

# Billboard

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## Japan Labels Raided; Avoided Rental Flow?

By SHIG FUJITA

TOKYO—Investigators of Japan's Fair Trade Commission searched Northern branch offices of five major record companies Oct. 16, looking for evidence that the companies withheld product shipments to distributors supplying record rental shops. Such withholding would be in violation of local antitrust laws.

The companies whose offices in Sendai, Miyagi Prefecture were subject to search were Warner Pioneer, CBS/Sony, Toshiba-EMI, Nippon Columbia and Victor Musical Industries.

This marked the first time that the Commission, watchdog of fair trade practices, carried out searches in connection with record supplies to the controversial rental stores.

The Commission says that the manufacturers had stopped shipments to the distributors around August. It suspects that the companies have been covertly numbering their records in order to trace the flow of product to the rental outlets.

A Commission official said that suspension of shipments to the distributors is illegal because it de-

prives the rental stores of the freedom to pursue business activities. He also noted, however, that the searches had nothing to do with copyright infringement deriving from suspected home taping encouragement. (Continued on page 74)

## Artists Pitch Anti-Home Tape Drive In U.K.

By NICK ROBERTSHAW

LONDON—The British music industry has enlisted a varied array of recording artists in firing the opening salvo of its autumn campaign against home taping.

The thrust is aimed both at the public and the government's recent green paper on copyright reform. The industry is also seeking a levy on blank tape.

Full-page advertisements in national newspapers last week carried the message that "home taping is wiping out music," arguing that (Continued on page 72)

## A U.S. First: Mango Trying One-Plus-One Island Tapes

By IRV LICHTMAN

NEW YORK—Island Records controversial U.K.-originated One-Plus-One cassette concept reaches the U.S. this week via its independently-distributed Mango label.

The debut album here in the series, Black Uhuru's "Red," is a "refined" version of the concept that Island introduced in England earlier this year with Steve Winwood's "Arc Of The Diver," presenting a full version of the album on one side and 45-minutes of blank tape on the other, admittedly designed to give the consumer an opportunity to record material of his choice. Recently, however, Marianne Faithfull's "Dangerous Acquaintances" album was marketed in England with a repeat performance of the album on the other side, a move that Island claimed was intended to make the cassette convenient for those who have auto-reverse capability on their cassette players. (Continued on page 10)

## RCA \$1.99 Single A Trade Puzzler

By JOHN SIPPEL

LOS ANGELES—Industry leaders in retail and sub-distributing are generally dissatisfied by RCA's increased to \$1.99 list price on singles, effective Sunday (1).

The 30 cent boost at retail and

15.5 cent hike to big users at wholesale comes at a time when most interviewed volunteered they find the recent singles sales surge the brightest area in a very sluggish market.

The RCA program establishes a new numerical classification for all 45s released after Nov. 1, at which time wholesale for subdistributors rises from 83.5 to 99 cents, an 18½% increase.

Retail executives, who as of Thursday (29) had received only verbal notification of the price jump, are undecided as to definite action forthcoming from the unexpected price rise.

Both Jim Bonk, executive vice president, Camelot stores, and Bill Golden, executive vice president, Record Bar, the nation's fourth and third largest chains, respectively, recently pushed their retail price to \$1.69. They agree the RCA hike forces them to think of another escalation, but hesitate to move to \$1.99. All retailers point out that moving to \$1.99 would mean singles for the (Continued on page 88)

## Interims On Mechanicals Are Proposed

By BILL HOLLAND

WASHINGTON — Recording, publisher and songwriter organizations have hammered out an agreement for interim adjustments in their long and costly two-year fight over the mechanical royalty—one that could bring the rate to a nickel a song by 1986.

A joint statement, in the form of a proposal submitted to the Copyright Royalty Tribunal Wednesday (28), comes after two weeks of secret meetings both here and in New York. It proposes that "consistent (Continued on page 10)

## AM Radio Finds New Life Via MOR Oldies Format

By ED HARRISON

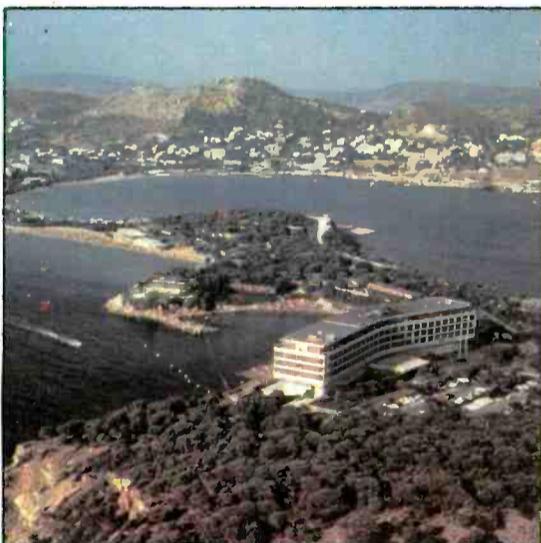
LOS ANGELES—The growth of a format of non-rock music combining such vocalists as Frank Sinatra, Anne Murray, Tony Bennett, Peggy Lee and Steve & Eydie along with big bands from the 1940s has given AM radio a shot in the arm as well as providing advertisers with a prime outlet for reaching the much coveted 35-plus demographic.

Spearheaded by Al Ham's "Music Of Your Life," the format encompasses music from the 1940s and '50s with selected records from the 1960s, '70s and '80s. It is now being programmed mostly on the AM dial with ratings success by at least five syndicators on approximately 200 stations, many of them changing formats in the past year.

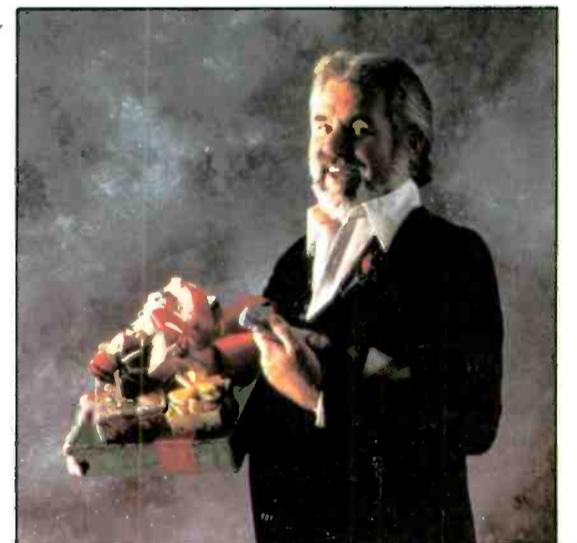
The format will doubtless be given a greater impetus with the announcement that Satellite Music Network will soon offer a live full-format service of this music. (Billboard, Oct. 31)

The format took another giant step last week when KPRZ-AM Los Angeles switched to the "Music Of Your Life." New York listeners have already welcomed it by giving WNEW-AM, with a home-grown format, a 4.0 share, in the summer Arbitron, moving the station ahead of such past adult contemporary favorites as WABC-AM and WNBC-AM.

Many observers see this growing format as a "true" adult tempo- (Continued on page 19)



Astir Palace Hotel, Athens, Greece, site of IMIC '82 (April 26-29) where the world's foremost leaders of the music/record/entertainment business will gather to help chart the industry's course in meeting today's CHALLENGE OF CHANGE. Accommodations are limited. To assure yourself of attending the SUMMIT MEETING OF THE INDUSTRY, call now: Billboard Conference Bureau, (213) 859-5319. (Advertisement)



Make your yuletide special this season. Join Kenny Rogers in his celebration of a new holiday tradition—Kenny Rogers' Christmas album—a brilliant collection of new songs and Christmas classics. (L00-51115) (Advertisement)

(Advertisement)



# DIARY OF A MADMAN

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

# OZZY OSBOURNE

Play it early.  
New. On Jet Records  
and Tapes.

# Full Circle: The Story-Song Par Excellence By Rupert Holmes.



We could write a book about the accomplishments of Rupert Holmes, one of the most respected members of the sophisticated pop music field. But we will simply express our pride and excitement in **Full Circle**, the debut album. It represents more than a collection of his imaginative, revealing story-songs wrapped in full orchestral splendour, **Full Circle** also heralds a new positive lyrical message written from the heart and soul of Rupert Holmes.

Contains the first single "Loved By The One You Love."  
Produced by Rupert Holmes for The Holmes Line of Records, Inc. E-47225



5E-560

## Hartstone Sees 773% Increase In Net Income

LOS ANGELES—In a year when business generally flattened, Integrity Entertainment Corp., second largest record/tape/accessories retailer in the U.S., reported gross sales vaulting 20.9% to \$82,654,197 from fiscal 1980's \$68,388,955, while net income skyrocketed 773% from prior year's \$271,500 to \$2,369,528. Earnings per share rose to 79 cents from 9 cents.

Integrity's annual report for the year ending June 30, 1981, emphasized that its 18-month pioneering of video software had paid off and would be expanded in fiscal 1982.

As of June 30, 1981, seven Big Ben's stores and 14 Warehouse stores were renting videocassettes, with 50 more stores to be added within a year. Blank and prerecorded video tape is sold in 82 of Integrity's present 139 outlets. The burdensome high cost of video software inventory and the small advertising support provided by manufacturers are noted in the report. Integrity doesn't sell videodisks.

Store openings and closings in the next fiscal year will be minimal. Two stores will open in spring next year.

Blank and prerecorded video tape and audio accessories accounted for 20% of Integrity's purchases in fiscal 1981 and are expected to increase 5% for fiscal 1982, the report continues.

In fiscal 1981, approximately 65% of inventory was purchased direct  
*(Continued on page 9)*



**OFFICIAL TEARS**—The First Lady, Nancy Reagan, wipes a tear from her eye after hearing "To Love A Child," a song dedicated to her and honoring the Foster Grandparents program, one of Mrs. Reagan's special interests. The song, composed by ASCAP president Hal David, center, and Joe Raposo, left, bears the same title as a book that Mrs. Reagan is writing for publication next year.

## Appeals Ruling Increases Sales, Interest In Video

By LAURA FOTI

NEW YORK—The 9th Circuit Court of Appeals ruling Oct. 19 has led to increased consumer interest in video in general and has led to a slight upswing on sales of video hardware and blank tape, says dealers.

The decision overturned a 1979 Federal Court ruling and stated that copying television programming off the air infringes on the material's

original copyright. Sony and its advertising agency and dealers were named in the case brought by Universal Studios and Walt Disney Productions.

According to most of 10 video dealers surveyed, the publicity accompanying the decision has led to increased store traffic. Consumers, they say, want to know whether videocassette recorders will be taken off the market or a tax imposed on hardware and/or blank tape.

But apparently most consumers are deciding that the final word in the case has not yet been heard and, therefore, that they need not rush their buying decision.

"There's been a great deal of renewed interest in video that will translate into sales," says Wilfred Schwartz, chairman of the board of the Federated chain in Los Angeles. "It's the greatest advertising in the world, and I definitely feel it will help the Beta format."

Other dealers also believe that prominence of the Sony and Betamax names in headlines and news stories will help that company's sales.

Matt James, owner of Video Insight in Burlingame, Calif., sees about a 10% increase in both sales and traffic at his store. "It hasn't been a huge change," he says, "and it's difficult to say whether the in-"  
*(Continued on page 12)*

## Mid-America Trade Show Focuses On Video Future

By EDWARD MORRIS

OWENSBORO, Ky.—The future of video sales and rentals commanded most of the attention at the first annual Mid-America Wholesale Record and Video Show held here Oct. 27-29. The event, which drew 200 registrants, was sponsored by Wax Works/Video Works here. The company, headed by Terry Woodward, owns the 18-store Disc Jockey chain and distributes to about 200 other retail record and video accounts.

WEA's regional branch manager Bill Biggs defended Warner Bros. controversial video rental policy now being tried in Texas. "You've

got to control your market," Biggs said, referring to the setup under which retailers must comply with the total rental and monitoring program to handle any of Warner's video products.

"We are committed to rental as well as sales," Biggs explained. "But our tapes won't be for sale until we've milked them dry from rentals." He added, "We aren't letting our major movies—such as 'Superman II' and 'Arthur'—go on cable tv."

Predicting that the Warner plan will be implemented nationwide within six months, Biggs said, "The next test markets are San Francisco and Kansas City." He estimated that more than 180 dealers have signed in Dallas and Houston.

Participating dealers, Biggs stressed, will be encouraged to "cherry pick" from the Warner video catalog to ensure profitability. Some retailers objected to Warner's all or nothing posture, maintaining that the Warner product on hand should not have to be returned as a condition for participation. The returned product will be logged, repackaged and sent back to retailers for six months without charge.

David Goodman, regional sales manager for CBS Video Enterprises, emphasized that video dealers should not simply look toward movies. "The emphasis on movies will diminish, while special features will become more significant," he maintained. He also predicted that the CED disk format has the best chance of gaining mass appeal, citing the ease of production and the availability of hardware.

Within the near future, he said,  
*(Continued on page 9)*

## GOSPEL MEET AGENDA SET

NASHVILLE—Retail record selling will be the major focus of Billboard's second annual International Gospel Music Conference to be held in Los Angeles, Dec. 1-4. Conference director Bill Moran reports that representatives of major secular retail chains and Christian bookstores have been booked to give their assessments of gospel record marketing.

While panels are still being formed and speakers being selected, Moran says, subject areas already confirmed cover retailing, gospel label management, radio, publishing, artist outlook and gospel on secular television programming.

"How To Sell Records: A Retail Perspective" will feature Barrie Bergman, president of Record Bar; Lou Fogelman, executive director of Show Industries; George Gillespie,  
*(Continued on page 59)*

## \$6.7M JUDGMENT

# Court Affirms Ruling On David Heilman

NEW YORK—The Wisconsin Court of Appeals has let stand the largest-ever judgment—\$6,740,728—against a tape pirate, affirming the Circuit Court of Milwaukee County in favor of nine label plaintiffs against Economic Consultants, d/b/a E.C. Tape Service Inc. and David Heilman.

The defendants were hit with amended compensatory judgments and punitive damages on March 6, 1980 by Judge Michael Barron of Milwaukee County Circuit in a written decision supplementing the oral decision rendered on Dec. 21, 1979. The piracy class action was brought by the companies in 1972.

In affirming the judgment Tuesday (27), including a punitive damage award of \$1 million, the largest such amount in Wisconsin legal history, the Court resolved all the "inordinate number of issues" raised by Heilman and E.C. Tape on appeal in favor of the plaintiffs.

Major determinations made by the Court are: record company plaintiffs were not barred by a prior adjudication in California between A&M Records and Heilman; the RIAA was not the real party in interest, but had paid the legal fees to the plaintiffs' attorneys; non-use of the recordings was not an appropriate defense to the claims of unfair competition and misappropriation; and the lower Court had computed damages based only upon 96% of Heilman's catalog, which was being manufactured by the legitimate

record companies at that time; anti-trust allegations had been previously defeated in a prior suit; and there were no material issues of fact when the Circuit Court granted summary judgment in the record companies' favor on the issue of Heilman's and E.C. Tape's liability.

The Appeals Court further found that Heilman had been "permitted . . . great latitude in discovery," but had failed to present evidence to the Court to substantiate many of the grounds claimed as the basis of the appeal.

## Conspiracy Rap In Canada Raid

By DAVID FARRELL

TORONTO—Raids by Canadian police on two pressing plants and a local jacket manufacturer in connection with an alleged counterfeit record and tape ring (Billboard, Oct. 31) are considered significant here because charges have been brought under the Criminal Code for conspiracy to defraud, rather than for violating the country's Copyright Act.

Conspiracy charges carry a much stiffer penalty than copyright infringement in the event of conviction, explains Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA).  
*(Continued on page 10)*

## Time-Life 'Holds' Taping Service

NEW YORK—Time-Life Custom Music has put on "hold" a proposed direct-market service that would have given the consumer an opportunity to "create" his own tape programming (Billboard, March 28).

"Marketing studies were positive, the test mailing was positive," says Tom Collinger, custom music director, "but we couldn't go on without more licensor cooperation. It was a question of getting product for the big picture, not the immediate future."

Under the concept, Time-Life would have given the subscriber the right to pull from an available catalog of pop and rock material an album with his own programming mix. His obligation, according to a test-market offer, was to buy at least three tapes within a year at \$8.95 plus shipping and handling costs.

Collinger does not specify why la-

bels failed to come aboard in sufficient numbers other than to say there was a "broad difference in philosophy" among the manufacturers and that he has "never seen a more fragmented response" by the potential licensors.

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# Sherwood To CBS As Mansfield Goes To RCA

## Takes Over Mansfield's Columbia Marketing Job

By ROMAN KOZAK

NEW YORK—Bob Sherwood, who was first president and chief operating officer of Phonogram/Mercury, and then executive vice president and general manager of PolyGram Records, is returning to CBS, where three years ago he was vice president of Columbia, to become vice president of marketing at Columbia. He takes over the job vacated by Joe Mansfield, who is going to RCA.

"I come in with no preconceived notions," says Sherwood, who begins his new job Monday (2). "I am getting a crash course on how the company exists now as opposed to 1978 or 1979. But the philosophy of getting the records to the street has not changed that much. I have not been brought in as a head hunter. It's not my style.

"Nobody told me that you're going to 'cut this sucker.' This is still the Rolls Royce of the industry. It may need new tires, and the paint scheme may be different but basically it doesn't change," he adds.

Sherwood will be responsible for the planning and implementation of all marketing activities in the U.S. for Columbia. Reporting to him will be Arma Andon, vice president of product development, Ed Hynes, vice president of national promotion; and Vernon Slaughter, vice president of black music and jazz promotion.

"I would say the team is in place," says Al Teller, senior vice president and general manager of Columbia Records, to whom Sherwood reports. Teller and Sherwood worked together for Columbia previously, in 1973, when Sherwood was in promotion and Teller ran the merchandising department. "Now Bob will be in charge of promotion, merchandising, and product management. That's the ship. And he's captain of it," says Teller.

The exit of Sherwood from PolyGram, plus the announced departure of David Braun as chief operating officer for PolyGram, leaves a sizable hole in the top management of that company.

"I don't know who will replace me," says Sherwood, who is reluctant to discuss his former employers. "They may restructure the position altogether."

"It is not very often that a vice president of promotion can become the president of a major record company," he continues. "I don't regret my last three years experience at PolyGram. If one looks at it as a learning experience, and I must, one could not have picked a better time to learn all about the industry. It was forced on me by circumstance. These have not been a rosy three years, both for the industry as a whole, and in PolyGram."

## Elvis Estate Suit Delay Allowed, Law Firm Hired

MEMPHIS—Although the estate of Elvis Presley was under court order to file suit against Col. Tom Parker by Wednesday (28), it has been given more time and has been granted permission by Probate Court Judge Joseph Evans to hire the New York law firm of Parcher and Herbert to serve as lead counsel in its litigation against Parker.

In his order, Evans, allowed the estate until Nov. 10 to complete preparations for the necessary pleadings. In the same order, the court approved the employment of

the tax law firm of Roberts and Holland, also of New York, to provide an independent tax appraisal of the estate.

The petition stated that although the estate has had the benefit of "expert tax counsel throughout the administration of the estate," present tax considerations involved in the estate have led them to believe that an independent law firm hired "for the purpose of rendering a tax opinion relative to the tax impact of certain disputes and/or claims on be-

(Continued on page 88)

## Craig Consolidates A&R And Marketing Functions

By IRV LICHMAN

NEW YORK—Ten months after outlining a "center" approach for basic music areas at RCA (Billboard, Jan. 10), Jack Craig has completed the "bridal ritual" between marketing and a&r by naming Joe Mansfield, formerly vice president of marketing at Columbia Records, as vice president of contemporary a&r.

When Craig, himself moving into his present slot as vice president of RCA's U.S.-Canada operations Jan. 1, outlined his approach, the label had already been functioning in this manner in both black (Ray Harris) and country (Owen Bradley) music. Later, he named Tom Shepard to a similar post at RCA Red Seal.

Mansfield, who leaves a 16 year association with CBS to join RCA, says he's comfortable in the role of supervising the label's fortunes in the dual function as marketing and a&r chief of contemporary music.

"Basically, when Jack left as vice president and general manager of CBS two years ago, I began to work closely with Bruce Lundvall and Mickey Eichner in determining whether or not to sign certain acts. I believe strongly in the relationship between marketing and a&r."

And as vice president of marketing at Columbia for the past three-and-a-half years, Mansfield designed and implemented a new organization structure to integrate pop, black and jazz marketing departments.

Mansfield offers as evidence that the industry is, indeed, reaching "older demographics," recent experience at CBS, where the company was doing "hundreds of thousands" of sales on singles that were basically limited to AOR play.

In announcing the Mansfield appointment, Craig declares, "By organizing the a&r and marketing functions under Mansfield's strong leadership, total artist development in contemporary music can be fully executed starting with artist signings, repertoire selection and recording and following through with aggressive promotion and targeted merchandising."

## Abramson Forms Consulting Firm

NEW YORK—That's Entertainment Marketing Consultants has been formed by Jules Abramson, veteran label/distribution executive most recently associated with PolyGram Records Inc. as vice president of planning.

Abramson says his firm will engage in sales and marketing consultancy in a broad area of the entertainment industry, concentrating on recordings, home video software and cable tv.

Abramson's firm operates out of 63A Main St. in Millburn, N.J. Telephone number is: (201) 467-1799.

## For The Record

NEW YORK—Modern Album and Finishing Co. Inc. of Hauppauge, N.Y., commonly known as Modern Album, and its subsidiaries Modern Album of Indiana, Inc. in Terra Haute, Ind. and Modern Album of Tennessee Inc. in Nashville, Tenn., are in no way associated with the Canadian company known as Modern Album (Billboard, Oct. 31).

## RCA Asks Court To Settle Issue Of Elvis Royalties

By ROSE CLAYTON

MEMPHIS—RCA Records filed a suit for declaratory action in the U.S. district court of New York on Oct. 27 in an effort to determine who has the right to royalties from the recordings of the late Elvis Presley.

According to the court papers, RCA will be ready to award

\$304,708 in royalties by Nov. 30 under a 1973 contract calling for one-half payment to Elvis and one-half to All Star Shows, the management firm of Col. Tom Parker, Elvis' former manager.

However, in a probate court ruling here on Aug. 14, Judge Joseph Evans halted payments to Parker from Presley estate until further investigation could be conducted into the legality of the contracts between Presley, Parker and RCA (Billboard, Aug. 22).

RCA's petition is also asking the court to enjoin the defendants in its suit from instigating any litigation against RCA Records.

The defendants are listed as: the co-executors of the estate (Priscilla Presley, the entertainers' former wife, accountant Joe Banks and the National Bank of Commerce); Parker; and Blanchard E. Tual, the court appointed guardian of Lisa Marie, Elvis' daughter and principal heir.

It was Tual's report (Billboard, Aug. 15) that created the controversy surrounding RCA's business dealings with Elvis and Parker.

Evans appointed Tual to advise him whether the compensation to Parker under his 50-50 artist/manager agreement with Presley was excessive after the estate had peti-

(Continued on page 88)

# Executive Turntable

## Record Companies

Guenter Hensler upped to president and chief operating officer, PolyGram Records Inc., based in New York. He was most recently executive vice president, operations for the label. Hensler replaces the exiting David Braun, who will serve as a consultant to the company from Los Angeles (Billboard, Oct. 31). Meanwhile, PolyGram executive vice president and general manager Bob



Hensler

Sherwood rejoins CBS as vice president, marketing, Columbia Records. Before his PolyGram stint, Sherwood was vice president of national promotion for Columbia. He replaces Joe Mansfield, who moves over to RCA Records in the newly created post of division vice president, contemporary music. Based in New York, Mansfield will oversee a&r and marketing functions in the contemporary field. He was with CBS since 1965. . . .



Sherwood

Bruce Garfield upped to vice president, East Coast a&r, Capitol, based in New York. He was most recently director, talent acquisition, a&r, for the label. . . . Milton Sincoff upped to the newly created position of vice president, manufacturing and purchasing for Arista. Based in New York, he will supervise the production department and related manufacturing and purchasing areas. He was the company's director, manufacturing and purchasing. . . . Boo Frazier upped to national promotion and marketing director for A&M, based in New York. He was regional special projects, r&b, East Coast. . . . Janice Tully named manager, West Coast secondary promotion, Epic/Portrait/CBS Associated labels,



Sincoff

based in Los Angeles. She was with Casablanca in national secondaries promotion. . . . Darryl Minger joins Elektra/Asylum as tour press manager in New York. He was vice president/public relations for Minger, Allen & Patton. Also at E/A, Mike Rowley named local promotion representative in Seattle. He was Northeast regional promotion manager for RSO. John Madison appointed New England branch manager, based in Boston,



Frazier

for CBS. He was Chicago branch manager for the label. . . . Jacques Gibb to radio promotion coordinator for Sparrow in Canoga Park, Calif. She was a broadcast executive and air personality for KBRT-AM Los Angeles. . . . Jon Fox leaves his post as director of promotion for Flying Fish in Chicago to form a bluegrass booking agency. Upped to codirectors of promotion are Chris Heim and Rick Swenson, in charge of the Eastern and Western parts of the U.S., respectively.

## Marketing

In an expansion move, Goodway Marketing Inc. has formed a Los Angeles branch, staffed by Macey Lipman of Macey Lipman Marketing and Danny Davis of Danny Davis Enterprises. The Jenkintown, Pa.-based firm will now be represented in New York and Houston by Rick Winn and Jerry Dumas, respectively. Both were executives with Panoramic Marketing.



Lipman

Related Fields  
James Pagliaro Jr. to national market development manager in the video systems division of Panasonic Co. in New Jersey. Pagliaro, formerly manager of market development, East Coast, for his firm, will now handle national marketing for products used in corporate communications video networks. . . . Robert Mueller has been appointed vice president for the video communications division of Sony Video Products Co. in New York. Mueller previously served as manager of national market development for the firm's video communications department. . . . Roger F. Granlund, international technical service manager for 3M's magnetic audio/video products division, will now oversee technical service and product maintenance as well as interactions between 3M's magnetic products lab and the company's foreign subsidiaries. He is based in St. Paul, Minn.



Mueller

At USA Cable Network in Glen Rock, N.J., Monia B. Joblin has been upped to director of programming. Her duties encompass program development and scheduling, series production and film acquisition. Since joining the network in 1979, she has served as producer for such shows as "Calliope" and non-sports programming events. . . . Also at USA Cable Network, Stuart de Lima moves into his position as advertising sales manager, western region. He was formerly vice president and media director for Horlick Levin Hodges Inc. Advertising in L.A.

Bert Russick Jr. becomes director of a&r in the special markets division of Sound Investments Inc. in Minneapolis. Russick will handle the singles records division and music licensing for TEM Publishing. He is a recent graduate of Boston Univ. and worked with Harry Chapin on the singer's last East Coast tour.

Joe Richter is eastern regional sales manager, home audio, for Kenwood Electronics, succeeding Sam Rosenzweig, who has moved up to marketing director for the division. Richter will be based at Kenwood's Secaucus, N.Y. facility. . . . Jerry B. Wade moves to position of product manager at Telex Communications Inc.'s broadcast and professional audio group. Most recently, Wade was a recording engineer at Sound Smith Recording Studios in Indianapolis.

Rainbow Programming Services taps Grace Chiu as national affiliate services manager where she will design and implement support materials and programs for FRAVO and Escapade affiliates. Formerly Chiu managed the affiliate services division of Showtime cable service.

Molly Mullin leaves her post in the Warner Bros. Records' publicity department to become associate director with Gary Kenton Public Relations in New York. The firm handles such clients as Karla DeVito, Bearsville Records, Stiff and Hannibal Records.

Andrea Simon becomes manager of the research and promotion department and Jack Masla & Co. in Manhattan. Previously, she handled similar duties at Buckley Radio Sales.

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Gary Myrick's new album, "Living In A Movie." The sound and vision of southern California that has nothing to do with laying back. Gary Myrick puts his 3-dimensional guitar and cinematic songwriting sensibility to work, writing biting new screenplays for the modern daze in songs like "I'm Not A Number" and "No Crisis." You haven't seen this movie before.

**Lights...camera...Myrick. Gary Myrick And The Figures.**  
**"Living In A Movie." On Epic Records and Tapes.**

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**GARY MYRICK  
AND THE FIGURES**

*Living in a Movie*

# Decision Near On Goody Case

## Appeals Court Mulls Judge's Order For New Trial

By LEO SACKS

NEW YORK—Can the Government, in a criminal case, appeal an order granting a new trial for Sam Goody Inc. and vice president Sam Stolon? The U.S. Court of Appeals for the Second Circuit will decide the matter during the week of Nov. 23.

Brooklyn Federal Court Judge Thomas C. Platt ordered a new trial for the defendants on July 27, citing the "substantial prejudice" suffered by the defendants at their four-week trial last March.

Should the Appeals Court agree with the defense that the order is not appealable, U.S. Attorney Edward Korman has asked the three-judge panel to issue a writ of mandamus, directing the district court to reinstate the jury verdict and impose sentence.

In a related development, attorneys for the corporation and the executive have moved to dismiss the outstanding indictments against the

defendants because of "improper, misleading and prejudicial publicity" surrounding the case.

The motion to block a new trial on the ground that the Department of Justice "promulgated prejudicial publicity" is now before the Appeals Court. Martin Gold, attorney for Stolon, argued in a brief that "improper prosecutorial conversation with the press" resulted in an article published in The New York Post on Sept. 8, 1981, entitled, "Sabotage on the Bench: Bizarre rulings in Goody trial." The article, according to Gold, "distorted the pre-trial and trial record, unjustifiably impugned the integrity of the trial judge and the criminal justice system, libeled a totally acquitted defendant and portrayed the proceedings in a manner seriously detrimental to defendants' ability to obtain a fair retrial."

Platt ruled that a new trial was necessary in "the interests of justice" because of the risk that the jury was

influenced by unproven racketeering charges, the "false testimony" of an FBI agent which the prosecutor failed to correct prior to the close of the case, and the possible "cumulative adverse effect" of the unproven charges in the indictment.

Goody and Stolon were found guilty April 9 of buying and selling over 100,000 counterfeit music tapes. The corporation was convicted of two counts of interstate transportation of stolen property and three copyright infringement counts ("Grease," "The Stranger," and "Thank God It's Friday"). Stolon was convicted of one transportation and one copyright count for the Oct. 15, 1978, shipment of 23,000 units of "Grease." Charges against Goody president George Levy, in addition to six of the copyright counts against Stolon and the corporation, were dismissed at the conclusion of the Government's case. The jury found the defendants not guilty on the remaining charges, including the racketeering count against Stolon.

The Government's case for the reinstatement of the jury verdict is made in a strongly worded 60-page brief written by Korman, the U.S. Attorney for the Eastern District of New York, and Thomas Puccio, the Attorney-in-Charge of the Justice Department's Organized Crime Strike Force for New York's Eastern district. According to the brief, Platt's ruling "is totally without factual or legal basis" and is "a clear abuse of discretion."

The brief examines the grounds advanced by the district court for its decision. The Government found that it was "wholly unreasonable" for Platt to have concluded that the defendants were prejudiced by the racketeering label attached to a count on which the jury voted acquittal.

The brief went on to the district court's ruling on the "false testimony" issue and the Government's "attempted cover-up of the false statements" given by its agents as "utterly absurd." Early in the trial, FBI agent Richard Ferri, called to the stand to identify documents and tapes subpoenaed from Sam Goody, said on cross-examination that he did not know whether his handwritten notes used in the preparation of statements made by the Government's key witnesses had been preserved by the prosecutor.

In subsequent testimony outside the presence of the jury, he explained that the notes he may have discarded were addresses or telephone numbers, and that all draft statements and original notes from interviews were handed over to the defense.

When the defense moved for dismissal on the ground that notes had been destroyed and that the testimony of Government witnesses Jeffrey Collins, Spencer Pearce, Robert Scarnetti, Frank Carrol and Norton Verner should be excluded, the prosecution recalled Ferri to state that he never destroyed any statements.

The brief also disputed the district court's conclusion that the defendants were prejudiced by the Government's failure to "timely correct" Ferri's testimony, or that it was "false" because it involved "a collateral issue unrelated to guilt or innocence." The issue of notetaking, it said, was "completely irrelevant and non-material to the jury's task."



International Pact: Nesuhi Ertegun, left, president of WEA International; Ken Kushnick, center, executive vice president of Sire Records; and Seymour Stein, president of Sire and vice president of Warner Bros. Records, share a chuckle as they finalize arrangements for WEA International's long term distribution of all Sire product outside the U.S.

## WEA Int'l Settles Deal To Distribute Sire Disks

By ROMAN KOZAK

NEW YORK—Sire Records and WEA International have come to an agreement where WEA International will distribute all Sire product outside the U.S.

According to Nesuhi Ertegun, president of WEA International, when Warner Bros. bought Sire last year, it still had to wait until Sire's distribution deals with various companies around the world expired. This has now happened, except in Italy, where Sire still has a deal with RCA.

Outside of Italy, the new agreement is effective immediately on new releases, and on catalog items after an agreed-upon sell-off periods. First releases under the new agreement are an EP by the Unknowns, the debut solo LP by Talking Heads member Jerry Harrison and David Byrne's "Songs From The Catherine Wheel," featuring music written for the Broadway production of Twyla Tharp's "Catherine Wheel" dance production. A live Talking Heads album is also due in about six months.

The Pretenders, who are signed to Sire's Real label in the U.K., will also come under the international WEA deal, when their own international distribution commitments expire.

Seymour Stein, founder and president of Sire, as well as a vice president at Warner Bros., says that he has had some very happy licensing agreements with companies overseas, notably Pathe Marconi in France, Ariola in Germany, and Phonogram in Sweden and Japan. But in other areas, "our licensees had become overloaded with licensed labels, particularly U.K.-based independents with highly competitive repertoire," he says.

Ertegun adds that Stein, who has recently signed to Sire Soft Cell and Depeche Mode, will be encouraged to sign new acts, which will be released worldwide by WEA, even if Warner should choose to pass on them in the U.S. In this regard, Stein says that he expects to spend half of his time abroad in the next two years.

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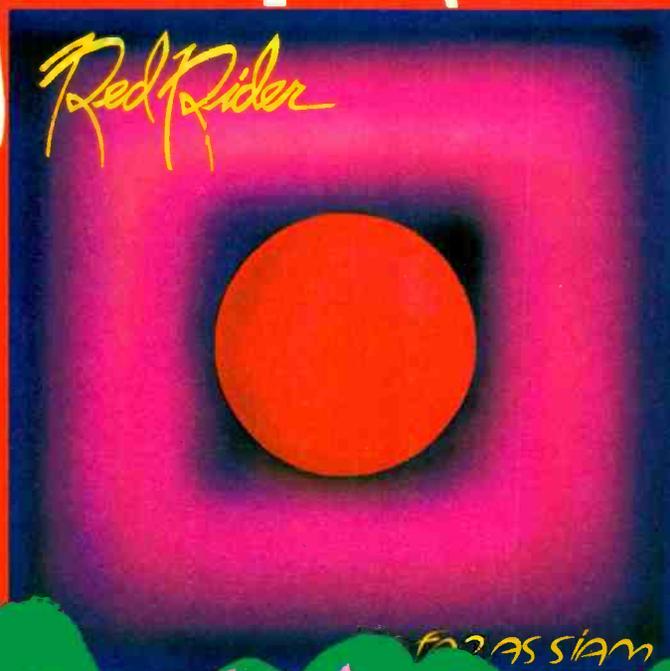
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# Hartstone's Net Income Up 773%

## Video Helps Gross Sales Increase By 20.9% In Last Year

• Continued from page 3

by stores and the remainder purchased through the firm's Gardena central warehouse. Credit card purchases were 15% of its consumer sales. Again, in fiscal 1982, Integrity expects to spend 3% of its annual gross sales for advertising.

Of its 915 employees, 190 are salaried and 725 are on an hourly basis. Chairman of the board/founder Lee Hartstone entered into an employment binder in which he received \$50,000 on October 1, 1980, date of the pact, and from that date till June 30, 1981, he was paid at a rate of \$125,000 annually, after which for the next four years his salary would be no less than that as determined by

the board of directors.

President Lou Kwiker was first contracted through June 1983, with first-year salary at \$110,000. His subsequent contract extends through June 1984, with basic compensation for the next three years of \$150,000, \$175,000 and \$200,000 and a potential cash bonus of 3% of pre-tax earnings in excess of \$3 million for fiscal 1982; \$4 million for fiscal 1983 and \$5 million for fiscal 1984, with the annual bonus not to exceed \$150,000.

Hartstone holds 1,113,004 shares or 37.62% of Integrity shares, while senior vice president and real estate director Paul Kase and Kwiker show 42,754 and 20,300 shares, respec-

tively. Kase and Kwiker's shares include 20,000 shares subject to two call options of 10,000 shares each, expiring June 30, 1984.

According to the report, the 20.9% sales increase resulted from increased advertising and larger average store inventories. Cost of sales jumped to \$56,452,628 in fiscal 1981 from prior year's \$47,759,729. But the cost of sales as a percentage of sales decreased 1.5% compared to fiscal 1980. The dip is attributed mainly to the increase in cash discounts earned, which, stated as a percentage of sales, improved 1.1%. In addition, consumer selling prices were raised slightly more than increases in vendor prices, the firm explains.

Income before taxes, stated as a percentage of sales in fiscal 1981, was 5.9%, where in the previous year it was .5%. A combination of stronger total sales, improved average sales per store, reduced cost of combined expenses factor and improvement in the net cost of borrowed funds made this possible.

During fiscal 1981, the report notes, Integrity did not pay federal or state income taxes. It must provide \$5 million for taxes in fiscal 1982, approximately 50% of which goes for fiscal 1981 payments.

The purported class action filed in 1979 against Integrity by the Partners Fund in Federal District Court of Southern New York may be settled by paying \$150,000 after January 1982. The decision to pay the settlement was made to halt the mounting costs of a continuing long trial, the report states. Integrity states it feels the accusations that it misstated the effect of inventory obsolescence on its finances "are without merit." Several years ago, Integrity provided an identical settlement in the precedential Zoslaw antitrust case in San Francisco federal court, stating the same reasons.

# Mid-America Trade Show Focuses On Video Future

• Continued from page 3

disk players will be down to \$299 each, while the disks themselves will drop from \$15 to \$20 each retail.

Goodman reported that a J.C. Penney study shows that a customer will buy an average of 10 disks within 60 days of purchasing the playback hardware. He noted that the disk format, particularly with its growing reliance on concerts for material, is ideal for record store stocking.

He also outlined an eight-week old program under which CBS rack-jobs Sears stores in Atlanta, Boston, Philadelphia and Detroit. The stores there are selling twice as many VHS units as Betas, according to Goodman. Nonetheless, he warned, "Your future isn't going to be tape—it's going to be disks."

Making a case for the Beta config-

uration, Chris Detwiler, marketing rep for Magnetic Video, said the VHS to Beta sales ratio has gone from three-to-one to about seven-to-three. He said his company has just concluded a Beta sales program which dropped the unit cost to \$39.95. It's now back to \$59.95, he said.

Rick Cooper, of Hollywood Home Video, speculated that 1982 will be the year for Dolby-encoded stereo. "This will become a standard feature in hardware," he said. "And it will complete the marriage of audio to video."

The still experimental nature of video rental was recounted by Jim Collins, a rep for Media Video and Walt Disney Home Video, who said that Disney had to cut its original lease price of \$52 for 13 weeks in

(Continued on page 12)

# Market Quotations

As of closing, October 29, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	%	Altec Corporation	—	15	3/4	11/16	11/16	Unch.
37 1/2	26 1/4	ABC	7	701	36 1/4	36 1/4	36 1/4	— 1/4
45 1/4	28 1/2	American Can	8	373	33 1/4	32 1/4	33 1/4	+ 1 1/4
4 1/4	2 1/4	Automatic Radio	4	—	—	—	3 1/4	Unch.
61 1/4	40 1/2	CBS	8	193	54 1/4	54	54	+ 1/4
45 1/4	31 1/2	Columbia Pictures	8	37	39 1/4	39 1/4	39 1/4	+ 1/4
7 1/4	4 1/2	Craig Corporation	—	17	7	7	7	Unch.
67 1/4	43 1/2	Disney, Walt	13	141	51 1/4	51 1/4	51 1/4	— 3/4
8 1/4	3 1/4	Electrosound Group	9	1	4	4	4	Unch.
9	3 1/4	Filmways, Inc.	—	104	6 1/4	5 1/4	5 1/4	— 1/4
22 1/4	14 1/4	Gulf + Western	4	1464	16 1/4	16 1/4	16 1/4	— 1/4
19 1/4	11 1/4	Handleman	8	14	14 1/4	14	14 1/4	Unch.
15 1/4	7 1/4	K-tel	4	—	—	—	7 1/2	Unch.
82 1/2	39	Matsushita Electronics	11	230	57 1/4	56 1/4	56 1/4	+ 1/4
59	38 1/4	MCA	7	69	40 1/4	39 1/4	39 1/4	— 1/4
14 1/4	8 1/4	Memorex	—	841	13 1/4	13 1/4	13 1/4	Unch.
65	48 1/4	3M	8	1617	49	48	48 1/4	— 3/4
90 1/4	56 1/4	Motorola	11	255	68 1/4	67 1/4	68 1/4	— 1/4
59 1/4	36 1/4	North American Phillips	6	53	38 1/4	37 1/4	38 1/4	Unch.
20	6 1/4	Orox Corporation	—	21	10 1/4	10 1/4	10 1/4	— 1/4
39 1/4	21 1/4	Pioneer Electronics	16	20	27 1/4	27 1/4	27 1/4	— 1/4
32 1/4	16 1/4	RCA	—	1097	17	16 1/4	16 1/4	— 1/4
26 1/4	19 1/4	Sony	12	1491	18 1/4	18 1/4	17 1/4	— 1/4
43	23 1/4	Storer Broadcasting	16	131	29 1/4	28 1/4	28 1/4	— 3/4
6 1/4	3 1/4	Superscope	—	31	3 1/4	3 1/4	3 1/4	Unch.
32 1/4	24 1/4	Taft Broadcasting	10	28	30 1/4	29 1/4	30	— 1/4
58 1/4	33 1/4	Warner Communications	19	662	54 1/4	54 1/4	54 1/4	— 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	3/4	1 1/4	Koss Corp.	800	6 1/4	7
Certron Corp.	210	1 1/4	1 1/4	Kustom Elec.	260	2 1/4	2 1/4
Data Packaging	—	6	6 1/4	M. Josephson	200	1 1/4	1 1/4
First Artists Productions	200	5 1/4	5 1/4	Recoton	10	2 1/4	3 1/4
Integrity Ent.	290	6 1/4	6 1/4	Reeves Comms.	425	26 1/4	27
				Schwartz Brothers	500	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.

# Memorex Agrees To Sell, Lease All Parts To Tandy

SANTA CLARA, Calif.—Memorex Corp. has announced an agreement in principle with Tandy Corp. of Ft. Worth, Tex. to sell or lease all parts of the Memorex Consumer Products Division to Tandy for an undisclosed amount of cash and notes.

The Consumer Products Division of Memorex had 1980 revenue of more than \$70 million. It produces blank audio tape and videocassettes. Under the terms of the agreement, Tandy may continue to use the

Memorex brand name along with the "shattering glass" advertising logo.

"Memorex's primary concentration has been and will continue to be on the computer equipment and computer media business," says a Memorex spokesman.

While Tandy will carry on the Memorex name in the consumer marketplace, it has no plans to stock Memorex-brand products in its Radio Shack retail outlets. Its newly acquired division will continue to concentrate on building channels of distribution upon which Memorex has focused since 1971.

The 700 employees of the Consumer Products Division will be transferred to Tandy. Manufacturing, sales, marketing and administrative operations will remain in Santa Clara.

Conclusion of the transaction is subject to the execution of a definitive agreement, the approval of the boards of directors of both Memorex and Tandy and the fulfillment of other conditions.

# Black Lawyers To Hold First Meeting In Nassau

By JEAN WILLIAMS

LOS ANGELES—LeBaron Taylor, vice president at CBS Records, and Ray Harris, vice president at RCA Records, are set to keynote the first conference of the Black Entertainment Lawyers Assn. when the group convenes at the Nassau Beach Hotel, Nassau, Nov. 12-15.

The organization, an outgrowth of the Black Music Assn., has 50 active members with an additional 100 on the rolls, says Kendall Minter, director of the association. Attorney David Franklin is chairman.

Among the topics to be discussed at the four-day event are: "Artists Management & Record Company Relations," "Professional Ethics In The Music Industry," "Record & Publishing Contracts," "Radio/Cable & International Communications" and "Sports Law."

Among the panelists and/or moderators are: Larkin Arnold, CBS Records; Virgil Roberts, Solar Records; Don Mizell, KJLH-FM, Los Angeles; Robert Holmes, Columbia Pictures Music; Jonathan Black, WMOT Records; Lois Wright, Inner City Broadcasting; Milton Allen, Arista Records, and others.

Although the association was formed more than two years ago, according to Minter, little was heard from the group because it was in the organizational process. The attor-

neys stepped up activities in August when the group held its first membership drive.

During the conference, says Minter, the association also will map out strategies and programs for the next few years. Conference registration is \$75.

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## Panasonic Pumps \$ Into EW&F Promo

By JEAN WILLIAMS

LOS ANGELES—Panasonic is spending \$1 million in media ads in this fourth quarter promoting, among other things, its association with Earth, Wind & Fire.

So says Jay Coleman, president of Rockbill, the firm masterminding EW&F's merchandising campaign in association with Panasonic and ARC/CBS.

The campaign, which is locked into the group's first national tour in more than two years, involves 14 black music and pop stations in 13 markets in a concert sweepstakes contest.

According to Coleman, Panasonic is putting up \$500,000 in radio ads alone, including spots on other stations in markets where concerts are held. Print and television will take up the remaining ad dollars, he says.

Panasonic also is picking up the tab for display materials in the 14 cities. As for the sweepstakes contest, each city will receive 300 easel cards with blank sweepstakes contest forms—100 to Panasonic retailers, 100 to retail record outlets, 50 to college campuses and 50 will be put into youth-oriented outlets.

Prizes in each city consist of five Earth, Wind & Fire complete catalogs, 50 EW&F current LPs, 40 tickets to the concert and a Panasonic Platinum Series tape recorder.

According to Ron Ellison, ARC/CBS's marketing vice president, the contest kicks off three weeks prior to the concert in each city, winding up three days before the concert.

Stations involved in the contest are WILD-AM (Boston), WVEE-FM and WINZ-FM (Atlanta), KATZ-AM and WZEN-FM (St.

(Continued on page 62)

## Perry's 'Swing' Album Promo Is Aimed At Adults

By SAM SUTHERLAND

LOS ANGELES—Producer Richard Perry and the marketing team at Elektra/Asylum Records are shelving conventional radio and retail priorities to make Perry's ambitious new "Swing" album a test case for adult market exploitation.

Released several weeks ago via Perry's E/A-distributed Planet label, the "Swing" LP updates '40s big band arrangements through a combination of both vintage and newly revised material from the era. And while Perry himself is heartened by the upsurge in radio play for big band titles on adult-targeted formats

(Continued on page 15)

## Conspiracy Charges After Raids In Canada

• Continued from page 3

Pursuing copyright violators in the past has proven to be a costly and largely unrewarding project in light of the fact that the Copyright Act is basically regarded as a "paper tiger," with penalties considered by the industry to be virtually insignificant.

CRIA estimates that the record industry is sapped of about \$50 million annually by illegal record and tape sales here. Robertson fears that Canada will become "a haven for this type of activity unless we can get

tougher penalties in place to check this kind of illegal activity."

The association has been fighting for changes to the 1924 act for several years, but Ottawa has so far refused to sharpen the act's laws because it is in the process of being revised. It could be another four years before the whole process of revision is complete, and for the association, that means four more years of trying to check a lucrative and illegal practice involving bootlegs and counterfeits.

The charges under the Criminal Code carry a maximum penalty of 10 years imprisonment for those found guilty. Under the old practice of charging under the Copyright Act, guilty persons faced a fine of \$20 per count, along with stock and reproduction implements being impounded and destroyed.

It is expected that the recent raids, which recovered an estimated \$1 million in alleged counterfeit records and tapes, will lead to more arrests and further searches in other parts of the country.



**MOSS STONED**—From left, Jerry Moss, chairman of the board A&M Records, Bill Wyman, Rolling Stones bass player and Gil Friesen, president A&M Records and A&M Films, partake in conversation at a reception given for Wyman in support of his first single for the label, "Je Suis Un Rock Star."

## Interims On Mechanicals Are Proposed In Wash.

• Continued from page 1

with the mandate of the Court of Appeals and the Tribunal's prior decision" (to raise the rate to 4 cents per song as of July 1, 1981), the Tribunal should move ahead with regulations on a series of automatic rate increases laid out in the brief five-page document.

The groups propose that interim increases would begin with a 4.25 cent per song rate for every phonorecord made or distributed after January 1, 1983 (or .8 cent per minute of playing time or fraction thereof, whichever is larger); 4.5 cents or .85 cents per minute on or after July 1, 1984, and five cents or .95 cents per minute on or after Jan. 1, 1986.

In 1987, the Copyright Royalty Tribunal is mandated by Congress

to once again hold hearings concerning an adjustment of the mechanical royalty rate.

The joint statement goes on to state that "RIAA, CBS, NMPA and AGAC-NSAI believe that these proposed regulations, providing for stepped increases, are within the authority of the Tribunal, and consistent with both the intent of the Tribunal's original decision. . . . The parties also believe that the particular regulations appended hereto may be adopted without further hearings."

The Tribunal is scheduled to consider the proposal at its meeting Tuesday (3) and possibly vote in principle on its adoption. It would then publish the proposed interim rate regulations in the Federal Register for comment by the public within 30 days of publication, schedule a meeting to consider comments, and then, possibly, vote on adoption of the measures.

## Mango Trying One-Plus-One

• Continued from page 1

Island's U.S. distributor, WEA, opted not to market the One-Plus-One cassette here, but the label wants to "test the waters" in the U.S., according to Herb Corsack, vice president of Island Records who runs both the Mango and Antilles affiliates.

Corsack says the concept bows to the "reality of the marketplace."

"The record industry is going cassette and it doesn't know it.

"The business is being lost to the blank tape manufacturer. The public wants to home tape. If that's what the public wants, then that's why we created it. We can't fight it."

In a specially created flip-top box, Mango makes the home taping issue clear on both the back and top and bottom of the box.

On the top and bottom, a legend says: "1 + 1 Plus A Full Side Of High Quality Ferric Tape Available For You To Record Whatever You Like."

And on the back of the box, "... Available for you to record whatever you like."

Unlike its Island counterpart, Mango is utilizing a BASF DPS ferric tape—its highest quality normal bias formulation—instead of chromium dioxide. Duplication is through ASR in New Jersey, although Mango is generally duplicated by Columbia Special Products. Although the cassette carries a normal \$8.98 list, Corsack claims that the company's manufacturing costs are double that of normal cassette releases.

Within a month, there should be another Mango One-Plus-One release by Toots & the Maytals.

## Stations Banning Olivia's 'Physical'

By ED HARRISON

LOS ANGELES—Olivia Newton-John's "Physical," number 14 on this week's Hot 100 and climbing, is being banned from a handful of stations because of the song's "suggestive" lyrics.

Jim Sumpter, program director of KFMV-FM, Provo, Utah, says he added the record out of the box with the song doing well especially with females 25 plus.

But three weeks down the road there was a noticeable reversal and a lot of negative reaction from that same demographic.

"Once the words sank in, it caused an uncomfortableness among listeners," says Sumpter. "We must listen to the dictates of our audiences. In the middle of a ratings book we couldn't afford to play it."

Sumpter says that the Provo market is extremely conservative and that the Mormon Church is a big part of people's lives.

He adds that since the record was pulled from the playlist there have been few calls to have the record put back. Most requests have come from teens, he says.

George Lemich, program director of KSL-AM Salt Lake City, hasn't even bothered to add the record, also because of its lyrical content. Although Lemich personally likes the record, he says the station is "very conscious of lyrics."

"There is an increasing trend in music to be more blatant about physical relationships," says Lemich. "This isn't the first time we've done this."

Pat Pipolo, MCA Records vice president of promotion, acknowledges small pockets of resistance. "One station tells me they won't play it because of the lyrics. In the Bible belt, a station says the lyrics are too pubescent.

"It seems that stations are looking for reasons to stay off a record rather than reasons to play it. Any station not playing 'Physical' is only hurting themselves and depriving its listeners," argues Pipolo.

## Al Berman Talks To N.Y. Lawyers

NEW YORK—Al Berman, president of the Harry Fox Agency, will address the special committee on communications and entertainment law of the New York County Lawyers Assn. Thursday (5) evening. Berman will discuss the role of the Harry Fox Agency in the entertainment industry and its position on the current mechanical royalty issue.

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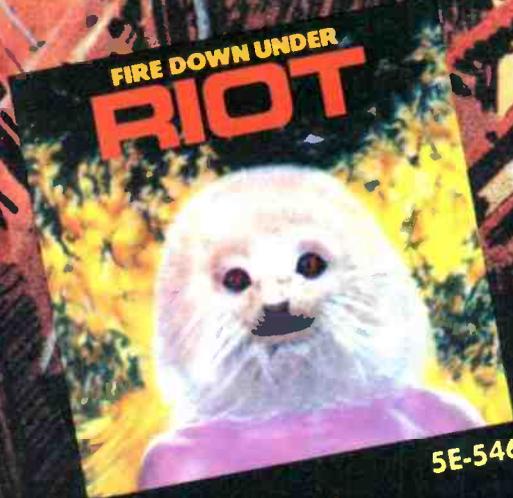
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11/01	Wilkes-Barre, Pa.	11/08	Erie, Pa.	11/18	West Palm Beach, Fla.

## Sherwin And Mellin Music Catalogs Sold To EMI Music

LONDON—In a deal signed in Brussels Oct. 20, EMI Music Publishing has acquired the catalogs of Robert Mellin Limited, Robert Mellin Music Publishing Corporation and Sherwin Music Publishing Corporation, including standards like "Twist And Shout," "Stranger On the Shore," "Diana," "Black Is Black" and "Whole Lotta Shakin'."

EMI is also acquiring Mellin publishing companies in France and Sweden. Existing sub-publishing arrangements will continue unchanged. David Read, who handled the negotiations on behalf of the Mellin Group, is joining EMI Music to take up a new post as manager, special rights, and will initially be looking after the integration of the Mellin catalog.

Bobby Mellin will be available to EMI Music in a consultative capacity.



VIDEO VIDEO—Andy Warhol, left, talks with Simon Le Bon, lead singer of Capitol Records' Duran Duran in Warhol's New York studio. The group was invited there after Warhol saw the video version of "Girls On Film."

## Vid Compilation Set For U.K. Commercial Release

By BRIAN OLIVER

LONDON—What's thought to be the first commercially available music videocassette to feature various artists will be released here this month by Thorn EMI.

It's a 21-track compilation entitled "Video Stars," retailing at \$55 and available in both VHS and Beta formats. Artists include Genesis, Leo Sayer, Dire Straits, Phil Collins and Kiki Dee. Running time is 80 minutes.

The package was produced by a new company, Wienybuds, founded here by two former K-tel executives, Ian Wiener and Carey Budnick. "It's taken us six months to put 'Video Stars' together," says Wiener, "and we've had to overcome a mountain of legal and copyright hassles."

"The program involved negotiating 47 contracts, and cost a fortune in legal fees. No one has gotten this far before with a music video because of the problems," Wiener declined to specify the licensing fees, while attributing his company's ability to consummate such deals to long industry experience at K-tel and, previously, CBS International (partner Budnick also worked for CBS).

Wiener explains that Wienybuds was responsible for collating the video tracks—all based on record company promotional films—and editing them into a cohesive new program.

Then a distribution deal was inked with Thorn EMI Video, which is said to be enthusiastic over the tape's sales potential since it includes five titles from the current U.K. top 50, plus the new Genesis single.

"Although we've taken tracks from companies, we have spent a lot of money on editing them into a viewable and re-viewable package," says Wiener. "We see this as a sales item. Two days were spent on the audio sequencing and over 20 hours went into the visual sequencing. We used Millaney Grant, who has done a superb job."

Although intended as a videocassette compilation for the home market, Wiener says cable rights for "Video Stars" are available worldwide.

## Ruling Boosts Vid Sales

• Continued from page 3

crease isn't at least partially due to the time of year—things always get busier now anyway."

James adds that customers who were considering buying a VCR for Christmas may push up their decision and buy now; this has happened in some instances. "I don't know whether publicity about the case is accountable," he says, "but October was very strong for us."

"People are coming in asking a lot of questions I can't answer," says Barry Glovsky, owner of Boston's

## Rock 'n' Rolling 'Urgh!' Bows At Last; Ventures Come Back

By ROMAN KOZAK

NEW YORK—Remember "Urgh! A Music War," the film made last year that featured 30 different new wave acts? The album has been released on A&M, and has already gone in and out of the charts, but there still has been no sign of the film.

But now Lorimar Productions, its producer, has found a distributor, Filmways, for the film. And "Urgh" will finally have its debut in the middle of this month, but only in Atlanta, Boston and Austin. Then, it will be released nationwide in December.

According to Lee Beaupre, senior vice president of marketing at Lorimar (the same company that produces "Dallas," incidentally), says that generally speaking rock movies do not do very well at the boxoffice, though in the long run they may make their money back on midnight shows and the like.

He adds that the International Record Syndicate and Frontier Booking, who put the film together, wanted it released last summer. But, says Beaupre, "We were afraid that in the summer, with 'Raiders' and 'Superman' coming out, the film would get lost."

Featured in "Urgh!" are performances by the Police, Devo, Gang Of Four, Gary Numan, XTC, the Go Go's, Wall Of Voodoo, the Cramps, the Dead Kennedys, and others. The whole film is just music. There are no interviews or backstage visits, or "incoherent mumblings about love of new music," says Beaupre.



Where have the Ventures been for the last 10 years? Playing Europe and Japan. "We do anywhere from six weeks to a 110 days a year in Japan," says drummer Mel Taylor, who along with guitarist Nokie Edwards, dropped by the Billboard offices recently, on their way to a soundcheck at the Ritz.

That's right, the Ritz. The Ventures do not play oldies shows. In the last year, the band has begun to tour again in the U.S., and they are playing the new wave club circuit, right along with bands young enough to be their kids. And they don't mind at all.

"The band has an audience from 14 to 44," says Taylor, "and we try to play in rooms that have a license where they can get the kids in. We did one show in San Diego at a 21-and-over club where we were interviewed by the local media. Later, we saw on tv that there were kids outside, who couldn't get in, but who had their ears to the door listening to the music. There is no generation gap. Sometimes the kids see us, and their jaws drop open. 'Hey, these guys are really putting down some rock 'n' roll.'"

Taylor says the band's current resurgence started when Rodney Bingenheimer started playing the Ventures on his show on KROQ-FM in Pasadena, "and he was getting calls from kids asking where they could buy the new record from the new band from England, the Ventures." Bingenheimer also played the record at the Starwood in L.A.

(Continued on page 80)

## Mid-America Trade Show Focuses On Video Future

• Continued from page 9

half to gain acceptance. "Disney is committed to rental," he said. "All the studios more than likely will be in the rental business." He also unveiled a Disney Christmas promotion which will feature a plush toy and a VHS tape of four cartoons for \$31.50 retail.

Janis Durr, regional sales manager for MCA Distributing, said that laser-disk players "started out slow, but they're growing rapidly." She pointed out that more plants are in operation or are being planned for laser disks manufacture.

Participants also heard a substantial pitch for accessories marketing as a way of making up for decreased

record sales. Among the suggestions offered by reps from Allsop, Discwasher, Lebo, Memorex, Nortronics, Bib, TDK and Pfanstiehl were these:

- Talk customers up from low-end to high-end buys by acquainting them with added product benefits.
- Avoid locked-case displays if possible.
- Keep product cases filled to show volume and variety.

(Continued on page 88)

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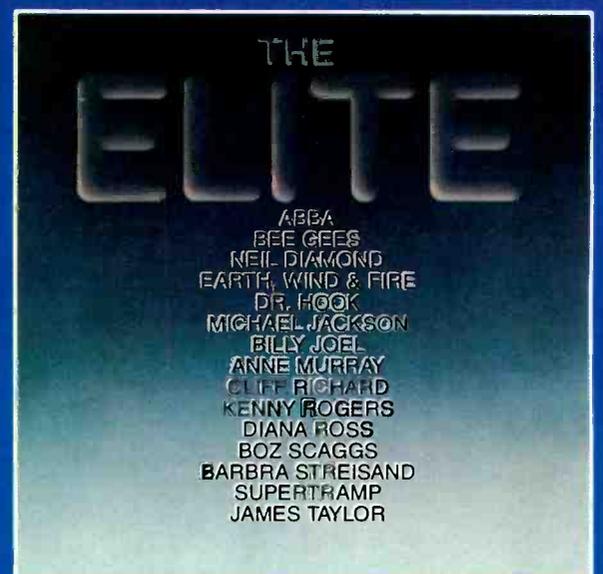
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# Signings

Player to RCA Records with first album "Spies Of Life" set for release during November. . . . Guitarist Eric Gale to Elektra/Musician Records with first album scheduled for release in January. This marks the first acquisition to the Musician label headed by Bruce Lundvall. . . . British duo, **Soft Cell**, to Sire Records in the U.S., with debut album "Non-Stop Erotic Cabaret" to be released in January. . . . Songwriter **Eddie Schwartz** to Atco Records with debut album "No Refuge" being released immediately.

Songwriters **Rob Parsons** and **Sonny Throckmorton** to MCA Records. Throckmorton's first single is "A Girl Like You." . . . Pasha/CBS artist **Billy Thorpe** to Diversified Management for concert appearances. Thorpe begins touring Nov. 18 in support of his current LP "Stimulation." . . . **Jennifer Warnes** and singer/songwriter **J.C. Crowley** to Le Mond/Zetter Management Inc. . . . **Jean-Pierre Rampal**, internationally known flautist, to CBS Masterworks exclusively. In November, the label will release a Christmas LP with Rampal, "Pastorale De Noel," with Alexandre Lagoya on guitar and Michel Legrand conducting the London Symphony.

**Lionel Richie** to Krage & Co. for press relations. . . . **Bonnie Forman** to Wave Records with initial single "All Night" due in two weeks. . . . **Bush Tetras** to Stiff Records. . . . **Boxcar Willie** to Main Street Records. . . . **Marv Martin** to Castle Music for recording. . . . **Raymond Brown** to Triune Music for publishing.

## Court To Rule On 'Visitors' Name

LOS ANGELES—Superior Court Judge Leon Savitch will hear arguments next Tuesday (10) over whether a restraining order be granted prohibiting Capitol Records and Montage Records from releasing a recording by a group called "The Visitors."

The Visitors, a Bay Area trio composed of Harry Mello, Russ Golub and John Moffa, claim prior right to use of the group monicker in a suit filed here by them. Since January 1981, they allege they have an album, "No Sign Of Intelligent Life," on Airstrip Records, a San Francisco label.



**DEL'S DELIGHT**—An excited Del Shannon, center, meets with manager/publisher Dan Bourgoise, left, and Al Coury to review plans for Shannon's first LP in years, his first for Coury's new Network Records, distributed by Elektra/Asylum. Tom Petty produced the album, which shipped last week.

## Word Looking To Expand; Seminars Set, Reps Hired

By JEAN WILLIAMS

LOS ANGELES—Through several new programs, Word Records' executives are setting priorities to harness and maximize the company's full potential as a leader in the black gospel field, according to James Bullard, general manager of Word's black gospel division.

On the agenda for 1982 is a series of seminars/workshops in major markets designed to lure young people into the gospel fold as both executives and artists.

For the first time, the label has hired seven field reps to handle its product, and is looking to foreign territories like South Africa to generate additional sales.

Bullard notes that he will go through local radio stations, record retailers and churches to locate young people who are business and musically inclined to participate in the seminars/workshops. He points out that the youngsters need not be only interested in gospel.

"It's our job to make gospel attractive enough for them to want to be involved. We want to show them that they can have heroes in the gospel field in the same way they have heroes in pop, r&b or rock. It's also important that the business side is stressed.

"In addition to inviting speakers from the gospel world, we're asking people from secular labels to participate. There also will be sessions on radio, where program directors, music directors, general managers and station owners will be speakers. We're inviting both secular and gospel radio personnel.

"Also, our own artists will conduct sessions on composition and there will be tracks of original material, with producers and writers instructing," says Bullard.

Markets already selected include Detroit, Atlanta, Chicago and Cleveland. "We'll also go into the Southeast because from this level, that's an untapped area.

"The idea," he continues, "is to give gospel the same attention and the same chance for exposure that" (Continued on page 59)

## BMA To Hold Seminars For Bahama Group

LOS ANGELES—The Black Music Assn.'s Philadelphia chapter will conduct a week-long (1-7) series of workshops and seminars for the Bahamas Musicians & Entertainers Union at the Balmoral Beach Hotel, Nassau.

During the week, which will have Kenneth Gamble, BMA's chairman, and George Ware, its executive director, speaking, groundwork will be laid for a BMA/Bahamian chapter.

Gamble will offer an overview of the music industry, while Ware will discuss new technology in the communications area. Record production will be handled by Allen Richardson, president of the Philadelphia chapter, producer Dexter Wansel and artist Fred Wesley.

A publishing and copyrights session will be chaired by Allen Richardson and Warren Hamilton. WMOT's Jonathan Black will discuss the complexities of contracts, copyright applications and songwriter and publishing agreements.

Gamble will close out the meeting with a keynote address at the awards presentation luncheon.

## Novelty Song Contest Set By Dr. Demento

LOS ANGELES — Songwriters Resources and Services of Los Angeles and Dr. Demento, host of the nationally syndicated "Dr. Demento Radio Show," have launched the "Great Dr. Demento Novelty Song Contest" in search of bizarre and offbeat musical talent.

Songwriters are invited to submit "musical selections with lyrics that are humorous, bizarre, and/or topical."

The top 11 winners will have their entries included on a compilation LP, played on a special edition of Demento's radio show. The grand prize winner will receive a TASCAM Portastudio, JBL speakers and an all expense paid trip to Los Angeles to appear on the program. Prizes will be awarded to the top 50 entries as well.

## Perry's 'Swing' LP Promo Is Geared Toward Adults

• Continued from page 10

(see separate story, this issue), neither he nor his partners at Elektra/Asylum underestimate the initial resistance they'll face from both programmers and merchants.

As a result, the game plan for reaching both mainstream and fringe record and tape buyers inverts the usual airplay/retail sales emphasis to set direct mail marketing, home video and similarly off-center avenues as the first steps in what's projected as a long campaign likely to run well into next year.

"What's particularly difficult for music marketers in the times we're living in is that everybody is playing it super-cautious in our business, and is afraid to take chances," argues Perry, who cites the general economy as the key hurdle overarching both trade and consumer attitudes.

"Forget 'Swing' itself for the moment—this problem extends to radio

and record companies, to every area of the business, in terms of all new records," the producer/label chief charges. "My own perception is that this feeling is running rampant in our industry, and that the safest place to be is in a cautious, conservative position.

"For most people, the rule is to not make any move beyond the mainstream."

That attitude, he adds, has led the bulk of contemporary pop and rock to what he deems "a phenomenal low point," measured by the trickle of new artist successes when compared to just a few years ago.

More to the point, such a climate, as well as past predictions of major big band comebacks that proved false, find Perry admitting, "No radio stations will initially touch this new music outside those formats already featuring big bands.

"Trying to get this to crack" (Continued on page 81)

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Vol. 93 No. 44

# Let's Stop Concert Gouging

By CHARLIE DANIELS

This past year, I've been all over this country doing shows. Some of the things I've seen, along with some other disturbing events that have occurred in the past few months, have finally moved me to put in my two cents' worth about the state of this business that I really love, and to which I have dedicated my professional life—the concert business.

Right now, it looks to me like all of us in this business of putting on live shows have a hell of a problem on our hands. It's been a slow year, and I've seen a lot of damn good people go out of business who didn't deserve to.

What it all comes down to is that the costs of putting on a show have just gotten much too high. As a direct result, the cost of concert tickets has been in a constant upward spiral that threatens to gradually put the price of concerts beyond the reach of those whom we expect to pay our salaries—the public. And believe me, it's already hurting all of us.

It's my feeling that we—and I do mean "we" to include myself—are not truly facing up to the economic realities of these times. And I'm deeply concerned about the need for us to face up to these realities.

## 'If we don't do something about rising expenses . . .

I'm deeply concerned about the need for all of us—everybody from artists and managers and agents, to radio stations and stage hands' unions—to start getting together and giving each other a break and working this thing out. Because if we don't do something about the rising expenses of putting together a live show, I think it could mean, some time in the future, the end of the concert business, of show business, as we now know it. And I'm not necessarily talking about the distant future either. That day might come a hell of a lot sooner than we think, the way things are going.

Recently, I've seen far too many shows that should have been financial successes go right down the drain. And the frightening thing is that many of them were with a bunch of people—thousands in some cases—in attendance. Good attendance!

For instance, I played a show this past summer where we had 19,000 people. Yet the promoter still lost \$50,000.

Now that is just not right, no matter how you cut it or how you look at it. But what's worse is that it doesn't just hurt the promoter. It hurts everybody who's involved in this business.

Personally speaking, I know if I lose money for a promoter, it hurts me badly. It hurts me right in my gut. It hurts my reputation, my ego, my feelings. I hate it.

Now, I sure don't know all the root causes of this problem. I don't know all the reasons why it's come to the point where a promoters' overhead is so high that he just can't come out ahead on a show way too much of the time. But I can give you a few obvious examples that have contributed to the whole mess.

You can start with unfair and unusual contract rider demands on the part of some artists (like a demand for two bottles of rare wine that will end up in the manager's private wine cellar).

Then there are the sometimes extravagant advertising costs levied by some radio stations (like when a station is the only gallygame in town, so to speak, the only place where a promoter can effectively advertise, and the station takes advantage of it by charging higher rates than the promoter deserves to pay).

There are the high-handed practices of some agents—the un-

cooperative attitudes of some stagehands' union locals (who sometimes will try desperately to run a show into overtime so they can collect their time-and-a-half). Then there are the excessive charges made by some venues (such as demanding a 40%-50% share of all merchandising, including T-shirt sales).

There are the cold and uncaring attitudes that some managers have toward promoters (like forcing one of their acts on to a show when the manager knows he doesn't belong there, just to get him work), as well as the territorial disputes that often exist among the promoters themselves.

These are all factors that, when combined, can effectively drain the profit right out of putting on a live show. And these are all examples of the problems that must be dealt with before we can ensure that the prosperity and good times that we've all experienced over the past few years will continue into the years ahead.

Now, like I said, I sure don't have all the answers to this. But it's not going to do anything but get worse unless all of

us start getting together and giving each other a break. For one thing, it's time for agents and promoters to start getting on the telephone or sitting down together and start talking sensibly to each other. They can start by cutting out some of the traditional bull: For instance, like when a promoter asks an agent, "Hey, how do you think this show's gonna do in my territory?"

The promoter deserves more from the agent than just the usual, "Hey, it's gonna do great for you." If the agent doesn't think the show's going to do so great, then the promoter deserves to know.

## . . . . it could mean the end of the business as we know it'

That is just one of many "for instances" as to how we can turn this thing around; and I'm sure that everyone reading this letter can come up with a whole lot more of them. For starters, though, here are a few more of my own that I think will help us get headed back down the right road again:

- A closer alliance between record companies and promoters for mutual benefit of the combined advertising dollar.
- More creative packaging of acts through cooperation of agencies and managers.
- A little less champagne and caviar attitude on the part of the artists.

One last thing I want to add is that I've been wrong in my thinking about this sometimes too. I'll admit to it. I have done things myself that have not always been beneficial to the business. But I pledge myself from this day forward to join with others to try and save it. From here on out, I pledge myself to try and be right a whole lot more of the time.

What it all comes down to is, we all love this business and we all want to continue to make a living at it. So we need to start putting our stuff together and get it straightened out before we run out of time.

I guess that all I'm really trying to say is, let's stop gouging each other and get on with our true calling—entertaining the public.

*The Charlie Daniels Band will have racked up more than 100 concert dates before it closes the book on this year's touring activities.*

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

## Letters To The Editor

Dear Sir:

I read with interest Donna Halper's Commentary, "The Demographic Imperative" (Billboard, Oct. 10), and must concede that she has some very valid claims about the programming practices of many radio stations. It is hard to believe, however, that the program directors are the omnipotent powers of airplay that she implies them to be. After all, radio stations are generally commercial enterprises dependent upon the buying power and practices of their listening audiences, aren't they? Airwave competition is too vast for any station to ignore the musical preferences of the listening majority and survive the consequences.

I was surprised as Ms. Halper's observation that audiences 25-34 are considered the "mellow jello" set. It has always been my experience that they are more eclectic and open to different styles of music than other

age brackets. (I personally, at 26, am a jazz enthusiast who also enjoys pop, rock and even classical music.)

Lately, in reference to her obvious equation of Barry Manilow with "adult" music, I would like to point out that he has made some excellent attempts in the past to crack the mold on his standard romantic-ballad style. Public response to the change has never appeared to be overwhelming, however, and he always appeared to back down rather than extend himself to the true dimensions of his versatility. There again, his sentimental style is unequalled in serving to nurture a very real emotional need in listening audiences of all ages, so it is easy to forgive his hesitation to changing what works into something that might not succeed.

Susan Bevins  
Winter Park, Fla.

Dear Sir:

It was with great interest that we read your recent report on Jean-Michel Jarre's China concert appearances (Billboard, Oct. 17). It was a pleasure to see an article on one of our major artists appear in your prestigious magazine.

However, I would like to point out that Jarre is not represented by CBS in most territories, as stated at the conclusion of your report. Just to set the record straight, while CBS does distribute this artist in France, he is distributed by Polydor Records (ex-Belgium and Switzerland) throughout the rest of the world.

Eva Herzog  
Polydor International  
Hamburg

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	<b>"Kama Sutra (Come And Play With Me)"</b>	<b>7:00</b>
	<b>MINO</b>	
<b>Side 2</b>	<b>"Dance, It's My Life" (Instrumental)</b>	<b>9:14</b>
	<b>MIDNIGHT POWERS</b>	
	<b>"Ride It"</b>	<b>7:26</b>
	<b>HOT POSSE</b>	

<b>Side 3</b>	<b>"Show Me Yours"</b>	<b>6:17</b>
	<b>CORRUPTION</b>	
	<b>"Spin It"</b>	<b>8:14</b>
	<b>SUNBELT</b>	

<b>Side 4</b>	<b>"Body Contact"</b>	<b>5:23</b>
	<b>LOI</b>	
	<b>"From New York To L.A."</b>	<b>6:54</b>
	<b>ICE T</b>	
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# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (10/27/81)

## PRIME MOVERS-NATIONAL

- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- OLIVIA NEWTON-JOHN—Physical (MCA)
- AIR SUPPLY—Here I Am (Arista)

## TOP ADD ONS-NATIONAL

- THE STEVE MILLER BAND—Heart Like A Wheel (Capitol)
- LINDSEY BUCKINGHAM—Trouble (Elektra)
- STEVIE NICKS WITH DON HENLEY—Leather And Lace (Modern)

## BREAKOUTS-NATIONAL

- NEIL DIAMOND—Yesterday's Songs (Columbia)
- QUEEN & DAVID BOWIE—Under Pressure (Elektra)
- THE J. GEILS BAND—Centerfold (EMI-America)

★ **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.

