

Spotlighted in this Issue

NEWSPAPER

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Billboard

86th
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NEWSPAPER

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Survey Shows Sales Of Double LPs Dive

NEW YORK—Where have all the double albums gone? A look at the charts and a survey of retailers and labels indicate that while the two-disk format is not dead, the number of charting pop LPs is half of what it was last year.

Both labels and retailers cite the cost of producing double albums and their subsequent price to the consumer as factors for the slowdown. It is also noted that when a double album flops, the thud is that much louder.

There are just seven double-disk albums on Billboard's current top 200 survey, down from 14 at this time last year, 15 two years ago and 23 three years ago.

The number of doubles in the top 100 is also down: there are only three this week, compared to six a

year ago, seven at this point in 1979 and nine at this time in '78.

Of the seven doubles on the current chart, only two bear a high \$15.98 list price: the "Heavy Metal" soundtrack on Full Moon/Asylum at number 36 and Little Feat's "Hoy-Hoy" on Warner Bros. at number 67.

Last year, there were four doubles with tickets of \$15.98 or higher. The "Urban Cowboy" soundtrack and Luciano Pavarotti's "Greatest Hits" were both listed at \$15.98; Frank Sinatra's triple-record set "Trilogy" went for \$20.98 and Elvis Presley's eight-record spectacular "Elvis Aron Presley" listed for a whopping \$69.95.

Of the five other doubles charted this week, two are on CBS, and

(Continued on page 12)

Hear This: Chi Banning Walkmans?

By ALAN PENCHANSEY

CHICAGO—The Chicago City Council has before it a new ordinance that would ban Sony Walkman tape players and similar portable machines from the streets and highways.

Cyclists and motor vehicle operators caught wearing headphones or ear plugs will be fined \$50, if the measure passes.

The measure also would ban operators of snowmobiles from wearing headsets.

Alderman Louis P. Farina, author of the measure, said his automobile nearly struck down a cyclist en-

(Continued on page 12)

RCA Vidplayer Ploy: Rebate, 10-Day Trial

By LAURA FOTI

NEW YORK—RCA has always said its SelectaVision videodisk player is a product for everyone, but sales to date have been to a significantly smaller market. This fall, after a reassessment of the disk's performance, the company is pulling out all stops in its attempt to reach as many U.S. consumers as possible.

Marketing plans for the disk player include a \$50 rebate and 10-day free in-home trial as well as a demonstration program to take place in 90 malls around the country. The disk campaign is part of an overall national video marketing program called "Video Expo Days." RCA will be actively promoting its video products 85 of the 109 days preceding Christmas, or 79% of the time.

The new marketing strategies were unveiled at an RCA distributor meeting held in Indianapolis Aug. 10 and 11. The complete disk cam-

(Continued on page 14)

Country's Gold Grows

By KIP KIRBY

NASHVILLE—With four months yet to go in 1981, this year's total of country-classified RIAA gold and platinum certifications is already almost even with last year's total.

So far, there have been 24 gold and platinum awards for country singles and albums this year (out of

(Continued on page 54)



One legend deserves another. Burt Bacharach has assembled a suitably larger-than-life cast of musicians to interpret his Arthurian music. Led by Christopher Cross' smash hit, "Arthur's Theme (Best That You Can Do)" WBS 49787, Bacharach's original score features songs performed or co-written by Ambrosia, Stephen Bishop, Nicolette Larson and Carole Bayer Sager. ARTHUR/THE ALBUM. BSK 3582. (Advertisement)

Satellites: Radio's Melting Pot

By DOUGLAS E. HALL

CHICAGO—The leaders of the movement to centralize full-service radio programming through satellite distribution described their plans in the most positive terms at a key session of the National Assn. of Broadcasters radio programming conference here Monday (17). However, reading between the lines, one could see mass dislocation of DJs and a pervasive homogenization of radio programming on the horizon.

Kent Burkhart, whose firm of Burkhart/Abrams/Michaels/Douglas &

(Continued on page 19)

See Stats Aiding Tour Dates

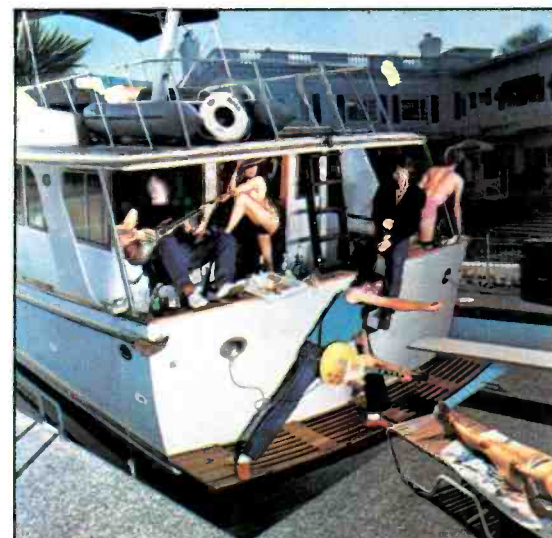
By SAM SUTHERLAND

The following report focuses on one of the many topics planned for airing at Billboard's upcoming International Talent Forum VII, slated for Sept. 9-11 at New York City's Sheraton Centre.

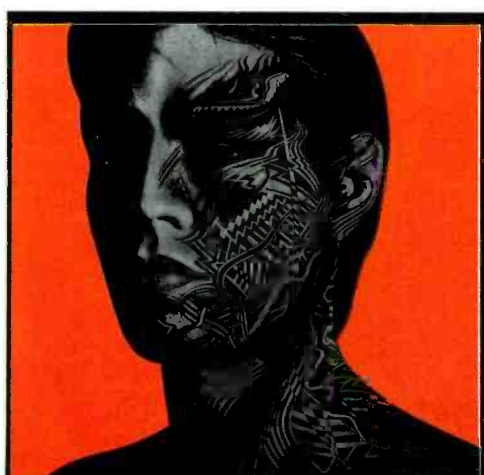
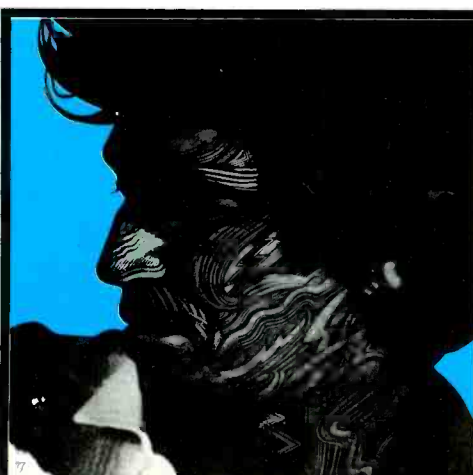
LOS ANGELES—In contrast to the radio and recording trades' increasing reliance on market research as a cornerstone to increased efficiency, the live talent industry continues to work "from the gut"—and may be overlooking a potentially powerful ally in fighting poor business.

Against the backdrop of a recessive economy, promoters, agents and man-

(Continued on page 78)



CHILLIWACK IS BACK! During their two-year hiatus, they have developed an awesome debut album for Millennium Records, "Wanna Be A Star." For the details see Page 9. (Advertisement)



LITTLE RIVER BAND

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"THE NIGHT OWLS" (A-5033)

\$14,618,406 Tax Bill For Elvis Estate

By ROSE CLAYTON

MEMPHIS—The Internal Revenue Service is attempting to collect an additional \$14,618,406 in taxes against the estate of Elvis Presley, which is currently tied up in Probate Court here.

The government suit, filed in the U.S. Tax Court in Washington, D.C., claims that the estate tax returns failed to include all revenue derived from Presley enterprises, both before and after his death, and that the singer did not receive his fair share of profits under contract with Col. Tom Parker, who managed his career exclusively for over 20 years.

The property value of Graceland, Presley's 14-acre homesite where he and his parents are buried, is being questioned, along with other real estate investments, stocks and bonds, administrative expenses, and debts.

Among the 20 separate adjustments that the IRS is seeking in the estate tax returns are:

- A \$436,250 increase in the taxable estate representing royalty interest due Presley from his 20% share in the merchandising rights of Boxcar Enterprises, Inc.;
- A \$255,191 increase in the taxable estate from 75 shares of Boxcar which Presley owned at the time of his death. (The estate claims Parker owned 57% of Boxcar);
- A \$6,697,908 increase from the fair market value of royalty rights due Presley from RCA Records, which the IRS claims is \$8,690,535 rather than the \$1,992,627 reported.
- A \$2,937,650 increase in the fair market value of royalty rights from Chappell Music which were reported as \$1,662,250 rather than \$4,599,900.
- A \$1,254,499 increase for the fair market value of feature film rights listed as \$1,575,000 rather than \$320,501.
- A \$1,350,000 increase for the fair market value on residuary rights

(Continued on page 8)

Former Licensee Vs. CBS; Says Reputation At Stake

NEW YORK—Federal Record Manufacturing Co. has filed suit in U.S. District Court here against CBS Inc. and CBS Records Holland charging they injured Federal's business reputation by falsely impugning the quality of its pressings.

The action, filed last week, comes on the heels of an earlier suit brought by CBS against Federal, its former licensee headquartered in Jamaica, West Indies, claiming \$129,632 due for materials and parts furnished during the license period,

Richman Bros. Bows Outlet

DOVER, Del.—The Richman Bros. Records Inc. has brought the number of stores in its retail chain to 14 with the opening of an outlet here at the Blue Hen Mall. Regarded as a full catalog store, it's managed by Bruce Bubier.

While most (8) of the retail units owned by the one-stop service are located in Philadelphia, other locations are Elkin Park, Pa., Cherry Hill and Pleasantville in New Jersey, Severna Park, Md. and Claymont, Del.



CROWD PLEASER—Andrae Crouch prances across stage electrifying an audience of 50,000-plus at the Black Music Assn.'s recent Family Fair in L.A.

It's A Jazz Sales Spree At WEA-Marketed Labels

By SAM SUTHERLAND

LOS ANGELES—The WEA-distributed labels are reaping the payoff of a late '70s expansion into jazz that now finds Warner Bros., Elektra/Asylum and Atlantic sharing by far the largest share of action for any single corporation on Billboard's Jazz LP chart.

The current streak, spearheaded by the six-year-old Warner Bros. jazz division, has seen WEA capturing at least 16 of the top 50 jazz LP items since early July—and, in recent weeks, consistently attaining 20 or more positions on the entire chart and at least half of the top 10.

This week, the three labels control

seven of the top 10, among 22 total items on the chart. And last week, they notched one more entry to capture 23 of the top 50.

Those numbers prove particularly impressive in light of WEA's comparatively recent investment in jazz. Ironically, the one WEA label with jazz catalog dating back before 1975 is Atlantic, which actually reduced its flow of jazz titles to a trickle after the mid-'70s.

But both Warner Bros. and Elektra/Asylum independently decided to enter the commercial jazz arena in '76 and '77 respectively. While each label's jazz roster and marketing development witnessed the customary growing pains, both are now fulfilling the basic prere-

(Continued on page 50)

For The Record

NEW YORK—In the article "Probate Court Orders Suit vs. Col. Parker" (Billboard, Aug. 22, 1981), the statement by Jack Magids, attorney for Parker, was made to the press and not to the court as reported. Magids attended the hearing as a spectator. Col. Parker has never been a party before the court in Shelby County, Tenn. Billboard regrets the error.

as well as for \$47,110 in unpaid royalties.

In its court response to the earlier suit, Federal says it has more than met the obligation for materials by turning over parts and inventory to Dynamic Sounds Recording Co. of Jamaica, the new CBS licensee in the territory. It admits, however, to non-payment of the royalty claim.

Federal also attacks CBS for "facilitating and permitting" other CBS licensees and distributors to sell CBS recordings in its market territory, for which it asks \$5 million in damages.

The new action stems from a public statement attributed to a CBS Holland executive that a cargo of some 30,000 records, bearing the Columbia logo and pressed and sold by Federal to a Jamaican buyer, were of inferior quality.

The statement, made even while the records were in transit to Holland in sealed containers, "was issued by defendants with the willful and malicious intent and purpose to injure Federal's business reputation and sales," the complaint charges.

Federal seeks \$5 million in damages from CBS for trade and profits said to have been lost "by reason of said defamatory statement."

5 AREAS OF CONCERN

NARM Panel Focus On Industry Relations

By IRV LICHTMAN

NEW YORK—The reactivated NARM Retail Advisory Committee will address manufacturers to five areas of concern at its meeting in La Costa, Calif. Sept. 9-11.

"We're not asking for more ad dollars or free goods," says committee chairman Lou Fogelman, owner of the 24-store Music Plus chain. "We're going into the meeting with a very positive attitude that we can achieve goals to help us get out from under some of our economic problems."

The five main topics were distilled from a list of 31 developed at the committee's mid-June meeting in Dallas.

They are:

- Improving industry communications, including standardization of business forms such as invoices, R.A.'s, packing slips, etc.;
- Improving the quality of prerecorded tapes;
- Implementation of bar-coding;
- Recognition of the services and functions of the retailer; and
- Future plans for NARM's "Gift Of Music" campaign.

With the exception of the latter agenda topic—to be handled by NARM executive director Joe Cohen—there are presently four subcommittees at work devising a presentation for manufacturer reps, including both the NARM manufacturer advisory committee and the manufacturer executive advisory committee.

Fogelman, on the road last week to meet with subcommittee members, says the La Costa meeting will "not be a one-shot affair," but will include at least two meetings a year

by retail advisory committee members, and an annual gathering with manufacturers.

The committee, which Fogelman admits had been lying dormant for several years, was reactivated at the NARM convention in Hollywood, Fla. last April.

The committee's momentum picked up after the NARM convention through its Dallas meetings, at which plans were initiated to make manufacturers responsive to NARM's dedication to have all ma-

(Continued on page 70)

JACOBS BUYS PARADISE WEB

LOS ANGELES—Jay Jacobs, for years co-principal in Knox Racks, Knoxville, Tenn., has tripled his retail gross revenue potential with the acquisition of the four-store Paradise Records & Tapes chain.

Jacobs, who owns three Knoxville Music Jungles, acquired the four-year old chain from Harry Clements and David DeFravio, former financial and operations vice presidents, respectively, of the Record Bar chain.

Two Paradise stores in Chattanooga are identical, 5,300 square feet, with Warren Miller managing the Brainerd location, while Brian Holden oversees the suburban Hixson, Tenn. outlet. Richard Tate manages the 6,000 square foot Paradise Fayetteville, N.C. store. Jacobs intends to turn a 2,000 square foot adjacent store front there into an amusement arcade.

The present 3,100 square foot Blue Goose Records' outlet acquired from the two in Lynchburg, Va. will

(Continued on page 8)

'I Will Eliminate Rules,' FCC Boss Promises Radio

CHICAGO—Mark Fowler, chairman of the FCC, pledged to broadcasters that he will "eliminate rules and regulations" that have stood in the way of providing the public with what they want to hear, during the closing session of the National Assn. of Broadcaster's Radio Programming Conference here (16-19).

Fowler, the first disk jockey to become chairman, told an applauding audience that the FCC will "give broadcasters full freedom" to do what they feel is in the best interest of the public.

"The time has come to rely on the marketplace instead of four out of seven people on the Commission,"

stated Fowler.

Again stressing deregulation, Fowler told broadcasters that he is initiating a deregulatory working group that will look at each rule and regulation with the intention of eliminating them if they have "stifled the creativity and freedom of broadcasters."

Fowler stated that the FCC "is the last of the New Deal dinosaurs" and that will change soon.

During the opening portion of his address, Fowler humorously recollected his early days as a disk jockey and concluded by stating that "we're moving not towards 1984 but away from it."

Suit Retaliation, Says Levy

BOSTON—Morris Levy, president of Cambridge One-Stop, charges in a court paper that MCA Distributing Corp. filed suit against his company in retaliation for an article critical of MCA that Levy wrote.

MCA's suit, filed in Municipal Court here, asks for a judgment against Cambridge to satisfy a claimed debt of \$129,040.33. The controversy hinges on the denial by MCA of a 2% discount to Cambridge on grounds that the deadline for payment had passed (Billboard, Aug. 15, 1981).

Levy asserts in an affidavit that the suit "was commenced for the sole purpose of harassment," following

publication in Billboard of a commentary by Levy that questioned the industry competence of Eugene Froelich, MCA records group vice president.

Levy's claim is that MCA changed its agreement with Cambridge by disallowing the 2% discount on invoices, and subsequently refused to accept Cambridge's returns and settle the account. Cambridge "is a successful Massachusetts corporation and stands ready, willing and able to pay all legitimate sums due MCA," states the affidavit.

The case has now been transferred to Superior Court here, where attorneys representing Cambridge have requested a jury trial.

In This Issue

CLASSICAL.....	39
CLASSIFIED MART.....	41, 43
COMMENTARY.....	16
COUNTRY.....	54
DISCO BUSINESS.....	60
INTERNATIONAL.....	65
JAZZ.....	50
PUBLISHING.....	52
RADIO.....	19
SOUND BUSINESS.....	33
TALENT.....	36
VIDEO.....	30
FEATURES	
Chartbeat.....	6
Counterpoint.....	63
Inside Track.....	78
Lifelines.....	76
Mike Harrison.....	28
New LP & Tape Releases.....	45, 48
RIAA Certifications.....	76
Rock'n'Rolling.....	10
Stock Market Quotations.....	8
Vox Jox.....	29
CHARTS	
Top LP's.....	75, 77
Singles Radio	
Action Chart.....	18, 20, 22
Rock Albums/Top Tracks.....	26
Boxoffice.....	38
Bubbling Under Top LPs/Hot 100.....	29
Disco Top 80.....	61
Jazz LPs.....	50
Hits Of The World.....	69
Hot Soul Singles.....	63
Latin LPs.....	52
Soul LPs.....	64
Hot Country Singles.....	56
Hot Country LPs.....	59
Hot 100.....	72
Top 50 Adult Contemporary.....	79
Top 40 Videocassettes.....	31
RECORD REVIEWS	
Audiophile Recordings.....	33
Album Reviews.....	70
Singles Reviews.....	71

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BY POLYDOR INTERNATIONAL

Last Karl Bohm Set Gets Rush-Release

SALZBURG—Polydor International is planning to rush-release Karl Bohm's last major recording, a digital production of Beethoven's Ninth Symphony, following the death of the renowned conductor here Aug. 14 at age 86.

The sessions were held in Vienna last November, with Bohm directing the Vienna Philharmonic and fea-

turing what he described as his "ideal singing cast," soloists Jessye Norman, Brigitte Fassbaender, Placido Domingo and Walter Berry.

Release in some markets of the two-record set will come as early as mid-September, according to Polydor sources. The package was originally due to go out in December, with an extensive documented tribute to Bohm's long and distinguished career.

Bohm made his first recordings in the early 1930s during his tenure as music director of the Dresden State Opera. He signed his first contract with Deutsche Grammophon Gesellschaft in 1953, his initial recording for the label being Beethoven's Fifth Symphony.

This same work was to be his last with the London Symphony, this time recorded digitally.

Bohm recordings currently available on DG number well over 80 albums. His recordings have won 63 major prizes over the years. In all, he conducted about 220 recordings for DG.

Among his major recording projects were a complete "Ring" cycle, an integral collection of the Mozart symphonies and many works by Richard Strauss.

Musicians knew Bohm as a mild-mannered perfectionist who was nevertheless capable of massive outbursts of rage.

One critic, Juergen Kesting, observed: "He can split his behavior like Dr. Jekyll and Mr. Hyde. He knows how to make the baton into a fist, and he carries through his will with smiling tyranny. But after this he can be tender, fatherly and joyous."

On Aug. 29, a concert originally to have been conducted by Bohm will be directed by Wolfgang Sawallisch in his memory.

Signings

Krokus re-signed to Arista Records for six more albums. The Swiss group is currently working on a new album with a tour scheduled for January. . . . New artist Nancy Wood to Montage Records, the Capitol-distributed label in Los Angeles. Artist is now completing debut LP with producer Byron Hill of ATV Music in Nashville, while first single, "Imagine That," ships next week. . . . Curves, EMI America recording group, to worldwide deal with Arista/Interworld Music for publishing. First single, "Over The Line," out now, with maiden LP to ship later this month.

Singers & Players to 99 Records, with LP "War Of Words" out in September. . . . New fusion quintet Curlew, formed by saxophonist George Cartwright, to Landslide Records. . . . **Comateens** to Cachalot Records in the U.S. . . . Five-piece, Welsh-based band **Medium Medium** also to the label. . . . **Warren Moise** to Rising Stars Records with first album release "The Kid" out immediately, co-produced by Billy Joe Royal. . . . **The Glitter Band** to Right Note Records with first release "Glitter & Funk" to be released in October. The group also to B.O. Jimerson for management.

WEA To Press 'Marginal' Asia Product In Malaysia

By RICHARD M. NUSSER

NEW YORK — WEA International, in a further move to boost its marketing muscle in Southeast Asia, henceforth will be pressing "marginal" acts at a custom duplicating plant in Malaysia, for distribution throughout the region, while retaining its regular manufacturing facilities in Australia.

The decision to make available relatively small quantities of artist product in response to modest local demands came about following WEA International's recent Asia-Pacific pow-wow, which also saw the launch of a&r and marketing divisions devoted to ethnic and pop Chinese music, (Billboard, Aug. 15, 1981).

Product shipped from the new facility will go to Hong Kong, Australia, the Philippines, Indonesia and New Zealand, as well as Singapore.

The plant, a sub-contracted production deal with WEA in overall charge, is located near Jahore Bahru, opposite the free port of Singapore, from whence goods will be shipped at relatively low cost, a move seen in some quarters as beating the area's pirates at their own game.

Phil Rose, WEA's executive vice president who generally handles the

Asia-Pacific region, hopes the new arrangement will help marginal acts who often gain airplay but don't develop a market response sufficient to drive more successful, volume movers, off the region's vinyl presses.

Hopefully, each new artist in that area who gets attention will "now get a shot in those countries where there is a demand," says Rose.

"It really wasn't economically feasible to release every act in every country and duplicate it in that country," says Rose.

The Asia-Pacific region is turning into a highly competitive market, with CBS, PolyGram and EMI all fine-tuning their operations in that areas in response to international efforts to cleanse the area of pirates, counterfeiters and bootleggers.

Wendell Elected

NASHVILLE—The Nashville Music Assn.'s board of directors has elected Danny Wendell as interim director of the group's film and video membership division. Wendell is operations manager for Opryland Productions.

The board also voted to establish two new committees: executive and planning and development.



WONDER AFFAIR—Stevie Wonder receives a special Braille edition of the ASCAP Hit Songs Encyclopedia from ASCAP board member and songwriter Sammy Cahn. The presentation was made prior to a private party hosted by the society at Perkin's Restaurant in Pasadena, Calif. honoring the Black Music Assn. and the performers of Family Fair at the Rose Bowl.

Chartbeat

Country Toppers Fly Pop; Bunny LPs Hop Sans Hits

By PAUL GREIN

LOS ANGELES—Ronnie Milsap's "No Gettin' Over Me" (RCA), which moves up to No. 1 on this week's country chart, is the ninth No. 1 country hit of the '80s to reach the pop top 10 and the 18th country topper in this decade to crack the pop top 30. The song climbs two points this week to number seven.

Milsap hit number 24 on the pop chart last fall with "Smokey Mountain Rain." He's thus the third act in the '80s so far to hit the pop top 30 with more than one No. 1 country hit, following Kenny Rogers and Eddie Rabbitt. Dolly Parton and Anne Murray have each placed two country toppers in the pop top 40.

You can read more about Milsap in Chartbeat's smashing sister column, Chart Fax, in the country section. For now, peruse the list of the decade's 18 No. 1 country hits which have had the greatest crossover success, ranked by their peak pop positions:

1. "Lady," Kenny Rogers, Liberty, #1.
2. "Nine To Five," Dolly Parton, RCA, #1.
3. "I Love A Rainy Night," Eddie Rabbitt, Elektra, #1.
4. "Coward Of The County," Kenny Rogers, UA, #3.
5. "I Don't Need You," Kenny Rogers, Liberty, #3.
6. "Elvira," Oak Ridge Boys, MCA, #5.
7. "Drivin' My Life Away," Eddie Rabbitt, Elektra, #5.
8. "Lookin' For Love," Johnny Lee, Full Moon/Asylum, #5.
9. "No Gettin' Over Me," Ronnie Milsap, RCA, #7.
10. "What Are We Doin' In Love," Dottie West, Liberty, #14.
11. "On The Road Again," Willie Nelson, Columbia, #20.
12. "Theme From 'The Dukes Of Hazzard'," Waylon Jennings, RCA, #21.
13. "Stand By Me," Mickey Gilley, Epic, #22.
14. "Seven-Year Ache," Rosanne Cash, Columbia, #22.
15. "Feels So Right," Alabama, RCA, #22.
16. "Smokey Mountain Rain," Ronnie Milsap, RCA, #24.
17. "I Believe In You," Don Williams, MCA, #24.

18. "Guitar Man," Elvis Presley, RCA, #28.

For those of you who write in and complain that these lists never go deep enough to satisfy your lust for trivia, here are the next five highest-charting country toppers: Anne Murray's "Could I Have This Dance" (#33) and "Blessed Are The Believers" (#34), both on Capitol; Dolly Parton's "Startin' Over Again" (#36) and "But You Know I Love You" (#41), both on RCA; and Willie Nelson's "My Heroes Have Always Been Cowboys" (#44) on Columbia.

Burbank Biz: The Warner Bros. family of labels has three hot albums in the top 30 this week, but none of them are represented with singles hits on the Hot 100.

(Continued on page 43)

Playboy Show

Continued from page 4

sively, according to a Playboy Productions spokesman.

Rainbow currently is seen in 120,000 subscriber homes in 50 U.S. cable systems. 115 systems are preparing to launch the service. The 165 systems would have a subscription universe of 7.5 million.

JIM McCULLAUGH

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RCA
Records and Tapes

Superscope/Marantz To Make CX

Will Integrate Decoders Into Fall's Product Line

LOS ANGELES—Superscope/Marantz becomes the sixth manufacturer of consumer CX decoders and expects to have product in the audio retail pipeline this fall.

Additionally, a major Japanese consumer audio manufacturer is expected to integrate the CBS-developed CX circuitry into its stereo equipment shortly, according to a CBS source.

Despite continued grumblings from segments of the U.S. disk mastering community regarding compatibility (Billboard, Aug. 22, 1981), CBS is moving forward with its CX-encoded disk program.

Recently, CBS executives were in London demonstrating CX to the U.K. trade, record label and recording studio communities.

CBS now plans to be highly visible demonstrating CX at the upcoming German Audio Fair in Berlin Sept. 4-13, as well as the Japan Audio Fair in Tokyo in October.

Already committed to CX decoder manufacture in the U.S. are Phase Linear, MXR, Audio International, Audionics and Sound Concepts.

CBS claims that 20,000-25,000 CX decoders will be shipped to retail by the end of the year from the various decoder suppliers.

Thus far, CBS has announced a limited catalog of CX-encoded disks but expects to have a major announcement concerning future releases shortly.

Artists available in CX-encoded

format from CBS include Harry Belafonte, the Mannhattans, David Allan Coe, Roberto Carlos, Tyrone Davis, Shakin' Stevens and New Musik.

Sessions, TV Marketer, Tests Use Of Retailers

LOS ANGELES—The nine year-old national direct tv marketing firm of Sessions Records is testing normal industry retail channels of distribution.

Leslee Olson of the Lisle, Ill., company heads the trial run, which is attempting to enlist rackjobbers, one-stops and chain and independent retailers in selling its two-album "Smurf" kiddie series.

To aid retail outlets in selling the moppet albums, Sessions Records has a self-merchandising corrugated container which displays 30 LPs, 8 cassettes and six 8-tracks. Tapes are in spaghetti boxes. First two titles available are "Smurfing Sing Song"

The WEA group and RCA, both of which have announced endorsement of CX, also are expected to make software announcements shortly.

and "The Smurf's All Star Show." LPs carry a \$7.98 suggested list, while tape is \$1 more.

The "Smurf" moppet albums have enjoyed unusual sales success in a number of foreign countries. Sessions licenses the material from PolyGram of Canada.

The "Smurf" albums will be heavily advertised on tv. Olson points out that "Smurf" merchandising tie-ins ranging from T-shirts through key chains are already available in the U.S. through various companies.

In addition, NBC-TV will kick off a regular Saturday morning prime time children's hour-long "Smurf" show starting Sept. 14.

IRS Says Presley Estate Owes More Than \$14 M

• Continued from page 3

to television specials of \$1.8 million reported as \$450,000.

• A \$1,598,892 increase for 50% interest Presley allegedly did not receive, but should have, from various sources from Parker during the four years prior to his death.

Co-executors of the estate—the National Bank of Commerce; Joseph A. Hanks, Presley's accountant; and Priscilla Presley—have challenged the IRS' findings, stating that they are being denied due process of law. Their petition claims that the IRS is attempting to prevent them from gaining a hearing before the U.S. District Court to avoid jury appeal.

The executors report says the IRS is trying to declare "null and void" the business relationships between "two competent individuals" (Presley and Parker), whom they maintained "enjoyed a special relationship" with Parker handling Presley financial matters.

"The commissioner's position that the arrangement was excessively beneficial to Col. Parker is a personal conclusion, not factually or legally supported," the co-executor's petition states.

In a Probate Court hearing here Aug. 14 (Billboard, Aug. 22, 1981), Judge Joseph Evans ordered attorneys for the estate to file suit against Parker within 45 days for "recovery of sums" due and owing to the estate.

Evans was acting on an amended report filed July 31 by Blanchard E. Tual, court-appointed guardian for Lisa Marie Presley, Presley's only child. Tual's report, which had investigated whether the compensation Parker was receiving from contractual agreements Presley was excessive, charged that Parker inadequately represented the entertainer, that he conspired with RCA to defraud him, and that the executors of the estate allowed the unscrupulous relationship to continue (Billboard, Aug. 15, 1981).

Although the co-executors conducted an independent investigation of the relationship between Parker, Presley and RCA in response to Tual's report, it was placed under seal, making it available only to Evans and those involved in the estate, because of its possible effect on the U.S. Tax Court hearing.

Tual's report did not contain any specific information obtained from Parker's individual income tax returns for 1977, 1978, and 1979 because he had signed a confidentiality agreement with Parker on Jan. 16, 1981, regarding the returns.

Jacobs Acquires Paradise Outlets

• Continued from page 3

probably be dropped in favor of a larger local store in the near future. Wes Santee manages the Virginia store.

To service the stores from his Knoxville base, Jacobs is enlarging his present warehouse by 2,400 square feet. Lynn Stinnett, presently general manager of the three Knoxville Music Jungle retail locations, has been elevated to vice president, operations, of the now seven-store chain. Mrs. Carol Stinnett will head buying, with Charlie Morris handling classical buying and managing the 8,500 square foot, largest Music Jungle store in Knoxville.

Market Quotations

As of closing, August 20, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	%	Altec Corporation	—	100	15/16	15/16	15/16	Unch.
36	26 1/2	ABC	6	68	29 1/2	29	29 1/2	+ 1/4
45 1/2	28 1/2	American Can	8	67	35 1/2	35 1/2	35 1/2	— 1/4
4 1/2	2 1/2	Automatic Radio	4	26	3 1/2	3 1/2	3 1/2	— 1/4
61 1/2	46 1/2	CBS	7	88	50 1/2	50 1/2	60 1/2	+ 3/4
45 1/2	34 1/2	Columbia Pictures	8	144	36 1/2	36	36	— 1/4
7 1/2	4 1/2	Craig Corporation	—	7	6 1/2	6 1/2	6 1/2	+ 1/4
67 1/2	49 1/2	Disney, Walt	13	1236	52 1/2	51 1/2	51 1/2	Unch.
8 1/2	3 1/2	Electrosound Group	18	2	3 1/2	3 1/2	3 1/2	— 1/4
9	5 1/2	Filmways, Inc.	—	208	7 1/2	7 1/2	7 1/2	— 1/4
22 1/2	14 1/2	Gulf + Western	4	946	18 1/2	18	18	— 1/4
19 1/2	11 1/2	Handleman	9	104	16 1/2	15 1/2	15 1/2	+ 1/4
15 1/2	10 1/2	K-tel	5	3	10 1/2	10 1/2	10 1/2	— 1/4
82 1/2	39	Matsushita Electronics	16	6	79 1/2	79 1/2	79 1/2	+ 1/2
59	42 1/2	MCA	8	84	47 1/2	47 1/2	47 1/2	— 1/4
14 1/2	8 1/2	Memorex	—	679	12	11 1/2	12	Unch.
65	50 1/2	3M	9	526	51 1/2	51 1/2	51 1/2	+ 1/4
90 1/2	56 1/2	Motorola	11	245	67 1/2	67	67	+ 1/4
59 1/2	36 1/2	North American Phillips	6	127	46 1/2	46 1/2	46 1/2	— 1/4
20	6 1/2	Orrox Corporation	100	95	12 1/2	12 1/2	12 1/2	+ 1/2
39 1/2	23 1/2	Pioneer Electronics	21	32	35 1/2	35 1/2	35 1/2	Unch.
32 1/2	20 1/2	RCA	8	120	21 1/2	20 1/2	21 1/2	+ 3/4
26 1/2	19 1/2	Sony	14	1459	20 1/2	20 1/2	20 1/2	+ 1/2
43	28 1/2	Storer Broadcasting	18	239	32 1/2	31 1/2	32 1/2	+ 1/2
6 1/2	3 1/2	Superscope	—	48	4 1/2	4 1/2	4 1/2	Unch.
32 1/2	24 1/2	Taft Broadcasting	10	3	30 1/2	30 1/2	30 1/2	— 1/4
26 1/2	17 1/2	Transamerica	6	164	22 1/2	22 1/2	22 1/2	Unch.
58 1/2	33 1/2	Warner Communications	17	795	49 1/2	48 1/2	48 1/2	— 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	1 1/4	2	Koss Corp.	33	12 1/2	12 1/2
Certron Corp.	16	1 1/2	1 7/16	Kustom Elec.	5	2 1/2	3
Data Packaging	20	7 1/2	8 1/2	H. Josephson	3	13 1/2	14 1/2
First Artists Prod.	37	4 1/2	4 1/2	Recoton	—	3	3 1/2
Integrity Ent.	202	8 1/2	8 1/2	Schwartz Bros.	27	4 1/4	5

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.

Pirates In Texas And Calif. Jolted By Stiff Fines, Jail

NEW YORK—Jail terms and stiff fines were handed out recently to record and tape pirates in Texas and California following guilty pleas by the defendants in federal courts in those states.

Both cases were linked to continuing Federal Bureau of Investigation probes into counterfeiting, bootlegging and record and tape piracy.

Fined \$30,000 each were Horace V. Waddell and H.V. Waddell Corp. of Burbank, Calif., who were accused of copyright violations stemming from bootlegged Elvis Presley recordings. Waddell also received 30 days in jail, plus 10 consecutive weekends in jail, and five years probation.

Sentenced to six months in jail was Jerry D. May, owner of J&J Sales of Fort Worth, who had been charged with various offenses related to unauthorized manufacture and distribution of tape recordings originally released by major labels. The judge said he was letting May off with a light sentence and a \$2,000 fine since May and his co-defendants had cooperated with the government probe. Sentenced to lesser penalties were May's daughter, Cathy, Ralph L. Thompson and Evelyn E. Smith. All were linked to FBI raids on J&J properties in 1979

where 8,000 counterfeit recordings, 288 masters, tape duplicating equipment, blank tape, pancakes, and counterfeit labels were seized. FBI sources said the haul was worth upwards of \$10 million.

Another 5,000 illegal tapes were seized at a business associates of May's, and many thousands more were voluntarily turned over to the FBI by others who had done business with May.

SUIT DROPPED

NEW YORK—Arista Records has dropped its law suit against Melissa Manchester and is apparently attempting to settle the dispute, which involves how many albums she owes the label, out of court.

The two-month-old suit resulted in several legal skirmishes, including an attempt by the label to bring Manchester into court for pre-trial depositions while she was on tour. Her attorneys fought the move, and an Arista spokesman confirms that the suit was dropped shortly thereafter.

The label spokesman said Manchester would be recording at least one more LP for the label and that negotiations to resolve the dispute would continue.

Handleman Sees Profits Increase


NEW YORK—Handleman Co., the huge racker, says net sales and earnings for the first quarter ended Aug. 1, 1981 were \$55,679,000 and \$1,843,000, an increase of 26.4% and 33.2% over the same period last year. Adjusting last year's first quarter earnings for the sale of capital assets, the increase in earnings from operations this year is 56.2% above last year.

Sales and earnings of last year include eight retail stores that were sold during the first quarter period. This sale resulted in after-tax income of \$204,000 or 4 cents per share.

In the first period last year, sales reached \$44,038,000, while net earnings were \$1,384,000, with net earnings per share at 31 cents compared to the new period's 41 cents.

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Record World

Chilliwack's Millennium debut album, "Wanna Be A Star" BXL1-7759, is a rock 'n' roll fantasy: the dreamer's rise to stardom or how to avoid boredom at any cost. Their first star-charting single, "My Girl (Gone, Gone, Gone)" YB-11813, will be released August 21st. Here's to the star in all of us!

millennium
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Rock 'n' Rolling

Grass Roots' Jordache Look; Seattle Frisk-Free

By ROMAN KOZAK

NEW YORK—On Saturday, Sept. 5, when Rob Grill & the Grass Roots play two shows at the Santa Monica Civic Center, at least every second kid in the audience should have a new pair of pants.

The 38 May Co. department stores in Southern California are giving away a free pair of tickets to anyone who buys a pair of Jordache jeans within the next two weeks.

"It is the first time there has been a rock concert tie-in between a major retail chain and a national company like Jordache," says Barbara KisKis, promotion manager for the May Co.

The idea for the concert came during a lunch between Zach Solomon, executive vice president of the May Co., and Russell Hartman, president of Jordache.

"I was at a nearby table," says KisKis, "and they called me over, and said, 'let's do a rock concert, and

let's make it good. Make it not just a rock concert, but a whole package, with the group wearing the jeans.'"

KisKis was given the task of finding a group, and when she saw the Grass Roots at the Orange County Fair, she found who she wanted. "The people were right, the sound was right, the audience was right," she recalls.

Grass Roots manager David Wood, who also manages Lacy J. Dalton, also found the idea right and agreed to the promotion.

KisKis says that Jordache and May Co. are sharing the \$70,000 in expenses to pay for the band, rent the hall, provide security, and publicize the event. There will be print and radio ads featuring the band members and their new jeans.

To have control over the count, and to make sure that the jeans' buyers really want to go to the show, the tickets will not be given directly at the point of purchase. Rather the customers will be given a receipt to take to another cashier, who will

(Continued on page 76)



FBI Ohio Raid Nets 450 Masters

CLEVELAND—A raid by agents of the Federal Bureau of Investigation on the residence of Lonnie Claire Fisher in nearby Enon, Ohio, resulted in the seizure of approximately 450 masters and other equipment used in the duplication of sound recordings, live video concerts and feature films, according to government sources.

The FBI says it found 100 masters of live recordings by Elton John.

Anne Murray, Olivia Newton-John, the Beatles, Barry Manilow and others, as well as film masters and 21 video recorders, plus duplicators. The video masters were in the Beta and VHF formats, apparently taken from videodisks. Another 300 audio cassette masters were taken.

No arrests have been made in the case, but the FBI says the investigation isn't over.



DROZ VISIT—Henry Droz, president of the WEA Distributing Co., visits the Hegewisch Records store in suburban Chicago during a recent trip to the Midwest. Seen, from left, are: Droz; Joe Sotiros, president of Hegewisch Records; and Rick Cohen, Chicago sales manager for WEA.

PROMOS, TIE-INS PAY OFF

Beach Beat Records: Surf's Up In Sales

By ROBYN WELLS

NASHVILLE—Using regional in-store promotions and radio tie-ins, Raleigh-based Beach Beat Records is making waves in the growing field of beach music.

Beach music (a loosely defined term emanating from the r&b sound popularized in the '50s and '60s), seems to be primarily rooted to the Southeast (Billboard, July 25, 1981). However, Beach Beat is working toward strong penetration east of the Mississippi and on the west coast.

Since its inception a year ago, Beach Beat has issued a two-volume record set entitled "Ocean Drive I and II," claiming respective sales figures of 35,000 and 21,000. Containing original cuts from groups like the Drifters, the Clovers, Archie Bell and the Drells and the Tams, the albums are licensed and manufactured by Warner Special Products, which works from lists compiled by Beach Beat. Retailing for \$11.98, the package is currently being distributed by Record Bar, Pickwick, Stark, Schwartz Brothers, Turtles and National Records and Tapes. The set will soon infiltrate the Los Angeles market in the Music-Plus, Licorice Pizza and Music Land chains.

"Atlanta is probably the biggest success story of the year because at least a dozen clubs that were once discos have converted to beach clubs, including Animal Crackers, which is now Buckhead Beach and holds 2,000 people," notes Larry Crockett, president of Beach Beat (other principals in the firm are Barrie Bergman, president of Record Bar, and Ed Weiss, general manager, WKIX-AM Raleigh).

At the end of June, Beach Beat launched a successful promotion campaign with Record Bar, Turtles and WQXI-AM Atlanta featuring album and T-shirt giveaways. Crockett claims that the albums are now on Record Bar's top 20 album list.

Recently, Beach Beat launched two successful promotions via Harmony Hut and WPGC-FM Washington, with T-shirts, beach towels, album sets and a weekend at the beach. "I think they sold 150 albums at one of their mall locations the first day we ran the promotion at Harmony Hut," says Crockett.

Penetration into the Washington-Baltimore market is critical for the

product to spread in the northeast region, Crockett says. "A lot of distributors in the Washington area also have outlets in New York and Philadelphia and other northeast cities."

Beach Beat is expanding to include the production of singles. Just issued is "Hold Back The Night," a new release by Bill Deal and the Rhondels, which Crockett says is already being played in a dozen markets. Additional singles, both new material and reissues, are in the works. Also in the can is "Ocean Drive, Vol. III," slated for release by October. The album will feature five original Motown cuts by the Elgins, the Temptations, Marvin Gaye, Mary Wells and Edwin Starr.

Crockett also has 20 markets lined

(Continued on page 12)

Musicor Sets 'Vanity' Tie With Studios

NEW YORK—Musicor Records, Art Talmadge's long-established label, is making its logo available under a "vanity" label arrangement with studios.

Through A&A Associates, a music and video service company formed here recently by Talmadge and Allen Sherman, two or three studios in a specific area ally themselves with A&A, passing on acts they record for release on Musicor, a label whose catalog includes recordings by Gene Pitney, George Jones, Ferrante & Teicher, among others.

While under the "vanity" label structure, Musicor does not provide the act with sales, distribution or other services. It could do so if it accepts an artist under terms of a traditional label deal.

Member studios, which are charged a one time fee of \$150 for membership in the service, collect a 50% down payment for A&A services, which they remit to A&A. The balance is due upon notification of delivery date. "If you wish," states an A&A handout, "to add a commission for your own studio, we suggest you add 15%."

Koppelman Set For Movie Music

NEW YORK—The Entertainment Co.'s Charlie Koppelman has been signed as executive music producer for two upcoming movies from PolyGram Pictures. First is "Pursuit," based on the exploits of hijacker D.B. Cooper, and Koppelman and producer Gary Klein will use Waylon Jennings, Rita Coolidge and Jessi Colter for the Polydor soundtrack. Second project is "An American Werewolf In London," opening Aug. 21 nationally. This will yield a Polydor album by Meco, featuring his musical impressions of the film.

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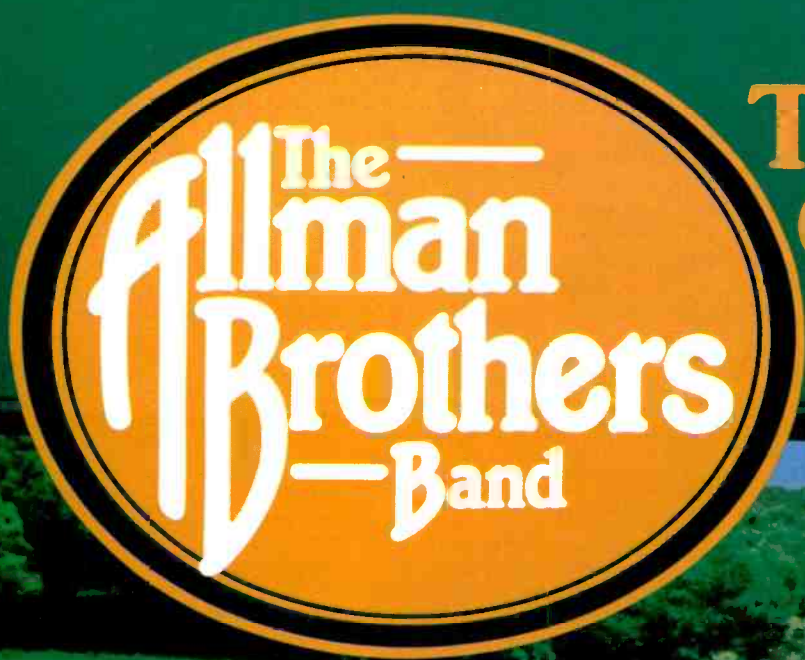
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CB:84*

AS 0618 **The single:**
BB:50*/RW:51*/
CB:48*

ARISTA

Produced By John Ryan for Chicago Kid Productions. Management: John Scher

BUYING, DISTRIBUTION

Small And New Dealer Learns While He Grows

By JOHN SIPPEL

DAHLONEGA, Ga.—Since 1979, Stacey Avery had been mulling the possibility of opening a small record/tape/accessories store in his hometown here.

Every visit to the small upstairs Rick's Downtown Sounds perked the prospect of owning his own retail record location in the small burg 50 miles northeast of Atlanta.

The one retailer here closed early in 1981, providing the opportunity Avery longed for. Originally, he hoped to open in the one shopping center in the 3,000-plus population town. Then a downtown corner, 900-square-foot location became available when a drugstore closed.

After gutting the interior, Avery hired designer Greg Fisher from adjacent Gainesville to create the subdued, airy store environment the 20-year-old sought.

After six weeks and \$22,000 in expense, "The Raven" opened in the rustic-shaped square on which stands the county courthouse, now occupied by the "Gold Museum," commemorating America's first gold rush there in 1832.

Avery's expectations for the first four months have more than been achieved. But it's been uphill. Avery finds he must operate a 12-hour day, six days per week. He has two part-time female clerks who help out.

Basically, downtown Dahlonega is a "9 to 5 town," Avery finds. There's a dropoff as dusk approaches. Then about 8 p.m., there's steady patronage for the hour before he locks up.

A novice breaking into retail has a tough time in other ways. Avery didn't know how to go about buying records, never having been in retail before. He finally contacted several one-stops whose advertising he saw in Billboard. He was offered what he considered the best terms from Tone, Miami.

He pretty much chose his opening inventory off the top of his head. He used the charts to buy the hits, but he admits his catalog stock has changed as each month has provided him with a better inkling of what the locals want. Dahlonega is a big tourist center, but "The Raven" salespeople find tourists browse, and don't often buy.

Country is bigger than he thought, for there is no FM station piping country into the town, representing perhaps 30% of his volume. And he must carry a widespread of albums

from bluegrass to country rock. Gospel was added shortly after opening in mid-April, which he buys primarily from Omega, Greenville, S.C. Avery still has trouble properly ordering jazz.

Because the logistics in shipping from Miami to Dahlonega were difficult, Avery started ordering from Tara Distributing, Atlanta, which now gets most of his wholesale business. Bib Distributing's traveling salesman Carl Scher stops in every Friday with a well-stocked van of records and tapes. Billboard and Scher's personal visits have aided Avery's good start, he says.

When you walk into the quietly decorated, chic store, which features unique pylon-like tiered fixtures for LPs, one can't miss three, colored neon signs, highlighting new releases, singles and Billboard's enlarged pull-out bi-weekly pop charts. The signs set him back \$1,700.

When Avery breaks down his volume weekly, he finds a steady 85% is accounted for by albums with the remainder in accessories and singles. His album sales break down to 50% LPs, 30% cassette and 20% 8-track. His new albums run \$7.89 and \$8.89 while catalog for \$8.98 and \$9.98 is 20 cents less, converse to the norm in the U.S. Singles just rose a dime to \$1.39 when his one-stops went generally to a 98-cent wholesale. Cut-outs are sporadic, for the truck salesman comes infrequently from Atlanta, Avery says.

"The Raven" handles accessories of a wide variety, along with some imprinted T-shirts that herald the only record store locally.

Special orders are probably Avery's biggest headache. But they build credibility and Avery hopes suppliers will inform him quickly when they are not available.

Now Hear This

• Continued from page 1

glossed in music listening.

"I blew my horn and he didn't hear it," Farina explains. "Fortunately I managed to avoid him, and later he apologized and said he couldn't hear me because he was listening to music."

Farina, who is vice chairman of the Council's Traffic Control and Safety Committee, will hold a public hearing on the measure Sept. 9.

General News

Double LP Sales Hurt Deeply By Rising Costs, Say Retailers

• Continued from page 1

therefore don't carry suggested list prices: Journey's live LP "Captured" at number 130 and Bruce Springsteen's studio set "The River" at 190. The others are moderately priced career retrospectives: Maze's "Live In New Orleans" at number 41 (\$9.98), the Beach Boys' "Endless Summer" at 169 (\$10.98) and Dionne Warwick's "Hot Live And Otherwise" at 171 (\$11.98).

This story prepared by Roman Kozak and Irv Lichtman in New York, and Paul Grein, John Sippel and Jean Williams in Los Angeles.

Industry marketers feel a two-pocket album enters the disk derby carrying the heaviest load on the way to the winner's circle. Essential quality of repertoire in the grooves being equal, a single-pocket album is an odds-on favorite to make it up the chart way ahead of its equally good multi-pocket contemporary, they agree.

And two interviewed point out the label loses the most, when a two-pocket bomb, "Tusk" by Fleetwood Mac is currently making the rounds as schlock at about \$3 per copy. As an example, several interviewed volunteered that had the Fleetwood Mac come as two singles at \$8.98, it would have penetrated higher into the charts and stayed there longer.

"Heavy Metal," the \$15.98 twin-record packet, is going from \$10.99 at the six Home Folks News & Records stores in Augusta, Ga. to \$13.99 in the Midwest.

Any pricing over \$10 makes it more difficult to obtain consumer interest, it's generally agreed. Joe Bressi of Stark, N. Canton, Ohio, retailer-rack, feels customers grew apprehensive when 1981 price increases on catalog included hikes of from \$1 to \$6 on list on vintage two-pocket sellers. Bressi says, too, that the greater investment in inventory occasioned by a \$14.98 list means there's less "water" so a retailer must charge more for the album.

Alternatively, Bressi would like to see both catalog and new release dual-pocketed albums packaged less expensively and resultantly wholesaling more cheaply.

"The \$14.98 and \$15.98 two-pocket album doesn't fit today's economy," Stan Myers, general manager of the Sound Unlimited one-stop chain, declares. He says each two-pocket must stand on its own merits. He has heard that two-LP packages are coming from Willie Nelson, Al Stewart and the Grateful Dead, but hasn't heard about pricing.

CBS is reactivating the CG, BG and BZ two-pocket lines, according to Fred Traub, vice president, software merchandising, the Musicland Group, the nation's biggest retailer. He's confident he will move product because he hears it will come at \$8.98 and \$9.98 "levels." PolyGram and MCA recent reissues of two-record sets at around \$8.98 have been good catalog movers, Traub adds.

"Price sensitivity" is the way Scott Young, Young Entertainment, nine-store Atlanta chain, describes customer apprehension about the high-ticket multi-sets. He is cautious about initial buyins on the new "Metal" and Dan Fogelberg sets.

Seventh Heaven, the three-store Kansas City skein, does well with \$9.98 two-pockets, selling them as low as \$7.99 to start, according to Jan Fichman. Like his contempo-

raries, he sees that kind of pricing encouraging buyers, offering the second LP for \$1 or \$2 more than the average first LP. Robert Allen of Home Folks likes two-pocket greatest hits collations like Heart, on which he did an excellent job last year. Pink Floyd's "The Wall" at the higher price was one of his all-time best sellers.

While nobody at the labels is particularly enthusiastic about double albums, if the artist has the clout and wants it, or if there is so much material that it can only be released as a double LP, then the record companies will release it.

"Where the situation warrants it, we put out a double album," says a CBS spokesman, confirming that the forthcoming Dan Fogelberg LP will be a double album. However, he "knows nothing about" reports that planned live albums by both Bruce Springsteen and Billy Joel were both expected to be double albums, but will now be coming out as single releases.

At Warner Bros., too, the official word is that the company neither discourages nor encourages double LPs. Warners has recently released the \$14.98 list Little Feat album, and has scheduled for next week, "The Lady & Her Music," a double LP by Lena Horne, set for \$16.98 list. Also set for \$16.98 is the "George Benson Collection," due in October. Also due in October is the "Pennies From Heaven" soundtrack with Steve Martin and Bernadette Peters. Set for next year is a double Donna Summer LP, expected to list at \$15.98.

Interestingly, Summers' last double-pocket set on Casablanca was first marketed in this form and was later released in two separate volumes.

"It's a combination of an artistic decision and a marketing decision—some records can only be produced as two-record sets, and others never should be," says Ed Rosenblatt, president of Geffen Records, for whom Summer now records.

He says consumer price resistance is a possible deterrent in the current market. "But there's been some very successful double sets during this period, like the Springsteen record and the 'Urban Cowboy' album.

"I'd have to question whether it's a value judgment on the consumer's part based on the music itself, or a question of having only \$7 to spend. But there are absolutely no rules—each artist has his own based on where his career stands and the quality of the work," he notes.

Harold Childs, senior vice president of sales and promotion at A&M says A&M has just shipped "Urgh! A Music War" soundtrack at \$9.98 list and a double live Nazareth is to follow in fall at \$13.98.

"Well, the cost has been a factor in terms of jackets and vinyl. It also has something to do with album radio being so conservative these days: they're playing so few tracks per album already that you're just fooling yourself on how much airplay you can get.

"Consumer price resistance is also there. They're looking real hard at what they're paying for, and an LP costing \$13 or \$14 better be great before they'll put their money down.

"In the case of the two sets we have coming, 'Urgh!' is tied to a movie with a lot of acts, and we felt we could get exposure for both from a lot of trend stores. And in the case of Nazareth, they've been around

for so long, and their concert presentation of their songs is so strong, we felt it was worthwhile for their fans and new ones."

He agrees both sets are using lower price play as inducement.

At Motown Records, Dick Sherman, senior vice president of marketing, says two new titles coming in its Anthology series of two and three disk retrospective packages feature the Commodores and Grover Washington Jr. Also set is a two-disk Diana Ross greatest hits package in October.

"We have no problems with a double-pocket LP—if the artist has come up with the songs," he says, less concerned about price. "I don't think there's a problem with pricing, but I don't think everything lends itself to it. If you have an established star, there's clearly no problem."

Elektra/Asylum has no double-disk compilations in the works beyond its current twofer releases, "Pirates Of Penzance" and the "Heavy Metal" soundtrack. But this is more coincidence than part of any plan, according to Lou Maglia, vice president of sales.

Maglia believes that high album prices are no deterrent if the album is sufficiently desirable. "I don't think the economy is that much of a factor," he says. "We don't think pricing is hurting us. The industry's problem so far this year is a lack of exciting product in the stores."

Surf's Up At Beach Beat

• Continued from page 10

up for "Rhythm Tracks," a two-hour weekly syndicated radio show available on a barter basis. He says that it is "an oldies show with a fair amount of beach music and r&b." There will also be interview and request segments, plus a tie-in to how beach music has influenced current tunes. Cowriter and coproducer of the show is Rollye Bornstein, formerly with Murray the K's "Soundtrack Of The '60s." Demos of the show, which will be distributed by Ragmuffin Productions, were presented at the recent NAB convention in Chicago.

Crockett is also investigating a movie deal as a logical vehicle to expose beach music on a national level. "Both 'Saturday Night Fever' and 'Urban Cowboy' were movies about subcultures which featured a lot of music."

Part of beach music's appeal, Crockett feels, is that its popularity encompasses a wide age group. "A few years ago, when I was doing mobile discos, we'd do a party for people in the 50-plus age range and they'd come up and request old Drifters or Clovers songs. The next night, we'd go to a fraternity party and they'd want to hear more recent beach music numbers, like those by the Tams."

Crockett notes that a number of the original beach tunes went to the top 10 on British charts, which could account for what he feels is a beach sound in current releases by Sheena Easton and Phil Collins.

Optimistic about beach music's growth, Crockett says, "Some of these groups, like the Tams, are going back into the studio now. A lot of these groups never quit touring to begin with or have gotten back into the business. Beach music's been 20 years in the making in the southeast and I don't think it's going to go away overnight."



Visitors

Montage



Celestial Metal.

W SILBERMAN

from MONTAGE RECORDS and TAPES

Distributed by Capitol Records

RCA's Vidplayer Sales Ploy: Rebate, 10-Day Trial

• Continued from page 1

campaign has not yet been finalized, but distributors surveyed generally praised the plans as presented so far—not only for the disk, but for VCRs and color televisions. They

say the meeting restored their sagging optimism about the disk, and add that they anticipate strong sales beginning after the Sept. 7 launch of Video Expo Days.

Perhaps because player sales have

not lived up to the hoopla that surrounded the product's introduction, RCA appears to be getting even more aggressive than originally planned. The company will certainly have to step up its efforts if it

is to achieve the 200,000 unit sales predicted for 1981. One distributor says figures released at the confab indicated that retail sales to date were about 30,000 units. This is in comparison to an earlier-quoted fig-

ure from Arnold Valencia, president of RCA Sales Corp., of 50,000 units sold to dealers (Billboard, Aug. 15, 1981).

The no-stone-turned marketing program also includes point-of-sale and display materials and a window display contest for dealer and distributor salespeople. Cash prizes in excess of \$50,000 will be awarded for the best window displays.

As described by marketing director Howard Ballon, the contest will be judged regionally, with a first prize in each of four regions, along with three second and eight third prizes in each region. To qualify, a display must include the RCA videodisk player, some disks (or sleeves) and consumer brochures. The first prize is a \$2,000 award to the retail account and \$1,000 to the distributor serving that account.

Ballon says, "We've reacted to the marketplace, and will be doing a lot of advertising during the six weeks leading up to Christmas. Now it's a matter of making sure everything is okay at retail."

One way RCA is helping its dealers is by a revamping of its QDS (Quick Delivery Service) for disk software. Previously, dealers paid \$2.70 for the service on a single disk and \$3.30 on a double. QDS price is now \$1.70 on all disks. Ultimately, the plan will be phased out altogether, as product flow increases.

Of the 151 titles now available, 118 can be ordered one at a time. Previously, dealers had to buy 30-disk packages: two copies each of 15 titles. When any one title was sold out, the dealer had to order another entire package.

RCA's in-home trial program is a response to customer reply cards which indicated a very high satisfaction rate with the disk player after purchase. "We decided to take advantage of that satisfaction and offer consumers a chance to try the disk player out in their homes," says Jim DeVoe, vice president of consumer communications for RCA. The \$50 debate, he says, is "frankly, an introductory offer to take away people's reason to wait. Our research found significant intent to buy one or two years hence, and we wanted to give them a reason to buy now."

DeVoe says that the RCA advertising campaign consists for four 30-second tv commercials, a network radio buy in November and December and a "heavy" print campaign. "After the first wave of commercials in March and April," he says, "we did research and found out where we needed to make corrections, then we made them."

RCA's Valencia explains, "The weight of our advertising is the same. We were committed to a substantial fall campaign, and we're going ahead with it. But we wanted to see what we could learn from the launch before we decided the thrust of the fall campaign. What we're seeing is that the player is only a vehicle for playing disks. We found that consumers are buying more disks per player than we originally thought they would. So our emphasis clearly is on software."

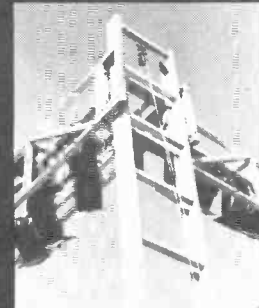
The target audience of 33 million homes with color television will be seeing print ads this fall with headlines like, "Which of these great movies do you want to watch tonight?" and "Nothing you want your kids to watch on tv tonight?" The television ads show a mother who now has alternative programming for her children, a couple giving a movie party instead of a cookout, a family finding nothing to watch on tv and turning to the disk; and a Christmas commercial with a

(Continued on page 78)

THE FACTS OF LIGHT

These facts involve dollars and cents, not birds and bees. A Morpheus Lights system takes less time to set up and operate than any conventional lighting system on the road today. You save time, labor, and money with a competitively priced lighting system that ranks with the best.

1 SAVE DOLLARS WITH OUR SENSE. No one else has our exclusive Ladder Lift® truss system. This concept enables the lights to be set up in 1/2 the time required for a conventional system of its size. Morpheus lights are pre-positioned along a custom-designed truss, which can be suspended from the ceiling or ground-supported. It is the only lighting system that is correctly ground-supported, and its accident-free record speaks for itself.



Morpheus' multi-connectors also speed up assembly time. All of the lights are pre-connected to cables, and remain that way for the duration of the tour. These cables can be plugged into the power source in a matter of seconds. Instead of connecting hundreds of lights individually at each concert, Morpheus lights are ready to go when you are.

2 TIME IS MONEY. The time saved on the faster assembly and disassembly time of a Morpheus Lights

system reduces your labor costs (average assembly time: 45 minutes to 1 hour). Two Morpheus technicians can set up and operate a Morpheus system, instead of the usual three to four persons required for any other comparable system. This personnel reduction saves you money on production costs, labor, and hotel bills. The entire Morpheus system takes up far less truck space than other systems, so you save on trucking costs. Finally, scheduling back-to-back concert dates becomes more advantageous with a quick-to-assemble Morpheus system.

3 THE LIGHTS: FANTASTIC. Just because you save time and money renting a Morpheus Lights system doesn't mean that you're skimping on the lights. Morpheus Lights are rated among the best by some of the best names in the music industry. In the past year, Morpheus systems have been used on major U.S. tours by Santana, Kansas, Barry Manilow, Teddy Fendergrass, Jimmy Buffet, Warren Zevon, Paul Arka, Alice Cooper, and Wayne Newton. And with a 100% client return rate, it's easy to see why Morpheus leaves other lighting companies in the dark.



MORPHEUS LIGHTS INC.

WE ARE LIGHT YEARS AHEAD OF THE REST

For more facts: Morpheus Lights, Inc., 1271 Alma Court, San Jose, California 95112 (408) 295-4866




BLACK MUSIC ASSOCIATION

AUGUST 15, 1981

BLACK MUSIC FAMILY FAIR

ASHFORD & SIMPSON, ANDRAE CROUCH, EVELYN KING,
LAKESIDE, FRANKIE SMITH, THIRD WORLD, TIERRA,
GROVER WASHINGTON, JR. WITH RALPH MACDONALD,
THE WHISPERS, STEVIE WONDER

TRULY A WONDROUS EVENT ENJOYED BY
OVER 50,000 PEOPLE, AT THE ROSE BOWL.

WE SALUTE THE  ON
THEIR TRIUMPH.

WITH SPECIAL APPRECIATION TO EWART
ABNER, ROD MCGREW AND,
GEORGE SCHIFFER.

IT WAS A MOST REWARDING EXPERIENCE
FOR EVERYONE ON OUR STAFF.

N Norman Winter / Associates / Public Relations
6255 Sunset Blvd., Suite 714
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P.S. A MUCH DESERVED THANK YOU TO **ASCAP** FOR THEIR
ELEGANT POST-CONCERT RECEPTION.

BOB JAMES
You never know
what to expect
from someone
in his position!

Bob has always been in a unique position to surprise his audience.

His background as a jazz/pop arranger, producer, composer and musician has helped him to create while others merely recreate.

On his latest album, "Sign Of The Times," he creates new music for a new decade.

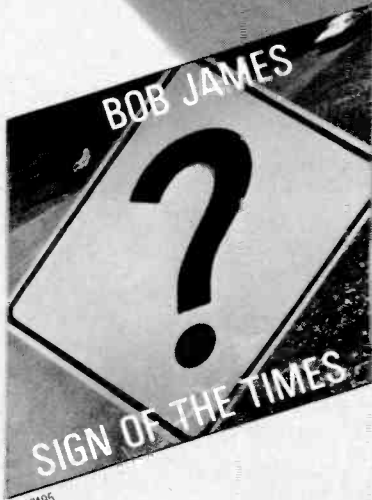
This music, his most accessible to date, puts us in a position to continue to expand his ever-growing audience. (Half the songs were co-written and arranged by Rod Temperton... a founding member of Heatwave and composer of "Rock With You.")

We are committed to securing across-the-board airplay for the record and will be servicing various interview/music samplers to all formats.

Our entire program will be supported at retail by a high visibility in-store promotion.

All of this is a definite sign that the time has come to elevate Bob to the superstar status he has earned.

BOB JAMES'
"SIGN OF THE TIMES"
FOR ALL TO SEE AND HEAR.
ON COLUMBIA® - TAPPAN ZEE™
RECORDS AND TAPES.



FC 97495

INDICATES McGAVREN SURVEY

Listeners Do Want Some Changes Made

CHICAGO—AM must get some sort of stereo system, radio is offering “too much repetition” and should be programming Broadway and show tunes, soaps and children shows.

These are some of the findings of a survey of listener attitudes to radio conducted by Rob Balon of Multiple Systems Analysis for McGavren Guild Radio.

Balon presented these findings at a Sunday (16) session during the NAB conference here. Balon predicted that unless AM gets a stereo system it will continue to lose share of audience, particularly in the 25-to 44-year-old age group.

He noted that 59% of those surveyed prefer to listen to FM because AM lacks stereo. When asked what is the single biggest difference between AM and FM, 25% cited the lack of stereo on AM. Balon explained that the stereo question is not really a technological issue, but a psychological problem facing AM stations. “It’s a matter of perception,” he said.

The survey also shows that listen-

ers think that FM has “more variety in music.” (30%) AM has “less music, but the best news and talk.” (13%) AM has “better personalities.” (10%) while FM has “fewer commercials.” (8%) and AM stations are “geared to younger audiences” (8%).

“Too much repetition, everything sounds the same on the dial,” was cited by 34% of the listeners, prompting Balon to comment, “Perhaps this is the price we’re paying for safe programming.”

This “too much repetition” was a response to a question asking, “What’s the reason you change stations on your car radio.” This response was followed by 28% saying, “the song took me out of my mood,” 11% saying it was “a song that I didn’t like” and “I’m just always turning the dial.”

When listeners were asked, “What would you like to hear on radio that isn’t already available,” they responded, “stations that really play what the listener wants (29%), programs for children (22%), soaps (21%), and Broadway and show tunes (8%).”

Balon also presented a profile of the typical AM listener as compared to an FM listener: He is a day person, less likely to move within five years, less likely to change jobs, more pragmatic, has higher income, satisfied with life, watches more television, interested in spectator sports, thinks the greatest changes in his life are in the past, has a slightly lower self-esteem, is less likely to go to the movies, reads more newspapers, feels ties to the past, feels less need to respond to social pressure, is less musically aware, is easier to entertain, but is demanding for specific news coverage.

The research was gathered in 1,750 telephone interviews conducted throughout the country from April to June among heavy listeners (at least ten hours a week) aged 18 to 54.

Berkowitz Heads The Hot 100/AC Advisory Group

CHICAGO—Gary Berkowitz, program director of WPRO-AM-FM Providence, was installed as chairman of Billboard’s Hot 100/ adult Contemporary Radio Advisory Committee at a Billboard dinner Monday (18) night held in conjunction with the NAB Radio Programming Conference.

The committees, which also cover AOR, black and country formats, decided to assist in the development of a new editorial series in Billboard (Continued on page 23)

Pros, Cons Of Syndication Aired

CHICAGO—With syndicated radio programming in an era of vast proliferation, broadcasters were warned against purchasing the proverbial pig in a poke here at the NAB conference.

Programming from the outside can help build cumulative listenership, enhance station image and plug “holes” in the station’s schedule. But broadcasters should investigate thoroughly before committing to packaged offerings, a panel of station executives recommended.

“It’s always handy if you can hear the whole show before you put it on the air,” advised Bruce Holberg, general manager of a fairly heavy user of syndication, Metromedia’s WMET-FM Chicago.

“A sample episode is really the only way you can make a good judgment,” Holberg adds. “You really have to hear the real McCoy as often as not.”

Bobby Christian, program director at WXXK-FM Pittsburgh, recommended that stations spell out the program particulars in the contract.

“There are times when the demo tape is put together before the finished product is in the can,” explains Christian. “Specific quantitative information” should be included in

By ALAN PENCHANSKY

contracts, giving stations the option to cancel if specifications aren’t met, he says.

Bob Wood, program director of Buffalo’s WBEN-AM, also urged careful study of offerings in this age of program multiplicity.

“Investigate whatever you buy before buying it,” Wood advised.

The key benefits of syndication, panelists said, are national scope and superior production values. Another virtue is the program exclusivity it offers, and the lustre it gives to a station’s image.

Says Christian, “There’s no way any radio station can come up with a live weekly rock concert by superstar acts.” Adds Wood, “The magic of syndication is that they spend more time and effort.” Wood said one popular offering, American Top 40, was successful because of outstanding scripting.

Panelists said their experience with weekend long special programs have been mixed.

Holberg believes stations must have great confidence in the special program to justify the “shaky” move of abandoning format for an entire weekend.

Wood said WBEN ran one, 48-hour special that underperformed the regular programming. “It didn’t



Satellite Confab: Marlin Taylor, president of Bonneville Broadcast Consultants, speaks about his company’s satellite plans, as (left to right) Kent Burkhart of Burkhart/Abrams/Michaels/Douglas & Assoc., Craig Hodgson of Continental Radio, Rick Sklar, of ABC Radio and Dwight Case of Sunbelt Communications/Transtar wait their turn.

NOT SLASH STAFFS, SAY DEVELOPERS

Satellite Transmission Systems Offer ‘Improved’ Programming

Continued from page 1

Assoc. is involved in a joint venture to form two webs under the Satellite Music Network banner, scoffed at the idea that his and others plans would “put a lot of people out of work.”

Burkhart promised that SMN will form in the next six months “three or four new networks as well as bits and pieces” of programming. He said SMN is prepared to pay “young talent who walks in the door \$100,000

with a \$20,000 staff for creative ideas.”

Burkhart; Dwight Case, president of Sunbelt Broadcasting Group, which will soon offer a satellite delivered full-service Transtar Network; and ABC Radio programming vice president Rick Sklar, who is devoting the lion’s share of his time to getting ABC’s two new full-service formats off the ground, all indicated that their new services will provide radio station management

with the opportunity to improve its programming, not slash its staffs.

But Burkhart, at another point, pointed to the need for these satellite networks because “75% of radio stations are losing money.” It would seem a station losing money is not about to miss the opportunity to reduce staff and replace it with the satellite-delivered programming.

When a programmer in the audience suggested that the new satel-

(Continued on page 25)

AGREES PROGRAMMING WORKSHOP

Top 40: Still Room For Growth

By ED HARRISON

CHICAGO—The Top 40 format remains a future growth area because it encompasses a broader range of programming, evidenced in a variety of stations that are programming everything from rock to softer sounds to black product and album cuts.

This was the consensus of an NAB programming workshop here that dealt with how to program hit artists and attract a large audience.

“To get adults, you don’t need a steady diet of Barry Manilow and Anne Murray,” stated workshop co-host Joel Denver. “There is no need to go soft.”

Denver’s statement was borne out by Alan Burns, program director of ABC’s WRQX-FM Washington, D.C., which programs a hybrid of top 40 and AOR, and Dave Martin, program director of WCFL-AM Chicago, which also plays a significant amount of uptempo music.

Bob Hamilton, program director of KRTH-FM Los Angeles said that KRTH’s weekend programming is unique and differs from its regular weekday programming because Los Angeles lifestyles are different on weekends. KRTH’s oldies programming on weekends, said Hamilton, “is Los Angeles and won’t work anywhere else.”

However, regardless of whether the station is playing album-oriented tracks, leans towards adult contemporary or mixes a healthy dose of black product, the key to success and high numbers is “positioning” the station so that the listener has a clear image of the station and knows what they are getting when they tune in.

“You can sound great but if the listener doesn’t perceive you as you think you are then you’re in trouble,” claimed Denver.

Burns said that WRQX emphasized black product when it switched from AOR to be different.

“You can’t be one station during the day and another at night. You need a homogenous sounding station,” noted Bill Lawrence, a consultant with Drake-Chenault.

Burns added that the top 40 format hasn’t died, it’s just fragmented to the point where some lean more towards adult contemporary and others toward AOR.

E. Karl, senior vice president and program director of the new Transtar satellite network, warned that the biggest area of trouble for radio is its inability to relate to their audience. He emphasized his point by stating that radio people go out to dinners with artists, go backstage and talk about things the regular guy can’t do. He said that radio people aren’t relating to the “guy with the pack of Viceroy’s rolled up his T-shirt who has to fix the toilet or mow the lawn.”

Karl added that stations must research who uses their product and relate to them. He said that lifestyle groups listen to a particular station because of the music it offers.

“It’s what we can do above the music to help people cope. You have to creatively weave that into the sound of the station,” said Karl.

John Gehron, program director of WLS-AM Chicago said that he is trying to figure out how to keep his younger audience while also trying to attract older ones. Maintaining a rock flavor is one way although Gehron adds that personality, fun contests, music and tradition have contributed. But he added, “you have to work harder on AM.”

Also discussed briefly were the difficulties in finding air talent, getting call letter visibility in the trades, especially small market stations and the pros and cons of the 12-week rating period.

