FOREIGNER 4 Atlantic SD 16999	▲	8.98		★	39	8	THE FOUR TOPS Tonight Casablanca NBLP 7258 (Polygram)		8.98	SLP 5	74	59	10	DEBBIE HARRY KooKoo Chrysalis CHR 1347	●	8.98	
5	5	12	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98		40	40	35	JUICE NEWTON Juice Capitol SI-12136	●	8.98	CLP 11	75	60	21	TEENA MARIE It Must Be Magic Gordy GB-1004M1 (Motown)		8.98	SLP 17
★	6	8	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393				41	42	32	ALABAMA Feels So Right RCA AHL-3930	▲	7.98	CLP 1	76	61	29	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98	
☆	16	2	POLICE Ghost In The Machine A&M SP 3730		8.98		42	43	21	AIR SUPPLY The One That You Love Arista AL 9551	▲	8.98		77	64	13	JON AND VANGELIS The Friends Of Mr. Cairo Polydor PG-1-6326 (Polygram)		8.98	
8	8	5	BILLY JOEL Songs In The Attic Columbia TC 37461				43	33	10	PRETENDERS Pretenders II Sire SRK 3572 (Warner Bros.)		8.98		★	NEW ENTRY		BLONDIE The Best Of Blondie Chrysalis CHR 1337		8.98	
9	7	15	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98		44	46	17	KENNY ROGERS Share Your Love Liberty L00-1108	▲	8.98	CLP 6	79	65	18	JOHN DENVER Some Days Are Diamonds RCA AFL1-4055		8.98	CLP 17
☆	13	6	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028		8.98		45	45	13	CARL CARLTON Carl Carlton 20th Century Fox T-628 (RCA)		8.98	SLP 13	★	85	4	JOHN ENTWISTLE Too Late The Hero Atco SD-38-142 (Atlantic)		8.98	
☆	23	3	GENESIS Abacab Atlantic SD 19313		8.98		46	41	7	GRATEFUL DEAD Dead Set Arista A2L 8606		11.98		81	83	63	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
12	10	21	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)	▲	8.98		47	47	17	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389				★	92	5	THE ROLLING STONES Hot Rocks, 1964-71 London 2PS-60617		10.98	
13	9	11	AL JARREAU Breakin' Away Warner Bros. BSK 3576		8.98	SLP 1	48	48	9	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4060		7.98	CLP 2	★	94	7	ATLANTA RHYTHM SECTION Quinella Columbia FC 37550			
14	11	27	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)	▲	8.98	SLP 2	49	49	10	SPYRO GYRA Freetime MCA MCA-5238		8.98	SLP 29	84	87	4	NAZARETH Snaz A&M SP 6703		13.98	
15	12	27	BILLY SQUIER Don't Say No Capitol ST 12146	▲	8.98		50	52	8	THE TIME The Time Warner Bros. BSK 3598		8.98		85	69	29	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98	
16	14	13	RICKIE LEE JONES Pirates Warner Bros. BSK 3432	●	8.98		51	50	13	DEF LEPPARD High N' Dry Mercury SRM-1-4021 (Polygram)		8.98		★	96	6	DIESEL Watts In A Tank Regency RY 19315 (Atlantic)		8.98	
17	17	34	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	●	7.98		52	51	17	POINTER SISTERS Black & White Planet P-18 (Elektra)	●	8.98	SLP 30	87	70	8	BOB JAMES Sign Of The Times Columbia/Tappan Zee FC 37495			SLP 27
☆	26	3	BARRY MANLOW If I Should Love Again Arista AL 9573		8.98		53	53	24	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)	▲	8.98		88	88	22	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 38
★	21	5	TEDDY PENDERGRASS It's Time For Love P.J.R. T2 37491 (Epic)			SLP 6	54	54	40	STYX Paradise Theatre A&M SP 3719	▲	8.98		89	91	9	BARBARA MANDRELL Live MCA MCA 5243		8.98	CLP 5
20	20	47	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲			55	55	27	KIM CARNES Mistaken Identity EMI-America SD 17052	▲	8.98		90	76	21	OAK RIDGE BOYS Fancy Free MCA MCA-5209	▲	8.98	CLP 4
21	22	14	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)		8.98		★	71	4	SLAVE Show Time Cotillion SD 5227 (Atlantic)		8.98	SLP 10	91	95	51	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	▲	8.98	
22	19	17	THE COMMODORES In The Pocket Motown M8-955M1	●	8.98	SLP 11	57	57	34	PHIL COLLINS Face Value Atlantic SD 16029	●	8.98		★	101	6	ONE WAY Fancy Dancer MCA MCA-5247		8.98	SLP 16
23	24	7	LITTLE RIVER BAND Time Exposure Capitol ST 12163		8.98		★	79	2	DIANA ROSS All The Greatest Hits Motown M 13-960C2		13.98	SLP 26	93	97	5	DONALD BYRD AND 125th ST., N.Y.C. Love Byrd Elektra SE-531		8.98	SLP 18
★	27	7	LUTHER VANDROSS Never Too Much Epic FE 37451			SLP 3	★	68	4	CRUSADERS Standing Tall MCA MCA-5245		8.98	SLP 33	★	104	6	DONNIE IRIS King Cool MCA/Carousel MCA-5237		8.98	
★	29	4	ROSSINGTON COLLINS BAND This Is The Way MCA MCA-5207		8.98		60	62	31	QUINCY JONES The Dude A&M SP 3721	●	8.98	SLP 33	95	77	15	EVELYN KING I'm In Love RCA AFL1-3962		8.98	SLP 19
★	30	4	DEVO New Traditionalists Warner Bros. BSK 3595		8.98		61	63	64	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	●	8.98		96	66	21	MANHATTAN TRANSFER Mecca For Moderns Atlantic SD 16036		8.98	
27	28	7	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542			CLP 8	★	81	3	THE WHO Holligans MCA MCA 2-12001		13.98		97	84	15	SOUNDTRACK For Your Eyes Only Liberty L00-1109		8.98	
★	34	7	TRIUMPH Allied Forces RCA AFL1 3902		8.98		★	73	4	RONNIE LAWS Solid Ground Liberty L0-51087		8.98	SLP 22	98	98	7	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407			
★	37	3	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)		8.98	SLP 8	65	67	55	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 15	99	102	6	NILS LOFGREN Night Fades Away Backstreet BSR-5251 (MCA)		8.98	
30	15	8	THE KINKS Give The People What They Want Arista AL 9567		8.98		★	75	5	PATTI AUSTIN Every Home Should Have One Q West Records QWS 3591 (Warner Bros.)		8.98	SLP 22	100	100	5	THE WHISPERS This Kind Of Lovin' Solar BXL1-3976 (RCA)		8.98	SLP 15
★	36	5	ROGER The Many Facets Of Roger Warner Bros. BSK 3594		8.98	SLP 4	67	56	7	MEAT LOAF Dead Ringer Epic/Cleveland International FE 36007				★	110	2	MICHAEL SCHENKER GROUP MSG Chrysalis CHR 1336		8.98	
★	35	9	SOUNDTRACK Arthur The Album Warner Bros. BSK 3582		8.98		★	NEW ENTRY		OLIVIA NEWTON-JOHN Physical MCA MCA-5229		8.98		★	111	8	RED RIDER As Far As Siam Capitol ST-12145		8.98	
33	18	13	SOUNDTRACK Heavy Metal Full Moon/Asylum DP-90004 (Elektra)	●	15.98		69	58	10	ARETHA FRANKLIN Love All The Hurt Away Arista AL 9552		8.98		103	86	6	JERMAINE JACKSON I Like Your Style Motown M8-952M1		8.98	SLP 31
34	25	14	SOUNDTRACK Endless Love Mercury SRM-1-2001 (Polygram)	●	8.98	SLP 24	★	80	53	THE DOORS Greatest Hits Elektra SE-515	▲	8.98		104	89	11	LITTLE FEAT Hoy-Hoy Warner Bros. 2BSK 3538		15.98	