- ALAN PARSONS PROJECT—Snake Eyes
  - RINGO STARR—Wrack My Brain
  - LOVERBOY—Working For The Weekend
- KRTH-FM—Los Angeles**  
(Bob Hamilton—MD)
- ★★ OLIVIA NEWTON-JOHN—Physical 11:4
  - ★★ EARTH, WIND & FIRE—Let's Groove 24:19
  - ★ TIERRA—La La Means I Love You 26:23
  - ★ POLICE—Every Little Thing She Does Is Magic 10:6
  - ★ LITTLE RIVER BAND—The Night Owls 13:10
  - ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
  - NEIL DIAMOND—Yesterday's Songs

- ★ EARTH, WIND & FIRE—Let's Groove 25:21
- ★ DIESEL—Sausalito Summer Night 24:18
- ★ STEVIE WOODS—Steal The Night 33:28
- ★ QUARTERFLASH—Harden My Heart
- ★ STEVIE NICKS—Leather And Lace
- ★ LINDSEY BUCKINGHAM—Trouble
- J. GEILS BAND—Centerfold
- NEIL DIAMOND—Yesterday's Songs
- RINGO STARR—Wrack My Brain
- LOVERBOY—Working For The Weekend
- LULU—If I Were You

- Magic
- ★★ FOREIGNER—Waiting For A Girl Like You 8:2
  - ★ JOURNEY—Don't Stop Believin' 17:14
  - ★ QUARTERFLASH—Harden My Heart 20:17
  - ★ ROD STEWART—Young Turks
  - ELECTRIC LIGHT ORCHESTRA—Twilight
  - STEVE MILLER BAND—Heart Like A Wheel
  - THE GO GO'S—Our Lips Are Sealed

- 12-9
- ★ DAN FOGELBERG—Hard To Say 16:12
  - ★ RICK SPRINGFIELD—I've Done Everything For You 24:20
  - ★ EARTH, WIND & FIRE—Let's Groove 23:18
  - JOURNEY—Don't Stop Believin' 9
  - LITTLE RIVER BAND—The Night Owls
  - FOREIGNER—Waiting For A Girl Like You 29
  - STEVIE NICKS—Leather And Lace
  - LINDSEY BUCKINGHAM—Trouble

- KFRC-AM—San Francisco**  
(Jim Peterson—MD)
- ★★ LUTHER VANDROSS—Never Too Much 31:25
  - ★★ RICK SPRINGFIELD—I've Done Everything For You 23:19
  - ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 39:33
  - ★ OLIVIA NEWTON-JOHN—Physical 40:30
  - ★ DAN FOGELBERG—Hard To Say 27:22
  - JOURNEY—Don't Stop Believin'
  - DIESEL—Sausalito Summer Night
  - SLAVE—Snap Shot
  - CHILLIWACK—My Girl

## Pacific Southwest Region

- ★ **PRIME MOVERS**
- OLIVIA NEWTON-JOHN—Physical (MCA)
  - EARTH, WIND & FIRE—Let's Groove (Columbia)
  - THE POLICE—Every Little Thing She Does Is Magic (A&M)

- **TOP ADD ONS**
- THE STEVE MILLER BAND—Heart Like A Wheel (Capitol)
  - THE ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics (RCA)
  - RONNIE MILSAP—I Wouldn't Have Missed It For The World (RCA)

- **BREAKOUTS**
- NEIL DIAMOND—Yesterday's Songs (Columbia)
  - QUEEN & DAVID BOWIE—Under Pressure (Elektra)
  - LULU—If I Were You (Arista)

- KIMN-AM—Oenver**  
(Doug Ericson—MD)
- ★★ DAN FOGELBERG—Hard To Say 2:1
  - ★★ DARYL HALL/JOHN OATES—Private Eyes 3:2
  - ★ AIR SUPPLY—Here I Am 10:5
  - ★ MIKE POST—The Theme From Hill Street Blues 12:7
  - ★ FOREIGNER—Waiting For A Girl Like You 14:6
  - CHRIS CHRISTIAN—I Want You, I Need You
  - STEVE MILLER BAND—Heart Like A Wheel

- KCB-FM—San Diego**  
(Jeff Lucifer—MD)
- ★★ POLICE—Every Little Thing She Does Is Magic 14:7
  - ★★ OLIVIA NEWTON-JOHN—Physical 22:12
  - ★ EARTH, WIND & FIRE—Let's Groove 28:20
  - ★ COMMODORES—Oh No 20:17
  - ★ MIKE POST—The Theme From Hill Street Blues 17:14
  - LUTHER VANDROSS—Never Too Much
  - CHILLIWACK—My Girl
  - STEVIE NICKS—Leather And Lace

- KFMB-FM—San Diego**  
(Glen McCartney—MD)
- ★★ DAN FOGELBERG—Hard To Say 2:2
  - ★★ CHRISTOPHER CROSS—Arthur's Theme 1:1
  - ★ AL JARREAU—We're In This Love Together 7:4
  - ★ FOREIGNER—Waiting For A Girl Like You 15:5
  - ★ LITTLE RIVER BAND—The Night Owls 4:3
  - BILLY JOEL—Say Goodbye To Hollywood 24
  - BOB SEGER—Trying To Live My Life Without You 18
  - RICKIE LEE JONES—A Lucky Guy

- KFXM-AM—San Bernardino**  
(Jason McQueen—MD)
- ★★ POLICE—Every Little Thing She Does Is Magic 14:10
  - ★★ OLIVIA NEWTON-JOHN—Physical 16:13
  - ★ COMMODORES—Oh No 19:15
  - ★ THE GO GO'S—Our Lips Are Sealed 3:2
  - ★ FOREIGNER—Waiting For A Girl Like You 17:14
  - STEVE MILLER BAND—Heart Like A Wheel
  - RINGO STARR—Wrack My Brain
  - QUARTERFLASH—Harden My Heart
  - CHRIS CHRISTIAN—I Want You, I Need You
  - DONNIE IRIS—Sweet Merrilee

- KJR-AM—Seattle**  
(Tracy Mitchell—MD)
- POLICE—Every Little Thing She Does Is Magic
  - PAUL DAVIS—Cool Living
  - NEIL DIAMOND—Yesterday's Songs

## Pacific Northwest Region

- KFI—Los Angeles**  
(Roger Collins—MD)
- ★★ OLIVIA NEWTON-JOHN—Physical 23:13
  - ★★ DARYL HALL/JOHN OATES—Private Eyes 5:1
  - ★ AIR SUPPLY—Here I Am 20:11
  - ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 14:9
  - ★ FOREIGNER—Waiting For A Girl Like You 13:8

- STEVE MILLER BAND—Heart Like A Wheel
- NEIL DIAMOND—Yesterday's Songs
- LINDSEY BUCKINGHAM—Trouble
- ELECTRIC LIGHT ORCHESTRA—Twilight
- RINGO STARR—Wrack My Brain
- BEE GEES—Living Eyes

- KIQQ-FM—Los Angeles**  
(Robert Moorhead—MD)
- ★★ OLIVIA NEWTON-JOHN—Physical 12:2
  - ★★ EARTH, WIND & FIRE—Let's Groove 10:1
  - ★ POLICE—Every Little Thing She Does Is Magic 3:3
  - ★ RICK SPRINGFIELD—I've Done Everything For You 5:5
  - STEVE MILLER BAND—Heart Like A Wheel
  - J. GEILS BAND—Centerfold
  - NEIL DIAMOND—Yesterday's Songs

- KRLA-AM—Los Angeles**  
(Rick Stancatto—MD)
- ★★ EARTH, WIND & FIRE—Let's Groove 18:6
  - ★★ OLIVIA NEWTON-JOHN—Physical 19:5
  - ★ POLICE—Every Little Thing She Does Is Magic 17:11
  - ★ TIERRA—La La Means I Love You 29:23
  - ★ AL JARREAU—We're In This Love Together 11:7
  - GEORGE BENSON—Turn Your Love Around
  - CHILLIWACK—My Girl
  - JUICE NEWTON—The Sweetest Thing
  - STEVE MILLER BAND—Heart Like A Wheel

- KOQ-FM—Denver**  
(Allan Sledge—MD)
- ★★ RICK SPRINGFIELD—I've Done Everything For You 10:6
  - ★★ LITTLE RIVER BAND—The Night Owls 2:1
  - ★ DARYL HALL/JOHN OATES—Private Eyes 3:2
  - ★ AL JARREAU—We're In This Love Together 12:8
  - ★ BURTON CUMMINGS—You Saved My Soul 15:13

- KERN-AM—Bakersfield**  
(Bean Reyes—MD)
- ★★ CHILLIWACK—My Girl 22:12
  - ★★ OLIVIA NEWTON-JOHN—Physical 11:1
  - ★ MIKE POST—Theme From Hill Street Blues 21:18
  - ★ FOREIGNER—Waiting For A Girl Like You 10:4
  - ★ DIANA ROSS—Why Do Fools Fall In Love 29:22
  - JUICE NEWTON—The Sweetest Thing
  - STEVE MILLER BAND—Heart Like A Wheel
  - FOUR TOPS—When She Was My Girl
  - STEVIE NICKS—Leather And Lace
  - GENESIS—No Reply At All
  - KNACK—Pay The Devil

- KRQQ-FM—Tucson**  
(Guy Zapolian—MD)
- ★★ COMMODORES—Oh No 27:21
  - ★★ OLIVIA NEWTON-JOHN—Physical 15:5
  - ★ ATLANTA RHYTHM SECTION—Alien 21:16
  - ★ POLICE—Every Little Thing She Does Is Magic 6:2
  - ★ DIESEL—Sausalito Summer Night 1:1
  - TIERRA—La La Means I Love You
  - LINDSEY BUCKINGHAM—Trouble
  - MOODY BLUES—Talking Out Of Turn

- KSFV-FM—San Francisco**  
(Jeri Otteson—MD)
- ★★ JOURNEY—Don't Stop Believin' 14:10
  - ★★ FOREIGNER—Waiting For A Girl Like You 16:13
  - ★ BILLY SQUIER—In The Dark 10:8
  - ★ TUBES—Talk To You Later 18:16
  - ★ LITTLE RIVER BAND—The Night Owls 11:9
  - J. GEILS BAND—Centerfold
  - QUEEN/DAVID BOWIE—Under Pressure
  - LOVERBOY—Weekend
  - MAYDAY—So Young, So Bad
  - SHOOTING STAR—Flesh And Blood

- KOPA-FM—Phoenix**  
(Craig Jackson—MD)
- ★★ ATLANTA RHYTHM SECTION—Alien 24:18
  - ★★ POLICE—Every Little Thing She Does Is Magic 15:10
  - ★ CHILLIWACK—My Girl 23:19
  - ★ COMMODORES—Oh No 12:8
  - ★ DIESEL—Sausalito Summer Night 9:5
  - RONNIE MILSAP—I Wouldn't Have Missed It For The World
  - QUEEN/DAVID BOWIE—Under Pressure
  - MIKE POST—The Theme From Hill Street Blues

- KLUC-FM—Las Vegas**  
(Randy Lundquist—MD)
- ★★ JOURNEY—Don't Stop Believin' 25:16
  - ★★ ROD STEWART—Young Turks 21:14
  - ★ QUARTERFLASH—Harden My Heart 28:24
  - ★ RICK SPRINGFIELD—I've Done Everything For You 10:8
  - ★ ELECTRIC LIGHT ORCHESTRA—Twilight 26:22
  - KIM CARNES—Mistaken Identity
  - QUEEN/DAVID BOWIE—Under Pressure

- KKXX-FM—Bakersfield**  
(Doug Deroo—MD)
- ★★ QUARTERFLASH—Harden My Heart 29:20
  - ★★ FOREIGNER—Waiting For A Girl Like You 1:1
  - ★ POLICE—Every Little Thing She Does Is Magic 16:11
  - ★ AL JARREAU—We're In This Love Together
  - ★ ROD STEWART—Young Turks 21:14
  - STEVE MILLER BAND—Heart Like A Wheel
  - ROLLING STONES—Waiting On A Friend
  - J. GEILS BAND—Centerfold
  - NEIL DIAMOND—Yesterday's Songs
  - QUEEN/DAVID BOWIE—Under Pressure

- KTKT—Tucson**  
(Bobby Rivers—MD)
- DON McLEAN—Castles In The Air
  - RONNIE MILSAP—I Wouldn't Have Missed It For The World
  - LINDSEY BUCKINGHAM—Trouble

- KEZR-FM—San Jose**  
(Bob Harlow—MD)
- ★★ DAN FOGELBERG—Hard To Say 3:2
  - ★★ FOREIGNER—Waiting For A Girl Like You 2:1
  - ★ POLICE—Every Little Thing She Does Is Magic 4:3
  - ★ QUARTERFLASH—Harden My Heart 18:9
  - ★ GENESIS—No Reply At All 9:5
  - J. GEILS BAND—Centerfold
  - QUEEN/DAVID BOWIE—Under Pressure
  - DEL SHANNON—Sea Of Love
  - AIR SUPPLY—Here I Am

- KCPX-AM—Salt Lake City**  
(Gary Waldron—MD)
- ★★ ATLANTA RHYTHM SECTION—Alien 34:24
  - ★★ DIANA ROSS—Why Do Fools Fall In Love 28:20

- KZFP-FM—Mesa**  
(Steve Goddard—MD)
- ★★ RICK SPRINGFIELD—Jessie's Girl 9:4
  - ★★ ROD STEWART—Young Turks 19:15
  - ★ ATLANTA RHYTHM SECTION—Alien 11:7
  - ★ CHILLIWACK—My Girl 14:10
  - ★ OLIVIA NEWTON-JOHN—Physical 25:21
  - NEIL DIAMOND—Yesterday's Songs
  - RINGO STARR—Wrack My Brain

## Pacific Northwest Region

- ★ **PRIME MOVERS**
- FOREIGNER—Waiting For A Girl Like You (Atlantic)
  - DAN FOGELBERG—Hard To Say (Full Moon/Epic)
  - LUTHER VANDROSS—Never Too Much (Epic)

- **TOP ADD ONS**
- JOURNEY—Don't Stop Believin' (Columbia)
  - THE POLICE—Every Little Thing She Does Is Magic (A&M)
  - DIESEL—Sausalito Summer Night (Atlantic)

- **BREAKOUTS**
- QUEEN & DAVID BOWIE—Under Pressure (Elektra)
  - THE J. GEILS BAND—Centerfold (EMI America)
  - PAUL DAVIS—Cool Night (Arista)

(Continued on page 20)

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NOVEMBER 7, 1981, BILLBOARD

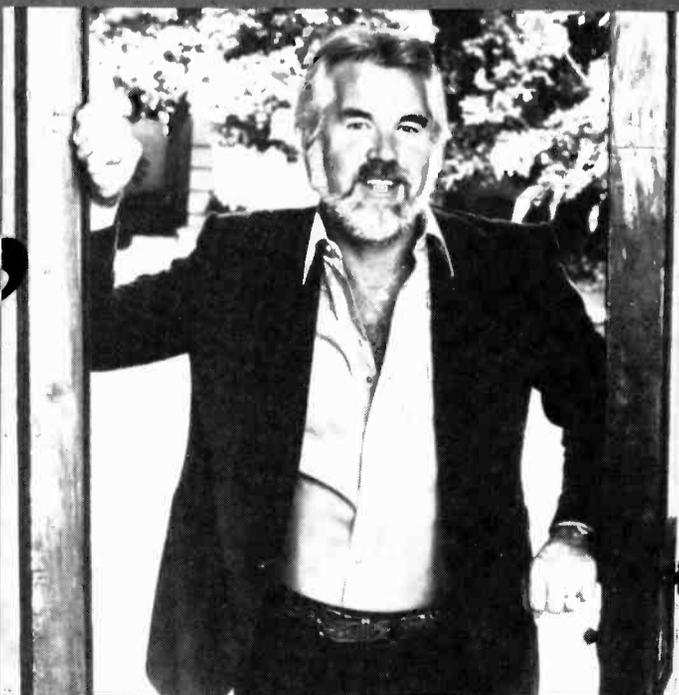
# "Blaze of Glory"

A-1441

The New Single from the Kenny Rogers Album

## SHARE YOUR LOVE

LOO-1108



Produced by  
Lionel B. Richie

Managed by  
Ken Kragen/Kragen & Co.

Lionel B. Richie  
Appears Courtesy of  
Commodore Entertainment Corp.  
& Motown Records.



# Radio Programming

MORE AIRPLAY FOR SINATRA, STEVE & EYDIE

## MOR Gives Boost To AM Radio, Reaches 35-Plus Demographic

• Continued from page 1

rary format, while others view it as the ideal middle ground between adult contemporary and beautiful music. And despite its 35-plus target, there are signs that the format is reaching the 25-35- audience as well.

"The genesis of the music is in big bands," says Al Ham, who launched his "Music Of Your Life" format five years ago and is now heard on 100 stations. "But we've added the classic American pop romantic ballad.

"Everyone is going after the youth market. The format was based on the realization that a whole kind of music has been phased out in the last 20 years."

Ham says that everyone thought he was a little crazy when he decided to launch the format, beginning with WMAS-AM Springfield, Mass., and WHLI-AM Hempstead, Long Island, in 1978.

"People thought it would be like disco and last for one rating book," recalls Ham. "We now have a history of longevity. There are thousands of proven titles."

Ham says he programs the format "without making any compromises to a youth-oriented audience. If we go younger we'll turn off our core audience. It's all foreground music demanding an emotional response from the listener," he says.

Ham claims that Arbitron ratings are showing "great quarter-hour shares" for the format. "We've been able to zero in on our target and hold it for long listening times. Everyone claimed that AM was a dying medium but we're proving there is a tremendous future if you are on target."

From an advertising standpoint, the 35 and over audience has become an advertiser's most sought after demographic, especially the 40-45 group which has completed raising its family and has more disposable dollars to spend.

John Bergin, new president of the McCann Erickson advertising agency, who coined the phrase "Pepsi Generation," was quoted as saying: "Every important advertiser knows about the maturing of America—even those families with war babies who are in their '30s now with grown-up tastes in music.

"That combination of money and maturity makes the 'Music of Your Life' format an attractive medium for grown-up advertising people as well. It's simply putting our money where the money is."

Dallas-based syndicator Toby Arnold, whose "Unforgettable" format is now heard on 32 stations, says the format is doing well "because it fills the obvious void between adult contemporary and beautiful music."

"A lot of people won't listen to adult contemporary because they feel it's rock'n'roll and they won't listen to country because it's not their bag. There's no foreground station for that group of listeners," says Arnold. "We're bringing back radio to the people who weren't listening."

"Advertisers know they are appealing to the most affluent listener with disposable income. You hear arguments that they don't buy but that's not true. Research shows that those with the most money to spend are 45 and over because they don't have the same money problems as young people," notes Arnold.

Arnold says the meat of the "Unforgettable" format is music from the '40s, '50s and early '60s, although artists such as the Carpenters, Kenny Rogers and Debby Boone also fit the format. "It gives us 25-34 acceptance," he says.

Arnold's "Unforgettable" format, which bowed at the NAB convention in April, has been growing at a rate of five to six stations per month. He has set a goal of 50 by year's end.

Allyn Turse, consultant to TM's TM-O-R format, programmed on 24 stations, says that "it's a form of music that will never die."

"It has tremendous impact with 35-plus but it also does well 25-54," says Turse. "We specialize in '40s and '50s but incorporate easy listening hits through the current scene. Advertisers are more concerned with appealing to an affluent mature audience.

"Adult contemporary isn't having the impact it should with that audience," claims Turse.

Turse is optimistic about the future of the format. "There's no better testimony than a profitable station

that is appealing to both advertiser and audience," he says.

Radio Arts, a Los Angeles-based syndicator, programs "Encore," an offshoot of its successful "Entertainers" format. "Encore" is less a full format but a daypart for the 'Entertainers' format," says John Benedict, vice president and general manager.

The "Entertainers" format, heard on 60 stations, is a middle of the road format mixing standards and contemporary from Manilow to Mathis. We won't play Sinatra doing 'Hey Jealous Lover' but we will play 'Stranger in the Night,'" says Benedict. Melissa Manchester and the Commodores' ("Three Times A Lady") are also compatible with the format.

Benedict believes that pure nostalgia formats aimed at a 50 and over demo won't have the longevity of a format that incorporates more contemporary music.

"If you're 35 or over you grew up with Elvis and Perry Como. You need a broader based middle-of-the-road format that remembers the all time classics and recognizes the

(Continued on page 34)



BUCKINGHAM MEETS—Fleetwood Mac guitarist Lindsey Buckingham, right, discusses his Elektra/Asylum solo debut with from left, Larry Groves, KROQ-FM Los Angeles music director; Jack Snyder, KMET-FM Los Angeles assistant program director; and Lou Galliani, E/A national promotion director/field operations and information. The label hosted a listening party to preview the LP.

### REMEMBERING MOR

## WNEW Hosts Gala For New Swing LP

By DOUGLAS E. HALL

NEW YORK—While any number of AOR stations promote the month of "Rocktober," WNEW-AM may be setting a new observance for MOR with the month of "Remember."

The observance gets underway Monday (2) with a party and dance contest at the Rainbow Room in Manhattan. Fifty finalists, chosen by drawing, will dance to new Swing band. Planet Records, which has just issued the new Swing album is reportedly spending \$50,000 to fly the 20 piece band and three singers to New York and is even building a special stage to hold the band at the Radio City night spot.

A panel of judges including Tony Martin, Mel Torme (Torme's son Steve March sings with the band) and WNEW DJs will judge the dance contestants.

Meanwhile the station and Sam Goody Record Stores are distributing 25,000 copies of a Month of Remember calendar. The announcement of the calendar being available went on the air Friday (23) and more than 3,000 pieces of mail have already flooded the studios.

Those writing in for the calendar are also being asked to write special memories they recall of WNEW over the years. Some of these will be selected and read over the air.

The remembering theme will be heightened with special messages broadcast by such artists as Frank Sinatra, Tony Bennett, Lena Horne, as well as songwriters of past hits and former DJs on the station such as Al "Jazzbo" Collins, Gene Klaven and Gene Rayburn.

The calendar itself notes a special theme for each broadcasting day of November. The month kicks off with Rosemary Clooney Day on Sunday (1), followed by Swing on Monday, piano artists such as George Shearing and Erroll Garner on Tuesday, movie musicals on Wednesday, Peggy Lee on Thursday, Bing Crosby on Friday, Doris Day and Harry James on Saturday and so on through the month.

In a way, it seems that this programming is an extension of a number of specials that are features of Jim Lowe's Musical Hall show from 7 to 6 p.m. weekdays.

Lowe often will feature an artist, or collection of artists—big band singers, movie music, music of a particular songwriter. Big band sweeps, as Lowe calls them link usually three records together and he also plays nostalgic clips from old radio shows and old films.

Lowe, who sang the hit "Green Door" back in the 1950s, is also WNEW's trivia king, a title he earned by staging call-in quizzes on musical and movie trivia. Listeners who can answer correctly usually win a pair of tickets to some Broadway show and are "enshrined" in Lowe's Hall of Fame and Wall of Fame.

Lowe developed the trivia bits years ago, working as an all-night DJ. He used it to keep awake. He reasons, "people have always been interested in nostalgia. In difficult times nostalgia is safe."

The WNEW lineup is kicked off each day by Ted Brown, morning man, who's been enjoying steadily improving ratings. In the summer Arbitron, Brown's share grew to 5.0 from 4.0 a year ago, almost tying with Don Imus on WNBC-AM, who had a 5.1 and beating WABC's Ross & Wilson, who had a 4.5.

Brown is followed by William B. Williams, who presides over the original "Make Believe Ball Room," founded in the late 1930s by Martin Block. Williams, who was just inducted into the National Broadcasters Hall of Fame, is on from 10 a.m. to 2 p.m.

Lowe is actually sandwiched between two editions of the "Make Believe Ball Room." The evening edition, once a tradition under Block, was revived a few months back with Bob Jones as the host. Ray Otis handles the evenings from 9 to midnight and Stan Martin is the overnight man presiding over "The Milkman's Matinee." Jonathan Schwartz has special weekend shows.

It's a group dedicated to the older traditional MOR and Lowe comments, "If we can make a big enough impression either in record sales or station ratings others will join us and we could change the face of popular music." WNEW might well be part of a movement doing just that.

## Out Of The Box

### Hot 100/AC

SEATTLE, Wash.—"We're late but we've added Police's 'Every Little Thing She Does Is Magic' (A&M)," admits Tracy Mitchell, program director at KJR-AM. "We had a problem here with adult acceptance of the record, but it's definitely proven itself," he explains. The station also added Neil Diamond's "Yesterday's Songs" (Columbia) which Mitchell terms a "wonderful record" and Paul Davis' "Cool Night" (Arista). "This is Davis' first record in a while and he traditionally does well for us."

### AOR

COLUMBUS, Ohio—"A little different" is how Pat Still, program director at WLWQ-FM describes Queen's newest "Under Pressure" (Elektra/Asylum). "I think it will work though," he adds. "It's been a while since we've heard from David Bowie too, and it's interesting that they should get together for a project." He's also listed Sneaker's single on Handshake "Don't Let Me In." "It's real catchy like Chilliwack's record was," Still says, adding, "it sounds like Steely Dan too, but that's probably because Walter Becker and Donald Fagen wrote it." Two cuts were added off the J. Geils Band album, "Freeze Frame" and "Centerfold" (EMI America). "It's a typical J. Geils record," Still concludes, "straight ahead, high energy, rock'n'roll."

### BLACK/URBAN

LOUISVILLE, Ky.—Neal O'Rea, music director at WLOU-AM, says that despite some rumblings that Diana Ross' "Why Do Fools Fall In Love" (RCA) might not do as well in r&b as pop, it's taking off, so he's added to his playlist. The mass appeal of George Benson's "Turn Your Love Around" (Warner Bros.) prompted him to add it along with Jermaine Jackson's "I'm Just Too Shy" (Motown) which he feels demographically will get teens as well as upper 20s. "Hit And Run" (Mercury) by the Bar-Kays made this week's list as well as the Spinners' "You Go You're Way" (Atlantic). "This is the best record they've had in a while," O'Rea notes, "They're getting back to what the Spinners used to do." The station is also trying out a rap record by Funn on Magic Records, "School Days." "We're testing it with our audience because it relays the type of message we would like to get across to kids," O'Rea says. Another test record the station is trying out is "Shoot The Pump" by J. Walter & the Loose Joints on Zoo York Recordz. "It's got a unique, uptempo, different kind of groove," O'Rea notes. "We just want to see what happens."

### COUNTRY

WICHITA, Kan.—"With reservation" is how Don Paul, program director at KFDI-AM, describes their decision to add Eddie Rabbitt's "Someone Could Lose A Heart Tonight" (Elektra). "We feel like he might have gone a little too far this time, and it's not one of his better records either," Paul explains. "But our audience likes him so we're adding it." Paul thinks that Ray Price is singing better on his newest single "Diamond In The Stars" (Dimension) than he has in a while and included it in the station's adds. "Rex Allen Jr.'s 'Arizona' (Warner Bros.) it's one of his better records too," Paul adds noting that the singer also wrote the song. Wrapping up this week's additions, Paul says "it's good to see Bobby Goldsboro doing something as country as 'The Round-Up Saloon' (Curb through Epic) again."

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/27/81)

Continued from page 18

**KIOY-FM—Fresno**  
(Tom Saville—MD)

- ★ DAN FOGELBERG—Hard To Say 7-4
- ★ FOREIGNER—Waiting For A Girl Like You 9-6
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 28-20
- ★ THE GO GO'S—Our Lips Are Sealed 30-26
- ★ FOUR TOPS—When She Was My Girl 27-23
- PABLO CRUISE—Slip Away
- NEIL DIAMOND—Yesterday's Songs

**KRLC-AM—Lewiston**  
(Steve MacKevie—MD)

- ★ JOURNEY—Don't Stop Believin' 20-10
- ★ FOREIGNER—Waiting For A Girl Like You 6-2
- ★ JOHNNY LEE—Bet Your Heart On Me 19-11
- ★ QUARTERFLASH—Harden My Heart 24-18
- ★ STEVIE NICKS—Leather And Lace 22-15
- NEIL DIAMOND—Yesterday's Songs
- PAUL DAVIS—Cool Night
- QUEEN/DAVID BOWIE—Under Pressure
- JUICE NEWTON—The Sweetest Thing
- J. GEILS BAND—Centerfold

**KGW-AM—Portland**  
(Janise Wojniak—MD)

- ★ AIR SUPPLY—Here I Am 8-6
- ★ AL JARREAU—We're In This Love Together 6-4
- ★ LITTLE RIVER BAND—The Night Owls
- ★ BARRY MANILOW—The Old Songs
- ★ QUARTERFLASH—Harden My Heart 13-10

**KPLZ-FM—Seattle**  
(Jeff King—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
- ★ SHEENA EASTON—For Your Eyes Only 2-2
- ★ DAN FOGELBERG—Hard To Say 4-3
- ★ COMMODORES—Oh No
- ★ BURTON CUMMINGS—You Saved My Soul 20-16
- JUICE NEWTON—The Sweetest Thing
- PLACIDO DOMINGO—Perhaps Love

**KYYX-FM—Seattle**  
(Sean Lynch—MD)

- ★ DAN FOGELBERG—Hard To Say 2-1
- ★ FOREIGNER—Waiting For A Girl Like You 9-2
- ★ POLICE—Every Little Thing She Does Is Magic 12-9
- ★ QUARTERFLASH—Harden My Heart 23-16
- ★ OLIVIA NEWTON-JOHN—Physical 17-12
- NEIL DIAMOND—Yesterday's Songs
- QUEEN/DAVID BOWIE—Under Pressure
- J. GEILS BAND—Centerfold
- RINGO STARR—Wrack My Brain

**KIRB-AM—Spokane**  
(Brian Gregory—MD)

- ★ POLICE—Every Little Thing She Does Is Magic 16-9
- ★ QUARTERFLASH—Harden My Heart 23-16
- ★ STEVIE NICKS—Leather And Lace 30-23
- ★ OLIVIA NEWTON-JOHN—Physical 6-2
- ★ DIESEL—Sausalito Summer Night 17-11
- NEIL DIAMOND—Yesterday's Songs
- RINGO STARR—Wrack My Brain
- CHRIS CHRISTIAN—I Want You, I Need You

**KCBN-AM—Reno**  
(Larry Irons—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 21-15
- ★ DIANA ROSS—Why Do Fools Fall In Love 35-30
- ★ DON FELDER—Heavy Metal 12-8
- ★ OLIVIA NEWTON-JOHN—Physical 24-19
- J. GEILS BAND—Centerfold
- QUEEN/DAVID BOWIE—Under Pressure
- STEVE MILLER BAND—Heart Like A Wheel

**KSFM-FM—Sacramento**  
(Mark Preston—MD)

- ★ COMMODORES—Oh No 17-11
- ★ EARTH, WIND & FIRE—Let's Groove 13-4
- ★ POLICE—Every Little Thing She Does Is Magic 11-7
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 21-16
- ★ FOREIGNER—Waiting For A Girl Like You 6-3
- CHRIS CHRISTIAN—I Want You, I Need You
- STEVIE NICKS—Leather And Lace 29

**KXOA-FM (14K)—Sacramento**  
(Kris Mitchell—MD)

- ★ AIR SUPPLY—Here I Am 6-4
- ★ FOUR TOPS—When She Was My Girl 10-6
- ★ COMMODORES—Oh No 18-14
- ★ BARRY MANILOW—The Old Songs 16-10
- ★ MIKE POST—The Theme From Hill Street Blues 12-9
- FOREIGNER—Waiting For A Girl Like You 18
- DIANA ROSS—Why Do Fools Fall In Love 20

**KTAC-AM—Tacoma**  
(Sean Carter—MD)

- ★ DAN FOGELBERG—Hard To Say 3-1
- ★ DARYL HALL/JOHN OATES—Private Eyes 9-3
- ★ ATLANTA RHYTHM SECTION—Alien
- ★ AIR SUPPLY—Here I Am
- ★ MIKE POST—The Theme From Hill Street Blues 13-9

- DON McLEAN—Castles In The Air
- PABLO CRUISE—Slip Away

## North Central Region

★ PRIME MOVERS

- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- GENESIS—No Reply At All (Atlantic)
- THE ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics (RCA)

● TOP ADD ONS

- JOURNEY—Don't Stop Believin' (Columbia)
- MIKE POST—The Theme From Hill Street Blues (Elektra)
- OLIVIA NEWTON-JOHN—Physical (MCA)

● BREAKOUTS

- NEIL DIAMOND—Yesterday's Songs (Columbia)
- THE J. GEILS BAND—Centerfold (EMI-America)
- MOODY BLUES—Talking Out Of Turn (Threshold)

**WGCL-FM—Cleveland**  
(Jay Stone—MD)

- ★ AIR SUPPLY—Here I Am 12-5
- ★ FOREIGNER—Waiting For A Girl Like You 11-4
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 17-13
- ★ CHILLIWACK—My Girl 14-10
- ★ MIKE POST—Theme From Hill Street Blues 2-1
- J. GEILS BAND—Centerfold
- JOURNEY—Don't Stop Believin'
- KOOL & THE GANG—Take My Heart
- LINDSEY BUCKINGHAM—Trouble
- STEVE MILLER BAND—Heart Like A Wheel
- NEIL DIAMOND—Yesterday's Songs
- RINGO STARR—Wrack My Brain

**CKLW-AM—Detroit**  
(Rosalee Trombley—MD)

- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 23-13
- ★ FOREIGNER—Waiting For A Girl Like You 12-6
- MIKE POST—Theme From Hill Street Blues 25
- NEIL DIAMOND—Yesterday's Songs
- J. GEILS BAND—Centerfold

**WKRF-FM—Cincinnati**  
(Tony Galluzzo—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 2-1
- ★ DARYL HALL/JOHN OATES—Private Eyes
- ★ JOURNEY—Don't Stop Believin' 19-11
- ★ DON FELDER—Heavy Metal
- ★ LITTLE RIVER BAND—The Night Owls 11-8
- QUINCY JONES FEATURING JAMES INGRAM—Just Once
- LINDSEY BUCKINGHAM—Trouble
- STEVIE NICKS—Leather And Lace

**WZZP-FM—Cleveland**  
(Bob McKay—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 18-16
- ★ FOREIGNER—Waiting For A Girl Like You 19-10
- ★ AIR SUPPLY—Here I Am 8-5
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 11-7
- ★ BILLY JOEL—Say Goodbye To Hollywood 14-12
- GENESIS—No Reply At All
- LINDSEY BUCKINGHAM—Trouble
- QUARTERFLASH—Harden My Heart

**WDRQ-FM—Detroit**  
(Steve Summers—MD)

- ★ LUTHER VANDROSS—Never Too Much 21-10
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 8-4
- ★ AIR SUPPLY—Here I Am 19-15
- ★ EARTH, WIND & FIRE—Let's Groove 17-13
- ★ MIKE POST—The Theme From Hill Street Blues 20-16
- NEIL DIAMOND—Yesterday's Songs
- OLIVIA NEWTON-JOHN—Physical

**WBZZ-FM (8-940)—Pittsburgh**  
(Mark Kowalski—MD)

- ★ GENESIS—No Reply At All
- ★ FOREIGNER—Waiting For A Girl Like You 8-3
- ★ POLICE—Every Little Thing She Does Is Magic 14-10
- ★ COMMODORES—Oh No 9-5
- ★ OLIVIA NEWTON-JOHN—Physical 16-12
- BILLY SQUIER—In The Dark
- LUTHER VANDROSS—Never Too Much 30
- STEVE MILLER BAND—Heart Like A Wheel

**WFFM-FM—Pittsburgh**  
(Jay Cresswell—MD)

- No List
- WXXK-FM—Pittsburgh  
(Clark Ingram—MD)
- ★ GENESIS—No Reply At All 9-2
- ★ LITTLE RIVER BAND—The Night Owls 6-4
- ★ DARYL HALL/JOHN OATES—Private Eyes 16-11
- ★ FOREIGNER—Waiting For A Girl Like You 14-9
- ★ JOURNEY—Stone In Love 8-5
- STEVIE NICKS—Leather And Lace
- MOODY BLUES—Talking Out Of Turn

- J. GEILS BAND—Centerfold
- BOB SEGER—Let It Rock
- JOHN ENTWISTLE—Talk Dirty

**WYSS-FM—Cincinnati**  
(Barry James—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 19-13
- ★ AL JARREAU—We're In This Love Together 12-7
- ★ COMMODORES—Oh No 15-9
- ★ MIKE POST—The Theme From Hill Street Blues 21-15
- ATLANTA RHYTHM SECTION—Alien
- DIANA ROSS—Why Do Fools Fall In Love

**WNCI-FM—Columbus**  
(Steve Edwards—MD)

- ★ COMMODORES—Oh No 10-6
- ★ BILLY JOEL—Say Goodbye To Hollywood 13-10
- ★ AIR SUPPLY—Here I Am 6-4
- ★ DARYL HALL/JOHN OATES—Private Eyes 2-1
- ★ FOREIGNER—Waiting For A Girl Like You 7-3
- EARTH, WIND & FIRE—Let's Groove 30
- THE GO GO'S—Our Lips Are Sealed
- SURVIVOR—Poor Man's Son
- JUICE NEWTON—The Sweetest Thing 27
- STEVE MILLER BAND—Heart Like A Wheel 29-22-16

**WXGT-FM (92X)—Columbus**  
(Buddy Scott—MD)

- ★ POLICE—Every Little Thing She Does Is Magic 15-2
- ★ FOREIGNER—Waiting For A Girl Like You 10-1
- ★ STEVIE NICKS—Leather And Lace 23-20
- ★ BARRY MANILOW—The Old Songs 20-17
- ★ ROD STEWART—Young Turks 25-22
- QUINCY JONES FEATURING JAMES INGRAM—Just Once 19
- ELECTRIC LIGHT ORCHESTRA—Twilight
- QUEEN/DAVID BOWIE—Under Pressure
- QUARTERFLASH—Harden My Heart

**WAKY-AM—Louisville**  
(Bob Moody—MD)

- ★ AIR SUPPLY—Here I Am 9-4
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 7-3
- ★ COMMODORES—Oh No 11-9
- ★ BARRY MANILOW—The Old Songs 17-13
- ★ AL JARREAU—We're In This Love Together 8-2
- LULU—I Could Never Miss You
- OLIVIA NEWTON-JOHN—Yesterday's Songs
- STEVIE NICKS—Leather And Lace
- LINDSEY BUCKINGHAM—Trouble

**WKJJ-FM—Louisville**  
(Bobby Hatfield—MD)

- ★ RICK SPRINGFIELD—I've Done Everything For You 3-1
- ★ LITTLE RIVER BAND—The Night Owls 10-3
- ★ DAN FOGELBERG—Hard To Say 6-4
- ★ DARYL HALL/JOHN OATES—Private Eyes 13-8
- ★ TARNEY AND SPENCER BAND—No Time To Lose
- MICHAEL STANLEY BAND—Falling In Love Again
- ELECTRIC LIGHT ORCHESTRA—Twilight
- J. GEILS BAND—Centerfold
- SNEAKER—More Than Just The Two Of Us
- RINGO STARR—Wrack My Brain
- BEE GEES—Living Eyes
- JOHN HALL—Crazy

**WKWK-AM—Wheeling**  
(Greg McCullough—MD)

- BURTON CUMMINGS—You Saved My Soul
- OAK RIDGE BOYS—Fancy Free
- RONNIE MILSAP—I Wouldn't Have Missed It For The World

## Southwest Region

★ PRIME MOVERS

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

● TOP ADD ONS

- THE STEVE MILLER BAND—Heart Like A Wheel (Capitol)
- STEVIE NICKS WITH DON HENLEY—Leather And Lace (Modern)
- QUARTERFLASH—Harden My Heart (WB)

● BREAKOUTS

- QUEEN & DAVID BOWIE—Under Pressure (Elektra)
- BEE GEES—Living Eyes (RSD)
- SPYRO GYRA—Summer Strut (MCA)

**KVIL-FM—Dallas**  
(Chuck Rhodes—MD)

- No List
- KEGL-FM—Fl. Worth  
(Sandra Bobek—MD)
- ★ POLICE—Every Little Thing She Does Is Magic 16-8
- ★ THE GO GO'S—Our Lips Are Sealed 11-9
- ★ DARYL HALL/JOHN OATES—Private Eyes 7-5
- ★ ROLLING STONES—Start Me Up 1-1
- ★ FOREIGNER—Waiting For A Girl Like You 9-2

- STEVE MILLER BAND—Heart Like A Wheel
- QUEEN/DAVID BOWIE—Under Pressure
- SNEAKER—More Than Just The Two Of Us

**KRBE-FM—Houston**  
(Dayna Steele—MD)

- ★ DAN FOGELBERG—Hard To Say 2-1
- ★ KENNY ROGERS—Share Your Love With Me 3-2
- ★ AIR SUPPLY—Here I Am 6-3
- ★ ANNE MURRAY—It's All I Can Do 17-13
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 8-5
- ATLANTA RHYTHM SECTION—Alien
- LITTLE RIVER BAND—The Night Owls

**KRLY-FM—Houston**  
(Michael Jones—MD)

- ★ PRINCE—Controversy 7-3
- ★ ONE WAY—Pull Fancy Dancer Pull 13-9
- ★ KOOL & THE GANG—Take My Heart 19-13
- QUEEN/DAVID BOWIE—Under Pressure

**WEZB-FM—New Orleans**  
(Jerry Loostead—MD)

- ★ EARTH, WIND & FIRE—Let's Groove
- ★ FOREIGNER—Waiting For A Girl Like You 20-14
- ★ POLICE—Every Little Thing She Does Is Magic 21-17
- ★ LUTHER VANDROSS—Never Too Much 29-25
- ★ DIESEL—Sausalito Summer Night 12-10
- ★ ROD STEWART—Young Turks
- STEVIE NICKS—Leather And Lace
- KOOL & THE GANG—Take My Heart

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

- ★ OLIVIA NEWTON-JOHN—Physical 13-6
- ★ ROLLING STONES—Start Me Up 1-1
- ★ POLICE—Every Little Thing She Does Is Magic 18-12
- ★ JOHN DENVER—The Cowboy And The Lady 38-25
- ★ ROD STEWART—Young Turks 30-17
- QUARTERFLASH—Harden My Heart
- STEVIE NICKS—Leather And Lace
- STREEK—One More Night
- STEVE MILLER BAND—Heart Like A Wheel
- NEIL DIAMOND—Yesterday's Songs
- BEE GEES—Living Eyes

**KEEL-AM—Shreveport**  
(Marty Johnson—MD)

- ★ RICK JAMES—Super Freak 20-17
- ★ FOREIGNER—Waiting For A Girl Like You 26-18
- ★ AIR SUPPLY—Here I Am 7-4
- ★ DARYL HALL/JOHN OATES—Private Eyes 1-1
- QUARTERFLASH—Harden My Heart
- LINDSEY BUCKINGHAM—Trouble
- NEIL DIAMOND—Yesterday's Songs
- STEVIE NICKS—Leather And Lace

**KHFI—Austin**  
(Ed Volkman—MD)

- ★ CHILLIWACK—My Girl 12-6
- ★ FOREIGNER—Waiting For A Girl Like You 7-2
- ★ ROD STEWART—Young Turks 24-17
- ★ JOURNEY—Don't Stop Believin' 23-16
- ★ COMMODORES—Oh No 18-13
- STEVE MILLER BAND—Heart Like A Wheel
- KOOL & THE GANG—Take My Heart

**KNUS-FM—Dallas**  
(Ellen Morgan/Gary Hamilton—MD)

- ★ ANNE MURRAY—It's All I Can Do 15-12
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once
- ★ CHRIS CHRISTIAN—I Want You, I Need You 14-10
- ★ FOREIGNER—Waiting For A Girl Like You 6-4
- ★ DIANA ROSS—Why Do Fools Fall In Love 29-21
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- SPYRO GYRA—Summer Strut
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- JOHN DENVER—The Cowboy And The Lady
- NEIL DIAMOND—Yesterday's Songs

**KFMK-FM—Houston**  
(Jerry Steele—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 15-9
- ★ JOURNEY—Who's Crying Now 5-2
- ★ LUTHER VANDROSS—Never Too Much 30-22
- ★ COMMODORES—Oh No 18-15
- ★ BARRY MANILOW—The Old Songs
- DON McLEAN—Castles In The Air
- NEIL DIAMOND—Yesterday's Songs
- RONNIE MILSAP—I Wouldn't Have Missed It For The World

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

- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 13-5
- ★ FOREIGNER—Waiting For A Girl Like You 9-1
- ★ JOURNEY—Don't Stop Believin' 27-21
- ★ EARTH, WIND & FIRE—Let's Groove 21-15
- ★ ROD STEWART—Young Turks 19-11
- GEORGE BENSON—Turn Your Love Around
- BEE GEES—Living Eyes
- KOOL & THE GANG—Take My Heart

- NEIL DIAMOND—Yesterday's Songs
- PAUL DAVIS—Cool Night

**WQVE-FM—New Orleans**  
(Chris Bryan—MD)

- ★ COMMODORES—Oh No 8-4
- ★ FOREIGNER—Waiting For A Girl Like You 19-12
- ★ ROD STEWART—Young Turks 22-17
- ★ LINDSEY BUCKINGHAM—Trouble 32-27
- ★ LUTHER VANDROSS—Never Too Much 25-22
- GEORGE BENSON—Turn Your Love Around
- STEVE MILLER BAND—Heart Like A Wheel
- NEIL DIAMOND—Yesterday's Songs

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

- ★ COMMODORES—Oh No 7-3
- ★ OLIVIA NEWTON-JOHN—Physical 9-6
- ★ DARYL HALL/JOHN OATES—Private Eyes 11-9
- STEVE MILLER BAND—Heart Like A Wheel 30
- BEE GEES—Living Eyes
- PHILHARMONIC ORCHESTRA—Hooked On Classics
- PAT BENATAR—Promises In The Dark
- JOHN DENVER—The Cowboy And The Lady

**WFMF-FM—Baton Rouge**  
(Wayne Watkins—MD)

- ★ COMMODORES—Oh No 11-5
- ★ BILLY JOEL—Say Goodbye To Hollywood 22-14
- ★ POLICE—Every Little Thing She Does Is Magic 17-10
- ★ FOREIGNER—Waiting For A Girl Like You 14-8
- ★ ROD STEWART—Young Turks 23-15
- QUEEN/DAVID BOWIE—Under Pressure
- STEVIE NICKS—Leather And Lace 30
- GEORGE BENSON—Turn Your Love Around

**KINT-FM—El Paso**  
(Jini Chiffo—MD)

- ★ POLICE—Every Little Thing She Does Is Magic 11-7
- ★ OLIVIA NEWTON-JOHN—Physical 13-4
- ★ LUTHER VANDROSS—Never Too Much 20-14
- ★ AIR SUPPLY—Here I Am 14-3
- ★ ROD STEWART—Young Turks 18-12
- NEIL DIAMOND—Yesterday's Songs
- NICOLETTE LARSON—Fool Me Again
- BEE GEES—Living Eyes
- LOVERBOY—Living For The Weekend
- RINGO STARR—Wrack My Brain

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

- ★ LITTLE RIVER BAND—The Night Owls 9-4
- ★ AL JARREAU—We're In This Love Together 18-7
- ★ MARTY BALIN—Atlanta Lady 21-14
- ★ DIESEL—Sausalito Summer Night
- ★ FOREIGNER—Waiting For A Girl Like You
- NEIL DIAMOND—Yesterday's Songs 39
- STEVE MILLER BAND—Heart Like A Wheel
- RINGO STARR—Wrack My Brain 38
- PAUL DAVIS—Cool Night

**KVOL-AM—Lafayette**  
(Phil Ranken—MD)

- ★ MARTY BALIN—Atlanta Lady 11-9
- ★ AIR SUPPLY—Here I Am 9-1
- ★ DAN FOGELBERG—Hard To Say 15-11
- ★ BILLY JOEL—Say Goodbye To Hollywood 13-10
- ★ FOUR TOPS—When She Was My Girl 14-12
- KOOL & THE GANG—Take My Heart
- STEVE MILLER BAND—Heart Like A Wheel
- J. GEILS BAND—Centerfold
- RINGO STARR—Wrack My Brain
- NICOLETTE LARSON—Fool Me Again

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

- ★ DARYL HALL/JOHN OATES—Private Eyes 5-3
- ★ ROLLING STONES—Start Me Up 2-1
- ★ AIR SUPPLY—Here I Am 12-9
- ★ BARRY MANILOW—The Old Songs 20-13
- ★ GARY WRIGHT—Really Wanna Know You 9-7
- LINDSEY BUCKINGHAM—Trouble

**WIKS-FM—Indianapolis**  
(Mike Tines—MD)

- No List
- KBEQ-FM—Kansas City  
(Mike Schmidt—MD)
- ★ FOREIGNER—Waiting For A Girl Like You 14-10
- JOHN ENTWISTLE—Too Late The Hero 29
- J. GEILS BAND—Centerfold 30

**WLS—Chicago**  
(Tim Kelly—MD)

- ★ JOURNEY—Don't Stop Believin' 41-30
- ★ FOREIGNER—Waiting For A Girl Like You 18-7
- ★ RICK SPRINGFIELD—I've Done Everything For You 15-11

- ★ TRIUMPH—Magic Power 43-33
- ★ LITTLE RIVER BAND—The Night Owls 12-8
- POLICE—Every Little Thing She Does Is Magic
- GENESIS—No Reply At All

**WLS-FM—Chicago**  
(Tim Kelly—MD)

- ★ JOURNEY—Don't Stop Believin' 41-30
- ★ FOREIGNER—Waiting For A Girl Like You 18-7
- ★ RICK SPRINGFIELD—I've Done Everything For You 15-11
- ★ TRIUMPH—Magic Power 43-33
- ★ LITTLE RIVER BAND—The Night Owls 12-8
- POLICE—Every Little Thing She Does Is Magic
- GENESIS—No Reply At All

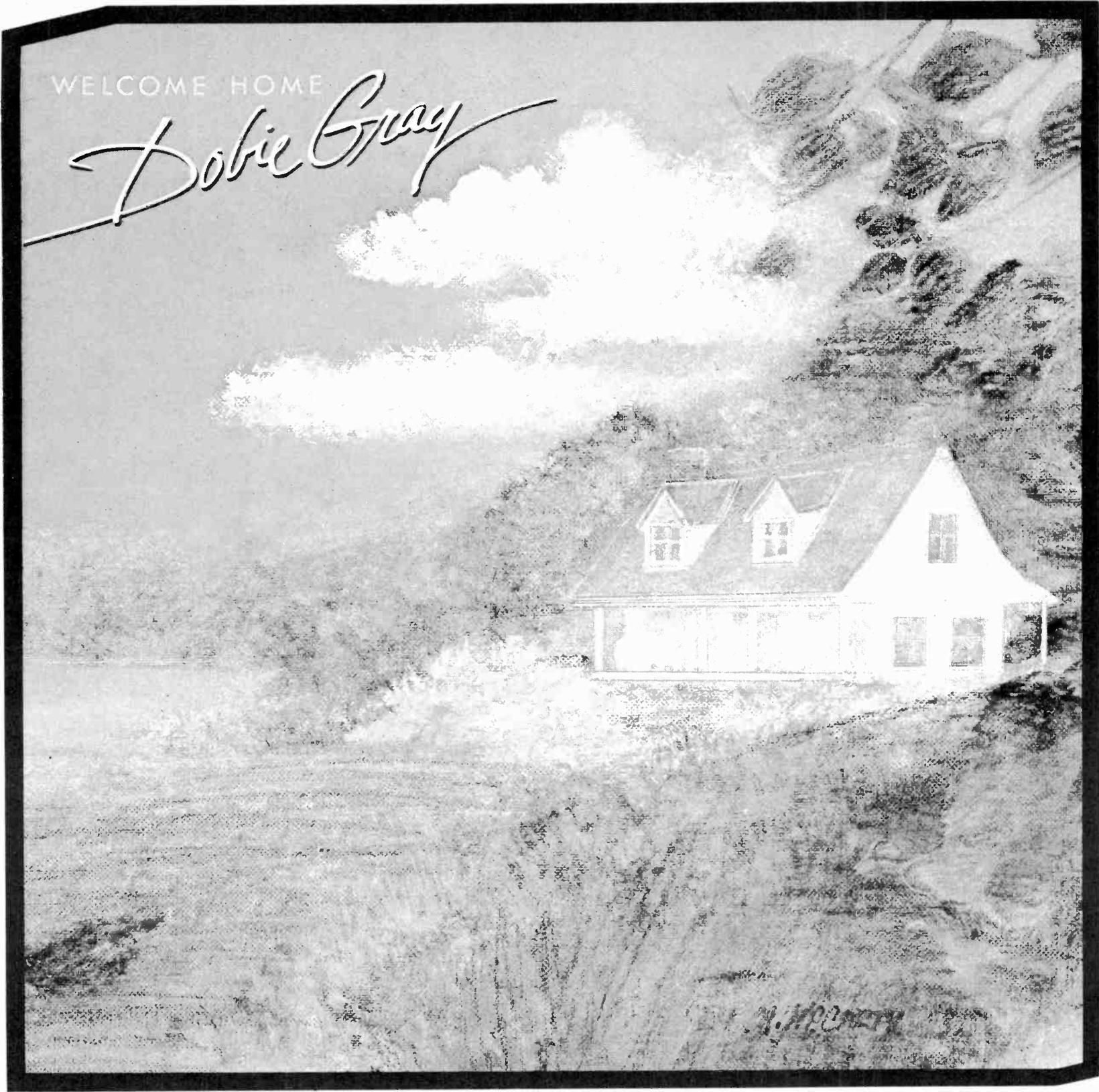
**WHB-AM—Kansas City**  
(Tom Land—MD)

- ★ LITTLE RIVER BAND—The Night Owls
- ★ AL JARREAU—We're In This Love Together
- ★ DON McLEAN—Castles In The Air 25-16
- ★ COMMODORES—Oh No 15-13
- ★ BURTON CUMMINGS—You Saved My Soul 17-14
- FOREIGNER—Waiting For A Girl Like You
- NEIL DIAMOND—Yesterday's Songs
- RONNIE MILSAP—I Wouldn't Have Missed It For The World

**WOKY-AM—Milwaukee**  
(Rick Brown—MD)

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Reading from left to right: across both pages: TOP — Merle Haggard, Emmylou Harris, Jerry Reed, Willie Nelson, Patsy Cline, Bob Wills, Charlie Rich, Crystal Gayle, Don Williams, Conway Twitty, Lacy J. Dalton, Eddie Rabbitt, Tom T. Hall, Roy Clark. MIDDLE — Jimmie Rodgers, Chet Atkins, Dolly Parton, Hank Williams, The Statler Brothers, Barbara Mandrell, Gene Autry, Ronnie Milsap, Charley Pride, Lefty Frizzell, Hank Williams Jr., Jim Reeves, Dottie West. BOTTOM — Kenny Rogers, Bobby Bare, Anne Murray, Elvis Presley, Mel Tillis, Glen Campbell, Waylon Jennings, Mickey Gilley, Loretta Lynn, The Oak Ridge Boys, George Jones and Tammy Wynette.



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WITH *Johnny Cash*

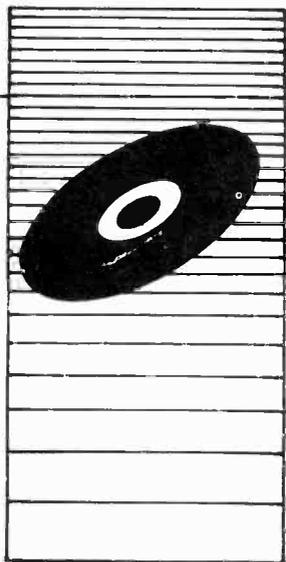


Based on station playlists through Tuesday (10/27/81)

## 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 20

**WISM-AM—Madison**  
 (Bob Starr—MD)

- ★ ★ FOREIGNER—Waiting For A Girl Like You 13-6
- ★ ★ BURTON CUMMINGS—You Saved My Soul
- ★ CHRIS CHRISTIAN—I Want You, I Need You 29-23
- ★ PABLO CRUISE—Slip Away 30-25
- ★ DIANA ROSS—Why Do Fools Fall In Love 28-22
- ● RONNIE MILSAP—I Wouldn't Have Missed It For The World
- ● NEIL DIAMOND—Yesterday's Songs
- PAUL DAVIS—Cool Night

**WZEE-FM—Madison**  
 (Matt Hudson—MD)

- ★ ★ AIR SUPPLY—Here I Am 13-8
- ★ ★ OLIVIA NEWTON-JOHN—Physical 11-2
- ★ JOURNEY—Don't Stop Believin' 19-16
- ★ POLICE—Every Little Thing She Does Is Magic 10-7
- ★ COMMODORES—Oh No 29-24
- ● TRIUMPH—Magic Power
- ● QUEEN/DAVID BOWIE—Under Pressure
- MOODY BLUES—Talking Out Of Turn
- NEIL DIAMOND—Yesterday's Songs
- RINGO STARR—Wrack My Brain

**WLOL-FM—Minneapolis**  
 (Phil Huston—MD)

- ★ ★ CHRIS CHRISTIAN—I Want You, I Need You 29-24
- ★ ★ COMMODORES—Oh No 30-18
- ★ ATLANTA RHYTHM SECTION—Alien 20-16
- ★ BARRY MANILOW—The Old Songs 16-10
- ★ BURTON CUMMINGS—You Saved My Soul
- ● POLICE—Every Little Thing She Does Is Magic
- ● DIANA ROSS—Why Do Fools Fall In Love
- STARS ON 45—More Stars On 45

**WOW-AM—Omaha**  
 (Jim Corcoran—MD)

- ★ ★ DARYL HALL/JOHN OATES—Private Eyes 4-2
- ★ ★ LITTLE RIVER BAND—The Night Owls 7-5
- ★ OLIVIA NEWTON-JOHN—Physical 14-11
- ★ FOREIGNER—Waiting For A Girl Like You 16-7
- ★ FOUR TOPS—When She Was My Girl 12-6
- ● QUARTERFLASH—Harden My Heart 17
- ● DIANA ROSS—Why Do Fools Fall In Love 16
- GENESIS—No Reply At All
- THE GO GO'S—Our Lips Are Sealed

**KXOK-AM—St. Louis**  
 (Lee Douglas—MD)

- ★ ★ COMMODORES—Oh No 17-7
- ★ ★ KENNY ROGERS—Share Your Love With Me 12-6
- ★ LITTLE RIVER BAND—The Night Owls
- ★ AL JARREAU—We're In This Love Together 14-10
- ★ BURTON CUMMINGS—You Saved My Soul 19-16
- ● MARTY BALIN—Atlanta Lady
- ● FOREIGNER—Waiting For A Girl Like You
- NEIL DIAMOND—Yesterday's Songs

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

- ★ ★ AIR SUPPLY—Here I Am 13-6
- ★ ★ OLIVIA NEWTON-JOHN—Physical 20-12
- ★ RICK SPRINGFIELD—I've Done Everything For You 2-1
- ★ THE GO GO'S—Our Lips Are Sealed 14-8
- ★ DIESEL—Sausalito Summer Night 4-2
- ● LITTLE RIVER BAND—The Night Owls
- ● STEVE MILLER BAND—Heart Like A Wheel
- NEIL DIAMOND—Yesterday's Songs
- J. GEILS BAND—Centerfold
- RINGO STARR—Wrack My Brain

**KFYR-AM—Bismarck**  
 (Dan Brannan—MD)

- ★ ★ AIR SUPPLY—Here I Am 10-4
- ★ ★ BURTON CUMMINGS—You Saved My Soul 13-10
- ★ JOURNEY—Don't Stop Believin' 20-16
- ★ ROLLING STONES—Start Me Up 8-11
- ★ DEVO—Working In The Coal Mine 18-14
- ● J. GEILS BAND—Centerfold
- ● RINGO STARR—Wrack My Brain
- ● NEIL DIAMOND—Yesterday's Songs
- QUEEN/DAVID BOWIE—Under Pressure

**KIOA-AM—Des Moines**  
 (A.W. Pantaja—MD)

- ★ ★ AIR SUPPLY—Here I Am 9-5
- ★ ★ AL JARREAU—We're In This Love Together 11-9
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 8-6
- ★ OLIVIA NEWTON-JOHN—Physical 18-12
- ★ KENNY ROGERS—Share Your Love With Me 20-12
- ● JUICE NEWTON—The Sweetest Thing
- ● NEIL DIAMOND—Yesterday's Songs
- POLICE—Every Little Thing She Does Is Magic 29

**WNAP-FM—Indianapolis**  
 (Chab Hunt—MD)

- ★ ★ DAN FOGELBERG—Hard To Say 6-3
- ★ ★ COMMODORES—Oh No 22-13

★ AIR SUPPLY—Here I Am 14-9

★ KENNY ROGERS—Share Your Love With Me 17-10

● ● ANNE MURRAY—It's All I Can Do

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

- ★ ★ POLICE—Every Little Thing She Does Is Magic 19-15
- ★ ★ BOB SEGER—Tryin' To Live My Life Without You 15-12
- ★ ★ COMMODORES—Oh No 26-21
- ★ OLIVIA NEWTON-JOHN—Physical 28-18
- ★ FOREIGNER—Waiting For A Girl Like You 28-24
- ● MIKE POST—The Theme From Hill Street Blues

**KWKN-AM—Wichita**  
 (Scott Shores—MD)

- ★ ★ MARTY BALIN—Atlanta Lady 19-15
- ★ ★ DIANA ROSS—Why Do Fools Fall In Love 25-20
- ★ MIKE POST—Theme From Hill Street Blues 28-23
- ★ CRYSTAL GAYLE—The Woman In Me 30-25
- ★ FOREIGNER—Waiting For A Girl Like You 29-24
- ● DON McLEAN—Castles In The Air
- ● JUICE NEWTON—The Sweetest Thing
- NEIL DIAMOND—Yesterday's Songs

### Northeast Region

#### ★ PRIME MOVERS

 FOREIGNER—Waiting For A Girl Like You (Atlantic)  
 DAN FOGELBERG—Hard To Say (Full Moon/Epic)  
 DIANA ROSS—Why Do Fools Fall In Love (RCA)

#### ● TOP ADD ONS

STEVIE NICKS WITH OON HENLEY—Leather And Lace (Atlantic)

BEE GEES—Living Eyes (RSD)

LINDSEY BUCKINGHAM—Trouble (Elektra)

#### ● BREAKOUTS

 NEIL DIAMOND—Yesterday's Songs (Columbia)  
 THE J. GEILS BAND—Centerfold (EMI/America)  
 GLADYS KNIGHT & THE PIPS—I Will Fight! (Columbia)

**WXKS-FM—Boston**  
 (Vinnie Peruzzi—MD)

- ★ ★ POLICE—Every Little Thing She Does Is Magic 17-8
- ★ ★ OLIVIA NEWTON-JOHN—Physical 12-6
- ★ PRINCE—Controversy 13-10
- ★ COMMODORES—Oh No 9-4
- ★ SLAVE—Snap Shot 15-11
- ● J. GEILS BAND—Centerfold
- ● BEE GEES—Living Eyes

**WKBW-AM—Buffalo**  
 (John Summers—MD)

- ★ ★ FOREIGNER—Waiting For A Girl Like You 11-3
- ★ ★ ROD STEWART—Young Turks 22-18
- STEVIE NICKS—Leather And Lace
- DIESEL—Sausalito Summer Night
- NEIL DIAMOND—Yesterday's Songs

**WABC-AM—New York City**  
 (Sonia Jones—MD)

- ★ ★ DIANA ROSS—Why Do Fools Fall In Love 15-12
- ● NEIL DIAMOND—Yesterday's Songs
- DENICE WILLIAMS—Silly

**WVBF-FM—Boston**  
 (Tom Connerly—MD)

- ★ ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
- ★ ★ DAN FOGELBERG—Hard To Say 9-8
- ★ AIR SUPPLY—Here I Am 12-9
- ★ COMMODORES—Oh No 23-20
- ★ BARRY MANILOW—The Old Songs 20-16
- ● DIANA ROSS—Why Do Fools Fall In Love

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

- ★ ★ SHEENA EASTON—For Your Eyes Only 26-10
- ★ ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 11-9
- ★ FOREIGNER—Waiting For A Girl Like You 13-8
- ★ DIANA ROSS—Why Do Fools Fall In Love 22-12
- ● ROD STEWART—Young Turks
- ● QUARTERFLASH—Harden My Heart
- ● NEIL DIAMOND—Yesterday's Songs
- RINGO STARR—Wrack My Brain

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

- ★ ★ EARTH, WIND & FIRE—Let's Groove 16
- ★ ★ FOUR TOPS—When She Was My Girl 9-9
- ★ GWEN McCRAE—Funky Sensation
- ★ KOOL & THE GANG—Take My Heart 17-10
- ★ DENICE WILLIAMS—Silly 3-2
- ● GLADYS KNIGHT/PIPS—I Will Fight
- ● MONA REY—Do Me

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

- ★ ★ AIR SUPPLY—Here I Am 9-6
- ★ ★ FOUR TOPS—When She Was My Girl
- ★ FOREIGNER—Waiting For A Girl Like You 19-10
- ● STEVIE NICKS—Leather And Lace

- ● LINDSEY BUCKINGHAM—Trouble
- STEVE MILLER BAND—Heart Like A Wheel
- BALANCE—Falling In Love

**WTRY-AM—Albany**  
 (Ron Nemmi—MD)

- ★ ★ CHRISTOPHER CROSS—Arthur's Theme 2-1
- ★ ★ FOREIGNER—Waiting For A Girl Like You 12-5
- ★ CHILLIWACK—My Girl 22
- ★ AL JARREAU—We're In This Love Together 18-13
- ★ FOUR TOPS—When She Was My Girl 23-18
- ● ELECTRIC LIGHT ORCHESTRA—Twilight
- ● NEIL DIAMOND—Yesterday's Songs 30

**WGUY-AM—Bangor**  
 (Jim Randall—MD)

- ★ ★ LUTHER VANDROSS—Never Too Much 22-18
- ★ ★ COMMODORES—Oh No 19-16
- ★ POLICE—Every Little Thing She Does Is Magic 13-8
- ★ OLIVIA NEWTON-JOHN—Physical
- ★ RONNIE LAWS—Stay Awake 16-13
- ● J. GEILS BAND—Centerfold
- ● QUEEN/DAVID BOWIE—Under Pressure
- ● DONNIE IRIS—Sweet Merilee
- STEVE MILLER BAND—Heart Like A Wheel

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

- ★ ★ RICK SPRINGFIELD—I've Done Everything For You 5-3
- ★ ★ FOREIGNER—Waiting For A Girl Like You 9-6
- ★ BILLY JOEL—Say Goodbye To Hollywood 7-5
- ● QUEEN/DAVID BOWIE—Under Pressure
- ● RINGO STARR—Wrack My Brain
- NEIL DIAMOND—Yesterday's Songs

**WTIC-FM—Hartford**  
 (Rick Donahue—MD)

- ★ ★ EARTH, WIND & FIRE—Let's Groove 16-10
- ★ ★ LUTHER VANDROSS—Never Too Much 27-23
- ★ FOREIGNER—Waiting For A Girl Like You 28-24
- ● LINDSEY BUCKINGHAM—Trouble 30

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

- ★ ★ DAN FOGELBERG—Hard To Say 7-4
- ★ ★ DARYL HALL/JOHN OATES—Private Eyes 8-2
- ★ AIR SUPPLY—Here I Am 12-7
- ★ MIKE POST—Theme From Hill Street Blues 17-11
- ★ FOUR TOPS—When She Was My Girl 13-8
- ● STEVIE NICKS—Leather And Lace
- NEIL DIAMOND—Yesterday's Songs

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

No List

**WNBC—New York**  
 (Roz Frank—MD)

- ★ ★ FOUR TOPS—When She Was My Girl 20-15
- ★ ★ DIANA ROSS—Why Do Fools Fall In Love 27-22
- ● POLICE—Every Little Thing She Does Is Magic 15-12
- ● DAN FOGELBERG—Hard To Say 21-17
- ● ROLLING STONES—Start Me Up 11-7
- ● ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- ● STEVIE NICKS—Leather And Lace
- NEIL DIAMOND—Yesterday's Songs

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

- ● KOOL & THE GANG—Take My Heart
- ● J. GEILS BAND—Centerfold
- ● STEVE MILLER BAND—Heart Like A Wheel
- NEIL DIAMOND—Yesterday's Songs

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

- ★ ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 10-6
- ★ ★ FOREIGNER—Waiting For A Girl Like You 18-10
- ★ AIR SUPPLY—Here I Am 5-3
- ★ MIKE POST—Theme From Hill Street Blues 16-3
- ● GEORGE BENSON—Turn Your Love Around
- ● CHRIS CHRISTIAN—I Want You, I Need You
- ● NEIL DIAMOND—Yesterday's Songs
- ● JUICE NEWTON—The Sweetest Thing

**WHFM-FM—Rochester**  
 (Kelly McCann—MD)

- ★ ★ FOREIGNER—Waiting For A Girl Like You 22-14

(Continued on page 28)

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# Mexicans 'Invading' San Diego

## U.S. Stations Hurt By Broadcasters Across Border

By THOMAS K. ARNOLD

SAN DIEGO—It looks like the ongoing radio ratings battles here are taking on a decided international twist, with American broadcasters on one side and Mexican ones on the other.

According to the latest Arbitron results, three of the ten most popular radio stations in the San Diego market—accounting for a 12 share—are owned by Mexicans and operate out of Mexico.

However, programming and sales rights to the stations—XTRA-AM (the Mighty 690), XTRA-FM (91X), and XHRM—are leased to American companies, so they broadcast American formats (respectively, top 40, AOR and soul), employ American air and sales staffs, and sell ads to an American clientele.

As a result, San Diego broadcasters claim, these stations compete with local stations for listeners and advertising dollars but are free of the many restrictions imposed on American stations by the FCC.

"It's almost like being in a boxing match with your scheduled opponent and all of a sudden another guy who you've never seen before jumps into the ring and hits you on the side of the head," says Jim Price, general manager of KGB-AM-FM.

"We're governed by the FCC, and they're not. We are required to run a certain amount of public service announcements and news, and we're

regulated very strictly as to what our power is so we don't interfere with other stations around our frequency."

For example, Price says, KGB-AM (13K) is powered by 5 kw, which limits its broadcasting range to San Diego County. On the other hand, XTRA-AM—whose top 40 format is similar to KGB-AM's—is powered by 50 kw watts and can be heard all the way up to Los Angeles.

FCC restrictions, however, are not the only reasons American broadcasters feel the competition from Mexican stations is unfair. Price adds.

"Until recently, if you wanted to compete in an American market, you had to buy an American station for about \$7 million," he says. "Now, all you have to do is lease the broadcasting and sales rights to a Mexican station for peanuts and you're in business."

As recently as the middle 1970s, the problem between American stations and Mexican stations with American formats was all but nonexistent. Of the three high-ranking Mexican stations, only XTRA-AM had adopted an American format (at the time, it was beautiful music).

The owners of the other stations were leasing out blocks or programming to a number of diverse customers, and the scattered formats (mostly in Spanish) that resulted

never posed much of a threat to the American stations.

But in late 1978, XTRA-FM began programming American rock music with a format very similar to that of KGB-FM and KPRI-FM—traditionally San Diego's rock leaders—and, within a year, XTRA-AM had switched to top 40 and XHRM had changed to soul.

The following year, a coalition of American broadcasters, including KPRI, KGB, KSON-AM-FM, and KIFM, filed suit with the FCC to block Noble Multimedia Communications from operating its two XTRA stations, claiming the American broadcasting firm was in violation of the original FCC Act of 1934 (by exceeding wattage restrictions, not operating in the best interests of nationals by broadcasting in English, etc.).

But since the stations' owners were Mexican—although the formats were not—it was ruled the FCC guidelines did not apply to them. Consequently, American broadcasters today are fearful of the impact of Mexican stations upon the San Diego market will grow even further in the ensuing years.

"I think most of us are asking ourselves, 'Where is this thing going?'" said Paul Palmer, general manager of KFMB-AM-FM (B-100). "Five years ago, there was only one station

(Continued on page 33)



Billboard photo by Chuck Pulin

TOSH TALK—WBLs-FM jock Frankie Crocker, left, chats with Rolling Stones Records-EMI artist Peter Tosh during a visit to the station's studios. Tosh was in New York appearing at the Ritz.

## KMJQ STILL HOUSTON NO. 1

HOUSTON—Urban contemporary KMJQ-FM continues its market leadership here in the latest Arbitron, with an 11.2 share, a drop from 13.2 in the spring, but up from 8.6 a year ago.

New country entry KILT-FM continues to make inroads on KIKK-FM. KILT-FM is up to 8.8 from 8.6 in the spring and 2.6 a year ago while KIKK-FM is down to 5.9 from 6.2 in the spring and 9.2 a year ago.

AOR KLOL-FM is up to 6.6 from 6.2 in the spring and 3.7 a year ago. Adult contemporary KSRR-FM has a 2.0 share, up a bit from 1.9 in the spring, but down from 3.0 a year ago.

## KRLA Hosts 2-Day Reunion

LOS ANGELES—KRLA-AM here recreated its 1964-1966 air personality lineup and music with a reunion weekend Oct. 31-Nov. 1.

Known as the "11 to 10 a.m. men," such radio notables as Bob "Emperor" Hudson, Johnny Hayes, Casey Kasem, "T.Q." Ted Quillin, the "Hullabalooer" Dave Hull, "Humble Harv," Bob Eubanks, Dick Moreland, Reb "Rebel" Foster, Charlie O'Donnell and Dick "The Wild Eye-Talian" Biondi returned to the KRLA airwaves. On Saturday night (31) Bobby "Boris Monster Mash" Pickett hosted a Halloween special.

## Washington Roundup

### FCC's Fowler Agrees With Reagan's Massive Cuts

By BILL HOLLAND

WASHINGTON—FCC Chairman Mark S. Fowler, in a speech before the American Assn. of Advertising Agencies, Inc. Monday (26) said that he is honoring the Reagan administration commitment to get government out of the way of American business "with zeal," even faced with massive cuts in his own agency.

The FCC has been told by the Office of Management and Budget to reduce its work force by 622 people by the middle of fiscal year '83, and the OMB has slashed the '82 FCC budget by \$9.3 million, and the '83 budget by even more.

"Part of our enthusiasm for the task comes from the guiding spirit behind this administration," Fowler told the advertisers, "which is redefining government to make it more responsive to the desires of the taxpayers who support its mission. The shrinking budget for the FCC is making push come to shove in this regard."

### Broadcast Complaints Decrease, Says FCC

WASHINGTON—The FCC has announced that broadcast complaints decreased September, 1981.

A total of 4,292 complaints from the public were received by the broadcast bureau, a decrease of 6,549 from August.

Other comments and inquiries for September totalled 813, an increase of 69 over the previous month.

The FCC broadcast bureau sent 1,376 letters in response to these comments and complaints.

Calling the administration cutbacks "a mandate," Fowler said that his out budget "has spawned a new awareness of the importance of management at the commission" and that the result "will make government service more rewarding for those in its employ as well as those who rely on its services."

Fowler also touched on his views about broadcaster First Amendment rights, a favorite topic of his recently, and one debated hotly on Capitol Hill.

Radio and television licensing, the Chairman said, "has brought the FCC nose to nose with programming judgments by broadcasters. This exercise, however laudable the intent of the government official, violates the spirit of the First Amendment to the Constitution."

He said that he believed in the historical justification for licensing—that the scarcity of channels available for broadcast in the early days made it necessary for the government to make sure stations were doing a responsible job in informing the public of vital issues—but that the scarcity reason no longer applies.

Fowler urged the advertisers to "consider speaking out in favor" of the FCC's recent recommendation to the Congress to remove the Fairness Doctrine and equal time provisions from the Communications Act. "Now is the time to endorse the principle of freedom of broadcast speech," he said. Later in his speech, he reiterated the thought, "We need a freedom over the airwaves as robust as the freedom that accompanies pen and ink."