CHICAGO—Billboard’s editorial coverage of the National Assn. of Broadcasters Radio Programming Conference was provided by Douglas E. Hall, radio programming editor; Ed Harrison, assistant radio programming editor; Alan Penchansky, Chicago bureau chief; and Howard Mandel, freelance writer. Photographs were taken by Penchansky and D. Shingley.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/18/81)

Continued from page 18

- ★★ RICK SPRINGFIELD—Jessie's Girl 3-1
- ★ COMMODORES—Lady You Bring Me Up 8-7
- ★ STACY LATTISAW—Love On A Two Way Street 4-3
- ★ JUICE NEWTON—Queen Of Hearts 17-14
- CHRISTOPHER CROSS—Arthur's Theme
- LITTLE RIVER BANO—The Night Owls
- REO SPEEDWAGON—In Your Letter
- FOGHAT—Live Now Pay Later

KHFI—Austin (E. Volkman—MD)

- EDDIE RABBITT—Step By Step
- BLUE OYSTER CULT—Burnin' For You
- KIM CARNES—Draw Of The Cards
- RICK SPRINGFIELD—I've Done Everything For You
- FOGHAT—Live Now Pay Later
- ICEHOUSE—We Can Get Together
- HALL & OATES—Private Eye
- OAN FOGELBERG—Hard To Say

KILE—Galveston (S. Taylor—MO)

- ★★ OIANA ROSS & LIONEL RICHIE—Endless Love 7-1
- ★★ SILVER CONOOR—You Could Take My Heart Away 19-10
- ★ E.L.O.—Hold On Tight 21-13
- ★ GARY WRIGHT—Really Wanna Know You 16-11

- ROLLING STONES—Start Me Up
- ELTON JOHN—Chloe
- OEBBIE HARRY—Backfired—D-38
- RICK SPRINGFIELD—I've Done Everything For You—D-36
- QUINCY JONES—Just Once—D-40
- LITTLE RIVER BANO—The Night Owls—D-39

KBFM—McAllen-Brownsville (Steve Owens—MO)

- ★★ CHRISTOPHER CROSS—Arthur's Theme 28-14
- ★★ BEACH BOYS—Seventeen—Q-414
- ★ KIM CARNES—Draw Of The Cards 27-22
- ★ OIANA ROSS AND LIONEL—Endless Love 2-1
- ★ SHEENA EASTON—For Your Eyes Only 22-15
- THE AFTERNOON DELIGHT—General Hospi-Tale
- HALL & OATES—Private Eyes
- ELTON JOHN—Chloe
- THE ALLMAN BROS. BANO—Straight From The Heart
- RICK JAMES—Super Freak

KOFM—Oklahoma City (C. Morgan—MO)

- ★★ RICK SPRINGFIELD—Jessie's Girl 7-2
- ★★ RONNIE MILSAP—No Gettin' Over Me 13-8
- ★ PABLO CRUISE—Cool Love 14-9
- ★ E.L.O.—Hold On Tight 15-10
- ★ POINTER SISTERS—Slow Hand 5-3
- STACY LATTISAW—Love On A Two Way Street
- QUINCY JONES FEATURIN—Just Once
- CHRISTOPHER CROSS—Arthur's Theme 28
- REO SPEEDWAGON—In Your Letter 29
- THE MOODY BLUES—The Voice 30

WEZB—New Orleans (Jerry Lousteau—MO)

- ★★ STACY LATTISAW—Love On A Two Way Street 8-3
- ★★ RICK JAMES—Super Freak 14-7
- ★ PHIL COLLINS—In The Air Tonight 12-5
- ★ JOURNEY—Who's Crying Now 15-10
- ★ E.L.O.—Hold On Tight 23-18
- QUINCY JONES FEATURIN—Just Once
- LULU—I Could Never Miss You
- CHRISTOPHER CROSS—Arthur's Theme—D-28
- ELTON JOHN—Chloe—D-29
- JUICE NEWTON—Queen Of Hearts—D-27
- ROLLING STONES—Start Me Up—D-21

WTIX—New Orleans (Gary Franklin—MO)

- ★★ OIANA ROSS AND LIONEL RICHIE—Endless Love 4-1
- ★★ RAY PARKER JR. & RAYDIO—That Old Song 14-8
- ★ STEVIE NICKS WITH TOM—Stop Draggin' My Heart Around 19-9
- ★ FOREIGNER—Urgent 20-11
- ★ JOURNEY—Who's Crying Now 28-10
- ANOY GIBB AND VICTORI—All I Have To Do Is Dream
- CHRISTOPHER CROSS—Arthur's Theme
- THE AFTERNOON DELIGHT—General Hospi-tale
- EVELYN KING—I'm In Love
- ARETHA FRANKLIN AND GEORGE BENSON—Love All The Hurt Away
- REO SPEEDWAGON—In Your Letter—D-24
- JOHN OENVER—Some Days Are Diamonds—D-39
- ROLLING STONES—Start Me Up—D-38
- THE ALLMAN BROS. BANO—Straight From The Heart—D-29
- SQUEEZE—Tempted—D-40
- THE MOODY BLUES—The Voice—D-34

KEEL—Shreveport (Marty Johnson—MO)

- ★★ OIANA ROSS AND LIONEL RICHIE—Endless Love 5-1

★★ COMMODORES—Lady You Bring Me Up 8-6

- ★ POINTER SISTERS—Slow Hand 4-4
- ★ ALABAMA—Feels So Right 1-2
- ★ KENNY ROGERS—I Don't Need You 3-5
- ★ JUICE NEWTON—Queen Of Hearts 2-3
- DEBBIE HARRY—Backfired
- MICHAEL STANLEY BAND—Falling In Love Again
- RICK JAMES—Super Freak
- SILVER CONOOR—You Take My Heart
- BILL WRAY—Louisiana Rain

WFMF—Baton Rouge (W. Watkins—MD)

- ★★ CLIMAX BLUES BAND—I Love You 24
- ★★ STARS ON 45—Medley II 25
- ★ VOUGUE—Dancin' The Night Away 10
- ★ EDDIE RABBITT—Step By Step 19
- ★ HARRY CHAPIN—Story Of A Live 26
- ROLLING STONES—Start Me Up
- BLUE OYSTER CULT—Burnin' For You
- PABLO CRUISE—Cool Love
- JOHN SCHNEIDER—It's Now Or Never

Midwest Region

★★ DIANA ROSS & LIONEL RICHIE—Endless Love 7-1

- ★★ SILVER CONOOR—You Could Take My Heart Away 19-10
- ★ E.L.O.—Hold On Tight 21-13
- ★ GARY WRIGHT—Really Wanna Know You 16-11
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- ★ JOURNEY—Who's Crying Now 15-10
- ★ E.L.O.—Hold On Tight 23-18
- QUINCY JONES FEATURIN—Just Once
- LULU—I Could Never Miss You
- CHRISTOPHER CROSS—Arthur's Theme—D-28
- ELTON JOHN—Chloe—D-29
- JUICE NEWTON—Queen Of Hearts—D-27
- ROLLING STONES—Start Me Up—D-21

WTIX—New Orleans (Gary Franklin—MO)

- ★★ OIANA ROSS AND LIONEL RICHIE—Endless Love 4-1
- ★★ RAY PARKER JR. & RAYDIO—That Old Song 14-8
- ★ STEVIE NICKS WITH TOM—Stop Draggin' My Heart Around 19-9
- ★ FOREIGNER—Urgent 20-11
- ★ JOURNEY—Who's Crying Now 28-10
- ANOY GIBB AND VICTORI—All I Have To Do Is Dream
- CHRISTOPHER CROSS—Arthur's Theme
- THE AFTERNOON DELIGHT—General Hospi-tale
- EVELYN KING—I'm In Love
- ARETHA FRANKLIN AND GEORGE BENSON—Love All The Hurt Away
- REO SPEEDWAGON—In Your Letter—D-24
- JOHN OENVER—Some Days Are Diamonds—D-39
- ROLLING STONES—Start Me Up—D-38
- THE ALLMAN BROS. BANO—Straight From The Heart—D-29
- SQUEEZE—Tempted—D-40
- THE MOODY BLUES—The Voice—D-34

KEEL—Shreveport (Marty Johnson—MO)

- ★★ OIANA ROSS AND LIONEL RICHIE—Endless Love 5-1

★★ COMMODORES—Lady You Bring Me Up 14-10

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 2-1
- ★ BEACH BOYS—The Beach Boys Medley 20-16
- ★ JOURNEY—Who's Crying Now 16-13
- EDDIE RABBITT—Step By Step

KXOK—St. Louis (Lee Douglas—MD)

- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 17-11
- ★★ KENNY ROGERS—I Don't Need You 10-5
- ★ MANHATTAN TRANSFER—Boy From New York City 13-9
- ★ POINTER SISTERS—Slow Hand 8-3
- ★ EDDIE RABBITT—Step By Step 18-14
- PABLO CRUISE—Cool Love
- GARY WRIGHT—Really Wanna Know You

KIOA—Des Moines (G. Stevens—MO)

- ★★ OIANA ROSS/LIONEL RICHIE—Endless Love 1-1
- ★★ RONNIE MILSAP—No Gettin' Over Me 12-9
- ★ BALANCE—Breaking Away 28
- ★ PABLO CRUISE—Cool Love 12
- ★ EDDIE RABBITT—Step By Step 23
- ★ STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around 10
- ★ GREG KIHN BANO—The Breakup Song 13
- FOREIGNER—Urgent 11
- QUINCY JONES—Just Once
- LITTLE RIVER BANO—The Night Owls
- OAN FOGELBERG—Hard To Say
- ELTON JOHN—Chloe
- SHEENA EASTON—For Your Eyes Only 27
- LULU—I Could Never Miss You 29
- PHIL COLLINS—In The Air Tonight 16
- MOODY BLUES—The Voice 20

KOWB-AM—Minneapolis (Pam Abresch or Karen—MD)

- ★★ EDDIE RABBITT—Step By Step 11-7
- ★★ CARPENTERS—Touch Me When We're Dancing 10-6
- ★ OIANA ROSS/LIONEL RICHIE—Endless Love 2-1
- ★ LULU—I Could Never Miss You—20-19
- ★ RONNIE MILSAP—No Gettin' Over Me 18-10
- CHRISTOPHER CROSS—Arthur's Theme
- KIM CARNES—Draw Of The Cards
- LITTLE RIVER BANO—The Night Owls
- SHEENA EASTON—For Your Eyes Only

KS95-FM—St. Paul (Chuck Knapp—MO)

- ★★ EDDIE RABBITT—Step By Step 11-7
- ★★ CARPENTERS—Touch Me When We're Dancing 10-6
- ★ OIANA ROSS/LIONEL RICHIE—Endless Love 2-1
- ★ LULU—I Could Never Miss You—20-19
- ★ RONNIE MILSAP—No Gettin' Over Me 18-10
- CHRISTOPHER CROSS—Arthur's Theme
- KIM CARNES—Draw Of The Cards
- LITTLE RIVER BANO—The Night Owls
- SHEENA EASTON—For Your Eyes Only

KEYN-FM—Wichita (T. Springs—MO)

- ★★ PHIL COLLINS—In The Air Tonight 8-5
- ★★ CARPENTERS—Touch Me When We're Dancing 10-6
- ★ PAT BENATAR—Fire And Ice 13-9
- ★ RONNIE MILSAP—No Gettin' Over Me 11-7
- ★ FOREIGNER—Urgent 12-8
- ★ JOURNEY—Who's Crying Now 15-10
- CHRISTOPHER CROSS—Arthur's Theme
- ROLLING STONES—Start Me Up
- LITTLE RIVER BANO—The Night Owls

WOWO—Omaha (Jim Corcoran—MO)

- ★★ OIANA ROSS/LIONEL RICHIE—Endless Love 2-1
- ★★ COMMODORES—Lady You Bring Me Up 5-4
- ★ PABLO CRUISE—Cool Love 7-5
- ★ KENNY ROGERS—I Don't Need You 4-3
- ★ JOURNEY—Who's Crying Now 8-6

KWKN-AM—Wichita (J. Brown—MD)

- ★★ ALABAMA—Feels So Right 11-8
- ★★ JOHN OENVER—Some Days Are Diamonds 24-20
- ★ ELTON JOHN—Chloe 26-21
- ★ SHEENA EASTON—For Your Eyes Only 29-27
- ★ RAY PARKER JR. & RAYDIO—That Old Song 27-24
- CHRISTOPHER CROSS—Arthur's Theme 29

WZUU—Milwaukee (B. Shannon—MO)

- ★★ OIANA ROSS/LIONEL RICHIE—Endless Love 8-2
- ★★ COMMODORES—Lady You Bring Me Up 14-6
- ★ PABLO CRUISE—Cool Love 16-11
- ★ RONNIE MILSAP—No Gettin' Over Me 11-8
- ★ JOURNEY—Who's Crying Now 21-14
- ALABAMA—Feels So Right 28
- RICK SPRINGFIELD—I've Done Everything For You
- BEACH BOYS—The Beach Boys Medley 21
- ELTON JOHN—Chloe
- SHEENA EASTON—For Your Eyes Only 29
- STACY LATTISAW—Love On A Two Way Street 30
- SILVER CONOOR—You Could Take My Heart Away

WHB—Kansas City (R. Brown—MO)

- ★★ OIANA ROSS/LIONEL RICHIE—Endless Love 11-4
- ★★ EDDIE RABBITT—Step By Step 13-11

★ PABLO CRUISE—Cool Love 19-17

- ★ JUICE NEWTON—Queen Of Hearts 5-2
- ★ JOHN OENVER—Some Days Are Diamonds 18-16
- CHRISTOPHER CROSS—Arthur's Theme
- LULU—I Could Never Miss You
- SHEENA EASTON—For Your Eyes Only

WVBF—Framingham (Tom Connerly—MD)

- ★★ MOODY BLUES—The Voice 28-25
- ★★ RONNIE MILSAP—No Gettin' Over Me 5-2
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 1-1
- ★ EDDIE RABBITT—Step By Step 19-17
- ★ BEACH BOYS—The Beach Boys Medley 17-15
- CHRISTOPHER CROSS—Arthur's Theme
- STACY LATTISAW—Love On A Two Way Street
- LITTLE RIVER BANO—The Night Owls

WHYN—Springfield (A. Carey—MO)

- No List
- WFTQ—Worcester (G. Nolan—MO)
- ★★ OIANA ROSS/LIONEL RICHIE—Endless Love 10-4
- ★★ POINTER SISTERS—Slow Hand 4-1
- ★ COMMODORES—Lady You Bring Me Up 11-7
- CHRISTOPHER CROSS—Arthur's Theme
- SHEENA EASTON—For Your Eyes Only
- JOHN SCHNEIDER—It's Now Or Never

WABC—New York (Sonia Jones—MO)

- ★ CHRISTOPHER CROSS—Arthur's Theme 28
- ★ RONNIE MILSAP—No Gettin' Over Me 29-25
- EDDIE RABBITT—Step By Step

WXLO—New York (J. Knapp—MO)

- ★★ HOT CUISINE—Who's Been Kissing You 23-17
- ★★ PHYLLIS HYMAN/MIKE HENDERSON—Can't We Fall In Love Again 39-23
- ★ CARL CARLTON—She's A Bad Mama Jama 22-18
- ★ AL JARREAU—We're In This Love Together 27-24
- ★ DYNASTY—Here I Am 14-12
- ★ MANHATTANS—Just One Moment Away—D-28
- ★ LUTHER VANOROSS—Never Too Much
- ★ THE QUICK—Zulu—D-30

WBLI—Long Island (B. Terry—MO)

- ★★ OIANA ROSS/LIONEL RICHIE—Endless Love 1-1
- ★★ LARRY GRAHAM—Just Be My Lady 7-5
- ★ PABLO CRUISE—Cool Love 14-10
- ★ STACY LATTISAW—Love On A Two Way Street 9-6
- ★ RONNIE MILSAP—No Gettin' Over Me 15-12
- ROLLING STONES—Start Me Up
- LITTLE RIVER BANO—The Night Owls
- ALABAMA—Feels So Right
- LULU—I Could Never Miss You 30
- EDDIE RABBITT—Step By Step 26

WTRY—Schenectady (Bill Cahill—MO)

- ★★ JUICE NEWTON—Queen Of Hearts 6-4
- ★★ AFTERNOON DELIGHTS—General Hospi-Tale 17-3
- ★ STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around 13-10
- ★ JOURNEY—Who's Crying Now 15-11
- RICK SPRINGFIELD—I've Done Everything For You
- OAN FOGELBERG—Hard To Say
- REO SPEEDWAGON—In Your Letter
- SHEENA EASTON—For Your Eyes Only—D-29
- LULU—I Could Never Miss You—D-30
- RAY PARKER JR. & RAYDIO—That Old Song—D-28

WBEN-FM—Buffalo (R. Christian—MD)

- ★★ ROLLING STONES—Start Me Up 37-18
- ★★ MOODY BLUES—The Voice 14-7
- ★ LULU—I Could Never Miss You 25-19
- ★ EDDIE RABBITT—Step By Step 11-9
- ★ ALLMAN BROS. BANO—Straight From The Heart 38-27
- CHRISTOPHER CROSS—Arthur's Theme 28
- DEBBIE HARRY—Backfired 39
- QUINCY JONES/JAMES INGRIM—Just Once 36

WKBW—Buffalo (John Summers—MO)

- ★★ RONNIE MILSAP—No Gettin' Over Me 22-13
- ★★ GARY WRIGHT—Really Wanna Know You 24-12
- ★ CHRISTOPHER CROSS—Arthur's Theme—D-21
- ★ KIM CARNES—Draw Of The Cards—D-28
- ★ LULU—I Could Never Miss You—D-24
- ★ REO SPEEDWAGON—In Your Letter—D-26

WBBF—Rochester (O. Mason—MO)

- ★★ PABLO CRUISE—Cool Love 12-7
- ★★ REX SMITH/RACHEL SWEET—Everlasting Love 3-1
- ★ REO SPEEDWAGON—In Your Letter 25-17
- ★ EDDIE RABBITT—Step By Step 17-14
- ★ JOURNEY—Who's Crying Now 13-8
- KIM CARNES—Draw Of The Cards
- CHRISTOPHER CROSS—Arthur's Theme
- SHEENA EASTON—For Your Eyes Only
- ALABAMA—Feels So Right 25
- AFTERNOON DELIGHTS—General Hospi-Tale 23

● COMMODORES—Lady You Bring Me Up 10

- WFLY—Albany (J. Lawrence—MD)
- ★★ REO SPEEDWAGON—In Your Letter
- ★ RICK SPRINGFIELD—I've Done Everything For You
- ★ ELTON JOHN—Chloe
- ★ BALANCE—Breaking Away 29

WVBF—Framingham (Tom Connerly—MD)

- ★★ MOODY BLUES—The Voice 28-25
- ★★ RONNIE MILSAP—No Gettin' Over Me 5-2
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 1-1
- ★ EDDIE RABBITT—Step By Step 19-17
- ★ BEACH BOYS—The Beach Boys Medley 17-15
- CHRISTOPHER CROSS—Arthur's Theme
- STACY LATTISAW—Love On A Two Way Street
- LITTLE RIVER BANO—The Night Owls

WHYN—Springfield (A. Carey—MO)

- No List
- WFTQ—Worcester (G. Nolan—MO)
- ★★ OIANA ROSS/LIONEL RICHIE—Endless Love 10-4
- ★★ POINTER SISTERS—Slow Hand 4-1
- ★ COMMODORES—Lady You Bring Me Up 11-7
- CHRISTOPHER CROSS—Arthur's Theme
- SHEENA EASTON—For Your Eyes Only
- JOHN SCHNEIDER—It's Now Or Never

WABC—New York (Sonia Jones—MO)

- ★ CHRISTOPHER CROSS—Arthur's Theme 28
- ★ RONNIE MILSAP—No Gettin' Over Me 29-25
- EDDIE RABBITT—Step By Step

WXLO—New York (J. Knapp—MO)

- ★★ HOT CUISINE—Who's Been Kissing You 23-17
- ★★ PHYLLIS HYMAN/MIKE HENDERSON—Can't We Fall In Love Again 39-23
- ★ CARL CARLTON—She's A Bad Mama Jama 22-18
- ★ AL JARREAU—We're In This Love Together 27-24
- ★ DYNASTY—Here I Am 14-12
- ★ MANHATTANS—Just One Moment Away—D-28
- ★ LUTHER VANOROSS—Never Too Much
- ★ THE QUICK—Zulu—D-30

WBLI—Long Island (B. Terry—MO)

- ★★ OIANA ROSS/LIONEL RICHIE—Endless Love 1-1
- ★★ LARRY GRAHAM—Just Be My Lady 7-5
- ★ PABLO CRUISE—Cool Love 14-10
- ★ STACY LATTISAW—Love On A Two Way Street 9-6
- ★ RONNIE MILSAP—No Gettin' Over Me 15-12
- ROLLING STONES—Start Me Up
- LITTLE RIVER BANO—The Night Owls
- ALABAMA—Feels So Right
- LULU—I Could Never Miss You 30
- EDDIE RABBITT—Step By Step 26

WTRY—Schenectady (Bill Cahill—MO)

- ★★ JUICE NEWTON—Queen Of Hearts 6-4
- ★★ AFTERNOON DELIGHTS—General Hospi-Tale 17-3
- ★ STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around 13-10
- ★ JOURNEY—Who's Crying Now 15-11
- RICK SPRINGFIELD—I've Done Everything For You
- OAN FOGELBERG—Hard To Say
- REO SPEEDWAGON—In Your Letter
- SHEENA EASTON—For Your Eyes Only—D-29
- LULU—I Could Never Miss You—D-30
- RAY PARKER JR. & RAYDIO—That Old Song—D-28

WBEN-FM—Buffalo (R. Christian—MD)

- ★★ ROLLING STONES—Start Me Up 37-18
- ★★ MOODY BLUES—The Voice 14-7
- ★ LULU—I Could Never Miss You 25-19
- ★ EDDIE RABBITT—Step By Step 11-9
- ★ ALLMAN BROS. BANO—Straight From The Heart 38-27
- CHRISTOPHER CROSS—Arthur's Theme 28
- DEBBIE HARRY—Backfired 39
- QUINCY JONES/JAMES INGRIM—Just Once 36

WKBW—Buffalo (John Summers—MO)

- ★★ RONNIE MILSAP—No Gettin' Over Me 22-13
- ★★ GARY WRIGHT—Really Wanna Know You 24-12
- ★ CHRISTOPHER CROSS—Arthur's Theme—D-21
- ★ KIM CARNES—Draw Of The Cards—D-28
- ★ LULU—I Could Never Miss You—D-24
- ★ REO SPEEDWAGON—In Your Letter—D-26

WBBF—Rochester (O. Mason—MO)

- ★★ PABLO CRUISE—Cool Love 12-7
- ★★ REX SMITH/RACHEL SWEET—Everlasting Love 3-1
- ★ REO SPEEDWAGON—In Your Letter 25-17
- ★ EDDIE RABBITT—Step By Step 17-14
- ★ JOURNEY—Who's Crying Now 13-8
- KIM CARNES—Draw Of The Cards
- CHRISTOPHER CROSS—Arthur's Theme
- SHEENA EASTON—For Your Eyes Only
- ALABAMA—Feels So Right 25
- AFTERNOON DELIGHTS—General Hospi-Tale 23

WFEA—Manchester (K. Lemire—MO)

- ★★ GARY WRIGHT—Really Wanna Know You 16-10
- ★★ BEACH BOYS—The Beach Boys Medley 12-8
- ★ ELO—Hold On Tight 22-16
- ★ EDDIE RABBITT—Step By Step 21-15
- ★ STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around 19-12
- CHRISTOPHER CROSS—Arthur's Theme 28
- ROLLING STONES—Start Me Up

● AL JARREAU—We're In This Love Together

- SILVER CONOOR—You Could Take My Heart Away
- ROBBIE DUPREE—Are You Ready For Love

WTSN—Dover (J. Sebastian—MD)

- JUICE NEWTON—Queen Of Hearts 1-1
- ATLANTA RHYTHM SECTION—Alien
- CHRISTOP



PRETENDERS ARE FOR REAL! IN A REAL LIVE RADIO CONCERT.

Starfleet Blair beams the Santa Monica Civic Center to you—crowds, concert and all—via satellite. Pretenders make real excitement. Your radio makes the excitement real, right where you are, Friday, September 4.



Produced by Starfleet Blair Inc. for radio by Sam Kopper and Jim Slattery. Executive Director Harriet Bellush.
Satellite delivery: **WOLD COMMUNICATIONS** A Division of John Blair & Co. 



Billboard® Singles Radio Action™

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/18/81)

Continued from page 20

- ELTON JOHN—Chloe D27
- KIM CARNES—Draw Of The Cards D30
- REO SPEEDWAGON—In Your Letter D29

WCCK—Erie (Bill Shannon—MD)

- ★ REO SPEEDWAGON—In Your Letter 29-21
- ★ STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around 22-14
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 6-3
- ★ MOODY BLUES—The Voice 35-28
- ALLMAN BROS. BAND—Straight From The Heart
- SQUEEZE—Tempted
- SURVIVOR—Summer Nights
- FOUR TOPS—When She Was My Girl
- DON FELDER—Heavy Metal—D38
- LULU—I Could Never Miss You—D37
- ROLLING STONES—Start Me Up—D34
- LITTLE RIVER BAND—The Night Owls—D36
- DARYL HALL/JOHN OATES—Private Eyes
- PULSE—Little Bit Of Soul

WFBC—Attoona (Tony Booth—MD)

- ★ GARY WRIGHT—Really Wanna Know You 13-6
- ★ STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around 15-8
- ★ ELO—Hold On Tight 22-18
- ★ MOODY BLUES—The Voice 27-21
- ★ JOURNEY—Who's Crying Now 18-9
- GEORGE HARRISON—All Those Years Ago
- CHRISTOPHER CROSS—Arthur's Theme
- DAN FOGELBERG—Hard To Say
- AFTERNOON DELIGHTS—General Hospi-Tale
- NIELSEN/PEARSON—The Sun Ain't Gonna Shine Anymore
- FOUR TOPS—When She Was My Girl
- DARYL HALL/JOHN OATES—Private Eyes
- ALLMAN BROS. BAND—Straight From My Heart—D33
- LITTLE RIVER BAND—The Night Owls—D32

WKBO—Harrisburg (Daria Carson—MD)

- ★ COMMODORES—Lady You Bring Me Up 18-15
- ★ BEACH BOYS—The Beach Boys Medley 15-8
- ★ PABLO CRUISE—Cool Love 12-10
- ★ PAT BENATAR—Feels So Right 13-11
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 11-9
- LULU—I Could Never Miss You
- MOODY BLUES—The Voice
- CHRISTOPHER CROSS—Arthur's Theme
- ELTON JOHN—Chloe—D19
- EDDIE RABBITT—Step By Step—D14

WQXA—York (Steve Gallagher—MD)

- ★ BEACH BOYS—The Beach Boys Medley 20-10
- ★ ELO—Hold On Tight 17-14
- ★ GARY WRIGHT—Really Wanna Know You 23-19
- ★ RAY PARKER JR. & RAYDIO—That Old Song 27-23
- ★ CHRISTOPHER CROSS—Arthur's Theme
- ★ KIM CARNES—Draw Of The Cards
- ★ SHEENA EASTON—For Your Eyes Only
- ★ DARYL HALL/JOHN OATES—Private Eyes

WRQX—Washington (Frank Holler—MD)

- ★ PAT BENATAR—Fire And Ice 11-4
- ★ JOURNEY—Who's Crying Now 13-6
- ★ SQUEEZE—Tempted 16-9
- ALLMAN BROS. BAND—Straight From The Heart
- FRANKIE & THE KNOCKOUTS—You're My Girl
- SILVER CONDOR—You Could Take My Heart Away
- PABLO CRUISE—Cool Love—D12
- RICK SPRINGFIELD—I've Done Everything For You—D18
- ROLLING STONES—Start Me Up—D25

WPGC—Washington D.C. (Jim Elliott—MD)

- ★ COMMODORES—Lady You Bring Me Up 15-9
- ★ MOODY BLUES—The Voice 12-8
- ★ PABLO CRUISE—Cool Love 18-14
- ★ SQUEEZE—Tempted 20-16
- CHRISTOPHER CROSS—Arthur's Theme
- RICK JAMES—Super Freak
- ELTON JOHN—Chloe
- SANTANA—The Sensitive Kind
- DEBBIE HARRY—Backfired 30
- GARY WRIGHT—Really Wanna Know You 27
- ROLLING STONES—Start Me Up 29

WCAO—Baltimore (Scott Richards—MD)

- ★ PAT BENATAR—Fire And Ice 29-17
- ★ MOODY BLUES—The Voice 30-19
- ★ PABLO CRUISE—Cool Love 12-6
- ★ EDDIE RABBITT—Step By Step 21-15
- ★ JOURNEY—Who's Crying Now 15-8
- ★ ELTON JOHN—Chloe
- ★ EVELYN KING—I'm In Love—D27
- ★ JOHN DENVER—Some Days Are Diamonds—D29

- ★ ROLLING STONES—Start Me Up—D30
- ★ FOREIGNER—Urgent—D28

WFBR—Baltimore (A. Szulinski—MD)

- ★ MOODY BLUES—The Voice 13-9
- ★ PABLO CRUISE—Cool Love 9-7
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 1-1
- ★ BEACH BOYS—The Beach Boys Medley 20-20
- ★ JOURNEY—Who's Crying Now 10-5
- LITTLE RIVER BAND—The Night Owls
- AL JARREAU—We're In This Love Together
- TEMPTATIONS—Aiming At Your Heart 28
- LULU—I Could Never Miss You 27

WYRE—Annapolis (Chuck Bradley—MD)

- ★ REO SPEEDWAGON—In Your Letter Q23
- ★ ROLLING STONES—Start Me Up Q22
- ★ GARY WRIGHT—Really Wanna Know You 14-8
- ★ SQUEEZE—Tempted 25-18
- ★ MOODY BLUES—The Voice 27-19
- AL JARREAU—We're In This Love Together K
- DARYL HALL/JOHN OATES—Private Eyes 393K
- ELTON JOHN—Chloe A
- LITTLE RIVER BAND—The Night Owls A

WGH—Hampton (Bob Canada—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 21-10
- ★ BEACH BOYS—The Beach Boys Medley 10-6
- ★ PABLO CRUISE—Cool Love 14-8
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 3-1
- ★ EDDIE RABBITT—Step By Step 12-7
- DARYL HALL/JOHN OATES—Private Eyes
- BILLY AND THE BEATERS—At This Moment
- CAROLE BAYER SAGER—Easy To Love Again
- DEBBIE HARRY—Backfired—D20
- PAT BENATAR—Fire And Ice—D22
- ELO—Hold On Tight—D21
- STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around—D23

WQRK—Norfolk (L. Barry—MD)

- ★ EDDIE RABBITT—Step By Step 20-12
- ★ JOURNEY—Who's Crying Now 16-9

WRVQ—Richmond (B. Thomas—MD)

- ★ JIM STEINMAN—Rock'n'Roll Dreams Come Through 11-4
- ★ STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around 6-2
- ★ PABLO CRUISE—Cool Love 25-12
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 12-4
- ★ SHEENA EASTON—For Your Eyes Only 22
- ★ GARY WRIGHT—Really Wanna Know You 12-8
- BLUE OYSTER CULT—Burnin' For You

WAEB—Allentown (J. Ward—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 11-3
- ★ SHEENA EASTON—For Your Eyes Only 16-10
- ★ REO SPEEDWAGON—In Your Letter 29-26
- ★ ALAN PARSONS PROJECT—Time 10-7
- ★ JOURNEY—Who's Crying Now 27-24
- BALANCE—Breaking Away
- KIM CARNES—Draw Of The Cards
- CHRISTOPHER CROSS—Arthur's Theme
- LITTLE RIVER BAND—The Night Owls

WIFI-FM—Bala Cynwyd (Liz Kiley—MD)

- ANDY GIBB/VICTORIA PRINCIPAL—All I Have To Do Is Dream
- CHRISTOPHER CROSS—Arthur's Theme
- BLUE OYSTER CULT—Burnin' For You
- MICHAEL STANLEY BAND—Falling In Love Again
- EVELYN KING—I'm In Love
- REO SPEEDWAGON—In Your Letter
- LITTLE RIVER BAND—The Night Owls

Southeast Region

★ PRIME MOVERS

- SHEENA EASTON—For Your Eyes Only (Liberty)
- ALABAMA—Feels So Right (RCA)
- JOURNEY—Who's Crying Now (Columbia)

● TOP ADD ONS

- THE ROLLING STONES—Start Me Up (Rolling Stone)
- CHRISTOPHER CROSS—Arthur's Theme (WB)
- ELTON JOHN—Chloe (Geffen)

● BREAKOUTS

- DARYL HALL & JOHN OATES—Private Eyes (RCA)
- QUINCY JONES FEATURING JAMES INGRAM—Just Once (A&M)
- DAN FOGELBERG—Hard To Say (Epic/Full Moon)

WQXI-AM—Atlanta (Jeff McCartney—MD)

- ★ DENICE WILLIAMS—Silly 20-14
- ★ BEACH BOYS—The Beach Boys Medley 9-4

- ★ BALANCE—Breaking Away 24-20
- ★ GARY WRIGHT—Really Wanna Know You 14-10

★ COMMODORES—Lady You Bring Me Up

- ★ CHRISTOPHER CROSS—Arthur's Theme—D18
- ★ EDDIE RABBITT—Step By Step—D21

WQXI-FM—Atlanta (Paulette Sabastian—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 29-21
- ★ MOODY BLUES—The Voice 23-16
- ★ SHEENA EASTON—For Your Eyes Only 9-5
- ★ STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around 15-9
- ★ JOURNEY—Who's Crying Now
- HALL & OATES—Private Eyes
- BALANCE—Breaking Away—D30
- ROLLING STONES—Start Me Up—D28
- AL JARREAU—We're In This Love Together—D29

WBBQ—Augusta (B. Stevens—MD)

- ★ MOODY BLUES—The Voice 30-20
- ★ ALABAMA—Feels So Right 27-18
- ★ STACY LATTISAW—Love On A Two Way Street 17-11
- ★ STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around 10-4
- DARYL HALL/JOHN OATES—Private Eyes
- DAN FOGELBERG—Hard To Say
- DEBBIE HARRY—Backfired
- EVELYN KING—I'm In Love
- ATLANTIC RHYTHM SECTION—Alien
- ARETHA FRANKLIN/GEORGE BENSON—Love All The Hurt Away
- CHRISTOPHER CROSS—Arthur's Theme 27
- KIM CARNES—Draw Of The Cards 29
- LULU—I Could Never Miss You 23
- REO SPEEDWAGON—In Your Letter 26
- ROLLING STONES—Start Me Up 28
- ALLMAN BROS. BAND—Straight From The Heart 30
- BEACH BOYS—The Beach Boys Medley 24

WGSa—Savannah (J. Lewis—MD)

- ★ ALABAMA—Feels So Right 24-18
- ★ LULU—I Could Never Miss You 26-21
- ★ JOURNEY—Who's Crying Now 27-20
- ★ DARYL HALL/JOHN OATES—Private Eyes
- ★ DAN FOGELBERG—Hard To Say

WGSF—Savannah (J.P. Hunter—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 24
- ★ EDDIE RABBITT—Step By Step 23-17
- ★ BEACH BOYS—The Beach Boys Medley 22-19
- ★ FRANKIE & THE KNOCKOUTS—You're My Girl 20-16
- ★ LITTLE RIVER BAND—The Night Owls
- SQUEEZE—Tempted
- DAN FOGELBERG—Hard To Say
- DARYL HALL/JOHN OATES—Private Eyes
- KIM CARNES—Draw Of The Cards 28

WAYS—Charlotte (Lou Simon—MD)

- ★ BEACH BOYS—The Beach Boys Medley 13-4
- ★ REO SPEEDWAGON—In Your Letter 23-17
- ★ EDDIE RABBITT—Step By Step
- ★ JOURNEY—Who's Crying Now 11-6
- AL JARREAU—We're In This Love Together K
- DARYL HALL/JOHN OATES—Private Eyes 393K
- AL JARREAU—We're In This Love Together K
- MICKEY GILLEY—You Don't Know Me
- LULU—I Could Never Miss You D28
- QUINCY JONES—Just Once D30
- NIELSEN/PEARSON—The Sun Ain't Gonna Shine Anymore D27

WFLB—Fayetteville (Larry Cannon—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 5-2
- ★ EDDIE RABBITT—Step By Step 15-9
- ★ SHEENA EASTON—For Your Eyes Only 20-14
- ★ ELO—Hold On Tight 27-22
- ★ SILVER CONDOR—You Could Take My Heart Away 26-21
- ART GARFUNKEL—A Heart In New York
- LITTLE RIVER BAND—The Night Owls
- TEMPTATIONS—Aiming At Your Heart
- ROGER VOUDORIS—First Love
- DENICE WILLIAMS—Silly
- JOHN DENVER—Some Days Are Diamonds
- JOEY SCARBURY—The Theme From The Greatest American Hero
- CHRISTOPHER CROSS—Arthur's Theme D33
- DEBBIE HARRY—Backfired D34
- PABLO CRUISE—Cool Love D31
- REO SPEEDWAGON—In Your Letter D35
- CARPENTERS—Touch Me When We're Dancing D
- FRANKIE & THE KNOCKOUTS—You're My Girl D32

WISE—Asheville (J. Stevens—MD)

- ★ ALABAMA—Feels So Right 10-4
- ★ RONNIE MILSAP—No Gettin' Over Me 11-6

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 27-10
- ★ ELO—Hold On Tight 20-15
- ★ GREG KINN BAND—The Breakup Song 14-7

● SHEENA EASTON—For Your Eyes Only

- ELTON JOHN—Chloe
- CHRISTOPHER CROSS—Arthur's Theme
- QUINCY JONES—Just Once
- ROLLING STONES—Start Me Up

WSEZ—Winston-Salem (Bob Siegler—MD)

- ★ COMMODORES—Lady You Bring Me Up 4-2
- ★ FOREIGNER—Urgent 10-6
- ★ GARY WRIGHT—Really Wanna Know You 15-7
- ★ BEACH BOYS—The Beach Boys Medley 20-12
- ★ JOURNEY—Who's Crying Now 17-11
- CHRISTOPHER CROSS—Arthur's Theme
- ROLLING STONES—Start Me Up
- LITTLE RIVER BAND—The Night Owls

WANS—Anderson (Sam Church, Bill McCown—MD)

- ★ COMMODORES—Lady You Bring Me Up 14-8
- ★ FOREIGNER—Urgent 9-2
- ★ STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around 20-16
- ★ BEACH BOYS—The Beach Boys Medley 25-20
- ★ JOURNEY—Who's Crying Now
- ATLANTA RHYTHM SECTION—Alien
- DAN FOGELBERG—Hard To Say
- ELTON JOHN—Chloe
- DARYL HALL/JOHN OATES—Private Eyes
- ROBBIE PATTON—Don't Give It Up—D28
- CHRISTOPHER CROSS—Arthur's Theme—D30
- MOODY BLUES—The Voice—D29

KLAZ-FM—Little Rock (Rhonda Curtis—MD)

- ★ REO SPEEDWAGON—In Your Letter 38-28
- ★ QUINCY JONES—Just Once 37-27
- ★ ELO—Hold On Tight 19-11
- ★ JOURNEY—Who's Crying Now 8-5
- DARYL HALL/JOHN OATES—Private Eyes
- DAN FOGELBERG—Hard To Say
- DENICE WILLIAMS—Silly
- LULU—I Could Never Miss You—D37
- LITTLE RIVER BAND—The Night Owls—D38

WVWX—Nashville (John Anthony—MD)

- ★ FOREIGNER—Urgent 12-7
- ★ ALABAMA—Feels So Right 21-15
- ★ SHEENA EASTON—For Your Eyes Only 22-11
- ★ RICK JAMES—Super Freak 27-12
- ★ MOODY BLUES—The Voice 28-21
- LITTLE RIVER BAND—The Night Owls
- DARYL HALL/JOHN OATES—Private Eyes
- EVELYN KING—I'm In Love
- DAN FOGELBERG—Hard To Say
- CHRISTOPHER CROSS—Arthur's Theme—D24
- ELTON JOHN—Chloe—D26
- KIM CARNES—Draw Of The Cards—D30
- REX SMITH/RACHEL SWEET—Everlasting Love—D25
- ROLLING STONES—Start Me Up—D28

WHBO—Memphis (C. Duvall—MD)

- ★ AFTERNOON DELIGHTS—General Hospi-Tale 12-7
- ★ JOURNEY—Who's Crying Now 4-2
- ★ SHEENA EASTON—For Your Eyes Only 15-10
- ★ COMMODORES—Lady You Bring Me Up 8-6
- ★ RAY PARKER JR. & RAYDIO—That Old Song 9-8
- QUINCY JONES—Just Once
- FOUR TOPS—When She Was My Girl
- KIM CARNES—Draw Of The Cards
- LULU—I Could Never Miss You

WNOX—Knoxville (Bill Evans—MD)

- ★ COMMODORES—Lady You Bring Me Up 14-7
- ★ MOODY BLUES—The Voice 28-22
- ★ RAY PARKER JR. & RAYDIO—That Old Song 17-11
- ★ AL JARREAU—We're In This Love Together 26-21
- HERB ALPERT—Magic Man
- FOUR TOPS—When She Was My Girl
- CHRISTOPHER CROSS—Arthur's Theme—D25
- KIM CARNES—Draw Of The Cards—D28
- LULU—I Could Never Miss You—D30
- ROBBIE DUPREE—Are You Ready For Love—D29
- WRJZ—Knoxville (Linda Billman—MD)
- WSKZ—Chattanooga (David Carroll—MD)
- ★ SHEENA EASTON—For Your Eyes Only 24-19
- ★ LULU—I Could Never Miss You 23-18
- ★ THE MOODY BLUES—The Voice 22-17
- ★ JOURNEY—Who's Crying Now 7-3
- ★ FOREIGNER—Urgent 8-4
- LITTLE RIVER BAND—The Night Owls
- HALL & OATES—Private Eyes

- BALANCE—Breaking Away
- ELTON JOHN—Chloe
- CHRISTOPHER CROSS—Arthur's Theme—D-24
- ¼—MICHAEL STANLEY BAND
- Falling In Love Again—D-30—RICK SPRINGFIELD
- I've Done Everything For You—D-29—ROLLING STONES
- Start Me Up—D-25

WERC—Birmingham (Kevin Macarthy—MD)

- ★ DIANA ROSS AND LIONEL RICHIE—Endless Love 1-1
- ★ SHEENA EASTON—For Your Eyes Only 13-9
- ★ BEACH BOYS—The Beach Boys Medley 14-6
- LITTLE RIVER BAND—The Night Owls
- HALL & OATES—Private Eyes
- BALANCE—Breaking Away
- DAN FOGELBERG—Hard To Stay
- THE AFTERNOON DELIGHT—General Hospi-tale—D-29
- THE FOUR TOPS—When She Was My Girl—D-30
- SILVER CONDOR—You Could Take My Heart Away—D-28
- DON McLEAN—It's Just The Sun—D-27
- DAVID GUTHRIE—Safe In The Harbor With You

WXXX—Birmingham (Train—MD)

- ★ SHEENA EASTON—For Your Eyes Only 26-19
- QUINCY JONES FEATURIN—Just Once
- HALL & OATES—Private Eyes
- LITTLE RIVER BAND—Night Owls
- DEVO—Working On A Coal Mine
- DEBBIE HARRY—Backfire—D-28
- THE FOUR TOPS—When She Was My Girl—D-29
- DAVE GUTHRIE—Safe In The Harbor With You—D-30

WGSN—Birmingham (Walt Brian—MD)

- ★ STEVIE NICKS WITH TOM—Stop Draggin' My Heart Around 14-7
- ★ JOURNEY—Who's Crying Now 10-5
- ★ ELTON JOHN—Chloe 19-15
- ★ SHEENA EASTON—For Your Eyes Only 22-17
- ★ E.L.O.—Hold On Tight 16-10
- BALANCE—Breaking Away
- ROLLING STONES—Start Me Up
- THE ALLMAN BROS. BAND—Straight From The Heart
- LITTLE RIVER BAND—The Night Owls
- NIELSEN/PEARSON—The Sun Ain't Gonna Shine Any
- CHRISTOPHER CROSS—Arthur's Theme—D-23
- QUINCY JONES FEATURIN—Just Once—D-25
- DAVID GUTHRIE—Safe In The Harbor With You—D-26

WAAV—Huntsville (Jim Kendricks—MD)

- ★ STEVIE NICKS WITH TOM—Stop Draggin' My Heart Around 10-8
- ★ JOURNEY—Who's Crying Now 15-7
- ★ SHEENA EASTON—For Your Eyes Only 14-9
- ★ LULU—I Could Never Miss You 20-16
- ★ BEACH BOYS—The Beach Boys Medley
- DAN FOGELBERG—Hard To Say
- DARYL HALL & JOHN OATES—Private Eyes
- AL JARREAU—We're In This Love Together
- ATLANTA RHYTHM SECTION—Alien
- BILLY & THE BEATERS—At This Moment
- CHRISTOPHER CROSS—Arthur's Theme—D-29
- REO SPEEDWAGON—In Your letter—D-30

WHYY—Montgomery (Rich Thomas—MD)

- ★ FOREIGNER—Urgent 10-7
- ★ JOURNEY—Who's Crying Now 12-9
- ★ E.L.O.—Hold On Tight 24-18
- ★ EDDIE RABBITT—Step By Step 28-24
- ★ BEACH BOYS—The Beach Boys Medley 21-12
- RICK SPRINGFIELD—I've Done Everything For You
- JOHN DENVER—Some Days Are Diamonds
- DEBBIE HARRY—Backfired
- CHRISTOPHER CROSS—Arthur's Theme—D-26
- LULU—I Could Never Miss You—D-29
- REO SPEEDWAGON—In Your Letter—D-27
- RICK JAMES—Super Freak—D-30

WHYI—Miami (Joanie—MD)

- ★ SHEENA EASTON—For Your Eyes Only 9-5
- ★ AL JARREAU—We're In This Love Together 30-22
- ★ CHRISTOPHER CROSS—Arthur's Theme 26-23
- ★ DEBBIE HARRY—Backfired 32-30
- ★ REX SMITH/RACHEL SWEET—Everlasting Love 29-25
- ★ PAT BENATAR—Fire And Ice 18-17
- ★ KENNY ROGERS—I Don't Need You 11-9
- ★ STACY LATTISAW—Love On A Two Way Street 8-7
- ★ DENICE WILLIAMS—Silly 4-2
- ★ POINTER SISTERS—Slow Hand 5-4
- ★ STEVIE NICKS WITH TOM—Stop Draggin' My Heart Around 23-20
- ★ RICK JAMES—Super Freak 16-14
- ★ RAY PARKER JR.—That Old Song 24-21
- ★ BEACH BOYS—Beach Boys Medley 33-27
- ★ THE MOODY BLUES—The Voice 22-18
- ★ FOREIGNER—Urgent 14-13
- ★ JOURNEY—Who's Crying Now 17-16
- QUINCY JONES FEATURIN—Just Once 31
- RICK SPRINGFIELD—I've Done Everything For You
- BALANCE—Breaking Away

WJDX—Jackson (L. Adams—MD)

- ★ GARY WRIGHT—Really Wanna Know You 24-17
- ★ DENICE WILLIAMS—Silly 18-12
- ★ PABLO CRUISE—Cool Love 22-15
- ★ THE AFTERNOON DELIGHT—General Hospi-tale 29-18
- ★ EDDIE RABBITT—Step By Step 28-22
- SHEENA EASTON—For Your Eyes Only 27
- AL JARREAU—We're In This Love Together 28
- CHRISTOPHER CROSS—Arthur's Theme 29
- EVELYN KING—I'm In Love 30
- FRED KNOBLOCK—Memphis
- WBWJ—Orlando (T. Long—MD)

- ★ DIANA ROSS AND LIONEL—Endless Love 2-1
- ★ JOURNEY—Who's Crying Now 29-16
- ★ STEVIE NICKS WITH TOM—Stop Draggin' My Heart Around 24-14
- ELTON JOHN—Chloe
- THE MOODY BLUES—The Voice
- RICK SPRINGFIELD—I've Done Everything For You
- REO SPEEDWAGON—In Your Letter
- AL JARREAU—We're In This Love Together
- RONNIE LAWS—Stay Awake

WRBQ (Q-105)—Tampa (Pat McKay—MD)

- ★ SHEENA EASTON—For Your Eyes Only 11-4
- ★ BEACH BOYS—The Beach Boys Medley 23-16
- ★ THE AFTERNOON DELIGHT—General Hospi-tale 9-3
- ★ ROLLING STONES—Start Me Up 25-19
- ★ RICK JAMES—Super Freak 19-13
- ★ CHRISTOPHER CROSS—Arthur's Theme
- ★ BALANCE—Breaking Away
- ★ HALL & OATES—Private Eyes
- ★ DAN FOGELBERG—Hard To Say

WIVY—Jacksonville (Dave Scott—MD)

- ★ SHEENA EASTON—For Your

Radio Programming At NAB

Variety & Flexibility AC's Only Constants

CHICAGO—Whether it's a traditional MOR station trying to grow younger, a contemporary music station trying to grow older or an FM station trying to offer full service, one thing that can be said about the adult contemporary format is that no two stations are alike.

Because adult contemporary programming varies from station to station and market by market, the format is perhaps the most flexible, according to a panel workshop addressing the adult contemporary/MOR format during the NAB programming conference here.

"Adult contemporary is a form of music played to one degree or another on most stations," stated Bill Rock, vice president of programming for Insilco Broadcasting and operations manager of WELI-AM New Haven, Conn. "It's not a format."

Rock noted that adult contemporary stations "have the ability to be more than a music station," by getting actively involved in community affairs as well as consistent full service programming that includes news, weather, traffic and sports.

"Consistency and relevancy are the two key words to programming," said Rock.

Bob Miller, program director of KEX-AM Portland, a former old line MOR station that exemplifies a station growing younger, substantiated the format's flexibility by recalling the eruption of Mt. St. Helens which prompted the station to go all talk for an entire day because of the need for information. He's also instituted all talk from 7 p.m.-11 p.m. a programming move that wouldn't work during the day. "The format is loose enough to stick things in when needed," he claimed.

Lorna Ozman, program director of NBC's WKQX-FM Chicago,

noted that "perception versus reality" or how your audience perceives your station is important.

Ozman said that WKQX, which recently changed its call letters to Q-101 as an image enhancer.

"We found that no one retained our call letters, not even our listeners, which led to the switch to Q-101."

Tailoring programming to the lifestyle of the community, agreed all programmers, was integral to a successful adult-oriented format.

Rock suggested that stations should get involved with a number of community projects and organizations to enhance community involvement although Miller warned that stations should be members of the community and not community leaders.

Miller added that if your station is the first in the community to "grab onto things you'll look real good. Program directors and promotion directors should think six months ahead," Miller advised. He also recommended getting involved with

(Continued on page 25)

PAPER ADDS 'DANGEROUS'

Label-Station Ethics, Relationship Studied

CHICAGO—Harold Childs of A&M Records, Stan Monteiro of CBS Records and Rob Sisco of the radio production firm Interrante Sisco were all for working toward better relations between record labels and radio stations, but Andy Bickel, national program director of Jefferson Pilot, seemed content to

Advisory Group

• Continued from page 19

to be titled, "Billboard Advisory Committee Special Reports." The series will explore various aspects of radio programming.

The committees also discussed methods of selecting panels of judges for the 1981 Billboard Radio Competition, which was announced last week (Billboard, Aug. 22, 1981).

John Sebastian, chairman of the AOR committee, submitted his resignation due to the pressures of his new consultancy. A new AOR chairman will be chosen shortly.

Attending the dinner were Ed Salomon of WHN-AM New York and chairman of the country committee, Mike Roberts of WCIN-AM/WBLZ-FM Cincinnati and chairman of the black committee, Dan Halyburton of WOAM-AM in Miami, Joel Raab of WHK-AM Cleveland, Dave Martin of WCFL-AM Chicago, Frank Cody of NBC New York and Dewayne Dancer of KNOK-AM-FM Dallas.

Also attending were Douglas E. Hall, radio programming editor of Billboard, Lee Zhitto, publisher of Billboard, Bill Wardlow, associate publisher and charts director of Billboard, and Ed Harrison, assistant radio editor of Billboard.

never deal with a record label again. His advice: "Buy the records you need."

The exchange took place during a workshop entitled, "A Model Ethical Relationship Between A Record Company and A Radio Station," NAB's Radio Programming Conference.

Childs said, "it's more important than ever for us to have a strong relationship with radio. We've been suffering over the past three years. We hurt ourselves by giving records away and radio has hurt us playing uninterrupted albums that can be taped off the air."

Monteiro spoke of the need for label involvement in radio contests and the need for labels to make sure records are in a market to support air play. "Good music well programmed helps everyone," he added.

Sisco recalled that as a programmer at several stations he "enjoyed a number of above-board relationships. If there have been storms (between record people and radio people) its because program directors don't know how to say "no."

But Bickel, who is also responsible for programming on WBT-AM Charlotte, commented, "What's the big hassle. Why not buy the records. We're in the business to serve the public. They (the labels) are in the business to sell records. There has to be a conflict."

Childs complained, "There are no teeny boppers left to buy records. We don't know how the hell to deal with adults. We have to deal with the Andy Bickels whether we like it or not."

Dwight Case, president of the Sunbelt Broadcasting Group, asked about paper ads adds (records stations report, but aren't really playing) from the audience, and Childs responded, "They are a dangerous, cancerous situation. We have to watch this very carefully, otherwise we will ship records and they will all come back."



Programmers Meet: Otis Conner of Otis Conner Productions, left, and Jim Kefford of Drake-Chenault meet on the exhibit floor as Denise Benoit of the NAB looks on.

Seek Definition For Urban Contemporary

CHICAGO—The urban contemporary format, perhaps one of the most undefinable of all formats, can best be described as having black music as its core but encompassing everything from pop to jazz to news and information and anything else relatable to what urban dwellers want to hear.

This was the conclusion of a NAB Radio Programming Conference workshop outlining what works and doesn't work on one of the most misunderstood formats.

"Saying you're a black station is a negative to the advertiser," stated Amos Brown, station manager of WTLC-FM Indianapolis. "Continental Airlines will tell you that blacks don't fly to Denver. From a sound standpoint, we play the same music as a black station."

Like adult contemporary, Brown says that urban contemporary is undefinable. Bill Speed, publisher of Trax Publications, calls urban contemporary a homogenous mix of what people want to hear which includes jazz, pop, black, or other forms popular in a given market. "It describes the modern black station."

While most urban stations program white product, Mike Roberts, program director of WCIN-AM WBLZ-FM Cincinnati, said that he plays pop records not to attract white listeners but to keep black listeners from going to pop and adult contemporary stations.

Brown views all stations in his market as competition and reasons that those black listeners not listening to WTLC are not listening to radio at all, are listening to tapes or shifted to top 40.

When it comes to music selection,

Donnie Simpson, program director of NBC's WKYS-FM Washington, D.C., sid takes each record "as they come." Although he passed on Foreigner's "Urgent" because it was too rock'n'rollish, he did play another track from the LP. "We play more white crossovers than other urban stations," claimed Simpson.

"At night we might drop Yes' 'Roundabout,' Hendrix or 'In-A-Gadda-Da-Vida.' Radio is catching up with what's happening in the black community."

Simpson, who closes his show with the Commodores' gospel "Jesus Is Love," also plays Dolly Parton, Ronnie Milsap, Blondie and others but expresses fear in programming "gimmick" records like Frankie Smith's "Double Dutch Bus," "General Hospital" and Richard Dimples Fields' "She's Got Papers On Me" because of the danger of there being "no middle ground. You either love it or hate it." Records from the disco era have been weeded out with the exception of Donna Summer and the Bee Gees.

On the air, Simpson never refers to the format by a label and prefers people calling it what they want. The only people who want to name it are the sales managers, he claims. The station's promo campaign is simply "Washington's hottest radio," feeling that labels are limiting.

On the other hand, Lee Michaels of WBMX-FM Chicago, is using the catch phrases "the black music experience" or "Chicago's hottest rhythm" as means of repositioning.

"We're playing very little crossover now because we have to re-establish ourselves in the black community. We will eventually stretch out," reported Michaels.

DJs Offer Insight About Work, Radio

CHICAGO—In an often raunchy, X-rated discussion that is becoming a tradition of the NAB Radio Programming Conferences, Larry Lujack of WLS-AM-FM Chicago, Deano Day of WCXI-AM and Dick Purtan of CKLW-AM Detroit (Windsor, Ont.) exchanged barbs, regaled their colleagues and gave some insight to their jobs as major personality DJs and radio in general.

All complained about the strictures and restraints of today's formats and all agreed that they didn't much care anymore what kind of music they played. They spoke at a "Making Money With Your Mouth" luncheon on Tuesday (18).

Lujack commented, "It's not fun like when we used to pick our own records. Now a computer sheet tells me what and when we play a record, but we're number one among 18- to 34-year-old computers," he quipped.

Lujack also mused that "young jocks might look at us and say, 'wow' that's for me, but it's too big a gamble to expect to really make it and if I had it to do over again, I wouldn't."

Discussing the changes in radio over the years, Lujack commented, "Bill Drake helped us by ruining everyone else in radio." Drake was known in the 1960s as a programmer who pushed for less talk, more music

and a minimum of on-air personality.

While Lujack complained about music selected by computer, Purtan noted that "I began picking my music last Monday and I've been there (at CKLW) for two and a half years." But he added, "I've never cared about the music. It could all be polkas."

Day said he didn't pay attention to the music, because, "I'm on the phone all the time." He did say, "It is fortunate that I do like country music," discussing when he was working at KLAC-AM Los Angeles and the station switched from rock to country. His current station, WCXI, is country formatted.

Lujack, discussing the WLS format, said, "We only play three records. Do you want me to sing 'Ark Of The Diver' by Steve Winwood? I don't like repetition and since I was raised in Arkansas I'd rather play Waylon Jennings."

All three said they would not like to work in tv and Lujack offered, "I made an ass out of myself when I was on 'Games People Play.' In radio you don't have to shave."

When Purtan discussed the future impact of full-formats delivered to stations by satellite and a recent quote in Billboard that there might be only 10 jocks left in the country in a few years, Lujack quipped, "We'll be three of them."



ATTENTION



ATTENTION

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TRIVIA BUFFS! RADIO PROGRAMMERS...

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

WHAT'S AVAILABLE?

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

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

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

POP SINGLES

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

POP ALBUMS

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

COUNTRY SINGLES

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

COUNTRY ALBUMS

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

SOUL (RHYTHM & BLUES) SINGLES

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

SOUL (RHYTHM & BLUES) ALBUMS

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

ADULT CONTEMPORARY SINGLES

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

CLASSICAL ALBUMS

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

JAZZ ALBUMS

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

SPIRITUAL GOSPEL ALBUMS (SOUL GOSPEL)

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

GREATEST HITS

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

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

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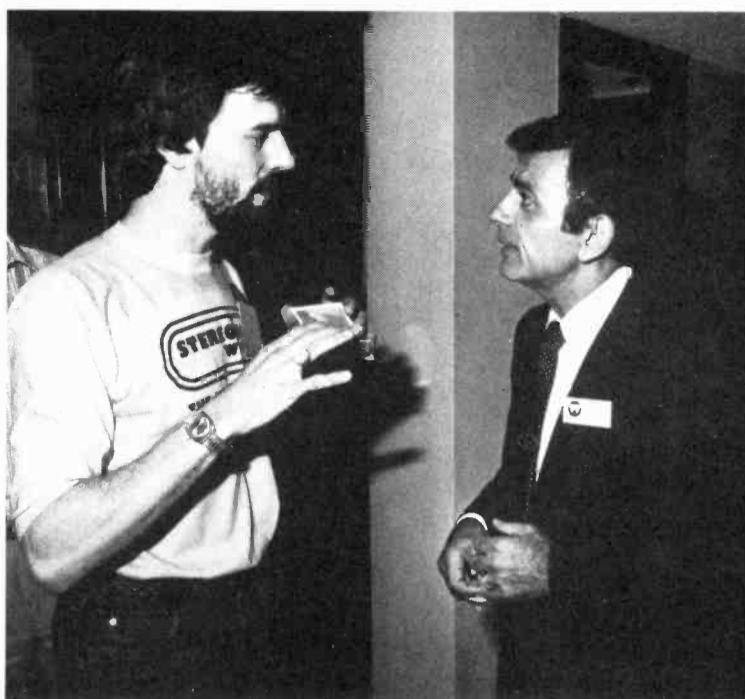
Radio Programming At NAB

Chicago NAB Highlights

Billboard photos by D. Shigley & Alan Panchansky



Exhibit Meeting: Jay Clark, operations director of WABC-AM New York meets Toni Biggs of Penthouse Records during the opening night cocktail reception on the exhibit floor.



VOX JOX—Watermark syndicated deejay Casey Kasem, right, talks programming with Jack Swart of WKFR-FM, Battle Creek, Mich.



Paul Harvey: Addressed the convention, backing Reaganomics and the neutron bomb.



Idea Exchange: WCFL-AM program director Dave Martin, left, and Chicago Programming Resources' Kurt Hanson exchange views during the opening night cocktail reception.



Makes Point: Lee Abrams of Burkhart / Abrams / Michaels / Douglas & Assoc., discusses some of the finer points of AOR during a workshop on that format.



Good Laugh: Rob Balon of Multiple Systems Analysis, a research firm, shares a joke with Gary Berkowitz, program director of WPRO-AM-FM Providence.

AUGUST 29, 1981, BILLBOARD

Satellite Programming Debated

• Continued from page 19

lite networks will provide "sterile programming" as they try to "please the masses from the Bible belt to the left over hippies on the coasts" Burkhart responded. "First of all, let me tell you that the wild and wooley top 40 contemporary station doesn't exist anymore. They are out of my vocabulary.

"The key words, the key things we do," Burkhart continued, "relate to what have meaning to the demographic groups we are trying to reach. This is strictly a mass deal. There are only a couple of islands in this country. New York is one of them. Forget it. The real America, from Madison to Baton Rouge, from Pueblo to Eugene, 90% of them think and act in the same way."

Craig Hodgson, whose Continental Radio is offering an adult contemporary format with a 25% contemporary Christian music mix, agreed with Burkhart. He added, "We are a very nationalized society, whether we like it or not. There's not much difference across the country. The differences we think exist are our hangup."

Hodgson, describing his format as "G-rated adult contemporary," said, "we've cleaned up the secular music

for the format. There may be three out of 30 records we won't play."

He noted that his format features records by such artists as Debby Boone, Bob Dylan and B.J. Thomas. "There's a huge segment of our population—55 million born-again Christians—who have not a lot to listen to on the radio, little music, mostly preachers."

Case said the new services will change the program director's and DJs' jobs in a revolutionary way. "He advised 'don't dwell on the technology of this, but get a sense of the grand delivery of programming tools that are being offered to your station.'"

He explained, as did other panelists, that his system will be flexible. "You don't have to be on 24 hours a day. You can turn it on and off at the flip of a switch. You'll get a better sense of who your 25- to 34-year-old listener is. I don't see this as an effective way of saving money, but a better way of doing radio. You can't look back," he added.

Sklar said, "I don't see the abolishment of the program director's job. It will take a many skills to work with these services, but a different application of these skills.

This is a joint venture, a franchise for the station. There will be all kinds of inaudible cueing systems. There is a job for someone at the station, a program director or operations director. The job will be more important than ever."

Sklar, while being reassuring about these new services, warned that radio will eventually be threatened by direct satellite-to-home transmissions that could eliminate radio stations entirely.

Rounding out the panel was Marlin Taylor, president of Bonneville Broadcast Consultants, whose tape-syndicated beautiful music format will go on the same satellite as Burkhart's Country Coast to Coast and adult contemporary Star-Stations the end of this month.

Taylor described the developments as a "return to the old network concept (before tv) with better technology." He said that dedication on the part of local stations was important or the new services would fail like "NBC's NIS" (all news and information service) a few years back.

Sklar said the new services will "change much of what we know as radio today. These will be super stations of sorts."

Variety And Flexibility

• Continued from page 23

"annual" events as a means of reinforcement.

"It takes five to seven years to establish an adult contemporary format as the dominant leader. You can't expect it to happen in one book," he added.

Miller continued by stating that adult contemporary listeners aren't turned on by T-shirt or album giveaways and that word of mouth, though slow, is the most effective way of station promotion.

When asked about criteria for music selection, Miller claimed "gut feeling" was most important.

When deciding on which oldies to program, Miller asks himself "If this song was released today, would it be a hit?" He stated that he allows jocks to break format as long as the decision to do so can be justified.

Rock emphasized the word "relevancy" when it comes to music selection. "Does it fit in with the rest of what you're doing?"

Based on statistical research by Custom Audience Consultants, the future of the adult contemporary format is encouraging. According to national statistics, the percentage of all radio listeners tuned to adult contemporary formats has increased

from 23% in the spring Arbitron in 1979 to 27% during the same book in 1981. Average share for this format is 8% with 70% of stations on the AM dial and 30% on FM.

Starfleet Show Boosts REO's Album Sales

BOSTON—Starfleet Blair reports that its live satellite-delivered broadcast of an REO Speedwagon concert July 15 not only attracted 25 million listeners, but substantially increased the sale of the group's latest Epic album.

The show, which was carried on 70 AOR FM stations, was heard by 25 million listeners, according to an R.H. Bruskin study.

This study also shows that the concert reached more than 35% of the 12 to 24 year old population of the U.S. and 13.7% of all persons 12 years old and older tuned in at least to part of the program.

Starfleet claims that REO Speedwagon national daily sales of their current album "High Infidelity" were at 14,000 units, but jumped to 53,000 units two days after the broadcast.

Billboard® Rock Albums & Top Tracks™

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Rock Albums

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

Top Tracks

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

Top Adds

1	BOB DYLAN—Shot Of Love, Columbia
2	BILLY THORPE—Stimulation, Pasha
3	RIOT—Fire Down Below, Elektra
4	CHILLAWACK—Wanna Be A Star, Millennium
5	SMIFF 'N' TEARS—Love Action, MCA
6	RED RIDER—As Far As Siam, Capitol
7	THE DIRT BAND—Jealousy, Liberty
8	UURGH—A Music War, A&M
9	TYCOON—Turn Out The Lights, Arista
10	SHOOTING STAR—Hang On For Your Life, Epic

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

Doubleday Exec— AOR Looks Bright

By ED HARRISON

CHICAGO—AOR has the potential to be the mass appeal format 10 years from now providing it is handled properly, stated Bobby Hatrik, vice president of programming for Doubleday Broadcasting during an AOR format workshop at NAB's conference here.

"A lot of people in the industry are selling the AOR format short," Hatrik noted, referring in particular to the premature reports of the format's demise following the winter Arbitron Survey that found many AOR stations in major markets suffering sizeable rating declines.

Charlie Kendall, program director of Metromedia's WMMR-FM Philadelphia, said that the key to successful programming is to properly position your station from the massive inventory of product available.

Perhaps the most often used catch phrase during the session was "positioning," a term now frequently used to define a station's particular image in a market.

For example, stations promoting themselves as playing "Kick ass rock'n'roll," noted AOR consultant John Sebastian, are using a "positioning terminology that sets you apart from the competition.

"It tells what you are and what the competition is or isn't," said Sebastian. "It also creates word of mouth."

Consultant Lee Abrams of Atlanta-based Burkhart/Abrams, emphasized the importance of oldies, especially during times when current music is suffering.

"Oldies fit in to the extent that you have good currents available," countered Hatrik. "Right now there is more good music out. It's the best time to play currents."

What Makes Country Subject Of Debate

CHICAGO—Country music radio programmers agreed on one thing at last week's NAB conference—that there was no agreement on what constitutes a country format today.

Some country stations require a country pedigree of the performers they program, while others mine the rock music field to achieve a special blend. Others pick and choose from within the country field, keeping a specific "mainstream" or "outlaw" orientation. The full gamut of approaches was represented at a one-hour panel discussion here.

One country success story is Detroit's WWWW-FM, the latest urban country sensation. According to program director Dene Hallam, the format is "music-oriented," a selection of contemporary country hits with a sprinkling of album cuts.

WWW's big share of Detroit listeners has made it an overnight success—literally. Until its recent unannounced overnight format switch, it operated an AOR format, said Hallam.

"I think country is the adult format for the 1980s," Hallam explains. Another approach to country can be found at KFAT-FM San Jose, Calif. According to program director Larry Yurdin, 25% of the top 100 singles are played according to "image appropriateness."

"Image appropriateness" means that KFAT will not program mass

Stated Kendall: "As far as reach is concerned, you need oldies."

Kendall noted that block or special programming is on the increase in an attempt to grab and hold onto your available audience. Abrams added that special programming on weekends and at nights are used for "image enhancement and positioning" when they are promoted properly.

Kendall stated that programming features and the personality projected are the only differences separating AOR stations since the records being played for the most part are the same.

Hatrik, in response to a question about jock presentation, noted that air personalities at his stations "don't talk much," although in the long term "there has to be some personality present, especially if the competition starts to clone you. You have to develop strong identifiable personalities," he said.

Sebastian added that jocks have to distinguish themselves and talk about things relative to their audience. All agreed that there is often excessive rap and that jocks must maintain control.

Other topics touched on during the session included the importance of news as a programming tool, the viability of promotions, focus groups and other forms of research, and the demographic composite of the AOR audience. Abrams noted that the core of his SuperStars format is 12-25 and you "do what you can" to reach the 25-34 audience. He added that the AOR audience is comprised of 80% male with 25-34 females an "unrealistic" target demo.

appeal vocalists such as Barbara Mandrell and Kenny Rogers, Yurdin explains.

Another image device, says Yurdin, is "carefully chosen esoteric product." These selections are sometimes comedic, sometimes historical, notes the programmer.

"Throughout the day we plan one image-appropriate novelty record," Yurdin explains.

Knoxville's WIVK-AM-FM de-emphasizes the most current hit product, but also does not play records made before 1970, the station's Bobby Denton explains. WIVK is a large successful country operation that has enjoyed a leading market share for more than a decade, he says. Denton said the format is personality-oriented and the station aims for heavy community involvement.

"We play some songs older than 1970 but we basically stay away from oldies," Denton relates. "We rely less on currents than other radio stations.

"Our people are totally committed to the community and to serving the community," he adds.

One area in which country radio may take a back seat to pop is in station-conducted music research. At New York's country-formatted WHN-AM, however, as many as 1,000 listeners per day are inter-

(Continued on page 48)

Never Fear The Computer Here Panel Tells Meet Microprocessor's Many Applications

By HOWARD MANDEL

CHICAGO—DJ memory bank, work station in the electronic newsroom, but most of all a program director's tool for sophisticated analysis and total control of music programming—that's the microprocessor, according to panelists on the NAB Radio Programming workshop subtitled "You'll Be Using One (or more!) Within 36 Months."

Moderated by John Gehron of WLS-AM, the panel comprised Bryan Apple of Heymann-Apple Broadcast, a consulting and software-creating firm; Bobby Hatrik, programming vice president of Doubleday Broadcasting, and Steve Casey, music director of Warner Amex's new cable television music channel. About one quarter of the 200 attendees at the 75-minute workshop represented radio stations currently using self-contained computer systems, and though the topic and its jargon may have seemed complex to the uninitiated, computers were unanimously reported to be well received by program directors who've used them.

P.D.'s Career Goals

CHICAGO—The door is open for program directors to move into general manager positions, but an understanding of the sales side of the business is one vital qualification.

Too many programmers isolate themselves from the sales department, thus reducing their chances for career advancement, a panel of radio executives at last week's NAB conference agreed.

According to Walter Sabo, NBC's vice president in charge of FM radio, networks and station owners actually, would prefer to elevate from programming ranks.

"The most logical place to find a future g.m. is in the programming department," Sabo told the programmers. "The problem is you make it very difficult."

Sabo said programmers who do not dress like successful businessmen and who construct artificial barriers separating themselves from sales are the least likely to advance to the general manager's post.

Programming Key: Keep It Simple

CHICAGO—The key to successful promotion of radio stations is to keep in mind that you are promoting a product that "people don't care about." That was the advice of Walt Sabo, executive vice president of FM radio for NBC, at a promotion forum on Tuesday (18) at the NAB Radio Programming Conference.

Sabo led off a 2½-hour forum that featured specific details on how to use outdoor, print and television advertising from specialists in those fields.

Sabo said that radio is at the bottom of a list of listeners' priorities. He asked if programmers thought listeners such as a 28-year-old dentist or a 35-year-old school teacher really cares about a station's fancy logo or graphics in an ad.

Sabo claimed that the average listener tunes up and down the dial until he finds a song he likes coming in on a strong signal. He advised to use "KISS" formula: "Keep it simple, stupid." And he noted that just as Coke and Pepsi-Cola are always identified in ad as "soft drinks," stations too need identification in their ads.

"I'm almost afraid of computers," Gehron admitted, "and I think a lot of people are. But the important thing is to take the plunge. You just can't process all the information that's out there fast enough anymore, and as competition gets stiffer, that information is going to be more important to you. With a computer, once you start using it, the more you'll want to use it. You'll find yourself creating lists of things for the computer to do."

Computers, whether terminals tied into large systems, smaller "mini" systems, or the most self-contained and least expensive package, the microprocessor, first were embraced by radio for traffic and billing purposes, the more esoteric uses for programming were often relegated to the back burner.

The NAB panelists pointed to a single mini system programmed for multi-purposes as the wave of the future. Until then, said Bryan Apple, "Having your own microprocessor in your own office gives you the creative ability to sit at your desk when-

ever you want to and play with the numbers. It's expensive to play 'What if...?' when you're paying for time at \$2 per minute, on line."

And what kind of thinking does a computer do? Apple demonstrated on a small system, calling up programs on a video display screen that projected a daily appointment calendar, intern work schedules, and

(Continued on page 48)

Arbitron Service Targets Blacks

CHICAGO—Come winter 1982, Arbitron claims it will be able to more accurately gauge representative black listening estimates when it introduces Differential Survey Treatment (DST).

Among the features of DST will be improved and simplified instructions for filling out diaries and listener and return reminders. Additionally, Arbitron will pay special premiums to black households and larger ones for those households with an 18-34 year-old male. This new service was described at the NAB Radio Programming Conference Tuesday (18) by Alan Tobkes of Eastman Radio on during a workshop on "Surviving Surveys."

Arbitron claims DST will represent average quarter hours and come listening levels.

Among the reasons for the change in methodology are:

- The diary is a better way to get representative black listener estimates.
 - Arbitron has been criticized in the past for its methodology.
 - Too much confusion in the past.
 - Black broadcasters felt their audience has been underestimated.
 - The differential survey treatment is economically feasible with Arbitron stating there will be no increase in cost to subscribers.
- From a historical perspective, up until 1967, no extra effort was undertaken to measure black listening habits with no way of determining who were blacks in the survey.

The number one complaint against programmers is that they are preoccupied with one side of the business and are "hostile to the sales side," he adds.

"Show appreciation for sales," advises Sabo. "Go on sales calls."

Advancement also requires that the programmers learn to develop rational explanations to support decisions, and to begin to "think like a businessman," Sabo says.

The move upward from programming was successfully navigated by Michael O'Shea, recently appointed general manager of Seattle's top 40 KBLE-FM.

O'Shea emphasized planning of career goals and learning about all sides of the broadcast operation.

As a programmer, O'Shea said he made it a practice to go on a minimum of one sales call per week and to attend one sales meeting weekly.

"Media planners became people

(Continued on page 28)

He advised to look for "solid ad agencies that are used by the largest department store in town. Stay away from the small creative agency that wants to use your account to win awards. Remember you're competing for attention with advertisers spending millions. You must sell a tangible benefit."

On Monday, (17), tying-in with advertisers and tying-in with community activities were among suggestions offered at a workshop on "Powerful Promotions On A Shoestring," but the most frequently suggested substitute for money was creativity.

This was the advice offered by Erica Farber of McGavren Guild, Bob Harris of the Broadcast Center, Michael O'Shea of KBLE-FM Seattle and E. Alvin Davis of the consulting firm bearing his name.

O'Shea noted that using advertising for promotion "is easy. All you need is money. Doing on-air promotions is what takes creativity. 'Creativity' is the most important word in my vocabulary." O'Shea noted that even if a promotion director does not

have any budget, by running one on-air spot per hour, he will be "spending" thousands of dollars on his own air time.

O'Shea also talked about the importance of keeping topical, recalling how, when he was at WLW-AM Cincinnati and "Jaws" was showing in local theatres, he gave away a shark survival kit for the Ohio River consisting of a club and a rubber raft.

Farber advised that promotions should be planned well in advance so trade outs and promotional consideration plans can be worked out. She also said that promotions should be relevant to the format and the listeners. "Energy tips can be a promotion with adult appeal," she offered.

Harris gave several examples of promotions he had used over the years, including an auction that gathered goods through over-the-air trades that began with a shoestring.

When Farber suggested "people primarily listen to be entertained and informed," Davis added that a number of contests can alienate listeners.

AC, Country, Hot 100 Flowering Indicate Latest Arbitron Ratings

NEW YORK—Minneapolis and Hartford continue to be dominated by their traditional market leaders, WCCO-AM and WTIC-AM respectively, country is doing well in Tampa-St. Petersburg and the Hot 100 format is strong in New Orleans, a market where there is turmoil among the black stations.

These markets are included in this week's analysis of spring Arbitron reports. Also included are Tucson and Ft. Lauderdale-Hollywood.

MINNEAPOLIS—Adult contemporary KSTP-FM may be gaining on traditional market leader MOR WCCO-AM, but there's still a wide gap between the 20.2 share of WCCO and KSTP's 12.4. KSTP-FM is up from 10.1 in the fall and 9.5 a

year ago. WCCO is slipping slowly from 24.5 in the fall and 22.5 a year ago. Two years ago, WCCO had a 30.4 share.

KDWB-FM, which has shifted into an AOR format, is up to 6.3 from 5.7 in the fall and 2.8 a year ago. The sister AM Doubleday station, which bears the same call letters, is not faring as well with a Hot 100 format. It is down to 2.6 from 3.0 in the fall and 3.7 a year ago.

The success of KDWB is apparently hurting the SuperStars AOR outlet here, KORS-FM, which with a 5.6, is up from 4.5 in the fall, but down from 7.3 a year ago.

TUCSON—Country KCUB-AM is right behind market leader beautiful KJYK-FM with a 10.6 share,

but this is down from 11.7 in the fall and 13.6 a year ago. AOR KRQQ-FM is up to an 8.2 share from 7.0 in the fall, but even with last year's share.

Oldies KCEE-AM and AOR KWFM-FM each have a 5.4 share, both with a decline from the fall. KCEE is down from a 9.2 and KWFM is down from 8.5. But a year ago KCEE only had a 2.3 while KWFM had a 9.4.

Adult contemporary KMEX-AM, which has moved up to a 3.0 from 2.2 in the fall. However, the station had a 3.5 a year ago. Hot 100 KTKT-AM is down to 3.9 from 6.5 in the fall and 7.6 a year ago.

FT. LAUDERDALE—Hot 100
(Continued on page 48)



STROKE TALK—Capitol artist Billy Squier, left, talks it up with B. Mitchell Reed, host of the satellite delivered "Rockline" show that airs on AOR stations nationally. Squier fielded questions from listeners about his hit single "The Stroke."

IN MIAMI SEPT. 13-16

NRBA Sets Confab

NEW YORK—The National Radio Broadcasters Assn. is gearing up for its annual convention and exposition set for Sept. 13-16 at Miami's Fontainebleau Hotel. With approximately 1,100 preregistered for the eighth annual event, the association expects to top out around last year's attendance figure of 4,200.

Major speakers include Rep. Cecil L. Heftel of Hawaii and owner of Heftel Broadcasting, who will keynote the opening session Monday (14), and FCC chairman Mark Fowler who will make a luncheon address Tuesday (15).

Other features of this year's meet are the presentations of NRBA's Golden Radio Award to radio pioneer Gordon McLendon and the Gabbert Award for Outstanding Service to the Radio Industry that goes to former FCC chairman Robert E. Lee. The Superstar Showtime, which caps off Tuesday's activities, will bring RCA's Ronnie Milsap to the Miami Beach Theatre of the Performing Arts.

