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THE World of Country Music

NEWSPAPER

Billboard

86th
YEAR

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Gimbel Expands Net; New HQ, N.Y. Thrust

By ALAN PENCHANSKY

CHICAGO—Distribution giant Noel Gimbel has a dramatic new focal point for his Sound Video Unlimited empire, and a new partnership that places him in the nation's number one market.

Gimbel, whose recent expansion moves have made his company a one-stop super power, last week opened a new national headquarters and distribution center here, designed as an industry showcase, and announced a merger with New York video/retail wholesale force Arthur Morowitz.

Morowitz is owner of A&H Video Sales Representatives, wholesaler which also acquires product for home video duplication, and the New York area Video Shack retail chain. Both operations will come under the new Gimbel-Morowitz merger, it was revealed.

"What we will end up having when the dust settles is a vertically integrated video company," Gimbel said of the merger. "We will be into procurement, distribution and retailing of home video."

Gimbel already is duplicator/distributor for the Wizard videocassette line in the Midwest. Titles acquired through Morowitz will be issued on the A&H Video label, reportedly.

Gimbel, who has been a pioneer in opening up the home video field, also was celebrating 10 years in the record and tape business last week. His one-stops handle albums and tapes, 45s, blank tape, record and tape care accessories, stereo equipment and much more.

Other Gimbel branches now are located in L.A., Portland, Ore., and Dallas, and in an earlier joint

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Ad Budgets Up, Inflation Takes Bite

By JOHN SIPPEL

LOS ANGELES—Label holiday advertising allowances appear to be up 8% to 12% over the 1980 season, but radio and print ad rate increases will more than eat up the dollar hike, a survey of record/tape/accessories retail chain advertising managers shows.

Meanwhile, that poll shows NARM's "Gift Of Music" campaign as almost universally embraced as the framework for most chain ad themes for the strategic 30 days between Thanksgiving, Nov. 26, and Christmas.

Restricted budgets will frustrate innovation this season, with only Buffalo's Cavages and Southern

(Continued on page 16)

Labels Narrow Gap In LP, Tape Release

By IRV LICHMAN

NEW YORK—As prerecorded cassettes gain further market penetration, labels say their attempts to release the tapes simultaneously with their LP counterparts are reasonably effective.

They generally contend cassettes that reach retail within days or a week after LP inventory constitute a "simultaneous" release schedule, claiming that slower production of cassettes and graphic considerations are chief reasons for delays.

The desire for better retail fill of cassettes also centers on the ability to impede home taping by making cassette product available as soon as possible.

Also with regard to home taping, some labels are now offering higher quality formulations and are preparing to tell the public about it, while at least one other label, Poly-

Gram Records, is working with its counterparts abroad to develop a better-sounding cassette.

A Billboard survey reveals other cassette developments:

Tapes (mostly cassettes) are gen-

(Continued on page 15)

Majors Rated Over Shipping

LOS ANGELES—WEA, CBS and PolyGram are rated as the most efficient vendors in achieving simultaneous tape and LP release patterns, according to a poll of 15 U.S. retail chains.

Retail sources, primarily drawn from the ranks of purchasing execu-

(Continued on page 15)

Country Music Week Rolling

By ROBYN WELLS

NASHVILLE—Still reaping the benefits of national media attention, country music comes to the forefront this week with the 56th annual Grand Ole Opry Birthday Celebration, which kicked off Friday (9).

Registered attendance is expected to compare favorably with last year's 3,000-plus figure. That translates into \$1,350,000 for the city, says Richard Kinney, director of conventions and visitors for the Chamber of Commerce. An almost equal number of non-registered participants is also expected to

(Continued on page 45)

Mechanical Review Rebuffed

By TIM WALTER

WASHINGTON, D.C.—In what could be considered a serious setback for record manufacturers' attempts to delay the Copyright Royalty Tribunal's mechanical interim rate adjustment by at least a year, the U.S. Court of Appeals for the District of Columbia dismissed on Oct. 2 petitions by the RIAA, CBS and AMOA for a rehearing (Billboard, Sept. 19).

The petitions, requesting a rehearing by the full bench of 11 judges, involved two points. After examining the case, all judges voted to turn down the

(Continued on page 84)



The ENGLISH BEAT goes on. Their second U.S. tour follows hot on the fast-moving heels of their newest album, **Wha'ppen** (SRK 3567). The English Beat is a critical favorite and crowd-pleaser on record and wherever they take their forward-thinking blend of reggae, r&b and rock and roll. **Wha'ppen** from the English Beat on Sire Records & Cassettes. Manufactured and distributed by Warner Bros. Inc. (Advertisement)



Look for "**Too Late The Hero**," the brilliant solo debut from bassist extraordinaire, **John Entwistle**. Featuring the single, "**Too Late The Hero**." 7337 SD 38-142 On Atco Records A Division of Atlantic Recording Corporation Produced by John Entwistle and Cy Langston. (Advertisement)

(Advertisement)

THE IS HAVE IT

THE ISLEY BROTHERS PUT THEIR HEARTS AND SOULS "INSIDE YOU" #Z 37533 THE HOTTEST ISLEY BROTHERS ALBUM EVER, ON T-NECK RECORDS AND TAPES.



T-NECK

Distributed by CBS Records. © 1981 CBS Inc. Written and Produced by The Isley Brothers. Management: ATI Equities, Inc.

The Award-Winning Difference Of Our Country

TOP SINGLES ARTIST

Johnny Lee

TOP MALE SINGLES ARTIST

Johnny Lee

ARTIST RESURGENCE AWARD

Tompall & The Glaser Brothers



© 1981 Elektra/Asylum Records A Warner Communications Co.



HERE'S NIPPER—Jack Craig, right, division vice president of RCA Records, presents members of the British quartet Bow Wow Wow with a Nipper commemorating their performance at New York's Ritz, which kicked off a two-week U.S. tour.

Styx To Meet Press Via Vid Conference

By SAM SUTHERLAND

NEW YORK—A familiar but costly broadcast tv technique gets its baptism for music promotion this week when Styx holds the first true two-way satellite video press conference held by a musical act.

Thursday's (15) Transatlantic video hookup will afford both visual and audio communication between Chicago's WGN-TV facility, where the A&M recording group will be

gathered, and BBC's London studios, where a panel of British journalists will be waiting to interview the band on the eve of its forthcoming European tour.

"Basically, it will be like 'The MacNeil/Lehrer Report' or any of a number of network news shows that use live satellite interviews," explains Derek Sutton, the band's manager. "It's a common occurrence in tv news, but definitely a first for rock'n'roll."

Until now, the only music industry projects to approach the Chicago/London tie-in have utilized the more economical "tele-conference" concept developed primarily for industrial use. Such systems as Holiday Inn's Telenet, used earlier this year by Warner Bros. and Geffen Records to launch their first LP with Elton John, provide two-way audio communication but video transmission in only one direction.

The addition of true two-way video contact is achieved at considerable expense, necessitating the use of two satellite transponders. Yet Mike Hales, director of publicity for A&M in London and credited by Sutton as originator for the Styx conference, justifies the project as a cost-effective one.

"When we got down to working out the costings on it, it made sense," says Hales of the idea, prompted by an earlier conversation with Jeff Petts of Satellite Express, the London firm handling the technical side of the project. "In reality, it costs substantially less to do it this way than it would have to fly the band in for promotion."

Although Hales declines to name

Queen's 'Pix Flix' Hits Rent Nix Dispute Over Rent-Only Plan On Video Release

By PAUL GREIN

LOS ANGELES—Queen is launching its latest attack on the global marketplace with a three-pronged campaign dubbed "Greatest Hits, Pix and Flix." The push comprises the band's first greatest hits album, a 17-song videocassette and a soft cover picture book.

The videocassette is a 60-minute compilation of Queen's promotional videos, from 1976's "Bohemian Rhapsody" to the "Flash Gordon" theme from earlier this year. Also included is a video of the band's first hit, "Killer Queen," shot especially for this project.

"Greatest Flix" will be released through Warner Home Video in the territories where Elektra/Asylum has record rights (the U.S., Canada, Australia, New Zealand and Japan) and through Thorn-EMI Video in the rest of the world, where EMI has the records.

As of late last week, there was a dispute between Jim Beach, Queen's business manager, and a top official at WEA Distribution as to whether the cassette would be available for sale domestically after March 30, when Warner Home Video's gradual conversion to a rental-only policy is due to be completed. Texas already has such a plan: San Francisco and Denver are set to switch over this week, followed by Oklahoma and New Orleans.

The WEA source acknowledged that "Flix" was originally pegged to be part of Warner Home Video's November commercial release, but said it will now fall under the "slow

roll-out" rental-only policy. But Beach countered: "That's not the deal I've agreed to and I would not accept it."

"They asked for one exception—the state of Texas—but otherwise the contract stipulates that they will sell this videotape. From the very beginning that's been a condition of doing the deal."

"Warners' rental policy may make a lot of sense for 'Superman II' or 'Jaws,' but this is not like a film cassette. This is very much a tape that a fan should be able to own, like a gramophone record. It bears repetition."

(Continued on page 84)

'PHASEOUT' SET

CBS Confirms Closure Of Santa Maria Plant

LOS ANGELES—The rumored closing of CBS' Santa Maria, Calif. plant (Billboard, Sept. 10) was confirmed Tuesday (6). A CBS spokesman emphasized that the announcement of the "phaseout" of the 18-year-old Coast pressing plant was being made well in advance of the actual shuttering to strengthen employment possibilities of the 588 workers.

Senior vice president of CBS manufacturing Sam Berger met

Monday with Santa Maria civic officials mayor George Hobbs and city administrator Bob Grogan. Employees will gradually be terminated with extended medical benefits and job placement facilities being readied by CBS.

Berger said the closing came after extensive research by CBS and an independent consultancy. "A decreased demand for records since 1979" was the prime reason for the phaseout, Berger explained.

Two other plants, Pittman, N.J. and Terre Haute, Ind., will assimilate equipment in the Santa Maria facility. It's anticipated that CBS will attempt to serve the Coast from Terre Haute after the plant closes.

A representative of the Santa Maria Chamber of Commerce said CBS would probably be totally shut down Dec. 31. The plant base will be taken over by a manufacturer, outside of the record/tape industry, he predicted.

OCTOBER 17, 1981, BILLBOARD

'Unauthorized' Disco Disks Resurfacing

By RADCLIFFE JOE

NEW YORK—The revitalization of the dance music industry in this country, and the popularity of medley songs such as "Stars On 45," are sparking a resurgence of allegedly unauthorized recordings which are being marketed over the counter at retail record shops in the New York City area.

The records, in a plain white jacket, are being marketed under the Bits & Pieces label, parts 1, 2 and 3 and are titled, "Let's Do It—More Of The 80s Medley."

Part three features product from such labels as Columbia/Epic, Elektra/Asylum, Atlantic, Brunswick and Emergency, as well as an almost exact copy of the artists and songs on the very popular "Stars On 45" record.

Artists and tunes on this allegedly unauthorized recording include, "I

(Continued on page 63)

VIDCOM MEET

CANNES—Full coverage from VIDCOM will appear in next week's Billboard, including reports from the Saturday (10) meeting of video industry executives and attorneys over rights and other questions, and the IFPI video committee conclave scheduled for Tuesday (13), which will tackle rental, among other topics.

Other Video Majors Avoid Warner Rental-Only Ploy

By LAURA FOTI

NEW YORK—Warner Home Video may find itself the lone supplier with a rental-only plan, if talks with other suppliers are any indication. Those surveyed declined to discuss the specifics of any programs under development, but all indicated they had no desire to completely ignore a potentially large sale market.

"It would be wrong to dismiss the rental business," says Cy Leslie, president of MGM/CBS Home Video. "Rental and sales are both an important part of tomorrow, and we're trying to come up with a plan that combines the two."

Leslie adds, "We may be close to such a plan, one that also offers a reasonable approach to paperwork and logistics. After that, we'll be fine-tuning it, because there's no end to the problems that can arise. One doesn't want to encourage piracy."

The paperwork problem is especially important, Leslie believes. "This is still a relatively unsophisticated, growing market and retail group," he says. "A lot of paperwork is confusing; the simplest form of rental activity is essential. Anything too complex diminishes the effectiveness of the plan and the saleability of the product, which would be self-defeating from the manufacturer's point of view."

Paramount director of advertising and sales promotion Hollace Brown couldn't agree more. The company's rental plan, introduced a year ago, is simply to tack on an automatic surcharge to every tape sold and consider that money sufficient income to make up for rental revenue generated by the title.

"Time and the way the market has gone have borne out the validity of what we did," Brown says. "We've

learned that this is not a price-sensitive market; people do want their own libraries. For that reason, the Warner move was a surprise, in that they took it to that ultimate extreme. Our rental surcharge gives us credibility and makes us participants in the profit."

The surcharge varies from title to title, depending on the amount of money generated at box-office level. Relatively new titles, therefore, have

(Continued on page 14)

Jarre First For China

By MICHAEL WAY

PARIS—French electronic music composer-instrumentalist Jean-Michel Jarre leaves for Peking Thursday (15), the first Western popular music artist to make a major working trek to China.

His four-concert, two-week stay, produced by Francis Dreyfus, president of Dreyfus Music here, takes in Peking (21-22) and Shanghai (27, probably 28).

Jarre takes with him a team of 70 people, plus 12 tons of equipment, for a pioneering trip into the realms of traditional Chinese music, laced with synthesizer and laser beam complexities. The trip has been arranged under Franco-Chinese cultural exchange agreements.

The U.K. independent television network ATV is filming the tour, with PBS in the U.S. likely to obtain North American rights for scheduled screening around February, coinciding with a live double album package commemorating the per-

(Continued on page 69)

First PCM Cassette Deck Under Development At JVC

TOKYO—JVC (Victor Co. of Japan, Ltd.) has announced the development of the world's first PCM cassette deck, capable of one-hour PCM digital recording and playback on both sides of a special cassette tape. Two experimental models were displayed here Sept. 30, one front-loading and the other top-loading.

The recording format itself, says JVC, was designed to meet the requirements of mass-produced prerecorded tapes. A metal tape not compatible with conventional analog decks or tapes will be used.

The company said it could not disclose when the new unit

would be placed on sale, although it was aiming for the latter part of 1983. JVC is hoping to keep the retail price below \$1,300, and eventually wants to introduce a pocket-sized model of the deck.

JVC has not approached any other companies about licensing agreements or standardization to insure the interchangeability of tapes, since this was the first announcement of the technology. However, the company is prepared to talk with any other interested parties.

According to JVC, software for the unit will not differ greatly in price from analog tapes presently on the market.

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ELEKTRA/MUSICIAN

Lundvall Bows Label; Boosts N.Y. Presence

By ROMAN KOZAK

NEW YORK—After three months at Elektra/Asylum's office here, former CBS Records president Bruce Lundvall has moved to bolster E/A's East Coast a&r presence, and has formed his own label, Elektra/Musician, of which he is the president.

"I'm having the best time of my life," says Lundvall, who is also senior vice president for E/A. "It has had a profound effect on my life, in a very positive way. I am directly involved in creating something new. It has been very productive working to build a roster."

Lundvall notes that in the last three months, for Elektra alone he and Maxanne Sartori, the East

Coast director of a&r for the label, have auditioned over 300 acts, either listening to tapes or seeing the acts live.

Lundvall reports he has been selective in his signings, and that he coordinates his talent selection with Kenny Buttice, Elektra's vice president of a&r, and Jimmy Bowen, the label's vice president in Nashville.

His first signing has been Rupert Holmes, who is "off to a good start" with a new single, says Lundvall. Also due in January is a superstar concept LP with Chaka Khan, Lenny White, Stanley Clarke, Chick Corea, Joe Henderson and Freddie Hubbard, performing jazz tunes and standards. The "Reggae Sunsplash"

soundtrack LP is expected in January as well.

Among his new signings, says Lundvall, are the duo of John Cartwright and Jackie Whitren. Cartwright is a former member of the Jess Roden Band, and Whitren had her own solo LP in Britain a few years ago. Lundvall signed the act on the basis of a demo tape. He has also signed an English r&b band, Jigsaw. Other deals, he says, are in the works.

Lundvall is also screening established artists as they become available. He says that his presence in New York helps the artists already signed to Elektra, too.

(Continued on page 14)



NEW VENTURE—Discussing marketing strategies for upcoming MSI Records releases are company execs, from left, T.J. Tindall, vice president; John Montgomery, president; and Michael Caveny, vice president of promotion; with Bruce Kirkland, head of Stiff America, which manufactures and distributes MSI product.

More Listen To FM Than AM—Arbitron

NEW YORK—Slowly and steadily for about 10 years, FM has been eating away at AM radio. Now Arbitron reports FM listening total 54.9% in 10 top markets.

This percentage is 6.8% ahead of Arbitron's findings for 1980, but Statistical Research, Inc., which gathers a periodic RADAR (Radio All Dimension Audience Research) report for the major radio networks finds that in all markets FM's penetration is even higher: 58% for spring of this year.

Back in 1970, Arbitron found only 20.1% of radio listening to FM stations, and RADAR reported in 1972 that only 25% of radio listening was to FM.

The most recent Arbitron study, covering the spring sweeps, finds Dallas/Fort Worth among Arbitron's top 10 markets to have the greatest FM penetration, 69.3%, an increase of 8.8% over last year. Pittsburgh has the least FM listening in this group, 43.8%.

New York's listening splits 49% for FM and 42.2% for AM and Los Angeles splits 51.3% for FM and 40.7% for AM. The reason that these shares do not add up to 100% is that Arbitron has eliminated stations that have not met their minimum reporting standards (non-commercial stations and commercial stations with less than five minutes listening in less than 10 metro diaries and less than 0.1% in average quarter hour listening).

In a second group of randomly selected markets, Arbitron reports FM penetration ranges from 52.4% in San Antonio to 26.2% in Detroit.

(Continued on page 9)

New L.A. Home For Billboard

LOS ANGELES—Billboard has relocated its offices here, effective Monday (12).

The magazine's new West Coast quarters will be at 9107 Wilshire Blvd., Beverly Hills, Calif. 90210, where its editorial, chart research and advertising sales operations will occupy the seventh floor. All magazine departments and related services previously situated at 9000 Sunset Blvd. will be included in the move.

The phone number is unchanged, and remains (213) 273-7040.

Executive Turntable

Record Companies

John A. Dolan Jr. is appointed vice president and managing director of CBS Records International in Europe, to be based in Neuilly Cedex, France. Dolan was formerly vice president of CRI and responsible for CBS licensee and joint ventures operations worldwide. Also at CRI in New York, **Michael Lopez** is named product manager for the organization. He was a senior marketing analyst for Ampex. . . . **Ron Lanham** is upped to regional promotion marketing manager, western region, at Epic/Portrait/Associated Labels. Lanham, who will work out of Los Angeles, was formerly in regional and local promotions for Elektra/Asylum.



Dolan



Lopez

At Capitol, **Gary D. Culpepper** is new director of entertainment law for the Capitol Industries-EMI law department in Hollywood. He was with Irwin & Rowan, a Los Angeles law firm. In Capitol Records treasurer's group, **Bill Spooner** is appointed manager of banking and insurance, up from cost and inventory accounting manager; and **Tom Arboit** moves to Spooner's former position. Earlier, Arboit was Capitol's Los Angeles plant manager. Replacing Arboit as plant manager is **Fred Bouchard**, who has been with Capitol since 1955.

Rhonda Shore moves to manager of East Coast publicity for Chrysalis Records and will be based in New York. She was an account executive with Howard Bloom. . . . Millennium Records announces these appointments: **Ken Franklin** to national top 40 secondary/AOR promotion manager, up from national secondary/college promotion coordinator; **Melanie Fox** to production coordinator, in addition to her present duties as assistant to the president; **Elly Padell** to promotion and sales coordinator, from Boston University where she was a broadcasting and film major; and **Judy Wyman** to publishing coordinator. All will be based at the label's New York headquarters. . . . **Marie Peros** is named corporate second vice president of Olympia Record Industries, New York. She was national credit manager for London Records.



Lanham



Franklin

Publishing

Joan Boris moves to the post of vice president of publishing for the Entertainment Company in New York. She was assistant international music representative for Overseas Music.

Related Fields

Suresh Seth is promoted to vice president of finance and administration at Magnetic Video, Farmington Hills, Mich. Formerly, he was vice president of finance for the company. . . . At Sharp Electronics, Paramus, N.J., **Jack Calahan** is named national sales and merchandising manager of the tv/vtr division. Before joining Sharp, he headed his own sales organization. . . . **Jody Teich**, a publicist at the Howard Bloom Organization since 1979, has been upped to account executive there.

Vincent J. Capuzzi moves to post of senior account supervisor at Modern Talking Picture Service's New York office. Prior to this, he was vice president of operations for Macmillan Electronic Media. . . . **Vic Rappoport** has been appointed director of business affairs for video development at EMI Music North America in Hollywood. Most recently, he was director of entertainment law at Capitol Records. . . . **Ansel Kleiman**, president of Telex Communications, Minneapolis, has been elected to the board of directors of the Telex Corp., Tulsa. . . . **Osni Cassab** has been named to head Criteria Recording Studios' new international division. He has been promotion director for recording artist Nelson Ned.

Neal Ceppos moves up to general manager at Soundmixers, New York. He has been with the company since 1976. . . . Appointed at Yamaha Electronics, Buena Park, Calif., are **Pat Hart**, as product merchandising manager; **Steve Girod**, as western regional manager; and **Phil Ward**, as north central regional manager. Hart was with Kenwood, Girod with Altec Lansing and Ward with Nakamichi. Except for Ward, who will be located in Sycamore, Ill., the new appointees will work out of Buena Park.

Bruce Moran moves to associate producer at Monarch Entertainment Bureau, West Orange, N.J. and **Michael Galman** is named director of the college booking dept. . . . **Ann Gulick** is new management coordinator for Apostol Enterprises, New York, and **Andrea Zax** is appointed director of publicity. Gulick was tour manager for Gary U.S. Bonds, while Zax was manager of public relations for American Management and Investments.

Tom Dunlap is upped to senior account executive at Hastings/Clayton/Tucker. He will work out of the company's Beverly Hills and Carson City offices. . . . **Jim Quinn** is promoted to vice president of Solar Management, Cleveland. . . . **Thom O'Hair** has been named director of professional development and training for Audio Independents, San Francisco. He was program director of KQFM-FM, Portland. . . . **Gayle Baldwin** is the new executive secretary and controller for Fischer & Lucas, Nashville. . . . At San Francisco's Rosebud Agency **David Hirshland** moves to the position of college rep and **Ken Finkel** joins the company to handle public relations and office management. Hirshland has been with the agency for two years. Finkel was with the bluegrass band Grass, Food and Lodging. . . . **Joshua C. Simons** moves to the new post of executive director of marketing and sales for Rockhill, New York.

(Continued on page 66)

Two Join NARAS Advisory Council

NEW YORK—Moses Asch and Norman Granz join 14 other label presidents on NARAS' presidential advisory committee.

The council, notes Bill Ivey, president of the recording academy, was established several years ago to create a "direct line of communi-

cation between industry leaders and the academy so we would have access to top level input and feelings."

While the council doesn't conduct meetings, Ivey periodically contacts each of its members on a one-to-one basis.

BPI Wants To Pull Out Of Paying For U.K. Chart

LONDON—The British Phonographic Industry has given notice that unless the official industrywide chart, prepared for the last 12 years by the British Market Research Bureau, is made cheaper and better, it will pull its financial support within the year.

Currently the BPI pays half the cost of compiling the chart, while the BBC and the Music Week trade magazine pay the other half. But neither Music Week nor the BBC is joining the BPI move.

"We understand this was entirely due to the fact that two major record companies were withdrawing financial support," says Derek Chinnery, head of BBC's Radio One, commenting on the BPI move.

Earlier this year, both WEA and RCA gave notice to the BPI chart committee that they wanted to pull

out their monetary contributions to the chart fund. At the same time, both of the majors have had to pay substantial "covering costs" after representatives of theirs were caught trying to hype the charts (Billboard, Aug. 22).

Adds Chinnery: "We were led to believe that the BPI would still be examining ways to continue our long joint association with BMRB, whose methods we still think are the best available. That's anyway been proved twice in the past three years when BMRB retained the contract in the face of competition from other research organizations.

"If new methods can be proved to be more effective, we'd want to consider them. But it is still a surprise to find out that the BPI now claims this is its main reason for giving BMRB notice."

It is known that there is a lot of heated dispute inside the BPI chart committee as to how members would like to see a new chart compiled. At center of the debate is the theory of Charles Levison, managing director of WEA U.K., that it should contain reflection of airplay alongside sales.

Chris Wright, chairman of BPI, says the one-year notice to BMRB is essentially a way of finding a cheaper alternative.

Tony Morris, managing director

(Continued on page 72)

Cleveland Int'l To New Offices

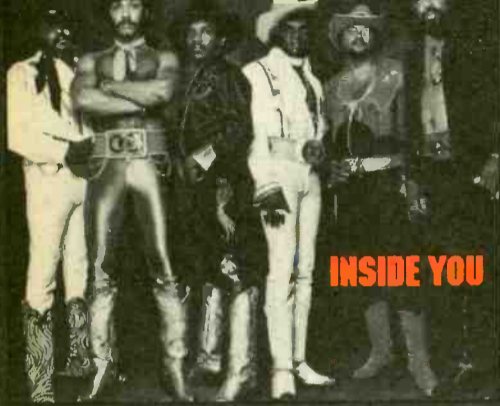
NEW YORK—Cleveland International has relocated its offices here to 1775 Broadway, Seventh floor, New York, N.Y. 10019. Housed there will be Sam Lederman, Stan Snyder and Elynn Glicksman. The phone will be (212) 757-5120.

Firm's home office, where president Steve Popovich is based, remains unchanged.

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THE I'S HAVE IT.

THE ISLEY BROTHERS



FZ 37533

It's incredible isn't it?

In every way, year in and year out, The Isley Brothers keep delivering the goods. This time around they're "Inside You" with yet another classic.

"Inside You." It's the hottest Isley Brothers album ever.

"Inside You." Get it.

Immediately.

The Isley Brothers put their hearts as well as their souls "Inside You." On T-Neck Records and Tapes.



Distributed by CBS Records. © 1981 CBS Inc. **T-NECK** Love the way it makes
Written and Produced by The Isley Brothers. Management: ATI Equities, Inc.

Chartbeat

Bacharach's Back On Top; George Martin Warm, Too

By PAUL GREIN

LOS ANGELES—If it keeps up like this, we're going to have to re-name this column, '60s Beat.

But here we go again: This week one of the most prolific pop composers of the '60s notches his fourth No. 1 single, while one of that decade's most respected producers rates his first top 10 hit in more than five years. (Why do I suddenly feel like Casey Kasem?)

Our composer is **Burt Bacharach**, who last hit No. 1 in 1970 with the **Carpenters**; "Close To You," our producer, **George Martin**, who last reached the top 10 in 1976 with the **Beatles**; "Got To Get You Into My Life." The Beatles' hit, you'll remember, was cut 10 years before its release as a single, which makes **America's** 1975 smash "Sister Golden Hair" Martin's last newly recorded top 10 hit.

Martin's current top 10 effort is the **Little River Band's** "The Night Owls" (Capitol), the group's fifth top 10 hit. Bacharach's top-ranking single is **Christopher Cross'** "Arthur's Theme" (WB), which those two masters of melody cowrote with **Carole Bayer Sager** and **Peter Allen**.

"Arthur's Theme" is the second No. 1 hit for Cross, following last year's "Sailing;" for Sager, follow-

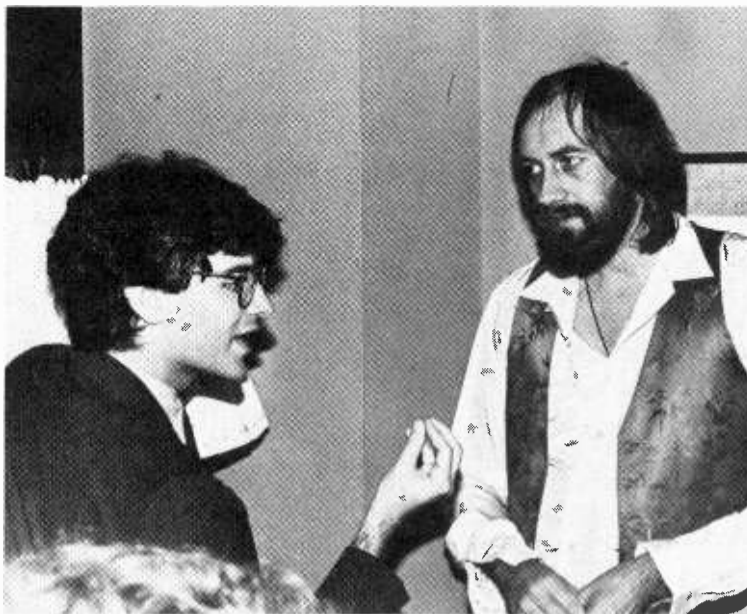
ing **Leo Sayer's** 1977 hit "When I Need You" (which she cowrote with **Albert Hammond**); and for **Allen**, following **Olivia Newton-John's** 1974 smash "I Honestly Love You" (which he cowrote with **Jeff Barry**).

It's also the fourth No. 1 record for producer **Michael Omartian**, following "Sailing." **Rhythm Heritage's** "Theme From 'SWAT'" and **Alan O'Day's** "Undercover Angel" (the latter two coproduced with **Steve Barri**).

Enough dilly-dallying. Here are Bacharach's top 10 hits as a composer, ranked in order of their chart peaks. Ties are broken based on number of weeks at that peak spot and number of weeks in the top 10.

1. "Raindrops Keep Fallin' On My Head," B.J. Thomas, Scepter, 1970/ #1.
2. "Close To You," Carpenters, A&M, 1970/ #1.
3. "This Guy's In Love With You," Herb Alpert, A&M, 1968/ #1.
4. "Arthur's Theme," Christopher Cross, Warner Bros., 1981/ #1.
5. "One Less Bell To Answer," Fifth Dimension, Bell, 1970/ #2.
6. "Only Love Can Break A Heart," Gene Pitney, Musicor, 1962/ #2.
7. "What's New Pussycat?," Tom

(Continued on page 16)



VIDEO TALKS—Bob Pittman, left, vice president of programming for the Warner Amex Satellite Entertainment Co. makes a point about MTV to Mick Fleetwood during the Los Angeles gathering to introduce the 24-hour all-stereo cable music channel to the West Coast media.

JOVAN WITH STONES, ETC.

Rockbill Ties Music Acts With Advertisers

By ROMAN KOZAK

NEW YORK—Jovan sponsors the Rolling Stones tour. Nestles chocolate is putting coupons on its \$100,000 candy bar offering free EPs featuring REO Speedwagon, Journey, Cheap Trick and Molly Hatchet. Charlie Daniels advertises Skoal tobacco and Busch Beer. McDonalds in Baltimore is giving away school notebooks with the Commodores and REO on the covers. Camel cigarette ads will be given away at Allman Brothers concerts. Ronrico rum is sponsoring the Marshall Tucker Band tour.

All of these promotional and merchandising tie-ins and more come from the efforts of Rockbill, the six-year-old marketing company that started by producing the four-page "Rockbill" booklets and posters which are given away free at rock concerts. It has expanded its operation to include across-the-board marketing campaigns with rock acts and national manufacturers.

"In the first five years, it has been hard," admits Jay Coleman, founder and president of Rockbill Inc. "But the fact that the Rolling Stones would even consider something like this shows how far it has come."

According to Coleman, "nobody twists anybody's arm" in setting up the promotions. Rockbill is paid by the advertising agencies for the manufacturers, while the acts get a fee, free exposure, and a certain amount of creative control in the advertising.

"Charlie Daniels would not be doing a Skoal commercial if he was not comfortable with it," says Coleman. "And the advertisers realize that they are not going to repackage an artist. Artists have their own image and following, and the advertisers want to center on that so that their ads become more credible, more noticeable and more memorable."

"By tying in with Earth, Wind & Fire, Panasonic wants to position its tape recorders at the top of the line," he says. "They have a 'Platinum' series and they needed a spokesperson to make it real. Maurice White, who did the tie-in, feels comfortable with it, because he uses Panasonic products and he likes them. In fact, he did the story board for the commercial."

"Another good thing is that Madison Avenue has realized that music is not counter-cultural with a bunch of drug addicts. In the late '60 and early '70s, music was tied to the political climate, and major advertisers wanted no identification with rock. Now there is a different political climate. And also in the ad agencies, the decision makers are in their late 20s and 30s and they grew up with rock. Now they are the account exec-

(Continued on page 17)

Signings

Eric Clapton to Warner Bros. Records worldwide. Under the agreement, Clapton's future recordings will be issued by Warner Bros. on Great Records, which is headed up by Clapton's manager, Roger Forrester. His first album for the label is expected in the spring of 1982, and a U.S. tour is anticipated in conjunction with the release. Clapton had been associated with RSO Records for 9 years.

South African afro/funk rock group **Harari** to worldwide recording agreement with A&M. ... **Mac Rebennack**, a.k.a. **Dr. John**, to Clean Cut Records. A solo piano LP, tentatively titled "Dr. John Plays Mac Rebennack" is set for fall release. ... **Renaissance** to the International Record Syndicate (I.R.S.) with first release "Camera Camera" set for release Oct. 27. ... Singer/songwriter **David Reilly** to MCA Records.

Former Santana keyboardist **Tom Coster** to Fantasy Records. Debut LP "T.C." is being released in October. ... **The Red Rockers** to 415 Records with debut album "Condition Red" to be released in late October. ... **Geo Bartlett** and **Jeff Gibson** to All Night Entertainment with management agreement. ... **Maria Muldaur** to Word Records for exclusive recording. ... **Johnny Rodriguez** to the Neal Agency for management. ... **Stu Stevens** to Dimension Records. ... **Hank Williams' Original Drifting Cowboys** to Delta Records. ... Rock band **the Look** to the Empire Agency for booking.

Michael W. Smith to Meadowgreen Music as staff writer. ... **Sweetwater** to American Management. ... **Roy Drusky** to the Joe Taylor Artist Agency. ... Country artist **Cal Smith** to International Celebrity Services Inc. for exclusive representation. ... **Bob Farrell** to D&L Productions for management.

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Jukebox Royalty Rebuttals Heard

ASCAP, BMI Slug It Out Before Copyright Panel

By TIM WALTER

WASHINGTON, D.C.—The 1979 jukebox royalty rebuttals concluded Friday (9) with ASCAP claiming BMI's survey of actual jukebox performances was so flawed as to be useless: a BMI witness asserting that using a survey of the marketplace, radio play, or trade publication charts was superior to ASCAP's reliance on gross license revenues or summarized ratios of non-broadcast markets; and BMI introducing the existence of a survey-validating affidavit that ASCAP characterized as inadmissible "surrebuttal."

Copyright Royalty Tribunal Chief Thomas Brennan suggested that in future years the Tribunal might "entertain favorably" the concept of ordering BMI and ASCAP to jointly conduct and audit marketplace surveys of jukebox performance to avoid rebuttal bickering, but that such action was impossible with resolution of this conflict due by Dec. 1, 1981.

Continuing the attack on the Opinion Research Corp. survey prepared for BMI (Billboard, Oct. 10), Dr. David Valinsky, chairman of the

Department of Statistics for Bernard M. Baruch College, CUNY, outlined the flaws he felt destroyed the survey's potential for an accurate probability sampling.

"There was a critical lack of quality control throughout," maintained Valinsky. "I don't think you have the execution of a probability sample at all." Characterizing the survey to Tribunal commissioners as a "violation of science," he told them "I wouldn't use the data at all. Even throwing out the worst interviewer's work wouldn't help much." Concluding, he estimated a reliable survey created to his standards would probably cost \$100,000.

Over objections from ASCAP general counsel Bernard Korman, BMI attorney Charles Duncan announced that he wished to submit an affidavit of a phone conversation between Duncan and Phil Benson, owner of the Montana Music Rental company in Missoula, Mont., that would explain supposed discrepancies in the BMI survey that ASCAP had attacked earlier.

Tempers flared when Duncan revealed the affidavit was not, in fact, in the courtroom but would be coming from Montana. When the smoke cleared, however, Duncan had won a post-rebuttal submission date of Oct. 9, although Brennan reserved the right to rule the document inadmissible at that time.

Dr. Judith Tanur, a statistical ex-

(Continued on page 10)

IN CHILE, PORTUGAL

CBS Bows New Affiliates

NEW YORK—CBS International has unveiled new wholly owned ventures in Chile and Portugal, according to sources here and in Lisbon.

Its new Chilean operation, CBS Records Chile Ltd., was announced last week by division president Allen Davis as a wholly owned affiliate to be based in Santiago as CBS' seventh Latin American recording venture.

And in Lisbon, CBS Records has finally won long-sought Portuguese government permission to trade as a separate company, following a recommendation by the Institute of Foreign Investment there.

CBS Chile will be headed by di-

rector of finance Ramon Munoz, relocated to Santiago from CBS Records Spain. Also named to management of the new affiliate is director of marketing Guillermo Vera, a veteran of the country's recording trade most recently working as commercial director for EMI there.

CBS' new Portuguese venture is being headed by Jose Antonio Novais, a former deputy manager of the Oporto-based Radio Triunfo record company, the previous Portuguese licensee for CBS product.

The last CBS titles released in Portugal were "London Calling" by the Clash and Nina Hagen's debut LP for the label. Other popular CBS acts there are Roberto Carlos, Julio Iglesias and Barbra Streisand.