### Commissioner Jones Outlines FCC's Guides On Deregulation

WASHINGTON—"Deregulation may mean more work for you, not less," FCC Commissioner Anne P. Jones told members of the Broadcast Financial Management Assn. at the Sheraton Washington Hotel.

On this note, Jones outlined the process by which the FCC had developed deregulation guidelines and explored specific applications affecting the group.

"Your jobs are likely to be more complex because deregulation often removes familiar guidelines by which you have operated and made decisions," she said. "Deregulation calls into play managerial skills and common sense as marketplace forces take the place of regulation."

Adding that she "would have deregulated further," Jones justified the current FCC stance in view of sources of competition for broadcasting from cable to home video. "If regulation was called for by scarcity of broadcast voices, then deregulation should surely be considered when there is abundance of such voices," she stated.

The lack of numerical guidelines for commercial time and non-entertainment programming was one problem that Jones said managers would have to deal with "in the real marketplace." Most stations would probably continue using program logs, at least for billing, she noted, although they would be free to choose log formats.

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New Jersey .....	15 cents, total \$3.15 per tape
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Ohio .....	17 cents, total \$3.17 per tape
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# WTMJ-AM No. 2 In Milwaukee, Heavy On News, Longtime DJs

By MARTIN HINTZ

MILWAUKEE — WTMJ-AM didn't get into double digit Arbitron shares by shaking up the market, but program director Bill Conway denies the station is stodgy.

"This is not a grandpa station. We get a lot of people from all age groups. Conservative, yes. Straight, yes. There are some records we won't play on the air and I'll take the stuff off. We are geared to the family-oriented listening audience and we pass that along. There's a lot of good Lutheran and Catholic background in this city, and I suppose we fall into that as well."

According to Conway, the three main WTMJ music personalities have more freedom to do things on their shows than "almost anybody. They don't have to come to me. This gives them a chance to put in some of their own personalities to the shows." He also adds that the talk show personalities are not controversial but their guests often are. "That way, they won't burn out in two years," Conway says. "They are investments."

The heavy emphasis on news has long been a WTMJ trademark, with five full time news reporters, plus a couple of part-timers working exclusively for radio. The station can also draw on help from the news staff at WTMJ-TV. "That is something that we will be using to promote over this next ratings period. "Our billboards will tell listeners to tune us in for the news and then we'll plug our personalities," says Conway, who has some \$30,000 in a billboard budget slated to roll.

WTMJ has been around for more than 50 years, with its success tied to

a solid advertising base, plenty of longtime on-air personalities, a favorable image as a top rated news station and lots of loyal listeners, says Conway, who has been with the station since Aug. 11, 1980. The muscular AM station pulled down a 10.7 share in the latest book, making it No. 2 in the city, following closely behind top rated WEZW with its 11.4 and slightly head of third place WISN's 10.1.

Sister station WKTI, which recently was pulled off its mostly computerized daytime format to go back with live jocks, pulled in a 3.9 share in a market noted for tough rock competitors.

Overall, WTMJ drew in a 17.1 share of the 6 to 10 a.m. drive time hours, a fact that Conway ties to morning man Gordon Hinkley who recently celebrated his 20th anniversary with the station. The closest other station in that time slot was WISN, with 10.3.

"Gordon knows everyone, he's really awesome. He's the textbook case of a good, longterm morning man. He's got lots of news and works well with the other staffers on in the morning: Jim Irwin on sports, Frank Richardson with news and the others," Conway says. "He talks with people on the air and folks often call him first about an event rather than the police or news people."

Hinkley's never-rushed style, always-in-command voice has been a staple of Milwaukee's morning scene for so long he's the envy of a lot of others in different markets, Conway points out.

Right before the last book, Hinkley was given another hour on his

usual 5:30 to 9 a.m. shift, with the moving of his "Ask Your Neighbor" show from a former afternoon slot. "This gives more continuity to the morning now," asserts Conway. "It's a mixed blessing because we do lose some people who don't want an hour of talk, but generally the response has been good."

Following Hinkley is Steve Goldman from 11 a.m. to 3 p.m., Robb Edwards from 3 to 6:30 p.m., a sports talk show until 8:30 p.m. with Jack Baker, followed by the "News Makers" talk show with Kathleen Dunn. The CBS Radio Mystery Theater is next, with a national sports talk show by Enterprise Radio Sports Network.

Shares throughout the rest of the day are 7.8 from 10 to 3 p.m.; 10.2 from 3 to 7 p.m.; and 8.6 from 7 to midnight.

This strong programming, with an emphasis on news on the hour and the half hour, has helped overcome what could have been a problem when WTMJ lost the Milwaukee Brewers' baseball account this season to rival WISN.

Conway admits that the loss has hurt WTMJ, but he goes on. "Baseball is icing on the cake, it gives a broad demographic base. Yet we still beat out the station carrying baseball."

In planning promotions, Conway works closely with Jim McDonald, director of marketing services for WMTJ, Don Richards, the station manager and the Jeanne Peters advertising agency.

After each ratings period, McDonald prepares a 30-minute talk for advertisers, to explain exactly what the trends mean, says Conway. "That's really good for us. It helps with our advertisers and fills them in on what we're doing. We also do most of our ads live with the personalities and the advertisers really seem to like that personal touch."

A \$30,000 name game contest was started in mid-September to help beef ratings, with an expected strong push by a series of wins by the Green Bay Packers football team. The station mailed teasers and explanations of the game to 664,000 households in the Milwaukee area.

Some recent juggling of other time slots has also indicated a surge in WTMJ popularity. Jack Baker's Sunday Soundstage program, a big band and jazz show, will be going to a two-hour slot as of Sept. 20 running from 9 to 11 a.m. He recently ran a five-week contest that drew 121 pieces of mail the first week; 552 the second; 394 the third; 483 the fourth; and 344 the final week. "That shows some power on a what could be an off-time for some stations," says Conway.

When he first arrived at the station last year, Conway assisted in beefing up the oldies library for WKTI, which was then in the throes of reorganization. "We've now got about 1,500 oldies all carded. It was expensive but worth it, I think. You can't have a contemporary station with a library like that. In fact, I consider an oldie anything a year old," he says.

"My role is now more like a consultant to WKTI, and will probably move out of that work all together someday because B.J. Hunter of KTI is now doing most of the p.d. sort of work that I used to do," Conway says.



**TICKET DELIVERY**—A member of Meat Loaf's softball team, who is known only as "Killer" shows up in her playing uniform to deliver tickets to a Meat Loaf concert to WNEW-FM New York program director Scott Muni. The Columbia Records artist performed a concert at the Westchester (County, N.Y.) Theatre to provide footage of a live concert for Meat Loaf's new film "Dead Ringer." All tickets for the event were given to local stations for distribution.

## Rob Balon

### Uses Of Psychographics

AUSTIN—I had just finished what I thought was a fairly coherent presentation on what psychographics are and how radio programmers and advertisers can use that awareness to better define their target audiences. I stood there, basking in the afterglow of questions, firing off answers and generally comporting myself rather well (or so I thought). Then a red-haired man in a grey leisure suit stood up in the back of the room. "About them psychographics you was talkin' about? Well, we got some in our market too! But we lock 'em up at the state home so they can't hurt nobody." Score one for the psychographics.



The point should be well-taken. As radio audiences fragment in the next decade, simply talking about 25-34 is not going to be enough. The need to understand how to program to psychographic subunits is great. But as the above example illustrates, the awareness of most people concerning psychographics is relatively low. Hopefully, this column will take a small step in raising that level of awareness.

Psychographics, quite simply, are ways of categorizing people by stated attitudes, observable social behavior of lifestyles, and psychological traits. The analogy to demographics is quite simple. Demographics are categories based on age, sex, income, education, marital status, race. With enough research, we have begun to see certain parallels between demographics and media usage. For example, as education goes up, media consumption generally goes down. The same is true with income. While the research is still incomplete, the key points to studying psychographics is to learn as we have with demographics which ones are related to which kinds (if any) of radio or tv programming.

One thing we already know is about social alienation. Alienated people—while they may function quite normally in the job environment—are large consumers of radio and television. We've also done some research at Balon & Associates to probe their musical tastes and attitudes toward radio stations. And the results are fascinating. When you factor in income and education, you come up with a profile (of an incredibly large number of people) who are virtually homogeneous with regard to musical tastes. Do you think a station couldn't sell that type of audience? You'd better believe they could. There is no stigma to being socially alienated. These people spend money just like anyone else. But the key to programming to them is that they exhibit some remarkably similar characteristics once you've pinpointed their psychographic subunit.

There are all kinds of categorizations in the world of psychographics. Some very fruitful areas of categorization are dogmatism (or how strongly you feel about something); machiavellianism (your degree of conscious manipulation of your social environment for your gain); self-esteem (how well you feel about yourself and how you think others perceive you); authoritarianism (the degree to which you feel that your ideas are the right ones... and that other ideas couldn't possibly be right because they're not yours). Another very important area concerns life-achievement (the degree to which a person considers himself to be a leader or a follower).

All of the above categorizations are critical because they correlate with certain types of musical affiliations and with the tendency to listen to certain types of stations. Right now, this has considerable validity for programmers. But very soon, probably within the next five years, advertisers as well are going to be asking for psychographic information. Buys may very well be predicated on "high self-esteem males,"

(Continued on page 34)

## OHIO B'CASTERS MEET

# Rubenstein, Kaplan Speak Their Minds

COLUMBUS, Ohio—A knock at full-format satellite networks and kudos for the FCC were topics of speakers at the Ohio Assn. of Broadcasters fall convention which ended here Oct. 22.

Complaining about the new style satellite services was Marty Rubenstein, president of old style Mutual Broadcasting, which also uses satellites for distribution.

Finding "a really tremendous change" at the FCC was Sis Kaplan of Sis Broadcasting (WAYS-AM/WROQ-FM Charlotte, N.C.) and president of the National Radio Broadcasters Assn. Although she was heartened by deregulation efforts by the FCC, she added, "true and full deregulation can only be achieved by legislation... by an act of Congress."

Rubenstein called turnkey operations "offensive" and cautioned against blind acceptance of 24 hour "instant" satellite, dubbing the term "network," "the most overused and misunderstood term today."

Rubenstein asserted, "No one can do it for you. There are no programming wizards who can insure your success from a distance." While admitting that satellite networks, syndicators and traditional radio networks all provide first-rate programming, he urged broadcasters to accept their local responsibilities. He added that national programming "must be judiciously

used, not carted up, plugged in and forgotten."

Allowing that some stations may want a satellite receiving dish as a status symbol, he argued that "programming will determine success in the satellite age. At Mutual, we believe successful radio programming is a joint venture between national programming suppliers and a responsible, community-involved station."

Rubenstein also called for radio to be represented by "a single clear voice... to sweep aside the variety of organizations which continue to exist on the strength of individual egos, make-work imperatives and undirected momentum."

He reasoned that the radio industry has "begun to confuse ourselves" by creating "countless industry and trade organizations on the assumption that more is better."

Kaplan, representing one of those trade organizations (the other is the National Assn. of Broadcasters), took credit for helping to achieve deregulation for radio. "Our board of directors have contributed out of their own pockets more than \$75,000 to fund the deregulation legislation fight," she said. "We must maintain and indeed accelerate the momentum toward emancipating radio. We must above all guard against complacency and super-adaptability... the twin diseases to which broadcasters seem so vulnerable."

# RCA IN THE BLACK

**EVELYN KING** AFL1-3962  
features the hit  
"Don't Hide Our Love" PB-12322

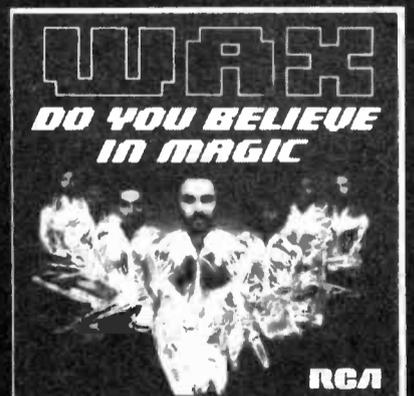
**CHOCOLATE MILK** AFL1-3896  
features the hit  
"Blue Jeans" PB-12335

**DIANA ROSS** AFL1-4153  
features the hit  
"Why Do Fools Fall In Love" PB-12349

**MAIN INGREDIENT** AFL1-3963  
features the hit  
"I Only Have Eyes For You" PB-12340

**WAX** AFL1-3916  
features the hit  
"Get Loose" PB-12324

**DREAM MACHINE** AFL1-4079  
features the hit  
"All My Love" PB-12289



# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/27/81)

Continued from page 24

- ★ **AL JARREAU**—We're In This Love Together 11-7
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 23-18
- ★ **COMMODORES**—Oh No 25-20
- ★ **DARYL HALL/JOHN OATES**—Private Eyes 3-1
- **JOURNEY**—Don't Stop Believin'
- **NEIL DIAMOND**—Yesterday's Songs
- **PABLO CRUISE**—Slip Away

WHYN-AM—Springfield (Andy Carey—MD)

No List

WFTQ—Worcester (Gary Nolan—MD)

- **STEVIE WOODS**—Steal The Night
- **JUICE NEWTON**—The Sweetest Thing

WACZ-FM—Bangor (Michael O'Hara—MD)

- ★ **ROLLING STONES**—Start Me Up 3-1
- ★ **DAN FOGELBERG**—Hard To Say 7-4
- ★ **POLICE**—Every Little Thing She Does Is Magic 22-17
- ★ **AIR SUPPLY**—Here I Am 15-9
- **OLIVIA NEWTON-JOHN**—Physical
- **LINDSEY BUCKINGHAM**—Trouble
- **STEVE MILLER BAND**—Heart Like A Wheel
- **J. GEILS BAND**—Centerfold

WIGY-FM—Bath (Willie Mitchella—MD)

- ★ **GENESIS**—No Reply At all 29-19
- ★ **DIESEL**—Sausalito Summer Night 9-1
- ★ **OLIVIA NEWTON-JOHN**—Physical 13-8
- ★ **BARRY MANILOW**—The Old Songs 30-20
- ★ **FOREIGNER**—Waiting For A Girl Like You 18-12
- **J. GEILS BAND**—Centerfold
- **AFTERNOON DELIGHTS**—Dancin' For Pennies
- **THE GO GO'S**—Our Lips Are Sealed
- **LINDSEY BUCKINGHAM**—Trouble
- **STEVE MILLER BAND**—Heart Like A Wheel

WTSN-AM—Dover (Jim Sebastian—MD)

- ★ **COMMODORES**—Oh No 31-26
- ★ **BURTON CUMMINGS**—You Saved My Soul 30-22
- ★ **BARRY MANILOW**—The Old Songs 19-11
- ★ **FOREIGNER**—Waiting For A Girl Like You 29-21
- ★ **ROD STEWART**—Young Turks 21-14
- **BEE GEES**—He's A Liar
- **THE KNACK**—Pay The Devil
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World
- **DONNIE IRIS**—Sweet Merilee

WFEA-AM—Manchester (Keith Lemire—MD)

- ★ **JUICIE NEWTON**—The Sweetest Thing 30-23
- ★ **FOREIGNER**—Waiting For A Girl Like You 29-31
- ★ **MIKE POST**—Theme From Hill Street Blues 12-7
- **POLICE**—Every Little Thing She Does Is Magic
- **ROD STEWART**—Young Turks
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World
- **J. GEILS BAND**—Centerfold
- **STEVE MILLER BAND**—Heart Like A Wheel
- **NEIL DIAMOND**—Yesterday's Songs

WHEB-FM—Portsmouth (Rick Dean—MD)

- ★ **AIR SUPPLY**—Here I Am 13-9
- ★ **COMMODORES**—Oh No 20-16
- ★ **BILLY JOEL**—Say Goodbye To Hollywood 9-7
- ★ **MARTY BALIN**—Atlanta Lady 14-12
- ★ **FOREIGNER**—Waiting For A Girl Like You 24-20
- **NEIL DIAMOND**—Yesterday's Songs
- **JUICE NEWTON**—The Sweetest Thing
- **QUARTERFLASH**—Harden My Heart

WBBF—Rochester (Dave Mason—MD)

- ★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 6-3
- ★ **DARYL HALL/JOHN OATES**—Private Eyes 7-2
- **COMMODORES**—Oh No 22-10
- ★ **KENNY ROGERS**—Share Your Love With Me 2-8
- ★ **LITTLE RIVER BAND**—The Night Owls 19-11
- **STEVIE NICKS**—Leather And Lace
- **LINDSEY BUCKINGHAM**—Trouble

WPST-FM—Trenton (Tom Taylor—MD)

- ★ **DAN FOGELBERG**—Hard To Say 5-2
- ★ **FOREIGNER**—Waiting For A Girl Like You 21-12
- ★ **ATLANTA RHYTHM SECTION**—Alien 26-21
- ★ **JOURNEY**—Don't Stop Believin' 28-25
- ★ **RICK JAMES**—Super Freak 23-18
- **J. GEILS BAND**—Centerfold
- **QUEEN/DAVID BOWIE**—Under Pressure
- **DEVO**—Beautiful World
- **MOODY BLUES**—Talking Out Of Turn
- **RINGO STARR**—Wrack My Brain

WRCK-FM—Washington Mills (Jim Reitz—MD)

- ★ **DAN FOGELBERG**—Hard To Say 5-4
- ★ **FOREIGNER**—Waiting For A Girl Like You
- ★ **POLICE**—Every Little Thing She Does Is Magic 16-13
- ★ **OLIVIA NEWTON-JOHN**—Physical
- ★ **PAT BENATAR**—Promises In The Dark
- **STEVE MILLER BAND**—Heart Like A Wheel
- **QUEEN/DAVID BOWIE**—Under Pressure
- **TRIUMPH**—Magic Power
- **SURVIVOR**—A Poor Man's Son

## Mid-Atlantic Region

★ PRIME MOVERS

AIR SUPPLY—Here I Am (Arista)  
OLIVIA NEWTON-JOHN—Physical (MCA)  
FOREIGNER—Waiting For A Girl Like You (Atlantic)

● TOP ADD ONS

CHILLIWACK—My Girl (RCA)  
THE J. GEILS BAND—Centerfold (EMI-America)  
STEVIE NICKS—Leather And Lace (Modern)

● BREAKOUTS

NEIL DIAMOND—Yesterday's Songs (Columbia)  
BEE GEES—Living Eyes (RSD)  
RUPERT HOLMES—Loved By The One You Love (Elektra)

WPGC-FM—Washington (Jim Elliott—MD)

- ★ **POLICE**—Every Little Thing She Does Is Magic 12-8
- ★ **JOURNEY**—Open Arms 19-10
- **CHILLIWACK**—My Girl
- **NEIL DIAMOND**—Yesterday's Songs
- **KOOL & THE GANG**—Take My Heart

WCAO-AM—Baltimore (Scott Edwards—MD)

- ★ **AIR SUPPLY**—Here I Am 15-9
- ★ **OLIVIA NEWTON-JOHN**—Physical 13-7
- ★ **COMMODORES**—Oh No 16-10
- ★ **BARRY MANILOW**—The Old Songs 20-15
- ★ **ROD STEWART**—Young Turks 25-20
- **RUPERT HOLMES**—Loved By The One You Love
- **NEIL DIAMOND**—Yesterday's Songs
- **MOODY BLUES**—Talking Out Of Turn
- **KIM CARNES**—Mistaken Identity
- **STEVIE WOODS**—Steal The Night

WIFI-AM—Philadelphia (Liz Kiley—MD)

- ★ **AIR SUPPLY**—Here I Am 7-3
- ★ **GO GO'S**—Our Lips Are Sealed 13-7
- ★ **GENESIS**—No Reply At All 25-20
- ★ **OLIVIA NEWTON-JOHN**—Physical 15-9
- ★ **BARRY MANILOW**—The Old Songs 23-18
- **BEE GEES**—Living Eyes
- **J. GEILS BAND**—Centerfold
- **NEIL DIAMOND**—Yesterday's Songs
- **ELECTRIC LIGHT ORCHESTRA**—Twilight
- **STEVE MILLER BAND**—Heart Like A Wheel

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

- ★ **DARYL HALL/JOHN OATES**—Private Eyes 5-4
- ★ **FOREIGNER**—Waiting For A Girl Like You 3-2
- ★ **DAN FOGELBERG**—Hard To Say 12-9
- ★ **LITTLE RIVER BAND**—The Night Owls 6-5
- ★ **POLICE**—Every Little Thing She Does Is Magic 10-7
- **ROD STEWART**—Young Turks
- **STEVIE NICKS**—Edge Of Seventeen

WAEB-AM—Allentown (Jefferson War—MD)

- ★ **QUARTERFLASH**—Harden My Heart 29-22
- ★ **BARRY MANILOW**—The Old Songs 23-16
- ★ **MIKE POST**—Theme From Hill Street Blues 19-14
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 16-10
- ★ **ROD STEWART**—Young Turks 17-11
- **NEIL DIAMOND**—Yesterday's Songs
- **QUEEN/DAVID BOWIE**—Under Pressure
- **DEVO**—Beautiful World
- **STEVE MILLER BAND**—Heart Like A Wheel

WBSB-FM—Baltimore (Jan Jeffries—MD)

- ★ **POLICE**—Every Little Thing She Does Is Magic 16-12
- ★ **QUARTERFLASH**—Harden My Heart 17-13
- ★ **CHILLIWACK**—My Girl 27-22
- ★ **COMMODORES**—Oh No 14-9
- ★ **OLIVIA NEWTON-JOHN**—Physical 15-8
- **PAUL DAVIS**—Cool Night
- **BEE GEES**—Living Eyes
- **NEIL DIAMOND**—Yesterday's Songs
- **QUEEN/DAVID BOWIE**—Under Pressure

WFBR-AM—Baltimore (Andy Szulinski—MD)

- ★ **OLIVIA NEWTON-JOHN**—Physical 12-6
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 22-16
- ★ **POLICE**—Every Little Thing She Does Is Magic 13-9
- ★ **FOREIGNER**—Waiting For A Girl Like You 1-1
- ★ **ROD STEWART**—Young Turks 20-15
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 27

- **LINDSEY BUCKINGHAM**—Trouble 28
- **GEORGE BENSON**—Turn Your Love Around
- **NEIL DIAMOND**—Yesterday's Songs

WCCF-FM—Erie (Bill Shannon—MD)

- ★ **BILLY JOEL**—Say Goodbye To Hollywood 17-13
- ★ **CLIFF RICHARD**—Wired For Sound 11-6
- ★ **AIR SUPPLY**—Here I Am 26-19
- ★ **PAT BENATAR**—Promises In The Dark 24-18
- ★ **BARRY MANILOW**—The Old Songs 22-17
- **MOODY BLUES**—Talking Out Of Turn
- **NEIL DIAMOND**—Yesterday's Songs
- **SURVIVOR**—Poor Man's Son
- **DIESEL**—Sausalito Summer Night
- **DONNIE IRIS**—Sweet Merilee
- **J. GEILS BAND**—Centerfold
- **BALANCE**—Talking In Love
- **KIKI DEE**—Star

WKBO-AM—Harrisburg (Betsy Carsow—MD)

- **MARTY BALIN**—Atlanta Lady
- **DON McLEAN**—Castles In The Air
- **STEVIE WOODS**—Steal The Night
- **DIANA ROSS**—Why Do Fools Fall In Love

WGH-AM—Norfolk (Bob Canada—MD)

- ★ **AIR SUPPLY**—Here I Am 3-1
- ★ **OLIVIA NEWTON-JOHN**—Physical 10-6
- ★ **DAVID GATES**—Take Me Now 12-10
- ★ **BARRY MANILOW**—The Old Songs 6-4
- ★ **FOREIGNER**—Waiting For A Girl Like You 17-8
- **NEIL DIAMOND**—Yesterday's Songs
- **RINGO STARR**—Wrack My Brain
- **JOHNNY LEE**—Bet Your Heart On Me
- **BEE GEES**—Living Eyes
- **SHEILA**—Little Darlin'

WRVQ-FM—Richmond (Deborah Maloungney—MD)

- **STEVIE NICKS**—Leather And Lace
- **FOREIGNER**—Waiting For A Girl Like You
- **NEIL DIAMOND**—Yesterday's Songs

WFBG-AM—Altoona (Tony Booth—MD)

- ★ **OLIVIA NEWTON-JOHN**—Physical
- ★ **FOREIGNER**—Waiting For A Girl Like You
- ★ **LINDSEY BUCKINGHAM**—Trouble 26-19
- ★ **BOB SEGER**—Tryin' To Live My Life Without You
- ★ **ROD STEWART**—Young Turks
- **QUARTERFLASH**—Harden My Heart
- **NEIL DIAMOND**—Yesterday's Songs
- **CHRIS CHRISTIAN**—I Want You, I Need You
- **DONNIE IRIS**—Sweet Merilee
- **J. GEILS BAND**—Centerfold
- **STEVE MILLER BAND**—Heart Like A Wheel

WYRE-AM—Annapolis (Chuck Bradley—MD)

- ★ **MIKE POST**—The Theme From Hill Street Blues 17-10
- ★ **FOREIGNER**—Waiting For A Girl Like You 8-3
- ★ **COMMODORES**—Oh No 20-11
- ★ **OLIVIA NEWTON-JOHN**—Physical 29-20
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 23-16
- **GEORGE BENSON**—Turn Your Love Around
- **NEIL DIAMOND**—Yesterday's Songs
- **SAVOY BROWN**—Run To Me
- **STEVIE WOODS**—Steal The Night

WQRK-FM—Norfolk (Ron Bates—MD)

- ★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 17-12
- ★ **DIESEL**—Sausalito Summer Night 25-20
- ★ **OLIVIA NEWTON-JOHN**—Physical 21-15
- ★ **COMMODORES**—Oh No 18-14
- ★ **FOREIGNER**—Waiting For A Girl Like You 23-16
- **NEIL DIAMOND**—Yesterday's Songs
- **ATLANTA RHYTHM SECTION**—Alien 25
- **EARTH, WIND & FIRE**—Let's Groove

WQXA-FM—York (Dan Steele—MD)

- ★ **OLIVIA NEWTON-JOHN**—Physical 17-13
- ★ **FOREIGNER**—Waiting For A Girl Like You 11-4
- ★ **AIR SUPPLY**—Here I Am 9-5
- ★ **CHILLIWACK**—My Girl 26-22
- ★ **JUICE NEWTON**—The Sweetest Thing 27-23
- **NEIL DIAMOND**—Yesterday's Songs
- **QUEEN/DAVID BOWIE**—Under Pressure
- **TIERRA**—La La Means I Love You
- **BEE GEES**—Living Eyes

## Southeast Region

★ PRIME MOVERS

OLIVIA NEWTON-JOHN—Physical (MCA)  
AIR SUPPLY—Here I Am (Arista)  
FOREIGNER—Waiting For A Girl Like You (Atlantic)

● TOP ADD ONS

THE STEVE MILLER BAND—Heart Like A Wheel (Capitol)  
EARTH, WIND & FIRE—Let's Groove (Columbia)  
LINDSEY BUCKINGHAM—Trouble (Elektra)

## BREAKOUTS

NEIL DIAMOND—Yesterday's Songs (Columbia)  
PAUL DAVIS—Cool Night (Arista)  
QUEEN & DAVID BOWIE—Under Pressure (Elektra)

WZGC-FM—Atlanta (Steve Davis—MD)

- ★ **JOURNEY**—Don't Stop Believin' 23-15
- ★ **ROD STEWART**—Young Turks 26-19
- ★ **POLICE**—Every Little Thing She Does Is Magic 29-24
- ★ **OLIVIA NEWTON-JOHN**—Physical 16-10
- ★ **LUTHER VANDROSS**—Never Too Much 27-21
- **RONNIE MILSAP**—I Wouldn't Have Missed It For
- **PAUL DAVIS**—Cool Night
- **J. GEILS BAND**—Centerfold
- **STEVE MILLER BAND**—Heart Like A Wheel
- **QUEEN/DAVID BOWIE**—Under Pressure

WQXI-AM—Atlanta (Jeff McCartney—MD)

- ★ **OLIVIA NEWTON-JOHN**—Physical 6-1
- ★ **BOB SEGER**—Tryin' To Live My Life Without You 14-9
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 15-10
- **EARTH, WIND & FIRE**—Let's Groove 14
- **ROD STEWART**—Young Turks 16

WQXI-FM—Atlanta (Jeff McCartney—MD)

- ★ **OLIVIA NEWTON-JOHN**—Physical 10-5
- ★ **DIESEL**—Sausalito Summer Night 18-12
- ★ **JOURNEY**—Don't Stop Believin' 28-22
- ★ **EARTH, WIND & FIRE**—Let's Groove 22-17
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 26-29
- **STEVE MILLER BAND**—Heart Like A Wheel

WBBQ—Augusta (Bruce Stevens—MD)

- ★ **CHILLIWACK**—My Girl 29-25
- ★ **ROD STEWART**—Young Turks 24-19
- ★ **POLICE**—Every Little Thing She Does Is Magic 15-11
- ★ **EARTH, WIND & FIRE**—Let's Groove 18-15
- ★ **OLIVIA NEWTON-JOHN**—Physical 19-16
- **J. GEILS BAND**—Centerfold
- **QUEEN/DAVID BOWIE**—Under Pressure
- **DON McLEAN**—Castles In The Air
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics
- **PAUL DAVIS**—Cool Night

WKXX-FM—Birmingham (Chris Trane—MD)

- ★ **QUARTERFLASH**—Harden My Heart 20-15
- ★ **AIR SUPPLY**—Here I Am 15-9
- ★ **COMMODORES**—Oh No 16-13
- ★ **POLICE**—Every Little Thing She Does Is Magic 12-8
- ★ **BARRY MANILOW**—The Old Songs 22-18
- **PAUL DAVIS**—Cool Night
- **QUEEN/DAVID BOWIE**—Under Pressure
- **LOVER BOY**—Working For A Girl Like You
- **KIM CARNES**—Mistaken Identity
- **BERTIE HIGGINS**—Key Largo

WAYS-AM—Charlotte (Lou Simon—MD)

- ★ **ATLANTA RHYTHM SECTION**—Alien 16-12
- ★ **COMMODORES**—Oh No 14-6
- ★ **BARRY MANILOW**—The Old Songs 12-9
- ★ **FOREIGNER**—Waiting For A Girl Like You 5-4
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 10-8
- **NEIL DIAMOND**—Yesterday's Songs
- **LINDSEY BUCKINGHAM**—Trouble
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics
- **JERMAINE JACKSON**—I'm Just Too Shy

WBCY-FM—Charlotte (Bob Kaghan—MD)

- No List
- WBBQ-AM—Memphis (Charles Duvall—MD)
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 6-5
- ★ **LUTHER VANDROSS**—Never Too Much 10-7
- ★ **AIR SUPPLY**—Here I Am 3-2
- ★ **FOREIGNER**—Waiting For A Girl Like You 9-8
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics
- **PAUL DAVIS**—Cool Night

WMC-FM—Memphis (Tom Prestigiacomo—MD)

- ★ **AIR SUPPLY**—Here I Am 8-5
- ★ **FOREIGNER**—Waiting For A Girl Like You 14-9
- ★ **LUTHER VANDROSS**—Never Too Much 13-11
- ★ **BARRY MANILOW**—The Old Songs 18-16
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 17-15
- **OLIVIA NEWTON-JOHN**—Physical
- **LINDSEY BUCKINGHAM**—Trouble
- **KOOL & THE GANG**—Take My Heart

WHYI-FM—Miami (Mark Shards—MD)

- ★ **OLIVIA NEWTON-JOHN**—Physical 17-7

- ★ **DARYL HALL/JOHN OATES**—Private Eyes 18-9
- ★ **POLICE**—Every Little Thing She Does Is Magic 24-12
- ★ **COMMODORES**—Oh No 28-16
- ★ **FOREIGNER**—Waiting For A Girl Like You 20-15
- **STEVIE NICKS**—Leather And Lace
- **EARTH, WIND & FIRE**—Let's Groove

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

- ★ **EARTH, WIND & FIRE**—Let's Groove 23-17
- ★ **OLIVIA NEWTON-JOHN**—Physical 27-20
- ★ **JOURNEY**—Don't Stop Believin' 28-22
- ★ **POLICE**—Every Little Thing She Does Is Magic 20-16
- ★ **BARRY MANILOW**—The Old Song 29-24
- **JUICE NEWTON**—The Sweetest Thing
- **ELECTRIC LIGHT ORCHESTRA**—Twilight
- **ARLAN DAY**—I Surrender
- **GEORGE BENSON**—Turn Your Love Around
- **CARL DAVIS**—Cool Night

WISE-AM—Asheville (Ray Williams—MD)

- ★ **J. GEILS BAND**—Centerfold
- ★ **NEIL DIAMOND**—Yesterday's Songs
- ★ **ARLAN DAY**—I Surrender
- ★ **BERTIE HIGGINS**—Key Largo
- ★ **QUEEN/DAVID BOWIE**—Under Pressure
- ★ **RINGO STARR**—Wrack My Brain

WERC-AM—Birmingham (Chris Train—MD)

- ★ **CHRIS CHRISTIAN**—I Want You, I Need You 14-9
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 22-17
- ★ **ARLAN DAY**—I Surrender 27-24
- ★ **RONNIE MILSAP**—I Wouldn't Have Missed It For The World 25-20
- ★ **OAK RIDGE BOYS**—Fancy Free 26-22
- **JUICE NEWTON**—The Sweetest Thing
- **NEIL DIAMOND**—Yesterday's Songs

WSGN-AM—Birmingham (Wait Brian—MD)

- ★ **KENNY ROGERS**—Share Your Love With Me 3-1
- ★ **MIKE POST**—The Theme From Hill Street Blues 13-9
- ★ **ATLANTA RHYTHM SECTION**—Alien 19-16
- ★ **DIESEL**—Sausalito Summer Night 21-17
- ★ **JUICE NEWTON**—The Sweetest Thing 29-23
- **STEVE MILLER BAND**—Heart Like A Wheel
- **PAUL DAVIS**—Cool Night
- **EARTH, WIND & FIRE**—Let's Groove
- **RINGO STARR**—Wrack My Brain

WCKX-FM—Clearwater (Ron Parker—MD)

- ★ **CHRISTOPHER CROSS**—Arthur's Theme 1-1
- ★ **ROLLING STONES**—Start Me Up
- ★ **THE GO-GO'S**—Our Lips Are Sealed
- ★ **CARL CARLTON**—She's A Bad Mama Jama 5-3

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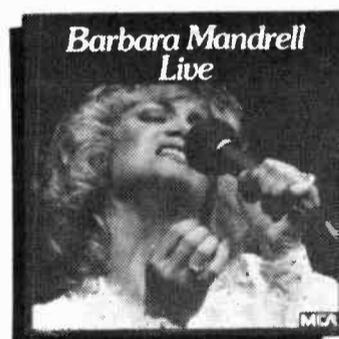
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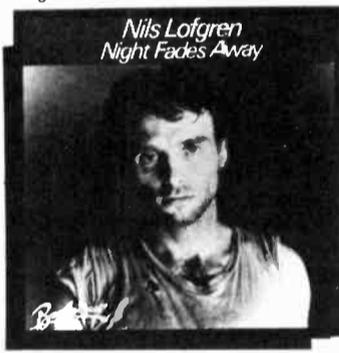
MCA-5207 **5<sup>25</sup>**



MCA-5229 Featuring the single "PHYSICAL" **5<sup>25</sup>**



MCA-5243 Featuring the hit single, "I WAS COUNTRY WHEN COUNTRY WASN'T COOL!" **5<sup>25</sup>**



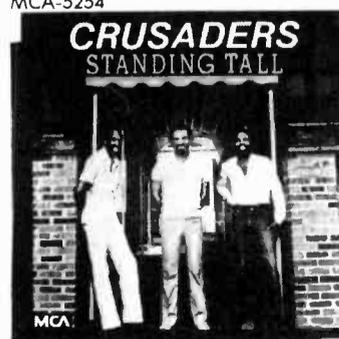
BSR-5251 **5<sup>25</sup>**



MCA-5237 **5<sup>25</sup>**



MCA-5238 **5<sup>25</sup>**

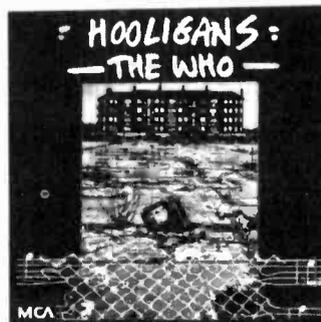


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MCA-5247 Features the single "PULL FANCY DANCER/PULL." **5<sup>25</sup>**

- 37000 Live at Leeds; The Who
- 37001 Meaty, Beaty, Big & Bouncy; The Who
- 37002 The Who By Numbers; The Who
- 37003 Who Are You; The Who
- 37004 Jerry Jeff Walker; Jerry Jeff Walker
- 37005 Viva Terlingua; Jerry Jeff Walker
- 37006 Ridin' High; Jerry Jeff Walker
- 37007 Wind On The Water; Crosby/Nash
- 37008 Best of Crosby/Nash; Crosby/Nash
- 37009 Head Over Heals; Poco
- 37010 Rose of Cimarron; Poco
- 37011 Indian Summer; Poco
- 37012 Fresh Feathers; John Klemmer
- 37013 Barefoot Ballet; John Klemmer
- 37014 Lifestyle; John Klemmer
- 37015 Arabesque; John Klemmer
- 37016 Cry; John Klemmer
- 37021 Careless; Stephen Bishop
- 37022 Bish; Stephen Bishop
- 37023 Havana Daydreamin'; Jimmy Buffett
- 37024 Son of a Son of a Sailor; Jimmy Buffett
- 37025 Living and Dying in 3/4 Time; Jimmy Buffett
- 37026 A White Sport Coat and a Pink Crustacean; Jimmy Buffett
- 37027 A-1-A; Jimmy Buffett
- 37030 Ride a Rock Horse; Roger Daltrey
- 37031 One of the Boys; Roger Daltrey
- 37032 Daltrey; Roger Daltrey
- 37036 Rufus (Featuring Chaka Khan); Rufus
- 37040 Can't Buy a Thrill; Steely Dan
- 37041 Countdown to Ecstasy; Steely Dan
- 37042 Pretzel Logic; Steely Dan
- 37043 Katy Lied; Steely Dan
- 37044 Royal Scam; Steely Dan
- 37045 Steppenwolf; Steppenwolf
- 37046 Steppenwolf the Second; Steppenwolf
- 37049 16 Greatest Hits; Steppenwolf
- 37051 You Can't Argue With a Sick Mind; Joe Walsh
- 37052 The Best of Joe Walsh; Joe Walsh
- 37053 Barnstorm; Joe Walsh
- 37054 The Smoker You Drink the Player You Get; Joe Walsh
- 37055 So What; Joe Walsh
- 37056 Velvet Gloves and Spit; Neil Diamond
- 37057 Sweet Caroline-Brothers Loves Travelling SAL., Show; Neil Diamond
- 37058 Touching You, Touching Me; Neil Diamond
- 37059 Rainbow; Neil Diamond
- 37060 And The Singer Sings His Songs; Neil Diamond
- 37061 Clearly Love; Olivia Newton-John
- 37062 Come On Over; Olivia Newton-John
- 37063 Don't Stop Believing; Olivia Newton-John
- 37064 Honky Chateau; Elton John
- 37065 Caribou; Elton John
- 37066 Captain Fantastic and the Brown Dirt Cowboy; Elton John
- 37067 Elton John; Elton John
- 37069 Nuthin' Fancy; Lynyrd Skynyrd
- 37070 Gimme Back; Lynyrd Skynyrd
- 37071 Skynyrd's First And . . . Last; Lynyrd Skynyrd
- 37073 Free As The Wind; Crusaders
- 37075 TNT; Tanya Tucker
- 37076 Greatest Hits; Bing Crosby
- 37077 I've Cried the Blues Right Out Of My Eyes; Crystal Gayle
- 37080 I Remember Patsy Cline; Loretta Lynn
- 37081 Georgia Keeps Pulling On My Ring; Conway Twitty
- 37092 Annie Get Your Gun; Original Cast
- 37093 Carousel; Original Cast
- 37094 Guys and Dolls; Original Cast
- 37095 The King and I; Original Cast
- 37096 Oklahoma; Original Cast
- 37100 Applause; Original Cast
- 37104 Naturally; J.J. Cale
- 37105 Really; J.J. Cale
- 37107 Lost In The Ozone; Commander Cody
- 37108 Best of Donna Fargo; Donna Fargo
- 37109 Tex-Mex; Freddy Fender
- 37110 Before The Next Teardrop Falls; Freddy Fender
- 37111 James Gang Rides Again; James Gang
- 37112 Best of the James Gang; James Gang
- 37113 Don't Shoot Me I'm Just The Piano Player; Elton John
- 37115 Brazilia; John Klemmer
- 37116 You're Gonna Get It; Tom Petty
- 37117 Legend; Poco
- 37118 Best of
- 37119 Phoebe Snow; Phoebe Snow
- 37120 Joy To The World (Greatest Hits); Three Dog Night
- 37123 Totally Hot; Olivia Newton-John
- 37125 Cabaret-Soundtrack
- 37126 Your Arms Too Short To Box With God-Soundtrack
- 37135 Don Williams, Vol. II; Don Williams
- 37136 Harmony; Don Williams
- 37143 Tom Petty & The Heartbreakers
- 37145 16 Greatest Hits; Mama & Papas
- 37148 Morning Dance; Spyro Gyra
- 37150 Changes In Latitudes/Changes In Attitudes; Jimmy Buffett



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## New On The Charts



**VANGELIS**

"Chariots Of Fire"—162

In the early 1960's keyboardist/composer Vangelis brought pop music to his Greece homeland with the group Formynx and, after achieving success there, moved to Paris and formed the band Aphrodite's Child. When that group broke up, he began working with French film director Frederic Rossif, for whom he composed a television soundtrack "Apocalypse des Animaux." Vangelis moved to London in 1977, constructed his own sound laboratory and began recording the strictly controlled music that has become his trademark. His albums "Heaven And Hell," "Albedo 0.39," and "Spiral" were followed by Vangelis signing to Polydor.

Once asked to replace Rick Wakeman in Yes, Vangelis joined forces with former Yes singer/songwriter Jon Anderson in 1980. The collaboration resulted in two albums, "Short Stories" and "The Friends Of Mr. Cairo."

"Chariots Of Fire" is the soundtrack from a film made in the U.K. and a highlight of the Cannes Film Festival. It's the true life story of two personally obsessed runners preparing for the 1924 Paris Olympics.

Vangelis is managed by Yanus Zographon, Pure Ring Ltd., Nemo Studios, Hampden Gurney Street, London, England.



**ARLAN DAY**

"I Surrender"—71

Born in Manchester, England, his adept piano playing led Arlan Day to one of the top classical music conservatories in the U.K. where he used to sneak into the basement practice rooms to play jazz and modern music when no one was around. After leaving college, he got a piano playing job at a small club, and it was there that the band's drummer asked Day to go along for a "major" booking in Africa. The major booking in Dakar, West Africa turned out to be a job entertaining waiting customers at a brothel.

After a short stint there, Day returned to England and played the U.K. club circuit until a job on a luxury liner brought him to the U.S. Once in Los Angeles, he spent a year knocking on doors and auditioning for record companies and was finally signed by ABC Records. Day teamed with Pasha Music's Spencer Proffer and Larry Brown to produce his first U.S. album, however, ABC was sold during the album's pre-production and Day was no longer a priority. Given the relationship that had developed between the producers and Day, Proffer worked it out so that he would become a part of the Hollywood-based production company. The recording studio and creative environment gave Day a base to work from and the result is his first single, "I Surrender," for the newly formed Pasha/CBS label. The team is currently well under way to completing Day's first album.

Spencer Proffer is also managing Day's career and can be reached at The Pasha Music Organization, 5615 Melrose Avenue, Hollywood, Calif. 90038 (213) 466-3507.

### Atlantic's Kix In WRQX-FM D.C. Fundraiser

WASHINGTON, D.C.—Kix, rock band which just debuted on Atlantic, was the keystone of a WRQX-FM (Q-107) promotion Oct. 4, which raised \$40,000 for the Arthritis Foundation.

The band played at a free concert in a Washington park after 1,000 participants walked or rolled (wagons, roller skates, wheel chairs) about 12 miles to raise the funds.

Station promotion director Rick Fowler called Atlantic national singles promotion director Sam Kaiser to enlist the help of the band after Fowler noticed the band's single "The Itch" had become a strong favorite on the station.

Kix bass player Donnie Purnell says the band's participation was a natural since it comes from the nearby Baltimore area. In the one-hour show, the band played "everything from the album and two new songs," Purnell recalls. "It was a good chance for us to get exposure in Washington. There are hardly any rock clubs there, and the ones there are book the big acts," Purnell adds.

### 'Sheila Rene' Is syndicated

LOS ANGELES—A new radio syndication program, "Sheila Rene Backstage," is being made available by the Broadcast Arts Group based in San Francisco.

The one-hour interview show, starring popular Bay Area interviewer Sheila Rene, takes listeners backstage and probes the lives of recording artists. For the last four years, Rene has been at KSJO-FM San Jose where she has conducted more than 400 interviews.

Among the stations in the Broadcast Arts Group network are KSJO-FM, KFLG-FM Flagstaff, Ariz., KJCK-FM Junction City, Kan. and KXOR-FM Thibodaux, La.

The show begins shipping this month and will include interviews and music.

The Broadcast Arts Group was formed by Billy Vega, former air personality at KSJO; Jeff Siegel, KSJO account executive, and Marc White, a Bay Area businessman.

### For The Record

NASHVILLE—Sonny James' name was inadvertently omitted from a photo caption detailing Brenda Lee chatting with Lee Shannon, WQIK-FM Jacksonville, during a live broadcast from Opryland Hotel (Billboard, Oct. 31).

## Mike Harrison

### Where Have All The Radios Gone?

LOS ANGELES—As the technology of electric media undergoes accelerated change these days, the radio industry braces itself for the seemingly imminent sociological aftershocks that loom on the horizon. Aftershocks that threaten to alter the delicate balance of elements that compose the traditional and institutional definition of radio as both a medium of art/communication and a marketplace of economic exchange.

This conversation excerpted from a recent radio convention programming session illustrates current radio thinking . . .

**MODERATOR** (to panelist): Do you think the emergence of new media and technologies—particularly video and cablecasting—pose a serious competitive threat to commercial radio?

**PANELIST:** Absolutely! And at our station, we're doing everything we can to anticipate these, although our exact programming course of action is still basically unclear. But not to do something can spell the end of commercial radio as we know it.

**MODERATOR:** Well, that's certainly something that all radio people have to think about!

**OBSERVER** (in audience): But it all depends upon what your definition of the term "radio people" is. The threat of outside media destroying radio shouldn't really bother you programmers that much. It's much more the station owners' problem than yours. All you'll be doing is taking your talent and abilities to the new media and programming them.

**MODERATOR:** But if you remove radio programming from the radio, would it still be radio programming? After all, we're radio programmers.

**OBSERVER:** Good question. And, conversely, if you take radio programming away from the radio would the radio still be the radio? Think of all those poor radio station owners.

**PANELIST:** Here's an even better question. If you change the actual physical structure of the radio itself, in terms of its mechanics and connection to other media, would it still be radio?

These are just some of many important questions of form and content facing radio today. With change coming quicker than industry habit can keep pace, semantics can stifle even the most astute media practitioners' efforts to maintain a realistic perspective on the media, the business, and their roles within each.

My first major encounter with this syndrome occurred during college when I signed up to take an undergraduate course entitled "Television I." It was taught by a rather opinionated professor who obviously had his own ideas as to what the common term "television" meant on an academic level.

He began the first class with the statement that most of the actual programming content of television is film (or "on" film) and that in the future even more of television would consist of film—thus, in order to teach television properly, directing his lectures to the true nature of the medium, he would, in fact, teach us primarily about film. "Television I" turned out to be a film class much to the surprise and disappointment of the students who had expected something more along the lines of

working with "video cameras" in a "studio" creating "television shows."

Although the professor's view of "television" was progressive and the students' was traditional—both turned out to be equally tunnel-visioned and short-sighted. The full picture of television encompasses both views plus infinitely more.

And the same is true for radio. The medium is a fragile combination of extremely diverse elements. An endless maze of form and content—all framed by a commonly perceived box with speaker(s) able to pick up airborne audio signals on very specific bands and frequencies.

To the music community, radio is a billboard to expose the sound of music. To the syndicators, it is a theatre to exhibit their audio movies. To the program directors, it is a non-stop show unto itself called the radio station which they overview and orchestrate. To the announcers/hosts/disk jockeys/air personalities/newspersons, it is a podium. To the salesmen, it is a product. To the general managers, it is a factory. To the owners, it is a license.

But to the listeners—or better yet, to the "public," it is a nationally standardized appliance that provides access to a nationally institutionalized, virtually unseen universe. . . . distinct in its socio-economic role and separate from all other media. Or is it?

One of the key features thus far, of both radio and television, which afforded them the luxury of being able to evolve in their own unique ways (in economic co-existence), has been their physical separateness.

But, we are entering the age of overlapping media technology. What used to be an appliance known as a radio is now just a "dial"—merely one of a number of other components which make up a "unit."

Put a screen with an image on radio and it becomes a television. Put print on that screen and it becomes a newspaper. Increase the size of the screen and it becomes a movie theatre. Carry it around with you and it becomes the third standard radio broadcast band. Put a computer on it and it becomes a home brain center. Make it two-way and attach it to a cable and it becomes the socio-technological basis for a new age. . . . everything from an intercom to a walky-talky to a shopping center to a voting booth.

You see a lot of people walking around listening to personal "Walkman"-type cassette players enjoying their own pre-programmed playlists. I would imagine that the laughable ruling making it "illegal" to tape off home television should apply to radio too. After all, they are exactly the same process, in principle.

But back to the basic questions brought up in the aforementioned convention session. Yes. If you take the contents of one medium and present it in the form of another, changes are bound to take place. The new media growing around radio and joining with it will most likely herald the dawn of new venues, scenes, artists, practitioners and marketplaces—while eliminating others.

It all comes down to hardware, software and programming. They will remain. They may change, but they will remain. Everything else, however, is up for grabs.

As far as "radio" is concerned, one can only wonder what will happen to it now that radios are evolving into something else.

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

NOVEMBER 7, 1981, BILLBOARD

## Goodphone Commentaries

### Radio Needs Dreamers

By MICHAEL R. LEE, Ph.D.

DENVER—Drama, comedy, romance, intrigue, adventure. If they seem conspicuous as terms used to describe television programs and movies, they are equally unfamiliar when used in any association with the word "radio."

Unlike certain foreign autocrats and national evangelists, I perceive no evil inherent in "decadent popular music." On the contrary, one of the few emotions that radio seems willing to convey is decadence. And decadence is certainly superior to numbness.

But where is it written in stone that radio is an inappropriate medium for drama, comedy, etc? Pre-television radio cannot be dismissed as insignificant when one considers the short history of the medium. Nor is that to suggest dredging up radio classics of the thirties and expecting success in the eighties.

Instead, it points out the potential, not the limitations, of radio. For today, we are living in the ultra-reality of budgets, bureaucracy and recent tradition. Consultants and executives in radioland do not frivolously while away the hours imagining radio's potential. Finding success in grossly inaccurate ratings books has drastically cut their available imagining time.

Unfortunately, tacticians are better suited for wars than dreaming. It is an unbalanced environment that favors the former and excludes the latter. At this point, radio lacks dreamers with influence. But if radio is to survive the media deluge, the tacticians should find the dreamers and give them some influence. There just might be a different "miracle" lurking in the laboratory.

That miracle may be the new advent of foreground radio—of careful planning merged with spontaneity and go-for-it attitude. Drama, comedy, romance, intrigue and adventure come to radio. The medium embraces its potential and denies its limitations. Those who work in radio may realize what the audience has known all along: Radio is fantasy. And fantasy should come in lots of sizes, shapes and colors, of which decadence is but one.

When all is said and done, no format or executive or tactician will be supremely integral to radio's history. No network or station or show will shine above all others. History will instead be written on the basis of dreamers—what they are capable of and what they are allowed to do.

*(Michael R. Lee Ph.D., is president of Brown Bag Productions, Denver.)*

# Billboard® Rock Albums & Top Tracks™

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## Rock Albums

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

## Top Adds

1	<b>J. GEILS BAND</b> —Freeze Frame, EMI-America
2	<b>LOVERBOY</b> —Loverboy, Columbia
3	<b>STEVE MILLER BAND</b> —Circle Or Love, Capitol
4	<b>QUEEN</b> —Greatest Hits, Elektra
5	<b>LINDSEY BUCKINGHAM</b> —Law And Order, Asylum
6	<b>AL STEWART</b> —Live, Arista
7	<b>RUSH</b> —Exit Stage Left, Mercury
8	<b>ELVIS COSTELLO</b> —Almost Blue, Columbia
9	<b>SNEAKER</b> —Sneaker, Handshake
10	<b>GREG LAKE</b> —Greg Lake, Chrysalis

## Top Tracks

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

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

National Programming

Starfleet Blair Producing Shows

NEW YORK—Starfleet Blair, which pioneered live networking of AOR concerts, is restructuring its activities to producing shows for others.

In connection with this Starfleet has been moved from being part of Blair Radio to under the wing of the newly formed Blair Video Enterprises headed by Dick Coveny. Starfleet president Dan Follis, who made his headquarters in Chicago, has left Blair to start a mutual fund.

Chief engineer Steve Colby and station clearance people have also left Starfleet along with vice president Jim Slattery. Vice president and executive producer Sam Kopper continues as the top executive at the unit under Coveny.

Kopper says Starfleet will concentrate on its successful AOR concert series, development of similar programming for other formats and development of other types of programming.

CBS announces what it is billing as "the first live phone-in music specials on network radio" to debut in May on its new RadioRadio network. RadioRadio general manager Bob Kipperman says the new specials will be 90 minutes long and be supervised by programming director Leslie Corn.

Corn says that RadioRadio has signed a contract with the Creative Factor to produce the specials, mostly on the West Coast. She said that each special will be divided into three parts, the first offering songs and a profile of the star or group, the midsection consisting of a live interview with the artists and permitting

listeners to call in and talk with them via an 800 number and a closing part featuring music.

The portions featuring music will be supplied to affiliates on stereo disk to ensure high quality, Corn notes. She says the host on the music will vary depending on the artist. The programs will air afternoons and evenings.

Continental Radio, under way with a new network and its first six affiliates, says the first station to sign KBCN-FM, which just changed from KHVN, is making a major impact on the market. KBCN general manager Jerry Nichols says the new contemporary gospel format which replaced a religious format, has prompted a top adult contemporary station in the market to add contemporary gospel records in morning drive. Continental distributes its format via satellite.

TM Productions has introduced three new ID packages; Radio Express, You've Got a Friend, and Action Pack. Radio Express has debuted on WTAE-FM Pittsburgh and WPGC-FM Washington. You've Got a Friend was developed for WGBS-AM Miami after WGBS program director Gary Travers worked closely with TM's Tom Merriam. Action Pack was developed for longtime TM client WBEN-FM Buffalo, with input from WBEN's Bob Wood.

TM Programming has signed KMIX-FM Modesto to its country format and WAHT-AM Lebanon, Pa., and KAUL-AM Little Rock to its TM-O-R format. TM Special

Products has sold its "The Beatles—The Days In Their Life" to Radio New Zealand and its 29 stations.

Drake-Chenault has been awarded a government contract to provide music programs to the American Forces Radio & Television Service. . . . Shepherdmusic is again offering its "The Sound Of Christmas," a program of up to 48 hours with 12 commercial avails per hour. The program designed for Christmas Eve and Day, has already been sold in 25 markets. . . . Burkhardt / Abrams / Michaels / Douglas has signed five new Super-Star clients: KCPX-AM Salt Lake City; KZEL-FM Eugene, Ore.; WAPI-FM Birmingham; WKZL-FM Winston-Salem; and WWTR-FM Ocean City, Md.

Toby Arnold has signed four more stations to the MOR "Unforgettable" format: WABB-AM Mobile; KUAD-AM-FM Windsor, Colo.; WINW-AM Canton, Ohio; and WNAK-AM Nanticoke, Pa., bringing to 32 the number of stations in that format. . . . The Canadian Broadcasting Corp. has named Minnesota Public Radio to syndicate CBC current affairs programming in the U.S. . . . Xerox Corp. and the Meadows Foundation are underwriting the 1982 "World Of Opera" series for National Public Radio, which includes the 1981 Dallas Opera silver anniversary season. . . . Warren/Van Pelt Assoc. is offering a programming service for smaller markets that includes playlist and record service. Warren/Van Pelt is located in Racine, Wis.

Mexicans 'Invading' San Diego

Continued from page 25 that was a factor, and today there are five. Will there be more?

"This market already has a lot of competition with all the Los Angeles stations that can be heard down here, and now we're getting it from both sides."

Operators of the leading Mexican stations, however, are quick to defend their rights to broadcast whatever type of programming they choose.

"There's no unfair competition," says John Lynch, general manager of XTRA-AM-FM. "Some of the American broadcasters who complain the most are making almost unbelievable profits."

"We believe the marketplace should decide. If people don't want to listen to your station, you will fail, but if you're good, you will succeed."

The legal question raised by the lawsuit two years ago, Lynch adds, is a moot point, since both his stations are operating in accordance with treaties set forth in the 1950s between the United States and Mexico.

"I think we're a symbol of what ought to be here on the border. We're trying to bring both cultures together, and the ones who fight us are financially selfish and don't have the entire picture in their minds," says Lynch.

And while American broadcasters might cringe at the thought, XTRA plans on increasing its visibility in the San Diego community by stepping up its promotional activities.

Last August, Lynch states, the sta-

tion created a promotions department and hired Paul Sansone, promotions director with KGB for three years, to run it.

"I think you have to do everything in steps," Lynch says. "We started out concentrating on sales only, but as time went by we realized we had to get out in the community if we

STRIKE ENDS IN SAN DIEGO

SAN DIEGO—Three Mexican stations competing in the San Diego market and forced off the air Sept. 12 by a Mexican union strike are back in business after the owner agreed to sell them.

Two of the stations had American formats before the strike, but are now programming taped Spanish broadcasts.

Victor Diaz, who heads California—owner of XHIS-FM, XHERS-FM, and XHQS-FM—says he is selling the stations "for an amount so little I'm embarrassed to say" to Francisco Aguirre, owner of nine other stations in Mexico City.

The stations were shut down by the Syndicate of Radio and Television Industry Workers for what union leaders claim were contract violations, including the hiring of four American disc jockeys by Diaz.

Diaz, however, contends the shutdown is the result of the pro-government union's objections to a newscast that aired April 13 critical of Baja California Governor Roberto de la Madrid.

wanted people to understand it's us they're listening to."

"I want to give the station a strong street identity," Sansone adds. "I believe wholeheartedly in grass roots promotion. The stations are going to become more involved with concerts, movie premieres, and on-the-street giveaways. We want to become personally involved with everyone out there."

Sansone stresses that his newly created department plans on working very closely with the record companies.

"We've never done that here before," he states. "We see ourselves as a new outlet for the record companies as far as San Diego is concerned. We want to give away albums, promote shows, and in general set up a network of communication between us and the companies."

KGIL Sponsors 'Big Band Bash'

LOS ANGELES—Tex Beneke and his band will be the attraction Oct. 30 at Sportsmen's Lodge here when stations KGIL-AM-FM host their third annual "Big Band Bash" for employees and advertising accounts.

James F. Merge, vice president and general manager, will officiate and KGIL deejays Chuck Cecil, Jerry Bishop, Tom Brown, Keri Tombazian, Johnnie Darin, Johnny Gunn, Ed Ziel, Bob Flaherty, Bill Browing and Fred Hall will be in attendance to mingle with more than 500 guests.

Billboard® Survey For Week Ending 11/7/81

TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
2	8	8	HERE I AM Air Supply, Arista 0626 (AI Gallico/Turtle, BMI)
3	11	11	HARD TO SAY Dan Fogelberg, Epic 14-02488 (Hickory Grove/April/Blackwood, ASCAP)
1	10	10	SHARE YOUR LOVE WITH ME Kenny Rogers, Liberty 1430 (Duchess, BMI)
7	5	5	THE OLD SONGS Barry Manilow, Arista 0633 (WB/Upward Spiral, ASCAP)
8	8	8	THE THEME FROM HILL STREET BLUES Mike Post, Elektra 47186 (MGM, ASCAP)
6	13	6	WE'RE IN THIS LOVE TOGETHER Al Jarreau, Warner Bros. 49746 (Blackwood/Magic Castle, BMI)
10	6	6	OH NO Commodores, Motown 1527 (Jobete/Commodores Entertainment, ASCAP)
9	8	8	JUST ONCE Quincy Jones Featuring James Ingram, A&M 2357 (ATV/Mann & Weill, BMI)
11	9	9	WHEN SHE WAS MY GIRL The Four Tops, Casablanca 2338 (MCA, ASCAP)
10	5	12	ARTHUR'S THEME Christopher Cross, Warner Bros. 49787 (Irving/Woolnough/Unichappell/Begonia BMI/Hidden Valley, ASCAP)
13	7	7	ATLANTA LADY Marty Balin, EMI-America 8093 (Mercury Shoes/Great Pyramid, BMI)
17	4	4	WAITING FOR A GIRL LIKE YOU Foreigner, Atlantic 3858 (Somerset/Evensongs, ASCAP)
21	3	3	WHY DO FOOLS FALL IN LOVE Diana Ross, RCA 12349 (Patricia, BMI)
16	9	9	IT'S ALL I CAN DO Anne Murray, Capitol 5023 (Chess, ASCAP)
19	5	5	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)
18	7	7	ALIEN Atlanta Rhythm Section, Columbia 18-02471 (Low Sal, BMI)
17	4	13	I COULD NEVER MISS YOU Lulu, Alfa 7006 (Abesongs, BMI)
20	7	7	STEAL THE NIGHT Stevie Woods, Cotillion 46018 (Atlantic) (Sunrise, BMI)
19	12	15	STEP BY STEP Eddie Rabbitt, Elektra 47174 (Briarpatch/Debdave, BMI)
23	8	8	FANCY FREE Oak Ridge Boys, MCA 51169 (Goldline/Silverline, ASCAP/BMI)
24	5	5	THE WOMAN IN ME Crystal Gayle, Columbia 02523 (OAS, ASCAP)
22	22	6	YOU SAVED MY SOUL Burton Cummings, Alfa 7008 (Shillelagh, BMI)
31	3	3	CASTLES IN THE AIR Don McLean, Millennium 11819 (RCA) (Mayday/Benny Bird, BMI)
NEW ENTRY			YESTERDAYS SONGS Neil Diamond, Columbia 18-02604 (Stonebridge, ASCAP)
25	14	8	BACK IN MY LIFE AGAIN The Carpenters, A&M 2370 (Duchess, MCA/Home Sweet Home, ASCAP)
34	2	2	TURN YOUR LOVE AROUND George Benson, Warner Bros. 49846 (Garden Rake/Rehtakul/JSH, ASCAP)
30	5	5	I SURRENDER Arlan Day, Pasha 5-02480 (CBS) (WB/Pasha/Hovona, ASCAP)
38	3	3	HOOKED ON CLASSICS Royal Philharmonic Orchestra, RCA 12304 (Chappell, ASCAP)
33	3	3	THE SWEETEST THING Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)
30	15	7	TAKE ME NOW Oavid Gates, Arista 0615 (Kipahulu, ASCAP)
31	26	18	ENDLESS LOVE ● Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP)
32	25	16	FOR YOUR EYES ONLY Sheena Easton, Liberty 1418 (United Artists, ASCAP)
33	40	2	PHYSICAL Olivia Newton-John, MCA 51182 (Stephen A. Kippner/April/Terry Shaddick, ASCAP/BMI)
34	27	19	NO GETTIN' OVER ME Ronnie Milsap, RCA 12264 (Rick Hall, ASCAP)
35	35	3	SAY GOODBYE TO HOLLYWOOD Billy Joel, Columbia 18-02518 (Blackwood, BMI)
36	29	13	WHO'S CRYING NOW Journey, Columbia 18-02241 (Weed High Nightmare, BMI)
NEW ENTRY			I WOULDN'T HAVE MISSED IT FOR THE WORLD Ronnie Milsap, RCA 12342 (Pi-Gem/Chess, BMI/ASCAP)
NEW ENTRY			LEATHER AND LACE Stevie Nicks With Don Henley, Modern 7341 (Atlantic) (Welsh Witch, BMI)
39	28	9	MEMPHIS Fred Knoblock, Scotti Bros. 5-02434 (CBS) (Arc, BMI)
NEW ENTRY			TROUBLE Lindsey Buckingham, Asylum 77223 (Elektra) (Now Sounds, BMI)
41	32	5	STILL John Schneider, Scotti Bros. 7-1289 (Epic) (Jobete/Commodores Entertainment, ASCAP)
42	36	12	THE VOICE The Moody Blues, Threshold 602 (Polygram) (WB, ASCAP)
43	45	2	SMILE AGAIN Manhattan Transfer, Atlantic 3855 (Garden Rake/Foster Frees/Irving, BMI/JSH/Heen/Yellow Dog, ASCAP)
NEW ENTRY			NOBODY KNOWS ME LIKE YOU Benny Hester, Myrrh 228 (Word) (Word, ASCAP)
45	37	14	A HEART IN NEW YORK Art Garfunkel, Columbia 18-02307 (Irving, BMI)
46	39	7	THE NIGHT OWLS Little River Band, Capitol 5033 (Colgems-EMI, ASCAP)
47	41	4	ALL I NEED Dan Hartman, Blue Sky 02472 (Epic)
48	42	22	QUEEN OF HEARTS ● Juice Newton, Capitol 4997 (Drunk Monkey, ASCAP)
49	44	10	YOU'RE NOT EASY TO FORGET Michael Johnson, EMI-America 8086 (Snow/Braintree/ATV, BMI)
50	46	21	SLOW HAND ● Pointer Sisters, Planet 47929 (Elektra) (Warner Tamerlane, ASCAP/Flying Dutchman/Sweet Harmony, 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.)

## Vox Jox

NEW YORK—Five general managers of radio stations owned by Greater Media, Inc. have been named vice presidents of the New Jersey-based multi-media firm. Included in the elevations are **Larry Wexler**, WPEN-AM/WMGK-FM Philadelphia; **Chuck Borchard**, WHND-AM/WMJC-FM Detroit; **Ted Dorf**, WGAY-AM-FM Wash-

ington D.C.; **Dick Scholem**, WCTO-AM/WGSM-FM Long Island; and **Bob Moore**, KHTZ-FM Los Angeles. At the Greater Media corporate offices, **Herb McCord** has been promoted from general manager/radio to vice president of the company's radio division.

\* \* \*

**J. Robert Wood** has been promoted to general manager of CHUM-AM-FM Toronto; a move up from his most recent post as national program director for the CHUM group of stations. . . . KIIS-FM Los Angeles air personality **Rick Dees** debuted at Disneyland recently with the Rick Dees Comedy Show featuring actress/comedienne and Dees' wife **Julie McWhirter Dees**, **Roger and Roger**, **Steve Bluestein** and **Edie McClurg**. The show is a variety of stand-up comedy, impressions, impersonations and improvisational comedy. . . . WPLJ-FM New York has re-signed **Jimmy Fink** for his 12th year with the station. Fink handles the station's Sunday air shift, from 8 a.m. to 2 p.m., as well as artist interviews and other special projects. He also does a cable tv show featuring upcoming rock bands.

\* \* \*

Pamela Koltz has been appointed



LIVE BROADCAST—Singer Stella Parton performs at the Lone Star Cafe in Manhattan as WHN-AM New York broadcasts the show live.

promotion assistant for WCFL-AM Chicago. She'd previously worked at WLS in the same capacity. . . . At WKKQ-AM Hibbing, Minn., **Bob Meyer** has been promoted from news director to director of programming and news, while **John Warren** moves into the music directors position. . . . **Dennis Fleenor** is now public affairs manager for KOMO-AM Seattle, Wash., replacing **Betty Bender** who's joined KOMO-TV. . . . **Danny Clayton** is doing mornings at WSPT-FM Stevens Point, Wis., taking over for **Mike Rogers**, a three-year veteran of the morning show who's taken a similar position at WLIP-AM Kenosha, Wis.

\* \* \*

Chicago's WLS-FM has premiered a new Sunday night show, "Retro Rock," which showcases previously unaired "classic" concerts. Featured in the talent lineup are performances by **Alice Cooper**, **Country Joe and Fish**, **David Bowie**, the **Allman Bros.** and the **Monterey Pop Festival**. . . . **Marv Kaminsky**, former WSYR-AM Syracuse, N.Y. air personality, has moved to the afternoon drive slot at WLPA-AM Lancaster, Penn. as **Marv Kamin**. . . . **Mighty-Mac Broadcasting Co.**, owner of WIDG-AM Saint Ignace, Mich., has named **Rick Stone** vice president and general manager, and **Tim Ahlborn** operations manager.

\* \* \*

**Tony Harris** has joined WJMO-AM Cleveland, coming from WLPL-FM Baltimore. Harris takes over the 10 p.m. to 2 a.m. shift. . . . **WROQ-FM** Charlotte, N.C. is the first station to program the **Robert Klein Show** twice weekly. The station airs each segment of the show at its original time on Sunday at 11 p.m. and again on Thursday at midnight. Sponsors of the shows also receive expanded air time.



**Bill Minckler** is the new program director at KGW-AM Portland. He comes to the station from KINK-FM, KCW's sister station where he was also program director. **Jim Monaghan**, with WNEW-FM New York since April 1980, has been named music director of the AOR station. Another important event at the station is the celebration of its 14th anniversary. Special doings Oct. 30 included a continuous all-day airing of the 13-hour BBC production "History of Rock and Roll." That evening a delegation of WNEW's deejays were on hand to host Foreigner's sold-out concert at Madison Square Garden to which 100 listeners received free tickets. . . . **Larry Getz**, vice president and general of Broad Street Communications' WELI-AM New Haven, Conn., has been named senior vice president. He'll continue his general manager duties while supervising research and development for Broad Street's new venture into cable television.

WCAU-AM Philadelphia in a move to beef-up an "innovative" format as an information-news-sports stations, has taken on a new DJ long associated with rock music for the all-important 5:30 to 9 A.M. segment. However, the only music to be heard on the morning drive period will be that which comes from singing commercials. The new voice is that of **Don Lee Brink**, who has been spinning rock records as "Scotty" Brink for almost the past 25

years. Brink had been the all-night spinner at WIDG-AM when he joined the then-leading rock station in 1961. As a rock deejay with no rock music to play, Brink will feature oddball news items and interview guests in the style of a rock jock. More recently he was morning man on WNBC-AM New York, preceding **Don Imus**.

## MOR Gives New Boost To AM Radio

• Continued from page 19

are contemporary artists not rocking," says Benedict.

Meanwhile, **Al Ham**, a former record producer at Columbia during the '50s and early '60s who produced **Ray Conniff**, **Johnny Mathis**, **Tony Bennett**, **Percy Faith** and others, says "Music Of Your Life" isn't programmed according to his favorite library, but on feedback received actionwise from listeners.

"We've been programming on four years of direct feedback," says Ham. He says he is in the midst of compiling feedback from KPRZ-AM based on on-air announcements and newspaper advertising.

Ham says record companies are now beginning to see the viability of the format and points to **Richard Perry's** production of "Swing" on his Planet label as an example of making music tailored to this format. He goes as far to say that he's been communicating with labels and artists who plan projects compatible with big band formats.

"Record people can't believe this is happening," says Ham. "If I was still in the business I would have had blinders on and I never would have done it."

**Drake-Chenault**, Canoga Park, Calif.-based syndicator is dropping its "Big Bands And More" format, programmed on 10 stations including **KMPX-AM** San Francisco because the format "wore out" according to president **Jim Kefford**.

"How many times a day can you listen to Glenn Miller," he asks. "There was no place to go with it."

**Drake-Chenault**, however, is preparing a new as yet unnamed format geared to AM stations that will encompass big band era music, true MOR artists as well as music released in the last 10 years that is compatible, based on focus groups and other research.

**Kefford** says the format will bow in April 1982 and will be based on a year long study of what AM listeners want.

## Rob Balon

• Continued from page 26

high predisposition to lead," as opposed to the traditional 25-54 which we are now saddled with.

It would make sense for progressive radio people to get a leg up on the constraints of the future. Start studying the lifestyles and attitudes of your target audiences now. Begin to develop an awareness of what sorts of psychographic categories your audience is segmented into, and how the largest, single unit is put together. Stop thinking in terms of age. Start thinking in terms of predisposition to behave (another way of describing attitudes). Because that's where . . . (if you'll permit a colloquialism) it's going to be at.

*Dr. Balon is available for comment and questions at Balon & Assoc., 2525 Wallingwood, Suite 1104, Austin, Tex. 78746 (512) 327-7012.*

## Radio Specials

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

Nov. 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 Richards**, 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. 8, **Triumph**, **David Lindley**, **King Biscuit Flower Hour**, ABC FM, 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. 15, **Little River Band**, **Mink De Ville**, **King Biscuit Flower Hour**, ABC FM, 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, **Millie Jackson**, Weekend Special Edition, Westwood One, one hour.

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

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

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

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

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

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

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

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

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

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# Disco Business

## Southeast Discos Enjoying Popularity—Again

By DAN MILLER

ATLANTA—Following a period of experimentation with a series of musical fads ranging from country to new wave, discotheques in this Southeast region, from North Carolina to Florida, are enjoying a resurgence in popularity that is second only to the early days of the discotheque phenomenon.

While country, new wave and beach music remain prominent on the playlists of some clubs, the majority of rooms in the South in which a format of recorded music is presented, report that 80% to 90% of music played is comprised of disco and dance rock 12-inch singles.

As one club owner points out, the overall sound may be a little funkier than it was three years ago, but the mixing techniques, the beat and the audiences are still there and stronger than ever. Audiences range from teenagers to people in their mid-life years. They span the spectrum of racial and sexual groups.

Country music had always been popular in this region, but the release of the movie, "Urban Cowboy," spawned an escalation in the

openings of country-oriented dance establishments. These clubs enjoyed a tremendous amount of initial success, but are diminishing in influence.

The consensus among industry experts here is that new wave music never did gain a strong hold on the dance market, and it is felt that even though "688," Atlanta's only new wave club, continues to prosper, it cannot compare with attendance to such disco-oriented rooms as Backstreet, Limelight and Packets.

The revival of "beach" music created a brief demand for clubs specializing in oldies music, but operators of these clubs were soon forced to restructure their musical formats to include traditional disco as patrons grew tired of the limited supply of dance sounds from the beach era.

Brad Moss, head deejay for Packet's, one of the largest heterosexual clubs in the region, states of the disco resurgence, "We get between 700 and 1,700 customers a night, and their requests are constant reminders that people come to

our clubs to hear the disco hits of yesterday, today and tomorrow."

The 19 to 25 age bracket of Packet's customers also emphasizes the fact that the dance music market in the South is attracting new audiences that listen and dance to Vogue and the Jacksons as well as to AC/DC.

Warren Wooten, owner of the Stonecastle in Greenville, S.C., states, "As far as we are concerned, disco is picking up more than ever in this area."

Wooten assures that the summer was great, and the fall looks even better. He adds, "Lines are already forming at the doors on Saturday nights, and I've embarked on about \$25,000 worth of remodeling work."

One positive thing that emerged out of the disco recession of the late 1970s, is that club owners in this region have developed an awareness of the importance of their deejays. Says Wooten, "Doug Neems, my head deejay, is one of the most important persons in my organization. I wouldn't want to consider operating the club without him."

Most other club owners in the region share Wooten's sentiments. This is underscored by the fact that good spinners in this area are commanding higher wages than ever, and there are few vacancies.