The convention gets underway Sunday (13) with registration and an opening cocktail party.

Workshops beginning Sunday night include programming format rooms, television spot producers circus, cable and satellite forum, and the engineering career forum.

Monday's workshops include sales motivation, financing your first acquisition, promotion roundtable, programming review, engineering, project management, promotion spotlight and audience recruitment in the 25 to 49 range.

Tuesday (15) workshops beginning at 9 a.m. are the new FCC, programming for lifestyles, promotion of superstars, on-the-air personnel, small market idea exchange, programming pre-testing techniques and engineering. There'll be both sales and management roundtables, more programming format rooms and another engineering session covering satellite transmission and distribution.

Mike Harrison

Tracking The Tracks Revolutionary

LOS ANGELES—For more than a decade, contemporary music-oriented radio basically split itself into two diametrically opposite camps: singles-orientation and album-orientation. As any seasoned industry veteran can attest, each was separated by distinct differences in airplay mechanics, musical and artist image, and cultural commercial timing. The record industry, in turn, operated along these same boundaries and both sides of the so-called fence were in sync.

But in today's virtual cyclone of change, many of the traditional differences between the album and singles scene regarding the philosophical/mechanical polarization of radio formats are breaking down and becoming not only irrelevant, but restrictive as well.

Simply put, singles stations are

finding "hits" among LP cuts prior to (or in lieu of) their release as singles, while album stations are finding more and more singles appropriate to their formats' timing and images.

Much of this is being catalyzed by both the economic and artistic climate. In a recent article, Los Angeles Times rock critic Robert Hilburn proposed that singles are once again becoming a good value and appropriate configuration for the music consumer (from occasional buyer to active connoisseur) to sample a variety of artists' most representative works. Only the top artists at this point in time truly warrant fans shelling out the cost of an entire album. But a number of significant artists do merit a shot at releasing a couple of record company-backed songs at a more accessible price. Hilburn cites the new wave scene's successful use of the single as a primary unit of parceling, "... especially in England where small, adventurous

labels introduced hundreds of new bands in the most dramatic burst of creative energy in rock in more than a decade."

There is much truth to Hilburn's observation. Ironically, we have reached a point at which albums now face major competition from singles as a creative and artistic (in radio terms—"image") vehicle. The pendulum has reversed directions.

This, of course, is not to count albums out of the game. Artists such as Bruce Springsteen would be letting their fans down if they only released two songs at a time. But what about all those other artists who only have a few good tunes in them, or are, at this point, unproven and not a safe financial risk for an entire album during these lean economic times? Don't they deserve marketing and radio exposure? Yes. What's more, the radio and music industries' future health demand that they do.

Then, of course, there are those artists and situations that merit the release of EP's, those small albums (or big singles) that may just be the most appropriate configuration of the day (although they're still facing tough going in actual sales). Within the industry, the use of EP's (or better put—"track packs") has proven quite effective as promotional packaging.

Another major force busting up the old singles/album radio format dichotomy is the emergence of other configurations beyond just records as mainstream forms of musical packaging (tape, video, etc.).

What it boils down to is clear—album and singles orientations are becoming less of a consideration in the radio formatting of contemporary music and are being replaced by musical genre and station lifestyle positioning that overlap old album and singles lines.

This has led the radio industry to the emergence of the "track" as the primary unit of airplay measurement. A track is simply a song researched within its own particular musical genre (example: "rock top tracks") taking into account its activity in all existing mechanical configurations.

That might not seem like a big deal from the perspective of pure logic. But, when you take into account the way in which the industry operated until just recently (and in many cases still does), it's revolutionary.



AUGUST 29, 1981, BILLBOARD

Goodphone Commentaries Carving A Special Niche

By PETER DOYLE

LOS ANGELES—We're entering the day in which radio stations covering only limited geographical areas of heavily populated regions (regions always covered by high powered giant stations as well) will have to carve out their own niches in order to survive. Ironically, if the overall trend in media of special interest entities stealing markets from mass appeal ones is any indication of what could happen on a local level, perhaps "neighborhood" stations can become the wave of the future. Here in Southern California, we have a stunning example of one such neighborhood waiting to be served in this fashion—the beach. But the concept I'm about to describe would be applicable to an endless number of diverse community situations.

Of all the lifestyles in Los Angeles, the most indigenous is the beach lifestyle. Every day of the week millions of Southern Californians flood the vast beaches to enjoy the active outdoor life that the climate makes

possible year 'round. It's a style of life that is affluent, relaxed and comfortable.

Traditionally, radio in Los Angeles has ignored what lifestyle differences exist in this oceanside "neighborhood." Well, the times are changing, and if radio doesn't change with it, it will wither and die. People live in a place that best suits their needs. Thus, most areas have people of similar tastes and pursuits, who enjoy being where they are.

In order to face up to this reality, a small station located at the beach is turning its attention to serving the neighborhood within its signal reach—KFOX. Its signal covers the beach towns and through the Los Angeles basin to Hollywood, including nearly two million people who populate the mostly white affluent westside. Sophistication and easy-living are the bywords—most are professionals who grew up with the Kingston Trio, the Beatles, the

(Continued on page 48)

P.D.'s Career Goal

• Continued from page 27
instead of frightening images in my mind," explains O'Shea.

O'Shea said the career satisfactions in the general manager's chair were greater than anything he had encountered on the programming side. Of course, a key reason programmers consider the switch is the added financial incentive, the panel noted.

Bill Stakelin of Bluegrass Broadcasting, which operates a skein of seven stations, also moved into upper management from a programming background.

"I'm not sure what a general manager is except a guy who has all the product knowledge he can possibly get and has polished his people skills," Stakelin observes.

"In our own company, we've noticed great success with programming people going into sales," Stakelin said. "The programmers always outshine the other sales people."

Stakelin reminded the audience that as general managers they must learn to delegate authority. "Don't get yourself into the bag of having to do it all yourself; that way you're not managing at all."

Bob Carolin, program director at Syracuse's WHEN-AM before becoming general manager there, encouraged members of the audience to make the jump.

"The biggest fear programmers have is that they can't do the job. You can do the job; you've been selling all along," urges Carolin.

Out Of The Box

SEATTLE—Christopher Cross' new Warner Bros. single, "Theme From 'Arthur'," is the most important pick this week by Ken Kohl for his adult contemporary-MOR KOMO-AM Seattle. It fits perfectly into the format, he says, which is making the transition from MOR to a "more contemporary sound."

"To give you an idea of how we've moved," comments Kohl, "we never used to play more than 13 titles on Billboard's old Easy Listening chart. Now we play 34 titles from the Adult Contemporary chart."

He adds that while he went on Cross' "Sailing" and "Never Be The Same," he didn't find the singer's "Say You'll Be Mine" right for his station.

Other important adds, Kohl notes, are Art Garfunkel's "A Heart In New York" on Columbia, and Al Jarreau's "We're In This Love Together" on Warner Bros., which he says also have the appropriate texture for his format.

Records he's recently vetoed include Kim Carnes' "Bette Davis Eyes," "Lady (You Bring Me Up)" by the Commodores, "Slow Hand" by the Pointer Sisters, "Everlasting Love" by Rachel Sweet and Rex Smith, and "Cool Love" by Pablo Cruise.

Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★	1	10	TOUCH ME WHEN WE'RE DANCING Carpenters, A&M 2344 (Wek, BMI)
★	2	12	QUEEN OF HEARTS Juice Newton, Capitol 4997 (Drunk Monkey, ASCAP)
☆	3	8	ENDLESS LOVE Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP)
☆	6	5	STEP BY STEP Eddie Rabbitt, Elektra 47174 (Briarpatch/De/Dave, BMI)
5	5	13	IT'S NOW OR NEVER John Schneider, Scotti Bros. 6-02105 (CES) (Gladys, ASCAP)
★	7	9	NO GETTIN' OVER ME Ronnie Milsap, RCA 12264 (Rick Hall, ASCAP)
★	8	11	SLOW HAND Pointer Sisters, Planet 47929 (Elektra) (Warner-Tamerlane, ASCAP/Flying Dutchman/Sweet Harmony, BMI)
8	4	12	I DON'T NEED YOU Kenny Rogers, Liberty 1415 (Capitol) (Bootchute, BMI)
☆	15	6	THAT OLD SONG Ray Parker Jr. & Raydio, Arista 0616 (Raydiola, ASCAP)
10	9	15	THE ONE THAT YOU LOVE Air Supply, Arista 0604 (Careers/Bestall Reynolds, BMI)
★	12	11	FEELS SO RIGHT Alabama, RCA 12246 (Maypop, BMI)
★	14	10	SOME DAYS ARE DIAMONDS John Denver, RCA 12246 (Tree, BMI)
★	24	4	A HEART IN NEW YORK Art Garfunkel, Columbia 18-02307 (Irving, BMI)
★	16	8	COOL LOVE Pablo Cruise, A&M 2349 (Irving/Pablo Cruise, BMI/Almo, ASCAP)
15	10	13	TIME The Alan Parsons Project, Arista 0598 (Woolfsongs/Careers/Irving, BMI)
★	19	8	LADY YOU BRING ME UP Commodores, Motown 1514 (Jobete/Commodores Entertainment, ASCAP)
★	23	6	YOU DON'T KNOW ME Mickey Gilley, Epic 14-02172 (Rightsong, BMI)
★	22	6	FOR YOUR EYES ONLY Sheena Easton, Liberty 1418 (United Artists, ASCAP)
★	21	7	LOVE ON A TWO WAY STREET Stacy Lattisaw, Cotillion 46015 (Atlantic) (Gambi, BMI)
20	20	5	IT'S JUST THE SUN Don McClean, Millennium 11809 (RCA) (Zenny Bird, BMI)
★	31	2	ARTHUR'S THEME Christopher Cross, Warner Bros. 49787 (Irving/Woolnough/Unichappell/Begonia, BMI/Hidden Valley, ASCAP)
★	25	5	MAGIC MAN Herb Alpert, A&M 2356 (Almo, ASCAP/Irving, BMI)
★	26	4	THE BEACH BOYS MEOLY The Beach Boys, Capitol 5030 (Not Listed)
★	33	3	I COULD NEVER MISS YOU Lulu, Alfa 7006 (Abesongs, BMI)
★	28	5	SUMMER'S HERE James Taylor, Columbia 11-02093 (County Road, BMI)
★	29	5	CHLOE Elton John, Geffen 49788 (Warner Bros.) (Intersong, ASCAP)
27	27	5	FOXY George Fishoff, Heritage 300 (George Fishoff/Ken-Cher, ASCAP)
★	30	3	WE'RE IN THIS LOVE TOGETHER Al Jarreau, Warner Bros. 49746 (Blackwood/Magic Castle, BMI)
★	29	13	THEME FROM "GREATEST AMERICAN HERO" Joey Scarbury, Elektra 47147 (Not Listed)
★	34	3	WHO'S CRYING NOW Journey, Columbia 18-02241 (Weed High Nightmare, BMI)
★	31	11	HEARTS Marty Balin, EMI-America 8084 (Mercury Shoes/Great Pyramid, BMI)
★	36	3	MIRACLES Don Williams, MCA 51134 (Dick James, BMI)
★	37	2	THE VOICE The Moody Blues, Threshold 602 (Polygram) (WB, ASCAP)
★	39	2	ALL I HAVE TO DO IS DREAM Andy Gibb And Victoria Principal, RSO 1055 (Polygram) (House Of Bryant, BMI)
★	35	18	ELVIRA The Oak Ridge Boys, MCA 51084 (Acuff-Fose, BMI)
★	36	17	BOY FROM NEW YORK CITY Manhattan Transfer, Atlantic 3816 (Trio, BMI)
★	37	NEW ENTRY	THE SUN AIN'T GONNA SHINE ANYMORE Nielsen/Pearson, Capitol 5032 (Saturday/Seasons Four, BMI)
★	38	38	WE DON'T HAVE TO HOLD OUT Anne Murray, Capitol 5013 (Balmur, CAPAC)
★	39	NEW ENTRY	HARD TO SAY Dan Fogelberg, Epic 14-02488 (Hickory Grove/April/Blackwood, ASCAP)
★	40	NEW ENTRY	MY WORLD KEEPS SLIPPING AWAY Neil Sedaka, Elektra 47184 (Screen Gems/EMI, BMI)
41	41	3	DON'T GIVE IT UP Robbie Patton, Liberty 1420 (Adel, ASCAP)
★	42	43	EVERLASTING LOVE Rex Smith/Rachel Sweet, Columbia 18-02169 (Rising Sons, BMI)
★	43	32	REALLY WANNA KNOW YOU Gary Wright, Warner Bros. 49769 (Almo/Canada/High Wave, ASCAP)
★	44	42	MODERN GIRL Sheena Easton, EMI-America 8080 (Pendulum/Sea Shanty/Unichappell, BMI)
★	45	44	SWEET BABY Stanley Clarke & George Duke, Epic 19-01052 (Mycenae, ASCAP)
★	46	40	PROMISES Barbra Streisand, Columbia 11-02065 (Stigwood/Unichappell, BMI)
★	47	45	SEVEN YEAR ACHE Rosanne Cash, Columbia 11-11426 (Hotwire/Atlantic, BMI)
★	48	35	ALL THOSE YEARS AGO George Harrison, Dark Horse 49725 (Warner Bros.) (Ganga/B.V., BMI)
★	49	47	AMERICA Neil Diamond, Capitol 4994 (Stonebridge, ASCAP)
★	50	48	HEAVEN Carl Wilson, Caribou 6-02136 (Epic) (Murray Gage/Schilling, ASCAP)

★ Stars are awarded to those products showing greatest airplay strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. of America seal of certification for sales of 2,000,000 units. (Seal indicated by triangle.)

Vox Jox

CHICAGO — Jo Interrante, former vice president and director of programming for the RKO Radio networks, and Rob Sisco, former program director of KIOI-FM (K-101) San Francisco, debuted their new partnership Interrante Sisco, Inc., at the NAB Radio Programming Conference here.

The new firm will produce long and short form programming for the growing number of networks covering music, news and community services. RKO is the pair's first client. They will produce a new "MusicStar Weekend Special" series that debuts with Don McLean on Sept. 5, to be followed by shows on the Pointer Sisters and Rupert Holmes.

Dave Pollei, who has been working closely with ABC's new Enterprise unit as vice president of marketing for Bonneville Broadcast Consultants on a joint ABC-Bonneville venture to develop tv commercials for radio stations, has jumped over to ABC to become vice president, station marketing for the Enterprise operation.

Dick Carr has been named vice president/programming for the Mutual Broadcasting System based at Mutual's headquarters in Washington, D.C. Most recently, Carr was senior vice president of Davison's, an Atlanta-based department store chain, and prior to that served as vice president of radio operations for the Meredith Broadcasting Company. He's also held general management and program director spots earlier in his career.

Bubbling Under The HOT 100

- 101—AIMING AT YOUR HEART, The Temptations, Gordy 7208 (Motown)
- 102—LIVE NOW PAY LATER, Foghat, Bearsville 49792 (Warner Bros.)
- 103—JUST BE MY LADY, Larry Graham, Warner Bros. 49774
- 104—TEARDROPS, George Harrison, Darkhorse 49785 (Warner Bros.)
- 105—MEMPHIS, Fred Knoblock, Scotti Brothers 5-02434 (Epic)
- 106—STORY OF A LIFE, Harry Chapin, Boardwalk 7-11-119
- 107—HEAVEN, Carl Wilson, Caribou G-02136 (Epic)
- 108—WHAT HE'S GOT, The Producers, Portrait 24-02445 (Epic)
- 109—STAY AWAKE, Ronnie Laws, Liberty 1424
- 110—STAY THE NIGHT, Jim Messina With Pauline Wilson, Warner Bros. 49784

Bubbling Under The Top LPs

- 201—MILLIE JACKSON, Just A Lil' Bit Country, Spring SP-1-6732 (Polygram)
- 202—FRANK MARINO, The Power Of Rock And Roll, Columbia FC 37099
- 203—BOBBY BROOM, Clean Sweep, Arista/GRP GRP-5504
- 204—ROCKIE ROBBINS, I Believe In Love, A&M SP-4869
- 205—SHOOTING STAR, Hang On For Your Life, Virgin/Epic NFE 37407
- 206—SLIM WHITMAN, Mr. Songman, Epic/Cleveland International FE 37403
- 207—EDDIE KENDRICKS, Love Keys, Atlantic SD 19294
- 208—SUE ANN, Sue Ann, Warner Bros. BSK 3562
- 209—YELLOWJACKETS, Yellowjackets, Warner Bros. BSK 3573
- 210—VARIOUS ARTISTS, Seize The Beat, Island IL 9667 (Warner Bros.)

Radio Specials

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

Aug. 24, **Ted Nugent**, Mary Turner Off The Record, Westwood One, one hour.

Aug. 28-30, **Stevie Nicks**, NBC Source, two hours.

Aug. 28-30, **Freddie Hart**, Jamboree U.S.A., Starfleet Blair, one hour.

Aug. 29, **Kim Carnes**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Aug. 29, **Crystal Gayle**, Silver Eagle Encore, ABC Entertainment, 90 minutes.

Aug. 30, **Blackfoot**, **Danny Joe Brown**, King Biscuit Flower Hour, ABC, FM, one hour.

Aug. 30, **Knack**, **Gary Wright** in interviews: **Kenny Rankin** in performance, **Robert Klein Show**, Forben Enterprises, one hour.

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

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

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

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

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

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

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

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

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

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

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

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

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

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



Grant Of U.K. Tackling Newton-John Video

By CARY DARLING

LOS ANGELES—At first, it may not seem to be the perfect marriage. Video director Brian Grant—maker of widely shown videos for such European rock acts as Visage, Landscape and B.A. Robertson—matching up with pop star Olivia Newton-John to produce a 10-track videodisk and videocassette for MCA. But making it in more mainstream America on his own independent terms is important to Grant.

"The things we're doing with Olivia are not like anything she's done before," says British-born Grant, who with producer Scott Millaney operates Millaney-Grant Video. "We're not consciously changing her image in a way that's going to shock people or anything. But, we are trying to make her image more interesting."

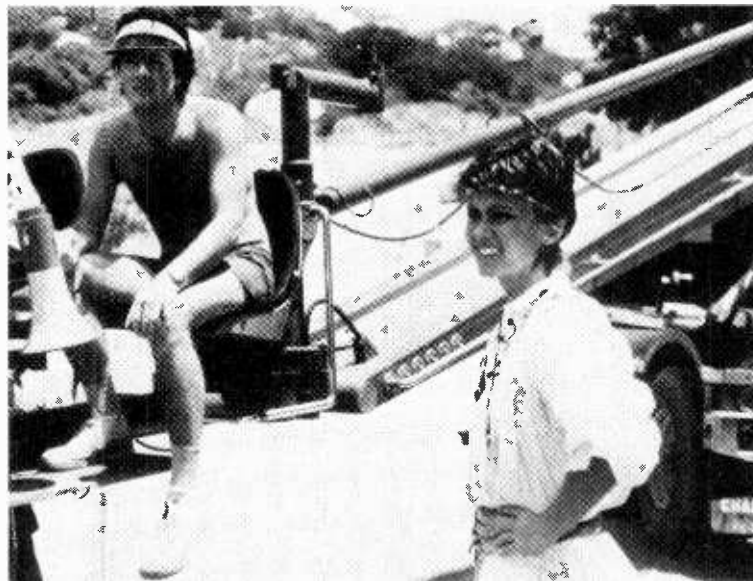
With seven members of his own British crew, Millaney and Grant are here for six weeks to tape "Physical," the name of Newton-John's album and video. Despite the singer's pop image and the director's more avant-garde imagery, how the meeting came to be is actually uneventful.

"We showed our showreel to her manager," recalls Millaney. "Brian met with her. He heard the music she is doing, and liked it. So, here we are."

Grant is not at all worried about being misunderstood by American audiences. "Maybe, if we had come out here a year ago, with some of the things we're doing now, we wouldn't have been able to do it," admits Grant. "This is no disrespect for American audiences but they are becoming more aware of what can be done on tape. I'm not changing my style at all. We're trying to ease American record companies and audiences into the way we think in London."

While that city is better known these days for weddings and riots, a video revolution has been born there with such directors as Russell Mulcahy, Keith MacMillan, Grant and others. "We're not given any restrictions," says Grant as to why the city has been the home to so much video. "The city buzzes with creativity. People are prepared to try things. In America, people may have been

afraid to experiment because when you're working with a major artist—nine times out of 10—they're locked into an image they are terrified to change. That's understandable, financially."



Getting Physical: Olivia Newton-John and video director Brian Grant during a recent shoot for the upcoming "Physical" video project for MCA Videodisk.

Grant, a self-confessed movies and comics nut, got into video as a cameraman. "I worked at ATV for 1½ years on some 1,000 tv shows. I worked with an American director named Dwight Hemion who was an innovative director. He had a great influence on me," he remembers.

Two years ago, he met Millaney. "We met on a project where I was the cameraman and Scott was the producer. Both of us had our own ideas about forming our own company since we had worked for large companies," states Grant of Millaney, who had been with Island Records. "I wanted to direct but I didn't want to direct in television. I wanted to direct films but I didn't want to go through the process of starting at the bottom of the film industry."

The first video Grant did was M's "Pop Muzik." "At the time, a lot of the videos were performance videos. I decided that you had to work in such a way that it was more than a performance, especially when you're dealing with storyline songs," notes Grant. "But I try not to make videos where you tell the story literally. It just doesn't work."

In fact, at times he disregards the lyrics. "Sometimes, when a song isn't particularly strong, we put it aside and think of a set of images that will fit the song. If you work backwards, and ignore the song, sometimes you can come up with a piece," he says.

For Grant, it seems to be a case of style over content. "I have this thing about imagery. People may not understand an image or a set of images but as long as it looks great, it doesn't matter. We're doing some strange things with Olivia that I'm sure people won't understand—I'm not sure that I do—but it doesn't matter. Who understood Kubrick's monolith in '2001'? It just looked great," he reasons. "I like to do something strange and then a half-dozen people try and tell me what I meant when I didn't mean anything. It makes other people use their imagination."

According to Grant, there was reluctance at first on the part of Newton-John's record company and management. "I suppose there was a mild nervousness at first. But, she got us out here because she liked what we had done with Landscape's

'Norman Bates' and B.A. Robertson's 'Flight 19.' It wouldn't make sense for them to bring someone like me out here and not do something different," he says. "The way I work, I storyboard everything. Everybody

we're not sure if they work,' they keep doing them. In the U.S., cable is good exposure and when that's proved to work, that will have a great impact."

One of his biggest problems is the economic state of the music industry. "Record businesses are new to the film business. It only dabbled before. They underestimate the costs. When you say \$50,000, they shriek. But the major costs are labor," he emphasizes. "Making a videotape takes more than one person. Another problem is that record companies want two videos in one day. To get two good conceptual pieces in a day is impossible. One always suffers. They think 'while you're down at the studio, why don't you knock off another number?'"

"The shame is that unless record companies become aware of the limitations they put on people, the talent will go. While I think we as directors and producers will always come back to promo films, there's always the draw of bigger things and better money."

According to Millaney, the company hopes to have a permanent base in Los Angeles in addition to London where there are four other directors working for the firm. He thinks the market here for their conceptual pieces is growing larger. "There are two arguments," explains Millaney. "There is one which says people are sheep and won't understand things that are creative. If people are stupid, you shouldn't show them highly creative stuff because they won't understand it. The other argument is that people want these things. There is a shortage. I tend to go for the latter argument. I think the kids are pretty smart. The problem arises from old people in the business over 50 who assume people won't like it." The company does produce live videos as well.

Also upcoming from Grant is a "Queen's Greatest Flicks" best-of video package for this fall. Existing Queen videos will be put together. "It will be like a history. I've got to

knows what they're doing before they get in the studio. They've seen the first one we did and they've liked it. We've been given carte blanche."

Grant freely admits he wants to direct films. In fact, his first feature project may start shooting in early 1982, so the non-acting capabilities of many musicians would seem to be a hindrance in the making of his "mini-movies" as he calls promotional films. "In the meetings before you shoot, you try to psyche people out. You try to find if they have a feel for something other than playing a guitar or hitting a drum," he explains. "Usually, there is one guy in the band who has it. I spend time watching them perform before I do the shoot. In the studio, I put them in a situation they are comfortable with. It's just a matter of coaxing things out of them."

The creative aspects of video music entertainment will be explored in depth at Billboard's third International Video Entertainment/Music Conference Nov. 12-15 at Los Angeles' Beverly Hilton Hotel.

"Sometimes, people are natural actors. If they're not, you have to bring in other elements. You can enhance them by having other people or imagery. And, it's amazing what you can do in an editing room. Editing is perhaps the most creative part."

One of the most often asked questions, though, is: do promotional videos—especially arty ones—work at their intended task of selling records? For Grant, the answer is an unequivocal yes. "A three-minute promo clip is actually six commercials. We've done videos in London that have gone on 'Top Of The Pops' and the record rises 20 places on the chart the next day," he notes. "They work or the record companies wouldn't keep making them. However much they keep telling you 'oh,

shoot three. There's one new song and two older ones we're reshooting and then will edit for length," he explains. The video is being released simultaneously with "Queen's Greatest Hits" (a disk) and the book "Queen's Greatest Picks."

Despite the lure of film projects, Grant expects to stay with promotional videos for a while. "The thing about music and promotional films is that it's a good place to try things out. The things that have happened in the last three or four years—especially in London—have changed the way people view video," he claims. "We're all making mini-movies now. The old days of Hollywood musicals won't ever be with us again. This is as close as we're going to get to see that visual/musical marriage be as successful as it was."

HMV Unveils 1st Superstore

LONDON—Retail chain HMV has opened the first of its new superstores, a 7,500 square foot outlet in Manchester, completed at a cost of \$500,000. And to confirm the company's commitment to new entertainment technology, the mayor of Manchester was asked to cut a length of videotape, not ribbon, at the opening ceremony.

HMV has 34 outlets nationwide, and in point of size the new Manchester site is second only to the London flagship store on Oxford Street. This is to be refurbished and relaunched in the coming months, while another new shop will open in Glasgow. Altogether, \$2 million is earmarked for the expansion of HMV outlets this year.



By CARY DARLING

AUGUST 29, 1981, BILLBOARD

DEAD AIR: Critics may perceive the Grateful Dead as being mired in the 1960s but in terms of video the group is right up to the times. Monday (17) is the air date for the Grateful Dead Live video over Showtime cable with subsequent releases scheduled for videodisk, videocassette and feature film configurations.

"We're doing two versions," says director Len Dell'Amico. "One is the 70-minute version for Showtime. The retail version will have different songs and a different texture." The latter version will run closer to two hours.

The performers used for the video were those from the Radio City Music Hall in New York in late October of 1980. "We taped all three nights and had 15 hours of music to choose from," states Dell'Amico. "We're aiming this for the dyed-in-the-wool Grateful Dead fan. We are certain that the fans will tape the Showtime special so that is why we are putting together something different for the other releases. Also, it's two different markets anyway."

The videocassette, through Warner Bros., should be out in November. A live record album by the Grateful Dead is due soon on Arista. The video is produced by promoter John Scher who is also the band's tour manager.

* * *

WINELIGHT SHINES: New York-headquartered Fat Lady Productions taped a Grover Washington Jr. performance at Philadelphia's Shubert Theater June 27. Donny Osmond stepped from in front of the camera to direct it while Bruce Buschel and Gary Delfiner—principals in Fat Lady—staged the event and executive-produced the shoot. This was Osmond's first directorial debut for the home entertainment market.

The special was produced for intended sale to the cable and pay tv, video disk and videocassette. Warner Home Video is distributing the videocassette worldwide.

The project is now being edited at the Osmond Entertainment Center in Orem, Utah.

* * *

COUNTRY CABLE: "Jamboree In The Hills," a country music special featuring Alabama, Conway Twitty, Hoyt Axton, Emmylou Harrison, T.G. Sheppard, Margot Smith, Helen Cornelius, Tom T. Hall and Billy "Crash" Craddock, will air this fall over the Showtime Cable Network. It was recently produced and shot on location in West Virginia by Don Kirshner Cable Television.

Don Kirshner was executive producer on the project—which was shot July 18-19—with Herb Moelis the executive in charge of production and Jeremy Tannenbaum and Thomas Lynch as producers.

* * *

STAGED MASON: Dave Levisohn recently directed "Dave Mason Live In Concert" Aug. 1 at Pasadena, Calif.'s Perkins Palace. The hour-long program is scheduled for Warner-Amex's MTV channel in September. Marx & Lombard Entertainment Co. were associate producers with Shep Gordon and Bob Emmer as executive producers and Neal Marshall producing.

* * *

COMEBACK DEPT.: The Rollers, formerly with a Bay City in the middle, have finished a promotional video featuring three cuts from their new CBS/International album, "Ricochet." Produced in New York by Aleks Rosenberg/John Fraker Productions, the songs are "Doors, Bars & Metal," "Life On The Radio" and "Ride."

* * *

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

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

Vidisks Addressed At Seminar

Execs Agree Sales Disappointing, But They're Hopeful

By JIM McCULLAUGH

NEW YORK—Despite a somewhat slow start in the marketplace, the videodisk is not dead, according to software retailers attending NARM's first video convention two weeks ago here at the Grand Hyatt Hotel (Billboard, Aug. 22, 1981).

The closing day's retail seminar—"Retailers Rap: Issues And Answers"—covered a wide range of store operations topics with particular focus on videocassette.

Moderated by Weston Nishimura, president of Video Space, panelists consisted of Frank Barnako, president, Video Place; Jerry Frebowitz,



Billboard photos by Chuck Pulin
Weston Nishimura: Video Space

clared: "I don't think the ratings are that important. The box will tell you everything you need to know about the film."

But Glovsky countered: "I think it's our responsibility to tell parents what the content of the cassette is."

Regarding displays, Barnako says is an upscale store but customers can't touch any product. X-rated product is on display but not visible from the street.

Glovsky indicated his new store will "be like a Person's home" emphasizing a home audio/video environment. A large screen television will run movie trailers.

According to Lueders: "We move our product around quite a bit. One month we will feature concert tapes and all manufacturers product of that type will be assembled into one part of the store."

Frebowitz indicated he liked counter cards and promo reels as the best merchandising aids. Glovsky uses promo reels, mailing lists and a newsletter. Lueders indicated he like posters and brochures.

All panelists reminded retailers in the audience that manufacturer cop money is available but a retailer has to check with his distributor and supplier for details.

Panelists, on the subject of gross margins, indicated 35%-50% was the target area.

Generally, inventory turns of four times a year was judged by panelists to be an ideal number to maintain.

As the number of retailers nationwide opening video rental and sales operations is mounting rapidly, pan-

elists did suggest ways to combat competition, particularly from questionable operations that have entered the business.

Broad selection of titles, attentiveness to customers, a knowledgeable sales staff (particularly in the movie area), assessing customer needs, and straightforwardness were suggested as universal operating principles.

There were also some differences of opinion regarding new release patterns and how long to hold onto a rental title before selling it.

Some retailers would like to see fewer new releases, but it was



Jerry Frebowitz: Movies Unlimited

pointed out that some films which don't do well at the boxoffice can emerge as popular home video sale or rental titles.



Barry Glovsky: Prime Video



Frank Barnako: Video Place

president, Movies Unlimited; Bill Lueders, Uncle Toot's Video; and Barry Glovsky, Prime Video.

"Don't declare the disk is dead just yet," cautioned Barnako. "But I don't think the disk is going to be a rental property."



Bill Lueders: Uncle Toot's Video

RETAIL MONITOR

Push Devo's Vidcassette

LCS ANGELES—The Nickelodeon, a software store here specializing in both records and video product, is running a two-week promotion in tandem with Warner Home Video for Devo's new "Making Movies" videocassette.

Involved in the promotion, which was to begin Saturday (22) is a free Devo outfit with the purchase of the tape.

The outfit, according to Susan Hatfield, video buyer, consists of a Devo jump suit, T-shirt and the group's signature, pyramid-styled hat.

Additionally, one-half of Nickelodeon's available window space will be devoted to the promotion. Typically, one-half of available window space is devoted to video, the other half records.

Hatfield adds that the promotion is experimental with decisions about

future promotions of this type to hinge on reaction to this one.

No media are being used. The store, however, is located in the heavily trafficked Century City shopping mall. Hatfield expects to have Devo-dressed store personnel, including herself, walking the mall.

JIM McCULLAUGH

Ampex Supplying New 1-Inch Tapes

LOS ANGELES—Ampex Corp. has begun supplying 196 one-inch helical broadcast videotape in extended play lengths to meet the special needs of movie duplicators and cable television operators worldwide, according to Jerry O. Gunnarson, Magnetic Tape Division business manager for videotape products.

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	12	ORDINARY PEOPLE (ITA) Paramount Pictures, Paramount Home Video 8964
2	5	16	SUPERMAN ▲ (ITA) D.C. Comics, Warner Home Video WB-1013
3	13	3	CASABLANCA United Artists, Magnetic Video 4514
4	2	29	AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305
5	4	24	9 TO 5 (ITA) 20th Century-Fox Films, Magnetic Video 1099
6	8	28	CADDYSHACK (ITA) Warner Bros. Inc., Warner Home Video OR 2005
7	3	6	THE GREAT SANTINI Warner Bros. Inc., Warner Home Video OR 22010
8	6	12	ELEPHANT MAN (ITA) Paramount Pictures, Paramount Home Video 1347
9	9	12	POPEYE (ITA) Paramount Pictures, Paramount Home Video 1171
10	11	7	BLACK STALLION (ITA) United Artists, Magnetic Video 4503
11	12	4	LAST TANGO IN PARIS United Artists, Magnetic Video 4507
12	7	6	AND JUSTICE FOR ALL Columbia Pictures 10015
13	15	18	SOMEWHERE IN TIME Universal City Studios Inc., MCA Distributing Corporation 66024
14	24	12	A CHANGE OF SEASONS 20th Century-Fox Films, Magnetic Video 1104
15	NEW ENTRY		THE RAGING BULL United Artists, Magnetic Video 4523
16	26	39	STAR TREK (ITA) Paramount Pictures, Paramount Home Video 8858
17	20	26	FAME (ITA) MGM/CBS Home Video M70027
18	10	5	THE INCREDIBLE SHRINKING WOMAN MCA 66027
19	17	3	WEST SIDE STORY United Artists, Magnetic Video 4519
20	14	7	LA CAGE AUX FOLLES United Artists, Magnetic Video 4506
21	NEW ENTRY		ANNIE HALL United Artists, Magnetic Video 4518
22	19	7	HIGH ANXIETY 20th Century-Fox, Magnetic Video 1107
23	21	59	ALIEN ▲ (ITA) 20th Century-Fox Films, Magnetic Video 1090
24	36	6	THE FIENDISH PLOT OF DR. FU MAN CHU Warner Bros. Inc., Warner Home Video OR 22014
25	39	5	I SPIT ON YOUR GRAVE Wizard Video 9209
26	NEW ENTRY		TESS Columbia Pictures 10543
27	25	5	MELVIN & HOWARD MCA 66026
28	23	5	LET IT BE United Artists, Magnetic Video 4508
29	16	29	BEING THERE MGM/CBS Home Video 60026
30	18	10	YOUNG FRANKENSTEIN (ITA) 20th Century-Fox Films, Magnetic Video 1103
31	22	24	FLASH GORDON (ITA) Universal City Studios Inc., MCA Distributing Corporation 66022
32	NEW ENTRY		NIGHTHAWKS Universal City Studios Inc., MCA Dist. Corp. 71000
33	29	2	WHEN A STRANGER CALLS Columbia Pictures 10560
34	30	2	M*A*S*H (ITA) 20th Century-Fox, Magnetic Video 1038
35	34	2	BAREFOOT CONTESSA United Artists, Magnetic Video 4505
36	33	16	CABARET MGM/CBS Home Video 70035
37	32	3	FRIDAY THE 13TH Paramount Pictures 1395
38	38	5	JOHN LENNON: INTERVIEW WITH A LEGEND KVC 030
39	31	6	WINNIE THE POOH Walt Disney Films 25
40	37	10	INSIDE MOVES 20th Century-Fox Films, Magnetic Video 9011

● 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.

1 DOZEN TRY IT Videotapes Help Chicago Bands To Promote Disks, Themselves

By MOIRA McCORMICK

CHICAGO — Local unsigned bands here are turning more and more to video as a means of self-promotion. As video facilities in the area increase in number and availability, these small-budget local groups are finding it pays off to invest their money in a representative videotape.

These tapes can be used in a variety of promotional capacities: to interest out-of-town booking agents, to promote an upcoming appearance in a club with video facilities, to help push independently released records, and ultimately to attract the attention of a major label.

A dozen or so Chicago area bands have put together promotional videos, the most visible of which, to date, have been by Phil 'n' the Blanks and Wazmo Nariz. Both acts are popular on the Chicago dance-rock club circuit, and both say that their respective videos have helped them make progress in this competitive business.

Phil 'n' the Blanks and producer Joe Federici composed a clever, colorful conceptual video based around "PRL-8-53," the B side of the band's first single on their own Pink Records. The video has since been shown in regional and national clubs and record stores.

Federici, a transplanted New Yorker, works with Phil 'n' the Blanks and other local bands on his

own time. An industrial video producer by profession, Federici hopes to parlay his rock video experience into a full-time occupation. "I always preferred entertainment to industrials," he says.

Federici had been working on videos with other locals for the past year, including Dal and Ronii Toy, when he approached the Blanks' Phil Bimstein about the possibility of working with them. Bimstein, whose very visual band is constantly receiving proposals from local video producers, at first declined.

"I had to convince them to use me," says Federici with a smile, adding, "I could tell that the songs were visually oriented. Phil's sense of songwriting is very cinematic."

Federici has since shot the band lip-synching five cuts from their upcoming Pink LP "Multiple Choice," and conceptual videos of two other album cuts are in the production stage.

Says Bimstein of the Blank's video, "It's a tool that we can have any time we play." As bandleader, president of their record label, and director of promotion, Bimstein was responsible for getting the tape out to prospective buyers.

The video was shown in advance of the band's appearances in Detroit, Indianapolis, Rockford, and other Midwest clubs. It captured first prize in a Rate-a-Tape contest

at Chicago showcase club Park West, winning out over videos by Adam and the Ants and the Michael Stanley Band. It has been shown in many other area venues, including new wave record emporium Wax Trax and video-equipped club Exit.

"Video is the best way to showcase product for bands without the money to tour," says Exit's part-owner Terry Fox. "In some cases, it's the most effective way of presenting material." Fox adds that Phil 'n' the Blanks' video has received excellent response from Exit's patrons.

The Blanks' video also received valuable exposure as part of the Rockamerica video service. Rockamerica supplies hour-long video compilations of alternative rock to subscribing clubs and record stores nationwide. Rockamerica's Ed Steinberg included the Blanks in a recent tape after Bimstein submitted it.

"The tape isn't hip, bizarre or weird," says Steinberg, whose compilations run in the Spandau Ballet/Classix Nouveau vein, "but some subscribing clubs called me to say they thought it was very good."

Phil 'n' the Blanks are now aiming for exposure on local television, while Federici has included their video on an alternative-rock pilot called "Home Invasion" which he hopes to sell to a cable-tv company.

Wozmo Nariz's video, filmed at suburban Dundee, Ill.'s Projection Room with producers Tom Hilbe and Steve Falconer, has already been shown by WTTW-TV, Chicago's PBS affiliate station. According to Hilbe, the tape has also been "widely distributed in other markets than Chicago," including the Consolidated Cable tv network, and Moogy Klinman's New York-based program, "Manhattan Alley."

Hilbe and Falconer got started in rock video a little over a year ago when they filmed a performance of rockabilly artist Steve Nardella. The video was then used as a promotion for booking Nardella.

When they caught Nariz and band's act at north suburban club Harry Hopes, they were impressed by Nariz's visual performance, and signed him on as their next video project. Hilbe, Falconer and the band collaborated on a video of "Iron-On Courage," a song from Nariz's independently released album "Tell Me How To Live" on Big Records.

"The video was aired at the time of the album's release," says Hilbe, "and has been used as promotion. Wazmo has gotten exposure without having to play (outside the Chicago area)."

"The video didn't land me a deal," says Nariz, "but it got excellent response from everyone from Sire to Planet. It did land us a theatrical booking agent—Maggie Preston of Preston and Preston in L.A."

The Projection Room's Hilbe and Falconer have filmed performances of other local bands, including Phil 'n' the Blanks and the Odd, and plan to shoot more locals with their fully equipped 22-foot mobile truck. "We enjoy working with local talent," says Hilbe. "Our budget is flexible, particularly if we're really excited about the talent involved."

"Video really has helped us tremendously," says Wazmo Nariz. "Our band is very visual. The videotape is a great thing to take to independent producers."

VHD Videodisk System Will Bow In Spring '82

LOS ANGELES—VHD, the third major consumer videodisk system, is now opting for a coordinated worldwide introduction for the second quarter of next year.

The U.S. target date had been for next January with Japan set for this fall. Precise scheduling now sees a Japanese introduction in April, 1982 with the U.S. to follow in June, 1982, and Western Europe to follow in late June or early July.

Gary Dartnall, president of VHD Programs, the programming and disk replication com-

bine for VHD, cites a desire to maximize effectiveness of player inventories on a worldwide basis as a prime reason for the rescheduling.

VHD Programs has already made arrangements with two film studios, MCA and United Artists, for programming, and Dartnall now says arrangements with two more studios is imminent. Some 250 titles are planned for the first year's catalog.

Committed in the hardware camp are JVC, GE, Sharp, Panasonic and Sansui.

Blondie Winner Of Award At Video Retailers' Meet

By LAURA FOTI

NEW YORK—They may not be the Oscars, but NARM is hoping its Video Programming Awards will become just as respected and sought after as those bestowed by the Academy of Motion Picture Arts and Sciences.

The NARM awards, given Aug. 12 at a ceremony held at the 1981 Video Retailer's Convention, were based on sales and rental activity for the period from July 1, 1980 to June 30, 1981. Ten thousand ballots were sent to retailers.

The most popular music performance was Blondie's "Eat To The Beat," video LP distributed by Warner Home Video. National sales manager Rand Bleimeister, in his acceptance speech, noted that the company sees music programming as playing a major role in video's future. He pointed out that Warner would continue to make strong ef-

forts in this area.

Other awards for current programming included "Ordinary People" (Paramount), drama; "Fame" (CBS Video Enterprises), musical; "Airplane" (Paramount), comedy; and "The Muppet Movie" (Magnetic Video), children.

In classic movies, "African Queen" won for drama, "Sound Of Music" for musical, "MASH" for comedy and "Wizard of Oz" for children. The first three are from Magnetic Video; "Oz" is from CBS Video Enterprises.

Additional winners were "NFL Football Follies" from NFL Films for sports programming and "Let's Exercise" (Karl Video), most popular instructional program. Space Invaders, from Atari, was the most popular video game of the year.

NARM is looking for an appropriate name for the awards.

Videotape Home Delivery Service Rolls In Nashville

NASHVILLE—Video Transit, a videotape home delivery service, has been established here and is soliciting customers in Davidson and Williamson counties.

Cathy Campbell, a representative for the company owned by Gary Donegan, says that 70 movies—including several adult titles—are now available for rental and that 40 more are on order. The movies are in both VHS and Beta formats.

Yearly membership dues for the organization are \$50. Members may rent one movie for three days and nights for \$7 or two for \$12. Each additional day of use costs \$2 a movie.

Non-members may use the service, Campbell says, by making a \$50

deposit for each movie and paying a rental fee of \$10 for one or \$18 for two.

"We're trying to offer same-day delivery," Campbell notes. Customers are asked to order before 4 p.m. on weekdays and before 6 p.m. on Fridays and Saturdays. Sunday deliveries are also made between 1 and 6 p.m.

Members will be sent an updated list of available titles once a month, according to Campbell. Titles not available when first requested will be put on reserve when returned, Campbell says.

An answering service will be used to take around-the-clock orders.

EDWARD MORRIS

Phony Fuji Head Cleaners For Sale In Gotham Shop

NEW YORK—Imitations of Fuji's VHS and Beta format videocassette head cleaners have been discovered in a Manhattan consumer electronics store, according to Fuji vice president and general manager John Dale.

While they do not carry the Fuji name, the fakes are otherwise nearly exact replicas of Fuji product. The real VHS model is called VCL-30; the imitation is called VCL-300. Fuji's Beta model BCL-20 is copied as BCL-200. In all other respects the

imitation duplicates Fuji packaging, including the use of blue hands, type face and package design. The phony Fuji is packaged in cardboard, not plastic like the original.

Remarks Dale, "This product is a total rip-off from Hong Kong, and although it has been found in only one store to date, we want to warn the trade and the public." Fuji has advised its reps and retail customers to be on the alert and has filed a formal complaint with the New York State Attorney General's office. This is the first such occurrence for Fuji.



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SPARS Road Show Heads For Nashville

By LAURA FOTI

NEW YORK—The first SPARS Road Show heads into Nashville next month, in a move designed to ease for studio personnel the financial burden of traveling to conventions.

SPARS, the Society of Professional Audio Recording Studios, has teamed with Solid State Logic, an advisory associate member, and Bullet Recording Studios of Nashville, a new SPARS regular member. The program is set for Sept. 17-18, beginning with a SPARS board of directors meeting at the Hyatt House in Nashville.

At Bullet on Sept. 18, the Road Show sponsors a two-part morning seminar on recording studio diversification. Part one centers on product diversification, including an open discussion of the specialized creative and technical requirements of record, film, video, jingle and post-production clients.

Panelists for part one include producers, artists, engineers and administrators, who will describe the techniques necessary to ensure high-quality recording. They are Jim Czak, president of Nola Recording Studio; Tom Jung, president of Road 80 Inc.; Robert Lifkin, president of Regent Sound; Paul Sloman, vice president a&r administration, Arista Records; and Bob Farnsworth, president of Hummingbird Productions. Moderators are SPARS president Murray Allen of Universal Studios, SPARS chairman of the board Joe Tarsia of Sigma Sound, SPARS assistant to the president Christopher Stone of The Record Plant in Los Angeles, and David Teig, SPARS vice president/secretary, of Atlantic Studios.

Part two of the seminar focuses on artist diversification and the unique

techniques for recording such musical formats as rock, country, new wave, gospel, pop and r&b. Moderators are Murray Allen, Joe Tarsia and Mac Emerman, SPARS regional vice president and head of Criteria Studios. Panelists are Guy Costa, vice president and general manager of Motown/Hitsville USA; Bob MacKenzie, president, Benson Co.; Len Snoddy, president of Woodland Sound Studios; Jerry Barnes, vice president and general manager of United Sound Studios; Steve Buckingham, producer; James Mume, producer/artist; Ron Chancey, producer/artist; Jimmy Bowen, Elektra/Asylum vice president; Bob Walters, president of the Power Station, Donald Butler, executive director of the Gospel Music Assn.; Bobby Jones, artist, courtesy GMA; Tracy Nelson, artist, courtesy Nashville Music Assn.; and Tony Bongovi, producer.

Additionally, a tour and demonstration of Bullet's audio-for-video facility will take place in the afternoon. A discussion will be moderated by Doug Dickey, international marketing director for Solid State Logic and president of Musicworks International. Panelists are Vince Capizzo, senior project engineer, video development for Solid State; Grey Ingram, chief engineer for Musicworks; Clark Tucker, lighting director for WSM-TV Nashville and lighting consultant to Bullet; and Jim Martin, president of Multimedia Technology of Nashville and technical consultant to Bullet.

A SPARS cocktail party in the evening will be sponsored by Solid State Logic. Admission to all events is free to both SPARS members and non-members. Information is available from Bart DiGrazia of SPARS at (215) 735-9666.

SAYS ARISTA VP SLOMAN

Studio-Label Ties Subtle & Complex

NEW YORK—Mutual support breeds success: that's the formula for recording studios and record companies, according to Paul Sloman, vice president a&r administration, for Arista. Sloman spoke at a SPARS regional meeting last Tuesday (18).

The topic of the speech was how recording studios and record companies affect each other's bottom line. On the surface, the effects are obvious: record companies pay stu-

dios' bills by supplying them with business; recording studios help sell the product by producing a quality recording. But there are more subtle effects as well.

"Just getting a group in the studio is not what running a studio is all about," said Sloman. "It's about longevity. You want to retain artists. Our business is built on people hearing a record and saying, 'That sounds great! I want to work with

(Continued on page 35)

826 Exhibitors Sign For '82 Winter CES

NEW YORK—The Consumer Electronics Group of the EIA is once again anticipating its largest Consumer Electronics Show ever. So far, 826 applications for space have been received for next winter's event, more than 100 of them from first-time exhibitors. CES will be held Jan. 7-10 in Las Vegas.

The demand for space will be accommodated by utilizing 40,000 square feet of new exhibit space in the Las Vegas Convention Center, bringing the show's total size to over 500,000 net square feet with a potential of 900 exhibitors. Show management predicts attendance at least as large as last winter's 59,245.

In conjunction with the show, the National Association of Retail Deal-

ers of America (NARDA), the industry's retailer group, will hold its annual convention.

Special 1982 WCES events and exhibits will include conferences, workshops and seminars monitoring product and marketing trends, with an analysis of the consumer electronics industry's position in the overall marketplace. The CES Advertising and Promotion Showcase, designed like a retail store, will display a collection of advertising, promotion and merchandising aids for retailers; the CES Retail Resource Center will include companies that provide services for retailers such as financing, computer services, retail catalogs, store layout, freight forwarding and advertising.

Audiophile Recordings



WEST OF OZ—Amanda McBroom/Lincoln Mayorga, Sheffield Lab 15, distributed by Sheffield, \$16.98.

McBroom's singing is a joy for listeners who still admire traditional rounded tone production and the ability to hold up a lyric to light letting all the facets shine. Her contemporary pop credentials also are in order, and the 11 vocal and instrumental tracks here offer considerably variety. McBroom's talent is so beautifully showcased in the direct-disk production that some listeners may be surprised—direct-disk does not have to mean cheap audio thrills, it seems. The scoring, arranging, playing, microphoning and mixing are some of the finest heard anywhere—not to mention Sheffield's top-level cutting, plating and pressing. Engineering was handled by pop veteran Bill Schnee with Sheffield's Lincoln Mayorga in charge of producing arranging and conducting (Mayorga also has penned two new instrumentals that beautifully show off Sheffield's natural tonal palette). Some hardcore decibel freaks may be disappointed by the relatively subtle sonic inducements, and some purists may not like the somewhat close-up vocal miking. But for talent that sparkles and production to match this is definitely the place.

JOE MARINO—Joe Marino Plays 28 All-Time Greatest Hits, Real Time RT-302, distributed by Miller & Kreisel Sound Corp., \$16-17.

Pianist Marino's easygoing style and the program of chestnuts from Hoagy Carmichael, Duke Ellington, George Gershwin and Richard Rodgers might sound like the stuff of hi-fi's early years, when lush pop fare was the first audiophile wedge into a market presumably dominated by middle-aged listeners more interested in their gear than their software. But Marino's deceptively relaxed style is indeed exemplary saloon piano playing, hewing to the melody while embarking on often subtle improvisations. As captured by label co-founder and engineer Ken Kreisel using M&K's customized Sony digital system and modified mastering chain, and preserved in Teldec's imported pressing, Marino's suave attack will tempt some listeners to turn down the lights, pour another one and bask in the illusion of having their own full-time cocktail pianist. The selections are all familiar, grouped in four medleys, one for each composer. One minor beef: Kreisel details practically every nut and bolt of the recording gear, yet nowhere does the liner mention the make of instrument. Otherwise... waitress, bring us another!

BEETHOVEN: SYMPHONY NO. 5—London Symphony Orchestra, Tjeknavorian, Chalfont SDG 314, distributed by Discwasher, \$15.

This performance claims to offer the symphony's "original version" based on a careful check of early sources. Musical details distinguishing it from other editions are not, however, great enough so that most listeners will appreciate them, and the interpretation itself doesn't fathom much of the work's great human emotion. Tjeknavorian's hard-driving style was appropriate to repertoire Chalfont waxed earlier with him, but in Beethoven it misses the mark—too cold, unfeeling and rushed. The sonics are

big-boned and digitally detailed, but not as precision focused or natural in tone as those Telarc provided for its digital Beethoven Five, a more refined performance what's more. Despite Telarc's edge, most major audiophile dealers will want to handle both versions, particularly as \$3 in price separates them.

ERIC CLAPTON—Just One Night, Nautilus NR 32, distributed by Nautilus, \$16-17.

Despite Nautilus' customary care in pressing and packaging and what is presumably a thorough job of half-speed mastering, this double live set by the axemeister typifies the hurdles faced in transferring any highly amplified live performance to disc, audiophile or otherwise. Drummer Henry Spinetti's cymbal work and kick drum may achieve added presence, but his narrow style limits any demonstration of those gains. As for guitarists Clapton and Albert Lee, greater solidity to their solo lines is inevitably somewhat masked by the gritty tone and intentional distortion incorporated in varying degrees. Most jarring of all, side three's hushed slow blues reading of Otis Rush's "Double Trouble" and Lee's guest vocal lead on Dire Straits' "Setting Me Up," both potential charmers, are flawed by an apparent rise in P.A. noise that makes the benefits of half-speed cutting academic at best.

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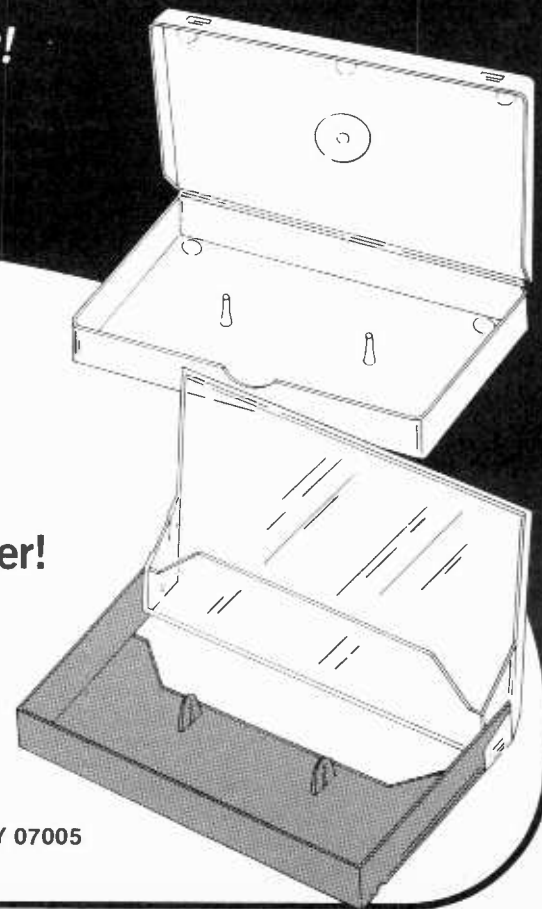
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BOOKINGS RUNNING WELL

Red Bus Studios In London Is 2-Year-Old Incubator For Hits

By NICK ROBERTSHAW

LONDON—A picture of an ancient London omnibus, vintage 1910 or thereabouts, forms the logo of Red Bus Recording Studios, standing in ironic contrast to the highly contemporary acts that work there and the state-of-the-art modernity of the facility itself.

Designed by Eastlake and equipped with the MCI 500 series automated console, the site opened less than two years ago close to Central London. But already its booking list reads like the U.K. singles chart. Duran Duran, Graham Bonnet, Landscape, Kelly Marie, UK Subs, Grace Kennedy, Matchbox, Imagination: all are Red Bus clients. One week recently there were six Red Bus-recorded singles in the top 30.

The list is spiced with a strong international flavor too. Tina Turner, the Three Degrees, the Brecker Brothers from the U.S., Riccardo Cocciante from Italy, Milk & Honey from Israel, Miguel Gaillard and Camelio Sesto from Spain.

The French connection is so strong studios across the Channel must wonder where the work went. Top disco producer Alec Constantinos uses Red Bus; so do MOR vocalist Veronique Sanson and her producer Bernard St. Paul.

Number One French artist Richard Sanderson has recorded there, and his compatriots Michel Del Peche and Gilbert Montagnier. Gallic heavy rock outfit Telephone taped a session recently, and not long ago legendary heartthrob Johnny Hallyday made an English-language recording for Polydor at the site.

All this on word-of-mouth alone—Red Bus has so far spent no money on advertising—and at a time when the Assn. of Professional Recording Studios is begging members not to wreck the recession-hit industry with "desperation price-cutting." Red Bus, like everyone else, will negotiate below its own rate card—theoretically \$110 hourly—but not out of desperation. Studio manager Eliot

Cohen says there has only been one soft month in the last 12; generally bookings run well ahead and valued clients have been turned down for want of free studio time.

So how is it done? There are two separate explanations according to Cohen, one relating to the quality of the work achieved and the other to do with the background of the Red Bus group of companies.

In the first place, Red Bus seems simply to be a good studio, and having spent some \$1 million building it Cohen is as relieved as anyone to be able to say so. "The thing is you can never tell when you're putting a studio together whether you'll get good sound. You can spend a fortune and still wind up with lousy sound. We were lucky. Everyone agrees the sound is exceptionally true here. People talk about different studios suiting different kinds of acts, but if you can just get a true sound you've got all the versatility you need.

"On top of that, we're reckoned to have the best monitors around, which is important for mixing. They're Eastlake-designed cabinets with Ameron amps, and a lot of producers like coming here just to mix. That's good for us because if you can get producers keen on the place then you're away."

This strategy seems to have paid off: Biddu, Barry Blue, Jonathan King, Martin Rushent and Richie Gold are some of the well-known names who bring acts into Red Bus, along with the Norwegian Thor Balderson and America's Del Newman.

The facilities available to them are as comprehensive as any in the world, with 46-track recording on tap in the 1700 sq. ft. Studio One via SMPTE linkage. The smaller overdubbing Studio Two, with its 24-track machine and Harrison 36/36 console, can also be linked with the main room for 46-track, or simply to allow musicians in either studio to be recorded in either control room. Both have full Dolby, plus all the ancillaries: Eventide Digital Delay,

Marshall Time Modulator, Aphex Aural Exciter, noise gates, flangers, EMT and Master Room echoes, DBX and UREI limiter-compressors.

The background of the Red Bus group is exceptional, and accounts for the international character of the studio's business. Long before the facility opened, Red Bus had production and publishing companies based in Paris and was involved with a number of French hits. French is Eliot Cohen's first language, and second language to most of the 20 or so staff.

"We treat France as home ground," says Cohen, "and conversely it was natural for French producers and artists to come here to record. Alec Constantinos worked here as soon as we opened. The thing is that there aren't that many studios in France that are up to U.K. or U.S. standards, nor are the engineers, for that matter.

"Unfortunately, fewer acts come over from the Continent than used to because the cost has got so high. We're keen to attract U.S. work too, but usually American bands only record here if they are touring or if, as with the Three Degrees, they happen to be based here."

These days, the enormous expense of equipping and then constantly updating a studio with new and costly equipment makes for precarious economics, but Red Bus largely overcomes the problems by viewing its investment as a money-saving in-house facility for the rapidly expanding record company side of its activities. Besides management, production and publishing companies there are four separate labels: R&B for black U.K. acts, including Imagination, whose "Body Talk" gave the logo a top 10 single with its first release; Excalibur for black U.S. product; Metropolis for new wave acts and Red Bus itself with half a dozen MOR artists.

"Before we had this studio we were spending a fortune on recording costs," explains Cohen. "You can spend \$2,000 just making an outside demo with a new act in no time. It's a tremendous advantage to be able to use your own studio, and we felt if we did it properly and built a really good one then we would be able to hire it out as well. We're not the only ones: RAK is in the same position. We've covered ourselves by having a successful record company: we can afford to update.

"In fact, the record side is expanding so fast we're now thinking in terms of building a second studio on the same scale as the first. Then we could move the offices out, add a cutting room, extend the rest areas, generally make the place more comfortable. We're looking around right now."

SAE Names 2 Rep Of Year

LOS ANGELES—SAE, marketers of high-end audio components, has named Audio Associates of New York and Rapaport Associates of L.A. co-recipients of its 1980/81 'rep of the year' award. The Texport Company, Richardson, Tex., was singled out by the firm as 'most improved' territory.

Tapette Corp. Upgrades In Move To New Offices

By ELIOT TIEGEL

LOS ANGELES — Ten-year-old Tapette Corp., has upgraded its audio cassette production, in-house recording studio and videocassette duplication facilities with its recent move to new headquarters in nearby Huntington Beach.

The vertically structured electronics company is presently functioning from an 18,000 square foot facility in the Huntington Beach Industrial Park in Orange County, California's second largest land mass area.

President Jim Neiger, a 17-year veteran of audio tape duplication with Bell & Howell and Certron, says the company's specialty area of duplicating products for the industrial, business, religious, educational and medical fields, keeps his audio and video duplicating lines running steadily.

The company's work force of 45 includes two engineers for the recording studio and 10 in audio and video quality control.

The firm's audio tape duplication operation involves Electro Sound loop duplicating equipment, with the five slaves running at a 64 to 1 ratio during the high speed replication process. (In the video field the cassettes are run off at real time, with Neiger claiming there is no high speed tape duplicating equipment on the market at the present time.)

Neiger says the company has steered way from duplicating prerecorded music cassettes since that area of business has been fraught with danger for the duplicator and his subcontractors. Neiger claims his firm produces from 5,000 to 6,000 audio cassettes a day for his spoken word clients.

Tapette Corp. also offers a 3,000 selection music library of legally cleared production music for clients who produce their own programs.

The company's recording studio uses Ampex 440 tape recorders, a Sound Design custom built 8-track board and custom built studio speaker monitors. The studio was designed by Express Sound of Costa Mesa, Calif., and the room is an "acoustically improved studio" over previous rooms which Tapette operated. Neiger points out, adding recording produces around 10% of the firm's total business.

In addition to the control room and booth, an editing and processing room was constructed which

now enables clients to do post production work on the premises.

Neiger expects his video business to grow "100% in the next 12 months." Business in audio and video grew overall 30% last year.

The company quality control tests the beginnings and endings of all audio cassettes on both sides, Neiger claims. "That same philosophy is being used on our videotapes," he says. "Every videocassette is looked at for picture quality and audio levels."

The company duplicates 1/2-inch, 3/4-inch or 1-inch videocassettes in the Beta or VHS formats for clients. It has "40 going on 50 Sony and Panasonic" video slaves. Tapette can transfer film to tape, tape to tape or slides to tape. It gets its fully loaded blank videocassettes from Sony and Fuji.

In the audio field, Tapette buys its plastic shells from Shape Symmetry & Sun, Magnetic Media and Lenco. Its audio cassette loading equipment is by King Instruments and Electro Sound.

While an average audio cassette run hits "several thousand" copies, a video run encompasses "hundreds" of copies. And while the audio cassettes run from five minutes to 94 minutes, the videocassettes usually run from 60 to 90 minutes.

One area of entertainment video Neiger will not touch is porno movies. "While we won't turn away entertainment duplication business," says Neiger, "we won't duplicate X-rated movies." Why not? "Because of the marketplace we serve, it's not conducive to have two different types of businesses in the same facility. Remember we have a lot of religious customers. Also, that type of company or individual traditionally is much more flamboyant and less stable than the type of customer we service."

Seventy percent of the firm's customers are in the Southern California area, but there are clients in San Francisco, Chicago, Denver and St. Louis.

Neiger says his engineers have adapted their audio duplicating equipment to create "minimal or non-existent" crosstalk or print through. These are the two biggest problems in the voice business. "They're not key problems in the music area," he says.

TDK Slates New Offices

NEW YORK—TDK will construct a new U.S. headquarters operations on a 12 1/2 acre site at Port Washington, N.Y.

Targeted to open in the late Spring of 1982, according to Ken Kohda, TDK vice president and general manager, the new corporate headquarters will feature 27,000 square feet of executive office space and 40,000 square feet of warehouse space. The facility will also have the flexibility to expand an additional 60,000 square feet.

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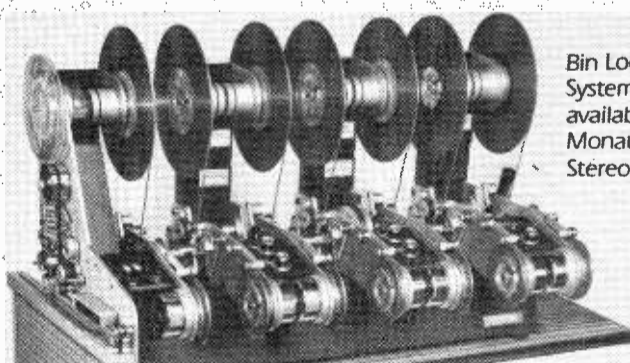
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Studio Track

Sigma Sound Studios in Philadelphia is where Gamble & Huff are putting the finishing touches on albums they're producing for Teddy Pendergrass and Patti LaBelle. Joe Tarsia, Sigma's president, is engineering. A new LP for the Jones Girls is also in progress here, with Dexter Wansel working with engineer Peter Humphreys on several tunes and Gamble & Huff producing others with engineer Tarsia. Other activity includes the finishing touches on Melba Moore's new album, produced by McFadden & Whitehead and engineered by Dirk Devlin. Producer Sandy Linzer and engineer Jim Gallagher are completing tracks on T.S. Monk's upcoming album.

Sigma in New York has its share of activity, too. Mixer Francois Kevorkian is working with engineers Jay Mark and Carla Bandini on an album by The Strikers for Prelude Records. Kevorkian and Mark are also working on records by Keni Burk and Janet "Lady" Day, while Mark is paired with mixer Jonathan Fearing on "You Don't Like My Music" by KID for Sam Records. Mark is also engineer for a Yvonne Gage project, being mixed by Ray Caviano and Don Bernside. Producers Ashford & Simpson are working with D.J. Rogers, with Michael Hutchinson as engineer.

Greenhouse Studios in Urbana, Ill. is currently recording The Rocking Clones' second single for Edible Records. In the same city, Creative Audio is the site of mixdown for Combo Audio's first record: an EP on STUFF Records.

Fire Flight, a group from Trinidad, is at Criteria Recording Studios in Miami recording an

LP with Carl Beaver producing and Bruce Hensal engineering. Riggs is also at Criteria, at work on a new album with Andy Johns and Marty Cohn producing. Johns doubles as engineer on the project; Bruce Hensal is the assistant.

Sarah Dash of Kirshner Records recently recorded an album at Sound Labs in Hollywood and RCA in New York. David Wolford is producing for The Entertainment Company.

Sunset Sound, L.A.: Toto doing overdubs for a new CBS LP, Tom Knox engineering, David Leonard assisting; Neil Diamond doing strings for a new CBS LP, Bob Gaudio producing, Ron Hitchcock engineering, Stephen McManus assisting; Carter producing Prism for Capitol, Warren Dewey at the console, Richard McKernan assisting; Earth, Wind & Fire doing strings for a new ARC LP, Mick Gruawski engineering; Dan Fogelberg working on his upcoming double LP for CBS, co-producing himself with Marty Lewis; and Leo Sayer doing tracks and overdubs with producer Arif Mardin and engineer Jeremy Smith.

A&M Studios, L.A., activity: Michael Stokes producing LTD for A&M, Don Hahn and Jim Caspell handling engineering and second duties respectively; Joni Mitchell continuing work on a new Elektra/Asylum project; and Randy Alpert producing Badazz with Steve Katz behind the console, Tim Garrity assisting.

Kendun, L.A., action: Leon Sylvers supervising overdubs and mixing the Sylvers for Solar Records, Jim Shifflett engineering, Kevin Beamish producing/engineering the Henry Paul Band for Atlantic, Tom Cummings assisting; Johnny "Guitar" Watson recording tracks and overdubbing with producer Michael Zager for A&M Records, Mallory Earl and Bob Winard at the console; and McKinley Jackson producing the Jones Girls for Philadelphia International.

Engineer Brian Gardner mastering the following projects at Allen Zentz, L.A.: Rene And Angela's second Capitol release produced by Bobby Watson and engineered by Bruce Swedien; a Stanley Clarke/George Duke single from their recent self-produced LP; and Lena Horne's live two-pocket LP from her New York Broadway show "The Lady And Her Music" for Qwest Records, produced by Quincy Jones, engineered by Bruce Swedien.

★ ★ ★

Dan Siegel recording a new self-produced LP at Triad Recording, Eugene, Ore., for Inner City Records, Peter Loriez engineering.

Single Bullet Theory recording at Alpha Recording Studios, Richmond, Va., with producers Carlos Chafin and Barry Gottlieb.

Jeff Glixman producing Mother's Finest for Atlantic Records at Axis Sound Studios, Atlanta, Ga., Cheryl Bordagaray engineering.

Recent activity at Kingdom Sound, Syosset, L.I., sees Joan Jett & the Blackhearts doing an LP for Boardwalk, Kenny Laguna and Richie Cordell producing, Glen Kolotkin engineering, Kolotkin also there mixing Duke Jupiter's new Coast To Coast LP.

★ ★ ★

Reelsound Recording, based in Manchaca, Tex., completed live dates with Ted Nugent in Austin, Tex., and Duluth, Minn., with Dancer McCullough and Nugent producing, Malcolm Harper, Jr., Mason Harlow and Mark Gitterie engineering.



ROCKIE RECORDING—A&M's Rockie Robbins puts finishing touches on new LP at L.A.'s United Western Recording Studios. Shown, left to right, are: studio engineer John Guess; producer Jerry Peters; Robbins; and producer Skip Scarborough.

3M Slates Promotions

NEW YORK—3M's retail and professional customers are the beneficiaries of special promotions. This fall, a videocassette rebate goes into effect: for the pro market, there's an optimum-biasing and free tape program.

Retail customers buying up to 10 Scotch T-120 or L-500 videocassettes Sept. 28-Jan. 9 will receive a \$2 rebate by sending proof of purchase to 3M.

Retailers participating in the promotion get a 10% free goods deal. The retailer buys nine T-60, T-120, L-250 or L-500 videocassettes and receives the 10th free. Support includes point-of-purchase materials, such as counter cards, and advertising in national consumer publications and on local radio.

On the pro end, 3M is optimally biasing all Otari MTR10 series professional recorders for Scotch 226 audio tape and packing them with a reel of the tape. Otari's two-channel one-quarter inch and four-channel one-half inch professional production and mastering recorders are generally used for post-production by recording studios, broadcast production, soundtrack and industrial companies.



COMPASS CEREMONY—Lead guitarist Steve Holland of Molly Hatchet chose the site of his recording studio, Compass Point, in Nassau, Bahamas, to wed his fiancée Honey. Present at the ceremony were the other band members, studio staff, friends and family.

Consoles For Do-It-Yourselfers

NEW YORK—A 24-track console doesn't have to cost \$100,000, but with an investment of a fraction of that amount and about six months' time, a do-it-yourself console can end up being worth that.

Audience, a magazine listing used studio equipment, will begin publishing instructions in September on how to build a console. Audience is published monthly by Professional Systems Exchange of Annapolis, Md.

The modular console was designed by Bob Lloyd of Precision Electromagnetics of Bowie, Md. It will be available in kit form from Audience; the price will depend on the features desired. Brad McClanahan, director of P.S.E., says, "You can buy all the parts from us, and add as many extra features as you want. You can also buy the parts anywhere else, but you won't get a better deal than the one we of-

fer, because we're buying in quantity."

McClanahan credits Bob Lloyd with the do-it-yourself idea. Lloyd approached Audience about making it a reality when he found himself unable to book studio time and unable to afford to buy his own equipment. "He just got disgusted," McClanahan says, "and this is the result."

The first part of the console to be tackled is the microphone preamp.

available in kit form for \$150. Covered next will be equalization and limiters. "It takes six months to construct the whole thing, eight or nine with accessories," McClanahan estimates. "But you can get the board moving in only three months."

"We're proceeding very carefully," he adds, "because we've seen people use acid flux when they should use non-acid-based flux—things like that. We want to be sure it's done right."

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Studio-Label Ties

• Continued from page 33

the same people who put that album together."

Besides return business, there's plenty of new business out there, Sloman said, and a lot of it goes to those studios who have built reputations on repeat business. "New people who come to your studio because you did well with a big act can keep a flow of business to you for years," Sloman said. "But you need that foundation of clientele."

Clientele is supplied by record companies, but Sloman pointed out, "The record company is interested in gross sales, not in increasing your net profit. Many people in record companies, in fact, have no idea what goes on in a studio."

Because such lack of understanding is detrimental to the studio/record company relationship, Sloman urged SPARS to educate the industry as to "what's involved in capturing the magic on tape." SPARS members are perfect candidates to carry out this educational process, he said.

One important way studios help record companies is with their technology. "If not for the work done by studios," said Sloman, "the art of recording wouldn't have advanced, because record companies certainly haven't taken the initiative to improve it. It all comes from technicians. Often a record company does nothing more than pay the bill."

LAURA FOTI

New Strategy At S.F.'s Rosebud

By JACK McDONOUGH

SAN FRANCISCO—The Rosebud Agency is meeting the challenges facing all small-roster bookers with a variety of carefully considered tactics.

These include: (1) trimming the roster to stylistically-related acts that have proven themselves on the road both in terms of draw and physical endurance; (2) concentrating on specific tour circuits; (3) capitalizing on European and other foreign markets; (4) staying one jump ahead in lining up video opportunities for Rosebud artists.

Rosebud, headed by Mike Kappus, is now marking its fifth anniversary as the only bona fide, multiple artist agency operating from San Francisco. The new tactics, says Kappus, have enabled Rosebud to double its gross over the past year.

The blues-based Rosebud roster, recently reduced from 10 acts to seven, consists of George Thorogood & the Destroyers, Muddy Waters, John Hammond, Captain Beefheart, John Lee Hooker, the Nighthawks and Roy Loney & the Phantom Movers.

"We decided it would be much more efficient," says Kappus in explaining the new approach. "to have a tight roster and concentrate on clubs and colleges instead of also trying to work the cabarets and coffeehouses as we had in the past. Those are circuits in themselves, and it became too much trying to handle too many circuits. So now we have artists who are more in the same line stylistically, and we can concentrate on working them through different steps up rather than working in different circles. It's a matter of taking one career further rather than taking 10 careers in different directions."

Kappus says this approach evolved "with gradual decisions over the past two years. In another six months I expect we'll be right where we want to be. By then we should have doubled the staff from three to six, but at the most we'll add only two or three new artists."

"When we think of picking up an

act, we consider mainly the live performance quality and the staying power of the band. Whereas a record label or a large agency like William Morris may sign an act based on the sound or on future promise, we look for acts that already know how to work the road. We have acts like the Nighthawks that stay on the road for 250-300 dates a year. It's the opposite of the usual cycle of write the material, cut the album and tour. Most of our people tour constantly and take very little time writing and recording.

"Currently the new acts are not being supported well by the labels. The people on the road now are those who have long-standing followings and who can keep their budgets low. That's where our strength is. We've never had acts that had much tour support, so when the labels pulled support from some other acts it left us with less competition."

Kappus says he has begun to pay more attention to European and foreign markets "not as a response to poor conditions here but as a means to broaden our base and develop areas where an act already has some popularity. The key is in spreading the market and not overlapping anywhere. If an act comes through someplace once a year instead of every six months people are more likely to look upon it as a special event. So if an act wants to tour a lot it's important to spread the base. A good example might be the Ventures, who have been selling millions of records in Japan even though they've been forgotten here. Thorogood's last two albums have gone gold and platinum in Canada. The rest of the world is not to be ignored."

Kappus notes that foreign markets are especially suitable for him because of the blues-orientation of his acts. "The blues is much more revered as a rich art form in other countries than it is at home. Canada, for instance, has always been a good

(Continued on page 37)

Ballrooms Bloom In Philly

By MAURIE ORODENKER

PHILADELPHIA—Fueled by recent booms in disco and rock dancing, ballrooms, long considered dinosaurs of the entertainment industry are making a comeback in this area.

The rooms, with capacities of up to 800 patrons, feature live entertainment with emphasis on big band music. Their clients are drawn from all age groups.

At present, major interest is centered on the reopening of the Starlite Ballroom in the Kensington sector of the city. The room had functioned for a while as a liquor club with a musical fare of rock and new wave.

With its conversion to a ballroom, the facility will serve no liquor. Its music will be live rock'n'roll bands, and its clients will be drawn from dancers of all ages.

The Starlite now boasts a new, improved sound system and a new decor. It can seat 750. According to owner David Carroll, the room will also serve as a showcase for new rock talent.

Carroll's expertise in club management goes back to the days of such popular discotheques as Ar-

temis and the Hot Club. He was also responsible for the local debut of many rock and new wave artists.

For the opening of the Starlite Ballroom Carroll featured British new wave group the Stranglers, plus the Circle Jerks.

The new Empire Ballroom in the Northeast section of the city, replaces the old Empire disco. Here too the owners are going after a young crowd. Like the Starlite, the music format at the Empire is live rock. In its opening week the room featured such groups as the Pedestrians, the Hooters, the Schoolboys, and Circles.