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TOP LPs & TAPE

POSITION 105-200

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105	118	54	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98		179	2	STEVE HACKETT Cured Epic FE 37362				
106	116	3	JOAN ARMATRADING Walk Under Ladders A&M SP 4876		8.98		180	2	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)		8.98		
107	107	23	THE TUBES The Completion Backward Principle Capitol S00-12151		8.98		181	12	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236		8.98		
108	113	5	RODNEY CROWELL Rodney Crowell Warner Bros. BSK 3587		8.98		182	2	GARY NUMAN Dance Atco SD 38-143 (Atlantic)		8.98		
109	90	16	PABLO CRUISE Reflector A&M SP 3726		8.98		173	173	GROVER WASHINGTON JR. Winelight Elektra 6E-305	▲	8.98	SLP 75	
110	93	5	FRANK ZAPPA You Are What You Is Barking Pumpkin Records PW2-37537 (CBS)		8.98		185	2	BILLY IDOL Don't Stop Chrysalis CEP 4000		4.98		
111	99	8	RIOT Fire Down Under Elektra 5E-546		8.98		174	174	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)		8.98		
112	103	30	GREG KIHN Rockinroll Beserkley BZ 10069 (Elektra)		8.98		176	178	BILLY JOEL Glass Houses Columbia FC 36384				
113	105	29	SANTANA Zebop Columbia FC 37158	●			177	188	DAVID GRISMAN Mondo Mando Warner Bros. BSK 3618		8.98		
114	124	18	AIR SUPPLY Lost In Love Arista AL 9530	▲	8.98		178	NEW ENTRY	IRON MAIDEN Maiden Japan Capitol MLP 15000		5.98		
115	106	11	THE ALLMAN BROTHERS BAND Brothers Of The Road Arista AL 9564		8.98		179	NEW ENTRY	GREG LAKE Greg Lake Chrysalis CHR 1351		8.98		
116	133	3	MARIANNE FAITHFULL Dangerous Acquaintances Island ILPS 9648 (Warner Bros.)		8.98		180	190	JOURNEY Infinity Columbia JC 34912				
117	127	22	THE CHIPMUNKS Urban Chipmunk RCA AFL-4027	●	8.98	CLP 27	181	183	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲			
118	108	7	MICHAEL HENDERSON Slingshot Buddah BDS 6002 (Arista)			SLP 14	182	NEW ENTRY	PIECES OF A DREAM Pieces Of A Dream Elektra 6E-350		8.98	SLP 42	
119	109	14	MICHAEL STANLEY BAND Northcoast EMI-America SW 17056		8.98		183	143	PAT METHENY & LYLE MAYS As Falls Wichita ECM ECM-1 1190 (Warner Bros.)		8.98		
120	130	5	CHILLIWACK Wanna Be A Star Millennium BXL 1-7759 (RCA)		8.98		184	NEW ENTRY	GARLAND JEFFREYS Rock & Roll Adult Epic FE 37436				
121	114	7	CRYSTAL GAYLE Hollywood, Tennessee Columbia FC 37438			CLP 13	185	187	BILLY JOEL The Stranger Columbia JC 34987				
122	112	6	LENA HORNE The Lady And Her Music—Live On Broadway West Records 2QW-3597 (Warner Bros.)		13.98		186	186	THE BEACH BOYS Endless Summer Capitol SKBB-11307		10.98		
123	125	63	AC/DC Back In Black Atlantic SD 16018	▲	8.98		187	148	VAN HALEN Fair Warning Warner Bros. HS 3540	●	8.98		
124	128	7	THE ROLLING STONES Some Girls Rolling Stones Records COC 39108 (Atlantic)		8.98		188	153	LARRY GRAHAM Just Be My Lady Warner Bros. BSK 3554		8.98	SLP 37	
125	135	2	SHALAMAR Go For It Solar BXL 1-3948 (RCA)		8.98	SLP 50	189	154	ROSANNE CASH Seven Year Ache Columbia JC 36965			CLP 10	
126	115	9	BRICK Summer Heat Bang FZ 37471 (Epic)		8.98		190	NEW ENTRY	RUFUS WITH CHAKA KHAN Camouflage MCA MCA-5270		8.98		
127	139	3	ASHFORD & SIMPSON Performance Warner Bros. ZWB 3524		13.98	SLP 49	191	195	THE ROLLING STONES Sticky Fingers Rolling Stones Records COC 39105 (Atlantic)		8.98		
128	82	19	JOHN SCHNEIDER Now Or Never Scotti Bros. FZ 37400 (CBS)			CLP 31	192	156	GARY WRIGHT The Right Place Warner Bros. BSK 3511		8.98		