Market Quotations

As of closing, October 7, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	5/8	Altec Corporation	—	25	3/4	3/4	3/4	Unch.
36	26 1/4	ABC	6	1041	33 1/2	31 1/2	33 1/2	+ 1 1/2
45 1/4	28 1/2	American Can	8	762	36 1/4	34 1/4	35 1/4	+ 2
4 1/4	2 1/4	Automatic Radio	4	17	3 1/4	3 1/4	3 1/4	+ 1/4
61 1/4	40 1/2	CBS	8	132	53 1/2	52	53 1/4	+ 1 1/4
45 1/2	31 1/2	Columbia Pictures	7	76	36 1/2	35	36 1/2	+ 1 1/2
7 1/4	4 1/2	Craig Corporation	—	22	5 1/2	6 1/2	6 1/2	— 1/2
67 1/2	43 1/2	Disney, Walt	12	1859	50	47 1/4	49 1/4	+ 2 1/4
8 1/4	3 1/4	Electrosound Group	9	3	4	4	4	Unch.
9	3 1/2	Filmways, Inc.	—	608	5 1/4	4 1/4	4 1/4	— 1/2
22 1/2	14 1/2	Guif + Western	4	417	16 1/2	15 1/2	16 1/2	+ 1/2
19 1/4	11 1/4	Handieman	8	16	14	13 1/4	14	+ 1/2
15 1/2	7 1/4	K-tel	4	19	8	8 1/4	8	— 1/4
82 1/2	39	Matsushita Electronics	12	61	59 1/2	57 1/4	59 1/4	+ 3 1/4
59	38 1/2	MCA	7	327	40 1/2	40	40	+ 1/2
14 1/2	8 1/2	Memorex	—	35	11 1/2	11 1/2	11 1/2	Unch.
65	48 1/4	3M	9	367	49 1/2	48 1/4	49 1/4	+ 1/4
90 1/2	56 1/4	Motorola	11	346	67 1/2	65 1/4	67 1/4	+ 2 1/4
59 1/2	36 1/4	North American Phillips	6	54	39 1/2	39 1/4	39 1/4	+ 1/4
20	6 1/4	Orrox Corporation	75	56	9 1/4	9 1/4	9 1/4	Unch.
39 1/4	21 1/2	Pioneer Electronics	14	11	23 1/2	23 1/2	23 1/2	+ 3/4
32 1/4	17 1/4	RCA	6	256	19	18 1/2	19	+ 1/4
26 1/4	14 1/2	Sony	13	2468	18 1/2	18	18 1/2	+ 1 1/2
43	23 1/4	Storer Broadcasting	17	339	29	27 1/4	29	+ 1 1/2
6 1/2	3 1/2	Superscope	—	6	3 1/2	3 1/2	3 1/2	Unch.
31 1/2	24 1/4	Taft Broadcasting	10	17	29 1/2	29 1/2	29 1/2	Unch.
58 1/2	33 1/2	Warner Communications	17	2241	49 1/2	47 1/4	49 1/2	+ 2 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	3/4	1 1/4	Koss Corp.	140	7	7 1/4
Certron Corp.	300	7/8	15/16	Kustom Elec.	100	2 1/4	2 1/2
Data Packaging	—	6 1/2	7 1/2	M. Josephson	100	1/4	1 1/4
First Artists	—	—	—	Recoton	—	2 1/2	2 1/2
Productions	280	5 1/2	5 1/2	Reeves Comm	229	25 1/2	25 1/4
Integrity Ent.	490	6 1/2	6 1/2	Schwartz Brothers	—	2 1/4	3 1/4

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

Honor Performers In Chicago

CHICAGO—America's Music & Entertainment Hall of Fame, a youth scholarship foundation with plans to build an American entertainment shrine and school here, held its first induction, Oct. 5.

Inducted at ceremonies at the Continental Plaza hotel were 56 performers and entertainment business executives, ranging from Louis Armstrong and Kate Smith to BMI's Ed Cramer and Irwin Steinberg, former Mercury Records president.

Personally accepting their awards were such major entertainers as James Brown, Little Richard, Pops Staples and Fayard and Harolds Nicholas (The Nicholas Brothers).

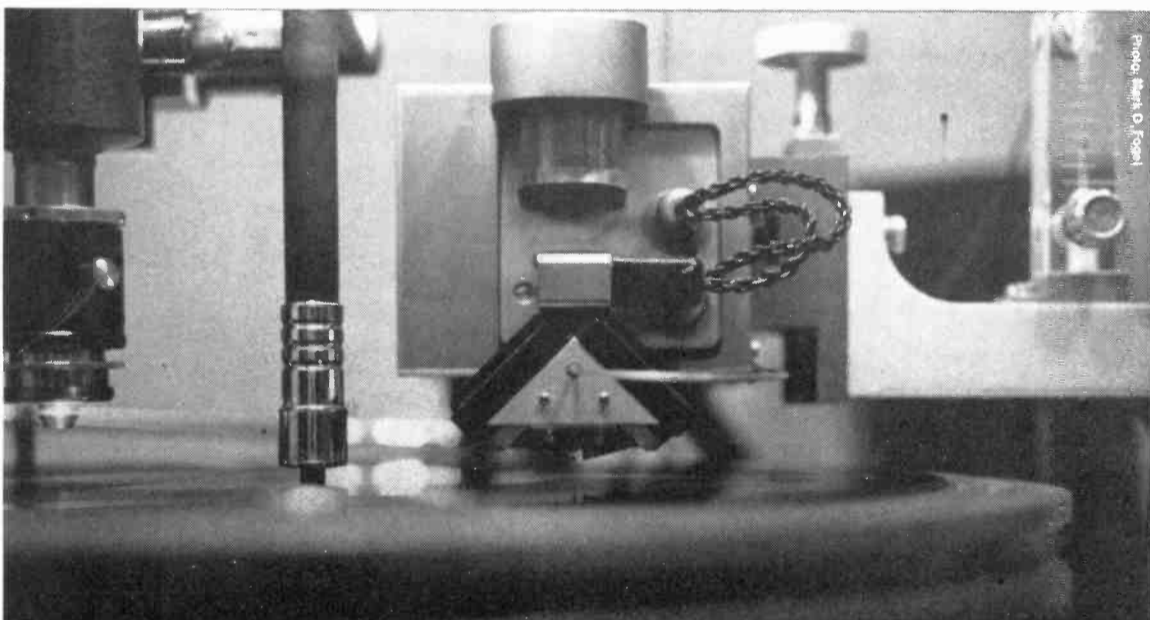
Also on hand to receive awards were record industry veterans Ewart

Abner, Granville White, Robert "Bumps" Blackwell, Dave Clark and Bunky Sheppard. Billboard publisher Lee Zhito also was honored.

Chicago Mayor Jane Byrne, who presented James Brown with the award, pledged her support for the hall of fame, which is headed by Chicago bandleader and civil rights activist Ben Branch.

The induction ceremony, scheduled as an annual event, was preceded by a two-day youth conference on entertainment industry training and opportunities. Sammy Davis Jr. serves as hall of fame honorary chairman. Jerry Butler was master of ceremonies for the five hour awards show.

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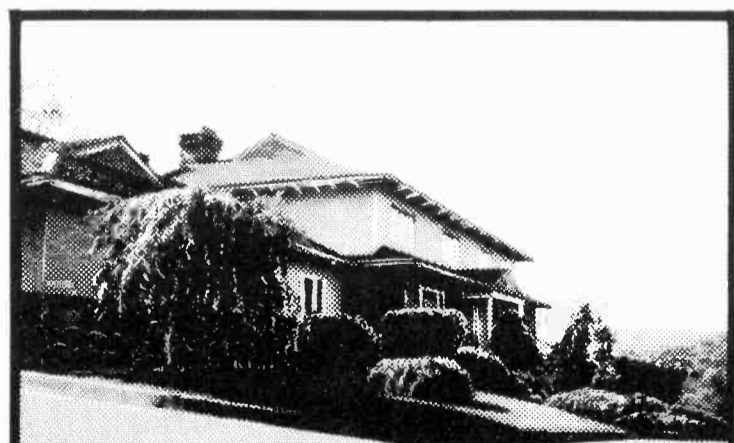
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More U.S. Firms For MIDEM?

NEW YORK—Registrations from U.S. firms expecting to attend MIDEM '82 are prompting the convention's organizers to forecast a "marked increase" over last year's gathering for American participants.

Based on the "very high rate" at which registrations are now being received, MIDEM's stateside representative, John Nathan, has issued a list of early registrants and predicted an upturn based on an anticipated brisk flow of additional requests.

The first 50 firms registered includes major publishers, legal firms, record companies and production sources and performing rights organizations including both Broadcast Music, Inc. and the American Society of Composers, Authors and Publishers.

MIDEM '82 is slated to be held Jan. 25-29 at the Palais des Festivals in Cannes, France.

FM Beating AM

• Continued from page 4

The RADAR figures, when broken down by daypart, find AM and FM on a par in morning drive with FM increasing listenership throughout the day. From 10 a.m. to 3 p.m., FM has 59% of the listeners, from 3 to 7 p.m. it's up to 62%, from 7 p.m. to midnight it's up to 66% and overnight FM has 57%.

DOUGLAS E. HALL



COOL YULE—Robert Fripp, left, chats with Billy Squier at a Christmas party Capitol threw to commemorate Squier's forthcoming single, "Christmas Is The Time To Say 'I Love You.'"

WEA Opens Distribution HQ

LOS ANGELES—WEA Corp. unveiled its new international distribution headquarters in Burbank with a gala reception Tuesday (6) drawing key industry press, retail accounts and representatives from its Warner Communications sister divisions, including Warner Bros., Elektra/Asylum and Atlantic Records.

Named for the late Joel M. Friedman, founder of the distribution net which has since commanded top share-of-market among U.S. corporations throughout a nine-year period, the new facility houses both WEA domestic and international management.

Included in the Olive Ave. facility are offices and service areas accommodating a staff of 90 domestic and 50 international employees, as well as a complete central data processing facility housed in its own computer room.

Other features include a self-contained audio/video production studio, a closed circuit video security system, underground parking and employe dining facilities.

The site, at the corner of Olive and Hollywood Way, brings WEA back under its own roof after sharing Warner Bros. Records' Burbank office complex since that facility's opening at mid-decade.

A&M Nazareth Push Takes Promoter Cue

By SAM SUTHERLAND

LOS ANGELES—A&M Records is shelving a conventional radio promotion focus to let concert marketing dictate priorities for its new two-disk live package by Nazareth.

The label has mapped out an intricate merchandising, advertising and promotion campaign built around Nazareth's strong box office record.

While radio remains very much a target for the push, the main thrust of A&M's program has used detailed concert market research, including promoters' own advertising and promotion strategy for past Nazareth tours, to devise a market by market blitz geared to the group's current tour rather than a conventional national launch.

As a result, says Reitman, his marketing and sales team decided to forgo the usual advertising and promotion guidelines applied to rock acts.

Instead of focusing radio spot buys on those stations where prior reception to the group's releases had been strongest, they decided to follow in the footsteps of the band's promoters, making spot buy recommendations to their field and regional personnel based on those outlets used by the promoters.

The plan, per Reitman, revolves around a three-tiered classification of the 37 markets on the new tour's itinerary and 32 additional markets

reached on their Winter/Spring '81 tour leg.

Those markets that will be played on the new tour where the band already passed through earlier this year have been dubbed "AA" markets. Cities where the band is appearing for the first time in over a year are designated "A" markets, while the remaining cities from the last tour not included on the new jaunt are classified as "B" markets.

In every case, the label has supplied its field staff with a breakdown of the venues played and their capacity, as well as the number of tickets sold on the last tour when applicable; recommended print and radio buys, largely derived from input from promoters; which of two cable video opportunities, including a 60-minute concert show produced for Warner Amex's MTV and a separate individual cable system series of playdates, will be involved; and a market sales code ranking past branch performance from a high of 1 to a low of 10.

Where the band is scheduled to play, A&M will launch its local push three weeks in front of the concert date, with follow-through promotion afterward to maximize sales on both the double concert set and the band's catalog of studio LPs, which are being tied closely into all merchandising and advertising on the assumption the new set's program of

(Continued on page 15)

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Rock'n'Rolling

A Look At Plastic's Look; Marianne Faithfull Returns

By ROMAN KOZAK

NEW YORK—"That's the way it is when you are new and don't have a lot of product. It's hard to get the distributors interested. You can have the No. 5 song on a radio station's playlist, but you still have to wait six weeks to get the record in the marketplace." The man complaining is Bruce Lorfel, president of Plastic Records, which is distributed "by the same indies who have Arista and Chrysalis."

Main act and raison d'être for Plastic Records is the Look, a Detroit-based hard rock band, that should not be confused with the Look U.K., which has a new LP out on MCA. Lorfel says that according to an amiable agreement with MCA, the Look from Detroit will be booked as the Look U.S. outside North America, while MCA's young English band, will have the U.K. qualifier here.

Lorfel also manages the Look (U.S.) and it was his inability to get East and West coast labels interested in his act that made him decide, on April Fool's Day, to launch Plastic Records. So far, he says, he has spent about \$60,000 on the label. He has just picked up a local Detroit coun-

try hit, "New Old Lady" by Marsha Dee, for national distribution, and he plans to release a "Michigan Rocks Vol. 2" LP shortly. "Vol. 1" was originally released by Seeds & Stems Records and featured performances by such local acts as Bob Seger and the Stooges. Lorfel is working on clearances for "Vol. 2."

"We are trying to establish an identity in Detroit," he says. "Motown has left, but Detroit supports its own bands. Bob Seger's manager had to do this. He started Palladium Records, before Seger went to Capitol," says Lorfel. "It's not that I'm saying I want to be an indie forever, but we want to keep our identity. We are licensed in Canada to A&M where the Look was released on A&M/Plastic Records."

In the U.S., the debut Look LP has gotten on 60 AOR radio stations, says Lorfel. It was helped by a favorable review in People magazine, and by Boston radio consultant John Sebastian who added the record on some of his stations, says Lorfel.

Next release from the Look is a single, "We're Gonna Rock," but Lorfel claims to have no illusions about how hard it is from here on.

"We're pushing on, but we're not going for platinum on our first release. The goal is not to make a mil-

(Continued on page 16)



PRODUCER PROFILE

Dorn: Working In A Surreal Context

By LEO SACKS

NEW YORK—Thursday, April 7, 1958: Joel Dorn gets his driver's license. The next day he drives from his home in suburban Philadelphia to the Apollo Theatre in Manhattan, where Ray Charles, the Coasters, Jimmy Scott, and the Four Angels are performing.

Why was Dorn in such a hurry? For an answer, the producer mused in a recent interview, you have to go back to his grandmother's house in Yeadon, Pa.

The year was 1955, and "something clicked" as Dorn listened to Georgie Woods play a Ray Charles tune called "Ain't That Love" over WDAS-FM. "I never heard anything like it before," Dorn says. "Jazz, gospel, r&b. A totally different movie. It was all over after that."

Growing up in a small town was "a boot," he recalls. "I was as much of a Brooklyn kid as you could get in a Sinclair Lewis town like Yeadon." As a high school student, he shared a correspondence with Neshui Ertegun,

and the Atlantic executive encouraged his interest in becoming a record producer.

Dorn landed his first gig in 1961 as a local disk jockey on WHAT-FM. Not surprisingly, every other record the 19-year-old jock played was a Ray Charles composition. Soon he was making "pitch commercials" on television for a friend as The Masked Announcer, a gimmick that caught on big with kids in Philly. "I'd hustle slip covers, storm windows, vacuum cleaners. It was the end of the personality jock era in Philly, and I couldn't exactly pitch eight rooms of furniture for \$11 on camera. So I wore a mask." Playing the role of "a lunatic, only more sedate than Crazy Eddie," he says "it was fun until people started coming to the house and bothering my kids."

Hanging out at Peps, a jazz club in Philly, one night in 1964, Dorn caught a set by Mongo Santamaria, who was hot with

(Continued on page 56)

ASCAP, BMI Slug It Out

• Continued from page 8

pert introduced by BMI, related her agreement with Valinsky's concerns for probability factors, but claimed that it was possible to make inferences of the study's degree of bias by further analysis of the computer analysis of original data.

She presented a series of charts showing a narrow range of fluctuation in BMI/other ratios based on types of establishments, countering ASCAP's complaint that individual women researchers had favored pizza parlors over "dangerous" bars and taverns with the notation that the food establishments actually played a slightly higher percentage of ASCAP music than did the allegedly under-represented pubs.

"While probability sampling dictates minimizing interviewer discretion," she insisted "it's not always clear that interviewer discretion is damaging. I am satisfied in this instance that it is not."

Dr. David Black, associate chairman of economics at the Univ. of Delaware, testified for BMI that use of a marketplace survey was preferable to ASCAP's recommended use of license revenue ratios for dividing the \$1,321,000 royalty pie. Cross-examined by Korman on the validity of BMI's survey, Black said he was "only a consumer of surveys" and wouldn't pass judgement. "Even a good survey can be easily criticized," he said.

Five Pro Football Players Singing As A Sideline

By JEAN WILLIAMS

LOS ANGELES—Five professional football players representing three NFL teams have embarked on a singing career.

Kellen Winslow, Leroy Jones and Charles DeJurnett of the San Diego Chargers, with John Jefferson of the Green Bay Packers and Fred Dean of the San Francisco 49ers have formed the Hi-Five, with a new LP, "The Other Side Of Us," produced by Bernard Thompson for Titlewave Productions.

Although group members admit they were essentially locker-room singers, when all were with the Chargers, Winslow and DeJurnett insist they are now serious about their singing careers.

"When we first started we didn't know about singing together," says Winslow, "and we're still working on blending our voices." Winslow and DeJurnett are the only members with previous semi-professional singing experience. Jefferson, DeJurnett and Winslow handle lead vocals on "The Other Side Of Us."

Titlewave is without national distribution, but Casey Hughes, co-owner of the company, says several stations in San Diego County are playing the album, and he has delivered more than 1,000 of the 15,000 copies pressed to 36 area retail outlets, including the Wherehouse, Tower and Licorice Pizza chains.

Hughes notes that extensive marketing and merchandising will accompany the LP, which was officially released last week. At the same time, he says, he is talking to several labels about possible distribution, including Polydor, Motown and WMOT.

The LP will also go on sale at Chargers games, "and we're targeting all NFL cities where members will be playing," says Hughes.

During football season, group members are guesting on television

Performers Set

LOS ANGELES—Stephanie Mills, Tonny Bennett and Pearl Bailey are among the performers set for the PBS tv special, "Kennedy Center Tonight: A Salute To Lionel Hampton." Slated to air in January, the special will be produced and directed by Kip Walton, who helmed PBS' recent Sarah Vaughan special.

OCTOBER 17, 1981, BILLBOARD

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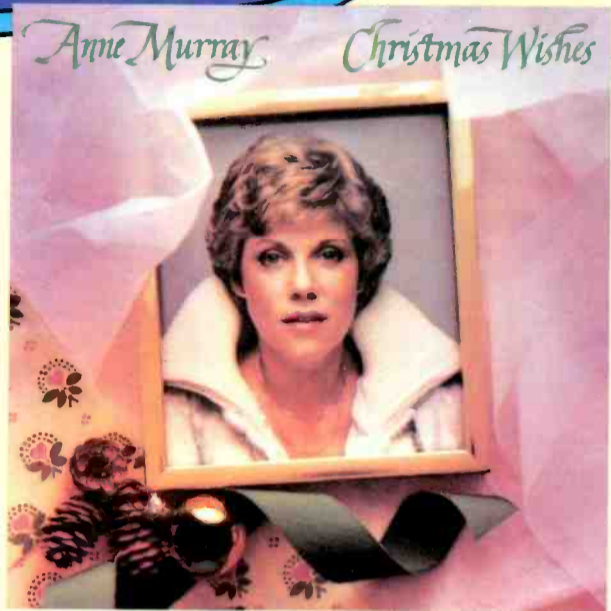
Produced by Barry Manilow Management: Miss Louie

The CAPITOL

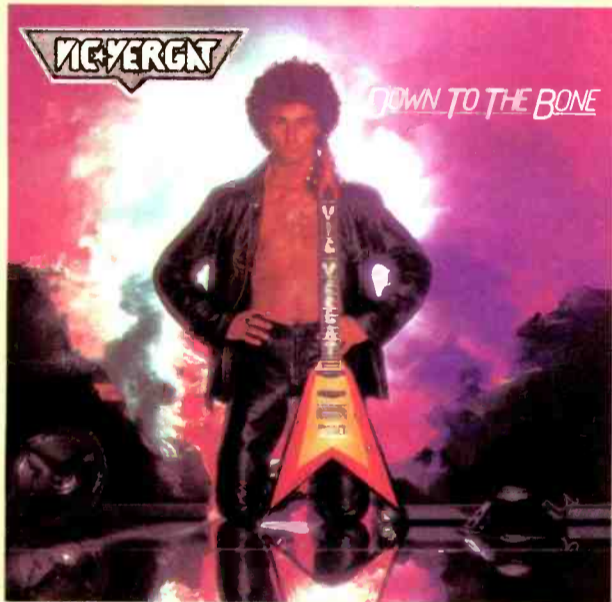
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ST-12168 • 4XT-12168 • 8XT-12168



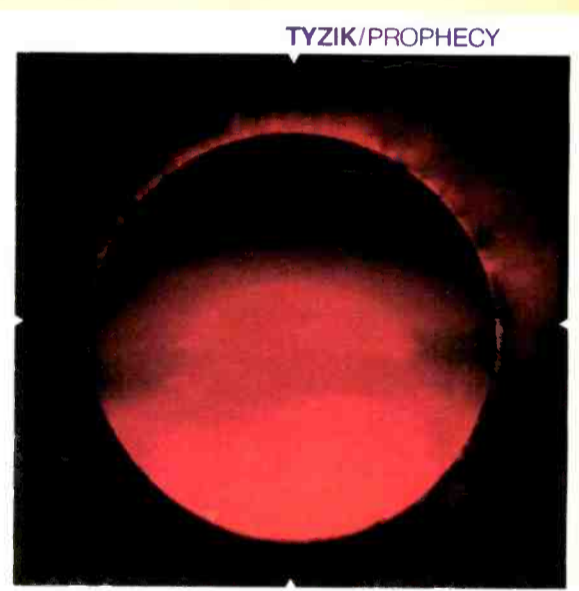
ANNE MURRAY / Christmas Wishes
SN-16232 • 4N-16232 • 8N-16232



VIC VERGAT / Down To The Bone
ST-12187 • 4XT-12187 • 8XT-12187



IRON MAIDEN / Maiden Japan
MLP-15000 • 4LP-15000 • (Mini LP)



TYZIK / Prophecy
ST-12186 • 4XT-12186



BOXCAR WILLIE
SN-73000 • 4N-73000 • 8N-73000



SPUNK / Tighten It Up
ST-71001 • 4XT-71001

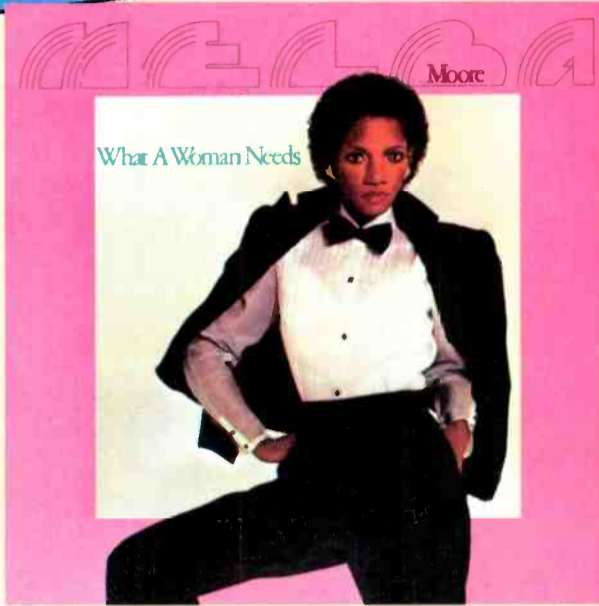


MARKET

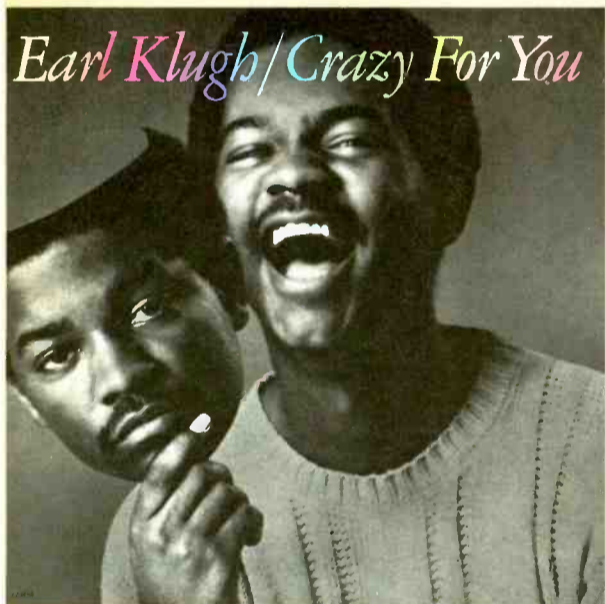
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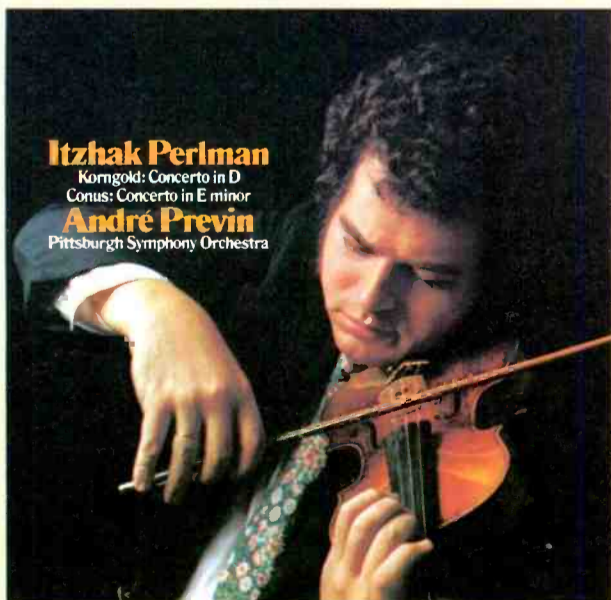
EARL KLUGH / Crazy For You
LT-51113 • 4LT-51113 • 8LT-51113



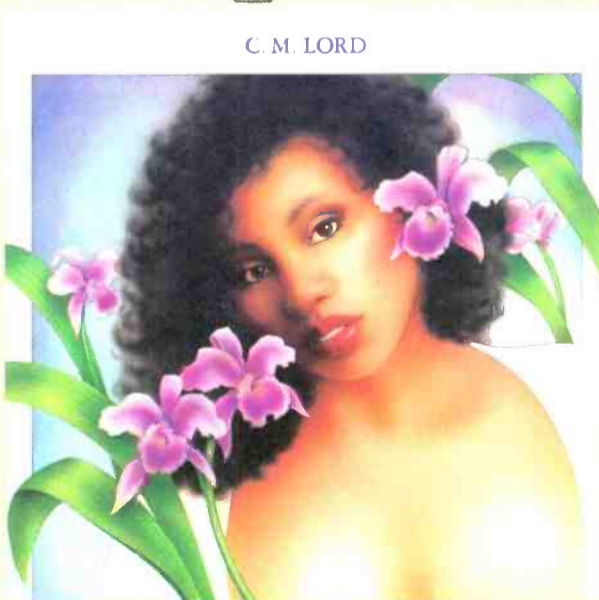
MOZART: THE MAGIC FLUTE / Bernard Haitink
DSCX-3918 (Digital/Three Records)



PUCCHINI: TOSCA / Renata Scotto, Plácido Domingo, Renato Bruson, James Levine
DSBX-3919 (Digital/Two Discs)



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TUNE FRAGMENTS

Prime Time To Finish Brumley Gospel Songs

NASHVILLE—J. Aaron Brown, president of Prime Time Music, has announced that one of his writers will complete for publication fragments of songs left by famed gospel music writer Albert F. Brumley.

Brumley, who died four years ago, composed such gospel standards as "I'll Fly Away," "Turn Your Radio On," "Jesus, Hold My Hand," "I'd Rather Be An Old-Time Christian" and "He Set Me Free."

Named to complete the Brumley drafts is Aaron Wilburn, a veteran singer/songwriter, whose "Satan You're A Liar" was a hit for Shirley Caesar. Wilburn also writes secular songs. His co-authored "Big Like A River" is currently on the Hot Coun-

try Singles chart for the RCA group, Tennessee Express.

Brown says Wilburn was approached for the project by Brumley's widow and son, Bob, after they heard him perform one of his own songs at an ASCAP luncheon during Gospel Music Week here in April. "There's a distinct parallel between Aaron Wilburn's writing and Albert Brumley's writing," Brown maintains, characterizing both as "very sentimental" composers.

The Brumley family says that only a few fragments have been found so far. "This isn't a spectacular money-making deal," says Bob Brumley. "It's just something that ought to be done."

Brown says that no contracts have been signed yet for the publishing venture but confirms that there will be "an association of some sort" between his Prime Time and one of the Brumley companies.

The question of who decides when one of the songs is finished for publication has not yet been answered. But Bob Brumley asserts, "We're going to give Aaron a certain amount of leeway. We're going to leave it mostly up to him."

Don Butler, executive director of the Gospel Music Assn. and a friend of the elder Brumley says, "In the 25 years I've been in gospel music, I've never seen any arrangement like this one."

Vid Suppliers Shun Rental-Only

• Continued from page 3

a higher surcharge. "We have no plan to change our basic structure," Brown says, "although we have been looking to see if we want to raise the rental surcharge. No decision has yet been reached, though."

Columbia Pictures Home Entertainment is "watching anxiously" the reaction to WHV's rental program but has not yet devised its own, according to vice president and general manager Robert Blattner. "It's too early to tell what will happen there," he says. "We're looking at a variety of alternatives, one of which

is the Warner plan.

"There's no question rental is a large part of the market," Blattner continues, "and I want Columbia to participate in that rental revenue. But I'd like to do that without giving up sales." Before introducing any plan, says Blattner, Columbia would have to be convinced it would work and would address the needs of the studio and its dealers.

Blattner also points out that revenue generated from a tape's rental probably doesn't differ all that much from revenue generated by a sale. "If rental-to-sale ratio is 10- or

15-to-1, at \$3 to \$5 a pop, that gives a dealer between about \$50 and \$60 rental revenue, or the same as the revenue from one sale. So it's still about 50-50 sales dollars to rental, and I don't feel comfortable giving that money up."

Magnetic Video spokesman Phil Myers says, "There will continue to be a big increase in sales of video hardware, which means a continued demand for software, both sales and rental. We've been looking at the market closely and hope to announce a plan by the end of the year."

Lundvall Bows Elektra/Musician

• Continued from page 4

"We have a very strong commitment to artists who want to live here and have their business done on the East Coast. With a two-headquarters kind of company, artists on the East Coast, Europe, or the South who were a little concerned about dealing with the West Coast, now have an opportunity to get answers at the source."

Originally, Lundvall's own label was to have been called Elektra/Metropolitan, but, admits Lundvall with a chuckle, E/A did not have clearance on the name when the announcement was made.

"After pondering some overly serious names, some cute names, and some hip names, it occurred to me that the best name would be 'Musician,'" he says. "It would be a label dedicated to the musician, among

the most noble and spiritually important roles one could have in one's life work. Also people liked it, especially the artists."

Since he wanted it tied to Elektra, the Elektra/Musician name was then devised, explains Lundvall. First releases on the new label will be in January. Lundvall says the label will not be just jazz, but will also comprise other specialized areas of music. Much of the repertoire will be instrumental, but that is not a hard and fast rule either, adds Lundvall.

"The first release in January probably will be a model of what the label will be," he asserts. "It is quite a broad spread of artists. We have signed to a long term contract Eric Gale, who is in the studio now making an obviously commercial record in the pop/reggae direction. There will be some vocals on the album as well."

Initial releases in January on the new label will be a "reggae-pop" LP by Eric Gale, an instrumental album by Chick Corea, Lenny White, Stanley Clarke, Freddie Hubbard and Joe Henderson; a Blood Ulmer LP originally released by Rough Trade in Britain; a Freddie Hubbard LP that was recorded digitally; a Lee Ritenour LP acquired from the JVC catalog in Japan; an LP by Red

Rodney and Ira Sullivan playing with a young rhythm section; a Charlie Parker LP recorded in 1953; a Charlie Mingus with Roy Haynes LP; a Clifford Brown with Max Roach album, and a release by new artist Bobby McFerrin.

Beyond these initial releases, Lundvall says he is looking forward to some "very interesting pairings" for the future, among them pianists Joe Albany with Al Haig; and Phil Woods with Art Pepper.

"There are some interesting plans for the packaging," he says. "We will try to have the artists write their own liner notes. We will try to have certain records where on the last band the artists will talk about their music. We have a very elegant graphic approach, with very fine gallery art or photography as opposed to pure illustrations. It will have a very classy look. The quality will be very high."

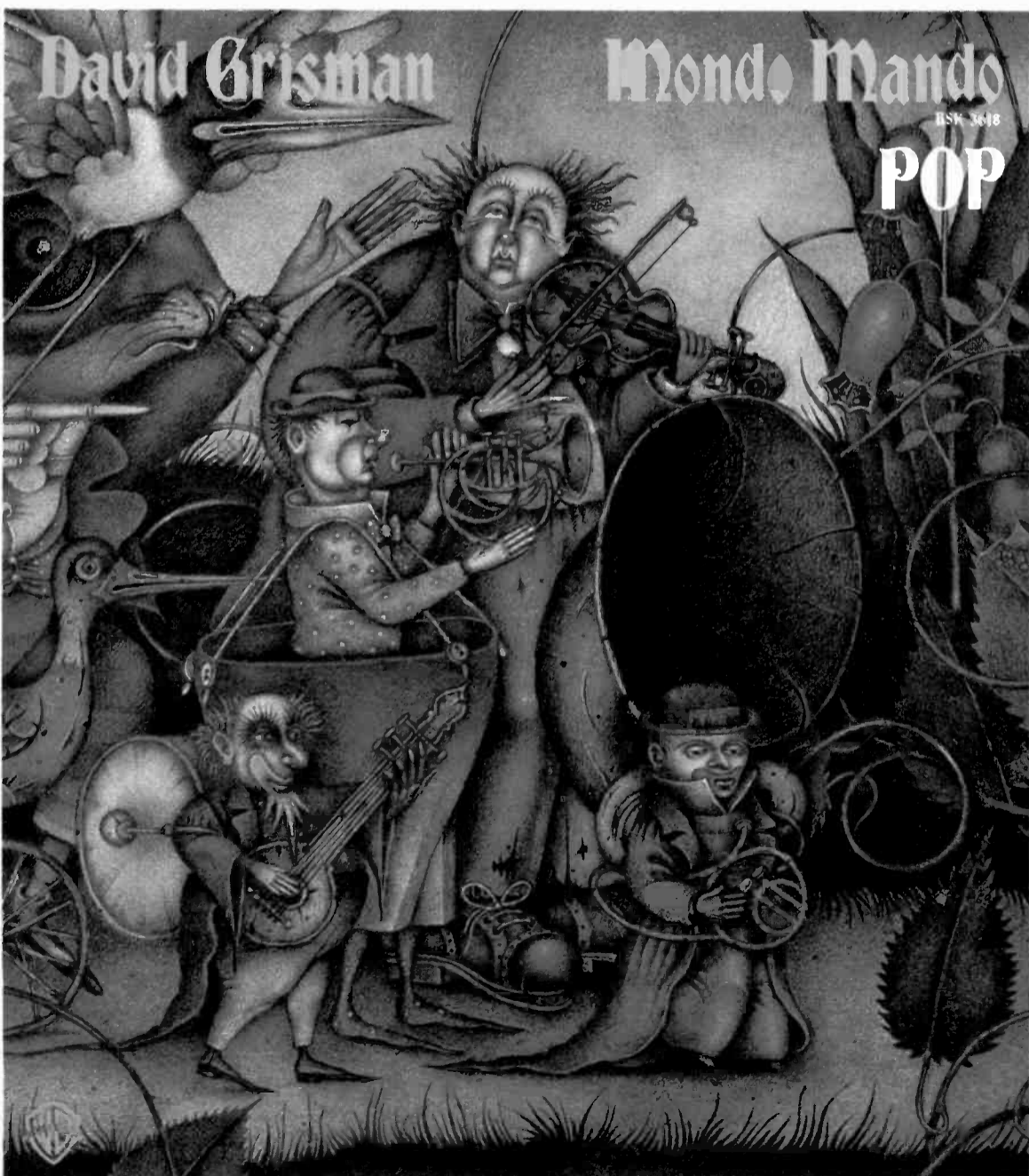
MCA, GE Tie

LOS ANGELES—MCA is teaming with General Electric for a Spyro Gyra promotional campaign in 10 major markets Nov. 9-23. GE portable stereo cassette players will be given away, along with more than 10,000 special edition posters in each market.

New Companies

Sounds Good One-Stop, a combination one-stop and imports company, has been started by Chuck Rose, former Chicago retail chain operator, and Richard Foos, president of Rhino Records. Terry Mossman is album buyer and Bob Marin is imports buyer. Al Coscia is general manager of the one-stop side. Address: 9535 Cozycroft, Chatsworth, Calif. 91311 (213) 709-3640.

OCTOBER 17, 1981, BILLBOARD



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Survey Chains On LP, Tape Buys

LOS ANGELES—Disks comprise 62.3% of the total albums purchased initially on the average new release, while cassette represents 28.7% and 8-track takes the remaining 9%. These statistics result from a survey of 16 retail record/tape chains across the U.S.

In zeroing in on specific repertoire

categories, buying executives reported that in formulating average buy-ins on new country albums, disks comprised 59% on the average, cassettes 30% and 8-track 11%.

In buying new r&b albums, the 16 chains, comprising more than 960 individual retail locations, reported 65% of the buy-in was LP, 26% cas-

sette and 9% 8-track.

When buying pop rock albums, buyers said an average of 63% of the purchase was LPs, 30% cassette and 7% 8-track.

See below for a complete breakdown of percentages provided by the participating chains.

CLOSED IN RECENT YEARS

Disk, Tape Release Gap Is Narrow, Claim Labels

Continued from page 1
erating somewhat greater volume in relationship to LPs this year.
Cassettes, however, are outselling 8-tracks by a 2-to-1 margin, although diminishing 8-track sales, as one label executive put it, may be a "self-fulfilling prophecy" due to less desire to market them. But, some insist that they're confronted with high returns on 8-tracks, averaging as much as 30%. Labels, however, do not discount the marketing viability of 8-tracks in the country and r&b areas.

Assistance on this story provided by Sam Sutherland, Ed Harrison, Jean Williams and Paul Grein in Los Angeles.

"We're losing millions, absolutely millions," said RCA's Jack Craigo at the company's recent marketing meeting in Lincolnshire, Ill. (Billboard, Sept. 12). He referred to problems of providing retailers with cassettes and LPs at the same time. Indeed, there is word from the field that dealers were experiencing delays of up to five weeks on the cassette version of the new Ronnie Milsap album.

But, labels in the main say they are achieving simultaneous availability of cassettes and LPs.

CBS Records' Tom McGuinness, vice president of marketing, branch distribution, says it's true "90% of the time," citing, as others do, problems of tardy submission and rejection of cassette artwork.

As for quality of tapes, McGuinness says CBS tape formulations are now "far superior" to those of two years ago.

One of CBS' custom duplication clients, Arista Records, has been utilizing this formulation for the past seven months or so. And, according to label sales chief Gordon Bossin, the label will soon inform the consumer of its higher-grade cassettes.

Bossin says Arista is now working on "copy" that would appear on tape packages relating to their "state-of-the-art" quality, with expectations that they will be so designated by the end of the year.