At Penn's Landing in the Stephen Girard Pavilion, the city is providing "check to cheek dancing under the stars." Featured on Wednesday nights is the music of Walter Jay's 14-piece orchestra.

Another conversion to a ballroom is Johnny Cottman's Bar in the City Center North. Under the direction of Jack Toy, the room now features middle of the road dance music and aggressively pursues a young client. It also features a live entertainment

(Continued on page 30)



Billboard photo by Chuck Pulin
YOUNG & WINTER—Johnny Winter joins blues great Mighty Joe Young onstage at Tramps in New York.

Concord Fest Flawed, But Is Profitable

By LEE HILDEBRAND

CONCORD, Calif.—The Concord Jazz Festival was a boxoffice hit in its early stages when up to 8,100 fans jammed into the Concord Boulevard Park to hear mainstream jazz at its finest. But ever since it relocated to the 8,000-capacity Concord Pavilion—a \$4.5 million amphitheatre which was built, in part, to house the event six years ago—the festival has drawn slimmer crowds.

The 13th annual edition, held Aug. 14-15, attracted 2,700 to each of the evening shows, while Saturday afternoon's "Women in Jazz" program—the first daytime concert the festival has attempted—drew only 1,500. The overall attendance was up a little more than 5% over last year's festival, with tickets for each concert priced at \$4-\$9.

Some observers have blamed producer Carl Jefferson for booking many of the same faces, most of whom record for his Concord Jazz label, year after year. Yet the Monterey Jazz Festival is almost as predictable and still manages to sell-out in advance consistently.

The primary difference would seem to be that, unlike Monterey, there is no real social scene surrounding the Concord event, as few motels or restaurants are located near the Pavilion. The fact that the Pavilion is an hour's drive from San Francisco could be another prohibitive factor.

If Jefferson lacks a sense of which acts have boxoffice appeal, he can not be faulted for his impeccable taste. As in the past, the vast majority of the performers on this year's festival were uncompromising jazz stylists of the first order.

While the festival ran like clockwork—set changes were amazingly swift—the sound mix was often disturbing, perhaps because the music was being recorded for release on Concord Jazz. Drums and bass were mixed too far up, for the most part, causing some of the horn soloists, and especially the pianists, to be partially obscured.

The clear hit of the festival was Woody Herman, who appeared Friday as part of an all-star jam session and Saturday night fronting his youthful, 15-man Thundering Herd. The 68-year-old bandleader bounced around the stage with vigor and his clarinet and sax playing, if a bit sloppy by contemporary standards, was impassioned.

(Continued on page 50)

IN PASADENA ROSE BOWL

50,000 Attend 1st BMA Family Fair

By JEAN WILLIAMS

LOS ANGELES—The Black Music Assn. is approximately \$100,000 closer to becoming self supporting, following its successful BMA Family Fair Concert.

The all-day event, which drew more than 50,000 concertgoers to the Pasadena Rose Bowl Aug. 15, grossed in excess of \$250,000, says Ewart Abner, an organization board member and one of the concert's coordinators.

The 11 acts performing worked for expenses only. "They developed a budget so that all funds that could possibly be made available to the BMA were made available," says Abner. Performing artists were Frankie "Double Dutch Bus" Smith, Evelyn King, the Whispers, Ashford & Simpson, Tierra, Andrae Crouch, Grover Washington & Ralph MacDonald, Lakeside, Third World and Stevie Wonder & Wonderlove.

In addition to several local radio announcers, the organization tapped three nationally known personalities to handle the MC chores—actor/producer/writer Ossie Davis, vice president of Innerscity Broadcasting and general manager at KGFJ-AM/KUTE-FM Hal Jackson, and one of the country's first black general managers at a major market station, WVON-AM in Chi-

cago, Lucky Cordell. To eliminate any dead time between performances comedians Arsenio Hall and Franklyn Ajaye entertained the crowd.

KJLH-FM, owned by Stevie Wonder, had a remote with live feed from the Bowl to the station. All black music-oriented stations in the area participated in the event, which kicked off at noon and shut down after midnight. Participating stations were KDAY-AM, KACE-FM, KGFJ-FM and KUTE-FM.

According to Abner, "The stations did something I don't believe has ever been done here. There was no competition among any of the stations. They actually talked among themselves to see how they could collectively make the event successful."

"The announcers, program directors and news departments contacted each other almost daily. One station would cut a spot and send it to other stations and they would play it. It really became their responsibility and they epitomized what the Family Fair concept is all about."

The concert was scheduled to end about 9 p.m., with the Bowl cleared by 11 p.m. (However, in order to ac-

(Continued on page 64)

Manager Burwell Tailors Specialized Plans For Acts

By KIP KIRBY

NASHVILLE—How does a new manager deal effectively with a roster on which each act is poised at a completely different plateau of career development?

Bob Burwell, president of Bob Burwell Management in Tulsa, finds the question a relevant one. His roster contains three acts, each requiring a separate game plan to tie in with their individual level of exposure.

Burwell manages Michael Murphey, the Corbin-Hanner Band and Montana. Murphey's name is already established through previous radio hits and consistent touring. Corbin-Hanner Band is just beginning to make noise on the country chart since signing with Alfa Records. And Montana is a regional band on a small independent label called Waterhouse Records.

Burwell, an agent and later direc-

tor of artist development at the Jim Halsey Co., left the firm in May of last year to form his own management venture. His first—and only—client was Murphey.

At the time that Murphey signed with Burwell, the singer had just completed nearly two years of work on his first feature film, "Hard Country," for which he wrote both screenplay and music.

Burwell's plan called for Murphey to embark on an extensive 72-date tour of small honkytonk clubs similar to the one shown in the movie. In fact, recalls Burwell, "we turned down some larger concert appearances just so Michael could concentrate on reaching the audiences he felt the movie would appeal to." Burwell also put Murphey on major television shows such as Tom Snyder's "Tomorrow Coast-To-Coast"

(Continued on page 54)

3 Theatres Go To Music

PHILADELPHIA — Three long-dark movie houses throughout the area are getting a new lease on life as music venues. Reopened this week as a new rock 'n' roll concert hall is the 1,400-seat Century Theatre at nearby Audubon, N.J. The theatre, which had been given a \$1 million renovation, including a concert sound system and theatrical lighting, had been less than successful as an MOR and country music venue. The owners have now brought in Midnight Sun, local rock concert promoters, who reopened the house with the Wishbone Ash band.

Already under construction for an early fall reopening is the Uptown Theatre in the North Philadelphia section of the city. One of the first

movie houses to stage combination shows with top name rhythm & blues and rock artists, the Uptown is now being remodeled by John Bowser. Disco Design, local firm which designed the Second Story disco here and Sundance Dance Hall in nearby Wildwood, N.J., was called in to remodel the theatre which aims to become the showplace for the local black community. The Uptown will be converted into a modern concert hall and will house a six-story private club, a disco and a restaurant.

Harold Passman is counting on reopening next month the one-time Palace Theatre close to center city as the Palace. Country-western will be part of the music scene at the Palace.

Talent

Bay Area Rosebud Shifts Its Policies

• Continued from page 36

market for us. Canadians love blues, the country is close and the border crossings are easy."

Kappus says his strongest overseas act is Thorogood, who did his first European dates in England in 1978 with gigs at Dingwalls in London where Eric Clapton, Bob Dylan, Nick Lowe and Elvis Costello all turned out for the opening shows.

"We rushed him over while the first album was scoring," recalls Kappus, "and he's been back twice since." On the other end of the spectrum is Hammond, "who has not toured in Europe at all for 10 years. We've just begun to develop him there, starting in France and spreading to places like Australia and New Zealand within about a year. Thorogood will play Australia and New Zealand this fall."

Other factors should combine to make Thorogood & the Destroyers much more visible both domestically and overseas in coming months, since Thorogood has finally relented in his previous refusals to play large venues or to tour during the baseball season.

"In the past," says Kappus, "Thorogood did 60 to 70 dates per year because he would take off every summer to play second base with the Delaware Destroyers in the Roberto Clemente League. Drummer Jeff Simon also played on the same team. George was so serious about it he'd turn down \$40,000 gigs. But now we'll be able to double his number of dates. We're looking at doing about 150 dates next year."

"He also wouldn't play either outdoors or at venues of more than 2,000 capacity, but he's changed on that. He recently played to 3,000 people at the Rainbow in London, 20,000 at Summerfest in Milwaukee and 8,500 at Red Rocks in Denver in his first outdoor shows."

Thorogood's touring was also limited by his refusal to play live dates after MCA, over the artist's strong objections, released an album of early Thorogood demo material last

year, says Kappus. "He didn't want to do anything that might even indirectly help sales of the MCA album."

The Summerfest booking is notable because Kappus, in addition to his main job as a talent seller, has also been a talent buyer for the Schlitz stage at Summerfest since 1975. (Thorogood did not play this stage but the main stage in a co-headliner with Southside Johnny). Kappus also books for Schlitz festivals each fall in Memphis and Winston-Salem, N.C., and this year he booked the blues weekend for the Northern California Paul Masson Vineyards concerts.

As for video, Kappus emphasizes that "the television shots are prestigious and important to us. With a 'Saturday Night Live' you can hit 20 million or more people in one shot. In live performances that would take forever."

Rosebud's first foray into tv was the placing of Thorogood on "Fridays," and Kappus was also able to place Captain Beefheart on "Saturday Night Live" last November when Beefheart re-emerged "and all the press was happening."

Rosebud artists have also had film exposure—John Lee Hooker in "Blues Brothers" and Muddy Waters in "The Last Waltz"—although Kappus was not involved in the arrangements. Hooker's appearance was set up by his then management, but since then, says Kappus, "we've basically taken over his management." Waters has been a Rosebud client only for a year ("Last Waltz" was made in 1976) but 1980 was the most lucrative year of his career.

Upcoming Rosebud video projects will feature both Hooker and Waters as well as Thorogood. Hooker was taped by Video Tunes at an all-star blues show at the Sleeping Lady cafe in suburban Fairfax in July, and Kappus says he expects this to be put in video disk form.

Hooker and Waters were taped in a Canadian special, "Giants of Blues," a year ago and this will also be made available to the video market. Kappus emphasizes that the national Canadian network CBC "has been supportive. Shows that in the U.S. would be on a PBS show like 'Soundstage' or 'Austin City Limits' will go on a major network in Canada." Thus far Hammond and Thorogood have been featured on CBC.

Thorogood will get more video exposure via shots on "American Bandstand" and "Austin City Limits" as well as local Philadelphia special to be taped in September or October. Kappus says that Thorogood's upcoming Australia and New Zealand appearances will be taped "and we'll have rights for the rest of the world."

Further exposure for both Thorogood and the Nighthawks has come with appearances on the Atlanta superstation.

new honorary board members of the Nashville-based International Rock'n'Roll Music Assn. ... **B.B. King** to play at New York's Correctional Institute for Women Tuesday (25).

"I've been on his turf, now I want him to be on mine—if he dares," says **Wendy O. Williams** of the **Plasmatics**, challenging **Tom Snyder** to appear onstage with her when the Plasmatics end the Dr Pepper Music Festival season in New York, Sept. 12.

ROMAN KOZAK



SAVOY SHOW—Al Jarreau performs during one of his five shows at the Savoy in New York recently.

Profits Recorded By Golden State

HOLMDEL TOWNSHIP, N.J.—The Garden State Arts Center, summer pop concert hall here, is well on its way to a profitable season in spite of the fact that it faces for the first time major competition from the star-studded casino hotels in Atlantic City to the south and the newly-opened Meadowlands Arena to the north. Despite the competition, attendance and revenue figures at the 5,000-seat open-sided amphitheatre here are both up significantly in the first half of the summer season.

In addition to the 5,000 seats under a roof, there is seating for another 5,000 on the outside lawns. With half the season over, ticket sales are running 17% higher this year, helping to boost annual revenues for the same time period over last year by nearly \$350,000. As of July 15, the boxoffice had tallied \$3,158,952, some \$342,617 higher than what was grossed in the comparable period last summer. Ticket sales the first half of the season totaled 280,711, an increase of 47,985 sold over the same period last year.

The season kicked off June 18 with Victor Borge conducting the American Symphony Orchestra, the first of only four classical concerts, and ends Sept. 15 with Sha Na Na.

Talent Talk

In conjunction with the New York debut of Japan's Earthling at the Underground, **Jim Fouratt** and **Rudolph** sponsored the "final fashion solution competition," with a \$500 first prize. Of the 70 competitors, at least three—all male—arrived nude. . . . Following visits from the Fire Department, the Ritz in New York is having no more guest lists.

The club has been cited for overcrowding.

Motorhead drummer **Philthy Animal Taylor** collapsed from heat exhaustion three-quarters of the way through a recent show at Irving Plaza in New York. He was released from hospital the next day. . . . **Joan Jett** scored three runs for the WNEW-FM softball team in New York but the jocks still lost to the Police Benevolent Assn., 14-8.

Jacksons getting Madison Square Garden Gold Ticket Award for attracting more than 100,000 fans to the venue. The band played two SRO concerts Tuesday (18) and Wednesday (19). . . . **Alan Franklin**, former owner of the Brave New World acid rock club in Hollywood, has a single and LP, "Come Home Baby," on Aladdin Records.

"It seems to me that we are close to another world war. With the arsenal of nuclear weapons that we have stockpiled and are in the process of creating, we have the potential to end civilization as we know it, and, in fact, the potential of the life itself on this planet," **John Denver** told the National Press Club in Washington, D.C. at a recent luncheon.

Gregg Allman, keyboardist/guitarist/songwriter **Bobby Whitlock**, and **Rick Medlocke** of **Blackfoot** are



DANCE CONCERT—The Ramones play a special dance concert at the Palladium in New York where the first ten rows of seats were removed to make room for the dance crowd.

Billboard photo by Chuck Pulin

N.Y. Folk Fest May Play In All 5 Boroughs In '82

NEW YORK—With the Folk Festival wrapping up its debut season here its organizers are now anxiously looking towards the future.

This season, the festival has featured such acts as Richie Havens, Buffy Sainte Marie, John Hammond Jr. and Oscar Brand. The New York Folk Festival's main purpose, however, is to present a full program transcending every music category.

Ted Geier, producer of the festival, envisions his brainchild to be "the germinating exposure" for uncommercial, expressive artists. Geier's goal is to expand "the people's music" beyond the stereotype of the folk artist "as middle class white singer strumming a guitar."

The concertgoing public is not the exclusive backer of the festival, with tickets priced at about \$5. With the understanding that the title and booking of the festival remains "completely autonomous," the festival's organizers have solicited out-

side support. But "a Kool Something Festival would be inconceivable for what we're doing here," says Festival coordinator Linus Gelber.

This year, the festival was "saved" by the Nathan's fast food chain, which celebrated its 65th anniversary by partially subsidizing it. Also, \$12,000 in private donations have been received at "crucial have or have not" points. But the real saviors of the festival were the volunteers. Some have spent the last six months on active duty, and the 30 plus others have contributed such services as printing, real estate, advertising, etc., the organizers say.

Next year, Ted Geier hopes to expand the festival beyond Manhattan to all five of the city's boroughs. Finances allowing, an even more extensive program will be presented. With this summer's Folk Festival, Ted Geier has laid the foundations of what one hopes will become a New York cultural tradition.

5 To Get Kennedy Center Honors

WASHINGTON, D.C. — The Board of Trustees of the John F. Kennedy Center for the Performing Arts have named bandleader Count Basie and concert pianist Rudolf Serkin as recipients of the fourth annual Kennedy Center Honors for career achievement in the performing arts. Cary Grant, Helen Hayes and choreographer Jerome Robbins were the other award winners.

On Sunday, Dec. 6, President and

Mrs. Reagan will receive the artists prior to a gala performance in the Kennedy Center Opera House. That tribute, which will be taped for later broadcast by CBS-TV, will be followed by a supper dance in the Grand Foyer.

Previous awards winners in the musical field have included Van Cliburn, Aretha Franklin, Benny Goodman, Alan Jay Lerner, Zubin Mehta, Itzhak Perlman, Beverly Sills and Stephen Sondheim.

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Talent In Action

RICK SPRINGFIELD CATCH

Civic Auditorium,
Santa Monica, Calif.
Admission: \$9.75

Let's face it, "Jessie's Girl" is a great single. It's full of the mock innocence and mind riveting hooks that are at the heart of all great pop. However, as current heartthrob Rick Springfield proved before a screaming capacity house Aug. 15, a few good hooks do not necessarily make a good concert.

Springfield is capable of writing and recording good material, as his ballad "What Would The Children Think" from the early 1970s and the current "Jessie's Girl" show, but his 14-song, 70-minute performance showcased only his rock side. Unfortunately, despite the screams from the predominantly female audience, Springfield is not convincing as a rocker.

One bright moment was a new song detailing the confusion by some over the names Springfield and Springsteen seemingly called "They Call Me Bruce." The rest of the set was not memorable and he refused to perform any of his early 1970s material including "American Girls," one of his better rockers.

Playing guitar, and backed by a three-piece band, Springfield was altogether too loud as he seemed to think sonic overkill would mask the lack of variety in the songs. Also by preening and catering to the fantasies of the teenage girls, he appears to be sacrificing music for the fleeting success of teen idolatry. In the long run, this could be harmful to his career.

Opening in a 45-minute, 10-song set was Catch, a Los Angeles band. While the group's material is derivative pop, the quartet possesses a great guitarist in Michael Fitzgerald who deserves national exposure.

CARY DARLING

LEO SAYER DENIECE WILLIAMS

Greek Theatre, Los Angeles
Tickets: \$12.95, \$10.95, \$7.50

The program offered by singers/songwriters Leo Sayer and Deniece Williams Aug. 16 proved that without tinsel and glitter it is still possible to entertain and satisfy simply with good music.

In his 13-song, 70-minute set, Sayer successfully displayed versatility as he worked his way through easy ballads, driving rockers and pop mixed with a spot of British humor.

Accompanied by lead guitar, bass, synthesizer, keyboards and drums, Sayer segued from one tune to the next changing tempos as he went along. Among set standouts were: "When I Need You," "More Than I Can Say," "You Make Me Feel Like Dancing" to name a few.

"Living In A Fantasy," title track of Sayer's current Warner Bros. LP, demonstrates the heavy influences of blues and r&b in his music.

He capped off his set with "Long Tall Glasses." Sayer played his harmonica, he sang and his charisma runneth over. Seldom has he been better.

Williams, whose music was just as intense, performed an appealing 10-song, 55-minute set.

Accompanied by an eight-piece band and two background singers (the bongo player doubled as background singer), Williams moved from tender, delicate ballads to sultry uptempo swingers.

Her version of "Free," though clean, came off strained. This shouldn't take away from her overall performance, however.

Williams' delivery of songs such as "What Two Can Do" and "Love Oh Love Stop Making A Fool Of Me" were rich with emotion.

Joined by her male background singer, Williams sang "Amazing Grace" a cappella. It was one of her more commanding performances.

CAROLYNNE McDONALD

ROBERTA FLACK BOBBY JONES AND NEW LIFE

Tenn. Performing Arts Center,
Nashville
Tickets: \$10, \$8.50

A well-heeled crowd turned out Aug. 7 to see Flack in her first Nashville appearance since 1976. And a vivacious Flack did not disappoint some 1,500 fans as she delivered an animated 75-minute, 11-number set in the first of two shows.

Emoting with enough power and zest to belie her short stature accentuated by black and gold lame harem pants, Flack proved to be in top vocal form. Her clear, liquid tones caressed trademark numbers like "Killing Me Softly" and sparked "Bustin' Loose" tunes like "You

Stopped Loving Me" and "Just When I Needed You."

Establishing an easy rapport with the audience, Flack sizzled through a smoldering rendition of "The Closer I Get To You," aided by backup singer Darryl Tookes. Working the crowd with the aplomb of a veteran vaudevillian, she elicited enthusiastic audience participation for "Lovin' You (Is Such An Easy Thang To Do)."

Supported by a six-piece band plus three backup singers, including Sybil Thomas, Curtis King and Tookes, Flack periodically dabbled at the piano. But she remained seated there throughout her finale, an abbreviated version of her first hit, "The First Time Ever I Saw Your Face."

Kicking off the show in vibrant style was Myrrh group Bobby Jones and New Life, performing a nine-song, 45-minute set filled with what Jones refers to as "message music." Front-man Jones' sleek baritone was featured on about half the numbers, including "Soul Set Free" and "There Is Hope For This World," the toe-tapping title track to the group's second album.

Then Jones stepped aside to showcase the formidable talents of the eight-member New Life. Petite Bonnie Hatcher let loose some awesome tones on the upbeat "Movin' On." But most impressive was Kim Fleming, who effortlessly transformed honey-hush vocals into a full-bodied sound on "Ordinary People." A nine-piece band, including a brass section, added verve to the group's refreshing sound.

ROBYN WELLS

GRACE JONES

Savoy, New York
Admission: \$15

Two years ago it was easy enough to dismiss Jones as a high fashion freak capitalizing on the disco rage. But disco queens have since come and gone, but here was Jones for two nights at the Savoy, with a hot LP and single, playing to an SRO ethnically mixed young and older crowd, which was enjoying every one of the 75 minutes of it.

Jones' voice is not one for sliding up and down the octaves, but it is distinctive, with as much presence on vinyl as Jones has animal magnetism onstage. Together, with strong material to make it work, the combination makes for a potent force.

Moreover, Jones knows how to put together a strong show. Thankfully she did not shine the lights in the audience's eyes for half the show, as she did last year. That was saved only for the finale. And there were not so many costume changes as last year. Jones performed virtually the whole show wearing the same man's dark suit—and no shirt.

But there were still some surprises at the Aug. 6 show. The biggest one may not even have been planned. Halfway through the show, a hooded man from the audience chained himself to Jones' leg. Later on she half undressed another man from the audience.

Introduced as a "one-man" show, Jones was usually alone on the multi-tiered stage. Two other musicians were seen off and on, but it appeared as though most of the music was prerecorded. It really didn't matter though, since for Grace the show is the thing.

Yet the music was there too. "Pull Up To The Bumper," her disco hit, is quite a memorable song. Also of note during the concert were "Breakdown" and "I Need A Man."

ROMAN KOZAK

RAMONES PENETRATORS

California Theatre, San Diego
Tickets: \$8.50

Who else but the Ramones could get away with playing 29 songs in 63 minutes and interrupt the set only twice—once to greet the crowd of about 1,500 screaming kids and another to insult them? But cockiness seems to be one of their most endearing qualities. Judging from the audience response at their Aug. 14 show at the 1,750-seat California Theatre, it appears probable that the Ramones could have walked off stage and personally assaulted every member of the audience and been given even greater accolades.

The Ramones are the original American punk rock band, and they remain the best. They cranked out their fast-paced, bone-crunching rock 'n' roll songs with such energy, such fierceness, that any monotony that may have resulted from the relative sameness of their material was all but eliminated.

They opened with "Do You Remember Rock 'n' Roll Radio?" off last year's Phil Spector-produced "End Of The Century" album and, for the ensuing hour, played a selection of songs from

their six albums in machine gun-fire succession. "Do You Wanna Dance," "Blitzkrieg Bop," "Gimme Shock Treatment," "I Wanna Be Sedated," "Beat On The Brat," "The KKK Took My Baby Away," "California Sun" and others were all marked by frenetic playing and staccato vocals.

The Ramones' primary appeal, however, lies not in their music, but in what they represent. Dressed in sneakers, jeans, T-shirts and black leather motorcycle jackets, they are the quintessential high school punks who never grew up, the kids your mom didn't want you hanging around with.

On stage, lead singer Joey Ramone resembles the guy in high school no one liked and who is now getting back at everyone who used to tease him by singing in a rock 'n' roll band. Dee Dee Ramone is a study in hyperactivity, his eyes darting about almost as rapidly as his fingers vibrate across his bass strings. Literally attacking his guitar, Johnny Ramone manages to remain expressionless throughout the set, even when he's jumping on the speaker cabinets at the far right side of the stage. And drummer Marky Ramone, looking like the high school bully, provides the raging beat that gives the Ramones' songs their drive.

Their playing, while not technically dazzling, is surprisingly solid, and it seems the Ramones have almost become real musicians in spite of themselves.

Second-billed were the Penetrators, one of the more promising bands on the new wave scene. Their songs are melodic and highly commercial. They can't really be categorized as rock, punk or power pop, though—the Penetrators have fashioned their own sound.

Front man Gary Heffern—a dynamic lead singer who's in his natural element whenever he's on stage—steered the group through such uptempo numbers as "Company Man," "Nervous Fingers" and "Walk The Beat" before slowing the pace considerably with "Take This Heart," the evening's highlight.

An odd pairing, perhaps, but a successful one nonetheless.

THOMAS K. ARNOLD

SPECIALS GO-GOS

Pier 84, New York
Admission: \$6.50

The air traffic controllers strike delayed the eagerly anticipated pairing 24 hours, but on Aug. 13, the Specials and The Go-Gos finally got together for the Dr Pepper Music Festival.

Promoting their IRS LP, "Beauty And The Beat," the five-women Go-Gos opened the evening, looking slimmed down in their summer fashions. Commencing with several power pop songs that revealed a band several steps ahead of such prototypes as the Monkees, the Go-Gos excelled on the single "Our Lips Are Sealed," performed with brilliant spriteness.

The informal 45-minute set sagged a bit in the middle as the group performed an avant-gardist and not altogether successful "Automatic," which resembled the Shirts playing Joy Division. Happily, the jump was back in "This City," a song of urban decline. The thunderous "We've Got The Beat," the group's first vinyl, only confirmed the title. Certified "beach" by the Ventures' recent cover of song, "Surfing And Spying" was a rousing encore.

Chrysalis ska band the Specials seemed under-rehearsed and distracted in their second New York appearance. After displaying their characteristic fervent energy in set opener, "Concrete Jungle," the show disintegrated into an hour and a half of righteous political rallying, with bulk of set culled from the group's second and most recent album, "More Specials." The uncharacteristically sullen lead singer, Terry Hall, was a contrast to the bullying energy of the nine-member band. Clearly obsessed by the recent tragic events in England, the entire show lacked the vitality one expected from this widely heralded group.

Low point came when woman singer Terrola sang a harrowing new piece called "The Boiler," similar to the Flying Lizards' "Money," which re-enacted the trauma of rape.

The band's winning "Nite Klub" brought some hope into the picture and a low key "Enjoy Yourself" was fine. But as darkness crept in, it was much later than the band thought. First encore, British hit "Ghost Town" only pointed up how the power of subtle political euphemism was lacking in most of the material. The performance of "Ghost Town" is excellent theater, with creative white lighting shadowing the wild, hooligan dancing of group. "Gangsters," the second encore, left the partially revitalized audience clamoring for more. One felt the Specials had a lot more of what the audience wasn't getting that night.

PETER KRASLOVSKY

Survey For Week Ending 8/16/81

Billboard

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	KENNY ROGERS/SUSAN ANTON/GALLAGHER—C.K. Spurlock/Monarch Entertainment, Byrne Meadowlands Arena, E. Rutherford, N.J., Aug. 12 & 13 (2)	41,522	\$12.50-\$15	\$598,125*
2	DOOBIE BROTHERS/SANTANA/GAMMA/RICK SPRINGFIELD/RANGER—Bill Graham Presents, Stad., Sacramento, Ca., Aug. 15	21,041	\$15.75-\$18.50	\$331,577
3	BEACH BOYS/LITTLE RIVER BAND—Schon Productions, Stad., Omaha, Neb., Aug. 14	20,444	\$10-\$12.50	\$243,345
Arenas (6,000 To 20,000)				
1	KENNY ROGERS/SUSAN ANTON/GALLAGHER—C.K. Spurlock, Colis., Uniondale, N.Y., Aug. 15	17,180	\$12.50-\$15	\$244,620*
2	KENNY ROGERS/SUSAN ANTON/GALLAGHER—C.K. Spurlock, Garden, Boston, Mass., Aug. 14	16,101	\$12.50-\$15	\$226,298*
3	JACKSONS/STACY LATTISAW—Georgie Woods, Spectrum, Philadelphia, Pa., Aug. 14	17,842	\$11.50-\$13.50	\$224,881*
4	KENNY ROGERS/SUSAN ANTON—C.K. Spurlock, Civic Center, Hartford, Ct., Aug. 16	13,337	\$12.50-\$15	\$196,233
5	JACKSONS/STACY LATTISAW—W.G. Enterprises/Dick Griffey Productions/Concerts West, Omni, Atlanta, Ga., Aug. 12	15,667	\$9.50-\$10.50	\$163,773*
6	OZZY OSBOURNE/JOE PERRY/DEF LEPPARD—Ruffino & Vaughn/Ron Delsener, Colis., Uniondale, N.Y., Aug. 14	13,640	\$10-\$11	\$145,423*
7	KINKS/JOE ELY—Avalon Attractions, Forum, Los Angeles, Ca., Aug. 14	13,897	\$8.75-\$10.75	\$137,562*
8	GRATEFUL DEAD—John Bauer Concerts/Monarch Entertainment, Colis., Seattle, Wa., Aug. 14	14,200	\$9.50	\$134,653*
9	RICK JAMES/CAMEO—W.G. Enterprises/Alan Haymon Presents, Muni. Aud., Mobile, Ala., Aug. 16	12,700	\$9-\$10	\$129,253*
10	EMMYLOU HARRIS/PURE PRAIRIE LEAGUE—Feyline Presents, Red Rocks, Amp., Denver, Co., Aug. 13 & 14 (2)	10,468	\$11-\$12	\$127,763
11	JACKSONS/STACY LATTISAW—Concerts West/Alan Haymon Presents, Civic Center, Hartford, Ct., Aug. 15	11,153	\$10.50-\$11.50	\$121,490
12	RICK JAMES/TEENA MARIE/CAMEO—Alan Haymon Presents, Colis., Greensboro, N.C., Aug. 14	12,896	\$8.50-\$9.50	\$119,185*
13	BARBARA MANDRELL—Wisc. St. Fair, Milwaukee, Wisc., Aug. 15	17,749	\$6-\$7	\$118,221
14	PAT BENATAR/BILLY SQUIER—Ruffino & Vaughn, Civic Center, Providence, R.I., Aug. 12	13,349	\$8.50-\$9.50	\$115,225*
15	RICK JAMES/CAMEO—Alan Haymon Presents, Colis., Columbia, S.C., Aug. 15	12,000	\$8.50-\$9.50	\$111,038*
16	Z Z TOP/LOVER BOY—Feyline Presents/Contemporary Productions/New West Presentations, Kemper Arena, Kansas City, Co., Aug. 14	11,544	\$8.50-\$9.50	\$109,668
17	TOM PETTY/NAUGHTY SWEETIES—Schon Productions, Met. Center, Minneapolis, Minn., Aug. 14	10,096	\$8-\$9	\$106,656
18	KINKS/JOE ELY—Avalon Attractions/Marc Berman Concerts, Sports Arena, San Diego, Ca., Aug. 15	9,886	\$9.75-\$10.75	\$103,472
19	MARSHALL TUCKER/POINT BLANK—Cross Country Concerts, Colis., New Haven, Ct., Aug. 15	10,831	\$7.50-\$9.50	\$97,500*
20	PAT BENATAR/BILLY SQUIER—Cross Country Concerts, Civic Center, Springfield, Mass., Aug. 13	10,000	\$9.50	\$94,525*
21	SANTANA—Bill Graham Presents, Greek Theatre, Berkeley, Ca., Aug. 15	8,500	\$10.50-\$12	\$89,250*
22	JEFFERSON STARSHIP/HUEY LEWIS—Bill Graham Presents, Greek Theatre, Berkeley, Ca., Aug. 14	8,500	\$10.50-\$12	\$89,250*
Auditoriums (Under 6,000)				
1	MANHATTAN TRANSFER—Bill Graham Presents, Warfield Theatre, San Francisco, Ca., Aug. 14-17 (4)	9,116	\$10-\$15	\$121,203*
2	RICK JAMES/TEENA MARIE—Alan Haymon Presents/Tiger Flower & Co., Mem'l. Aud., Greenville, S.C., Aug. 12 & 13 (2)	11,800	\$8.50-\$9.50	\$100,472*
3	B.B. KING/MILLIE JACKSON/BOBBY "BLUE" BLAND—Electric Factory Concerts, Music Hall, Cincinnati, Ohio, Aug. 15 (2)	7,018	\$8.50-\$9.50	\$65,026*
4	SHA NA NA—Di Cesare-Engler Productions, Aladdin Theatre, Las Vegas, Nev., Aug. 10	4,970	\$8-\$10	\$47,586
5	ROCKETS/LOOK—Brass Ring Productions/Herman Gumper, Co. Fair, Jackson, Mich., Aug. 15	5,100	\$7-\$9	\$44,802*
6	KINKS/KAMAKAZI KLONES—Feyline Presents, Civic Aud., Albuquerque, N.M., Aug. 11	5,000	\$8.50-\$9.50	\$43,820*
7	MILES DAVIS—Brass Ring Productions/Feyline Presents, Masonic Aud., Detroit, Mich., Aug. 16	2,734	\$12.50-\$15	\$40,265
8	OZZY OSBOURNE/DEF LEPPARD—Monarch Entertainment, Convention Hall, Asbury Park, N.J., Aug. 15	4,002	\$9.50-\$10.50	\$40,186*
9	CHUCK MANGIONE—New Westchester Theatre, New Westchester Theatre, Tarrytown, N.Y., Aug. 12	3,300	\$12.50	\$39,600*
10	STEPHANIE MILLS/MANHATTANS—New Westchester Theatre, New Westchester Theatre, Tarrytown, N.Y., Aug. 14	2,900	\$12.50	\$36,800
11	TOM PETTY/NAUGHTY SWEETIES—Contemporary Productions, Kiel Opera House, St. Louis, Mo., Aug. 12	3,421	\$9.50-\$10.50	\$34,293*
12	RICK SPRINGFIELD/CATCH—Avalon Attractions, Civic Center, Santa Monica, Ca., Aug. 15	3,000	\$8.75-\$9.75	\$26,944*

MARKET SMALL—3%—BUT SOLID

Classics Carving Niche In Japan

By ALAN PENCHANSKY

(Editor's note: The Denon division of Nippon Columbia is one of the leading forces in Japan's classical recording business. Billboard's classical editor Alan Penchansky recently was at the company's Tokyo headquarters and filed this report.)

TOKYO—Classical music has carved out a secure niche for itself in this country with a huge appetite for all forms of Western music.

Classical recordings made by European and U.S. companies continue to have a dominant position in the Japanese market. However, increased recording activity of domestic labels is a significant development.

One example is the Denon division of Nippon Columbia, which annually is recording between 30 and 40 classical albums—reportedly making it Japan's biggest source of Western classical productions.

Many of the Denon recordings originate in Eastern Europe under co-production deals with Supraphon and Deutsche Schallplatten. But the label also is increasingly active in its classical recording at home, as well as in flying digital production teams to sessions in parts of Western Europe. (For jazz recording, Denon has been to New York, too.)

According to Denon executives, the classical market share in Japan today is about 3% or \$42,000,000 in value. Symphony and chamber music rank substantially ahead of opera in sales figures, the company says, which is one marked divergence with U.S. and European buying patterns.

Observers of the Japanese classical market note that Germanic influence tends to be dominant. Favored repertoire here is German—Bruckner gives "Bolero" real competition, for example—and German performers also are the most highly regarded.

For the Japanese, a conductor primarily active in the U.S.—even such a musical dynamo as Sir Georg Solti—must take a back seat to German elder statesmen such as Karajan—who has toured here many times—the recently deceased Karl Böhm—one of the great Japanese favorites—and even to a relative newcomer such as Carlos Kleiber.

According to Denon, opera sets have achieved only marginal sales success in the past, as little opportunity to see live performances here existed.

Now, however, that pattern is changing, and the La Scala company's August tour of Japan is one evidence of the trend. Still, Denon executives feel, chances for profitable release are slim on all but a few of the Grand Operas such as "La Bohème," "Aida," "Lucia," "Tosca" and "Otello." In opera, it seems, the Japanese turn to the Italians for their models.

Japanese classical LPs cost roughly \$11-\$12. Nippon Columbia charges \$1 more for its deluxe Denon line—featuring digital mastering and deluxe plating and pressing—although the records are marketed as costlier "audiophile" disks in the U.S.

The Japanese classical record buyer is concerned with up-to-the-minute technology but also has an ear cocked to the past. Oriental respect for age and reverence for ancestry manifests itself in a great deal of interest in "historical" recordings. One finds, for example, the com-

plete Weingartner Beethoven Symphony recordings available in a Japanese boxed set (Toshiba-EMI). U.S. collectors must hunger for such an edition.

Respect for age perhaps also explains why the older practitioners of the violin—the western instrument most favored in Japan—are in greater demand here than the youthful talents that have captured the West. For the Japanese, veteran bow masters such as Szeryng, Milstein and Stern still have the last word.

According to Denon executives, production overseas is both a matter of artistic advisability and acoustical necessity.

Finding definitive performances of Western masterworks still is a difficult search among Japanese artists.

The problem with Japanese auditoriums, says Denon engineers, is that they are too dry. As one recording engineer put it, they are designed "for political speeches, not music."

Japanese auditoriums are suitable for Mozart and Haydn, but lack the reverberance required in Brahms and the big 19th century classics, say the engineers.

Japanese symphony orchestras all must be heavily subsidized in order to survive. One reason is that Japanese tax law does not allow deductions for personal contributions to the arts—a U.S. tax feature that is crucial to American arts support.

Tokyo has several major symphony orchestras, the pre-eminent one of which is the NHK Symphony under broadcast network sponsorship. Other leading orchestras are the Tokyo Metropolitan Symphony, sponsored by the city government, and the Yomuri Nippon Symphony, sponsored by the large Yomuri newspaper.

Japanese orchestras perform in a style that is often efficient but bland. One Denon producer admitted that

(Continued on page 67)



MUSICAL ROOM—CBS singer/songwriter Albert Hammond helps inaugurate "The Music Room" at the Hamburger Hamlet restaurant on the Sunset Strip in Los Angeles with a rendition of one of his most popular compositions. Singing along with Hammond, whose catalog was recently acquired by April Blackwood Music, are Marilyn and Harry Lewis, owners of the Hamlet chain and seated, pianist/singer Rudy Varon.

HELPS LAUNCH CAREERS

New Yorker Helping Kids Of Inner City

By RADCLIFFE JOE

NEW YORK—One woman's dedicated drive to get inner city youths off the street and into training programs aimed at developing their skills has played a significant role in shaping the careers of such entertainment stars as Stephanie Mills and Irene Cara.

Jan Berger, a writer and artist manager from Riverdale, N.Y., has been working with inner city youths for as long as she can remember.

"I believe," states Berger, "that there are no bad kids. There are kids that have been victim of bad circumstances... broken homes, indifferent parents, poverty, lack of opportunities."

Berger took Mills and Cara under her wing, nurtured their careers "with the same love and attention as I would that of my own children." Then, she watched with pride as they blossomed from pigtailed children performing with hope at Sunday school parties, to stars of the stage (Broadway musical, "The Wiz.") the screen (the movie, "Fame,") and records. Mills records for 20th Century Records, while Cara is inked to RSO Records.

Having helped launch Mills and Cara, Berger, encouraged by her success, moved to broaden her program. In 1975 she started an organization called Young Activists Now (YAN), with the help of civil rights attorney Florynce Kennedy, and retired educator, Kenneth Neilson.

Through YAN, and with the help of people like artist James Brown, Berger was able to get many of the major record labels, RCA, Warner Bros., CBS, Capitol, Atlantic, Motown and Buddah among them, to create in-house job training programs for YAN members.

In persuading the labels to undertake this venture, Berger convinced label executives that inner city youths bought many of their records, and played a significant role in helping to determine their profit margins. "The least you can do is give a little back to the community," Berger reasoned.

Among the labels that remained most faithful to the program was RCA which, under the supervision of George Abraham, the label's

coordinator of community relations, offered full summertime employment, and part-time jobs during the school term to many YAN members.

Buddah provided YAN with free office space, and other non-industry companies such as Avon, and Barnes & Noble, also became a part of the program.

Berger was also able to convince the producers of "Annie," the hit Broadway musical, that there should be minority children in the cast. The producers agreed, and the orphaned children are now multi-racial.

In 1977, encouraged by RCA, Berger entered into a new phase of her program with the formation of a committee called Making Of A Star, aimed at developing the showbusiness talents of some YAN members.

RCA sponsored space at SIR (Studio Instrumental Rental) rehearsal studios, and Berger went to work grooming the raw skills which many youths in her program showed.

Out of that effort has emerged Candy Bowman, a new artist signed to RCA, whose first single, "I Wanna Feel Your Love," was recently released by the label.

Bowman, from Newark, New Jersey, is 19 and joined Berger's YAN program in 1975. The tune, "I Wanna Feel Your Love," for which RCA has high hopes, was written by Debbie Knapper, also a YAN member. Knapper is also the lead guitarist in Bowman's five-member group which also features other YAN members.

In her short career, Bowman has also appeared in concert with such seasoned show business personalities as Harold Melvin & the Blue Notes and Double Exposure.

"I Wanna Feel Your Love," was produced by Grammy award winner James Mtume, who also produces Mills.

Through Berger's efforts, more than 500 inner city youths were provided with training, and/or part-time and full-time jobs at the labels. An unspecified number of others were trained through Avon, Barnes & Noble and other participating companies.



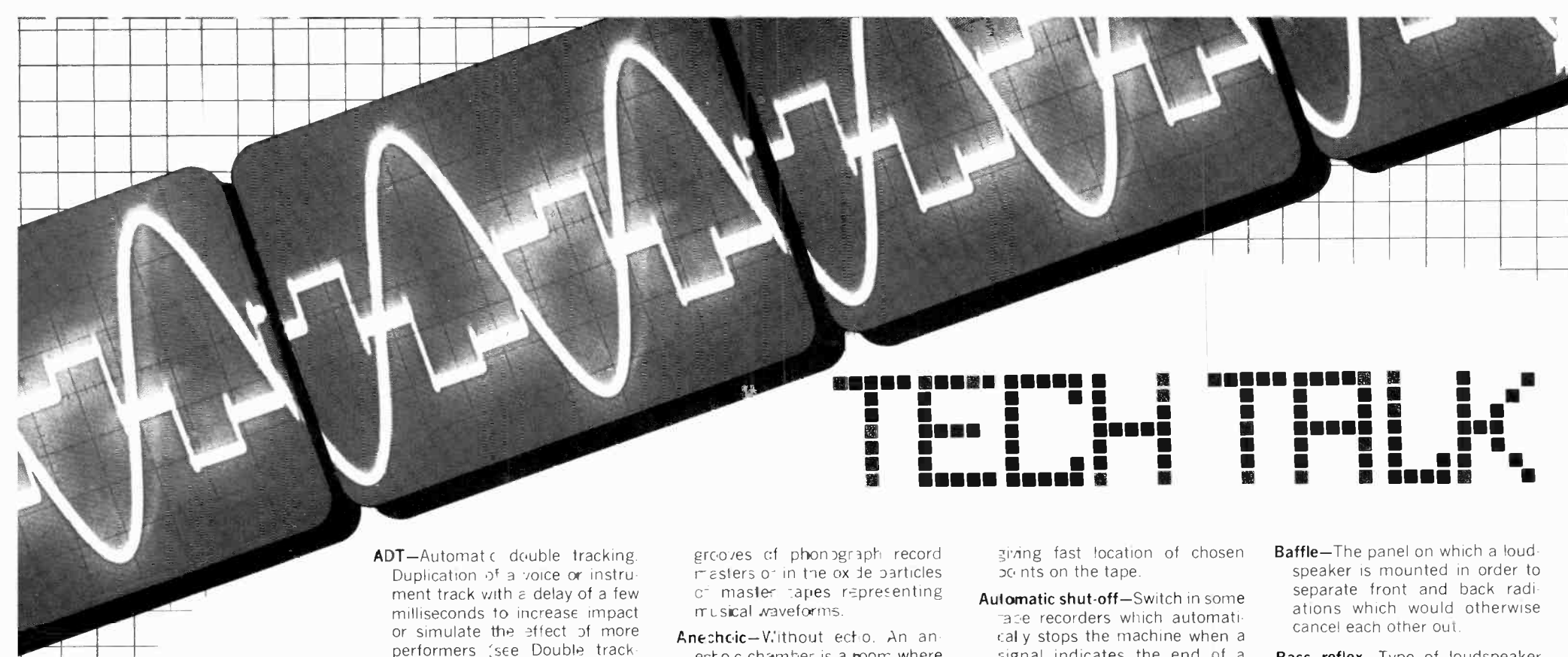
Billboard photos by Alan Penchansky

Nippon Classics—Kenichiro Kobayashi leads performances of French and German opera overtures (above) as Denon tapes the Tokyo Metropolitan Symphony at the city hall in Sayama, a Tokyo suburb. Below, checking score is the production team, from left, mixing engineer Masao Hayashi, producer Toru Yuki and digital engineer Hideki Kuzaki.



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TECH TALK

Acetate—The transparent cellulose film which for years formed the base for most magnetic recording tape. Polyester has become standard tape base due to long-lasting moisture-resistant qualities. An acetate is also an alternative term for loquer disk.

Acoustics—The science of sound.

ADC—Analog to digital converter. Circuit whose output is a digital representation of an analog input.

ADT—Automatic double tracking. Duplication of a voice or instrument track with a delay of a few milliseconds to increase impact or simulate the effect of more performers (see Double tracking).

AHD—Audio high density. System of digital audio recording on grooveless disks employing an electronically-guided pickup.

AM—Amplitude modulation. The type of transmission used in the standard radio broadcast band, 550 to 1600 kHz.

Amp—Ampere. Practical unit of electric current.

Analog recording—System of recording in which music is converted into electrical impulses which forms patterns in the

grooves of phonograph record masters or in the oxide particles of master tapes representing musical waveforms.

Anechoic—Without echo. An anechoic chamber is a room where walls are lined with a material that completely absorbs sound.

Atmosphere microphone—Microphone placed at some distance from the performers to pick up general ambience.

Attenuation—Reduction of current, voltage or power along the transmission path of a signal. Opposite is amplification.

Audio spectrum—The full range of audio frequencies, covering the lowest from the highest, from 20 to 20 000 Hertz.

Auto-locate—Tape machine facility

giving fast location of chosen points on the tape.

Automatic shut-off—Switch in some tape recorders which automatically stops the machine when a signal indicates the end of a recording or a tape.

Azimuth—The angle of adjustment of a magnetic head to achieve exact alignment of the head gap with a correctly recorded magnetic pattern; of prime importance for optimum high frequency recording and recorder-to-recorder compatibility.

Back-tracking—Combining live sound with a previously recorded backing track to produce a composite recording.

Baffle—The panel on which a loudspeaker is mounted in order to separate front and back radiations which would otherwise cancel each other out.

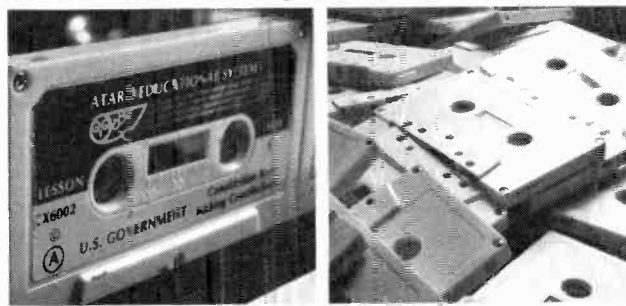
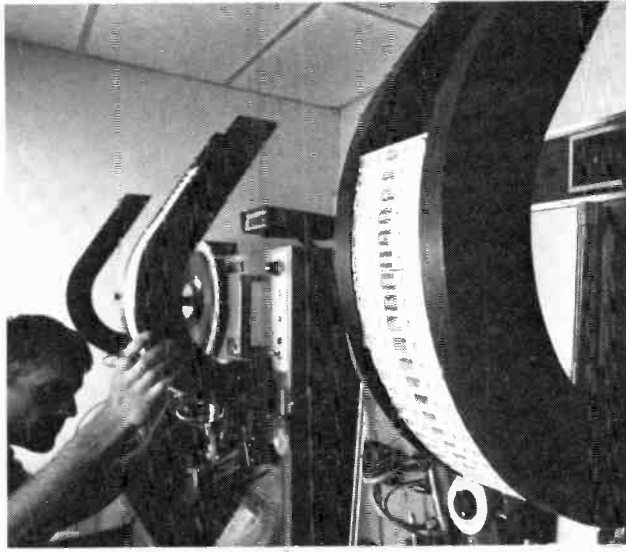
Bass reflex—Type of loudspeaker cabinet for tape recorders. Design employs a port or opening which greatly reinforces the bass, yet requires a relatively small cabinet.

Bel—The number of bels express the relative magnitude of two powers. One bel equals 10 decibels.

Beta—A standard home VCR system.

Bias—The addition of a high frequency signal during recording to optimize frequency response

(Continued on page HT-12)



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Keith Jarrett.
Invocations/The Moth And The Flame. ECM D 1201

Solo digital recordings.

On ECM Records & Tapes
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Tech Talk

Continued from page HT-10

and compensate for non-linearity of magnetic tape.

Bi-directional—Type of microphone having a figure-of-eight directivity pattern.

Boom—A mobile carrier for a micro-

phone which includes a movable arm from which the microphone is suspended.

Bulk eraser—Electromagnet designed to erase a reel of tape in a few seconds.

Burnishing facet—The portion of the cutting stylus directly behind the cutting edge which smooths the groove.

C

Capacitance—The magnitude of the capability of an element or a circuit to store electric charge.

Capacitor microphone—Type of microphone in which the signal is generated by the variation in capacitance between the diaphragm and a fixed plate. Some-

times called condenser or electrostatic microphone.

Capstan—Drive spindle of tape machine which pulls the tape through the machine at constant speed. Thus rotational speed and diameter determine tape speed.

Cassette—A palm-sized unit housing a spool of magnetic tape and a take-up reel. Cassettes permit

quick loading and give full mono/stereo compatibility.

Chromium dioxide—Magnetic tape coating permitting higher frequencies than the conventional ferric oxide.

Clipping—Form of distortion due to severe overloading.

Coercivity—A degree of difficulty in completely erasing a given tape. A figure of merit for magnetic tape useful for comparing relative bias and erase field requirements, usually expressed in oersteds.

Coloration—Accentuation of one or more parts of the audio spectrum—heavy bass, prominent mid-range, exaggerated high frequency reproduction—that results in a deviation in the balance of musical sounds.

Component stereo—Stereo system composed of separate elements, such as tuner and amplifier or receiver, turntable, speakers, usually selected individually by purchaser.

Compression moulding—The process of forming a disk by compressing a quantity of suitable plastic in a cavity.

Continuous loop—Type of tape system in which a single reel is used with an endless loop of tape.

CPS—Abbreviation for cycles per second. See Hertz.

Crosstalk—Interference caused by the unintentional mixing of signals from one channel with those of another.

D

DAC—Digital to analog converter.

DBX—Proprietary noise reduction system.

Dead studio—Studio having very little reverberation.

Decibel—Abbreviated "db". A relative measure of volume. One db is about the smallest change in sound volume that the human ear can detect. One-tenth of a bel.

Digital—Refers to signals which have been converted from the normal analog form to a series of coded pulses.

Digital recording—System of recording in which musical information is converted into a series of pulses that are translated into a binary code intelligible to computer circuits and stored on magnetic tape or disks. Also called PCM—pulse code modulation.

Direct-cut—Method of recording straight to disk without a tape stage.

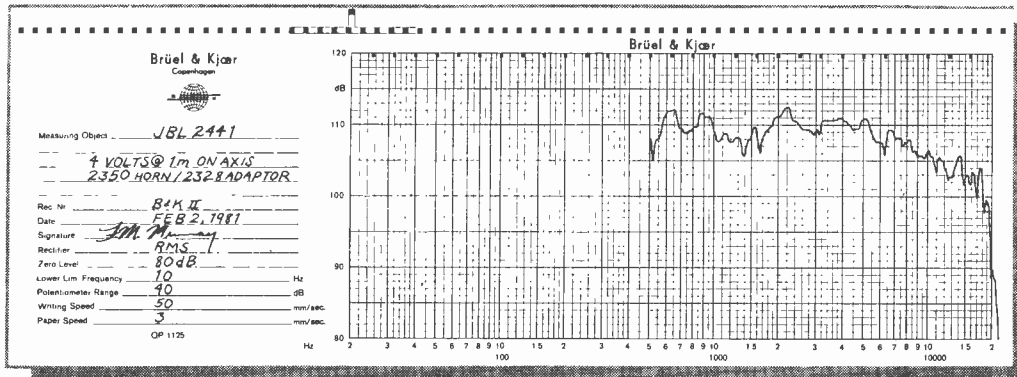
Distortion—Any difference between the original sound and that reproduced by a recording machine. Distortion takes on many forms, and although it can't be completely eliminated, it can be reduced to a minimum in a good recording or reproducing system. Tape offers maximum potential for distortion-free recording.

Dolby—A noise-reduction system invented by Ray Dolby, widely used in consumer, professional and broadcast audio applications. Through a process of electronic encoding and decoding, dynamic range is increased by decreasing system and tape noise. Dolby 'A' is used in professional tape mastering; Dolby 'B' is a simpler system used in domestic tape recorders.

Double tracking—Overdubbing a voice or instrument "playing along" with a previous track of

(Continued on page HT-14)

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Unequalized frequency response of a typical 2441 on a JBL 2350 horn.

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published in the Journal of the Audio Engineering Society,² this surround is both stronger and more flexible than conventional designs. This permits the diaphragm to combine all the traditional reliability and power capacity benefits of its aluminum construction with the extended frequency response of more exotic metals. It also maintains consistent diaphragm control throughout the driver's usable frequency range to eliminate uncontrolled response peaks.

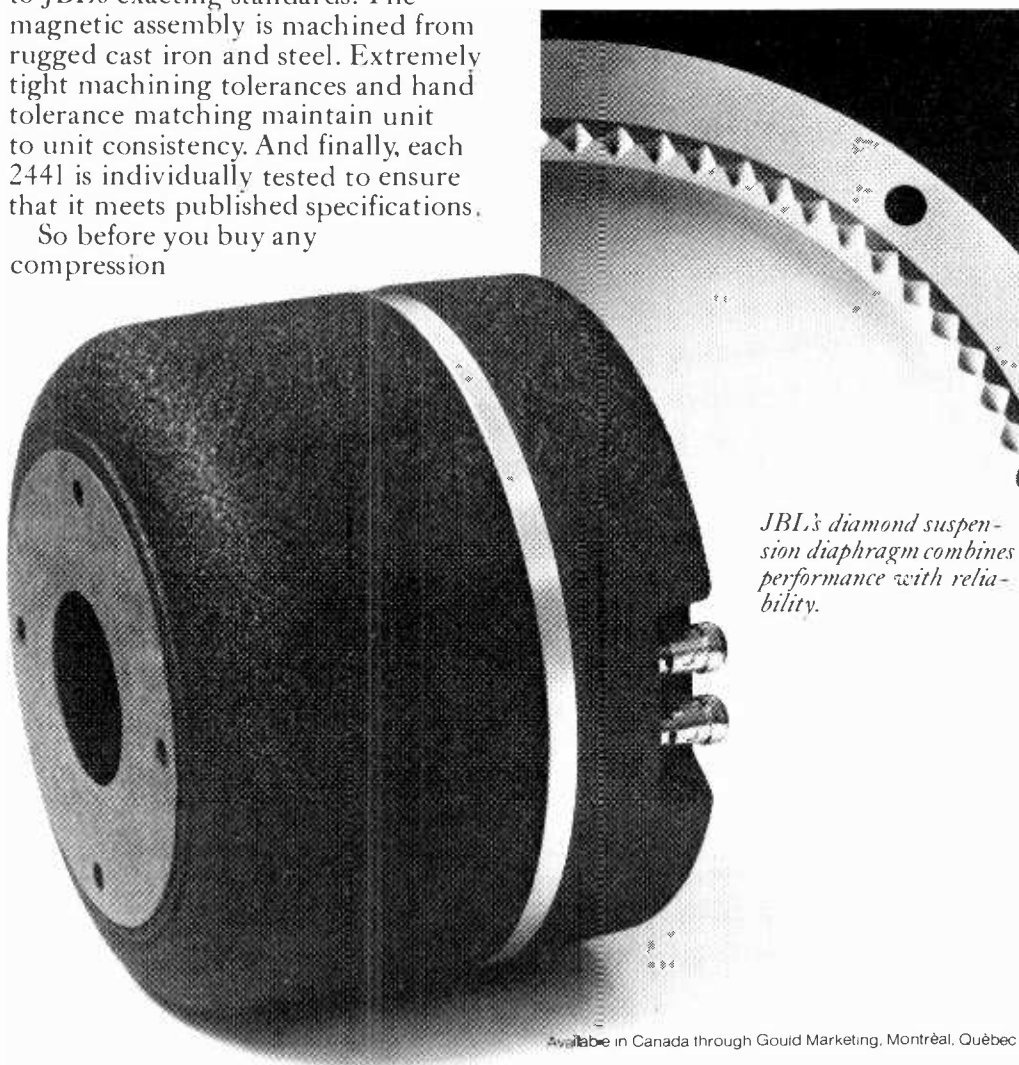
Additionally, each 2441 is built to JBL's exacting standards. The magnetic assembly is machined from rugged cast iron and steel. Extremely tight machining tolerances and hand tolerance matching maintain unit to unit consistency. And finally, each 2441 is individually tested to ensure that it meets published specifications.

So before you buy any compression

driver, ask your JBL professional products dealer about the 2441. It'll deliver a lot more than just an impressive frequency response.

1. Patent Applied For
2. Journal of the Audio Engineering Society, 1980 October, Volume 28 Number 10. Reprints available upon request.

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Joan Baez/Diamonds and Rust
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Tech Talk

• Continued from page HT-12

the same musical line. See also ADT.

Drop-in—Process of inserting a recorded sound by playing up to a chosen point and switching one or more tracks to the record mode.

Dropout—Momentary loss of a recorded signal during playback due to imperfections in the tape caused by a fault in tape coating or dust etc.

Dual track recorder—A monophonic tape recorder with a recording head that covers slightly less than half the width of the tape,

making it possible to record one track on the tape, and by turning the reel or cassette over, record a second track in the opposite direction. Also known as two-track or half-track.

Dubbing—A copy of another recording. Tape recordings are easy to duplicate with a minimal loss of quality by recording from one machine to another. Misnomer sometimes used to describe 're-voicing'.

Dynamic range—Signal to noise ratio. The decibel difference between the maximum and minimum signal which can be recorded. The larger the figure, expressed in decibels, the more realistic or natural the sound.

E

Echo—Reflected sound which arrives with such a magnitude and time interval after the direct sound as to be distinguishable as a repetition of it.

Echo chamber—A reverberant room containing only a microphone and a loudspeaker, through which an output is passed in order to allow a variable degree of reverberation to be added to the direct output from the same source.

Editing—Process of cutting, rearrangement and selection of recorded material. Magnetic tape can be easily cut and spliced.

Equalization—Abbreviated "EQ". The process of modifying the amplitude/frequency response in recording and playback to achieve a flat frequency response from the low notes to the high notes.

Erase head—The component on a tape recorder that automatically removes any sound previously recorded on the tape so that it may be used afresh.

F

Fast forward—The provision on a tape recorder permitting tape to be run rapidly in the play direction for advance, search or selection purposes.

Feedback—The regeneration of sound caused by a system's microphonic pick up of the sound output from its own speakers. Feedback may be either positive or negative, tending to increase or decrease the output. Negative electrical feedback in amplifier design is an effective scheme used to improve stability and reduce distortion.

Feed Through—The accidental transfer of a signal from one track to another on a multi-track tape. See also Crosstalk.

Fidelity—The degree of exactness with which sound is duplicated or reproduced.

Flat response—An indication of a sound system's ability to reproduce all audible frequencies supplied to it, maintaining the original balance between low, middle and high frequencies. A related but more definitive term than Frequency Response, implying a degree of excellence.

Flutter—Rapid speed variations in tape speed, distorting the original sound through pitch and tone variations.

Four-track recording—The process

by which four different channels of sound may be recorded on adjacent tracks and may be recorded as four separate tracks or two pairs of tracks (stereo). Also "quarter-track."

Frequency—The repetition rate of cyclic energy such as sound or alternating electrical current expressed in Hertz. Also Tone.

Frequency range—The range between the highest and the lowest pitched sounds which a tape recorder or other sound system component can reproduce at a usable output or volume level.

Frequency response—Closely related but more specific than frequency range. Calls for output vs. frequency data over specified frequency range.

Fringe effect—A misleading increase in low frequency output when a full-track test tape is used on a multitrack machine.

Full track recording—Applies to quarter-inch wide (or less) tape only. Defines track width as essentially equal to tape widths.

Fuzz—Deliberate use of distortion for special effect with electric guitars and other electronic instruments.

G

Gain—Voltage ratio of the output level to the input level for a system or component. Usually expressed in terms of db.

Gap—The separation between the poles of a magnetic head, measured in microinches or microns. Most critical with heads used for playback purposes where gaps must be short in order to resolve high frequency, short wave length recordings. Recording heads generally have longer gaps.

Graphic equalizer—A device that permits altering the tonal balance of an audio component or system at several frequency levels.

Ground—A point in an electrical circuit used as the zero voltage reference and which is connected to the earth or a part of the circuit serving as the earth.

Guardband—Spacing between tracks on a multitrack tape.

Gun microphone—Type of microphone employing a long tube and being narrowly directional along the axis.

H

Harmonic distortion—Distortion that occurs when an audio component adds unwanted overtones to the original music tones.

Harmonics—Overtones which are integral multiples of the fundamental frequency.

Head—In a tape recorder, the ring-shaped device which makes contact with the tape to "read" magnetic impulses.

Headroom—Amount of increase above the working level which can be tolerated by an amplifier or tape before the onset of overload distortion.

Hertz—Abbreviated Hz. The unit of frequency equal to one cycle per second (cps): one kilohertz (kHz)—1,000 cps.

Hum—An undesirable low-pitched tone present in the output of a device.

I

IF—Intermediate frequency to which a signal is shifted within a receiver for amplification.

IM—Intermodulation distortion. Caused when both high and low frequency tones in music intermodulate with each other to produce a third tone. Expressed as percentage, the lower the better.

Impedance—The resistance to the flow of alternating current in an electrical circuit, generally categorized as either high or low sometimes given in ohms. Commonly used so that proper match can be made when inter-connecting two or more devices, like a microphone, tape recorder and loudspeaker. Power loss or frequency discrimination can result from a "mismatch" of impedances.

Index counter—An odometer type of counter which indicates revolutions of tape hub, making it possible to index selections within a tape and readily locate them at any time.

Infrared remote control—A system of controlling audio equipment from a distance without using wires or cables, utilizing infrared radiation to transmit the control information to a given piece of equipment.

Input signal—Electrical voltage presented to the input of an amplifier, head or other electronic component.

Integrated circuit—A combination of interconnected circuit elements inseparably associated on a base material and capable of performing a circuit function in extremely small size.

Interference—Undesired electrical signals.

ips—Tape speed in inches per second.

J

Jack—A device used for terminating wiring of a circuit, access to which is obtained by the insertion of a plug.

K

Kilo—Prefix signifying one thousand (k).

kHz—Abbreviation for thousands of cycles-per-second.

L

LCD—Liquid-crystal display. A system of digital readout using non-illuminated reflective numerals.

LED—Light-emitting diode. A semiconductor which lights up when activated by a voltage, used in digital readout displays.

Lacquer disk—A disk for mechanical or electromechanical recording usually made of metal, glass or fibre and coated with lacquer compound.

Laser-optical—System of video recording on grooveless disks, employing a laser-optical-tracking pickup.

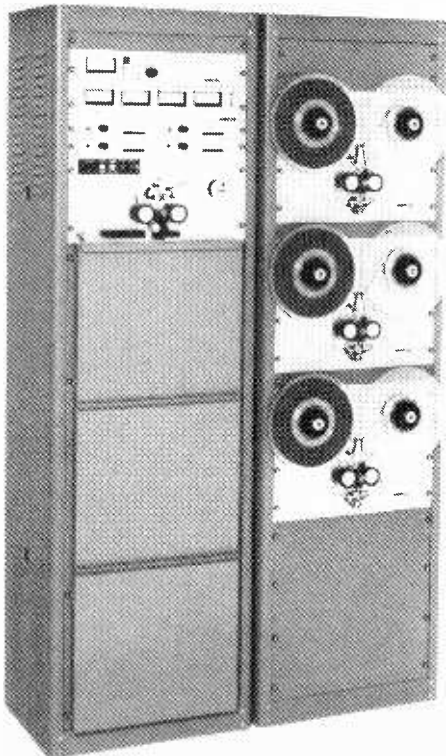
Leader—Uncoated tape, usually white, spliced to the beginning of a recording tape, or used as a timing tape spliced between musical selections to provide desired pauses upon playback.

Level indicator—A neon bulb, magic eye or VU meter on a tape recorder to indicate the level at which the recording is being made, and which serves as a warning against under or over-recording.

Limiters—Device for automatically limiting the volume during program peaks so as to prevent accidental overmodulation of a
(Continued on page HT-23)

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HT-14

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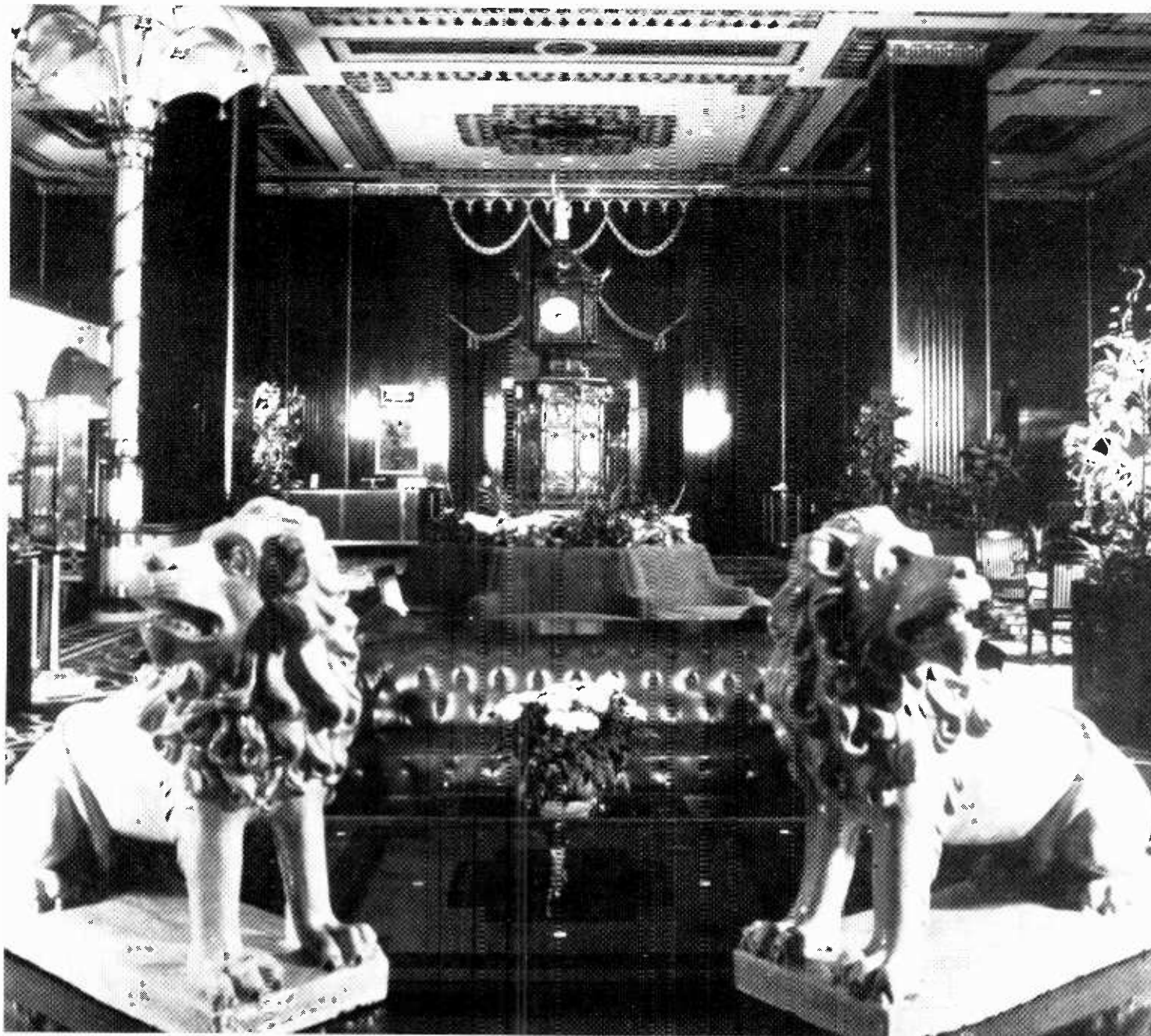


Photo courtesy Waldorf-Astoria

How to “Lobby” at the Waldorf...

(Headquarters of the Winter AES Show)

This year's winter convention of the Audio Engineering Society (AES) takes place at the Waldorf-Astoria, New York City, October 30th to November 2nd. Actually, exhibits are in the Grand Ballroom, but whether you're a participant or not, here is a way to do some effective “lobbying” for your products or services — before, during and after the convention.

Billboard, The Weekly Authority in Sound Business/Video will be distributing bonus copies of the October 31st issue at the AES Show. And we'll do even more: we'll thoroughly *cover* the convention with that issue. With expanded, in-depth coverage of the new and innovative products exhibited. There isn't another medium in the business that can do the job more comprehensively. Billboard always does it that way.

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Winter AES Issue Date: October 31, 1981

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The Weekly Authority in Sound Business/Video

High Tech Format Guide

• Continued from page HT-8

In 1980, Joe Dash, head of CBS Masterworks, pushed this major label in the half-speed remastering field so that now the CBS catalog is a large one, featuring such classical best-sellers as Pierre Boulez conducting Stravinsky's "Rite of Spring" George Gershwin classics and such pop stars as Simon and Garfunkel, Barbra Streisand and Bruce Springsteen.

Nautilus, a label most audiophiles rave about, offers a variety of half-speed remasters, including Joan Baez, Joni Mitchell, Tim Weisberg, Fleetwood Mac, Linda Ronstadt, ABBA, the Police as does Direct-to-Disk (Judy Collins). This is superior product and it is selling well—familiar product coupled with better sound has offset higher prices.

Other companies, such as Angel and Ambience, use a reverse philosophy—making 45 rpm recordings in which the faster speed offers higher quality.

In addition, Mobile Fidelity Sound Lab now offers Ultra High Quality Record Series with disks selling for nearly \$50 a record (Pink Floyd, Earl Klugh).

Quality Analog Pressings

Any label that takes the care with the recording and packaging process can produce superior analog records. American Gramophone Company does this (Ry Cooder) as do other labels. Polygram has always rated high marks among retailers and consumers.

Encoded Discs and Tapes

Jerry Ruzicka of dbx says his company now has a catalog of 170 titles featuring a variety of music from nearly 40 labels. (DP-1 is a sample pop-rock package including Tim Weisberg, Loggins & Messina, and Ann and Nancy Wilson; DP-2 is a digital orchestral package including music by Ravel, Shostakovich, Rossini, Berlioz, Ginastera and John Williams).

All are available through dbx distribution under the issuing label and are now in major record chains as well. A new tape cassette line now has 12 titles.

CBS' CX (Compatible eXpansion) noise-reduction decoding system for disks is also under way with at least a dozen records, mostly popular (New Music's "Sanctuary" on Epic was one of the first) already issued in that format. Hardware will be out by the end of the year. The CX format is said to offer greater dynamic range, and noise from a CX-encoded disk played without a decoder is said to be no worse than that from a conventional pressing (some audiophile producers dispute that, but tests seem to back up CBS' claims).

Eventually, all CBS disks will be released in CX-encoded format and licensing arrangements with other labels are now being made. CBS is not even asking for royalties on CX-encoded records, hoping to make CX, in the words of CBS' Kosciuszko "the industry standard for disk manufacturing." One reason for CBS optimism: the compatible nature of the encoding eliminates the need for double inventories thus making it attractive to retailers and consumers alike.

Audio Tape

Pre-recorded cassettes have finally reached their full potential with chromium-dioxide tape stock and dolby-B encoding produced by such companies as Mobile Fidelity Sound Lab, In-Sync Laboratories, CBS Mastersound, Vanguard, Advent, Angel and others applying audiophile criteria and techniques to the production of cassettes of high sonic quality. The best are transferred in "real-time" one-to-one duplication (Mobile Fidelity, for popu-

lar and jazz; In-Sync for classical). JVC metal tapes are now being distributed by Audio Source to rave reviews.

For many, open reel tape is still the most pleasant aural experience possible. Only two suppliers of open reel tape remain—Barclay Crocker of New York, and the Reel Society of

California. Since the tape runs at seven inches per second, the low distortion and good dynamics are generally superior. The Reel Society has a catalogue from London, Deutsche Grammophon, RCA, ECM and Reprise. Barclay-Crocker distributes newly produced reels from Argo, Telefunken, Vanguard, Philips, Unicorn, Desmar and Vanguard among others. They are incredibly good.

Video and the Future

The LaserDisk offers as clear a stereophonic reproduction as the new audio-only digital disks of the future promise. So far, the potential hasn't been fulfilled because of lack of product, but Pioneer Artists hopes to rectify that in the months ahead.

The laser beam picks up both picture and sound in pristine form with Liza Minnelli and Paul Simon

sounding as good as ever. More titles are on their way.

Albert Ruttner of North American Philips says the Philips-Sony Compact Disc Digital Audio System will begin marketing software in July, 1982 in Japan with Polygram and CBS-Sony supplying the material. By 1983, digital software will be ready for the U.S. market. Any company with a digital catalogue should

(Continued on page HT-20)



Lee began his engineering career with Decca in 1956, moved to Warner Bros. in 1966, and became Warner's Director of Engineering in 1969. His experience spans the recording of such artists as Frank Sinatra, James Taylor, and most recently, Rickie Lee Jones. Herschberg is a true believer in digital recording, and agreed to tell us why.

Q. You've probably had as much experience with the 3M Digital System as anyone.

A. Yes, probably. I've been working with it for two years and had one of the first systems. We've been through the ups and downs and it's been well worth it. At this point, the 3M digital machine works as well as most analog machines.

Q. How do you justify the extra expense of digital recording?

A. Well, I think from any studio point of view, you've got to have the equipment that will bring in the artists. And if digital recording is truly the state-of-the-art, you've got to consider the clients you'll attract, and their needs.

Q. You've obviously done a lot of projects digitally. Why?

A. To me, digital recording is almost like the tape machine is nonexistent. You don't have any of the inherent problems you have with analog. I think everybody is aware of the major benefits of digital recording. No wow or flutter, lack of tape noise and no need for noise reduction. And digital allows you to do things you couldn't do with analog. Like compiling 3 or 4 tracks onto one. There's no degradation of quality.

Having 32 tracks has helped, and so has the addition of a digital editor.

Q. What do you say to an artist who's considering a digital project?

A. I'd say, yes, if it's up to me, go ahead and do it with digital. Sometimes, on an analog session when the digital is available, I'll record the first couple of tracks on both machines. Then, on the first couple of playbacks, we'll listen to them side by side. That usually does it right there. There's no comparison.

There's nothing wrong with analog recording. And never has been. It's just that, with digital, you're hearing on playback what you just did in the studio. And you begin to hear all the shortcomings of analog machines — the things you've come to accept. And suddenly, those things are no longer acceptable.

Q. What musical formats are suited to digital?

A. Any format, really. It's particularly good for music with a lot of dynamic range. Like Rickie Lee.

Q. What would you say to other engineers and producers considering digital?

A. Well, digital isn't for everybody. And I'm not trying to say it is. There will always be people who prefer analog, and a lot of great records are made that way. It's just that, to my ears, digital is far superior, and it's the next logical step.



Lee Herschberg recently recorded Rickie Lee Jones on the 3M Digital System. The album, *Pirates*, is available from Warner Bros. Records.

3M Hears You . . .

Seeks Universal Key

• Continued from page HT-5

Of course new developments are always welcome, if not always accepted (for one reason or another) but in addition the industry must not only look at its immediate self but toward the auxiliary industries/professions it has grown up with.

Back in 1978, when the record industry had passed its peak, much soul searching was done before realization set in that far too little was being achieved by far too many people at incredibly excessive costs. Staff cutbacks were initiated, equipment and holdings were dis-

posed of and recording costs, naturally, were closely scrutinized. Consequently the studio business experienced those withdrawal symptoms, as 'start ups' were fewer and the equipment manufacturers noticed declines in orders and revenue.

Now, having grown accustomed to 'less being more' all of the allied industries are (or getting) more

cost effective—yesterday's 'faults' are lessons well and truly learnt. If the decade of the 70s was one of research and development then the decade of the 80s looks to be one of implementation, not only for manufacturers but studios, record companies, radio and television stations and—most important of all, at the end of the chain—the consumer.