129	138	6	LULU Lulu Alfa AAA 11006		8.98		193	160	THE DIRT BAND Jealousy Liberty LW 1106		8.98		
130	150	2	SURVIVOR Premonition Scotti Bros. ARZ 37549 (Epic)				194	163	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)	▲	7.98		
131	140	86	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98		195	196	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98		
132	132	3	CLIFF RICHARD Wired For Sound EMI-America SW 17059		8.98		196	166	PRETENDERS Extended Play Sire Mini 3563 (Warner Bros.)		5.99		
133	144	37	JOURNEY Captured Columbia KC-2-37016	●			197	197	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98		
134	136	22	MARTY BALIN Balin EMI-America SO-17054		8.98		198	199	BALANCE Balance Portrait NFR 37357 (Epic)				
135	NEW ENTRY		BOB MARLEY Chances Are Cotillion SD 5226 (Atlantic)		8.98	SLP 54	199	193	RICHARD DIMPLES FIELDS Dimples Boardwalk NB1-33232		8.98	SLP 32	
136	146	387	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98		200	200	IRON MAIDEN Killers Capitol ST 12141		7.98		
137	117	9	HANK WILLIAMS JR. The Pressure Is On Elektra/Curb 5E-535		8.98	CLP 9							
138	119	4	DYNASTY The Second Adventure Solar S-20 (Elektra)		8.98	SLP 69							
139	149	6	GIL SCOTT-HERON Reflections Arista AL 9566		8.98	SLP 34							
140	145	5	HERBIE HANCOCK Magic Windows Columbia FC 37387			SLP 40							
141	120	23	SQUEEZE East Side Story A&M SP 4854		7.98								
142	NEW ENTRY		STARS ON Stars On Long Play II Radio Records RR 1931.4 (Atlantic)		8.98								
143	121	10	IAN HUNTER Short Back 'N' Sides Chrysalis CHR 1326		8.98								
144	134	34	SHEENA EASTON Sheena Easton EMI-America ST 17049	●	8.98								
145	155	3	NEAL SCHON AND JAN HAMMER Untold Passion Columbia FC 37600		8.98								
146	122	9	BOB DYLAN Shot Of Love Columbia TC 37496										
147	123	29	JEFFERSON STARSHIP Modern Times Grunt BZL1-3848 (RCA)	●	8.98								
148	126	15	MILES DAVIS The Man With The Horn Columbia FC 36790			SLP 39							
149	159	3	GRAND FUNK RAILROAD Grand Funk Lives Full Moon/Warner Bros. FMH 3625		8.98								
150	NEW ENTRY		KING CRIMSON Discipline Warner Bros. BSK 3629		8.98								
151	129	37	.38 SPECIAL Wild Eyed Southern Boys A&M SP 4835	●	7.98								
152	152	31	DENICIE WILLIAMS My Melody ARC/Columbia FC 37048			SLP 36							
153	131	8	ART GARFUNKEL Scissors Cut Columbia FC 37392										
154	174	2	JOHNNY LEE Bet Your Heart On Me Full Moon/Asylum 5E 541 (Elektra)		8.98	CLP 25							
155	165	2	ULTRAVOX Rage In Eden Chrysalis CHR 1338		8.98								
156	137	11	TOM PETTY AND THE HEARTBREAKERS Damn The Torpedoes Backstreet MCA 5105 (MCA)		8.98								
157	NEW ENTRY		BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523		10.98								
158	141	15	ICEHOUSE Icehouse Chrysalis CHR 1350		8.98								
159	169	2	JOE ELY Live Shots MCA MCA-5262		9.98								
160	142	29	RONNIE MILSAP Out Where The Bright Lights Are Glowing RCA AAL-3932		8.98	CLP 59							
161	171	2	MINK DE VILLE Coup De Grace Atlantic SD 19311		8.98								
162	172	3	VANGELIS Chariots Of Fire Polydor PD 1-6335 (Polygram)		8.98								
163	167	7	THE ROLLING STONES Emotional Rescue Rolling Stones Records COC 16015 (Atlantic)		8.98								
164	164	5	BERNADETTE PETERS Now Playing MCA MCA 5244		8.98								
165	175	2	GROVER WASHINGTON JR. Anthology Motown M9-961A2		13.98								
166	176	5	FOREIGNER Double Vision Atlantic SD-19999		8.98								
167	147	15	STACY LATTISAW With You Cotillion SD 16049 (Atlantic)		8.98	SLP 46							
168	168	4	NOVO COMBO Novo Combo Polydor PD 1-6331 (Polygram)		8.98								