At PolyGram Records, "winning back the consumer from home-taping is a key issue," according to Jim Lewis, vice president of marketing and special projects.

Besides the quality issue, Lewis says the company's art department is looking into the graphics side with an eye to making cassette artwork relate better to its small format. Working with PolyGram affiliates in other countries, the label is currently "sound-testing" new cassette tape formulations.

Although the ratio of cassette sales generally run about 30% of LP movement, Arista's Bossin notes that as an indication that "mid-America likes cassettes," the company is witnessing much higher ratios with regard to AOR product, reporting that two Air Supply albums are running about 58-42 cassettes versus LPs.

Bossin further reports that for the label's 1980 fiscal year there was a 71/29 split in favor of disks, with cassette gains reaching 68/32 among tapes for the 1981 fiscal year ended last June.

Dennis White, vice president of marketing at Capitol Records, estimates that 90% of the label's releases come in some quantities of all three configurations, with cassettes averaging 30% of the total mix.

"We're trying," he declares, "in all

cases to have a simultaneous release in all configurations on the same day. There are times you can't because of mechanical problems, but our goal is to be 100%. Otherwise, the tape buyer goes into the store and can't find the tape and assumes it's not going to be released and you lose the sale. Or he knows somebody who buys the album and then tapes it."

Warner Bros. Records, claiming a 27/65/8 breakdown of cassette, LP and 8-track sales, respectively, says both cassettes and 8-tracks are released simultaneously on only "superstar" and country acts. In the country field, the company says, 8-tracks continue to be in a "very healthy state—far greater than in other fields. The country audience, for some reason, maintains as many 8-track players as cassette players."

MCA Distribution president Al Bergamo says cassettes account for a minimum of 30% of LP sales and "they're looking better all the time." He adds that the label continually tries to improve cassette quality.

Many labels surveyed claim that the greatest artist casualty with regard to simultaneous cassette releases are new acts, those, as A&M national sales manager Larry Hayes identifies, "with no sales base whatsoever." Hayes notes that the label now automatically prepares all the mechanical elements needed for cassette release on all acts. With those where it's decided to withhold cassette, only actual duplication is postponed. In the case of A&M-distributed I.R.S., Hayes says its new wave acts have turned out to be solid sellers, so that now all new LP titles in this line are regularly released on cassette.

Overall, Hayes says, "Realistically, we make a true simultaneous delivery as often as we don't."

Although Hayes cites several acts with a good 8-track sales history, he notes, "Even on those acts where our returns on the LP are 10% or under, and on cassettes are comparable, the returns on 8-tracks can run 30% or higher." He attributes this to the accounts' perception of demand. "I suspect a lot of buyers are in the habit of ordering 8-track stock automatically, while the market itself is declining more rapidly than ever."

Majors Rated Over Shipping

Continued from page 1
tives, were asked to evaluate the major manufacturers' current ability to deliver LPs, cassettes and 8-track titles without incurring substantial lags between disk and tape product. That same canvass also yielded an update on pricing trends between configurations (see separate story, this page).

Retailers rated nine leading manufacturing and distribution firms as follows:

Label	Good	Fair	Poor
WEA	11	2	2
CBS	9	5	1
RCA/A&M	4	8	3
Capitol	7	6	2
MCA	6	7	2
PolyGram	7	7	1
Chrysalis	7	5	3
Motown	4	7	4
Arista	7	6	2

Ratio Of Disk To Tape Purchases

Firm Name Location Interviewee	Country			R&b			Pop Rock		
	LP%	Cassette%	8-TR%	LP%	Cassette%	8-TR%	LP%	Cassette%	8-TR%
Harmony Hut Bethesda, Md. Tom Adams	50	30	20	60	32	18	50	38	12
Listening Booth Pennsauken, N.J. Manny Drucker	60	25	15	60	25	15	60	25	15
Spec's Miami, Fla. Ann Lieff	60	25	15	60	25	15	65	25	10
Hollywood/Circles Phoenix, Ariz. Chris Veremis	50	35	15	50	25	25	50	40	10
Big Daddy's Chicago Rick Lawrence	80	20		80	20		80	20	
Camelot N. Canton, Ohio Joe Bressi	60	30	10	60	30	10	60	35	5
Roundup Music Seattle Chuck Blacksmith	51	33	16	67	33		52	38	
DJ's Sound City Seattle Don Jenne	50	45	5	50	50		50	45	5
Sound Odyssey Philadelphia Donny Weiss	50	50		75	21	4	78	18	4
Everybody's Portland, Ore. Michael Reff	75	25		80	20		80	20	
Rainbow San Francisco Steve Lee	50	40	10	60	30	10	55	40	5
Young Entertainment Atlanta Dennis Young	60	22	18	70	20	10	75	20	5
Montgomery Ward Chicago Al Geigel							73	22	5
Integrity Entertainment Bob Cahill Los Angeles	60	40		60	40		58	40	2
Full Moon Rochester, Mich. Doug Severson	83	3	14	78	13	9	67	31	2
National Record/ Oasis Pittsburgh Jim Grimes	45	25	30	60	20	20	50	28	22

CBS Distribution

NEW YORK—Carrere Records has pacted with CBS Records' Associated Labels stable here.

The new marketing and distribution deal will kick off with releases from Sheila, European vocalist, and by English heavy metal band Saxon.

Isgro For Montage

LOS ANGELES—Capitol-distributed Montage Records has firmed a production/label deal with Joe Isgro for releases through his I.C.E. Production division.

Hoyt Resigns From Heftel

CHICAGO—Tom Hoyt, president of Heftel Broadcasting, has resigned and expects to buy his own AM-FM stations within the next "six weeks to two months."

Hoyt says he has formed a partnership with a Houston businessman to buy an unidentified station combination which is "not in a super huge market and is not a famous radio station."

Hoyt, who has a contract with Heftel with two years to run, says he

and Hawaii Congressman Cecil Heftel, who owns Heftel Broadcasting, reached a mutual agreement to part ways.

Hoyt said his departure would not slow Heftel's planned acquisition of WTFM-FM New York, which informed sources say should be completed early next year. Some observers say the sale has been stalled because of problems the seller, Friendly Frost, has had with the Security and Exchange Commission in the past.

Holiday Ad \$ Rise; Inflation Is Hungry

• Continued from page 1

California's Music Plus chain planning multi-page tabloid inserts in local dailies.

Very little chain-subsidized advertising is scheduled. CBS, WEA, Capitol and MCA are or will be offering local holiday-oriented tv spots. CBS' artist exposure on video is not known, but chains have been told they will not tag individual stores. WEA ad director Barbara Burns has not yet finalized her tv campaign, but she will tag in some localities. MCA informs ad managers that Barbara Mandrell, the Oak Ridge Boys and Olivia Newton-John will be featured on its tv spots, while Capitol will use 14 different acts on its video push.

Camelot stores tee off the chain's Christmas season advertising Oct. 29, according to ad chief Gerry Gladioux. Most others will begin closer to the Thanksgiving Thursday. Camelot's ad breakdown is expected to be 60% print, 35% radio and 5% tv.

The 15 Record Theatres will spend 75% of the budget in print and the remainder on radio, Bobby Myceck of the Buffalo-based skein re-

ports. Cavages' John Grandoni envisions 60% of his bucks going into print, 30% to radio and 10% split between tv and other outlets. Following a good experience with a 20,000-piece insert locally last season, Grandoni is roughing up a 100,000-circulation 8 by 12 inch insert.

Turtles, the Atlanta-based chain, is devising its holiday ads to reach a mature adult audience. "We want that adult to buy records and tapes for our normal younger customers, who don't have the dough to buy as many albums as they once did," Joe Martin explains. Turtles will probably have institutional tv spots pushing their gold-coin gift certificates.

Music Plus, which pioneered four-color tabloid inserts in metro dailies in Southern California, expects to have two during the important month before Dec. 25, Alan Schwartz notes. The first will fete the chain's seventh anniversary, a customary annual event the past few years. The inserts will possibly take 30% of his ad dollars, with an equal amount to radio and perhaps 20% for tv.

The Circles/Hollywood chains in greater Phoenix will split evenly between print and radio. Like many of her contemporaries, Angela Singer is putting her blue chips on ads in the entertainment section on Thursdays and Fridays.

There is an even division in the philosophy of using prices in ads and either mixing or keeping vendors' product separate in ads. Too, there is no real agreement on ad format, with some favoring a mix of repertoire or a mix of product to interest the entire family versus appealing to more vertical demographics.

Rock Circuit Moves

NEW YORK—Rock Circuit International, headed by Robert Tulipan, has relocated to new offices at 111 West 57th St., New York, N.Y. 10019. The phone number there is (212) 307-1570.

Apostol Relocates

NEW YORK—Apostol Enterprises, headed by president John Apostol, has opened new offices at 1290 Ave. of the Americas here. The phone number is (212) 399-0090.

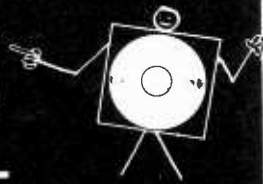
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Rock'n'Rolling

• Continued from page 10

lion dollars in the first year. I wouldn't even know what to do with a million."

★ ★ ★

Marianne Faithfull has a new LP, "Dangerous Acquaintances," on Island Records, which, though strong, moody and beautiful, is "absolutely different" from her much-praised comeback LP, released almost two years ago, she says.

"I could have done a 'son of Broken English' record, but I didn't want to," she says. "This one is not so depressing. It is more melodic. I worked harder on the songs. But it's still me."

"That root of anger and sorrow was exorcised," she continues. "This is a bit of affirmation. I didn't want to be known as the great drama queen of rock'n'roll, though I could have been."

In conjunction with the release of the album, Faithfull is appearing on MTV, and is preparing her own video. However she does not expect to go out on tour until the spring.

She says making "Dangerous Acquaintances" was more difficult than recording "Broken English." "I had nothing to lose with 'Broken English,'" she remembers. "Though I would have been shocked if it hadn't been so well received. But

this was much more difficult. I was more nervous. I wrote it all. It took a lot more work and preparation. But you need to listen to it more than once."

You do. It's a great LP.

★ ★ ★

Recently the New York Record, house organ of the New York chapter of NARAS, got rock writer Liz Derringer to ask some rock stars what they thought of the National Academy of Recording Arts & Sciences and rock. Some responses:

• "When you first mentioned NARAS, I thought you were talking about a spaceship or something out of Vietnam."—Stevie Nicks.

• "Probably nobody in rock'n'roll wants anything like a Grammy. . . . It's real difficult to get (rock) people to join things and sign things and answer newsletters which show biz people seem to be able to do much more. In rock, people don't give a damn."—Ian Hunter.

• "If it's cool and customary for a Bulgarian flautist to wear his national get up, then it's unnatural and distasteful for rock'n'roll people to wear tuxedos."—Jimmy Destri of Blondie.

• "If every artist in the top 100 voted, then people like Bruce Springsteen and Pink Floyd would be winning."—Billy Squier.

• "Nowadays, rock music can swing all the way from Christopher Cross to the Psychedelic Furs. But most of the time the only kind of rock music represented in the Grammys is the softer kind."—Rick Derringer.

• "Now rock'n'roll is what you hear in Muzak."—Pat Benatar.

★ ★ ★

Gary Numan got himself out of India where he was held on suspicion of espionage after crash landing his single-engine plane in a militarily sensitive area during an around the world flight (Billboard, Oct. 10). But his problems with the authorities did not end there.

Back home in Britain, he was arrested in London for carrying an offensive weapon outside a hot dog stand, according to Martin Mills, head of Beggar's Banquet, Numan's U.K. record company. Mills says Numan likes hot dogs, often carries around a baseball bat for protection, and when he ignored a summons for carrying it, a warrant was issued for his arrest.

He is now free on bail, says Mills. As for the trip around the world, Mills says the plane is still in India, and a determination is being made as to whether it is possible to repair it, or whether Numan will have to try again with a new one.

Chartbeat

• Continued from page 6

- Jones, Parrot, 1965/ #3.
8. "Blue On Blue," Bobby Vinton, Epic, 1963/ #3.
9. "Magic Moments," Perry Como, RCA Victor, 1958/ #4.
10. "I Say A Little Prayer," Dionne Warwick, Scepter, 1968/ #4.
11. "The Look Of Love," Sergio Mendes & Brasil '66, A&M, 1968/ #4.
12. "(The Man Who Shot) Liberty Valance," Gene Pitney, Musicor, 1962/ #4.
13. "Baby It's You," Smith, Dunhill, 1969/ #5.
14. "Wishin' And Hopin'," Dusty Springfield, Philips, 1964/ #6.
15. "Walk On By," Dionne Warwick, Scepter, 1964/ #6.
16. "I'll Never Fall In Love Again," Dionne Warwick, Scepter, 1970/ #6.
17. "This Girl's In Love With You," Dionne Warwick, Scepter, 1969/ #7.

18. "What The World Needs Now Is Love," Jackie DeShannon, Imperial, 1965/ #7.
19. "Message To Michael," Dionne Warwick, Scepter, 1966/ #8.
20. "Anyone Who Had A Heart," Dionne Warwick, Scepter, 1964/ #8.
21. "What The World Needs Now Is Love" (medley), Tom Clay, Mowest, 1971/ #8.
22. "Baby It's You," Shirelles, Scepter, 1962/ #8.
23. "Do You Know The Way To San Jose?," Dionne Warwick, Scepter, 1968/ #10.
24. "I Say A Little Prayer," Aretha Franklin, Atlantic, 1968/ #10.

That's some list, huh? And that doesn't even count such major hits as Gene Pitney's "Town Without Pity" (#13, 1962), Jack Jones' "Wives And Lovers" (#14, 1963), the Drifters' "Please Stay" (#14, 1961), Dionne Warwick's "Alfie" (#15, 1967), Marty Robbins' "The Story Of My Life" (#15, 1957), the Walker Brothers' "Make It Easy On Yourself" (#16, 1965), Gene Pitney's "Twenty Four Hours From Tulsa" (#17, 1963) and Dionne Warwick's "Promises, Promises" (#19, 1968).

What's most impressive about this list, besides the sheer number of hits and their consistent taste and quality, is that so many different artists are involved. Not one act appears more than once in Bacharach's all-time top 10, an accomplishment Chartbeat doubts any other major composer could match.

Chartbeat salutes Burt Bacharach: This man was a melodic genius before most of today's tunesmiths knew the meaning of the word, *hook*.

Warner Bros. also has reason to celebrate the peak placement of "Arthur's Theme": the label's last two No. 1 hits (discounting M's "Pop Muzik" on Sire and John Lennon's "Starting Over" on Geffen) both went on to win the Grammy Award for record of the year. That's the

Doobie Brothers' "What A Fool Believes" and Christopher Cross' "Sailing, in case you'd forgotten. Or blocked it out.

★ ★ ★

More Martin: The Little River Band is the fourth act for whom George Martin has produced a top 10 hit. He masterminded (master-sound?) three top 10 hits for America in 1974-75, "Tin Man," "Lonely People" and "Sister Golden Hair" and one for Paul McCartney & Wings in 1973, "Live And Let Die."

He will forever be best known, though, for producing the Beatles, whose records he handled until near the very end. Lennon & McCartney had the production credit on "Ballad Of John & Yoko;" Phil Spector did the honors on "Let It Be."

Nazareth Push

• Continued from page 9

familiar "Naz" tracks will lure newer fans back to the original sets.

Dubbed "It'Snaz," the new package is being specially priced at a suggested list of \$13.98. A&M's sales force has already offered a lead-in discount program on the band's platinum top-seller, "Hair Of The Dog," as part of the label's overall fall program.

Delivery of an extensive array of merchandising aids, and peak stocking of goods for the key tour markets isn't being restricted to that opening period, however. The label will schedule drop shipments to coincide with those individualized campaign periods for the tour markets.

Aids include a double-bin size four-color header card built around the cover graphics and designed both for bin use and as a two-sided window/wall display, while a 36" by 24" poster touting the band's four top catalog items, a two-color tour poster designed for market/venue imprints, new and catalog album flats and concert flyers will complete the kit.

Rockbill Rolls With Tie-Ins On Stones, Other Artists

• Continued from page 6

utives, making the decisions by their companies, and they understand that a rock star is like a contemporary hero," he says.

For instance, in the Rolling Stones tie-in, "it took us eight seconds to make the decision," says David Miller, director of advertising at Jovan. "In my presentation, I asked what was it that made Jovan the third largest fragrance company in the U.S. in 13 years. It's because we've been bold, innovative and provocative. And that's exactly what the Rolling Stones are."

In the multimillion-dollar promotion (Miller won't specify the figures), Jovan has its name printed on tickets for the Rolling Stones dates. It has signs in the venues where the Rolling Stones play, though not near the stage; it runs radio and national print ads in conjunction with the tour; and it sells posters. Miller says Jovan has printed 750,000 posters it will sell in a "purchase with purchase" deal. Purchasers of \$5 worth of Jovan products can get the poster for only \$1. Jovan has set up special displays in department, drug and perfume stores as part of the campaign.

In the Nestles' campaign, CBS Special Products has produced a special seven-inch EP with recent hits by REO, Journey, Cheap Trick, and Molly Hatchet. Nestles will imprint 12 million \$100,000 candy bars with flags offering the mini album for 35 cents postage and the candy wrapper. Coleman says Nestles is spending near \$1 million for the promotion with radio ads set in November.

For McDonalds, Rockbill is involved in a promotion where 67 McDonald's outlets in the Baltimore area will offer to their customers school notebooks with the Commodores or the REO logo on the cover and a list of the groups' LPs. Since the notebooks will be used in school, Coleman notes that the ploy offers long-term visibility.

Since cigarette companies are not allowed to get endorsements, the R.J. Reynolds company will not be directly identified with the artist, in the Rockbill posters, Coleman says. Usually in the Rockbills distributed at concerts there is a poster-sized color picture of the band, with the product visible as well, but in the case of the Allman Brothers Rockbill, there will only be a straight Camel ad.

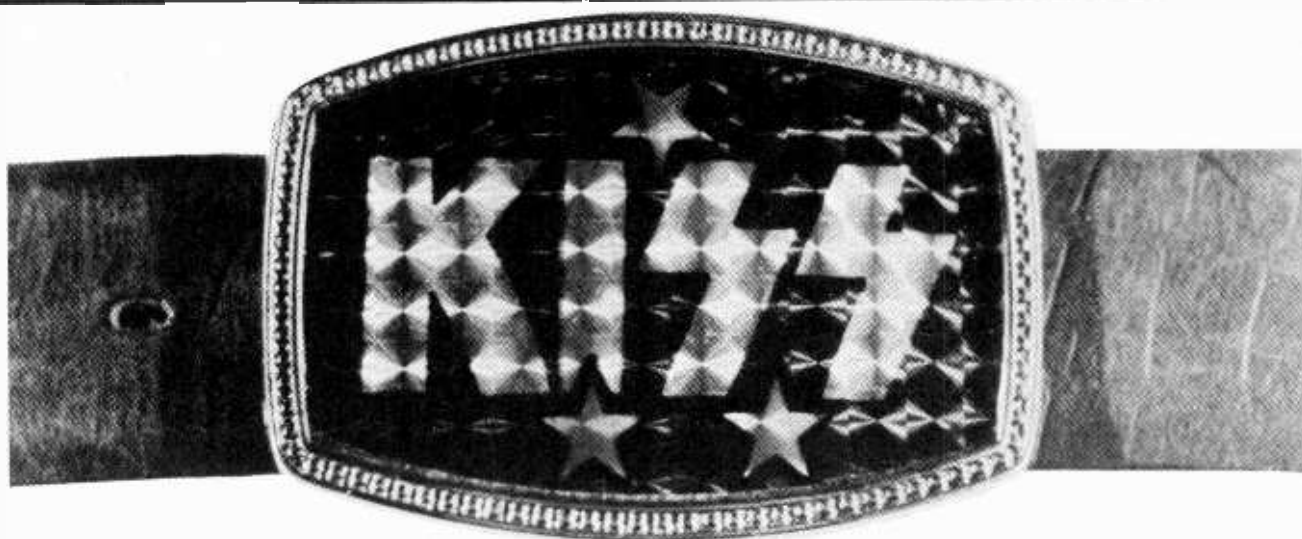
However, in the case of Seagrams Gin and Orleans, the poster will show the band in a barroom situation with a bottle of the gin, says Coleman. Though Orleans does not have a label at present, the group is popular on the college circuit, and

this is the audience Seagrams wants to reach with its ads. Seagrams is also making T-shirts and jackets available for the promotion. Liquor stores will have displays featuring the gin and Orleans.

With the Charlie Daniels Band, Busch Beer is running an extensive promotion in college newspapers, says Coleman. Busch is identified as the "official beer" of the Charlie Daniels Band.

In addition to its promotional activities, Rockbill also manufactures and sells tour jackets and T-shirts for various acts. It is also getting involved with publishing, putting out a booklet for the Savoy in New York

which will be available free in the club and which lists coming attractions, with biographies and pictures. Coleman hopes to get other clubs around the country interested in having their own books.



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DEFECTIVES: MCA CONTEST

LOS ANGELES—What does a label do with defective LP pressings?

Well, MCA is taking suggestions for "meaningful recycling" of defective copies of Tim Weisberg's new "Travelin' Light" LP which had to be reserviced due to a production problem.

Along with new copies of the LP, radio programmers were given a letter signed by Weisberg and MCA president Bob Siner, soliciting ideas on what to do with the defective albums—including making them into ashtrays or frisbees, as examples.

MCA will offer a first prize of a Sony Walkman tape recorder to the winning suggestion, which will be judged by an impartial panel of experts from their pressing plants.



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Vol. 93 No. 41

Commentary

The Damming Of New Wave

By WAYNE WADHAMS

Your recent front page article on the slide of new wave in AOR programming (Billboard, Sept. 26) set me thinking. Isn't this the same kind of pattern we witnessed with disco about three years ago? Something that begins as a regional sound is suddenly thrown in the public's face as the biggest thing since Beethoven, and then comes the rush of labels and producers to get on the bandwagon.

With disco it was the Philly sound, a tough r&b backbone supported by fine orchestral arrangements, that set the example. With new wave it was the short-lived British punk sound of '77-78. Each of those sounds had a devoted following in their "home towns," and naturally that enthusiasm spread.

But why is it necessary to burn out musical genres in such a short span of time, and then discard them like last year's fashions?

Of course, everybody knows that we are a society built on novelty. If it isn't "new" it isn't worth having, hearing, seeing, wearing, etc. But way down below the surface layer, where it's just plain fun to try something new, human emotions are pretty much the same as ever.

Love, frustration, the pains of growing up—these are the emotions that underlie most of the best art and entertainment of all time. It is these emotions that made early disco cry out for listeners.

Disco said, "no matter how you feel, dance it out." Dance out your happiness with Leo Sayer, the B.T. Express, and your frustrations with Gloria Gaynor. The message was simple and heartfelt: Enough politics and philosophy and social consciousness in our music. Now it's time to dance!

The sound of disco became a trademark of the late '70s: our audio security blanket in a way.

And with the first disco platinum came the record labels. Executives who wouldn't dream of going to the clubs where disco started and flourished suddenly mobilized millions of production dollars and flooded the market with disco-Bach, disco-Sousa, to the point where the emotions on which the movement were based were totally drowned in the endless replication of disco-format on every conceivable type of music.

"Baby Face" was amusing in 1975, but "Disco Duck" and the like signalled the end in '78.

'Why is it necessary to burn out musical genres . . .

Similarly, British punk, which started as an expression of political and socio-economic problems, caught our ear in that same year. The anger was real, the voices adamant, and before long the same cycle began. When poverty-based punk hit the affluence of suburban America, voila! New wave!

Originally new wave seemed to be a sympathetic vibration, saying, "Yes, we have some of the same problems here. We're all young together, and life is closing in on each of us."

But, in the rush of product that followed the first punk-plati-

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num, the packagers excerpted only the format, and rubber stamped that over the whole spectrum of musical history just as disco had done earlier.

If anger and self-effacement are what the public wants, let's give it to them ad nauseam. Let's call our clubs "Split," "The Toilet," let's name our groups "Dead Kennedys," our songs "Buttfuck." That's when I saw new wave start to slide.

Now let's face facts. Our industry needs big hits because we have big expenses. But the industry is also supposed to have a system of checks and balances to prevent any trend from blinding us to its underlying value. Record companies should be able to depend on radio programming to tell them when they're taking any trend too far. And if it gets past the programmers, the public (the ultimate leveller) tells radio how it feels by tuning out.

In the reverse direction, it is the smaller local station that will be most responsive when a regional trend sprouts up. A new sound will find its way onto the air waves (even before it's released on vinyl) simply because there is a local demand for it, and this in turn is supposed to bring the attention of the record companies who can spread the word.

Instead we find that both radio and record companies, instead of leading the way, are becoming followers. Ask

any major label what kind of music they're looking for, and you get a single reply—"hits!" It doesn't matter what kind, so long as they're hits!

Today, the major labels have one common logo, the almighty dollar. And since money has no passions, no emotions, the record companies have become faceless profit machines who have, in effect, ignored and refused the allegiance and goodwill of a listenership that once look to them as leaders of musical taste.

and then discard them like last year's fashion?

The same is true of radio. One day a station is all-disco, the next, all-wave. From wave to A/C; from A/C to country. How many times can a station change formats before its listeners cease to see it as a dependable source of entertainment?

Radio audiences and record buyers literally pay stations and record companies to lead, not to follow. Both of these audiences want a balance between trend and tradition, rather than the chaos and confusion that predominates.

I'm not advocating that every company or station homogenize their output by issuing 10% country, 10% wave, 10% disco, 10% classical, etc. But I do think it's time we all turn our attention

(Continued on page 84)

Wayne Wadhams is owner of indie label Boston International, as well as of Studio-B, a recording facility in that city.

Letters To The Editor

Dear Sir:

As someone involved in the British independent label boom who's now working for a committed new wave outfit in America, I feel moved to comment on Ed Harrison's front page article in your Sept. 26th edition.

That commercial radio's honeymoon with new wave programming is turning sour comes as little surprise to me. One gets the impression from many of the PDs quoted by Harrison that such airplay was merely a token gesture in the first place. Whether a sincere effort to test the market for a music they weren't familiar with, or a mere sop to industry interests, the fact of the matter surely must be that those responsible for promoting new wave records lack the clout that commercial radio ordinarily responds to.

Small labels operating through indie distributors, whether on a localized or national basis (like ours), are flat-out impotent when it comes to getting a foot in the door of hundreds of AOR stations across the country. The same situation applies, although to a lesser extent, to guys working much of the new music that major labels are still gambling with.

Even local big-boys like KLOS-FM and KMET-FM refuse to program a record like our recent release, "Wild

Gift," by a local band, X, lauded by some as "the best band in America," who sell out the prestigious Greek Theatre and over 60,000 copies of their first LP, "Los Angeles." Any suggestion that such stations, at the very least, have a responsibility to reflect local tastes is loftily dismissed because an album like "Wild Gift" just doesn't make it onto the tip-sheet merry-go-round, or high enough on national charts.

The irony that both X albums have sold far more copies than those by many of the thin-tie, power-poppers hastily signed in the wake of the Knack by greedy majors, is lost on commercial radio simply because small labels don't have the bucks to squander on "industry visibility."

Only when commercial stations are courageous (or desperate) enough to go completely over to new wave formats can the impact of the music be properly judged. In cities like San Francisco where a college station with a fairly strong signal, like KUSF-FM, is the only outfit consistently playing new wave, you'll find that station taking a lot of listeners from more conservative commercial call-signs.

We've wasted a lot of hard earned money promoting records to commercial stations that do little more than

laugh at us. Although I agree with record promoter Kenny Ryback that they "should be an outlet for new music," I'm pragmatic enough to realize that in a soft economy David isn't going to kill Goliath.

Don't underestimate the power of non-commercial radio, though. Many of the non-commercial stations programming new wave are increasing their wattage, and their willingness to cooperate with labels like ours in tour promotion, etc., compounds the good they are already doing.

Most of these stations are run with a professional flair which embraces the regular mailing of playlists, local retail information and reports on local concerts, promos, special programs, etc. Managed by people who actually welcome your phone calls as well as your deejay copies, college stations are more than the only game in town for us indies.

They are growing into a viable alternative to commercial AOR, and one that commercial AOR should be watching anxiously over its shoulder.

We have the sales figures to prove it!

Mark Williams
 Slash Records
 Los Angeles

Radio Programming

SUMMER ARBITRON REPORTS

Country No Saviour For KHJ In L.A., Nor KSAN San Francisco

NEW YORK—Country is having a struggle in Los Angeles, San Francisco and Washington, while this format is doing very well in San Diego. Black formats are big winners in Washington, Philadelphia and Chicago. And AOR continues to dominate Boston.

These are some of the results in advance figures from eight summer Arbitron reports due out this week. Following are these results, which also include Cleveland:

★ ★ ★

LOS ANGELES—It's beginning to look like not too many Los Angeles listeners grew up to be cowboys, or if they did, they listen to country KLAC-AM or country combination KZLA-AM-FM. KHJ-AM, which mounted a high-price multimedia campaign for its new country format with the theme "We all grew up to be cowboys" has apparently fallen on deaf ears, with KHJ down to a 1.3, the second decline since the station had a 2.0 last winter. In the spring, the station had a 1.9 and a year ago it had a 1.7.

KLAC is holding at 2.9, the same audience share it had in the spring book after an erosion from 4.0 a year ago. KZLA's combined share is up to 2.4 from 2.2 in the spring and 0.8 a year ago.

The book was generally good for AOR stations (separate story, this page) while KWST-FM, which abandoned AOR for adult contem-

porary, is yet to find its stride. The station is down to 1.2 from 2.3 in the spring. A year ago as AOR it had a 1.1. Adult contemporary KRLA-AM is also down, to 2.6 from 3.7 in the spring and 3.1 a year ago.

KRTH-FM is doing better with adult contemporary, gaining to 3.5 from 3.1 in the spring and 3.4 a year ago. MOR KMPC-AM, which has added increasing elements of talk continues to trend down to 2.3 from 2.5 in the spring and 2.9 a year ago.

★ ★ ★

CHICAGO—Black WGCI-FM is a big winner in this market with a 6.3 share, up from 4.1 in the spring and a year ago. ABC's combination of WLS-AM-FM with simulcasting in drive periods of the adult contemporary format continues to grow. The station is up to a combined share of 9.4 from 9.2 in the spring and 7.9 a year ago.

NBC's adult contemporary WKQX-FM continues to move up, with a gain to 3.8 from 3.7 in the spring and 2.9 a year ago. Progressive WXRT-FM is up to 2.1 after holding at 1.3 in the spring and a year ago. Traditional market leader MOR WGN-AM is down to 9.4 from 9.5 in the spring and 12.0 a year ago.

★ ★ ★

PHILADELPHIA — MOR WMGK-FM and black WDAS-FM are the big gainers here with the

Greater Media MOR Magic format moving up to 8.8 from 7.7 in the spring and 6.9 a year ago. Black adult formatted WDAS is up to 7.1 from 6.8 in the spring and 5.9 a year ago.

Hot 100 formatted WIFI-FM is holding at 4.4 after climbing up from 1.7 a year ago. The new country format in WUSL-FM is up to 2.8 from 1.9 in the spring, but the station had a 3.3 a year ago. WFIL-AM's final adult contemporary book came in at 2.3, down from 2.6 in the spring and 3.2 a year ago. The station has gone country.

AOR WMMR-FM is up to 5.7 from 5.2 in the spring and 5.1 a year ago, while similarly formatted WIOQ is down to 3.4 from 3.6 in the spring and 4.0 a year ago. WYSP-FM has bounced back to 3.7 after dropping to 3.2 in the spring. A year ago the station had a 3.8.

WCAU-FM, with a new Hot 100 format, is up to 4.1 from 3.4 in the spring and 3.3 a year ago.

★ ★ ★

SAN FRANCISCO—Solid gainers in this market are black KSOL-FM with a 6.5 share, up from 5.6 in the spring and 4.8 a year ago, and Hot 100 KFRC-AM with a 5.4, up from 4.8 in the spring and 4.0 a year ago.

AOR KMEL-FM continues to gain to a 4.2 share, up from 4.0 in the spring and 2.6 a year ago. KSAN-FM, which abandoned AOR for country, is not doing as well. It is down to 1.9 from 2.1 in the spring and 2.0 a year ago. Country KNEW-AM is holding steady with a 3.0. Jazz formatted KBLX-FM is up to 3.0 from 2.6 in the spring and 2.3 a year ago. Adult contemporary KYUU-FM has fallen to 2.6 from 4.0 in the spring and 3.7 a year ago.

★ ★ ★

BOSTON—Giant AOR outlet WCOZ-FM continues to gain audience, this time to a 12.6 share, up from 11.1 in the spring and 7.8 a year ago. Sister station WHDH-AM gains, too, with its adult contemporary format to 9.7 from 8.5 in the spring and 9.5 a year ago.

WHDH's growth may have cut into similarly formatted WROR-FM, down to 5.4 from 5.8 in the spring, but up from 4.3 a year ago. RKO sister station, WRKO-AM, which has just gone to talk, turns in its final Hot 100 book with a 2.5, down from 3.2 in the spring and 4.0 a year ago.

Adult contemporary WVBF-FM is up slightly to 3.9 from 3.7 in the spring, but down from 5.6 a year ago. Progressive WBCN-FM is up to 4.6 from 3.9 in the spring and 4.4 a year ago.

★ ★ ★

WASHINGTON—The hot format in this market is black with solid gains by WKYS-FM, WHUR-FM and WOOK-FM (OK-100). WKYS is up to 7.9 from 6.0 in the spring and 6.9 a year ago. WHUR is up to 5.7 from 4.6 in the spring and 5.1 a year ago. WOOK is up to 4.2 from 3.7 in the spring and 3.2 a year ago.

AOR WWDC-FM is holding at 6.0, a gain from 3.1 a year ago, but similarly formatted WAVA-FM is down to 3.7 from 4.5 in the spring. A year ago this station had a 3.5 share. Country WMZQ-FM is down to 3.1 from 4.1 in the spring and 3.6 a year ago. Country combination WPKX- (Continued on page 29)

L.A. LEADERS

KROQ-FM Gets Short End Of AOR Market

By ED HARRISON

LOS ANGELES—When KWST-FM here switched its format from AOR to mass appeal in June, reducing the number of AOR outlets from four to three, it was generally presumed that KROQ-FM would garner a larger slice of the AOR pie.

But the Arbitron numbers for the summer book show KROQ-FM inching up only slightly from a 1.7 to 1.8 with the big numbers going to perennial AOR leader KMET-FM; 5.7 up from 4.9 and KLOS-FM, 4.5 up from 3.6.

The huge gains by both KMET and KLOS are an indication that AOR is alive and well in Los Angeles.

Tom Hedges, program director of KLOS, whose 4.5 is the station's largest ever share, says that the summer is traditionally a good book. "It's a sign that good rock'n'roll can work in the long haul," says Hedges.

"With KWST changing format it meant that certain shares of the audience had to go someplace. They ended up at the other end of the dial."

While KLOS was very visible throughout the summer with concert promotions, Hedges says that there was no major change in programming, except for the institution of call out research which "maybe" was reflected in the programming.

The summer book increase represented the fourth consecutive up book for the ABC outlet here. The

station had a 2.2 when Hedges took over as program director just over a year ago.

Despite its 1.8 showing, the highest the station has ever had, KROQ program director Rick Carroll expressed disappointment in not reaching at least a 2.0 share.

What baffled Carroll the most were Mediastat numbers showing KROQ with a 3.1 in September. The station's Mediastats point to an ever growing audience, increasing from a 2.3 in June to 2.3 in July to 2.6 in August and a 3.1 in September.

Carroll further believes that the number of Hispanics counted in the summer survey weren't as high as previous books which had a detrimental effect since KROQ has a strong Hispanic audience. "When the Hispanic community isn't surveyed we get hurt," says Carroll.

He adds that Orange County, the station's strongest market (KROQ had a 2.6 in Orange County in the spring book) wasn't surveyed during the summer, further affecting its summer numbers.

Sam Bellamy, program director of Metromedia's KMET-FM, expressed satisfaction with the station's increase, yet held off on self-congratulations until she could examine the book in depth to see what demographic comprised the diaries.

Bellamy also expressed surprise that KROQ's share of market wasn't higher.

PROGRAMMERS, DEEJAYS

Radio's Attendance Up At Opry Event

By ROBYN WELLS

NASHVILLE—More than 400 radio personnel are preregistered for the 56th annual Grand Ole Opry Birthday Celebration (see related story, page 45), a number slightly higher than last year.

And although it's been some time since the fest has been officially known as DeeJay Week, deejays and programmers in town for the event will find plenty to keep them busy.

Most of the activities geared specifically for the radio industry are slated for Thursday through Saturday (15-17). The 90-minute Federation Of Country Air Personalities (FICAP) workshop is Thursday morning at Opryland Hotel. There is no charge for the session, which includes an audio presentation and panel discussion.

The FICAP seminar coincides with the ninth annual Chuck Chellman/Georgia Twitty Radio Golf Invitational. Despite the conflict in schedule, FICAP executive director Twitty says that the two events should not be at cross purposes. "We've found that people who are involved with the seminar don't always play golf. And a lot of industry people and artists who participate in the tournament don't attend the seminar."

On Friday is the daylong artist-DJ tape session at Opryland Hotel. About 150 artists generally turn out to tape brief interviews and station spots for the deejays, says Strobel. Friday noon is the invitation only CMA-DJ luncheon, where the pres-

entation of the DeeJay Of The Year awards will be made. And Friday evening is the annual FICAP banquet and show, where the induction of new members into the Country Music DiskJockey Hall of Fame will be made. Twitty expects about 600 to attend the banquet.

A new event established for the deejays this year is the Tom T. Hall luncheon on Saturday. The luncheon is open only to deejays who are members of the CMA.

About five deejays have indicated that they will be broadcasting their shows from Opryland during the week, says Strobel. Lee Shannon, program director, WQIK-FM Jacksonville, says that he has stimulated audience interest in his midday broadcast from Nashville by having them send in questions for him to ask various artists.

Although both Strobel and Twitty indicate that there will be a good representation from small, medium and large markets during the week, some promotion people express concern that with the extended ratings period, there may be an erosion of major market attendees.

One independent promoter says that just slightly more than 20% of the programmers he regularly contacts will be attending festivities this week, saying that it's difficult to break away in the middle of a ratings period.