Owners who once considered their deejays as dispensable as yesterday's newspapers, are now confessing their appreciation of the talents of the individuals behind the turntables, and the extent to which that talent affects the door receipts and the bar sales.

Deejays that have worked in the area for several years and have learned to deal with the idiosyncrasies of Southern dance crowds are considered prized catches.

One deejay from outside the region who has been extremely successful here, is Bob Anderson, head deejay at the Limelight club in Atlanta. Anderson from Washington, D.C., notes that he has found Atlanta to be "an extremely progressive city in its musical tastes."

Anderson notes that the city, in contrast to many other parts of the country, has a growing economy and social life, which he feels is reflected in the attitudes of club patrons.

According to Anderson, weekly club attendance at the Limelight is in the 10,000 to 12,000 range. He also reveals that the club has been setting new Saturday night attendance records for the past two months.

Jim Marshall, of Le Jardin in Charleston, W. Va., reports that his club's revenues are up by more than 300% over last year. In addition, older clubs are being remodeled and new clubs are opening. However, what is absent this time around is the frenetic, unstructured style that punctuated many of the rooms of the early disco era. Today there is more emphasis on quality.

Also in Atlanta, the recently opened Sensations is doing high volume business as an after hours club. Backstreet, also Atlanta-based, has weathered the loss of deejay Angelo Solar, and continues to do capacity business under the expert spinning techniques of Joe Messina, a Billboard award winning deejay.

Elan here has just completed its second year of operation, and is enjoying a steady increase in attendance. The Elan concept of fine dining combined with disco dancing has proven to be very effective in drawing an upper income clientele in the 20 to 50 age bracket.

### FINANCIAL GAIN

## Small Cinemas In France Transformed Into Discos

PARIS—Many smaller cinemas in France are finding it tough surviving on a straight policy of showing movies and some, notably in Montpellier and Cannes, have been transformed into new-style discotheques.

It is estimated that there are around two million paying customers for discos in France each week. Average price is just under \$10, which includes one drink. Add in another drink, at around \$6, and the financial return is well up on what a small cinema takes.

But in these new music centers, the film projectors are retained and only part of the seating area is made available for dancers. This enables the showing of video clips, or ex-

tracts from music movies, or even full-length features.

As a result of the pioneering work in this aspect of the disco world here, architects and decorators are linking to specialize in adapting cinemas to part-disco usage. Fast-food restaurants are included in some plans.

It all adds up to an interesting potential growth area within the French music consumption world.

## Court Allows 3 A.M. Curfew

WOODRIDGE, N.J.—A U.S. Supreme Court judge here has refused to rescind a 3 a.m. club curfew imposed by a lower court, and which has severely curtailed operations at Poor Billy's disco.

Earlier this month the court sided with Woodbridge Township officials who had argued that the curfew constituted a valid use of police power.

The Township officials felt that even though the club sells no alcoholic beverages, complaints by neighborhood residents of excessive noise outside the club, necessitated invocation of the law.

On the other hand, William Gadek, owner of Poor Billy's had argued that the township's ordinance violated the freedom of the club's patrons to assemble, and their freedom to express themselves through dancing. Poor Billy's, was the only local establishment to be affected by the curfew which was passed into law early in 1980. No explanation was offered for the Supreme Court's decision to uphold the lower court's ruling.

Poor Billy's had operated from 7:30 p.m. to 10:15 p.m. for teenagers and from 11:15 p.m. to 7 a.m. for adults. Tests by Health Department officials had shown that noise levels within the club were well within permissible volumes.

Says Gadek, "I'll just have to come up with a new concept and hope that they don't pass a law against it."

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## Disco Mix

By **BARRY LEDERER**

Captain Sky's "Station Brake" is essentially a funk/rap gut level tune with lyrics gearing to a radio station format. The idea is novel and it works. The vocals feature Steve Green on Sea Bass and the instrumental B side titled "Station Brake (Innermission)" features Aaron Jamal on Moog. Both selections were written and produced by Daryl Cameron.

Other 12-inchers that should not be overlooked and are showing enthusiastic response from deejays include "Stay Away From My Lover" by Satin Dream on Brunswick; "Shoot The Punk" by J. Walter Negro and the Loose Jointz on Zoo York Recordz; "Saturday Saturday Night" by Zoom on Polydor; "Invisible Man's Band" on Boardwalk; "Give It Up To Me" (If You Don't Mind) by Conquest on Prelude; and "Let's Groove" by Earth, Wind & Fire on ARC.

From Carrere/Mirage is "The Rage" 12-inch which is the group's LP title and lead cut. This selection and the flipside "Money" are gut level in intensity in a hard hitting 1960s rock and roll. "Take It Light (Get That Mojo Working Day and Night)" is an Atlantic 12-incher offering sweet vocals in a pleasant r&b format.

"Misa Criolla (We Are The Children)" from Montage has a choir-like Missa 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 maintains an interesting and enticing momentum throughout with effective synthesizer usage. The group, Fuego, has vocals that are inspirational in content in the beginning which evolve to a rockish feeling as the record progresses. The flipside of this 12-

inch 33 1/3 r.p.m. is "Fiesta Argentina," with emphasis on a flute/pan pipe giving a Peruvian sound. The cut is totally instrumental.

Teena Marie has taken over almost all aspects of her latest Motown 12-inch release, "It

Must Be Magic." Not only has she written and produced the tune, but she has arranged the rhythm and vocal sections. The same endearing quality that has made her commercially appealing before is apparent on this release. Taken from the LP of the same name, the flipside of-

fers High Inergy's "Don't Park Your Loving" at 6:58. Produced by McKinley Jackson, Angelo Bond and William Weatherspoon, the softish yet fresh vocals penetrate the music's essence with style and class. A slight break towards the end of the tune gives added momentum.

### PERRINE WEEKEND SPOT

## Clogging Catches On In Miami

By **SARA LANE**

MIAMI—It may not have the trappings and the sophistication of a disco, but the Clogging Parlor in Perrine, a town south of Miami, has an ardent clientele. More than 75,000 "cloggers" and spectators have trooped through its doors since Johnny and Arline Zannis opened up the popular weekend spot 10 months ago.

Clogging is becoming a viable entity on the Miami dance scene, which doesn't surprise the Zannis, who are also leaders of the B.G. Ramblers, a country band "with overdrive." Zannis explains. "We're not a real bluegrass band since we use amplifiers and drums." The Ramblers plays a cross section of music ranging from country to bluegrass, pop to southern rock at the venue.

In the cavernous room, which holds up to 1,000, no expense has been spared in decor. Large round tables are covered with red plastic tablecloths; overhead paddlefans and air conditioning keep the cloggers semi-cool as they go through their rapid pace of intricate steps.

Open Friday, Saturday and Sunday, the Clogging Parlor attracts an average of 700 people on Saturday night, 500 on Friday and between 200 and 300 on Sunday night, which is mostly a family night. It's not unusual to see little cloggers of eight or nine out on the huge dance floor joining in the popular line dances such as the Cotton Eye Joe, Hully Gully and Bus Stop. Hours of the club are from 8 to 10 p.m., Friday and Saturday, 6 to 10 p.m. on Sunday. There's a \$3 admission each night.

Although cloggers are youthful (average age between 14 and 19), the Clogging Parlor attracts a wide variety of ages and backgrounds.

The B.G. Ramblers, who perform 40-minute sets, have been together

for six years; all six members are from Southern states. They have three albums on the Orange Blossom label (their own) and a single due which was recorded in Miami and mixed in Nashville. One side is "Clogging Fever," written by the Zannis.

"From what we see during our travels around the East coast on our days off, clogging is becoming extremely popular," Zannis comments. "It certainly is attracting more and more people in South Florida and many of the country bands are featuring bluegrass songs to accommodate the clogging fans. With the right promotion we know it can become a very popular form of dance."

### First Int'l 'Discoh '81' Staged In Amsterdam

AMSTERDAM—"Discoh '81," the first international disco trade fair ever staged in Holland, was a big success, according to Peter van Dooren, who organized it on behalf of the Dutch Top 40 Foundation.

Around 13,000 people attended over the three days at the Expo Hall in Hilversum, and a total 52 companies from Holland, Belgium, West Germany and Switzerland were represented. All aspects of the disco industry were covered, with emphasis on lighting, sound and video.

The Dutch Top 40 Foundation, the organization behind Holland's most prominent chart system, invested \$80,000 in the fair, but the main sponsor was the U.S. Camel tobacco company.

Disco acts performing at the show included Guys 'n Dolls, Doris D. and the Pins, Anita Meyer, Babe Lobo, Vanessa and the Chaplin Band.

## Billboard® Disco Top 80™

Survey For Week Ending 11/7/81

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆	1	11	MENERGY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion (12 inch) FPSF 003	41	20	7	THIS KIND OF LOVIN'—The Whispers—Solar/RCA (LP/12-inch) PXL-3976/YD 12299
	2	11	DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591	42	24	12	INCH BY INCH—The Strikers—Prelude (LP) PRL-14100
☆	3	6	CONTROVERSY—Prince—Warner Bros. (LP) BSK 3601	☆	57	2	TAKE MY HEART/STEEPIN' OUT—Kool and the Gang—De-Lite/Polygram (LP) DSR 8502
☆	4	11	LOVE HAS COME AROUND—Donald Byrd & 125th Street, N.Y.C.—Elektra (LP) 5E531	★	53	4	STREET MUSIC—Bang Gang—Sugarscoop (12-inch) SS-419A
★	5	9	LET'S START II DANCE AGAIN—Bohannon Featuring Dr. Perri Johnson—Phase II (12-inch) 4W902449	☆	61	3	R.R. EXPRESS—Rose Royce—Whitfield (LP) WHK 3620
	6	12	YOU'RE THE ONE/DISCO KICKS—Boystown Gang—Moby Dick Records (12 inch) BTG 242	★	46	47	6 DISCO KICKS—The Original Mass—JDC (12 inch) JDC 12-10
☆	15	5	CAN YOU MOVE—Modern Romance—Atlantic (7-inch) 3860	★	47	34	7 I HEARD IT THROUGH THE GRAPEVINE/SO RUFF SO TUFF—Roger—Warner Bros. (LP) BSK 3594
★	9	7	WALKING INTO SUNSHINE—Central Line—Mercury (12-inch) MDS-4013	★	48	35	6 BANG BANG—Iggy Pop—Arista (LP) AL9572
★	9	7	NEVER TOO MUCH—Luther Vandross—Epic (LP) FE3745	★	58	3	INSIDE YOU—Isley Brothers—T-Neck (LP) FZ 37533
★	10	8	HUPENDI MUZIKI WANGU?!—K.I.D.—Sam (12-inch) S-12340	☆	64	2	NOBODY ELSE—Karen Silver—RFC/Quality (12-inch) QRFC 004
★	12	7	MONEY MONEY—Billy Idol—Chrysalis (EP) CEP 4000	★	51	2	TONIGHT YOU AND ME—Phyllis Hyman—Arista (LP) AL 9544
☆	18	9	WORDY RAPPINHOOD/GENIUS OF LOVE—Tom Tom Club—Sire/Warner Bros. (LP/12-inch) SFK 3628/DSRF 49817	★	52	19	ON THE BEAT—B.B.Q. Band—Capitol (LP) SP 12155
★	13	8	ZULU—The Quick—Pavillion (12-inch) 4Z9-02433	★	53	32	GIRLS ON FILM/PLANET EARTH—Duran Duran—Harvest (LP) ST 12158
★	14	11	OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021	★	54	3	SOMETHING ABOUT YOU—Ebony Webb—Capitol (LP) ST12148
★	15	16	FUNKY SENSATION/PYSON—Gwen McRay—Atlantic (LP) SD 19308	★	55	41	YOU'RE MY MAGICIAN/YOUR LOVE—Lime—Prism (LP) PLP-1008
★	16	7	MAGIC NUMBER—Herbie Hancock—Columbia (LP) BL 37387	★	56	40	7 YOU'RE GONNA WANT ME BACK—Delia Renee—Airwave (12-inch) AW 12-94963
★	17	7	HEART HEART—Geraldine Hunt—Prism (12-inch) PDS 412	★	57	2	DO ME—Mona Rae—RFC/Quality (12-inch) QRFC 003
★	18	14	START ME UP—Rolling Stones—Rolling Stones/Atlantic (LP) COC 16052	★	58	13	CHANT #1—Spandau Ballet—Chrysalis (12-inch) CDS 2528
☆	39	3	A LITTLE BIT OF JAZZ—Nick Straker—Prelude (12-inch) PRLD-612	★	59	2	I WILL FIGHT—Gladys Knight—Columbia (LP) FC 37086
★	21	6	LET'S GROOVE—Earth, Wind & Fire—Columbia (LP) TC 37548	★	60	2	JUST CAN'T GET ENOUGH—Depeche Mode—Mute (12-inch) Import
★	22	6	SNAP SHOT/PARTY LIGHTS—Slave—Atlantic (LP) SD 5227	★	61	4	TELECOMMUNICATIONS—Flock of Seagulls—Jive/CBS (12-inch) Import
★	23	11	EVERYBODY NEEDS SOMEBODY SOMETIMES—Ann Margret—First American (12) FA 1207	★	62	NEW ENTRY	ROCK YOUR WORLD—Weeks & Co.—Chaz Ro/Brasilia Dist. (12 inch) CHDS 2519
★	23	11	TAINTED LOVE—Soft Cell—Phonogram (12 inch) Import	★	63	3	BACK TO THE 60's—Tight Fit—Arista (12-inch) CP7i ISA
★	24	30	HOMOSAPIENS—Pete Shelley—Genetic (12-inch) Import	★	64	NEW ENTRY	EVERY LITTLE THING SHE DOES IS MAGIC—Police—A&M (LP) SP 3730
★	25	31	DON'T STOP THE TRAIN—Phylis Nelson—Tropique (12 inch) TD104	★	65	NEW ENTRY	SPASTICUS (AUTISTICUS)—Ian Dury—Polydor (LP) PD 16337
★	26	26	TAKE MY LOVE—Melba Moore—EMI (LP) ST 17060	★	66	45	16 FIRST TRUE LOVE AFFAIR—Jimmy Ross—RFC/Quality (12 inch) QRFC 002
★	27	33	HAPPY DAYS/TEE'S HAPPY—North End featuring Michelle Wallace—Emergency (12-inch) ENDS 6520	★	67	59	5 HOLD ON I'M COMIN'—Aretha Franklin—Arista (LP) AL9552
☆	41	3	GIVE IT TO ME—Conquest—Prelude (12-inch) PRLD615	★	68	NEW ENTRY	SUNNY DAYS/PAPA'S GOTTA BRAND NEW PIGBAG—Pigbag—Stiff (12 inch) TEES 1205
★	29	22	WALK RIGHT NOW—The Jacksons—Epic (12-inch) Remix) 49-02403	★	69	49	20 BUSTING OUT—Material with Nona Hendryx—ZE/Island (LP) IL 9667
★	30	38	OUT OF MY HANDS (Love's Taken Over)—Omni—Fountain Records (12-inch) FRD 81-1	★	70	60	5 I'LL CAST MY FATE TO THE WIND—Snaps Montigo—Tune Wizard (12-inch) TW002
★	31	25	SUPER FREAK/GIVE IT TO ME BABY/GHETTO LIFE—Rick James—Gordy (LP) G8-1002M1	★	71	71	16 KNOCK OUT/PAY GIRL—Innerlife—Salsoul (LP) SA 8543
★	32	22	NUMBERS/COMPUTER WORLD/COMPUTER LOVE—Kraftwerk—Warner (LP) HS 3549	★	72	69	15 LET'S GO DANCIN'—Sparque—Westend (12 inch) WES 22-135
☆	48	3	YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalet (LP) CH0702	★	73	73	10 BACKFIRED—Debbi Harry—Chrysalis (12-inch) EP) CDS 2547
★	34	19	DANCIN' THE NIGHT AWAY—Vogue—Atlantic (7-inch) 3847	★	74	68	22 I'M IN LOVE/IF YOU WANT MY LOVIN'—Evelyn King—RCA (LP) AFL1-3962
★	35	28	GET IT UP/COOL—The Time—Warner Bros. (LP) BSK 3589	★	75	72	5 SPELLBOUND/ARABIAN NIGHTS—Siouxsie and the Banshees—PVC (LP) Import
★	36	36	STEP BY STEP—Peter Griffin—EMI (12-inch) Import	★	76	74	10 HOT SUMMER NIGHT—Vicki Sue Robinson—Prelude (12-inch) PRLD 617
★	37	37	LOVE ACTION/HARD TIMES—Human League—Red (12-inch) Import	★	77	77	13 LET'S DANCE (Make Your Body Move)—West Street Mob—Sugar Hill (12-inch) SH5559A
★	38	43	JERKIN' BACK'N' FORTH/THROUGH BEING COOL/GOING UNDER—Devo—Warner Bros. (LP) BSK 3595	★	78	76	17 SHE'S A BAD MAMA JAMA—Carl Carlton—20th (LP/32-inch) T628/TC129
★	39	44	PLAY TO WIN—Heaven 17—Virgin (LP) Import	★	79	79	10 KEEP ON TAKING ME HIGHER/LADY (You Bring Me Up)—Commodores—Motown (LP) M955
☆	50	4	96 TEARS—Thelma Houston—RCA (LP) AFL 13842	★	80	80	6 WELCOME ABOARD—Love Unlimited—Unlimited Gold/Epic (LP) FZ 37425

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# Talent

## D.C. Promoters See A Strong Winter, Spring

By TIM WALTER

WASHINGTON—Promoters and venue managers here are projecting continued strength for winter and spring dates with an apparent end to the trend away from larger facilities.

Tighter control of overhead and creative packaging are the keys to continued bottom line profits, say key promoters. Venue managers, busy with bookings, emphasize their lack of quality control over sound as the most pressing problem.

Pat Darr, director of events for the 19,500-seat Capital Centre in Landover, Md., says the facility is making a strong recovery from "our worst year. We only booked 38 concerts this past year, but we're projecting 10 more this coming year. Five additional dates have been scheduled this fall and we expect five more in the spring." The Centre will probably play the Stones Dec. 8 if they extend their tour.

Darr cites two problems for the slump last year: First, that fewer major acts were touring and second, the Merriweather Post Pavilion in Columbia was "impacting" even though it was a summer-only venue.

"I don't see artists playing other areas who aren't playing in Washington, though," notes Darr. The facility hasn't made plans to increase alternate uses, though Darr says sports activities are up slightly, including a rodeo last year and 12 additional wrestling events this year. He claims the average crowd for events runs about 15,000.

DAR Constitution Hall, a 3,700-seat room that remains largely unchanged since construction in 1929, continues with the usual bookings of 50-60 shows a year, according to manager George Brooks.

Brooks, not struggling at all with the economic climate, is highly vocal about the problems acts create when playing the hall.

"The acoustics are superb," he maintains "but adding speakers destroys it, eliminates any advantage. If you bring in an arena size show without considering you're in a concert hall, you get complaints. Some acts move in every single thing they own that they can squeeze through the door."

Brooks says the hall's sound system is leased from Collmus Sound, Inc. in Baltimore.

"I'm the one who has to live with the complaints when patrons can't see because there's too much equipment on stage or they can't hear because there's too much distortion," he says, "and I don't have any control. The acts will put their own man on the sound board and he plays it for the top, for the high range. If it sounds good to him, he doesn't listen to 3,600 ticket buyers."

At the Kennedy Center concert hall, manager Paul Simerman echoes Brooks' sentiments. The swank 2,700 seat hall is booked solid with both day and evening activities leading to two problems for acts and promoters. Dates are difficult to get and acts only have from 4 p.m. to set up and run sound checks.

"When they bring in all that equipment, it's almost impossible to be set and run checks by showtime," says Simerman.

Simerman responds to criticism that the Kennedy Center is being priced "out of the field" by pointing to the rooms' deluxe features with rates comparable of competitive with New York houses. "All the other prices, the cost of doing business, is going up with inflation. We're in line with that."

He explains that in a room that is acoustically perfect without sound

reinforcement "it's a nightmare the way music is orchestrated. With a 100-piece orchestra, if you put a singer in front you can hear every note without substantial amplification, but acts come in and put 15 mikes on a set of drums in order to hear a cymbal."

The secret, he adds, is to keep the band down, to have them balance themselves onstage. But you can't make them see this."

Brooks and Simerman both avoid hard rock concerts, letting "riskier" groups book facilities like the Capital Centre, but Simerman notes "audiences are a hell of a lot more sedate" in recent years. "We haven't experienced the tearing up, the smoking and drinking like it was three or four years ago," he claims. "Drugs were more prevalent then."

Bill Washington, owner of Dimensions Unlimited, Inc., summarizes his current approach to shows as "we're just trying to stay out of those big buildings."

Washington has cut back on Capital Centre dates over the last three years "down to six or eight from 12-15. You need 13,000 or 14,000 to break even; slip and you lose." Washington recently played the Commodores to 13,500 and he says "we lost a lot of money. The last time we played Aretha Franklin to 11,000 and lost; now we'll play two shows at Constitution Hall to 7500 and make money. We did 15 dates with Chaka Khan that year. In Ft. Lauderdale/Miami (at Sunrise), with 3,900 seats we did very well. Bigger buildings in Nashville and Charlotte, N.C. lost money.

"I stay out of the bigger buildings unless the act forces me to or its a boogie show and the kids want to go. You can't do it, of course, with an Earth, Wind & Fire because their production is too big and too heavy. But you can make good money with the smaller rooms; do two shows a day or do two days," he says.

Dimensions recently booked Al Jarreau with Jean Carne successfully at Constitution Hall and has scheduled Gladys Knight & the Pips with the Manhattans for two days.

Washington claims there are other advantages, too. "Smaller showrooms let the audience touch and feel the artist and that's important. I think we lose customers who don't like to sit two city blocks away and can't see the act. I'm not saying play small halls all the time," he says, "play once every other year or once in two or three years at the small hall. Then your audience is willing to come out and see you in the big arenas, too. I'm trying to get the Commodores to consider that, to bring in a smaller show some year."

He underlines inflation as a continuing problem. "Hotels, buses, airlines, labor, everything's up," he says.

To succeed, says Washington, means to package shows carefully. "The Jacksons, Rick James/Teena Marie, those acts are monsters. With anything else, you've got to stack the acts, play the right night. Sometimes it takes as many as four or five acts. But then, opening acts are more expensive, too. Acts with only one record are demanding \$4,000, acts that used to take \$1,500 or \$2,500."

The real secret, says the 10-year veteran, is "like playing poker, knowing when to fold. It's not the shows that work, its the money you don't lose, knowing when to pass."

Tiger Flower & Co., Inc. partner Darryll Brooks says he's "just trying to survive" and suggests promoters "buy within their means." He ex-

plains with tighter management controls, he'll do as well in 1981 as he did last year, which was "very well." Tiger Flower just cleared \$35,000 on two days with Rick James at the Capital Centre.

"You have to package more carefully" he says of the current economy. "If you've got something they want to see, they'll come."

Brooks relies on creative promotion to build excitement for concerts and move tickets. "Our motto is, not

away fewer tickets." Tiger Flower also features limo rides and dinner with the artist as promotional gimmicks.

Although he currently spends anywhere from 70% to 90% of his advertising dollars on radio, Brooks notes that \$2,400 on television "with the right act" is worth \$20,000 in radio advertising. "It all depends on the visuals available from the artist. There's not that much video product available and not all artists are that

you can market tightly," he suggests. "What this town needs, though, is a good 8,000-12,000 seat building."

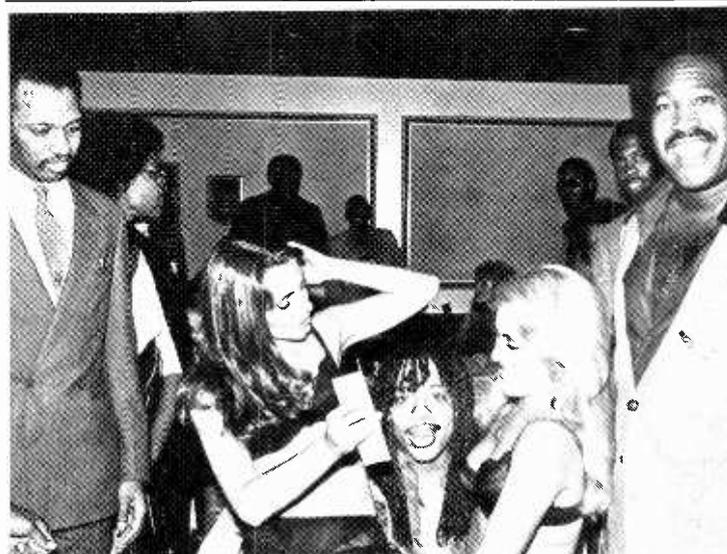
According to Brooks, Tiger Flower has been successful breaking reggae and progressive acts in D.C. and hopes to do more. The company sold out multiple dates with Third World and Jimmy Cliff, he says, as well as with acts like Toots & the Maytals and Hiroshima. "I'd like to try some new wave, Adam & the Ants, King Creole & the Cocoanuts. I think there's a place for them."

Brooks is usually on the road 40-50 days at a time and despite success with tours by Stevie Wonder, the Jacksons, the Commodores, Kool & the Gang and a package tour this year, he finds himself "in the slowest time of the last three years—four straight weeks in the office. But I'll be back on the road in 1982 with four major festivals in the works, two in D.C.," he says.

Celler Door partner Jack Boyle says business is "as usual" for his four-office promotion firm. "We're not having the slump that everyone else is having. We book about 99% winners. We'll do substantially more shows in 1981 than in 1980. My job is to sell attractions, things like basketball, all kinds of things. With four offices around the country, business is up in each."

Boyle says the secret isn't in how many dollars you gross, but in how many the promoter nets. "The percentage of profit is down, the deals are tighter," he explains, "but we've got higher grosses to work with. Some people are a little spoiled. The days of the big score are over. We're trimming overhead and using dollars better."

He predicts the demise of promoters as "the music business gets tighter. Large promoters will get larger. The music industry is getting extremely tight for the smaller promoter. There's not as many working acts as there were."



**JAMES GANG**—Two scantily attired Rick James fans present the singer with a "strip-o-gram" following his recent concert at the Forum in Inglewood, Calif. Show's promoters, Al Haymon, left, and Dick Griffey, enjoy the proceedings.

just another concert, an event," he says. "We're in touch with a lot of kids with contests on the radio; we try to make the radio medium as exciting as the event."

He says WKYS-FM and WOOK-FM are the basis for more of his successful promotions. "We've started giving away front row seats. The stations have lots of fun with it if the artists is hot and we have to give

exciting. Rick James and P-Funk (Parliament/Funkadelic) are visual, they look good."

Brooks is aggressive in his pursuit of larger facilities because "they're hungry. You can get a pretty respectable deal, sometimes even better for two days. They need the business. All that concrete and steel costs money if it stands empty. But everything has to be scrutinized closely, so

## Champagne, Food Are Offered By Arizona Concert Promoter

By AL SENIA

PHOENIX—With ticket prices soaring and concert patrons' disposable income shrinking, one Arizona promoter has embarked on a new plan designed to give ticket-holders something more than just the price of admission.

Kitty Zelisko of Evening Star Productions Inc., has begun offering concert patrons free champagne, food and other amenities at restaurants near the sites of scheduled concerts.

"We're trying to make it (the concert) a whole evening thing," says Zelisko. "It's all tied in with the ticket. If you buy a concert ticket, you get a little bit more for it."

In three recent concerts here, Zelisko worked out arrangements with local restaurant owners to provide happy-hour drinking atmosphere with cut-rate refreshments and free food for concert patrons who presented their tickets at the door.

The restaurants, all recently opened establishments in the competitive college town of Tempe, received some needed exposure in several hundred concert-goers. Donny O'Briens, a newly opened bar and restaurant near the Arizona State Univ. campus, hosted the Evening Star reception date for several hun-

dred George Benson fans who had paid \$12.50 a ticket for the Arizona State performance.

In some cases, Evening Star runs free buses from the lounge or restaurant to the concert site so patrons can avoid parking hassles.

"It's just an opportunity for people to go meet their friends," Zelisko explains. "It gives people a little bit more for their money." She sees the idea as one means of compensating for steadily rising ticket prices.

"It has a certain appeal for the restaurant, too," Zelisko notes. "They know that people who can afford \$12.50 a ticket are not afraid to spend some money."

"The point is not to get people drunk. It just offers them a little extra in terms of a social meeting place and a place to relax before a concert. It's also a calculated effort to get people in to take a look at a new place."

Zelisko estimates lounge and club owners will find the plan offers a less expensive alternative to radio or print advertising, since several thousand persons are potential new customers each time the idea is tried.

Usually, when concertgoers arrive at the pre-concert gathering site,

they are asked to sign a guest register book, which allows the restaurant or club manager to develop an instant mailing list.

Zelisko has used the idea with Tom Petty and Pat Benatar concert dates.

She says she developed the idea "after flashing back to what it was like when I was 20 years old and had to make \$10 go a long way."

## BOCS Switches

LOS ANGELES—Space-Time Systems of England is now marketing BOCS, the Box Office Computer System, a new ticket sales and reservation system which is operated by the existing boxoffice staff. The system is comprised of a mini-computer equipped with dual cartridge disks to store the seat plans, a line printer to produce accounting and statistical reports, video terminals to display seat plans and select seats and ticket printers at the points of sale.

Tickets are produced under computer control using continuous roll paper stock. Automated accounting is provided and accounting subtotals are continuously updated during operation.

FOR WEEK ENDING NOVEMBER 7, 1981

**Billboard**®

# Videocassette Top 40™

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## **THE RAGING BULL** UNITED ARTISTS

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## Talent In Action

COMMODORES  
LUTHER VANDROSS

Greek Theatre, Los Angeles  
Tickets: \$17.50, \$15, \$10

Amidst smoke screens, drum rolling thunder, flashing lights and fanfare the Commodores presented their high energy show to a packed house Oct. 20.

As a salute to the World Series the six-man group sported sequin-covered baseball uniforms.

Backed by a superb six-piece band, plus two women background singers, the group delivered 15 songs or 75 minutes' worth of their brand of pop to over-zealous fans who were uncontainable from beginning to end.

From the opener "Brickhouse" to the closer "Lady (You Bring Me Up)" it was apparent, though probably disheartening to the Commodores, that their appeal lies exclusively in Lionel Richie. Focusing on Richie is unavoidable.

"Easy," "Three Times A Lady," "Just To Be Close To You" and "Still" are but a few selections performed by the group that spotlighted the talents of Richie. This should not, however, take away from the Commodores' overall performance.

Despite star status, Richie does manage to maintain the team approach, allowing other members to be spotlighted.

One of the evening's highlights was Richie's performance of "Endless Love" (the duet he wrote and recorded with Diana Ross) with background singer Deborah Thomas. Though well done Thomas lacks stage presence and is no match for Ross.

The Commodores' band the Mean Machine deserves honorable mention, a bit brassy at times but still one of the hardest working bands in the business.

The show's pacing was on target. It rocked relentlessly from beginning to end.

Opening was Luther Vandross backed by a seven-piece band and four background singers. It was apparent during his 35-minute, six-song set that Vandross, though powerful in his vocal delivery, is inexperienced at being a star attraction.

Fortunately, with a little humor on the part of Vandross and a responsive crowd, his awkwardness had subsided by the time he sang his current Epic hit "Never Too Much."

CAROLYNNE McDONALD

## DAN FOGELBERG

Middle Tenn. State Univ.  
Murfreesboro, Tenn.

Tickets: \$11.50, \$9.50 and \$8.50

Although he's not a native and it's been some time since he's resided here, Nashville always claims Fogelberg as one of its own. And he didn't let the hometown crowd down Oct. 25, firing off a vibrant 21-song, almost three-hour-long set.

Kicking it off with a sizzling version of "Phoenix," Fogelberg initially shied away from his trademark mellow tunes, opting instead for harder-edged material culled from his most recent offerings, "Phoenix" and "The Innocent Age."

Seven songs into the set, the band dispersed, leaving Fogelberg alone to do five of his self-titled "pretty ones," including "Same Old Lang Syne." Accompanying himself alternately on the piano and acoustic guitar, Fogelberg had no problem creating a coffeehouse ambience with the capacity crowd of 12,000-plus. Displaying a wry sense of humor he quipped, "This is the song that put me on the elevators," before launching into his first top 10 hit, "Longer." Although he apologized for a throat infection, the vocal strain was apparent only during this acoustic portion.

Following a short break, the band came back with the old country/bluegrass favorite "Morning Sky." Other highlights included "Part Of The Plan" and "Tell Me To My Face," featuring Joe Vitale on flute.

Adding much zest to this Fogelberg tour is the tight six-piece band backing him, including Barry Burton, guitar; Mark Hallman, rhythm guitar; Mike Hanna, keyboards; Russ Kunkel, drums; Kenny Passarelli, bass; and Vitale, keyboards, percussion and flute.

That it was a well-versed Fogelberg crowd was evident by the fact that the most enthusiastic response was given to two album cuts, "Leader Of The Band" and the final number, "There's A Place In The World For A Gambler." Fogelberg seemed genuinely overwhelmed by the warmth of the audience, which deservedly gave him several standing ovations and called him back for two encores.

ROBYN WELLS

EDDIE RABBITT  
POINTER SISTERS

MGM Grand Hotel, Las Vegas

Dinner show: \$30

Midnight show: \$20

Rabbitt projects a diamond-in-the-rough personality onstage, combined with a smooth-as-whisky voice, and he seems to be constantly moving, even when singing a ballad. He interacts well with his touring band, Hair Trigger, and in fact, even though he is the star, Rabbitt and the band seem to be a large organism on stage, one he constantly moves in and out of.

Rabbitt's 14-song, 57-minute set is mostly a collection of his own songs, including "Kentucky Rain," "Step By Step" and "I Love A Rainy Night," but he allows room for some fiddling with "Orange Blossom Special" and "Boil That Cabbage Down."

He handles the audience well, coming across neither arrogant, distant nor humble. He's remarkably comfortable with the MGM Grand stage, considering it's his first time here. And he wisely gets the audience involved from the beginning with "Rocky Mountain Music" and "Two Dollars In The Jukebox."

Excellent backup includes Don Barrett on bass and vocals, Jimmy Hyde on drums, Craig Kastelnik on keyboards and vocals, Tom Kozi on lead guitar; Pat Severs on steel, rhythm and lead guitar, Lee Garner on rhythm guitar and Bill Rehrig, on fiddle.

Opening act is the Pointer Sisters, who cook with "Take My Heart, Take My Soul" and "Happiness," and show a nice country streak with "Fairy Tale." Now if they only would stop referring to themselves in the third person plural while talking to the audience and put a little more production into their 10-song, 38-minute set.

IRA STERNBERG

## DEVO

Shea's, Buffalo, N.Y.

Tickets: \$9.50, \$8.50

Ear-shattering decibels, eye-straining lighting and mind-boggling messages were lasting byproducts of Devo's cleverly orchestrated experience here Oct. 25.

Part of a 43-city U.S. tour, the 20-song set was a 90-minute-plus audio assault nearly overshadowing the five-member group's musical impact.

Successfully integrating new wave and rock forms, the Warner Bros. group weaved a lengthy prepackaged video order to the live segment.

Aided by lead vocalist, synthesist, Mark Mothersbaugh, Devo's first half of the show featured such highlights as "Whip It," "Through Being Cool" and the pulsating "The Girl You Want."

Moving into older material, the second half of the show featured such standouts as "Jocko Homo," the bizarre "Mr. DNA" and rocker "Gut Feeling."

Within the video segment, a reworked version of the Stones' "Satisfaction" was memorable as an encore, as were the haunting ballad "Beautiful World" and "Working In A Coal Mine" from the "Heavy Metal" soundtrack.

Despite two band members fighting viral infections, Devo's visual impact remained intact, the group wore colorful, bizarre outfits amid a multi-faceted stage set.

The intricate lighting underscored moods and lyrics dealing with sex, violence and nuclear war.

HANFORD SEARL JR.

## IAN HUNTER

Country Club, Reseda, Calif.

Admission: \$11.50

Considering he used to be part of rock's fringe, Chrysalis' Ian Hunter put on a surprisingly tame show at this tightly packed 1,000-capacity venue, one of three Los Angeles area dates. Hunter, as part of Mott the Hoople in the early 1970s, and others like him (Bowie, New York Dolls, Iggy Pop) preceded punk by rejecting the get-back-to-the-country philosophy of the bell bottom brigade. Mott the Hoople created a tense, urban form of music best exemplified by "All The Young Dudes" and "One Of The Boys."

Backed by a loud but tight four-piece band, including longtime associate Mick Ronson on keyboards and guitar, Hunter ripped through 20 of his best songs in the one-hour, 45-minute show. While everything was technically flawless and the audience was rapturous, there was a spark missing. Hunter had little stage presence and even on such angry songs as "Gun Control," "Violence" and "Bastard," he seemed slightly detached.

Despite his roots, Hunter came off well on

the slower numbers. A version of Bob Dylan's "Your Love In Vain" was well received as was another ballad, "Standing In My Light." But the crowd had to rock 'n' roll and Hunter gave them what they paid for. Still, it's disheartening that someone who began the last decade so promisingly should have one of the highlights of his show be "Cleveland Rocks." (changed, of course, for this audience to "L.A. Rocks"), an ordinary boogie song.

CARY DARLING

GLADYS KNIGHT &  
THE PIPS  
THE MANHATTANS

DAR Constitution Hall

Washington, D.C.

Tickets: \$12.50, \$10.50

With three out of four shows sold out, Knight pleased 13,000 fans in two days Oct. 17 & 18 with an enthusiastic 77-minute, 15-song performance that included only two numbers from her new Columbia album "Touch."

The group draws noticeably more energy from the highly vocal concert hall audience than more reserved Vegas audiences and the show is stronger for that.

Knight opened with "Grateful/The Song Is You" and after "Taste Of Bein' In Love" earned nearly a minute of solid response to "Neither One Of Us," her last Motown hit. It was obvious that she was reaching inside herself for every millimeter of range and having achieved it, was well rewarded.

"I Feel A Song" and "The Best Thing That Ever Happened To Me" preceded a superb acapella arrangement of four-part harmonies for "I Just Can't Help Myself." A rollicking "Imagination" followed.

After the traditional hits medley, Merald "Bubba" Knight sang a sexy, soulful lead for "She Believes In Me."

William Guest did an equally unique rendition as lead for "This Is It," unveiling a wide ranging perfectly controlled falsetto.

Knight returned as the Pips exited, performing her "I Will Survive/Free Again" arrangement from "Touch" with no difficulty making a colorful vocal display of her unsupported solo. Her poignant "The Way We Were" was an exquisite showcase of her subtlety.

The show closed with "I Heard It Through The Grapevine," Victor Hall conducting a 20-piece orchestra with Ron Rutledge on drums, David Knight, percussion and bongos; Spencer Bean on guitar, Kenny Brown on bass and Melvin Olman on keyboards.

The Manhattans, who opened with a 50-minute, 15-song set, performed a slightly condensed version of their show reviewed in Billboard June 27.

TIM WALTER

IRON CITY  
HOUSEROCKERS

Roxy, Los Angeles

Admission: \$6.50

It was fun at the Iron City Houserockers' show here Oct. 26 to count the glaring influences. There was a little J. Geils here, a little Elvis Costello there and a lot of Springsteen all over the place. Still, even if the sextet is obvious in its sources, it instills such a goodtime passion in the music that it almost makes no difference. After all, Pittsburgh's Houserockers, who have just released their third MCA album, have been around a long time and have as much right to urban angst and a tough guy working class stance as anybody.

Fronted by Joe Grushesky, the group got off to a slow start as it seemed to be testing the L.A. waters. This was the Houserockers' first Los Angeles appearance and they have a heady reputation—based on East Coast concerts—to uphold. About a quarter of the way through the 20-song, one hour, 45-minute set, Grushesky and company pulled out all the stops and roared through originals and such punchy oldies as "Mony Mony," "Pretty Woman," "Whole Lotta Shakin'" and "Shout." No doubt a healthy smattering of Steeltown expatriates in the audience (some fans unfurled a giant Univ. of Pittsburgh banner) helped ease the Houserockers' nerves.

When producer and veteran musician Steve Cropper picked up a guitar and joined the group onstage, the Roxy was turned into one large party. Still—if only for commercial reasons—the Springsteen parallels are ominous clouds on the Houserockers' horizon. Even Grushesky's between song raps seem pulled from some "Springsteen-by-the-numbers" textbook. If the Houserockers ever want to be more than a club band, then they are going to have to not walk so closely in Springsteen's shadow.

CARY DARLING



RIKER'S BENEFIT—Polish Records El Futuro plays its single, "Riker's Island," during a benefit at the Men's House of Detention at Riker's Island in New York.

## Talent Talk

"It was the most frightening gig of my life," says Queen bassist John Deacon, remembering a recent show in Puebla, Mexico that nearly got out of hand. Both he and drummer Roger Taylor were hit by flying objects, and a couple of the crew members suffered minor injuries as a result of the disturbance.

"About 65,000 fans jammed into the stadium, more than double the official capacity including approximately 10,000 people who broke

has opened at the 78th St. Theatre Lab in New York. ... Max Roach has jumped to the defense of Miles Davis following recent pan of Davis' concert at the Hollywood Bowl. Writing in the Los Angeles Times, critic Leonard Feather says Davis struggled through "a depressing evening." In reviewing the review, Roach says, "The tragedy of this story is that because Feather is incapable of understanding the creative artist, he resents Miles Davis for being one."

Roberta Flack to appear at Carnegie Hall, Friday (30). ... The benefit concert for Rick Derringer, who recently had all his instruments and equipment stolen, was broadcast on the DIR network, Sunday (25). On the bill are Be Be Buell, Ellen Foley, Ian Hunter, Southside Johnny, Todd Rundgren, and others.

Promoter John Scher no longer manages Renaissance. The split is amicable, he adds. Renaissance is now being booked by Frontier Booking Intl., which now also books Grand Funk. "We had such a hard time getting through the door, that once through we felt it would be unfair to close it behind us to different kinds of acts," says FBI founder Ian Copeland, explaining why his new wave oriented agency signed the two acts.

Richard Loren, management coordinator for the Grateful Dead Productions, has quit his post to work on film and video projects. First project is a screen version of Kurt Vonnegut's "Sirens Of Titan" with Jerry Garcia. Other video projects with the Dead will follow.

Mick Taylor has joined Alvin Lee for a forthcoming tour of England, Europe and then the U.S.

ROMAN KOZAK



Billboard photo by Chuck Pulin  
STAGE DIALOGUE—Singer Pamela Moore has a few words for Meat Loaf during a recent concert at the Westchester Theatre near New York.

down the gate and streamed in without any security check," says Elektra, describing the scene. "The police force, hopelessly outnumbered, didn't try to stop them for fear a riot would break out. Inside, soft drink vendors were selling their wares in bottles, not paper cups as had been specifically requested by the band. During the show the fans were carried away by their enthusiasm for the bands' performance and expressed it by throwing anything and everything close at hand toward the stage, from shoes to camera and cassette batteries."

In what may be a first of sorts, Emmylou Harris has a coal mine named after her in Elkhorn City, Ky. ... Patti Smith and playwright Sam Shepard have collaborated on "Cowboy Mouth, a new play that

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# Single This Week

## I HEARD IT THROUGH THE GRAPEVINE

Roger

Give the gift  
of music.

Warner Bros. 49786

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# Billboard® HOT SOUL SINGLES & LPS™

## SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
☆	3	12	<b>I HEARD IT THROUGH THE GRAPEVINE—Roger</b> (N. Whitfield, B. Strong), Warner Bros. 49786 (Stone Agate, BMI)
2	1	14	<b>NEVER TOO MUCH—Luther Vandross</b> ● (L. Vandross), Epic 14-02409 (Uncle Ronnie, ASCAP)
3	2	13	<b>WHEN SHE WAS MY GIRL—The Four Tops</b> (M. Blatte, L. Gottlieb), Casablanca 2338 (Polygram) (MCA, ASCAP)
☆	5	6	<b>TAKE MY HEART—Kool &amp; The Gang</b> (C. Smith/J. Taylor/G. Brown/Kool & The Gang), De-Lite 815 (Polygram) (Delightful Music Ltd./Second Decade Music, BMI)
☆	8	7	<b>CONTROVERSY—Prince</b> (Prince), Warner Bros. 49808 (Controversy, ASCAP)
☆	7	13	<b>GET IT UP—The Time</b> (Not Listed), Warner Bros. 49774 (Tionna)
☆	11	5	<b>LET'S GROOVE—Earth, Wind &amp; Fire</b> (M. White, W. Vaughn, W. Vaughn), ARC/Columbia 18-02536 (Sagefire/Yougouel, ASCAP)
8	4	18	<b>ENDLESS LOVE—Diana Ross &amp; Lamont Dozier</b>
26	18	14	<b>LET'S DANCE—West Street Mob</b> (Pleasure, W. Henderson, A. Johnson, J. Peters), Sugar Hill 763 (Funky P.O./At Home, ASCAP)
27	21	15	<b>SUPER FREAK—Rick James</b> ● (R. James, A. Miller), Gordy 7205 (Motown) (Jobete/Stone City, ASCAP)
☆	31	7	<b>SOMETHING ABOUT YOU—Ebonye Webb</b> (A. Jones), Capitol 5044 (Ebonye Webb/Cessess, BMI)
29	27	17	<b>WE'RE IN THIS LOVE TOGETHER—Al Jarreau</b> (R. Murrain, K. Stegall), Warner Bros. 49746 (Blackwood/Magic Castle, BMI)
30	28	17	<b>ON THE BEAT—The B.B.&amp;Q. Band</b> (M. Malayasi, T. Slade), Capitol 4993 (Little Macho/Intersong, ASCAP)
31	29	19	<b>I'LL DO ANYTHING FOR YOU—Denroy Morgan</b> (B. Reid, R. Miller), Beckett 455 (Big Seven/Bert Reid, BMI/Becker/Ron Miller, ASCAP)
32	26	14	<b>SILLY—Deniece Williams</b> (J.D. Williams, F. Basket, C. McDonald), ARC/Columbia 18-02406 (Rosebud)

## LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
☆	4	6	<b>THE MANY FACETS OF ROGER</b> Roger, Warner Bros. BSK 3594
☆	3	8	<b>NEVER TOO MUCH</b> Luther Vandross, Epic FE 37451
3	1	12	<b>BREAKIN' AWAY</b> Al Jarreau, Warner Bros. BSK 3576
4	2	28	<b>STREET SONGS ▲</b> Rick James, Gordy G8-1002M1 (Motown)
5	5	9	<b>TONIGHT</b> Four Tops, Casablanca NBLP 7258 (Polygram)
☆	6	6	<b>IT'S TIME FOR LOVE</b> Teddy Pendergrass, P.I.R. TZ 37491 (Epic)
☆	7	11	<b>THE TIME</b> The Time, Warner Bros. BSK 3598
☆	8	3	<b>SOMETHING SPECIAL</b>
26	17	21	<b>IT MUST BE MAGIC</b> Teena Marie, Gordy G8-1004M1 (Motown)
27	24	15	<b>ENDLESS LOVE</b> Soundtrack, Mercury SRM-1-2901
28	25	12	<b>THE B.B. &amp; Q. BAND</b> The B.B. & Q. Band, Capitol ST 12155
☆	33	4	<b>STANDING TALL</b> Crusaders, MCA MCA 5254
30	29	7	<b>FREETIME</b> Spyro Gyra, MCA MCA 5238
31	30	19	<b>BLACK &amp; WHITE</b> Pointer Sisters, Planet P-18 (Elektra)
☆	50	2	<b>GO FOR IT</b> Shalamar, Solar BXL1-3984 (RCA)
33	34	5	<b>REFLECTIONS</b> Gil Scott-Heron

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 sales strength. ● 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.)

## Record Exporter Files \$1M Suit Against CBS

LOS ANGELES—Japan & American Record Co. here, an exporter, has filed suit in Superior Court against CBS Inc., seeking \$1 million damages.

The plaintiff contends that CBS would not sell it recorded product wholesale, forcing it to buy from Kandamerica, a competitor, at 5% above wholesale. Steve Sayeri, president of J&A, claims he alerted the CBS representatives here to the fact that he was going to Japan in April 1980 to solicit orders there for his new firm.

The complaint states that CBS told Sayeri that it would sell him product if he provided a letter of credit and a personal guarantee for indebtedness. When he returned with orders from Japan, CBS refused to sell him, telling him his account was closed and giving him no reasons for the closure.

The suit, which also names Kandamerica as a defendant, alleges Kandamerica circumvented him and shipped his accounts direct, thus trying to squeeze him out of the picture.



**RETAIL DEBUT**—Jon Anderson, former lead singer of Yes, and currently half of Polydor Records duo Jon and Vangelis, makes his first in-store appearance at San Diego's Tower Records. The stop was part of an extensive promotional tour in support of the "Friends of Mr. Cairo" album.

## Industry Books Out For Xmas

### Streisand, Dylan, Rock Trivia Or Lists Can Be Had

By DAVE DEXTER JR.

LOS ANGELES—A bountiful batch of books of interest to the music industry is being shipped this month by publishers with eyes on the pre-Christmas selling season.

Michael Gray's "The Art Of Bob Dylan" will almost certainly attract major attention. Gray, a British writer, has authored a 236-page opus, attractively illustrated, which analyzes Dylan's lyrics rather than the biographical details of the Minnesota man's career. It is not for the average Dylan fan; Gray's writing is highly cerebral and, at times, downright dull.

Yet, for serious students of the American pop song, and for Dylan's spectacular contributions, this entry from the St. Martin's Press (\$14.95 hardback) is valuable.

Far more mundane in its approach to rock is Nicholas and Elizabeth Schaffner's "505 Rock 'N' Roll Questions" from Walker & Co. (\$5.95 paper), a slim but entertaining and oft-humorous 128-pager which may find its largest acceptance among radio deejays. A typical query: which Beatle had three cats named Jesus, Joseph and Mary? An-

swer: Paul McCartney. That's what you get for \$5.95.

"Streisand: The Woman And The Legend" from Doubleday Dolphin (\$10.95 paper) is a fetching produced, large-format coffee table book written by James Spada and offering 250 pages of literate, informative text and many eye-stopping photographs.

Spada is not a biographer who fawns over his subject's successes and ignores the failures. His is a well-rounded, objective picture of one of the most successful singers of the 20th century. One suspects his book will enchant even those who don't particularly care for the Brooklyn-born woman and her colorful life in the fast lane of the perilous show business highway.

Destined for a smaller market is Edward Jablonski's "Encyclopedia Of American Music" on Doubleday's Christmas list at \$24.95 in hardback. The author requires 629 pages divided into seven sections to enumerate classical and pop works—and those who played and sang them—from 1620 into 1981.

It is a massive, informative volume which required years of

tedious, painstaking research to achieve. This is Joblonski's 17th book, and possibly, the one that will live longest.

"The Book Of Rock Lists" by Dave Marsh and Kevin Stein (Dell/Rolling Stones Press, \$9.95 paper, 643 pages) comes off much like the Schaffners' "505 Rock 'N' Roll Questions" as a compendium of trivia, but it, too, is not without humor. How many music industry folk crave to learn the names of Frank Zappa's favorite rock critics? Or a listing of the items thrown onstage at Bruce Springsteen's Madison Square Garden concert? Or the guests at Mick and Bianca Jagger's wedding? Or Devo's favorite modern conveniences?

Still, the Marsh-Stein manuscript is preferable to Robert Christgau's "Record Guide" (Ticknor & Fields, \$9.95 paper, 472 pages). Blurbed as "outrageous, outspoken and totally reliable," it comprises Christgau's reviewing and grading of almost 3,000 LPs from the 1970s. In truth, it's a sophomoric, cutey-pie, ludicrous display of smart-ass hyperbole by an extrovert writer who resorts to the old Westbrook Pegler "knock everything" philosophy.

Margaret Campbell's "The Great Violinists" bears the Doubleday imprint, contains 366 pages and sells for \$19.95 in hardback. She tells about all there is to tell of violins and violinists over a 300-year period, from Baltzar to 1981's many virtuosos. To her credit, she examines—albeit lightly—jazzmen like Venuti, Smith, South and Grappelli. It's a welcome entry in the yuletide sweepstakes and one need not be a fiddler to enjoy it.

Charles Scribner's Sons is out with a 399-page paperback version of Stanley Dance's "The World Of Count Basie" at \$9.95. Dance is one of the world's best writers on jazz, yet it's odd that this effort devotes more pages to Kansas City and Southwest jazz, as recalled by the musicians themselves, than it does to Basie. Still, one can't fault the story. Every jazz buff should have a copy.



**ELECTRIC NIGHT**—Jeff Lynne, right, of the Electric Light Orchestra makes an amusing point of Tony Martell, vice president and general manager of CBS Associated Labels. The Jet group had just performed to a sold-out house at Nassau Coliseum in New York.

# Boxscore

- **ROLLING STONES, J. GEILS BAND, GEORGE THOROGOOD & THE DESTROYERS**—\$2,092,500, 135,000, \$15.50, Bill Graham Presents, Candlestick Park, San Francisco, two sellouts, Oct. 17-18.
- **ROLLING STONES, VAN HALEN, HENRY PAUL BAND**—\$1,887,600, 121,000, \$15.60, Beach Club Concerts, Tangerine Bowl, Orlando, Fla., two sellouts, Oct. 24-25.
- **FOREIGNER, BILLY SQUIER**—\$287,328, 32,304 (35, 154 capacity), \$9.50 & \$8, Electric Factory Concerts, the Spectrum, Philadelphia, two shows, one sellout, Oct. 24-25.
- **DAN FOGELBERG**—\$236,571, 20,124, \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.J., sellout, Oct. 20.
- **AL JARREAU, SPYRO GYRA**—\$189,968, 11,764, \$17.50-\$12.50, in-house (RCMHA Prods.) promotion, Radio City Music Hall, New York City, two sellouts, Oct. 20-21.
- **CAMEO, BRICK, ROGER & ZAPP**—\$173,355, 15,297, \$11.65 & \$10.65, W.G. Enterprises, the Summit, Houston, sellout, Oct. 16.
- **BOB DYLAN**—\$165,508, 14,951, \$12.50, \$10, & \$8.50, Electric Factory Concerts, the Spectrum, Philadelphia, sellout, Oct. 23.
- **COMMODORES, LUTHER VANDROSS**—\$160,103, 14,339 (16,000), \$13.50 & \$9.50, in-house promotion, Concord (Calif.) Pavilion, two shows, one sellout, Oct. 25-26.
- **CHUCK BERRY, LESLEY GORE, LOU CHRISTIE, DRIFTERS, COASTERS, FRED PARRIS, SATINS, JOHNNY MAESTRO & THE BROOKLYN BRIDGE, BOBBY COMSTOCK & HIS ROCK 'N ROLL BAND**—\$158,444, 16,101 (20,000), \$11.50, \$10, & \$9, Richard Nader/in-house promotion, Madison Square Garden, New York City, "Richard Nader's Rock 'n Roll Reunion Vol. I," Oct. 23.
- **FOREIGNER, BILLY SQUIER**—\$155,808, 15,977, \$9.75, Di Cesare Engler Prods., Pittsburgh Civic Center Arena, sellout, Oct. 23.
- **PAT BENATAR, DAVID JOHANSEN**—\$148,500, 16,500, \$9, Evening Star Prods./Feyline Presents, Compton Terrace, Tempe, Ariz., sellout, Oct. 21.
- **DAN FOGELBERG**—\$148,454, 14,001, \$11.50, \$10, & \$8, Electric Factory Concerts, the Spectrum, Philadelphia, sellout, Oct. 21.
- **EARTH, WIND, & FIRE**—\$141,146, 11,569, \$12.50 & \$11.50, Frank J. Russo, Providence (R.I.) Civic Center, sellout, Oct. 21.
- **PAT BENATAR, DAVID JOHANSEN**—\$127,582, 14,027, \$9.50 & \$8.50, Fahn & Sylvia Presents, San Diego (Calif.) Sports Arena, sellout, Oct. 24.
- **CAMEO, BRICK, ROGER & ZAPP**—\$120,004, 11,559 (12,006), \$10.50 & \$9.50, W.G. Enterprises/Al Haymon Prods., Tarrant County Convention Center Arena, Ft. Worth, Texas, Oct. 17.
- **DAN FOGELBERG**—\$116,966, 10,653, \$11.50-\$9.50, Cross Country Concerts, New Haven (Conn.) Coliseum, sellout, Oct. 17.
- **DAN FOGELBERG**—\$116,785, 12,224, \$11.50, \$9.50, & \$8.50, Sound Seventy Prods., Middle Tenn. State Univ. (MTSU) Murphy Center, Murfreesboro, Tenn., sellout, Oct. 25.
- **COMMODORES, LUTHER VANDROSS**—\$115,554, 11,795 (16,000), \$10.50, \$10, & \$9.50, Feyline Presents/Imperial Prods., Compton Terrace, Tempe, Ariz., Oct. 16.
- **RICK JAMES, TEENA MARIE**—\$108,333, 10,765, \$10.50 & \$9.50, Al Haymon Prods./Tiger Flower & Co., New Haven (Conn.) Coliseum, sellout, Oct. 11.
- **COMMODORES, LUTHER VANDROSS**—\$108,000, 10,442 (12,000), \$10.50, Chicago Music Bag Prods., Univ. Of Ariz. McKale Center, Tucson, Oct. 17.
- **BLUE OYSTER CULT, FOGHAT, WHITFORD ST. HOLMES BAND**—\$103,375, 9,513 (15,924), \$11, \$10, & \$9, Brass Ring Prods., Joe Louis Arena, Detroit, Oct. 23.
- **COMMODORES, LUTHER VANDROSS**—\$102,000, 10,005 (12,000), Chicago Music Bag Prods., \$9.50, Univ. of N.M. Pit Arena, Albuquerque, Oct. 13.
- **VAN HALEN, G-FORCE**—\$99,017, 10,856, \$10 & \$9, Celebration Prods., Omaha (Neb.) Civic Auditorium Arena, sellout, Oct. 20K
- **DAN FOGELBERG**—\$84,104, 8,500 (10,000), \$10.50 & \$9.50, Don Law Co., Providence (R.I.) Civic Center, Oct. 19.
- **CAMEO, ROGER & ZAPP, BRICK**—\$78,174, 7,749, \$11, \$10, & \$9, W.G. Enterprises/Al Haymon Prods./Hartman Enterprises, Hara Arena, Dayton, Ohio, sellout, Oct. 9.
- **PAT BENATAR, DAVID JOHANSEN**—\$77,870, 8,154, \$10.50 & \$9.50, Bill Graham Presents/in-house promotion, Univ. of Calif. at Davis Rec Hall, sellout, Oct. 26.
- **FRANK ZAPPA**—\$77,187, 7,017 (9,550), \$11, JAM Prods., the Summit, Houston, Oct. 17.
- **BEACH BOYS, RED RIDER**—\$74,204, 7,811, \$9.50, Alex Cooley Prods., Savannah (Ga.) Civic Center, sellout, Oct. 21.
- **ELECTRIC LIGHT ORCHESTRA, DARYL HALL & JOHN OATES**—\$73,570, 7,764 (13,000), \$10, Sound Seventy Prods./Pace Concerts, Mobile (Ala.) Municipal Auditorium, Oct. 24.
- **CAMEO, ROGER & ZAPP, BRICK**—\$72,989, 6,984 (9,000), \$10.50 & \$9.50, W.G. Enterprises, the Omni, Atlanta, Oct. 10.
- **GEORGE BENSON, SADOU WATANABE**—\$72,003, 5,871, \$12.50 & \$11.50, Evening Star Prods., Ariz. State Univ. Gammage Center, Tempe, two sellouts, Oct. 7.
- **CHARLIE DANIELS BAND, ATLANTA RHYTHM SECTION**—\$71,384, 8,249 (13,162), \$9 & \$8, Sound Seventy Prods./Albert Promotions, Leon County Civic Center, Tallahassee, Fla., Oct. 15.
- **CAMEO, ROGER & ZAPP, BRICK**—\$70,950, 8,104 (10,000), (9 & \$8, W.G. Enterprises/Al Haymon Prods., Charlotte (N.C.) Coliseum, Oct. 3.
- **CAMEO, ROGER & ZAPP, BRICK**—\$70,468, 7,110, \$10 & \$9, W.G. Enterprises/Al Haymon Prods., Ohio Center, Columbus, sellout, Oct. 4.
- **OAK RIDGE BOYS, LACY J. DALTON**—\$66,256, 6,943, \$10 & \$8.50, Barbara Runions, Western Ky. Exhibition Center, Murray, sellout, Oct. 18.
- **CAMEO, ROGER & ZAPP, BRICK**—\$64,773, 7,197 (10,900), \$9, W.G. Enterprises/Al Haymon Prods., MECCA Arena, Milwaukee, Oct. 8.
- **DEVO**—\$63,000, 7,000, \$9, Schon Prods., Met Center, Minneapolis, sellout, Oct. 13.
- **ELECTRIC LIGHT ORCHESTRA, DARYL HALL & JOHN OATES**—\$60,975, 6,265 (9,546), \$10.50 & \$9.50, Sound Seventy Prods., Nashville Municipal Auditorium, Oct. 20.
- **TRIUMPH, KIX**—\$60,548, 6,400, \$11 & \$9.50, Bill Graham Presents, Oakland (Calif.) Auditorium Arena, sellout, Oct. 24.

NOVEMBER 7, 1981 BILLBOARD

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# Billboard<sup>®</sup> TOP LPs & TAPE<sup>®</sup>

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☆ 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 sales strength.  
● 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.)

THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label						
1	☆	9	9	36	37	91	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)	▲	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98	8.98	8.98	PRINCE Controversy Warner Bros. BSK 3601
2	2	14	14	37	36	12	JOURNEY Escape Columbia TC 37408	▲	E.L.O. Time Jet FZ 37371 (Epic)	●	8.98	8.98	8.98	POINTER SISTERS Black & White Planet P-18 (Elektra)
3	3	7	7	38	34	15	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK-12182	●	SOUNDTRACK Endless Love Mercury SRM-1-2001 (Polygram)	●	8.58	8.58	8.98	ATLANTA RHYTHM SECTION Quinella Columbia FC 37550
4	4	16	16	39	39	9	FOREIGNER 4 Atlantic SD 16999	▲	THE FOUR TOPS Tonight Casablanca NBLP 7258 (Polygram)	●	8.98	8.98	8.98	PHIL COLLINS Face Value Atlantic SD 16029
5	5	3	3	40	40	36	POLICE Ghost In The Machine A&M SP-3730	●	JUICE NEWTON Juice Capitol ST-12136	●	8.98	8.98	8.98	JOHN ENTWISTLE Too Late The Hero Atco SD-38-142 (Atlantic)
6	6	9	9	41	42	22	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	●	AIR SUPPLY The One That You Love Arista AL 9551	▲	8.98	8.98	8.98	DIESEL Watts In A Tank Regency RY 19315 (Atlantic)
7	7	13	13	42	35	14	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	▲	Z Z TOP El Loco Warner Bros. BSK 3593	●	8.98	8.98	8.98	MEAT LOAF Dead Ringer Epic/Cleveland International FE 36007
8	8	4	4	43	44	18	GENESIS Abacab Atlantic SD 19313	●	KENNY ROGERS Share Your Love Liberty L00-1108	▲	8.98	8.98	8.98	ARETHA FRANKLIN Love All The Hurt Away Arista AL 9552
9	9	7	7	44	43	11	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	●	PRETENDERS Pretenders II Sire SRK 3572 (Warner Bros.)	●	8.98	8.98	8.98	JON AND VANGELIS The Friends Of Mr. Cairo Polydor PD-1-6526 (Polygram)
10	10	6	6	45	45	14	BILLY JOEL Songs In The Attic Columbia TC 37461	●	CARL CARLTON Carl Carlton 20th Century Fox T-628 (RCA)	▲	8.98	8.98	8.98	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275
11	11	16	16	46	47	18	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389	●	8.98	8.98	8.98	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS-60617
12	12	22	22	47	38	12	MOODY BLUES Long Distance Voyager Threshold TR-1-2901 (Polygram)	▲	EDDIE RABBITT Step By Step Elektra SE-532	●	8.98	8.98	8.98	JOHN DENVER Some Days Are Diamonds RCA AFL1-4055
13	13	12	12	48	56	5	AL JARREAU Breakin' Away Warner Bros. BSK 3576	●	SLAVE Show Time Cotillion SD 5227 (Atlantic)	●	8.98	8.98	8.98	NAZARETH Nazareth A&M SP-6703
14	14	28	28	49	58	3	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)	▲	DIANA ROSS All The Greatest Hits Motown M 13-960C2	●	13.98	13.98	13.98	DONNIE IRIS King Cool MCA/Carousel MCA 5237
15	15	28	28	50	48	10	BILLY SQUIER Don't Say No Capitol ST-12146	▲	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4060	●	7.98	7.98	8.98	MAZE FEATURING FRANKIE BEVERLY Live In New Orleans Capitol SKBK 12156
16	16	4	4	51	73	2	BARRY MANILOW If I Should Love Again Arista AL 9573	▲	THE ISLEY BROTHERS Inside You T-Neck FZ-37533 (Epic)	●	9.98	9.98	9.98	BARBARA MANDRELL Live MCA MCA 5243
17	17	4	4	52	49	11	KOOL & THE GANG Comin' Out Comin' Out	●	SPYRO GYRA Freetime	●	8.98	8.98	8.98	

# Jazz

## Real Time's First Year Hectic But Satisfying In Audiophile Mart

By SAM SUTHERLAND

LOS ANGELES—For a self-confessed neophyte, ad-man-turned-producer Ralph Jungheim is wrapping up a hectic but satisfying first year as the creative force behind the industry's first audiophile jazz label.

Although premium-priced European imports have entered the U.S. through such brokers as Audio Source and several labels have begun testing the waters for jazz on audiophile cassettes, the six new digital jazz LPs produced by Jungheim for the Real Time Records division of M&K Sound Corp. here have marked the first jazz venture to target exclusively on the burgeoning high-tech disk market.

And despite single disk prices of about \$17 at retail and double sets shelved at \$25, Jungheim says initial sales have already matched or exceeded expectations for similar acoustic jazz albums when pressed and priced conventionally. An evident lure beyond the imported German pressings and digital master tapes is the inclusion of familiar West Coast jazz stylists buttressed by crack studio players.

Less obvious is an exploratory mission to the choice of repertoire and players. "What I tried to do with those six albums was cover a fairly wide spectrum of styles," explains Jungheim, now juggling multiple duties as M&K's director of communications and marketing and de facto jazz a&r chief for its Real Time arm.

"I knew something about the people who bought the first two direct-to-disk projects I'd done for M&K, the 'For Duke' album by Bill Berry and His Ellington All-Stars, and an Earl 'Fatha' Hines set. I'd spent a weekend going through 1,200 consumer response cards," he says of his subsequent decision to broaden the appeal for the newer digital efforts.

That's because what Jungheim learned from his direct-to-disk audience overturned some of his and M&K's expectations about the earlier sets' appeal to die-hard jazz fans and older audiophiles. "What was astonishing was that only half of those responding to the cards were regular jazz buyers," Jungheim reports. "The rest normally bought classical or even rock."

Equally startling, he adds, was the finding that an estimated 40% of the market was under 30 years of age, contradicting once traditional views of both the jazz market and the high-end audio hardware consumer base.

As a result, Jungheim now says he nodded to newer fusion and avant-garde styles and the prospect of an older, adult/contemporary pop crossover potential in mapping out albums for Real Time. "What I set out to do was to have a John Dentz band with Chick Corea and Ernie to the left, a Joe Marino playing piano settings of classic pop to the right, and then ranging in between them projects like Don Menza's '80s Big Band, Jack Sheldon and Wild Bill Davison."

Add to that series, presumably somewhat left of center, the forthcoming Freddie Hubbard bebop project, "Back To Birdland," now being pressed by Germany's Teldec and expected to ship here in November.

Whether Jungheim can accurately pinpoint the less traditional sectors of his existing audiophile jazz market is a question he says awaits more time at market. "But what we al-

ready know," he asserts, "is that audiophiles, even without much of a prior jazz orientation, will buy something like a Menza big band project."

In fact, Jungheim says the Menza and Marino sets, shipped in June and thus the longest available thus far, "have sold perhaps five to six times what they would have as conventional treatments of the same music—yet they were priced much higher. That tells me that audiophiles may rival or outnumber jazz fans as active buyers."

His advertising background leads Jungheim to seize on what he terms the "complimentary, rather than competitive" niche Real Times' jazz titles now enjoy as the only audiophile jazz line. But he admits that most retailers' oversight in confining high-end goods to audiophile bins is a chronic obstacle.

"If I could get just six accounts to regularly cross-reference the stock between jazz and audiophile, I'd be miles ahead," he comments, adding that just that approach as taken by Tower Records' Sunset Strip location enabled Menza's LP to bound up to number eight on the store's jazz sales chart.

To prompt that and other marketing aids, Jungheim has recently begun presenting monthly "Master Merchant" certificates to those audio and record/tape outlets that post the most impressive sales performances.

Another new tool is the recent release of the label's first audiophile jazz sampler, "Highlights!" excerpt-

ing all six digital titles and priced at about \$10 retail.

Yet Jungheim ultimately believes the line's biggest tool, and its parent firm's major asset, is the state-of-the-art technology behind the disks. M&K itself is an increasingly diversified audio firm founded by audio hardware merchant Jonas Miller and his young company president, Ken Kreisel, that now manufactures and markets speakers and associated hardware in addition to operating Miller's landmark audio salon and now the label.

Even the recording company itself began in Miller's original Wilshire Blvd. store in Beverly Hills, although Jungheim notes that more recent dates have been cut in the old motion picture sound recording annex on Sycamore in Hollywood.

"I feel sonically we're the Telarc of jazz," summarizes Jungheim, alluding to the highly-rated audiophile classical line. "Ken Kreisel, who also engineers our sessions, customizes Sony's digital recorder designs before we use them, and those revisions will then show up on Sony's subsequent production models—at 29, he's simply a wonder-kind."

Beyond moving sessions out of the store and into a studio, Jungheim also hopes to broaden not only the stylistic base but the player's geography. Until now, he's relied on the local ranks of top tv, film and studio players to back his leaders, "but what we'd like to do is eventually start bringing people out here from the east."

### NEW LABEL LAUNCHED

## Atlantic Back Into Mart With Jazzlore

NEW YORK—Atlantic Records is revitalizing its jazz market profile via its newly unveiled Jazzlore label, an historical line recently bowed via a pre-release discount program for the first six reissue packages.

The single-disk, unified graphic packages mark a renewed commitment from the generally dormant major, whose extensive catalog of prime '50s and '60s jazz masters had been given little marketing push in recent years.

Now, however, label producer Ilhan Mimaroglu, responsible for

### Philly Welcomes 2 New Hotspots

PHILADELPHIA—Two new jazz clubs have joined the ever growing circuit of after dark spots devoted to jazz aficionados. The North Star, on the northern edge of the center city limits, opened with Joe Baker's group and will be featuring area favorites. To follow are Cletus McBride followed by Don Nichols and Bill Hahey, one of the most interesting local jazz duos, playing piano and trombone with both doing vocals.

Across the river in Cherry Hill, N.J., Tavern on Green in the Holiday Inn there, it will feature jazz for weekends. The Bruce Mills jazz group plays Fridays and Saturdays. Mills is a veteran of Art Blakey and Chuck Mangione. Then Terry Grant's piano is featured on Sunday nights.

## Honor For Billy Taylor

WASHINGTON, D.C.—Pianist/composer/instructor Billy Taylor was honored Oct. 9 at a District Building reception sponsored by the Charlin Jazz Society which concluded with Mayor Marion Barry declaring Oct. 10 as Billy Taylor Day here.

The major event of the two-day celebration honoring Taylor was a concert at the Univ. of the District of Columbia featuring a number of area jazz virtuosos and the Billy Taylor trio with Keith Copeland and Victor Gaskin.

Taylor, in his fourth year as host of NPR's "Jazz Alive," was also honored by commendations from a blue ribbon list of notables including Frank Mankiewicz, president of National Public Radio, and Livingston Biddle Jr., Chairman of the National Endowment for the Arts. Taylor was the first black artist to host a daily radio show on a major New York radio station (WNEW) and first black musical director on a major television program (The David Frost Show).

The Jazz Ensemble from Howard Univ., the McKinley High School Jazz Band and the Hart Junior High School Dance Ensemble performed at a free afternoon testimonial.

Performers at the evening concert included Steve Novasel, bass; Buck Hill, tenor sax; Wayne Linsey, piano; Kenny Reed, trumpet; Keith Holmes, trumpet; Gus Simms, piano; Tommy Cecil, bass; Hugh Walker, drums; Clement Wells, vibes; Mickey Fields, tenor sax; Shirley Fields, vocals; Pearl Williams, gospel singer; Joyce Mattison, dancer, and the choir and jazz band from the university.

### Summer, Padell At New School

NEW YORK—Bob Summer, president of RCA Records, and Bert Padell, entertainment business manager, are the featured speakers on consecutive Wednesdays (4, 11) at Sid Bernstein's "All About The Music Business" course at the New School For Social Research here.

Survey For Week Ending 11/7/81							
Billboard® Best Selling Jazz LPs™							
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	10	FREE TIME Spyro Gyra MCA MCA 5238	26	17	7	ORANGE EXPRESS Sadao Watanabe Columbia FC 37433
★	3	11	BREAKIN' AWAY Al Jarreau Warner Bros BSK 3576	27	23	16	WORD OF MOUTH Jaco Pastorius Warner Bros BSK 3535
★	2	9	SIGN OF THE TIMES Bob James Columbia FC 37495	28	30	9	BLTYHE SPIRIT Arthur Blythe Columbia FC 37427
★	4	5	SOLID GROUND Ronnie Laws Liberty LO 51087	29	24	15	LIVE IN JAPAN Dave Grusin & the GRP All Stars Arista/GRP GRP 5506
★	5	4	CRUSADERS Standing Tail MCA MCA 5245	★	40	2	ENDLESS FLIGHT Rodney Franklin Columbia FC 37154
★	6	16	THE MAN WITH THE HORN Miles Davis Columbia FC 36790	31	20	11	MAGIC MAN Herb Alpert A&M SP 3728
★	7	7	REFLECTIONS Gil Scott Heron Arista AL 9566	32	32	26	THE CLARKE/DUKE PROJECT Stanley Clarke George Duke Epic FE 36918
★	8	21	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays ECM 1 1190 (Warner Bros)	33	34	24	LIVE Stephanie Grapelli/David Grisman Warner Bros BSK 3550
★	9	30	VOYEUR David Sanborn Warner Bros BSK 3546	34	22	12	BLUE TATTOO Passport Atlantic SD 19304
★	10	5	TENDER TOGETHERNESS Stanley Turrentine Elektra 5 E535	35	35	23	HUSH John Klemmer Elektra 5E 527
★	11	26	THE DUDE ● Quincy Jones A&M SP 3721	36	36	17	THREE QUARTETS Chick Corea Warner Bros BSK 3552
★	12	51	WINELIGHT ▲ Grover Washington Jr. Elektra 6E 305	37	37	15	MY ROAD OUR ROAD Lee Oskar Elektra 5E 526
★	19	2	LOVE BYRD Donald Byrd, Elektra 5E 531	38	28	14	THIS TIME Al Jarreau Warner Bros BSK 3434
★	16	9	MISTRAL Freddie Hubbard Liberty LT 1110	39	41	33	DIRECTIONS Miles Davis Columbia KC2 36472
★	15	5	MAGIC WINDOWS Herbie Hancock Columbia FC 37387	★	NEW ENTRY	4	TRAVELIN LIGHT Tim Weisberg MCA MCA 5245
★	16	15	RIT Lee Ritenour Elektra 6E 331	41	43	4	ROB MCCONNELL & THE BOSS BRASS Tribute Pausa 7106
★	17	14	FUSE ONE Fuse One CTI CT 9003	42	42	24	SECRET COMBINATION Randy Crawford Warner Bros BSK 3541
★	18	18	APPLE JUICE Tom Scott Columbia FC 37419	43	NEW ENTRY		LIVE AT BUBBAS Ahmad Jamal Who's Who WWLP 21021
★	29	3	ANTHOLOGY Grover Washington Jr. Motown M9 961A2	44	44	35	MOUNTAIN DANCE Dave Grusin Arista/GRP 5010
★	20	3	MORNING SUN Alphonze Moozon Pasha 7107	45	33	16	MECCA FOR MODERNS Manhattan Transfer Atlantic SD 16036
★	31	3	MONDO MANDO David Grisman Warner Bros BSK 3618	46	38	13	INVOCATIONS THE MOTH AND THE FLAME Keith Jarrett ECM D 1201 (Warner Bros)
★	26	5	THE LEGEND OF THE HOUR McCoy Tyner Columbia FC 37375	47	39	21	THREE PIECE SUITE Ramsey Lewis Columbia FC 37153
★	NEW ENTRY		CRAZY FOR YOU Earl Klugh Liberty LT 51113	48	47	7	SLINGSHOT Michael Henderson Buddah BDS 6002 (Arista)
★	27	14	YELLOW JACKETS Yellow Jackets Warner Bros BSK 3573	49	49	9	AUTUMN George Winston Windham Hill C 1012
★	25	23	FRIDAY NIGHT IN SAN FRANCISCO John McLaughlin Al Di Meola Paco De Lucia Columbia FC 37152	50	50	14	CLEAN SWEEP Bobby Broom Arista GRP GRP 5504

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# HOT 100®

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. (Seal indicated by triangle.)