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	15, 123
Air Supply	42, 114
Alabama	41
Alan Parson's Project	91
Allman Brothers	115
Atlanta Rhythm Section	83
Joan Armatrading	106
Patti Austin	66
Ashford And Simpson	127
Balance	198
Marty Balin	134
Beach Boys	186
Pat Benatar	9, 81, 171
Biondie	78
Blue Oyster Cult	47
Brick	126
Donald Byrd	93
Carl Carlton	45
Kim Carnes	55
Rosanne Cash	189
Chipmunks	117
Phil Collins	57
Commodores	22
Chilliwack	120

Christopher Cross	37
Rodney Crowell	108
Crusaders	59
Miles Davis	148
Diesel	86
Def Leppard	51
John Denver	79
Devo	26
Neil Diamond	197
Dirt Band	193
Doors	70
Bob Dylan	146
Dynasty	138
Sheena Easton	144
E.L.O.	36
Joe Ely	159
John Entwistle	87
Marianne Faithful	116
Richard Dimples Fields	199
Foreigner	4, 166
Four Tops	39
Aretha Franklin	69
Dan Fogelberg	6
Art Garfunkel	153
Go-Go's	21
Crystal Gayle	121
Genesis	11
Larry Graham	188
Grand Funk Railroad	149
Kool and the Gang	46
Kinks	30
Evelyn King	109
Kraftwerk	88

Spyro Gyra	49
Steve Hackett	169
Herbie Hancock	140
Daryl Hall & John Oates	10, 61
Michael Henderson	118
Gil Scott-Heron	139
Debbie Harry	74
Lena Horne	122
Ian Hunter	143
Icehouse	158
Billy Idol	174
Iron Maiden	178, 200
Donnie Iris	93
Isley Brothers	74
Jermaine Jackson	103
Bob James	87
Al Jareau	14
Jefferson Starship	147
Garland Jeffries	184
Willie Nelson	8, 176, 185
Jon And Vangelis	77
Quincy Jones	60
Rickie Lee Jones	16
Journey	2, 133, 180
Greg Kihn	112
King Crimson	150
Kool and the Gang	29
Kinks	30
Pablo Cruise	92
Evelyn King	109
Kraftwerk	88