Says Erv Woolsey, vice president of promotions, MCA Records, (Continued on page 27)

Out Of The Box

HOT 100/AC

DETROIT—WDRQ-FM is a highly research-oriented station according to music director Steve Summers, who notes that passive research callouts played a large part in Little River Band's "The Night Owls" (Capitol) being one of two adds this week. "It's been getting good play on other stations here," Summers says, "and our research shows that it has a strong male audience." Air Supply's "Here I Am" (Arista) didn't really need to be researched, Summer notes. "It's a natural add—we're showing good sales on the record and it seems to have a strong female audience."

AOR

FT. LAUDERDALE—Sonny Fox, program director at WSHE-FM, went to each end of the musical spectrum when he chose Police's "Ghost In The Machine" (A&M) and Dan Fogelberg's "The Innocent Age" (Full Moon/Epic) as the two adds to this week's playlist. Commenting on the Police, Fox said "it's the best thing they've ever done—it sounds like early Yes music. The group never stops growing." And Fox opted to let the music override categories when he added Fogelberg's newest release. "Some AOR stations are staying away from it, but I think it's too good not to play because of categorizations."

BLACK/URBAN

WASHINGTON, D.C.—Jesse Fax, program director at WHUR-FM, says his station prides itself in exposing good, new artists and Sheree Brown's "Straight Ahead" (Capitol) fits that category. Ashford & Simpson's "Performance" (Warner Bros.) and Herbie Hancock's "Magic Windows" (Columbia) were added because of both artists familiarity to the D.C. audience. The Isley Bros. are also a mainstay in the market according to Fax, and he feels that "Inside Of You" (T-Neck) is the group's best record in a couple of years. "Booker T. Jones has been making great records for years," Fax adds, "but he's finally with a good company and 'I Want You' (A&M) is a great record, so we added it. I also think Earl Klugh's 'Twinkle' (EMI America) is the most commercially acceptable record he's had, so it's on, too." Peabo Bryson's "Let The Feeling Flow" (Capitol) was also listed this week because, Fax says, "it perfectly exemplifies what we try to do on our show 'The Quiet Storm,' that's on from 7 to midnight every night." Rounding out WHUR's hefty list of adds is "Go For It," Shalamar's newest Solar release.

COUNTRY

TOLEDO—Ray Griff and Slim Whitman are both proven artists at WTOD-AM, so program director Bill Manders added their respective records, "Draw Me A Line" (Vision) and "If I Had My Life To Live Over" (Cleveland Int'l/Epic). We've never played a Rodney Crowell record before, but I think "Stars On The Water" (Warner Bros.) is going to be so big, I added it," Manders points out. Roy Head's new label, Churchill, and previous track record prompted Manders to include "After Taxes," and he sees Rita Remington's "We Belong In Love" (Plantation) as being her best record so far, so it, too, made the playlist. "Mac Davis' last records have been hits so we're also playing his new one 'You're My Bestest Friend' (Casablanca)."

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (10/6/81)

PRIME MOVERS-NATIONAL

BILLY JOEL—Say Goodbye To Hollywood (Columbia)
AIR SUPPLY—Here I Am (Arista)
DARYL HALL AND JOHN OATES—Private Eyes (RCA)

TOP ADD ONS -NATIONAL

COMMODORES—Oh No (Motown)
LUTHER VANDROSS—Never Too Much (Epic)
FOREIGNER—Waiting For A Girl Like You (Atlantic)

BREAKOUTS-NATIONAL

DIANA ROSS—Why Do Fools Fall In Love (RCA)
ROD STEWART—Young Turks (WB)
JOURNEY—Don't Stop Believing (Columbia)

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

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

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

Pacific Southwest Region

★ **PRIME MOVERS**
SHEENA EASTON—For Your Eyes Only (Liberty)
LITTLE RIVER BAND—The Night Owls (Capitol)
THE POLICE—Every Little Thing She Does Is Magic (A&M)

• **TOP ADD ONS**
FOREIGNER—Waiting For A Girl Like You (Atlantic)
OLIVIA NEWTON-JOHN—Physical (MCA)
MARTY BALIN—Atlanta Lady (EMI)

• **BREAKOUTS**
ROD STEWART—Young Turks (CWB)
DIANA ROSS—Why Do Fools Fall In Love (RCA)
SURVIVOR—Poor Man's Son (Scotti Bros.)

KRTH (K-EARTH)—Los Angeles (B. Hamilton—MD)

★★ THE POLICE—Every Little Thing She Does Is Magic 25-19
★★ LITTLE RIVER BAND—The Night Owls 22-18

★ RICK SPRINGFIELD—I've Done Everything For You 13-9
★ CARL CARLTON—She's A Bad Mama Jama 16-10
★ THE FOUR TOPS—When She Was My Girl 20-17

•• OLIVIA NEWTON-JOHN—Physical

•• ROD STEWART—Young Turks
•• LUTHER VANDROSS—Never Too Much
•• BILLY JOEL—Say Goodbye To Hollywood
•• DIANA ROSS—Why Do Fools Fall In Love

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

★★ CHRISTOPHER CROSS—Arthur's Theme 3-2

★★ DIANA ROSS/LIONEL RICHIE—Endless Love 1-1

★ SHEENA EASTON—For Your Eyes Only 5-4
★ EDDIE RABBITT—Step By Step 4-3
★ LITTLE RIVER BAND—The Night Owls 7-6
•• STEVIE NICKS—Leather And Lace

KGB (13K)—San Diego (Jeff Lucifer—MD)

★★ THE AFTERNOON DELIGHT—General Hospi-Tale 10-7
★★ CARL CARLTON—She's A Bad Mama Jama 14-9

★ DARYL HALL/JOHN OATES—Private Eyes 21-17

★ AL JARREAU—We're In This Love Together 18-14

★ THE FOUR TOPS—When She Was My Girl 23-19

•• EARTH WIND & FIRE—Let's Groove
•• MIKE POST—The Theme From Hill Street Blues
•• OLIVIA NEWTON-JOHN—Physical
•• PAT BENATAR—Promises In The Dark

KERN—Bakersfield (B. Reues—MD)

No List

KOPA—Phoenix (C. Jackson—MD)

★★ COMMODORES—Oh No 23-18

★★ DARYL HALL/JOHN OATES—Private Eyes 12-6

★ DIESEL—Sausalito Summer Night 29-22
★ FOREIGNER—Waiting For A Girl Like You 25-20
•• MIKE POST—The Theme From Hill Street Blues

•• DIANA ROSS—Why Do Fools Fall In Love

•• ROD STEWART—Young Turks

KRQQ (KQ)—Tucson (Dave Van Stone—MD)

No List

KTKT—Tucson (Bobby Rivers—MD)

★★ KENNY ROGERS—Share Your Love With Me 13-8

★★ BARRY MANILOW—The Old Songs 25-18

★ MARTY BALIN—Atlanta Lady 26-22

★ AL JARREAU—We're In This Love Together 15-11

•• FOREIGNER—Waiting For A Girl Like You

•• DIANA ROSS—Why Do Fools Fall In Love

•• CHILLWACK—My Girl

KLUC—Las Vegas (R. Lundquist—MD)

★★ BILLY JOEL—Say Goodbye To Hollywood 8-3

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

★ THE POLICE—Every Little Thing She Does Is Magic 21-16

★ DAN FOGELBERG—Hard To Say 9-6

★ DIESEL—Sausalito Summer Night 16-10

•• STEVIE NICKS—Leather And Lace

•• ROD STEWART—Young Turks

•• TRIUMPH—Magic Power

KFXM—San Bernardino (J. McQueen—MD)

★★ BILLY JOEL—Say Goodbye To Hollywood 18-10

★★ ROLLING STONES—Start Me Up 8-4

★ AIR SUPPLY—Here I Am 25-17

★ RICK SPRINGFIELD—I've Done Everything For You 20-13

★ DIESEL—Sausalito Summer Night 21-14

•• OLIVIA NEWTON-JOHN—Physical 28

•• FOREIGNER—Waiting For A Girl Like You 30

•• DAN FOGELBERG—Hard To Say 29

•• STEVIE WOODS—Steal The Night

•• JET—Stranded In The Moonlight

•• BARRY MANILOW—The Old Songs

•• DIANA ROSS—Why Do Fools Fall In Love

•• ROD STEWART—Young Turks

•• MIKE POST—The Theme From Hill Street Blues

• **TOP ADD ONS**

FOREIGNER—Waiting For A Girl Like You (Atlantic)
MIKE POST—The Theme From Hill Street Blues (Elektra)

COMMODORES—Oh No (Motown)

• **BREAKOUTS**

DIANA ROSS—Why Do Fools Fall In Love (RCA)
KOOL & THE GANG—Take My Heart (Delite)
JUICE NEWTON—The Sweetest Thing (Capitol)

KFRC—San Francisco (J. Peterson—MD)

★★ EARTH WIND & FIRE—Let's Groove 27-17

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

★ THE POLICE—Every Little Thing She Does Is Magic 30-20

★ COMMODORES—Oh No 36-28

★ BOB SEGER—Tryin' To Live My Life Without You 12-8

•• SURVIVOR—Poor Man's Son

•• DIANA ROSS—Why Do Fools Fall In Love

KIOWA—Fresno (Roman Moore—MD)

★ KENNY ROGERS—Share Your Love With Me 9-5

★★ LITTLE RIVER BAND—The Night Owls 3-1

★ MARTY BALIN—Atlanta Lady 18-14

★ DAN FOGELBERG—Hard To Say 16-12

★ FOREIGNER—Waiting For A Girl Like You 23-19

•• COMMODORES—Oh No 30

•• ROD STEWART—Young Turks

•• GREG KIHN BAND—The Girl Most Likely

•• DIANA ROSS—Why Do Fools Fall In Love

KGW—Portland (J. Wojniak—MD)

★ LULU—I Could Never Miss You 7-5

★★ AL JARREAU—We're In This Love Together 17-12

★ CHRISTOPHER CROSS—Arthur's Theme 1-1

★ THE MOODY BLUES—The Voice 5-4

★ JOURNEY—Who's Crying Now 2-2

•• ATLANTA RHYTHM SECTION—Alien

•• MARTY BALIN—Atlanta Lady

KJR—Seattle (T. Mitchell—MD)

★ ARLAN DAY—Surrender 24-19

★ ROLLING STONES—Start Me Up 19-5

★ DAN FOGELBERG—Hard To Say 11-9

★ DARYL HALL/JOHN OATES—Private Eyes 20-18

★ BOB SEGER—Tryin' To Live My Life Without You 18-13

•• KOOL & THE GANG—Take My Heart

•• DIANA ROSS—Why Do Fools Fall In Love

•• FOREIGNER—Waiting For A Girl Like You

KYYX-FM—Seattle (Chet Rogers Alvin—MD)

★★ CHRISTOPHER CROSS—Arthur's Theme 1-1

★★ ROLLING STONES—Start Me Up 3-2

★ DARYL HALL/JOHN OATES—Private Eyes 7-5

★ BOB SEGER—Tryin' To Live My Life Without You 14-11

★ AL JARREAU—We're In This Love Together Put The Fun Back In Rock 'N' Roll

•• DIANA ROSS—Why Do Fools Fall In Love

•• FREDDY CANNON/THE BELMONT—Let's

•• QUARTERFLASH—Harden My Heart

•• GENESIS—No Reply At All

•• STREAK—One More Night

•• JOURNEY—Don't Stop Believing

•• KIM CARNES—Mistaken Identity

KJRB—Spokane (Brian Gregory—MD)

★★ ROLLING STONES—Start Me Up 9-3

★★ LITTLE RIVER BAND—The Night Owls 11-5

★ OLIVIA NEWTON-JOHN—Physical 27-19

★ CARL CARLTON—She's A Bad Mama Jama 21-15

★ FOREIGNER—Waiting For A Girl Like You 26-18

★ DIANA ROSS/LIONEL RICHIE—Dreaming Of You 19-13

•• GENESIS—No Reply At All

•• DIANA ROSS—Why Do Fools Fall In Love

KTAC—Tacoma (Sean Carter—MD)

★★ DAN FOGELBERG—Hard To Say 15-8

★★ KENNY ROGERS—Share Your Love With Me 16-9

★ ATLANTA RHYTHM SECTION—Alien 18-14

★ DARYL HALL/JOHN OATES—Private Eyes 19-15

★ THE FOUR TOPS—When She Was My Girl 17-10

•• COMMODORES—Oh No

•• BARRY MANILOW—The Old Songs

•• STEVIE WOODS—Steal The Night

•• QUARTERFLASH—Harden My Heart

KCBN—Reno (Larry Irons—MD)

★★ THE POLICE—Every Little Thing She Does Is Magic 31-21

★★ EARTH WIND & FIRE—Let's Groove 40-31

★ DAN FOGELBERG—Hard To Say 21-13

★ ROLLING STONES—Start Me Up 3-2

★ BOB SEGER—Tryin' To Live My Life Without You 10-5

•• DIANA ROSS—Why Do Fools Fall In Love

•• ROD STEWART—Young Turks

•• THE DIRT BAND—Fire In The Sky

• FOREIGNER—Waiting For A Girl Like You

• POINTER SISTERS—What A Surprise

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

★★ BILLY JOEL—Say Goodbye To Hollywood 20-13

★★ LITTLE RIVER BAND—The Night Owls 9-6

★ MARTY BALIN—Atlanta Lady 19-15

★ OLIVIA NEWTON-JOHN—Physical 25-19

★ AL JARREAU—We're In This Love Together 14-11

•• JUICE NEWTON—The Sweetest Thing

•• DIANA ROSS—Why Do Fools Fall In Love

•• PABLO CRUISE—Slip Away

•• TIERRA—La La Means I Love You

•• MICHAEL LOVE—Looking Back With Love

KRSP-FM—Salt Lake (L. Windgar—MD)

★★ BILLY JOEL—Say Goodbye To Hollywood 10-7

★★ BOB SEGER—Tryin' To Live My Life Without You 4-2

★ THE POLICE—Every Little Thing She Does Is Magic 16-12

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

★ PAT BENATAR—Promises In The Dark 20-16

•• ATLANTA RHYTHM SECTION—Alien

•• JOURNEY—Don't Stop Believing

•• ROD STEWART—Young Turks

KIMN—Denver (D. Ericson—MD)

★★ DAN FOGELBERG—Hard To Say 14-8

★★ DARYL HALL/JOHN OATES—Private Eyes 11-5

★ BLUE OYSTER CULT—Burnin' For You 15-12

★ BOB SEGER—Tryin' To Live My Life Without You 17-14

★ KENNY ROGERS—Share Your Love With Me 18-15

•• FOREIGNER—Waiting For A Girl Like You 28

•• MIKE POST—The Theme From Hill Street Blues

•• BARRY MANILOW—The Old Songs

(Continued on page 22)

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Kim Carnes

"MISTAKEN IDENTITY"

The latest single from the double platinum album.

On EMI America Records.

Produced and Recorded by Val Garay

Direction: Michael Brokaw/Kragen & Co.

EMI AMERICA

KPRI-FM FIRINGS

Rating Increases But Promos Eliminated

By THOMAS K. ARNOLD

SAN DIEGO—The recent firings of two top staffers at KPRI-FM has left the discharged employees—program director John Duncan and promotions director Les Edelson—in a quandary.

Radio station programmers can expect to lose their jobs if they can't up, or at least maintain, their station's ratings, but the local AOR station has increased its listenership by 27.5 percent (from a 4.0 to a 5.1) since Duncan's arrival in February, the latest Arbitron statistics reveal.

Tommy Shadok, vice president of Southwestern Broadcasters Inc., which owns KPRI, claims Duncan and Edelson were terminated (and the promotions department eliminated) because the station is switching to a new "corporate setup" which includes the hiring of a national program director, George Johns (currently also a vice president of Southwestern Broadcasters), to personally run KPRI and the six other stations the corporation owns throughout the West.

"George simply wanted things done a different way; he's never worked with a promotions director and he didn't want to start now," says Shadok, whose uncle is Southwestern's president and whose father is its chairman of the board. "It's true that things have gotten better, but we're still not back on our feet."

Neither Duncan nor Edelson is satisfied with that reason, however.

CBS Records Pushes AC With Promotion Duo

NEW YORK—CBS Records is mounting a major push behind adult contemporary product on its Columbia label with a new promotion team aimed at secondary stations.

Mike Martucci and Lynn Gilbert are the promotion managers covering these stations. They have divided up the country—Martucci west of the Mississippi and Gilbert east of it—and are working these stations by phone.

To promote Art Garfunkel's new single, "Heart Of New York," the two sent copies of the New York Times or New Yorker magazine along with single-serving packets of Sanka coffee to the programmers.

Now the two are promoting Albert Hammond's new single, "Memories," by sending out photo albums for the programmers to keep their snapshot memories in.

Klemm Departs Blair Position

KINGSTON, N.Y. — Dave Klemm, new owner of WKNY-AM here, can now devote his energies to the management of this station now that he's departed from Blair Radio as senior vice president and director of marketing. He left Blair abruptly Monday (5).

He acquired WKNY with cable tv operator Richard Landy for \$550,000. Joseph Shuler, who worked his way up at the station in the last 20 years from part time announcer to program director to general manager, has been named vice president of Saw Mill Broadcasters, parent company of the station.

"The increase of ratings since I joined the station is one of the best in the market," Duncan states. "I don't think that's a bad jump; I don't think anyone could consider that a bad jump."

"I don't want this to sound like sour grapes, but when I took over, the station was lying on its back. There was no real direction: they were playing a lot of secondary tracks, a lot of very hard rock'n'roll, without balancing them with hits, and that's what hurt the station in the ratings prior to my arrival."

Edelson adds that both he and Duncan believe they were fired for financial reasons. In October 1979, Edelson says, Southwestern Broadcasters purchased KOGO-AM, a San Diego adult contemporary station, and had to take out a loan for \$7 million.

The station has consistently failed to make money for its owners, however (the latest Arbitron figures show a 2.2 share of listeners 12 and older), and, according to Edelson, "I've seen a lot of buyer's remorse since the purchase."

"The loan is still looming large to the owners," Edelson says. "Obviously, people had to be let go to decrease operating expenses, and since we were the highest-paid employees, the axe fell on us."

"Between myself, John, and my assistant, Scott Hinkle, who is being let go at the end of October, Southwestern is saving nearly \$70,000 a year. But KPRI is their profit center, the healthy half of the San Diego combo. Rightfully, KOGO should have had to bear the cuts, but I guess so many people were fired at the time of the purchase that they had to look elsewhere."

During his seven months at KPRI, Duncan says, he consistently found himself in a very awkward position.

"Every station has a programming consultant, but KPRI has two," Duncan says. "I was receiving input from the national consultant, Lee Abrams, as well as Jesse Bullet here in San Diego. In some ways, this was valuable, but the political situation it created should be obvious. I was attempting to walk a fine line between two different views."

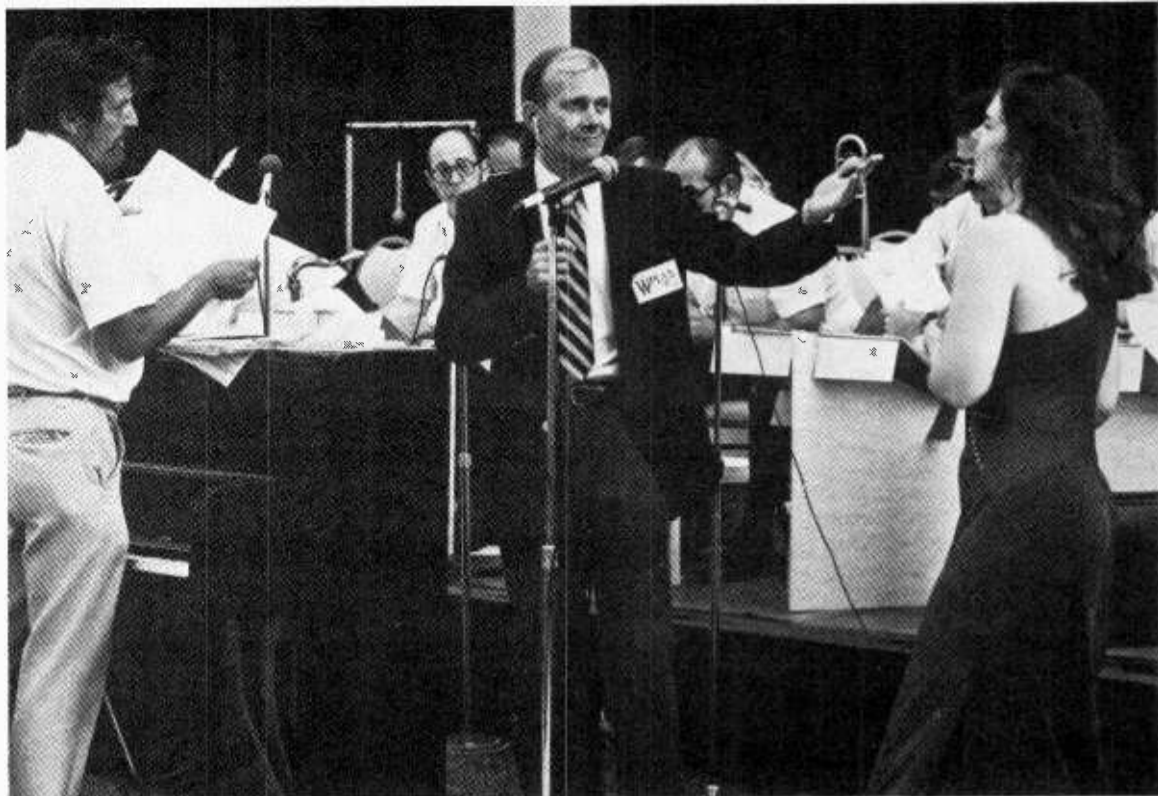
"But from the start, I was told the station wanted to boost its adult listening audience, and we did; in fact, the latest Arbitron figures show KPRI as the number one adult rock station. When I started, KPRI's listenership among men, 18 to 34, was 6.9; now it's 11.5. And for women, 18 to 34, it grew from 4.6 to 7.0."

Jesse Bullet, a former KPRI employee, runs his own consulting service in San Diego in a partnership with Tommy Shadok. Shadok says Bullet is not acting as a consultant to KPRI, but Duncan disagrees.

"He's actively involved in determining what music gets played on the station, and that, to me, is the role of a consultant," Duncan states. "Whether or not Tommy wants to call him a consultant is a moot point."

KPRI's rivals view the firings—and especially the elimination of the promotions department—with considerable glee.

"I think it's great," says Paul Sansone, promotions director of (XTRA-FM, 91X) another leading AOR station in the San Diego market. "It makes my job a lot easier: I don't have to worry about them doing promotions."



DANCE TIME—WMAS-AM Springfield, Mass., DJ Wayne Carter introduces the Ed Cerveny band singer as the band awaits its cue at Springfield Marriott Hotel, scene of WMAS' Friday "Live After Five" dance.

KMEL Produces Concert Guide

By JACK McDONOUGH

SAN FRANCISCO — KMEL-FM, the top-ranked AOR outlet here (4.0 in the spring Arbitron) is reaching out for stronger identification with the highly active live concert audience in the Bay Area via the new "KMEL Concert Guide," the main feature of which is detailed seating layouts for all major concert venues in the area so that ticket buyers can see where they will be situated for upcoming shows.

The guide, however, ranges far beyond seating plans, offering thumbnail sketches for scores of area nightclubs, from the most famous like the Old Waldorf to the smaller city and suburban clubs like Last Day Saloon and the Cellar.

In addition, says KMEL promotion director Ken Wardell, the book is spruced up with such features as a lengthy interview with Bill Graham; bios and pictures of the KMEL air-staff; and photos of stalwart Bay Area bands like Journey, Jefferson Starship, Grateful Dead and others wearing KMEL shirts. In fact, says Wardell, the 128 page, 8½x11 volume contains "hundreds of photographs, with a lot of color," includ-

Weekly Country Show For Free

NASHVILLE—Proud Country Radio is debuting "The Proud Country Network," a new two-hour weekly program hosted by Nashville radio personality Don Keith, that consists of a top 25 record countdown, special features and news segments about country personalities.

The countdown portion is based on research on national record sales, radio airplay and jukebox reports. Each week, a new single, new album and an oldies year are spotlighted, with facts and trivia questions included.

The news segment, titled "The Music Row Report" and hosted by Jan Bozeman, consists of brief news about what's going on on Nashville's music row and short interviews with country personalities.

Stations receive the show free of charge, except for a small handling fee, and have 10 minutes per hour for local sale. The network retains two minutes per hour for national sponsorship.

ing five pages of collages of Graham-related concert photos as well as many concert photos from local photographers. "We did a two week air campaign soliciting photos and had about 3,000 submitted," notes Wardell.

The guide, with a night shot of the San Francisco skyline taken from Treasure Island by Michael Zagaris on its cover, will sell for \$6 via mail order and on newstands.

Executive editor for the project was Robbie Davis, who has done three editions of a similar Southern California Concert Guide in association with KMEL-FM in Los Angeles. Principal assistants were Wardell and Isabella Michon at KMEL, with graphics contributed by Randy Tuten, who has been doing poster and print design for Graham for over a decade.

Three Stations Rely On Public Support And Money

By HANFORD SEARL

BUFFALO, N.Y.—Two National Public Radio outlets, WNED-FM and WEBR-AM with PBS affiliate WNED-TV 17, make up a unique configuration here in competing with commercial stations.

All part of the Western New York Public Broadcasting Assn., the three, joined by a third NPR group, WBFO-FM on the State University of New York, Buffalo campus, make the market even more unique.

"Perhaps Washington, D.C. and New York have similar patterns but there aren't very many, especially in a secondary market as Buffalo," says Bill Devine, station manager and director of radio at WNED-FM and WEBR-AM.

An all-classical music format, WNED-FM operates 6 a.m.-1 a.m. daily at 105 MHz and reaches 45,000 weekly listeners who provide membership support.

WEBR-AM, an all-news, 24-hour station except for "Jazz In The Night Time" 9 p.m.-6 a.m. daily, has placed sixth in the market the last four years ratings wars.

According to Devine, the 5 kw station, which airs news from 6 a.m.-8 p.m., reaches just under 11% of the market or 110,000 listeners with

KMEL was also recently involved in another unusual FM radio effort, a Sept. 26 Radiothon to help raise money for the San Francisco's Save the Cable Cars Committee. The Radiothon, with 12 volunteers handling listener pledges at specially installed 398-KMEL phone lines, beamed live from the grand ballroom of the Fairmont Hotel, where Jefferson Starship, Robin Williams and Howard Hesseman performed at a \$50-a-ticket black tie affair, also for the cable cars, which are scheduled for a complete shutdown and overhaul next year. This event was engineered by Rick Swig, who worked for several major labels (principally CBS-related) before returning to San Francisco to become vice-president and assistant managing director at his family's Nob Hill hotel.

commercial outlets WBEN-AM and WJYE-FM at 15% or more.

(Devine reports WEBR-AM is the highest rated public station in the country on a cume basis for all CPB affiliates.)

And, while WNED-TV 17's in fifth place in as many major tv outlets along the Niagara Frontier, about 1/3 of the market watches the PBS station, reports Jay Michael Collins, Assn., president.

"These three stations are very successful at what they're doing hitting their format mark," says Collins. "They're providing the necessary services the people want."

About 27 full-time workers are employed at WEBR-AM, seven with WNED-FM and 61 at WNED-TV 17 with all three heavily dependent on listenership drives and support.

WEBR-AM's membership has increased 20%, WNED-FM 14% and WNED-TV 17's 28%, the television operation the first in the country ever to do monthly memberships.

An annual tv auction is held in June to benefit all three stations, while each maintains separate pledge drives, adds Collins, a 22-year broadcast veteran.

Continued from page 20

North Central Region

★ **PRIME MOVERS**
 CHILLWACK—My Girl (RCA)
 BEE GEES—He's A Liar (Polygram)
 QUINCY JONES FEATURING JAMES INGRAM—Just Once (A&M)

● **TOP ADD ONS**
 GENESIS—No Reply At All (Atlantic)
 BARRY MANILOW—The Old Songs (Arista)
 COMMODORES—Oh No (Motown)

BREAKOUTS
 JOURNEY—Don't Stop Believing (Columbia)
 QUARTERFLASH—Harden My Heart (Geffen)
 JUICE NEWTON—The Sweetest Thing (Capitol)

CKLW—Detroit (R. Trombley—MD)

- ★ AIR SUPPLY—Here I Am 28-22
- ★ PRINCE—Controversy 25-19
- ★ DAN FOGELBERG—Hard To Say 27-23
- ★ LULU—I Could Never Miss You 11-8
- ★ THE FOUR TOPS—When She Was My Girl 12-10
- ROD STEWART—Young Turks

WRDQ-FM—Detroit (S. Summers—MD)

- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 22-18
- ★ BOB SEGER—Tryin' To Live My Life Without You 7-1
- ★ DAN FOGELBERG—Hard To Say 18-16
- ★ DARYL HALL/JOHN OATES—Private Eyes 17-15
- ★ AL JARREAU—We're In This Love Together 13-10
- AIR SUPPLY—Here I Am 21
- LITTLE RIVER BAND—The Night Owls 13

WKVY—Louisville (Bob Moody—MD)

- ★ MIKE POST—The Theme From Hill Street Blues 11-7
- ★ AL JARREAU—We're In This Love Together 15-11
- ★ BURTON CUMMINGS—You Saved My Soul 24-21
- BARRY MANILOW—The Old Songs 23
- DIANA ROSS—Why Do Fools Fall In Love 22
- STREAK—One More Night 24

WKJL—Louisville (Kevin O'Neil—MD)

- ★ DON FELDER—Heavy Metal 17-10
- ★ TARNEY SPENCER BAND—No Time To Lose 21-19
- ★ CHRISTOPHER CROSS—Arthur's Theme 7-3
- ★ DAN FOGELBERG—Hard To Say 20-15
- AIR SUPPLY—Here I Am
- CLIFF RICHARD—Wired For Sound
- SAVOY BROWN—Run To Me
- JET—Stranded In The Moonlight

WKRQ (Q102)—Cincinnati (T. Galluzzo—MD)

- ★ SHEENA EASTON—For Your Eyes Only 2-2
- ★ COMMODORES—Lady You Bring Me Up 1-1
- ★ DARYL HALL/JOHN OATES—Private Eyes 26-19
- ★ ROLLING STONES—Start Me Up 13-9
- COMMODORES—Oh No 34
- JOURNEY—Don't Stop Believing 32
- CHRISTOPHER CROSS—Arthur's Theme
- AIR SUPPLY—Here I Am

WNCI—Columbus (Steve Edwards—MD)

- ★ DAN FOGELBERG—Hard To Say 14-8
- ★ DARYL HALL/JOHN OATES—Private Eyes 11-6
- ★ AIR SUPPLY—Here I Am 24-13
- ★ KENNY ROGERS—Share Your Love With Me 18-11
- ★ BOB SEGER—Tryin' To Live My Life Without You 16-9
- JOHNNY LEE—Bet Your Heart On Me 30
- CHILLWACK—My Girl 29
- QUARTERFLASH—Harden My Heart
- BARRY MANILOW—The Old Songs

WXGT-FM (92.X)—Columbus (Terry Mutter—MD)

- ★ DAN FOGELBERG—Hard To Say 7-4
- ★ OEO—Working In The Coal Mine 17-11
- ★ RICK SPRINGFIELD—I've Done Everything For You 16-12
- ★ DARYL HALL/JOHN OATES—Private Eyes 11-7
- JOURNEY—Don't Stop Believing
- ROD STEWART—Young Turks

WZPP—Cleveland (Bob McKay—MD)

- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 18-13
- ★ AL JARREAU—We're In This Love Together 17-11
- ★ DAN FOGELBERG—Hard To Say 8-4
- ★ DARYL HALL/JOHN OATES—Private Eyes 9-6
- ★ LITTLE RIVER BAND—The Night Owls 11-9
- BEE GEES—He's A Liar
- FOREIGNER—Waiting For A Girl Like You

● ATLANTA RHYTHM SECTION—Alien
 ● COMMODORES—Oh No

WKWK (14WK)—Wheeling (Jack Armstrong—MD)

- ★ DAN FOGELBERG—Hard To Say 10-4
- ★ LITTLE RIVER BAND—The Night Owls 13-6
- ★ AIR SUPPLY—Here I Am 22-16
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 15-9
- ★ BOB SEGER—Tryin' To Live My Life Without You 24-18
- CHRIS CHRISTIAN—I Want You, I Need You
- DAVID GATES—Take Me Now
- POINTER SISTERS—What A Surprise
- JUICE NEWTON—The Sweetest Thing
- DIANA ROSS—Why Do Fools Fall In Love

Southwest Region

★ **PRIME MOVERS**

DARYL HALL & JOHN OATES—Private Eyes (RCA)
 AL JARREAU—We're In This Love Together (WB)
 DAN FOGELBERG—Hard To Say (Fullmoon/Epic)

● **TOP ADD ONS**
 CHRIS CHRISTIAN—I Want You, I Need You (Boardwalk)
 FOREIGNER—Waiting For A Girl Like You (Atlantic)
 STREAK—One More Night (Columbia)

BREAKOUTS

ALAN PARSONS PROJECT—Snake Eyes (Arista)
 JOURNEY—Don't Stop Believing (Columbia)
 DIANA ROSS—Why Do Fools Fall In Love (RCA)

KFMK-FM—Houston (J. Steele—MD)

- ★ DAN FOGELBERG—Hard To Say 15-10
- ★ KENNY ROGERS—Share Your Love With Me 13-4
- ★ LULU—I Could Never Miss You 20-14
- ★ THE FOUR TOPS—When She Was My Girl 29-19
- FOREIGNER—Waiting For A Girl Like You 30

KRLY-FM—Houston (Michael Jones—MD)

- ★ THE TIME—Get It Up 19-13
- ★ TEDDY PENNERGRASS—I Can't Live Without Your Love 14-10
- ★ LUTHER VANDROSS—Never Too Much 17-15
- ★ DENROY MORGAN—I'll Do Anything For You 20-9
- ★ THE B.B.&Q. BAND—On The Beat 18-15
- ROGER—I Heard It Through The Grapevine

KRBE—Houston (D. Steele—MD)

- No List

KNUS-FM—Dallas (E. Morgan—MD)

- No List

KVIL—Dallas (Chuck Rhodes—MD)

- No List

KEGL-FM—Fl. Worth (G. Mack—MD)

- ★ BILLY SQUIER—In The Dark 21-15
- ★ THE GO GO'S—Our Lips Are Sealed 29-20
- ★ CHRISTOPHER CROSS—Arthur's Theme 3-2
- ★ DIESEL—Sausalito Summer Night 18-11
- ★ BOB SEGER—Tryin' To Live My Life Without You 10-7
- MARTY BALIN—Atlanta Lady
- JOURNEY—Don't Stop Believing
- ROD STEWART—Young Turks

KINT-FM—El Paso (J. Zippo—MD)

- ★ DAN FOGELBERG—Hard To Say 13-7
- ★ RICK JAMES—Super Freak 3-1
- ★ RICK SPRINGFIELD—I've Done Everything For You 4-2
- ★ DARYL HALL/JOHN OATES—Private Eyes 9-6
- ★ LITTLE RIVER BAND—The Night Owls 7-4
- TIERRA—La La Means I Love You 23

KTSA—San Antonio (Charlie Brown—MD)

- ★ ROLLING STONES—Start Me Up 15-11
- ★ STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around 12-7
- ★ CHRISTOPHER CROSS—Arthur's Theme 3-1
- ★ AIR SUPPLY—Here I Am 23-20
- ★ GARY WRIGHT—Really Wanna Know You 21-16
- ATLANTA RHYTHM SECTION—Alien
- BARRY MANILOW—The Old Songs
- OLIVIA NEWTON-JOHN—Physical

KMFI (K-98)—Austin (Ed Volkman—MD)

- ★ THE POLICE—Every Little Thing She Does Is Magic 20-15
- ★ DIESEL—Sausalito Summer Night 14-8
- ★ CHILLWACK—My Girl 29-19
- ★ BOB SEGER—Tryin' To Live My Life Without You 24-20
- ★ FOREIGNER—Waiting For A Girl Like You 17-12
- PABLO CRUISE—Slip Away
- JOURNEY—Don't Stop Believing

● QUARTERFLASH—Harden My Heart
 ● BARRY MANILOW—The Old Songs
 ● ROD STEWART—Young Turks
 ● DEBBIE HARRY—The Jam Is Moving

KILE—Galveston (Scott Taylor—MD)

- ★ RICK SPRINGFIELD—I've Done Everything For You 13-9
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 9-6
- ★ DAN FOGELBERG—Hard To Say 19-10
- ★ DON FELDER—Heavy Metal 7-4
- ★ ROLLING STONES—Start Me Up 15-11
- EARTH WIND & FIRE—Let's Groove 39
- DIANA ROSS—Why Do Fools Fall In Love 38
- PABLO CRUISE—Slip Away
- JOURNEY—Don't Stop Believing 40

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

- ★ AIR SUPPLY—Here I Am 12-4
- ★ COMMODORES—Oh No 23-13
- ★ KENNY ROGERS—Share Your Love With Me 11-6
- ★ FOREIGNER—Waiting For A Girl Like You 27-20
- ★ AL JARREAU—We're In This Love Together
- GENESIS—No Reply At All
- STREAK—One More Night
- LUTHER VANDROSS—Never Too Much
- DIANA ROSS—Why Do Fools Fall In Love
- ROD STEWART—Young Turks

KOFM-FM—Oklahoma City (C. Morgan—MD)

- ★ SHEENA EASTON—For Your Eyes Only 11-6
- ★ DAN FOGELBERG—Hard To Say 12-7
- ★ CHRISTOPHER CROSS—Arthur's Theme 3-1
- ★ AIR SUPPLY—Here I Am 25-19
- ★ COMMODORES—Oh No 24-18
- ★ THE FOUR TOPS—When She Was My Girl 23-17
- CHRIS CHRISTIAN—I Want You, I Need You
- BOB SEGER—Tryin' To Live My Life Without You
- BILLY SQUIER—In The Dark
- CHILLWACK—My Girl
- BILLY JOEL—Say Goodbye To Hollywood

WEZB-FM (B-97)—New Orleans (Jerry Lousteau—MD)

- ★ DIESEL—Sausalito Summer Night 26-20
- ★ THE FOUR TOPS—When She Was My Girl 20-10
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 13-9
- ★ EARTH WIND & FIRE—Let's Groove 39-22
- ★ COMMODORES—Oh No 28-23
- BARRY MANILOW—The Old Songs
- JOURNEY—Don't Stop Believing

WTIX—New Orleans (Gary Franklin—MD)

- ★ LITTLE RIVER BAND—The Night Owls 9-4
- ★ FOREIGNER—Waiting For A Girl Like You 29-18
- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
- ★ SHEENA EASTON—For Your Eyes Only 11-5
- ★ BILLY JOEL—Say Goodbye To Hollywood 13-10
- GENESIS—No Reply At All
- ROD STEWART—Young Turks
- CHILLWACK—My Girl
- JUICE NEWTON—The Sweetest Thing