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
☆	3	11	PRIVATE EYES—Daryl Hall & John Oates (Daryl Hall & John Oates), D. Hall, W. Pash, S. Allen, J. Allen, RCA 12296	★34	40	7	MY GIRL—Chiliwack (Bill Henderson & Brian Macleod), B. Henderson, B. Macleod, Millennium 11813 (RCA)	67	72	4	SNAKE EYES—The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0635
2	2	12	START ME UP—The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones Records 21003 (Atlantic)	★35	39	11	OUR LIPS ARE SEALED—The Go-Go's (Richard Gottecher, Rob Freeman), J. Wiedlin, T. Hill, I.R.S. 9901 (A&M)	68	68	5	RUN TO ME—Savoy Brown (Richie Wise), C. Norman, P. Spencer, Townhouse 1055 (Accord)
3	1	13	ARTHUR'S THEME—Christopher Cross (Michael Omatian), P. Allen, B. Bacharach, C. Cross, C. Bayer Sager, Warner Bros. 49787	★36	41	7	NO REPLY AT ALL—Genesis (Genesis), Banks, Collins, Rutherford, Atlantic 3858	★69	81	2	PAY THE DEVIL—The Knack (Jack Douglas), B. Averre, Capitol 5054
4	4	16	FOR YOUR EYES ONLY—Sheena Easton (C. Neil), B. Conti, M. Leeson, Liberty 1418	★37	42	4	TAKE MY HEART—Kool & The Gang (Eumir Deodato), C. Smith, J. Taylor, G. Brown, Kool & The Gang, De-Lite 815 (Polygram)	70	NEW ENTRY	NEW ENTRY	CENTERFOLD—The J. Geils Band (Seth Justman), S. Justman, EMI-America 8102
★5	6	9	TRYIN' TO LIVE MY LIFE WITHOUT YOU—Bob Seger & The Silver Bullet Band (Bob Seger, Punch), E. Williams, Capitol 9686	38	38	6	PROMISES IN THE DARK—Pat Benatar (Keith Olson, Neil Gerardo), Gerardo, Benatar, Chrysalis 2555	71	73	4	I SURRENDER—Arlan Day (Larry Brown), A. Day, Pasha 5-02480 (Epic)
★6	8	12	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	★39	51	4	THE SWEETEST THING—Juice Newton (Richard Landis), O. Young, Capitol 5046	★72	82	2	I'M JUST TOO SHY—Jermaine Jackson (Jermaine Jackson), J. Jackson, Motown 1525
7	7	11	HARD TO SAY—Dan Fogelberg (Dan Fogelberg & M. Lewis), D. Fogelberg, Full Moon/Epic 14-02488	★40	56	2	DON'T STOP BELIEVIN'—Journey (Mike Stone & Kevin Elson), S. Perry, M. Schon, J. Cain, Columbia 18-02567	★73	85	2	THE COWBOY AND THE LADY—John Denver (Larry Butler), B. Goldsboro, RCA 12345
★8	9	12	I'VE DONE EVERYTHING FOR YOU—Rick Springfield (Keith Olsen), S. Hagar, RCA 12166	★41	46	5	NEVER TOO MUCH—Luther Vandross (Luther Vandross), L. Vandross, Epic 14-02409	★74	90	2	HOOKED ON CLASSICS—The Royal Philharmonic Orchestra (Jeff Jarratt & Don Feedman), not listed, RCA 12306
9	11	7	HERE I AM—Air Supply (Harry Maslin), N. Sallitt, Arista 0626	★42	25	17	WHO'S CRYING NOW—Journey (Mike Stone & Kevin Elson), S. Perry, J. Cain, Columbia 18-02241	75	78	4	SLIP AWAY—Pablo Cruise (Tom Dowd), J. Pierce, D. Jenkins-Lutz, A&M 2373
★10	15	5	WAITING FOR A GIRL LIKE YOU—Foreigner (Robert John, Mutt Lange & Mick Jones), M. Jones, Gramm, Atlantic 3868	★43	47	9	STEAL THE NIGHT—Stevie Woods (Jack White), B. Bowersock, T. Veitch, M. Vernon, Cotillion 46016 (Atlantic)	76	79	3	LA LA MEANS I LOVE YOU—Tierra (Rudy Salas), W. Hart, T. Bell, Boardwalk 7-11-129
★11	12	13	WHEN SHE WAS MY GIRL—The Four Tops (David Wolffert), M. Blatte, L. Gottlieb, Casablanca 2338 (Polygram)	★44	48	6	I WANT YOU, I NEED YOU—Chris Christian (Bob Gaudio), C. Christian, S. Smith, J.C. Crowley, Boardwalk 7-11-126	★75	88	2	CASTLES IN THE AIR—Don McLean (Larry Butler), D. McLean, Millennium 11819 (RCA)
★12	13	12	THE THEME FROM HILL STREET BLUES—Mike Post Featuring Larry Carlton (Mike Post), M. Post, Elektra 47186	45	29	11	ALIEN—Atlanta Rhythm Section (Buddy Buie), B. Buie, S. McRay, R. Lewis, Columbia 18-02471	★76	NEW ENTRY	NEW ENTRY	WRACK MY BRAIN—Ringo Starr (George Harrison), G. Harrison, Boardwalk 7-11-130
13	5	18	ENDLESS LOVE—Diana Ross And Lionel Richie (Lionel Richie), L. Richie, Motown 1519	46	32	19	URGENT—Foreigner (Robert John Lange & Mick Jones), M. Jones, Atlantic 3831	★81	89	2	MORE THAN JUST THE TWO OF US—Sneaker (Jeff Baxter), M.C. Schneider, M. Crane, Handshake 9-02557
★14	23	6	PHYSICAL—Olivia Newton-John (John Farrar), S. Kipner, T. Shaddick, MCA 51182	★47	54	5	ONE MORE NIGHT—streak (Fred Ruppert & Bob Stringer), B. Demartines, Columbia/Badland 18-02529	★80	NEW ENTRY	NEW ENTRY	UNDER PRESSURE—Queen & David Bowie (Queen & David Bowie), Queen & D. Bowie, Elektra 47235
★15	17	15	WE'RE IN THIS LOVE TOGETHER—Al Jarreau (Jay Graydon), R. Murrain, K. Stegall, Warner Bros. 49746	★48	58	4	POOR MAN'S SON—Survivor (Jim Peterik & Frankie Sullivan), J. Peterik, F. Sullivan, Columbia 18-02529	★82	84	2	THE JAM WAS MOVING—Debbie Harry (Nile Rodgers & Bernard Edwards), N. Rodgers, B. Edwards, Chrysalis 2554



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## General News

Boardwalk Sues  
Doud Over Album  
Spoofing Reagan

LOS ANGELES—Superior Court Judge Leon Savitch was to hear arguments here Friday (30) over whether "First Family" album producer Earle Doud will continue to create a Reagan-oriented comedy album for Boardwalk Records or whether he can jump the project to PolyGram Records.

Suit has been brought by Boardwalk against Doud, who produced one of the biggest comedy albums in history, after label president Neil Bogart allegedly found out Doud was dickering with PolyGram over a project exclusively pacted to Boardwalk.

According to the complaint, Doud came to Bogart with the idea of a Reagan copy of the historical best-selling Kennedy family album of 20 years ago. Bogart liked the idea and agreed to advance \$20,000 when he got the first skeleton script and three more \$20,000 installments as the album production progressed and was finally delivered. In addition to the \$80,000 advance, Doud was pledged a \$1.25 royalty per album.

Bogart forked over the first \$20,000. On Oct. 5, 1981, the complaint claims Bogart heard Doud was negotiating with PolyGram for the album. Bogart was shooting for a holiday release.



HUNTER CONTROL—Ian Hunter, left, and Michael Beard of the coalition to ban hand guns, discuss gun control after Hunter's recent performance at the Bayou. Hunter has a track called "Gun Control" on his new Chrysalis LP "Short Back 'N' Sides."

Hopkins Donating Elvis  
Mementos To University

By ROSE CLAYTON

MEMPHIS—Rock 'n' roll historian Jerry Hopkins has donated his collection of materials relating to the late Elvis Presley and other rock stars to the Memphis State Univ. library.

Hopkins, author of two books on Presley, "Elvis: A Biography" and "Elvis: The Final Years," also wrote "No One Here Gets Out Alive" on the late Jim Morrison of the Doors.

The extensive 15-carton "rock collection" contains a variety of Presley memorabilia of international range, as well as Hopkins' own notes and research files on Presley, Morrison, and a variety of other rock stars such as George Harrison and Frank Zappa.

Audio tapes, including "The History of Rock and Roll" radio documentary by Hopkins, and "The Elvis Presley Story," the radio version of his first book on Presley, are also part of the collection.

MSU became the recipient of the collection because of the impression the university made on Hopkins when he participated in its first Salute to Memphis Music in 1979. The

annual event emphasizes the significance of Memphis music and the necessity for preserving our musical heritage.

Hopkins, who resides in Hawaii, is currently working on a biography of the late Jimi Hendrix. His notes from that project will also be forwarded to the university when it is completed.

Eleanor McKay, curator of the Mississippi Valley Collection where Hopkins' work is cataloged, says the material may be studied by any person of post-high school age.

Former VP Lushka Sues  
Motown, Gordy For \$15M

LOS ANGELES—Former Motown Records executive vice president Michael V. Lushka is suing that label for an alleged \$97,206.42 he has coming in bonus and vacation pay and asks \$15 million damages in Superior Court here.

Lushka, who names Berry Gordy

Jr. as co-defendant, claims he took no vacation from 1972 until he was terminated in April, 1981. Gordy assured him that he would be compensated for his lost vacation, which represented three weeks annually until 1978 and four weeks yearly thereafter. He estimates his vacation pay should be \$67,398.73, of which he was paid \$20,192.31 on account, leaving a balance of \$47,206.42.

The plaintiff contends he was promised a \$50,000 bonus in September, 1980 if Motown gross sales exceeded \$50 million. He claims that figure was topped but he never got the bonus. Lushka also claims Gordy assured him that when Jay Lasker was hired as president in November, 1980 that Lasker was hired for three years only and that Lushka would succeed him. In the ensuing three years, Gordy wished Lushka to get additional experience in international, the dossier continues. Lushka emphasizes that Gordy led him to believe his association with the label would be career-long.

## U.K. Publishers Conclude Radio Deal

LONDON—A new deal signed between Britain's Musicians Union and some leading music publishers will enable publishers of standard material to record their repertoire for radio broadcasts in a non-"needletime" category.

The existing agreement between library music publishers and the union, covering recordings for film, television and video, has thus been

extended to take in radio programming. Broadcasters will be able to use the recordings to the same extent that other non-needletime material is played.

The latter refers to tapes, mainly from abroad, previously known as "coded music," which radio stations here, including the BBC, have used. Now publishers, and nearly 20 major companies have signed the pact, can record their standard repertoire, as opposed to the virtually unknown "coded music," for use on radio here within the same airplay limits as applied to that "coded" product.

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BACKSTAGE CHAT—RCA artist Steve Wariner, center, visits with labelmates Daryl Hall and John Oates after the group's recent performance in Nashville.

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 ▲ Recording Industry Assn. Of America seal for sales of 50,000 units plus \$2,000,000 after returns.  
 International Tape/Disc Assn. seal for sales of at least \$1,000,000 at list price value.

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	2	11	<b>RAGING BULL</b> United Artists, Magnetic Video 4523	21	17	26	<b>SUPERMAN ▲ (ITA)</b> D.C. Comics, Warner Home Video WB-1013
2	8	3	<b>THE BLUE LAGOON</b> Columbia Pictures 10025E	22	18	16	<b>AND JUSTICE FOR ALL</b> Columbia Pictures 10015
3	10	3	<b>STIR CRAZY</b> Columbia Pictures 10248E	23		1	<b>FRIDAY THE 13TH</b> Paramount Pictures, Paramount Home Video 1457
4	1	6	<b>THE JAZZ SINGER</b> Paramount Pictures, Paramount Home Video 2305	24	30	8	<b>HOLY MOSES</b> Columbia Pictures 10587
5	11	3	<b>ENDLESS LOVE</b> MCA 77001	25	32	22	<b>POPEYE (ITA)</b> Paramount Pictures, Paramount Home Video 1171
6	4	6	<b>BUSTIN' LOOSE</b> Universal City Studios, MCA Dist. Corp. 77002	26	26	2	<b>HAPPY BIRTHDAY TO ME</b> Columbia Pictures 10595
7	6	22	<b>ORDINARY PEOPLE (ITA)</b> Paramount Pictures, Paramount Home Video 8964	27	19	6	<b>FIDDLER ON THE ROOF</b> United Artists, Magnetic Video 4524
8	3	7	<b>DRESSED TO KILL</b> Warner Bros. Inc./Warner Home Video 26008	28	20	16	<b>THE GREAT SANTINI</b> Orion, Warner Home Video OR 22010
9	5	11	<b>NIGHTHAWKS</b> Universal City Studios Inc., MCA Dist. Corp. 71000	29	23	2	<b>THE COMPETITION</b> Columbia Pictures 10124E
10	7	11	<b>TESS</b> Columbia Pictures 10543	30		1	<b>SEEMS LIKE OLD TIMES</b> Columbia Pictures 10475E
11	9	22	<b>ELEPHANT MAN (ITA)</b> Paramount Pictures, Paramount Home Video 1347	31	34	17	<b>LA CAGE AUX FOLLES</b> United Artists, Magnetic Video 4506
12	14	17	<b>BLACK STALLION (ITA)</b> United Artists, Magnetic Video 4503	32	28	36	<b>FAME (ITA)</b> MGM/CBS Home Video M70027
13	13	13	<b>CASABLANCA</b> United Artists, Magnetic Video 4514	33	21	15	<b>THE INCREDIBLE SHRINKING WOMAN</b> MCA 66027
14	12	39	<b>AIRPLANE (ITA)</b> Paramount Pictures, Paramount Home Video 1305	34		1	<b>HOLLOWEEN</b> Media Pictures M131
15	15	11	<b>ANNIE HALL</b> United Artists, Magnetic Video 4518	35	36	49	<b>STAR TREK (ITA)</b> Paramount Pictures, Paramount Home Video 8858
16	22	7	<b>LOVE AT FIRST BITE</b> Warner Bros. Inc./Warner Home Video 26009	36	27	7	<b>CAR WASH</b> Universal City Studios, MCA Dist. Corp. 66031
17	25	69	<b>ALIEN ▲ (ITA)</b> 20th Century-Fox Films, Magnetic Video 1090	37	35	16	<b>WINNIE THE POOH</b> Walt Disney Films 25
18	31	7	<b>THE AMITYVILLE HORROR</b> Warner Bros. Inc./Warner Home Video 26010	38	24	28	<b>SOMEWHERE IN TIME</b> Universal City Studios Inc., MCA Distributing Corporation 66024
19	33	3	<b>ELECTRIC BLUE</b> Kenyon Video 001	39	16	38	<b>CADDYSHACK (ITA)</b> Orion, Warner Home Video OR 2005
20	29	34	<b>9 TO 5 (ITA)</b> 20th Century-Fox Films, Magnetic Video 1099	40	38	5	<b>THE SOUND OF MUSIC</b> 20th Century Fox-Films, Magnetic Video 1051

# Billboard® Hot Country Singles

Survey For Week Ending 11/7/81

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NOVEMBER 7, 1981, BILLBOARD

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	2	10	FANCY FREE—Oak Ridge Boys (J. Hinson, R. August), MCA 51169 (Goldline, Silverline ASCAP/BMI)	★	39	4	RODEO ROMEO—Moe Bandy (D. Mitchell), Columbia 18-02532 (Baray, BMI)	★	77	3	CAROLINA BY THE SEA—Super Grit Cowboy Band (C. Matlocks), Hoodswamp 8003 (Hoodswamp, BMI)	
★	3	11	MY BABY THINKS HE'S A TRAIN—Rosanne Cash (L. Preston), Columbia 18-02463 (Bug, Whiskey Drinkin', Paw, Paw, BMI)	★	41	4	TELL ME WHY—Earl Thomas Conley (E. T. Conley, J. B. Acklen), RCA 12344 (Blue Moon, Easy Listening, April, ASCAP)	★	70	3	THE ROSE IS FOR TODAY—Jim Chestnut (J. Schwers), Liberty 1434 (Jack and Bill Music Company, Welk, ASCAP)	
★	7	10	ALL MY ROWDY FRIENDS—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47191 (Bocephus, BM)	★	50	3	YEARS AGO—The Statler Brothers (D. Reid), Mercury 57059 (American Cowboy, BMI)	★	71	15	STEP BY STEP—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47174 (Briarpatch, DebDave, BMI)	
★	4	5	SLEEPIN WITH THE RADIO ON—Charly McClain (S. Davis), Epic 14-02421 (Algee, BM)	★	40	7	I WANNA BE AROUND—Terri Gibbs (J. Mercer, S. Vimmersledt), MCA 49809 (20th Century Fox, ASCAP)	★	72	9	TRY ME—Randy Barlow (R. Barlow, F. Kelly), Paid 144 (Frebar, BM)	
★	6	9	SHARE YOUR LOVE WITH ME—Kenny Rogers (A. Bragg, D. Malone), Liberty 1430 (Duchess, BMI)	★	42	7	SLOWLY—Kippi Brannon (T. Hill, W. Pierce), MCA51166 (Cedarwood, BMI)	★	73	NEW ENTRY	ALL NIGHT LONG—Johnny Duncan (D. Cavalier), Columbia 18-02570 (Sun Disc, Bosque, Rokblok, BMI)	
★	11	10	WISH YOU WERE HERE—Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 51171 (Hall-Clement, Welk, BMI)	★	43	5	EVERYONE GETS CRAZY NOW AND THEN—Roger Miller (K. Welch), Elektra 47192 (Cross Keys, ASCAP)	★	74	17	TAKIN IT EASY—Lacy J. Dalton (M. Sherrill, B. Sherrill, L. Dalton), Columbia 18/2188 (Algee, BMI)	
★	7	8	TEACH ME TO CHEAT—The Kendalls (T. Skinner, K. Bell, J.L. Wallace), Mercury 57055 (Hall-Clement, BMI)	★	41	44	STARS ON THE WATER—Rodney Crowell (R. Crowell), Warner Bros. 49810 (Coolwell, Granite, ASCAP)	★	75	80	3	AFTER TEXAS—Roy Head (B. Jones, J. M. Johnson), Churchill 7778 (Tree, BMI/Cross Keys, ASCAP)
★	12	11	MISS EMILY'S PICTURE—John Conlee (R. Lane), MCA 51164 (Tree, BMI)	★	42	5	CHEATIN IS STILL ON MY MIND—Cristy Lane (R. Jenkins), Liberty 1432 (Kevin Lee, Robchris, BMI)	★	76	NEW ENTRY	SHE'S GOT A DRINKING PROBLEM—Gary Stewart (D. Morrison, T. Dubois, W. Newton), RCA 12343 (House Of Gold, BMI)	
★	20	6	BET YOUR HEART ON ME—Johnny Lee (J. McBride), Full Moon/Asylum 47215 (April, Widmont, ASCAP)	★	49	4	WHO DO YOU KNOW IN CALIFORNIA—Eddy Raven (E. Raven), Elektra 47216 (Milene, ASCAP)	★	77	79	4	JESUS LET ME SLIDE—Dean Dillon (D. Dillon, F. Dycus, A. Gore), RCA 12319 (Hall-Clement, Welk, Golden Opportunity Music and Pannin Gold Music, BMI/SESAC)
★	16	8	MY FAVORITE MEMORY—Merle Haggard (M. Haggard), Epic 14-02504 (Shade Tree, BM)	★	55	3	YOU'RE MY BESTEST FRIEND—Mac Davis (M. Davis), Casablanca 2341 (Songpainter, BMI)	★	78	53	6	I WONDER IF I CARE AS MUCH—Dickey Lee (D. Everly), Mercury 57056 (Acuff-Rose, BM)
★	15	9	HEART ON THE MEND—Sylvia (K. Fleming, D.W. Morgan), RCA 12302 (Hall-Clement, Welk, BMI)	★	58	3	THE SWEETEST THING—Juice Newton (O. Young), Capitol 5046 (Sterling, Addison, ASCAP)	★	79	NEW ENTRY	IT'S WHO YOU LOVE—Kieran Kane (K. Kane, R. Bourke, C. Black), Elektra 47228 (Cross Keys, Chappell, ASCAP)	
★	13	10	ONE NIGHT FEVER—Mel Tillis (B. Morrison, J. Macrae), Elektra 47178 (Southern Nights, ASCAP)	★	59	2	I WOULDN'T HAVE MISSED IT FOR THE WORLD—Ronnie Milsap (K. Fleming, D.W. Morgan, C. Quillen), RCA 12342 (Hall-Clement and Jack & Bill Music Company, Welk, BMI/ASCAP)	★	80	81	3	DON'T WE BELONG IN LOVE—Rita Remington (M. Garvin, T. Shapiro), Plantation 202 (Blackwood, O Lyric, BMI)
★	17	9	IT'S ALL I CAN DO—Anne Murray (R. Leigh, A. Jordan), Capitol 5023 (United Artists & Jack & Bill Music Company, Welk, ASCAP)	★	56	4	I'LL STILL BE LOVING YOU—Mundo Earwood (J. Earwood), Excelsior 1019 (Music West Of The Pecos, BMI)	★	81	82	2	WHAT'S SO GOOD ABOUT GOODBYE—Terry Aden (D. Hodges), B & B 21 (Brandwood, BMI)
★	22	8	IF I NEEDED YOU—Emmylou Harris And Don Williams (T. V. Zandt), Warner Bros. 49809 (United Artists, Columbine, ASCAP)	★	61	2	RED NECKIN' LOVE MAKIN' NIGHT—Conway Twitty (T. Seals, M.D. Barnes), MCA 51199 (Warner-Tamerlane/Face The Music, BMI)	★	82	87	2	I CAN'T HELP MYSELF—Sami Jo Cole (E. Rabbitt, E. Stevens, Elektra 47211 (DebDave, Briarpatch, BMI)
★	23	7	ALL ROADS LEAD TO YOU—Steve Wariner (K. Fleming, D. W. Morgan), RCA 12307 (Hall-Clement, Welk, BMI)	★	49	52	NOW THAT THE FEELING'S GONE—Billy "Crash" Craddock (M. Buckins, R. McCormick), Capitol 5051 (Muscle Shoals, BMI)	★	83	NEW ENTRY	DROPPING OUT OF SIGHT—Bobby Bare (T.T. Hall), Columbia 18-02577 (Unichappell, Morris, BMI)	
★	21	9	YOU MAY SEE ME WALKIN'—Ricky Scaggs (T. Uhr), Epic 14-02499 (Amanda Lin, ASCAP)	★	57	8	IT TURNS ME INSIDE OUT—Lee Greenwood (J. Crutchfield), MCA 51159 (Duchess, Red Angus, BMI)	★	84	NEW ENTRY	EVERLOVIN' WOMAN—Pat Garrett (D. Lirde, D. Devaney), Gold Dust 104 (Combine, BMI/Music City, ASCAP)	
★	17	11	SHE'S STEPPIN OUT—Con Hunley (T. Brasfield, W. Aldridge), Warner Bros. 49800 (Rick Hall, ASCAP)	★	51	10	MEMPHIS—Fred Knoblock (C. Berry), Scotti Bros. 02434 (CBS, ARC, BMI)	★	85	NEW ENTRY	YOUR DADDY DON'T LIVE IN HEAVEN—Michael Ballew (M. Ballew, B. Moulds), Liberty 1437 (Phoey, Black Mountain, BMI)	
★	18	19	CRYING IN THE RAIN—Tammy Wynette (C. King, H. Greenfield), Epic 14-02439 (Screen Gems, BMI)	★	52	4	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY—Janie Fricke (B. McDill, W. Holyfield), Columbia 18-02197 (Hall-Clement, Biba, BMI, Welk, ASCAP)	★	86	54	6	THE BEST BEDROOM IN TOWN—Judy Bailey (C. Craig), Columbia 18-02505 (Screen Gems-EMI, BMI)
★	24	6	WHAT ARE WE DOIN' LONESOME—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18-02522 (Larry Gatlin, BMI)	★	53	9	GRANDMA'S SONG—Gail Davies (G. Davies), Warner Bros. 49790 (Vogue, BMI)	★	87	60	15	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)
★	27	6	STILL DOIN' TIME—George Jones (J. Moffat, M.B. Heeney), Epic 14-02526 (Cedarwood, BMI)	★	54	14	THE HOUSE OF THE RISING SUN—Dolly Parton (D. Parton), RCA 12282 (Velvet Apple, BMI/Darla, ASCAP)	★	88	63	5	PARDON MY FRENCH—Bobby G. Rice (B. Gibson, J. Duncan), Charta 166 (NSD) (Hit Kit, Jason Dee, BMI)
★	28	6	THEM GOOD 'OLE' BOYS ARE BAD—John Schneider (J. Pennig, J. Harrington, K. Espy), Scotti Bros. 35-02489-3 (Flowering Stone, ASCAP)	★	55	NEW ENTRY	IT'S HIGH TIME—Dottie West (R. Goodrum, B. Maher), Liberty 1436 (Welbeck, Blue Quill, Random Notes, ASCAP)	★	89	68	9	YOU WERE THERE—Freddie Hart (B. Morrison, J. MacRae), Sunbird 7565 (Southern Nights, ASCAP)
★	22	9	DOWN AND OUT—George Strait (D. Dillon, F. Dycus), MCA 51170 (Hall-Clement, Welk and Golden Opportunity, BMI/SESAC)	★	56	45	FEEDIN' THE FIRE—Zella Lehr (B. Hobbs), Columbia 18-02431 (Algee, BMI)	★	90	71	17	IT DON'T HURT ME HALF AS BAD—Ray Price (J. Allen, D. Lay, B. Lindsay), Dimension 1021 (Combine, BMI)
★	23	8	JUST ONE TIME—Tommy and The Glaser Bros. (D. Gibson), Elektra 47193 (Acuff-Rose, BM)	★	57	NEW ENTRY	LONELY NIGHTS—Mickey Gilley (K. Stegall, S. Harris), Epic 14-02578 (Blackwood, BMI)	★	91	75	4	I'D THROW IT ALL AWAY—Sweetwater (D. Holt), Faucet 1592 (D. R. Holt, Borché Ha. Faucet, SESAC)
★	30	5	YOU'RE MY FAVORITE STAR—Bellamy Brothers (D. Bellamy), Warner/Curb 49815 (Famous, Bellamy Bros., ASCAP)	★	62	3	I WISH YOU COULD HAVE TURNED MY HEAD—Peggy Forman (S. Throckmorton), Dimension 1023 (Tree, BMI)	★	92	NEW ENTRY	DRAW ME A LIVE—Ray Griff (R. Griff), Vision 440 (Blue Echo, ASCAP)	
★	31	5	THE WOMAN IN ME—Crystal Gayle (S.M. Thomas), Columbia 18-02523 (O.A.S. ASCAP)	★	70	3	ONLY WHEN I LAUGH—Brenda Lee (R. Malby Jr., D. Shire), MCA 51195 (Golden Touch, Gold Horizon, ASCAP/BMI)	★	93	76	14	SHE BELONGS TO EVERYONE BUT ME—The Burrito Brothers (J. Beland, G. Guilbeau), Curb/CBS 50-2243 (Atlantic, BMI)
★	32	6	FOURTEEN KARAT MIND—Gene Watson (D. Frazier, L. Lee), MCA 51183 (Acuff-Rose, BM)	★	69	2	THERE'S NO ME WITHOUT YOU—Sue Powell (D.W. Morgan, K. Fleming), RCA 12287 (Hall-Clement, Welk, BMI)	★	94	78	18	MIDNIGHT HAULER/SCRATCH MY BACK—Razzy Bailey (R. Moore, M. Strong, E. Cage, W. Newton, T. DuBois), RCA 12268 (Fame, House Of Gold, BMI)
★	27	29	THE CLOSER YOU GET—Don King (J. P. Pennington, M. Gray), Epic 14-02468 (Chinnichap, Careers, Down 'N' Dixie, BMI)	★	61	64	SLIPPIN OUT, SLIPPIN IN—Bill Nash (D. Burgess), Liberty 1433 (Barwood, BMI)	★	95	84	19	TODAY ALL OVER AGAIN—Reba McEntire (B. Harden, L. J. Dillon), Mercury 57054 (Coal Miner, King Coal, BMI, ASCAP)
★	33	4	HEADED FOR A HEARTACHE—Gary Morris (J. Dowell, K. Blazy), Warner Bros. 49829 (New Albany, BMI/Hoosier, ASCAP)	★	62	65	ALL THESE THINGS—Joe Stampley (N. Nevel), Epic 14-02533 (Tune Kel, BMI)	★	96	85	5	CATCHING FIRE—Angela Kaye (J. Karnes, R. Karnes), Yalatahey 1-804 (Tree, BMI)
★	35	3	LOVE IN THE FIRST DEGREE—Alabama (J. Hurt, T. DuBois), RCA 12288 (House Of Gold, BMI)	★	63	66	A WHOLE LOT OF CHEATIN' GOIN' ON—Jimmie Cannon (S. Scaife, D. Singleton, J. Hayes), Warner Brothers 49806 (Vogue Music/Partner Music, Welk and Salgee Music, BMI)	★	97	86	4	RODEO GIRLS—Tanya Tucker (T. Tucker, J. Rainey), MCA 51184 (Gleaton, BMI)
★	34	6	MOUNTAIN DEW—Willie Nelson (B.L. Lunsford, S. Wiseman), RCA 12328 (Tree, Tannen, BMI)	★	64	67	CATCH ME IF YOU CAN—Tom Carlile (T. Carlile), Door Knob 81-167 (Milene, ASCAP)	★	98	88	10	DREAMS COME IN HANDY—Cindy Hurt (B. Millsap), Churchill 7777 (Innside, ASCAP)
★	31	12	NEVER BEEN SO LOVED—Charley Pride (N. Wilson, W. Holyfield), RCA 12294 (Al Gallico, Dusty Roads, BMI/Biba, ASCAP)	★	73	4	SEND ME SOMEBODY TO LOVE—Calamity Jane (T. Kregel), Columbia 10-02503 (Combine, BMI)	★	99	89	8	LET THE LITTLE BIRD FLY—Dotty (D. Wayne, B. Fischer), Tanglewood 1910 (Broken Lance/B. Fischer, ASCAP)
★	32	5	HUSBANDS AND WIVES—David Frizzell & Shelly West (R. Miller), Warner/Viva 49825 (Tree, BMI)	★	74	2	SLIP AWAY—Mel Street & Sandy Powell (J. Deaton), Sunbird 7568 (Levisa, Red Ribbon, BMI)	★	100	90	3	BARELY GETTIN' BY—Sawmill Creek (J. Hart), Cowboy 1045 (Town Sider, BMI)
★	36	5	WHEN YOU WALK IN THE ROOM—Stephanie Winslow (J. De Shannon), Warner/Curb 49831 (Unart, BMI)	★	67	NEW ENTRY	HAVE YOU EVER BEEN LONELY—Jim Reeves and Patsy Cline (P. DeRose, G. Brown), RCA 12346 (Shapiro, Bernstein, ASCAP)					
★	37	7	PATCHES—Jerry Reed (R. Dunbar, N. Johnson), RCA 12318 (Gold Forever, BMI)	★	83	2	FAMILY MAN—The Wright Brothers (A. Rhody), Warner Brothers (Tree, BMI)					

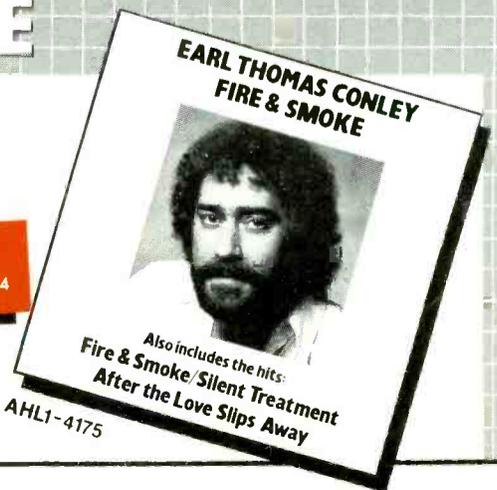
Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units, indicated by triangle.)

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Recorded at:

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FROM THE MCA RECORDS CERTIFIED PLATINUM ALBUM "FANCY FREE."

*The Oak Ridge Boys*

# CMA Awards Show Boosts Sales Of Many Participating Artists

By KIP KIRBY and EDWARD MORRIS

NASHVILLE—Aside from spotlighting country music on national television, the CMA Awards Show appears to hold status as a strong selling point for country product during a month that is traditionally soft at the retail level.

Though October has more or less officially become "country music month" through ongoing CMA promotion, retailers and distributors concur that there is still room for more active participation by record companies to boost country sales.

Wholesalers and dealers uniformly cite a measurable increase in album sales for many of the performers who win (or participate) on the annual CMA Awards telecast. And they feel that these surges could be increased through better in-store involvement by the manufacturers themselves.

The act most often mentioned as beneficiary of this year's CMA airing is Alabama. Numerous retailers describe "overnight jumps" in the group's album sales; in some cases, their sales volume has tripled.

Susan Cipic, new-releases LP buyer for the 21-store Turtles chain, notes that sales on Alabama product shot up from approximately 250 pieces per week to 475 units immediately following the show. Ed Berson, vice president of purchasing for the national Record Bar chain, sees Alabama LP product now accelerating toward an 800-pieces-per-week in his operation following their double CMA award honors.

Describing the impact of the CMA telecast, Lou Garrett, director of record purchasing for Stark in Canton, Ohio, says that in the 10-day period after the show, such winners as Barbara Mandrell, the Oak

Ridge Boys and Alabama experienced definite sales increases.

Dennis Nichols, Lieberman branch manager in Atlanta, maintains that the effects of television exposure are residual and long-ranging: "People who tuned into the CMA Awards Show may not have rushed out the next day to buy country albums, but between now and November when holiday buying begins, they'll remember the music they heard and the artists they saw."

Many retailers rotated their product in-store to feature entertainers who had been honored during the show itself. Jim Sinclair, Lieberman's Dallas branch manager, notes that following the CMA program, all their accounts were reallocated new and catalog product by those artists who had won awards.

Still, the month's activities have apparently been more successful at the radio level than at the retail. Dealers say they would like to see broader involvement by major manufacturers if the October country music month theme is to noticeably affect their overall sales.

They cite a lack of co-op ad dollars, a scarcity of point-of-purchase materials geared for the October country promotion, a shortage of in-store appearances by country acts, and the lack of a unified label approach toward supporting the CMA's campaign.

Comments Gregory Hallamay, owner and manager of the four-store Finder's chain in northwestern Ohio, "The majors don't have country dollars to give me. Pop dollars are there, but country ones are not."

Discussing the lack of label cohesiveness in backing the CMA October promotion, CBS Nashville vice president of marketing Roy Wunsch says, "I'm not sure that the country music month promotion has actually sunk in with the public. I think at this point it may still be more of an industry awareness factor."

Jo Walker-Meador, longtime executive director for the CMA, agrees that there are avenues yet to be explored by her organization at the retail level. She says she plans to make stronger contact this year with dealers and wholesalers, and is hopeful

that the new board of directors will concentrate more heavily on utilizing cross-the-board country promotions at retail.

"Our primary thrust has been toward radio," she admits. "We feel we've had excellent results with this program nationally through the cooperation of radio stations. But there are other things we could be doing to involve retail more actively in country music during that month."

A problem Walker-Meador singles out is the difficulty of convincing all major manufacturers to participate in a full-scale country music month promotion. Since each label holds its individual sales campaigns and incentive programs at different times of the year, they tend to exhibit little cohesiveness for the October theme.

Berson notes that October is traditionally "WEA month" in his operation. Thus, he says, "Our display space is pretty tied up already with WEA promotional materials. We don't have much space available for country displays, as things now stand."

Instead, he would like the CMA to send out a list of the final nominees up for its awards, along with information relating to the telecast itself, so that stores might initiate their own displays with current product and catalog. He also thinks the CMA could investigate the possibility of setting up a label-wide promotional contest in which the winners would receive expense-paid trips to Nashville for the CMA Awards Show.

Walker-Meador herself is intrigued by the possibility of holding a country music promotion every quarter to keep the record-buying public more aware of new releases. "There's so much else going on in October," she agrees, "that sometimes it's difficult for the CMA just to get retailers to put up our October promotional posters."

One thing, however, does seem certain: an appearance on the CMA Show, coupled with one of its top awards, affects more than just sales. As one Nashville record executive puts it: "I don't know whether the CMA Awards Show makes a deep impression on the general public. It may not always change an artist's record sales—but it will definitely change his asking price for concerts."

## CMA GROWING

NASHVILLE—For the first time in its 23-year history, the Country Music Assn.'s total membership now exceeds the 6,000-mark. With approximately 5,600 individual memberships and 500 organizations, the CMA claims the largest enrollment of any professional music industry trade association.

The sharpest increases in membership this year came in three of the CMA's 13 categories. Record merchandisers enrollment jumped 67.8%; disk jockey membership increased by 59.5%; and in the radio/tv category, there was a 26.4% rise over last year. An average growth percentage of 17.4% and an overall membership increase of 10.3% during the past 12 months have given the organization its largest membership ever.



RABBITT JAUNT—Eddie Rabbitt, right, visits with Tom Snyder on the "Tomorrow" show prior to his two-week headline engagement at the MGM Grand in Las Vegas.

## Columbia, E/A Team Up Rabbitt & Gayle

NASHVILLE—In what may well be the first such venture of its kind, Elektra and Columbia have joined forces to support a major 13-date concert tour featuring Eddie Rabbitt and Crystal Gayle this month. The unusual venture also plugs in Scotti Brothers Management and Gayle Enterprises in a four-way marketing and promotion campaign.

This cooperative project will utilize extensive marketing and merchandising from each firm involved, and is geared toward exposing the acts in both pop and country markets. The tour begins Thursday (5) at the Civic Center in Atlanta and encompasses dates in Biloxi, Baton Rouge, Houston, Odessa, Abilene, San Antonio, Lake Charles, Dallas, Wheeling and a three-day run at Louisville's Palace Theatre Nov. 19-21.

The unusual conjunctive tour, pairing two of country's hottest crossover artists, stems from market research conducted by Columbia and Elektra to determine the artists' compatibility and the success factor of merging them in a headline situation.

The research yielded demographic information and pinpointed the southeastern/southwestern U.S. as key areas for exposure for Rabbitt and Gayle. In a month-long period of negotiation, Jimmy Bowen, vice president of Elektra/Asylum's Nashville division, and Roy Wunsch, vice president of marketing, CBS Nashville, determined the feasibility of label cooperation for a headline tour of this scope, bringing in the respective management firms as well.

Calls went out to all promoters involved with the tour to determine what advertising plans would be required, which radio stations would have major time buys in each market, and what television promotion would take place prior to the tour. Stan Moress of Scotti Brothers Man-

agement and Bill Gadzimos of Gayle Enterprises then collectively produced radio and tv spots and developed an ad mat for print, so that there would be a consistent image for the two acts throughout the project.

Columbia and Elektra next selected demographically high-impact radio stations at country, A/C and Hot 100 levels. These stations will receive "super giveaway" packages containing Crystal Gayle and Eddie Rabbitt LPs, souvenir books and Rabbitt hats, all of which are being coordinated by promotion personnel for both labels. The project also calls for ticket giveaways as well.

Additionally, the marketing divisions of both labels are also designing their own individual radio spots to advertise each artist's album and tagging them with mentions of the joint headline appearances.

Retail ticket outlets, designated by the promoters, have been chosen for displays advertising the new Gayle and Rabbitt albums, along with a number of other non-ticket outlets tapped for this campaign by the field sales merchandisers of Elektra and Columbia. They will utilize Rabbitt and Gayle posters and die-cut logos supplied by the record companies, with a unifying point-of-purchase piece in banner format. The banners are designed to tie in the tour date with current product.

The artists will engage in extensive phone interviews to radio and press appearances in every market.

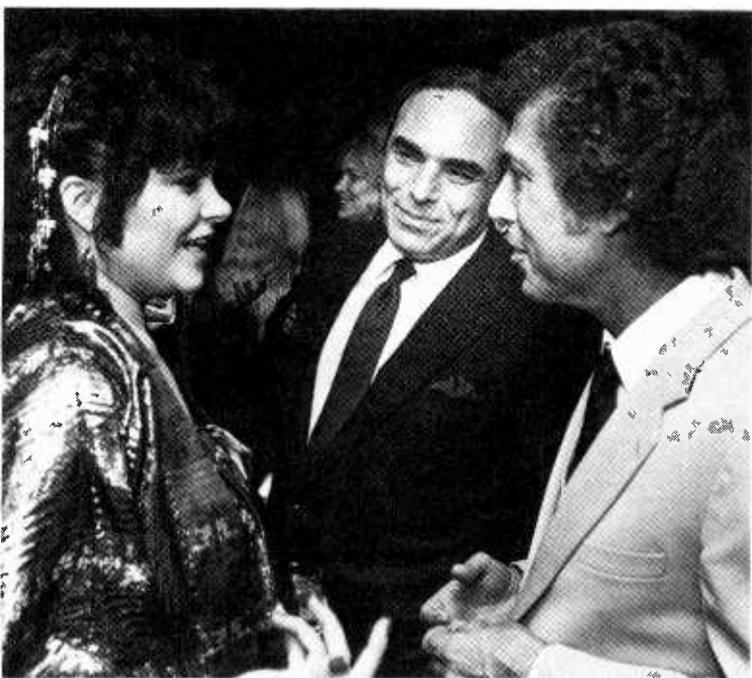
This unusual promotion has put the branches of WEA and CBS together for the first time, as they work to merchandise support material at the retail levels. Both Wunsch and Bowen expect accelerated sales on the two artists to extend through the holiday season as a result of the dual tour situation.

## 'Honky Tonk Heroes' In Production

BEVERLY HILLS—Production has begun on "Honky Tonk Heroes: The Story of America's Music," a two-hour feature film detailing the history of country music from the Depression era to the present day. The film will feature concert performances, rehearsals, recording ses-

sions and home movies of various artists.

The film will also be available as a six-hour limited series of specials. Telepictures Corp. will market the feature to theatres, pay television, commercial tv, home video, airlines, schools and the armed forces.



PRESIDENTIAL CHAT—Rosanne Cash chats with Dick Asher, center, deputy president and chief operating officer, CBS Records Group, and Rick Blackburn, vice president and general manager, CBS Nashville. The occasion was the annual CBS President's Party gala held at the Opryland Hotel during DJ Week.

## CAREER REBORN

## Reed Returns With New Manager, Agency, 2 Movies

NASHVILLE—After a two-year hiatus, Jerry Reed is back on the road—supported by a new booking agency, public relations company and personal manager. The RCA singer/guitarist is also keeping his hand in the movies, with two slated for 1982 release.

Says Reed's new manager, Frank Rogers, "Even though we are going to do two films in the near future, if Jerry had his choice, he would never be away from his music—as he was

in the last two years. And he'll never be away from it that long again."

Rogers, who owns Southwest Allied Products in Fort Worth, is a newcomer to the artist management field. He replaced Reed's longtime manager Harry Warner after Warner joined the Nashville staff of BMI. "I've learned that business is business," Rogers says, "whether you're selling groceries or entertainment."

Also brought aboard to implement Reed's career-development plans were Regency Artists, for concert booking, and Rogers & Cowan, for public relations.

The movies Reed will co-star in are "Mega Force," which went into production in mid-October, and "Roper And Goodie," scheduled to get underway next March. Besides his acting chores, Reed will do the title song for the former movie and be executive producer of the latter. Both have a western motif, according to Rogers, who adds that "Mega Force" is set in the future.

Rogers reports that he has raised \$6 million from private investors to underwrite Reed's film projects.

In spite of Reed's movie and television work, Rogers contends, "I don't really think he's been exposed yet," adding that he considers Reed "an all-media, international star." He says he wants to take Reed into new markets in such places as Japan, Australia and Europe. "I feel that Jerry Reed's career is being reborn," he maintains.

Reed has a number of side activities Rogers says he will be overseeing, including tv rights to the Jerry Reed Nashville Seniors Golf Classic, scheduled for next May, as well as Reed's continuing role as spokesman for Laredo Boots and Truckstops of America. Rogers has hired singer/songwriter Shink Morrison to handle Reed's publishing company, Vector Music.

The central emphasis for Reed now, though, Rogers insists, is keeping his concert act polished and in motion. "He wants to work," summarizes Rogers, "and that's the key to a successful career."

EDWARD MORRIS

## Kidney Group Sets Radiothon

NASHVILLE—With a new name and two new co-hosts for this year, the National Kidney Foundation's second annual country radiothon is set for 1982.

Johnny Cash and June Carter Cash will serve as co-chairman for the foundation's newly-titled Country Music Festival, slated for the weekend of April 3-4.

Last year's radiothon was the first such event sponsored by the National Kidney Foundation and raised more than \$800,000 through participation by approximately 180 country radio stations across the U.S. (plus two in Canada).

52 country performers appeared on the national program, leading foundation chairman Oliver Porter to comment that the debut radiothon was the most effective public education tool the organization had put together.

## Fox Forms Agency

YELLOW SPRINGS, Ohio—Jon Fox, former director of promotion for Flying Fish Records, has opened Turtle Creek Music, a bluegrass booking agency, here.

Promotional activities for the eastern U.S. will be handled by Chris Heim, while Rick Swenson will oversee the western region.

Turtle Creek's clients include the Hot Mud Family, Tony Trischka and Skyline and Joel Mabus. The agency is located at Box 238, Yellow Springs, Ohio 45387.

## Nashville Scene

By KIP KIRBY

A few weeks ago in this column, **Scene** brought up the subject of live on-air interviews, and their relevancy in today's country radio. A number of programmers have responded—among these, Nashville's own **Ralph Emery** to say that they consider these a vital and important part of country radio. (One deejay wrote in and said he wished he were allowed to do live artist interviews over the air, but that his station's format precludes them.)

Well, a longtime Nashville radio legend recently made his own stand for the value of keeping country radio creative. The deejay is **Captain Midnight**, an air personality whose reputation has been built over the past 25 years on total unconventionality and originality. Captain Midnight's forte is the live interview: listeners tuning in his show on **WUSW-FM** are likely to hear him on the phone with **Waylon Jennings** or **Willie Nelson** or **Billy Swan** or even the **mayor**, talking about the state of country music. The Captain's trademark is outspokenness; his candor and freeform opinions sometimes raise almost as much ire in his fans as loyalty. He tries to get listeners involved, and he's willing to talk about nearly anything (or to anybody) to keep country music interesting and alive. He's impossible to tune out because he's completely unpredictable, and his show attracts almost as many country entertainers in its audience as regular listeners.

Two weeks ago, in the midst of his shift, Captain Midnight nailed shut the door of the studio control room at WUSW-FM to protest what he feels is the de-personalization of Nashville radio. The protest stemmed specifically from a basic "tightening up" that occurred at the station when new program director **John Nichols** came on the scene, but Midnight says he also wanted to make a statement about country music in general.

"Nobody wants to take a chance any more on the new artists," he says. "Nobody wants to give a shot to the newcomer whose record may not get on the charts because there's so much product out today. Stations are tightening their playlists and going into inflexible formats when they should be lengthening them to handle all the great stuff that's being released now."

The brouhaha which ensued after Midnight locked himself into the control room made all the Nashville media, and the Captain was immediately yanked off the air; but as **Scene** goes to press, it appears that program director Nichols is actually on the Captain's side. "When I first took over the station seven weeks ago, I thought Captain Midnight on the air was atrocious," Nichols explains. "But I've come to realize that

(Continued on page 59)



## New On The Charts



THE WRIGHT BROTHERS  
"Family Man"—★

## E/A Acts Get 20% Of Country Album Charts

NASHVILLE—Marketing pushes behind Hank Williams Jr., Eddie Rabbitt, Johnny Lee, Tompall and the Glaser Brothers and Eddy Raven have boosted Elektra/Asylum product to its current status of commanding 20% of Billboard's Hot Country LPs chart.

Williams currently is the label leader with seven charted albums. August was proclaimed "Hank Williams Jr. Month," coinciding with the release of "The Pressure Is On" and two albums previously released on Warner Bros., "One Night Stand" and "The New South." Because the albums had been deleted from Warner Bros. catalog, Elektra purchased them to reissue under its label. During August, Williams' entire Elektra catalog was discounted on the wholesale level. Selected retailers in the Southeast and Southwest received standups of Williams, which could hold three different albums. The campaign was further supported with media time buys.

In conjunction with the August release of "Step By Step," a pop/country campaign focused around Rabbitt, who currently has three albums on the country chart. Instore displays, T-shirts, hats, pins, media buys and industry cocktail parties were the main thrust of the drive. A further Rabbitt push is slated for his upcoming tour with Crystal Gayle (see related story, country section).

In support of Lee's "Bet Your Heart On Me," special decks of cards, hats and bandanas are going out to selected radio and retail accounts on both the pop and country level. Lee's "Lookin' For Love" LP is currently less than 30,000 units shy from gold status, says Nick Hunter, director of marketing, E/A Nashville.

Instore appearances and media time buys geared around Tompall and the Glaser Brothers current tour with Conway Twitty have aided the Glasers' "Lovin' Her Was Easier." In the weeks for after the holidays is a retail display contest centering around Raven's "Desperate Dreams." A campaign is also slated for Dave Rowland and Sugar's post-Christmas release.

A special promotional album containing Christmas messages and anecdotes from each of the artists represented on Elektra/Asylum's "Christmas Country" package should be shipped to radio stations by Thanksgiving.

Hailing from Indianapolis and banded together since 1972, the Wright Brothers—brothers Tim and Tom and Karl Hinkle—have honed their eclectic repertoire of country, gospel, folk, bluegrass and rock, spiced with a comedy routine.

Although the trio's trademark is their unique blend of harmonics, each member is also an accomplished musician. Tim plays guitar, banjo and peddle steel, while Tom wields the rhythm guitar and mandolin. Hinkle is the bass player.

Among the acts the group has performed with are Mac Davis, the Earl Scruggs Revue and Bob Hope. Past engagements include stints at Harrah's in Reno and Opryland Hotel. The group is managed by Marv Dennis Productions, 219 Pebble Brook, Nashville, Tenn. 37221. (615) 352-0580. For more information concerning the Wright Brothers, contact Warner Bros. Records, 1706 Grand Ave., Nashville, Tenn. 37212. (615) 327-4503.

## Tulsa Benefit

TULSA—Alfa artists the Corbin/Hanner Band teamed up with members of the Jim Halsey Co. for a benefit softball match against the employees of KVOO-AM and Duke's Country Club here October 25. Also participating in the game were special guests Hank Thompson, Mel Tillis and Jana Jae.

Those attending the game received free admittance to Duke's Country for a performance by Corbin/Hanner the following evening. More than \$5,000 worth of door prizes, including albums, were also distributed during the show.



RCA CLAN—RCA artists band together for "Silver Threads And Golden Needles," on the label's showcase at the Grand Ole Opry during the recent country music week festivities. From left are Steve Wariner, Randy Parton, Leon Everette, Charley Pride, Jerry Reed, Sue Powell, Alabama's Teddy Gentry and Earl Thomas Conley.

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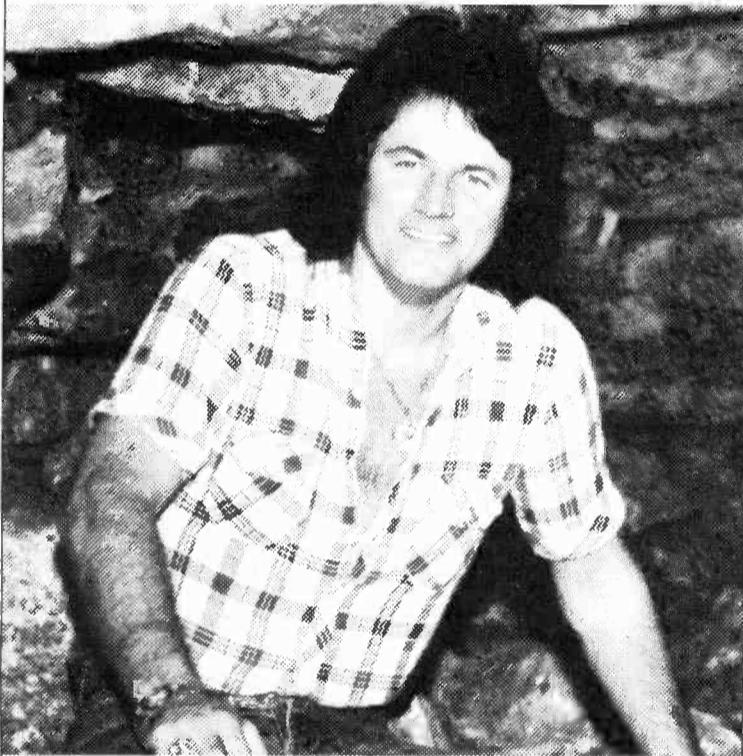
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By ROBYN WELLS

"Fancy Free" becomes the Oak Ridge Boys fifth chart-topper and their second of the year. It also becomes the fourth single by a group to hit the top this year, following the Oaks' "Elvira" and Alabama's "Old Flame" and "Feels So Right."

In fact, no more than four different singles by groups have ever graced the summit in any given year over the past decade. In 1980, both the Oaks and Alabama had two toppers apiece. The Oaks scored with "Leaving Louisiana In The Broad Daylight" and "Trying To Love Two Women," while Alabama came to the fore with "Tennessee River" and "Why Lady Why."

Four separate groups made it to the top with one tune apiece in 1978. And for three of the four groups—Larry Gatlin with Brothers and Friends, the Oak Ridge Boys and the Statler Brothers—1978 marked the first time they ever reached the premier position. The Gatlins turned the trick with "I Just Wish You Were Someone I Love," while the Oaks first scored with "I'll Be True To You." The Statler Brothers sole chart-topper was "Do You Know You Are My Sunshine," which held the No. 1 spot for two weeks. Rounding out the top group action in 1978 was Dave & Sugar's "Tear Time."

Three different groups reached the top spot in 1979. Dave & Sugar remained monopolizing the country apex for three weeks with "Golden Tears," while Larry Gatlin and the Gatlin Brothers Band held on for two weeks with "All The Gold In California." And the Charlie Daniels Band scored their only country topper in 1979—"The Devil Went Down To Georgia."

Dave & Sugar was the sole group to score a chart topper in 1976, reaching the summit for the first time with "The Door Is Always Open." And no groups at all made it to the top in 1972, 1973, 1974, 1975 or 1977.

**Collapsed Cover:** Two recent country covers of old pop hits didn't fare as well as they did in their original chart outing. Last week, Dolly Parton's version of "The House Of The Rising Sun" peaked at 14, compared to its No. 1 pop position in 1964 for the Animals and its number seven showing for Frijid Pink in 1970. (It also topped out at 78 in '78 for Santa Esmeralda). And Tammy Wynette's rendition of "Crying In The Rain" appears to have stopped at 18 this week. The tune originally went to six on the pop chart for the Everly Brothers in 1962.

**Resurrection:** Although they never recorded together in life, modern technology and the skillful hand of Owen Bradley have created a duet between two of country's late great stars, Patsy Cline and Jim Reeves. Their debut single, "Have You Ever Been Lonely," bows this week at starred 67.

Both Cline and Reeves have enjoyed a certain amount of chart success since their respective deaths in 1963 and 1964. Among Cline's posthumous offerings are the top 10 "Faded Love" (1963) and "Always," which hit 18 in 1980, following the release of "Coal Miner's Daughter," which detailed her influence upon Loretta Lynn.

Reeves has racked up a number of top 10 tunes since his death, including five No. 1 singles between 1965 and 1967—"This Is It," "Is It Really Over," "Distant Drums," "Blue Side Of Lonesome" and "I Won't Come In While He's There." More recently, Reeves hit the top 10 with Deborah Allen with "Take Me In Your Arms And Hold Me" (1980).

Also currently on the chart is a duet between Sandy Powell and the late Mel Street—"Slip Away"—which moves to starred 66. And more tidbits from the necrophile file of country recordings include Elvis Presley's "Guitar Man" package, the title track to which shot to the top of the country singles chart earlier this year, and a posthumous re-release of Red Sovine's 1974 top 20 single, "It'll Come Back," which topped out at 89 in 1980.

**Elektra Roll:** with Eddy Raven's "Desperate Dreams" LP debuting at starred 60 this week, Elektra/Asylum has a total of 15 albums on the chart, which translates into a hefty 20% of the action. Close behind is MCA with 14 albums, RCA with 12, Columbia with nine, Epic with seven, Capitol with four, and Liberty, Warner Bros. and Mercury with three apiece.

But RCA still rules the top of the album chart, as Alabama settles into its 13th week at No. 1 with "Feels So Right."

Billboard®  
**Hot Country LPs™**

Survey For-Week Ending 11/7/81

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	34	1	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	★ 50	15	15	WITH LOVE John Conlee, MCA
2	4	22	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	★ 51	2	2	I'M A LADY Terri Gibbs, MCA 5255
3	2	9	THERE'S NO GETTING OVER ME Ronnie Milsap, RCA AHL1 4060	42	31	19	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)
4	5	9	LIVE Barbara Mandrell, MCA 5243	43	46	27	ONE TO ONE Ed Bruce, MCA 5188
☆ 9	10	10	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535	44	48	2	ONE NIGHT STAND Hank Williams Jr., Elektra/Curb 5E 538
6	3	11	STEP BY STEP Eddie Rabbitt, Elektra 5E 532	45	47	2	LOVIN' HER WAS EASIER Tompall and the Glaser Brothers, Elektra 5E 542
7	8	7	GREATEST HITS Willie Nelson, Columbia KC2 37542	46	49	2	THE NEW SOUTH Hank Williams Jr., Elektra/Curb 5E 539
8	7	16	ESPECIALLY FOR YOU Oon Williams, MCA 5210	47	41	27	LIVE Hoyt Axton, Jeremiah 5002
9	12	13	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399	48	55	12	MORE GOOD 'UNS Jerry Clower, MCA 5125
10	6	18	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108	49	35	132	GREATEST HITS ▲ Waylon Jennings, RCA AAL1 3378
11	13	7	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438	50	53	2	FRAGILE, HANDLE WITH CARE Cristy Lane, Liberty LT 51112
12	14	24	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108	51	43	58	GREATEST HITS ▲ Anne Murray, Capitol 500 12110
13	10	33	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	52	40	12	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416
14	11	33	JUICE ● Juice Newton, Capitol ST 12136	53	59	29	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AAL1 3932
15	16	14	TAKIN IT EASY Lacy J. Dalton, Columbia FC 37327	54	57	2	RODNEY CROWELL Rodney Crowell, Warner Brothers BSK 3587
16	20	29	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528	55	62	24	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
☆ 25	3	3	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541	★ 56	NEW ENTRY		WAITIN' FOR THE SUN TO SHINE Ricky Scaggs, Epic FE 37193
18	15	55	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	57	60	183	STARDUST ▲ Willie Nelson, Columbia JC 35305
19	19	58	I AM WHAT I AM ● George Jones, Epic JE 36586	58	42	6	LETTIN' YOU IN ON A FEELIN' The Kendalls, Mercury SRM 16005
20	18	40	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	59	63	26	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol 500 12144
21	23	18	MR. T Conway Twitty, MCA 5204	★ 60	NEW ENTRY		DESPERATE DREAMS Eddy Raven, Elektra 5E 545
22	24	5	TOWN & COUNTRY Ray Price, Dimension DL 5003	61	52	3	MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257
23	21	74	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1 3644	62	44	21	PLEASURE Dave Rowland & Sugar, Elektra 5E 525
★ 24	NEW ENTRY		GREATEST HITS Charley Pride, RCA AHL1 4151	63	65	64	I BELIEVE IN YOU ▲ Don Williams, MCA 5133
25	22	69	HORIZON ▲ Eddie Rabbitt, Elektra 6E 276	64	68	15	ENCORE George Jones, Epic FE 37346
26	26	4	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464	65	71	29	DRIFTER Sylvia, RCA AHL1 3986
27	27	17	URBAN CHIPMUNK ● The Chipmunks, RCA AFL1 4077	66	70	16	SHOULD I DO IT Tanya Tucker, MCA 5228
28	28	17	YEARS AGO The Statler Brothers, Mercury SRM 16002	67	67	4	SLEEPING WITH YOUR MEMORY Janie Fricke, Columbia FC 37535
29	29	7	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194	68	56	6	HEART TO HEART Reba McEntire, Mercury SRM 16003
30	17	17	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055	69	54	62	HONEYSUCKLE ROSE ▲ Soundtrack Columbia S236752
31	34	7	HABITS OLD & NEW Hank Williams Jr., Elektra/Curb 6E 278	70	66	69	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492
32	36	104	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E 237	71	58	3	OLD LOVES NEVER DIE Gene Watson, MCA 5241
33	37	40	I'M COUNTRYFIED Mel McDaniel, Capitol ST 12116	72	74	48	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AAL1 3852
34	39	15	RAINBOW STEW Merle Haggard, MCA 5216	73	61	12	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Soundtrack, Mirage-WTG 16051
35	30	6	STRAIT COUNTRY George Strait, MCA 5248	74	72	34	SOMEWHERE OVER THE RAINBOW ● Willie Nelson, Columbia FC 36883
36	33	53	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	75	69	52	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309
37	32	56	GREATEST HITS ● Ronnie Milsap, RCA AAL1 3772				
38	38	104	THE BEST OF EDDIE RABBITT ● Elektra 6E 235				
39	45	24	MAKIN' FRIENDS Razzy Bailey, RCA AHL1 4026				

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

## Nashville Scene

• Continued from page 56

he's a special and unique personality who is a genuine rarity in radio. You wouldn't believe the deluge of phone calls I've had from members of the music industry who thought I was going to be firing him. I'm all in favor of helping new acts and want to encourage an open-door policy here at our station as much as possible for local talent. The Captain is trying to make a stand on behalf of 'creative country programming' and against what he calls 'format radio.'

So, at presstime, it appears that one country station in town, at least, won't be sounding like all the others—at least not while Captain Midnight rules the airwaves for four hours a day.

On the same evening that she was performing live on the CMA Awards Show at the Opry House in Nashville (where she also shared a dressing room with Barbara Mandrell), Lacy J. Dalton was named entertainer of the year in the 1981 Northern Calif. Music Awards. In her absence, radio station KEEN-AM accepted for Lacy, who found out about her award the next day.

Although no one mentioned it during the CMA telecast, the only reason Don Williams was not in the audience to learn he'd won "best album of the year" honors for "I Believe In You" was because he was in the hospital recovering from a ruptured disc and back surgery. It would have been nice if Barbara Mandrell or Mac Davis HAD let all the viewers and audience members know why Don didn't show up; perhaps then people wouldn't have thought he was simply too busy to be there. . . . Anyway, he's recuperated well enough from the corrective operation to return to the road with a show Nov. 18 in Saskatchewan, Canada.

Illustrating that country performers' appeal spans many musical boundaries, the Charlie Daniels Band is doing a special benefit concert Nov. 19 at the Opry House for the Nashville Symphony. We think it ought to be fascinating to hear the Symphony playing with Daniels on such non-classical arrangements as "The Devil Went Down To Georgia."

Chet Atkins, winner of this year's CMA instrumentalist of the year award, is composing the theme music to accompany Drake Chenault's ambitious 52-hour radio project, "The History of Country Music," which will be introduced to stations nationally this spring. By the way, did you know that Chet has won SEVEN Grammy Awards in his career?

Terri Gibbs has been racking up quite a few tv appearances recently, taping programs such as the "Bob Braun Show" (where she was a guest along with comedian Bob Hope), the "Barbara Mandrell & the Mandrell Sisters" program, "Atlantic City Alive" and "The Nashville Palace," on which she appears with Tammy Wynette and George Jones.

The Oak Ridge Boys seem to be turning into regulars on the "Tonight Show." The group just made its FOURTH appearance this year on the program. Fascinated by the huge success of "Elvira," with its classic 1960s flavor, Oaks member Joe Bonsall (who sang lead on "Elvira") told Scene last week he'd been rummaging through "somewhere around 800 old '50s and '60s singles" in his garage with an eye toward coming up with a couple of new "potential 'Elvira's" for the group's next album.

Doesn't it seem, given all the remakes and cover versions of former hits from two decades ago, that there's a real nostalgia going on in mu-

sic these days? "Papa-Oom-Mau-Mau" was a pretty common background phrase for pop songs in the 1960s, and some of those infectious old numbers never seem to lose their appeal. Scene recently went abroad, checking out the music scene on the international front, and found—in Germany, at least—that there's a tremendous fixation for old American rock acts: Beach Boys, Gene Vincent, Gene Pitney, Jan and Dean, Buddy Holly, etc. "Elvira's" phenomenal success proved that some songs with obvious pop flavoring can ALSO make perfectly delightful country programming as well. The lines of demarcation between country and pop often aren't so wide, after all. For starters, just ask the Statler Brothers ("Flowers On The Wall"), Bob Luman ("Let's Think About Living"), Bobby Bare ("All American Boy"), or Dickey Lee ("Patches").

Sheila Andrews, the husky-throated singer who recorded for the now-defunct Ovation Records label, suffered injuries when her furnace blew up in her Akron, Ohio home. She is recuperating in the hospital, and it is expected that she will have to cancel her upcoming tour in France beginning Nov. 1. Programmers may best remember Sheila from her fine duet with Joe Sun on "All I Want Is What I Had With You," which preceded John Conlee's later version.

Porter Wagoner is hitting the road once again, taking with him his back-up group, the Wagonmasters, and Mac Magaha, whose expertise with a fiddle is well known to visitors at Opryland U.S.A. for the past five years. Magaha originally started out with Porter when he had his first television show.

B.J. Thomas and producer Pete Drake have written a song commemorating the U.S.S. Atlanta, a nuclear-powered submarine launched last year. The song, "Sail On Atlanta," will become a permanent part of the new ship's history, and a portion of the ship (Scene hasn't learned WHICH particular portion) will be dedicated to B.J. Thomas as well. He will sing the Atlanta's ode at her official commissioning, tentatively set for Dec. 18 in Newport News, Va.

Cristy Lane is finding herself on charts far removed from just the U.S.A. "Once A Day" and "Love Of The Common People" have both been released in South Africa; "One Day At A Time" turned up on the Australian pop charts, we hear; and the same cut also stayed on the pop chart in New Zealand for more than eight months.

Charley Pride sang his hit, "Never Been So Loved In All My Life," on Tom Snyder's "Tomorrow" show last week.

Although we still take exception to the usage of the combined term "C&W" or "country western," it does seem that there's a revival of interest in the western side of music these days. Riders In The Sky continue to stay busy—in fact, the Triple-X Ranch trio's finishing up a two-sided Christmas single for holiday release on Rounder Records. The A-side will be "Christmas At The Triple-X Ranch," backed with "Riding Home On Christmas Eve," both original compositions from the talented cowboy threesome. . . . Then on the Nov. 7 edition of "The Nashville Palace" on NBC-TV, Roy Rogers and Dale Evans will welcome the Sons of the Pioneers, Slim Pickens, Pat Buttram and numerous other famous western performers. Viewers will have a chance to hear such classic western tunes as "Cool Water," "Tumbling Tumbleweed" and "Don't Fence Me In."



CONLEE COUNTRY—John Conlee, left, discusses his current MCA single, "Miss Emily's Picture," during the recent taping of "High Noon Country," the Memphis-based country music television show. Chatting with Conlee is host Jack Wells.

## Agenda Set For Billboard's Meet Int'l Confab Will Focus On Retail Record Market

• Continued from page 3

owner of the Soul Shack chain; Gwen Kessler, president of Tara Record and Tape Distributing; Jim Willems, founder and owner of Maranatha Village; and Al Bergamo, president of MCA Distributing.

"How To Sell Records: A Record Company Perspective" will involve talks by Irv Bagley, director of sales

## Word Looks To Expand, Hires Reps

• Continued from page 15

other forms of music have. And we're competing for the same space at retail stores that's occupied by r&b and pop product. We're no longer accepting being in the back of stores."

This, he says, explains the hiring of the seven new field people. The representatives will soon begin covering the Baltimore/Washington/Richmond and Norfolk region, Philadelphia, New York, Chicago, Atlanta, Dallas/Ft. Worth and Durham, Raleigh, Winston-Salem and Charlotte, N.C. "This is a new concept for gospel music," he insists.

The division, formed less than two years ago, has expanded its inhouse staff, which will handle the West Coast. Vernice Watson and Roxanne Hardy recently joined P.J. Baich and Bullard to make up the West Coast staff. "Once we're settled and see the results of our field staff, we'll bring on additional independents to handle the West Coast," says Bullard. Although Word is based in Waco, Tex., the black gospel division is headquartered in L.A.

In another area, Word is looking to add foreign dollars outside its existing black gospel audience.

Says Bullard: "We're looking at South Africa with Johannesburg our target city. There are 20 million blacks there and we want to expose our product to other than those who are already gospel fans.

"We're already being distributed there through a Christian distributor but we're also now looking at secular distribution. We're talking to WEA, which is getting ready to test black gospel through a sample multi-artist album."

Included in the test package are Shirley Caesar, the Mighty Clouds of Joy, Billy Preston, Andrae Crouch and the PUSH for Excellence Choir. "If that's successful, the company will release individual albums by these artists.

"Our longrange plans call for black gospel divisions in foreign countries," says Bullard.

Last week Word released three new gospel LPs, including "Higher Plane" by Al Green, "Go" by Shirley Caesar and Edwin Hawkins "Live" with the Oakland Symphony Orchestra.

The division's artist roster consists of nine acts, and Bullard says he is looking for a couple of new artists.

Acts already signed include Bobby Jones, who will have his debut LP in January; Don Thomas, Morris Chapman, the New York Community Choir, the Rev. Milton Brunson & the Thompson Community Singers, the Mighty Clouds of Joy, Tony Comer & Crosswinds along with Caesar and Green.

for Savoy; Michael A. Blines, director of international marketing for Benson; Bill Haywood, vice president of black music marketing for PolyGram; Andy Frances, director of marketing and artist development for Millennium; and Roland Lundy, senior vice president of sales for Word. Moran says the panel will also have representatives from Warner Bros., WEA and MCA.

A variety of label chiefs will be on the panel "Gospel Record Companies: A Perspective From The Top." Among them are Ray Bruno, president of NALR/Epoch; Ralph Carmichael, president of Light/Lexicon; Jim Foglesong, president of MCA's Nashville division; Raymond Harris, president of Nashboro; Billy Ray Hearn, president of Sparrow; Buddy Huey, president of Priority; Bob MacKenzie, president of Benson; and Stan Moser, senior vice president of Word.

Andrae Crouch, Walter Hawkins,

Pat Boone, James Cleveland and others will speak on "An Artist's Perspective: Why I Am In Gospel Music." Steve Binder, president of Steve Binder Productions, and Marty Krofft, television producer, are among the first scheduled for the panel on "Gospel Talent: Is It Viable On Secular TV?" Billboard columnist and air personality Mike Harrison has been tapped to chair the panel on "Radio: Where And How Does Gospel Music Fit Into Radio Today?"

Moran notes that a number of major industry executives has confirmed their participation in the conference in an open advisory capacity—including M. Richard Asher, deputy president and chief operating officer of CBS Records; Hal David, president of ASCAP; Frances Preston, vice president of BMI and president of the Gospel Music Assn.; and Jim Black, vice president of SESAC.