Greg Lake	179
Stacy Lattisaw	167
Ronnie Laws	63
Johnnie Lee	154
John Lennon/Yoko Ono	195
Little River Band	23
Little Feat	104
Nils Lofgren	99
Lulu	129
Barbara Mandrell	89
Barry Manilow	18
Manhattan Transfer	96
Bob Marley	135
Maze	71
Pat Metheny & Lyle Mays	183
Rick Miller	48, 160
Diana Ross	161
Meat Loaf	67
Moody Blues	12
Nazareth	84
Willie Nelson	27
Juice Newton	40
Olivia Newton-John	63
Stevie Nicks	5
Novo Combo	168
Gary Numan	172
Oak Ridge Boys	90
Ozzy Osbourne	76
One Way	92
Arthur	56
Endless Love	34

Tom Petty	53, 156
Pieces Of A Dream	182
Pink Floyd	136
Pointer Sisters	52
Police	7, 105
Pretenders	43, 196
Teddy Pendergrass	19
Quarterflash	175
Eddie Rabbitt	38
Cliff Richard	132
Red Rider	102
REO Speedwagon	20
Roger	111
Riot	181
Rolling Stones	1, 82, 124, 163,



CONGRESSIONAL BARBEQUE—President and Mrs. Reagan thank Mercury group the Statler Brothers for their fourth White House performance—this time for the Congressional Barbeque.

Queen Defects From Warner Rental Plan

• Continued from page 1

EMI Music, distributed through Thorn-EMI video arms in most territories, was only finalized last Thursday (22) when EMI's top brass agreed to the advance Beach was requesting.

"We're rushing it into the schedule," says Bob Hart, EMI Music's director of video development. "We're doing everything in our power to make it part of our main music release on Nov. 15."

That release also includes April Wine's "Live In London" and "The Tubes Video."

Queen's "Flix" cassette was part of EMI's October release in the U.K., where it lists for 34.5 pounds (approximately \$64).

"Flix" is part of a three-pronged campaign dubbed "Greatest Hits, Pix and Flix," which also includes a greatest hits anthology and a 96-page paperback photo book. Beach is scouting for an American publisher for the book, after Warner Books passed on it in August.

"It's a pity these three divisions of Warner Communications couldn't have joined forces for the common good of Warner Communications," Beach argues.

"Now we're in a position where two ostensibly competing companies (E/A and EMI Music) are going to have to get together to market this piece of product."

Beach says Elektra/Asylum vice chairman Mel Posner belatedly intervened in his behalf with Warner Home Video, to no avail. "Elektra's been caught in the middle," Beach says. "In spite of their representations, Warner Home Video is adamant."

As late as two weeks ago, Beach was under the impression that Warner Home Video had agreed to make an exception to its rental-only provision for "Flix."

"I had stipulated from the beginning that the cassette be for sale," he

says. "Then I was told the cassette wouldn't be brought out until January, 1982. I insisted if they were going to have it at all, it would have to come out in November at the very latest."

"They say that they assumed when they gave way and agreed to put it out in November that I was no longer insistent on it being sold. One argument had been superseded by another."

A key source at Warner Home Video says the company is committed to its rental-only policy, though she did allow, "Nothing is forever."

"The rental policy just went into effect," she adds, "It's really too soon to talk about changing it."

"The company has invested a lot of time, money and energy in checking out the home video market and the demographics of the buyers. Our policy is strictly a reflection of what's happening in the marketplace. People aren't buying as many videos as they're renting."

EMI's Hart, not surprisingly, disagrees. "That whole principle is based on film thinking, not on music product thinking," he says. "This is a collector's item. The idea of renting it to somebody is absurd. It's like renting the Encyclopedia Britannica."

Combs Fined, On Probation

NEW YORK—Earl Combs, doing business as Combs Distributing at 2254 Valley Ave., Winchester, Va., was fined \$1,000 and placed on probation for one year on Sept. 29 for his possession and sale of pirate 8-tracks and cassettes. His business was raided Aug. 20 by officers of the Winchester Police Dept., at which time several hundred tapes were seized. According to Winchester Chief of Police Allen Barley, the investigation into the wholesale distribution of these tapes is continuing.

Appeals Decision Shakes Entertainment Industry

• Continued from page 15

In Los Angeles, there was only a slight flurry of VCR and blank videotape sales, according to local hardware retailers, mostly emanating from some consumers who felt a surcharge on either hardware or blank software would up prices.

More typical, though, in other parts of the country was Steve Berger, owner/president of the Screening Room, Aurora, Colo., who said he had a few customers ask about the ruling but there was no direct impact on sales.

Reaction from other trade associations included this statement from

Stan Gortikov, RIAA president: "I have not yet seen the decision, only the reports published in the newspapers, but it appears to support our conviction that copyrighted audio and video works deserve protection from all forms of unauthorized copying in order to protect the creators and rights owners. Those rights are imperiled by advancing technology, and the Appeals Court has clearly confirmed that principle."

And the ITA is now building in a special seminar—"What Was The Sony Decision And What Does It Mean?"—into its upcoming Home Video Programming—1981 Seminar in Manhattan Nov. 17-19.