KEEL—Shreveport (M. Johnson—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 5-3
- ★ AL JARREAU—We're In This Love Together 13-7
- ★ MARTY BALIN—Atlanta Lady 17-11
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 35-25
- ★ COMMODORES—Oh No 30
- CHRIS CHRISTIAN—I Want You, I Need You
- DIESEL—Sausalito Summer Night 33
- THE ALAN PARSONS PROJECT—Snake Eyes
- FOREIGNER—Waiting For A Girl Like You
- DIANA ROSS—Why Do Fools Fall In Love

WFME—Baton Rouge (Wayne Watkins—MD)

- ★ DAN FOGELBERG—Hard To Say 9-5
- ★ COMMODORES—Oh No 30-23
- ★ AL JARREAU—We're In This Love Together 17-13
- ★ THE FOUR TOPS—When She Was My Girl 16-12
- ★ DIANA ROSS/LIONEL RICHIE—Dreaming Of You 24-19
- BILLY JOEL—Say Goodbye To Hollywood
- ROD STEWART—Young Turks

WXKQ—St. Louis (Lee Douglas—MD)

- No List

KIOA—Des Moines (A.W. Pantaja—MD)

- ★ DAN FOGELBERG—Hard To Say 11-8
- ★ DARYL HALL/JOHN OATES—Private Eyes 16-11
- ★ ATLANTA RHYTHM SECTION—Alien 25-20
- ★ BILLY JOEL—Say Goodbye To Hollywood 23-18
- ★ LITTLE RIVER BAND—The Night Owls 17-13
- OLIVIA NEWTON-JOHN—Physical
- BARRY MANILOW—The Old Songs
- DIANA ROSS—Why Do Fools Fall In Love

KDWD—Minneapolis (P. Abresch—MD)

- ELTON JOHN—Chloe 27
- AL JARREAU—We're In This Love Together 28
- BARRY MANILOW—The Old Songs

BREAKOUTS

BARRY MANILOW—The Old Songs (Arista)
 OAK RIDGE BOYS—Fancy Free (MCA)
 JOURNEY—Don't Stop Believing (Columbia)

WLS—Chicago (J. Gehron—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 5-3
- ★ BOB SEGER—Tryin' To Live My Life Without You 11-5
- ★ DAN FOGELBERG—Hard To Say 23-20
- ★ DARYL HALL/JOHN OATES—Private Eyes 13-9
- ★ EDDIE RABBITT—Step By Step 21-15
- RICK SPRINGFIELD—I've Done Everything For You 32
- JOURNEY—Don't Stop Believing

WNAP—Indianapolis (Chad Hunt—MD)

- ★ THE MOODY BLUES—The Voice 14-9
- ★ BOB SEGER—Tryin' To Live My Life Without You 17-8
- ★ ATLANTA RHYTHM SECTION—Alien 22-13
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 15-11
- ★ BILLY JOEL—Say Goodbye To Hollywood 23-16
- MIKE POST—The Theme From Hill Street Blues 24
- QUARTERFLASH—Harden My Heart
- EARTH WIND & FIRE—Let's Groove
- COMMODORES—Oh No 28

WOKY—Milwaukee (R. Brown—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 2-1
- ★ SHEENA EASTON—For Your Eyes Only 3-2
- ★ DAN FOGELBERG—Hard To Say 15-13
- ★ LULU—I Could Never Miss You 9-7
- ★ AL JARREAU—We're In This Love Together 13-9
- THE FOUR TOPS—When She Was My Girl 20
- DIANA ROSS—Why Do Fools Fall In Love
- OLIVIA NEWTON-JOHN—Physical

WISM—Madison (Bob Staff—MD)

- ★ BILLY JOEL—Say Goodbye To Hollywood 25-16
- ★ FOREIGNER—Waiting For A Girl Like You 23-15
- ★ COMMODORES—Oh No 19-13
- ★ KENNY ROGERS—Share Your Love With Me 10-5
- ★ MIKE POST—The Theme From Hill Street Blues 20-14
- THE DIRT BAND—Fire In The Sky
- JOEY SCARBURY—When She Dances
- BARRY MANILOW—The Old Songs
- OIANA ROSS/LIONEL RICHIE—Dreaming Of You

WSPT—Stevens Point (Brad Fuhr—MD)

- ★ RICK SPRINGFIELD—I've Done Everything For You 15-8
- ★ DIESEL—Sausalito Summer Night 10-5
- ★ THE POLICE—Every Little Thing She Does Is Magic 26-19
- ★ DON FELDER—Heavy Metal 4-2
- ★ DARYL HALL/JOHN OATES—Private Eyes 5-4
- BURTON CUMMINGS—You Saved My Soul
- JOURNEY—Don't Stop Believing
- QUARTERFLASH—Harden My Heart
- ROD STEWART—Young Turks

KSLQ-FM—St. Louis (Jonnie Key—MD)

- ★ CARL CARLTON—She's A Bad Mama Jama 22-20
- ★ AL JARREAU—We're In This Love Together 14-10
- MIKE POST—The Theme From Hill Street Blues 19
- BOB SEGER—Tryin' To Live My Life Without You 22

WXKQ—St. Louis (Lee Douglas—MD)

- No List

WTRV—Schenectady (B. Cahill—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
- ★ DARYL HALL/JOHN OATES—Private Eyes 8-3
- ★ AIR SUPPLY—Here I Am 16-9
- ★ OLIVIA NEWTON-JOHN—Physical 29-18
- ★ DIESEL—Sausalito Summer Night 30-22
- BARRY MANILOW—The Old Songs

WBEN-FM—Buffalo (Roger Christian—MD)

- ★ AIR SUPPLY—Here I Am 16-9
- ★ BARRY MANILOW—The Old Songs 40-17
- ★ THE POLICE—Every Little Thing She Does Is Magic 21-14
- ★ COMMODORES—Oh No 38-32
- ★ BILLY JOEL—Say Goodbye To Hollywood 11-6
- GENESIS—No Reply At All 20
- OLIVIA NEWTON-JOHN—Physical 37
- JOURNEY—Don't Stop Believing 38

KEYN-FM—Wichita (Terri Springs—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 15-9
- ★ LITTLE RIVER BAND—The Night Owls 11-5
- ★ THE POLICE—Every Little Thing She Does Is Magic 29-23
- ★ AIR SUPPLY—Here I Am 19-14
- ★ AL JARREAU—We're In This Love Together 26-20
- COMMODORES—Oh No

WOW—Omaha (J. Corcoran—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 4-1
- ★ EDDIE RABBITT—Step By Step 5-2
- ★ AIR SUPPLY—Here I Am 13-10
- ★ DARYL HALL/JOHN OATES—Private Eyes 11-7
- COMMODORES—Oh No 20
- JOURNEY—Don't Stop Believing
- BOB SEGER—Tryin' To Live My Life Without You

WKWN—Wichita (Jay Brown—MD)

- OAK RIDGE BOYS—Fancy Free 30
- DARYL HALL/JOHN OATES—Private Eyes 29

WZUW-FM—Milwaukee (Bill Shannon—MD)

- ARETHA FRANKLIN/GEORGE BENSON—Love All The Hurt Away
- CARPENTERS—Back In My Life Again

WHB—Kansas City (Rick Brown—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 4-3
- ★ KENNY ROGERS—Share Your Love With Me 16-14
- ★ SHEENA EASTON—For Your Eyes Only 7-6
- ★ DAN FOGELBERG—Hard To Say 11-9
- ★ LULU—I Could Never Miss You 8-7
- BARRY MANILOW—The Old Songs 22

Northeast Region

★ **PRIME MOVERS**

DARYL HALL & JOHN OATES—Private Eyes (RCA)
 AIR SUPPLY—Here I Am (Arista)
 THE FOUR TOPS—When She Was My Girl (Polygram)

● **TOP ADD ONS**
 BARRY MANILOW—The Old Songs (Arista)
 LUTHER VANDROSS—Never Too Much (Epic)
 COMMODORES—Oh No (Motown)

BREAKOUTS

ROD STEWART—Young Turks (WB)
 DIANA ROSS—Why Do Fools Fall In Love (RCA)
 JOURNEY—Don't Stop Believing (Columbia)

WABC—New York (James Golden—MD)

- ★ CARL CARLTON—She's A Bad Mama Jama 3-2
- ★ THE FOUR TOPS—When She Was My Girl 12-9
- ★ LULU—I Could Never Miss You 25-21
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 21-20
- ★ JOURNEY—Who's Crying Now 18-16
- AIR SUPPLY—Here I Am
- LUTHER VANDROSS—Never Too Much
- LITTLE RIVER BAND—The Night Owls
- DIANA ROSS—Why Do Fools Fall In Love

WBLI-FM—Long Island (B. Terry—MD)

- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 17-12
- ★ DARYL HALL/JOHN OATES—Private Eyes 19-16
- ★ DAN FOGELBERG—Hard To Say 25-21
- ★ BILLY JOEL—Say Goodbye To Hollywood 30-22
- ★ AL JARREAU—We're In This Love Together 23-19
- FOREIGNER—Waiting For A Girl Like You
- BARRY MANILOW—The Old Songs

WTRV—Schenectady (B. Cahill—MD)

- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
- ★ DARYL HALL/JOHN OATES—Private Eyes 8-3
- ★ AIR SUPPLY—Here I Am 16-9
- ★ OLIVIA NEWTON-JOHN—Physical 29-18
- ★ DIESEL—Sausalito Summer Night 30-22
- BARRY MANILOW—The Old Songs

WKCI—New Haven (Danny Lyons—MD)

- ★ BILLY JOEL—Say Goodbye To Hollywood 24-21
- ★ AL JARREAU—We're In This Love Together 14-8
- ★ DAN FOGELBERG—Hard To Say 11-6
- ★ AIR SUPPLY—Here I Am 23-18
- ★ COMMODORES—Oh No 29-25

● ROD STEWART—Young Turks 39

● ELO—Twilight 40

NEVER TOO MUCH

Single and album pick in all trades...
Chartmaker Of The Week upon
release...

NEVER TOO MUCH

6 weeks to the top of the Soul Single
and Album Charts in all trades...

NEVER TOO MUCH

Full steam ahead, Top-40:

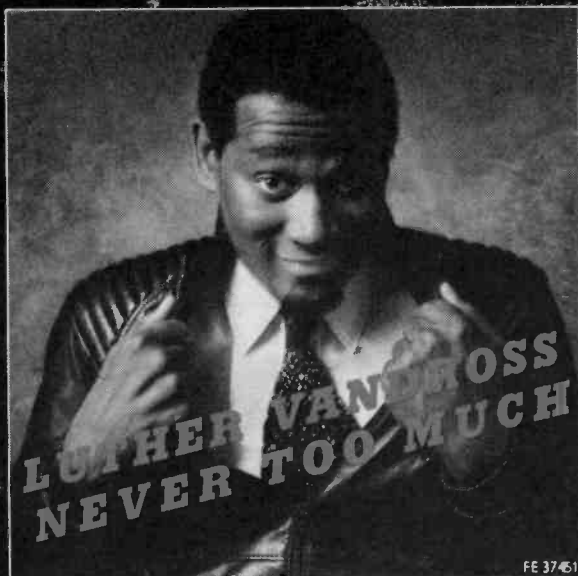
WBLS, WNVR, WSM, WOOS, WHBC,
KAMP, KKKQ, KROK, KINT, WQUE,
KBFM, KBBK, KYLT, KCUZ, WGUY,
Q105, WBBQ, WABC, WIFI, WKTU,
WRKS, WXKS, WSGF, WFLB, WCSC,
WCKX, BJ105, FM99, WMC, WJDX,
CKLW, KRLY, KFI, KIQQ, KHYY,
KELP, KINT, KSET and KYNO.

NEVER TOO MUCH

The single and the album. Busting
wideopen.

LUTHER VANDROSS

On Epic Records and Tapes.



(And if that weren't enough: Luther
Vandross is knocking out audiences
on tour with The Commodores!)

Produced by Luther Vandross. Management: David Franklin.
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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/6/81)

Continued from page 22

- LUTHER VANDROSS—Never Too Much
- DIANA ROSS—Why Do Fools Fall In Love
- OLIVIA NEWTON-JOHN—Physical
- BARRY MANILOW—The Old Songs

- WVIC-FM—Hartford**
(Rick Donahue—MD)
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 29-19
 - ★ CARL CARLTON—She's A Bad Mama Jama 14-9
 - ★ EARTH WIND & FIRE—Let's Groove 24-20
 - ★ DIESEL—Sausalito Summer Night 10-7
 - ★ KENNY ROGERS—Share Your Love With Me 28-18
 - COMMODORES—Oh No
 - DIANA ROSS—Why Do Fools Fall In Love
 - AIR SUPPLY—Here I Am

- WFEA (13FEA)—Manchester**
(Keith Lemire—MD)
- ★ ATLANTA RHYTHM SECTION—Alien 20-14
 - ★ AIR SUPPLY—Here I Am 23-16
 - ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 19-13
 - ★ LITTLE RIVER BAND—The Night Owls 10-6
 - ★ MIKE POST—The Theme From Hill Street Blues 21-15
 - FOREIGNER—Waiting For A Girl Like You
 - JUICE NEWTON—The Sweetest Thing

- WTSN—Dover**
(Jim Sebastian—MD)
- ★ DAN FOGELBERG—Hard To Say 19-2
 - ★ BEE GEES—He's A Liar 28-23
 - ★ GENESIS—No Reply At All
 - ★ FOREIGNER—Waiting For A Girl Like You
 - ★ ROD STEWART—Young Turks
 - OON McLEAN—Castles In The Air
 - DIANA ROSS—Why Do Fools Fall In Love

- WGUY—Bangor**
(Jim Randall—MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 5-2
 - ★ DARYL HALL/JOHN OATES—Private Eyes 10-4
 - ★ DAN FOGELBERG—Hard To Say 14-9
 - ★ OLIVIA NEWTON-JOHN—Physical 21-16
 - ROD STEWART—Young Turks
 - DIANA ROSS—Why Do Fools Fall In Love
 - LUTHER VANDROSS—Never Too Much
 - GENESIS—No Reply At All
 - KOOL & THE GANG—Take My Heart
 - BARRY MANILOW—The Old Songs
 - JUICE NEWTON—The Sweetest Thing

- WIGY—Bath/Brunswick**
(Willie Mitchell—MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
 - ★ RICK SPRINGFIELD—I've Done Everything For You 13-7
 - ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 27-17
 - ★ DIESEL—Sausalito Summer Night 21
 - ATLANTA RHYTHM SECTION—Alien
 - ROD STEWART—Young Turks
 - RICKIE LEE JONES—A Lucky Guy
 - EARTH WIND & FIRE—Let's Groove
 - TRIUMPH—Magic Power
 - GENESIS—No Reply At All
 - STREAK—One More Night

- WACZ—Bangor**
(M. O'Hara—MD)
- ★ LITTLE RIVER BAND—The Night Owls 15-9
 - ★ BOB SEGER—Tryin' To Live My Life Without You 19-10
 - ★ DAN FOGELBERG—Hard To Say 21-15
 - ★ RICK SPRINGFIELD—I've Done Everything For You 17-11
 - ★ DIESEL—Sausalito Summer Night 27-20
 - COMMODORES—Oh No
 - BARRY MANILOW—The Old Songs
 - POINTER SISTERS—What A Surprise
 - JUICE NEWTON—The Sweetest Thing
 - DIANA ROSS—Why Do Fools Fall In Love
 - ROD STEWART—Young Turks

- WPST—Trenton**
(T. Taylor—MD)
- ★ THE POLICE—Every Little Thing She Does Is Magic 23-17
 - ★ LITTLE RIVER BAND—The Night Owls 17-11
 - ★ DAN FOGELBERG—Hard To Say 19-14
 - ★ DARYL HALL/JOHN OATES—Private Eyes 6-3
 - ★ BILLY JOEL—Say Goodbye To Hollywood 18-13
 - QUARTERFLASH—Harden My Heart
 - JOURNEY—Don't Stop Believing
 - DIANA ROSS—Why Do Fools Fall In Love
 - OLIVIA NEWTON-JOHN—Physical
 - THE ALAN PARSONS PROJECT—Snake Eyes
 - ROD STEWART—Young Turks

Mid-Atlantic Region

- ★ PRIME MOVERS
- BILLY JOEL—Say Goodbye To Hollywood (Columbia)
 - QUINCY JONES FEATURING JAMES INGRAM—Just Once (A&M)
 - BLUE OYSTER CULT—Burnin' For You (Columbia)

TOP ADD ONS

- ★ PAT BENATAR—Promises In The Dark (Chrysalis)
- ★ THE FOUR TOPS—When She Was My Girl (Polygram)
- ★ ATLANTA RHYTHM SECTION—Alien (Columbia)

BREAKOUTS

- E.L.O.—The Rain Is Falling (JET)
- ★ ROD STEWART—Young Turks (WB)
- ★ DIANA ROSS—Why Do Fools Fall In Love (RCA)

WXXK-FM (96KX)—Pittsburgh

- (Clark Ingram—MD)
- ★ BLUE OYSTER CULT—Burnin' For You 9-6
- ★ GARY WRIGHT—Really Wanna Know You 6-3
- ★ TARNEY/SPENCER BAND—No Time To Lose 18-8
- ★ LITTLE RIVER BAND—The Night Owls 20-15
- ★ GENESIS—Abacab 13-9
- THE FOUR TOPS—When She Was My Girl 32
- ELO—Rain Is Falling

WCCK-FM (K-104)—Erie

- (B. Shannon—MD)
- ★ DARYL HALL/JOHN OATES—Private Eyes 4-3
- ★ ROLLING STONES—Start Me Up 9-3
- ★ TRIUMPH—Magic Power 30-20
- ★ GENESIS—No Reply At All 37-18
- ★ FOREIGNER—Waiting For A Girl Like You 19-13
- DIANA ROSS—Why Do Fools Fall In Love
- ROD STEWART—Young Turks
- GARY WRIGHT—Heartbeat
- AIR SUPPLY—Here I Am 38
- STEVIE NICKS—Leather And Lace
- ELO—Twilight
- POCO—Widowmaker

WFBC—Attoona

- (Tony Booth—MD)
- ★ RICK SPRINGFIELD—I've Done Everything For You 14-7
- ★ COMMODORES—Oh No 24-19
- ★ MARTY BALIN—Atlanta Lady 21-17
- ★ DAN FOGELBERG—Hard To Say 11-5
- ★ DARYL HALL/JOHN OATES—Private Eyes 7-2
- GENESIS—No Reply At All
- ROD STEWART—Young Turks
- JEFFERSON STARSHIP—Save Your Love
- DIANA ROSS—Why Do Fools Fall In Love

WKBO—Harrisburg

- (Tim Burns—MD)
- No List
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 25-20
- ★ AL JARREAU—We're In This Love Together 18-12
- ★ DAN FOGELBERG—Hard To Say 15-10
- ★ DARYL HALL/JOHN OATES—Private Eyes 9-5
- CHILLIWACK—My Girl
- QUARTERFLASH—Harden My Heart
- BARRY MANILOW—The Old Songs
- JUICE NEWTON—The Sweetest Thing
- ROD STEWART—Young Turks
- DIANA ROSS—Why Do Fools Fall In Love

WQXA-FM—York

- (Dan Steele—MD)
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 25-20
- ★ AL JARREAU—We're In This Love Together 18-12
- ★ DAN FOGELBERG—Hard To Say 15-10
- ★ DARYL HALL/JOHN OATES—Private Eyes 9-5
- CHILLIWACK—My Girl
- QUARTERFLASH—Harden My Heart
- BARRY MANILOW—The Old Songs
- JUICE NEWTON—The Sweetest Thing
- ROD STEWART—Young Turks
- DIANA ROSS—Why Do Fools Fall In Love

WRQX-FM (Q-107)—Washington

- (Frank Holler—MD)
- ★ BILLY JOEL—Say Goodbye To Hollywood 14-11
- ★ DEVO—Working In The Coal Mine 22-12
- ★ DON FELDER—Heavy Metal 6-5
- ★ RICK SPRINGFIELD—I've Done Everything For You 5-3
- ★ KIX—The Itch 25-23
- ATLANTA RHYTHM SECTION—Alien
- PAT BENATAR—Promises In The Dark
- BILLY QUIER—In The Dark
- THE GO GO'S—Our Lips Are Sealed
- ROD STEWART—Young Turks
- CLIFF RICHARD—Wired For Sound

WPGC—Washington, D.C.

- (J. Elliott—MD)
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 13-8
- ★ OLIVIA NEWTON-JOHN—Physical 22-14
- ★ DAN FOGELBERG—Hard To Say 24-19
- ★ COMMODORES—Oh No 28-22
- ★ CARL CARLTON—She's A Bad Mama Jama 17-11
- EARTH WIND & FIRE—Let's Groove 29
- DIANA ROSS—Why Do Fools Fall In Love 30
- SPINNERS—You Go Your Way

WFBR—Baltimore

- (Andy Szulinski—MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 4-3
- ★ COMMODORES—Oh No 22-14
- ★ DARYL HALL/JOHN OATES—Private Eyes 12-6
- ★ FOREIGNER—Waiting For A Girl Like You 29-9
- STREAK—One More Night
- DIANA ROSS—Why Do Fools Fall In Love
- QUARTERFLASH—Harden My Heart
- JUICE NEWTON—The Sweetest Thing
- DON McLEAN—Castles In The Air

WYRE—Annapolis

- (C. Bradley—PD)
- ★ BILLY JOEL—Say Goodbye To Hollywood 20-17
- ★ BOB SEGER—Tryin' To Live My Life Without You 21-11
- ★ MARTY BALIN—Atlanta Lady 26-21
- ★ KENNY ROGERS—Share Your Love With Me 12-8
- ★ RICK JAMES—Super Freak 18-12
- OLIVIA NEWTON-JOHN—Physical
- MIKE POST—The Theme From Hill Street Blues
- BARRY MANILOW—The Old Songs

WQRK—Norfolk

- (Bruce Gafraway—PD)
- ★ BOB SEGER—Tryin' To Live My Life Without You 20-15
- ★ BURTON CUMMINGS—You Saved My Soul 24-19
- ★ AL JARREAU—We're In This Love Together 12-8
- ROD STEWART—Young Turks
- ★ WRVQ (Q-94)—Richmond
- (Bill Thomas—MD)
- ★ DIESEL—Sausalito Summer Night 14-9
- ★ SILVER CONDOR—You Could Take My Heart Away 15-11
- ★ ATLANTA RHYTHM SECTION—Alien 24-19
- ★ MARTY BALIN—Atlanta Lady
- QUARTERFLASH—Harden My Heart

WAEB—Allentown

- (Jefferson Ward—MD)
- ★ OLIVIA NEWTON-JOHN—Physical 29-19
- ★ MARTY BALIN—Atlanta Lady 21-17
- ★ PAT BENATAR—Promises In The Dark 25-16
- ★ FOREIGNER—Waiting For A Girl Like You 30-18
- ★ BURTON CUMMINGS—You Saved My Soul 24-21
- QUARTERFLASH—Harden My Heart
- ROD STEWART—Young Turks
- BERTIE HIGGINS—Key Largo
- MIKE POST—The Theme From Hill Street Blues
- JOURNEY—Don't Stop Believing
- DIANA ROSS—Why Do Fools Fall In Love

WiFi-FM—Bala Cynwyd

- (Liz Kiley/Tom Bingby—MD)
- ★ THE POLICE—Every Little Thing She Does Is Magic 28-21
- ★ AIR SUPPLY—Here I Am 20-14
- ★ CARL CARLTON—She's A Bad Mama Jama 10-6
- ★ LITTLE RIVER BAND—The Night Owls 13-9
- ★ THE FOUR TOPS—When She Was My Girl 11-7
- LUTHER VANDROSS—Never Too Much
- BARRY MANILOW—The Old Songs
- RICKIE LEE JONES—A Lucky Guy
- SURVIVOR—Poor Man's Son
- DIANA ROSS—Why Do Fools Fall In Love

WFLB—Fayetteville

- (L. Cannon—MD)
- ★ COMMODORES—Oh No 31-18
- ★ DARYL HALL/JOHN OATES—Private Eyes 18-9
- ★ KENNY ROGERS—Share Your Love With Me 17-2
- ★ AIR SUPPLY—Here I Am 28-14
- ★ CARL CARLTON—She's A Bad Mama Jama 19-12
- OLIVIA NEWTON-JOHN—Physical
- DIANA ROSS—Why Do Fools Fall In Love
- JOHNNY LEE—Bet Your Heart On Me
- PABLO CRUISE—Slip Away
- JUICE NEWTON—The Sweetest Thing

Wise—Asheville

- (J. Stevens—MD)
- ★ DIESEL—Sausalito Summer Night 13-6
- ★ FOREIGNER—Waiting For A Girl Like You 16-10
- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
- ★ RICK SPRINGFIELD—I've Done Everything For You 17-11
- ★ DARYL HALL/JOHN OATES—Private Eyes 14-7
- DIANA ROSS—Why Do Fools Fall In Love
- STREAK—One More Night
- POINTER SISTERS—What A Surprise
- BARRY MANILOW—The Old Songs
- JUICE NEWTON—The Sweetest Thing
- ALABAMA—Love In The First Degree

WSEZ—Winston-Salem

- (Bob Ziegler—MD)
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 16-9
- ★ DARYL HALL/JOHN OATES—Private Eyes 12-4
- ★ DAN FOGELBERG—Hard To Say 17-14
- ★ KENNY ROGERS—Share Your Love With Me 20-16
- ★ AL JARREAU—We're In This Love Together 18-15
- GENESIS—No Reply At All
- BILLY JOEL—Say Goodbye To Hollywood
- BARRY MANILOW—The Old Songs
- ROD STEWART—Young Turks

WANS-FM—Anderson

- (Sam Church—MD)
- ★ AL JARREAU—We're In This Love Together 20-14
- ★ COMMODORES—Oh No 28-22
- ★ DARYL HALL/JOHN OATES—Private Eyes
- ★ OIESEL—Sausalito Summer Night 24-19
- ★ RICK JAMES—Super Freak 6-2
- AIR SUPPLY—Here I Am 23
- ROD STEWART—Young Turks
- OLIVIA NEWTON-JOHN—Physical
- BARRY MANILOW—The Old Songs

WQXI-FM (94Q)—Atlanta

- (Paulette—MD)
- ★ COMMODORES—Oh No 22-16
- ★ BILLY JOEL—Say Goodbye To Hollywood 16-12
- ★ AIR SUPPLY—Here I Am 23-19
- ★ RICK SPRINGFIELD—I've Done Everything For You 19-14
- ★ FOREIGNER—Waiting For A Girl Like You 28-23
- ★ DAN FOGELBERG—Hard To Say 10-7
- ★ THE FOUR TOPS—When She Was My Girl 14-9
- ★ KENNY ROGERS—Share Your Love With Me 17-13
- OLIVIA NEWTON-JOHN—Physical
- DIESEL—Sausalito Summer Night
- FOREIGNER—Waiting For A Girl Like You

WBBQ—Augusta

- (Bruce Stevens—MD)
- ★ DIESEL—Sausalito Summer Night 23-15
- ★ CARL CARLTON—She's A Bad Mama Jama 22-12
- ★ MARTY BALIN—Atlanta Lady 25-19
- ★ AIR SUPPLY—Here I Am 24-17
- ★ FOREIGNER—Waiting For A Girl Like You 29-22
- JOURNEY—Don't Stop Believing
- ROD STEWART—Young Turks

WWSA—Savannah

- (Rod Frederick—MD)
- ★ RICK SPRINGFIELD—I've Done Everything For You 15-11
- ★ COMMODORES—Oh No 19-15
- ★ AIR SUPPLY—Here I Am 21-15
- ★ OLIVIA NEWTON-JOHN—Physical 29-21
- ★ DIANA ROSS/LIONEL RICHIE—Dreaming Of You 24-18
- JOHNNY LEE—Bet Your Heart On Me
- LUTHER VANDROSS—Never Too Much
- JUICE NEWTON—The Sweetest Thing
- DIANA ROSS—Why Do Fools Fall In Love

WGSF-FM—Savannah

- (J.P. Hunter—MD)
- ★ DIESEL—Sausalito Summer Night 27-18
- ★ KENNY ROGERS—Share Your Love With Me 22-16
- ★ LITTLE RIVER BAND—The Night Owls 5-2
- ★ AL JARREAU—We're In This Love Together 6-4
- ★ THE FOUR TOPS—When She Was My Girl 7-6
- ROD STEWART—Young Turks
- DIANA ROSS—Why Do Fools Fall In Love
- PABLO CRUISE—Slip Away
- RONNIE LAWS—Stay Awake
- POINTER SISTERS—What A Surprise

WWSL—Charlotte

- (Lous Simon—MD)
- ★ DARYL HALL/JOHN OATES—Private Eyes 8-1
- ★ LITTLE RIVER BAND—The Night Owls 10-6
- ★ OLIVIA NEWTON-JOHN—Physical 16-13
- BARRY MANILOW—The Old Songs 18
- DIANA ROSS—Why Do Fools Fall In Love 19

WSKZ (KZ-106)—Chattanooga

- (O. Carroll—MD)
- ★ AIR SUPPLY—Here I Am 19-15
- ★ COMMODORES—Oh No 21-18
- ★ THE POLICE—Every Thing She Does Is Magic 20-17
- ★ DAN FOGELBERG—Hard To Say 7-5
- ★ AL JARREAU—We're In This Love Together 12-6
- THE FOUR TOPS—When She Was My Girl 20
- JOURNEY—Don't Stop Believing
- MARTY BALIN—Atlanta Lady 21
- OLIVIA NEWTON-JOHN—Physical

WERC—Birmingham

- (Al Carr—MD)
- ★ DAVID GATES—Take Me Now 20
- ★ MIKE POST—The Theme From Hill Street Blues 11-6
- ★ MARTY BALIN—Atlanta Lady 18-11
- ★ COMMODORES—Oh No 20-13
- ★ BURTON CUMMINGS—You Saved My Soul 23-15
- STEVE WOODES—Steal The Night
- DIANA ROSS—Why Do Fools Fall In Love
- CRYSTAL GAYLE—The Woman In Me

WXXK-FM (KX-106)—Birmingham

- (Mark Thompson—MD)
- ★ LITTLE RIVER BAND—The Night Owls 9-6
- ★ DEVO—Working In The Coal Mine
- ★ DAN FOGELBERG—Hard To Say 16-12
- ★ BILLY JOEL—Say Goodbye To Hollywood 20-17
- ★ BOB SEGER—Tryin' To Live My Life Without You 17-14
- OLIVIA NEWTON-JOHN—Physical
- ROD STEWART—Young Turks
- CARL CARLTON—She's A Bad Mama Jama
- JOURNEY—Don't Stop Believing
- STEVIE NICKS—Leather And Lace

WWSN—Birmingham

- (Sandra Newby—MD)
- ★ MARTY BALIN—Atlanta Lady 20-14
- ★ KENNY ROGERS—Share Your Love With Me 11-7
- ★ ATLANTA RHYTHM SECTION—Alien 30-26
- ★ AIR SUPPLY—Here I Am 19-15
- ★ BURTON CUMMINGS—You Saved My Soul 27-24
- OLIVIA NEWTON-JOHN—Physical
- CHRIS CHRISTIAN—I Want You, I Need You
- JUICE NEWTON—The Sweetest Thing

WAAY—Huntsville

- (Jim Kendrick—MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 2-1
- ★ COMMODORES—Oh No 29-15
- ★ KENNY ROGERS—Share Your Love With Me 15-11
- ★ LITTLE RIVER BAND—The Night Owls 5-3
- ★ MIKE POST—The Theme From Hill Street Blues 13-10
- STEVIE NICKS—Leather And Lace
- DIANA ROSS—Why Do Fools Fall In Love
- NATIVE—It's Over
- QUARTERFLASH—Harden My Heart
- JUICE NEWTON—The Sweetest Thing
- JOURNEY—Don't Stop Believing
- ROD STEWART—Young Turks

WHHY—Montgomery

- (Phil Morton—MD)
- ★ THE POLICE—Every Little Thing She Does Is Magic 20-10
- ★ BILLY JOEL—Say Goodbye To Hollywood 18-9
- ★ MARTY BALIN—Atlanta Lady 30-18
- ★ AIR SUPPLY—Here I Am 26-21

WJDX—Jackson

- (Lee Adams—MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 5-2
- ★ LUTHER VANDROSS—Never Too Much 35-26
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 6-4
- ★ COMMODORES—Oh No 33-22
- ATLANTA RHYTHM SECTION—Alien
- STARS ON 45—More Stars On 45
- THE GO GO'S—Our Lips Are Sealed
- KOOL & THE GANG—Take My Heart

WBJW-FM (BJ-1050)—Orlando

- (Terry Long—MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 1-1
- ★ DARYL HALL/JOHN OATES—Private Eyes 8-5
- ★ AIR SUPPLY—Here I Am 32-26
- ★ RICK SPRINGFIELD—I've Done Everything For You 14-10
- ★ BOB SEGER—Tryin' To Live My Life Without You 15-12
- FOREIGNER—Waiting For A Girl Like You 37
- ROD STEWART—Young Turks 38
- RICKIE LEE JONES—A Lucky Guy
- PABLO CRUISE—Slip Away 39
- JOEY SCARBURY—When She Dances
- BERTIE HIGGINS—Key Largo
- JUICE NEWTON—The Sweetest Thing 40
- DEBBIE HARRY—The Jam Is Moving
- DIANA ROSS—Why Do Fools Fall In Love

WRBQ (Q-105)—Tampa

- (P. McKay—MD)
- ★ MIKE POST—The Theme From Hill Street Blues 19-13
- ★ FOREIGNER—Waiting For A Girl Like You 29-22
- ★ PAT BENATAR—Promises In The Dark 25-23
- ★ LITTLE RIVER BAND—The Night Owls 26-21
- ★ BOB SEGER—Tryin' To Live My Life Without You 22-19
- OLIVIA NEWTON-JOHN—Physical 24
- DIANA ROSS—Why Do Fools Fall In Love 25
- LUTHER VANDROSS—Never Too Much 30
- BARRY MANILOW—The Old Songs 31

WVIV (Y-103)—Jacksonville

- (D. Scott—MD)
- ★ CHRISTOPHER CROSS—Arthur's Theme 3-2
- ★ ROLLING STONES—Start Me Up 1-1
- ★ OARYL HALL/JOHN OATES—Private Eyes 7-4
- ★ LITTLE RIVER BAND—The Night Owls 9-7
- BARRY MANILOW—The Old Songs 34
- JOURNEY—Don't Stop Believing 30

WKKY—Sarasota

- (T. William—MD)
- ★ OLIVIA NEWTON-JOHN—Physical 23-15
- ★ BOB SEGER—Tryin' To Live My Life Without You 20-14
- ★ DAN FOGELBERG—Hard To Say 5-4
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 10-7
- ★ ROLLING STONES—Start Me Up 6-5
- POINTER SISTERS—What A Surprise
- ROD STEWART—Young Turks
- ELO—Twilight

WAXY—Ft. Lauderdale

- (R. Shaw—MD)
- ★ AIR SUPPLY—Here I Am 25-14
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 14-8
- ★ LITTLE RIVER BAND—The Night Owls 15-13
- ★ BOB SEGER—Tryin' To Live My Life Without You 28-23
- ★ THE FOUR TOPS—When She Was My Girl 15-11
- OLIVIA NEWTON-JOHN—Physical
- ROD STEWART—Young Turks
- LUTHER VANDROSS—Never Too Much
- DIANA ROSS—Why Do Fools Fall In Love

WZGC-FM (Z-93)—Atlanta

- (S. Davis—MD)
- No List

WVCB—Miami

- BOB SEGER—Tryin' To Live My Life Without You 22-11
- ROD STEWART—Young Turks
- DIANA ROSS—Why Do Fools Fall In Love
- JOHNNY LEE—Bet Your Heart On Me
- GENESIS—No Reply At All
- PAT BENATAR—Promises In The Dark

WVFX—Tallahassee

- (Steve Holler—MD)
- ★ AIR SUPPLY—Here I Am 10-6
- ★ BILLY JOEL—Say Goodbye To Hollywood 7-4



SINGING SURVIVOR—PolyGram recording artist Gloria Gaynor responds to the crowd at a WKTU-FM New York free concert during the seventh annual "Atlantic Antic" in Brooklyn. WKTU jock G. Keith Alexander introduces Gaynor, who sang several tunes from her new album as well as her all-time hit "I Will Survive."

Rob Balon

The Myth Of 25-54 Demos

AUSTIN—One of the problems in the radio and the advertising businesses is that we've stopped trying to solicit people and speak instead to demographics. Everything we do is either 18-24, 25-34, 35-44, ad infinitum. We speak this demographic language because it is the language of convenience! It makes things simpler for advertisers, programmers, and sponsors.



About the only people lost in the maddening shuffle are the actual denizens of those groups being categorized—that's right, the average

American radio listener.

When somebody can't quite come up with a description of how his station is targeted, he'll usually rattle off an impressive list of "demographics" which serve as his "primary," "secondary" and (I love this one) "tertiary" audiences. When's the last time though, that you heard a radio station that truly reached adults 25-54? Or even 25-44? Or even 18-34?

Programming is an imperfect science at best, but to impose the arbitrary labels of the advertising world on it renders the task nearly impossible. To assume any kind of linear relationship between human beings because they happen to be within four or five years of each other in age is questionable. To publicly announce that you are attempting to capture a radio audience with an age range of 29 years (25-54) is incredible (especially given the wide range of choices available to this homogenized person). But we do it because these are the dictates that come from on high. And for want of something else to call it, we give it a label (Adult Contemporary?).

We do several hundred focus groups a year at Balon & Associates. A good number of these groups center on musical tastes and preferences. It's hard enough trying to talk to a group of 44-year-olds about the divergence in their likes and dislikes. (Indeed, they do not all like Neil Diamond and Kenny Rogers). But throw in a 37-year old and it's like you've tossed in an invader from a foreign planet. The 37-year-old simply has nothing to say musically to a person only seven years older. And conversely, the 25-year-old has very little to say to the 34-year-old. And, yet, we talk blithely about throwing all of these people into some gigantic

hopper and coming up with a format that appeals to all of them.

The same is true of the 18-year-old. To most 24-year-olds, the former is just a kid. Still in college. Can't drink yet. Probably just getting over acne and still prone to driving "the strip." And to the 18-year-old, the 24-year-old may be over the hill, too conservative, not musically "with it" anymore. And still we speak of this mythical 18-24 age group as if its characteristics (and musical preferences) were etched in stone and eminently predictable.