According to one equipment company representative, "Business at the 'lower' end of the professional scale will be strong, producing a volume increase though not necessarily a cash increase! While at the 'upper' end, more expensive equipment will be purchased but in less profusion."

Overall predictions for studios' future existence lean toward facility marriages—audio working in tandem with video/visual facilities—or in diversification. Additions to present audio capabilities are not viewed as the answer and the days of the 'album project' studio seem numbered in quantitative strength, some will obviously remain after the generally accepted demise of such facilities.

As previously mentioned, today we have many more possibilities and routes open to us as users. Miles of wire and 'little glowing bulbs' have been replaced by boards of micro chip—the computer rules the air waves! Digital—a spin-off from the computer industry and basically a computer doing whatever it is told to do—(mirroring the signal put in and even over long term usage not showing any significant deterioration) is the hub of discussion and argument.

On the surface, the argument for digital is strong. "If it can do that," argue the faithful, "then it must be cost effective." To a degree, they are correct, it is the most cost effective method available. However, the economic factor is 'down the road' a considerable distance and not easily equated to the initial cost of purchase and installation.

For digital to become a workable reality four basic factors must be realized. 1. Performance; of that there is no question that it can, will and does perform to promised specification. 2. Standardization; Sony has a system that is currently backed by MCI and Studer but others are either reticent or loath to accommodate through self-interest or desire. 3. Cost; current economics decree that insufficient buyers are willing or able to meet the high cost incurred in leaving analog totally behind. 4. Availability; rather low at present but obviously tied into the cost factor, i.e. when more people buy, cost should come down as the items will not be so rare. When all these criteria have been met—and instigators and backers claim that they will—there will be the usual 'personal preferences' to contend with.

Some 'studiophiles' believe in the total power of the humble razor blade and are disgruntled to hand it over to a button (The same was said by film editors when videotape came along); other proponents suggest that too much time, money, effort and energy have gone into analog for it to be discarded like yesterday's newspaper. Some bemoan the loss of the 'true sound of recorded music.' And it is a fact that digital equipment is more susceptible to electro-magnetic interference and generates a lot of it as well. Others, always happy to have a foot in both camps, whatever the battle, believe that new and better analog equipment will appear with matching PCM (Pulse Code Modulation) components and that if the design was right, they could happily co-exist for some time. For most of these people the advantage of analog—in fact its beauty—is that it needs no additional equipment to obtain an end result, whereas digital does. The remaining 'Don't Digitize' group (some may consider them cynics) claim that the birth of digital is being helped into the world, courtesy of a 'midwife' of red ink. Though even they bow to the belief that a break-even point is not too far away and that a profit could be realized in the early 1990s.

Against all that, the manufac-

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turer insists that digital sells itself (which to a large extent it does!), that it is not susceptible to dust or groove wear and shows no noticeable wow and flutter. Another promised plus is for mastering, which can be done all over the world as all configurations are equal. For customers concerned with down time, it is now down to a minimum. Digital equipment can be dismantled in minutes—even when subassemblies are involved. Of course the system provides a capability to make as many dubs from the original master as required without any loss or deterioration. Never has anything been pushed so hard in its early stages as digital. JVC are offering recording/editing systems for rent via Master Technologies in Nashville, Dickinson Digital of New Jersey and Capitol Recording Studio in Hollywood. The arguments for and against are bound to continue, especially when many hold the belief expressed by one industry observer that, "... the manufacturer is determining what is available, selling product in a market which is not ready for it." For manufacturers to make that happen the prime factor has to be standardization and that means sampling rates, coding formats,

track format and additional control information. Even manufacturer Willie Studer admits, "... the problem of a satisfactory interface between different pieces of digital equipment and between digital equipment and the human user, has certainly not yet been solved."

The world of broadcasting also needs higher technology and, at source, is getting it. Radio has always been a mirror image of sound development, mono, stereo and even quad broadcasts. In general, the majority of American radio stations have adopted a laissez-faire attitude, content to meet the acceptable guidelines required by the FCC in terms of reproduction and broadcast quality and go no further. About 80% of all U.S. broadcasters do not seem to care about sound quality. On the one hand their main output is music—provided free of charge by the record companies, at enormous (originating) cost—in good broadcastable stereo, yet the appropriate and (to be technically exact) necessary equipment required to transmit that product to the listener is missing. To a large degree, radio stations are not to blame, for most radio receivers are either car stereos or transistorized portables—equip-

ment incapable of differentiating between the good, better or best recording techniques—hardly worth the cost, time or effort in research and equipment to improve upon. It is a recognized fact that only about 4% of the population falls into the 'audiophile' category, so it is understandable that the necessary procedures are not implemented when 96% of the listenership isn't going to notice one way or the other.

The advent and introduction of satellite and cable as everyday broadcasting media will obviously motivate an increase in use of production facilities. Even here the audio business is somewhat stifled as audio development runs in tandem with visual development. Many feel that this country's television picture quality could be improved by the adoption of the 625 line system, used in parts of Europe, and that with the improved picture quality will come a more advanced sound receiver (which no country yet has). The future here should not be reliant upon augmentation of a stereo radio simulcast. Again, for program production houses to lavish small fortunes on capturing sounds as perfectly as possible just so they can be pumped through a two-inch speaker in mono is lu-

dicrous. Advancement must be made in this direction—no one has yet demonstrated an effective alternative.

Above all demands for supply of products, specifications and delivery dates, hangs one oft-forgotten factor which triggers more obvious problems. All well and good that we demand this spec. or that spec. that what we want not only look good but acts its part, how do we get hold of the basic materials in the first place? Agreed, certain new components and materials have been developed and implemented but no one has yet come up with a suitable alternative to tape—an oil-based commodity. Many tape manufacturers have experienced difficulties and excessive cost hikes in recent years. One company at least slightly forestalled that; BASF receives 25% of its oil product from its very own oil wells in Qatar. Despite that, however, even they had been forced to pass on two price increases in the last twelve months. Chrome tape is still in great demand and currently outweighing supply but the tables are expected to turn in the very near future. For its competitor—metal—the future looks uncertain; a wait and see policy has been initiated by most potential users.

Record companies and audiophiles are firmly behind chrome for its long term stability and cost effectiveness as opposed to the susceptibility of rust in metal along with its resultant instability and unreliability. Duplication plants prefer chrome tape for its great sensitivity and the fact that there is less head wear and because it provides a constant bias range. For the equipment manufacturers, the leanest times could be past. No longer are they putting workers on short time so that they don't get too overstocked on certain items. Now is the time for growth and increased production. Whether the new era of equipment will look better, perform better (or both) will only be determined by time. "To some clients, the 'bells and whistles' or 'cosmetics' are still important items—after all this is the entertainment industry and it's an image sensitive market. But even here the demand for greater reliability is important," is an often heard quote.

In the final analysis, the battle of words means nothing; the capture, hold, release and transmission of them—along with added music—is everything. The gold at the end of this particular rainbow is yet to be collected. **Billboard**

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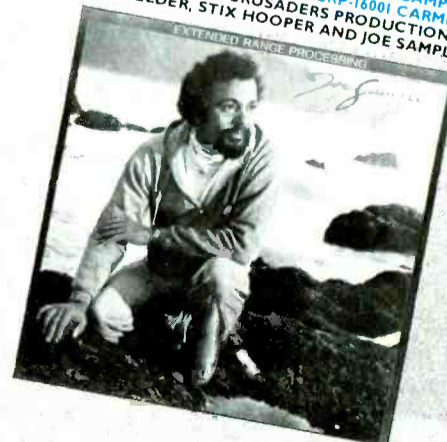
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**THE STATE OF THE ART
AND THE ARTIST**

Tech Talk

• Continued from page HT-23

single frequency, transmitted over the system to indicate or control its characteristics.

Pink noise—Random noise signal having the same amount of energy in each octave. See White noise.

Pitch control—Variable control for increasing or decreasing the speed of a tape deck or turntable.

Production master—An equalized or otherwise modified copy of the original master for production purposes.

Print through—Undesired transfer of a magnetic signal from

one layer of tape to another when wound on a reel.

Q

Q-factor—A measure of the sharpness of resonance.

Quadraphonic—Four channel stereo which attempts to recreate a 360° sound field around the listener.

R

Reduction—The mixing from a multitrack recording to produce a mono, stereo or quadraphonic recording as a production master.

Remanence—Magnetic strength remaining on a tape after the recording process. Retentivity.

S

Saturation—The condition reached in tape recording where output does not increase with increased output.

Scale distortion—Loss of fidelity when the sounds from a large concert hall are reproduced in a small listening room.

Signal-to-noise ratio—The ratio of the magnitude of the signal to that of the noise, expressed in decibels.

Splicing tape—Special pressure-sensitive, non-gumming, non-magnetic tape used for splicing magnetic tape.

Squeal—Audible noise caused by sticking or release of tape, largely eliminated by using a dry silicone-lubricant cleaning tape.

Stamper—Metal negative, produced by electroforming from the positive or mother, used for the production of pressings.

T

Tape speed—The speed at which tape moves past the head in recording or playback.

Track—The path on magnetic tape along which a single channel of sound is recorded.

Transducer—A device designed to receive oscillatory energy from one system and supply related oscillatory energy to another.

Tweeter—Loudspeaker designed to reproduce only treble or high frequencies of the audible spectrum.

V

Volt—Practical unit of electrical pressure or electro-motive force. A pressure of one volt applied across a resistance of one ohm will cause a current of one ampere to flow.

VU meter—Volume Unit meter. A volume indicator which monitors recording levels and maintains them within distortion limits.

W

Watt—Practical unit of electrical power.

Wavelength—The shortest physical distance between two points of the same magnetic polarity and intensity; refers to tape magnetization created by pure single tone recording.

Weighted noise—The noise measured within the audio frequency band using an instrument which has a frequency selective characteristic.

Woofers—Loudspeaker designed to reproduce the bass or low frequencies of the audible spectrum.

Wow—A low cycle variation in tape speed causing changes in pitch. See Flutter.

Z

Zero level—Standard of reference used when expressing levels.



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17	20	THE BREAKUP SUNDAY —Greg Kihn Band Beserkley 47149 (Elektra)
18	21	REALLY WANNA KNOW YOU — Gary Wright Warner Bros. 49769
19	22	FIRE AND ICE —Pat Benatar Chrysalis 2529
20	14	IT'S NOW OR NEVER —John Schneider Scotti Bros. 6-02105 (CBS)
21	28	HOLD ON TIGHT —E.L.O. Jet 5-02408
22	24	FEELS SO RIGHT —Alabama RCA 12236
23	25	THAT OLD SONG —Ray Parker Jr. & Raydio Arista 0616
24	30	THE BEACH BOYS MEDLEY — The Beach Boys Capitol 5030
25	31	THE VOICE —The Moody Blues Threshold 602 (Polygram)
26	26	DON'T GIVE IT UP —Robbie Patton Liberty 1420
27	27	YOU'RE MY GIRL —Franke & The Knockouts Millennium 11808 (RCA)
28	29	LOVE ON A TWO WAY STREET — Stacy Lattisaw Cotillion 46015 (Atlantic)
29	35	FOR YOUR EYES ONLY —Sheena Easton Liberty 1418
30	34	I COULD NEVER MISS YOU —Lulu Alfa 7006
31	51	ARTHUR'S THEME —Christopher Cross Warner Bros. 49787
32	10	EVERLASTING LOVE —Rex Smith/Rachel Sweet Columbia 18-02169
33	36	BREAKING AWAY —Balance Portrait 24-02177 (Epic)
34	42	IN YOUR LETTER —REO Speedwagon Epic 14-02457

50	4	STRAIGHT FROM THE HEART — The Allman Brothers Band Arista 0618
51	5	WE'RE IN THIS LOVE TOGETHER — Al Jarreau Warner Bros. 49746
52	53	TEMPTED —Squeeze A&M 2345
53	20	TIME —The Alan Parson's Project Arista 0598
54	56	SQUARE BIZ —Teena Marie Gordy 7202 (Motown)
55	3	BACKFIRED —Debbie Harry Chrysalis 2526
56	5	THE SENSITIVE KIND —Santana Columbia 18-02178
57	23	BETTE DAVIS EYES —Kim Carnes ● EMI-America 8077
58	6	HEAVY METAL —Don Felder Full Moon/Asylum 47175 (Elektra)
59	45	YOU MAKE MY DREAMS — Daryl Hall & John Oates RCA 12217
60	3	JUST ONCE —Quincy Jones Featuring James Ingram A&M 2357
61	3	ALL I HAVE TO DO IS DREAM — Andy Gibb & Victoria Principal RSO 1065 (Polygram)
62	5	WE CAN GET TOGETHER —Icehouse Chrysalis 2530
63	4	THE SUN AIN'T GONNA SHINE ANYMORE —Nielson/Pearson Capitol 5032
64	18	SWEET BABY —Stanley Clarke/George Duke Epic 19-01052
65	2	I'VE DONE EVERYTHING FOR YOU — Rick Springfield RCA 12166

85	67	11	FLY AWAY —Blackfoot Atco 7331 (Atlantic)
86	82	11	DON'T WANT TO WAIT ANYMORE — The Tubes Capitol 5007
87	81	15	ALL THOSE YEARS AGO —George Harrison Dark Horse 49725 (Warner Bros.)
88	88	NEW ENTRY	ALIEN —Atlanta Rhythm Section Columbia 10-02471
89	89	NEW ENTRY	LOVE ALL THE HURT AWAY — Aretha Franklin & George Benson Arista 0624
90	90	NEW ENTRY	OUR LIPS ARE SEALED —The Go-Go's I.R.S. 9901 (A&M)
91	84	17	MODERN GIRL —Sheena Easton EMI-America 8080
92	92	3	VERY SPECIAL —Debra Laws Elektra 47142
93	85	26	A WOMAN NEEDS LOVE — Ray Parker Jr. & Raydio Arista 0592
94	96	2	I LOVE MY TRUCK —Glen Campbell Mirage 3845 (Atlantic)
95	87	19	SEVEN YEAR ACHE —Rosanne Cash Columbia 11-11426
96	88	5	A WOMAN IN LOVE — Tom Petty & The Heartbreakers Blackstreet 51136 (MCA)
97	91	13	TOM SAWYER —Rush Mercury 76109 (Polygram)
98	94	13	GIVE IT TO ME BABY —Rick James Gordy 7197 (Motown)
99	93	8	NOTHING EVER GOES AS PLANNED —Styx A&M 2348
100	100	21	MEDLEY: INTRO VENUS/SUGAR SUGAR/NO REPLY/I'LL BE BACK/ DRIVE MY CAR/DO YOU WANT TO KNOW A SECRET/WE CAN WORK IT OUT/I SHOULD HAVE KNOWN BETTER/NOWHERE MAN/YOU'RE GOING TO LOSE THAT GIRL/STARS ON 45 —Stars On 45 Radio Records 3810 (Atlantic)



★ Single This Week

ENDLESS LOVE

Diana Ross & Lionel Richie

Motown 1519

Give the gift of music.



Billboard photo by Chuck Pullin

BACKSTAGE INTERVIEW—WLIR-FM Garden City jock Lou O'Neil Jr. interviews Peter Tosh backstage at the Ritz in Manhattan between sets.

Microprocessors Growing

• Continued from page 27

computer monitored music programming.

"You shouldn't have to change your station to fit your computer; the computer should wrap right around your station," Apple said. "Use it for inventory control, to get specifics on song lengths and tempos, or when something was last played.

"Program it for music research. You can track songs over periods of time, know what your jocks can actually do, as opposed to what you think they should be able to do, or even analyze the competition's music programming. Of course," Apple laughed, "the answers you get back are only as good as the data you put in."

Pre-designed software for microprocessors of use to broadcasters is still being developed, and all four panelists suggested program direc-

tors communicate to vendors of software their specific needs. Music selection programs, which repeat or avoid song repetitions on the basis of pre-determined patterns, are among the most sophisticated programs to design, at this point. However, Apple said, "There are plenty of schemes around to get computers to assist the p.d., rather than take over for him. Microprocessors can work as automated index card systems."

With microprocessor hardware becoming less expensive this autumn, when three new major lines will be introduced, it appears the highly touted equipment will be affordable, available, and awaiting any use broadcast talent or management can imagine.

"The benefit of computers, beyond all others, is the time you save trying to get answers to difficult questions," said moderator Gehron. "A microprocessor can give you time to think."

Goodphone Commentaries

• Continued from page 28

Beach Boys and rock'n'roll. As they matured, their interests widened.

To reflect those widening interests, KFOX is undergoing an upheaval in its sound. The sweet ballads are being replaced by classical soul and jazz records. Also incorporated are hard-to-find beach records. The news features contains information on what is happening at the beach, all tied around contemporary hit music. What kind of hit music? Well, have you looked at a playlist and thought how long ago Lee Ritenour, Stanley Clarke, George Duke and Quincy Jones were fringe artists? Not anymore. Do people still want to listen to the same music they were weaned on in puberty? On the other hand, KFOX does not ignore the contributions made by the Motown Sound, the Beatles and folk traditions. These records have weathered history well.

What KFOX is hoping to do is to create an identity, a "KFOX Frame of Mind," compatible with the beach mentality, so that when the hot innercity individual wants to escape to the coast, the mood is set by the station. Quite honestly, we are not interested in suburbia or Hollywood, just maintaining what we love, the heart and soul of the beach. It's senseless for the small station with limited reach to try to compete against large stations with their regional signals and considerable resources by playing the same game they do. In the future, specially designed neighborhood stations that cater to distinctly observable lifestyles may prove that small can be very powerful indeed.

(Peter Doyle is music director of KFOX-FM Redondo Beach, Calif.)

Arbitrons Released

• Continued from page 28

WHYI-FM (Y-100) is the market leader among local stations with a 7.3, up from 6.2 in the fall, but down from 7.7 a year ago. Adult contemporary/oldies WAXY-FM is down to 5.2 from 5.4 in the fall and 6.9 a year ago. AOR SuperStars station WSHE-FM is up to 5.8 from 4.6 in the fall and 4.4 a year ago.

★ ★ ★

TAMPA—Country WOYK-FM is up to 9.3 from 8.1 in the winter and 6.2 a year ago. Similarly formatted WSUN-AM has a 6.9 share, up from 6.3 in the winter and 6.8 a year ago. Hot 100 WRBQ-FM is up to a 8.8 from 6.1 in the winter and 6.5 a year ago. AOR WQXM-FM is up to 6.9 from 5.9 in the fall and 6.8 a year ago.

★ ★ ★

HARTFORD—Traditional market leader MOR WTIC-AM is secure with a 23.4. The station had a 23.0 in the fall and a 24.2 a year ago. But its FM sister station, bearing the same call letters, is sinking with its Hot 100 format. It's down to 4.7 from 6.2 in the fall and 7.9 a year ago.

AOR SuperStars station WHCN-FM is up to 6.2 from 5.1 in the fall and 4.3 a year ago. Adult contemporary WDRC-AM has a 4.2 share, down from 5.3 in the fall, but up from 3.3 a year ago.

★ ★ ★

NEW ORLEANS—Hot 100 formatted WEZB-FM continues to fly high with a 10.3 share, with little change from fall's 10.7 or last year's 10.3. Similarly formatted WRNO-FM, which leans to AOR playing Top Tracks, is up to 8.1 from 6.5 in the fall and 4.8 a year ago. Hot 100 WTIX-AM has a 7.8 share, up from 6.9 in the fall, but down from 8.4 a year ago.

Black WAIL-FM is up to 8.4 from 5.2 in the fall and 3.7 a year ago. The station is apparently hurting similarly formatted WYLD-AM and WBOK-AM. WYLD is down to 1.6 from 3.0 in the fall and 3.6 a year ago. WBOK is down to 1.8 from 3.2 in the fall and 2.6 a year ago.

The bloom seems to be off country in this market. WNOE-FM, which runs the syndicated TM Country, is down to 6.7 from 9.9 in the fall, but ahead of last year's 4.2. Similarly formatted sister station, WNOE-AM, is down to 2.0 from 2.4 in the fall and 3.0 a year ago. WSHO-AM, which gave up country to run the syndicated MOR "Music Of Your Life" format is down to 2.8 and 2.7 in the fall from the 6.6 it enjoyed a year ago.

WAJY-FM, sporting new call letters (it used to be WWL-FM) and the new syndicated Schulke II vocal-oriented beautiful music spinoff (the format used to be beautiful music) is up to 5.9 from 3.1 in the fall and 3.0 a year ago. Adult contemporary WQUE-FM is up to 6.2 from 4.5 in the fall and 5.1 a year ago.

Country Debate

• Continued from page 27

viewed by phone, according to program director Ed Salamon.

"We have a full time research person in New York," explains Salamon. "Some of us in country music do as much research as anybody."

Another new country voice is WOWW-FM Pensacola, Fla. Program director John Cantebury describes the format as "cross-country contemporary." The word "country" is not promoted on the air, however.

The format blends contemporary country and rock acts such as Poco, Seals & Crofts and Jimmy Buffett, says Cantebury.

New LP/Tape Releases

• Continued from page 45

CHOPIN, FREDERIC
21 Nocturnes
LP Arabesque 65023 (3) \$26 94
CA 75023 \$29 94

DEL TREDICI, DAVID
Final Alice
Hendricks, Chicago Symp. Orch.
Solti
LP London Digital LDR71018 \$10 98

DEVIENNE, FRANCOIS
Flute Concerto No. 2 In D; Naudot;
Flute Concerto In G; Loeillet: Flute
Concerto In D
Rampal, Rousset, Antiqua Musica
Orch.
LP Sequenza 6527 095 \$6 98
CA 7311 095 \$6 98

DVORAK, ANTONIN
String Quartet In F, Op. 96
"American"; Mendelssohn: String
Quartet No. 1 In E Flat, Op. 12
LP Philips 9500 995 \$9 98
CA 7300 995 \$9 98

ELGAR, EDWARD
Cello Concerto (Op. 85);
Tchaikovsky: Variations On A
Rococo Theme (Op. 33); Pezzo
Capriccioso
Harrell, Cleveland Orch., Maazel
LP London CS7195 \$9 98
CA CS57195 \$9 98

GLAZUNOV, ALEXANDER
Tone Poems—The Kremlins, In
Memory Of Gogol
Bamberg Symp., Ceccato
LP Arabesque 8091 \$6 98
CA 9091 \$7 98

GRETRY, ANDRE
Zemire Et Azor
Mesple, Orch. Radiodiffusion
Television Belge, Doneux
LP Arabesque 80602L (2) \$14 96
CA 90602L \$16 96

GRIEG, EDVARD
Peer Gynt Suite; Sibelius:
Finlandia; Valse Triste
LP DG Special 2535635 \$6 98
CA 3335635 \$6 98

Symphony In C Minor
Bergen Symp. Orch., Andersen
LP London Digital LDR71037 \$10 98

HANDEL, GEORGE FRIDERIC
Concerti Grossi, Op. 3
"Alexander's Feast"
Deutsche Bachsolisten
LP Arabesque 80892 (2) \$13 96
CA 90892 \$15 96

HASSE, JOHANN ADOLF
Concerto In G For Mandolin &
Orch.; Hummel: Concerto In G For
Mandolin & Orch.; Hoffmann:
Concerto In D For Mandolin &
Orch.
Ochi, Orchestre de Chambre Paul
Kuentz, Kuentz
LP Sequenza 6527 098 \$6 98
CA 7311 098 \$6 98

HAYDN, FRANZ JOSEPH
Arias
Mathis, Jordan, Lausanne Chamber
Orch.
LP Philips 9500 929 \$9 98
CA 7300 929 \$9 98

L'infedelita Delusa
Mathis, Hendricks, Ahnsio, Baldin,
Devlin, Dorati, Lausanne Chamber
Orch.
LP Philips 6769 061 (3) \$29 94

**Violin Concerti, Sinfonia
Concertante**
English Chamber Orch., Accardo
LP Philips 6769 059 (2) \$19 96
CA 7654 059 \$19 96

HOLST, GUSTAV
The Planets
New York Philh., Bernstein
LP CBS MY37226 \$19 96
CA MYT37226

HUMPERDINCK, ENGELBERT
Konigskinder
Prey, Donath, Ridderbusch, Lindner,
Wallburg
LP Arabesque 80613L (3) \$21 94
CA 90613L \$24 94

MAHLER, GUSTAV
Fourth Symphony In G Major
Raskin, Cleveland Orch., Szell
LP CBS MY37225 \$19 96
CA MYT 37225

MOZART, WOLFGANG AMADEUS
Piano Concerto In C, K. 503;
Concert Rondo In D, K. 382
Brendel, AMF, Marriner
LP Sequenza 6527 085 \$6 98
CA 7311 085 \$6 98

II Re-Pastore
Grist, Popp, Vaughan
LP Arabesque 80502L (2) \$14 96
CA 90502L \$16 96

**Serenade, K. 388; Divertimento,
K. 136**
Zukerman, Members of the Los
Angeles Philh., English Chamber
Orch., Barenboim
LP Columbia Masterworks M35870
CA MYT35870

**Symphonies Nos. 40 & 41
(Jupiter)**
Bavarian Radio Symp. Orch.,
Kubelik
LP CBS Mastersound IM36703
CA HMT36703

Cleveland Orch., Szell
LP CBS MY37220
CAMY37220

MUSSORGSKY, MODEST
Piano Music, Vol. III
Paik
LP Arabesque 8094 \$6 98
CA 9094 \$7 98

NIELSEN, CARL
String Quintet; Preludes For Solo
Violin, Op. 48 & 52
Elbaek, Carl Nielsen String Quartet
LP DG 2531344 \$9 98

OFFENBACH, JACQUES
Gaité Parisienne; Saint-Saens:
Danse Macabre; Dukas: Sorcerer's
Apprentice
Orchestre Nat'l de France, Maazel
LP Columbia Masterworks M35843
CA MYT35843

ORFF, CARL
Carmina Burana
Harsanyi, Petrak, Presnell,
Philadelphia Orch., Ormandy
LP CBS MY37217 \$19 96
CA MYT37217

RACHMANINOV, SERGEI
Suites For Two Pianos Op. 5 & Op.
17
Gueher & Sueher Pekinel
LP DG 2531345 \$9 98

RAVEL, MAURICE
Daphnis Et Chloe
L'Orchestre Symphonique de
Montreal, Choeur de l'Orchestre
Symphonique de Montreal Dutoit
LP London Digital LDR71028 \$10 98
LP DG 2531028 \$10 98

RODRIGO, JOAQUIN
Music For Solo Guitar
Romero
LP Philips 9500 915 \$9 98
CA 7300 915 \$9 98

SCARLATTI, DOMENICO
Sonatas 6, 8, 9, 10, 11, 13 From
30 Essercizi (1738); Soler: Six
Sonatas de Larrocha
LP London CS7177 \$9 98

SCHUMANN, ROBERT
Kreiserleriana/Kinderszenen
Brendel
LP Philips 9500 964 \$9 98
CA 7300 964 \$9 98

SESSIONS, ROGER
Symphony No. 3; Lees: Concerto
For String Quartet & Orch.
Royal Philh., Buketoff
LP CRI SD451 \$7 95

SHOSTAKOVICH, DMITRI
Symphony No. 1 in F Minor (Op.
10); Symphony No. 9 in E Flat
Major (Op. 70)
London Phil. Orch., Haitink
LP London Digital LDR71017 \$10 98
CA LDR571017 \$10 98

Symphony No. 5
New York Philh., Bernstein
LP CBS MY37218 \$10 98
CA MYT37218

SIBERLIUS, JEAN
Symphony No. 4 In A Minor (Op.
63); Finlandia; Luonnotar
Soderstrom, Philharmonia Orch.,
Ashkenazy
CA London Digital LDR571019 \$10 98

STRAVINSKY, IGOR
Firebird Suite; Petrushka
(Complete)
New York Philh., Bernstein
LP CBS MY37221 \$10 98
CA MYT37221

SUPPE, FRANZ VON
Boiccaccio
Prey, Rothenberger, Dallapozza,
Boskovsky
LP Arabesque 80962L (2) \$14 96
CA 90962L \$16 96

TCHAIKOVSKY, PETER ILYITCH
Manfred Symphony
Concertgebouw Orch., Haitink
LP Philips 9500 778 \$9 98
CA 7300 852 \$9 98

**Symphony No. 6 In B Minor, Op.
74 'Pathetique'**
Philharmonia Orch., Ashkenazy
LP London CS7170 \$9 98
CA CS57170 \$9 98

Orchestre de Paris, Ozawa
LP Sequenza 6527 094 \$6 98
CA 7311 094 \$6 98

Violin Concerto In D, Op. 35
Grumiaux, Concertgebouw Orch.,
Haitink
LP Sequenza 6527 067 \$6 98
CA 7311 067 \$6 98

VERDI, GIUSEPPE
Overtures
New Philharmonia Orch.,
Markevitch
LP Sequenza 6527 078 \$6 98
CA 7311 078 \$6 98

Requiem
Caballe, Berni, Domingo, Plishka,
Musica Sacra Chorus, Westenburg,
New York Philh., Mehta
LP CBS Mastersound I2M36927 (2)

VIVALDI, ANTONIO
Concerti From "L'Estro
Armonico" (No. 5-8, 10 & 12)
Berlin Philh.
LP DG 2521334 \$9 98
CA 3301334 \$9 98

Four Seasons
Zukerman, St. Paul Chamber Orch
LP CBS Mastersound IM36710
CA HMT36710

CLASSICAL COLLECTIONS

BAUMANN, HERMAN
The Romantic Horn
LP Arabesque 8084 \$6 98
CA 9084 \$7 98

**BENEDICTINE MONKS OF ST.
MAURICE & ST. MAUR**
Regina Caeli Gregorian Chant
LP Sequenza 6527 073 \$6 98
CA 7311 073 \$6 98

BERLIN PHILH., KARAJAN
The Magic Of The Waltz
LP DG Special 2535607 \$6 98
CA 3335607 \$6 98

BLACK, ROBERT, see John Graham
BOSTON POPS, see John Williams
CABALLE, MONTERRAT
Opera Arias
LP Angel S37840 \$9 98
CA 4X537840 \$9 98

DE LOS ANGELES, VICTORIA
The Art Of Victoria de Los Angeles
LP Angel SCL3914

FEAST OF ST. IVAN OF RILA
LP Archiv Produktion 2533457 \$9 98

**FUR ELISE (ROMANTIC PIANO
MUSIC)**
Kempff, Gilels, others
LP DG Special 2535608 \$6 98
CA 3335608 \$6 98

FURTWANGLER, WILHELM
Furtwangler Conducts The Berlin
Philharmonic
LP Arabesque 8082 \$6 98
CA 9082 \$7 98

GRAHAM, JOHN, & ROBERT
BLAK
Four Works For Solo Viola & Viola
& Piano
LP CRI SD446 \$7 95

**JONES, PHILIP, BRASS
ENSEMBLE**
Battles For Brass
LP London CS7221 \$9 98

KARAJAN, HERBERT VON
Conducts Opera Overtures &
Intermezzi
LP Angel DS37810 (10 98)

**KARAJAN, HERBERT VON, SEIJI
OZAWA, RAFAEL KUBELIK**
Enchantment
LP DG Special 2535637 \$6 98
CA 3335637 \$6 98

**KEMPF, WILHELM, TAMAS
VASARY**
Moonlight Sonata
LP DG Special 2535639 \$6 98
CA 3335639 \$6 98

KUBELIK, RAFAEL, see Herbert von
Karajan

LUKOWSKI, GUY
Guitar Music Of Barrios
LP Angel S37844 \$9 98

OZAWA, SEIJI, see Herbert von
Karajan

RICHTER, KARL
Tocatta & Fugue
LP DG Special 2535611 \$6 98
CA 3335611 \$6 98

VASARY, TAMAS, see Wilhelm
Kempff

WILLIAMS, JOHN, BOSTON POPS
That's Entertainment, Pops On
Broadway
LP Philips 6302 124 \$10 98
CA 7144.124 \$10 98

Disc & Vinyl, Right: 1-10 (Clockwise)

20	5	SOUNDTRACK Endless Love. Mercury SRM-1-2001 (Polygram)	98	5	THE UU-UU'S Beauty & The Beat, I.R.S., SP 70021 (A&M)
16	13 15	TOM PETTY & THE HEARTBREAKERS Hard Promises, Backstreet BSR 5160 (MCA)	70	21	DEBRA LAWS Very Special, Elektra 6E-300
17	16 18	KIM CARNES Mistaken Identity, EMI-America SD 17052	79	6	MILES DAVIS The Man With The Horn, Columbia FC 36790
18	18 31	ALABAMA Feels So Right, RCA AHL1-3930	72	14	VAN HALEN Fair Warning, Warner Bros. HS 3540
19	17 12	STYX Paradise Theatre, A&M SP-3719	73	54	PAT BENATAR Crimes Of Passion, Chrysalis CHE 1275
20	17 12	OAK RIDGE BOYS Fancy Free, MCA MCA-5209	74	22	DENIECE WILLIAMS My Melody, ARC/Columbia FC 37048
21	21 25	PHIL COLLINS Face Value, Atlantic SD 16029	75	33	STEVE WINWOOD Arc Of A Diver, Island ILPS 9576 (Warner Bros.)
22	NEW ENTRY	PRETENDERS Pretenders II, Sire SRK 3572 (Warner Bros.)	76	4	RAMONES Pleasant Dreams, Sire SRK 3571 (Warner Bros.)
23	4	ZZ TOP El Loco, Warner Bros. BSK 3593	77	11	PAT METHENY & LYLE MAYS As Falls Wichita, ECM ECM-1 1190 (Warner Bros.)
24	22 12	MANHATTAN TRANSFER Mecca For Moderns, Atlantic SD 16036	78	53	AC/DC Back In Black, Atlantic SD 16018
25	26 20	OZZY OSBOURNE Blizzard Of Ozz, Jet JZ 36812 (Epic)	79	15	JOE WALSH There Goes The Neighborhood, Asylum 5E-523 (Elektra)
26	40 2	E.L.O. Time, Jet FX 37371 (Epic)	80	17	LEE RITENOUR Fit, Elektra 6E-331
27	8	BLUE OYSTER CULT Fire Of Unknown Origin, Columbia FC 37389	81	2	HERB ALPERT Magic Man, A&M SP-3728
28	23 38	TEENA MARIE It Must Be Magic, Gordy G8-1004M1 (Motown)	82	4	DEF LEPPARD High N'Dry, Mercury SRM-1-4021 (Polygram)
			83	9	GARY WRIGHT The Right Place, Warner Bros. BSK 3511
			84	123	KRAFTWERK Computer World, Warner Bros. HS 3549
			46	9	FRANKIE DEVENLI Live In New Orleans, Capitol SKBK 12156
			47	7	JOHN DENVER Some Days Are Diamonds, RCA AFL1-4055
			48	10	MICK FLEETWOOD The Visitor, RCA AFL11-4080
			49	5	JOHN SCHNEIDER Now Or Never, Scotti Bros. FX 37400 (CBS)
			50	2	JOE JACKSON Jumpin' Jive, A&M SP-4871
			51	5	EDDIE RABBITT Step By Step, Elektra 5E-532
			52	5	STACY LATTISAW With You, Cotillion SD 16049 (Atlantic)
			53	5	BLACKFOOT Marauder, Atco SD-32-107 (Atlantic)
			54	20	JEFFERSON STARSHIP Modern Times, Grunt BZL1-3848 (RCA)
			55	42	THE ALAN PARSON'S PROJECT The Turn Of A Friendly Card, Arista AL 9518
			56	NEW ENTRY	DEBBIE HARRY KooKoo, Chrysalis CHR 1347
			57	20	AC/DC Dirty Deeds Done Dirt Cheap, Atlantic SD 16033
			58	14	SQUEEZE East Side Story, A&M SP-4854
			59	28	.38 SPECIAL Wild Eyed Southern Boys, A&M SP-4835
			60	4	THE B-52'S Party Mix, Warner Bros. Mini 3596

NEW & HOT

MANHATTANS, Black Tie
Columbia FC 37156

ICEHOUSE, Icehouse
Chrysalis CHR 1350

RAFAEL CAMERON, Cameron's In Love
Salsoul SA-8542 (RCA)

IAN HUNTER, Short Back 'N' Sides
Chrysalis CHR 1326

DON WILLIAMS, Especially For You
MCA MCA-5210



Give the gift of music.

★ LP This Week

FOREIGNER

4

Atlantic SD 16999



Herman Highlights Concord Fest

• Continued from page 36

In the venerable Herman tradition, his powerhouse orchestra mixed old favorites like "Lemon Drop" and "After Hours" with several cliché-free, rock-imbued arrangements by pianist John Oddo. Of the band's many hot soloists, George Rabbai was most noteworthy, both for his lyrical trumpet work and his humorous scat vocals.

Tenor saxophonists Stan Getz and Al Cohn, who sat together in Herman's famous 1948 "Four Brothers" reed section, made guest appearances with the big band that were disappointing, not in quality, but quantitatively. Instead of playing together, each was featured on only two tunes. Getz' liquid tone floated elegantly above the Herd's lush ensemble sound on the Brazilian-flavored "What Are You Doing The Rest Of Your Life?" and "The Dolphin," while the more robust Cohn dug in deep on the swinging "Things

Ain't What They Used To Be" and "Lemon Drop."

Vocalist Ernestine Anderson preceded the Herman band, filling in for an ailing Rosemary Clooney. Backed by Hank Jones on piano, along with guitarist Cal Collins, bassist Ray Brown and drummer Jake Hanna, Anderson rose to the occasion, flawlessly delivering tunes like "God Bless The Child," "I Want A Little Boy" and "I'm Walkin'" with deep feeling, occasional humor and exquisite grace.

The Billy Taylor Trio opened Saturday evening with a workmanlike set that was somewhat too laid-back for the festival crowd, despite the pianist's crisp attack and gorgeous melodies. Violinist Joe Kennedy, who joined them mid-performance, swung nicely, but also proved to be too restrained.

Saturday afternoon's program kicked off with three excellent, though relatively-unknown young women—Fats Waller-inspired stride

pianist Judy Carmichael, straight-ahead Concord-based alto saxophonist Mary Park and Herb Ellis-influenced guitarist Emily Remler, who developed an especially strong rapport with pianist Hank Jones.

Carmen McRae worked the slim crowd as if it were an intimate cocktail lounge audience, singing with her usual warmth and relaxed authority on such numbers as "Do Nothin' 'Til You Hear From Me," "Take Five," "Two For The Road" and "Send In The Clowns."

The afternoon program ended with Maiden Voyage, a youthful 17-woman big band from Los Angeles. While their arrangements were rather pedestrian and their ensemble work lacked fire, two soloists—tenor saxophonist Carol Chaiken and trumpeter-trombonist Betty O'Hara—were quite forceful.

Vibraharpist Cal Tjader's always-tight combo opened the festival Friday with a steaming set of straight-ahead and Latin jazz, followed by Brazil's Tania Maria. The Concord Jazz label's hottest property, she wove buoyant bossa nova lines, using her lithe soprano voice in unison with her piano. She was undermixed throughout, however, and sometimes out-of-sync with Tjader's rhythm section. And, with the piano angled so that her back was to the audience, her vivacious personality was never fully evident.

Friday night was capped off by a star-studded jam session that didn't realize its full potential, despite Herman's spirited infusions. Bop trumpeter Art Farmer seemed uncomfortable in the mainstream surroundings, tenor man Scott Hamilton failed to project much, cornetist Warren Vache had trouble with his chops and pianists Dave McKenna and Hank Jones weren't given much solo space.

Tenor saxophonists Al Cohn and Buddy Tate managed to cut through the unbalanced sound mix with their muscular tones, however, while Dick Johnson stood out with his glowing alto bop improvisations behind Herman's velvet alto on "Sweet and Lovely," and Eiji Kitamura played ornate clarinet accompaniment to Herman's clarinet rendition of "As Time Goes By." Cal Collins, bassists Bob Maize and Ray Brown and the delightful stick work of Jake Hanna kept things swinging.

Jazz Man Label Will Debut Soon

SEATTLE—First American Records, the independent label combine headed here by Jerry Dennon, has set Sept. 1 as the launch date for its new jazz label, Jazz Man Records.

Although the initial release hasn't been fixed, Dennon and former A&M executive David Hubert, who developed the concept through his David Hubert and Associates firm, have secured product by Charlie Mingus, Phil Woods, Count Basie, Ben Webster, Dizzy Gillespie, Carmen McRae, Dexter Gordon and other recognized jazz talent.

Hubert, who obtained rights to the Jazz Man name first used 40 years ago by Nesuhi Ertegun, and Dennon are projecting release of between 50 and 60 LPs in their first year. It was onetime international executive Hubert who combed Europe, Japan and Australia for the recordings, all previously unavailable from any domestic U.S. labels.



Billboard photo by Mark Sarfati
SWINGIN' STAN—Tenorist Stan Getz, left, playing during the Concord Jazz Festival with Woody Herman's band. That's Herman at the mike.

WEA-Distributed Labels Run Amuck On Jazz Chart

• Continued from page 3

quisites for an established jazz/fusion label: a steady flow of charted product, a record of long-running chart entries satisfying that slower-selling but longer-lived market's preference for extended sales life, and multiple chart entries for single acts mirroring catalog action.

Both labels, along with Atlantic's still modest array of jazz acts, are also benefiting from their frank emphasis on developing jazz product with multi-format appeal that can build sales through crossovers to black, adult/contemporary and AOR formats. Yet Warner Bros. and Atlantic also continue to issue more straightforward acoustic titles, albeit primarily in reissues for the latter company.

Tommy LiPuma, one of Warner Bros. Records' chief production sources for the product as well as its vice president of jazz a&r, agrees that his label's now bullish chart stance is the payoff for that six-year investment. "The product flow has stepped up here, and there's always a steady flow of new albums from ECM, which we continue to distribute," explains the veteran producer. "Now we're up to the point where we have about 15 acts on the Warner Bros. roster alone."

This week, the label can point to nine Warner Bros. albums and six ECM titles to prove its point. And both lists include acts with multiple items charted, as in the case of Pat Metheny and Keith Jarrett, each with two ECM titles, and David Sanborn and Al Jarreau, also represented by two LPs each.

Other acts involved in the roster's current activity are Lyle Mays (who shares credit with Metheny on their number two "As Falls Wichita So Falls Wichita Falls" set), Carla Bley and Jack DeJohnette on ECM; and Randy Crawford, Chick Corea, Stephane Grappelli and David Grisman, Yellowjackets and the late Bill Evans on Warner Bros.

LiPuma's understandably gratified that that lineup includes some of the company's first signings in the commercial jazz realm. "That's the thing that's really the payoff," says LiPuma. "You stick with an act like Jarreau and for years hear all the excuses about why they can't get play from programmers."

"And then he comes home with a monster record." That description is borne out by Jarreau's fastest-rising record yet, the "Breakin' Away" LP, which enters the chart at a superstarred 10 and bounds to a super-

starred 31 on the Top LPs, aided by a fast-rising single, "We're In This Love Together," starred at 51 on the Hot 100 and superstarred at 18 on the Soul Singles chart.

That multiple crossover success is a factor in a number of the careers involved here as at E/A and Atlantic.

"We're living in a crossover era," explains Ricky Schultz, national promotion manager for the Warner Bros. jazz division, a post he shares with the label's "man in the east," Bob Gooding, who oversees most of the roster's involvement with black FM and AM formats while Schultz handles the lion's share of AOR and pop crossover projects.

Both men say they've developed strong rapport with both the promotion departments at Warner Bros. in black music and pop, as well as with the WEA branch distribution system.

Even with that crossover emphasis, however, "We've always tried to recognize that jazz behaves differently in the marketplace, and we've tried to adjust our approach to that," according to Schultz. "I'm less concerned about day to day developments than with maintaining the long-term visibility needed to build meaningful volume."

Gooding agrees: "We believe in the longevity approach."

At Elektra/Asylum, the greater emphasis on crossing over to black AM and FM airplay is reflective of its roster. E/A's current jazz chart staples are headed by Grover Washington's big "Winelight" LP, now in its 48th week on the chart after sweeping into both pop and black singles and album charts to make it the label's biggest jazz-based act yet.

Other E/A acts beefing up its jazz chart presence include current LPs by Lee Ritenour, John Klemmer and Lee Oskar.

Says Oscar Fields, vice president, special markets, "The big change here came when we changed the name of the division from jazz/fusion to special markets. Instead of having a separate department focus, we've built a real team concept: the same people that market our country and pop product are now more involved with marketing the jazz titles, too."

Like his peers at the other labels, Fields also cites the artists' impact on crossover clout through their natural evolution into more commercial areas drawing from a number of sources. Their willingness to respond

(Continued on page 76)

AUGUST 29, 1981, BILLBOARD

Survey For Week Ending 8/29/81													
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	6		THE MAN WITH THE HORN	Miles Davis, Columbia FC 36790		26	29	4	YELLOW JACKETS	Yellow Jackets, Warner Bros. BSK 3573		
	2	11		AS FALLS WICHITA SO FALLS	Pat Metheny & Lyle Mays, ECM 1 1190 (Warner Bros.)		32	2		BLUE TATTOO	Passport, Atlantic SD 19304	☆	
	3	20		VOYEUR	David Sanborn, Warner Bros. BSK 3546	☆	33	3		FUSE ONE	Fuse One, CTI CTI 9003		
	4	16		THE CLARKE/DUKE PROJECT	Stanley Clarke, George Duke, Epic FE 36918	☆	36	4		THIS TIME	Al Jarreau, Warner Bros. BSK 3434		
	5	41		WINELIGHT ▲	Grover Washington Jr., Elektra 6E 305		30	30	4	CLEAN SWEEP	Bobby Broom, Arista/GRP GRP 5504		
	6	17		RIT	Lee Ritenour, Elektra 6E 3 1		31	31	10	TIN CAN ALLEY	Jack DeJohnette, ECM ECM 1189 (Warner Bros.)		
	7	8		MECCA FOR MODERNS	Manhattan Transfer, Atlantic SD 16036		32	34	21	'NARD	Bernard Wright, Arista/GRP GRP 5011		
	8	13		HUSH	John Klemmer, Elektra 5E 527	☆	40	79		HIDEAWAY	David Sanborn, Warner Bros. BSK 3379		
	9	13		FRIDAY NIGHT IN SAN FRANCISCO	John McLaughlin, Al DiMeola, Paco De Lucia, Columbia FC 37152		34	35	36	LATE NIGHT GUITAR	Earl Klugh, Liberty LI 1079		
NEW ENTRY				BREAKIN' AWAY	Al Jarreau, Warner Bros. BSK 3576		35	25	14	LET ME BE THE ONE	Webster Lewis, Epic FE 36878		
	11	8		APPLE JUICE	Tom Scott, Columbia FC 37419		36	37	28	YOU MUST BELIEVE IN SPRING	Bill Evans, Warner Bros. HS 3504		
	12	5		LIVE IN JAPAN	Dave Grusin & the GRP All Stars, Arista/GRP GRP 5506		37	38	4	PAQUITO D'RIVERA	Paquito Blwin, Columbia FC 37374		
	13	6		WORD OF MOUTH	Jaco Pastorius, Warner Bros. BSK 3535		38	39	15	TARANTELLA	Chuck Mangione, A&M SP 6513		
	14	14		LIVE	Stephanie Grappelli/David Grisman, Warner Bros. BSK 3550		39	17	20	GALAXIAN	Jeff Lorber Fusion, Arista AL 9545		
	15	5		MY ROAD OUR ROAD	Lee Oskar, Elektra 5E 526	☆	40	NEW ENTRY	MAGIC MAN	Herb Alpert, A&M SP 3728			
	16	16		THE DUDE ●	Quincy Jones, A&M SP 3721		41	43	2	KOLN CONCERT	Keith Jarrett, ECM ECM 1064 (Warner Bros.)		
	17	11		THREE PIECE SUITE	Ramsey Lewis, Columbia FC 37153		42	26	19	ZEBOP! ●	Santana, Columbia FC 37158		
	18	5		PIED PIPER	Dave Valentine, Arista/GRP GRP 5505		43	42	7	CHATTAHOOCHE RED	Max Roach, Columbia FC 37176		
	19	14		SECRET COMBINATION	Randy Crawford, Warner Bros. BSK 3541		44	45	3	MELLOW	Herbie Mann, Atlantic SD 16046		
	20	7		THREE QUARTETS	Chick Corea, Warner Bros. BSK 3552		45	27	10	SOCIAL STUDIES	Carla Bley, ECM/W11 (Warner Bros.)		
	21	15		EXPRESSIONS OF LIFE	Heath Brothers, Columbia FC 37126		46	47	30	VOICES IN THE RAIN	Joe Sample, MCA MCA 5172		
	22	25		MOUNTAIN DANCE	Dave Grusin, Arista/GRP 5010		47	49	8	MY DEAR LIFE	Sadao Watanabe, Inner City IC 6063		
☆	28	3		INVOCATIONS THE MOTH AND THE FLAME	Keith Jarrett, ECM D 1201 (Warner Bros.)		48	46	2	DAYDREAM	Terumasa Hino, Inner City IC 6069		
	24	16		RAIN FOREST	Jay Hoggard, Contemporary 14007		49	44	44	80/81	Pat Metheny, ECM ECM 2 1180 (Warner Bros.)		
	25	23		DIRECTIONS	Miles Davis, Columbia KC 36472		50	50	9	RE: PERSON I KNEW	Bill Evans, Fantasy F 9608		

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☆ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100																					
11	8	12	11	5	7	10	9	9	8	7	9	7	6	7	6	8	7	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
A TEXAS STATE UP MINU— David Frizzell & Shelley West Warner/Viva 49745	SCRATCH MY BACK/MIDNIGHT HAULER— Razzy Bailey RCA 12268	SOME DAYS ARE DIAMONDS— John Denver RCA 12246	I JUST NEED YOU FOR TONIGHT— Billy "Crash" Craddock Capitol 5011	STEP BY STEP— Eddie Rabbitt Elektra 47174	TAKIN' IT EASY— Lacy J. Dalton Columbia 167963	YOU'RE THE BEST— Kieran Kane Elektra 47148	WE DON'T HAVE TO HOLD OUT— Anne Murray Capitol 5013	TODAY ALL OVER AGAIN— Reba McEntire Mercury 57054	(I'm Gonna) PUT YOU BACK ON THE RACK— Dottie West Liberty 1419	IT DON'T HURT ME HALF AS BAD— Ray Price Dimension 1021	LOVE AIN'T NEVER HURT NOBODY— Bobby Goldsboro Curb/CBS 602117	HURRICANE— Leon Everette RCA 12270	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY— Janie Fricke Columbia 18-02197	TEXAS COWBOY NIGHT— Mel Tillis & Nancy Sinatra Elektra 47157	RIGHT IN THE PALM OF YOUR HAND— Mel McDaniel Capitol 5022	WHEN YOU FALL IN LOVE EVERYTHING'S A WALTZ— Ed Bruce MCA 51139	ME— The Burrito Brothers Curb/CBS 50-2243	RAINBOW STEW— Merle Haggard MCA 51120	NEVER BEEN SO LOVED— Charley Pride RCA 12204	WHAT IN THE WORLD'S COME OVER YOU— Tom Jones Mercury 76115	SHOT FULL OF LOVE— Randy Parton RCA 12271	THE PARTNER NOBODY CHOSE— Guy Clarke Warner Bros. 49740	I LOVE MY TRUCK— Glen Campbell Mirage 3845	HE'S THE FIRE— Diana Sunbird 7564	I RECALL A GYPSY WOMAN— B.J. Thomas MCA 51151	TAKE ME AS I AM— Bobby Bare Columbia 18-02414	YOU (Make Me Wonder Why)— Deborah Allen Capitol 5014	TRYING NOT TO LOVE YOU— Johnny Rodriguez Epic 4-02411	MY BEGINNING WAS YOU— Jack Grayson Koala 334	TEACH ME TO CHEAT— The Kendalls Mercury 57055	SECRETS— Mac Davis Casablanca 2336	SOMETIMES I CRY WHEN I'M ALONE— Sammi Smith Sound Factory 446	SLEEPIN WITH THE RADIO ON— Charly McClain Epic 14-02421	MEMPHIS— Fred Knoblock Scotti Bros. 02434 (CBS)	NOW OR NEVER— John Schneider Scotti Bros. FZ 37400 (CBS)	YEARS AGO— The Statler Brothers Mercury SRM-16002	GREATEST HITS— Kenny Rogers Liberty L00 1072	ROWDY— Hank Williams Jr. Elektra/Curb 6E-330	SOME DAYS ARE DIAMONDS— John Denver RCA AFL1 4055	SEVEN YEAR ACHE— Rosanne Cash Columbia JC 36965	I AM WHAT I AM— George Jones Epic JE 36586	LEATHER AND LACE— Waylon Jennings & Jessi Colter RCA AAL1 3931	MAKIN' FRIENDS— Razzy Bailey RCA AHL1 4021	HORIZON— Eddie Rabbitt Elektra 6E-276	GREATEST HITS— Ronnie Milsap RCA AHL1 3772	SURROUND ME WITH LOVE— Charly McClain Epic FE 37108	RAINBOW STEW— Merle Haggard MCA 5216	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING— Ronnie Milsap RCA AAL1 3932	URBAN CHIPMUNK— The Chipmunks RCA AFL1 4027	TAKIN' IT EASY— Lacy J. Dalton Columbia FC 37327	WILD WEST— Dottie West Liberty LT 1062	GREATEST HITS— Waylon Jennings RCA AHL1-3378	YOU DON'T KNOW ME— Mickey Gilley Epic FE 37416	WHERE DO YOU GO WHEN YOU DREAM— Anne Murray Capitol S00 12144	WAITIN' FOR THE SUN— Ricky Scaggs Epic FE 37193	THE BEST OF EDDIE RABBITT— Elektra 6E 235	GOOD TIME LOVIN' MAN— Ronnie McDowell Epic FE 37399	GREATEST HITS— Annc Murray Capitol S00 12110	I BELIEVE IN YOU— Don Williams MCA 5133	EVANGELINE— Emmylou Harris Warner Bros. BSK 350	PLEASURE— Dave Rowland & Sugar Elektra 5E 525	ENCORE— Tammy Wynette Epic FE 37178	MINSTREL MAN— Willie Nelson RCA AJL1 4045	ONE TO ONE— Ed Bruce MCA 5188	SOMEWHERE OVER THE RAINBOW— Willie Nelson Columbia FC 36883	SHOULD I DO IT— Tanya Tucker MCA 5228	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA— Soundtrack Mirage WTG 16051	ENCORE— George Jones Epic FE 37346																																												



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AGAC Sets Writer Sessions

NEW YORK—The fall semester of New York workshops sponsored by the American Guild of Authors & Composers Foundation gets underway the week of Sept. 14.

Held at the guild's headquarters here at 40 West 47th St., Suite 410, each class is limited to 12 "promising" writers who are selected by the instructors on the basis of potential evidenced in their submitted lyrics and music.

Two Level I classes in the 10-week course, "The Craft Of Lyric Writing," will be held Mondays and Wednesdays starting at 5:30 p.m. A fully-registered advanced lyric class,

for which Level I is a requisite, is scheduled for Mondays at 8 p.m. The 20-hour lyric writing courses conducted by Sheila Davis, are accredited by both New York Univ. Gallatin division and Hunter College.

"The Strategy Of A Hit Single," an eight-week seminar hosted by Norman Dolph, will resume its fall series on Tuesdays and Thursdays at 5:30 p.m. The lecture/critique sessions were developed by Dolph for AGAC in 1975.

For more information on the classes, applicants are requested to call AGAC at (212) 757-8833.

SRS Group Aim Is Involvement

LOS ANGELES — Songwriters Resources and Services has formed a music industry advisory committee to expand the non-profit organization's involvement with the industry.

Committee members are songwriters Barry Mann and Cynthia Weil, Lester Sill, president of Screen Gems/EMI Music; Neil Portnow, president of 20th Century Fox Records; Marv Mattis, West Coast director of BMI; George Kieffer of

Manatt, Phelps, Rothenberg & Tunney; and Stan Milander of Bart & Milander.

The committee will reportedly be expanded over the course of the next three months to reflect the entire range of interests in the music industry.

SRS is also readying its fall semester of 11 workshops in the craft and business of songwriting. The classes are set to begin Sept. 22.



OPENING DOORS—Capitol Records artist Bruce Dunlap, who recently signed a worldwide publishing pact with MCA Music, is about to enter the office of MCA executive vice president Leeds Levy, as Levy arrives on the scene for the appointment.

HIT SUPPLIER

Russell Creates Hits With 'Pure Emotion'

By ROB HOERBURGER

NEW YORK—Songwriting is much like a venture into the unknown for Air Supply's Graham Russell. He never sets out with a destination in mind, and, as such, never knows where he will end up.

This approach may seem surprising, considering the tailor-made pop and adult contemporary sound of Russell's hits ("Lost In Love," "All Out Of Love" and "The One That You Love"). Nevertheless, Russell says he never has a set style or audience in mind when he writes.

"I write on pure emotion," he says. "I never sit down and say, 'I want to write a song.' A song is there or it's not."

Russell says the naturalness of "Lost In Love"—recently named the BMI most-performed song of 1980—made the song so successful. "It wasn't constructed or formulated," he says. "It's a genuine song." Russell wrote "Lost In Love" in 20 minutes during a lowpoint he says was occurring in the band's career at the time. "Lost In Love" is reflective of how everyone was in the doldrums, yet it gives hope. Songs happen very quickly like that.

Russell says he feels he is able to be spontaneous and adventurous when he writes songs because, ironically, his musical training is not extensive. "By no means am I a good musician," he says. "So I'm always finding new chords which sound nice and melodic. If I knew what I was playing, I might say to myself, 'theory-wise, this is impossible.' There's an unusual C-A-I progression in 'The One That You Love' that I discovered completely by accident."

Although Russell may not consider himself the most proficient musician (he says he "gets by" on piano and rhythm guitar), he says being out on the road with Air Supply makes him a better songwriter. "I write on the road now," he says. "I'll save up the emotion from the audience, explode, and then write."

The audience reaction, according to Russell, keeps the style of Air Supply's music the same, even though critics have universally denounced it. "Our critics are the people who come to see the shows. If they said, 'we want our money back,' we might think there's something

wrong. But the crowds come to hear the ballads.

"Maybe the critics can't accept a successful band with romantic songs," Russell says. "But if a critic wants to hear rock'n'roll, he should go see AC/DC."

"I think there's a need for our music," he continues. "The world has gone through heavy metal and disco, and people want to get back to saying nice things to each other. Everybody's in love with someone or something, so everyone can relate to our music. I don't know if we'll always be doing that kind of music, but there will always be a place for it."

Russell says the songs he writes for Air Supply's next album will retain the basic emphasis on melody, but will also be a bit more adventurous. "We'll get a little spacy with the melody and harmony," he says. "There will always be singles, but it will be nice to have a couple of songs radio is not so eager to play, songs that will appeal to left-wing listeners."

Russell would also like to eventually write for other artists, such as Barbra Streisand, Linda Ronstadt and Olivia Newton-John. He says he would approach the songs he writes for other artists differently than the songs he writes for Air Supply, because he would try to get the singer's feelings on the subject of the song and project them into it.

But he says any song he writes, no matter who the artist, cannot be forced. "It'll just happen," he says. "Like if I buy a new keyboard, and don't know how to work it, I'll plug it in and come up with a few weird noises."

Benatar Song Book Via Big 3

NEW YORK—A new Pat Benatar music book, featuring songs from her latest album "Precious Time," is being released as part of the "personality marketing thrust" of the recently revamped Big 3 Music (Billboard, June 27, 1981).

In addition, Big 3 has recently released "This Is The Day—A Judy Collins Anthology," containing 45 songs associated with the Elektra star's career as a songwriter and

Better Songs, Bigger Sales —Goodman

NEW YORK—Are hit recordings failing to reach a higher sales plateau because there's less art in the art of songwriting?

There's a qualified "yes" in the view of Marv Goodman, general manager of east coast operations for ATV Music.

What is missing in much of today's charters, Goodman feels, are songs that stimulate the listener to declare, "I must have a copy of that song and I can't wait for radio to play it again."

And from a professional standpoint, the veteran publisher says he can be in for a hard time with writers when he may suggest changes that his experience dictates would fine tune a song. "How do you tell a writer a lyric can be improved when he can cite examples to the contrary on the charts?"

"Normally, we've had a better mix of trite and good songs, but today there's more peculiar lyrics with rhymes that don't rhyme and structures that are kind of lax."

Goodman contends that producers and the artists themselves may have too big a role in a record's success. "There are producer hooks and artist hooks, so that a record is sold on the basis of a handclap, a single instrumental line or an artist's vocal flare. Because the song itself doesn't entrance or bewitch the listener or give him a storyline to think about, a top 10 record isn't enthralling enough to do more than 350,000 in sales."

Goodman further contends that too many songs are written because "something has to be put out and sold."

"How long can you beat a writer into submission to get a more precise word when, again referring to some hits, he tells you the word is too 'subtle'?"

While Goodman admits that finding a solution to better quality control is no easy matter, he refers to a phrase in one of his rejection letters: "The song is all right, but all right is not good enough."

Songfinders Signs Creative Music


NEW YORK—Songfinders, a "casting" service for songs in the jingles and audio visual fields, has been named exclusive rep for the Creative Music Group of Hollywood. Songfinders will exploit songs by such writers as Jim Weatherly, Jan & Dean, Gladys Knight & the Pips, Bobby Sherman, among others. Headed here by Stu Cantor, Songfinders locate and negotiate the rights for standard and hit songs for use on tv, radio commercials, feature films and other video outlets.

Survey For Week Ending 8/29/81		Survey For Week Ending 8/29/81	
Billboard® Special Survey Hot Latin LPs™		Billboard® Special Survey Hot Latin LPs™	
SAN ANTONIO (Pop)		MIAMI (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VIVA EL NORTE 15 exitos nortenos Profono Telediscos 1501	1	RAPHAEL En carne viva CBS 80305
2	JUAN GABRIEL 15 sensacionales exitos Telediscos 1018	2	JULIO IGLESIAS De nina a mujer, CBS 50317
3	VICENTE FERNANDEZ 15 Grandes exitos Telediscos CBS 20422	3	NAPOLEON Lena verde Raff 9079
4	LITTLE JOE & THE FAMILY Prieta linda, Fredy 025	4	JUAN GABRIEL 15 sensacionales exitos Telediscos 1018
5	LOS TIGRES DEL NORTE Un dia a la vez Fama 607	5	NYDIA CARO Intimidades A1 171
6	EMMANUEL Intimamente Arcano 3535	6	BASILIO Karen 59
7	LOS HERMANOS BARRON Pancho Lopez, Joey 2091	7	EMMANUEL Intimamente Arcano 3535
8	DIEGO BERDAGUER Estoy vivo, Profono 3044	8	DYANGO La radio, Odeon 74112
9	CONJUNTO MICHOACAN Piquetes de hormiga, Odeon 73171	9	JOSE JOSE Romantico Pronto 1095
10	ALVARO DAVILA La culpable, Profono 3042	10	CHUCHO AVELLANET Velvet 6006
11	LIZA LOPEZ Si quieres verme llorar, Hacienda 6981	11	LIZZETTE Perdon, Odeon 76201
12	JOSE JOSE 15 exitos mas grandes, Telediscos 1015	12	JOSE JOSE 15 grandes exitos, Telediscos 1015
13	CHELO Ya no me interesa Musart 1801	13	LUPITA D'ALELIO Ya no regreso contigo, Orfeon 5267
14	RIGO TOVAR Rigo 81, Profono 3046	14	ROCIO JURADO Senora, Arcano 3485
15	YOLANDA DEL RIO Arcano 3608	15	ALBERTO CORTEZ Castillos en el aire CBS 80301
16	LOS DOS GILBERTOS Los albaniles, Hacienda 6982	16	JOSE LUIS RODRIGUEZ Mujer, TH 2151
17	LUPITA D'ALELIO Ya no regreso contigo, Orfeon 16047	17	SOPHY Baladas y salsa, Velvet 6004
18	JULIO IGLESIAS De nina a mujer, CBS 50317	18	CAMILO SESTO Amaneciendo, Pronto 1086
19	CAMILO SESTO 15 grandes exitos, Telediscos 1011	19	BRAULIO Belter 33 0111
20	SONNY & THE SUNLINERS Fredy 026	20	ROBERTO CARLOS CBS 12314
21	LOS REYES LOCOS Personalized, CBS 20497	21	JUAN PARDO Juan mucho mas Juan, CBS 80304
22	RAMON AYALA Cuando mas necesite de tu carino, Fredy 1206	22	CAMILO SESTO 15 exitos mas grandes, Telediscos 1011
23	JOSE LUIS RODRIGUEZ Mujer, TH 2151	23	ESTRELLAS DE ORO Vol #3, Telediscos 1013
24	CAMILO SESTO Amaneciendo, Pronto 1086	24	LOLITA Sequir sonando, CBS 60312
25	NAPOLEON Lena verde, Raff 9079	25	LUIS GARDEY Devanco, A1 170

12	12	Various Artists Importe/12 (LP) MP 313	SQUARE BIZ/IT MUST BE MAGIC —Teena Marie Gordy/Motown (LP) 68-100M1
13	20	LET'S GO DANCIN' —Sparque Westend (12-inch) WES 22-135	LET'S GO DANCIN' —Sparque Westend (12-inch) WES 22-135
14	15	YOU'RE MY MAGICIAN/YOUR LOVE —Lime Prism (LP) PLP-1008	YOU'RE MY MAGICIAN/YOUR LOVE —Lime Prism (LP) PLP-1008
15	24	WALK RIGHT NOW —The Jacksons Epic (12-inch Remix) 49-02403	WALK RIGHT NOW —The Jacksons Epic (12-inch Remix) 49-02403
16	18	OUT COME THE FREAKS —Was (Not Was) Island (LP) TLPS 9666	OUT COME THE FREAKS —Was (Not Was) Island (LP) TLPS 9666
17	14	CAPITAL TROPICAL —Two Man Sound TSR (12-inch) 826	CAPITAL TROPICAL —Two Man Sound TSR (12-inch) 826
18	22	FIRST TRUE LOVE AFFAIR —Jimmy Ross RFC/Quality (12-inch) QRFC 002	FIRST TRUE LOVE AFFAIR —Jimmy Ross RFC/Quality (12-inch) QRFC 002
19	19	WIKKA WRAP/ALL WRAPPED UP —Evations Sam (12-inch) S 12339	WIKKA WRAP/ALL WRAPPED UP —Evations Sam (12-inch) S 12339
20	21	SHE'S A BAD MAMA JAMA —Carl Carlton 20th (LP/32-inch) T628/TC0129	SHE'S A BAD MAMA JAMA —Carl Carlton 20th (LP/32-inch) T628/TC0129
21	13	IF YOU WANT ME —Barbara Roy And Ecstasy, Passion And Pain Roy B/Brasilia Dist. (12-inch) RBDS 2516	IF YOU WANT ME —Barbara Roy And Ecstasy, Passion And Pain Roy B/Brasilia Dist. (12-inch) RBDS 2516
22	30	AIN'T NO MOUNTAIN HIGH ENOUGH/PAY GIRL —Innerlife Salsoul (LP/12-inch) SA 8543/SG 350	AIN'T NO MOUNTAIN HIGH ENOUGH/PAY GIRL —Innerlife Salsoul (LP/12-inch) SA 8543/SG 350
23	33	DON'T STOP THE TRAIN —Phyllis Nelson Carrere (12-inch) Import	DON'T STOP THE TRAIN —Phyllis Nelson Carrere (12-inch) Import
24	17	REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS —Boystown Gang Moby Dick Records (LP) BTG 231	REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS —Boystown Gang Moby Dick Records (LP) BTG 231
25	16	TRY IT OUT —Gino Soccio RFC/Atlantic (LP) 16042	TRY IT OUT —Gino Soccio RFC/Atlantic (LP) 16042
26	23	IKO IKO —Loverde Prism (12-inch) PDS 406	IKO IKO —Loverde Prism (12-inch) PDS 406
27	28	NUMBERS/COMPUTER WORLD/COMPUTER LOVE —Kraftwerk Warner (LP) HS 3549	NUMBERS/COMPUTER WORLD/COMPUTER LOVE —Kraftwerk Warner (LP) HS 3549
28	27	DUMB WAITER/INTO YOU LIKE A TRAIN —Psychedlic Furs Columbia (LP) NFC 37339	DUMB WAITER/INTO YOU LIKE A TRAIN —Psychedlic Furs Columbia (LP) NFC 37339
29	37	NEW LIFE/SHOUT —Depeche Mode Mute (12-inch) Import	NEW LIFE/SHOUT —Depeche Mode Mute (12-inch) Import
30	46	ZULU —The Quick Pavillion (12-inch) 429-02433	ZULU —The Quick Pavillion (12-inch) 429-02433

41	55	LET'S DANCE (Make Your Body Move) —West Street Mob Sugar Hill (12-inch) SH5559A	LET'S DANCE (Make Your Body Move) —West Street Mob Sugar Hill (12-inch) SH5559A
42	35	SET ME FREE/LOVE ME TONIGHT —Karen Silver RFC/Quality (12-inch) QRFC 001	SET ME FREE/LOVE ME TONIGHT —Karen Silver RFC/Quality (12-inch) QRFC 001
43	48	GEMINI DREAM —Moody Blues Threshold/Polygram (LP) TRL 1-2901	GEMINI DREAM —Moody Blues Threshold/Polygram (LP) TRL 1-2901
44	49	CHARM —Positive Noise Statik (7-inch/12-inch) Import	CHARM —Positive Noise Statik (7-inch/12-inch) Import
45	50	TRIPLE DUTCH/DOUBLE DUTCH BUS —Frankie Smith WMOT (LP) FW 3739	TRIPLE DUTCH/DOUBLE DUTCH BUS —Frankie Smith WMOT (LP) FW 3739
46	39	PLANET EARTH —Duran Duran Harvest (LP) ST-12158	PLANET EARTH —Duran Duran Harvest (LP) ST-12158
47	60	IT'S OBVIOUS/DEAR JOHN —Au Pairs Human (LP) Import	IT'S OBVIOUS/DEAR JOHN —Au Pairs Human (LP) Import
48	NEW ENTRY	INCH BY INCH —The Strikers Prelude (LP) PRL-14100	INCH BY INCH —The Strikers Prelude (LP) PRL-14100
49	NEW ENTRY	GET IT UP —The Time Warner Bros. (LP) BSK 3589	GET IT UP —The Time Warner Bros. (LP) BSK 3589
50	40	YOU'LL NEVER KNOW/I'M TOTALLY YOURS —Hi-Gloss Prelude (LP) PRL 12185	YOU'LL NEVER KNOW/I'M TOTALLY YOURS —Hi-Gloss Prelude (LP) PRL 12185
51	36	THE SOUND OF THE CROWD —Human League Red (12-inch) Import	THE SOUND OF THE CROWD —Human League Red (12-inch) Import
52	NEW ENTRY	TO HELL WITH POVERTY —Gang Of Four EMI (12-inch) Import	TO HELL WITH POVERTY —Gang Of Four EMI (12-inch) Import
53	NEW ENTRY	HERE I AM —Dynasty Solar (12-inch) 11504	HERE I AM —Dynasty Solar (12-inch) 11504
54	54	PRIMARY —The Cure Fiction (12-inch) Import	PRIMARY —The Cure Fiction (12-inch) Import
55	NEW ENTRY	COUNTDOWN CAPTAIN FINGERS —Lee Ritenour Elektra (LP) 5E351	COUNTDOWN CAPTAIN FINGERS —Lee Ritenour Elektra (LP) 5E351
56	57	PAPA'S GOT A BRAND NEW PIGBAG —Pigbag Rough Trade (7-inch) Import	PAPA'S GOT A BRAND NEW PIGBAG —Pigbag Rough Trade (7-inch) Import
57	NEW ENTRY	YOU'RE THE ONE/DISCO KICKS —Boystown Gang Moby Disk Records (12-inch) BTG 242	YOU'RE THE ONE/DISCO KICKS —Boystown Gang Moby Disk Records (12-inch) BTG 242
58	52	MAGNIFIQUE —Magnifique Siamese (12-inch) Import	MAGNIFIQUE —Magnifique Siamese (12-inch) Import
59	47	FUNKY BE BOP —Vin Zee Emergency (12-inch) EMDS 6517	FUNKY BE BOP —Vin Zee Emergency (12-inch) EMDS 6517
60	NEW ENTRY	DO YOU LOVE ME —Patti Austin QWest/Warner Bros. (7-inch) QWE 49754	DO YOU LOVE ME —Patti Austin QWest/Warner Bros. (7-inch) QWE 49754




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 of music.**

NON-COMMERCIAL 12-inch

3 ACTS, 3 PLANS

Tailored Strategies Help Burwell Manage

• Continued from page 36

and "Austin City Limits" to further promote the movie prior to its scheduled release in April.

Then, days before the film's opening, its distributor (Sir Lew Grade's AFD) folded. Universal Pictures picked up AFD's projects for distribution, but in the crossfire, no advertising was done and no soundtrack album was issued prior to the movie. Eventually, "Hard Country" made a quick round of national drive-ins and disappeared. The soundtrack on Epic also faded with no movie to boost its sales.

"It was a bitter disappointment for Michael," comments Burwell, "but now it's on to life after 'Hard Country.'"

Burwell showcased Murphey at the February NEC convention where he picked up more than 30 college concert dates for fall. Murphey has also signed with EMI, and his first album for the label is scheduled to be produced by Jim Ed Norman for release early next year.

"In the case of Michael Murphey, you've got an established name who continues to draw good crowds even when he's not promoting an album." As a result, Burwell intends to focus attention on Murphey's songwriting and performing skills in the crossover vein. (He adds that the artist has received an offer to develop a screenplay based on the story behind his hit single, "Wildfire.")

In a different situation is the Corbin-Hanner Band, a new group signed to a new record company. The band, who joined Burwell Management earlier this year, represents Alfa Records' initial venture into the country market.

"The group has to build carefully," says Burwell. "We're trying to capitalize on radio's familiarity with Bob Corbin's and Dave Hanner's songs to develop their acceptance." Among the Corbin-Hanner hits written for other artists are "Beautiful You," a top 3 single for the Oak Ridge boys, and "Blind In Love," a top 10 hit for Mel Tillis.

Burwell is keeping the five-piece group touring with such names as Don Williams, the Oaks and Tillis, and is starting to do headline showcases with the band as well as venues such as New York's Lone Star Cafe.

Recently, Alfa Records threw an industry reception and mini-concert to present the Corbin-Hanner Band to Nashville, and the group is currently completing its second album for Alfa under the production of Tommy West.

Montana, the third act on Burwell's roster, is similarly a five-piece group but without the recognition or airplay already scored by Corbin-Hanner. And like Alfa, Waterhouse Records will be a newcomer to marketing country when it releases Montana's debut LP, "The Shoe Is On The Other Foot Tonight."



NASHVILLE DEBUT—Dave Hanner, left, and Bob Corbin, center, welcome surprise guest Mel Tillis onstage during the Corbin-Hanner Band's recent Nashville debut showcase sponsored by Alfa Records at the Radisson Hotel.

Talent, Booking Agency Bows

NASHVILLE—The Kendalls and Jimmy C. Newman headline the roster for newly formed International Celebrity Services, a talent and booking agency founded by Andrea Smith and Dean Raymer.

Smith, formerly senior vice president and chief operating officer of Top Billing, Inc., left the company after 13 years to become president of International Celebrity Services. Raymer, vice president and secretary for the new booking and management agency, owned Gateway Talent in St. Louis for 10 years prior to relocating in Nashville as Smith's partner.

13 Utah Acts In Compilation LP

NASHVILLE—When Utah entrepreneur Rod Buckle set out to compile an album on an act he manages called the Sloan Brothers, he found himself short of sufficient material. As a matter of fact, he had only two cuts. So he conceived the idea for "The Best Country In The West," a collection of 14 previously released songs by 13 different local acts.

"What I've come up with," Buckle notes, "is a greatest hits package of Utah country music talent." The material for the LP was chosen and sequenced by Buckle and released on his custom Buckle Music label. Locally, Buckle reports that the al-

bum is selling briskly, and is also receiving radio airplay.

Besides the Sloan Brothers Band, the album contains numbers by Gil Sandoval, Toi, Larry Lawman, Jack Quist, Don Behrman, Chris LeDoux, Saddle Boogie, Cowjazz, Lynn Dee Mueller, Rich Pugh, Gil Sanchez and the C.C. Gang. Each act gets copies of the LP at wholesale for vending at its concerts.

Buckle says the album cost only \$3,000 to produce and that the money was recovered in sales within two weeks of its issue. "I plan to do an album like this once a year," he asserts.

More Country Disks Going Gold, Platinum

• Continued from page 1

a total of 132 in all categories of music, compared to 1980's overall total of 26 (273). Between 1978 and 1980, the number of country gold and platinum records rose 21%.

And if current platinum certifications haven't topped last year's impressive figure of nine, 1981 has at least managed to score one more gold single than the preceding year.