Survey For Week Ending 11/7/81											
Billboard® Best Selling			Spiritual LPs™								
This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number				
1	1	23	IS MY LIVING IN VAIN? The Clark Sisters, New Birth 7056G	18	13	28	MIRACLES Jackson Southernaires, Malaco M 4370				
2	2	32	TRUE VICTORY Keith Pringle, Savoy-SCL 7053	19	15	28	I'M A WITNESS TOO Vernard Johnson, Savoy SL 14606				
3	3	32	THE HAWKINS FAMILY LIVE Light LS 5770	20	18	92	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527				
4	4	40	THE LORD WILL MAKE A WAY Al Green, Myrrh 6661	21	21	6	SAINTS HOLD ON Sensational Nightingales, Malaco MAL 4373				
5	5	32	CLOUDBURST The Mighty Clouds Of Joy, Myrrh MSB 6663	22	24	6	YOU'VE BEEN MIGHTY GOOD TO ME New Jerusalem Baptist Church Choir, Savoy SL 7070				
6	9	6	WHERE IS YOUR FAITH James Cleveland & The Southern California Community Choir, Savoy SGL 7066	23	22	10	CAUGHT UP Bobby Jones & New Life, Creed 3102				
7	6	28	20th ANNIVERSARY ALBUM James Cleveland & The World's Greatest Choirs, Savoy SGL 7059	24	19	19	ONE DAY AT A TIME Rev. Thomas Walker, Eternal Gold EGL 652				
8	7	10	YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME Charles Fold, Savoy SGL 7061	25	25	44	THE LORD IS MY LIGHT New Jerusalem Baptist Church Choir, Savoy SGL 7050				
9	10	109	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035	26	26	10	THE GATHERING New York Community Choir, Myrrh MSB 6657				
10	8	75	TRAMaine (WORD) Tramaine Hawkins, Light LS-5760	27	27	151	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024				
11	11	15	MORE OF THE BEST Andrae Crouch, Light LS 5785	28	NEW ENTRY		INTRODUCING THE WINANS The Winans, Light LS 5792				
12	17	10	GOD'S WAY (Is The Best Way) James Cleveland & The Voices Of Watts, Savoy SL 14631	29	29	146	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735				
13	12	58	REJOICE Shirley Caesar, Myrrh MSB 6646 (Word)	30	33	96	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763				
14	14	10	WHEN YOU CAN BELIEVE WYCB Mass Choir, Savoy SGL 7063	31	28	44	GOD WILL SEE YOU THROUGH The Williams Brothers, New Birth 7048-G				
15	20	15	BE ENCOURAGED Florida Mass Choir, Savoy 7064	32	32	28	RISE AGAIN Gospel Keynotes, Nashboro 7227				
16	16	44	A PRAYING SPIRIT James Cleveland & The Cornerstone Choir, Savoy 7046	33	30	10	THE MASTER'S BOUQUET Andrew Rowe & The Washington D.C Choral Ensemble, Savoy SL 14585				
17	23	6	MY EXPECTATIONS Voices of Cornerstone, Savoy SL 14632	34	31	10	UNIVERSAL LOVE Billy Preston, Myrrh MSB 6607				
				35	34	19	THERE IS NO EXCUSE (For Not Serving The Lord) Prince Dixon with The Jackson Southernaires, Alligator 1201				



# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
☆	3	12	I HEARD IT THROUGH THE GRAPEVINE—Roger (N. Whitfield, B. Strong), Warner Bros. 49786 (Stone Agate, BMI)	☆	38	6	NOTHIN' BUT A FOOL—Natalie Cole (B. Amesbury), Capitol 5053 (Chardax, BMI)	☆	67	5	NIGHTLIFE—Kwick (M. Toles), EMI-America 8091 (Million Dollar/Cessess, BMI)	
2	1	14	NEVER TOO MUCH—Luther Vandross (L. Vandross), Epic 14-02409 (Uncle Ronnie, ASCAP)	35	37	8	LOVE DON'T LOVE NOBODY—Jean Carn (C.B. Simmons, J.B. Jefferson), ISDP 02501 (Epic/Mighty Three, BMI)	68	54	7	WARM WEATHER—Pieces Of A Dream (D. Wansel, C. Biggs), Elektra 47181 (Assorted, BMI)	
3	2	13	WHEN SHE WAS MY GIRL—The Four Tops (M. Blatte, L. Gottlieb), Casablanca 2338 (Polygram) (MCA, ASCAP)	☆	58	2	SHARING THE LOVE—Rufus With Chaka Khan (K. Murphy), MCA 51203 (Bean Brooke, ASCAP)	☆	69	3	GUESS WHO—Larry Graham (J. Belvin, J.A. Belvin), Warner Bros. 49833 (Michele, BMI)	
☆	5	6	TAKE MY HEART—Kool & The Gang (C. Smith/J. Taylor/G. Brown/Kool & The Gang), De-Lite 815 (Polygram) (Delightful Music Ltd./Second Decade Music, BMI)	☆	43	4	IT MUST BE MAGIC—Teena Marie (T. Marie), Motown 7212 (Jobete, ASCAP)	☆	70	2	SWEETER AS THE DAY GOES BY—Shalamar (L. Carriera, R. Smith), Solar 12329 (RCA) (Spectrum VII/Silver Sounds, ASCAP)	
☆	8	7	CONTROVERSY—Prince (Prince), Warner Bros. 49808 (Controversy, ASCAP)	☆	48	3	TONIGHT YOU AND ME—Phyllis Hyman (B. Hawes, P. Sotti), Arista 0637 (Industrial Strength, BMI)	☆	71	60	8	ZULU—The Quack (C. Campsie, G. McFarlane), Pavillion 02455 (CBS) (ATV, BMI)
☆	7	13	GET IT UP—The Time (Not Listed), Warner Bros. 49774 (Tionna)	☆	39	11	FUNKY SOUND, TEAR THE ROOF OFF—Sequence (J. Brailey, G. Clinton, W. Collins), Sugar Hill 561 (Malbiz/Ricks, Intersong, BMI)	☆	72	73	4	BODY SNATCHER—R.J.'s Latest Arrival (R.J. Rice), Sutra 109 (Big Seven/Arrival, BMI)
☆	11	5	LET'S GROOVE—Earth, Wind & Fire (M. White, W. Vaughn, W. Vaughn), ARC/Columbia 18-02536 (Sagfire/Yougouel, ASCAP)	☆	44	8	FUNKY SENSATION—Gwen McCrae (K. Nix), Atlantic 3853 (Kenix, ASCAP)	☆	73	82	3	IT'S YOUR NIGHT—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0641 (Raydiola, ASCAP)
8	4	18	ENDLESS LOVE—Diana Ross & Lionel Richie (L. Richie), Motown 1519 (Polygram Pictures/PCP Brockman/Intersong, ASCAP)	☆	41	9	LET'S START THE DANCE AGAIN—Bohannon (H. Bohannon, P. Johnson), Phase II 49-02449 (April Bohannon/Intersong, ASCAP)	☆	74	83	3	HEART HEART—Geraldine Hunt (C. Marotta), Prism 323 (Pabon/Torres & Prismatic, BMI)
9	9	21	SHE'S A BAD MAMA JAMA—Carl Carlton (L. Haywood), 20th Century 2488 (RCA) (Jim Edd, BMI)	☆	42	5	BLUE JEANS—Chocolate Milk (H. Redmon Jr., L. Hayes), RCA 12335 (Cessess/Electric Apple/Le Ma, BMI)	☆	75	81	3	ME AND YOU—The Chi-Lites Featuring Eugene Record (E. Record, C. Davis), 20th Century/Chi-Sound 2503 (RCA) (Angelshell/Six Continents/Gaetana, BMI)
10	10	11	I CAN'T LIVE WITHOUT YOUR LOVE—Teddy Pendergrass (L.A. Huff, C. Womack), P.I.R. 5-02462 (Epic) (Mighty Three, BMI)	☆	43	2	LET THE FEELING FLOW—Peabo Bryson (P. Bryson), Capitol 5065 (WB/Peabo, ASCAP)	☆	76	77	5	HEAVEN IS WAITING—Tom Grant (T. Grant, G. Tripp), WMOT 8-02128 (Framingreg/Front Wheel/Weird Willie/Easy Landing, BMI)
☆	12	9	SNAP SHOT—Slave (M.L. Adams, F. Miller, C. Carter, S. Arrington, J. Douglas), Cotillion 46022 (Atlantic) (Evening Ladies, BMI)	☆	44	4	YOU GO YOUR WAY—Spinners (Tawatha), Atlantic 3865 (Do-Drop In/Frozen Butterfly, BMI)	☆	77	79	4	FOR YOU—Superior Movement (V. McCoy), C.M. 5-02502 (Epic) (April Blackwood, BMI)
☆	14	7	OH, NO—The Commodores (L.B. Richie Jr.), Motown 1527 (Jobete/Commodores Entertainment, ASCAP)	☆	45	8	MIDDLE OF A SLOW DANCE—Klique (I. Suthers), MCA 51158 (For George, BMI)	☆	78	89	2	SCHOOL DAZE—Funn (D.A. Miller Jr.), Magic 93000 (Pure Love, ASCAP)
13	13	12	BEFORE I LET GO—Maze Featuring Frankie Beverly (F. Beverly), Capitol 5031 (Amazement, BMI)	☆	46	6	DISCO DREAM—Mean Machine (S. Robinson/J. Chase/S. Santiago/D. Rivera Jr./J. McLean, J. Sempit), Sugar Hill 768 (Sugar Hill, BMI)	☆	79	80	4	IN THE NIGHT—Cheryl Lynn (R. Parker Jr.), Columbia 18-02511 (Raydiola, ASCA)
☆	16	12	JUST ONCE—Quincy Jones Featuring James Ingram (B. Mann, C. Weil), A&M 2357 (Mann And Weil/ATV, BMI)	☆	47	7	MEANT FOR YOU—Debra Laws (D. Laslay, R.J. Seeman), Elektra 47198 (Almo/Noa-Noa, ASCAP)	☆	80	90	2	WANTING YOU—Starpoint (K. Adeyemo, E. Phillips), Chocolate City 3229 (Polygram) (Harrindur/Lycindiana/Ensign, BMI)
☆	17	9	SHE DON'T LET NOBODY—Curtis Mayfield (D. Fekaris, C. Mayfield), Boardwalk 7-11122 (Fekaris, ASCAP/M&M, BMI)	☆	48	55	WALKING INTO SUNSHINE—Central Line (L. Beckles, L. Francis, R. Carter), Mercury 4013 (Polygram) (Central Line Music, PRS)	☆	81	86	2	ALL I WANT—Herb Alpert (H. Alpert, M. Stokes, M. Colombier), A&M 2375 (Almo/Irving, ASCAP/BMI)
☆	25	6	INSIDE YOU—Isley Brothers (E. Isley/R. Isley/O. Isley/M. Isley/R. Isley), T. Neck 5-02531 (Epic) (April/Bovina, ASCAP)	☆	49	4	YOU GO YOUR WAY—Spinners (Tawatha), Atlantic 3865 (Do-Drop In/Frozen Butterfly, BMI)	☆	82	NEW ENTRY	CALL ME—Skey (R. Muller), Salsoul 2152 (RCA) (One To One, ASCAP)	
☆	20	10	THIS KIND OF LOVIN'—The Whispers (W. Shelby, K. Spencer, N. Beard), Solar 12295 (RCA) (Spectrum VII/Silver Sounds, ASCAP)	☆	50	3	LA LA MEANS I LOVE YOU—Tierra (W. Hart, T. Bell), Boardwalk 11129 (Mighty Three/Bellboy, BMI)	☆	83	NEW ENTRY	SATURDAY SATURDAY NIGHT—Zoom (F. Bonner, J. Gadsdon, H. Prelean, H. Redmon, L. Hayes), Polydor 2186 (Polygram) (Zoom, BMI)	
☆	23	10	PULL FANCY DANCER PULL—One Way (K. McCord), MCA 51165 (Perk's, BMI)	☆	51	8	IT SHOWS IN THE EYES—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49805 (Nick-O-Vat, ASCAP)	☆	84	NEW ENTRY	NUMBERS—Kraftwerk (R. Hutter, K. Bartos, F. Schneider), Warner Bros. 49795 (No Nonsense, ASCAP)	
☆	19	12	STAY AWAKE—Ronnie Laws (R. Laws), Liberty 1424 (Sweetbeat, ASCAP)	☆	52	2	I WILL FIGHT—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 18-02549 (Nick-O-Vat, ASCAP)	☆	85	NEW ENTRY	FEEL MY LOVE TONIGHT—Stacy Lattisaw (N.M. Walden, A. Willis, C. Chapman, W. Wallace, A. Knox), Cotillion 46026 (Atlantic) (Walden/Gratitude Sky, ASCAP/Irving/Baby Shoes, BMI)	
☆	22	9	TAKE MY LOVE—Melba Moore (Kashif), EMI-America 8092 (Duchess/MCA, BMI)	☆	53	2	HIT AND RUN—Bar-Kays (Bar-Kays, A.A. Jones), Mercury 76123 (Polygram) (Bar-Kays/Warner Tamerlane, BMI)	☆	86	NEW ENTRY	LET YOUR LOVE COME DOWN—Manhattans (L. Graham, P. Richmond), Columbia 02548 (Content, BMI)	
☆	21	6	LOVE ALL THE HURT AWAY—Aretha Franklin And George Benson (S. Dees), Arista 0624 (Irving/Lijesrika, BMI)	☆	54	4	WHAT A SURPRISE—The Pointer Sisters (A. Pointer, J. Pointer, T. Lawrence), Planet 47937 (Elektra) (Brintree/Tira, BMI)	☆	87	NEW ENTRY	NOW THAT I KNOW—The Emotions (J. Hull, G. Porot, S. Londo), ARC/Columbia 18-02535 (Dwarf Village/Blue-Eyed Soul/Stephien Londo, ASCAP)	
☆	22	15	LOVE HAS COME AROUND—Donald Byrd And 125th Street, N.Y.C. (W. Duckett), Elektra 47168 (Blackbyrd, BMI)	☆	55	6	WALL TO WALL—Rene And Angela (R. Moore, A. Winbush), Capitol 5052 (Ala Mode/Arista, ASCAP)	☆	88	88	6	GOODBYE HIM HELLO YOU—Betty Wright (R.D. Fields), Epic 4-902521 (Danber, ASCAP/Richfield Kat, EM)
☆	40	2	TURN YOUR LOVE AROUND—George Benson (J. Graydon, S. Lukather, B. Champlin), Warner Bros. 49846 (Garden Rake, BMI/Rehtakul/ISH, ASCAP)	☆	56	2	I'M JUST TOO SHY—Jermaine Jackson (J. Jackson), Motown 15125 (Black Stallion, ASCAP)	☆	89	NEW ENTRY	BEWARE—Barry White (J. Belvin), Unlimited Gold 5-02580 (Epic) (Stone Diamond, BMI)	
☆	24	14	DO YOU LOVE ME—Patti Austin (R. Temperton), QWdri 49754 (Warner Bros.) (Rodsongs, ASCAP)	☆	57	5	LOVE LINE—Tavares (Kashif, L. Jones), Capitol 97644 (Duchess/MCA/Mighty M, BMI/ASCAP)	☆	90	NEW ENTRY	THE OLD SONGS—Frederick Knight (D. Pomerantz, D. Kaye), Juana 3700 (WB/Upward Spiral, ASCAP)	
☆	33	3	WHY DO FOOLS FALL IN LOVE—Diana Ross (F. Lyman, M. Levy), RCA 12349 (Patricia, BMI)	☆	58	3	DON'T HIDE OUR LOVE—Evelyn King (L. Jones, A.S. Moore), RCA 12322 (Mighty M, ASCAP)	☆	91	91	3	I COULD WRITE A LOVE SONG—Mighty Fire (M. McCord, P. Sawyer), Elektra 47199 (Key Of G/Barley Lane, ASCAP)
☆	26	18	LET'S DANCE—West Street Mob (Pleasure W. Henderson, A. Johnson, J. Peters), Sugar Hill 763 (Funky P.O./At Home, ASCAP)	☆	59	6	FREE FALL (Into Love)—Lenny Williams (L. Williams/P. Jackson Jr./J. Wieder), MCA 51179 (Len-Lo/Fat Jack The Second/Stay Attuned, BMI)	☆	92	52	10	LEP'S GET CRACKIN'—Shock (R. Sause, M. McClain, M. Noble), Fantasy 916 (Mac Man, ASCAP)
☆	27	15	SUPER FREAK—Rick James (R. James, A. Miller), Gordy 7295 (Motown) (Jobete/Stone City, ASCAP)	☆	60	4	HANG ON IN THERE—Harold Melvin & The Blue Notes (R. Tyson, J. Patton), MCA 51190 (Hal Mel/Dajoy/Ensign, BMI)	☆	93	42	8	I'VE GOT TO LEARN TO SAY NO—Richard "Dimples" Fields (R.D. Fields, B. Wilson), Boardwalk 7004 (On The Boardwalk/Dat. Richfield Kat, BMI/Songs Can Sing, ASCAP)
☆	31	7	SOMETHING ABOUT YOU—Eboney Webb (A. Jones), Capitol 5044 (Eboney Webb/Cessess, BMI)	☆	61	5	FIRST TRUE LOVE AFFAIR—Jimmy Ross (S. Pulga/L. Nizah/M. Turner), RFC 7002 (Soul Chak, ASCAP)	☆	94	66	6	REGGAE ON BROADWAY—Bob Marley (B. Marley), Cotillion 46223 (Cayman, ASCAP)
☆	29	17	WE'RE IN THIS LOVE TOGETHER—Al Jarreau (R. Murrain, K. Stegall), Warner Bros. 49716 (Blackwood/Magic Castle, BMI)	☆	62	6	BOOGIE'S GONNA GET YOU—Rafael Cameron (R. Muller), Salsoul 7-2157 (RCA) (One To One, ASCAP)	☆	95	30	16	SWEAT—Brick (R. Hickman, J. Brown, R. Ransom, E. Irons, A. Bridget), Bang 5-02246 (CBS) (WB/Gold High, ASCAP)
☆	30	17	ON THE BEAT—The B.B.&Q. Band (M. Malayasi, T. Slade), Capitol 4993 (Little Macho/Intersong, ASCAP)	☆	63	5	ALL I WANT—Twennynine with Lenny White (C. Vaughn), Elektra 47208 (Mel/Yel/Spazmo, ASCAP)	☆	96	35	11	I LIKE IT—Cameo (L. Blackmon, A. Mills, A. Lockett, T. Campbell), Chocolate City 3227 (Polygram) (Better Days, BMI) (Better Nights, ASCAP)
☆	31	19	I'LL DO ANYTHING FOR YOU—Denroy Morgan (B. Reid, R. Miller), Beckett 455 (Big Seven/Bert Reid, BMI/Becket/Ron Miller, ASCAP)	☆	64	3	I WANT YOU—Booker T (B.T. Jones, M. Stokes), A&M 2374 (Irving/House Of Jones, BMI)	☆	97	62	8	JUST MY LUCK!—Tyrone Davis (R. Richmond, L. Graham), Columbia 12-02269 (Content, BMI)
☆	32	14	SILLY—Deniece Williams (J.D. Williams, F. Baskett, C. McDonald), ARC/Columbia 18-02406 (Rosebud)	☆	65	4	STEAL THE NIGHT—Stevie Woods (B. Bowersock, J. Veitch, M. Vernon), Cotillion 46016 (Atlantic) (Sunrise, BMI)	☆	98	51	9	DANCIN' FREE—The Brothers Johnson (L. Johnson), A&M 2308 (State Of The Arts/Kodi, ASCAP)
☆	33	10	TIME TO THINK—Rockie Robbins (R. Robbins, R. Kersey), A&M 2355 (Rockie/Almo, ASCAP/Irving/Mercy/Kersey, BMI)	☆	66	5	YOU'LL BE DANCING ALL NIGHT—Sheree Brown (S. Brown), Capitol 5026 (Shawn Breeze/Glenwood, BMI)	☆	99	99	6	I'M SO GLAD I'M STANDING HERE TODAY—Crusaders (J. Sample, W. Jennings), MCA 51177 (Four Knights/Irving/Blue Sky Rider, BMIF)
				☆	67	6	BABY NOT TONIGHT—Madagascar (J. Parnes), Arista 0625 (Madagascar, ASCAP)	☆	100	96	13	AIMING AT YOUR HEART—The Temptations (J.B. Jefferson, C.B. Simmons, R. Roebuck), Gordy 7208 (Motown) (Assorted, BMI)

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

## Counterpoint

### Acts Cancel; White Benefit In Jeopardy

By JEAN WILLIAMS

LOS ANGELES—A cloud hangs heavily over a scheduled benefit concert for former radio/television executive **George White**, as **Jack Gibson**, publisher of the Jack the Rapper newsletter, attempts to save the proposed event.

The **Four Tops**, **Luther Vandross** and **Chocolate Milk**, three of the five announced performers for the concert, "say they have previous commitments and can't do it," says Gibson. However, Gibson says he fears the plug will be pulled if other headline acts do not participate.

The concert is set for Detroit's Cobo Hall Saturday (7). "We have already paid the deposit on the hall and the event has been widely publicized. We have a lot of calls for tickets and now we have two acts for a multi-act show," says Gibson.

White, an amputee who also lost his eyesight and had a kidney transplant in the past two years, was released from his position at WGPR-FM and WGPR-TV, Detroit, earlier this year.

The industry veteran is said to be without medical insurance or money to pay his day-to-day living expenses. Gibson, with some other industry reps, unofficially formed a committee to seek aid for White.

At the most recent Family Affair convention in Atlanta, the music industry rallied around White to the tune of more than \$6,000.

"George has meant so much to this industry and done so much for black artists, there's no way we can sit back and watch this happen without at least trying to do something. At the convention the people showed how much they cared.

"But hell," he continues, "that's not enough. George is in big trouble. We're still looking at one of the persons who is responsible for a lot of us being where we are and he's unable to have the basic things he needs or pay his astronomical medical bills.

"I have called all around this country and I'm having one hell of a time getting major black artists to come and perform. It does not seem possible that acts will not come forth to help a guy like this.

"I know times are hard and we need all the work we can get. But we as an industry, and as human beings, are in a sorry state when one more gig becomes more important than helping try to save a man, who, whether we know it or not, is largely responsible for many black artists being able to get that one more gig."

Those interested in participating should call Gibson (305) 423-2328.

★ ★ ★

The Institute of New Cinema Artists, Inc., has started its third 20-week recording industry training program at its New York headquarters.

The organization, headed by actor/director/producer **Ossie Davis**, instructs on the nonperforming aspects of the recording industry including, management, sales, marketing, distribution, promotion, publicity, studio engineering, songwriting, publishing, record production and concert production.

(Continued on page 63)

NOVEMBER 7, 1981, BILLBOARD

## Writer Charges Jacksons With Infringement

LOS ANGELES—Acting as his own attorney, local composer Erle C. Bonner charges "The Things I Do For You," recorded by the Jacksons, infringes on his April 1978 copyrighted song, "People Living In Society."

The accusation, made in Federal District Court here, names as defendants Philadelphia International Records, Leon Huff, Peacock Music, Joseph Jackson, and Michael, Randy, Marlon, Tito and Jackie Jackson, also known as the Jacksons.

Bonner's complaint alleges that he sent his song to Philadelphia International and Huff four days after he registered the ditty for copyright. In October 1978, Bonner received a letter from Huff turning the song down.

Bonner's suit contends that Huff turned the song, "The Things I Do For You," over to Joseph Jackson of Peacock Music, who in turn gave it to the group, composed of his sons. The Jacksons' recorded song, Bonner alleges, is similar in melodic and structural application, and that the phrase, "people all over the world" is identical in wording and melodic context.

Bonner's suit claims he should have been paid \$12,000 for the song and seeks \$2 million punitive damages. He also asks the court to order an accounting of the song's profits.

## Panasonic \$1M EW&F Promo

Continued from page 10

Louis), WJLB-FM (Detroit), WKYS-FM (Washington), WDAS-FM (Philadelphia), WRKS-FM (N.Y.), WGCI-FM (Chicago), KMJO-FM (Houston), KNOK-FM (Dallas), KSOL-FM (San Francisco), KACE-FM (Los Angeles) and KDKO-AM (Denver).

Panasonic is also producing 200,000 EW&F Rockbills (souvenir programs) to be given free to concert goers. Front cover of the program features the jacket of the group's latest LP, "Raise." There also are short stories on group members, and the program opens into a large poster of EW&F.

Coleman notes that Panasonic is running similar campaigns in foreign territories, including South America, the Far East and Africa.

Earth, Wind & Fire has constructed the most expensive production of their careers, costing \$600,000, says Ellison. He explains that additionally, "it costs \$60,000 a night to do the show."

To date, says Ellison, the tour which kicked off Oct. 20 in Portland, Me., has had all soldout shows. The one-hour, 45-minute show consists of 30 tunes from past LPs and four from "Raise." The tour concludes in Denver Jan. 7.

## ASCAP Workshop

NEW YORK—The third annual ASCAP Musical Theatre Workshop starts the first of 10, three-hour Monday sessions this week (26). Under the direction of writers Charles Strouse and director/lyricist Richard Maltby, in association with the Dramatists Guild Development Program, the tuition-free series is aimed at developing new projects for the musical theatre. It's held at ASCAP's headquarters here.



AFTER MIDNIGHT—Bobby Short, left, receives congratulations from Jack Reinstein, Elektra/Asylum's senior vice president and treasurer, following his recent show at the Roxy in L.A. Short's first E/A album, "After Midnight," is due in January.

## Warner Bros. Issues New Controversial Crouch LP

By CARY DARLING

LOS ANGELES—Social issues such as abortion and prostitution may not seem like average gospel fare, yet they are touched on in Andrae Crouch's latest album, "Don't Give Up." The album is also considered controversial because it is Crouch's first LP on a secular label, Warner Bros., and his first "pop" product with such studio whizzes as Steve Porcaro, Joe Sample and David Paich.

"Every album I've done has been controversial," laughs Crouch, who will continue recording more straightforward gospel for Light Records. "James Cleveland wrote a song called 'God Wouldn't Have Led Me This Far To Leave Me' and so I don't feel some of the songs would have come if I had just been on Light. Light has a certain exposure and it would be like trying to sell snow skis in Honolulu. I feel this album has the potential to reach a different kind of person than the Light Records audience. So, I will probably lose some but I'll get them back if it wins any kinds of awards."

He says the songs on "Don't Give Up" are not just overnight inspirations. "It's not anything new to me. It's just time for me to say it," he notes. "Possibly, my market wouldn't accept me talking about these things so I just waited for a while so I wouldn't turn them off."

In fact, the first single release—"Start All Over Again"—is designed with his gospel audience in mind. "We did that primarily so as not to create a gap between his gospel and pop areas," says Tom Draper, Warner Bros.' black music marketing vice president. "We felt that if we could come up with a first record that encompasses elements of both, we could then begin to develop him after having re-established him in the gospel area. After this, we can go in other directions."

"When I first heard it, I was a little turned off at the choice," admits Crouch of his current single. "But they just wanted to let my audience know that I'm still gospel before they release the next single so people won't be saying 'did you hear that song by Andrae, boy he's out there.'"

The next single in fact may be one of the more controversial songs on the album. "Hollywood Scene," which deals with male prostitution. "I was recording at Paramount here and it's right on Santa Monica Blvd.," recalls Crouch of how the song evolved. "I would leave there at five in the morning and see the same guys at one in the afternoon. After

awhile, you look into their eyes and you feel sorry for them. You wonder if they have a place to stay. So many people have put them down and said God has written them off. These people have made so many absolutes that they turn off the people they are trying to communicate with. Because this is on Warner Bros., maybe this will go in some areas my Light Records don't go."

Another controversial aspect of the album was that it took two years to make. Crouch denies there is any great mystery behind this. "It took so much time because of interruptions. I was on the road so I would always have to interrupt recording with a tour," he explains. "I'm glad for it because different ideas came and I've changed. If I was still doing it, I would probably put another song on and take another one off."

As for the stellar lineup of musicians, Crouch says he is not looking simply for star power. "I was looking for the skill and the sound. When it plays on the radio, the general audience doesn't know who it is," Crouch reasons. "The whole thing just happened. Steve Porcaro was playing and he enjoyed the session so much that he wanted David Paich to come and just listen. Then David said 'hey, can I play organ?' Louis Johnson said he accepted Christ through my last album so when we called him, he wanted to do it. Joe Sample has been playing on my albums for six or seven years. The others are just friends," says Crouch.

Even the next Light album, coming in spring, may have some different touches. "I thought it was going to be in one style but now it's coming out different. I have one song called 'Straddling The Fence' and I have a song directed to Israel. But it will be more traditional, more church-oriented. I have to try to keep the church on fire. That's why I don't condemn the traditional style of gospel and those that are doing it because they keep the people inspired and keep them hot. The only problem is they keep them hot in the same message and there's not that effort to go out and evangelize. I have to write songs that will keep them inspired and keep them hot so that when they hear 'Hollywood Scene' they say 'let's go out and talk to those guys out there instead of criticizing them.'"

Veteran producer Michael Omartian may even help with the arrangements on the next album, but Crouch is not worried about per-

(Continued on page 63)

# Billboard® Soul LPs

Survey For Week Ending 11/7/81

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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	6	<b>THE MANY FACETS OF ROGER</b> Roger, Warner Bros. BSK 3594	☆	43	5	<b>LOVE IS THE PLACE</b> Curtis Mayfield, Boardwalk NBI 33239
☆	3	8	<b>NEVER TOO MUCH</b> Luther Vandross, Epic FE 37451	☆	NEW ENTRY		<b>CRAZY FOR YOU</b> Earl Klugh, Liberty LT-51113
3	1	12	<b>BREAKIN' AWAY</b> Al Jarreau, Warner Bros. BSK 3576	41	31	7	<b>I LIKE YOUR STYLE</b> Jermaine Jackson, Motown M8-952M1
4	2	28	<b>STREET SONGS ▲</b> Rick James, Gordy G8-1002M1 (Motown)	42	42	5	<b>PIECES OF A DREAM</b> Pieces Of A Dream, Elektra GE-350
5	5	9	<b>TONIGHT</b> Four Tops, Casablanca NBLP 7258 (Polygram)	43	41	15	<b>CAN'T WE FALL IN LOVE AGAIN</b> Phyllis Hyman, Arista AL 9544
☆	6	6	<b>IT'S TIME FOR LOVE</b> Teddy Pendergrass, P.I.R. TZ 37491 (Epic)	44	45	10	<b>TOUCH</b> Gladys Knight & The Pips, Columbia FC 37086
☆	7	11	<b>THE TIME</b> The Time, Warner Bros. BSK 3598	☆	49	3	<b>PERFORMANCE</b> Ashford & Simpson, Warner Bros. 2WB 3524
☆	8	3	<b>SOMETHING SPECIAL</b> Kool & The Gang, De-Lite DSR 8502 (Polygram)	☆	54	2	<b>CHANCES ARE</b> Bob Marley, Cotillion SD 5228 (Atlantic)
9	9	19	<b>LIVE IN NEW ORLEANS</b> Maze Featuring Frankie Beverly, Capitol SKBK 12156	☆	51	3	<b>BEWARE</b> Barry White, Unlimited Gold FZ 37176 (Epic)
☆	10	4	<b>SHOW TIME</b> Slave, Cotillion 5224 (Atlantic)	48	36	32	<b>MY MELODY</b> Deniece Williams, ARC/Columbia FC 38048
☆	11	17	<b>IN THE POCKET ●</b> Commodores, Motown ME-955M1	49	39	14	<b>THE MAN WITH THE HORN</b> Miles Davis, Columbia FC 36790
12	12	10	<b>LOVE ALL THE HURT AWAY</b> Aretha Franklin, Arista AL 9552	50	53	8	<b>HAPPY LOVE</b> Natalie Cole, Capitol ST 12165
13	13	16	<b>CARL CARLTON</b> Carl Carlton, 20th Century T-628 (RCA)	☆	NEW ENTRY		<b>CAMOUFLAGE</b> Rufus With Chaka Khan, MCA MCA 5270
☆	16	6	<b>FANCY DANCER</b> One Way, MCA MCA 5247	☆	58	2	<b>ALL THINGS HAPPEN IN TIME</b> Harold Melvin And The Blue Notes, MCA MCA 5261
☆	18	8	<b>LOVE BYRD</b> Donald Byrd And 125th St., N.Y.C. Elektra SE-531	53	44	14	<b>WALL TO WALL</b> Rene & Angela, Capitol ST 12161
☆	35	2	<b>INSIDE YOU</b> The Isley Brothers, T-Neck FZ 37533 (Epic)	54	46	17	<b>WITH YOU</b> Stacy Lattisaw, Cotillion SD 16049 (Atlantic)
☆	26	3	<b>ALL THE GREATEST HITS</b> Diana Ross, Motown M13-960C2	☆	NEW ENTRY		<b>ANTHOLOGY</b> Grover Washington Jr., Motown M9-961A2
☆	20	5	<b>EVERY HOME SHOULD HAVE ONE</b> Patti Austin, QWest QWS 3591 (Warner Bros.)	56	47	44	<b>THREE FOR LOVE ●</b> Shalamar, Solar B21-3577 (RCA)
☆	22	5	<b>SOLID GROUND</b> Ronnie Laws, Liberty LD 51087	57	48	7	<b>THE SPIRITS IN IT</b> Patti LaBelle, P.I.R. FZ 37380 (Epic)
☆	23	32	<b>THE DUDE ●</b> Quincy Jones, A&M SP 3721	☆	NEW ENTRY		<b>WHAT A WOMAN NEEDS</b> Melba Moore, EMI America ST-17048
21	21	10	<b>EBONEE WEBB</b> Ebony Webb, Capitol ST-12148	☆	NEW ENTRY		<b>DON'T GIVE UP</b> Andrae Crouch, Warner Bros. BSK 3513
22	15	7	<b>THIS KIND OF LOVIN'</b> The Whispers, Solar BXL1-3976 (RCA)	60	40	5	<b>MAGIC WINDOWS</b> Herbie Hancock, Columbia FC 37387
23	14	8	<b>SLINGSHOT</b> Michael Henderson, Buddah BDS 6002 (Arista)	61	52	10	<b>THE TEMPTATIONS</b> The Temptations, Gordy G8-1006M1 (Motown)
24	19	17	<b>I'M IN LOVE</b> Evelyn King, RCA AFL1-3962	62	56	13	<b>SWEET AND WONDERFUL</b> Jean Carn, TSDP FZ 36775 (Epic)
☆	NEW ENTRY		<b>CONTRIVERSY</b> Prince, Warner Bros. BSK 3601	63	65	9	<b>TRY ME I'M REAL</b> Bobby Bland, MCA MCA 5233
26	17	21	<b>IT MUST BE MAGIC</b> Teena Marie, Gordy G8-1004M1 (Motown)	64	60	25	<b>STEPHANIE</b> Stephanie Mills, 20th Century T-700 (RCA)
27	24	15	<b>ENDLESS LOVE ●</b> Soundtrack, Mercury SRM-1-2901	65	61	33	<b>VERY SPECIAL</b> Debra Laws, Elektra GE-300
28	25	12	<b>THE B.B. &amp; Q. BAND</b> The B.B. & Q. Band, Capitol ST 12155	66	64	21	<b>KNIGHTS OF THE SOUND TABLE</b> Cameo, Chocolate City CCLP 2019 (Polygram)
☆	33	4	<b>STANDING TALL</b> Crusaders, MCA MCA 5254	67	55	16	<b>WINNERS</b> The Brothers Johnson, A&M SP-3724
30	29	7	<b>FREETIME</b> Spyro Gyra, MCA MCA 5238	68	59	8	<b>I BELIEVE IN LOVE</b> Rockie Robbins, A&M SP-4869
31	30	19	<b>BLACK &amp; WHITE</b> Pointer Sisters, Planet P-18 (Elektra)	69	57	13	<b>BLACK TIE</b> Manhattans, Columbia FC 37156
☆	50	2	<b>GO FOR IT</b> Shalamar, Solar BXL1-3984 (RCA)	70	62	18	<b>L.J. REYNOLDS</b> L.J. Reynolds, Capitol ST-12127
33	34	5	<b>REFLECTIONS</b> Gil Scott-Heron, Arista AL 9566	71	67	7	<b>NEW AFFAIR</b> The Emotions, ARC/Columbia FC 37456
34	32	17	<b>DIMPLES</b> Richard "Dimples" Fields, Boardwalk WBI-33232	72	69	7	<b>THE SECOND ADVENTURE</b> Dynasty, Solar S-20 (Elektra)
35	37	14	<b>JUST BE MY LADY</b> Larry Graham, Warner Bros. BSK 3554	73	70	35	<b>RADIANT</b> Atlantic Starr, A&M SP 4833
36	27	7	<b>SIGN OF THE TIMES</b> Bob James, Columbia/Tappan Zee PC 37495	74	73	18	<b>CAMERON'S IN LOVE</b> Rafael Cameron, Salsoul SA-8542 (RCA)
37	28	10	<b>SUMMER HEAT</b> Brick, Bang FZ-37471 (Epic)	75	74	20	<b>LET THE MUSIC PLAY</b> The Dazz Band, Motown M8-957M1
38	38	16	<b>COMPUTER WORLD</b> Kraftwerk, Warner Bros. HS 3549				

★ 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.)

# New On The Charts



**SHEREE BROWN**

**You'll Be Dancing All Night—65**

A self-taught musician—she plays guitar and is learning flute and percussion instruments—Sheree Brown achieved her first professional success in 1974 when she entered a battle of the bands competition at the Hollywood Bowl. She survived the auditions and preliminary competitions to get to the finals where she performed two original songs, accompanying herself on guitar, and won. This acceptance fired her desire for a music career.

Brown now has a string of writing and arranging credits to her name. She penned such r&b successes as Patrice Rushen's "Haven't You Heard" and "Let The Music Take Me," the latter co-written with Rushen. Brown also co-arranged several tunes on Syreeta's latest album and co-wrote the singer's "Dance With Me, Children." She's a sought-after background vocalist working with Donald Byrd, Jim Gilstrap and Rushen, among others.

Brown wrote nine of the 10 cuts on her Capitol debut LP "Straight Ahead," including "You'll Be Dancing All Night."

Management is handled by John Raatz, Tender Loving Care Management, 914 7th Street, Santa Monica, Calif. 90403 (213) 395-4416.

## Warner Issues Crouch Album

• Continued from page 62

manently alienating his more traditional Christian fans. "When I put out 'This Is Another Day' five years ago and had one song called 'Perfect Peace', all the Christian magazines said that I had gone disco. I said 'why me? I'm just trying to write a nice song.' I'm not trying to cross-over. If my Latin friends play me Latin music, it becomes a part of me. It's not like I make a record and say 'I want to reach some Latins or I'll throw in some Latin music.' Their music becomes a part of me so it has to come out somewhere. R&B and Jamaican music have also become a part of me.

"I love having people not know what I'm doing," laughs Crouch, regarding the next album. "People are so surprised to hear the name of Jesus on this album. They thought Warner Bros. wasn't going to let me say Jesus. Warners said 'hey, we like the way you make records. Just bring us the finished copy.' They didn't even come down and listen. They just told me to be Andrae Crouch."

# Counterpoint

• Continued from page 61

The program, started in 1979, is designed for economically disadvantaged persons, ages 18-22, living in New York City. Upon graduation, students are placed in jobs within the industry.

Among the companies employing graduates are Arista, PolyGram, RCA, Masterdisk Studio and Latin Sound Recording Studio.

Information concerning the program may be obtained by calling (212) 695-0826.

Ray Charles is producing his first gospel album for Powerhouse recording artist Sara Jordan Powell at his L.A. studio.

Charles and Powell did a concert together in Europe some time ago and he requested producing the singer.

Powell, considered by many to be one of the most powerful women vocalists around, formerly recorded for Savoy Records. Charles is compiling material for the LP, which is expected to be completed by the end of the year.

Chicago's Mayor Jane M. Byrne proclaimed Sunday (1) Granville "Granny" White Day in the city.

Granny, in the music industry 35 years, all with CBS Records, is being honored for a lifetime of providing opportunities for talented young people in the entertainment industry.

A testimonial dinner is on the agenda for that evening at the Hyatt Regency Hotel. The event is chaired by Carl Davis, with a host of industry executives cochairing.

Bunky Sheppard, senior vice president at Destiny Records, has been inducted into America's Music & Entertainment Hall of Fame in Chicago.

In his 30 years in the industry, Sheppard has worked with such acts as Diana Ross, the Commodores, Stephanie Mills, Marvin Gaye, Thelma Houston, Gene Chandler and numerous others.

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## Classical Notes

PolyGram Classics will rock the import business early next year when it unveils a separate esoteric import distribution company. PolyGram has hired **Steve Jacques**, the young Britisher who set up the Brilly Imports program, and plans to separate Jacques' division from PDI. Jacques will handle less commercial DG and Philips product that doesn't enter through conventional PolyGram channels, as well as representing indie classical labels and rock product. The new division, which is being kept under wraps, may also become the Argo, L'Oiseau Lyre and Telefunken conduit. Previously London Records had been handling this product. . . . In other import news, Qualiton Records' **Otto Quittner's** long-standing feud with Schwann catalog publisher **Bill Schwann** continues. Quittner now beefs about Schwann's Eurodisc and Denon import listings while his Supraphon and Hungaroton imports are consistently refused. Schwann classical editor **Richard Black** explained Eurodisc is handled by Arista, part of the parent Bertlesman company. Black said only product distributed by a U.S. arm of the manufacturer can qualify, adding that the Japanese

Denon titles, imported by Discwasher, are being deleted. . . . **Marcos Klorman**, of Desmar Records and Euroclass Distributors, becomes the latest to offer high technology prerecorded cassettes. Klorman has issued four Desmar real-time duplicated editions, manufactured by **Alan Silver's** Connoisseur Society/In Sync Labs on Du Pont Superchrome. Titles are two Schubert piano sonata recitals by **Richard Goode**—unavailable on disc—"The Art Of Richard Stoltzman (Clarinet)" and Stokowski conducts Vaughan Williams/Dvorak, Royal Philharmonic Strings.

The Walt Disney Organization's Philadelphia Orchestra ties will be renewed this month. The Philadelphians are waxing patriotic strains for a multimedia presentation soundtrack—part of the futuristic Florida EPCOT community near Disney World. Disney has hired Telarc Records to produce and engineer the 3M digital multi-track recording. Disney music director **Buddy Baker** is arranger and conductor for the sessions. . . . South Florida-based Audiofon Records' first release is a Liszt/von Weber recital by pianist **David Bar-Illan**. **ALAN PENCHANSKY**

## OPTIMISTIC OUTLOOK

# Indie Imports Surviving, Looking Forward To Growth In The '80s

CHICAGO—Independent classical record and tape imports are holding up in spite of today's weakened retail economy, and U.S. import companies are looking toward significant growth in the 1980s.

That's the finding of a survey of indie importers, who cite increased levels of consumer sophistication and growing esoteric product acceptance as the basis for their optimistic outlook.

At New York's German News, one of the oldest import suppliers, 1981 sales are about 10% ahead of last year, according to record manager **Fred Hofer**. Hofer sees the possibility of a major surge beyond the current business slump.

"I foresee that companies like us will just increase if the retail structure, the tight money problems are solved," Hofer explains.

Hofer said European label production cut backs have made stocking a problem. U.S. demand, however, seems to be at its highest level.

Hofer said that there has been a lack of excitement in major label issues, and many consumers have become accustomed to purchasing more esoteric labels.

"We're going a little bit more into having records reviewed, and there are more radio stations showing interest," he explains.

German News' lines include Pathe-Marconi, German EMI, English EMI, Preiser and Harmonia Mundi (Germany).

One of the newer import entrants, Beverly Hills, Calif.'s Brilly Imports, also offers a positive outlook. Owner **Lawrence Vitte** looks two or three years ahead to a major import sales boom.

"It's a very lucrative market and it's going to become even more so," Vitte says. "The biggest problem I see is that the market is two or three years away from being able to absorb all the material that's available."

"There seems to be a little bit too much product, offered a little bit too incoherently," Vitte added.

Vitte's company now has nine U.S. reps providing coverage in most territories. Major lines are French Harmonia Mundi and English EMI. Brilly also has several specialized British and German lines targeted at the audiophile market.

Vitte claims his company is working toward dealer education and merchandising and advertising campaigns. "I think the problem is a lack of real dealer expertise. What we're doing is giving retailers real ways to solve these problems."

While collections haven't been a major problem, Vitte admits that the indie importer is vulnerable in this area, particularly with much classical business concentrated in a few major chains.

Marcos Klorman, head of Euroclass Imports in New York, agrees that consumer sophistication has reached a new high. Klorman, however, is dealing cautiously today because of the weakened retail structure, most hurt in the East Coast, he says.

"The West Coast is better for us overall," Klorman insists. "The New York market is soft."

"We have no trouble selling imports. People look for them today. We are always approached by labels out of Europe begging us to take them."

Euroclass handles Britain's Unicorn and Rubini labels.

At New York's Qualiton Imports, owner **Otto Quittner** also expressed concern about the weakened retail base. Quittner speculated that as much as 40% of the classical retail structure had been lost in chain closing of recent past.

"We are still doing business and doing quite a good business, but the business is not increasing as it did for many years," Quittner explains.

However, Quittner feels acceptance of importance has gained.

"People don't shy away from imports today just because it's an import," says Quittner. "More people know what a Hungaroton record is now."

Adds Quittner, "The import selection is probably three times as big today as it was a few years ago. Probably the percentage of imports today is much higher too."

Quittner handles about 2,500 titles, specializing in Eastern European imports including Supraphon, and Hungaroton, which is about to come with its first four digital titles.

International Book and Record Distributors, based in Long Island, has enjoyed steady growth in its two years of operation.

"The market is steadily growing for our company," explains owner **Simon Simunovic**. "The recordings I see coming in fly out," he adds.

According to the importer, slow payment is one of the biggest problems, particularly since European suppliers generally operate on a tighter credit structure.

International's newest lines include Saga from England, and Replica, an Italian live opera line.

Adds Simunovic, "We are working much more on Italian product because of the price. We also are planning to start with Japanese product including EMI-Toshiba and Japanese pressed soundtracks that are no longer available in the U.S."

## Angel Trims Prices On Red Line LPs

CHICAGO—Angel Records is once again slashing prices on catalog product as it issues 24 new Red Line series albums Nov. 10. The series list price is \$6.49.

Performances feature the Berlin Philharmonic, Chicago Symphony and Philharmonia Orchestra. Conductors featured include Klemperer, Giulini and Karajan, and Milstein, Oistrakh and Weissenberg are among the soloists.

## George London Honored At Gala

WASHINGTON — Bass/baritone George London, whose career ended abruptly in 1977 with a permanently damaging cardiac arrest, will be honored Wednesday (4) at a Kennedy Center benefit and gala with Beverly Sills as mistress of ceremonies.

Performers include Rockwell Blake, Justino Diaz, Nicolai Gedda, Marilyn Horne, Evelyn Lear, Catherine Malfitano, James McCracken, Carol Neblett, Leonie Rysanek, Richard Stilwell, Dame Joan Sutherland, Tatiana Troyanos, Shirley Verrett and Ruth Welting accompanied by Jeffrey Goldberg, Eugene

Kohn, James Levine, Thomas Pasatieri, Julius Rudel and Warren Wilson.

The tribute is being co-sponsored by the Center, the National Symphony Orchestra, the Washington Opera, the Washington Performing Arts Society, National Opera Institute and the American Film Institute.

A paralyzed vocal chord forced London to abandon his international singing career in 1967. As an administrator, he created a second career and was in Europe scouting talent for the Washington Opera when stricken by the cardiac arrest.

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## Audiophile Recordings

## Spotlight

certo's reading is somewhat over-serious, but spontaneity and high spirits dominate in Prokofiev's sharply drawn parodistic symphony.

**TIME PASSAGES—**AI Stewart, Mobile Fidelity Sound Lab MFSL 1-082, distributed by Mobile Fidelity, \$16-\$17.

Stewart's penchant for lushly detailed, wide-screen arrangements and razor-sharp production detail make him one of the most broadly represented pop figures in the audiophile field. This third album to receive a new half-speed

(Continued on page 67)



**TCHAIKOVSKY: ROMEO AND JULIET, NUTCRACKER SUITE—**Cleveland Orchestra, Maazel, Telarc Digital DG10068, distributed by Audio-Technica, \$17.98.

Realistically full tonal weight and life-like dynamic scale continue to be Telarc trademarks and qualities setting this label apart from the rest. Tchaikovsky's "Romeo And Juliet" Overture contains some magnificent, heavily scored climaxes, and Telarc captures the full scope of the proceedings as never before possible. Musically, the Clevelanders really milk these big effects, and the overall result is some of the most stunning impact in the audiophile realm. The polished Clevelanders also give a first-rate "Nutcracker" reading, a score particularly appropriate to the holiday season. Cleveland's Masonic Auditorium is one of the U.S.'s best recording sites, and the natural tonal character and spaciousness even in the biggest climaxes are other notable sonic attributes. This is mass appeal repertoire and first class exploitation of the new technology in blissful marriage.

**SHOSTAKOVICH: SYMPHONY NO. 5—**Cleveland Orchestra, Maazel, Telarc Digital DG10067, distributed by Audio-Technica, \$17.98.

Maazel delivers an outstanding performance and Telarc once again offers proof that a simple microphone set-up skillfully administered in a good hall (Masonic Auditorium) is the way to go. Spectacular dimensions in frequency response and dynamic range are not the only advantages here; the integral overall view of the orchestra—unimpaired by spotlighting and other control room adjustments—also adds to the illusion of "being there." Multi-mike vs. minimal mike may be a fascinating subject to debate, but Telarc's methods are the closest thing to a seat in the hall. This is Shostakovich's most popular work and the percussive scoring and high decibel conclusion make it a natural audiophile choice.

**SHOSTAKOVICH: PIANO CONCERTO NO. 1, PROKOFIEV: CLASSICAL SYMPHONY—**Rosenberger, Los Angeles Chamber Orchestra, Schwarz, Delos DMS3008, distributed by Super-sounds, Ltd., \$17.98.

Purism is the dominant recording approach today, and this highly accurate production shorn of any sonic additives is another excellent example. These top-notch performances of neo-classical 20th century scores have been recorded with a simple microphone approach, preserving both the performance's original spatial character and—one of the most important parts of musical expressivity—the complete dynamic palette of the interpretation. The Shostakovich's solo piano and trumpet are beautifully balanced against the ensemble, and the solid, clean reproduction of Rosenberger's big Bosendorfer concert grand is of particular interest. The Con-

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## MUSCLE SHOALS ACTIVITY

## Studios Focus On Their Own Projects, As Sessions Decline

By ROSE CLAYTON

**MUSCLE SHOALS—**Recording activity here, away from the mainstream, has naturally been affected by the state of the industry and the economy in general. Still, because business remains fairly healthy, a look at how sessions have changed can be enlightening.

Although fewer major labels are recording in local studios, the number of custom projects has increased. More time has become available for studios to concentrate on their own production and publishing endeavors.

This is not to say, of course, that more major artists would not be welcomed with open arms; it just means that the music business here is as creatively satisfying as it has always been.

At Fame, Rick Hall is continuing to produce about five albums a year with major artists. He has produced the last two albums for Mac Davis on Casablanca and is currently completing projects for Marie Osmond and Jerry Reed. Upcoming dates are booked on the Osmond Brothers and the Dillman Band.

"At times when business has been bad for most people, we have been lucky," says Fame engineer Walt Aldridge. "We have never been a rental studio per se, but more of a facility for Rick Hall's productions. Five projects a year is a good work load."

With two studios, however, Fame had been leasing time if someone called and a studio was not booked.

That demand has slackened and Aldridge feels that it may prove to have been for the best.

"Rental time is not on a royalty basis," Aldridge comments. "We want to concentrate on the things that are." So, in the extra studio, Aldridge and Tom Brasfield, his writing partner, have been turning out tunes for Hall's publishing companies.

The results have been a #1 country song and number five pop tune "(There's) No Gettin' Over Me" by Ronnie Milsap, a top 20 country record, "She's Steppin' Out," by Con Hunley, plus cuts by Razyzy Bailey, Mac Davis and Jerry Reed.

Muscle Shoals Sound, whose clients have included Bob Dylan, Bob Seger, Rod Stewart, Dr. Hook, Helen Reddy, Millie Jackson and Billy "Crash" Craddock, to name a few, now has five producers working on projects for its MSS/Capitol Records label.

Delbert McClinton, Glenn Frey, Bonnie Bramlett, Lenny LeBlanc, Levon Helm and Russell Smith are currently in production at MSS.

Dick Cooper, a production assistant at Muscle Shoals Sound, recalls

(Continued on page 67)



**DIGITAL DISCIPLES—**Don Menza's RealTime direct-to-digital "Burnin'" LP soared to number eight on Tower Records' Sunset Blvd., L.A., store's jazz chart with the help of, left to right, jazz buyer David Reyes, store manager Bob Delaney and audiophile buyer Richard Petipas, who took advantage of heavy radio airplay by stocking the album in both sections. That's RealTime distributor Tony Weber of Rolls Electronic Corp. at the right presenting Tower with "Master Merchant Of The Month" certificates.

## Allen Of Universal: Digital Can Reap \$

**NEW YORK—**Digital audio recording can be profitable, once the initial investment in the system has been made. Universal Recording Corp. of Chicago installed a 3M Digital mastering System, costing about \$200,000 in January, 1981. According to president Murray Allen, who also serves as president of SPARS (Society of Professional Audio Recording Studios), "The system has produced a profit from the day it was installed.

"Digital recording took off like gangbusters when we first put it in," Allen says. "Then it dropped off a little, but now it's back to where it was."

Allen says Universal needs to operate its digital system 15 hours a week to cost-justify the equipment. "Some weeks we have less than this," he says, "but other weeks we have 70, 80 or 90 hours. In addition, we are attracting new business and receiving extra revenues with our digital capabilities."

The rental premium has not been a major problem in developing digital business, Allen says. He points out that the cost of using the 32-track digital recorder is only slightly higher than using two 24-track analog tape recorders with a SMPTE lock-up system. Furthermore, the cost differential is reduced by lower digital tape expense, since two 24-track analog recorders running at 30 i.p.s. use two times more tape than a digital recorder. "Digital use results in a 12 to 15% increase in recording rates," Allen states.

To create interest, the studio introduces the new technology to clients by making a digital tape of a recording session along with the analog. "First we play back the analog recording," Allen says. "Then we play back the digital recording without telling them it's digital. The digital system sells itself."

"Now is the time to develop digital capability," Allen believes, "because studios with this capability will have the advantage when digital arrives in the home in the next couple of years."

According to Allen, a key to Universal's success with digital is that the studio treats the system as a computer rather than a tape machine and operates it in a separate room, where it also operates NECAM computers for running faders on consoles. The studio developed an interface "black box" to monitor both digital and NECAM systems while permitting them to "talk" to each other.

The mastering system's remote controls are operated in the studios, which are also equipped with video monitors to provide a view of the digital recorder operation.

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# Studio Track

NEW YORK—Roy Halee is at Soundmixers doing post-production work on the tape of this summer's **Simon & Garfunkel** concert in Central Park. Negotiations are still underway for marketing of the concert.

Also in New York, **Larry Bright** is laying tracks with producer **Baloti Lawrence** and engineer **Dave Lichtenstein** at **Skyline Studio**.

In Detroit, at **RMJ Recording Studio**, the group **New York Express** is working on the final mix for its forthcoming LP on **Cherie Records**. **Ron Gaines** is producing, **Rick Kerr** engineering.

At **Tantus Studio** in Detroit, **Ruth Busbee** is finishing work on her album on **Sound of Gospel Records**. Engineer is **David Schreiner**. The studio also recorded the 1,500-voice **National Baptist Convention** at Joe Louis Arena for **West Bound Records**.

In Dearborn Heights, Mich., **Alliance** is recording new material for its debut album on **Handshake Records**. **The American Gems** are recording a single with **Bob Deladurantaye** producing and **Eric Morgeson** at the board for both projects.

At **Sound Shop** in Nashville, **Mel Tillis** and producer **Billy Strange** working on Elektra album with engineer **Travis Turk**. . . . **Razzy Bailey** laying RCA tracks with producer **Bob Montgomery** and **Ernie Winfrey** as engineer. . . . **T. G. Shepard** working on album for **Warner Bros.**, with producer **Buddy Killen** and engineer **Winfrey**.  
At **Music City Music Hall** in Nashville, **Loretta**

**Lynn, Crystal Gayle, Sissy Spacek**, and **Howard Hesseman** doing pre-recording for Lynn's TV special with producer **Bill Walker** and engineer **Bill Vandevort**.

At **Quadrasonic** in Nashville, **James Ward** and producer **Turley Richards** working on album with **Willy Pevear** behind the board. . . . **Eddie Truick** laying album tracks with producer **Larry Byrom** and engineers **Steve Coostree** and **Pevear**. . . . **Mike White** and arranger **Bill Pursell** add strings to new album with producer **Bill Joor** and **Jimmy Stroud** as engineer.

**Jose Quintana** continues to produce **Herb Alpert** at **A&M**, **Don Hahn** engineering, assisted by **Benny Faccone**.

The **Kingston Trio** recording at **Wizard**, **Mike Settle** producing, **Hank Donig** engineering. Also there: **Kin Vassey** 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 Ladanyi** 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.

## Scharff Ups Rent Service

NEW YORK—The high-end equipment available for rental from **Scharff Communications** just got even higher. The Manhattan-based company recently purchased a \$70,000 Harrison MR3 36x24 mixing console, **Ampex MM-1200** recorder and interface hardware, and can now supply a complete system to its clients.

"Due to demand," says president **Peter Scharff**, "we're moving from a la carte rentals to a full dinner menu. The need for better audio in video productions is soaring, and because of my background in tv simulcasts I have a lot of video clients. And my main goal is video, because video people traditionally haven't wanted to deal with audio."

Scharff takes care of all those audio needs—boards, tape machines, cords, microphones, even sound engineers. "We're flexible," he says, "so people don't have to pay for more than they need."

The Harrison MR3 console was acquired to expand Scharff's flexibility. "Recording studios usually just need little things, like a harmonizer if theirs breaks down. But a hole was created by video people needing more and better equipment than ever before," says Scharff. The console will be made portable, with the addition of casters.

The console, which was sold to Scharff by **Martin Audio**, is adaptable to the needs of video producers because of a fader reverse feature to control the two-track video feed on the board's main fader. "Video has to be foolproof," Scharff says, "because it's so expensive."

NOVEMBER 7, 1981, BILLBOARD



# GIFTED PERFORMANCES.

Over the past three years, there have been more than 200 Ampex Golden Reel recipients. And more than \$200,000 donated to charity.

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# Video



**CANNES ACTION**—Last month's VIDCOM transformed Cannes into a video circus. From left: one of three Thorn EMI trucks announcing the company's new videocassette line; Recoton president



Bob Borchardt (standing) confers with Jeff Tuckman, managing director of Sound Video Unlimited; and RCA staff vice president Seth Willenson (left) with executive vice president Herb Schlosser at the SelectaVision exhibit.



## Arbitration Sought By Union In A Dispute With Vidtronics Execs

LOS ANGELES—The International Sound Technicians/Cine Technicians & Television Engineers Local 695 here seeks arbitration of a contract hassle it is having with Vidtronics in a litigation originally filed in Superior Court here and now moving to Federal District Court.

The court's decision will have long-range impact in that the disagreement surrounds a new videocassette duplicating plant which the defendant has opened in Newbury Park, Calif., some 45 miles from Los Angeles.

The union seeks a court order which would force Vidtronics to

place the controversy before arbitration.

In question is the term, "Video Cassette Handler," one of several job classifications not now covered in union agreement between the plaintiff and defendant. The general term is one to describe a worker in a videocassette duplicating line. The union and Vidtronics were attempting to adopt basic guidelines covering worker and employer responsibility in videocassette duplicating when the misunderstanding was taken to court.

Prior to the opening of the Newbury Park plant, Vidtronics and the

union agreed on the post-production operation of the defendant firm. For example, at Vidtronics' Hollywood plant, an audio/visual operation analogous to the mixing of a master audio tape occurs. In that operation, a master tape can have any of its audio or visual characteristics changed by employee classifications covered by union regulations.

The rudimentary procedures covered by the new duplicating plant in Newbury Park are not covered.

In its complaint, filed originally in Superior Court here, the union contends that its projected binder with Vidtronics called for a duplicating plant in Los Angeles County. The suit alleges Vidtronics opened in Ventura County to avoid unionization of its employees by the plaintiff.

### Lexington Subsidiary Starts In New York

NEW YORK—Lexington Broadcast Services, based here, has formed a new subsidiary to create and acquire video programming for cable and the home video market.

The new operation is called LBS Video and is headed by Roger Lefkon, with John Topol responsible for the administration of day-to-day program activities. Sondra Lee supervises acquisition of theatrical properties.

The first programming available from LBS Video includes Peter Allen and the Rockettes, Ian Hunter in concert, Mink DeVille at the Savoy and a package of children's specials.

In addition, the company is producing a new production of the Frank Loesser musical "Perfectly Frank" starring Cloris Leachman. The show will bow at the La Mirada Theatre in Los Angeles Nov. 3, and will be a major cable special. After presentation on cable, LBS Video plans to distribute the program worldwide.

### Sales Of VTRs Still On Upbeat

WASHINGTON—VTR sales continue to escalate.

Latest figures from the Marketing Services wing of the EIA indicate that home videocassette sales to retailers in September were 153,680 units, an increase of 63.9% over sales of 93,747 in the same months last year. VTR sales in the first nine months of 1981 rose to 883,729 units, up 81.4% over 487,267 sold in the same period of 1980.

## No Film Needed For Sony's New Camera

NEW YORK—Sony is attempting to revolutionize the photographic industry with the introduction of its filmless "Mavica" (Magnetic Video Camera). The electronic still camera, shown here recently, has direct applications to the home video industry as well.

The Mavica converts an image seen through its lens to electrical signals by a solid-state imager called a CCD (Charge-Coupled Device). These signals are recorded directly onto a small plastic-encased magnetic disk called a Mavipak and can be viewed immediately on the user's tv screen, with no processing necessary.

Instead, the user inserts the Mavipak into a special viewer, connected to a television set. Sony is working on a hard printer for the system, which chairman Akio Morita estimates will be demonstrated in about six months.

The whole system would be available by the middle of 1983, at a cost of \$1,000 or less for the camera and viewer, according to Morita. A Mavipak capable of recording 50 pictures would cost about \$3.

If connected to a video tape recorder, the Mavica can be used as a color video camera, albeit without sound. Narration and music can be edited onto a videotape later, though, along with the visual images from the Mavipak. Morita believes the new camera can be used to replace conventional slide shows and for other professional uses.

Because the image is actually an electronic signal, the color tone can be changed, composite pictures

made and other special effects applied. Sony has even developed three different lenses for the Mavica, although other conventional lenses can be used.

Additional features include the ability to erase and reuse the Mavipak and a built-in timer, battery test and light meter. A strobe flash with automatic exposure control has also been developed.

A color picture can be transmitted by phone to another tv with the system. During this process, the image is converted to digital and back to analog. Presently, it takes five minutes to send one color picture, with no alteration of color.

### In Sync Tape Wins Award

NEW YORK—In Sync Laboratories has been awarded the Grand Prix du Disque Liszt by the Liszt Society of Budapest, the first prerecorded cassette to win the award.

The winner is In Sync's Real Time Cr02 cassette no. 4033, Schubert/Liszt five-song transcriptions and Liszt Spanish Rhapsody, with Paganini Etudes 5 and 6, performed by Russian pianist Oxans Yablonskaya.

The original master tape was produced by Connoisseur Society, Inc. of New York, under the direction of E. Alan Silver and engineered by Ray Rayburn. The recording was made in the Chapel of the Good Shepherd at the General Theological Seminary in New York.

## Worldvision Enterprises Forms Distrib Subsidiary

NEW YORK—Worldvision Enterprises, the television program distribution subsidiary of the Taft Broadcasting Co., has formed a new subsidiary. Worldvision Home Video, Inc. will be responsible for the distribution of Worldvision program product to the cable and home video markets.

According to Worldvision Enterprises president and chief executive officer Kevin O'Sullivan, "This subsidiary will have the entire responsibility of the distribution of our program inventory for home video and cable throughout the world."

Albert Hartigan has been appointed executive vice president of the new subsidiary, and Martin Weinstein sales manager.

Among Worldvision's music-oriented programming are a number of made-for-TV movies such as "Elvis" with Kurt Russell, "Birth Of The Beatles" and "Kiss Meets The Phantom Of The Park." Concerts, originally recorded for TV broadcast, feature Kenny Rogers and the First Edition, Roberta Flack and Donny Hathaway, Billy Paul and the Staple Singers, Chicago and John Davidson.

## 25 Million Homes For 'Night Flight' Projected

By LAURA FOTI

NEW YORK—"Night Flight" is taking off. The cable music program, airing Friday and Saturday nights on USA Network, is produced by American Talent International, which expects it to be showing in 25 million homes within the next 1½ years.

ATI started 10 years ago as a theatrical agency; it now books such acts as Hall and Oates, Rod Stewart and Bob Seger. It is ATI Video Enterprises, a recently set up division, that produces Night Flight.

The program is aimed at a broad audience, aged 16 to 45, and offers programming on such diverse artists as Jimi Hendrix, Lenny Bruce and Edith Piaf.

Explains ATI chairman Jeff Franklin, who also serves as executive producer of the program. "We didn't feel there was enough mate-

rial to sustain interest over a 24-hour period. People don't want to watch promotional clips and concerts for that amount of time. We decided to put music programming on the air properly, and that's why we've done it the way we have."

Continues Franklin, "We're expanding slowly and cautiously. We'll be doing two or three-minute clips with entertainment news on tours and interviews with artists, all geared to our audience. We're always looking for new programming, and we're definitely into controversy."

ATI, he adds, is still working on the problem of FM simulcasting of the programs—a problem, he says, because Night Flight is not straight concerts and therefore not constant music programming.

## Ruggles, Reber Enter Video Production Field

LOS ANGELES—Ruggles, Reber & Associates has been formed here as a video music production company.

Initial projects, according to principals Gary Reber and Wesley Ruggles are jazz programs with Rob McConnell and the Boss Brass and Bill Watrous and his Refuge West Big Band.

The McConnell project is a joint venture with PBS Network. Oak Communications, Inc. and Schulman Video Services as a pilot for a continuing series of audio/video productions. A VHD Programs videodisk is slated for the future.

The Watrous project is also slated for a 1982 VHD videodisk release.

The recordings are also slated to be marketed in various forms, including audio. Digital recordings of the video projects will enable, for example, according to Reber, for a VHD program to be both a videodisk and a digital audio disk because of VHD's Audio High Density (AHD) interface. All projects employed state-of-the-art audio and video equipment.

The firm plans to branch beyond jazz and intends being involved in classical and pop/rock productions as well.

## OTHER PROMINENT FIGURES ADDED, TOO

## Bob Welch At Video Conference

LOS ANGELES—Bob Welch, RCA artist, will join a special creative session—"Video Entertainment: Dawn Of A New Creative Wave"—at Billboard's upcoming Video Entertainment/Music Conference here

Nov. 12-15 at the Beverly Hilton Hotel.

Additionally, Chuck Mitchell, director/special programs, RCA SelectaVision Videodisks, joins that panel, as well as Ken Ehrlich, pro-

ducer/packager, Ken Ehrlich Productions.

The session, slated to be moderated by Pacific Arts' Michael Nesmith, already features EMI-Liberty artist Kim Carnes, directors Scott Millaney, Russell Mulcahy, John Goodhue and Jerry Kramer and UCLA student video music producer/director Brad Friedman.

In other Conference updates:

- Tommy Lynch, head of production, Don Kirshner Productions, joins "Broadcast Entertainment: The New Opportunities," session.

- Doug Kay, Mark & Marx, joins the "Video New Wave: Graphics, Computers & Interactivity" session.

- Larry Foster, purchasing director for the L.A. Licorice Pizza chain, joins the "Successful Video Retailing: Advertising, Promotion And Merchandising" session.

- Mickey Shapiro, Shapiro & Steinberg, joins the "Making Deals: Selling Programs For New Technology" session.

- John Basile, technical supervisor, unit manager (Queen, the Clash, the Jam, the Cars and Ian Dury) joins "Video Project: A Simulated Production Meeting."

An agenda appeared in last week's issue, while a more complete listing, including the nightly video showcase programming, will appear in the next week's issue.



Billboard photo by Chuck Krall

**BREAKFAST VIDEO**—Columbia's Tommy Tutone completes a promotional video in conjunction with a new LP release, "Tommy Tutone-2." Shown, left to right, on location in L.A., are actress Lorraine Newman, producer/director Mark Robinson of Modern Prods., and band members Jim Keller and Tommy Heath.

## Music Monitor

By CARY DARLING

**POOL CUES:** Rockamerica, the New York-based video pool for discos, clubs, universities and record stores, has added a second reel of more mainstream acts to its service. While such acts as **Spandau Ballet**, **Pigbag** and **Wall of Voodoo** are still getting their day in the sun, now clubs can choose to show **Rod Stewart** and **Pat Benatar**.

"Spandau Ballet is a hot tape but the record is not really selling," notes Ed Steinberg, founder of Soft Focus Productions, the parent company of Rockamerica. "The REO Speedwagons and Rod Stewarts get a lot more exposure. Now that I have to service more clubs—I have close to 50 clubs and stores now—there are people who want to see these tapes. These are clubs in the Midwest and the West who want to play **Rick Springfield** and **Kim Carnes**."

The first mainstream tape came out in October and includes **Marty Balin**, **Gary U.S. Bonds**, **Pat Benatar**, **Village People**, **Little River Band**, **Kim Carnes**, **Bram Tchaikovsky** and **Ronnie Laws**. In keeping with his desire to expose new music though, the tape also features **Bucks Fizz**, **the Embarrassment** and **the Flexibles**. "I want to balance things," Steinberg notes. "I've had calls for bookings on some of these groups."

A subscriber to Rockamerica still gets the first tape of mostly new music, such acts as **Bow Wow Wow**, **Siouxsie & the Banshees**, **Our Daughter's Wedding**, **Marc Bolan**, **the Police**, **the Scars**, **Frank Zappa** and **Bill Wyman**. The second tape is optional and costs an extra \$25 per month.

Rockamerica started in September 1980 as Steinberg saw a need for compilation tapes. Clubs are charged \$125 a month, record stores \$85 per month and universities \$150 per month. "Universities play them straight through in student lounges or wherever and the cassettes get beat," he explains of the highest fee. At the end of a month, the tape is returned to Rockamerica. A contract is signed which says the subscriber cannot duplicate the tape and ASCAP and BMI fees are paid.

Steinberg claims that about 80% of his subscribers want the second reel even though many of his clients are new wave clubs. "About five months ago, I threw in an Iron Maiden video. It was a good tape and a bit funny. Clubs are playing it now," he states. "With a video you can get away with it whereas it wouldn't be as easy with a record."

Many of Rockamerica's videos are imports including those of **Joy Division**, **the Revillos**, **Bill Wyann** and **the Bush Tetras**. "I thought MTV was going to be a big problem because about 25% of the clubs I service have MTV. A couple of clubs said they were going to cancel because they had MTV. After they saw MTV, they called and said 'Ed, you don't have to worry'. Let's just say that their programming is different from ours," he says.

Some companies, notably Warner Bros. and PolyGram, have been reluctant to deal with video pools but Steinberg manages without them. "A few Warner groups and managers have contacted me themselves and Polydor Europe services me," he responds.

He also notes that there seems to be an increased demand for r&b tapes and he has included **Lakeside** and **Shalamar** in his compilations. "Some clubs refused but others were reluctant but I told them 'shut up and look,' They turned out to be some of my more popular videos," he says.

In addition to running Rockamerica, Steinberg is a video director himself who has done such acts as New York-based **Bongos**. Currently, he is putting together a compilation of independent videos for consumers which he hopes to have in the marketplace around New Year.

However, perhaps somewhat oddly, some of his biggest clients at Rockamerica are the record companies themselves. "The a&r departments are our latest clients," Steinberg says. "They want to see what's current. They want to see what the new groups are."

## Buy Dozen Movies, Get One Freebie

NEW YORK—A Halloween special, "Butcher's Dozen," has been announced by EVI (Electric Video, Inc.) for distributors and retailers.

"It's like a baker's dozen, only bloodier," says Les Rubinowitz, director of marketing. For every combination of one dozen of each of EVI's five "Terror Titles," the buyer receives a 13th free. A free 30-minute preview cassette also goes to every purchaser of the special offer.

Posters, literature and empty boxes for window displays are also available for promotion. EVI's five titles are "The Ghoul" with Peter Cushing and John Hurt; "Legend of the Werewolf" with Peter Cushing; "Persecution" with Lana Turner; "The Castle Of Fu Manchu" with Christopher Lee and "Massacre At Central High" with Andrew Stevens.

## Fuji & 3M Develop 2½-Hour VHS Tape

NEW YORK—Both Fuji and 3M have developed 150-minute VHS tapes for duplicators. Both provide 2½ hours recording time in the SP recording mode.

3M's tape is the VT-150. It uses a thin-base tape developed by the company to give it electromagnetic performance equivalent to the Scotch VT-120. A specially formulated oxide is backed with a tough, dimensionally stabilized polyester base to insure tape interchangeability in recorders.

The Fuji VHS-150 was designed to tackle such problems as tape transport, uneven winding and breakage inherent in thinner tapes. A special coating backs the tape and a lubricating surface treatment is also featured.

Neither company has announced prices or availability dates.

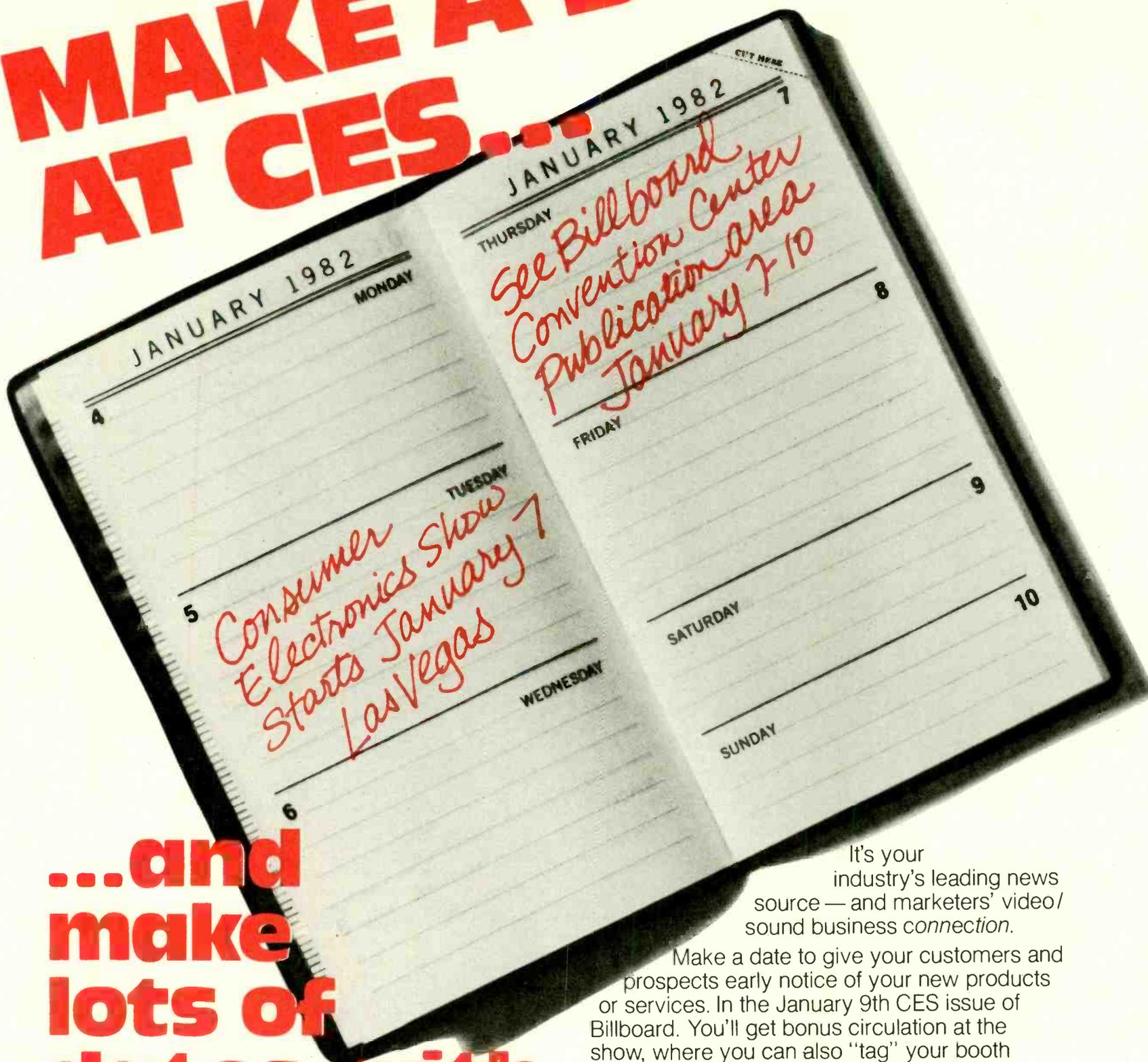
# Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	2	11	<b>RAGING BULL</b>	United Artists, Magnetic Video 4523
2	8	3	<b>THE BLUE LAGOON</b>	Columbia Pictures 10025E
3	10	3	<b>STIR CRAZY</b>	Columbia Pictures 10248E
4	1	6	<b>THE JAZZ SINGER</b>	Paramount Pictures, Paramount Home Video 2305
5	11	3	<b>ENDLESS LOVE</b>	MCA 77001
6	4	6	<b>BUSTIN' LOOSE</b>	Universal City Studios, MCA Dist. Corp. 77002
7	6	22	<b>ORDINARY PEOPLE (ITA)</b>	Paramount Pictures, Paramount Home Video 8964
8	3	7	<b>DRESSED TO KILL</b>	Warner Bros. Inc./Warner Home Video 26008
9	5	11	<b>NIGHTHAWKS</b>	Universal City Studios Inc., MCA Dist. Corp. 71000
10	7	11	<b>TESS</b>	Columbia Pictures 10543
11	9	22	<b>ELEPHANT MAN (ITA)</b>	Paramount Pictures, Paramount Home Video 1347
12	14	17	<b>BLACK STALLION (ITA)</b>	United Artists, Magnetic Video 4503
13	13	13	<b>CASABLANCA</b>	United Artists, Magnetic Video 4514
14	12	39	<b>AIRPLANE (ITA)</b>	Paramount Pictures, Paramount Home Video 1305
15	15	11	<b>ANNIE HALL</b>	United Artists, Magnetic Video 4518
16	22	7	<b>LOVE AT FIRST BITE</b>	Warner Bros. Inc./Warner Home Video 26009
17	25	69	<b>ALIEN ▲ (ITA)</b>	20th Century-Fox Films, Magnetic Video 1090
18	31	7	<b>THE AMITYVILLE HORROR</b>	Warner Bros. Inc./Warner Home Video 26010
19	33	3	<b>ELECTRIC BLUE</b>	Kenyon Video 001
20	29	34	<b>9 TO 5 (ITA)</b>	20th Century-Fox Films, Magnetic Video 1099
21	17	26	<b>SUPERMAN ▲ (ITA)</b>	D.C. Comics, Warner Home Video WB-1013
22	18	16	<b>AND JUSTICE FOR ALL</b>	Columbia Pictures 10015
23	NEW ENTRY		<b>FRIDAY THE 13TH</b>	Paramount Pictures, Paramount Home Video 1457
24	30	8	<b>HOLY MOSES</b>	Columbia Pictures 10587
25	32	22	<b>POPEYE (ITA)</b>	Paramount Pictures, Paramount Home Video 1171
26	26	2	<b>HAPPY BIRTHDAY TO ME</b>	Columbia Pictures 10595
27	19	6	<b>FIDDLER ON THE ROOF</b>	United Artists, Magnetic Video 4524
28	20	16	<b>THE GREAT SANTINI</b>	Orion, Warner Home Video OR 22010
29	23	2	<b>THE COMPETITION</b>	Columbia Pictures 10124E
30	NEW ENTRY		<b>SEEMS LIKE OLD TIMES</b>	Columbia Pictures 10475E
31	34	17	<b>LA CAGE AUX FOLLES</b>	United Artists, Magnetic Video 4506
32	28	36	<b>FAME (ITA)</b>	MGM/CBS Home Video M70027
33	21	15	<b>THE INCREDIBLE SHRINKING WOMAN</b>	MCA 66027
34	NEW ENTRY		<b>HOLLOWEEN</b>	Media Pictures M131
35	36	49	<b>STAR TREK (ITA)</b>	Paramount Pictures, Paramount Home Video 8858
36	27	7	<b>CAR WASH</b>	Universal City Studios, MCA Dist. Corp. 66031
37	35	16	<b>WINNIE THE POOH</b>	Walt Disney Films 25
38	24	28	<b>SOMEWHERE IN TIME</b>	Universal City Studios Inc., MCA Distributing Corporation 66024
39	16	38	<b>CADDYSHACK (ITA)</b>	Orion, Warner Home Video OR 2005
40	38	5	<b>THE SOUND OF MUSIC</b>	20th Century Fox-Films, Magnetic Video 1051

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.