Inside Track

The Federated Group audio/video outlets in L.A. stunned the local mart last week with a full-page ad in the Times' Calendar section, offering an RCA videodisk player gratis with the purchase of an Akai stereo VCR at its regular \$1,695 list. Federated also kicked in a free disk and a \$50 RCA rebate.

List Price Dip: In the offing are possible reductions to \$5.98 and \$6.98 for new album releases by primarily new artists, but some veteran names are being considered. The ivory towers have been buzzing since the recent surge of Christmas stocking album discount dating programs kept the worst September in years from being a total disaster. As Chicago retailer Ben Bartel noted at that time, the combination of the discounts, which just about slid prices back to the last general list price boost a year ago, and dating was perfect chemistry to loosen abnormally tight buying budgets nationally. Artist liaison persons, it's understood, have already palavered with some acts and managers over the 25% and more dip in list, promising that such cooperation would probably mean increased unit sales to a point where total cumulative royalties for the first quarter after release would be equal or would top what they'd get at \$8.98. Talent, too, has been the sales acceleration provided catalog albums released as \$5.98 midrange product.

Bartel apparently isn't perturbed by the recent slump. He's blueprinted four Chicagoland store openings before you put up your 1982 calendars. On Oct. 29, he bows a first Loop Big Daddy's outlet and one in southwest Carol Stream.

Just before Thanksgiving, he hangs his store shingle out on mall locations in Northwest Arlington Heights and Villa Park, bringing his store total to nine. And he sees a rosy hue in the 1982 crystal ball, with five signed leases in the first six months of the new year.

It's almost six months since CBS dropped a U.S. industry bombshell by eliminating list prices on album product (Billboard, May 23). Yet no major has followed suit. Merchandisers cite no dramatic response one way or the other. CBS still feels it's a viable position to making wholesale price adjustment without raising the list. The label adds the move is reflecting its own studies that indicate the consumer is not that price conscious, nor overly concerned about saving 20 cents or so if they are accustomed to shopping at a particular store. . . . Expect a deal for 20th Century Fox Music around Jan. 1. Standing in line to buy are Chappell Music, Warner Bros. Music, the Welk Music Group and the Entertainment Com-

pany. The top bidder will shell out between \$15 million and \$20 million. . . . Track commends North American Liturgy Resources, the Phoenix Ray Bruno ecclesiastical music product operation for the 44-page consumer holiday product gift catalog. An outstanding manufacturer marketing tool in a year devoid of such important home marketing innovation.

The Rolling Stones claim to have received 3.9 million ticket applications for the 100,000 seats available when the group plays the New York area in November. They do three shows at the Brendan Byrne Arena and Madison Square Garden. They are also working on a video simulcast of a show from Bond's Casino on Times Square in December. . . . Lionel Hampton to be feted at the Big Brothers "Sidewalks of New York" awards dinner Jan. 27 at the Waldorf Astoria, New York. He recently was given a BMI special citation for the one millionth broadcast performance of "Flying Home."

Jack Bernstein was unavailable at presstime but rumor was strong that the important Russ Solomon Tower stores were back buying product from the Pickwick independent label distribution branches. . . . Your Warner Home Video salesperson will be carrying a "Best Of Blondie" videocassette next January. The Keefco production features some new material, just shot, as well as a compilation of previous Blondie video music clips. . . . The Dick Sherman roast Tuesday (20) at the Beverly Hilton roast was a gas. The Rossi Foundation for cancer research and aid for afflicted small children will probably pocket \$10,000. Quiet unassuming personages like Manny Wells and CBS International's Mauri Lathower took the thunder from such blunderbusses as Billboard's Tom Noonan and Track's editor, Tony Richland and printing magnate Floyd Glinert. The impromptu entertainment from industryites was far more appealing at the late hour than a show from jaded professionals. The toasted Sherman was a shade of his usual vociferous self. Sherman's right hand, Betsy Alexander Whorf, organizer of the foundation and coordinator of the evening, surprised all with her announcement she was retiring in two weeks to await motherhood.

They'll toast perennial Granny White, the CBS r&b promo ace, Nov. 1 at the Hyatt Regency Chicago for his 35 industry years. Ducats are \$100. Call (212) 245-3600 for reservations for the evening. . . . Lee and Marcia Hartstone celebrated 40 years of marital bliss with friends Sunday (26). Edited by JOHN SIPPEL

Racks Laud Older Demographics

• Continued from page 3

"You and your customer just haven't been able to get her into the record department often enough."

Kapp's portrait of this segment identifies the young housewife as "the easiest target" among potential buyers, "because she's already bought a record or tape sometime in the past couple of years."

"But she's uncommitted," continued Kapp. "She isn't really into music, doesn't read hip music magazines, doesn't go to concerts, but reads shopper guide columns and is about ready to hook up with cable tv or buy a video game."

Kapp's solution to that dilemma: more effective utilization of NARM's "Gift of Music" thrust to supply potential consumers with a reason to buy. Most shoppers don't view gift purchase dollars as disposable incomes, according to Kapp, who cautioned that these target consumers are too discerning to respond without added motivation beyond the basic gift premise itself.