Last month, country supergroup Alabama—a band which rose out of relative obscurity to sign with RCA Nashville only 13 months ago—couped a rare triumph when it racked up two gold awards for its "Feels So Right" and "My Home's In Alabama" LPs. The title cut for "Feels So Right," a recent No. 1 country smash, has now crossed over into the 20s on the Hot 100 chart, propelling sales of the album even higher and causing one RCA spokesperson to comment that "it won't surprise us to see this album continue on to platinum status."

Emmylou Harris scored a major feat in her career this year by bringing in a whopping four gold LP certifications in only six months, celebrating sales in excess of 500,000 units each on "Luxury Liner," "Blue Kentucky Girl," "Roses In The Snow" and "Profile—Best Of Emmylou Harris."

Durable country legend George Jones finally managed to repair a gaping omission in his career by breaking through with his Epic album, "I Am What I Am," to earn his very first gold LP last month.

Singer Ronnie Milsap, no stranger to the echelon of gold awards, pulled off his first-ever platinum album

when "Greatest Hits" surpassed the one million sales mark three months ago.

And just last week, Willie Nelson scored his fourth platinum LP when "Somewhere Over The Rainbow" joined "Stardust," "Honeysuckle Rose," and "Willie Nelson & Family Live."

Undoubtedly, country's rollercoaster success story on the charts within the past three years has been aided and abetted by crossover exposure. Country artists now have a way of reaching far more than country audiences. Country producers have seen the lucrative value of adding "non-country" embellishments to their records. (Producer Ron Chancey debated for several days before adding the strong horn fills to the Oak Ridge Boys' "Elvira." He now admits the horns were one of the single's most potent crossover factors, but says he recalls a time when country radio would have flatly rejected such a pop-flavored record.)

Crossover has certainly contributed heavily to the current gold status of such molten product as Eddie Rabbitt's "Drivin' My Life Away" and "I Love A Rainy Night"—to say nothing of the platinum status of "Horizon," the album from which these singles sprang.

"Elvira's" phenomenal crossover popularity has flung the Oak's "Fancy Free" LP into similar platinum ranks, the group's first time in this category.

Anne Murray's records traditionally receive strong airplay on country, pop and AC charts, giving her a substantial string of gold awards,

plus a platinum "Greatest Hits" album.

Dolly Parton's gold awards this year for her single, "9 To 5," and accompanying LP, "9 To 5 And Odd Jobs," aren't her first; her other certifications came for such crossover successes as "Here You Come Again," "Heartbreaker," and "Great Balls Of Fire."

Newcomer Johnny Lee earned as much pop airplay for his now-gold debut single, "Lookin' For Love," as he did in country formats, while country mainstay Don Williams' crossover hit, "I Believe In You," became his first gold single as well.

Television has also played a big role in boosting the sales of country-prone talent. Barbara Mandrell's weekly exposure on NBC's "Barbara Mandrell and the Mandrell Sisters" may easily have been the extra spark needed to push "Best Of Barbara Mandrell" over the 500,000 tidewater mark into gold ranking this year. It qualifies as Mandrell's first gold record in either singles or albums category.

Eddie Rabbitt's network special last year and his frequent musical exposure via the prime-time Miller Beer tv commercials certainly didn't detract from the singer's image, or his sales. Prior to last year, Rabbitt had no gold product; today, he has two gold albums and two gold singles. His newest single, "Step By Step," is already superstarred high on both the pop and country charts, and the just-released album blasts its way onto the Hot Country LPs chart this week at a gangbusters superstarred 4.

Crossover chartplay plus a well-

orchestrated tv promotional blitz by Capitol gave Juice Newton's recent "Angel Of The Morning" a smooth sailing to RIAA gold certification, and a needed impetus to her career. Ronnie Milsap is currently enjoying the fastest-rising crossover single of his career, as "There's No Gettin' Over Me" races to duplicate its current No. 1 country status in a similar feat on the pop chart, while it also nears reaching gold. And Mac Davis, an entertainer well versed in using television in his career, took advantage of the medium to maximize exposure of his tongue-in-cheek single, "It's Hard To Be Humble," thus sending its similarly-titled album toward Midas status earlier this year.

The list of country artists who now can claim gold or platinum records appears to be steadily on the increase. Certainly, the ranks have swelled since country's early days, when Jimmy Dean's "Big Bad John" and Ernie Ford's "Spirituals" were the only two gold LP winners for the entire year of 1961. Ford continued in 1962 as the only gold achiever, until 1964, when Johnny Horton managed to accomplish the feat with his "Greatest Hits" package.

In 1965, Roger Miller became the first country artist to score a gold single ("King Of The Road") since the RIAA inaugurated its certification program in 1958. Following Miller's achievement, Johnny Horton followed in 1966 with his gold single, "Battle Of New Orleans," and Bobbie Gentry was right behind in 1967 with "Ode To Billie Joe." (Ironically, all three of these gold winners also happened to be a

record scoring substantial crossover pop airplay as well.)

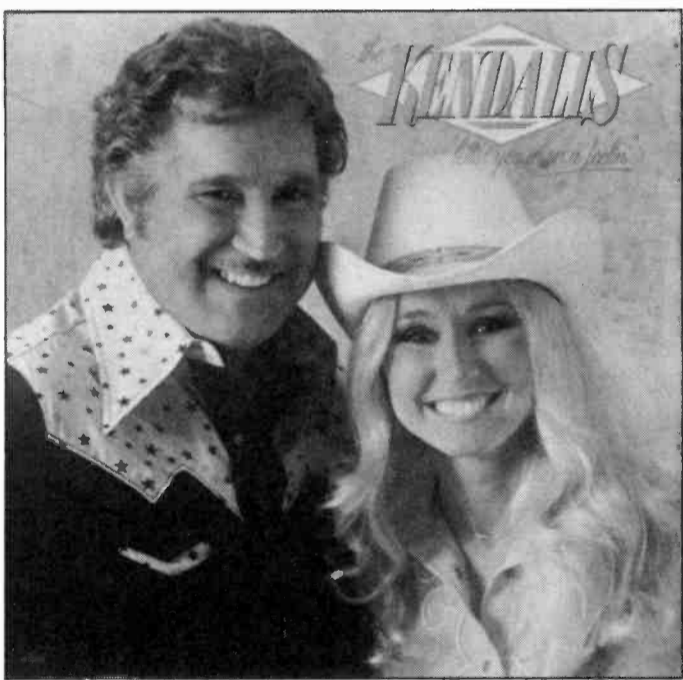
In 1976, Waylon Jennings and Willie Nelson made history as they led "The Outlaws" to heightened stature as country's first platinum-selling album. Since then, of course, the ranks of platinum-earners has risen each year. So far, Kenny Rogers remains the champ with five platinum albums to his credit, and a string of gold singles and albums trailing behind him.

And crossover is not the only requirement for country gold, either. With two Hank Williams Jr. albums—"Family Tradition" and "Whiskey Bent And Hellbound"—only several thousand units away from gold status, Elektra Nashville will be instituting a special Hank Jr. sales program during the month of September. "By the end of next month," adds Ewell Roussell, the label's general manager, "we expect both of these to hit over the 500,000 level." Yet Williams' airplay comes consistently from country radio stations, and his sales from country fans.

With today's trend toward mellow programming habits, country's own gradual integration into the national mainstream, and sophisticated marketing tactics now used by Nashville record labels, it's likely that country artists will continue their march toward gold and platinum. And the increased crossover acceptance these performers are scoring ought to make their quest that much easier, as audiences find country product a digestible commodity on any format.



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Survey For Week Ending 8/29/81

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AUGUST 29, 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))		
★	3	9	(THERE'S) NO GETTING OVER ME—Ronnie Milsap (T. Brasfield, W. Aldridge, RCA 12264 (Rick Hall, ASCAP)	★	59	2	NEVER BEEN SO LOVED—Charley Pride (N. Wilson, W. Holyfield, RCA 12204 (Al Gallico, Dusty Roads, BMI/Bibo, ASCAP)	★	69	39	10	SOMEBODY'S DARLING, SOMEBODY'S WIFE—Dottsy (L. Young, Tanglewood 1908 (Emeryville, BMI)	
★	5	10	OLDER WOMEN—Ronnie McDowell (J. O'Hara, Epic 19-02129 (Tree, BMI)	★	44	4	WHAT IN THE WORLD'S COME OVER YOU—Tom Jones (J. Scott, Mercury 76115 (Unart, BMI)	★	70	40	16	UNWOUND—George Strait (D. Dillon, F. Dycus, MCA 51104 (Pi-Gem/Pannin' Gold, BMI)	
★	6	9	YOU DON'T KNOW ME—Mickey Gilley (C. Walker, E. Arnold, Epic 14-02172 (Rightsong, BMI)	★	45	5	SHOT FULL OF LOVE—Randy Parton (B. McDill, RCA 12271 (Hall-Clement, Welk, BMI)	★	78	2	LOUISIANA LONELY—Marvel Felts (D. Earl, S. Phelps, GMC 114 (Sawgrass, BMI)		
★	4	12	IT'S NOW OR NEVER—John Schneider (W. Gold, A. Schroeder, Scotti Bros. 02105 (CBS) (Gladys, ASCAP)	★	38	41	THE PARTNER NOBODY CHOSE—Guy Clark (G. Clark, R. Crowell, Warner Bros. 49740 (World Song, Coolwell, Granite, ASCAP)	★	72	42	8	HOLD ON—Rich Landers (R. Landers, Ovation 1173 (Nub-Pub, ASCAP)	
★	7	8	TIGHT FITTIN JEANS—Conway Twitty (M. Huffman, MCA 51137 (Prater, ASCAP)	★	50	4	I LOVE MY TRUCK—Glen Campbell (J. Rainey, Mirage 3845 (Glentan, BMI)	★	74	77	3	MISS EMILY'S PICTURE—John Conlee (R. Lane, MCA 51164 (Tree, BMI)	
★	8	12	DON'T WAIT ON ME—The Statler Brothers (H. Reid, D. Reid, Mercury 57051 (American Cowboy, BMI)	★	49	5	HE'S THE FIRE—Diana (C. Lester, D. Morrison, Sunbird 7564 (House Of Gold, BMI)	★	74	77	3	WOMEN—Wyvon Alexander (C. Walker, E. Jones, K. Franceschi, Gervasi 659 (Weltex, ASCAP, Concorde, SESAC)	
★	9	7	PARTY TIME—T.G. Sheppard (B. Channel, Warner/Curb 49761 (Tree, BMI)	★	51	4	I RECALL A GYPSY WOMAN—B.J. Thomas (Reynolds, B. McDill, MCA 51151 (Jack, BMI)	★	75	74	3	HOMEBODY—Bill Anderson (B. Anderson, MCA 51150 (Stallion, BMI)	
★	12	9	MIRACLES—Don Williams (R. Cook, MCA 51134 (Dick James, BMI)	★	52	4	TAKE ME AS I AM—Bobby Bare (B. Bryant, Columbia 18-02414 (Acuff-Rose, BMI)	★	76	46	6	JUST GOT BACK FROM NO MAN'S LAND—Wayne Kemp (D. Walls, Mercury 57053 (Tree, BMI)	
★	9	10	A TEXAS STATE OF MIND—David Frizzell & Shelly West (C. Crofford, J. Durrill, S. Garrett), (Peso, Wallet, BMI) Warner/Viva 49745	★	55	3	YOU (Make Me Wonder Why)—Deborah Allen (D. Allen, D. Van Hoy, Capitol 5014 (Duchess, Posey), Tree, BMI)	★	77	81	3	ENOUGH FOR YOU—Brenda Lee (K. Kristofferson, MCA 51154 (Resaca, BMI)	
★	11	8	SCRATCH MY BACK/MIDNIGHT HAULER—Razzy Bailey (R. Moore, M. Strong, E. Cagle, W. Newton, T. DuBois), RCA 12268 (Fame, House Of Gold, BMI)	★	54	4	TRYING NOT TO LOVE YOU—Johnny Rodriguez (M. Haggard, Epic 14-02411 (Shade Tree, BMI)	★	78	53	16	DREAM OF ME—Vern Gosdin (R. Squires, B. Cannon, J. Darrell), Ovation 1171 (Sabal/Sawgrass, BMI/ASCAP)	
★	15	12	SOME DAYS ARE DIAMONDS—John Denver (D. Feller, RCA 12246 (Tree, BMI)	★	48	6	MY BEGINNING WAS YOU—Jack Grayson (J. Grayson, T. Purvin), Koale 334 (Hinsdale, BMI; Tamar, ASCAP)	★	79	57	7	IT'S REALLY LOVE THIS TIME—Family Brown (R.J. Jones, M. Kossler), Ovation 1174 (Blue Lake, BMI/Terrace, ASCAP)	
★	13	11	I JUST NEED YOU FOR TONIGHT—Billy "Crash" Craddock (Wallace, Skinner, Bell), Hall-Clement, Welk, BMI) Capitol 5011	★	64	2	TEACH ME TO CHEAT—The Kendalls (T. Skinner, K. Bell, J.L. Wallace), Mercury 57055 (Hall-Clement, BMI)	★	80	NEW ENTRY	★	SHE'S STEPPIN OUT—Con Hunley (T. Brasfield, W. Aldridge, Warner Bros. 49800 (Rick Hall, ASCAP)	
★	17	5	STEP BY STEP—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47174 (Briarpatch, DebDave, BMI)	★	47	47	7	SECRETS—Mac Davis (S. Lorber, M. Nobel, J. Silbar), Casablanca 2336 (Bobby Goldsboro, ASCAP)	★	81	NEW ENTRY	★	SHE'S LIVIN IT UP—Allen Frizzell (B. Moore, B. Taylor), Sound Factory 447 (Chablis, BMI)
★	21	7	TAKIN IT EASY—Lacy J. Dalton (M. Sherrill, B. Sherrill, L. Dalton), Columbia 18/2188 (Algee, BMI)	★	47	47	7	SECRETS—Mac Davis (S. Lorber, M. Nobel, J. Silbar), Casablanca 2336 (Bobby Goldsboro, ASCAP)	★	82	62	5	SHE TOOK THE PLACE OF YOU—Valentino (S. Vaughn), RCA 12269 (Jack & Bill, Welk, ASCAP)
★	16	11	YOU'RE THE BEST—Kieran Kane (K. Kane, B. Channel), Cross Keys, ASCAP/Old Friend, BMI, ASCAP) Elektra 47148	★	56	4	SOMETIMES I CRY WHEN I'M ALONE—Sammi Smith (L. Bastian), Sound Factory 446 (Button Willow, Chablis, BMI)	★	83	85	2	OLD FANGLED COUNTRY SONG—Kenny O. (B.J. Gibson, J.D. Duncan), Rhinestone 1002 (NSD) (Hitkit, BMI)	
★	18	9	WE DON'T HAVE TO HOLD OUT—Anne Murray (A. Mason, G. Adams), Capitol 5013 (Baltmar, ASCAP)	★	66	2	SLEEPIN WITH THE RADIO ON—Charly McClain (F. Davis), Epic 14-02421 (Algee, BMI)	★	84	NEW ENTRY	★	GET IT WHILE YOU CAN—Tom Carlisle (T. Carlisle, Door Knob 81-162 (Opa-Locka, ASCAP)	
★	19	9	TODAY ALL OVER AGAIN—Reba McEntire (H. Harden, L. J. Dillon), Mercury 57054 (Coal Miner, King Coal, BMI, ASCAP)	★	67	2	MEMPHIS—Fred Knoblock (C. Berry), Scatti Bros. 02434 (CBS) (ARC, BMI)	★	85	71	5	IF YOU DON'T KNOW ME BY NOW—Super Grit Cowboy Band (B. Ellis), Hoodswamp 8002 (Hoodswamp, BMI)	
★	20	8	(I'm Gonna) PUT YOU BACK ON THE RACK—Dottie West (R. Goodrum, B. Maher), Liberty 1419 (Chappell, Sailmaker, Welbeck, Blue Quill, ASCAP)	★	61	3	GRANDMA'S SONG—Gail Davies (G. Davies), Warner Bros. 49790 (Vogue, BMI)	★	86	NEW ENTRY	★	GOT LUCKY LAST NIGHT—Jerry Jeff Walker (J. J. Walker), South Coast 5199 (MCA) (Groper, BMI)	
★	23	7	IT DON'T HURT ME HALF AS BAD—Ray Price (J. Allen, D. Lay, B. Lindsay), Dimension 1021 (Combine, BMI)	★	65	3	BIG LIKE A RIVER—Tennessee Express (A. Wilburn, J. Duncan), RCA 12277 (Prime Time, ASCAP, Master Craft, BMI)	★	87	72	4	LET ME FILL FOR YOU A FANTASY—Gary Goodnight (L. Schoonmaker), Door Knob 81-159 (Chip 'N' Dale, ASCAP)	
★	22	9	LOVE AIN'T NEVER HURT NOBODY—Bobby Goldsboro (B. Goldsboro), Curb/CBS 602117 (House Of Gold, BMI)	★	60	4	LIVIN THE GOOD LIFE—The Corbin Hanner Band (B. Corbin), Afa 7007 (Sabal, ASCAP)	★	88	73	5	LONESTAR COWBOY—Donna Fargo (D. Fargo), Warner Bros. 49757 (Prima Donna, BMI)	
★	24	7	HURRICANE—Leon Everette (K. Stegal, S. Harris, T. Schuyler), RCA 12270 (Blackwood, BMI; Rich Ein, ASCAP)	★	54	58	3	CAN'T HELP FALLING IN LOVE WITH YOU—Slim Whitman (H. Peretti, L. Creatore), Cleveland Int./Epic 14-02402 (Gladys, ASCAP)	★	89	76	12	WHILE THE FEELING'S GOOD—Rez Allen Jr. & Margo Smith (R. Bowling, F. Hart), Warner Bros. 49738 (ATV/Hartline, BMI)
★	28	6	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY—Janie Fricke (B. McDill, W. Holyfield), Columbia 18-02197 (Hall-Clement, Bibo, BMI, Welk, ASCAP)	★	55	29	10	HELLO WOMAN—Doug Kershaw (D. Kershaw), Scotti Bros. 02137 (CBS) (Doug Kershaw, BMI)	★	90	80	3	PARADISE—Southern Ashe (J. Leap), Soundwaves 4641 (NSD) (Cedarwood, BMI)
★	25	8	TEXAS COWBOY NIGHT—Mel Tillis & Nancy Sinatra (M. Tillis, B. Cannon, R. Squires), Elektra 47157 (M. Tillis, BMI; Sabal, ASCAP)	★	69	3	FEEDIN' THE FIRE—Zella Lehr (B. Hobbs), Columbia 18-02431 (Algee, BMI)	★	91	82	13	WILD SIDE OF LIFE/IT WASN'T GOD WHO MADE HONKY TONK ANGELS—Waylon & Jessi (A. Carter, W. Warren, J.D. Miller), RCA 12245 (Unart/Peer, BMI)	
★	27	7	RIGHT IN THE PALM OF YOUR HAND—Mel McDaniel (B. McDill), Capitol 5022 (Hall-Clement (Welk, BMI)	★	63	4	CATHY'S CLOWN—Tricia Johns (D. Everly, P. Everly), Elektra 47172 (Acuff-Rose, BMI)	★	92	83	15	I SHOULD'VE CALLED—Eddy Raven (E. Raven), Elektra 47136 (Milene, ASCAP)	
★	30	6	WHEN YOU FALL IN LOVE EVERYTHING'S A WALTZ—Ed Bruce (P. Bruce, E. Bruce, R. Peterson), MCA 51139 (Tree, Sugarplum, BMI)	★	68	3	SNEAKIN' AROUND—Kin Yassy (B. McDill), Liberty 1427 (Hall-Clement, BMI)	★	93	84	3	TOO MUCH, TOO LITTLE, TOO LATE—Mary Bailey (M. Bailey), E & R 8101 (Southward, BMI)	
★	26	11	I DON'T NEED YOU—Kenny Rogers (R. Christian), (Boothchute, BMI) Liberty 1415	★	75	2	MARRIED WOMEN—Sonny Curtis (B. McDill), Elektra 47176 (Hall-Clement, BMI)	★	94	86	4	ANTIOCH CHURCHHOUSE CHOIR—Sweetwater (D. Holt), Faucet 1592 (D. Rodick Holt, SESAC)	
★	32	5	CHICKEN TRUCK/I LOVE YOU A THOUSAND WAYS—John Anderson (L. Frizzell, J. Beck, J. D. Anderson, E. J. Parker, M. Fields), Warner Bros. 49772 (Al Gallico, Peer, BMI)	★	70	2	JUST ENOUGH LOVE (For One Woman)—Bobby Smith (D. Morrison, D. Kirby), Liberty 1417 (House Of Gold, Cross Keys, BMI/ASCAP)	★	95	87	14	DIXIE ON MY MIND—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47137 (Bocephus, BMI)	
★	31	6	I'M INTO LOVIN' YOU—Billy Swan (B. Swan), Epic 14-02196 (Sherman Oaks, BMI)	★	61	15	TOO MANY LOVERS—Crystal Gayle (M. True, T. Lindsay, S. Hugin), Columbia 11-02078 (Cookhouse/Wether Tongue, ASCAP)	★	96	88	10	HONKY TONK HEARTS—Dickey Lee (B. McDill), Mercury 57052 (Hall-Clement (Welk, BMI)	
★	33	5	HONKY TONK QUEEN—Moe Bandy & Joe Stampley (R. Hicks), Columbia 18-02198 (Baray, Mullet, BMI)	★	62	NEW ENTRY	★	MY BABY THINKS HE'S A TRAIN—Rosanne Cash (L. Preston), Columbia 18-02463 (Bug, Whiskey Drinkin, Paw, Paw, BMI)	★	97	89	13	THEY COULD PUT ME IN JAIL—Bellamy Brothers (B. McDill), Warner/Curb 49729 (Hall-Clement, BMI)
★	35	6	I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER—Willie Nelson (F. Ahlert, J. Young), Columbia 18-02187 (Fred Ahlert, Pencil Mark, Rytvoc, ASCAP)	★	63	36	14	PRISONER OF HOPE—Johnny Lee (S. Whipple, G. Metcalf), Full Moon/Asylum 47138 (Elektra/Asylum, BMI)	★	98	90	4	SWEET NATURAL LOVE—Mick Lloyd & Jerri Kelly (T. Faia), Little Giant 046 (Jerrimick, BMI)
★	31	2	I STILL BELIEVE IN WALTZES—Conway Twitty and Loretta Lynn (M.D. Hughes, J. MacRae B. Morrison), MCA 51114 (Southern Nights, ASCAP)	★	64	37	11	MAYBE I SHOULD'VE BEEN LISTENING—Gene Watson (B. Rabin), (Screen Gems-EMI, BMI) MCA 51127	★	99	91	15	WHISKEY CHASIN'—Joe Stampley (B. Cannon), Epic 19-02097 (Sabal, ASCAP)
★	32	14	QUEEN OF HEARTS—Juice Newton (H. DeVito), Capitol 4997 (Drunk Monkey, ASCAP)	★	65	NEW ENTRY	★	THE HOUSE OF THE RISING SUN/WORKING GIRL—Dolly Parton (D. Parton), RCA 12282 (Velvet Apple, BMI/Oarla, ASCAP)	★	100	92	8	LOVE NEVER HURT SO GOOD—Donna Hazard (B. Whitaker, M. Fiedler), Excelsior 1016 (Music City, ASCAP; Combine, BMI)
★	43	4	SHE BELONGS TO EVERYONE BUT ME—The Burrito Brothers (J. Beland, G. Guibeau), Curb/CBS 50-2243 (Atlantic, BMI)	★	66	38	10	GOOD TIMES—Willie Nelson (W. Nelson), RCA 12254 (Tree, BMI)	★	99	91	15	WHISKEY CHASIN'—Joe Stampley (B. Cannon), Epic 19-02097 (Sabal, ASCAP)
★	34	26	RAINBOW STEW—Merle Haggard (M. Haggard), MCA 51120 (Shade Tree, BMI)	★	67	79	2	I'LL DRINK TO THAT—Billy Parker (A.J. Merritt), Soundwaves 4643 (NSD) (Window, BMI)	★	99	91	15	WHISKEY CHASIN'—Joe Stampley (B. Cannon), Epic 19-02097 (Sabal, ASCAP)
				★	68	NEW ENTRY	★	THE PLEASURE'S ALL MINE—Dave Rowland & Sugar (C. Pulnam, K. Kane), Elektra 47177 (Tree, BMI/Cross Keys, ASCAP)					

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. indicated by triangle.)

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CMA'S HORIZON

Award For Rising Artists

NASHVILLE—With the inauguration of a new Horizon Award this October, the Country Music Assn. spotlights rising artists who are making rapid strides in terms of sales, airplay and media response.

The Horizon Award becomes the 11th CMA category scheduled for presentation during the organization's annual live telecast. It also marks the first time in more than 10 years that the CMA has added a new award category.

The concept was conceived by the artist development subcommittee for the CMA, under the auspices of the organization's planning and development committee. Nominations

for the Horizon Award will be made by CMA board members prior to submission to the entire CMA membership in the second round of balloting for the annual October awards. Finalists will appear on the third ballot, with the winner announced on the annual CBS-TV telecast in mid-October.

To be eligible for the Horizon Award, nominees must have demonstrated significant creative growth and development in overall country music airplay and record sales, live performance professionalism and media recognition during the preceding 12 months. No act may win the award twice or if it has been a finalist for any other CMA award.

Mandrells Are Pulling Big

NASHVILLE—The conventional wisdom that prolonged television exposure saps a performer's concert appeal is being called into question by MCA star Barbara Mandrell and her sister, RCA's Louise Mandrell. The Mandrells, including a third sister, Irlene, starred in their own NBC musical variety series last season and will start their second edition of the show in September.

Barbara Mandrell has maintained an active concert schedule this summer, and, according to her booking agency, Dick Blake International, has drawn larger crowds and higher grosses than during the same period last year.

Some examples: On July 16 and 17, she did two sold-out shows each evening at the Carlton Club, Bloomington, Minn., with ticket prices ranging from \$19 to \$39. Her appearance at Ponderosa Park, Salem, Ohio, on Aug. 2, drew a record crowd of over 12,000 for the venue and brought in \$75,000. (The following week, according to the park owner, the Oak Ridge Boys broke Mandrell's record.) At the Cheyenne, Wyo. Frontier Days July 23, her attendance numbered 19,000 with a gross of \$146,000. At the Montana State Fair, in Great Falls, July 25, the numbers were 16,000 and \$136,000.

Irby Mandrell, the performers' father and manager, says he believes

the key to the increased crowds is the tv exposure. "A lot of people have been entertainer of the year, and it's helped their grosses. But I don't think that alone made the difference with Barbara." (Barbara was the Country Music Assn.'s entertainer of the year in 1980 and will again co-host that organization's televised awards show in October.)

Mandrell also notes that Louise has gained a substantial following. "In Le Mars, Iowa, she set a 40-year record by drawing 22,500 people to the Plymouth County Fair," Bill Magan, of Variety Attractions, confirms her drawing power. "The dates I've had Louise on, she's done extremely well. At the Trumbull (Ohio) County Fair, I'd say she drew within 500 to 1,000 of the number Alabama did."

Irby Mandrell says he does not book the sisters together because it might lead to a pointless comparison of who is the better performer. "I feel that Louise is one of the most competitive people in the country music field to Barbara," he adds.

He says the danger of tv over-exposure has been diminished by the way the show is structured. "None of the girls is on camera for more than eight to ten minutes at a time," he explains. Irlene, the third Mandrell sister, is not a recording artist.

EDWARD MORRIS

Makin' Friends At RCA

NASHVILLE—In an interesting switch, RCA reversed the policy of inviting corporate executives to view two of its Nashville roster in a club showcase.

Instead, the artists—Razzy Bailey and Steve Wariner—visited the RCA offices in New York, which closed down officially for their mini-showcase. The in-house performance took place in RCA's Studio A as a way of presenting the talent to the executive wing of the label.

On hand to meet Bailey and Wariner were Jack Craigo, RCA division vice president; George Abraham, manager of personnel services and industrial relations; Joe Galante, division vice president of marketing, RCA Nashville; and other label executives and staff.

Minor Infection Hospitalizes Nelson

NASHVILLE—Willie Nelson was hospitalized last week in Maui, Hawaii, for treatment of a minor infection that caused compression loss in one lung. Nelson missed his appearance at the NAB convention in Chicago. Mel Tillis substituted for him on the show.

Following the closed performance at corporate headquarters, the artists played to a sellout crowd at Cody's in Manhattan. And closing out Bailey's "Makin' Friends" tour, the team headlined a showcase in Atlanta at the Buckboard for press, radio and accounts.



ALLEN PONDERERS—Deborah Allen launches into "You (Make Me Wonder Why)" during a recent songwriters' showcase at the Cannery in Nashville.

Christmas LP Via E/A

NASHVILLE—With the dog days of summer on the wane, Elektra/Asylum is gearing up for the release of its first country Christmas album.

Entitled "Christmas Country," the package contains cuts by 10 Elektra acts including Johnny Lee, Hank Williams Jr., the Glaser Brothers, Eddy Raven, Sonny Curtis, Joe Sun, Dave Rowland and Sugar and Helen Cornelius. Mel Tillis is the only artist to appear on more than one selection—a solo effort and a duet number with Nancy Sinatra.

"There hasn't been a lot of new Christmas material out in the past few years," says Jimmy Bowen, E/A vice president, Nashville. "But we needed something special to do these Christmas standards again." Selections range from "O Holy Night" to "Rudolph, The Red-Nosed Reindeer."

Saying that he has wanted to do such a compilation Christmas album for several years, Bowen points to E/A's rapidly expanding country roster as a critical factor in his decision. "This is the first year we've had enough artists to do something like this."

Anticipating that "Christmas Country" will be a viable product for a good decade, Bowen says. "The album is a creative concept designed as a promotional item for the artist. The artists on the album will be bigger names in the coming years."

The album, which retails for \$8.98, is slated for an Oct. 2 release with the major marketing and promotion campaign kicking off around Thanksgiving. Radio stations will be serviced with a seven-inch tape box affixed with the album's cover and containing five double-sided singles, thereby covering all 10 LP selections.

Production for "Christmas Country" began in April. Producers include Jim Ed Norman, Brien Fisher, Billy Strange, James Stroud, Bobby Thompson, Joe Osborn, Reggie Young and Bowen. The album is digitally mixed and mastered using the JVC digital audio mastering system.

ROBYN WELLS

COUNTRY IN ADS BOOSTED

CHICAGO—Robert Brandon, director of marketing services for Anheuser-Busch, Inc., encouraged an international assembly of advertising executives to make more and better use of country music in their campaigns. His presentation, "The Countryfication Of America And Its Advertising," was made at an Advertising Age Week luncheon here Aug. 14, which was attended by ad reps from the U.S. and 33 other countries.

Brandon's presentation, coordinated with the Country Music Assn., used slides and filmed commercials to trace the increasing use of country themes in advertising. He maintained that country music is a form whose popularity will continue to grow, and he suggested that ad people use the CMA as an informational source.

During the luncheon, WJEZ-FM, Chicago, did a remote broadcast of country hits. Warner Bros. country artist T. G. Sheppard performed for the group.



TV GLEE—Minnie Pearl shares a laugh with talk show host Dan Miller during a recent taping of "Miller And Company" in Nashville.

Chart Fax

By ROBYN WELLS

From the **You Can Take This Love And Shove It Dept.** comes the infectious "(There's) No Getting Over Me." A top 10 pop hit, the tune becomes **Ronnie Milsap's** sixth straight No. 1 country number and his 18th since "Pure Love" graced the summit in 1974.

In fact, since "Pure Love's" success, only four of Milsap's singles on RCA have failed to reach the apex. All four did crack the top 10, however. In 1975, "Too Late To Worry, Too Blue To Cry" hit six, while "Just In Case" peaked at four. "Back On My Mind Again"/"Santa Barbara" just missed the top in 1978, playing second fiddle to **Kenny Rogers'** "The Gambler." And in 1979, "In No Time At All"/"Get It Up" topped out at six.

The raucous "Get It Up," culled from the "Images" album, was penned by **Robert Byrne** and **Tom Brasfield**, who also collaborated on "It's Written All Over Your Face," a cut on Milsap's current LP, "(There's) No Getting Over Me." Brasfield also cowrote the album's title track with **Walt Aldridge**. Another fireball **Brasfield/Aldridge** effort, "She's Steppin' Out," bows this week at starred 80 for **Con Hunley**.

Another First: **Epic** sees three of its artists in the top five of the country singles chart for the first time in the label's history. **Ronnie McDowell** is at superstar two, **Mickey Gilley** at superstar three and **John Schneider**, through affiliated label **Scotti Bros.**, is at four.

John Schneider's debut **Scotti Bros.** single, the **Elvis Presley** classic, "It's Now Or Never," stalls at four this week. Nonetheless, it's the best premier showing a new solo artist has had on the chart this year. **George Strait's** first MCA single, "Unwound," peaked at 6 earlier this month, while **Terry Gregory's** initial **Handshake** release, "Just Like Me," hit 16. Other first-time-around efforts this year include **Randy Parton's** top 30 RCA debut "Hold Me Like You Never Had Me," (another **Byrne/Brasfield** collaboration), and **Kieran Kane's** "The Baby," which topped out at 80 for Elektra. As far as duets go, **David Frizzell & Shelly West's** initial **Warner/Viva** single, "You're The Reason God Made Oklahoma," skyrocketed to No. 1. Their followup offering, "A Texas State Of Mind," is at number 9 this week.

Only one cover of a Presley tune has soared to the top of the country chart. **Willie Nelson** and **Leon Russell's** version of "Heartbreak Hotel" hit the apex in 1979. The tune was Presley's first No. 1 RCA single, gracing the top of both the pop and country charts in 1956.

Two No. 1 country singles in 1974, **Conway Twitty's** "There's A Honky Tonk Angel" and **Anne Murray's** "He Thinks I Still Care" were released later by Presley. Originally a top tune in 1962 for **George Jones**, "She Thinks I Still Care," the flip side to "Moody Blue," was Presley's last chart-topper prior to his death, striking the country apex in February 1977. "She Thinks I Still Care" topped out at 95 the same year on the pop chart, while "Moody Blue" peaked at 31. "There's A Honky Tonk Angel (Who Will Take Me Back In)," released posthumously, reached the sixth country spot in 1979. For a more complete rundown of Presley covers, peruse through cohort **Paul Grein's** lead item in **Chartbeat** (Billboard, Aug. 22, 1981).

Corporate America might be worried about merger mania, but songwriter **Bob McDill** is working toward a monopoly of the country chart. Currently, McDill has writing credits on eight singles. **Janie Fricke's** "I'll Need Someone To Hold Me When I Cry," cowritten by **Wayland**

Holyfield, leads the pack at superstarred 22. **Mel McDaniel's** "Right In The Palm Of Your Hand" moves to starred 24, while **Randy Parton's** "Shot Full Of Love" shoots to superstarred 37. "I Recall A Gypsy Woman," cowritten by **Allen Reynolds**, jumps 10 notches to superstarred 41 for **B.J. Thomas**. **Kin Vassy's** "Sneakin' Around" goes to starred 58, closely followed by **Sonny Curtis'** "Married Women." Winding their way down the chart are **Dickey Lee's** "Honky Tonk Hearts" and the **Bellamy Brothers'** "They Could Put Me In Jail," which peaked at 37 and 12, respectively.

Taking Cover: **Dolly Parton** bows at starred 65 with a remake of "The House Of The Rising Sun." This tune was the **Animals'** sole No. 1 number, topping the pop chart for three weeks in 1964. Separate cover versions went to seven in 1970 for **Frijid Pink** and 78 in '78 for **Santa Esmeralda**. **Jody Miller** exposed it to the country chart, taking it to 29 in early 1974.

Lucky Strike: With "Got Lucky Last Night" debuting this week at starred 86, **Jerry Jeff Walker** makes his first appearance on the country singles chart since "Mr. Bojangles" in August, 1977. And ironically, "Got Lucky" is already Walker's highest charting single since "Jaded Lover" hit 54 in early 1976. In the interim; "It's A Good Night For Singing"/"Dear John Letter Lounge" peaked at 88 while "Mr. Bojangles" topped out at 93. On the LP side, "The Best Of Jerry Jeff Walker" reached 57 in 1980; "Jerry Jeff" went to 43 in 1979; and "Contrary To Ordinary" levelled out at 25 in 1978.

It's A Bird, It's A Plane... No, it's **Eddie Rabbitt!** And while his "Step By Step" LP may not be faster than a speeding bullet, it's not exactly taking a tortoise's pace to ascend the country album chart. Slamming in at starred four this week, Rabbitt holds the highest debut position of any country artist in recent **Billboard** history.

Other high album debuts include **Willie Nelson's** "Willie And Family Live," which debuted at starred 10 for Columbia in 1978. Several have cracked the chart at starred 14 recently, including **Kenny Rogers'** "Gideon," United Artists, 1980; **Dolly Parton's** "Dolly, Dolly, Dolly," RCA, 1980; and **Waylon Jennings'** "Greatest Hits," RCA, 1979. Jennings' "Ol' Waylon," the album that spawned "Luckenbach, Texas," hit No. 1 in three weeks after bowing at starred 22.

Rabbitt's awesome country entry matches the debut slot of several acts on the Top LPs and Tapes chart in 1980—**Bruce Springsteen's** "The River" and **Stevie Wonder's** "Hotter Than July." "Step By Step" bowed last week on the Top LP chart at superstarred 57.

He's Back: **Kenny Rogers** nudges **Alabama** out of the top position on the album chart, heralding his 74th week in the No. 1 country LP spot since 1978. Here's a list of all the albums that have accelerated Rogers to this elite position and the year they first hit the top:

1. "Kenny," United Artists, 1979, 24 weeks.
2. "The Gambler," UA, 1979, 23 weeks.
3. "Greatest Hits," Liberty, 1980, 13 weeks.
4. "Gideon," UA, 1980, 7 weeks.
5. "Ten Years Of Gold," UA, 1978, 2 weeks.
6. "Every Time Two Fools Collide," UA, 1978, 2 weeks (with Dottie West).
7. "Love Or Something Like It," UA, 1978, 2 weeks.

And of course, rounding out the list is "Share Your Love," which is in its first week at the top spot.

Nashville Scene

By KIP KIRBY

Good Heavens, it's the Brooke Shields Syndrome. MCA Nashville appears to be interested in tapping talent early in the youth market. First, the label signed talented 13-year-old **Taffy McElroy**, whose polished voice belies her age. Now they've inked 15-year-old **Kippi Brannon**, whose looks belie her age. . . . **Taffy's** first single is a remake of the Casinos' classic ballad, "Then You Can Tell Me Goodbye," and is being shipped pop, adult contemporary and country. (Once you've heard the record, it's even harder to believe this performer can possibly be as young as she is, although she recently did turn all of 14.) . . . **Kippi's** first release is "Slowly," written by Webb Pierce and Tommy Hill and should ship this week. The sophisticated young singer has been playing guitar, piano and banjo since she was five, and is interested, she says, in "studying law."



Interesting gimmick being used by PolyGram Records to promote the new **Kendalls'** single, "Teach Me To Cheat." The record company has mailed out "How To Cheat (In Seven Easy Lessons)" posters that discuss the means and what-fors of proper indiscretion. Sample advice: "The experienced cheater invariably has a favorite motel. The advanced cheater prefers his motel in a different state."

Wanna feel . . . older? Then think about this: "Hee Haw" is about to begin its 13th season this fall on television. Actor **Slim Pickens**, whose film roles include a memorable part in "Dr. Strangelove (Or How I Learned To Stop Worrying And Love The Bomb)" and last year's **Willie Nelson** flick, "Honeysuckle Rose," will become a regular this season on the corncorn show, which has managed to retain both its flavor and its ratings in more than a decade of airings.

Joe Stampley may be the next country artist to lend his name to a line of sportswear, joining other "fashion coordinators" such as **Larry Gatlin**, **Mickey Gilley**, **Conway Twitty** and **Kenny Rogers**.

More-than-congratulations are in order for MCA Records' **Chic Doherty**, who is celebrating

his 35th year with the label. Doherty began his career as a shipping clerk for MCA 35 years ago in New Orleans. Today, he holds the position of vice president of sales and marketing for MCA Nashville. (Well, does this mean that Chic has longevity over nearly everyone else at the record company?)

Although programmers and fans will have to wait a little longer than usual for **Susie Allanson's** next album (Liberty has moved its release date back to January), the singer will be on the road this fall to promote her new single, "Love Is Knockin' At My Door." Part of this promotion includes a European Armed Forces junket in early September.

Mel McDaniel guested recently on the Grand Ole Opry, and will be doing a club appearance at the Stockyards Restaurant in Nashville next week.

Ernest Tubbs doesn't seem to . . . uh . . . understand what it means to relax. He's been on tour all summer long, hosting the annual WIRE-AM picnic in Indianapolis where he performed for 40,000 fans, visiting **Loretta Lynn's** Las Vegas opening at the Riviera and joining her on-stage, and generally making himself hard to keep up with. He even found time to do a special concert in Missouri for the Indonesian United Nations ambassador, and taped both NBC-TV's salute to **Roy Acuff's** 50th anniversary in music and the syndicated special, "Country Music Celebration," featuring Tubbs and nine other Opry stars.

Alfa Records arrived in Nashville from Los Angeles to throw a huge industry reception and showcase performance at the Radisson Hotel for its new group, the **Corbin-Hanner Band**. Corbin-Hanner's success is Alfa's first entry into the country field, and they seem to be playing their cards right, judging from the audience's reaction to the act. In for the occasion were Alfa's president **Bob Fead**, marketing director **Pete Jones**, **Bob Corbin** and **Dave Hanner**. The event also tied in with Corbin-Hanner's completion of a second LP in Nashville, under Tommy West's production.

And you thought you had problems parking. Henson's, Henson Cargill's new nightclub opening in Oklahoma City, is in the process of trying

to lease an adjoining parking lot "for a helicopter landing pad." This way, see, hungry oil executives can fly from a rig site directly to Henson's for lunch and then on to another rig afterwards, without having to return to the airport. Convenient, huh? By the way, the club has firming up some of its entertainment for coming months, including **Hoyt Axton**, **Tammy Wynette**, **Billie Jo Spears**, the **Kendalls** and **John Conlee**.

Alabama has received a congressional award for its contributions to its home state (guess), and to country music. The award was approved by the U.S. Congress and given to the four-piece group in a private ceremony in Scottsboro, Ala. The idea for the award originated with WCRI-AM's program director, Randy Potter, who also coordinated the event.

If you want to please singer **Terri Gibbs**, try gifting her with a seashell some time. She's a collector, and enjoys fishing, too.

The **Thrasher Brothers** have added drummer **Harry Wilkenson**, formerly with **Michael Murphy** and **Charly McClain**. By the way, bet you didn't know that the Thrashers' road manager, **Tony Parrisi**, cowrote and produced "Play That Funky Music, White Boy" by rock group Wild Cherry. Apparently uninfluenced by such musical leanings, the Thrashers are releasing "As Long As We Keep Believing," cowritten and cut by **Paul Anka** earlier this year.

George Strait's debut album, entitled "Strait Country," comes out this month, coinciding with another "pure country" package from the same label—**Gene Watson's** "Old Loves Never Die" . . . And **Deadly Earnest and the Honkytonk Cowboys** recently played Peabody's Cafe in Cleveland where portions of their set were videotaped for cable usage.

If there's one thing Nashville has traditionally been famous for, it's songwriters. And, along with songwriters, **Songwriters' Nights**. When the Exit/In closed down earlier this year, it took with its demise the "official" Writers' Night series that helped launch the careers of more than one singer-songwriter in this town.

Since then, several clubs have toyed with the concept on a lesser scale, but none has had spectacular results due to poor club management and lack of proper promotion.

Country Singles A-Z

Antioch Churchhouse Choir (Elmer Cole)....	94	It's Really Love This Time (Jack Feeney)...	79
A Texas State Of Mind (S. Garrett, S. Dorff).....	9	Just Enough Love (For One Woman) (Bob Montgomery).....	60
Big Like A River (Norro Wilson).....	52	Just Got Back From No Man's Land (D. Walls, D. Kemp).....	76
Can't Help Falling In Love With You (Pete Drake).....	54	Let Me Fill For You A Fantasy (Gene Kennedy).....	87
Cathy's Clown (Mike Post).....	57	Livin' The Good Life (Tommy West).....	53
Dixie On My Mind (Jimmy Bowen).....	95	Lonestar Cowboy (Stan Silver).....	88
Don't Wait On Me (Jerry Kennedy).....	6	Louisiana Lonely (J. Darrell, B. Cannon)...	71
Dream Of Me (Brien Fisher).....	78	Love Ain't Ever Hurt Nobody (Larry Butler).....	20
Enough For Me (Ron Chancey).....	77	Love Never Hurt So Good (E. Keeley).....	100
Feedin' The Fire (Glenn Sutton).....	56	Never Been So Loved (N. Wilson, C. Pride).....	35
Get It While You Can (G. Kennedy).....	84	Married Women (Thompson, Osborn, Young).....	59
Good Times (Willie Nelson).....	66	Memphis (James Stroud).....	50
Got Lucky Last Night (B. Beckett).....	86	Maybe I Should've Been Listening (Russ Reeder, Gene Watson).....	64
Grandma's Song (Gail Davies).....	51	Miracles (D. Williams, G. Fund's).....	8
Hello Women (D. Perry, D. Kershaw).....	55	Miss Emily's Picture (Bud Logan).....	73
He's The Fire (B. Hall, N. Larkin).....	40	My Baby Thinks He's A Train (R. Crowell)	62
Hold On (M. R. Radford).....	72	My Beginning Was You (B. Vaughn, J. Grayson).....	45
Homebody (Jim Foglesong).....	75	Old Fangled Country Song (J. Gibson, J. Duncan).....	83
Honky Tonk Hearts (Jerry Kennedy).....	96	Older Women (Buddy Killen).....	2
Honky Tonk Queen (Ray Baker).....	29	Paradise (R. Dean-L. Everette).....	90
Hurricane (R. Dean, L. Everette).....	21	Party Time (Buddy Killen).....	7
I Don't Need You (Lionel B. Richie Jr.)....	26	Prisoner Of Hope (Jim Ed Norman).....	63
I Just Need You For Tonight (Dale Morris).....	12	(I'm Gonna) Put You Back On The Rack (B. Maher, R. Goodrum).....	18
I Love My Truck (Glen Campbell).....	39	Queen Of Hearts (Richard Lewis).....	32
I Love You A Thousand Ways/Chicken Truck (Norro Wilson).....	27	Rainbow Stew (Merle Haggard).....	34
I Recall A Gypsy Woman.....	41	Right In The Palm Of Your Hand (Larry Rogers).....	24
I Should've Called (Jimmy Bowen).....	92	Secrets (Rick Hall).....	47
I Still Believe In Waltzes (R. Chancey, C. Twitty, L. Lynn).....	31	Scratch My Back/Midnight Hauler (Bob Montgomery).....	10
If You Don't Know Me By Now (Clyde Mattocks).....	85	She Belongs To Everyone But Me (Michael Lloyd).....	33
I'll Drink To That (Joe Gibson).....	67	She's Livin' It Up (P. Baugh).....	81
I'll Need Someone To Hold Me When I Cry (Jim Ed Norman).....	22	She's Steppin' Out (Tom Collins).....	80
I'm Into Loving You (Larry Rogers).....	28	She Took The Place Of You (Norro Wilson).....	82
I'm Gonna Sit Right Down And Write Myself A Letter (W. Nelson, P. Buskirk, F. Powers).....	30		
It Don't Hurt Me Half As Bad (Ray Pennington).....	19		
It's Now Or Never (Tony Scott, John D'Andrea).....	4		

Shot Full Of Love (Mike Post).....	37	Somebody's Darling, Somebody's Wife (B. Fischer, J. B. Barnhill).....	69
Sleepin With The Radio On (N. Wilson)....	49	Some Days Are Diamonds (Larry Butler)...	11
Sneakin' Around (Larry Rogers).....	58	Sometimes I Cry When I'm Alone (P. Baugh, B. Emmons).....	48
Step By Step (David Malloy).....	13	Sweet Natural Love (Mick Lloyd).....	98
Take Me As I Am (Rodney Crowell).....	42	Take In Easy (Billy Sherrill).....	14
Take In Easy (Billy Sherrill).....	14	Teach Me To Cheat (J. Gillespie).....	46
Takin It Easy (Billy Sherrill).....	14	Texas Cowboy Night (J. Bowen, B. Strange).....	23
Teach Me To Cheat (J. Gillespie).....	46	The House Of The Rising Sun/Working Girl (Mike Most).....	65
Texas Cowboy Night (J. Bowen, B. Strange).....	23	The Partner Nobody Chose (R. Crowell)....	38
The House Of The Rising Sun/Working Girl (Mike Most).....	65	The Pleasure's All Mine (Jimmy Bowen)...	68
The Partner Nobody Chose (R. Crowell)....	38	(There's) No Getting Over Me (R. Milsap, T. Collins).....	1
The Pleasure's All Mine (Jimmy Bowen)...	68	They Could Put Me In Jail (Michael Lloyd).....	97
(There's) No Getting Over Me (R. Milsap, T. Collins).....	1	Tight Fittin' Jeans (C. Twitty, R. Chancey)...	5
They Could Put Me In Jail (Michael Lloyd).....	97	Today All Over Again (Jerry Kennedy).....	17
Tight Fittin' Jeans (C. Twitty, R. Chancey)...	5	Too Much, Too Little, Too Late (Tony Migliore).....	93
Today All Over Again (Jerry Kennedy).....	17	Too Many Lovers (Allen Reynolds).....	61
Too Much, Too Little, Too Late (Tony Migliore).....	93	Trying Not To Love You (Billy Sherrill)....	44
Too Many Lovers (Allen Reynolds).....	61	Unwound (Blake Melvis).....	70
Trying Not To Love You (Billy Sherrill)....	44	We Don't Have To Hold Out (Jim Ed Norman).....	16
Unwound (Blake Melvis).....	70	What In The World's Come Over You (Steve Popovich, Bill Justis).....	36
We Don't Have To Hold Out (Jim Ed Norman).....	16	When You Fall In Love Everything's A Waltz (Tommy West).....	25
What In The World's Come Over You (Steve Popovich, Bill Justis).....	36	While The Feeling's Good (Curtis Allen)....	89
When You Fall In Love Everything's A Waltz (Tommy West).....	25	Whiskey Chasin' (Ray Baker).....	99
While The Feeling's Good (Curtis Allen)....	89	Wild Side Of Life/It Wasn't God Who Made Honky Tonk Angels (R. Albright-W. Jennings).....	91
Whiskey Chasin' (Ray Baker).....	99	Women (B. Saporiti-J. Shook).....	74
Wild Side Of Life/It Wasn't God Who Made Honky Tonk Angels (R. Albright-W. Jennings).....	91	You Don't Know Me (Jim Ed Norman).....	3
Women (B. Saporiti-J. Shook).....	74	You (Make Me Wonder Why) (Steve Gibson).....	43
You Don't Know Me (Jim Ed Norman).....	3	You're The Best (Jimmy Bowen).....	15
You (Make Me Wonder Why) (Steve Gibson).....	43		
You're The Best (Jimmy Bowen).....	15		

Billboard® Survey For Week Ending 8/22/81

Hot Country LPs™

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	2	8	SHARE YOUR LOVE Kenny Rogers, Liberty L00 1108	40	41	48	GREATEST HITS ▲ Anne Murray, Capitol S00 12110
	2	1	FEELS SO RIGHT ● Alabama, RCA AHL1 3930	41	48	54	I BELIEVE IN YOU ● Don Williams, MCA 5133
	3	3	FANCY FREE ● The Oak Ridge Boys, MCA 5209	42	42	27	EVANGELINE Emmylou Harris, Warner Bros. BSK 350
★	NEW ENTRY		STEP BY STEP Eddie Rabbitt, Elektra 5E 532	43	35	11	PLEASURE Dave Rowland & Sugar, Elektra 5E 525
★	18	8	MR. T Conway Twitty, MCA 5204	44	44	2	ENCORE Tammy Wynette, Epic FE 37178
★	10	14	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555	45	39	3	MINSTREL MAN Willie Nelson, RCA AHL1 4045
	7	4	JUICE ● Juice Newton, Capitol ST 12136	46	47	17	ONE TO ONE Ed Bruce, MCA 5188
★	11	6	ESPECIALLY FOR YOU Don Williams, MCA 5210	47	46	24	SOMEWHERE OVER THE RAINBOW ● Willie Nelson, Columbia FC 36883
	9	8	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)	48	49	6	SHOULD I DO IT Tanya Tucker, MCA 5228
	10	9	YEARS AGO The Statler Brothers Mercury SRM 16002	★	59	2	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Soundtrack, Mirage WTG 16051
	11	12	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	50	45	5	ENCORE George Jones, Epic FE 37346
	12	6	ROWDY Hank Williams Jr. Elektra/Curb 6E 330	51	31	27	BLUE PEARL Earl Thomas Conley, Sunbird ST 50105
	13	14	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055	52	58	7	AS IS Bobby Bare, Columbia FC 37157
	14	5	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	53	54	2	MORE GOOD 'UNS Jerry Clower, MCA 5125
	15	7	I AM WHAT I AM ● George Jones, Epic JE 36586	54	43	42	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309
	16	16	LEATHER AND LACE Waylon Jennings & Jessi Colter, RCA AAL1 3931	55	50	38	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AHL1 3852
	17	15	MAKIN' FRIENDS Razzy Bailey, RCA AHL1 4021	56	55	30	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 5173
	18	17	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276	57	62	40	ENCORE Mickey Gilley, Epic JE 36851
	19	23	GREATEST HITS ● Ronnie Milsap, RCA AHL1 3772	58	63	173	STARDUST ▲ Willie Nelson, Columbia JC 35305
	20	20	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108	59	66	59	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492
	21	21	RAINBOW STEW Merle Haggard, MCA 5216	60	68	23	HEY JOE, HEY MOE Moe Bandy & Joe Stampley, Columbia FC 37003
	22	13	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AHL1 3932	61	53	6	ENCORE Charly McClain, Epic FE 37347
	23	28	URBAN CHIPMUNK The Chipmunks, RCA AFL1 4027	62	56	5	I HAVE A DREAM Cristy Lane, Liberty LT 1083
	24	25	TAKIN IT EASY Lacy J. Dalton, Columbia FC 37327	63	64	49	THESE DAYS Crystal Gayle, Columbia JC 36512
	25	19	WILO WEST Dottie West, Liberty LT 1062	64	67	17	JOHN ANDERSON 2 John Anderson Warner Bros. BSK 3547
	26	27	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	65	70	52	HONEYSUCKLE ROSE ▲ Soundtrack Columbia S236752
	27	30	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1 3644	66	61	27	BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170
	28	24	I'M COUNTRIFIED Mel McDaniel, Capitol ST 12116	67	57	43	BACK TO THE BARROOMS Merle Haggard, MCA 5139
	29	33	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528	68	60	10	TAKE THIS JOB AND SHOVE IT Soundtrack, Epic SE 37177
	30	36	DRIFTER Sylvia, RCA AHL1 3982	69	65	94	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
	31	26	DARLIN' Tom Jones, Mercury SRM 14010	70	74	48	LOVE IS FAIR Barbara Mandrell, MCA 5136
★	52	2	YOU OON'T KNOW ME Mickey Gilley, Epic FE 37416	71	69	28	GUITAR MAN Elvis Presley, RCA AHL1 3197
	36	22	WHERE OO YOU GO WHEN YOU OREAM Anne Murray, Capitol SDO 12144	72	72	14	OUTLAWS Waylon Jennings, RCA AFL1 1321
	37	29	WAITIN' FOR THE SUN Ricky Skaggs, Epic FE 37193	73	51	9	THE BARRON Johnny Cash, Columbia FC 37179
	38	38	THE BEST OF EDDIE RABBITT ● Elektra 6E 235	74	75	31	GREATEST HITS Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488
	39	40	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399	75	71	9	JUST LIKE ME Terry Gregory Handshake HO 12196

★ 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.)

Philly Starlite: A Resurgence In Ballrooms

• Continued from page 36

policy, and opened with a concert appearance by the group Charade.

The focus on ballroom dancing has also extended to Atlantic City where Marty Portnoy is featuring a summer version of the popular winter dances for adults which he normally produces at the Barclay Hotel here.

Portnoy's ballroom dances are being featured at the Resorts International Hotel on the Atlantic City boardwalk every Friday night from 10 p.m. to 3 a.m. The dances are held in the hotel's Green Room; admission is \$5 per person.

Also in Atlantic City, the recently opened Claridge Hotel & Casino will feature ballroom dancing to the sounds of big bands, beginning in September.

Lenny Hambro, the Claridge's entertainment director has already lined up Duke Ellington's Orchestra under the baton of Mercer Ellington for the opening. Other big bands that will appear at the hotel will include Tommy Dorsey, Glenn Miller, Count Basie with Joe Williams and the Royal Canadians of the late Guy Lombardo.

Plans For 2nd Pool In L.A. Discontinued

LOS ANGELES—Plans for the formation of the proposed Los Angeles Progressive Disc Jockeys (LAPD) have been shelved, according to operator Beth Einson.

The proposed pool, which would have catered to deejays in the Los Angeles area playing progressive dance music (rock, new wave, r&b, etc.), was the victim of fierce inter-pool competition, according to Einson.

LAPD would have been the second pool in the area, which is now served by the Southern California Disco Deejays Assn., headed by A.J. Miller.

Einson has reportedly freed her 25 startup deejays to seek pool affiliations elsewhere. However, she states that if the climate for a second pool should improve in the near future, the LAPD concept will be reactivated.



SUMMERTIME GROOVE—The Joneses, Good Records, pictured at right, have thousands of enthusiastic audiences screaming with delight with the performance of the popular tune, "Summertime Groove." Occasion is another in the very successful concert series, "Music In The Streets," sponsored jointly by the International Disco Record Center, a New York City based record pool, and KISS-FM, also New York based. The concerts are part of a civic campaign to prod neighborhood cleanups. The concerts are provided to the neighborhoods free of charge in appreciation of their cleanup efforts. The idea was pioneered by Eddie Rivera, head of the IDRC.



Billboard Photo by Harrison Green

Manhattan Is Hot In Hong Kong Upper Middle Class Club's Motif From N.Y. Of '30s

HONG KONG—The million dollar Manhattan discotheque here is entering its third year of operation, and owner Sylvio Wang bases much of its success on the club's policy of targeting an upper middle class upwardly mobile clientele, and an ongoing program of innovative promotions.

Wang, an entrepreneur with business interests in the travel and restaurant industries, has modeled the club, located in the Elizabeth House on Gloucester Road, along the lines of the most elegant of American discos.

To achieve the desired style and image, Wang and his business associates spent several weeks in the U.S. prior to the opening of the club, visiting top American discos, and consulting with U.S. experts in the disco field. The result is considered an exercise in elegance with a decor that borrows its motif from the chic New York of the 1930s.

This approach has resulted in a club that has evolved as something of a status symbol in Hong Kong, and a model for other club builders in other Asian countries.

Today, the Manhattan plays host to such internationally celebrated people and companies as Tony Bennett, Dave Brubeck, James Last, Revlon, Fiorucci and Dior.

To insure that its American image is in no way compromised, Wang has hired an administrative staff that is almost entirely American. Its

general manager is Gary Callicott, and its entertainment director is Rick Mayo. Mayo had been a spinner in the U.S. at such clubs as Boston, Boston, The Sting and Spats II before relocating to Hong Kong and the Manhattan.

The club's playlist is taken right off the U.S. disco and top 40 charts and features such popular names in dance music as Gino Soccio, Fantasy, Grace Jones, Sylvester, Kraftwerk, Claudia Barry, Nona Hendryx, Ray Parker & Raydio, Evelyn King, Barbara Roy with Ecstasy, Passion & Pain; France Joli, Thelma Houston, and Rick James.

Further perpetuating its American image, most of the sound and lighting effects in the Manhattan were supplied by U.S. equipment manufacturers. The speakers came from JBL and Crown; boom boxes, range expanders, and noise limiters were supplied by DEX. JBL supplied the crossover, GLI, the mixer, equalizers came from Spectro Acoustics, and amplifiers were supplied by both Spectro Acoustics and Crown.

Litelab and Optikenetics supplied most of the lighting effects which include 40 motion oscillators, four large adjustable strobes, 100 four-lights, 14 four-bulb rotators, two

mirror balls, eight mirror ball pin spots, 80 motorized Tivoli light curtains, 68 egg strobes, two ceiling mounted fog machines, laser light systems by Science Faction Corp., projection screen equipment by Kodak and Optikenetics, and controllers by Litelab.

From out of the success of the Manhattan has sprung an equally successful radio show, "The Sounds Of Manhattan," which takes the hottest sounds from the U.S. dance music charts to Hong Kong radio audiences in a lively dance music format programmed by the club's deejay.

As part of its contribution to the perpetuation of the disco experience, the Manhattan, through its personnel, also works on a voluntary basis to help promote dance music records from Europe and the U.S. in the record shops of Hong Kong. Feedback sheets, featuring audience responses at the club, and buyer responses at the retail level, are mailed back to record company executives at key supplying labels.

Buoyed by the club's growth and acceptance, Wang and associates say they are planning to expand the concept of the Manhattan to other Asian countries. Plans for this move are already on the drawing boards, but it is not certain at this time whether the enterprise will take the form of franchising, or remain wholly owned properties of the Manhattan pioneers.



Billboard Photo by Harrison Greene
SOULFUL GARDNER—A concerned aide reaches to stabilize Taana Gardner as the West End Records artist goes into a soulful rendition of her hit, "Hea'tbreak," during a recent concert at Studio 54, New York.

Florida Pool Founder Bows Promo Firm

NEW YORK—One of the first independent promotion and consulting companies specializing in dance music to be formed since the heyday of the disco sound has been launched here by Jim Knapp.

Knapp, founder of the Tampa Bay Record Pool, Fla., and more recently music director of WXLO-FM New York, (now KISS-FM), has formed Musico, Inc., to promote dance music records to discotheques and radio. The company will also provide a&r and consultation services to record companies.

According to Knapp, Musico's club promotional efforts will concentrate on the distribution and tracking of dance music records to discos and rock clubs that directly influence sales at both the local and national levels.

Radio distribution, what Knapp refers to as "urban contemporary radio," will utilize the same distribution and tracking format used for the clubs. "Special attention will be paid to those stations that are essential in creating crossover material," states Knapp.

Knapp discloses that Musico's a&r division will handle all facets of artists and repertoire, including record placement, studio mixing, single selection and market success projections. The company is also structured to handle special projects.

A companion company formed by Knapp in association with Elisabeth Ewall, is the Ewall/Knapp Management Co. According to Knapp, this firm, which is jointly headed by Ewall, who is head of production for Penthouse Films, will specialize in the management of new artists, including some Penthouse Pets.

Knapp states that Musico's radio promotion efforts will concentrate on urban contemporary stations because "that is the up-and-coming format." He explains, "It uses the delivery and philosophy of pop radio, while using feedback from clubs, and taking into account the ethnic makeup of the urban area for which it (the station) is programmed."

Among Musico's first projects is the latest release by Vaughn Mason on Brunswick Records. The firm's promotional efforts on the record will be applied at both the local and national levels.

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Take It Light—Jumbo
Sharks Are Cool—(Remix)—Quick
Step by Step—Peter Griffin
Caribbean Disco Medley—Lobo
You Sure Look Good—Phyllis Hyman
Double Dutch (9 Min. Remix)—Frankie Smith
Trippin on the Moon—Cerrone
You're My Magician—Lime
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Slow Hand—Pointer Sisters

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Goodbye—Patrick Hernandez
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I Love Music (Medley)
Reggae Revolution (Disco Medley)
Out Come the Freaks—Was Not Was
I'm Totally Yours—Hi-Gloss
Here's My Love/Give It Up—Sylvester
Top of My List—Stephanie Mills
Lady—Com modores
Back to the Sixties (Medley)
Shout/ New Life—Depeche Mode
Magic Men—Herb Alpert
Real Thing—Bros. Johnson
Disco Kicks—Boys Town Gang (U.S.)
Disco Kicks (Original U.S.)
Body Music (14 Min. Remix)—Strikers
Overdose (Medley)—Rock Tail
Visage (British Remix)—Visage
So Long (Remix)—Harry Chalkitis
Into Hard Rock (Medley)
Stars on 45 Vol. 2

Bustin Out—Material
Leaving On a Midnight Train—Nick Straker Band
On the Beat—B.B. & Q
Uptown Festival (Reissue Medley)—Shalamar
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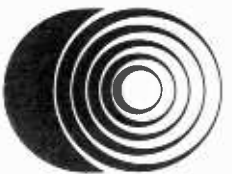
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Disco Mix

By BARRY LEDERER

NEW YORK—Viola Wills' new 12-inch 33½ r.p.m. again has the artist reverting to a classic tune of the past. It's a remake of the Chicago standard, "If You Leave Me Now." The introduction begins with vocals and percussion that soon mellow out to a slower paced r&b pleaser, more in tune with Wills' previous material. Her musi-

cal styling and arrangements are reminiscent of "If You Could Read My Mind" and other selections from her last album. The B side, "I Can't Stay Away From You," does not emphasize her voice as the instrumentation takes more domi-

nance on this track. However, this harder hitting tune has a driving funk tinged beat. The result is welcome disco which deejays will inevitably pick up on. Credit for production and arrangement go to Warren Schatz and George Andrews.

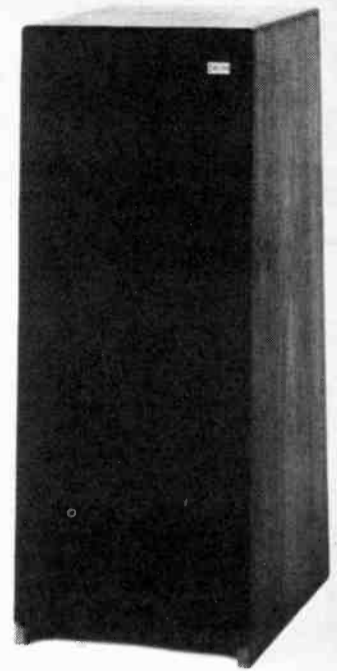
Just hitting the charts are two groups from Prelude Records. "Who's Been Kissing You" by Hot Cuisine has a steady and easy beat that lends itself to early evening play. The vocals and arrangement have a soft r&b feel with a drum break that adds punch to the disk. This release was produced by Biddu. Also from Prelude is the Strikers' LP. Their first hit "Body Music" had the right combination of funk r&b as indicated by its fast climb on the charts. Their present album offers more of the same winning material. "Inch By Inch" and "Give It What You've Got" contain nitty gritty arrangements. "Hold Onto The Feeling" slows down the pace to a more soulful and mellow styling. The album was produced by Darryl Gibbs.

Statik Records is an English based company that has just set up offices in New York. Its first 12-inch releases cover a wide spectrum of music. Positive Noise's 12-inch 45 r.p.m. contains three cuts including "Charm" (5:25); "Yet Again" (4:07) and "Moscow Motion" (4:06). The seven-inch version of "Charm" is already starting to move up on the charts. This Scottish band plays a loud mixture of funk/rock with a heavy bass line and raucous brass section. This group should prove to be a formidable band in the future.

The Dance is a New York based band that received attention last year for its "Dance For Your Dinner" EP on Go Go Records. The new release on Statik is titled, "Into The Black" and "In Lust." Both sides are at 45 r.p.m. and have a pop sounding new wave feel. The New Age Steppers' 12-inch 45 r.p.m. was produced by Adrian Sherwood and the two sides feature "My Love" and "Love Forever." This new group has found itself a sensuous yet tingling reggae sound that is pleasing to the ears and good for the dance floor. This release seems to be a continuing pattern of increased product of an island/reggae sound. Such artists as Grace Jones and Talking Heads have incorporated this type of music into their most recent albums. And such avant-garde groups as Kid Creole and the Old Savannah Band have found this type of sound popular with dance enthusiasts.

Gary Criss, who found success with "Rio de Janeiro," comes back to the club scene with "Mon Amour (Finally Love Has Come)." The 12-inch 33½ r.p.m. will be available as an import from Unidisc in Montreal. A midtempo beat backed with lush strings and stand out guitar and percussion sections give way to a sax solo at two points during the cut. The artist's voice still has a pleasant pop feeling. Female backups sing in French over the drum break adding spice to the disk. Although the overall tone is light and breezy, there is enough punch for foreseeable club play in this disk. It's produced by Billy Terrell, Robert Ballack and Ray Dahrouge. This selection is also available on Disconet's Vol. 4 Program 5 release.

Kelly Marie's "Feels Like I'm In Love" LP is easily pleasing her fans. Many of the selections are receiving positive response from the deejays as this artist is given an opportunity to showcase her vocal talents. "Do You Like It Like That" and "And Loving Just For Fun" have a melody line and arrangements that are reminiscent of Tina Charles' early disco hits of the mid 1970's. "Fill Me With Your Love" and "New York At Night" are hot uptempo numbers. "Take Me To Paradise" has a full rich feel that should not be overlooked. Produced by Peter Yellowstone, the remix is by Bobby "DJ" Guttadaro.



DELPHI SPEAKER—Delphi Speaker Systems, based in Sherman Oaks, Calif., has added the Tower (pictured), to its line. The unit, according to Marco Karpodines, designer and founder of the company, utilizes the same acoustic design as the standard size speaker in the line. Eight inch drivers are used instead of woofers, midranges and crossovers. Karpodines calls the sound emanating from the unit "an audio hologram." The unit carries a limited, transferable five-year warranty, and sells for \$795 each.

Special Effects Firm Launched

DAYTON, Ohio—Collins Entertainment Concepts, a firm specializing in the design and production of special effects and lighting for discotheques, roller discos, night clubs and theme parks, has been formed here.

It is headed by Terry Collins, former chief special effects engineer and stage lighting designer for Universal Energy Systems. The firm's vice president and general manager is Michael Louks.

Collins Entertainment Concepts will serve as consultant, designer and producer for a wide range of special effects using technology from lasers to conventional lighting equipment.

Among the services available are pyrotechniques, front and rear screen projection systems, custom designed stages and props, neon lighting and marquees mirror effects, lasers, wall and floor modules, illusions and light and sound controllers.

The firm also distributes sound and lighting equipment manufactured by other companies.

Collins says the company is geared to handle an international clientele. Effects are backed with a full service warranty, he adds.

Billboard®

Survey For Week Ending 8/29/81

Disco Top 80™

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆	1	12	I'M IN LOVE/IF YOU WANT MY LOVIN'—Evelyn King—RCA (LP) AFL1-3962	☆	55	3	LET'S DANCE (Make Your Body Move)—West Street Mob—Sugar Hill (12-inch) SH5559A
2	2	10	GONNA GET OVER YOU—France Joli—Prelude (12-inch) D 610	42	35	14	SET ME FREE/LOVE ME TONIGHT—Karen Silver—RFC/Quality (12-inch) QRFC 001
☆	3	14	DANCIN' THE NIGHT AWAY—Vogue—Atlantic (7-inch) 3847	☆	48	4	GEMINI DREAM—Moody Blues—Threshold/Polygram (LP) TRL 1-2901
☆	4	10	BUSTING OUT—Material with Nona Hendryx—ZE/Island (LP) IL 9667	☆	49	4	CHARM—Positive Noise—Statik (7-inch/12-inch) Import
☆	5	9	ON THE BEAT—B.B.Q. Band—Capitol (LP) SP 12155	☆	50	5	TRIPLE DUTCH/DOUBLE DUTCH BUS—Frankie Smith—WMOT (LP) FW 3739
☆	8	10	GET ON UP AND DO IT AGAIN—Suzy Q.—RFC/Atlantic (12-inch) DM 4813	46	39	22	PLANET EARTH—Duran Duran—Harvest (LP) ST-12158
☆	10	7	A LITTLE BIT OF JAZZ—Nick Straker—Prelude (12-inch) PRLD-612	☆	60	8	IT'S OBVIOUS/DEAR JOHN—Au Pairs—Human (LP) Import
8	6	18	GIVE IT TO ME BABY/SUPER FREAK—Rick James—Gordy (LP) G8-1002M1	☆	69	2	INCH BY INCH—The Strikers—Prelude (LP) PRL-14100
9	7	13	SHAKE IT UP TONIGHT—Cheryl Lynn—Columbia (LP) FC 37034	☆	65	2	GET IT UP—The Time—Warner Bros. (LP) BSK 3589
10	9	13	I'LL DO ANYTHING FOR YOU—Denroy Morgan—Becket (12-inch) BKD 502	50	40	9	YOU'LL NEVER KNOW/I'M TOTALLY YOURS—Hi-Gloss—Prelude (LP) PRL 12185
11	11	9	PRIME CUTS/THE DOUBLE DANCE ALBUM—All Cuts—Various Artists—Importe/12 (LP) MP 313	51	36	13	THE SOUND OF THE CROWD—Human League—Red (12-inch) Import
12	12	9	SQUARE BIZ/IT MUST BE MAGIC—Teena Marie—Gordy/Motown (LP) G8-100M1	☆	66	2	TO HELL WITH POVERTY—Gang Of Four—EMI (12-inch) Import
☆	20	5	LET'S GO DANCIN'—Sparque—Westend (12-inch) WES 22-135	☆	61	3	HERE I AM—Dynasty—Solar (12-inch) 11504
14	15	31	YOU'RE MY MAGICIAN/YOUR LOVE—Lime—Prism (LP) PLP 1008	☆	54	18	PRIMARY—The Cure—Fiction (12-inch) Import
☆	24	4	WALK RIGHT NOW—The Jacksons—Epic (12-inch Remix) 49-02403	☆	63	3	COUNTDOWN CAPTAIN FINGERS—Lee Ritenour—Elektra (LP) 6E331
16	18	7	OUT COME THE FREAKS—Was (Not Was)—Island (LP) TLPS 9666	56	57	11	PAPPA'S GOT A BRAND NEW PIGBAG—Pigbag—Rough Trade (7-inch) Import
17	14	13	CAPITAL TROPICAL—Two Man Sound—TSR (12-inch) 826	☆	71	2	YOU'RE THE ONE/DISCO KICKS—Boystown Gang—Moby Dick Records (12-inch) BTG 242
☆	22	6	FIRST TRUE LOVE AFFAIR—Jimmy Ross—RFC/Quality (12-inch) QRFC 002	58	52	17	MAGNIFIQUE—Magnifique—Siamese (12-inch) Import
19	19	8	WIKKA WRAP/ALL WRAPPED UP—Evations—Sam (12-inch) S 12339	59	47	12	FUNKY BE BOP—Vin-Zee—Emergency (12-inch) EMDS 6517
20	21	7	SHE'S A BAD MAMA JAMA—Carl Carlton—20th (LP/32-inch) T628/TCD129	☆	NEW ENTRY	→	DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (7-inch) QWE 49754
21	13	13	IF YOU WANT ME—Barbara Roy And Ecstasy, Passion And Pain—Roy B/Brasilia Dist.—(12-inch) RBDS 2516	☆	70	2	WHO'S BEEN KISSING YOU?—Hot Cuisine—Prelude (12-inch) PRLD-613
☆	30	6	AIN'T NO MOUNTAIN HIGH ENOUGH/PAY GIRL—Innerlife—Salsoul (LP/12-inch) SA 8543/SG 350	62	43	9	I WANT YOUR LOVIN'/DESIRE—Roni Griffith—Vanguard (12-inch) SPV 44
☆	33	5	DON'T STOP THE TRAIN—Phyllis Nelson—Carrere (12-inch) Import	63	42	22	PARADISE/HOLD TIGHT/HEAVEN IN MY LIFE—Change—RFC/Atlantic (LP) 19301
24	17	15	REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS—Boystown Gang—Moby Dick Records (LP) BTG 231	☆	NEW ENTRY	→	MENERGY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion (12-inch) FPSF 003
25	16	19	TRY IT OUT—Gino Soccio—RFC/Atlantic (LP) 16042	☆	NEW ENTRY	→	LET ME GIVE YOU LOVE—Barbara Mason—WMOT (12-inch) 4W9-02237
26	23	10	IKO IKO—Loverde—Prism (12-inch) PDS 406	☆	NEW ENTRY	→	PARTY MIX—B 52's—Warner Bros. (Mini LP) 3596
27	28	12	NUMBERS/COMPUTER WORLD/COMPUTER LOVE—Kraftwerk—Warner (LP) HS 3549	☆	NEW ENTRY	→	IS VICK THERE—Dept. S—Stiff (7-inch) TEES 702
28	27	10	DUMB WAITER/INTO YOU LIKE A TRAIN—Psychedelic Furs—Columbia (LP) NFC 37339	☆	NEW ENTRY	→	HANGIN' OUT—The Monster Orchestra—Crescendo (12-inch) GNPS 12005
☆	37	5	NEW LIFE/SHOUT—Depeche Mode—Mute (12-inch) Import	☆	NEW ENTRY	→	LOVE HAS COME AROUND—Donald Byrd & 125th Street, N.Y.C.—(LP) 5E531
☆	46	3	ZULU—The Quick—Pavillion (12-inch) 429-02433	☆	NEW ENTRY	→	TAINTED LOVE—Soft Cell—Phonogram (7-inch) Import
31	31	7	I LOVE YOU MORE/I WANNA BE CLOSE TO YOU—Rene & Angela—Capitol (LP) ST 12161	71	62	13	HERE IS MY LOVE/ GIVE IT UP (Don't Make Me Wait)—Sylvester—Fantasy/Honey (12-inch) D-165
32	32	7	URGENT—Foreigner—Atlantic (LP) SD 16999	72	44	21	NIGHT (Feel Like Getting Down)/STAY THE NIGHT—Billy Ocean—Epic (12-inch) 48-02049
33	25	20	NEW TOY—Lene Lovich—Stiff (12-inch) IT 97	73	73	8	RADIO ACTION—Claudia Barry—Polygram (12-inch) Import
34	34	6	OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021	74	74	6	TURN IT OUT—Emotions—Columbia (7-inch) 18-02239
35	26	10	FOLLOW THE LEADER—Killing Joke—EG/Malicious Damage (LP) EGM-111	75	80	41	LOVING JUST FOR FUN—Kelly Marie—Coast to Coast/CBS (LP) ARZ 37459
☆	41	4	FEEL MY LOVE TONIGHT/ SPOT LIGHT—Stacy Lattisaw—Cotillion/ Atlantic (LP) SD 16049	76	51	20	IF YOU FEEL IT—Thelma Houston—RCA (LP/12-inch) AFL1 3842/JD 12216
☆	53	3	CHANT #1—Spandau Ballet—Chrysalis (12-inch) CBS 2528	77	58	38	FUNKY SONG/YOU CAN'T LOSE.../TOO MUCH TOO SOON—Fantasy—Pavillion (LP) JZ 37151
38	38	10	SHINE YOUR LIGHT—The Graingers—B.C. (12-inch) BC 4009	78	59	10	BOY FROM NEW YORK CITY—Manhattan Transfer—Atlantic (LP) SD 16036
☆	45	4	DANCE PART I & II—Night Force—Ibach (12-inch) Import	79	56	16	I'M STARTING AGAIN...—Grace Kennedy—Profile (12-inch) 7001
40	29	22	PULL UP TO THE BUMPER—Grace Jones—Island (LP) ILPS 9624	80	78	13	STAND AND DELIVER/ BEAT MY GUEST—Adam And The Ants—CBS (7-inch) Import

Compiled from Top Audience Response Records in the 15 U.S. regional lists. * non-commercial 12-inch

☆ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

AUGUST 29, 1981, BILLBOARD

THE DISCO SOURCE

DOWNSTAIRS

HOT & NEW

12"—"Menergy"; Kid (new); Debbie Harry, Emotions; Jumbo; Boystown Gang (You're The One); Chaplin Band; Commodores (Lady); Whispers (new); Ami Stewart; Herbie Hancock; Clay Hunt; In Lust; Funkapolltan; Nancy Nova; Lou Christie; Keni Burke (You Are the Best!); Della Greene Cameo (Freaky Dancer); Lobo; Massara; Salazar (new); Gibson Bros. (new); Sandra; Patrick Hernandez; Herb Alpert; Crack of Dawn; Quick; Kraftwerks; Kumano; Village People; Harry Chalkits; Goldie; Tom Tom Club; Bob-bettes.