The real truth is that we're all kidding ourselves. We chase after ghosts. Visions, if you will, of how we'd like it to be. But it just isn't that way. We're really programming to psychographic subsets whether we know it or not.

The 25-year-old who fits the profile of an "achiever" may have absolutely nothing in common with the 25-year-old who works at the loading dock. Why then, should we assume any musical communality because they're the same age? The guy at the loading dock may like his rock heavy and hard. The upwardly mobile "achiever" may be into softer rock, or jazz-rock. The 25-year-old housewife may like oldies... while the 25-year-old female account exec may be a country music fan.

Many things enter into the profile of what makes a person like a song or a radio station. And age, at least in its gross categories, is among the least important of some fairly critical criteria. Education is important. So is social mobility. Satisfaction with one's life is critical. Discretionary income is most important. Job status. Average exposure to other media. Marital status. Number of kids. Perceived role in society and in the family unit. All of those are far more important on any precise level than age. Of course, gross differences in age are still quite important, as pointed out earlier. But the key here is breaking down that 25-30 year-old group or the 35-40 year-old group and realizing that there are a lot of different ways they present themselves to you other than by the dates of their birth.

So what to do? Find out more about your audience "psychographics." Find out what makes them tick. Learn how they stand politically, socially, philosophically. And you'll find that instead of wringing your hands over how to reach 25-54, (which is impossible) you can reach people with commu-

(Continued on page 26)

FCC Tables Talks On Licenses

By TIM WALTER

WASHINGTON, D.C.—The FCC has postponed discussions about phase-in procedures for five and seven-year tv and radio licenses, indicating they'll examine the issue closely later in October. National Assn. of Broadcasters president Vincent Wasilewski wrote to the FCC to oppose any type of phase-in. He called for granting the full term in current license renewal actions.

National Telecommunications and Information Agency's Henry Geller petitioned the Commission for reconsideration of its simplified radio and tv license renewal procedures, including the five-question postcard application adopted earlier this year. Geller said the FCC action was defective in that the Communications Act required a full review of programming practices of each licensee before granting renewal.

Pointing out that the Act gives the FCC substantial discretion, the Commission noted that Geller did not offer any arguments that hadn't previously been considered. Continuing to place the burden of tabulation of log entries on all licensees would be unwarranted, it said.

The agency has also changed its policy of allowing inspection of licensee financial reports when their financial condition is an issue in Commission proceedings.

This action stemmed from a request by a Knoxville, Tenn. television station to inspect the records of an opposing station which was claiming financial damage in a competitive issue before the Broadcast Bureau. Under the Freedom of Information Act, the Bureau originally agreed to release the information, but the station had protested.

In the future, said the Commission, such disclosures will be unnecessary. If a licensee uses an economic impact claim as part of its argument, it will have to support its position or allow the Commission to either disregard the claim or designate the matter for hearing. In either event, the new policy would protect the station's confidentiality.

Western Union has been authorized to construct a sixth WESTAR satellite for domestic Fixed Satellite service. No orbital assignment or launch authorization will be given until the completion of the Second

FCC Resolves Station Cases

WASHINGTON—Three actions against broadcasters have been resolved in favor of the stations by the FCC, while the Commission upheld a fine levied in an earlier decision.

WBLU-AM, Roanoke, Va., has been cleared in a complicated case involving technical violations and the appearance of premature control by a would-be purchaser. Allowing for extenuating circumstances and financial difficulties, Administrative Law Judge Frederic J. Coufal found the owners qualified to continue holding the license through Blue Ribbon Broadcasting, Inc. Because of a nine-day lapse beyond the one year limit between the inspection of violations and issuance of a Bill of Particulars, no fine was levied.

George Miller's complaint that WBPZ-FM of Lock Haven, Penn., had denied him a reasonable opportunity to respond to an editorial attacking his honesty and integrity was dismissed by the Commission, upholding an earlier ruling.

A fine of \$1,500 was upheld against KALE-AM of Tri-Cities, Washington for repeated violation of FCC rules.

Generation Satellite rulemaking. Western Union operates three in-orbit satellites and has been authorized to launch two more.

In other action, Millard Orick, Jr. won a construction permit for a new FM station at Payson, Ariz., after Administrative Law Judge James F. Tierney concluded Orick's total merger of ownership and management plus previous experience outweighed Rim-Co, Inc.'s more limited proposal.

The Commission upheld its grant to American International Development, Inc. for a new FM station on 99.9 mHz at Phoenix, Ariz., as well as its denial of both Herbert W. Owens, Jr. and KXIV, Inc. for the same facility. AID scored in round one with Administrative Law Judge Walter C. Miller, who found neither Owens nor KXIV qualified. A subsequent Review Board decision gave the permit to KXIV until the Commission returned it to AID June 9. Owens requested the reconsideration, but lost all four times.

In a minor juggling act to improve service to Spanish and black communities in Fort Worth and Dallas, the Broadcast Bureau has granted requests from two stations for channel changes. KESS-FM will shift from 93.9 to 94.1 mHz and improve its signal to the Spanish-speaking population of Dallas/Ft. Worth by changing its antenna site. This action requires Vista Broadcasting Co. of Palestine, Tex. to shift from 94.3 mHz to 96.7. That, in turn, allows KKDA in Dallas to relocate its transmitter and improve coverage to the black community of Dallas. KESS and KKDA will share in the expenses to KLIS.

Despite opposition from the Portuguese American Communications Corp. (KVML-AM/KROG-FM) of Sonoma, Calif., the Broadcast Bureau has assigned a second FM channel to the city, seat of Tuolumne County government about 115 miles east of San Francisco. The new channel will be at 93.5 mHz.

Deer Park, Wash., 20 miles north of Spokane, has been given its first FM channel, allowing a class A license at 107.1. There was no opposition.

Because of the number of parties interested in additional channels for St. Croix, Virgin Islands, the Broadcast Bureau has chosen to exceed its normal population guidelines and add two assignments at 95.1 and 100.3. The Christianated based channels are in addition to 99.5

FMer License To Air-Borne Group

WASHINGTON — Air-Borne Group, Ltd. has won a four-way contest for a new FM station in Portage, Mich. Portage is a small city included in the Kalamazoo market.

Other highlights of FCC license decisions include granting the assignment of KBIM-AM/FM to King Broadcasting Co. in Roswell, N.M., approving the remainder of the regular license term for Honolulu's KHVH-AM and denying KFMB-AM's request for a clear channel in San Diego.

Assistant Chief Administrative Law Judge Thomas B. Fitzpatrick granted the 107.7 mHz channel to Air-Borne, denying WHW Enterprises, Inc., Radio Portage, Inc. and Star Broadcasting Company.

Fitzpatrick said he favored Air-Borne's plan for 100% integration of the eight principals in station management. The team includes one black and one woman.

Radio Portage was disqualified,

mHz (WIVI-FM), and 106.1 mHz (WVIS-FM).

First FM channel assignments have also been awarded to Kailua-Kona, Hawaii (93.5 mHz), Rayville, La. (92.1 mHz), Owensville, Mo. (95.3 mHz) and Atoka, Okla. (103.1).

In the latest round of Albuquerque's KOB-AM four decade battle to regain Class I-A omnidirectional nighttime status, the Commission denied applications for a review of the Broadcast Bureau's denial. Both KOB and WABC were displaced by a 1941 agreement, from 1180 and 760 kHz to 770. WABC was allowed to continue as I-A while KOB was assigned a II-A contour that, in fact, precludes coverage just a few miles east of Albuquerque. To remedy that, in 1958 the FCC reduced WABC to II-A as well, but a legal battle concluded in 1965 with a D.C. Circuit Court awarding WABC the I-A again to equalize competition between the three networks' flagship stations. An industry source said KOB might appeal in a non-D.C. court and, if successful, force the issue to the Supreme Court. New FCC Commissioner Henry Rivera, of Albuquerque, dissented.

A non-profit roll of the dice has reduced the \$500 fine against Smith Broadcasting Co., Inc., WIXK AM/FM, New Richmond, Wisc. to \$200. In review, the Commission recognized the non-profit nature of the station's broadcast of lottery information for the River Falls chamber of commerce, albeit a rule violation.

FCC Awards FM Licenses

WASHINGTON—Contests for FM construction permits in St. Marys, Fort Bragg, Calif., and Sulphur Springs, Tex. have recently been resolved by court and FCC Review Board actions.

A four-sided contest for the Georgia license ended when Lloyd Brinks, one applicant, requested the dismissal of his application and Administrative Law Judge Edward J. Kuhlmann awarded the 93.5 MHz permit to Radio Charlton for covering both Kingsland and St. Marys. Casey Broadcasting Co.'s plan for integrated ownership and management was not enough to overcome Charlton's edge for population coverage. Camden Broadcasting was the other unsuccessful applicant.

he said, because its principal lacked candor in statements to the Commission about the transfer of some real estate.

KHVH of Honolulu was given a short term license renewal in 1980 because the FCC found its EEO program to be "ineffective." Finding, however, that the station has hired nine Asian-Americans for 17 vacancies during the last year and that it has an on-the-job training program to advance minorities, the Commission granted the balance of the term, to Feb. 1, 1984.

KFMB-AM was thwarted once again in its attempt to increase power to 50 kw from its current 5 kw. The limited power is partly a result of a 1961 agreement with Mexico. The San Diego station, owned by Midwest Television, Inc., was denied July 21 when it applied for a review of an earlier Broadcast Bureau action dismissing its petition for reconsideration of Commission actions.



STATION TRANSFER—WABC-AM New York jock Johnny Donovan, left, works over his control board as Manhattan Transfer members Cheryl Bentyne and Alan Paul discuss their recent appearance at New York's Radio City Music Hall and their latest Atlantic album.

Mike Harrison

Is Mick Jagger—The New Fred Astaire?

LOS ANGELES—Who would have ever believed back in 1965 that the Rolling Stones, those "bad boy" anti-heroes of the British Invasion, would still be one of the most popular "current" musical ensembles in the world some two decades later?

It's becoming increasingly apparent—Mick Jagger's once ferociously-sexy, rebellious and devilish image is metamorphosing into a still-sexy, but matured (and mellowed) middle-aged cuteness.

What Fred Astaire became to the Hollywood musical, Mick Jagger is becoming to rock. I can easily visualize him bouncing around on the stage at 75 years old, keeping the art form alive, and drawing such praise as "Isn't it amazing how he moves for a man his age—he's got such spunk—all the old folks love him and the kids think he's adorable!"

He is becoming to modern rock what Martha Graham became to modern dance, what Pablo Picasso became to modern art, what Johnny

Carson has become to modern television.

The Rolling Stones are in the unique position of being both an oldies act and a contemporary trend setter all in one package. Thus, they encompass the very spirit, the essence, of rock 'n' roll as we enter a new age of the juvenile computer operator and the elderly bopper... an age, by the standards of our rapidly disappearing fifties/sixties/seventies-based "pop era," steeped in demographic irony and incongruity.

Nostalgia is a double-edged sword of sentiment. Today's children, raised on multiple viewings of Star Wars and the ilk, are growing up with a sense of nostalgia for the future. The Rolling Stones, on the other hand, remind us (and do we ever need reminding!) that the uncertain present is somehow, indeed, connected to the still-fresh and vivid past.

That is the challenge facing the modern day rock station—to connect the far-flung and haphazardly joined demographic spokes of the pop culture wheel for as large and/or financially marketable an au-

dience as possible. Not an easy task. By "rock," I'm referring to what are commonly known as AOR and top tracks stations, as well as a goodly number of "hip" top 40s and adult contemporaries. In 1981, "rock" is no longer synonymous with "pop." More and more, rock is becoming what's known in radio as an "image element."

And those "images" are unstable, to say the least. Except, that is, for the Rolling Stones. They are the ultimate current rock image act.

As a result, their tour of the U.S. has poured fuel on the already heated rivalries that exist among rock stations in the markets they are playing. AOR and top tracks stations are bitterly fighting to make it seem as if the local Rolling Stones concert date(s) are their very "own." This, of course, encompasses the old "KXXX Presents" type of promotion—which is basically a radio station-concert promoter advertising arrangement—but goes on to include rights to backstage broadcasts, ticket giveaways and the various nuts and bolts that go into the level of media hype that a Stones appearance is capable of generating. So, wherever the Stones are playing, the already existing rivalries that exist between stations utilizing rock music as their primary image element are escalating into full-scale wars.

And no doubt, as rock music continues to become, shall we say, more historical in nature, the Stones will play an increasingly heavy role in defining its "center" and preserving its culture.

(Mike Harrison is director of Goodphone Communications, Inc.; he can be reached at the Goodphone Communications Center, 4869 Topanga Canyon Blvd., Woodland Hills, Calif. 91364, (213) 888-5730.)



OCTOBER 17, 1981, BILLBOARD

New On The Charts



CHRIS CHRISTIAN
"I Want You I Need You"—

After graduating from college with a degree in finance, Chris Christian celebrated by taking a trip to Nashville with \$100 his parents gave him. He had performed some in college, for the fun of it he says, and parlayed a few names he knew into auditions, landing a job as a guitarist and banjo player at Opryland.

Later, other performing jobs included gigs with Jerry Reed and Wayne Newton, playing several instruments in the latter's Las Vegas show. Christian's first step into the spotlight came with the trio Cotton, Lloyd and Christian who recorded two albums for Twentieth Century. That led to a short stint as an execu-

tive in music publishing where he was instrumental in putting Ray Stevens together with "Misty," a hit record for Stevens.

Along the way, Christian started writing his own songs which came to be recorded by such artists as Dionne Warwick, Elvis Presley, Olivia Newton-John and the Carpenters.

He was also being approached to produce, and collaborated with B.J. Thomas on "Don't Worry Baby," a remake of the old Beach Boys hit.

All of these experiences in different facets of the industry were feeding Christian's desire to be an artist in his own right.

His debut single release for Boardwalk Records, "I Want You, I Need You," off the album "Chris Christian," was produced by Bob Gaudio, who's also produced Neil Diamond, Frankie Valli and the Four Seasons. The album includes guest performances by Christopher Cross, Frankie Valli, Cheryl Ladd, Robbie Patton and Amy Holland, who shares a duet with Christian on the old Marvin Gaye-Tammi Terrell hit "Ain't Nothin' Like The Real Thing."

For information regarding Chris Christian, contact Boardwalk Records, c/o the Boardwalk Entertainment Co., 9884 Santa Monica Blvd., Beverly Hills, Calif. 90210 (213) 550-6363.

Rob Balon

• Continued from page 25

nalties in attitude, lifestyle, and interest. They may not fit neatly into a 25-34 framework, but they'll have a lot more in common than some group that you're forced to arbitrarily hang a label on... and, you'll be able to really maximize your programming strategies. The neat part is that you'll probably be able to keep the powers on high happy too, because, (God bless 'em) all of those psychographic subtypes still have birthdays.

Next: Research findings on how certain psychographic information correlates with music and station preference.

Goodphone Commentaries

Oscars For Disk Jockeys: The Wave Of The Future?

By BOB SHANNON

"... I'm a voice employed, half enjoyed... Spzctacle, through a receptacle... of tubes and wire... and sometimes I feel like a liar..."

—Schizophrenic disk jockey

DALLAS—Just the word liar rubs me the wrong way. Is it a lie to pretend to believe in something when you really don't? Yes, of course... and then again... maybe not. As a radio performer you're often asked to deliver something (whether it be a piece of live copy or introducing a new record) that you personally don't believe in. Hard core bottom line business sense says: You aren't being paid to believe in this... you're being paid to convince someone else to believe.

Are We Actors?

Ok... basic reality, right? The majority of us in our industry are actors of one sort or another. Acting isn't lying... acting is giving a performance. The quality of the performance depends upon your talent to deliver, combined with a measure of self esteem, personal credibility (and belief in yourself) and the amount of energy you put forth in your dealings with another human being. Acting is honest work.

Here's a good example of mixing acting with truth. When I programmed WBCN in Boston I had the rare privilege of having one of the finest air talents in the country doing afternoons for me.

Creative Way

One afternoon Steven Clean was reading a rather dry piece of copy for a local optical shop. About 10 seconds into the spot, Steven paused for a few seconds, then apparently scrunched up the copy in his hands... and then said something to the effect of "Why don't you admit it. You can't see... eyes have gone bad... Huh? Well, it's not your fault, why not admit it? God made a mistake with your eyes... he can't always be perfect you know..."

I sat in my office dumbfounded and then burst into hysterical laughter. Now not every jock could pull a bit like that off—but Steven could and did. He went on to suggest that Blah Blah Optical shop could help you out and the client got a whole lot more for his money than had Steven just read the copy straight. Steven was true to himself and his feelings (as a real human being and as a performer) and the client benefited too... not to mention the listeners who were treated to this off-the-wall approach to selling something.

(Continued on page 27)

Billboard

RADIO COMPETITION WINNERS TAPES

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

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

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

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

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

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

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

Do not send cash.

Allow at least two weeks for delivery.

Rules For Entering 1981 Competition For Air Personalities, Program Directors, Radio Stations And Record Promotion Executives

Awards will be presented according to market size in three categories: markets numbered one to 30, 31 to 100, and below 100 in the following formats for radio station of the year, program director of the year, and personality of the year, as well as other awards in other categories. Anyone can enter. Just follow these instructions:

I. Category: Radio Station Of The Year

a. AOR; b. Top 40/Adult Contemporary; c. Country; d. Black; e. Miscellaneous.

Requirements: A written presentation which uqt include a description of the station's programming and summaries of its community involvement, promotional and advertising activities. A tape presentation and other related materials also may be submitted but are not mandatory.

II. Category: Program Director Of The Year

a. AOR; b. Top 40/Adult Contemporary; c. Country; d. Black; e. Miscellaneous.

Requirements: A written presentation which must include a documented ratings history of the station under the entrant's program directorship, a description of the station's programming, a summary of station activities and composite tape of the station's sound of no more than 30 minutes in length.

III. Category: Personality Of The Year

a. AOR; b. Top 40/Adult Contemporary; c. Country; d. Black; e. Miscellaneous.

Requirements: An aircheck of an actual broadcast aired between Jan. 1 and Sept. 30, 1981. The aircheck must be on cassette or reel to reel at 7½ i.p.s. with music telescoped, representing one hour of air time. The aircheck must be accompanied by an official entry form, here included.

IV. Category: Special Programming

a. Station produced; b. Syndicator or network produced

Requirements: A telescoped tape of the program together with a written summary description and documentation of airing including stations and dates.

V. Category: Music Industry

a. Chief Executive in Charge of Promotion; b. National Promotion Person; c. Regional Promotion Person; d. Local Promotion

Person; e. Independent Promotion Person

Requirements: Nomination by official nominating ballot.

VI. Category: Military Air Personality Of The Year International Air Personality Of The Year

Requirements: Same as for U.S. and Canadian air personalities.

Submit all entries to: Doug Hall, Radio Programming Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

DEADLINE ALL ENTRIES—Nov. 1, 1981

RECORD PROMOTION PERSON NOMINATING BALLOT
Annual competition for the International Radio Programming Forum Awards

I, _____ of _____, nominate the following record promotion persons for the annual competition in the following categories:

CHIEF EXECUTIVE IN CHARGE OF PROMOTION

Name of Person _____
Company _____ City _____

NATIONAL

Name of Person _____ Company _____ City _____

REGIONAL

Name of Person _____
Company _____ City _____

LOCAL

Name of Person _____
Company _____ City _____

INDEPENDENT

Name of Person _____
Company _____ City _____

Please send to: Attn: **Nominations
Doug Hall
Billboard
1515 Broadway
New York, N.Y. 10036**

ENTRY FORM
AIR PERSONALITY COMPETITION
Please affix this label to your air personality's air check.

PLEASE PRINT:

Air Personality	Station	City	Format
Does air personality select music? Yes ___ No ___		Personality has been with station since ___ mo. ___ yr.	

JUDGES:

Please rate on a scale of zero (0) to ten (10). The highest point total in each category wins. Use ONLY one column. Leave rest blank for future judging.

REGIONAL RATING	FINAL RATING
	Voice
	Timing
	Music selection
	Salesmanship
	Personality definition
	Interest stimulation
	Compatability with format
	Ability to relate to audience
	Presentation
	Content
	Imagination
	Creativity
	Originality
TOTAL	TOTAL

All entries, including tapes become the property of Billboard. It is the intention of Billboard to create a composite tape from winning entries. Entry in this contest constitutes permission granted to Billboard to reproduce tapes submitted for said composite tapes to be distributed at cost within the industry.

ALL ENTRIES MUST BE POSTMARKED NO LATER THAN NOV. 1, 1981

Vox Jox



NEW YORK—Curt Lundgren, a member WCCO-FM's staff since 1975, has been promoted to assistant program director at the Minneapolis station. He'll continue as afternoon drive announcer in addition to his administrative duties

... James Keating takes over as director of the ABC-FM Network, responsible for acquiring new affiliates and managing services for existing affiliate stations ... Walton Williams, Jr. has been named to the newly created position of director of program operations for WSB-AM Atlanta, effective Nov. 1. Williams is currently at WRVA-AM Richmond, Va., where he's been program manager for the last 10 years.

Patti Haze returns to WLUP-FM

Chicago, after a two-year absence, taking over the midday shift. During the past two years she's been doing the midday shift at WMET-FM Chicago ... Jim Seemiller, former vice president/general manager at yet another Chicago station, WEFM-FM, becomes principal and director of operations for Multi-Media Communications, Inc., a Chicago-based producer of syndicated program-

Birthday Event

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"Country radio has become so fierce. Where there used to be only one major country station in a market, there are two or three now. A lot of people who came down for this week last year aren't going to make it this year largely because of the rating period."

ming, specializing in radio features ... The National Radio Broadcasters Assn. has elected new officers for the coming year. The lineup is as follows: **Sis Kaplan**, re-elected president; **Bill Clark**, chairman of the board replacing **Bob Herpe**, who's retired; **Bernard Mann** is vice president East; **Joseph Costello III** is vice president Mid-West; **Robert Duffy**, vice president West; **Ted Dorf** re-elected treasurer; **Bob Herpe**, assistant treasurer; and **Stephen Trivers** elected secretary.

Matt Borland has been named operations manager at KCBW-FM Sedalia, Mo. Borland joined the station in 1977 as an air personality. **Steve Pohlman** is the station's music director and mans the 6-10 p.m. shift, with Borland on from 10 a.m. to 3 p.m., Steve Arnold, 3 to 8 p.m. and Phil Smith, 8 p.m. to 1 a.m. ...

Marge Weiting, who earned the title of Philadelphia's "first female" on the air when she hosted the original "Street Of Dreams" show in the 1950s, has joined WPEN-AM in that city to anchor "Great Stars, Great Songs" on Saturdays from 10 a.m. to 3 p.m.

Ed Russ, who left WQIK-FM

Jacksonville to join WAPE-AM Jacksonville in January when WAPE went country, is back at WQIK as assistant program director and music director. He is also back on his old air shift, afternoon drive. He was at WQIK for four years before joining WAPE. Russ won the 1980 Billboard Air Personality of the

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Goodphone Commentaries

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The point? The next time you feel like you're lying—stop and think about a creative way to approach the situation—any situation. You are an actor and if you are to survive in the 80's you'll have to be adaptable. Act honestly and remember that the whole world is a stage and we're just players passing through from here to there.

(Bob Shannon is a sales consultant for TM Special Projects and former program director of WBCN-FM Boston.)

Billboard® Rock Albums & Top Tracks™

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Rock Albums

Top Tracks

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

Top Adds

1	THE POLICE —Ghost In The Machine, A&M	51	47	5	OAN FOGELBERG —Lost In The Sun, Full Moon/Epic
2	QUARTERFLASH —Quarterflash, Geffen	52	50	9	JON AND VANGELIS —Friends Of Mr. Cairo, Polydor
3	MICHAEL SCHENKER —MSG, Chrysalis	53	60	2	JEFFERSON STARSHIP —Save Your Love, Grunt
4	JACK GREEN —Reverse Logic, RCA	54	51	6	IAN HUNTER —I Need Your Love, Chrysalis
5	MINK DeVILLE —Coup De Grace, Atlantic	55	49	11	THE TUBES —I Don't Want To Wait Anymore, Capitol
6	VIC VERGAT —Down To The Bone, Capitol	56	53	10	ZZ TOP —Pearl Necklace, Warner Bros.
7	TOMMY TUTONE —Tutone 2, Columbia	57	52	13	POCO —Widowmaker, MCA
8	DEVO —New Traditionalists, Warner Brothers	58	54	14	GARY WRIGHT —I Really Want To Know You, Warner Bros.
9	NAZARETH —Snaz, A&M	59	57	9	LITTLE FEAT —Rock 'N' Roll Doctor, Warner Bros.
10	SURVIVOR —Premonition, Scotti Brothers	60	58	11	RICKIE LEE JONES —Woody & Dutch, Warner Bros.

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

Radio Specials

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

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

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

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

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

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

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

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

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

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

Oct. 24, **Johnnie Taylor**, Special Edition, Westwood One, one hour.

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

Oct. 24, **Johnnie Taylor**, Special Edition, Westwood One, one hour.

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

Oct. 25, **Party At The Palladium**, featuring **Rick Derringer**, **Ellen Foley**, **Hall & Oates**, **Ian Hunter**, **Dr. John**, **Todd Rundgren**, **Southside Johnny**, King Biscuit Flower Hour, ABC-FM, one hour.

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

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

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

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

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

Oct. 31, **Billy Preston**, Special Edition, Westwood One, one hour.

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

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

Vox Jox

• Continued from page 27

Year award for country stations in medium size markets ... **Cecelia Garr**, formerly director of I.D. sales for TM Productions, has been promoted to midwest regional manager of the Dallas-based production company ... **KAAC-FM** Great Falls, Montana, has switched formats from a 50/50 pop/country split to 24 hours adult contemporary. In late October, the station will boost power from 26 kw to 100 kw.

Charlie Van joins **Toby Arnold & Associates**, the Dallas-based syndication and broadcast production firm, as southern sales manager. Van was formerly sales consultant with TM Productions, as well as executive director of sales for McLendon Syndication, and general sales manager for stations including **KLIF-AM** and **WRR-FM** Dallas. Van will initially be working on development of sales in the southern territory for Ar-

nold's popular foreground-MOR programming format service, Unforgettable. The format, which includes Big-Band through Adult-1981 music, is currently being used by stations in 13 major and secondary markets.

John Corby has been named news director of adult contemporary **WNCI-FM** Columbus, Ohio. He has been morning newscaster and assignment editor at the station. ... **Terry Flood** joins **KNIX-AM** Tempe, Ariz., as music director and midday personality, replacing **Buddy Alan**, who was promoted to operations manager at **KNIX-AM/FM's** sister stations **KUZZ** and **KKXX** in Bakersfield, Calif. Flood comes to **KNIX** from a position as program director with **KATY** in San Luis Obispo, Calif.

WKIX-AM, Raleigh, N.C. has changed its format from top 40 to country, becoming the market's first and only 24-hour station. The air lineup still consists of **Pat Patterson**, **Joe Wade**, **James K. Flynn**, **Ron McKay** and **Jay Butler**.

Radio Singles

• Continued from page 24

- ★ **DAM FOGELBERG**—Hard To Say 15-9
- ★ **BILLY JOEL**—Say Goodbye To Hollywood 17-11
- ★ **THE FOUR TOPS**—When She Was My Girl 19-13
- **FOREIGNER**—Waiting For A Girl Like You
- **DIANA ROSS**—Why Do Fools Fall In Love
- **CHILLWACK**—My Girl
- **BURTON CUMMINGS**—You Saved My Soul
- **BARRY MANILOW**—The Old Songs
- **JOURNEY**—Don't Stop Believing

WHYI—Miami

- (Mark Shands—MD)
- ★ ★ **CHRISTOPHER CROSS**—Arthur's Theme 1-1
- ★ ★ **AL JARREAU**—We're In This Love Together 9-6
- ★ **AIR SUPPLY**—Here I Am 13-10
- ★ **THE GO GO'S**—Our Lips Are Sealed 17-13
- ★ **CARL CARLTON**—She's A Bad Mama Jama 11-9
- **COMMODORES**—Oh No 33
- **DARYL HALL/JOHN OATES**—Private Eyes 31
- **BLUE OYSTER CULT**—Burnin' For You 34
- **JOURNEY**—Don't Stop Believing

WMAK-FM—Nashville

- (S. Davis—MD)
- ★ ★ **COMMODORES**—Oh No 15-10
- ★ ★ **BOB SEGER**—Tryin' To Live My Life Without You 23-17
- ★ **DARYL HALL/JOHN OATES**—Private Eyes 9-5
- ★ **DIESEL**—Sausalito Summer Night 29-24
- ★ **FOREIGNER**—Waiting For A Girl Like You 18-12
- **JUICE NEWTON**—The Sweetest Thing
- **DIANA ROSS**—Why Do Fools Fall In Love
- **ATLANTA RHYTHM SECTION**—Alien
- **JOURNEY**—Don't Stop Believing
- **KIM CARNES**—Mistaken Identity
- **ROD STEWART**—Young Turks

Summer Arbitron

• Continued from page 19
AM/WVXX-FM (KX-Country) is holding at a combined share of 4.2, with the FM growing and the AM declining.
Hot 100 WPGC-AM-FM's combined share is down to 4.9 from 7.3 in the spring and 5.5 a year ago. **Classical WGMS-AM-FM** is up to 3.5 from 2.3 in the spring and 2.2 a year ago.

CLEVELAND—AOR **WLYT-FM** is up to 4.2 from 3.6 in the spring and 3.2 a year ago at the expense of SuperStars outlet **WMMS-FM**, which is down to 8.3 from 10.5 in the spring and a year ago. Adult contemporary **WWWM-FM** is up to 3.4 from 3.1 in the spring and 3.0 a year ago. **Hot 100 WZZP** is down to 5.6 from 6.2 in the spring and 6.9 a year ago. **Country WHK-AM** is down to 6.2 from 7.6 in the spring, but up from 5.3 a year ago.

SAN DIEGO—Country is doing well here with combination **KSON-AM-FM** with a share of 6.1 and **KCBQ-AM-FM** with a share of 5.6. The **KSON** combination is up from 5.3 in the spring and 5.4 a year ago. **KCBQ-FM** is a new station with a 1.4 share. The AM side has a 3.2, down from 3.4 in the spring, but up from 2.0 a year ago.

AOR SuperStars KPRI-FM is up to 5.1 from 4.8 in the spring and 5.0 a year ago, while **KGB-FM** is holding at 6.6, almost unchanged from spring's 6.7, and up from last year's 5.2.

Oldies are doing well at **KBZT-FM** and even older oldies are succeeding at **KMLO-AM**, which is running the syndicated "Music Of Your Life." **KBZT** has a 3.8 share, up from 2.2 in the spring, but almost even with 3.9 a year ago. **KMLO** is up to 3.9 from 3.3 in the spring and 0.4 a year ago.

Adult contemporary **KFMB-AM** is down to 3.9 from 5.9 in the spring and 6.4 a year ago. **Hot 100 KGB-AM** is down to 2.7 from 3.7 in the spring and 5.4 a year ago and similarly formatted **KFMB-FM** is down to 3.1 from 3.9 in the spring and 4.3 a year ago. Sister station adult contemporary **KFMB-AM** is down to 3.9 from 5.9 in the spring and 6.4 a year ago.

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	9	9	ARTHUR'S THEME Christopher Cross, Warner Bros. 49787 (Irving/Woolnough/Unichappell/Begonia, BMI/Hidden Valley, ASCAP)
☆ 2	10	10	I COULD NEVER MISS YOU Lulu, Alfa 7006 (Abesongs, BMI)
3	3	12	STEP BY STEP Eddie Rabbitt, Elektra 47174 (Briarpatch/DebDeve, BMI)
★ 4	8	8	HARD TO SAY Dan Fogelberg, Epic 14-02488 (Hickory Grove/April/Blackwood, ASCAP)
☆ 7	7	7	SHARE YOUR LOVE WITH ME Kenny Rogers, Liberty 1430 (Duchess, BMI)
6	6	13	FOR YOUR EYES ONLY Sheena Easton, Liberty 1418 (United Artists, ASCAP)
☆ 9	5	5	HERE I AM Air Supply, Arista 0626 (Al Gallico/Turtle, BMI)
8	8	10	WE'RE IN THIS LOVE TOGETHER Al Jarreau, Warner Bros. 49746 (Blackwood/Magic Castle, BMI)
9	5	16	NO GETTIN' OVER ME Ronnie Milsap, RCA 12264 (Rick Hall, ASCAP)
☆ 15	5	5	THE THEME FROM HILL STREET BLUES Mike Post, Elektra 47186 (MGM, ASCAP)
★ 11	5	5	JUST ONCE Quincy Jones Featuring James Ingram, A&M 2357 (ATV/Mann & Weill, BMI)
12	10	15	ENDLESS LOVE Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP)
☆ 17	6	6	WHEN SHE WAS MY GIRL The Four Tops, Casablanca 2338 (MCA, ASCAP)
14	14	10	WHO'S CRYING NOW Journey, Columbia 18-02241 (Weed High Nightmare, BMI)
★ 18	5	5	BACK IN MY LIFE AGAIN The Carpenters, A&M 2370 (Duchess, MCA/Home Sweet Home, ASCAP)
16	16	9	THE VOICE The Moody Blues, Threshold 602 (Polygram) (WB, ASCAP)
★ 19	4	4	TAKE ME NOW David Gates, Arista 0615 (Kipahulu, ASCAP)
☆ 25	3	3	OH NO Commodores, Motown 1527 (Jobete/Commodores Entertainment, ASCAP)
19	12	13	THAT OLD SONG Ray Parker Jr. & Raydio, Arista 0616 (Raydiola, ASCAP)
20	13	19	QUEEN OF HEARTS Juice Newton, Capitol 4997 (Drunk Monkey, ASCAP)
★ 24	6	6	IT'S ALL I CAN DO Anne Murray, Capitol 5023 (Chess, ASCAP)
☆ 30	4	4	ATLANTA LADY Marty Balin, EMI-America 8093 (Mercury Shoes/Great Pyramid, BMI)
☆ 33	2	2	THE OLD SONGS Barry Manilow, Arista 0633 (WB/Upward Spiral, ASCAP)
★ 27	4	4	ALIEN Atlanta Rhythm Section, Columbia 18-02471 (Low Sal, BMI)
25	22	11	A HEART IN NEW YORK Art Garfunkel, Columbia 18-02307 (Irving, BMI)
★ 26	5	5	FANCY FREE Oak Ridge Boys, MCA 51169 (Goldline/Silverline, ASCAP/BMI)
☆ 31	4	4	STEAL THE NIGHT Stevie Woods, Cotillion 46018 (Atlantic) (Sunrise, BMI)
☆ 35	3	3	YOU SAVED MY SOUL Burton Cummings, Alfa 7008 (Shillelagh, BMI)
29	21	18	SLOW HAND Pointer Sisters, Planet 47929 (Elektra) (Warner-Tamerlane, ASCAP/Flying Dutchman/Sweet Harmony, BMI)
30	32	6	MEMPHIS Fred Knoblock, Scotti Bros. 5-02434 (CBS) (Arc, BMI)
★ 38	2	2	I WANT YOU I NEED YOU Chris Christian, Boardwalk 7-11-126 (Marvin Gardens/Home Sweet Home/Bug And Bear, ASCAP/John Charles Crowley, BMI)
☆ 37	2	2	THE WOMAN IN ME Crystal Gayle, Columbia 02523 (OAS, ASCAP)
☆ 34	4	4	THE NIGHT OWLS Little River Band, Capitol 5033 (Colgems-EMI, ASCAP)
☆ 39	2	2	WAITING FOR A GIRL LIKE YOU Foreigner, Atlantic 3858 (Somerset/Evensongs, ASCAP)
★ 36	3	3	STILL John Schneider, Scotti Bros. 7-1289 (Epic) (Jobete/Commodores Entertainment, ASCAP)
★ 36	3	3	MORE TO LIVE Jim Photoglo, 20th Century 2498 (RCA) (Nearytunes/Diamond Mine/WB, ASCAP/Fox Fanfare/Nearysong, BMI)
37	20	13	YOU DON'T KNOW ME Mickey Gilley, Epic 14-02172 (Rightsong, BMI)
38	40	2	I SURRENDER Arian Day, Pasha 5-02480 (CBS) (WB/Pasha/Hovona, ASCAP)
39	28	17	SOME DAYS ARE DIAMONDS John Denver, RCA 12246 (Tree, BMI)
40	23	18	FEELS SO RIGHT Alabama, RCA 12246 (Maypop, BMI)
41	29	9	ALL I HAVE TO DO IS DREAM Andy Gibb And Victoria Principal, RSO 1065 (Polygram) (House Of Bryant, BMI)
42	NEW ENTRY	NEW ENTRY	ALL I NEED Dan Hartman, Blue Sky 02472 (Epic)
43	43	7	YOU'RE NOT EASY TO FORGET Michael Johnson, EMI-America 8086 (Snow/Braintree/ATV, BMI)
44	41	7	IN YOUR LETTER REO Speedwagon, Epic 14-02457 (Slam Dunk, ASCAP)
45	44	15	COOL LOVE Pablo Cruise, A&M 2349 (Irving/Pablo Cruise, BMI/Almo, ASCAP)
46	42	12	CHLOE Elton John, Geffen 49788 (Warner Bros.) (Intersong, ASCAP)
47	46	6	THE HOUSE OF THE RISING SUN Dolly Parton, RCA 12282 (Velvet Apple, BMI/Darla, ASCAP)
48	47	12	IT'S JUST THE SUN Don McClean, Millennium 11809 (RCA) (Benny Bird, BMI)
49	48	19	I DON'T NEED YOU Kenny Rogers, Liberty 1415 (Capitol) (Bootchute, BMI)
50	49	15	LADY YOU BRING ME UP Commodores, Motown 1514 (Jobete/Commodores Entertainment, 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.)

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All Bases Covered By Talent Forum In N.Y.

By ROMAN KOZAK

Opportunities offered by new technologies, challenges posed by a diminishing live concert market, and some common sense advice were all part of the event when representatives of the live talent industry got together for Billboard's International Talent Forum VII at the Sheraton Centre Hotel here Sept. 9-11.

The forum featured a President's Panel, a discussion of the role of radio in the music business, a look at "quick bucks vs the long haul," a



Lee Zhitto, Billboard's publisher, introduces keynote speaker Ken Kragen.



Jean Williams, Billboard's talent editor and Talent Forum director, opens conference by welcoming registrants.



Ken Kragen explains his method of artist management.



Claire Rothman of the Inglewood Forum challenges statement made by panelist.