Faraci, speaking the night before, likewise touted this segment, citing the same WCI research in noting that females aged 30-39 years now account for 25% of all gift giving dollars in the market.

The E/A chief placed equal emphasis on broadening the music industry's focus beyond current, air-play-dependent hits to showcase what he termed "non-perishable" product. Included in that category would be such areas as classical, children's music and exercise albums. He noted that E/A is readying its first exercise LP slated for a major marketing push.

Faraci also keyed what would emerge as a less obvious but equally recurrent conference topic—disappointing traffic from other store departments into the record and tape areas.

That problem was central to a 10-point program delivered Thursday (22) by Norman Matthews, chairman of the 35 Gold Circle Stores, a five-state chain now generating approximately \$400 million in annual sales. In noting challenges facing mass merchandisers of recorded product, Matthews cited successful sales and merchandising techniques from other businesses as valuable models.

Among Matthews' list of priorities: department appearance and presentation; correct title stocking; in-store promotion, including cross promotions between departments; new retail promotions, such as the use of rebate, coupons and gift-with-purchase ploys; computerized

checkouts; and in-store play, possible in unmanned departments only through manufacturers' provision of continuous play tapes.

Matthews also raised a provocative alternative to traditional return problems by recommending that vendors and accounts study how other businesses use markdown allowances to sell off access goods when sale promotions have peaked. Matthews, too, endorsed the "Gift of Music" theme as the potent one, suggesting the industry expand beyond traditional holiday periods to capitalize on school vacation weeks when young buyers are known to swell store traffic.

Such presentations dominated Wednesday evening and Thursday morning, but conference's main arena was expected to be its one-on-one meeting between merchandisers and manufacturers slated to run Thursday afternoon thru Friday.

Braun Seeks P'Gram Exit

• Continued from page 3

Angeles because of "personal" considerations.

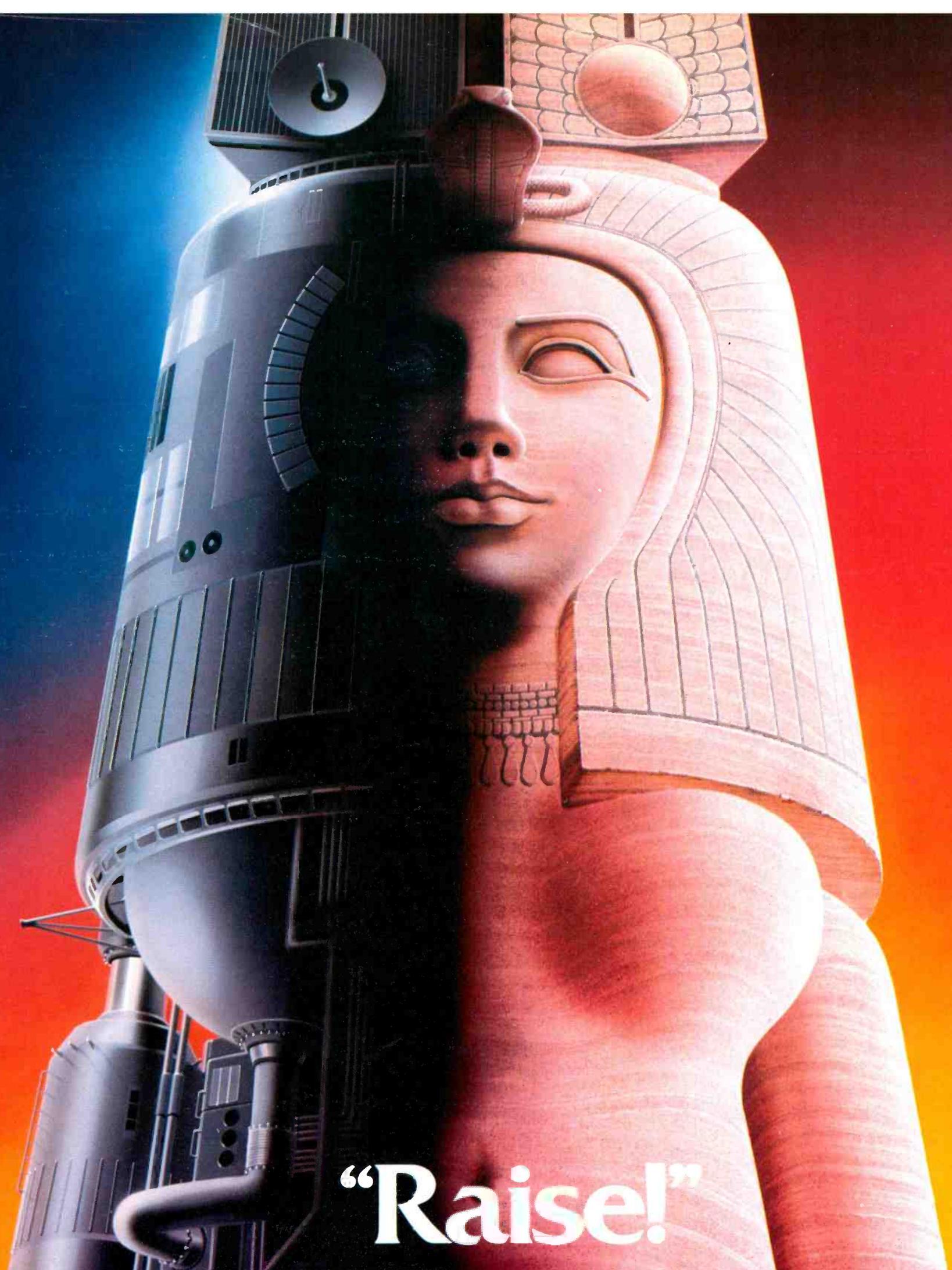
Under a consultancy arrangement, Braun would continue to "look after PolyGram's interests" on the West Coast, although he confesses that he's been offered several positions with law or management firms.