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**CES Issue Date: January, 9, 1982    Advertising closes: December 18, 1981**

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Your Video/Sound Business Connection

## 'KILLING MUSIC'

## U.K. Industry Fights For Blank Tape Tax

• Continued from page 1

"this apparently innocuous practice could well signal the end of the music business in Britain." Among those performers who signed the ads were Debbie Harry, Elton John, Vladimir Ashkenazy, Sir Georg Solti, Cliff Richard, Gary Numan and Dame Margot Fonteyn.

The publicity drive is funded jointly by the British Phonographic Industry, the Musicians Union, the Mechanical Copyright Protection Society and the Mechanical Right Society, latter two bodies representing artists and publishers. It also has the support of associated organizations such as the Assn. of Professional Recording Studios, and of several members of Parliament.

And at a packed press conference in London Wednesday (28), artists, industry chiefs and journalists heard BPI chairman Chris Wright unveil an even stronger slogan: "Home taping is killing music—and it's illegal," to be used in the publicity campaign.

Wright said recording work over the last few years had been severely hit by recession and by the theft of the products of musicians' creativity and labors. And he spelled out the urgent need for a levy, its size to be determined by an independent body, and its distribution to be handled by one of the existing collection agencies.

Other rostrum speakers were Michael Kuhn, chairman of the BPI's rights committee; Bob Montgomery, managing director of the MCPS; John Morton, general secretary of the MU; WEA managing director Charles Levison, and Conservative MP John Butcher.

Kuhn attacked government inaction and dealt in detail with the arguments of its green paper and of a more recent Department of Trade document on the same subject. The government suggested music industry revenue might in the future have to come mainly from broadcast and other public performance. Did this mean the industry should charge the media \$360 million more than the present \$18 million? Or should it

perhaps raise \$80 million or so from disco-goers?

The government disputed the consistent results of no fewer than four BPI-commissioned surveys on the extent of home taping losses without counter-argument. Apparently the BPI was to be stigmatized if it did not prove its losses, and ignored if it did.

Government hopes of an effective spoiler signal were a mirage, Kuhn said. Its reluctance to see a proportion of levy revenue going abroad was puzzling in view of the fact that all members of the blank tape manufacturers' pressure group, TMG, were foreign-owned corporations. The problem of exceptions for worthy cases such as the blind was a red herring; there were straightforward solutions.

And Kuhn concluded with a note of regret that the British legislature, previously a world leader in intellectual property protection, should now be dragging its heels so badly.

Bob Montgomery dealt with the mechanics of a levy collection system administered cheaply and easily by existing industry bodies. New copyright legislation should make it an offence to sell blank audio or videocassettes without an adhesive stamp affixed, or a printed facsimile by agreement. Income would be collected by the MCPS. With whom manufacturers would register details of copyrighted programs. Manufacturers and importers would also be required to produce audited sales certificates for the periods in question, while the MCPS would secure, as part of its normal function, details of live performances and broadcast recordings that did not emanate from commercial records or videos. A levy society would lay down the distribution key in agreement with the Copyright Tribunal and the MCPS would then determine a total use, prior to distribution. Expenses would be deducted from gross receipts.

John Morton, representing over 40,000 musicians, spoke of the consensus on the subject among inter-

(Continued on page 74)



READING FEST—A&M's .38 Special brings American Southern rock to English Audiences during the recent Reading Festival.

## PolyGram's S'pore Studio Serves Outside Territories

SINGAPORE—Since moving its recording base to Singapore two years back, PolyGram has notched a steady schedule catering to the recording needs of its offices in the Republic, Malaysia and even Hong Kong.

PolyGram's Lion Studio, reputedly among the most sophisticated in Southeast Asia, initially catered solely to the company's recording needs. Recently, however, a new program has been put into effect to derive greater profit returns with rentals.

"The response is quite encouraging," speculates Eric Yoo, PolyGram's a&r manager. "Several independent Chinese record companies have approached us and there are some negotiations going on with WEA, too. For the moment, the bulk of our outside revenue comes from advertising firms who use to studio facilities for voiceovers and jingles.

PolyGram certainly can't expect to rest on its laurels. In the last 15 months, at least seven independent new studios have sprouted up all over the Republic.

PolyGram has managed to set good standards. Even experts in the recording field acknowledge Lion Studio's superior sound reproduction. This has resulted in an improved standard in local recordings, too.

Yeo envisages a revenue upswing this year as demand for studio book-

ings shows excellent chances of overtaking high operating costs.

When it first opened, the studio was the only one equipped with 16-track facilities. Now, rumor has it that at least two other older established studios are also switching from eight to 16-track.

## U.K. MARKET STATS SHOWN

LONDON—U.K. market share figures for the third quarter of 1981 show little change in the fortunes of the leading companies and labels.

In albums, EMI returned to top position after losing ground last quarter. The company's share was 18.2%, ahead of CBS with 16.3% and WEA, which improved its share to 12.7%.

In singles, too, WEA showed an improvement, from 6.2% in the second quarter to 10% in the third, while both EMI and CBS slipped with 14.6% and 15.8% respectively. RCA, third last quarter with 12.2%, slumped badly to sixth position and 6.5%. Both Polydor and Phonogram made gains in their singles shares.

Analysis by labels showed Epic top in singles with 7.4%, and CBS top in albums with 7.5%. Top music publisher in both individual and corporate categories was EMI Music.

## Dutch Joint Release Issue Works

AMSTERDAM—An experiment involving a joint release mailing by five Dutch record companies has proved both workable and successful.

The experiment started in July and was an initiative of the Dutch Top 40 Foundation, which puts together the key chart in the Netherlands. Involved in the experiment: RCA, Inelco, Dureco, Telstar and VIP.

Five other companies, WEA, Ariola, CNR, Soundproducts and Grammoservice, have now decided to join in the service.

Each week, the Dutch Top 40 Foundation sends out all release information from these companies to a total 1,200 record retailers, and the mailing also includes the latest Foundation charts.

According to Peter van Dooren, of the Foundation, the joint mailing gives a 50% to 75% price cut for each participating company over what it would cost to send out individually.

## Court Ponders Portugal Imports

LUXEMBOURG—A European Court here has spent considerable time discussing problems of parallel imports into the U.K. from Portugal, and a judgment is expected early in the New Year.

Though no debate details have been released, it is fact that Polydor and RSO took part in the one-day hearing, which was set up following import activities by Simons Records and Harlequin Record Shops in London. Both defendant companies were also represented at the meeting.

And five member governments of the European Economic Community and the European Commission also participated in what the latter regards as "one of the most important cases to be heard so far."

Michael Kuhn, director of PolyGram Leisure, said after the hearing that "complex points of law in relation to the European Community are involved, and one is the fact that Portugal is a member of the old European Free Trade Assn."

## New Publisher For 'Musica Jazz'

MILAN—After 36 years in business, "Musica Jazz," the only Italian monthly magazine specializing in jazz, has a new publisher.

As from the November issue, Rusconi Editore, one of Italy's top four publishers, takes over from Messagerie Musicale, which has handled it since Giancarlo Testoni founded the publication in 1945.

New improvements in quality, graphics and coverage, plus a print order three times larger than before, is promised with full national distribution. First issue under the new deal includes a recording by John Coltrane and Eric Dolphy, from the Ariston catalog.

Arrigo Polillo continues as editor, assisted by Pino Candini, head of Rusconi's television and entertainment division. At the launch party here, top Italian jazzmen jammed, notably Franco d'Andrea (piano) and Lino Patruno (guitar) and their groups.

## Trust Hit Brings Int'l Exposure To France

By MICHAEL WAY

PARIS—French rock, which has for years failed to penetrate foreign record markets (mainly for linguistic reasons), is finally gaining international exposure through "Heavy Metal." That two-album soundtrack includes one track by Trust, a controversial and political local band led by Bernard Bonvoisin and Nono Krief.

The "Heavy Metal" cut, "Prefabricated," is an English-language version from Trust's first "Prefabrique," first released in France on CBS in 1979. That was after the group switched labels from Pathe Marconi, with which it had one single, the previous year.

The new version was engineered by Steve Parker, coincidentally at the sophisticated Pathe Marconi-EMI studios in Paris, oft-frequented by the Rolling Stones, another of Trust's mentors and inspirations.

Jimmy Pursey did the English voiceover version of the original title written by Bonvoisin and Krief, and published by CBS affiliate April Music.

Closely linked with the Britain's Iron Maiden, with which Trust toured the U.K. earlier this year, the French band is now five strong, featuring Bonvoisin on vocals, Krief on lead guitar, Vivi Brusco on bass, guitarist Moho Chemlekh and U.K. drummer Nicko McBrain.

The last three names are new to the group and are featured on Trust's new album "Marche Ou Creve," literally "Walk Or Die," though the English title has yet to be settled. The album is released by CBS-Epic.

This will be Trust's third album after "Prefabrique" and "Repression," the latter also released in English. The new LP was recorded at Abba's Polar Studio in Stockholm in July and August and produced by Tony Platt, who handled AC/DC's "Highway To Hell" and "Back In Black."

The English-language release of "Marche Ou Creve" is due Europe-wide in January. Meantime, the group is setting off on a long French tour through November and hopes

to cover the rest of Europe, including the U.K., in the New Year. It was recently in London for a Marquee gig and for the Reading Festival.

Trust won its place as the only non-American act featured on "Heavy Metal" on the prompting of Bunny Freidus of CBS International in New York, with the record's executive producer Irv Azoff.

Inclusion was argued, on the grounds of the group's quality, plus the fact that its presence would boost overseas sales. Nina Hagen, West German rock superstar, was reportedly an unlucky candidate for inclusion.

In France, Trust has won its way to top group position mostly among young listeners as much by its violence and controversy as its musicianship. Appealing to "adolescents in revolt," it has in the past come in for stiff official criticism for its anti-government line and support, for example, for the Iranian revolution and even for the French gangster Jacques Mesrine.

Today, Trust just heads off the

"nicer" group Telephone, Pathe Marconi-EMI act, for top spot and owes its new international acceptance to the fact that it performs in English. CBS Disques says the English version of Trust's early album "Repression" sold 50,000 copies while Telephone concentrates mainly on the home market.

The Rolling Stones, AC/DC and Van Halen are prophets for most French hard-rock groups and unfortunately one of the few local bands with a really original sound, Marquis de Sade, also in the Pathe stable, has just broken up. But EMI's French outlet has scored some success with another group, Taxi Girl, which is strong on synthesizer/punk-disco of a rather more sophisticated nature.

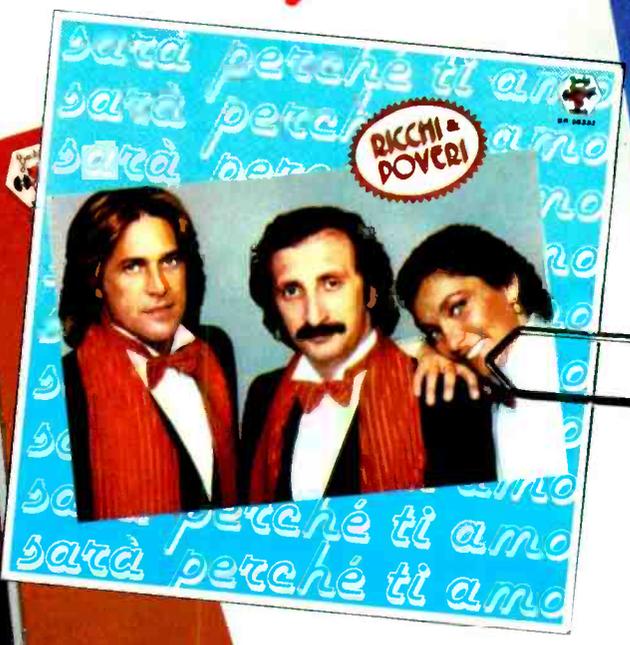
Of individual rock acts, Bernard Lavilliers (Barclay) and Jacques Rigelin and Bashung are seen as top performers in the French rock arena.

Another French artist with an international chance is Charlille Couture, who has just signed with Island.

# baby records news

## RICCHI & POVERI

After the success of "SARA' PERCHE' TI AMO" (2.000.000 copies sold all over the world) RICCHI & POVERI present their new album "...E PENSO A TE" released at the beginning of September, and already number 20 on Italian charts.



## IFPY CONVENTION

# Dutch Record Sales Fell By 10% in 1980

By WILLIAM HOOS

AMSTERDAM—Dutch record industry turnover fell by 10% in 1980, according to detailed figures released here at a new annual convention of Dutch IFPI branch NVPI, attended by more than 100 record company employees.

Total turnover was \$197 million in 1980, compared with \$217 million the previous year. Disk sales were responsible, album and single turnover falling from \$195 million in 1979 to \$173 million last year, while cassette turnover actually increased by 8% from \$21.9 million to \$23.7 million.

Analyzed by categories, the statistics reveal that singles suffered most markedly, turnover dropping 18% to \$25.5 million in 1980 against \$31 million the year before. Pop album sales were worth 13% less at \$129 million compared with 1979's total

of \$147 million, but classical album turnover increased 10%, from \$16.8 million to \$18.6 million.

In all, a total of 45.5 million sound carriers was sold in 1980, 14% fewer than 1979's total of 53 million. NVPI's breakdown by companies makes EMI the clear market leader with an 18.2% share, followed by CBS (15.5%), Phonogram (15%), Polydor (11.9%), Ariola/Fleet (11.4%), WEA (7.8%), CNR (6.8%), RCA (6.1%), Dureco (2.9%), and Inelco (1.9%).

As in 1979, 53% of all records and tapes were sold through record retail outlets, 22% through warehouses (21% in 1979), 6% through clubs (9% in '79), 2% by direct mail (as in the previous year), and the remaining 17% through miscellaneous channels, including wholesalers and non-traditional stores.

In 1980, 59% of records and tapes sold featured international pop repertoire, compared with 67.5% in 1979, 26% involved national pop repertoire (22% the year before), and 11% of sales came from classical product (against 8.5%).

In its final comments, NVPI noted that the introduction of a net price had put ultimate responsibility for the setting of consumer price levels in the hands of retailers, but they had not been able successfully to lift prices across the whole range. The result was a continuing yawning gulf between prerecorded music costs and those for books, cinema tickets, concerts etc.

The main aim of the meeting was to provide a comprehensive analysis of the state of the Dutch record industry, and NVPI plans to hold such meetings on an annual basis from now on.

## Swiss Co. Bows Video Package

ZURICH—The 1981 Musikvertrieb Road Show, packaged into an outstanding video presentation, was unveiled at the plush Hotel Beau Au Lac here.

The company, a leading Swiss record and distribution outfit, represents such major labels as WEA, RCA and Teldec/Decca here. Product displayed included new recordings from Randy Crawford, AC/DC, Foreigner, Robert Palmer and John Lennon.

Around 100 guests, including dealers and media representatives, also saw a live show by Betty Legler, singer/songwriter and most successful artist on Musikvertrieb's own record label Big Mouth.

## Economic Crisis In Poland Causes Record Shortages

By ROMAN WASCHKO

WARSAW—The deepening economic crisis in Poland has not left the country's record industry unaffected. Shortage of raw materials has hit production at all major companies, and some are already faced with the prospect of halting manufacture altogether.

The Polska Nagrania record company, for instance, has been forced to cut back production from six million to five million disks annually, and a further drop in output is expected. Shortage of spare parts is the cause, but now production may stop altogether for want of sleeve paper.

Tonpress was able to deliver only 2.4 million of the three million singles planned for production last year, 180,000 of the intended 250,000 cassettes, and half the projected 200,000 albums. The company is short of both cassettes and chemical reagents for electroplating processes. If imports are not secured, production there will grind to a halt.

WIFON is also contemplating a complete halt to production in view of drastic import restrictions. Last year, the company succeeded in reaching its production target for singles, but only 750,000 cassettes were delivered, instead of the planned 1.1 million, and only 200,000 albums instead of 300,000.

Pronit is grappling with similar

problems. The company recently signed a contract with the International Jazz Federation for the manufacture of 150,000 LPs, part payment to be made in spare parts and equipment for its factories. It, too, is faced with shortages of chemical reagents and paper for labels and jackets. Pronit is the sole Polish manufacturer of the material from which records are made, and its extruding press is worn out after ten years' service life.

Even the smaller companies have problems. Veriton owns no pressing plant or recording studios. Each year the three-man company releases 20 new disks, mainly religious music and war-time songs. Plans for 1981 envisaged 300,000 copies, but the chances of meeting this target, says Veriton, are extremely bleak.

Such is the state of the industry in a country where an album by a good Polish performer may easily sell more than 500,000 copies, and where the appearance of foreign records in the shops draws long queues. Small wonder that there is a booming black market for foreign disks. A single from the current U.S. or U.K. top 10 may fetch \$25, a pop album by a top foreign artist up to \$60. Singles especially are needed by disco deejays, who have no option but to buy them on the record markets and auctions.

## BVA MEETING

## One Single System For Vid Rental Considered

LONDON—The British Videogram Assn. is considering the possibility of setting up a central agency to create and administer one single system for video software rental in the U.K.

A recent meeting of the BVA council invited members to contribute to a feasibility study, and general manager Norman Abbott is confident enough members will agree to support the project to make it worthwhile, despite the \$6,000 to \$9,000 per member cost.

"The central agency would be somewhat analogous to PPL or PRS in the music industry," says Abbott. "The main problem with current rental schemes that operate on a transaction by transaction basis is the amount of paperwork involved, coupled with the fact that so many retailers do not comply properly with the terms and conditions."

"The main reservation our members have about any centralised system that might be proposed is whether dealers would actually comply with it readily."

Other topics discussed at the council meeting included film industry hostility to the association's proposals for limited li-

censing of videograms for public viewing. "It appears some of the American parent companies got hold of the wrong end of the stick," says Abbott, "and thought we were trying to scupper the film industry."

In fact, says the BVA, its proposal for limited licensing would be in the interests of the movie companies and to their financial benefit. "At least," Abbott observes, "it would bring what many people are already doing illegally into a legal framework."

Increasing evidence of sophisticated counterfeiting in the video area took up much of the council's time. Until very recently this was seen as a very small scale problem, but now the council has called a special meeting specifically to reconsider the BVA's role in anti-piracy and counter-counterfeiting measures.

Finally, a pilot sales award scheme is to be introduced, which will take into account members' total income on specified titles from both rental and sale. Levels for silver, gold and platinum awards will be pitched at varying amounts in the experimental stages to determine what would be the most sensible scale.

NICK ROBERTSHAW

## U.K. Industry Fights

• Continued from page 72

national bodies and conventions. No government U-turn was required, he said, only a simple and equitable set of measures that would lead to improved investment in the record industry and better employment prospects for musicians. The matter had been aired at the most recent Trades Union Congress, and union support for the campaign would be sought.

Tory MP John Butcher added his Parliamentary weight to the campaign, observing that sympathetic politicians saw in the issue a means of regenerating the performing arts in Britain. Only through a levy could the music industry continue to provide a balanced output that supported new talent, catered to minority tastes, and enriched the country's cultural life. The same goes for the younger video industry. A blank tape levy was the only fair solution.

Speakers referred to the levy systems already operating in Germany and Austria, and to the progress in the same direction being made by Hungary, Scandinavia and other European countries. But they were careful to specify no figures. Chris Wright said it was for the government to set up an independent body to assess an equitable amount for the levy, which would then remain in force so long as it was deemed reasonable.

Asked whether the industry was seeking piecemeal legislation ahead of a more complete copyright reform, Michael Kuhn said top priority was to get a bill on copyright re-

form during the life of the present Parliament, but if some more "sneaky" approach presented itself, that, too, would be explored. And Bob Montgomery suggested that EEC steps towards harmonization of copyright within the Community might well force the U.K. government to introduce a bill some time next year.

In the meantime, the efforts of the campaign—the first to unite the BPI, the MU and the music publishers behind such a fundamental issue—would be directed towards increasing public awareness of the home taping problem and applying pressure in Parliament. The Assn. of Professional Recording Studios, for instance, has already circularized members urging them to lobby their local MPs.

## Ten Companies Invest In Local Dutch Pop Group

By WILLEM HOOS

AMSTERDAM—Ten companies, affiliated in various ways to the Dutch record industry, have invested a total \$55,000 in a new local pop group, Bramlaan.

Companies involved in financing the new band include Sony, Bose, Ursula Major, Synton, AKG, Marshall, 3M and Polaroid.

As a promotional return, advertising spaces on behalf of these companies have been printed on the inner sleeve of the band's debut album, "Aloft In A Balloon."

This is a unique project within the Dutch music business and is the initiative of a new independent production company, Par-Don Productions, set up by Don Willard. He is managing director of Dutch recording studio The Music Farm, situated in the village of Baambrugge, where the Beach Boys recorded their 1972 album, "Holland."

## Investigators Raid Record Co.'s In Japan

• Continued from page 1

aged by the rental firms. The major Japanese record companies have been making a substantial issue out of this latter question.

Japan's first record rental shop, Reikodo, opened in Mitaka City in Greater Tokyo in June last year. Since then, the outlets have mushroomed all over the nation, and their number is now estimated at between 600 and 800.

These shops rent out on LP for \$0.40 to \$1.10 per day, and many young people are dubbing the music onto cassette tapes.

Earlier this year it was reported that CBS/Sony was leading the industry right against retail rentals of disks (Billboard, Aug. 15, 1981), sending circulars to its accounts asking them not to rent its product, backing up the warning by cutting certain accounts from its distribution network and individually numbering its records to make it easier to check which companies are selling product to the rental shops.

At that time, Yoshikatsu Inoue, general manager of CBS/Sony's sales department, said that the whole industry was studying ways to cope with the increase in the number of such rental shops, but that each firm was taking individual steps. This was because they could possibly infringe on the Antimonopoly Law if they discussed the matter together and took joint steps to cope with the situation.

The FTC is taking the stand that even if the suspension of shipments to distributors was carried out individually by the various makers, the suspension still infringes on Article 19 of the Antimonopoly Law which prohibits unfair trade practices. If the Japan Phonograph Record Assn. carried out such action as an organization, it would be violating Article 8 which prohibits "actual restriction of competition."

The Japan Phonograph Record Assn. is now threatening to take the matter to court, charging that the rental shops are infringing on the record makers' copyrights.

Bramlaan's double album has been released on the 7 Horses label, formed by Don Willard and his wife Diana. Distribution is through various wholesale companies. Through foreign wholesalers and license deals, the album is set to be marketed in the U.S., the U.K., Scandinavia and Italy.

And it is likely that Todd Rundgren's video company will produce promotional clips of some of the album tracks for use basically in North America.

The Willards have also set up their own music publishing outfit, Titt Music, affiliated to Charly Prick's Hilversum Music company.

Bramlaan is a group build around singer/guitarist/composer Bram Laan, 28, and the six-piece starts performing on a regular basis in the New Year.

# Billboard Hits Of The World

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## BRITAIN

(Courtesy of Music Week)  
As of 10/31/81  
SINGLES

This Week	Last Week	Title	Artist
1	1	IT'S MY PARTY	Dave Stewart & Barbara Gaskin, Stiff/Broken
2	5	HAPPY BIRTHDAY	Altered Images, Epic
3	2	O SUPERMAN	Laurie Anderson, Warner Bros.
4	7	ABSOLUTE BEGINNERS	Jam, Polydor
5	3	BIRDIE SONG	Tweets, PRT
6	27	EVERY LITTLE THING SHE DOES IS MAGIC	Police, A&M
7	4	THUNDER IN THE MOUNTAINS	Toyah, Safari
8	9	GOOD YEAR FOR THE ROSES	Elvis Costello, F-Beat
9	19	LABELLED WITH LOVE	Squeeze, A&M
10	10	IT'S RAINING	Shakin' Stevens, United Artists
11	6	OPEN YOUR HEART	Human League, Virgin
12	16	LET'S HANG ON	Barry Manilow, Arista
13	18	HOLD ME	B.A. Robertson & Maggie Bell, Swan Song
14	29	WHEN SHE WAS MY GIRL	Four Tops, Casablanca
15	8	UNDER YOUR THUMB	Godley & Creme, Polydor
16	11	WALKIN' IN THE SUNSHINE	Bad Manners, Magnet
17	12	JUST CAN'T GET ENOUGH	Depeche Mode, Mute
18	28	TONIGHT I'M YOUNG	Rod Stewart, Riva
19	15	SHUT UP	Madness, Stiff
20	13	HANDS UP (Give Me Your Heart)	Ottawan, Carerre
21	36	JOAN OF ARC	Orchestral Manoeuvres In The Dark, Dindisc
22	26	WHEN YOU WERE SWEET SIXTEEN	Fureys, Ritz
23	14	PRINCE CHARMING	Adam & Ants, CBS
24	21	QUIET LIFE	Japan, Hansa
25	17	ENDLESS LOVE	Diana Ross & Lionel Richie, Motown
26	23	INVISIBLE SUN	Police, A&M
27	24	MAD EYED SCREAMER	Creatures, Polydor
28	22	TAINTED LOVE	Soft Cell, Bizzare
29	40	PHYSICAL	Olivia Newton-John, EMI
30	20	PRETEND	Alvin Stardust, Stiff
31	32	DEAD CITIES	Exploited
32	25	SOUVENIR	Orchestral Manoeuvres In The Dark, Dindisc
33	NEW	BEGIN THE BEGUINE	Julio Iglesias, CBS
34	NEW	RUSH LIVE (Tom Sawyer)	Rush, Mercury
35	31	LOCK UP YOUR DAUGHTERS	Slade, RCA
36	37	NIGHTMARE	Gillan, Virgin
37	NEW	TWILIGHT	Electric Light Orchestra, Jet
38	NEW	LOVE ME TONIGHT	Trevor Walters, Magnet
39	39	AND THEN SHE KISSED ME	Gary Glitter, Bell
40	NEW	FAVOURITE SHIRTS	Haircut One Hundred, Arista

### ALBUMS

1	2	DARE	Human League, Virgin
2	3	SHAKY	Shakin' Stevens, Epic
3	1	GHOST IN THE MACHINE	Police, A&M
4	NEW	BEST OF BLONDIE	Blondie, Chrysalis
5	9	HEDEGHOG SANDWICH	Not The Nine O'Clock News, BBC
6	6	HOOKED ON CLASSICS	Louis Clark/Royal Philharmonic Orchestra, K-tel
7	8	IF I SHOULD LOVE AGAIN	Barry Manilow, Arista
8	NEW	ALMOST BLUE	Elvis Costello, F-Beat
9	4	SUPER HITS 1-2	Various, Ronco
10	13	LOVE IS . . .	Various, K-tel
11	5	STILL	Joy Division, Factory
12	7	MADNESS 7	Madness, Stiff
13	11	OCTOBER U2	Island
14	10	ABACAB	Genesis, Charisma
15	17	CELEBRATION	Johnny Mathis, CBS
16	14	DENIM & LEATHER	Saxon, Carerre
17	27	ROCK CLASSICS, LSO/ROYAL CHORAL SOCIETY	K-tel
18	26	GOSH IT'S BAD MANNERS	Bad Manners, Magnet
19	NEW	SONIC ATTACK	Hawkwind, RCA
20	12	DEAD RINGER	Meat Loaf, Epic/Cleveland Int'l
21	38	MONSTER TRACKS	Various, Polystar
22	24	BODY TALK	Imagination, R&B
23	30	BEAT THE CARROTT	Jasper Carrott, DJM
24	15	TATTOO YOU	Rolling Stones, Rolling Stones
25	28	BAT OUT OF HELL	Meat Loaf, Epic/Cleveland Int'l
26	34	HAPPY BIRTHDAY	Altered Images, Epic
27	18	MAKING MOVIES	Dire Straits, Vertigo

28	16	WIRED FOR SOUND	Cliff Richard, EMI
29	20	SECRET COMBINATION	Randy Crawford, Warner Bros.
30	33	MASK	Bauhaus, Beggars Banquet
31	29	ISMISM	Godley & Creme, Polydor
32	36	NO CAUSE FOR CONCERN	Vice Squad, Zonophone
33	32	SEE JUNGLE	Bow Wow Wow, RCA
34	NEW	THE PLATINUM ALBUM	Various, K-tel
35	37	LOVE SONGS	Cliff Richard, EMI
36	21	ELECTRIC LIGHT ORCHESTRA	Jet
37	31	ANTHEM	Toyah, Safari
38	NEW	DURAN DURAN	Duran Duran, EMI
39	23	VERY BEST OF ANNE MURRAY	Anne Murray, Capitol
40	NEW	GO AHEAD	Linx, Chrysalis

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 10/31/81  
SINGLES

This Week	Last Week	Title	Artist
1	1	START ME UP	Rolling Stones, Rolling Stones
2	2	ARTHUR'S THEME	Christopher Cross, Warner Bros.
3	3	PRIVATE EYES	Hall & Oates, RCA
4	11	EVERY LITTLE THING SHE DOES IS MAGIC	Police, A&M
5	6	TRYIN' TO LIVE MY LIFE WITHOUT YOU	Bob Seger, Capitol
6	12	MY GIRL (GONE, GONE, GONE)	Chilliwick, A&M
7	7	THE NIGHT OWLS	Little River Band, Capitol
8	5	THE VOICE	Moody Blues, Threshold
9	4	ENDLESS LOVE	Diana Ross & Lionel Richie, Motown
10	13	SAUSALITO SUMMERNIGHT	Diesel, Regency
11	9	WHO'S CRYING NOW	Journey, CBS
12	15	FRIENDS OF MR. CAIRO	Jon & Vangelis, Polydor
13	18	NO REPLY AT ALL	Genesis, Atlantic
14	19	HARD TO SAY	Dan Fogelberg, CBS
15	10	FOR YOUR EYES ONLY	Sheena Easton, Capitol
16	NEW	WAITING FOR A GIRL LIKE YOU	Foreigner, Atlantic
17	8	STOP DRAGGING MY HEART AROUND	Stevie Nicks, Motown
18	17	YOU SAVE MY SOUL	Burton Cummings, Portrait
19	20	SAY GOODBYE TO HOLLYWOOD	Billy Joel, CBS
20	NEW	MAGIC POWER	Triumph, CBS

### ALBUMS

1	1	TATTOO YOU	Rolling Stones, Rolling Stones
2	2	BELLA DONNA	Stevie Nicks, Modern
3	3	4, Foreigner	Atlantic
4	6	FRIENDS OF MR. CAIRO	Jon & Vangelis, PolyGram
5	8	ABACAB	Genesis, Atlantic
6	7	GHOST IN THE MACHINE	Police, A&M
7	4	LONG DISTANCE VOYAGER	Moody Blues, Threshold
8	9	NINE TONIGHT	Bob Seger, Capitol
9	5	HEAVY METAL	Soundtrack, Full Moon/Asylum
10	NEW	FOR THOSE WHO THINK YOUNG	Rough Trade, CBS

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 11/2/81  
SINGLES

This Week	Last Week	Title	Artist
1	1	JA WENN WIR ALLE ENGLEIN WAEREN	Fred Sonnenschein & Seine Freunde, Hansa
2	2	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	6	DICH ZU LIEBEN	Roland Kaiser, Hansa
7	30	TAINTED LOVE	Soft Cell, Phonogram
8	7	FOR YOUR EYES ONLY	Sheena Easton, EMI
9	8	GREEN DOOR	Shakin' Stevens, Epic
10	19	PRINCE CHARMING	Adam & Ants, CBS
11	12	ROCK 'N' ROLL GYPSY	Helen Schneider, WEA
12	9	WEM, Howard Carpendale	EMI
13	NEW	PHYSICAL	Olivia Newton-John, EMI
14	10	YOU DRIVE ME CRAZY	Shakin' Stevens, Epic
15	13	MALEDETTA PRIMAVERA	Loretta Goggi, WEA
16	15	ONLY CRYING	Keith Marshall, Polydor
17	11	MAMA LORRAINE	Andrea Juergens, Ariola
18	18	GIB MIR BITTE EINEN KUSS	Heiga Feddersen, Phonogram
19	25	DRIEKLANGDIMENSIONEN	Rheingold, Welt Rekord
20	29	WIRED FOR SOUND	Cliff Richard, EMI

21	21	WENN ICH JE DEINE LIEBE VERLIER	Rex Gildo, Ariola
22	NEW	URGENT	Foreigner, Atlantic
23	14	MAMA LORRAINE	G.G. Anderson, Hansa
24	NEW	RIO	Maywood, Metronome

### ALBUMS

1	1	QUIETSCHFIDELIO	Electronics, Philips
2	2	DICH ZU LIEBEN	Roland Kaiser, Hansa
3	3	TIME	Electric Light Orchestra, Jet
4	10	GHOST IN THE MACHINE	Police, CBS
5	4	SHAKY	Shakin' Stevens, Epic
6	7	SCHLIESS DIE AUGEN UND TRAEUME	James Last, Polydor
7	NEW	OTTO VERSAUT HAMBURG	Otto, EMI
8	6	ABACAB	Genesis, Charisma
9	8	IDEAL	Ideal, IC
10	5	SYMPHONIC ROCK	London Symphony Orchestra, K-tel
11	13	4, Foreigner	Atlantic
12	12	SCHNEIDER WITH A KICK	Helen Schneider, WEA
13	9	TATTOO YOU	Rolling Stones, Rolling Stones
14	NEW	MUSIC WONDERLAND	Mike Oldfield, Virgin
15	NEW	DANCE LITTLE BIRD	Electronics, Philips
16	14	DOLCE VITA	Spider Murphy Gang, EMI
17	11	KIM WILDE	Kim Wilde, Rak
18	NEW	AUFSTEHEN	Bots, EMI
19	NEW	RUHE VOR DEM STURM	Georg Danzer, Polydor
20	NEW	FOR YOUR EYES ONLY	Soundtrack, EMI
25	17	GOING BACK TO MY ROOTS	Odyssey, RCA
26	16	FLIEG NICHT SO HOCK, MEIN KLEINER FREUND	Nicole, Jupiter
27	26	EVERY LITTLE THING SHE DOES IS MAGIC	Police, A&M
28	NEW	ABACAB	Genesis, Charisma
29	NEW	STRADE DEL SOLE	Reinhard Fendrich, Metronome
30	NEW	WOZU SIND DIE KIREGE DA	Udo Lindenberg & Pascal, Teldec

## JAPAN

(Courtesy Music Labo)  
As of 11/2/81  
SINGLES

This Week	Last Week	Title	Artist
1	2	KAZE TACHINU	Seiko Matsuda, CBS/Sony (Sun/JCM)
2	1	GINGIRAGIN NI SARIGENAKU	Masahiko Kondo, RVC (Janny's)
3	4	KISS WAS ME NI SHITE	Venus, Tokuma (Geiei)
4	7	GOOD LUCK LOVE	Toshihiko Tahara, Canyon (Janny's)
5	3	HIGH SCHOOL LULLABY	Imokin Trio, Four Life (Fuji)
6	6	MICHINOKU HITORI TABI	Jouji Yamamoto, Canyon (Nichion/Kitajima)
7	8	SHOUJO NINGYO	Tsukasa Ito, Japan (Yui/JCM)
8	5	FURUSATO	Chiharu Matsuyama, News (STV Pack/Panta)
9	10	TSUPPARI HIGH SCHOOL ROCK 'N' ROLL SHIKENHEN	Yokohama Ginbae
10	12	STRIPPER	Kenji Sawada, Polydor (Watanabe)
11	11	SAYONARA MOYOU	Toshihiro Ito, Nippon Phonogram (Yamaha)
12	9	MAMOTTE AGETAI	Yumi Matsutoya, Toshiba-EMI (Kirara)
13	NEW	AKUJO	Miyuki Nakajima, Canyon (Yamaha)
14	13	LOVELY HEART	Creation, Toshiba-EMI (NTV/Taiyo)
15	19	HEARTS	Marty Balin, Toshiba-EMI
16	16	NAMIDA NO SWEET CHERRY	Chanel, Epic/Sony (PMP)
17	14	KANASHIMI 2 YOUNG	Toshihiko Tahara, Canyon (Janny's)
18	NEW	ANATA HITOSUJI	Miyuki Kawanaka, Teichiku, (Geion/OBCM)
19	15	TORI NO UTA	Kaoru Sugita, Radio City (Asai)
20	NEW	SENTIMENTAL JOURNEY	Iyo Matsumoto, Victor (Nichion)

### ALBUMS

1	NEW	KAZE TACHINU	Seiko Matsuda, CBS/Sony
2	2	LOVE POTION NO. 1	Venus, Tokuma
3	1	TSUKASA	Tsukasa Ito, Japan
4	4	SELECTION 1978-1981	Off Course, Toshiba-EMI
5	9	3606 NICHI	Alice, Polystar
6	5	BYE BYE	Tsuyoshi Nagabuchi, Toshiba-EMI
7	3	YOU COULD HAVE BEEN WITH ME	Sheena Easton, Toshiba-EMI
8	7	FOLLOW ME	Iruka, Crown
9	6	SONGS IN THE ATTIC	Billy Joel, CBS/Sony
10	8	MARIONETTE	Mayumi Itsuwa, CBS/Sony
11	NEW	SHINU NOWA	Iyada, Kowai Sensou Hantai, Snakeman Show, Alfa

12	13	BALIN	Marty Balin, Toshiba-EMI
13	12	AI NO SEDA NO MAE NI	Shougo Hamada, CBS/Sony
14	10	BILLY'S BARBECUE	Arabesque, Victor
15	NEW	PORTRAIT	Maria Takeuchi, RVC
16	11	STEREO TAIYOU ZOKU	Southern All Stars, Victor
17	19	SUN GLOW	Yasuko Agawa, Victor
18	NEW	RISING SUN	Eikichi Yazawa, Warner-Pioneer
19	15	TATTOO YOU	Rolling Stones, Toshiba-EMI
20	14	LOVE POTION NO. 1	Michael Schenker Group, Toshiba-EMI

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 11/2/81  
SINGLES

This Week	Last Week	Title	Artist
1	2	YOU WEREN'T IN LOVE WITH ME	Billy Field, WEA
2	3	START ME UP	Rolling Stones, Rolling Stones
3	1	ENDLESS LOVE	Diana Ross & Lionel Richie, Motown
4	4	PRINCE CHARMING	Adam & Ants, CBS
5	5	HOLD ON TIGHT	Electric Light Orchestra, Jet
6	11	TOO MANY TIMES	Mental As Anything, Regular
7	12	PRECIOUS TO ME	Phil Seymour, Epic
8	14	THE STROKE	Billy Squier, Capitol
9	13	HOOKED ON CLASSICS	Royal Philharmonic Orchestra, RCA
10	6	LOUISE (WE GET IT RIGHT)	Jona Lewie, Stiff
11	16	QUEEN OF HEARTS	Juice Newton, Capitol
12	NEW	PHYSICAL	Olivia Newton-John, Interfusion
13	10	CHEQUERED LOVE	Kim Wilde, Rak
14	7	I WON'T LET YOU DOWN	PHD, WEA
15	8	YOU DRIVE ME CRAZY	Shakin' Stevens, Epic
16	9	IF I WERE A CARPENTER	Swanee, WEA
17	15	YOUR LOVE STILL BRINGS ME TO MY KNEES	Marcia Hines, Midnight
18	20	ERROL	Australian Crawl, EMI
19	17	JUST SO LONELY	Get Wet, CBS
20	18	THE NIGHT OWLS	Little River Band, Capitol

### ALBUMS

1	1	TATTOO YOU	Rolling Stones, Rolling Stones
2	2	SIROCCO	Australian Crawl, EMI
3	4	CATS AND DOGS	Mental As Anything, Regular
4	3	NEW TRADITIONALISTS	Devo, Warner Bros.
5	6	BAD HABITS	Billy Field, WEA
6	5	BELLA DONNA	Stevie Nicks, Modern/WEA
7	7	TIME	Electric Light Orchestra, Jet
8	9	HOOKED ON CLASSICS	Royal Philharmonic Orchestra, K-tel
9	12	PHYSICAL	Olivia Newton-John, Interfusion
10	8	DEAD RINGER	Meat Loaf, Epic/Cleveland Int'l
11	10	TIME EXPOSURE	Little River Band, Capitol
12	11	SONGS IN THE ATTIC	Billy Joel, CBS
13	15	SUNNYBOYS	Sunnyboys, Mushroom
14	14	PRECIOUS TIME	Pat Benatar, Chrysalis
15	13	THIS OLE HOUSE	Shakin' Stevens, Epic
16	19	TAKE IT FROM THE BOYS	Marcia Hines, Night
17	NEW	CHARIOTS OF FIRE	Vangelis, Polydor
18	NEW	WALK UNDER LADDERS	Joan Armatrading, A&M
19	16	LONG DISTANCE VOYAGER	Moody Blues, Decca
20	NEW	RAGE IN EDEN	Ultravox, Chrysalis

## ITALY

(Courtesy Germano Ruscitto)  
As of 10/27/81  
SINGLES

This Week	Last Week	Title	Artist
1	1	ON MY OWN	Nikka Costa, CGD-MM
2	2	BETTE DAVIS EYES	Kim Carnes, EMI
3	4	HULA HOOP	Plastic Bertrand, Durium
4	12	ROCK 'N' ROLL ROBOT	Alberto Camerina, CBS
5	3	MALINCONIA	Riccardo Fogli, Paradiso/CGD-MM
6	5	IN THE AIR TONIGHT	Phil Collins, Atlantic/WEA
7	7	FADE TO GREY	Visage, PolyGram

8	16	M'INNAMORO DI TE	Ricchi & Poveri, Baby/CGD-MM
9	8	CANTO STRANIERO	Marcella Bella, CBS
10	6	GALEOTTO FU IL CANOTTO	Renato Zero, Zerolandiarca
11	17	ARTHUR'S THEME	Christopher Cross, Warner Bros./WEA
12	10	CHI FERMA LA MUSICA	Pooh, CGD-MM
13	NEW	HE'S A LIAR	Bee Gees, PolyGram
14	NEW	EVERY LITTLE THING SHE DOES	Police, A&M/CBS
15	NEW	ONLY CRYING	Keith Marshall, Vip/CGD-MM
16	19	STARS ON 45	Various, Delta/WEA
17	9	DONATELLA	Retto, Ariston/Ricordi
18	NEW	MORE STARS	Various, Delta/WEA
19	18	SAILING	Christopher Cross, Warner Bros./WEA
20	20	DON'T STOP	The Kid, Baby/CGD-MM

## HOLLAND

(Courtesy Stichting Nederlandse)  
As of 10/31/81  
SINGLES

## KAISER ON TOP

## National Product Gathers Sales Clout

By WOLFGANG SPAHR

HAMBURG—National product is making more and more of a mark on the West German album charts this fall, with Hansa artist Roland Kaiser's tv-merchandised "Dich Zu Lieben" at the head of 22 locally-produced LPs occupying key positions in the top 65.

Hansa says total sales on Kaiser's releases now amount to 240,000 copies, and are running at the rate of 26,000 units weekly. Kaiser's last hit "Santa Maria" went gold with ease.

Singer/songwriters performing in German are also prominent at the moment. Polydor's Austrian artist Georg Danzer, for instance, is in the top 20 with "Ruhe Vor Dem Sturm," while Deutsche Grammophon has the two Dutchmen Robert Long and Herman Van Veen. Reaction to Van Veen's German tour was reportedly overwhelming.

Other key names include Udo Lindenberg, fresh from a sell-out tour, whose "Udopia" album has been on the charts more than six months. And Intercord's "Stephan Sulke 6" by the Swiss singer is also making good headway.

Another success belongs to Marius Muller-Westernhagen, a singer/songwriter/actor from Hamburg. WEA managing director Siegfried Loch has kept believing in this artist's potential for some years, though he has never before achieved high sales figures.

Now he is the new German superstar, with two albums—"Stinker" and "Mit Pfefferminz Bin Ich Dein Prinz"—in the charts for half a year and more gold awards on the way. A major German tour aroused such response it has had to be extended into November.

A new phenomenon is the emergence of German-language acts with aggressive attitudes and lyrics; practically overnight these new wave-oriented bands have entered the charts and unseated established sellers. EMI Electrola has four on its roster in Cologne, thanks to the efforts of national a&r director Manfred ZumKeller in tapping the alternative music scene with labels like Musikant and Weltrekord. Spider Murphy Gang, Fehlfarben, Rheingold and Bots are all in the top 65.

Kling Klang, a band featuring musicians from pioneering electronic group Kraftwerk, has been in the charts 20 weeks with "Computervelt," and the unknown Berlin outfit Ideal has come from nowhere into the top 10 with a debut album released on the small Deutsche Austrophon label. Now WEA has snapped the group up.

On the international side, Dutch band the Electronics continue to rule the roost with "Quietschfidelio" still top of the album listings.

## CHART WATCH

## Swiss Folk Hit Spurs Sub-Publishing Fight

By JIM SAMPSON

MUNICH—With three of Germany's top six singles this week, and potent Boney M product on the way, the Berlin-based Hansa label proves the viability of specialized independent production companies. Of curiosity value for chartwatchers, however, is the durability of "Dance Little Bird," the Swiss folk tune imported from Belgium, which this week tops the singles chart in a Hansa cover version. The song's success has been accompanied by a fight over sub-publishing rights.

"Dance Little Bird" topped the German singles chart for eight weeks in the instrumental version by the Electronics. Phonogram's Heinz Masch says 700,000 singles have been sold, with platinum (one million) possible by Christmas. The group also has the No. 1 and number 15 albums. Masch claims the tune is "bringing people into record stores who previously didn't plan to buy a record," thus benefitting the entire music industry.

Direct benefactors of the "Little Bird" phenomenon include most major record companies, more than a dozen artists, several publishers and, of course, a number of lawyers. The list of cover versions includes a yodeler on Intercord. Usually, only one German language cover of a song makes the sales chart, and that's normally the sole authorized "sub-text" cover. GEMA requires any additional cover version be authorized by the sub-publisher as a "special-text."

Two "special-text" novelty versions, by Helga Feddersen on Philips and Frank Zander (alias Fred Sonnenshein) on Hansa, are in the

top 20, with Zander bumping the Electronics at the top. The "sub-text" version, authorized by the sub-publisher and penned by Hans Bradke still hasn't been released.

Which leads to the question of who is the sub-publisher? Several years ago, Melodie Der Welt in Frankfurt inked a contract with Eurovox of Belgium. Last year, Eurovox terminated the pact and signed with Budde Publishing, who in turn co-published with Magazine Music for "Dance Little Bird." MDW disputes the termination by Eurovox, which is being settled before a Belgian Court.

Meanwhile, GEMA is putting all sub-publishing receipts in escrow while the courts handle the legal questions. The man who released the most popular cover of "Dance Little Bird," Hansa's Hans Blume, is working to place more of his product in the hit lists. Although with six singles in the top 50, he's pleased with his current track record, which, indeed, reflects the image of Hansa as one of Germany's two top schlager singles producers (with Siegel in Munich). Blume notes, "We've tried to expand our repertoire into other areas, folk and rock, but we've not done as well."

Frank Zander is one of Hansa's mainstays, with a number of novelty cover hits. Roland Kaiser, strong on both the singles and album charts, is a schlager star who's blossomed in the last year since "finding his natural style and writing his own lyrics," according to Blume. Aneka's "Japanese Boy" is a Europe-wide hit from Hansa's U.K. company.

## Japan Suffers From 'Country Allergy,' Yet Rogers Still No. 1

By SHIG FUJITA

TOKYO—In Tokyo, Kenny Rogers continues as the country star selling the most records in Japan, although bluegrass has a steady following, especially among university students.

As for the live scene, there have been more country music concerts and festivals during the past year than in the previous year, due partly to the popularity of such movies as "Urban Cowboy" and "Honeysuckle Rose."

And those featured in the concerts and festivals are the veteran country singers and musicians who have been on the country music scene for anywhere from 20 to 30 years.

Kenny Rogers' albums are steady sellers in Japan, but they are in the pop vocal section in record shops. They would not sell as well if placed in the country music section, which is very small in record shops.

Aki Inagaki, Liberty label manager at King Record Co., says that all the eight Rogers' albums available in Japan continue to sell with "Kenny Rogers' Greatest Hits" released in Japan in November 1980 chalking up the most sales so far, approximately 100,000 disks and 20,000 tapes.

The "Kenny" album released in November 1979 has gone to 50,000, while the "Gideon" album (June 1980) is at 40,000 and continuing to increase.

Inagaki says that the newest "Share Your Love" album released on July 7, 1981, sold 40,000 in one month. He said that previously Rogers' fans had been university students or older, but now there was a wider range of fans, including high school students.

He says there's a sort of "country allergy" in Japan which results in country music records not selling very well when placed in the country music section. Placing the records in the pop vocal section helps to sell them, as in the case of Rogers' albums.

Akira Ohbayashi, product manager of CBS/Sony's international div., says that interest in Willie Nelson's records had been sparked by the movie, "The Electric Horseman," released in Japan in March '80. Nelson himself appeared in the movie.

From May 1980, FM Tokyo on its "Welcome to Hard Times" FM program featured Nelson for 18 weeks, even going to the United States to interview him. Consequently, Nelson's "Star Dust," which was issued in Japan three years ago, is selling again, with total sales coming to 15,000 albums.

Ohbayashi says that the "Mona Lisa" album released in May this year has already gone over 20,000 copies, while the "Honeysuckle Rose" two-album set has just been placed on sale in September with an initial pressing of 10,000 sets.

He adds that what is called "progressive country" is popular in Japan instead of country western. Janie Fricke's album, "But Love Me," has been released as progressive country, and CBS/Sony is hoping it will sell at least 10,000 copies. Crystal Gayle's "Hollywood, Tennessee" album is being released in October.

Hirokazu Takenouchi of Trio Record's a&r dept. says that Trio is continuing to issue two bluegrass albums a month in the belief that

"someone must issue records or else bluegrass will disappear."

Trio has a catalog of bluegrass records containing nearly 100 titles. Trio has contracts with the following labels—Flying Fish, Rounder, Sugar Hill, Ridge Runner, First American and Sierra Briar.

Takenouchi notes that the bluegrass albums sell steadily with a minimum of 1,500 and some going as high as 4,500. Record shops specializing in imported records are importing more bluegrass records, so Trio is trying to release its own pressings as close as possible to the dates when American pressings come into this country.

Bluegrass fans in Japan, who are beginning to include more and more women, listen to both old and new records, guaranteeing that old records, as well as new releases, will continue to sell.

Trio released the "Skaggs & Rice" and Mike O'Connor's "Soppin' the Gravy" albums in September, followed by five in October—"J. D. Crowe & The New South," "The David Grisman Rounder Album," "Bluegrass Session," "Strictly Clean & Decent" (Bill Keith) and "Fly Through The Country." These reissues are priced at \$8.70 (¥2,000), while the albums in the Trio catalog of nearly 100 titles range from \$7.80 (¥1,800) for the early ones to \$10 (¥2,300) for the later ones.

Takenouchi says bluegrass festivals were held in about 30 places during the summer months, mostly with amateur bluegrass groups participating. Many were held near camping grounds, like the one in Hakone near Tokyo in August.

Many high school and university students own guitars, while there are many bluegrass groups at high schools and universities. These groups participate in many of the bluegrass festivals, sometimes engaging in jam sessions.

Those who own guitars naturally enjoy playing and buy more bluegrass records, according to Takenouchi.

The "Country Music File," a monthly magazine selling for \$0.87 (¥200) a copy, carries a centerfold list of the country music live houses throughout Japan with the names of the singers, musicians and groups appearing in them.

The Tokyo spots include Wishbone, Nashville, Mr. James, Liberty Bell, Bluegrass Inn, Any Old Time, Folklore Center, Stonefield's, Country House, Stage-1, Rocky Top, Bronco and Honky Tonk.

The veteran singers, musicians and groups can be found alternating at these live spots. They include yodeler/guitarist Yoshio Ono, Minoru "Pee-wee" Harada, Jimmie Tokita, Keiichi Teramoto and Kelley's Men, Hajime Sugi and Chuck Wagon Family.

They also tour the country live spots in other cities throughout Japan, as well as participating in country shows which have increased in number during the past year.

Yokohama City just outside Tokyo has three listed, the Bonanza seating 150 and the smaller Boss and Pub Wagon.

Nagoya City, two hours by Shinkansen bullet train from Tokyo, has two, Country Joe and Uncle Penn, while Kyoto and Osaka cities between them boast 11 country live spots.

One of the five in Kyoto is Moriguchitei, owned and operated by Kenji Nagatomi. Jimmie Tokita appears there once a month. Others in Kyoto are Honky Tonk, Longhorn, Countryside and Nashville.

There is Charlie Brown in Osaka City as well as another Charlie Brown in Toyonaka City nearby. Other live spots in Osaka are Swing Door, Phoenix and Ridge Runner.

Kobe City boasts two, Honky Tonk and Lost City, while Hiroshima City, known throughout the world as the city where the first atomic bomb was dropped, has Clementine.

Most of these live spots have at least one bluegrass night a month, some once a week.

Yoshio Ono, the first Japanese singer ever to appear in the Grand Ole Opry in Nashville (May 7, 1960), hit chords on his five-string Earl Scruggs model banjo that he began using back in 1961 as he talked about the increasing number of country music programs he has participated in this year.

First there was the Country Music Festival in the Yubin Chokin Hall in Tokyo on Feb. 10 commemorating the 30 years in country music of Ono and steel guitarist "Pee-wee" Harada. The hall was filled to overflowing, and guests included Jimmie Tokita, Keiichi Teramoto, Kazuya Kosaka and Hiroshi Kamayatsu.

There followed the western festival in the Kyoto Kaikan on April 29 featuring Ono, Harada, Tokita and Teramoto, followed by the program in the Mainichi Hall in Osaka on June 8 with the same stars, who appeared together again in the Luna Hall in Ashiya City outside Kobe on July 11.

August saw four western festivals—Aug. 9 in the Toshimaen Park in Tokyo, Aug. 15 in the Chamber of Commerce and Industry Hall in Kamakura City outside Tokyo, Aug. 21-22, Western Jamboree at Kuju in southern Japan and Aug. 23 in the Kanagawa Kenmin Hall in Yokohama.

Besides the active veteran stars, the Aug. 23 program included Willie Okiyama, Keijiro Yamashita and Taro Seino, who use to be active years ago.

Ono said that fans at the western shows included people in their 40s bringing their high school children with them, as well as many in their 20s.

Since "Honeysuckle Rose" and "Urban Cowboy" movies, more people are wearing cowboy boots, clothes and hats when they come to the live spots and western shows. Ono said that the younger fans are buying and wearing imported hats costing about \$34.80 (¥8,000) to \$86.95 (¥20,000) and boots costing between \$260 (¥60,000) and \$347.80 (¥80,000).

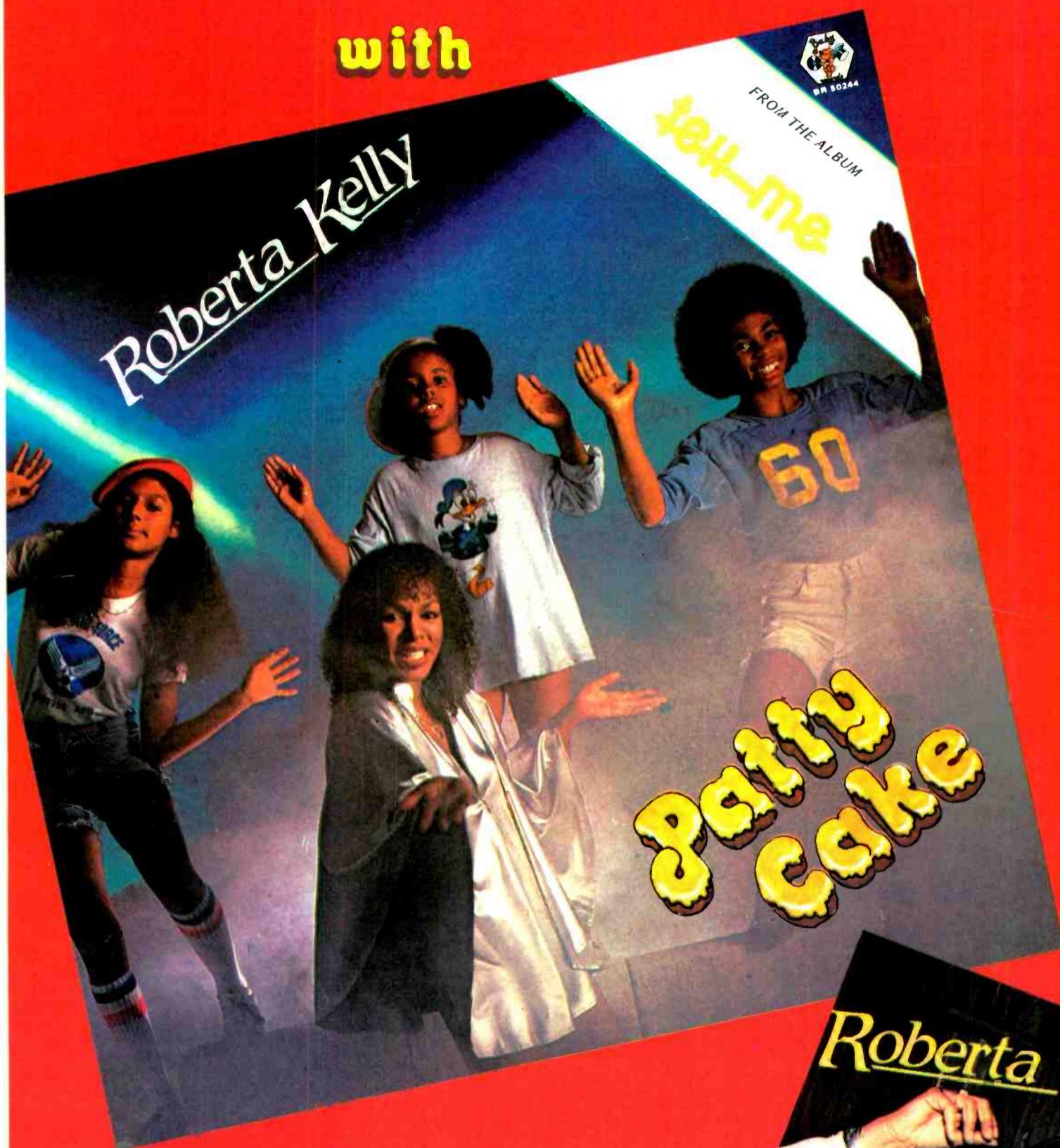
A big western event which took place recently was the Oct. 3 western jamboree in the Nichifutsu Kaikan in Tokyo at which there were four bands and many guests.

Ono is happy about the upward trend in country music but is practical concerning the future outlook. Like the ones in charge of country music at the record companies, he is confident that country will continue to have a steady following but that it will never enjoy an explosive popularity in this country, mainly because of the language problem.

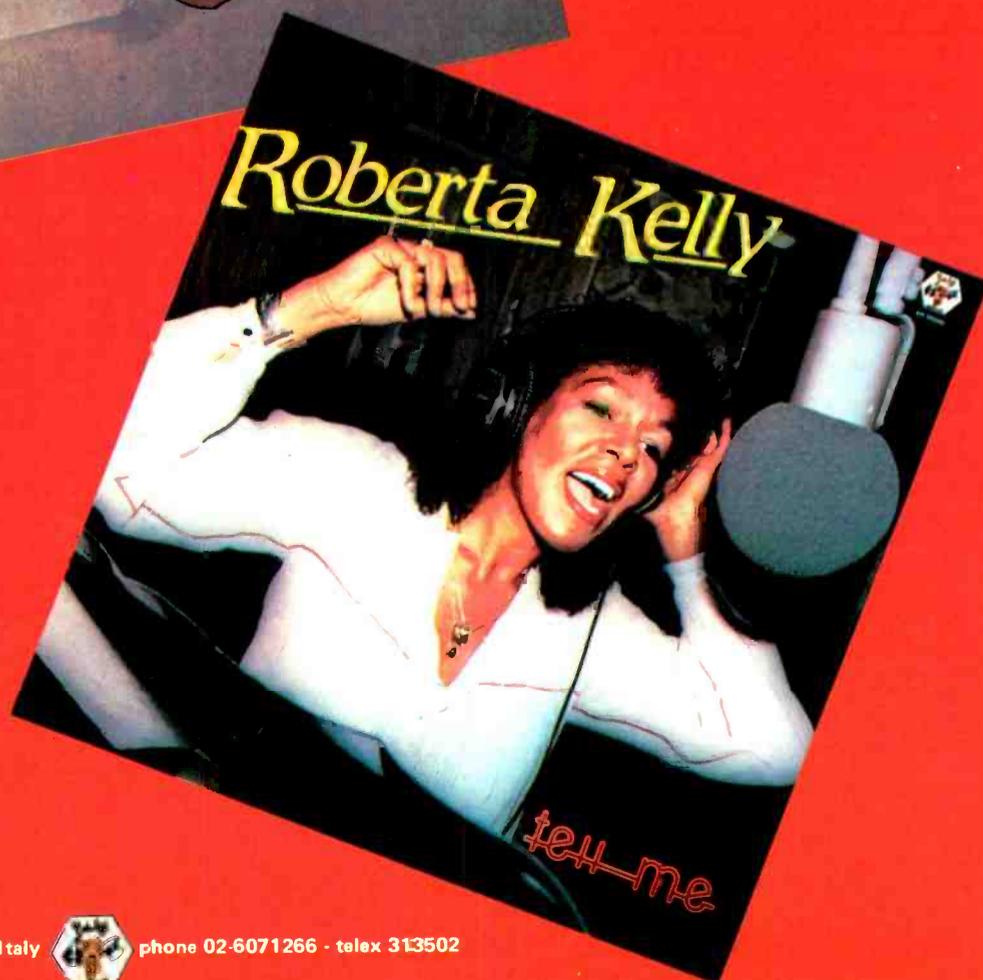
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**Everybody can dance...**

**with**



**from the new  
fantastic album**



## Pop

**LOVERBOY**—Get Lucky, Columbia FC37638. Produced by Bruce Fairbairn, Paul Dean. This five-man Canadian group came out of nowhere last year to burn up rock radio airwaves with "Turn Me Loose." The group's brand of melodic yet intensely energetic music is right in the AOR groove. Mike Reno's power vocals front Paul Dean's guitar, bassist Scott Smith, drummer Matt Frenette and keyboardist Doug Johnson. Top tracks here include "Working For The Weekend," "Lucky Ones" and "Gangs In The Street," all sure to be staples on AOR playlists.

**Best cuts:** Those mentioned.

**THE J. GEILS BAND**—Freeze-Frame, EMI-America S0017062. Produced by Seth Justman. Like their hit "Love Stinks" set, this new Geils collection trades their earlier guitar focus for producer/member Seth Justman's updated keyboard emphasis. Here the new wave influence has been toned down slightly, yielding a welcome restoration of the partying humor that's never been entirely absent from this veteran group's work. Hard-rocking ("Flamethrower"), wise-cracking ("Centerfold," the witty first single) or waxing tender ("Do You Remember When"), the album holds few surprises but few disappointments either.

**Best cuts:** Those mentioned plus "Freeze-Frame" and "Rage In The Cage."

**AL STEWART**—Indian Summer, Arista A2L8607. Produced by Chris Desmond, Al Stewart. This double LP features three live sides, recorded at the Roxy in Los Angeles. The recording quality is exceptional with Stewart's songs, rich in lyrical quality coming across in a crisp and clean way, making him sound the troubadour he is. Included on the live sides are his best songs including "Year Of The Cat," "On The Border," "Roads To Moscow," "Valentina Way," "Time Passages" and more. The first side is comprised of new studio material with "Indian Summer" and "Pandora" shining.

**Best cuts:** Those mentioned.

**RINGO STARR**—Stop And Smell The Roses, Boardwalk NB133246. Produced by Paul McCartney, George Harrison, Harry Nilsson, Ron Wood, Ringo Starr, Stephen Stills. Starr debuts on Boardwalk with his most exhilarating LP in years. The drummer is surrounded by a cast of stars who have written, produced and played on the LP. The first single, "Wrack My Brain," a George Harrison produced and composed tune, is a short, catchy piece of pop. Paul McCartney wrote, produced and plays on "Private Property" and "Attention." Stephen Stills does likewise on "You've Got A Nice Way," and Harry Nilsson put s his stamp on "Drumming Is My Madness." There's a bit of country in the McCartney produced "Sure To Fall" and the title cut is a playful ragtime exercise. This is a fun, uplifting and spirited album, one that should be programmable on a variety of formats. Also included is a new version of Ringo's early '70s hit "Back Off Boogaloo."

**Best cuts:** Those mentioned.

## Soul

**GQ**—Face To Face, Arista AL9547. Produced by Jimmy Simpson with GQ. Pop-soul trio GQ return to action with their highly vocal brand of groove music polished to a potential platinum glow. Emanuel LeBlanc's plaintive lead singing, GQ's fresh harmonies, the variety of tasteful, upbeat material—all prove the power of planning and the positively gill-edged power of GQ, a group making the move to the top.

**Best cuts:** "Shake," "You Put Some Love In My Life," "Boogie Shooogie Feelin'."

**SWITCH**—Switch V, Gordy G81007M1. Produced by Gregory Williams. A consistent chart attraction, Switch bids for a breakthrough with a carefully-crafted album steeped in versatility and rich in hit-group nuances. Assisted by Jermaine Jackson and a strong lineup of singers and musicians, Switch still resorts to its own inner core to forge their best songs and signature harmonies. Led by Gregory Williams, Switch is a top groove band with many moods, styles and influences, with this effort moving a step closer to new wide appeal.

**Best cuts:** "I Do Love You," "Call On Me," "I'll Always Keep."

**EARL KLUGH**—Crazy For You, Liberty LT51113. Produced by Earl Klugh. "Late Night Guitarman" Klugh strikes back with his guitar-led instrumental mix moulding a sound both danceable and diggable without sacrificing virtuosity. With a guest lineup featuring Ray Parker Jr., Greg Phillinganes and Phil Upchurch, Klugh broadens his appeal into jazz while teasing pop palates with a breezy musicality that complements every format. Klugh's joyful romps are airy enough to rise above categories and provide relief from the predictable and hope for the beat-happy.

**Best cuts:** "I'm Ready For Your Love," "Soft Stuff," "Twinkle."

**SYREETA**—Set My Love In Motion, Tamla T376M1. Produced by Ollie E. Brown. Young Motown veteran-Stevie Wonder protegee Syreeta attains a new level of sound and sophistication, marrying teasing rhythms with cute-to-coy vocals that capture Syreeta's musical charms like nothing before. Her recent duet with Billy Preston accents her versatility, but her new album projects an artist putting it all together for

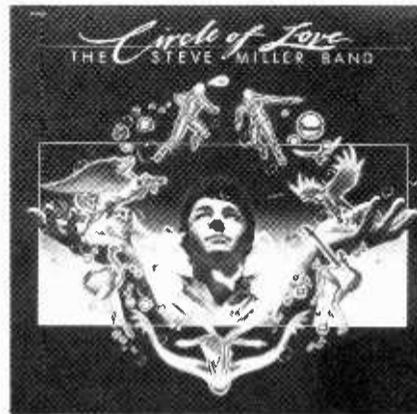
## Spotlight



**QUEEN**—Greatest Hits, Elektra 5E564. Various producers. Listening to Queen's "Greatest Hits" it becomes apparent that whether Queen borrows from funk for "An other One Bites The Dust," or rockabilly for "Crazy Little Thing Called Love," or whether it indulges in its own fantasies with "Bohemian Rhapsody," or "Somebody To Love," here is a band that in the last 10 years has been able to adopt itself to the times and to various styles without losing its own very unique (and hit-making) style. Included here is "Under Pressure," a collaboration with David Bowie which is fascinating in how the two diverse approaches mesh with and against each other.

**Best cuts:** Those mentioned above.

**Best cuts:** Side one



herself. A voice gaining in maturity and authority, Syreeta flashes the kind of style that's bound to earn doubletakes.

**Best cuts:** "Quick Slick," "Move It, Do It," "You Set My Love In Motion."

**AMII STEWART**—I'm Gonna Get You Love, Handshake FW37629. Produced by Barry Leng, Simon May. Amii Stewart, the "Knock On Wood" queen, packs a vocal wallop that can propel a song to new heights. This time, it's the Tops' "Where Did Our Love Go" that gets the ultra-sound treatment (produced by Narada Michael Walden). In her element of pounding rhythms, electronic music and hi tech soul, Stewart is a dazzling singer for dancers or listeners. This effort will capture dance audiences with its dynamic disco theatre as well as those still searching for a sequel to her "Knock On Wood."

**Best cuts:** "Tonight," "Save This Night For Love," "Digital Love."

**MARY WELLS**—In And Out Of Love, Epic ARE37540, Produced by Greg Perry. The "My Guy" gal is back on the disk scene after a decade-long absence, Stylishly picking up the pop-soul beat where she left off, even improving on the proven with seamless, senuous vocals and rock-flavored instrumentals perfectly in sync with her rejuvenation. Miss Wells not only recaptures the original Motown sound, but elevates her stature as a fresh artist with a whole new future ahead of her. A sparkling comeback for a warmly familiar voice.

**Best cuts:** "These Arms," "Share My Love," "You Make Me Feel So Good Inside."

## First Time Around

**STEVIE WOODS**—Take Me To Your Heaven, Cotillion SD 5229. Produced by Jack White. Following in the wake of his climbing chart debut, "Steal The Night," Woods' first album features all the earmarks of a hit artist right now. Confident, relaxed, agile, Woods is a natural singer with automatic pop flare and pulsating disco dance-ability. Class, clean production, good tunes, all-star instrumental flavorings—they all add up to the convincing introduction of a bright new mainstream star on the rise.

**Best cuts:** "Steal The Night," "Just Can't Win 'Em All," "Take Me To Your Heaven."

**THE BLASTERS**—Slash SR109. Produced by the Blasters. If Slash can sell 60,000 units with X, they should be able to do wonders with this. Fresh, crisp rockabilly is what this quartet (augmented by two sax players) specializes in. Doing covers and originals, this Los Angeles band does a good job of injecting new life into what could have been a formula package. "Marie Marie," written by the Blasters' Dave Allen, has been covered by several European acts including Shakin' Stevens. Group has gotten quite a bit of national attention and rockabilly is enjoying a resurgence in popularity.

**Best cuts:** "I'm Shakin'," "American Music," "Marie Marie," "Hollywood Bed," "No Other Girl."

## Classical

**HOLST: THE PLANETS**—Berlin Philharmonic, Karajan, DG 2532019. Karajan doesn't merely conduct this popular symphonic suite but seems to be shaping and coloring each individual phrase. That's how powerfully his interpretive imprint can be felt here in one of the finest artistic endeavors yet to benefit from the new digital recording technology. DG's use of the computer technology has risen here to the level of the best audiophile labels, and the artistic power of this disk ranks it among the landmarks of the new sonic age.

**TCHAIKOVSKY AND DVORAK: STRING SERENADES**—Berlin Philharmonic, Karajan, DG 2532012. Another new Karajan disk that reveals music making of immense stature buoyed by the finest example of the new audio technology. Capturing the true string orchestra sound is an elusive engineering quest, but DG's technical minds have delivered all of the subtlety and richness in this new digital edition. Karajan's players seem to be absorbed in a spiritual communion, and everything from the biggest sonic wash to the subtlest nuance is recreated in exact proportion. The material is loaded with exquisite melodies calculated to delight even those listeners who may not know the classics well.

## Billboard's Recommended LPs

### pop

**LEIF GARRETT**—My Movie Of You, Scotti Brothers ARZ37625 (Epic). Produced by ShunTokura/John D'Andrea. The teen idol still has the looks and charm to attract the admiration of young girls, yet there's a noticeable maturity in his singing that should gain him exposure in new markets. His songs are catchy mainstream pop material filled with crafty hooks such as "Runaway Rita." A mix of ballads and uptempo material prevails. **Best cuts:** "Runaway Rita," "Every Night With You," "Movie Of You."

**BENNY MARDONES**—Too Much To Lose, Polydor PD16336. Produced by Barry Mraz. Mardones is an emotional kind of guy. His wailing echoes throughout "Too Much To Lose," while backing musicians provide solid support. Mardones has a wonderful, versatile voice that is shown off to its best advantage on such cuts as "Sheila C.," "Treat You Right" and "The Dreamer." All the songs on the album are about women, but it's these, with their loving, rather than bitter, sentiments, that come across as the most sincere. **Best cuts:** Those cited, plus "Oh Me Oh My."

**TANGERINE DREAM**—Exit, Elektra 5E557. Produced by Edgar Foese and Chris Franke. Tangerine Dream utilizes a number of musical effects in making its soundtrack music for the

mind. But however intellectually interesting they may get, they never have that compelling urgency of the other great German synthesizer band, Kraftwerk. **Best cuts:** "Kiew Mission," "Exit," "Network 23."