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Disco Business

CALL FOR FINANCIAL STATEMENT

NEW YORK—The backers of "Got Tu Go Disco," the disco-oriented Broadway musical that was a colossal boxoffice flop in 1979, have been enjoined by a N.Y. Supreme Court Justice from raising any future monies for theatrical ventures in this state unless they can provide full financial statements to potential backers.

"Got Tu Go Disco," which sought to capitalize on the disco boom of the period, lost in excess of \$1.5 million for its backers.

Producers of the show were entrepreneur Jerry Brandt (who now heads the Ritz rock disco in New York), Alan and Mark Finkelstein, and Joe Eula.

Although two years have passed since the show's short-lived run on Broadway, the producers have still not completed an accounting statement for their investors and attorneys, according to Bob Abrams, the state attorney general.

Dutch Slate Fall Trade Exhibition

AMSTERDAM—"Disco '81," set for Hilversum, Oct. 1-3, 1981, is an initiative of the Dutch Top 40 Foundation, the organization behind Holland's leading pop chart system. It is the first trade exhibition of its kind to be staged here.

Companies from the Benelux, the U.K., West Germany and Switzerland will be represented at the event. It's being sponsored by the Camel tobacco giant and is expected to draw some 25,000 visitors. Exhibitors will cover new disco music, equipment and affiliated fashions.

And now Arcade Holland is mounting a massive marketing and promotion campaign behind a compilation "Disco '81-50 Non-Stop Disco Hits," an album package released to tie in with the fair. It features Dutch disco group Sweet Power, playing songs associated with acts like the Bee Gees, Olivia Newton-John, the Jacksons and ELO.

In style, it is similar to the "Stars On 45" productions of local music man Jaap Eggermont, currently selling worldwide. Arcade is buying major radio and television advertising spots in support and special promotional material is being sent to 700 key record dealers.

N.J. Cherry Hill Club Debuts In Ex-Lounge

CHERRY HILL, N.J.—The Cherry Hill Inn here has debuted its Rocky's Saloon as part of a \$2 million renovation.

The club, with a capacity of 200, will feature live entertainment nightly without either a cover or minimum charge. Opening entertainers were Steve Crimm and Colleen Rae, a musical group with a musical format ranging from pop to country, to dance to show tunes.

Rocky's Saloon was formerly the Paddock Lounge. It is the third club in the G.E. Springer group that utilizes this name. The first is located in the Cleveland Hilton Hotel South, and the second in the Holiday Inn, Dayton, Ohio.

G.E. Springer is a development and management company with 16 hotel properties. It is headquartered in Cleveland, Ohio.



HIT NIGHT—Epic artist Billy Ocean performs his latest release "Nights" at the recent anniversary celebration for "For The Record" Record Pool held at Paradise Garage, N.Y.



Billboard Photo by Harrison Greene

COLORFUL PERFORMERS—A masked, and colorfully attired Mtume along with co-artist Tawatha, inspires a sellout crowd at Studio 54, N.Y. with their soulful performance.

\$1 Billion

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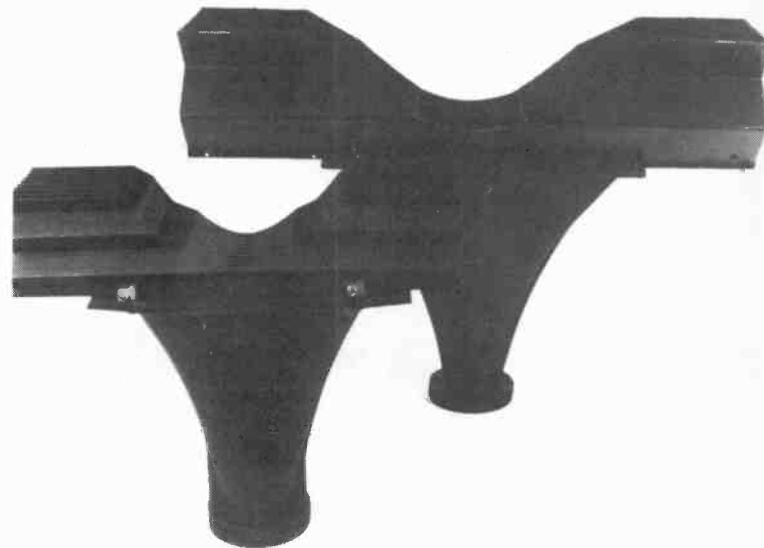
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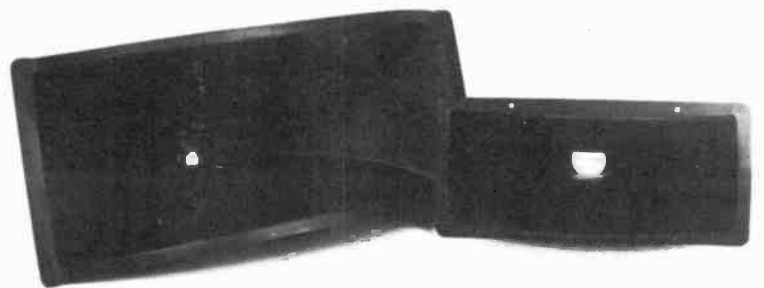
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New Products



ACOUSTIC VORTEC—The Vortec Division on Integrated Sound Systems has begun marketing its models AL100-8, left, and AL130-5 Acoustic Lens Horns featuring Technoplast, a non-petroleum base material that is said to be stronger, lighter, and less resonant than fiberglass, metal or foam. The unit is designed for use in environments needing short throw sound applications and can also be used as recording studio monitors. The lens of the horns are stamped and shaped from sheet aluminum in one step by numerically controlled machines. Model AL130-5 is a 30-inch folded plate lens with a list price of \$320, and model AL100-8 is a 20-inch folded plate lens which retails for \$200. Both units accommodate two inch drivers.



RADIAL HORNS—Vortec has developed two radial horn systems, models R90-5, left, and R90-8 designed to give sharply defined dispersion patterns of 90 degrees horizontal and 40 degrees vertical, according to Vortec engineers. The units are designed to operate down to 500Hz and 800Hz respectively. Model R90-5 retails for \$175 and Model R90 8 retails for \$140.

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Hits from Italy
(Disco Bambina)
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LP CHOCOLATS—MEDLEY
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12" SANDRA
12" CAPRICORN—POWPOW
12" VIVIEN VEE—PICK UP
12" SKYDIVER—NEW

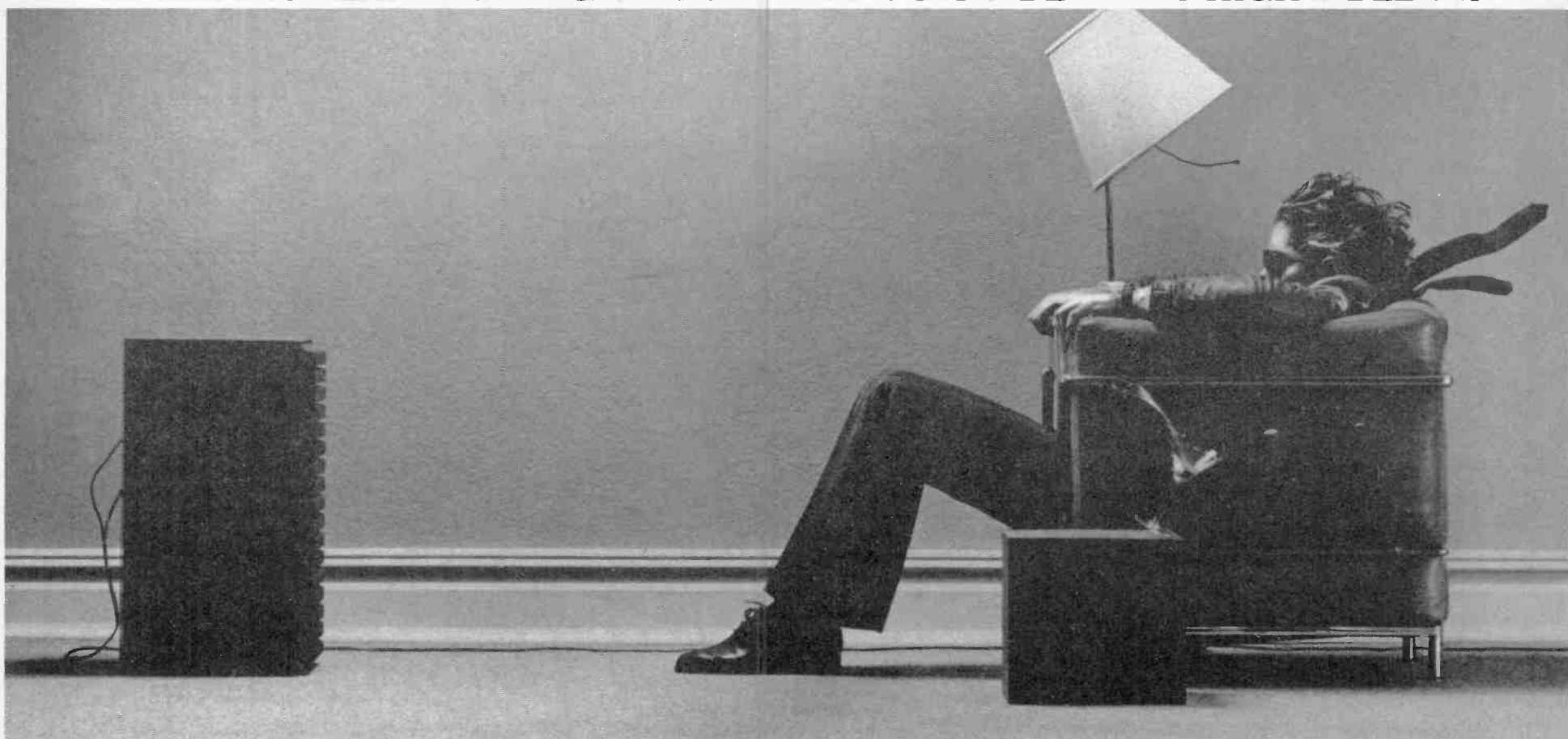
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TOUCH ME DON'T STOP

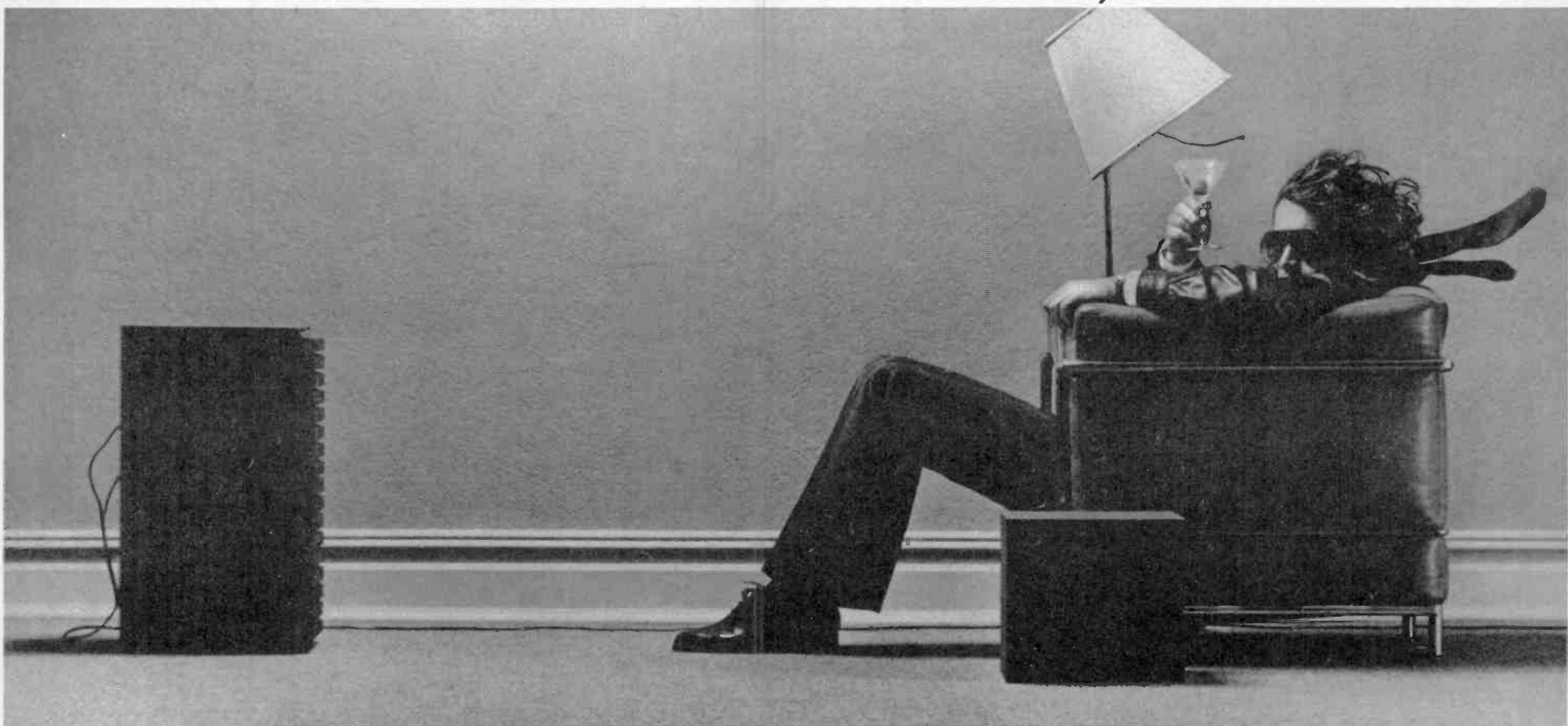


A. I. Rosenthal Associates, INC.

AFTER 500 PLAYS OUR HIGH FIDELITY TAPE STILL DELIVERS HIGH FIDELITY.



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IT'S WORTH IT.

Ten years ago, a totally new business category was created—the blank tape and accessory specialist. Al Rosenthal, who founded A. I. Rosenthal Associates in August of 1971, looks back on those days as the “stone age” of the business where most stores handled these products reluctantly and distribution was, at best, haphazard. “There was need for a complete tape and accessory service and”, Rosenthal states, “we filled that need.”

Initially, Rosenthal offered a line of record care products pioneered by the Englishman Cecil Watts. He explains that 10 years ago, students at the University of Pennsylvania—an affluent group which likes to travel—started asking for the “preeners” and “dust bugs” manufactured by Watts. They had seen the products in England, but Rosenthal had never heard of these “strange-sounding” items. Once he got the goods in the stores, however, he remembers, “Zoom! I never saw merchandise move so fast.” His company started taking on other accessory and blank tape lines, and by 1974 the firm was completely out of the record business.

A former “American Bandstand” television producer who studied violin and conducting at the Peabody Conservatory in Baltimore, Rosenthal moved into record distribution as head of Chips Distributing and later became president of Cameo-Parkway Records in 1966. After a brief return to record distribution and rack merchandising, A. I. Rosenthal Associates was established in 1971. Operating from the basement of his home in suburban Philadelphia, he saw an increased demand from his accounts—primarily record retail and mass merchandise chains—for blank tape and record care accessories as his volume grew at a compound rate of 40%. Today the firm handles 35 different product lines in its 12,000-square-foot warehouse, services between 1,500 and 1,600 accounts in the U.S. and a number of foreign markets, and expects to achieve sales in excess of \$5 million by the end of 1981.



Age Of Accessories Enters '80s

‘We’re talking about goods on which returns run from 1-to-2 percent. Compare that figure to the high obsolescence of merchandise in the record industry and a dealer can really make money in the accessory field.’

Al Rosenthal, president.



Tape and accessory display, Hess's Department Stores, audio department.



Blank tape and accessory display, Clover Stores (Division of Strawbridge & Clothier).



Offices and distribution center, Warminster, Pa.

“People thought we were crazy when we launched the company,” says Rosenthal with a smile. “But we were convinced that tape and accessories would come of age, and fortunately they did. At first, I thought we should exist as a one-stop to service small accounts exclusively, since a record dealer buying from 15 to 20 different sources is in no position to go to a comparable number of supplies for his accessories. But I also realized that larger store groups needed help in their internal

(Continued on page AR-11)

‘People thought we were crazy when we launched the company. But we were convinced that tape and accessories would come of age, and fortunately they did.’



Al Rosenthal, standing, confers with, from left, Bernie Williams, Hugh Boyle and Jim Eldridge.

As the first distributor to focus exclusively on blank tape and accessories, A. I. Rosenthal Associates has been extremely active promotionally. "Our emphasis on tape and accessory products sets us apart from our competitors because it's our business and not an afterthought," explains topper Al Rosenthal.

National sales director Hugh Boyle observes that the strength of the company's promotions often generates the opening of new accounts. "We let somebody buy a special promotion and sooner or later, once our catalog is in front of them on a regular basis, the account ends up buying more than initially planned," he states. "It starts spinning out from there and then he becomes a full-fledged customer."

Adds Rosenthal, "I think it's very important for an account to be able to cherry-pick from us. If we have a promotion on a line that a retailer does not handle, but would be an attractive promotion to offer his customers, there's no reason why the dealer can't participate. It gives the retailer the ability to change his product mix so that he's not locked into a handful of items. It allows him to keep changing."

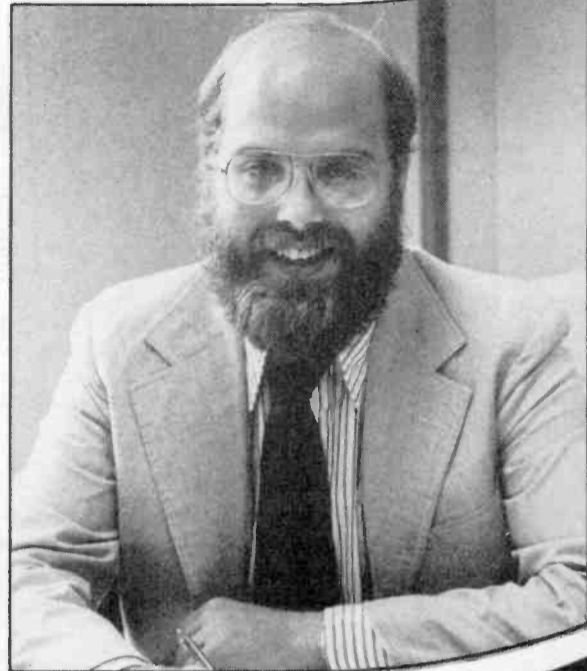
Generally speaking, promotions are open to all accounts. "Many times the manufacturer comes up with a program that

'If we do anything unique, it's that we put competitive manufacturers in the same promotion without the slightest bit of conflict.'



Special Promotions Excite Customers

'We never dictate how a client should spend his ad dollars. From radio to television to newsprint, we let the merchandiser pick the vehicle that will bring him the best results.'



Jim Eldridge, operations manager.

is unattainable for a small dealer, so we scale them down and make them attainable by absorbing some of the cost ourselves," Rosenthal says.

By grouping products together, the firm is able to arrange for small dealers to participate in advertising programs they couldn't afford otherwise. Rosenthal: "If a manufacturer has a 5% advertising program and a dealer buys \$1000 worth of products, the \$50 in advertising funds is not enough to be useful. But, in grouping products of various manufacturers, in most cases we're able to come up with some meaningful ad-
(Continued on page AR-9)

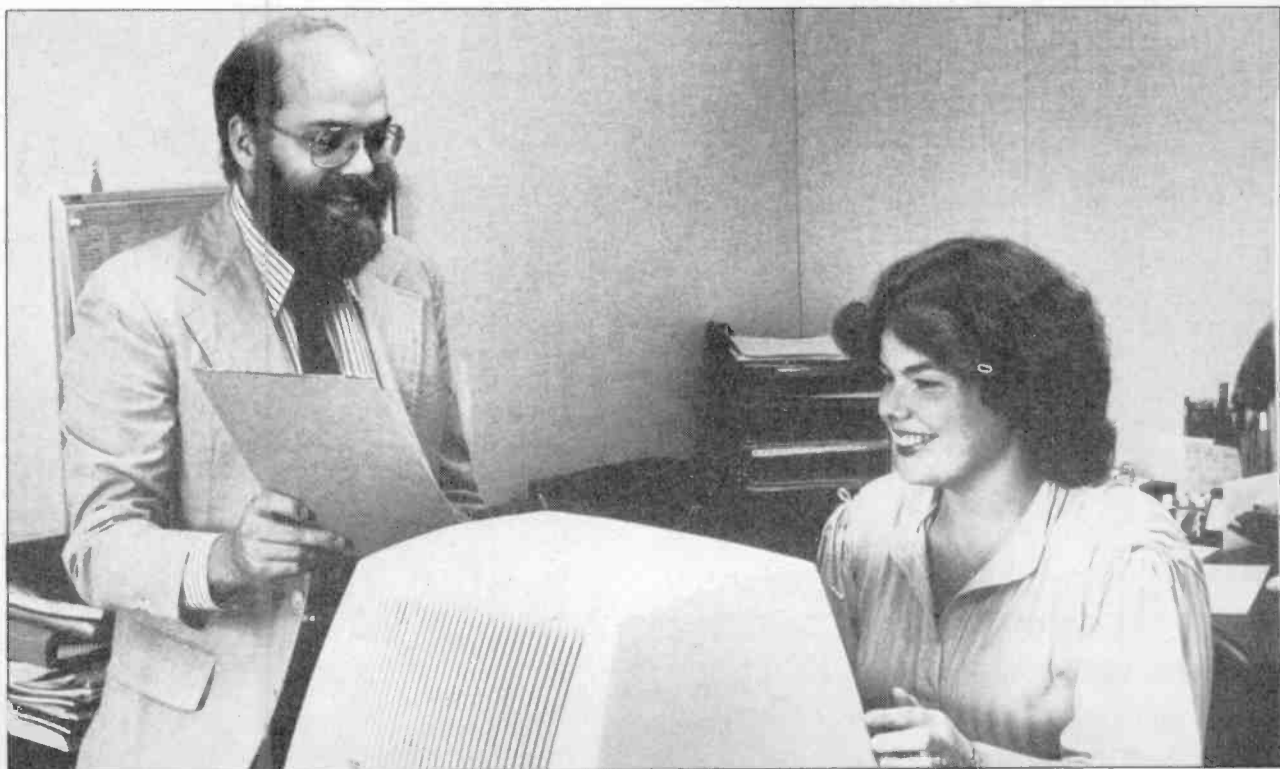
'The shopper knows he can get records in a certain store, but the presence of tapes and accessories tells the consumer that the retailer wants to be recognized as a complete merchandiser.'



Controller Bernie Williams discusses printout with Anna Boylan, assistant bookkeeper, Carol Karcher, credit manager, and Helen Hermansky, head bookkeeper.



Bernie Williams, controller.



Operations manager Jim Eldridge and assistant Debbie Baker.



Good Service Inspires Distributor For All Dealers

The A.I. Rosenthal catalog in many ways typifies the company's comprehensive approach to merchandising blank tape and record accessories. The handsome notebook includes 100 pages of merchandise and price listings, and special sections are devoted to recording tape; record and tape care products; video products and accessories; cartridges and styli; carrying cases; and miscellaneous accessories. An update of the catalog is mailed to accounts about every two months when a sufficient number of changes in promotional programs and products has occurred.

There are no minimum purchase requirements from dealers who do business with the company, a fact operations manager Jim Eldridge says is "vitally significant."

"In many cases, if a dealer is buying directly from a manu-

Sales manager Hugh Boyle updates account map.



'A dealer who works from our catalog can buy a little bit of each line and doesn't have to involve himself with a particular line of tape just to take advantage of a promotion we're running.'

facturer, the supplier will not sell him a special promotion unless he buys a representative selection of the entire line," the executive explains. "But a dealer who works from our catalog can buy a little bit of each line and doesn't have to involve himself with a particular line of tape just to take advantage of a promotion we're running."

"As we see it," Eldridge continues, "our job isn't just to sell somebody a line of tapes or some other product, but to help a dealer move goods off the shelf by effectively promoting the merchandise through advertising programs, contests or any

'Like the wise man says, "The bitterness of poor service lasts longer than the sweetness of low price."' "

'Our job is to help a dealer move goods off the shelf by effectively promoting the merchandise through advertising programs, contests or any other selling aids we can initiate.'

other selling aids we can initiate." Advertising concepts are shared with big and small accounts, he notes, adding that "the guy with one store deserves the same kind of marketing input as a chain of 30 stores. We give him our expertise because he deserves it."

How does the firm maintain its spirit of small dealer serv-
(Continued on page AR-10)



Joan Bromiley, sales coordinator, confers with sales manager Hugh Boyle.

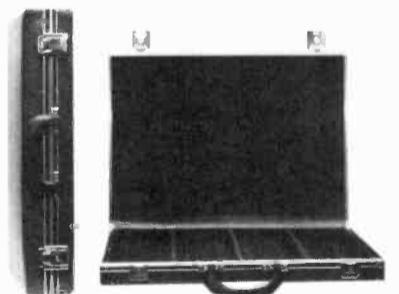
*All of the employees at
A. I. Rosenthal Associates
wish to congratulate
you, Al, on our
Tenth Anniversary.*

*Looking forward
to the next ten...*

DEBBIE BAKER, ANNA BOYLAN,
HUGH BOYLE, JOAN BROMILEY,
CHUCK CHIARELLO, MARIO DAULERIO,
GEORGE DURIE, JIM ELDRIDGE,
NICK FRUNZI, RICK FRUNZI,
GARY GOLACINSKI, JOE HENRY,
HELEN HERMANOSKY, CAROL KARCHER,
BETH MacCAUSLAND, SHIRLEY McGUIRE,
RON PASTORE, ELLEN ROSENTHAL,
KURT SCHLEGEL, LIZ VERDUSCO,
BETTY WHITLEY, BERNIE WILLIAMS

**SAVOY
CONGRATULATES
A.I. ROSENTHAL
ASSOCIATES**

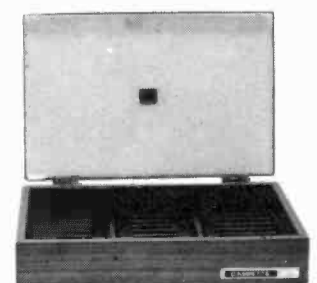
**Echelon I Deluxe
The Ultimate in
styling & protection for
cassette & video tapes**



Style 2760—Holds 60 Cassettes



Style 2730—Holds 30 Cassettes



1-750

**Introducing SAVOY
Home Storage
Cassette & Video Units**

SAVOY LEATHER MFG. CORP.

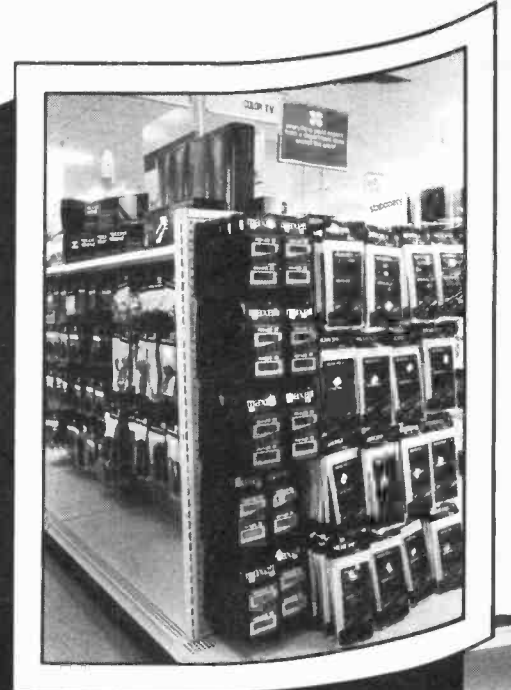
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Tenth
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A. I. Rosenthal Associates, INC.



Blank video tape and accessories, Video Village, a leading video specialist.



Display Excitement



Tape and accessory display, Wee Three Record Stores.

Above, accessory display, Hess's Department Stores, record department. Top, End-Cap tape promotion display, Clover Stores (division of Strawbridge & Clothier).

AB&T

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CONGRATULATES

AL "GOOD GUY"
ROSENTHAL
ON HIS TENTH ANNIVERSARY

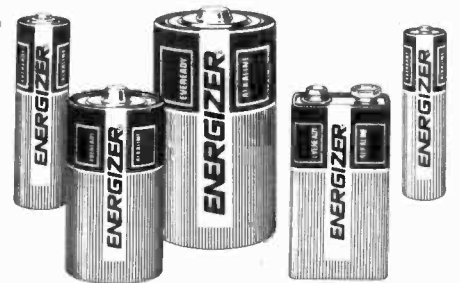
AB&T SALES CORP.

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ENERGIZER[®] BATTERIES

THE ENERGY SOURCE OF THE 80'S



SALUTES

A. I. Rosenthal
Associates, INC.

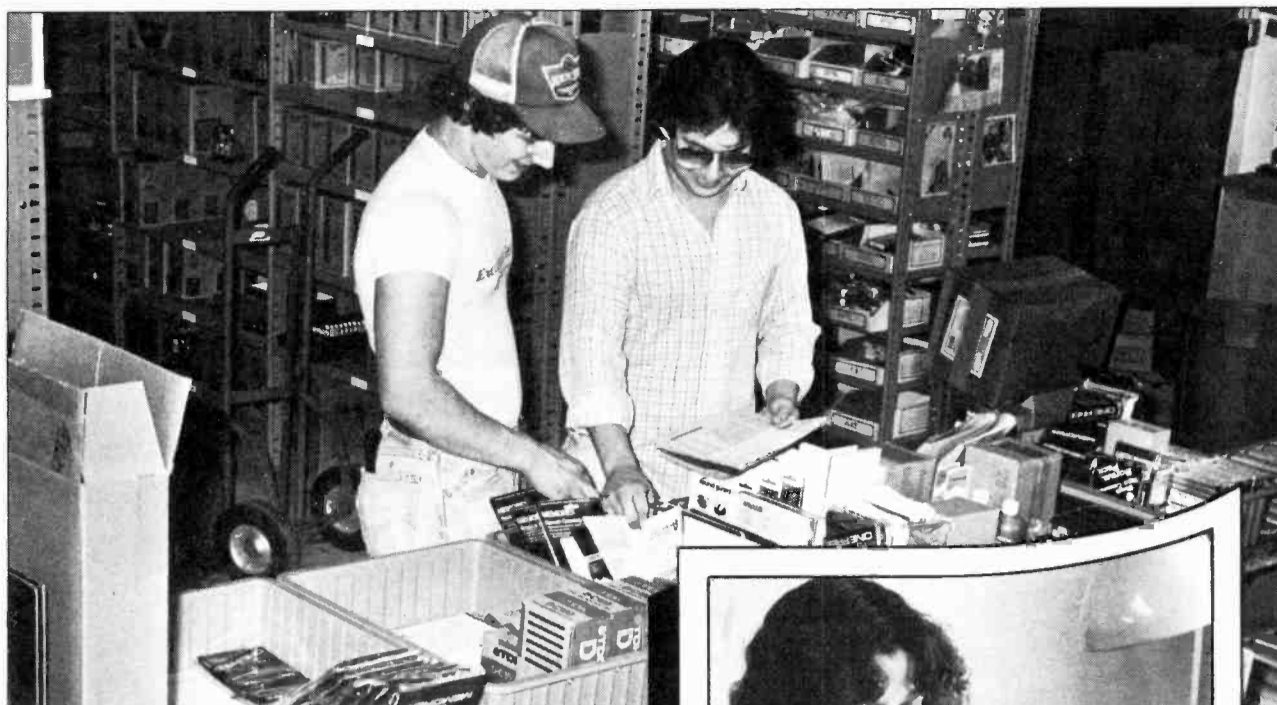
THE ACCESSORY SOURCE
OF THE 80'S

ON THEIR

**10TH
ANNIVERSARY**

Tenth
ANNIVERSARY

A. I. Rosenthal Associates, Inc.



Warehouse supervisor Nick Frunzi checks an order.



Order filling, Warminster warehouse.



Beth MacCausland, executive secretary and advertising administrator.

Warehouse



Video tape, warehouse

**When it comes to innovation
and progress...we can all look up
to you Al, and your company,
A.I. Rosenthal Associates, Inc.,
as you celebrate your 10th Anniversary.**

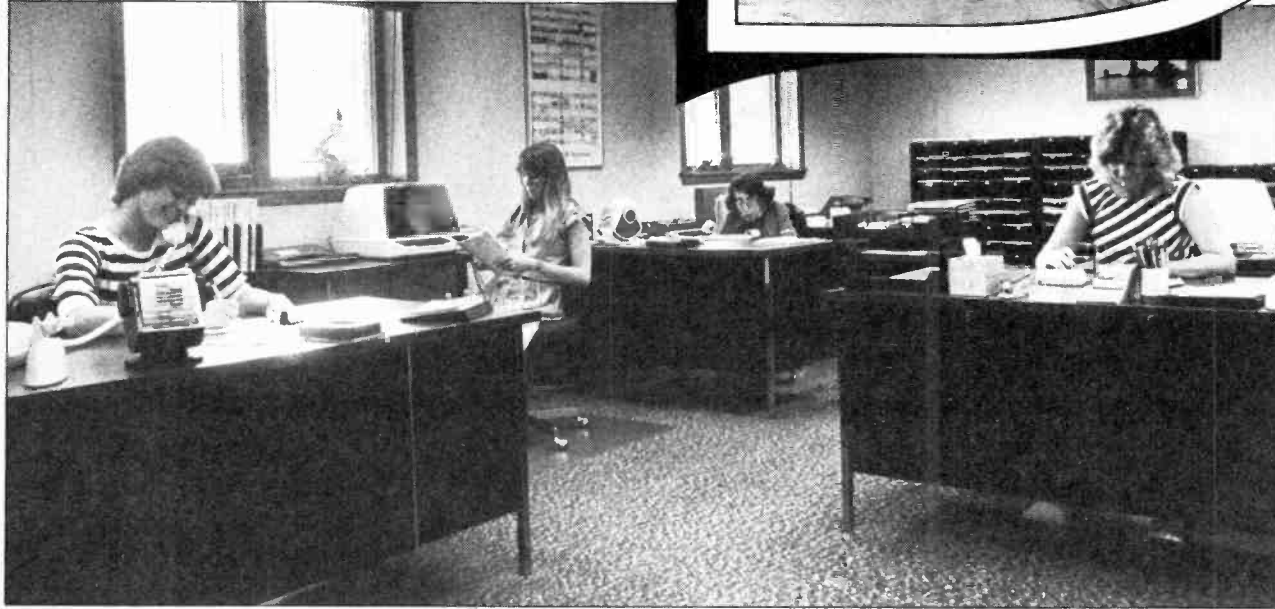
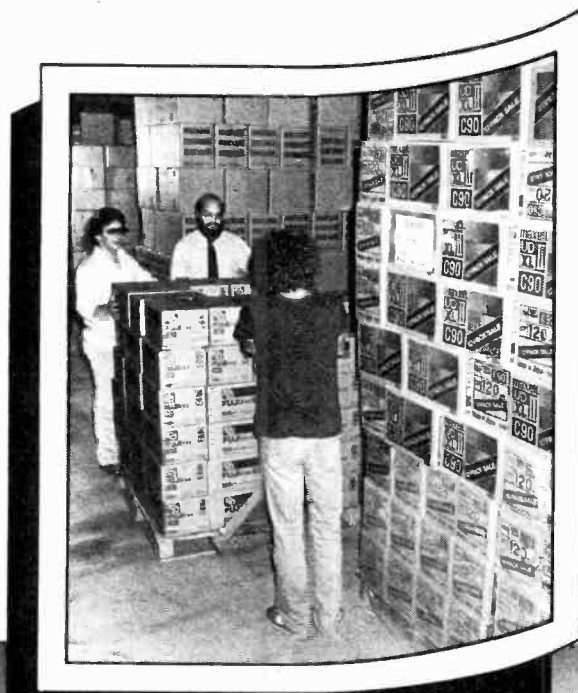
**TDK salutes you and wishes you
an additional 10 years plus
of continued success.**



Tenth
ANNIVERSARY

A. I. Rosenthal Associates, Inc.

Product Categories



Above, order department, from left: Shirley McGuire, Liz Verusco, Ellen Rosenthal and Betty Whitley. Top, Nick Frunzi and Jim Eldridge in warehouse.

Audio Recording Tape

• Ampex • Audio • Magnetics (Tracs) • Fuji • Maxell • Memorex • Recoton • Scotch (3M) • Sony • TDK

Audio Tape Care Products

• Allsop • Ampex • Audio Magnetics (Tracs) • Black Magic • Discwasher • Maxell • Memorex • Recoton • Scotch (3M) • TDK

Batteries

• Duracell • Eveready

Cables, Wire & Accessories

• Audio Technica • Discwasher • Dynamic Instruments • Recoton

Carrying Cases & Storage Units

• Add 'N Stac • Amaray • Crestmark • Dynasound • Innovative Concepts • Lebo • Savoy • Shape

Cartridges & Styli

• Audio Technica • Pickering • Recoton • Shure • Ultra Magnetics

Headphones

• Audio Technica • Pickering • Power Drive

Microphones

• Audio Technica • Recoton

Record Care Products

• Audio Technica • Black Magic • Bowers Sleeves • Discwasher • Memorex • Recoton • Scotch (3M) • Sound Guard • Watts

Video Accessories

• Add 'N Stac • Bib • Dynasound • Innovative Concepts • Recoton • Savoy • Shape • Vid-Lid • Can-Am "Custom Cover"

Video Care Products

• Allsop • Bib • Fuji • Scotch (3M) • TDK

Video Recording Tape

• Ampex • Fuji • Maxell • Memorex • Scotch (3M) • Sony • TDK

Miscellaneous

• Chu-Bops

Slice it

any way you like . . .
or take the whole pie!
Recoton will
serve all your
accessory needs
at a sweet
profit to you.

RECOTON

46-23 Crane Street
Long Island City, N.Y. 11101
(212) 392-6442

AUDIO

CONGRATULATIONS
AL
ROSENTHAL

Wishing You
Continued
Success

DYNASOUND®

Salutes

A.I. ROSENTHAL



Designed to Last,
Packaged to Sell

DYNASOUND®

div. of Data Packaging Corp.
205 Broadway, Cambridge, MA 02139
(617) 868-6200 TWX: 710-320-0885

FROM ONE NUMBER ONE TO ANOTHER NUMBER ONE

HAPPY 10th A.I. ROSENTHAL



AMARAY

America's Great Video Storage Case

Promotions Excite Customers

• Continued from page AR-4

vertising dollars that can be utilized by even a small store." Administration of this advertising program is handled by advertising manager, Beth MacCausland.

The firm utilizes two types of promotions. The first is one that is passed on directly to the consumer, through savings or some sort of promotional item. For example, Rosenthal says that if a dealer buys a large quantity of a certain product he can get his name personalized on the back of a TDK shirt, or a Maxell satin baseball jacket, which the dealer has the option of passing on to the consumer.

The other type of promotion is utilized when a manufacturer wants to establish a line in a marketplace, and Rosenthal Associates aim a premium program at the dealer.

How does the firm integrate different manufacturers into a program so that none of their individual marketing objectives are sacrificed? Rosenthal notes that "if we do anything unique, it's that we put competitive manufacturers in the same promotion without the slightest bit of conflict."

In April, for instance, Rosenthal Associates promoted a deluxe trip to Amsterdam for dealers with three participating manufacturers—Maxell, Sony and TDK, and as Rosenthal notes, "you can't get anybody more competitive than that. But we worked up a set of purchase requirements for the lines, and the suppliers gave us co-op funds to execute the concept."

And last September, a smaller trip for dealers to Bermuda was sponsored by Maxell.

Recently, the firm completed its first annual sweepstakes for a 1981 Mustang and various other prizes. A dealer gets his sweepstakes ticket through his purchase of participating lines (one ticket for every \$100 of tape product and \$50 of accessories)—another instance of as many as eight manufacturers participating side by side.

When it comes to advertising, Rosenthal Associates will let an account use any medium that is right for the dealer. "We never dictate how a client should spend his ad dollars," says Boyle. "From radio to television to newsprint, we let the merchandiser pick the vehicle that will bring him the best results."

Boyle knows what a promotion means at retail: "First of all, it brings more people into the stores. It gives the account a billboard to the consumer. The shopper knows he can get records in a certain store, but the presence of tapes and accessories tells the consumer that the retailer wants to be recognized as a complete merchandiser, from disks to connecting wires to blank tape. Top 100 album customers come and go, but if the dealer gives his customer an opportunity to buy all of their needs in one

store, he is developing a lasting shopper. And a solid promotion gets the dealer headed in that direction."

In-store promotions are also favored by the firm. Many of the in-stores are held in conjunction with manufacturers who sponsor clinics

with technical experts who will examine or evaluate a consumer's needle or cartridge. Display contests for stores in a chain also motivate dealers, Rosenthal has found, particularly when the grand prize is a trip to sunny Florida, for example.

Billboard



CONGRATULATIONS, AL ROSENTHAL, OF A.I. ROSENTHAL & ASSOCIATES, ON YOUR 10TH ANNIVERSARY. AL KNOWS THE BEST.

IF YOU'RE NOT SELLING THE SCOTCH® RECORD CARE SYSTEM, YOU'RE SELLING THE SECOND BEST.

HERE'S WHY:

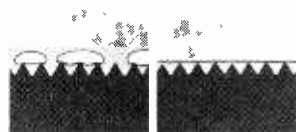
We've got the *only* system that cleans, anti-stats and reduces stylus friction—all in one easy step. All in one good-looking, highly engineered component.

The Scotch Record Care System combines Sound Life™ record care fluid with a unique dispensing applicator. To use, simply push down the supply container and Sound Life fluid is fed automatically to the pad. That's all there is to it. It's quick, easy and simple. No guesswork about how much fluid you need or how to apply it correctly. Just place the applicator on your turntable spindle, revolve it and the record is cleaned.

Deep-cleans grooves.

Scotch Sound Life fluid has super wetting action. It safely penetrates grooves to remove micro-dust and fingerprints. It actually leaves the record cleaner than when it was brand new!

Artist's representation.



Water-based record-cleaning solutions bead up on the grooves (left). Sound Life with super-wetting action deep-cleans grooves (right).

Wipes out static.

Once the record is clean, it's generally the electrostatic charge that gets it dirty again. An anti-static gun is just a temporary fix. But the same

This side was cleaned with a leading record cleaner. Foam beads are attracted to remaining static charge.



This side was cleaned with Scotch Sound Life™ fluid. It's clean and static-free!

application of Sound Life that cleans the record also reduces the static charge to near zero. And it won't return no matter how often the record is played!

Reduces stylus drag.

Stylus friction is reduced up to 15% with our system. That means less wear, improved record life and better stereo performance.

Our product advantages are your selling advantages.

Once your customers see and hear the difference Scotch Record Care System can

make, they're going to want it. And we're going to make it very easy for you to sell it with:

Full-color consumer advertising to build awareness and demand.

A powerful in-store demonstration kit that lets customers see for themselves how much better our product works.

A point-of-sale display plus other promotion pieces to help increase your sales.

Dramatic packaging that communicates the superior quality of this new product.

A competitive price which includes an excellent profit for you.

For more information call your local Scotch Record Care System representative or write Home Entertainment Products Department, 3M Center, Bldg. 223-4S, St. Paul, MN 55144.



SCOTCH® RECORD CARE SYSTEM. THE TRUTH COMES OUT.

3M

A. I. Rosenthal
Associates, INC.

1035 Louis Drive
Warminster PA 18974
(215) 441-8900

Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs. All stories by Leo Sacks. Graphic Design, Cover Design, Paul Anthony. Photography by Robert C. Lee.

Tenth
ANNIVERSARY

A. I. Rosenthal Associates, Inc.

Service Inspires Distributor

• Continued from page AR-5

ice? Boyle says it's as simple as "doing exactly what we say we're going to do—ship his goods on time, with proper fill. We like to oblige our accounts. Like the wise man says, 'The bitterness of poor service lasts

longer than the sweetness of low price.'"

Mail order is playing a growing part of the company's business and now represents close to 45% of its sales. Although these accounts are not serviced directly by A.I. Rosenthal salesmen, sales coordinator

Joan Bromiley is in charge of contacting dealers which the firm doesn't see on a service basis.

Jim Eldridge, operations manager, and Debbie Baker, his assistant, are also in touch with accounts on a regular basis, Jim, who has been with the Rosenthal operation for the past five years, handles many major responsibilities. He is directly in charge of all warehouse operations which are supervised by Nick Frunzi. He is also responsible for inventory control and for day-to-day purchasing of all products.

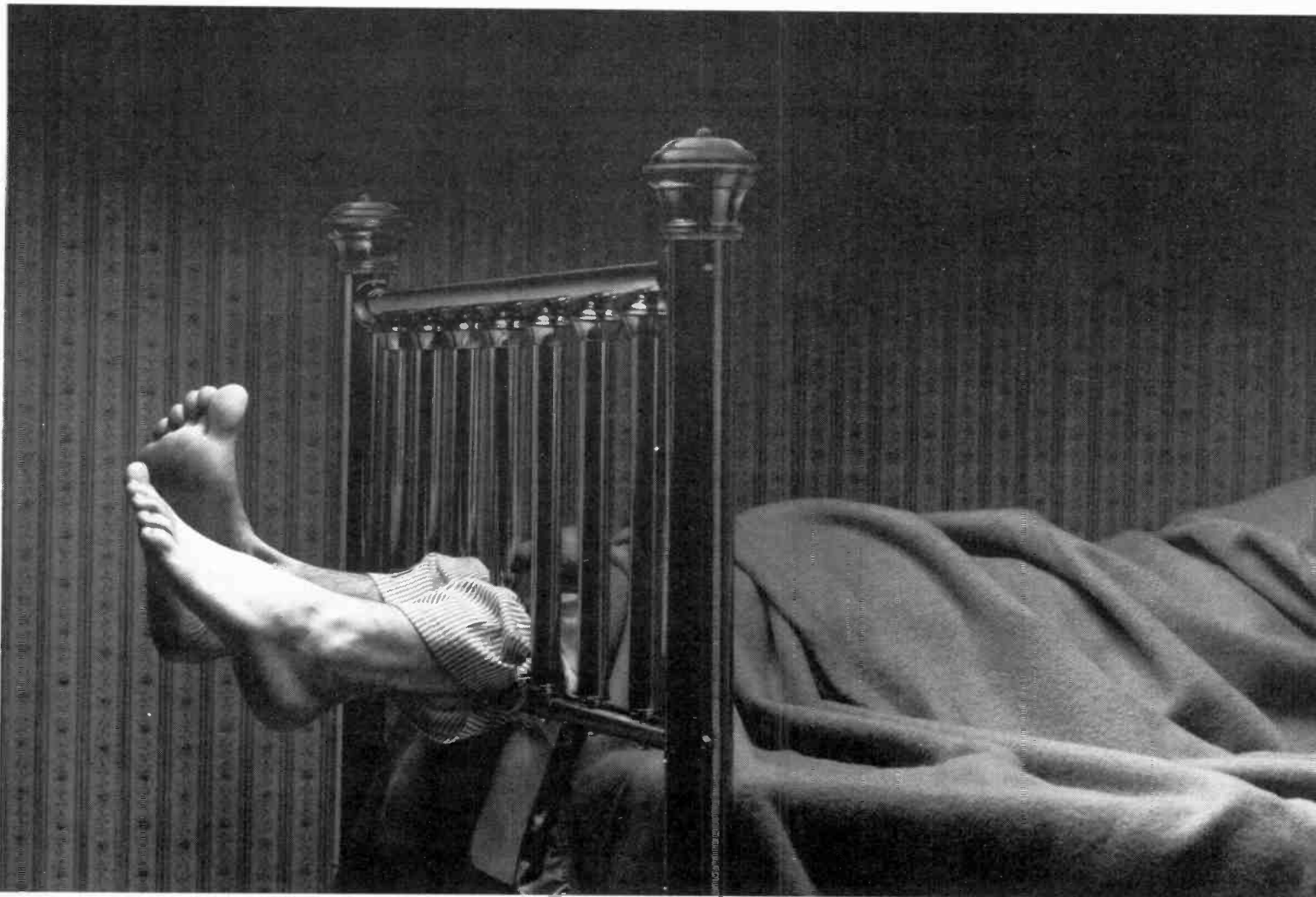
"While in some cases, a high volume dealer can buy directly from a manufacturer at advantageous prices," Al Rosenthal notes, "we are usually extremely competitive. If you factor in the reductions in operating cost by our shipping to individual stores and the reduction of inventory by the elimination of warehouse stock, we usually come out ahead. But I have come to learn that there really is no magic point when it makes sense for a store to buy direct. It's really determined more by what emphasis the chain puts on the products, and the personnel they have devoted to servicing them. A 10 store group which has somebody directly responsible for the accessory buying functions would not need us as much as a larger chain which had no one in charge of these products. The few percentage points that they might sacrifice by buying from us instead of directly from the manufacturer would be more than recouped by the efficiency we would bring to the operation."

Several years ago, A.I. Rosenthal Associates used a push-pin map of the United States to illustrate where its orders were coming from. "When we got our first influx of catalog orders, we realized there really was a need for the kind of service and product we were providing," Boyle contends. "We expanded along the Eastern Shore by reaching out instead of taking a shotgun approach. We'd rather expand with a rippling effect, because the whole premise of our operation is service. It does us no good to open an account if we can't attend to it properly."

"If the figure supplied by NARM that 15% of its members' sales come from blank tape and accessories, then many accounts would not have survived the slump of the past two without these products. In effect, the entire bottom line comes from these sales." Rosenthal asserts. "Sure, it's cheaper to tape a record than to buy it, but that can't be the overriding reason why tapes have cut into LP sales. 'If it were, our high end tape wouldn't outsell our low noise tape by 10-to-1.'"

"The reality is that we're in a high-technology industry, and you can't ignore technological progress. The success of the Walkman playback unit certainly reveals that we have a different consumer on our hands today who wants the product wherever he is—on the road jogging or basking on the beach. Frankly, the record industry has supplied consumers with atrociously poor 8-tracks and cassettes, so I'm not surprised the labels have made blank tape the culprit."

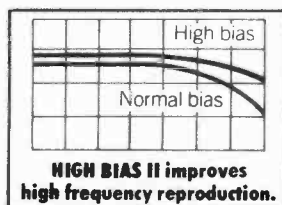
As Boyle notes, "Ten years ago, it was inconceivable to pay top dollar for a record cleaner. Now it's commonplace because of advanced equipment. People are starting to take care of their products like never before. If you buy a \$20 record, you're more apt to keep it in good shape. The people at our home office know this, that there is a strong future in our business."



If you think "high bias" is discrimination against tall people, you're not ready for New Memorex.

High bias tape is specially formulated to deliver remarkably improved sound reproduction, particularly in the higher frequencies.

And no high bias tape does that better than totally new Memorex HIGH BIAS II.



We've developed a unique new formulation of superfine ferrite crystal oxide particles. And while that's a mouthful to say, it delivers an earful of results.

Singers ring out more clearly. Snare drums snap and cymbals shimmer with startling crispness.

Even quiet passages sound clearer. Because new Memorex

HIGH BIAS II has 4 to 5 dB lower noise. Which means dramatically reduced tape hiss.

And thanks to Permapass™, our extraordinary new binding process, the music you put on the tape stays on the tape. Play after play, even after 1,000 plays.

In fact, new Memorex will always deliver true sound reproduction. Or we'll replace it. Free.

Of course, we didn't stop once we made new Memorex sound better. We also made it work better. By improving virtually every aspect of the cassette mechanism.

We even invented a unique fumble-free storage album.

So trust your next recording to

new Memorex. In HIGH BIAS II, normal bias MRX I or METAL IV.

As a discriminating tape user, you'll have a high opinion of the results.

A highly biased opinion, that is.



NOW MORE THAN EVER
WE ASK: IS IT LIVE, OR IS IT
MEMOREX

Accessories Enter '80s

• Continued from page AR-3

distribution of products as well as in purchasing expertise."

"One of the problems of buying directly from tape and accessory manufacturers is the temptation to purchase more than you need just to get into the best buying category," he continues. "Invariably, it ties up your inventory and your money supply loses its even flow. So we told our accounts that if they let us assume responsibility for their inventory needs with a complete service arrangement, they wouldn't have to worry about overloading on programs or even losing the volume breaks of buying direct."

Hugh Boyle, national sales manager for A.I. Rosenthal Associates, worked with Rosenthal in the 1960s at Chips Distributing and Raymond Rosen Music Products before joining the firm as a buyer and associate in 1971. Noting that methods of buying vary from account to account, he says, "In some cases, the dealer determines his needs, and we simply ship the order. Other times we provide a rack service, telling the account, in effect, 'You should not have more than 10 of this or 12 of that, and we'll make sure you don't.'"

Boyle oversees a staff of five sales representatives who each visit an average of 140 accounts every two to three weeks. "I like to think the salesmen—Mario Daulerio, Joe Henry, Gary Golacinski, Charles Chiarello and Jim Wolf—are as street-conscious as I am," he says. "As a salesman, you do your best work when you know exactly what's happening with your accounts, and I like to keep my hand in the field for two days every couple of weeks. That way I can keep in touch with the merchandising moods of the accounts and be more helpful to my guys on the street because I know the difficulties they're facing on a daily basis."

The Rosenthal sales representatives service accounts throughout Pennsylvania, New Jersey, Delaware, Maryland, Virginia, West Virginia and the Carolinas. Their accounts include department store groups such as Strawbridge and Clothier, Hess's, Gimbels, Bamberger's and Clover stores; record chains such as Wee Three, Music Fair and Variety Records and video specialists including Movies Unlimited and Video Village.

Boyle notes that accounts are never overloaded with inventory because they are serviced on a "min-max" basis, where a specified inventory level is always maintained. "If a store has five items on the shelf but is supposed to have 12, the Rosenthal salesman puts seven more in. The figure is generally worked out with the store based on the inventory level they feel is best for them; later, we'll adjust the numbers according to actual sales, if necessary."

Rosenthal feels that turnover is perhaps the most important aspect to his specialty business. "It's more important that you move the product than make a high markup," he states. However, he stresses that "we're talking about goods on which returns run from one-to-two percent. Compare that figure to the high obsolescence of merchandise in the record industry and a dealer can really make money in the accessory field."

Within the past five years, Boyle says he has seen a solid move by record retailers into the accessory business. Record stores at one time carried a single line of blank tape, he points out; now Boyle says it's imperative for a retailer to carry at

least three lines if he wants to be competitive.

Recognizing the dynamic growth of the tape and accessory business, in general, and A.I. Rosenthal Associates, specifically, the firm purchased an in-house computer in May of 1980. They also added a key executive, Bernie Williams, as con-

troller, to oversee the computer operation, accounting and office staff, as well as to provide long-term financial planning and budgeting. Under the supervision of head bookkeeper, Helen Hermansky, who has been with the Rosenthal operation since 1974, all accounting functions are now completely

computerized. Williams, in conjunction with operations manager, Jim Eldridge, has established a sophisticated inventory control and sales analysis reporting system.

The firm's expansion in the blank tape area has risen sharply, and now accounts for 70% of its total volume—a 10% increase since 1979. But when Rosenthal talks about new opportunities for the company's growth, he points to

video tape. Two years ago, video sales represented three and one-half percent of the firm's sales. In 1980 the figure rose by five percent. And this year it's running between 15-16%. "It's all part of the re-shaping of discretionary dollars in the U.S.," Rosenthal observes. Boyle adds that new video stores are opening so fast, "they're not even listed in the Yellow Pages."

Billboard



Try our hand-held money machine!

The Model AT814 Dynamic Vocal Microphone. Your best capital investment!

 Music may be mostly art. And sound may be based on engineering. But together they're a business. The music business. And the AT814 is a tool. A music business microphone.

We also call it a *vocal* microphone. Not because it can't be used for anything else, but because every detail of design is based on helping your voice to sell. On stage. In front of the paying customers.

The AT814 response is smooth, but it isn't flat. Rather, it's tailored to help you punch through instrumental backing and noise without screaming or forcing. You sound natural. And great.

The AT814 is also designed to work best very close up. The way you want to work. But without spitting, popping, or overload problems. And with a controlled proximity effect which builds bass without booming. Or complements an equalizer to control feedback if you prefer.

Even our cables are special. With a conductive coating on both interior wires to make them some of the lowest-noise cables in the industry. And built to take repeated flexing without failure.

And the AT814 is STRONG. In capital letters because it's so important. Our windscreen is three structural layers of mesh, soldered (not glued) and backed up by foam. In every respect, the AT814 is built to deliver. Night after night. Town after town. Because you can't afford a reputation for bad sound anymore than we can.

We can't promise the AT814 will make more people like your singing. But we can promise they'll hear you at your best. And once you've tried the AT814, we think you'll sing its praises too. At leading music stores everywhere. Try one today! AUDIO-TECHNICA U.S., INC., 1221 Commerce Drive, Stow, Ohio 44224. Dept. 81BL. In Canada: Audio Specialists, Inc., Montreal, P.Q.

audio-technica®

Great sound *right from the start!*

AI, last year, this year, any year—
it's great doing business with you!
Here's to another ten years
of mutual success!

Last year, Fuji put a robot in space, launched the sound of the future and increased sales 400%


We've just launched the sound of the future. Join us. And share in the profits.

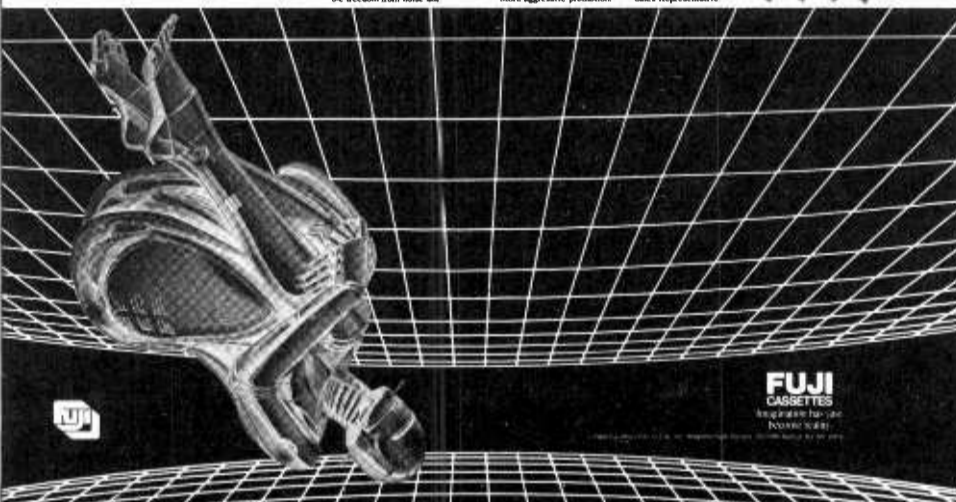
They're here! Newly formulated Fuji FL, FX-I, FX-II and Metal audiocassettes in exciting new packages. Made possible by a new generation of fine grain tape technology. This is the sound of the future. The widest possible dynamic range. The fastest frequency response. Increased freedom from noise and

distortion. Super durability and reliability for unsurpassed performance—even in car stereos. But new products are only the beginning of the excitement! We've launched them with the biggest, strongest national advertising campaign in Fuji history. More aggressive promotion.

A totally integrated dealer campaign. Extensive point-of-purchase materials. Ad mats. Dealer sales aids. And more. All designed to make Fuji the most profitable premium tape line in the industry. But don't take our word for it. Get the details from your Fuji Sales Representative.

And hear what the sound of the future can mean to you today!





This year, we really mean business.

This year, we're out to make last year's success look minor. With redoubled marketing efforts tailored to your needs—and your profits. Intensive national consumer advertising. Extensive local promotions. And a wider range of dealer-level sales aids.

Starting with the most important sales aid of all: Fuji's growing reputation for leadership in quality and performance.

Talk to your Fuji sales representative today. And discover why the most talked-about name in audio-cassettes is, more than ever, the sound of the future—and your most profitable tape line.



CASSETTES
We're getting famous.

Yamaha Claiming Record Number Of Fest Entries

By SHIG FUJITA

TOKYO — The Yamaha Music Foundation has announced that an unprecedented number of 1,963 entries from 56 countries have been received for the 12th World Popular Song Festival to be held in the Nippon Budokan Hall here Oct. 30-Nov. 1.

Applications from the United States reached an all-time high of 209 entries in the festival's 12-year history.

Numerous entries also came from Britain, Italy, France, Holland and many European and Asian countries, says the Yamaha Music Foundation, sponsors of the annual pop music extravaganza.

This will make for fierce competition as the five-stage screening process gets underway. Foreign finalists will be announced Sept. 1.

Both the Japanese and international finalists will perform on Oct. 30 and 31 to select those who will compete in the finals Nov. 1 in the Budokan Hall.

U.K.'s Harris Protests 'Panic' Price-Slashing

LONDON—Those recording studio chiefs in the U.K. who are countering the economic recession by "panic price-cutting" are heading for disaster.

That was the message pounded out at the annual general meeting of the Assn. of Professional Recording Studios (APRS) here.

Peter Harris, chairman, pleaded to members: "You must charge the economic rate. Not to do so could spell ruin for the recording industry in this country. We have had recent cases of studios slashing their rates by up to 50% just to get the business."

Insisting that "sensible pricing, credit control and attention to cash flow" were the recipe ingredients for survival through tough times, Harris added: "U.K. studios are the pride of the world. But as an organization, we fear that desperation price-cutting tactics could drag down the industry's high standards and lead to reductions in quality of service and of staff."

U.K. Due Who Movie

LONDON—The Who's short film "The Who Face Dances," which runs 25 minutes and features the band performing numbers from its latest album "Face Dances," is now set for general release in U.K. cinemas later this year. Picture Palace Productions is distributing.

BBC's Royal Wedding Disks Top U.K. Charts

LONDON—While not one of the 40-plus singles especially released here to tie in with the recent Royal Wedding made the U.K. charts, or even broke into any kind of sales sweat, the official audio recording of the ceremony is topping the album charts.

With sales already well in excess of 250,000 units, the package gives BBC Records its first chart-topper, indeed its most successful LP to date. It is also the first time that a BBC album was advertised on the commercial television network.



RICH MAN—Japanese actor Hisaya Morishige sheds tears of joy during a curtain call after the 500th Tokyo performance of "Fiddler On The Roof." Morishige holds a trophy he received from the Sendai Broadcasting Station for his portrayal of Tevye, a role which he has played since the first performance of the show. RCA has the original cast LP.

French Resuming Price Controls; May Extend To Records, Tapes

By HENRY KAHN

PARIS—The new Socialist government here has returned to price controls, abandoned by its predecessor, in some areas of trading, and it seems likely that records and tapes will eventually be involved.

Its first step was to go back to control on the pricing of books which, through long campaigning for a reduction on the 33% Value Added Tax on disks, are considered on a parallel with sound carriers.

The argument for a tax cut has been built around the fact that books carry only a 7% VAT levy. Both records and books are argued to carry equal cultural weight, so the discrimination against records has roused much music industry ire.

Now under new legislation, a book publisher is permitted to fix the retail price of his books and the

bookseller is permitted to charge 5% more or less. The publisher's price must be printed on the book cover.

It's thought here the same system could soon apply to disks. In the past, though, the record companies did not fix the retail price, as happened with books, but there was a recommended retail price, a system dropped when the last government abolished price controls.

The theory here is that if this system is applied to records, then it would have to be linked to a cut, as long demanded, in that 33½ sales tax.

However, the minister involved, while suggesting the price control system would work as well with disks as with books, seems in no hurry to produce legislation.

Meanwhile, the big French discount record retail chain FNAC

continues its own efforts to force a cut in the VAT rates by paying most of the tax itself; instead of passing it on to the customer as part of the full retail price.

While FNAC can't claim any success as yet, it has made its point in a flurry of publicity. In any event, a change in sales tax has to be included in a formal finance bill, debated fully and finally passed through parliament.

In trading terms, FNAC has done well with its cut-price promotion, with sales up by around 20% in monetary terms and 30% in unit sales.

Price control changes and all other aspects considered, there is real hope here that a positive move to reduce the tax on disks and tapes will come some time next year, at government level.

Roll Over Beethoven (& Mozart) Classics Go Disco Via ELO Arranger; Sales Soaring

By PETER JONES

LONDON—The man who arranged the distinctive string sounds on the big-selling albums of the Electric Light Orchestra is the man behind the "Hooked On The Classics" single by the Royal Philharmonic Orchestra on RCA, surprise hit of the year.

It is the biggest-selling of all the medley segue releases here. As one national newspaper here put it: "Beethoven is rolling over. And so are Mozart, Tchaikovsky and a host of other masters. And Lou Clark is to blame."

The five-minute single reportedly sold 250,000 units in four weeks and has been held off top spot in the chart here only by Shakin' Stevens and his revival of "Green Door."

Titled "Official BBC Album Of The Royal Wedding," the LP has enjoyed a unique double promotion here.

The single album was rushed out by BBC and in the shops within 24 hours of the wedding. But it has additionally been used as part of the biggest-ever Tellydisc direct-sale of television operation. This is a two-album package linking the official BBC record with a general album of patriotic music, plus a souvenir pictorial booklet, retailing at around \$15.

Clark was the man who reduced all the classical pieces to the same tempo, transposing the keys, and welding it all together with a hefty disco beat. A few bars of Rimsky-Korsakov's "Flight Of The Bumble Bee" segues into Mozart's "Symphony No. 40" and onwards, ever onwards, through "Rhapsody In Blue" and "Marriage Of Figaro" and "Trumpet Voluntary."

For Clark it was a further step into the classical-rock world which started for him in one sense with ELO's music style of strings and rhythm, and moved on to the London Symphony Orchestra's big-selling "Classic Rock" series, which has also spawned sellout concerts at the Royal Albert Hall.

Now Lou Clark's cup is filled to overflowing. As an experienced keyboard musician, he has been asked to join ELO on the band's first tour in more than two years.

But the Royal Philharmonic's sales bonanza is not without accompanying voices of dissension. For instance, David Cairns, music critic of the prestigious Sunday Times, writes: "The fact that the RPO has to do something like this to make money is a sad comment on the way the arts today are regarded in English society."

"The only ray of light is that people who hear some of these tunes, which have been pillaged from the composers, may possibly be

led to listen to the original works."

And William Mann, music critic of the equally prestigious Times, says "Hooked On The Classics" is a "desperate" record. "The tunes were not particularly well chosen. But I applaud the commercial instinct, because they need the dough. All orchestras need it."

Lou Clark, meanwhile, reviles "the classical snobs" who are knocking the record. He claims they are living in the past.

"Most of these tunes were dance music at the time anyway, and we're just putting them in the reach of today's dance fans."

There will be more "Hooked On Classics" segue medley singles, plus an album, now completed. Individual composers are suggested for future 45s, with Mozart and Bach to the fore.

And Archie Newman, publicity manager for the Royal Philharmonic, which continues with its straight classical concerts through Europe, insists: "Far from desecrating the classics, we are turning a great many people on to our music. In no way are we demeaning our classical output."

For former Birmingham group bassist Lou Clark, later arranging and composition student at Leeds College of Music, it all adds up to a unique way of getting his name in the charts. For the artist credit reads: "Lou Clark/Roy Philharmonic."

Kuala Lumpur Eyes C'right Strengthening

KUALA LUMPUR—Representatives of the Assn. of Phonogram Producers and Distributors (MAPPD) met government officials last month to patch up some loopholes in the 1969 Copyright Act.

The MAPPD force was headed by WEA's managing director, Frankie Cheah, and Cosdel's general manager Michael Chong. The group's chairman, Mrs. S.P. Beh, was away in Los Angeles for an EMI conference.

Sources in the music industry say the revision sought is aimed at giving foreign works better protection.

At present, foreign works are copyright provided they are "first published"—defined as being published here—within 30 days of its publication in the country of origin.

The recording industry wants this cancelled. Different legal interpretations of the law make it difficult to bring alleged offenders to court.

MAPPD and government officials have met twice prior to this meeting. Information minister Datuk Mohamed Rahmat indicates the copyright law is being streamlined to protect the music trade. The outcome of this meeting will be made clearer when the government makes public a statement concerning the issue in late September.

Runaway Bows

LONDON—Tony Adams, movie producer whose track record takes in the Pink Panther movies, "10" and "S.O.B.," has linked with ex-Polydor U.K. executive Adrian Rudge and onetime singer and former CBS promotion chief Steve Colyer in a new label here, Runaway Records.

It debuts with U.K. group the Moving Pictures on "Party Night," and the follow-on single is "Love Hurts," a Boudleaux Bryant song, sung by Gigi Garner, daughter of actor James Garner.

Runaway has picked up U.K. rights to San Francisco-based act Roy Lonely and the Phantom Movers, from Solid Smoke Records, plus New York-based rock act Mike Corbin, whose upcoming album is being produced in London by Colyer.

MOR At EMI To Mainstream

LONDON—EMI Records U.K. has merged its MOR a&r and marketing operations into the company's mainstream music division.

Vic Lanza, MOR general manager, takes over a&r responsibility, reporting to EMI a&r director Terry Slater, while marketing is taken over by John Cavanagh, EMI/Liberty U.K. general manager and his staff.

Peter Buckleigh, EMI overall marketing director says: "Every effort is being made to find employment within the Thorn EMI group for remaining staffers of the MOR operation." About eight are involved.

Stamps Honor

STOCKHOLM—Operatic soprano Birgit Nilsson and orchestral conductor Sixten Ehrling are pictured together on one of a new series of postage stamps issued here from Sept. 9 this year. Nilsson is depicted in a scene from "Turandot."

Hachette, Big French Publisher, Expanding Into Video Distribution

By MICHAEL WAY

PARIS—The French press and book publishing giant Hachette has moved into video distribution to newsagent outlets around the country.

By the end of September, the company aims to service 150 outlets, with top film titles from RCA, RCV, Warner, SNC and Hollywood Boulevard Video running alongside its own catalog.

Andre Touaty, Hachette's audio visual divisional chief, says the list of video licenses would extend to PolyGram, Walt Disney and "maybe others" to total at least 100 titles by the end of the year.

The venture is logoed Videokiosque and is handled by Hachette's successful press publication group Edi-7, which publishes "Elle" and the television program guide "Tele 7 Jours," the latter France's biggest-selling magazine with a circulation of three million.

Touaty says the new venture is directed at "the top end" of France's 12,000 newsagents.

At the same time Edi-7 is seeking a manufacturer of blank videocassettes for distribution under the Hachette logo through the same retail network and to back up a similar blank audiocassette venture. Currently, Hachette distributes Agfa blank video tapes and the German manufacturer produces blank tape for the audiocassettes.

Touaty says the blank videocassette network, with up to 1,000 outlets by the end of 1981, will be the biggest in France. At present there are only 600-700 sales points for this software range in France. Hachette has, he says, already lined up 8,000 outlets for its own-brand blank audio tapes.

The vast Hachette investment, though Touaty refuses to put a specific figure to it, will comprise a number of innovations. Videokiosque will offer cassettes on sale, rental and club basis to the public.

He says: "In view of continuing dealer reticence over high risk in video, all orders for Videokiosque product will be made by telephone by the dealer to a central distribution agency." He adds that eventually the customer may enjoy this facility, which would relieve newsagents of stocking problems and hassles.

At present, Hachette uses its own Paris stock center and one in the central French city of Lyons, which it shares with the NMPP newspaper and magazine distribution company.

NMPP operates 20 other similar distribution agencies throughout France and these will be used eventually for the video scheme, says Touaty. He emphasizes that even with telephone ordering, dealers will be able to offer video, just as with

newspapers, through a 24-hour service.

Dealers will be provided with display racks and a free catalog, with 100,000 printed by the end of the year. At the same time, Hachette has launched a new video monthly magazine "Video-7," under the editorship of Eric Vincent, one-time editor of leading French pop magazine "Salut les Copains."

Touaty says the Hachette venture depends greatly on the geographical location of the main French video-viewing public. When video first appeared prominently here some three years ago, 60% of hardware owners were in the greater Paris region.

But, by the end of this year, only 40% of the estimated 300,000 video-recorders nationally will be located there.

Early this year, 80% of the Hachette empire was bought up by the Matra engineering company which at the same time took in shares of the Europe No. 1 radio station and the sister record company Disc'AZ.

One quarter of the Matra share is held by Daniel Filippachi, head of the WEA-Filippachi record and video company and owner of "Paris Match" and "Lui" magazines, among other big press sellers.

He's now vice-president of Hachette, under Matra boss Jean-Luc Lagardere, and president of the "Edi-7" press group which includes book publishing and production, a printing works and distribution in both France and other territories.

Linked to Edi-7 is Edi-Monde which handles all Walt Disney printed material in France. Hachette also enjoys a near-monopoly of book distribution in France.



GREEK GOLD—PolyGram Greece managing director Nikos Antypas, right, presents composer Vangelis Papathanasiou with a gold disk for sales of 50,000 of his LP "Odes."

BENEFITS ONE ISSUE

New Fray Embroils Greek Music Union

By JOHN CARR

ATHENS—It's a time of turmoil for Greece's unionized musicians. After virtually winning their battle to get the Greek government to take a more active stand against piracy, they are now limbering up to fight for better sickness and retirement benefits.

The Greek Musicians' Union last June fired the opening salvo of its antipiracy campaign with a widely publicized statement that piracy here "threatens to overwhelm the legitimate music industry and its artists."

That was a credible claim in a country where piracy takes up at least 80% of the cassette market. The government had readied a drastic antipiracy bill in June, 1980, yet for more than a year it had not been signed into law by the Greek president.

Only after the union members threatened to boycott the prestigious summer-long Athens Festival did the government give in. Two government ministers have already signed the bill. The clinching presidential signature will be affixed "very shortly," according to Evangelos Katsambas, Musicians' Union president.