Talent Forum registrants take notes during session.

meeting on the value of the smaller specialized agencies as opposed to the giant agencies, a presentation pinpointing the value of research, an overview of other areas besides live entertainment and records that may profit recording artists, and concurrent "nuts and bolts" sessions where the participants could explore any topic of interest pertaining to their businesses.

Keynote speaker at the forum was Ken Kragen, manager of Kenny Rogers, Dottie West, Kim Carnes and the J. Geils Band, who pointed out that the principles he learned at Harvard Business School apply to the music business as much as to any other area of commerce.

ers that regional promoters are facing collapse (Billboard, Sept. 19).

However, there are areas for growth, it was noted in the President's Panel, with cable tv and the whole realm of video seen as a brave new world for the talent business. The business can also grow with its artists, with Linda Ronstadt's entry into Broadway and soon into the movies with "Pirates of Penzance" cited as an example of where a booking agency (ICM), was able to meet the "expectations of your artists."

Radio has gotten its fair share of abuse in recent years because of its tight playlists and at the "Radio's Role In the Talent Industry; Leader

costing \$250,000-\$300,000 for a major label launch, were discussed in the "Quick Bucks Vs. The Long Haul: Short Term Profit Or Long Term Career Development" session. While everyone agreed that it is best to work for longterm artist development, it was noted that the two are not necessarily mutually exclusive. "The short term in New York helps the long term in Cleveland," noted Ian Copeland, founder of Frontier Booking Intl.

There are some advantages to the large agency and some advantages when the agency is small, it was noted in the "Going Around The Major Agencies: Suicide Or Success" panel. Smaller agencies give smaller acts more time to develop and grow, but "when we were with William Morris, the first thing they did was give us four dates with Fleetwood Mac," said the Dirt Band's Jeff Hanna, noting the bigger clout of the majors.

Even a little research is better than no research at all in targeting ads, determining the release dates of specific product, and getting the tastes of consumers across de-



Journey's manager Herbie Herbert, second from left, talks about his method of personal management.

mographic and psychographic barriers, it was noted at the "Industry Surveys: Research As A Tool For More Marketing" panel.

The value of creating various media formats for acts was explored at a session about "Exploring Other Areas To Maximize Profits While Using Music Industry Skills." For instance, John Scher noted that when the Grateful Dead did a video of last year's appearances at Radio City Music Hall, "we got enough footage for a one-hour special on cable, a two-hour videodisk, a 90-minute cassette, and 45 minutes for the European market."

In addition to the free-flow discussion at the "Nuts & Bolts" sessions, the attendees were able to engage in more informal discussions at one-to-one luncheons and at a party, sponsored by Miller High Life Beer, where the entertainment was provided by Gary Morris, Bootcamp and the Toys. The last night's reception/dinner, hosted by Karla DeVito and Don Dempsey, senior vice president of Epic, Portrait and Associated Labels, featured a Jim Steinman/Karla DeVito video as well as a look at the new MTV video network.

OCTOBER 17, 1981, BILLBOARD



Bill Moran, industry consultant, center, discusses radio with Forum attendees at one-on-one luncheon.



Bette Kaye, Bette Kaye Productions, and David Douds, William Morris Agency, stop to chat en route to next session.

At the same time, in his speech, titled "The Taco Stand Theory & Other Principles Of Good Business," he warned forum attendees against expanding beyond their administrative capabilities. Another warning was sounded by John Scher of Monarch Entertainment, who warned that business and margins are getting so bad for promot-

Or Follower?" panel some of those involved in programming radio conceded the point that AOR has grown into an "advertising medium" where "there is no human feeling left." Also the reluctance of white radio to play black product was acknowledged.

The overall problems in career development, with new acts now

Research Described As A 'Must' In Targeting Advertising Dollars

By PAT WADSLY

The main point in the forum panel "Industry Surveys: Research As A Tool For More Distinct Marketing" was that in these days of the shrinking marketing dollar, re-



Moderator Mickey Kapp, Warner Special Products.

Panelist Jerry Shulman, CBS Records.



Panelist John Scher, Monarch Entertainment.

search is a necessary aid with which to target advertising, determine the release of specific product and get a grasp on the tastes of consumers in a wide demographic spectrum.

The session, moderated by Mickey Kapp of Warner Special Products, included panelists Jim Lewis of PolyGram, John Scher of Monarch Entertainment, Jerry Shulman of CBS Records and promoter Sid Bernstein.

Scher noted that even though his research was started on a small scale, in house, 12 years ago by handing out questionnaires at concerts, it was instrumental in developing New Jersey as a marketplace. "Prior to that kids had to go to New York or Philadelphia for concerts.

We knew they didn't want to do that."

Monarch's research also directed it in media buying. "Although New York's ARBs said one thing, our research said another. In the ARBs (Continued on page 34)



Panelist Jim Lewis, PolyGram.



Panelist Sid Bernstein, concert promoter.

Talent Forum Report

How To Increase Profits On A Daily Basis Stirs Ideas

Arcello And Traut See 'Challenges'

Methods of increasing profits on a daily basis were addressed at a group meeting led by Randy Levy of Schon Waterhouse Productions. Linda Arcello of Nightwatch Productions, which represents Rod Price, formerly of Foghat, said her task was difficult at the moment because the guitarist did not have a record deal and was still rehearsing for a November tour. She said she was exploring bookings on her own as well as through agents, but that she did not expect to make any money on the tour at first. She noted that the company was burdened by having to pay the musicians and crew \$200 each week

trumpeter Rham Lee of Earth, Wind & Fire cost \$25,000, which the label is paying off "in \$1,000 bills" over a six-month period. "Studios and artists are working on credit," he explained, "because they have faith and trust in us. We pay them monthly, and we are fair about our



Randy Levy, Schon Productions, takes notes in "Nuts & Bolts" session.



Barbara Stroum of Barbara Stroum & Associates, advises her group on booking theatres.

portunity to broadcast several hours each day as opposed to several hours each week, he said, or the equivalent of a national stereo radio network. "We're talking about the possibility of 10 different stereo formats at once," Kauff theorized.

Martin Kirkup of A&M introduced one session by saying that this is a crucial time for the record business, which can't be expected to see sales rise within the next few years. If there was a focus in this session, it would be to establish communication between agency, marketing and merchandising, he asserted.

Jay Boberg of the A&M affiliated label IRS stressed "alternative mediums" as a way of combatting record recession, particularly via college radio and club touring which have evolved into important areas. His strategem at IRS is to get the acts and managers involved in promotion and have that promotion surround a tour date. If there are no in-store promotions set for artists, "you give them a list of 15 retailers in the market in which they'll be," principally those retailers who've supported the artists. The artists go to meet the people at the stores and build up an army of "goodwill supporters." The same approach is taken with college radio interviews and record company employees. The band should be prompted to develop a grass roots involvement with the people who buy and help sell their records. Also, costs should

be correlated to sales, rather than making expensive media buys in the beginning; as the band attains more commerciality, the buys can become more mainstream in focus.

Bruce Garfield, Capitol Records, said, keeping artists rosters small

Peter Kauff Speaks Of Broadcasts

like the Doobies, Emmylou Harris, Pure Prairie League. If you've got an important engagement to play, say in Milwaukee, remember there's a country fair 50 or 100 miles down the road. There are a lot of dates out there with which a company could build an entire tour, hit the major cities you want, and also pay for the tours by playing fairs and parks along the way. Remember the act isn't charged for the hall, the bugs aren't that bad, and even if a date is cancelled because of rain, you still get paid. Recently the Doobies got \$150,000. Could they have done that in downtown



Helen Farmer of the Country Music Assn. offers her views on the industry.



Forum attendees crowd into "Nuts & Bolts" session.



Moderator Al DeMarino, Epic Records, head of table, engages his group in discussion of music industry.

during rehearsal—a figure she described as "bare minimum." But the start of a Northeast tour will raise salaries to \$300 weekly, and Arcello added she was confident that Price, who played with Foghat for 10 years, would generate a strong buzz at major record companies.

Discussing the difficulties of launching a specialty label in today's beleaguered economy, Bill Traut, president of Headfirst Records in Los Angeles, said his company has been running on cash flow since it released its first jazz record in March. Traut and three partners contributed \$2,000 each to start the label, which digitally records and presses its product on virgin vinyl and distributes through MCA. "We perceived jazz-fusion programming as a strong force on radio, and decided to start small and grow slowly," he told the group. Recording the albums digitally induced retailers to bring his product into their stores, he said, noting that \$8.98 list Headfirst LPs were averaging \$5.07 in wholesale cost and that dealers were selling them at list.

Traut said that Headfirst recording costs were averaging \$6,000 per project, but that an album by

royalty statements." The executive said that Headfirst contracts "talk straight dollars and cents. We don't work around percentages. An artist gets a flat 70 cents in royalty." The figure, he said, is the highest paid by a U.S. jazz label.

At the broadcasting level, Peter Kauff of D.I.R. Broadcasting, syndicator of the "King Biscuit Flower Hour," disclosed that the company recently purchased a transponder on a satellite from A.T. & T. and 200 earth stations to place around the country for operation next fall. The 10-year lease will give D.I.R. the op-



Bill Traut, Head First Records, chats with Forum registrant in "Nuts & Bolts" session.



Moderator Martin Kirkup, A&M Records, head of table, leads group in round-table discussion of the talent industry.



Moderator Paul Cooper, Atlantic Records, head of table, rolls up his sleeves and goes to work in "Nuts & Bolts Of The Music Industry" session.



Forum attendees discuss the state of the live talent industry and the alternative methods they are using.

Minneapolis? Maybe, maybe not. Anyway, it garners airplay and sells records."

Added Jim Fouratt, Average Normal, Studio 54, "Clubs are essential, and with no radio there's no way to break new talent other than through clubs. Artists and managers have an unrealistic view of the marketplace; exorbitant fees are responsible for killing off medium sized clubs." Glenn Wheatley, Little River Band's manager and a promoter in Australia, agrees with Fouratt. "In terms of value for what you are buying, managers can get carried away with the importance of their acts. Now that kids are going for the safe albums, the old workhorses to spend money, acts must break in clubs, prices for acts must come down, and limos, champagne, 12-course meals, are gone forever. You must work together to trim down."

Said Norby Walters: "Too many agencies won't fight managers. Said agents shouldn't be afraid to start an act off with \$500, then up them for each gig. The Psychedelic Furs manager listened to that advice, and that's how they were developed." Steve Propas of Solid

• Continued from page 37

'Long Haul Only Way To Go,' Says Lawyer Hoffman

Strength and conviction are requisite qualities for an act to survive "the long haul," a group of industry experts concluded at a panel moderated by Barry Fey of Feyline Presents and Claire Rothman of the Forum, Englewood, Ca.

the gathering that Journey "would have never succeeded on a two-album deal." In fact, he said their third album was not as successful as their previous two, and that it wasn't until their fourth record that they really broke. "The long haul is

that you don't have a major label or single stop you from breaking your act," he said. On the subject of tour support, Lundvall explained that many label-sponsored tours in the past were "senseless," and that marketing commitment today



Moderators Claire Rothman, The Forum, and Barry Fey, Feyline Presents.

"The long haul is the only way to go," advocated Elliot L. Hoffman, an entertainment attorney in New York. He urged artists to "be tolerant of label and booking executives. Let them work things out slowly."

Bruce Lundvall, the new president of Metropolitan Records and

the only way," he said. "Stick it out."

Hank LoConti of Agora Inc. said he built his first club on the premise that Agora clubs "would be around for a long time. The idea was always to give the customer what he pays for, not taking the quick buck and

comes only after a label has heard the artist's finished product. Calling Material and Arthur Blythe "the kinds of artists I want for my label," Lundvall said that he sees a growing number of labels looking at video as a more cost-efficient way of promoting new acts.



Panelist Ian Copeland, Frontier Booking Intl.

an Elektra/Asylum vice president, said the economy has prompted many labels "to look at the fast buck." He explained that because of cost pressures, "labels want to sign a group for one LP, which wasn't the case some years ago. I'd like to see more labels get back to the philosophy of image develop-



Panelist John Baruck, manager of REO Speedwagon.

skimming it off the top." Acknowledging the presence on the panel of John Baruck, manager of REO Speedwagon, LoConti said groups that work the circuit—from the small clubs to the large halls—will be around the longest.

Ian Copeland of Frontier Booking Intl. maintained that "overnight



Panelist Herbie Herbert, Nightmare Inc.

Fey volunteered that he felt "no pressure" to take the quick buck anymore. "But I can imagine how much pressure there must be on the manager when he sees acts getting small fees and headlining," he remarked. "We make a little at a time and hope we'll be around long enough." Articulating a common



Panelist Elliot Hoffman, Beldock, Levine & Hoffman.

ment and more careful career planning." Estimating that it now costs between \$250,000-\$300,000 for a major label to launch a new act, Lundvall said "the proper evaluation of a new act is crucial. I would not sign a group unless I heard lots of new material, saw them live and had the input of my a&r people."

Herbie Herbert of Nightmare Inc., which represents Journey, told



Panelist Hank LoConti, Agora Inc.

success and long-term development are both myths. The short term in New York helps us achieve the long-term in Cleveland. But what good is long-term development if you're not successful by your third album anyway? Survival is the name of the game."

Copeland urged acts to play "alternative sites" like ballrooms and clubs in lieu of tour support or record deals. "Don't let the fact



Panelist Bruce Lundvall, Elektra/Asylum and Metropolitan Records.

problem today involving the addition of "baby acts" to bills that star major recording groups, Herbert said that headliners have an obligation to expose new bands. "Inflation has affected everything in the world except what it costs to pay an opening act," he said, noting that Styx, AC/DC and Van Halen opened for Journey earlier in their careers. "The fact is that I can make more
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'No Human Feeling In AOR'—Sciaky



Moderator Bill Moran, industry consultant. Panelist Scott Muni, WNEW-FM. Panelist Rick Sklar, WABC Radio.

Radio's growing fragmentation was the subject of a panel discussion moderated by Bill Moran, radio personality and music industry consultant.

Ed Sciaky, a WIOQ-FM air person-

mented that you can hear r&b elsewhere in our market. WMMS in Cleveland doesn't have WBLS-type competitors, so they have to mix their bag. Maybe if I were programming somewhere else it would be



Panelist Ed Sciaky, WIOQ-FM. Panelist Edna Collinson, Solar Records. Panelist Rick Carroll, KROQ-FM.

ality in Philadelphia, observed that "AOR radio, which we loved for 10 years, is now in the advertising business. The format is down to a science. There's no human feeling left." Accordingly, Sciaky said that

different, but more r&b on WNEW would just confuse people more."

Edna Collinson, vice president of marketing for Solar Records, said "there is more prejudice in radio now than ever before." Domestic



Panelist Ed Salomon, United Stations, Inc. Panelist Peter Kauff, D.I.R. Broadcasting. Panelist Alvin Bandiero, WKTU-FM.

his station was playing more adult contemporary and Top 40 music because "we're intrigued by the fact that the top station in our market is pop-oriented."

In Los Angeles, Rick Carroll, program director for KROQ-FM, said the reason "there is no excitement in radio is because the 12-24 audience is being ignored. We found a hole for that kind of programming in our market, and we're getting the best advertisers an AOR station could hope for. I've been in radio for 19 years, and I've never felt so good about a format." Carroll added that he empathized with talented young musicians who can't get airplay because most FM stations today are targeted for the 25-44-year-old audience.

Tackling the topic of black music on AOR radio, Scott Muni of WNEW-FM in New York said, "Our bag is mixed already. Everything's so frag-

sales of the Whispers' single, "And The Beat Goes On," topped 1.8 million units, she noted, "but there were still 15 major pop stations that didn't play the record." Collinson added that while Rick James' new record is nearing double platinum, there are only "a handful" of pop stations on the disk.

Carroll commented that FM's future is in "a street format," typified by such acts as the Talking Heads, the B-52s and Rick James. "It attracts a high proportion of Hispanic and black listeners, in addition to whites who think it's hip," he said. Alvin Bandiero, the WKTU-FM air personality, confirmed that Latin listeners, who comprise the bulk of his station's audience, are attracted to these artists. Whites are ranked second and blacks third, Bandiero said of the station's listenership. He added that while
(Continued on page 37)

Talent Forum Report

Cable Programming Tagged As Talent Savior



Moderator Lee Zhito, Billboard.



Panelist Ralph Mann, International Creative Management.



Panelist Percy Sutton, Inner City Broadcasting.



Panelist Bob Walker, Western Fairs Assn.



Panelist Ron Goldstein, Island Records, U.S.



Panelist Rene Leon, WEA International, Mexico.

By LEO SACKS

A panel of five presidents addressed new opportunities for the record business in a discussion moderated by Billboard's publisher Lee Zhito.

Percy Sutton of Inner City Broadcasting said there are "mind-boggling opportunities for new talent" on cable television stations across the country. "Music, and other forms of entertainment, is an

inexhaustible source for cable programming," he observed. "There is a hungry programming tiger out there waiting to eat up all the talent that's available, both regionally and locally. By 1983, Sutton said, most cities will be online, and "we will see a large demand for promoters to present the artists exposed on cable channels. Believe me, there is money to be made and I am happy for the bright future of the medium."

Ralph Mann of International Creative Management said the agency business "continues to expand. It's becoming more difficult, sophisticated and lucrative." Mann, who said "our mission is to predict where music is going before it becomes a fact," told the group that college bookings are strong, and that many artists are profiting from engagements in Las Vegas, Europe and Latin America. The trick today, he said, is to fulfill the "expectations of your artist." For example, Mann said that Linda Ronstadt's interest in the theatre led to her role in "The Pirates Of Penzance" on Broadway, and that the singer would also star in the film version of the play. "Artists are eager to develop other areas of interest, and they demand that you fulfill them as they grow in stature," he added.

The problems of promoting rock acts in Mexico were discussed by Rene Leon, head of the recorded music operations in that country for WEA International. "Record sales reflect a great appetite for rock in

Mexico," said Leon. "Yet rock groups receive little airplay because programmers know it's a dangerous thing."

Leon said he hoped the Mexican government took notice of the fact that recent performances by Queen in Brazil, Argentina and Venezuela went "smoothly," and that more concerts would be held in Mexico in the near future. "Rock is culture," he observed, "but the politics in Mexico has to let up first. You will never find the right answer. The government will never say 'no' to a concert outright, but the answer will always be the same."

Island Records president Ron Goldstein said his company would take advantage of "a musically fragmented marketplace" by launching a "full-fledged" jazz program shortly. He said that the formation of Island Visual Arts will help expose many new artists, including Marianne Faithful, who is signed to the label. Acts are signed today based on their "long-term po-

tential," he explained, adding that labels need to concentrate more on breaking acts through channels other than radio. "Nothing can replace the excitement of a live act," said Goldstein, asserting that recent tour support for such acts as U2, the Rockats and the Plastics was based on the label's "faith in the artists and belief that we can see a return on our investment. But it's a subjective judgment."

Bob Walker, who heads the Western Fairs Assn., told the gathering that fairgrounds aren't necessarily synonymous with "horse manure and flies." "There's lots of money to be made," he said, "and it's a great auditioning place for new material. Artists meet the people at state and county fairs, and they tell me that they don't have to work as hard, either. Most fairs are still country music-oriented, but a growing number are getting into pop and contemporary showcases. Our experience is that groups that play fairs once usually come back to play again."

Suicide? Success? Agencies Analyzed

Alternative agencies versus major agencies, agents' resistance to certain venues, and the ABCs for fledgling talent buyers were the topics for discussion on the panel

Talent Group; Nick Caris of DMA; Bobby Engel of Variety Artists; and Chuck Morris of Feyline Presents, talk focused on the closer personal attention artists and promoters get



Moderator Chuck Morris, Feyline Presents.



Panelist Bobby Engel, Variety Artists.



Panelist Nick Caris, Diversified Management Agency.



Panelist Wayne Forte, International Talent Group.



Panelist Jane Geraghty, Premier Talent Agency.



Panelist Dick Waterman, Avalon Productions.



Panelist Carol Kinzel, Empire Agency.



Panelist Jeff Hanna, Dirt Band.



Panelist Ted Kurland, Ted Kurland Associates.

"Going Around The Major Agencies: Suicide Or Success?"

In a panel which included Ted Kurland of Ted Kurland Assoc.; Jeff Hanna, writer and member of the Dirt Band; Carol Kinzel, vice president of the Empire Agency; Dick Waterman of Avalon Productions; Jane Geraghty from Premier Talent; Wayne Forte, of International

with an independent or alternative agency.

Chuck Morris spoke about the credibility the smaller agencies have which specialize in certain kinds of acts. "Sometimes I think that the experts, and that is someone like Ted Kurland who special-

(Continued on page 34)

Video Possibilities Are Mulled In 'Exploring Other Areas' Panel



Moderator John Scher, Monarch Entertainment.



Panelist Sonny Anderson, Disneyland/Walt Disneyworld.



Panelist Barbara Hubbard, New Mexico State Univ.



Panelist Ray Daniels, Anthem Records.



Panelist Jeff Tronccone, International Talent Negotiators.



Panelist Gary Kief, Hastings/Clayton/Tucker.



Panelist Jim Koplik, Cross Country Concerts.



Panelist Bob Walker, Western Fairs Assn.



Panelist John Sykes, Warner Amex.

Video's push forward into the music industry was the dominant concern throughout the seminar discussion of "Exploring Other Areas To Maximize Profits While Using Music Industry Skills." Tips on how to use video to advantage if selling music were forthcoming from John Sykes of Warner Amex; Ray Daniels, manager of Rush; and John Scher, who also offered advice

to arena managers on how to make buildings more attractive to promoters, artists and managers who are cutting down on tours in favor of the closed circuit, cable and home video market.

Other panelists were Sonny Anderson of Disneyland/Walt Disneyworld, Garry Kief of Hastings/Clayton/Tucker, Jim Koplik of Cross Country Concerts, Jeff Tronccone of

International Talent Negotiators and Bob Walker of Western Fairs Assn.

Sykes illustrated the advance of video into the music industry through Warner Amex music channel MTV. "AM radio has been forced to add artists to playlists, by the exposure on MTV. In Tulsa, Squeeze is selling for the first time.

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OCTOBER 17, 1981, BILLBOARD

Highspots Of The Int'l Talent Forum In N.Y.



Bob Walker introduces artists during Miller High Life-sponsored talent showcase at the Lone Star.



Gary Morris, on Warner Bros., performs as surprise guest. Odetta applauds.



Gary Morris brings his unique brand of country music to the Lone Star.



The Toys kick off the evening with an exciting rock 'n' roll set.



The Toys show off their versatility for an appreciative crowd.

Bootcamp makes a grand entrance, performing while sliding down the banister.



Bootcamp unleashes its special brand of rock 'n' roll



John Scher gives overview of the live talent industry.



Forum attendees ask questions of panelists.



Guests enjoy artist showcases at the Lone Star.



Dick Waterman and Vicki Szopinski of Avalon Productions pose for pictures at the Savoy.

OCTOBER 17, 1981, BILLBOARD

Agencies Go Under 'Scope

Continued from page 33

izes in jazz acts can be taken more seriously," he said.

Jane Geraghty concurred, saying that a few years ago large agencies which diversified with movies, television and music gave their music artists a short life span. "They took them for six months with no chance to develop. The alternatives grew out of the philosophy that that was wrong. Sometimes we work harder on the baby acts than the bigger ones."

Pat Benatar was mentioned as one of Premier's baby acts "bought for nothing two years ago, now making, ummm, a lot."

The Dirt Band's Jeff Hanna agreed that smaller agencies and smaller rosters give artists the chance to develop, but also added that the majors at times have the

power to put together strong packages. "When we were with William Morris the first thing it did for us was give us four dates with Fleetwood Mac," he noted.

Problems promoters have in buying talent also came up for discussion. A promoter from Six Flags Parks, California, asked the panel about resistance to amusement park bookings.

Dick Waterman explained that fairs take "second priority when breaking new product. We know where Bob Hilburn of the L.A. Times or Ken Tucker of the Herald-Examiner want to go, and it's to the Amphitheatre or the Greek Theatre. Geraghty advised that anyone wishing to book an amusement park should rely on creative booking. "Now acts do tours with or without product. Once product is out a year

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Research In Advertising Still Essential

Continued from page 30

WPLJ was beating its competition by more than four points. Our research shows that WNEW dominates in new Jersey. It has also given us the information we need to soon abandon all print advertising for rock'n'roll. The majority of kids who go to rock concerts, not easy listening, not jazz, don't find out about the concerts through newspapers. We're going to take that money and use it on radio, or perhaps, MTV."

Shulman stated that CBS' concert survey program, started in 1979, has helped in advertising planning as well as in choosing product. CBS uses "concert reviewers," involving thousands of self-addressed questionnaires passed out at concerts. "It's given us an early warning system on new groups, and some established groups. Quick demographic readings of concert info including songs the concertgoers like determine possible release on singles."

PolyGram's Lewis mentioned the importance of knowing who the audience is for each PolyGram act, "knowing who the audience is for a

Def Leppard concert, or a Mac Davis concert and not going to the same stations to buy time."

Warner Special Products' Kapp stressed the fact that as well as knowing where to buy, it is important to know how to sell. With competition so stiff, it is "important to create a persuasive message."

Sid Bernstein, the promoter who first brought the Beatles to America, spoke about regretting how he had never used market research. Noting that research is necessary in today's ever tightening marketplace, Bernstein said, "My career wouldn't have been on such a roller coaster if I had used it all along."

Scher spoke again about the necessity of knowing the demographics of the industry. His research into the upper demographics of concertgoers revealed that they would rather not be "hassled at concerts. I'm using that information to start a new nightclub-theatre, which I think will be a trend."

Kapp also stressed the fact that research doesn't need to be expensive. "You can do it by using your friends."

In response to the inevitable

question of whether industry research could destroy the art of music, Kapp said, "Market research helps sell art that somebody likes to more people. Out of 8,000 albums that come out every year, less than 15% break even. When we think we have a winner, we try to market it more effectively to make more dollars."

'The Long Haul'

Continued from page 32

money by bringing a better show to the consumer. And it helps me to justify a \$1 price increase on each ticket." Hoffman told the panel that some artists had to be reminded "about the history and continuity of the record business. Today's headliner has to remember that he was an opening act, too."

Coverage of the Talent Forum provided by Roman Kozak, Leo Sacks and Pat Wadsley. Talent showcases sponsored by Miller High Life at the Lone Star. Talent awards held at the Savoy Cabaret. Graphic artist Bernie Rollins. Photography, Chuck Pulin. Talent Forum director, Jean Williams.



Epic's Don Dempsey and actress/singer Karla DeVito host the 1981 Billboard Talent Awards.



Sandy Chapin, wife of the late Harry Chapin, accepts award honoring her husband.



Sonny Anderson of Disneyland/Walt Disneyworld, smiles broadly while accepting his award as talent buyer of the year, fairs & parks.



Personal manager Ray Daniels reads engraving on award for Rush as boxoffice attraction of the year, arenas.



John Baruck thanks conference attendees on behalf of Tom Consolo, who won the tour director/road manager of the year (REO) award.



Claire Rothman beams while accepting her award as facility operator of the year.



Premier's Tim McGrath thanks the audience on behalf of Barbara Skydell, who won the booking agent of the year award.



Elektra/Asylum's Ralph Ebler voices his pleasure at accepting on behalf of the Pointer Sisters the r&b artist of the year award.



Monarch Management's Bert Holman picks up award for the Grateful Dead, as boxoffice attraction of the year, auditoriums.



Ken Kragen proudly eyes award won by Kim Carnes as breakout artist of the year.



Gerald Roy of Nashville's Country Shindig, accepts award for C.K. Spurlock, as promoter of the year.



John Baruck shows off award he accepts for Jim Rissmiller as nightclub operator of the year.



Bruce Moran, left, and Michael Gaiman of Monarch Entertainment eye Monarch's award as talent buyer of the year, colleges.



John Baruck, manager of REO Speedwagon, accepts award for REO as boxoffice attraction of the year, auditoriums.



Composer Jule Styne shares with the audience a humorous conversation with Frank Sinatra as he accepts for Sinatra the 1981 Steve Wolf Memorial Award.

High Level Emotions Felt With Harry Chapin Honor

The audience was on its feet applauding as Sandy Chapin, wife of the late Harry Chapin, accepted an award in a special tribute to her husband.

Chapin was honored for his humanitarian efforts in the fight against world hunger. In an emotionally packed moment, Sandy shared with the audience feelings expressed by Harry for the entertainment industry as a whole, and about the Savoy Cabaret where the awards presentation was held. She also spoke of his crusade to feed the less fortunate.

Another highlight of the evening was the acceptance by composer/lyricist/multi-award winner, Jule Styne, of the 1981 Steve Wolf Memorial Award on behalf of Frank Sinatra.

Styne, composer of numerous hits, including "Gypsy" and "Funny

Girl," among others, was asked by Sinatra to accept this award. Sinatra and Sammy Davis Jr. were presented awards for being the first performers to donate their services to help the parents and relatives of the slain children in Atlanta.

Hosts were Don Dempsey of Epic Records and actress/singer Karla DeVito. Dempsey introduced his energetic cohost by way of a Jim Steinman/Karla DeVito video clip.

DeVito's arrival onstage followed a 15-minute MTV sample videotape featuring Pat Benatar, Rod Stewart, the Who, Nick Lowe, .38 Special, the Cars, Styx, Hall & Oates, Stevie Nicks with Tom Petty, and the Pretenders, plus promotion spots with Journey, Carly Simon, Stevie Nicks and Talking Heads. John Sykes of Warner Amex explained the MTV concept while introducing the tape.



John Sykes explains the MTV concept while introducing a promotional clip.



Capitol's Maureen O'Connor holds award won by Capitol for greatest contribution to artist career development by a record label.



Ken Kragen shows off award won by Kenny Rogers for country artist of the year.



Karla DeVito announces winners.



Grover Washington Jr. beams while showing off his jazz artist of the year award.



Karla is hysterical listening to one of Don Dempsey's jokes



Warner Amex' John Sykes, second from right, holds attention of all at luncheon.



Claire Rothman, second from left, talks about the role of a facility operator.

ConcertClub Innovation Tried By 3 S.F. Bay Area Niteries

By JACK McDONOUGH

SAN FRANCISCO—The Keystone triad of clubs in the Bay Area—the Stone in San Francisco, Keystone Berkeley and Keystone Palo Alto—has inaugurated a ConcertClub designed to augment club business by creating an ever-expanding pool of regular and consistent Keystone clubgoers.

The principal monetary benefits to those who purchase a \$25 annual card are: free admission to one show per week at each of the three clubs; \$1 discount on one show each week at each of the three clubs; and \$1 discount on any non-sale record album purchased at Record Factory, corporate sponsor for the ConcertClub program.

In addition, possession of the card entitles the holder to other benefits, including early admission and preferred seating at all shows; a two-day advance grace period in which to purchase tickets to all Keystone shows before they are available to the public; one free private party per month for members only at one of

the three clubs; access to a 24-hour information hotline; and a ConcertClub T-shirt.

Media sponsors for the program are KSFY-FM and BAM, the California music magazine. KSFY has been running a schedule of 12 spots per day since Sept. 21. This will drop to six per day after 30 days and to four per day after 60 days for the remainder of the year. BAM committed to a full-page ad, then two half-page ads and then a two-column-by-six-inch ad for the rest of the year.

Keystones co-owner Bobby Corona says that partners Jerry Seltzer and John Harris of the Oliver Woods consulting firm (Seltzer is former head of the BASS ticket service) lined up the corporate and media sponsors.

In explaining the reasons for institution of the concept Corona notes, "We'd seen the idea in different markets but it never seemed like a good deal to the customer. It always seemed the clubs offered little for a

lot. You know, \$200 to be able to buy tickets ahead of time. We felt that with our locations in the three major areas of this market it made a lot of sense for any music fan in the area to have the card. So we had to figure a way to make it mean something special, and we turned it over to Oliver Woods and let them run with it."

Corona notes that the program is monitored by having card numbers punched into the BASS computer when a ticket is purchased, thus blocking that card being used again to purchase more ducats for the same show.

Artists featured thus far for either free or discount shows are Les Dudek, Jerry Garcia, Muddy Waters/Willie Dixon show, Tommy Tutone, Albert King, Clifton Chenier, Tito Puente, Huey Lewis, Romeo Void and also unsigned local favorites such as Lloyds and Punts.

Corona says the signup of KSFY—a station that has only recently completed a format change-over from disco/dance to AOR—was undertaken because "we felt KSFY was making a smart move in the marketplace with its switch from disco to a full-blown rock station. It's committed to the idea and feels it's a bargain for listeners." Corona adds that he believes KSFY "is the only ABC station ever to have done anything along these lines." Arrangements were made through program director Pat Evans and promotion director Carl Flotchow.

In addition to creating the ConcertClub the Keystone owners—Corona and partner Freddie Herrera—are expanding their activities in full-scale concert bookings outside the three clubs. Their Sept. 18 presentation of the Greg Kihn Band at the 8,500-capacity Concord Pavilion was a sellout that provided Kihn his largest crowd ever. The Kihn band will play again for the Keystoners with a Sunday (11) date at 7,500-seat San Jose Municipal Stadium.

Corona and Herrera also presented Frank Zappa in three end-of-September dates in Santa Barbara, Sacramento and Santa Cruz and they plan to bring Zappa back for a Dec. 11 date at the San Francisco Civic. Previously they have done full concert dates in Northern and Southern California with Smokey Robinson, the Jerry Garcia Band and Bob Weir & the Midnights.

Old Buffalo Shea Theatre Diversifies Its Attractions

By HANFORD SEARL

BUFFALO, N.Y.—Rock concert revenues and new leadership find Shea's Buffalo Theatre breaking even and scheduling its first independent season of plays and musicals.

Adding about \$60,000 to the 15-staff payroll, the varied acts have ranged from Devo, Stephanie Mills and Judas Priest to Chicago and Prince while Broadway plays and national touring casts have extended runs.

"The rock concerts, now scheduled at two instead of three a month, have given us the freedom to do our own series," reports Tom Ruffino, president and executive director of Shea's.

The six-event season opened Sept. 15 with the pre-Broadway, world premiere of "An Offer You Can't Refuse" starring Ernest Borgnine.

The Opera Theatre of Syracuse staged Verdi's "La Traviata" Sept. 18-19, to be followed by the Martha Graham Dance Co. Oct. 16-17, "H.M.S. Pinafore" Dec. 4-5 and the Alvin Alley American Dance

Theatre Feb. 19-20.

Marcel Marceau will close out the 3,187-capacity theatre's series season March 26.

Included in the series season ticket package, which lists at \$30-\$55, is a monthly Theatre District newsletter, invitations to cast parties, star receptions, dress rehearsals and area-wide discounts.

Single tickets range from \$10-\$25 and despite slow, first-time sale ever of season seats, Ruffino's confident of walk-in ticket support for the remainder of the season.

"We're bringing artists and cultural events to the downtown area that won't be seen elsewhere," says Ruffino. "We're not under any pressure to make a profit with this series. We owe it to the city."

According to Ruffino, switching to a gross receipts percentage while maintaining the concert rental format has alienated one promoter but helped theatre revenues.

The city-owned, privately operated facility is utilized by Festival

(Continued on page 37)



TALENTED DUO—Aretha Franklin joins George Benson for the first live performance of their Arista duet "Love All The Hurt Away," during Benson's recent engagement at L.A.'s Greek Theatre.

Detroit-Based Rockets Now Doing Gigs As Headliners

By JEAN WILLIAMS

LOS ANGELES—Fearing the possibility of becoming the ultimate opening act, the Rockets have started headlining dates themselves.

The Detroit-based group, for most of this year, has opened for REO Speedwagon. Other acts it has fronted for are Kiss, Cheap Trick, Bob Seger and most major rock acts in the business.

The Rockets recently released their debut Elektra/Asylum LP entitled "Back Talk," following two LPs on RSO and a 1977 LP on RCA-distributed Tortoise.

Group drummer and cofounder Johnny "Johnny Bee" Badanjek (pronounced Buh-dan-jek) believes the group's new musical direction (more rock'n'roll) will garner the support necessary to headline dates. Badanjek formed the group nine years ago with lead guitarist Jim McCarty.

"We're doing some headline stuff because it's time to change," says Badanjek. He adds that had the change not taken place, the Rockets could have been in danger of becoming "the ultimate opening act."

This month the group will headline a college series sponsored by the Ford Motor Corp. During the dates, which Badanjek expects will run about two weeks, "we'll record a live album."

The group recently completed a four-week headlining tour of nightclubs, where a video was made at L.A.'s Country Club for worldwide distribution.

Doing nightclub dates represents a change in attitude and career direction for the Rockets, says Badanjek. "Before, I wouldn't let our managers book us on club tours. We wanted to stay in arenas where we

would play to large crowds, and to do that we had to open for major artists.

"I've changed my mind because I realize that in order to get the kind of attention we want we must headline shows."

Other members of the group are David Gilbert, lead vocals; Dennis Robbins, slide & rhythm guitar/vocals; Donnie Backus, keyboard/vocals and Bobby Neil Haralson, bass.

About the new album, Badanjek says, "This album (produced by Jack Douglas) is possibly the best LP we have ever recorded."

"The production is much better. Our previous producer was r&b-ish but this album is pure rock'n'roll. Songs are better on this LP for us, and Jack brought out things in us that we didn't know we had. It's a big step up for the band and we had a great time doing it."

Although Gilbert contributed all lead vocals on the Rockets Tortoise and RSO LPs, Douglas decided to use Badanjek as lead vocalist on three of 10 cuts on the new album, "Shanghai'd," "I'll Be Your Love" and a ballad, "Lie To Me."

Among Douglas' production credits are John Lennon & Yoko Ono's "Double Fantasy" LP, and LPs by Aerosmith, Cheap Trick, the Joe Perry Project and Patti Smith.

Badanjek and McCarty also have racked up a list of credits. Both started their recording careers in the mid-'60s when they joined Mitch Ryder & the Detroit Wheels. A string of hits followed, including "Little Latin Lupe Lu," "Devil With A Blue Dress"/"Good Golly Miss Molly," "Sock It To Me Baby" and others.

Simulcast For Stewart Dec. 18

INGLEWOOD, Calif.—Rod Stewart is the subject of a television/radio simulcast which will emanate from the Forum here Dec. 18 at 8:30 p.m.

The program will be seen and heard over a network created by Wold Entertainment, co-sponsoring the event with Billy Gaff Management. A radio station in each market carrying the tv broadcast will be utilized for stereo sound. The concert also will air in Canada, Australia, New Zealand and Europe.

Steve Binder, whose credits include the 1981 Emmy Awards and the Diana Ross tv special, is directing. The simulcast is part of Stewart's "Le Grand Tour Of America And Canada 1981/82—Worth Leaving Home For!"