**DOLL BY DOLL**—Doll By Doll, MCA MCA-5269. Produced by Tom Newman and Jackie Leven. The third album from this English group (its first on MCA) is marked by strong songwriting and a group whose musical abilities help them live up to their Songs' promises. Production tricks abound and they manage to accentuate the positive rather than getting in the way of the music. **Best cuts:** "Main Travelled Roads," "Figure It Out," "Cartias," "I Never Saw The Movie."

**FLO AND EDDIE**—Rock Steady With Flo And Eddie, Epiphany ELP4010. Produced by Flo & Eddie with Earl "Chinna" Smith and Errol Brown. Mark "Flo" Volman and Howard "Eddie" Kaylan are no longer Turtles, and on this LP, at least they play reggae. This, their first album in five years, marks a pairing with co-producer Smith, Aston Barrett on bass and keyboardist Augustus Pablo, as well as others. Although there is little differentiation between some of the numbers, others shine and virtuosity is apparent. **Best cuts:** "Prisoner Of Love," "Happy Together," "Dancing Mood," "Swing And Dine."

### soul

**KWICK**—To The Point, EMI America ST17408. Produced by Allen A. Jones, Winston Stewart. Kwick follows up a strong initial impression with a crisp parade of Memphis-based dance funk featuring the climbing single, "Nightlife." Kwick is a fiery band unafraid to toughen the beat and flash powerful rhythm and horns to match the foursome's own singing/songwriting/harmonizing energies. "Shake," "Split Decision" and "You're The Star" join the single as relentless reasons why Kwick is quickly jumping the competition. **Best cuts:** Those mentioned.

### country

**DICKEY LEE**—Everybody Loves A Winner, Mercury SRM16006. Produced by Jerry Kennedy and Buzz Cason. Lee is a consistently appealing artist, and his albums tend to show evidence of careful song selection and production. This latest is no exception, and contains several excellent country arrangements that should certainly be considered for singles release. Vocally, Lee has an interesting vibrato that gives credibility to his material, and the instrumentation is uniformly clean and tasty. **Best cuts:** "I Wonder If I Care As Much," "You Won't Be Here Tonight," "I Only Wish We'd Met Ten Years Ago," "Honky Tonk Hearts."

### jazz

**STEVE ELIOVSON/COLLIN WALCOTT**—Dawn Dance, ECM ECM11198. Produced by Manfred Eicher. Producer/founder Eicher has long shown a special affinity for maverick guitar stylists, and this first effort from Eicher's first new guitar find in several years dovetails neatly with earlier acoustic exercises by such familiar roster contributors as Ralph Towner and John Abercrombie. Elovson's cyclical musings are spiced by former Oregon member Walcott's atmospheric percussion. **Best cuts:** "Venice," "Song For The Masters," "Wanderer," "Dawn Dance."

**TERJE RYPDAL/MIROSLAV VITOUS/JACK DeJOHNETTE**—To Be Continued, ECM ECM-1-1192. Produced by Manfred Eicher. This triumvirate's past credentials might imply a fiery vision of fusion's more adventurous possibilities, but the real essence here is summarized in subdued, down tempo mood pieces like those dominating side one. Rypdal's hovering guitar chords, Vitous' meditative acoustic and electric bass figures and DeJohnette's always inventive percussive accents combine for an ethereal chamber jazz feel. **Best cuts:** "Maya," "Mountain In The Clouds," "To Be Continued."

**ART PEPPER**—Saturday Night At The Village Vanguard, Vol. 3, Contemporary 7644. Produced by Lester Koenig. Recorded in 1977 at the New York bistro, Pepper along with George Cables, Elvin Jones and George Mraz perform only three titles, all of which run too long to sustain interest on vinyl. Yet the album shows Pepper's Parkerish alto to good advantage. It's his first live recording. **Best cuts:** "You Go To My Head," "Cherokee."

**MILT JACKSON**—Big Mouth, Pablo 2310-867. Produced by Ray Brown. There's fine vibes throughout this LP, the leader playing his distinctive vibes and men like Dennis Budimir, Oscar Castro-Neves, Larry Bunker, Abe Laboriel and the producer all chipping in to provide forte accompaniment. There are also four femme voices. Jackson's program includes eight tunes, none dull, all taped last February in Los Angeles. **Best cuts:** "I'm Getting Sentimental Over You," "I Love You."

**ANDRE PREVIN & HIS PALS**—Pal Joey, Contemporary 7543. Produced by Lester Koenig. Dating back to 1957, this memo-

(Continued on page 81)

**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.

## General News

### Copyright Act Doesn't Allow Home Music Taping—Feist

NEW YORK—The Copyright Act of 1976 did not "create a special exemption . . . for the recording of sound broadcasts and recorded material at home by audio tape recorders" nor did it "leave home taping of music alone" as indicated in editorials Wednesday (28) in the Wall Street Journal and New York Times.

Leonard Feist, president of the National Music Publishers' Assn., has sent letters to both newspapers setting the record straight. Both had commented on the recent San Francisco federal appeals court decision making it a violation of copyright law to tape tv programs at home with a VCR.

Feist writes that the copyright law does prohibit private duplicating of recordings, with the only legislative support for their statements lying in the report of the House Judiciary Committee on the law enacted in 1971 which, for the first time, created copyright in sound recordings.

While that report noted that it was not the intention of the House to deny individuals the right to make copies of recordings in their homes, Feist points out, the Senate report on the same bill did not contain similar reservations and there is no reference whatever to any special privileges for private duplicating.



EPIC ENTERTAINMENT—Mike Douglas, left, hosts actor Anthony Newley, center, and Epic artist Lou Rawls during a segment of the Mike Douglas Entertainment Hour.

### AFE Moves Production Dept. To N.J.

NEW YORK—Audiofidelity Enterprises has moved its accounting and production departments to an AFE-owned building in Rahway, N.J., while maintaining executive offices in New York.

In another development, Sam Geoff, who joined the company following the acquisition in September, 1980 of a majority share in the 30-year-old label by Danny Pugliese, chairman, is leaving his post as pres-

ident of the company, although he'll serve as a consultant.

According to Pugliese, the label is in the "best financial shape since I've been here. Renting part of our office space in New York is a six figure benefit to the company."

Pugliese adds that the company hopes to reap strong fourth quarter business, partially due to the marketing of a 2-LP set of hits by James Brown recorded at Studio 54 last year.

### Richmond Suing Lake Shore

LOS ANGELES—Richmond Recording Corp., also known as PRC Recording company division, is suing Lake Shore Music, a television marketer of records and tapes

located in Orange County, over alleged delinquency.

The Federal District Court suit alleges the defendant owes it \$25,483.25 as of Aug. 10, 1981.



CLAMMING UP—Mickey Thomas' new single is "I Don't Want To Talk About It" and the Jefferson Starship leader is living up to its title. Thomas, second from left, is tight-lipped about it, as are, from left, Marvin Gleicher, Elektra/Asylum's local promotion manager; Bill Smith, national singles promotion director and Burt Stein, vice president of promotion.

### 3 Publishers, College Of Virginia Reach Settlement

NEW YORK—Three music publishers have agreed to an out-of-court settlement in an action charging Visitors of Longwood College of Virginia and its music chairman of photocopying their copyrights without authorization.

According to the settlement, the defendants have acknowledged innocent infringement and have agreed to make a payment to the music publishers for damages of \$500 for each of five copyrights in question and \$17,000 for plaintiff's legal fees.

After filing of the action by Oxford Univ. Press, Theodore Presser Co. and Novello & Co. Ltd. six months ago, the defendants asserted that they did not engage in willful

infringement of copyright.

As an aftermath of the settlement, the Attorney General of the Commonwealth of Virginia has issued an advisory bulletin cautioning Virginia schools against unauthorized photocopying of copyrighted works that does not fall within the "fair uses exceptions of the copyright law. It declares: "Schools operated and supported by the Commonwealth of Virginia may be liable for copyright infringement pursuant to the provisions of the United States Copyright Act with respect to copyright protected works if they photocopy such works without the authority of the copyright owner unless such photocopying is permitted under 'fair use' provisions of copyright law."

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## Closeup

**BLOOD ON THE BRICKS**—Iron City Houserockers, MCA 5252. Produced by Steve Cropper.

The Iron City Houserockers are still looking for a popular audience. Their previous albums, "Love's So Tough" and "Have A Good Time But ... Get Out alive." may have been a little too tough for some people. Joe Grushecky, the Houserockers' lead singer and principal songwriter, writes unflinchingly about the blue-collar experience. Unlike his peers in chart-topping hard-rock teen bands such as Van Halen, there's no room in his vocabulary for hackneyed prose about escape in the back seat of a car. Grushecky draws his inspiration from the street.

His writing on the Houserockers' new album, "Blood On The Bricks," is like an exposed nerve. The music is raw, and the lyrics ring of truth. Grushecky looks around himself to find that most of his friends have just about had it—they're on their second marriage, or they're fat, drink beer and have no drive. But Grushecky knows that he's struggling, too.

The Houserockers learned to play Chucky Berry the same time that Petty and Seeger and Springsteen did. Only those guys are living the Dream.

There are two kinds of working class people in the Houserockers' native Pittsburgh, Pa. Those who give up, and those who don't. The protagonist in "Blood On The Bricks" is basically the same character depicted on "Have A Good Time." He's older now, somewhere in his late twenties; his job in the steel mill is going nowhere. He is trapped, and he wants out.

"Friday Night" begins the album. The music is impassioned, the keyboard work of Gil Snyder lending the track much of its distinction. Washing the dirt off his hands after a week at the mill, Grushecky exults, "Tonight I feel free again/I feel like I can breathe again." At the local bar to see his favorite band, he sings: "It's all I want to live for/It's all that I could hope for."

"Saints And Sinners," the centerpiece of the first side, bristles with energy. The pulsing rhythm section of Art Nardini (bass) and Ned Rankin (drums) cuts through the

mesh of Marc Reisman's blues harmonica and Eddie Britt's slashing guitar as Grushecky chronicles the fate of a Vietnam vet who takes his family hostage, and a friend whose life is shattered by drugs. The song is strikingly sung, and Grushecky's imagery of the vet who came home "with eyes that never closed" is devastating.

They sustain the intensity on "This Time The Night (Won't Save Us)." The incisive rhythmic arrangement breeds a ringing guitar solo by Steve Cropper, who turns in his finest production effort in years. The sound is crisp and less dense than their earlier efforts. "Be My Friend" provides a nice contrast to the faster numbers. Grushecky knows how to affect without sounding bloated; over a blue-sounding accordion, he communicates his deepest desire: "Before I met you I was more dead than alive/Stay together and somehow we'll survive."

"No Easy Way Out," which sets up the second side, is more than the standard treatment of the blue-collar rut. The music careens as the protagonist, lying awake, unable to sleep, decides to make his play. "No More Loneliness" finds him with a new confidence in his Coupe DeVille, celebrating his "love that'll last forever," his "walking talking dream come true."

"Watch Out" hits close to home. A candidate's (false) promises to the electorate is more of an ode to the group's former management company. In an acridly insinuating voice, Grushecky snarls, "Watch out what you say/Watch out what you do/There's a man with a tie/Waiting to get his hooks in you."

"Blood On The Bricks," the album's epic, points to Grushecky's rise from a promising artist to a great one. He creates a vivid topography of a poor young tough, "hanging on a thread, fighting for a chance," who cuts his veins with a knife to immortalize his baby's name in "blood on the bricks." That she isn't around in the morning is Grushecky's lament in "A Fool's Advice," the searing closing track. Britt's guitar explodes against a backdrop of horns recalling no-frills Memphis r&b. "I had it all but I let it slip away," the singer shouts. "Never listen to a fool's advice." **LEO SACKS**



Billboard photo by Lester Cohen

**MUTUAL FANS**—Carl Carlton huddles with World-Series champs, the Los Angeles Dodgers, whom Carlton gifted with copies of his latest LP after learning the team likes his "She's A Bad Mama Jama" single hit. Pictured from left are Carlton's son, Cortez; Carlton; outfielder Rick Monday and second baseman Steve Sax. That's pitcher Bob Welch in the background.

## Rock'n'Rolling

• Continued from page 12

and got such a good reaction that it led to the band getting booked there last year.

Since then, the Ventures have signed with Variety Artists for bookings, and they have begun playing U.S. club dates again. After 21 years together, the Ventures' four man lineup with Bob Bogle and Don Wilson has remained the same. And though there are vocals on a couple of songs during their live sets, the band that brought the world, "Walk, Don't Run" and "Telstar," still plays only instrumental songs.

And the Ventures record prolifically. "We do an average of four albums a year," says Taylor. "We have released 80 LPs in the U.S. and over 150 worldwide."

Yet at the present time, the Ventures are without a record deal. They do have their own label, Tridex Records, which is distributed by JEM. But, they would rather be signed to a major. "It's easier when there is someone with some clout behind you," notes Taylor.

They are working hard for Chilliwack at Millennium Records. They sent out special cassettes even before the "Wanna Be A Star" LP came out. They had special cards made up for retailers, and all sorts of displays. They did a promotional 12-inch EP, to make it easier for radio programmers to find the choice cuts. They released the single "My Girl" for top 40 radio, and made another 12-inch single, "Tell It To The Telephone" especially for rock dance clubs. They are preparing a video, buying lots of ads, and there may be a tour.

All this work is for a Canadian band that couldn't record for two years because of legal difficulties with Mushroom, their former record company. But, say the three band members, the layoff did have one compensation. It inspired the "Wanna Be A Star" LP which is a concept album about the trials and

tribulations of being an aspiring rock star.

"We scurried around for a while just to be able to get food on the table," says guitarist/keyboardist/drummer/vocalist Brian MacLeod, who forms the group with guitarist/vocalist/keyboardist Bill Henderson and bassist Ab Bryant. "We couldn't go out and support an album, because there was nothing behind us in terms of promotion. So we stayed at home until things straightened out. We worked on writing this album, which could be the biography of anyone in the music business. But we tried to do it with some humor."

Chilliwack, incidentally, is an Indian word, which the band members say means "four or five things. It means going back home, but it also means valley of many streams. But we picked the name because we liked the way it sounded."

### Bubbling Under The HOT 100

- 101—THE WOMAN IN ME, Crystal Gayle, Columbia 18-02523
- 102—TOO LATE THE HERO, John Entwistle, Atco 7337 (Atlantic)
- 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—LOVED BY THE ONE YOU LOVE, Rupert Holmes, Elektra 47225
- 107—HEARTBEAT, Gary Wright, Warner Bros. 49836
- 108—SUMMER STRUT, Spyro Gyra, MCA 51200
- 109—MIDNIGHT CONFESSION, Karla Devito, Epic 14-02597
- 110—YOU GO YOUR WAY, Spinners, Atlantic 3865

### Bubbling Under The Top LPs

- 201—CHEECH & CHONG, Cheech & Chong's Greatest Hits, Warner Bros. BSK 3614
- 202—TERRI GIBBS, I'm A Lady, MCA MCA 5255
- 203—CHARLIE PRIDE, Greatest Hits, RCA AHL1-4151
- 204—RODNEY FRANKLIN, Endless Flight, Columbia FC 37154
- 205—BOW WOW WOW, See Jungle See Jungle, RCA AFL1-4147
- 206—SWITCH, Gordy G8-1007M1 (Motown)
- 207—TOMMY TUTONE, Tutone II, Columbia ARC 37401
- 208—THE ROMANTICS, Strictly Personal, Nipper ARZ 37435 (Epic)
- 209—CHARLIE, Good Morning America, RCA AFL1-3992
- 210—MAYDAY, Mayday, A&M SP 4873



Iron City Houserockers

## NARAS Chapter Honors Session Players

NEW YORK—Three ties marked the 29 Most Valuable Player awards presented Oct. 28 to musicians by NARAS New York chapter at ceremonies at the Copacabana. Lucy Simon was the MC.

George Young not only won as the MVP on soprano sax, but tied with Dave Sanborn for top honors on alto sax.

The two other ties were between Pat Rebillot and Richard Tee for

electronic keyboards and Patti Austin and Arlene Martell for top female backup singer.

Also awarded prizes were Jon Faddis for trumpet, Urbie Green for trombone, Howard Johnson for tuba, Michael Brecker for tenor sax, Ronnie Cuber for baritone sax, Peter Gordon for French horn, Phil Bodner for flute, George Marge for oboe, Eddie Daniels for clarinet, Wally Kane for bassoon.

Also, Margaret Ross for harp, Dick Hyman for organ, Ken Bichel for synthesizer, Jay Berliner for acoustic guitar, Vinnie Bell for electric guitar, David Nadien for violin, Al Brown for viola, Jesse Levy for cello, Ron Carter for acoustic bass, Marcus Miller for electric bass, Steve Gadd for drums, Ralph MacDonald for percussion, Jean "Toots" Thielemans for miscellaneous instrument (harmonica) and Luther Vandross for male backup singer.

## Lifelines

### Births

Twin boys, William Michael and Dylan Warren, to Vickie and Michael Kinzie, Oct. 26, in Greenville, N.C. Father plays fiddle for the Super Grit Cowboy Band.

\* \* \*

Boy, Tyler Raymond, to Kate and David Hayes, Oct. 23, in San Rafael, Calif. Mother is co-owner of Hiatus Productions in San Francisco. Father is bass player for Van Morrison and producer of Tom Fogerty's albums.

\* \* \*

Boy, Matthew James, to Jim and Kathy Petrie, Oct. 23, in Nashville. Father is managing partner of Short Rose Music; mother is assistant manager of Sound Emporium recording studio.

\* \* \*

Boy, Jesse Sky, to Joey and April Kramer, Oct. 1, in New York. Father is drummer for Aerosmith.

### Marriages

Ron Huntsman to Vivian Maxwell, Oct. 24, in Mt. Juliet, Tenn. Groom is vice president, artist promotion and publicity for the Sound Seventy Corp.

\* \* \*

Holly Catando, office manager, to Sam Cass, tape buyer, both with Richman Brothers, Oct. 17, in Pennsylvania, N.J.

\* \* \*

Michael Nadrich, sales manager at Stak-It by Visual Displays Corp., to Linda Hinnant, Nov. 1, in Columbus, Ga.

\* \* \*

M.G. Bobbitt Jr. (Daddy Rabbit), announcer and sales manager at WTIC-AM Durham, N.C., to Betty Knight, Oct. 23, in Raleigh.

### Deaths

Will Osborne, 74, Canadian-born singer and bandleader whose music ranked among the top 25 big bands in the 1930s, Oct. 22, of pneumonia in Santa Monica, Calif. He composed hits like "Pompton Turnpike," "Beside An Open Fireplace," "Between 18th And 19th On Chestnut Street" and his theme, "The Gentleman Awaits" and had been an ASCAP member since 1941. His band, featuring a trombone choir, made many records and was featured on the Abbott & Costello network radio program. Osborne had recently operated a talent agency.

\* \* \*

Linda Keene, 64, singer with the Bobby Jackett, Red Norvo and Red Nichols orchestras in the big band era of the '30s and '40s, of cancer, Oct. 23, in Los Angeles.

\* \* \*

Irma Green, 64, former wife of Irving B. Green, founder of Mercury Records, of cancer, Oct. 23, in Miami. She is survived by her daughter, Kelli Ross, formerly division vice president of international creative affairs at RCA Records, and Mrs. Roberta Kaplan.

\* \* \*

Inez Marovelli, 59, for 23 years an employe of Rhody Record & Tape Service in Warwick, R.I., Oct. 15, in Providence. A record and tape buyer, she is survived by a son, Ronald.

# Billboard's

Survey For Week Ending 11/7/81

Number of singles reviewed  
this week **96** Last week **110**

# Top Single Picks

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**DARYL HALL & JOHN OATES—I Can't Go For That (No Can Do) (3:50)**; producers: Daryl Hall, John Oates; writers: Daryl Hall, John Oates, Sara Allen; publishers: Fust Buzza/Hot-Cha/Six Continents, BMI. RCA 12361. Followup to the No. 1 "Private Eyes" is a bit funkier with a more danceable beat. The duo are riding a hot streak with their crafty pop songs and this one should sustain the momentum.

**QUEEN & DAVID BOWIE—Under Pressure (4:05)**; producers: Queen, D. Bowie; writers: Queen, D. Bowie; publishers: Queen/Beechwood/Bewlay Bros./Fleur, BMI. Elektra 47235. This much ballyhooed collaboration between Queen and Bowie lives up to all expectation. The most unique aspect of the record is the way their diverse styles work in sync with each other.

**BEE GEES—Living Eyes (4:15)**; producers: The Bee Gees, Karl Richardson, Alby Galuten; writers: BR&M Gibb; publishers: Gibb Bros. (Unichappell Admin.), BMI. RSO 1067. The title track of the Bee Gees' new LP is more in line with their previous hits. Unlike "He's A Liar" that deviated from the Gibbs' melodic pop appeal with a harder sound, this song has all the vocal, lyrical and melodic zest that have made them regulars at the top of the chart.

**RINGO STARR—Wrack My Brain (2:20)**; producer: George Harrison; writer: George Harrison; publisher: Ganga BMI. Boardwalk 11-130. Ringo's Boardwalk debut is a short, catchy pop tune written and produced by George Harrison who also plays guitar. This is Ringo's most instantaneously memorable tune in some time.

**PAUL DAVIS—Cool Night (3:29)**; producers: Ed Seay, Paul Davis; writer: Paul Davis; publisher: Web IV, BMI. Arista 0645. Davis debuts on Arista with a melodic midtempo track strengthened by crafty hooks. The breezy arrangement makes this a strong contender for pop and adult contemporary airplay.

**EDDIE RABBITT—Someone Could Lose A Heart Tonight (3:26)**; writers: Eddie Rabbitt, David Malloy, Even Stevens; publishers: Briarpatch/DebDave, BMI. Elektra 47239. Followup to "Step By Step" is a hypnotic, midtempo track with a pulsating rhythmic arrangement. Rabbitt's vocals maintain a cool and distant feel.

**MOODY BLUES—Talking Out Of Turn (4:12)**; producer: Pip Williams; writer: John Lodge; publisher: MCA, ASCAP. Threshold 603. Third single from "Long Distance Voyager" is another soothingly melodic song highlighted by John Lodge's vocal. This has pop and adult contemporary appeal just like "The Voice."

**BALANCE—Falling In Love (3:17)**; producers: Balance, Tony Bongiovi; writer: P. Castro; publisher: Daksel, BMI. Portrait 24-02608. (CBS). Followup to "Breaking Away" is a poignant love ballad with a strong lyric and an easy going melodic arrangement.

**BOB WELCH—Two To Do (3:33)**; producer: Michael Verdick; writer: M. Clark; publishers: Warner-Tamerlane/Flying Dutchman, BMI. RCA 12356. First single from Welch's RCA debut is the kind of zesty pop song that is the singer/guitarist's forte. The uptempo song is loaded with melodic hooks.

## recommended

**DELBERT McCLINTON—Sandy Beaches (3:00)**; producers: Barry Beckett, The Muscle Shoals Rhythm Section; writers: D. McClinton, J. Jarvis; publishers: Narcolepsy/Steve Morris/Duchess, BMI. Capitol 5069.

**LOVERBOY—Working For The Weekend (3:39)**; producers: Bruce Fairbairn, Paul Dean; writers: P. Dean, M. Reno, M. Fre-

nette; publishers: Blackwood/Dean, BMI. Columbia 18-02589.

**PRETENDERS—I Go To Sleep (2:54)**; producer: Chris Thomas; writer: Ray Davies; publisher: Jay Boy, BMI. Sire 49861.

**LULU—If I Were You (3:17)**; producer: Mark London; writers: J. Fuller, J. Hobbs; publishers: Blackwood/Fullness, BMI. Alfa 7011.

**MEAT LOAF—Read 'Em And Weep (3:44)**; producers: Jim Steinman, Jimmy Lovine; writer: J. Steinman; publishers: E.B. Marks/Neverland/Peg, BMI. Epic/Cleveland International 14-02607.

**EXILE—What Kind Of Love Is This (3:43)**; producer: Mike Chapman; writer: Mark Burdick; publishers: Legendsong/Mark Burdick, BMI. Warner Bros. 49863.

**THE BENEATH BAND—Love Collect (3:57)**; producer David Bendeth; writer: D. Bendeth; publisher: Dizzy Heights MCPS; Ensign 12337 (RCA).

**LEGEND—I'll Let You Let Me Go (2:54)**; producer: David Newark; writer: not listed; publisher: Organized Rhymes, BMI. CTA 3.



**CARL CARLTON—Sexy Lady (3:37)**; producer: Leon Hayward; writer: Michael McGloir; publishers: Jim-Edd/BMI, Mikel Nickel/ASCAP. 20th Century Fox 2513. Carlton's followup to "She's A Bad Mama Jama" is a highly rhythmic and softly melodic uptempo tune that should keep Carlton atop the soul chart. Like "She's A Bad Mama Jama," this has crossover potential.

**ARETHA FRANKLIN—It's My Turn (4:03)**; producer: Arif Mardin; writers: Carol Bayer Sager, Michael Masser; publishers: Unichappell, BMI/Colgems-EMI, ASCAP. Arista 0646. Franklin puts her stamp on this film theme that was a hit for Diana Ross. Franklin's voice has never sounded better and with Mardin's immaculate production, the song takes on a whole new dimension.

**TEDDY PENDERGRASS—You're My Latest, My Greatest Inspiration (3:52)**; producers: Kenneth Gamble, Leon A. Huff; writers: K. Gamble, L.A. Huff; publisher: Mighty Three, BMI. Philadelphia International (Epic) 5-02619. Pendergrass delivers a laidback romantic ballad in which he squeezes all its lyrical emotion. The mellow arrangement puts the focus on Pendergrass' soothing voice.

**TEENA MARIE—Portuguese Love (3:20)**; producer: Teena Marie; writer: Teena Marie; publisher: Jobete, ASCAP. Motown 7216. A sassy arrangement allows Marie to showcase her smooth yet soulful vocal. Like her previous material, this is a strong, rhythmic track with strings adding just the right amount of sweetening.

**SYLVERS—Come Back Lover, Come Back (3:16)**; producer: Leon F. Sylvers III; writers: Stephen Shockley, William Shelby, Nidra Beard; publishers: Spectrum VII/Silver Sounds, ASCAP. Solar 47949 (E/A). First single in some time from this veteran group is a tasty midtempo track that is propelled by a fulsome lead vocal and the group's patented harmonies.

## recommended

**PEABO BRYSON—Let The Feeling Flow (4:38)**; producers: Peabo Bryson, Johnny Pate; writer: P. Bryson; publishers: Warner Bros./Peabo, ASCAP. Capitol 5065.

**THE B.B. & Q. BAND—Time For Love (3:54)**; producer: Jacques Fred Petrus; writers: M. Malavasi, P. Slade; publisher: Little Macho, ASCAP. Capitol 5071.

**THE JONES GIRLS—(I Found) That Man Of Mine (3:35)**; producers: Kenneth Gamble, Leon A. Huff; writers: K. Gamble, L.A. Huff; publisher: Mighty Three, BMI. Epic 5-02618.

**PATTI AUSTIN—Every Home Should Have One (3:30)**; producer: Quincy Jones; writers: Domenic Bugatti, Frank Musker; publisher: Blackwood BMI. Warner Bros./Qwest 49854.

**HERBIE HANCOCK—Magic Number (3:56)**; producers: David Rubinson & Friends, Inc., Herbie Hancock; publishers: Hancock/Polo Grounds, BMI. Columbia 18-02615.

**RANDY CRAWFORD—You Might Need Somebody (3:54)**; producer: Tommy Lipuma; writers: Tom Snow, Nan O'Bryne; publishers: Braintree/Snow/Neeches River Publications, BMI. Warner Bros. 49857.

**BOBBY BROOM—No Bad Vibes (3:32)**; producers: Dave Grusin, Larry Rosen; writer: B. Broom; publishers: Roaring Fork/Blue Sky, BMI. GRT Arista 2517.

**THE STYLISTICS—Mine All Mine (3:45)**; producers: Dexter Wonsel, Cynthia Biggs; writers: D. Wansel, C. Biggs; publisher: Assorted, BMI. CBS/TSOP 5-02588-3.

**JOHNNY BRISTOL—Take Me Down (4:06)**; producer: Gus Dudgeon; writers: J.P. Pennington, Mark Gray; publishers: Chinnichap/Dixie/Irving, BMI. Handshake 02594.

**FREDERICK KNIGHT—The Old Songs (4:04)**; producer: Frederick Knight; writers: D. Pomerantz, B. Kaye; publishers: Warner Bros./Upward Spiral, ASCAP. Juana 3700.

**JOE TEX—Don't Do Da Do (3:37)**; producer: Buddy Killen; writers: Joe Tex, Bellilah Hazziez, Benny Lee McGinty; publisher: Tree, BMI. Handshake 02565.

**GANGSTERS—Strung Out On The Boogie (4:25)**; producers: Gangsters; writer: not listed; publisher: Jimi Mac, BMI. Heat 2007.



**KENNY ROGERS—Blaze Of Glory (2:37)**; producer: Lionel Richie Jr.; writers: J. Slate/D. Morrison/L. Keith; publisher: House Of Gold, BMI. Liberty 1441. This is Rogers' strongest country outing in a while. Richie's production is right on target, creating just the proper toe-tapping, revival feel needed to carry the tune off.

**EDDIE RABBITT—Someone Could Lose A Heart Tonight (3:26)**; producer: David Malloy; writers: Eddie Rabbitt/David Malloy/Even Stevens; publishers: Briarpatch/DebDave, BMI. Elektra 47239. Rabbitt follows up "Step By Step" with a punchy love tune that should generate his usual across the board appeal. Percussion is the focal point of a driving melody.

**WAYLON JENNINGS—Shine (2:52)**; producer: Chips Moman; writer: Waylon Jennings; publisher: Waylon Jennings, BMI. RCA JK12367. Culled from the film "The Pursuit Of D.B. Cooper," this tune is done in Jennings' best rough-and-ready style. A heavy bass line intermeshes well with his rough-hewn vocals.

**JOHN ANDERSON—I Just Came Home To Count The Memories (3:29)**; producer: Frank Jones/John Anderson; writer: Glenn Ray; publisher: Contention, SESAC. Warner Bros. 49860. Anderson sings with just the proper shade of melancholia to make this medium-tempo ballad believable. The emotion of the lyrics is nicely offset by a cleanly-lined arrangement.

**R.C. BANNON & LOUISE MANDRELL—Where There's Smoke There's Fire (2:58)**; producer: Tom Collins; writers: Kye Fleming-Dennis Morgan; publisher: Hall-Clement (Welk), BMI. RCA JK12359. A powerful pop-styled production gives

this sultry duet a good shot at crossover airplay. Synthesizers, guitars, electric keyboards and sweeps of strings dominate, in a high-energy arrangement.

**DIANE PFEIFER—Play Something We Could Love To (3:46)**; producer: Larry Butler; writer: Diane Pfeifer; publisher: Strawberry Patch, ASCAP. Pfeifer gets a chance to shine in this soft, velvety number reminiscent of Olivia Newton-John's early country hits. There's a sparkle to the arrangement that matches the artist's own vocal effervescence.

## recommended

**NARVEL FELTS—Fire In The Night (2:35)**; producers: Jimmy Darnell/Buddy Cannon; writer: Don Earl; publisher: Sawgrass, BMI. GMC 115.

**MICKEY NEWBURY—Country Boy Saturday Night (3:34)**; producer: Norbert Putnam; writer: Mickey Newbury; publisher: Milene, ASCAP. Mercury 57061.

**BOB SANDERSON—Gettin' Down, Gettin' Together, Gettin' In Love (2:21)**; producer: Jerry Gillespie; writer: Sonny Throckmorton; publisher: Cross Keys, ASCAP. MSK 830.



**BEVERLY WRIGHT—For The Sake Of The Children (3:03)**; producers: John Florez, Del Casher; writer: Lorna Wright; publishers: Jamex/Ajagbe, BMI. Jamex 001.

**PASSENGER—Passenger (3:06)** producer: Peter Schekeryk; writer: Christopher Cross; publisher: Pop N'Roll, ASCAP. Friendship 500.



Continued from page 78

able LP shows the conductor of the Pittsburgh Symphony in a vastly different setting. Previn plays splendid jazz piano, and on these sides he receives faultless backup from Shelly Manne and Red Mitchell. All eight songs, by Rodgers & Hart, are of course from the Broadway show which also was converted into a movie musical. **Best cuts:** "I Could Write A Book," "Bewitched."

**RED MITCHELL QUARTET—Contemporary S7538. Produced by Lester Koenig.** Bassist Mitchell, backed by Lorraine Geller, James Clay and Billy Higgins, taped these seven cuts in 1957. The group didn't last long, but the jazz it serves up on this attractive LP is first rate. Clay and Geller are noticeably outstanding, and annotation by Nat Hentoff strong. Excellent chamber music. **Best cuts:** "Cheek To Cheek," "Rainy Night."

## EPs

**JOE "KING" CARASCO AND THE CROWNS—Party Safari, Hannibal HNEP3301. Produced by Tony Ferguson.** A party record if there ever was one. The two sides of "Party Safari" (called "Tostada" and "Tortilla" rather than "1" and "2") move with a beat that keeps the feet moving. Lyrics convey a unique outlook on the world that certainly fits the unconventionality of the music. **Best cuts:** All four.

**Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.**

# Perry's 'Swing' LP Promo Geared Toward Adult Mart

Continued from page 15

through traditional radio and sales lines would make people think we're lunatics," he concedes.

But lunacy isn't the goal, according to E/A's Lou Maglia, vice president, sales, who says "Swing" is just the first of several projects the company is launching to open up new markets, especially those slanted toward the much-sought but still elusive older adult demographic.

Of "Swing," Maglia observes, "It goes along with an overall change in the philosophy here in terms of getting into new areas of product—and that doesn't mean just music—that won't necessarily rely on weekly radio ads and big initial retail orders."

Instead of conventional radio promotion and early instore emphasis, Perry and Maglia detail an attack operating along multiple fronts and paced by a much longer campaign calendar than is usual for mainstream rock and pop contenders.

This Monday (2) will see the first of two proposed live performances of the album at New York City's Rainbow Room as the first step in exposing the project, which Perry persistently has tied as much to its atmosphere of '40s style and romance as the songs themselves (see separate story, page 19). That show will be a "dress rehearsal" he adds, prepping the project's three featured vocalists for an as yet unscheduled

Los Angeles performance Perry plans to film by year's end.

That documentation would in turn be targeted for home video use. Maglia adds that one of several interim moves now being prepared is tied to the burgeoning subscriber base for cable tv, which affords not only a prime market segment in terms of age and income, but existing subscription lists.

"I'm presently getting involved with a new company that actually supplies coupon books to cable subscribers around the company," explains the E/A sales executive. "They now service about 8,000 subscribers, and we'll be doing a direct mailing to them. We're also looking

at that mailing as another way of measuring the potential for this project."

Already launched, and mapped prior to the album's release, is an initial push to jukebox operators via a special package containing five seven-inch singles containing all 10 of the LP tracks. Special title strips, a cover letter underlining Perry's concept and his target of a broad market covering both demographic extremes, and an extra discount to operators are the lures.

"The operators had been complaining to us that they couldn't afford to buy records now, since current hits have no real longevity and thus weren't giving them enough

turns," claims Maglia. "They were looking for records with a more permanent appeal."

Although the program has thus far pushed only an estimated 18,000 of those multiple singles kits into operation, Maglia contends "the acceptance is already there—the operators who've bought say they're getting good turns."

He adds that the label buttressed that first phase of the overall campaign with a 1,500 piece mailing to key operators.

Although the first "Swing" single, "Big Backs," ships Tuesday (3), Perry himself is the first to admit, "If we get a top 40 hit it will be a miracle from heaven."

Billboard HOT 100 Chart Bound

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WORKING FOR THE WEEKEND—Loveboy Columbia 18-02549 I CAN'T GO FOR THAT—Daryl Hall & John Oates RCA 12361 SEE TOP SINGLE PICKS REVIEWS, Page 81

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes entries like PRIVATE EYES, START ME UP, ARTHUR'S THEME, etc.

NOVEMBER 7, 1981, BILLBOARD

Stars are awarded to those products showing greatest airplay and sales strength. Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

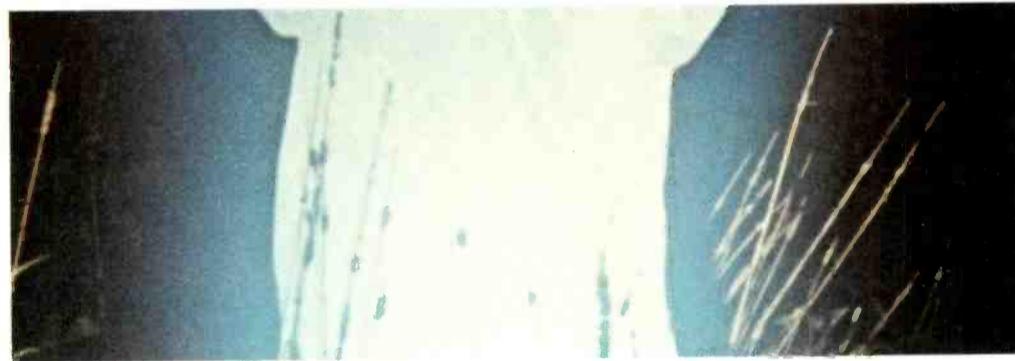
Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution.

HOT 100 A-Z—(Publisher-Licensor)

A-Z index table listing song titles and artists, such as 'A LUCKY GUY (Easy Money)', 'ARTHUR'S THEME (Christopher Cross)', etc.

# Quarter Flash

THE ALBUM (GHS 2003)



## "HARDEN MY HEART"

THE SINGLE (GEF 49824)

Produced by John Boylan.



GEFFEN  
RECORDS

On Geffen Records & Tapes.  
Manufactured exclusively by Warner Bros. Records Inc.

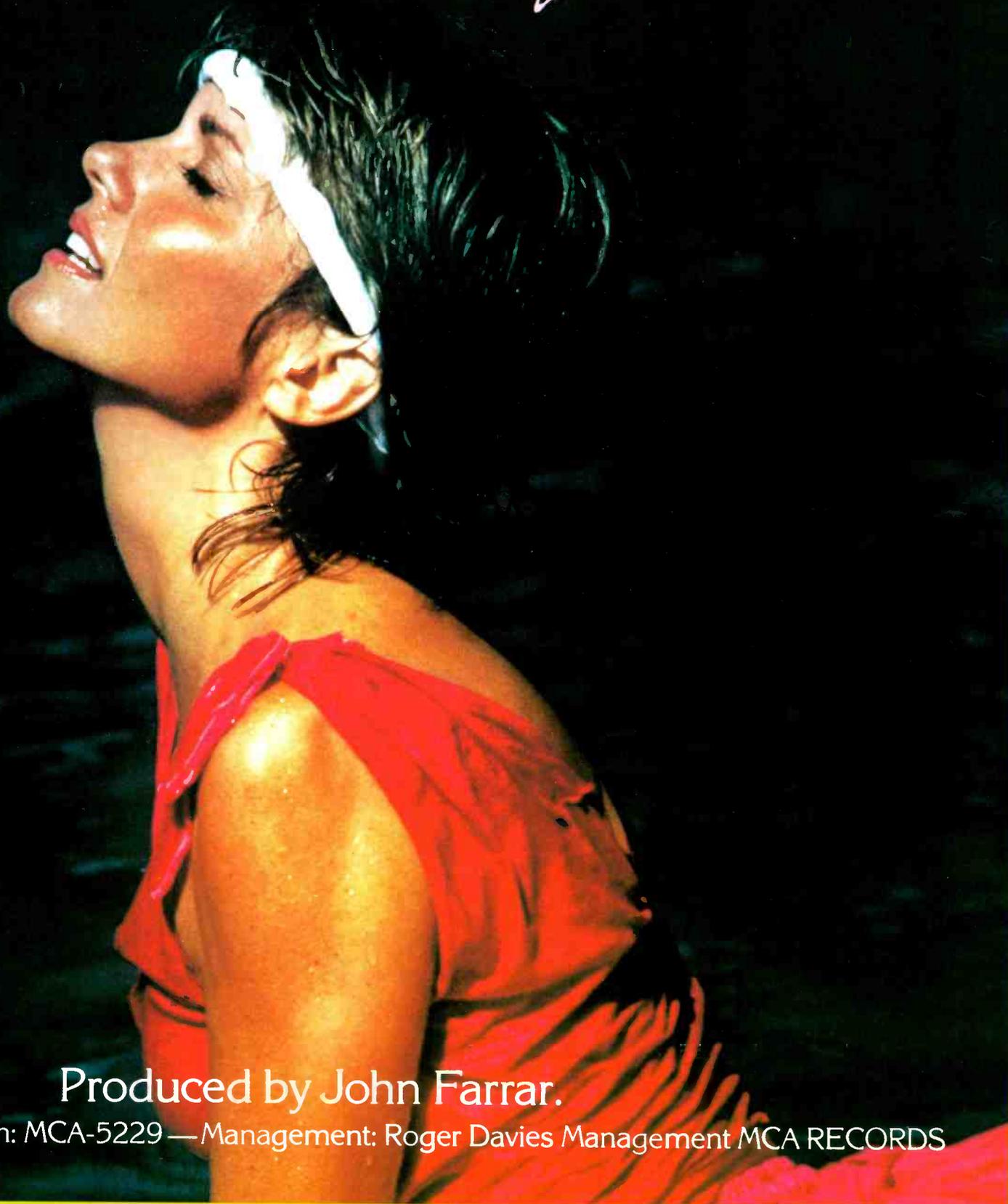
**GOLD**

AMERICA'S GETTING

# PHYSICAL

The hot new album by...

*Olivia Newton-John*



Produced by John Farrar.

Single: MCA-51182 Album: MCA-5229 — Management: Roger Davies Management MCA RECORDS

“PHYSICAL” ...Olivia's hit single from the gold album... “PHYSICAL”

**Billboard** ★ **HOT 100** **Billboard** ★ **TOP LPs & TAPE**

# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart			
☆	1	9	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)		8.98		36	37	91	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		☆	NEW ENTRY	72	52	18	PRINCE Controversy Warner Bros. BSK 3601		8.98	SLP 25	
	2	14	JOURNEY Escape Columbia TC 37408	▲			37	36	12	E.L.O. Time Jet FZ 37371 (Epic)	●					72	52	18	POINTER SISTERS Black & White Planet P-18 (Elektra)	●	8.98	SLP 31	
	3	7	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK-12182		12.98		38	34	15	SOUNDTRACK Endless Love Mercury SRM-1 2001 (Polygram)	●	8.98	SLP 27	73	83	8	ATLANTA RHYTHM SECTION Quinella Columbia FC 37550						
☆	4	16	FOREIGNER 4 Atlantic SD 16999	▲	8.98		39	39	9	THE FOUR TOPS Tonight Casablanca NBLP 7258 (Polygram)		8.98	SLP 5			74	57	35	PHIL COLLINS Face Value Atlantic SD 16029	●	8.98		
☆	7	3	POLICE Ghost In The Machine A&M SP 3730		8.98		40	40	36	JUICE NEWTON Juice Capitol ST-12136	●	8.98	CLP 14			75	80	5	JOHN ENTWISTLE Too Late The Hero A&M SD-38 142 (Atlantic)		8.98		
	6	9	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393				41	42	22	AIR SUPPLY The One That You Love Arista AL 9551	▲	8.98		74	86	7	DIESEL Watts In A Tank Regency RY 19315 (Atlantic)		8.98				
	7	13	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98		42	35	14	Z Z TOP El Loco Warner Bros. BSK 3593	●	8.98				77	67	8	MEAT LOAF Dead Ringer Epic/Cleveland International FE 36007				
☆	11	4	GENESIS Abacab Atlantic SD 19313		8.98		43	44	18	KENNY ROGERS Share Your Love Liberty LOO-1108	▲	8.98	CLP 10			78	69	11	ARETHA FRANKLIN Love All The Hurt Away Arista AL 9552		8.98		
☆	10	7	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028		8.98		44	43	11	PRETENDERS Pretenders II Sire SRK 3572 (Warner Bros.)		8.98				79	77	14	JON AND VANGELIS The Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)		8.98		
	10	8	BILLY JOEL Songs In The Attic Columbia TC 37461				45	45	14	CARL CARLTON Carl Carlton 20th Century Fox T-628 (RCA)		8.98	SLP 13			80	81	64	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		
	11	9	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98		46	47	18	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389						81	82	6	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS 60617		10.98		
	12	22	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)	▲	8.98		47	38	12	EDDIE RABBITT Step By Step Elektra SE-532	●	8.98	CLP 6			82	79	19	JOHN DENVER Some Days Are Diamonds RCA AFL1-4055		8.98	CLP 30	
	13	12	AL JARREAU Breakin' Away Warner Bros. BSK 3576		8.98	SLP 3	48	56	5	SLAVE Show Time Cotillion SD 5227 (Atlantic)		8.98	SLP 10			83	84	5	NAZARETH Snaz A&M SP-6703		13.98		
	14	28	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)	▲	8.98	SLP 4	49	58	3	DIANA ROSS All The Greatest Hits Motown M 13 960C2		13.98	SLP 17	73	94	7	DONNIE IRIS King Cool MCA/Carousel MCA-5237		8.98				
	15	28	BILLY SQUIER Don't Say No Capitol ST-12146	▲	8.98		50	48	10	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4060		7.98	CLP 3	51	73	2	THE ISLEY BROTHERS Inside You T-Neck FZ-37533 (Epic)						
☆	18	4	BARRY MANILOW If I Should Love Again Arista AL 9573		8.98		51	73	2	THE ISLEY BROTHERS Inside You T-Neck FZ-37533 (Epic)			SLP 16	52	49	11	SPYRO GYRA Freetime MCA MCA-5238		8.98	SLP 30			
☆	29	4	KODL & THE GANG Something Special De-Lite DSR 8502 (Polygram)		8.98	SLP 8	52	49	11	SPYRO GYRA Freetime MCA MCA-5238		8.98	SLP 30	53	63	5	RONNIE LAWS Solid Ground Liberty LO-51087		8.98	SLP 19			
	18	17	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	●	7.98		53	63	5	RONNIE LAWS Solid Ground Liberty LO-51087		8.98	SLP 19	54	62	4	THE WHO Holligans MCA MCA 2 12001		13.98				
	19	6	TEDDY PENDERGRASS It's Time For Love P.I.R. TZ 37491 (Epic)			SLP 6	54	64	4	CARLY SIMON Torch Warner Bros. BSK 3592		8.98		55	64	4	CARLY SIMON Torch Warner Bros. BSK 3592		8.98				
	20	15	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)		8.98		56	50	9	THE TIME The Time Warner Bros. BSK 3598		8.98		56	50	9	THE TIME The Time Warner Bros. BSK 3598		8.98				
☆	24	8	LUTHER VANDROSS Never Too Much Epic FE 37451			SLP 2	57	60	32	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 20	57	60	32	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 20			
	22	23	LITTLE RIVER BAND Time Exposure Capitol ST 12163		8.98		58	78	2	BLONDIE The Best Of Blondie Chrysalis CHR 1337		8.98		59	59	5	CRUSADERS Standing Tall MCA MCA-5245		8.98	SLP 29			
☆	26	5	DEVO New Traditionalists Warner Bros. BSK 3595		8.98		59	59	5	CRUSADERS Standing Tall MCA MCA-5245		8.98	SLP 29	60	NEW ENTRY	78	2	BLONDIE The Best Of Blondie Chrysalis CHR 1337		8.98			
	24	25	ROSSINGTON COLLINS BAND This Is The Way MCA MCA-5207		8.98		61	51	14	DEF LEPPARD High N' Dry Mercury SRM-1 4021 (Polygram)	●	8.98		61	51	14	DEF LEPPARD High N' Dry Mercury SRM-1 4021 (Polygram)	●	8.98				
☆	28	8	TRIUMPH Allied Forces RCA AFL1 3902		8.98		62	61	65	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	●	8.98		62	61	65	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	●	8.98				
	26	16	RICKIE LEE JONES Pirates Warner Bros. BSK 3432	●	8.98		63	46	8	GRATEFUL DEAD Dead Set Arista AZL 8606		11.98		63	46	8	GRATEFUL DEAD Dead Set Arista AZL 8606		11.98				
	27	20	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲			64	65	56	KENNY ROGERS Greatest Hits Liberty LOO-1072	▲	8.98	CLP 18	64	65	56	KENNY ROGERS Greatest Hits Liberty LOO-1072	▲	8.98	CLP 18			
	28	22	THE COMMODORES In The Pocket Motown M8-955M1	●	8.98	SLP 11	65	66	6	PATTI AUSTIN Every Home Should Have One Q West Records QWS 3591 (Warner Bros.)		8.98	SLP 18	65	66	6	PATTI AUSTIN Every Home Should Have One Q West Records QWS 3591 (Warner Bros.)		8.98	SLP 18			
☆	31	6	ROGER The Many Facets Of Roger Warner Bros. BSK 3594		8.98	SLP 1	66	55	28	KIM CARNES Mistaken Identity EMI-America SD 17052	▲	8.98		66	55	28	KIM CARNES Mistaken Identity EMI-America SD 17052	▲	8.98				
	30	9	THE KINKS Give The People What They Want Arista AL 9567		8.98		67	70	54	THE DOORS Greatest Hits Elektra SE-515	▲	8.98		67	70	54	THE DOORS Greatest Hits Elektra SE-515	▲	8.98				
	31	27	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542			CLP 7	68	54	41	STYX Paradise Theatre A&M SP 3719	▲	8.98		68	54	41	STYX Paradise Theatre A&M SP 3719	▲	8.98				
	32	32	SOUNDTRACK Arthur The Album Warner Bros. BSK 3582		8.98		69	53	25	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)	▲	8.98		69	53	25	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)	▲	8.98				
	33	33	SOUNDTRACK Heavy Metal Full Moon/Asylum DP 90004 (Elektra)	●	15.98		70	72	36	RUSH Moving Pictures Mercury SRM-1 4013 (Polygram)	▲	8.98		70	72	36	RUSH Moving Pictures Mercury SRM-1 4013 (Polygram)	▲	8.98				
☆	68	2	OLIVIA NEWTON-JOHN Physical MCA MCA-5229		8.98																		
☆	41	33	ALABAMA Feels So Right RCA AHL1-3930	▲	7.98	CLP 1																	

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot). ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle).

NOVEMBER 7, 1981, BILLBOARD

**"Nightcruising." The Bar-Kays are sellin' it.**

SRM-1-4028

**Features the hit single, "Hit and Run."**

#76123



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\*\*\*\*\*  
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# TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
105	108	6	RODNEY CROWELL Rodney Crowell Warner Bros. BSK 3587		8.98	
106	116	4	MARIANNE FAITHFULL Dangerous Acquaintances Island ILPS 9648 (Warner Bros.)		8.98	
107	95	16	EVELYN KING I'm In Love RCA AFL1-3962		8.98	SLP 24
108	117	23	THE CHIPMUNKS Urban Chipmunk RCA AFL1-4027		8.98	CLP 27
109	100	6	THE WHISPERS This Kind Of Lovin' Solar BXL1-3976 (RCA)		8.98	SLP 22
110	120	6	CHILLIWACK Wanna Be A Star Millennium BXL1-7759 (RCA)		8.98	
111	107	24	THE TUBES The Completion Backward Principle Capitol S00-12151		8.98	
112	NEW ENTRY		THE KNACK Round Trip Capitol ST-12168		8.98	
113	103	7	JERMAINE JACKSON I Like Your Style Motown MB 952M1		8.98	SLP 41
114	114	19	AIR SUPPLY Lost In Love Arista AL 9530		8.98	
115	125	3	SHALAMAR Go For It Solar BXL1-3948 (RCA)		8.98	SLP 32
116	104	12	LITTLE FEAT Hoy-Hoy Warner Bros. 2BSK 3538		15.98	
117	110	6	FRANK ZAPPA You Are What You Is Barking Pumpkin Records PW2 37537 (CBS)			
118	112	31	GREG KIHN Rockinroll Beserkeley BZ 10069 (Elektra)		8.98	
119	130	3	SURVIVOR Premonition Scotti Bros. AR2 37549 (Epic)			
120	123	64	AC/DC Back In Black Atlantic SD 16018		8.98	
121	113	30	SANTANA Zebop Columbia FC 37158			
122	99	7	NILS LOFGREN Night Fades Away Backstreet BSR-5251 (MCA)		8.98	
123	135	2	BOB MARLEY Chances Are Columbia SD 5226 (Atlantic)		8.98	SLP 46
124	136	388	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)		8.98	
125	127	4	ASHFORD & SIMPSON Performance Warner Bros. 2WB 3524		13.98	SLP 45
126	129	7	LULU Lulu A&M AAA 11006		8.98	
127	179	2	GREG LAKE Greg Lake Chrysalis CHR 1351		8.98	
128	139	7	GIL SCOTT-HERON Reflections Arista AL 9566		8.98	SLP 33
129	133	38	JOURNEY Captured Columbia KC-2-37016			
130	142	2	STARS ON Stars On Long Play II Radio Records RR 19314 (Atlantic)		8.98	
131	131	87	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041		8.98	
132	74	11	DEBBIE HARRY KooKoo Chrysalis CHR 1347		8.98	
133	137	10	HANK WILLIAMS JR. The Pressure Is On Elektra/Curb SE-535		8.98	CLP 5
134	175	2	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)		8.98	
135	145	4	NEAL SCHON AND JAN HAMMER Untold Passion Columbia FC 37600			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
136	124	8	THE ROLLING STONES Some Girls Rolling Stones Records COC 39108 (Atlantic)		8.98	
137	157	2	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523		10.98	
138	109	17	PABLO CRUISE Reflector A&M SP-3726		8.98	
139	118	8	MICHAEL HENDERSON Slingshot Buddah BDS 6002 (Arista)			SLP 23
140	190	2	RUFUS WITH CHAKA KHAN Camouflage MCA MCA-5270		8.98	SLP 51
141	111	9	RIOT Fire Down Under Elektra SE-546		8.98	
142	122	7	LENA HORNE The Lady And Her Music—Live On Broadway Qwest Records ZQW-3597 (Warner Bros.)		13.98	
143	115	12	THE ALLMAN BROTHERS BAND Brothers Of The Road Arista AL 9564		8.98	
144	155	3	ULTRAVOX Rage In Eden Chrysalis CHR 1338		8.98	
145	147	30	JEFFERSON STARSHIP Modern Times GrunT BZL1-3848 (RCA)		8.98	
146	119	15	MICHAEL STANLEY BAND Northcoast EMI-America SW 17056		8.98	
147	121	8	CRYSTAL GAYLE Hollywood, Tennessee Columbia FC 37438			CLP 11
148	178	2	IRON MAIDEN Maiden Japan Capitol MLP-15000		5.98	
149	149	4	GRAND FUNK RAILROAD Grand Funk Lives Full Moon/Warner Bros. FMH 3625		8.98	
150	154	3	JOHNNY LEE Bet Your Heart On Me Full Moon/Asylum SE-541 (Elektra)		8.98	CLP 17
151	162	4	VANGELIS Chariots Of Fire Polydor PD-1 6335 (Polygram)		8.98	
152	171	13	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236		8.98	
153	165	3	GROVER WASHINGTON JR. Anthology Motown M9 961A2		13.98	SLP 55
154	148	16	MILES DAVIS The Man With The Horn Columbia FC 36790			SLP 49
155	126	10	BRICK Summer Heat Bang FZ 37471 (Epic)			
156	132	4	CLIFF RICHARD Wired For Sound EMI America SW 17059		8.98	
157	128	20	JOHN SCHNEIDER Now Or Never Scotti Bros. FZ 37400 (CBS)			CLP 42
158	134	23	MARTY BALIN Bain EMI America SO-17054		8.98	
159	159	3	JOE ELY Live Shots MCA MCA-5262		9.98	
160	140	6	HERBIE HANCOCK Magic Windows Columbia FC 37387			SLP 60
161	161	3	MINK DE VILLE Coup De Grace Atlantic SD 19311		8.98	
162	163	8	THE ROLLING STONES Emotional Rescue Rolling Stones Records COC 16015 (Atlantic)		8.98	
163	NEW ENTRY		THE BABYS Anthology Chrysalis CHR 1351		8.98	
164	141	24	SQUEEZE East Side Story A&M SP-4854		7.98	
165	143	11	IAN HUNTER Short Back 'N' Sides Chrysalis CHR 1326		8.98	
166	166	6	FOREIGNER Double Vision Atlantic SD-19999		8.98	
167	168	5	NOVO COMBO Novo Combo Polydor PD-1 6331 (Polygram)		8.98	
168	173	52	GROVER WASHINGTON JR. Winelight Elektra GE-305		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
169	169	3	STEVE HACKETT Cured Epic FE 37362			
170	170	3	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)		8.98	
171	174	3	BILLY IDOL Don't Stop Chrysalis CEP 4000		4.98	
172	172	3	GARY NUMAN Dance Atco SD 38-143 (Atlantic)		8.98	
173	184	2	GARLAND JEFFREYS Rock & Roll Adult Epic FE 37436			
174	177	3	DAVID GRISMAN Mondo Mando Warner Bros. BSK 3618		8.98	
175	NEW ENTRY		JOURNEY Evolution Columbia FC 35797			
176	164	6	BERNADETTE PETERS Now Playing MCA MCA-5244		8.98	
177	176	5	BILLY JOEL Glass Houses Columbia FC 36384			
178	181	54	BRUCE SPRINGSTEEN The River Columbia PC 236854			
179	182	2	PIECES OF A DREAM Pieces Of A Dream Elektra GE-350		8.98	SLP 42
180	180	16	JOURNEY Infinity Columbia JC 34912			
181	NEW ENTRY		U2 October Island ILPS 9680 (Warner Bros.)		8.98	
182	NEW ENTRY		PLACIDO DOMINGO Perhaps Love Columbia FM 37243			
183	NEW ENTRY		MARSHALL TUCKER BAND Greatest Hits Warner Bros. BSK 3611		8.98	
184	144	35	SHEENA EASTON Sheena Easton EMI America ST 17049		8.98	
185	183	21	PAT METHENY & LYLE MAYS As Falls Wichita ECM ECM-1-1190 (Warner Bros.)		8.98	
186	151	38	.38 SPECIAL Wild Eyed Southern Boys A&M SP-4835		7.98	
187	185	5	BILLY JOEL The Stranger Columbia JC 34987			
188	NEW ENTRY		MERLE HAGGARD Big City Epic FE 37593			
189	186	15	THE BEACH BOYS Endless Summer Capitol SKBB-11307		10.98	
190	152	32	DENIECE WILLIAMS My Melody ARC/Columbia FC 37048			SLP 48
191	NEW ENTRY		NAZARETH Hair Of The Dog A&M SP 4511		8.98	
192	191	8	THE ROLLING STONES Sticky Fingers Rolling Stones Records COC 39105 (Atlantic)		8.98	
193	NEW ENTRY		BILLY JOEL 52nd St. Columbia FC 35609			
194	195	49	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)		8.98	
195	197	50	NEIL DIAMOND The Jazz Singer Capitol SWAY-12120		9.98	
196	200	23	IRON MAIDEN Killers Capitol ST-12141		7.98	
197	198	11	BALANCE Balance Portrait NFR 37357 (Epic)			
198	194	43	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)		7.98	
199	199	16	RICHARD DIMPLES FIELDS Dimples Boardwalk NBI 33232		8.98	SLP 34
200	156	12	TOM PETTY AND THE HEARTBREAKERS Damn The Torpedoes Backstreet MCA-5105 (MCA)		8.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	87, 120
Air Supply	41, 114
Alabama	35
Allman Brothers	143
Joan Armatrading	96
Ashford & Simpson	125
Atlanta Rhythm Section	73
Patti Austin	65
Babys	163
Balance	197
Marty Balin	158
Beach Boys	189
Pat Benatar	11, 80, 152
Biondie	58
Blue Oyster Cult	46
Brick	155
Lindsay Buckingham	96
Donald Byrd	103
Carl Carlton	45
Kim Carnes	66
Chilliwack	110
Chipmunks	108

Phil Collins	74
Commodores	28
Christopher Cross	36
Rodney Crowell	105
Crusaders	59
Miles Davis	154
Def Leppard	61
John Denver	82
Devo	23
Neil Diamond	195
Diesel	76
Placido Domingo	182
Doors	67
Sheena Easton	184
E.L.O.	37
Joe Ely	159
John Entwistle	75
Marianne Faithfull	106
Richard Dimples Fields	199
Dan Fogelberg	6
Foreigner	4, 166
Four Tops	39
Aretha Franklin	78
Crystal Gayle	147
Genesis	8
Go-Go's	20
Grand Funk Railroad	149
Grateful Dead	63
David Grisman	174
Steve Hackett	169
Merle Haggard	188

Daryl Hall & John Oates	9, 62
Herbie Hancock	160
Debbie Harry	132
Michael Henderson	139
Gil Scott-Heron	128
Lena Horne	142
Ian Hunter	165
Billy Idol	171
Donnie Iris	84
Iron Maiden	148, 196
Isley Brothers	51
Jermaine Jackson	113
Bob James	93
Rick James	14
Al Jarraco	14
Jefferson Starship	145
Garland Jeffreys	173
Billy Joel	10, 177, 187, 193
Jon and Vangelis	79
Quincy Jones	57
Rickie Lee Jones	26
Journey	2, 129, 175, 180
Greg Kihn	118
Evelyn King	107
King Crimson	99
Kinks	30
Knack	112
Kool and the Gang	17
Kraftwerk	102
Greg Lake	127
Ronnie Laws	53

Johnnie Lee	150
John Lennon/Yoko Ono	194
Little Feat	116
Little River Band	22
Nils Lofgren	122
Lulu	126
Barbara Mandrell	86
Manhattan Transfer	104
Barry Manilow	16
Teena Marie	101
Bob Marley	123
Marshall Tucker Band	183
Maze	85
Meatloaf	77
Pat Metheny & Lyle Mays	185
Ronnie Milsap	50
Mink DeVille	161
Moody Blues	12
Nazareth	83, 191
Willie Nelson	31
Juice Newton	40
Olivia Newton-John	34
Stevie Nicks	7
Novo Combo	167
Gary Numan	172
Oak Ridge Boys	88
One Way	117
Shalamar	100
Pablo Cruise	138
Alan Parson's Project	89
Teddy Pendergrass	19

Bernadette Peters	176
Tom Petty	69, 200
Pieces Of A Dream	179
Pink Floyd	124
Pointer Sisters	72
Police	5, 95
Pretenders	44
Prince	71
Quarterflash	134
Eddie Rabbit	47
REO Speedwagon	27
Cliff Richard	156
Red Rider	92
Rif	141
Roger	29
Kenny Rogers	43, 64
Rolling Stones	1, 81, 136, 162, 192
Diana Ross	49, 60
Rossington Collins Band	24
Rufus With Chaka Khan	140
Rush	70
Santana	121
Michael Schenker Group	91
John Schneider	157
Neal Schon and Jan Hammer	135
Bob Seger & The Silver Bullet Band	3, 131, 137
Shooting Star	97
Carly Simon	55
Slave	48

Soundtracks:	
Arthur	32
Endless Love	38
For Your Eyes Only	94
Heavy Metal	33
Rick Springfield	18
Bruce Springsteen	178
Spyro Gyra	52
Squeeze	164
Billy Squier	151
Michael Stanley Band	146
Stars On	130
Styx	68
Survivor	119
The Time	56
Tom Tom Club	170
Triumph	25
Tubes	111
Ultravox	144
U2	181
Luther Vandross	21
Vangelis	15
Grover Washington Jr.	153, 158
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Who	54
Deniece Williams	190
Hank Williams Jr.	133
Steve Winwood	198
Frank Zappa	117
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.38 Special	186

NOVEMBER 7, 1981, BILLBOARD

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

# Trade Puzzled As RCA Debuts \$1.99 Single

• Continued from page 1

first time would pass \$2-plus, adding in local and/or state sales taxes. Paul David of Camelot noted that his stores report continued grumbling from customers, who get only silver change today when they pay \$8.69 for \$8.98 list catalog albums at the chain's outlets and prophesied even more forceful gripes from singles customers, who have less money to spend.

Jukebox operators, whose record purchases have consistently slumped over the past several years, will again cut down on new 45s, Brud Oseroff, Mobile One-Stop, Pittsburgh, feels. "Electronic games are taking more of the operators' interest. Ops are eliminating marginal locations or replacing jukeboxes with electronic games. Mobile must think about upping its prices. The juke op gets hit again in January with an increase in the yearly federal levy on jukeboxes. There should be a separate price for jukeboxes on singles, less than that charged retail. Labels could indicate the 45 was for jukeboxes only," Oseroff stated.

Oseroff said his mounting overhead has forced him to curtail some of his routemen, who drove trucks filled with current and oldie singles, replacing them with a customer phone service via WATS lines. "We still have about 900 customers, but we are stretched west now all the way to Wyoming and Idaho," Oseroff added. Mobile is believed to be the largest U.S. supplier of 45s to jukeboxes.

Steve Libman of Nova Distributing, Atlanta one-stop, fears the negative result the RCA price lift will have on black music sales, a repertoire area he figures accounts for 75% of his business. Libman termed the RCA move "stupid," explaining that the label's evident profit motive has now pushed 45s out of the black music consumer's reach. Libman, who started his business seven months ago, saw his singles business quadruple in that time, but he fears for tomorrow. To aid profit margins labels should study how overhead in manufacturing and marketing singles can be slashed, instead of announcing price increases, he felt.

Mike Reff of the 10 Everybody's stores in the Northwest wants labels to make singles more attractive to substantiate a price increase to consumers. He suggests improvement of

quality, explaining his defective rate is constantly growing. A 45 in a picture sleeve doubles the record's potential, Reff feels.

January and February next year will tell the tale of the RCA boost, Bill Norman of Bib Distributing, Charlotte, opines. Like Libman, Bib will increase its wholesale price on RCA singles only, immediately.

The RCA escalation comes at a most inopportune time for the seven Big Daddy's stores in Chicago. Ben Bartel decided to put singles into his new Randolph St. store this week, with the other six stores getting 45s inventory for the first time over a fortnight following. He's undecided about his pricing, but \$1.44 looks promising at this time. Labels, he proposed, could cut down singles handling overhead by allowing a salesperson to issue an RA on the premises after inspecting the return at the store or warehouse level. He proposed that labels investigate some methodology which would eliminate the actual return of the singles by individual accounts to a central point: "Can't they be destroyed there and then or can they be shipped to a local point, where after a substantial amount of singles are returned, they can be truckloaded to a pressing plant for recycling?"

Bonk urged the industry to consider a suggestion made by former PolyGram Records executive Bob Sherwood to the NARM retailers' committee. Sherwood recommended that instead of the present "B" side, the reverse side of a single be short excerpts from two or three of the best cuts from the album from which the "A" side is excerpted, a ploy since tested for label act Martin Briley.

Fred Traub, purchasing honcho for Pickwick's Musicland Group, saw a silver lining to the imminent RCA cloud. "I like it better than CBS' recent 35 cent single hike and no return. A nationwide organization like ours is not set up to go with an absolutely no return concept like that."

## Rogers Donates

LOS ANGELES—Kenny Rogers is giving all proceeds, projected at \$100,000, from his November 4 concert in East Lansing, Mich. to the family of the late Harry Chapin.

Evans scheduled a hearing for Dec. 11 so that the Tolls may appear in court, should they desire to do so, to answer any questions the court may have.

The petitioners listed on both documents include: the co-executors of the estate (Mrs. Presley, accountant Joseph A. Hanks, and the National Bank of Commerce); the estate's attorneys (Glakler, Brown, Gilliland, Chase, Robinson, and Raines); and Blanchard E. Tual, guardian ad litem for Elvis' 13-year-old daughter Lisa Marie.

It was on the recommendation of Tual, filed in a report to the probate court (Billboard, Aug. 15) that Evans ordered the estate to sue Parker (Billboard, Aug. 22) for recovery of funds that he allegedly owes the estate. The report accuses Parker of mishandling the singer's business affairs and entering into contracts which were financially beneficial to himself and unfair to Presley.

Look for a longtime dream of John Cohen and other retail visionaries to occur early in 1982. Labels will offer extended dating—up to five months—on catalog product. Cohen politicked this for years, starting off while he was NARM prexy right on through his recent sell-out to Western Merchandising of his Disc Records retail chain. Cohen pointed up as interest rates catapulted that it was impossible for full-line stores to turn slow-moving catalog without obtaining stronger manufacturer support. If industry loans require 22%, a possible five-month bailout would immediately broaden catalog inventory.

Richard Spring of JAM Records, the recent jazz label addition, wasn't one of the labels Track heard was coming with \$5.98/\$6.98 list albums on new acts and some established names (Billboard, Oct. 31.) Spring informs Track he'll be out Nov. 15 with all new material releases by Lou Tabackin, Toshiko, Blue Mitchell and Michel Urbaniak at \$5.98, with two-inch lettering in standout color on the front cover so informing the customer. "Small group jazz at \$8.98 is self-defeating," the progressive new label entrepreneur stated. He will price all his smaller group jazz at the lesser figure, hoping to expand his present buyer universe. Prestige founder Bob Weinstein, now living in Florida, has extended his executive consultancy with JAM for another year, Spring added.

A funny thing happens in the Kenny Rogers' Liberty/Capitol pact filed as an exhibit in his suit against Capitol filed in L.A. Superior Court (see separate story this issue). All royalty percentages and dollar references in the voluminous binder have been whited out. Track surmises that this unique deletion of the nitty gritty money details could be occasioned by the low royalties accorded the now ace record seller. In 1977, when this pact was negotiated, Rogers didn't have the tremendous potential he's demonstrated for over 24 months. In support of Track's guess, the pact carries no bonus clauses for sales above and beyond the 100,000 mark.

Don't mail your Christmas greetings to Jack and Joan Bernstein to their Dallas home. The Pickwick wholesale division's independent label distribution boss moves to Minneapolis where they'll live in a downtown Nicollet Mall condo. Bernstein's residency near the Pickwick home office enables him to carry out an expanded distribution point itinerary for 1982. . . . Oops! Track erred. "The Best Of Blondie" videocassette has been contracted

# RCA Asks Court Ruling On Elvis Royalties

• Continued from page 4

tioned the court for permission to continue doing business with Parker as it had done since the singer's death in 1977.

After reviewing contracts between Elvis, Parker and RCA, Tual alleged that "there is evidence that both Col. Parker and RCA are guilty of collusion, conspiracy, fraud and misrepresentation, bad faith and overreaching in their relationship with the entertainer."

The basis for Tual's accusation against RCA is what he refers to as the "1973 buy-out agreement" between the parties. Tual claims that RCA purchased Elvis' master tapes for \$5 million, a price which was favorable to Parker's interest but a poor financial deal for Presley.

An examination of the March 1, 1973, contracts, however, reveals no mention of transferring ownership of master tapes. The agreement actually reads: "the masters and all records made therefrom and the performances embodied therein, shall

continue to be the property of RCA Records."

The contract indicates that RCA already owned the masters under its exclusive recording contract signed with Elvis in 1956.

What RCA apparently purchased was Presley's future royalties from about 700 songs recorded prior to 1973. Royalties from the same songs, rerecorded after the March 1 date, were not included in the contract. The terms also applied only to the material used as audio recordings.

Other contracts, also dated March 1, 1973, clearly outline the services Parker was to perform for RCA in return for sums that Tual alleges to have been side payments.

According to the terms of RCA's contract, Presley agreed to provide Parker's services to RCA "for the purposes of consulting with and assisting RCA toward RCA's development of merchandising and promotional concepts and supplying RCA with merchandising and promotional materials for used in connection with RCA's exploitation of rec-

ords under the agreement." The Music Business Institute in Atlanta has been recommended for accreditation by the executive committee on occupational education institutions of the Southern Assn. of Colleges and Schools. The institute was begun in 1979 by former veteran CBS marketing exec Mert Paul.

Wanna stock up cheaply on albums like Bruce Springsteen's "The River;" Donna Summer's "On The Radio;" Journey's "Captured Alive;" the Bee Gees' "Greatest Hits" or Eric Clapton's "Another Ticket." Target Store ads offer such front-liners as \$3.99 in full-page ads. The ads state the cache contains 400,000 albums. . . . O Records & Tapes, the Linda Stone retail skein out of Hialeah, Fla., reports it has upped the circulation of its preholiday tabloid insert from 1980s 700,000 to 800,000. Last year, it was an eight-pager. Ned Berndt, chain's general manager, added four pages for this Christmas season. . . . Track commends the City of Hope for naming Nathan DuRoff to the board of trustees of the national medical center. More than 27 years ago, the president of Monarch Record Manufacturing, L.A., helped get the ailing wife of Track's editor into that excellent medical facility.

Warner Home Video is amplifying its original rental policy that doesn't totally dismiss sales possibilities down-the-line by stating product could be offered for sale when its "rental capabilities are exhausted." But, in "no event," a spokesman adds, "would product be offered for both rental and sale at the same time." At this point, the company says it's fully committed to and "believes in" rentals. . . . RCA cuts 300 employees Nov. 6 out of its SelectaVision videodisk facilities in Bloomington, Ind., citing slumping sales. With cutbacks in color tv production at the plant, lay-offs total 400 of the plant's 4,100 workers.

Those attending the Airline Entertainment Assn. meeting in Phoenix (26) were shocked to learn from Mickey Kapp, president of Warner Bros. Special Products that the label will now require pay-for-play for use of its recordings on in-flight audio programs. Traditionally this exposure has been considered a promotional tool, so the immediate reaction among delegates was that they would do without Warners' recorded performances.

Edited by JOHN SIPPEL

## Elvis Estate Suit Delay Is Okayed

• Continued from page 4

half of the estate" would be of great benefit.

The IRS has made a claim for an additional \$14 million in taxes from the estate (Billboard, Aug. 29). No date for that hearing has been set.

Also filed on Oct. 28 was a separate petition for instructions on how to proceed with the payment of statements for legal services rendered to Elvis' former wife, Priscilla Presley. Since her appointment as co-executor of the estate, Mrs. Presley has had the benefit of the independent legal counsel of Arthur and Roger Toll of Los Angeles.

According to the petition, the co-executors of the estate have paid the legal fees in the past although the Tolls were not employed by the estate to represent Mrs. Presley directly. However, since the amount of the statements have increased substantially, the court is asked to clarify the status of the Tolls being paid by the estate in the future.

## Mid-America Trade Show Focuses On Video Future

• Continued from page 12

• Locate accessories—most of which are "impulse" items—near cash register.

• Keep items at eye level.

• Look upon accessories not just for the immediate profit but as a way of establishing customer rapport and repeat business.

• Take advantage of co-op ad dollars.

• Give store employees commissions or prizes for accessory sales, and pay for this with price increases.

Other seminars covered sales of

\$5.98-line albums and selling such specialties as audiophile, gospel and children's records.

Larry DeVuono, vice president of Wax Works, said that because of the depressed record market, more of the company's record store managers are looking into video sales.

The conference was free to registrants, whose meals were provided by PolyGram Records, CBS Records, Magnetic Video, WEA and Capitol Records. MCA presented a free concert by John Conlee, as did RCA with Sylvia.

When you need a good laugh...

When you want to tap your feet...



You'll flip over

# THE STEVE MARTIN BROTHERS!

BSK 3477

From the Warner Brothers. Brought to you on Records & Tapes.

Includes the single "What I Believe." Produced by William E. McEuen/Aspen Recording Society.

WBS 49845





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AN AND ORDER

For Those Who Think  
They Have Everything In Life  
**LAW AND ORDER** by  
**LINDSEY BUCKINGHAM**  
Contains the first single "Trouble"

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& Richard Dashut**

MANAGEMENT  
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