But the union's problems are by no means over. Saying he intends to get redress for "20 years of abuse," Katsambas predicts another hard battle with the government over sickness and retirement benefits, now judged inadequate by the majority of union members.

The union also has a grievance with one of its main employers, the State-run Hellenic radio and television network, ERT, and in particular the director of the group's third program, composer Manos Hadjidakis.

Initially, Hadjidakis had been widely praised for converting the third program from a minor classical outlet into a richer cultural mix. But he also publicly upbraided the unionized ERT light orchestra for "its laziness and incompetence."

The union's reply has been to boycott Hadjidakis. Says Katsambas: "The orchestra from now on makes its own decisions. It is no longer just a plaything for Hadjidakis."

All this bodes ill for Greece's music culture, epitomized in the annual Athens Festival. The Athens State Orchestra has notably failed to reach the level of other world classical and jazz ensembles invited to play here each summer. The situation has led conductor Miltiades Karydis to bemoan publicly "the decline of classical music in Greece."

In fact, the festival itself has been plagued this year by problems ranging from poor sound systems to unruly audiences. Both were sadly evident during the July appearances of Sarah Vaughan, Oscar Peterson and Dizzy Gillespie at Athens Lakavittos Theater.

The Greek national tourist organization, which promotes the Athens Festival, has recently complained that low attendances, plus the high fees paid to star performers, might well endanger the festival's future.

It all adds up to a stormy and controversial atmosphere within the Greek music world.

Movie For Page

LONDON—Movie director Michael Winner has signed Led Zeppelin guitarist Jimmy Page to score his new \$8 million production "Death Wish II," which stars Charles Bronson. It's the first film score Page has accepted.

Club, Publisher Sign Book-Disk Deal

HELSINKI—Fazer Music Club, part of the big Finncandia Musiikki operation, has linked with Kustannus-Oy-Otava, a leading Finnish book publisher, to form a new book-music club, Seitsentahdet.

It will use the existing distribution channels of Fazer Music Club, which also incorporates the youth-oriented Listaklubi and Finlandia Club, which is for fans of "serious" music.

Total membership of the three music clubs is around 60,000.

AUGUST 29, 1981, BILLBOARD

Leahy Exits CBS' GTO

LONDON—Dick Leahy, managing director of the CBS-owned GTO label has resigned, and so thrown the whole future of the company into confusion.

The label, set up in 1974, has been pressed and distributed here by CBS for the past four years. Its artist roster includes Heatwave, the Dooleys and Billy Ocean. Apart from Leahy, there's a staff of three.

Maurice Oberstein, CBS U.K.

chairman, says that a decision on the future of GTO will be taken early September when Allen Davis, CBS International president, is in London for the U.K. sales conference.

Leahy says he has no set plans for future activities in the record business but adds: "I'll stay with GTO until we can ensure the smoothest possible transition to whatever is decided for the artists and staffers."

FNAC In France Attempts To Battle Theft

PARIS—A newspaper survey here estimates that financial losses to store owners and traders in France each year as a result of theft and shoplifting is around \$69 million, or between 0.3% and 2% according to region.

FNAC, leading French discount record retail company, estimates that even at just 1% that means a loss of almost one-half of profits after tax.

FNAC, which has several major retail outlets in Paris and other cities, originally allowed customers to select their own disks and cassettes from racks. But when theft losses

neared a 2% total, temptation was at least partially removed. Now the shelves are lined with empty cassette boxes and album sleeves.

The chain has also introduced electronic devices and claims its in-store losses are now down to about 0.8% of the total turnover. It accepts, too, that some losses attributed to theft may in fact be traced to inventory error.

Losses by theft cannot be covered, in France, by insurance, though insurance companies have surveyed the situation and conclude there are fewer shoplifting incidents in town centers than in the suburbs.

Russians View Dynacord Concert Equipment

MOSCOW—Dynacord, a major West German manufacturer of electronic equipment for concert halls and show business in general, staged a two-day exhibition display of its wares here recently.

The company, which includes microphones, amplifiers, reverbs, mixers and disco hardware in its catalog, has for many years supplied its product to Russia's Gosconcert Agency. But since its last exhibition here two years ago, Dynacord has substantially expanded its involvement in the Russian national entertainment scene.

Hans Czernig, Dynacord director-

general, said the company now sells direct to 120 different countries. Among the new products on show are the so-called Feiser and Fleindger units, a new stereo-system creating reverb and echo simultaneously, multi-channel mixers, and microphones.

High on the interest ratings for local folk was the Vocoder, which modulates the voice into certain chords or tones. Finale to the event came from a concert by Russian pop singer Alla Pugatchova, who was given a Golden Microphone award by Dynacord.

Picture Disks Coke's Japan Promo Prizes

TOKYO—Picture disks—800,000 of them—are being given away by the 16 Coca-Cola bottling companies in Japan during a two-month promotion campaign for Coca-Cola products.

The records, by Abba, the Doobie Brothers, the Nolans, Crystal King and Junko Mihara, feature original songs written especially for the Coca-Cola "Super Record Present" promotion. A total of 700,000 singles and 100,000 albums will be given away.

None of these records can be purchased. Consumers must buy Coca-Cola products and try to win a record on the basis of markings on liners and ring pulls.

The promotion campaign started on July 1 and will run through Aug. 31. The disks are being manufactured by Japan Musicolor Co., which first obtained a patent on picture disks in 1960 and recently sold 5,000 copies of Rod Stewart's "Oh God, I Wish I Was Home Tonight" picture disk as a promotion item for Nikka Whisky's Nikka Black 50. Musicolor has also manufactured picture disks by Elvis Presley, the Beatles, Linda Ronstadt, Heart and Donna Summer.

Classics Carving Niche In Japan

• Continued from page 39

they all tend to sound alike. He adds, however, that Western conductors have been able to inspire impressive results.

The Japanese orchestra is strongest in the violins and other strings. Woodwind and brass technique remains less well developed than in the U.S. and Europe.

Denon's biggest project is its complete Beethoven Symphony cycle, an East German coproduction. Symphonies numbers Five and Seven are being recorded in the next month, and the company hopes to complete the digital cycle in 1983. Conductor Otmar Suitner is leading the Berlin Staatskapelle.

Dresden's Staatskapelle Orchestra also has a growing number of releases on Denon, most recently the Bruckner Symphony No. 7. There will also be Denon sessions for the last six Mozart symphonies, all led by conductor Herbert Blomstedt. All the recording is digital.

One of Denon's most ambitious orchestral projects inside Japan is taking place in September. Conductor Akeo Watanabe will lead the NHK Orchestra in all seven Sibelius symphonies—a repeat of Watanabe's 1960s analog taping of the cycle for Nippon Columbia. Watanabe's ancestry is part Finnish and he is recognized as a foremost interpreter of Sibelius' music.

Denon recording with the Smetana String Quartet includes a complete digital Beethoven Quartet cycle and the complete Mozart String Quintets, with Joseph Suk joining as violist.

The number of fine recording orchestras in the U.S. is impressive. But Japanese record business officials says sales are strong only on records by the Big Five—the orchestras of New York, Philadelphia, Boston, Chicago and Cleveland.

One hugely successful U.S. digital recording has been the Telarc "Carmine Burana." Despite awareness of Telarc's audiophile pioneering reputation, Japanese sales of the recording have been slowed somewhat by buyer's unfamiliarity with the Atlanta Symphony as a performing group, according to observers.

Another contrast to the U.S. market is in the popularity of cassette tape. U.S. classical prerecorded cassette sales have made impressive gains in the last five years, but, according to Denon, there is no comparable pattern among classical enthusiasts here.

"Classical fans do not like tape," says one Denon executive. "The classical fan will skip tape and go to the DAD."

'Sound Of Music' Revival LP Rights To CBS

LONDON—CBS has landed album rights for the stage revival of "The Sound Of Music," with Petula Clark starring in the role Julie Andrews originated.

The production started Aug. 4 with previews at the Apollo Victoria Theater here, and the cast has already started recording with producer Norman Newell. Release date is planned for Sept. 4.

Just out is a "taster" single, "Eidelweiss," by Petula Clark, origi-

International Piracy Saps Portugal Tape Push

80% Of Sales Counterfeit; Hopes Pinned On New Bill

By FERNANDO TENENTE

This is the third in a series of special reports on the European prerecorded tape market.

LISBON—There are no plans for cassingle releases in Portugal, no one-plus-one tapes, no double-album cassettes—such marketing nuances are lost on an industry whose energies are devoted entirely to fighting the ravages of piracy.

Recent figures put 1980 sales of pirate cassettes at around three to four million, representing a staggering 80% of all prerecorded tape sales. They were announced by GPPFV, the local IFPI affiliate, after a meeting to discuss strategy in the anti-piracy campaign.

The intention is to take the best advantage possible of a bill approved by parliament in August last year, which provides penalties for piracy up to \$1,000 and a year's im-

prisonment. Since that draft bill was published, GPPFV has undertaken more than 20 actions directly against pirate producers, because, as the association argues: "Piracy must be tackled at the roots, not by seizing a handful of pirated cassettes from streetsellers and then waiting several years for the courts to decide who the producers were."

Further measures include alerting authorities to the existence of the new draft bill: "Because in some cases policemen don't act because they have no knowledge of it."

It's also hoped to encourage record company staff to participate in gathering anti-piracy information, something the group has so far done unaided.

"Since the bill was published," says the association, "sales of legitimate tape product have improved slightly, so the industry is hopeful that pirate product is now falling below the 80% share it has had since 1977, even though pirate tapes cost less than half the price of legal cassettes."

The GPPFV adds that piracy in Portugal is almost entirely confined to the cassette configuration, the disk market being pirate-free with the exception of two minor cases of counterfeiting which were quickly detected.

One of the problems for the industry, though, is that dealers generally look at the market from the pirates' point of view and are therefore un-

helpful and unreceptive to actions against piracy.

Record companies have improved the packaging and quality of prerecorded product, but have not acted to bring prices below the LP level of around \$6.20 for most imported and local material.

Sales of blank tapes are at least 10 times greater than those of prerecorded cassettes, but there have been no moves to get a levy on software: the first priority for the national music industry is to fight piracy.

Charles LP Via Arcade Holland

AMSTERDAM—Arcade Holland here is hoping to sell at least 100,000 copies of a new 18-track compilation album featuring Ray Charles.

A major television and radio advertising campaign will run through September. It will include 38, 30-second spots, using promotional material shot in May when Charles was in Frankfurt on a European tour.

Plans are to invite the singer to Holland for a gala tv show this fall, to be transmitted live by broadcasting organization TROS. The album is titled "The Legend Lives." Arcade Holland has distribution rights for the Benelux territories. That grew from negotiations with Ray Charles Enterprises in Los Angeles.

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MAIL ORDER CAMPAIGN

Sefel Readies New Classical Splash

TORONTO—About a year ago, oil tycoon Josef Sefel made a lot of noise by starting a Montreal-based record company and spending more than \$500,000 to record a series of classical digital recordings in various concert halls around the world. The company has been quiet since, but is gearing up again for another classical splash and a dip into the pop market as well.

This fall, Sefel will spend an estimated \$300,000 in print advertising to kickoff the launch of a five-album Bartok box set. According to label rep Alex Patterson, full page buys in Time, Newsweek, Sports Illustrated, U.S. News and World Report and several smaller publications will reach a potential audience of 10 million people. He reasons if only 1% of the readership responds to the mail order campaign, then the company has sold 100,000 copies out of the box.

According to Patterson, the unofficial motto of the label is "If we don't do it first class, we don't do it."

The Bartok set will also be independently distributed in the U.S.,

says Patterson. Meantime, in Canada, Sefel has undertaken his own distribution, purchasing Almada Corp. in Montreal, which includes a substantial catalogue of imports, a one-stop operation and a network of sales reps from the east to the west coast of Canada.

The Bartok collection was recorded using Soundstream equipment. Pressing is being done by KM Records in Los Angeles, with mastering by IAM Studios in Irving, Ca.

Now Sefel has just released an album by local rocker Brian Plummer, titled "I'm As Guilty As You." An earlier debut by Plummer released on a now defunct label is being reissued this fall with new mixes, vocals and new packaging.

In addition, Sefel is working on packaging for a solo LP by well-known singer/songwriter Dwayne Ford, coproduced in Los Angeles, with David Foster. Ford is married to Canadian singer Patsy Gallant, who contributes backup vocals. Ford scored a big hit some years back with the band Bearfoot.

SALES UP 25%

Prerecorded Tapes Leap

TORONTO—Despite doom and gloom forecasts by consumer media, Canada's record industry enjoyed a modest increase in the first half of 1981 while prerecorded cassette sales took an almost 25% jump.

Disk sales increased more than \$22 million for a total of \$97.1 million, while cassette sales increased by just under \$7 million for a total of \$26.2 million. Combined disk and tape sales (including 8-track) totalled \$123,414,908 compared with a \$94.8 million total for the same period 1980.

The 8-track market declined by close to 50% with a net shipment total of just under one million units,

compared to five million-plus in cassettes.

Singles showed a close to one million unit increase for a total of 8.4 million in the first six months. It is anticipated that July figures will exhibit a decline in sales as a result of the postal strike which affected buying habits of single racks.

It is worth noting that while 8-tracks have lost importance in the front-line market, cut-out dealers are earning substantial income from the wealth of top-line 8-track product being remained.

All figures cited are net sales, with dollar figures rendered at wholesale costs.

WEA Music Plots Mid-Price Classical Entry

TORONTO—WEA Music of Canada is readying the launch of a comprehensive Nonesuch catalogue drive in this market, entering into the highly competitive mid-price classical field.

According to Kim Cooke, product manager for the Nonesuch line, much of the material in the American catalog has been unavailable in Canada for the last 10 years, outside of import copies.

The chief hook to bait consumers is the \$6.98 list price, which falls a dollar short of the general Canadian

mid-price offerings put out by CBS and PolyGram.

Shipments of Canadian manufactured catalog go out in September, and the expectation is that by early new year the company will be into a simultaneous release schedule with the American counterpart.

While the \$6.98 tag covers a fairly wide range of product, full price will be quoted on the Silver series and digital offerings in the new release schedule. About 80 titles are listed in the WEA Canada Nonesuch catalog.

Sound Of Reggae Heard More On Radio Dial?

TORONTO—While Canadian radio programmers still seem non-committal about putting reggae music on the air, tours by Peter Tosh, Dennis Brown, Third World and others could change things.

Dennis Brown and Third World have both toured from Vancouver to Montreal, earning substantial daily newspaper ink and, more importantly, have generated dollars for concert promoters. Both acts wind up in Toronto for a Caribana festival at Varsity Arena, joining Jamaican transplants Truth & Rights—a funk-reggae act now residing in this

market

Topping this, Peter Tosh is set for four nights of shows at the Commodore Ballroom in Vancouver early this fall, along with two shows at St. Dennis in Montreal and five nights at the 2,000-plus seat O'Keefe Centre here.

Already local radio is reacting by increasing airplay on white reggae performers like the Police. Canada's growing black population and record labels with reggae acts are watching closely to see if the swell will be enough to put reggae artists on commercial AOR radio.

105TH STANZA PULLING 60,000

Bayreuth Wagner Fest Sells Out

By WOLFGANG SPAHR

BAYREUTH—The 105th Wagner festival in Bayreuth is sold out. More than 60,000 people will attend the 30 events scheduled, which involve 40 soloists, 200 choral singers and 180 musicians, by the festival's end.

Total cost of this year's festival is \$5.24 million. The state of Bavaria and the West Germany government provide \$1 million each; the town of Bayreuth and the county of Oberfranken \$564,000 between them; the friends of the city of Bayreuth \$282,800, and Wolfgang Wagner, director of the annual event, sponsors it to the tune of \$2.69 million.

Bayreuth is only one of a string of major festivals held up and down Europe during the classical music season, festivals that present West German and other record companies with enormous opportunities in artist and music promotion.

It is said of the Salzburg festival, for instance, that very often you see nothing but yellow: an indication of PolyGram's promotional activity—the yellow Deutsche Grammophon label becoming the Austrians' national color during the event.

All companies agree that the surge of interest and the influx of foreign

music-lovers accompanying each festival do much to boost German record and tape sales.

EMI has posters and retail activities lined up in all the festival cities, from Munich to Edinburgh. Classical chief Andreas Von Imhoff says releases of new productions are rarely synchronized, though efforts are made to present important artists and special premiers in the festival context, like the Alban Berg Quartet in Salzburg. But with a glittering array of EMI-represented names appearing: Barenboim, Fischer-Dieskau, Becht, Jerusalem, Moser, Domingo, Muti, Weissenberg and more, press reaction to concert performances is as important for promotion as anything the company can do itself.

Teldec says it does not time releases for the festivals either. "But," says classical chief Heinrich Weritz, "sometimes we do productions of successful festival performances afterwards, on record, for example the Mozart 'Idomeneo' with Harnoncourt after the Zurich festival."

All the company's top classical names will be active during the festival period: the Chicago Symphony with Georg Solti at Salzburg; the Concentus Musicus Vienna at Berlin.

Ariola is concentrating its efforts on Bayreuth, where the first studio digital productions of "Das Rheingold" will be presented, and Lucerne, where the Strings Lucerne is celebrating its 25th anniversary, with emphasis on another digital

recording, Handel's "Water Music."

RCA will be presenting in Salzburg a new 4-LP digital cassette of Mozart's "Zauberflöte," while Polydor and DG are publishing special festival papers at Bayreuth and Salzburg for distribution all over town. DG has released seven Barenboim titles to coincide with his Bayreuth debut conducting "Tristan and Isolde."

Phonogram's Sabine Max sums up the role of the festivals: "The sales importance actually during a festival is not that huge. But the appearance and the performance of an artist in the festival is extremely important for general promotion through the identification of his name with the record company label."

2nd 'Rockstudio' Album Produced

COLOGNE—In conjunction with West German Radio, EMI Electrola here has produced its second "Rockstudio" album, aimed at presenting hitherto unknown rock bands to the public.

The package is produced by Wolfgang Neumann, broadcaster and writer on music. Groups in this follow-up LP are: Grandee, from Duesseldorf; Elron's House, also from Duesseldorf; Zoff!, which has already won a special award from the German Phono-Academy; and Memphis, Frankfurt-based, which specializes in country and folk music.

Award Winners

HAMBURG—Winners of this year's awards in the Hermann-Lons Medaille series, known in Germany as the "Oscars" of the brass and MOR music world, are singer Herman Prey, musician Ernst Mosch and girl vocalists Erika Koeth and Margot Hellwig.

CHART WATCH

Siegel Dominating 'Schlager' Scene

By JIM SAMPSON

MUNICH—In a separate chart, "Musikmarkt" tracks the sales performance of German-language singles. Dominating "schlager" action this summer has been Ralph Siegel, in his various capacities as composer, publisher, producer and label head. Atop the "schlager" list this week, and number two overall nationally is "Flieg Nicht So Hoch, Mein Kleiner Freund," written by Jean Frankfurter and Robert Jung and published by Siegel. Sung by 16-year-old schoolgirl Nicole, the song barely failed to make the finals of the national Eurovision song contest run-offs. Siegel released the song anyway on his Jupiter label, where it has outsold all but one of 12 tunes selected for Eurovision consideration. An English language version, "Don't Fly Too High," is being released this week in several European markets. Also out this week is the English language version of Dschinghis Khan's "Loreley." Produced, composed, published and released by Siegel. The song already is Germany's number three "schlager" and has entered the Japanese charts in the German version. Siegel's third current hit, written with Joerg von Schenckendorff for Nana Mouskouri's "La Provence," produced by Andre Chapelle for PhonoGram.

Ralph Siegel may be Munich's premier musical jack-of-all-trades. But the city's creative environment is also the home of Jeff Lynne and the Electric Light Orchestra, whose new single climbs 12 notches to 15 while the "Hold On" album jumps 34 spots to number four. Both, in their second week on the chart, were recorded at Munich's Musieland Studio with the help of numerous local people. Following the gold-plated success in Germany of "Discovery" and "Xanadu," CBS's Gerd Gebhardt was not surprised by the quick charting of ELO. But the exceptional speed of the group's climb is attributed to timing.

"Everyone was waiting for the big fall releases," Gebhardt explains. "Not much new was coming out, so ELO got a head start. And with 44 national airplays in the first week, everyone knew the record was out."

Also racing up the charts is Grace Jones, whose move from disco to rock has reaped her first chart success. The album enters at number 11, and the single jumps 14 slots to number 16 in its third week. Ariola's new press chief Michael Hector notes that press reception of the new album was uniformly positive, including articles in major magazines such as "Der Spiegel." But, he adds: "It's very important to see Grace Jones," so her appearances on the national "Bananas" show and WDR-TV's regional "WWF Club" get special credit for her sudden Teutonic breakthrough. "WWF Club" is building a reputation as Germany's most important regional pop music tv showcase.

2 Metronome Deals

HAMBURG—Metronome Records here has signed license deals with the Safari and Vanguard labels.

The former is an independent from London, set up by ex-Deep Purple manager Tony Edwards and publisher John Craig. First release here under the pact is the Toyah album "Anthem," and the single from it, "I Want To Be Free."

Vanguard will be launched with material from Country Joe McDonald and Joan Baez and Alphonse Mouzon's disco group Poussez.

DG Sets Mid-Price Series; Vintage LPs

HAMBURG—Deutsche Grammophon is launching a new mid-price series this fall under the logo Edition. Titles will comprise best-selling albums from the '60s and '70s that have been unavailable in recent years.

Included on the international side are Eric Clapton's "At The Rainbow," the Dubliners' "Plain and Simple" and the Who's "Best Of The Who." From national repertoire there will be compilations of Daliah Lavi, Peter Horton, Volker Lechtenbrink and Freddy Quinn.

Long To Polydor

HAMBURG—Polydor has signed Dutch singer Robert Long, adding to its strong roster of "chanson" artists, which already includes Georg Danzer, Konstantin Wecker, Ludwig Hirsch and Herman Van Veen. Long is one of the most successful performers in this field with sales in Holland and West Germany totaling 800,000 units.

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BRITAIN

(Courtesy of Music Week) As of 8/22/81 SINGLES

Table with columns 'This Week' and 'Last Week' for the BRITAIN chart. Includes entries like 'GREEN DOOR, Shakin' Stevens, Epic' and 'HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for the BRITAIN chart. Includes entries like 'OFFICIAL BBC ALBUM OF THE ROYAL WEDDING, BBC' and 'ELECTRIC LIGHT ORCHESTRA, Jet'.

Table with columns 'This Week' and 'Last Week' for the BRITAIN chart. Includes entries like 'SUPER TROUPER, Abba, Epic' and 'TRAVELOGUE, Human League, Virgin'.

CANADA

(Courtesy Canadian Broadcasting Corp.) As of 8/15/81 SINGLES

Table with columns 'This Week' and 'Last Week' for the CANADA chart. Includes entries like 'GEMINI DREAM, Moody Blues, Threshold' and 'SLOW HAND, Pointer Sisters, Planet'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for the CANADA chart. Includes entries like 'LONG DISTANCE VOYAGER, Moody Blues, Threshold' and 'FACE VALUE, Phil Collins, Atlantic'.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 8/24/81 SINGLES

Table with columns 'This Week' and 'Last Week' for the WEST GERMANY chart. Includes entries like 'BETTE DAVIS EYES, Kim Carnes, EMI' and 'FLIEG NICHT SO HOCH, MEIN KLEINER FREUND, Nicole, Jupiter'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for the ALBUMS chart. Includes entries like 'KIM WILDE, Kim Wilde, Rak' and 'STARS ON LONG PLAY, Stars On Long Play, CNR'.

JAPAN

(Courtesy Music Lab) As of 8/17/81 SINGLES

Table with columns 'This Week' and 'Last Week' for the JAPAN chart. Includes entries like 'MAMOTTE AGETAI, Jumi Matsutoya, Toshiba-EMI (Kirara)' and 'MEMORY GLASS, Jun Horie, CBS/Sony'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for the JAPAN chart. Includes entries like 'STEREO TAIYO ZOKU, Southern All Stars, Victor' and 'A LONG VACATION, Eiichi Ohtaki, CBS/Sony'.

Table with columns 'This Week' and 'Last Week' for the AUSTRALIA chart. Includes entries like 'REFLECTIONS, Akira Terao, Toshiba-EMI'.

AUSTRALIA

(Courtesy Kent Music Report) As of 8/17/81 SINGLES

Table with columns 'This Week' and 'Last Week' for the AUSTRALIA chart. Includes entries like 'WHO CAN IT BE NOW?, Men At Work, CBS' and 'STARS ON 45, Stars on 45, Mercury'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for the AUSTRALIA chart. Includes entries like 'STARS ON LONG PLAY, Stars On 45, Mercury' and 'MISTAKEN IDENTITY, Kim Carnes, EMI America'.

SWEDEN

(Courtesy GLF) As of 8/18/81 SINGLES

Table with columns 'This Week' and 'Last Week' for the SWEDEN chart. Includes entries like 'JAG VILL HA DIG, Freestyle, SOS' and 'HUBBA HUBBA ZOOT ZOOT, Caramba, Trash/Polar'.

HOLLAND

(Courtesy Stichting Nederlandse) As of 8/18/81 SINGLES

Table with columns 'This Week' and 'Last Week' for the HOLLAND chart. Includes entries like 'KIM WILDE, Kim Wilde, Rak' and 'FOER VAENTAN, Eva Dahlgren, CBS'.

Table with columns 'This Week' and 'Last Week' for the AUSTRALIA chart. Includes entries like 'ONE DAY IN YOUR LIFE, Michael Jackson, Motown' and 'WORDY RAPPINGHOOD, Tom Tom Club, Island'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for the AUSTRALIA chart. Includes entries like 'A VAN, Abba, Polydor' and 'THE BEST OF MICHAEL JACKSON, Motown'.

FINLAND

(Courtesy of SEURA) As of 8/10/81 SINGLES

Table with columns 'This Week' and 'Last Week' for the FINLAND chart. Includes entries like 'KIDS IN AMERICA, Kim Wilde, Rak' and 'VARJO SEURAA ONNEAIN, Pelle, Johanna'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for the FINLAND chart. Includes entries like 'DIFFICULT TO CURE, Rainbow, Polydor' and 'COCKTAIL BAR, Eppu Normaali, Poko'.

DENMARK

(Courtesy BT/IFPI) As of 8/18/81 SINGLES

Table with columns 'This Week' and 'Last Week' for the DENMARK chart. Includes entries like 'STARS ON 45, Stars On 45, CNR' and 'STARS ON 45 VOL 2, Stars On 45, CNR'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for the DENMARK chart. Includes entries like 'RUGSTED/KREUTZFELDT 2, Rugsted/Kreutzfeldt, CBS' and 'RUGSTED/KREUTZFELDT 1, Rugsted/Kreutzfeldt, CBS'.

Distribution Move

HELSINKI—Johanna Kustannus, the leading independent record company in Finland, has switched its distribution from CBS Records/PEC Musiikkituokku to Finnscandia, effective immediately.

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

Spotlight

Pop

BOB JAMES—Sign Of The Times, Columbia/Tappan Zee FC 37495. Produced by Bob James. James composed three songs on his latest CBS LP; the other three were written by the master of witty uptempo pop, Rod Temperton. Temperton also supervised the rhythm and synthesizer arrangements on the songs he wrote; as James did on his own tunes. It's virtually impossible to categorize a player like James: this album will in all likelihood hit the top of the jazz chart, but it will also do very well in the pop market and get a smattering of adult contemporary and black progressive play. Vocalists include Patti Austin, who, like Temperton is a Quincy Jones associate.

Best cuts: "Hypnotique," "The Streamin' Feelin'," "Uncorn," "Love Power."

ORIGINAL MOTION PICTURE SOUNDTRACK—Arthur, Warner Bros. BSK3582. Produced by Michael Omartian, Andrew Gold, Val Garay, Burt Bacharach, Stephen Bishop, Carole Bayer Sager. The sales spark for this soundtrack is Christopher Cross' charted single, "Arthur's Theme," subtitled "Best That You Can Do," which adds a jazzy sprightliness to his now-familiar hook-laden Pop'n'Roll sound. Nicolette Larson, Ambrosia and Stephen Bishop are also represented with songs "inspired" by Bacharach's themes in the motion picture. The film is a big comedy hit; this is Cross' first product since his Grammy-sweeping smash debut LP.

Best cuts: "Arthur's Theme," "Fool Me Again," "Poor Rich Boy," "It's Only Love."

ORIGINAL MOTION PICTURE SOUNDTRACK—Urch: A Music War, A&M SP6019. Executive producer: Michael White. Taken from the soundtrack of the same name, this double LP makes a fine sampler as to who's who in the new wave. Performing live are such well-known acts as the Police, XTC, Devo, the Cramps, Joan Jett, Gary Numan, Gang Of Four, 999, X, and Magazine. Also of note are Toyah Wilcox, Orchestral Manoeuvres in the Dark, the Go Go's, Jools Holland, Echo & the Bunnymen, the Au Pairs, Pere Ubu, John Otway, Steel Pulse and the Members.

Best cuts: "Driven To Tears," by Police, "Enola Gray" by Orchestral Manoeuvres, "Offshore Banking Business," by the Members, "Tear It Up" by the Cramps, "He'd Send In The Army" by Gang of Four

CHILLIWACK—Wanna Be A Star, Millennium BXL17759 (RCA). Produced by Bill Henderson, Brian MacLeod. The Canadian rock trio has steadily increased its U.S. following over the years, through frequent touring and a series of LP releases on a number of different labels. It could be on the verge of a large-scale breakout with this high energy set of rockers and midtempo ballads. The group draws on influences ranging from hard rock to jazz (check out the keyboard action in "Too Many Enemies"), for a broad appeal. This should be Millennium's second major U.S. success with a Canadian act, following Bruce Cockburn.

Best cuts: "So You Wanna Be A Star," "Living In Stereo," "My Girl," "I Believe," "Sign Here."

Jazz

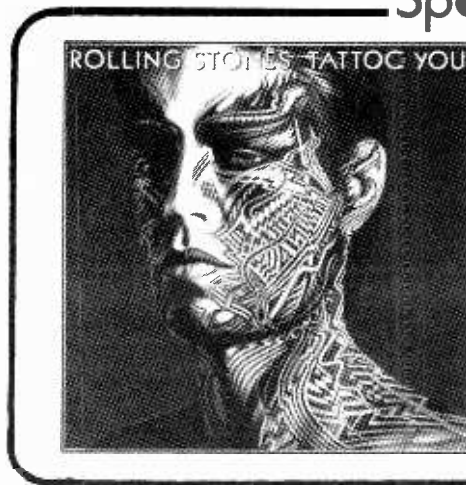
ARTHUR BLYTHE—Blythe Spirit, Columbia FC 37427. Produced by Arthur Blythe, Jim Fishel. Altoist Blythe has been lionized in recent years for his stylistic versatility as much as his formidable power as a player, and both traits are in ample supply here. If his rotating support team—including both a traditional quartet with piano and rhythm section, as well as Blythe's provocative quintet featuring cello, guitar and tuba—never reaches for the kinetic rhythmic peaks attained on last year's "Illusions," they more than make up for it in the mix of atmospheric lyricism and hypnotic Third World collages explored. The pairing of Blythe's own compositions and chestnuts like "Strike Up The Band" and "Misty" will also bridge listener tastes.

Best cuts: "Faceless Woman," "Reverence," "Strike Up The Band," "Just A Closer Walk With You."

ANDY NARELL—Stickman, Hip Pocket (Windham Hill) HP 101. Produced by Andy Narell, Steven Miller. Narell's exhilarating use of steel drums as a melodic jazz vehicle made his Inner City debut a critical success, and this followup, launching his own label, will easily repeat that pattern and likely pick up airplay as well. Augmented by his piano and electric piano lines, percussionist Kenneth Nash, guitarist Steve Erquiaga and bassist Rich Grard, Narell carries his bell-like stylings light years beyond the island feel normally associated. Comparisons to contemporary fusion acts like Pat Metheny (the title tune, with its crisp acoustic guitar underpinning) and old masters like Gary Burton are likely, but Narell's his own man throughout.

Best cuts: "Stickman," "Jig," "Oz," "Sharp Tongue."

FUSE ONE, CTI CTI-9003. Produced by Creed Taylor. With an all-star lineup headed by Stanley Clarke, Larry Coryell, Paulinho DaCosta, Joe Farrell, John McLaughlin, Ronnie Foster, Leon Ndugu Chanler, Lenny White and Tony Williams, producer Taylor relaunches his signature label with a commercial vengeance. Yet the very depth of strong players here is less central to the LP's glossy finish than arranger Jeremy Wall, who has brewed a collection of alternately romantic and



breezily uptempo charts for songs from Clarke, McLaughlin, Ronnie Foster and Wall himself. Fans hoping for some heated interplay will likely be disappointed, but those attracted to CTI's early brand of sleek commercial jazz won't be.

Best cuts: "Grand Prix," "Waterside," "Friendship."

Country

THE KENDALLS—Lettin' You In On A Feelin', Mercury SRM 16005. Produced by Jerry Gillespie, the Kendalls. The Kendalls have done more than switch labels, they've taken their unique sound and refined it to high country art. This LP, cut in Muscle Shoals, shows why no one else sounds quite like the Kendalls, with their spunky, pristine vocals and energetic instrumentation. Jeannie sounds stronger than ever (check out her bluesy vocal on "Oh What A Price"), there's also more of Royce here as well. The songs are uniformly appealing, with several potential singles sprinkled throughout. All in all, a most satisfying Kendalls package.

Best cuts: "Teach Me To Cheat," "Borrowing Loin," "There's Not A Mountain We Can't Climb," "Blue All Over You."

REBA MCENTIRE—Heart To Heart, Mercury SRM16003. Produced by Jerry Kennedy. Littered with love tunes, this album is a fine showcase for McEntire. Her rich, bluesy tones, edged with just the right touch of vibrato, are admirably suited for a variety of material, ranging from a cover of the Platters' pop hit, "Only You" to her current country offering, "Today All Over Again." Some fine background vocalists kick in their efforts, including Ricky Skaggs and Bergen White.

Best cuts: Those cited, plus "Indelibly Blue," "Love By Love," "How Does It Feel To Be Free."

Soul

TAVARES—Loveline, Capitol ST-12167. Produced by Alan Abrahams. The five man brother group returns with another well-paced collection of driving, midtempo rhythm numbers and soft, expressive ballads. "Keep On" and "Better Love" here capture the dynamics of such past Tavares hits: as "Heaven Must Be Missing An Angel," "Turn Out The Nightlight" and "Don't Want To Fool You" are both soothing slower tunes which should attract a mixture of black progressive and adult contemporary play. The album was dedicated to the mother of the Tavares brothers, who died recently.

Best cuts: Those cited plus "Touche," "God Bless You," "House Of Music."

EPs

SCARS—Author! Author!, Stiff TEES1204. Produced by Robert Blamire. This four-man group plays dense new-wave influenced rock, full of effects and distortions, but having its share of good music as well. Playing music that is in turn as accessible as the Pretenders, and then as mean as Killing Joke, this act bears watching. **Best cuts:** "She's Alive," "Author! Author!"

Billboard's Recommended LPs

pop

GRINDER SWITCH—Robox Records RBX8101. Produced by Bud Reneau. High-quality country rock with a steady beat is

ROLLING STONES—Tattoo You, Rolling Stones COC 16052 (Atlantic). Produced by the Glimmer Twins. Beginning with the jump rock single "Start Me Up," the first side of the new Stones LP is a return to early '70s rock basics. "Neighbors," the final cut on the side may allude to the more recent Stones' sound of "Send Her To Me," but the side is most memorable for the reintroduction of the sax into the groups sound, especially in "Slave." The band is as raunchy as ever in "Little T & A." The second side should be a favorite for lovers, fans of Stones' ballads and A/C programmers. All the songs here are slow to midtempo, and the band explores the various vocal and instrumental permutations of the ballad form, while retaining the quintessential Stones soul.

Best cuts: Those mentioned above, and "No Use In Crying," "Waiting For A Friend," "Worried About You."

made by this veteran quintet. Especially notable is "The Warm Kind," which features Bonnie Bramlett on background vocals and a rollicking, good-time feel. **Best cuts:** "The Warm Kind," "One Hour Into Sunday," "Lady Luck," "Open Road."

NEIL DIAMOND—Love Songs, MCA MCA 5239. No producer listed. With Diamond hot as a pistol with his Capitol soundtrack to "The Jazz Singer," MCA here reaches into its vaults for 14 sides from the late '60s and early '70s. Several of these songs were major hits, including "Play Me" and "Stones," but most are just pretty LP cuts of songs by such writers as Joni Mitchell, Jacques Brel and Rod McKuen, Tom Paxton, Leonard Cohen, Roger Miller and Buffy Sainte-Marie. **Best cuts:** All.

country

ORION—Fresh, Sun 1028. Produced by Shelby Singleton. There's a raft of fine rockabilly and country material on this album, and Orion does a superb job with all of it. If one can suspend the inevitable comparisons between Orion's and Elvis's vocalizing, then this project is an unalloyed delight to listen to. The instrumental backing gives the vocals impetus without overwhelming them. **Best cuts:** "Some You Win, Some You Lose," "Look Me Up (And Lay It On Me)," "There's No Easy Way," "Anybody Out There."

MICKEY NEWBURY—After All These Years, Mercury SRM14024. Produced by Norbert Putnam. Newbury's voice is compelling and convincing here, although the lyrics ride somewhere beneath his usual level. The mainly acoustic instrumentation fits both his singing style and his messages and memories. **Best cuts:** "That Was The Way It Was Then," "Medley," "Over The Mountain."

soul

BRICK—Summer Heat, Bang FZ37471. Produced by Ray Parker Jr., Brick. Brick has long been identified as having one of the most solid funk sounds in the business, but here it has been given a lighter touch, courtesy of producer Parker. Parker's sound with Raydio is one of the most sprightly and engaging in contemporary pop or r&b and much of that wit and spirit is reflected here. **Best cuts:** "Sweat (Till You Get Wet)," "Babe," "The Happening," (not the Styx and Supremes hits).

STYLISTICS—Closer Than Close, TSOP FZ37458. Produced by Thom Bell, Dexter Wansel, Cynthia Biggs, Darnell Jordan, Joel Bryant. The venerable group is back with another set of sinuous ballads sparked by some of the prettiest harmonies in the business. Wansel and Bell served as executive producers, injecting more uptempo rhythm cuts into the package than has been the case with recent Stylistics LPs. "What's Your Name" has an intriguing sense of dynamics; suggesting Marvin Gaye's "Got To Give It Up." **Best cuts:** That cited plus "Habit," "Searchin'."

NARM Panel Considers 5 Areas

• Continued from page 3

for manufacturers implement bar-coding.

Also, committee members, representing 1,000 outlets, have agreed to an annual sales survey. Under this plan, a NARM-named CPA firm will receive annual sales reports from each of the chains, with total overall volume made available to committee members as a method of judging business activity from one year to the other.

Besides Fogelman, the NARM Retail Advisory Committee is composed of Jerry Adams of Harmony House; Jim Bonk of Camelot; Jack

jazz

WORLD SAXOPHONE QUARTET—W.S.O., Black Saint (Rounder) BSR 0046. Executive producer: Giovanni Bonandri. Between them, Hamiett Bluiett, Julius Hemphill, Oliver Lake and David Murray offer an encyclopaedic range of technique and root style, making their interplay at once distinctly avant-garde yet free of the movement's often numbing self-absorption. This four-way conclave continues their basic format of dramatic reed voicings and solo lines that are challenging enough to make the lack of rhythm section or other melodic timbres a plus. Best of all, they show they can swing ("Sunday Dance," "W.S.Q.") even in the most daunting harmonic contexts. **Best cuts:** Those mentioned plus "Connections," "Pillars Latino," "Suite Music."

TOM VARNER QUARTET, Soul Note (Rounder) SN 1017. Produced by Tom Varner. This debut for a young french horn stylist establishes Varner near the very top of the admittedly brief list of players committed to venturing into jazz with the symphonic instrument. What distinguishes Varner is both his compositional focus (Ornette Coleman and Charles Mingus are but two point sources) and astonishing technique. Rapid flurries of notes and raucous slurs may be routine on other brass horns, but on this instrument those effects represent obvious care. **Best cuts:** "The Otter," "Radiator," "TV TV."

JOSEPH BONNER—Impressions Of Copenhagen, Theresa TR114. Produced by J. Thomas Tilton. There's an abundance of eminently listenable music on these five lengthy cuts, all composed by pianist Bonner. And Bonner is to be commended for his employment of a string quartet, trumpet and trombone in addition to bass and drums. Bonner plays a pleasantly modern style, his melodic lines are good and the moods he creates are varied. That's the producer, Tilton, slapping the drums. **Best cuts:** "The North Star," "I'll Say No This Time."

BOLA SETE—Ocean, Lost Lake Arts (Windham Hill) LLA 82. Produced by John Fahey, Doug Decker. This handsomely re-packaged reissue of a neglected classic first shipped by Takoma in 1972 offers a collection of exquisitely played originals, Brazilian folk songs and works by other South American composer/players like Baden Powell. This is timeless lyricism transcending any easy generic tag, and fits the contemplative guitar and piano music of distributor Windham Hill's roster perfectly. **Best cuts:** "Viro Mundo Penba," "Let Go," "Xengo Xengo Xererengo," "Ocean Waves."

STEPHANE GRAPPELLI QUARTET—Tribute To, Europa JP2001. Produced by Gerard Gustin. The famed French fiddler pays his respects to Basie, Jobim, Parker, Gillespie and other jazz giants with this intimate recital. Twelve tracks are included, all composed by Grappelli and the producer. Piano, bass and drums accompany Grappelli's ingenious improvisations. In his 70s now, he remains the world's best on his instrument. **Best cuts:** pick 'em.

SINGERS UNLIMITED—A Capella II, Pausa 7101. Produced by Hans Georg Brunner-Schwer and Gene Puerling. Aided by overdubbing, this remarkable vocal group again impresses with 12 delightful standards, sung without instrumental accompaniment. Producer Puerling, Bonnie Herman, Len Dressler and Don Shelton are far ahead of other quartets with their daring, precisely performed harmonies and impeccable intonation. Album was recorded in Germany seven years ago; the choice of tunes—all proven but untired evergreens—is admirable. **Best cuts:** "Yesterday," "Indian Summer," "Girl Talk."

SOLAL & PEDERSEN—Movability, Pausa 7103. Produced by Hans Georg Brunner-Schwer. Eight highly palatable tracks by the European pianist and bassist, taped five years ago in Germany. Solal rips off two original themes, there's one by bassist Pedersen and the others are well-known standards. Interplay between the two musicians is excellent. **Best cuts:** "Autumn Leaves," "Lalos," "Donna Lee."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

Eugster and Fred Taub of Pickwick; Frank Fisher of National Record Mart; Jim Bill Golden of Record Bar; Jim Greenwood of Licorice Pizza; Roy Imber of Elroy Enterprises; Tom Keenan of Everybody's; Evan Lasky of DanJay Music; Al Levinson of Turtles; John Marmaduke of Hastings Books & Records; Carl Rosenbaum of Flipside Records; Stu Schwartz of Harmony Hut; Russ Solomon of Tower.

The manufacturer's executive advisory board includes WEA's Henry Droz; MCA's Al Bergamo; CBS' Paul Smith; PolyGram's Jack Kiernan; and RCA's Larry Gallagher.

Record for Record, Tape for Tape,

The most charted
new Label
on the street.

LULU



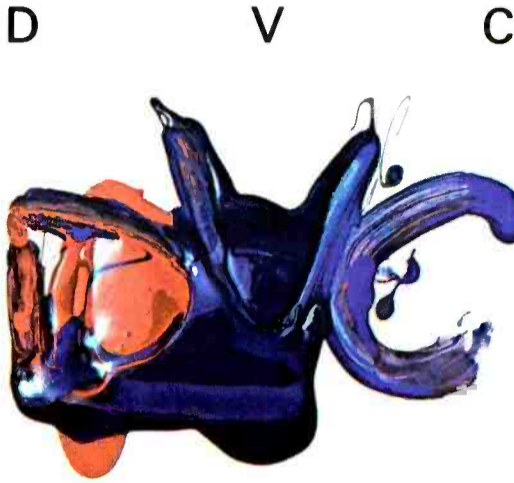
AAB-11006

SHIPPING THIS WEEK

Her Alfa debut. Previewed by the single that's gone Top 30 in just 3 weeks—"I Could Never Miss You (More Than I Do)" (ALF-7006).

Produced by Mark London
Management: Marion London
Bookings: Regency Artists

DVC



AAB-11005

A Top 10 AOR add its first week in release. With a debut single shipping soon by popular demand.

Produced by Eric Holtze
Management: Eric Holtze
Bookings: DMA

YUTAKA/LOVELIGHT



AAA-10004

Keyed off by the Black and A/C charted "Lovelight" (ALF-7004) — his title tune duet with Patti Austin. The album that's been a top Jazz charter for 4 months.

Produced by Dave Grusin & Larry Rosen/
Grusin-Rosen Productions
Management: Brenda Dash/Sugar-B
Bookings: Regency Artists

THE CORBIN/HANNER BAND FOR THE SAKE OF THE SONG

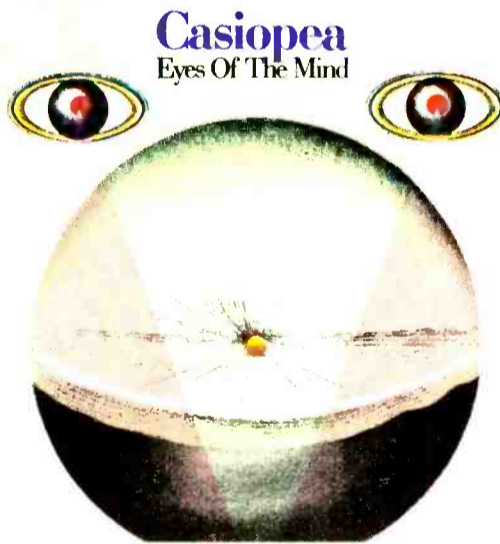


AAA-10003

From the duo that's bulleting up the Country charts with their new single—"Livin' The Good Life" (ALF-7007).

Produced by Tommy West for CashWest Productions
Management: Bob Burwell
Bookings: Jim Halsey Co.
Publicity: Kathy Gangwisch

CASIOPEA EYES OF THE MIND

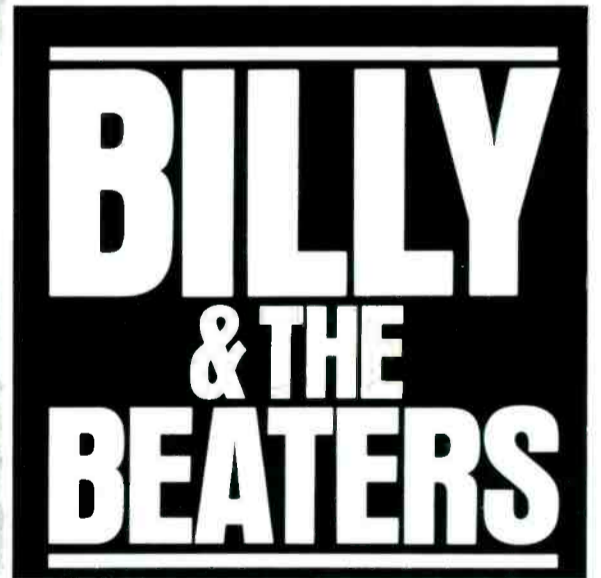


AAA-10002

A Jazz charter with in-store play sales in pure Pop markets. And Dance club action dawning with their 12-inch "Sunrise."

Produced by Harvey Mason/Associate Producer:
Kenny Mason
Contact: Hide Katada/Alfa

BILLY & THE BEATERS



AAA-10001

Their first single went Top 30. Now their latest is ready to top it—"At This Moment" (ALF-7005).

Produced by Jeff Baxter
Management: Al Schwartz

Six for Six.

Alfa™



The company that keeps its promises by breaking them.

EDDIE RABBITT

The Best of
EDDIE RABBITT

The Best Of Eddie Rabbitt 3E-235 GOLD

Eddie Rabbitt Horizon

Eddie Rabbitt Horizon 6E-236 PLATINUM

EDDIE RABBITT
Step By Step

**PROGRESSIVE
SALES IN
THREE
EASY
STEPS**

The new Eddie Rabbitt album **STEP BY STEP** 5E-532
is a secure investment with a precious metal guarantee.

Contains the hit single "Step By Step" E-47174

Producer: David Malloy

Personal Management: Stan Moress / Scotti Brothers Artists Management

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Billboard TOP LPs & TAPE

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THIS WEEK			LAST WEEK			Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK			LAST WEEK			Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	
THIS WEEK	LAST WEEK	Weeks on Chart	THIS WEEK	LAST WEEK	Weeks on Chart			THIS WEEK	LAST WEEK	Weeks on Chart	THIS WEEK	LAST WEEK	Weeks on Chart			
★	1	6	★	54	4	15.98		★	79	6	★	79	6		SLP 21	
FOREIGNER 4 Atlantic SD 16999			SOUNDTRACK Heavy Metal Full Moon/Asylum DP 90004 (Elektra)			MILES DAVIS The Man With The Horn Columbia FC 36790										
★	3	3	★	41	6	8.98	SLP 5	★	72	65	★	72	65	14	8.98	
STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)			RICHARD DIMPLES FIELDS Dimples Boardwalk NB1-33232			VAN HALEN Fair Warning Warner Bros. HS 3540										
★	4	4	★	38	39	8.98		★	73	61	★	73	61	54	8.98	
JOURNEY Escape Columbia TC 37408			PABLO CRUISE Reflector A&M SP-3726			PAT BENATAR Crimes Of Passion Chrysalis CHE 1275										
★	4	2	★	39	38	8.98		★	74	75	★	74	75	22	8.98	SLP 23
PAT BENATAR Precious Time Chrysalis CHR 1346			CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383			DENICIE WILLIAMS My Melody ARC/Columbia FC 37048										
★	5	5	★	40	28	8.98		★	75	64	★	75	64	33	7.98	
MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)			RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)			STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)										
★	7	18	★	41	34	9.98	SLP 3	★	76	86	★	76	86	4	8.98	
BILLY SQUIER Don't Say No Capitol ST-12146			MAZE FEATURING FRANKIE BEVERLY Live In New Orleans Capitol SKBK-12156			RAMONES Pleasant Dreams Sire SRK 3571 (Warner Bros.)										
★	12	4	★	46	9	8.98	CLP 13	★	77	50	★	77	50	11	8.98	
RICKIE LEE JONES Pirates Warner Bros. BSK 3432			JOHN DENVER Some Days Are Diamonds RCA AFL1-4055			PAT METHENY & LYLE MAYS As Falls Wichita ECM ECM-1-1190 (Warner Bros.)										
★	9	25	★	43	45	8.98		★	78	67	★	78	67	54	8.98	
RICK SPRINGFIELD Working Class Dog RCA AFL1-3697			MICK FLEETWOOD The Visitor RCA AFL1-4080			AC/DC Back In Black Atlantic SD 16018										
★	9	8	★	44	37	8.98	SLP 1	★	79	74	★	79	74	15	8.98	
RICK JAMES Street Songs Gordy G8-1002M1 (Motown)			JOHN SCHNEIDER Now Or Never Scotti Bros. FZ 37400 (CBS)			JOE WALSH There Goes The Neighborhood Asylum SE-523 (Elektra)										
★	10	11	★	52	5	8.98		★	80	84	★	80	84	17	8.98	SLP 44
REO SPEEDWAGON Hi Infidelity Epic FE 36844			JOE JACKSON Jumpin' Jive A&M SP-4871			LEE RITENOUR Rit Elektra GE-331										
★	11	6	★	57	2	8.98	CLP 1	★	94	2	★	94	2		8.98	SLP 47
KENNY ROGERS Share Your Love Liberty LDD-1108			EDDIE RABBITT Step By Step Elektra SE-532			HERB ALPERT Magic Man A&M SP-3728										
★	12	10	★	51	6	8.98	SLP 8	★	100	4	★	100	4		8.98	
AIR SUPPLY The One That You Love Arista AL 9551			STACY LATTISAW With You Cotillion SD 16049 (Atlantic)			DEF LEPPARD High N' Dry Mercury SRM-1-4021 (Polygram)										
★	14	8	★	53	6	8.98	SLP 4	★	83	85	★	83	85	10	8.98	
THE COMMODORES In The Pocket Motown MB 955M1			BLACKFOOT Marauder Arista SD-32-107 (Atlantic)			GARY WRIGHT The Right Place Warner Bros. BSK 3511										
★	15	8	★	49	29	8.98	SLP 9	★	84	72	★	84	72	13	8.98	SLP 57
POINTER SISTERS Black & White Planet P-18 (Elektra)			JEFFERSON STARSHIP Modern Times Grunt BZL1-3848 (RCA)			KRAFTWERK Computer World Warner Bros. HS 3549										
★	20	5	★	50	42	8.98	SLP 13	★	85	87	★	85	87	19	8.98	
SOUNDTRACK Endless Love Mercury SRM-1-2001 (Polygram)			THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518			POINT BLANK American Excess MCA MCA-5189										
★	16	13	★	51	NEW ENTRY	8.98		★	86	69	★	86	69	44	8.98	
TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)			DEBBIE HARRY KooKoo Chrysalis CHR 1347			THE DOORS Greatest Hits Elektra SE-515										
★	17	16	★	52	30	8.98		★	87	82	★	87	82	23	8.98	CLP 14
KIM CARNES Mistaken Identity EMI-America SO 17052			AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033			ROSANNE CASH Seven Year Ache Columbia JC 36965										
★	19	23	★	53	44	7.98	CLP 2	★	88	101	★	88	101	4	8.98	SLP 7
ALABAMA Feels So Right RCA AHL1-3930			SQUEEZE East Side Story A&M SP-4854			CARL CARLTON Carl Carlton 20th Century Fox T-628 (RCA)										
★	19	18	★	54	47	8.98		★	89	83	★	89	83	13	7.98	
STYX Paradise Theatre A&M SP 3719			38 SPECIAL Wild Eyed Southern Boys A&M SP-4835			IRON MAIDEN Killers Capitol ST-12141										
★	20	17	★	55	55	8.98	CLP 3	★	90	88	★	90	88	14	8.98	
OAK RIDGE BOYS Fancy Free MCA MCA-5209			THE B-52'S Party Mix Warner Bros. Mmi 3596			THE TUBES The Completion Backward Principle Capitol S00-12151										
★	21	21	★	56	48	8.98	SLP 11	★	91	49	★	91	49	23	7.98	
PHIL COLLINS Face Value Atlantic SD 16029			THE BROTHERS JOHNSON Winners A&M SP-3724			FRANKE & THE KNOCKOUTS Franke & The Knockouts Millennium BXL1-7755 (RCA)										
★	NEW ENTRY	NEW ENTRY	★	57	43	8.98	SLP 20	★	92	93	★	92	93	6	8.98	
PRETENDERS Pretenders II Sire SRK 3572 (Warner Bros.)			QUINCY JONES The Dude A&M SP-3721			FOGHAT Girls To Chat & Boys To Bounce Bearsville BRK-3578 (Warner Bros.)										
★	32	4	★	58	59	8.98	SLP 12	★	93	76	★	93	76	6	8.98	
Z Z TOP El Loco Warner Bros. BSK 3593			FRANKIE SMITH Children Of Tomorrow WMOT FW 37391 (CBS)			POCO Blue And Gray MCA MCA-5227										
★	24	22	★	59	60	8.98	CLP 11	★	94	96	★	94	96	42	8.98	SLP 56
MANHATTAN TRANSFER Mecca For Moderns Atlantic SD 16036			KENNY ROGERS Greatest Hits Liberty LDD-1072			GROVER WASHINGTON JR. Winelight Elektra GE-305										
★	25	26	★	60	63	8.98	SLP 15	★	95	91	★	95	91	7	8.98	SLP 54
OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)			PHYLLIS HYMAN Can't We Fall In Love Again Arista AL 9544			PETER TOSH Wanted Dread And Alive Rolling Stones/EMI-America SO 17055										
★	40	2	★	61	56	8.98	SLP 19	★	96	81	★	96	81	15	7.98	
E.L.O. Time Jet FZ 37371 (Epic)			STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project Epic FE 36918			SPLIT ENZ Waiaia A&M SP 4848										
★	27	27	★	62	58	7.98	SLP 22	★	NEW ENTRY	NEW ENTRY	★	NEW ENTRY	NEW ENTRY		8.98	
BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389			RAY PARKER JR. & RAYDIO A Woman Needs Love Arista AL 9543			ARETHA FRANKLIN Love All The Hurt Away Arista AL 9552										
★	28	23	★	63	73	8.98	SLP 2	★	98	97	★	98	97	25	8.98	
TEENA MARIE It Must Be Magic Gordy G8-1004M1 (Motown)			LARRY GRAHAM Just Be My Lady Warner Bros. BSK 3554			SHEENA EASTON Sheena Easton EMI-America ST 17049										
★	29	25	★	64	62	8.98	CLP 7	★	99	89	★	99	89	15	8.98	SLP 30
SANTANA Zebo Columbia FC 37158			CARPENTERS Made In America A&M SP-3723			GRACE JONES Nightclubbing Island ILPS 9624 (Warner Bros.)										
★	30	31	★	66	66	8.98	SLP 16	★	100	109	★	100	109	5	8.98	
JUICE NEWTON Juice Capitol ST-12136			THE ALLMAN BROTHERS BAND Brothers Of The Road Arista AL 9564			MICHAEL STANLEY BAND Northcoast EMI-America SW 17056										
★	68	2	★	66	66	8.98	SLP 16	★	101	92	★	101	92	13	8.98	
AL JARREAU Breakin' Away Warner Bros. BSK 3576			STARS ON LONG PLAY Stars On Long Play Radio Records RR 16044 (Atlantic)			ELTON JOHN The Fox Geffen GHS 2002 (Warner Bros.)										
★	32	33	★	68	70	8.98	SLP 6	★	102	112	★	102	112	4	8.98	SLP 25
GREG KIHN Rockinroll Beserkley BZ 10069 (Elektra)			STEPHANIE MILLS Stephanie 20th Century T-700 (RCA)			MANHATTANS Black Tie Columbia FC 37156										
★	34	24	★	98	5	8.98		★	103	114	★	103	114	6	8.98	
EVELYN KING I'm In Love RCA AFL1-3962			THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)			ICEHOUSE Icehouse Chrysalis CHR 1350										
★	34	24	★	70	71	8.98	SLP 27	★	104	104	★	104	104	8	8.98	SLP 10
DARYL HALL & JOHN OATES Voices RCA AQL1-3646			DEBRA LAWS Very Special Elektra GE-300			CHERYL LYNN In The Night Columbia FC 37034										
★	35	35	★	35	13	8.98										
MARTY BALIN Balin EMI-America SO-17054																

★ 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.)

AUGUST 29, 1981, BILLBOARD

Williams, Harris Are Focus Of WB Suit

LOS ANGELES—Warner Bros. Records is charging MCA Records willfully violated provisions of a verbal agreement over duets recorded by Don Williams and Emmylou Harris in a Superior Court suit here.

Williams, in depositions with the court, claims he had worked out the release of the controversial duets with Harris. Warner Bros. counters stating it was never informed of any changes in its a&r pact with the defendant.

The two singers recorded two duets, "Crying Eyes" and "If You Needed Me," in 1979. MCA's Jim Fogelson allegedly agreed with WB's Andrew Wickham that MCA

would release "Crying Eyes" and that WB could use that single cut in an album nine months later when it would not affect the Williams' MCA release. Warner Bros., according to the complaint, would get a similar reciprocal deal on the "If You Needed Me" side with the MCA release to follow nine months later.

The plaintiff, the Warner Bros. suit says, was shocked when MCA released the "Needed" cut in July, 1981. Wickham claims he called Fogelson who reportedly told his Nashville counterpart he was "terribly sorry" about the release by MCA.

According to the court docket, the litigation was placed "off-calendar" Aug. 10.

Harris' contract, filed with the court, shows she, as artist/composer, got a \$1.4 million advance in her January, 1981 pact. She was to receive \$325,000 per album for studio albums and \$250,000 for a recoupled album against royalties.

Lou Cook, MCA vice president, testified to the court that MCA shipped 230,000 copies of the Williams' album domestically, plus 21,000 in Canada and 41,000 in the U.K. The last Williams' album, according to Cook, sold 800,000 units, ranking among the top 10 best-sellers among 150 releases MCA made in 1980.

Williams in his defense says he met with Harris and her manager-husband, Brian Ahern, prior to mixing the disputed single cut. Both advised him they agreed to the release and they would satisfy the plaintiff label, Williams says.

REGENCY TIE TO ATLANTIC

NEW YORK—Lloyd Segal, president of Los Angeles-based Regency Records, has moved the distribution and pressing contract for the label from MCA to Atlantic Records.

Atlantic will rush release the current Regency album by Diesel, "Watts In A Tank." Atlantic will also work promotion efforts for the Diesel album, a task that was not included in the MCA contract, which has expired after a year.

The two-year-old Regency label also has under contract John Mayall, Herman Brood and Blind Date.

Two other Regency albums in current release, one by James Lee Stanley and the soundtrack to "Airplane," will remain with MCA for distribution.

Say Market Research Can Boost Concert Business

• Continued from page 1

agers privately admit both total attendance and concert grosses remain soft for the second consecutive year. Yet, despite those symptoms and the equally alarming implications of the U.S. market's demographic transition into an adult population threatening the future viability of larger arena and stadium dates, few promoters have yet to utilize research.

Instead, the majority continue to rely on patterns of ticket buying and concert going behavior established during the late '60s and '70s—the rock heyday when a healthier economy and a larger active live talent audience fostered rapid growth.

"The opportunities for managers, bookers and promoters to use more sophisticated marketing techniques are wide open," claims Mickey Kapp, president of Warner Special Products and one of the architects of Warner Communications' Recorded Music Market Survey launched in 1977 and updated annually since.

"We've got to be better marketers," he continues. "From what I know of how most promoters book,

they clearly know who'll sell out. But I don't think they know how to market talent adequately."

"I can't understand why more promoters and managers aren't doing more research," agrees Monarch Entertainment chief John Scher. His research effort is nine years old, and while the methodology has evolved somewhat, the basic benefits have been apparent from the outset, he says.

"Our initial goal in using research was to prove to managers and agents that New Jersey was a separate market unto itself, with relatively few residents regularly travelling to New York or Philadelphia for shows, as had been assumed," says Scher.

Since his first samples were taken to establish the N.J. market profile, the promoter says he's retrieved a wide array of benefits from his regular canvasses of patrons at Monarch-produced shows. Among them:

- More effective radio and print advertising based on customized portraits of his own New Jersey and upstate New York marketing territory, rather than media trends in New York City.

- Insight into the relationship between LP and tape sales and ticket-buying among concertgoers.

- Increased cross-marketing ties to both ticket agencies such as Ticketron and area retailers through research into consumer preferences in venues, show schedules and ticket purchasing sites. That data has paid dividends to retail and agency allies as well.

- A more detailed picture of the relationship between age and concert attendance, including the factors inhibiting concertgoing as patrons pass from the prime late teen

For The Record

NEW YORK—Tom Ross and Peter Sheils were omitted as nominees in the booking agent of the year category in last week's Billboard Talent Forum story. Richard Halem and Jerry Heller, although listed, were not nominated. Other nominees in the category are Barbara Skydell, Bill Elsen, Don Fischel and Ian Copeland.

Inside Track

CBS is "restructuring and consolidating" its pressing operations, eliminating some of its unprofitable accounts. There are some reports that of the 38 non-CBS labels that it presses, it's keeping only around a dozen. But Tom Van Gessel, vice president of the custom pressing division, says the number of labels dropped is not that high. "We don't look at it in terms of numbers," he says, citing "all sorts of reasons" for the move, including non-payment of bills. He says CBS is "not trying to hurt anyone" but is giving the accounts "ample time" to find new pressers.

Capitol Records, at presstime, was understood to be attempting to convince bankruptcy Judge Fred Lasarow to appoint a trustee in the Peaches/Nehi voluntary petition for reorganization in L.A. If Capitol is successful, it would take out of the hands of Tom Heiman and his personally selected legal advisor the tiller in this important bankruptcy action. It is expected that some decision will be made in the next week. The creditors meeting held Thursday (20) was an uneventful one. Bankruptcy analyst David Hagen set the next creditors meeting for Oct. 22.

Though he's not commenting, Bert Bogash, recently an indie industry consultant in Gotham City, will soon unveil a new label, Back Street Records, unrelated to the MCA subsid. Prime chattel of the new diskery will be Boxcar Willie, the legendary country talent who does the hobo bit to the hilt. In his first outing which was via national tv marketing, Willie sold over one million albums, 'tis said by informed sources. Bogash, former Infinity Records' slack chief, will probably take the label through some branch distribution.

MORE NEW LABELS: M&M won't just be a candy soon. Mike Lushka and Mike Roshkind, both Motown alumni, have banded together in a label, which utilizes their first initials. And former national sales manager at Motown, Steve Jacks, will helm that chair for M&M, working through indie distrib. M&M anticipates its first single offering before the month's demise. . . . Beverly Glen Records, the new Otis Smith company, reported here exclusively some weeks ago, has indie distrib. excited over its first 45 by Bobby Womack, formerly with Arista.

There's a poignant story behind the blurb in Executive Turntable last issue that Alpha Distributing, New York indie, promoted four executives. It was Harry Apostoleris' swan song, after more than three decades. The pioneer East Coast distribution kingpin has been battling cancer for more than a year and has been attempting to

establish Alpha as a permanent employment area for his faithful aides of many years. When several attempts to sell the business fell through because new owners could not guarantee Apostoleris his employes would remain, he set up the new employe ownership.

Arista Records has dropped Amy Distributing and Arc-Jay-Kay, both Detroit outlets, as distributors and appointed Piks, Cleveland, to handle that sector. Arc-Jay-Kay is a division of Handleman Co. . . . Wasn't that onetime Monument Records' regional promotion rep Joe Cash huddling with Fred Foster in Nashville over the possibility of Cash, now an indie promo rep in Baltimore, working again for Monument? Foster is about ready to re-enter the disk arena. . . . Track happy to report that Leland "Lee" Gillette, more than 20 years a major producer of country and pop acts at Capitol, is improving rapidly after 16 days in a comatose state following a fall at his Valley home.

"Torrid" will probably be the best adjective to describe the atmosphere when the AFM meets with label reps in October over a new union recording pact. Union is said to be deliberating some real escalation into the provisions.

NARM's retail advisory committee huddled for 72 hours at the Hyatt O'Hare, Chicago, mapping out its agenda for the important Sept. 10-11 La Costa, Calif., confab with industry manufacturers (see separate story). Music Plus' Lou Fogelman headed the three-day suburban Chicago confab. And the NARM rackjobber advisory committee has slated its 2nd annual conference Oct. 21-23 for Scottsdale, Ariz. . . . Track smilingly reports Joe Bressi is back helming purchasing activity for Stark, N. Canton, O., after four weeks out with a blood clot in his upper leg from a softball accident. . . . Is the legendary Cleve Howard headed for the exit door? Calls to both numbers for the Warehouse Records' stores' HQ in Houston brought no response, adding fuel to the rumor that the onetime founder/owner of the Budget Tapes & Records concept was closing out his last two retail lease-holds.

"A Day In The Country," a stellar roundup of country performers set for New York's Shea Stadium Saturday (22), cancelled when city claimed promoters (Genesco Entertainment) failed to meet financial obligations. . . . Hugh Fordin stays on with his DRG label, though it has been acquired by Howard Massler's Bestway Group. Fordin takes on additional chores with Bestway's Peerless manual audiophile pressing operation.

Edited by JOHN SIPPEL

bracket into the young adult sector.

"On a regular basis, we interview people attending concerts," says Jerry Schulman, director of market research and planning, CBS Records, who adds that CBS' extensive market research staff has utilized a relatively standardized questionnaire for concert attendees over the past.

Those questionnaires poll patrons on their reactions to both the headlining and opening acts for inclusion on CBS' extensive research files on individual acts both on CBS and on competitive labels.

Also surveyed are ticket buyers' record and tape purchasing activity, as well as their intention on future buys; where they bought their tickets, and when; how they learned about the show and what they paid per ticket.

Among recent CBS acts screened in this manner are Judas Priest, Kansas and Loverboy. Notes Schulman, "We've found this to be invaluable in getting reactions to a band like Love:boy, which went over really strongly. It adds fuel to our marketing fire, tells us when we should be increasing our advertising and marketing dollars, and tells us where and when to use those dollars.

"There's often a very vast difference between a particular concertgoing audience and a record buying audience," he says. "The most active rock concertgoers aren't necessarily your typical record buying audience: they tend to be younger, they buy records and tapes more heavily, and they go to shows as much for the social experience as the music."

That contrasts both with other product purchasers and live talent

sectors. Where the hard rock concertgoer is likely to maintain a close correlation between purchases and ticket buys, softer pop fare may reveal a relative gulf between the two areas of purchasing behavior.

Schulman cites Johnny Mathis as an artist illustrating that divergence: "His concert fans in many cases won't have his most recent LP, because Mathis has transcended his original record audience base to reach a much broader one. That applies to a Kenny Rogers, for that matter."

Conversely, "Some Billy Joel album fans will never be seen smoking

a joint during one of his Madison Square Garden gigs. They're strictly record buyers, not concertgoers."

To Kapp, merely identifying an artist's audience isn't enough: "You need to supply concertgoers with incentives to buy tickets, not expect them to just because the act is in town. It's the same thing as selling records—first find out who your audience is, then reach them, and reach them with the proper message about why they should buy."

• Full details of Billboard's International Talent Forum VII, including registration information, are to be found on the opposite page.

Wide Variety Of Artists For Street Scene Event

LOS ANGELES—The city of L.A. is gearing up for more than one million visitors to its fourth annual Street Scene celebration at the Civic Center Oct. 10-11. Last year's attendance topped 700,000.

The festival, initiated by Mayor Tom Bradley in 1978 as a tribute to the visual and performing arts, will have 15 stages erected to accommodate nearly 200 performances covering the fields of rock, pop, r&b, jazz, gospel, classical, variety, international children's music, opera and dance. Local radio stations KRTH and KHJ are sponsoring two performing stages.

To date, eight acts have been confirmed. These are Helen Reddy, Stephen Bishop, Tierra, Al Stewart, the Persuasions, Willie Bobo, Brian Auger and the Ventures. Also confirmed are the Zina Bethune Ballet

and the Los Angeles Philharmonic.

The festival will be highlighted by a "Discovery of America" parade Oct. 11. The event, free to the public, is underwritten by the city and the Jos. Schlitz Brewing Co.

Vidplayer Sales

• Continued from page 14

father buying an RCA disk player and software, so that he himself can receive software as gifts in the future.

"I'm excited by the program," says Ron Prather, vice president and general sales manager of Interstate Supply, an RCA distributor. "I definitely feel more positive about the fall and winter selling season." His feelings are echoed by other distributors.

BILLBOARD'S INTERNATIONAL TALENT FORUM VII



September 9-11,
1981
New York's
Sheraton Centre
Hotel

AGENDA

Wednesday, September 9th

- 8:00 am to 4:30 pm** **Registration**
- 10:00 am to 10:30 am** **Welcoming Remarks.**
Jean Williams
Talent Forum Directory/Talent Ed
Billboard Publications, Inc.
Lee Zhito
Publisher
Billboard Publications, Inc.
- 10:30 am to 11:15 am** **Keynote Address**
Ken Kragen
Kragen & Company
- 11:30 am to 1:30 pm** **"Nuts and Bolts of the Music Industry"**
Panelists: Brian Auger
Troy Blakely
Magna Artist
Howard Bloom
Howard Bloom Organization
Russ Byloff
Harrah's
Paul Cooper
Atlantic Records
Al DeMarino
Epic
Helen Farmer
CMA
Wayne Forte
International Talent Group
Eric Gardner
Panacea
Randy Jackson
Chardon Inc.
Randy Levy
Schon Waterhouse Productions
Miller London Jr.
Motown Records
Toby Mamis
FTM Entertainments Inc.
Greg McCutcheon
Creative Business Servs.
David Skepner
Buckskin Company
Bill Traut
Head First Records
Robbie Williams
Frontier Touring Co.
- 1:30 pm to 3:00 pm** **One-On-One Luncheon**
- 3:15 pm to 4:15 pm** **"Industry Surveys: Research As A Tool For More Distinct Marketing"**
Moderator: Mickey Kapp
Warner Special Products
Panelists: Jim Lewis
PolyGram Corp.
John Scher
Monarch Entertainment
Jerry Shulman
CBS Records
- 4:15 pm to 5:45 pm** **"Going Around The Major Agencies: Suicide or Success?"**
Moderator: Chuck Morris
Feyline
Panelists: Nick Caris
Diversified Management Agency
Bobby Engle
Variety Artist International
Wayne Forte
International Talent Group
Jane Geraghty
Premier Talent
Alex Hodges
Empire Agency
Ted Kurland
Ted Kurland Associates
Mark Rothbaum
Mark Rothbaum & Associates
Dick Waterman
Avalon Productions
- 5:45 pm to 8:00 pm** **FREE TIME**
- 8:00 pm to 12:00 am**



MILLER HIGH LIFE BEER
Presents Opening Show-
cases at The Lone Star
Cafe

Thursday, September 10th

- 9:00 am to 4:30 pm** **Registration**
- 10:00 am to 11:30 am** **"Exploring Other Areas To Maximize Profits Using Music Industry Skills"**
Moderator: John Scher
Monarch Entertainment
Panelists: Sonny Anderson
Disneyland/Walt Disney World
Doug Banker
Contact Consolidated Tour Acctn
Ray Daniels*
Anthem Records
Barbara Hubbard
New Mexico State University
Garry Kief
Hastings/Clayton/Tucker
John Sykes
Warner Amex Satellite Entertainment
Barbara Stroum
Barbara Stroum & Associates
Bob Walker
Western Fairs Association
- 11:30 am to 1:00 pm** **"Radio's Role In The Music Industry: Leader or Follower"**
Panelists: Tony Beradini
WBCN, Boston
Rick Carroll
KROQ, Los Angeles
Edna Collinson
Solar Records
Miles Copeland
IRS Records
Frankie Crocker*
WBLS, New York
Bob Hamilton
KRTH, Los Angeles
Ed Sciaky
WIOQ, Philadelphia
Rick Sklar
ABC Radio, New York
- 1:15 pm to 2:45 pm**

- 3:00 pm to 3:45 pm** **Artist Address**
3:45 pm to 5:45 pm **"Quick Bucks vs. The Long Haul: Short Term Profits or Long Term Career Development"**
Co-moderators: Barry Fey
Feyline Presents
Claire Rothman
The Forum
Panelists: Dennis Arfa
William Morris Agency
John Baruck
John Baruck Management
Ry Cooder*
Ian Copeland
FBI
Herbie Herbert
Nightmare Inc.
Elliot L. Hoffman
Bedlock, Levine & Hoffman
Hank LoConti
Agora Inc.
Bruce Lundvall
Elektra/Asylum Records
FREE TIME
- 5:45 pm to 7:30 pm**
7:30 pm to 12:30 am **Talent Awards Banquet at The Savoy Cabaret**

Friday, September 11th

- 9:30 am to 11:00 am** **Registration**
10:00 am to 12:00 pm **"Topping It Off With Those At The Top: President's Panel"**
Moderator: Lee Zhito
Billboard Publications, Inc.
Panelists: Ron Goldstein
Island Records, U.S.
Ralph Mann
International Creative Mgmt.
Arthur Mogull
Applause Records
Doug Morris
Atlantic Record Corp.
Joe Sullivan
Sound Seventy Management
Percy Sutton
Inner City Broadcasting Corp.
- 12:00 pm to 12:15 pm** **Closing Remarks**
Jean Williams
Billboard Publications, Inc.
- (additional panelists now being confirmed)
(*tentatively confirmed)

REGISTRATION FORM

Billboard's International Talent Forum VII
THE SHERATON CENTRE, NEW YORK, SEPTEMBER 9-11, 1981

REGISTRATION FEES:

\$335—Regular Registration
\$250—Students/Military/Panelists

Registration does not include hotel accommodations or airfare. Registrant substitutions may be made. Registrations at the door will be an additional \$35. Absolutely no refunds after August 24, 1981. Cancellations before August 24, 1981 must be in writing and will be subject to a 10% cancellation fee. Information on hotel accommodations will be mailed to you upon receipt of your completed registration form.

Last Name _____ First Name _____ Initial _____
Title _____ First Name or Nickname for Badge _____
Company _____
Address _____ Phone _____
City _____ State _____ Zip _____

I am enclosing a check in the amount of \$ _____

I wish to charge my registration to:

American Express Diners Club
 BankAmericard/Visa MasterCharge

CARD NUMBER _____

EXP. DATE _____

SIGNATURE _____

MAIL COMPLETED FORM TO:
Billboard's International Talent Forum VII
9000 Sunset Boulevard
Los Angeles, California 90069
Telephone (213) 273-7040

Billboard

BB090

DYNASTY

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