Braun minimized industry scuttlebutt of high tension between himself and Harvey Schein, president of PolyGram Corp., who hired him.

"There were normal tensions between corporate and a guy running a

company, but there were never any substantive disagreements. Harvey was my friend before I joined PolyGram and he'll continue to be my friend. He's a man of high principles in an industry that often doesn't have high principles."

Braun says his contract has several years to run. Meanwhile, it's strongly hinted that Gunter Hensler, named executive vice president of the label recently, would fill in Braun's position after completion of negotiations between Braun and PolyGram. Before his current post, Hensler ran PolyGram's classical labels.



“Raise!”

Earth, Wind & Fire. The most innovative group in contemporary music gets down to earth for the most devastating party ever, on a new album filled with the rhythm of the streets. And when Earth, Wind & Fire make their party portable on their forthcoming world tour... stand back and watch them raise the roof! **Earth, Wind & Fire. “Raise!”** * Featuring the smash single, “Let’s Groove.”
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10/21 Providence, RI	10/29 Atlanta, GA	11/7 Kansas City, MO	11/17 Philadelphia, PA	11/26 Chicago, IL	12/5 Louisville, KY	12/16 Oakland, CA	12/30 Vancouver, CN
10/23 Roanoke, VA	10/31 Orlando, FL	11/9 Charleston, WV	11/18 Richmond, VA	11/28 St. Paul, MN	12/7 Austin, TX	12/17 San Francisco, CA	12/31 Portland, OR
10/24 Hampton, VA	11/1 Miami, FL	11/10 Cleveland, OH	11/20 Hartford, CT	11/30 Milwaukee, WI	12/8 Shreveport, LA	12/20 Phoenix, AZ	1/2 Seattle, WA
10/25 Charlotte, NC	11/4 Memphis, TN	11/11 Buffalo, NY	11/21 Rochester, NY	12/1 Champaign, IL	12/9 Baton Rouge, LA	12/21 Los Angeles, CA	1/4 Spokane, WA
10/27 Greensboro, NC	11/5 Nashville, TN	11/12 Detroit, MI	11/22 Nassau, NY	12/3 Indianapolis, IN	12/10 Houston, TX	12/23 Las Vegas, NV	1/7 Denver, CO



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* TC 37548

Rod Stewart

Tonight I'm Yours



Featuring the single, "Young Turks" WBS 49843

LE GRAND TOUR OF AMERICA & CANADA
NOVEMBER 81-FEBRUARY 82

"Worth leaving home for!"

Nov. 11	Greensboro NC	Nov. 22	Atlanta GA	Dec. 09-10	San Francisco CA	Jan. 20	Cleveland OH	Feb. 01	Indianapolis IN
Nov. 12	Columbia SC	Nov. 23	Nashville TN	Dec. 13	San Diego CA	Jan. 22	Louisville KY	Feb. 03	Boston MA
Nov. 14	Memphis TN	Nov. 25	Largo MD	Dec. 14-15	Los Angeles CA	Jan. 24	Detroit MI	Feb. 05	Providence RI
Nov. 15	Baton Rouge LA	Nov. 27	New York NY	Jan. 11	Madison WI	Jan. 26	Pittsburgh PA	Feb. 06	Philadelphia PA
Nov. 16	Jackson MS	Nov. 30	Denver CO	Jan. 12	Chicago IL	Jan. 28	Cincinnati OH	Feb. 08	Meadowlands NJ
Nov. 18	St. Petersburg FL	Dec. 02	Edmonton	Jan. 14	Dallas TX	Jan. 30	Kansas City MO	Feb. 09	Hartford CT
Nov. 19	Miami FL	Dec. 06	Vancouver	Jan. 17	Houston TX	Jan. 31	St. Louis MO	Feb. 11	Toronto
Nov. 21	Jacksonville FL							Feb. 14	Montreal

Produced by Rod Stewart & Jim Cregan.
On Warner Bros. Records & Tapes. (BSK 3602)