Talent Talk

The Pretenders were forced to reschedule the remainder of their North American tour, including dates in New York, Boston and Canada, following a freak accident in Philadelphia in which drummer Martin Chambers severed arteries in his hand and damaged a tendon when a hotel window shattered as he tried to open it. Chambers took 50 stitches and will be out of action at least until late November when the band begins its U.K. tour. In the U.S., the dates will be rescheduled for January when more shows will be added on the West Coast. Promoter Richard Nader, who

brought 25 "Original Rock & Roll Spectaculars" to Madison Square Garden in nine years, is returning with "Richard Nader's Rock & Roll Reunion, Vol. 1," next Friday (23) with Chuck Berry, Lou Christie, Lesley Gore, the Drifters, the Coasters, Fred Parris & the Five Satins, Johnny Maestro & the Crests, the Brooklyn Bridge and Bobby Comstock.

Mac Davis will star with Jackie Gleason in "The Next Sting" which will begin filming in November. . . . Teddy Pendergrass to guest on Tom Jones' syndicated tv seen in Canada.

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Talent In Action

GEORGE BENSON

Greek Theatre, Los Angeles
Tickets: \$15, \$12.50, \$8

Benson came to Los Angeles with a show that was nothing short of sensational Sept. 29. His seven-man, one-woman band was augmented by the Greek's 30-piece orchestra.

For two hours Benson delivered his special brand of jazz/pop to a well-heeled, soldout crowd. Excited fans were dancing and applauding for a rousing 20 minute encore.

Benson kicked off the show with "Breezin'" the title cut from his 1976 album bearing the same name which captured three Grammys and was noted as the biggest selling jazz album of all time.

The 20-song set showcased the talents of Bobby Lyle on keyboards and Vicki Randall on vocals and bongos. Randall possesses talents reminiscent of the late great Minnie Riperton. On the cut "on Broadway" her bongo solo coupled with the drummer's solo was superbly done.

Benson sang songs he wrote and he sang songs that other people wrote. His jazz/pop musical statement was influential on standards such as "Moody's Mood," "Take Five" (a Dave Brubeck composition) and "Unchained Melody."

Resting his guitar and his band, accompanied only by the Greek Orchestra, Benson sang a Beatles tune written by George Harrison, "Here Comes The Sun."

Exhibiting his velvety smooth voice, winking, blinking, making faces and adding humor to his music, his renditions of "Give Me The Night," "This Masquerade" and "Love Times Love" brought frequent outbursts of approval from his fans.

The highlight of the evening was an unscheduled but timely appearance of "Lady Soul Aretha Franklin." Benson and Franklin performed their duo release "Love All The Hurt Away." It alone was worth the price of admission.

CAROLYNNE McDONALD

KOOL & THE GANG CHERYL LYNN

Greek Theatre, Los Angeles
Tickets: \$15, \$12.50, \$8

Performing before a soldout crowd, Kool & the Gang promised some 5,000 fans, "you'll have a good time tonight." Not one fan left disappointed Sept. 26.

Amidst smoke screens and flashing signs, Kool & the Gang presented a 12-song, 50-minute set showcasing individual and collective talents.

From the opener "Hangin' Out" to the closer "Celebration" the audience was enthusiastic and often uncontrollable.

Robert "Kool" Bell, with lead singer James "J.T." Taylor, vocalist Earl Toon and a seven-piece band make up Kool & the Gang.

A product of the '60s jazz era, the group made the necessary transition from jazz to funk successfully incorporating the new with the old without compromising anything.

Each musician is capable of performing a variety of functions. Lead guitarist Charles Smith's solo on "Summer Madness" was astounding. He has, intentionally or unintentionally, successfully captured the George Benson technique. Soprano saxophone player Ronald Bell was superb on "Take My Heart" from the Gang's latest album, "Something Special."

Taylor (who also doubles on bongos, adds the verve that makes this group unique and innovative.

Its versions of "Too Hot" and "Ladies Night" were performed delicately in a jazz/funk style.

The show's pacing was on target. It rocked from beginning to end. Fans screamed, applauded and danced through the entire performance. It was indeed a "Celebration."

On the other hand, Cheryl Lynn kicked off the evening with a lackluster performance. She was backed by a five-piece band and two background singers.

During her five-song, 70-minute set, Lynn proved that her only stage appeal is her voice. Lacking any stage presence, she was unsuccessful in reaching her audience. Only on an overlong version of her closing tune, "Shake It Up Tonight," did she elicit any audience response or participation. However, her selections "In The Night" and "Daybreak" were well done.

Honorable mention goes to her background singers who were spotlighted on "Daybreak."

CAROLYNNE McDONALD

BLUE OYSTER CULT FOGHAT

Madison Square Garden, New York
Tickets: \$11.50, \$10.50

The opening background strains of "Pomp & Circumstance" began this high energy, heavy metal show Sept. 18.

The headliners, Blue Oyster Cult, showed their usual well-honed flash in their 90-minute, 12-song set, which included two encores. Songs performed included "Dr. Music," "I Ain't Got You," "Burning For You" and "Veteran Of The Psychic Wars" from the "Heavy Metal" movie soundtrack. Encores were the ever-popular "Don't Fear The Reaper" and "Roundhouse Blues."

Always known for their impressive staging and pyrotechnics, the Cult didn't disappoint the crowd. Outsized roman candles and flash pots were much in evidence throughout the show. The smoke pots added an especially nice, ghostly touch to the song "Joan Crawford Has Risen From The Grave" and to the closing number, "Born To Be Wild."

During the song "Godzilla," the backdrops

opened to reveal a 25-foot high model of a monster, complete with moving head, lighted eyes and jaws that opened to belch smoke at timed intervals.

Opening act, Foghat, showed how heavy metal can be done with class and style. Members "Lonesome" Dave Feverett, Roger Earl, Craig Mac Gregor and Eric Cartwright got on stage and cranked up the audience with all the enthusiasm and none of the staging of the headline act.

Foghat's 70-minute, 12-song set included such favorites as "Stone Blue," "Fool For The City," "Honey Hush," "Slow Ride" and the encore, "I Just Wanna Make Love To You."

While it seemed a larger than usual amount of the audience was milling around in the aisles during both acts' sets, both groups gave 100% to make it a well-teamed pair of bands.

PETER KANZE

B.B. KING CRUSADERS

Royal Festival Hall, London
Admission: \$15

Veteran bluesman B.B. King and top funk/jazz outfit the Crusaders played five sellout concerts, demonstrating clearly to a series of enthusiastic audiences that the reason it's so hard to teach old dogs new tricks is because they know them already.

The energy levels aren't quite what they were two decades ago, perhaps, but for sheer performance craft these two acts would be hard to beat. King is the showman, the master of pacing, milking applause with a flow of teasing raps and intros, alternating gravelly vocals with the pure, powerfully charged tone of his celebrated "Lucille."

In their opening hour-long set, he and his band, plus featured trumpeter Calvin Owen, quickly overcame the venue's inhibitingly formal atmosphere without recourse to rock volume, though the brass punctuation of the Royal Philharmonic Orchestra's 11-strong horn section sounded dismally hesitant throughout.

The full RPO complement which settled in behind the Crusaders after the interval fared no better. As often happens, the attempt at a classical/contemporary marriage became more of an agreement to live apart. The two camps each had their own tuning forks, it appeared, and despite a preponderance of straightforward mid-tempo four-four rhythms found it hard to keep in step. Wilton Felder, very much the cool cat in white suit, spent much of the set conducting the conducting, as it were, his tenor slung idle round his neck.

When the orchestra was most exposed, as in Joe Sample's solo piano feature "Fly With Wings Of Love," it came close to ruining the music, and only sounded good when it was inaudible. The concert was recorded, so defenders of the "Classic Rock" album makers will have a chance to judge for themselves, but while the RPO may have looked splendid, a good string synthesizer would have done the job just as well.

The Crusaders were as ever immaculate, their sound crystal clear and beautifully balanced, every groove precision engineered. More of Felder's classic cutting tenor would have been nice.

Agencies Analyzed

• Continued from page 34

or so go after the acts, acts which are credible in your area."

Hanna emphasized the point that artists haven't liked playing in parks in the past because of poor "sound and lights. Also, you feel that you are just another midway attraction. But now that money is tight, and artists are looking for new venues, particularly one which could be such a controlled environment, it's a matter of public education."

In talking about how fledgling promoters can break into the talent buying business, Ted Kurland stressed an incremental process. The first step for a promoter not known to the agency would be to offer him a venue in an area the agent is having trouble booking. Once the agent knows him through that successful date, he can move up to a concert or a larger scale club. "We're not just interested in fees, but in the reflection on artist that will be generated by booking you are proposing."

Buffalo Shea Diversifies Its Acts

• Continued from page 36

East, Harvey & Corky, Alan Haymon, Pate & Associates and Plus II, both local and regional firms.

A six-week run with Yul Brynner in "The King And I" established

Shea's as a solid venue this summer creating a booking tug-of-war with nearby Toronto's Royal Alexander Theatre.

A 20% surcharge across-the-border is seen by Ruffino, in his first year of running Shea's, as a factor in further developing his venue to attract Canadian patrons.

"They comprise 20% of our audience now, sometimes 90% for the rock shows. We're also drawing from as far away as Rochester and Erie, Pa." states Ruffino.

Operating on an annual \$300,000 budget, Shea's increased rock concert tickets about \$1-\$2 due to costs of acts, pushing singles to \$8-\$12. Broadway shows run \$15-\$20 with operas and ballets at \$10-\$15.

Ruffino, as president and executive director, heads the Shea's-O'Connell Preservation guild which operates the former movie house. Both the city and county contribute separate \$75,000 grants.

A new sound system is planned. Original steel cables for lighting and sets have been replaced.

"Our usually dead months of June to July were busy with 'King.' We'll continue to creatively book Shea's with 85-90% of it music-oriented," says Ruffino.

but auxiliary guitarists Barry Finnerty and David T. Walker were superb. Stix Hooper's three-stage drum solo, wherein he worked his way round a stockade of assorted percussion, was also a highspot.

Towards the end King reappeared to have a

crack at Sample's "Street Life," then his own "You Better Not Look Down," containing his well-known impersonation of Queen Elizabeth. The crowd poured to the front of the hall for encores and a general mood of celebration prevailed.

NICK ROBERTSHAW

Panel On Fragmentation Of Radio

• Continued from page 32

WKTU "tries to break a new artist each week, we have to keep our mix of 'oldies' up, and I recognize how that hurts the industry."

Addressing the arrival of satellite radio broadcasting, Ed Salamon, vice president of programming for United Stations Inc., a country music syndicator, said that it will allow for "live concerts, interviews, specials—the type of programming a local station can't do. I feel strongly that marginal radio operations, including those in major markets, will flock to satellite as they continue to struggle with their bottom line." Peter Kauff of D.I.R. Broadcasting added that because country music is "artist-oriented, we see acts working and drawing on the road, which ap-

peals to us as a syndicator. One station may not be able to afford a satellite broadcast. But 400 certainly can."

Salamon and Rick Sklar, vice president of programming for ABC Radio, disagreed on whether certain acts can succeed regionally on a satellite network. Salamon argued that acts like Bobby Bare, Johnny Paycheck and Loretta Lynn "are more interesting in a concert setting than on record and will appeal to listeners in various markets across the country." Sklar, however, contended that "music is not regional at all, although 24-hour programming might change that. But pleasing 150 stations at a time is a tricky thing. It's the big leagues, and you want to be careful about who you send up to bat."

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Boxscore

- **ROLLING STONES, HEART, GEORGE THOROGOOD & THE DESTROYERS**—\$1,920,000, 120,000, \$16, Feyline Presents/CU Program Council, Folsom Field, Univ. of Colo., Boulder, two sellouts, Oct. 3-4.
- **ROLLING STONES, GEORGE THOROGOOD & THE DESTROYERS, JOURNEY**—\$1,125,000, 75,000, \$15, Festival East/Belkin Prods./Harvey & Corky Prods., Rich Stadium, Orchard Park, N.Y., sellout, Sept. 27.
- **RICK JAMES, TEENA MARIE, CARL CARLTON**—\$351,135, 34,515 (40,000 capacity), \$10.50 & \$9.50, Tiger Flower & Co./Al Haymon Prods., Capitol Centre, Landover, Md., two shows, one sellout, Oct. 2-3.
- **BARRY MANILOW**—\$281,477, 19,483, \$15 & \$12.50, Contemporary Prods., Checkerdome, St. Louis, sellout, Sept. 30.
- **BARRY MANILOW**—\$281,477, 19,483, \$15 & \$12.50, Contemporary Prods., Checkerdome, St. Louis, sellout, Sept. 30.
- **BARRY MANILOW**—\$268,292, 19,629, \$15, \$12.50 & \$10, Brass Ring Prods./Belkin Prods., Joe Louis Arena, Detroit, sellout, Oct. 4.
- **FOREIGNER, BILLY SQUIER**—\$227,162, 18,912, \$12.50 & \$11, Beaver Prods., Reunion Arena, Dallas, sellout, Oct. 3.
- **BARRY MANILOW**—\$218,305, 14,997, \$12.50 & \$10, Beaver Prods., Reunion Arena, Dallas, sellout, Sept. 24.
- **ENGELBERT HUMPERDINCK**—\$211,094, 14,268 (17,500), \$17.50, \$15 & \$13, Joe Carlucci, Stanley Theatre, Pittsburgh, five shows, Oct. 1-4.
- **BARRY MANILOW**—\$209,022, 14,738, \$15, \$14 & \$13, Contemporary Prods., Hilton Coliseum, Ames, Iowa, sellout, Oct. 1.
- **O'JAYS, STEPHANIE MILLS, MAZE W/FRANKIE BEVERLY, PEABO BRYSON, MILLIE JACKSON**—\$206,636, 20,095, \$12, \$10 & \$8, Michael A. Rosenberg, Checkerdome, St. Louis, "Budweiser Superfest," sellout, Sept. 12.
- **FOREIGNER, BILLY SQUIER**—\$171,536, 17,000, \$10.65 & \$9.65, Pace Concerts, the Summit, Houston, sellout, Oct. 4.
- **BARRY MANILOW**—\$164,005, 11,424, \$15, \$12.50 & \$10, Brass Ring Prods., Crisler Arena, Univ. of Mich., Ann Arbor, sellout, Oct. 3.
- **BARRY MANILOW**—\$155,415, 10,436, \$15, Contemporary Prods., Omaha (Neb.) Civic Auditorium, sellout, Sept. 27.
- **COMMODORES, EVELYN "CHAMPAGNE" KING, LUTHER VANDROSS**—\$154,808, 14,010 (17,500), \$11.50 & \$10.50, Di Cesare Engler Prods./Chicago Music Bag, Pittsburgh Civic Arena, Oct. 3.
- **KENNY ROGERS, DOTTIE WEST, GALLAGHER**—\$150,777, 10,500 (11,400), \$15 & \$12.50, C.K. Spurlock, Garrett Coliseum, Montgomery, Ala., Sept. 29.
- **COMMODORES, EVELYN "CHAMPAGNE" KING, LUTHER VANDROSS**—\$134,177, 12,862 (17,000), \$10.50, \$9.50 & \$8.50, Pate & Associates Prods., Memorial Auditorium, Buffalo, N.Y., Oct. 4.
- **KINKS, RED RIDER**—\$124,284, 11,186, \$11.50 & \$10.50, Frank J. Russo, Providence (R.I.) Civic Center, sellout, Sept. 30.
- **RICK JAMES, TEENA MARIE, CARL CARLTON**—\$120,505, 12,966, \$9.50 & \$8.50, Tiger Flower & Co./Al Haymon Prods., Hampton (Va.) Coliseum, sellout, Oct. 1.
- **VAN HALEN, G-FORCE**—\$104,734, 17,617, \$10, \$9 & \$8, Pace Concerts/Stardate Prods., Univ. of Texas Frank C. Erwin Jr. Special Events Center, Austin, sellout, Oct. 2.
- **ELECTRIC LIGHT ORCHESTRA, ELLEN FOLEY**—\$102,440, 10,525, (12,017), \$10 & \$8.50, Electric Factory Concerts, the Spectrum, Philadelphia, Oct. 2.
- **PAT BENATAR, DAVID JOHANSEN**—\$98,576, 11,229, \$9 & \$8, Pace Concerts, the Coliseum, Houston, sellout, Oct. 3.
- **PAT BENATAR, DAVID JOHANSEN**—\$94,000, 11,806, \$9, \$8 & \$7, Stone City Attractions/in-house promotion, Univ. of Texas Frank C. Erwin Jr. Special Events Center, Austin, sellout, Oct. 5.
- **RONNIE MILSAP**—\$92,866, 12,030, \$9, \$8 & \$7, in-house promotion, State Fair Park Coliseum, Amarillo (Texas) Tri-State Fair, two sellouts, Sept. 21.
- **FOGHAT, BLUE OYSTER CULT, WHITFORD ST. HOLMES BAND**—\$80,690, 9,900, \$8.50, Sound Seventy Prods., Municipal Auditorium, Nashville, Tenn., sellout, Oct. 3.
- **ALABAMA, TERRI GIBBS**—\$79,429, 8,361, \$9.50, A & R Prods. Saturn Concerts, Hirsch Memorial Coliseum, Shreveport, La., sellout, Sept. 18.
- **TOM PETTY & THE HEARTBREAKERS, JOE ELY**—\$77,548, 8,251, \$9.50, Gulf Artists, Bayfront Center, St. Petersburg, Fla., sellout, Oct. 6.
- **PAT BENATAR, DAVID JOHANSEN**—\$76,724, 9,000, \$9.50 & \$8.50, Pace Concerts/Barry Mendelson Presents, Riverside Centreplex, Baton Rouge, La., sellout, Oct. 2.
- **BLUE OYSTER CULT, FOGHAT**—\$74,193, 8,667 (10,000), \$9 & \$8, Beach Club Concerts, the Coliseum, Charlotte, N.C., Oct. 2.
- **KINKS, RED RIDER**—\$74,089, 9,100 (11,000), \$8.50 & \$7.50, in-house promotion/Belkin Prods., Millett Hall, Miami (Ohio) Univ., Sept. 19.
- **DON WILLIAMS, EMMYLOU HARRIS & THE HOT BAND**—\$67,714, 7,544 (9,700), \$9.65, Pace Concerts, the Summit, Houston, Sept. 26.
- **TRIUMPH, FRANK MARINO, MAHOGANY RUSH**—\$66,965, 6,701 (12,191), \$10 & \$9, Cobo Arena, Detroit, Mich., Oct. 3.
- **MAZE W/FRANKIE BEVERLY, SOS BAND**—\$65,306, 5,975 (9,428), \$11 & \$10, Fred Jones Star Entertainment, Orpheum Theater, Memphis, four shows, Oct. 2-3.
- **TOM PETTY & THE HEARTBREAKERS, JOE ELY**—\$60,087, 6,550 (8,100), \$9.50, Gulf Artists, Lakeland (Fla.) Civic Center, Oct. 2.
- **JIMMY STURR & THE POLKA BAND**—\$58,600, 29,300, \$2, city chamber of commerce, Open lot, Chicopee, Mass., "World Kielbasa Festival," two shows, Sept. 11-12.
- **PRETENDERS, BUREAU**—\$57,134, 6,000, \$10 & \$8.50, Electric Factory Concerts, Tower Theatre, Philadelphia, two sellouts, 30-Oct. 1.
- **OAK RIDGE BOYS, CORBIN HANNER BAND**—\$56,450, 4,516, \$12.50, Maryland Leisure Corp., Painter's Mill Star Theatre, Baltimore, two sellouts, Oct. 4.
- **TEDDY PENDERGRASS, B.B.Q. BAND**—\$48,742, 5,051 (10,228), \$10 & \$9, Barcol-Whalon-Chandler/Dr. Nelson Castellano/Talent Coordinators of Amer./Jeff Sharp, Jacksonville (Fla.) Veterans Memorial Coliseum, Oct. 3.
- **FRANK ZAPPA**—\$47,256, 4,598 (6,000), \$11 & \$10, Double Tee Promotions/Albatross Prods., Seattle Center Arena, Oct. 2.
- **LORETTA LYNN**—\$44,775, 5,272 (8,136), \$8.50 & \$7.50, Fantasma Prods., Lakeland (Fla.) Civic Center, Sept. 13.
- **STATLER BROTHERS, MARGO SMITH**—\$40,670, 4,843, \$8.50 & \$7.50, Varnell Ent., Civic Auditorium, Chattanooga, Tenn., sellout, Oct. 4.
- **MAZE W/FRANKIE BEVERLY, BETTER DAYS**—\$38,102, 2,810, \$15, \$12.50 & \$10, Electric Factory Concerts, Academy of Music, Philadelphia, sellout, Sept. 27.

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Talent

Panel Explores Other Areas

• Continued from page 33

Where radio stations are afraid to break new acts, because of competition, we're breaking them. We are even giving exposure to unsigned acts, along with the major stars. Balance is the key."

Jim Daniels, Rush's manager, voiced concern over the fact that video might take the place of live appearances. Daniels, who plans a Rush special in certain areas where the band is not touring, feels that home video is dangerous for an act that isn't already legendary. "Three years from now I don't want somebody to see a video I did today and think 'That's Rush.'"

John Scher feels the way to protect against killing off an act before it has reached its marketing potential is by creating different formats.

He recently produced a closed circuit Grateful Dead concert. "We got enough footage for a one-hour special on cable, a two-hour videodisk, a 90-minute cassette and 45 minutes for the European market. The same is true with Rush, which has an hour special on MTV, but in concert they play two hours so that theoretically whets the appetite."

Panelist Barbara Hubbard, a talent buyer from the Univ. of New Mexico, commented on decreased touring caused by lack of tour support and the evolving new technologies and asked what talent buyers could do to maximize profits.

Scher took the opportunity to say that arena managers would have to give better deals to promoters, to make those few dates on the road more attractive to them. "They'll have to give up the concessions, give us the better deals or else realize that because of the new technology, the Rushes, Styx and the Journeys are not going out."

Sykes softened the blow by declaring that MTV works in hand with promoters. "On a local level we have giveaways, and we advertise and promote upcoming concerts. Right now, video and live appearances can coexist."

PAT WADSLEY

Increase Profits

• Continued from page 31

Gold Records, concluded "If you can't get an investor within the business, forget it. Big name producers are not necessarily better. Research with Billboard handbooks. A&R departments want to hear raw 2-track tapes."

Added Bruce Kirkland: "Hype your act to death. Groups make it on pure positive energy."

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Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	1	8	RAGING BULL	United Artists, Magnetic Video 4523
2	7	3	THE JAZZ SINGER	Paramount Pictures, Paramount Home Video 2305
3	3	36	AIRPLANE (ITA)	Paramount Pictures, Paramount Home Video 1305
4	2	19	ORDINARY PEOPLE (ITA)	Paramount Pictures, Paramount Home Video 8964
5	8	8	NIGHTHAWKS	Universal City Studios Inc., MCA Dist. Corp. 71000
6	9	8	TESS	Columbia Pictures 10543
7	4	4	DRESSED TO KILL	Warner Bros. Inc./Warner Home Video 26008
8	18	3	BUSTIN' LOOSE	Universal City Studios, MCA Dist. Corp. 77002
9	5	19	ELEPHANT MAN (ITA)	Paramount Pictures, Paramount Home Video 1347
10	15	8	ANNIE HALL	United Artists, Magnetic Video 4518
11	14	19	POPEYE (ITA)	Paramount Pictures, Paramount Home Video 1171
12	13	31	9 TO 5 (ITA)	20th Century-Fox Films, Magnetic Video 1099
13	6	23	SUPERMAN ▲ (ITA)	D.C. Comics, Warner Home Video WB-1013
14	21	10	CASABLANCA	United Artists, Magnetic Video 4514
15	38	5	HOLY MOSES	Columbia Pictures 10587
16	34	3	FOOLER ON THE ROOF	United Artists, Magnetic Video 4524
17	16	13	AND JUSTICE FOR ALL	Columbia Pictures 10015
18	10	35	CADDYSHACK (ITA)	Orion, Warner Home Video OR 2005
19	11	13	THE GREAT SANTINI	Orion, Warner Home Video OR 22010
20	17	25	SOMEWHERE IN TIME	Universal City Studios Inc., MCA Distributing Corporation 66024
21	22	4	LOVE AT FIRST BITE	Warner Bros. Inc./Warner Home Video 26009
22	12	14	BLACK STALLION (ITA)	United Artists, Magnetic Video 4503
23	19	17	YOUNG FRANKENSTEIN (ITA)	20th Century-Fox Films, Magnetic Video 1103
24	23	12	THE INCREDIBLE SHRINKING WOMAN	MCA 66027
25	27	4	CAR WASH	Universal City Studios, MCA Dist. Corp. 66031
26	20	33	FAME (ITA)	MGM/CBS Home Video M70027
27	33	14	LA CAGE AUX FOLLES	United Artists, Magnetic Video 4506
28	29	10	WEST SIDE STORY	United Artists, Magnetic Video 4519
30	25	4	THE AMITYVILLE HORROR	Warner Bros. Inc./Warner Home Video 26010
31	30	66	ALIEN ▲ (ITA)	20th Century-Fox Films, Magnetic Video 1090
32	39	3	THE WIZARD OF OZ	MGM, CBS Home Video 600001
33	40	5	THE GODFATHER	Paramount Pictures, Paramount Home Video 8049
34	35	12	I SPIT ON YOUR GRAVE	Wizard Video 9209
35	28	12	LET IT BE	United Artists, Magnetic Video 4508
36	24	46	STAR TREK (ITA)	Paramount Pictures, Paramount Home Video 8858
37	32	13	WINNIE THE POOH	Walt Disney Films 25
38	26	11	LAST TANGO IN PARIS	United Artists, Magnetic Video 4507
39	31	4	COMING HOME	United Artists/Magnetic Video 4516
39	36	2	THE SOUND OF MUSIC	20th Century Fox-Films, Magnetic Video 1051
40	37	2	BEN HUR	MGM, CBS Home Video 900004

● Recording Industry Assn. of America seal for sales of 25,000 units plus \$1,000,000 after returns. (Seal indicated by dot.) ▲ Recording Industry Assn. of America seal for sales of 50,000 units plus \$2,000,000 after returns. International Tape/Disc Assn. seal for sales of at least \$1,000,000 at list price value.

New Video Films For Conference

LOS ANGELES—"The Completion Backward Principle" and "Rock For Kampuchea" have been added to the nightly video showcases for Billboard's upcoming Video Entertainment/Music Conference Nov. 12-15 at the Beverly Hilton Hotel here.

The Tubes project, a one-hour video LP, is releasing Nov. 15 to the home market via Thorn-EMI, while "Rock For Kampuchea"—the 1979 KEEFCO-produced benefit concert for the IndoChinese boat people—is scheduled to be shown in the near future in the U.S. as a theatrical release. The latter project features such artists as Paul McCartney & Wings, Peter Dinklage, the Pretenders, Queen, the Clash and others.

An additional program, an Alfa Records mini-movie with songstress Lulu called "I Could Never Miss You" is also to be shown.

Rare footage of historical video music will also be built into the program, provided by the Archives Of Music Preservation.

Additional program material will be announced shortly, according to Jim McCullaugh, Conference Chairman and the magazine's Video/Sound Business Editor.

Already part of the evening video showcases are Michael Nesmith's "Elephant Parts"; a special program prepared by MTV: Music Television (Warner-Amex); and music videoclips highlighting the best creative efforts of the last 12 months.

Other Conference updates:

- Jack Schneider, president of Warner-Amex, has been added to an opening keynote session which brings together the heads of various entertainment industry segments for a high-level discussion about the inter-relation of each.

- Al Bergamo, MCA Distributing Corp. president, joins the "Challenges In A Changing Marketplace" session, a marketing overview.

- Bob Emmer of Alive Enterprises will moderate "Record Companies: An Expanding Role in Video Entertainment" which

now also includes Debbie Newman from CBS.

- Attorney Barry Menes joins the legal psychodrama session which covers the area of rights acquisition.

- John Goodhue, Goodhue Productions, joins the "Video Entertainment: Dawn Of The New Creative Age" seminar.

- "The Video New Wave . . . Graphics, Computers & Interactivity" is the name of a special creative software panel being moderated by Theo Mayer, president, MetaVision. Confirmed panelists thus include Tom Seufert, chairman, Visual Music Alliance; Ron Hays, Ron Hays Music Image; and Robert Abel, Robert Abel Films.

- The retail seminar/workshop, moderated by Anne Lieberman, Western Regional Sales Manager, Magnetic Video, includes panelists: Walter Kelleher, vice president, American Home Video (Video Concepts stores); Steve Berger, owner, the Screening Room; Larry Foster, purchasing director, Licorice Pizza; Herb Fischer, vice president, Major Video Concepts (distributor); Bob Charney, vice president, Maher Elen Advertising agency (The Video Station); and Ayse Kenmore, president, Liberty Music.

- The technical seminar/workshop, entitled: Video Project: A Stimulated Production Meeting" is chaired by Robert Lombard, Marx & Lombard Entertainment, with confirmed panelists thus far including: Richard Namm (director); Strath Hamilton, technical director (video facility); Richard Ocean, lighting director (television) and David Lewis, director of photography.

Additional panel members for all sessions as well as additional programming for the nightly video showcases will be announced shortly.

Conference registration information may be obtained through Kris Sofley, Billboard Conference Bureau, Billboard, 9107 Wilshire Blvd., Los Angeles, Calif. 90069, telephone 213-273-7040.

SURRATT OPENS ARCHIVES

Plea: Save Old Video Music

By JIM McCULLAUGH

LOS ANGELES — Save the video music!

That's the industry plea of Paul Suratt, founder of the just-opened Archives Of Music Preservation here in Hollywood.

An ex-musician, Suratt has thus far collected 150 hours of material from television shows, kinescopes and film, a portion of which is now on display there.

A non-profit organization with no admission charge to the public, it's Suratt's hope that the Archives will become the industry museum for video music and other reference material.

"What's really tragic," he laments, "is how much early music on television has not been preserved. Priceless appearances of artists have been lost forever."

Suratt has been scouring "garages, basements and attics" in ad-

dition to soliciting material from television networks, producers, filmmakers and record labels.

Much of the material in hand so far come from a Ron Furmanek donation. He is acting as a consultant and researcher to the Archives.

Others, too, have been donating material. Glen Campbell Productions, for example, has donated all of Campbell's television shows. Jimmie Rodgers has also donated much material.

Suratt says he is interested not only in television appearances by performers but "out takes" as well for historical preservation.

Among the artists in the Archives collection (from early television appearances and rare foreign footage) are the Beatles, the Rolling Stones, the Doors, Buffalo Springfield, the Hollies, the Yardbirds, the Kingston Trio, Jimmie

Rodgers, John Denver and scores of others.

The Archives wants to go as far back as the late-'40s roots of television, according to Suratt, thus, he's looking for everyone from "Sinatra to Mel Torme to the Rolling Stones." Eventually, he hopes to segment material. For example, have one evening donated to the '60s. Beyond that he may segment to certain specific time frames.

Because of the Archives non-profit status, donations do become tax deductible for donors. The Archives guarantees that no unauthorized duplication of material will ever take place. And no donated material is even shown without the express permission of the owners and/or copyright holders.

The Archives are located at 6427 Sunset Blvd. Telephone is 213-462-3666.

New Releases

BLACKHAWK FILMS

"Hold 'Em Jail"
"Pop Goes The Cork"
"Fatty's Tin-Type Tangle/
Our Congressman"
"The Iron Mask"
"Sir Arthur Conan Doyle"

COLUMBIA PICTURES HOME ENTERTAINMENT

"Seems Like Old Times"
"Wholly Moses"
"Hot Stuff"
"Used Cars"
"The Mountain Men"

Magnetic Video Racking Up A 'First' In U.K.

LONDON—Claiming it as a vital "first" for the U.K. video market, Magnetic Video here is to release videocassettes with full Dolby stereo soundtrack, the software to be duplicated at its near London Perivale plant.

First release in full stereo sound is set for November, "All That Jazz," produced and directed by Bob Fosse and starring Roy Scheider, a cassette package which grossed \$1 million-plus in initial sales in the U.S. Until early next year, it'll be available in VHS format only in the U.K.

Magnetic Video is mastering and duplicating several new and existing best-seller titles in full stereo in anticipation of stereo VCR's being available here early 1982, alongside the imminent launch of two of the videodisk systems.

All stereo cassettes duplicated by Magnetic Video are fully mono compatible.

Promark Off To L.A. Start

LOS ANGELES — Promark has been established here as a marketer of product for home video and cable distribution. David Levine, Hot Vinyl Productions president, and Miami executive producer and financier Burton Horowitz are the principals.

MAGNETIC VIDEO

"The Great Train Robbery"
"It's A Mad, Mad, Mad, Mad, Mad World"
"A Bridge Too Far"
"The Hound Of The Baskervilles"
"For Love Of Ivy"
"What Ever Happened To Aunt Alice?"
"Sanctuary Of Fear"

MGM/CBS HOME VIDEO Videocassette

"That's Entertainment, Part II"
"Abbott And Costello In Hollywood"
"Go West"
"Soylent Green"
"Bells Are Ringing"
"The Great Caruso"
"Lolita"
"Tale Of Two Cities"
"Night Of The Iguana"
"Little Women"
"Sea Wolves"
"Logan's Run"
"The Postman Always Rings Twice"
"Helter Skelter"
"Purlie"
"The Creation Of A Ballet"
"The Horse That Played Center Field"
"Back Roads"
"No Nukes"
"Man On The Moon"
"Romeo And Juliet"

CED Videodisk

"The Big Red One"
"Brigadoon"
"The Sunshine Boys"
"Coma"
"Treasure Island"
"Rio Lobo"
"Bells Are Ringing"
"Cousin, Cousine"
"No Nukes"
"Hi Infidelity (REO Speedwagon)"
"Day At The Races"
"Back Roads"

NFL FILMS

"The NFL's Best Ever Quarterbacks"
"The NFL's Best Ever Runners"
"The NFL's Best Ever Teams"
"The NFL's Best Ever Coaches"
"The NFL's Best Ever: Professionals"
"Super Memories Of The Super Bowls"

THE NOSTALGIA MERCHANT

"The Bohemian Girl"
"A Chump At Oxford"
"Laurel & Hardy Comedy Classics, Vol. 7"

VIDEO COMMUNICATIONS, INC.

"The Toolbox Murders"
"The Bird With The Crystal Plumage"
"The Kingdom Of The Spiders"
"Beckett"

Duping & Post-Production: Firms Enter Joint Venture

NEW YORK—Columbia Pictures and Bell & Howell have entered into a letter of intent to form a joint venture for videotape duplication and post-production. Both companies' video operations are affected by the move.

Columbia will contribute to the

venture the video post-production facilities of EUE/Screen Gems Video Services in New York and Editel in Hollywood and Chicago, as well as Columbia Pictures Videocassette Services of Chicago, a duplication facility. Bell & Howell contributes its Video Systems Division, including cassette duplication facilities in Chicago and Los Angeles and its interest in a joint venture with Memorex.

The new venture, with about \$55 million in sales, will make available such services as mastering, color correction and encoding, assembly and duplication and shipping and fulfillment services.

Columbia's EUE/Screen Gems commercial production division remains within the Columbia corporate structure. The new venture will not be involved directly in entertainment program production.

Columbia and Bell & Howell expect the partnership to be established and members selected shortly.

Commercials In Stereo Started

NEW YORK—Stereo television means stereo commercials as well, and one such ad has already been completed and aired. Designed by Rosenberg/Fraker Productions and Gary Wachter Editorial, the 90-second ad promoted MTV's "One Night Stand" contest.

The spot was a combination of live action and graphic animation showing actors as prize winners chauffeured to the airport and flown to a concert in a private jet.



VIDEO VIDEO—A technician adjusts controls in one section of the new Vidtronics Videocassette Division in Los Angeles. On an annual basis at full operating capacity, the facility can duplicate some seven million videocassettes.



Billboard photo by John Livzey

VIDEO VEGETABLE—No, Frank Zappa hasn't moved (yet?) to a planet inhabited by lettuce people. He's chatting with his bass player Scott Thunes on a break from a videotaping of his new single "You Are What You Is." Gowers, Fields and Flattery produced and directed the film which is being utilized in the U.S. and abroad.



By CARY DARLING

R RATED. R RATED: Perhaps the most controversial rock promotional video of 1980 was Devo's "Whip It," with its lashing of a young woman by a group of cowboys, and perhaps the most controversial rock promo video of 1981 has just arrived from British rockers Duran Duran.

Done to the song "Girls On Film," the second European hit from the self-titled debut album on Capitol, the video features semi-clad women—even a female would-be sumo wrestler. Directors of the video are Lol Creme and Kevin Godley, formerly of 10cc and inventors of a new musical instrument called "the gizmo."

"I don't look on it as a pornographic film or a dirty movie," defends Duran Duran lead singer Simon Le Bon. "It says a lot of things visually which are in the song. It's not for dirty old men in movie theatres. It's for girls as well as fellas. We keep an element of humor in it. It would be ridiculous if it weren't funny."

The song hints at the life of a model, and some of the exploitation that that can imply. "We had feminists who've seen it who came expecting to be shocked and they said 'it's quite good. We only wish we could see more of the fellas in it,'" says Le Bon.

Apparently, the video has been a big hit in clubs which have shown it as Duran Duran is finishing a 21-city U.S. tour with little commercial radio airplay. "Video can break anyone," adds keyboards player Nick Rhodes. "We got to number one in Australia (with 'Planet Earth') because of video. We couldn't have gotten any tv there otherwise. We couldn't afford the time or the money to go there for one tv show. They showed our video a few times and it became a hit."

"The Girls On Film" video has been shown in clubs and it's helping a lot. Kids will see the video and say 'the song's good, the video's great, let's go check the band out.'"

A shorter, edited version of the "Girls On Film" video—which coincides with the shorter non-disco version of the song—is available. "A few scenes from the main one are in it but there are camera flashes so you can't see anything," notes Le Bon. "It's not a compromise but maybe it will get people interested in the main one."

The video is only part of Duran Duran's visual assault. Tagged a "new romantic" band (though the group grimaces at that description), the quintet dresses in splashy clothes and makes music which is a rock/disco/r&b hybrid. "When you're onstage, you put on a show," says Le Bon. "People are there to see you."

The group formed in Birmingham, England last year and was placed into the camp with such other visually conscious groups as Spandau Ballet, Classix Nouveaux, Depeche Mode and Adam & the Ants. "They keep coming up with different names. They called us posers, blitz kids, futurists, new romantics, disco, then rockists. As they keep coming up with new bags to put is in, we have to live with it," says Le Bon with resignation.

Eventually, Duran Duran—which takes its name from a character in the film "Barbarella"—wants to direct its own videos. "It's difficult because we want to be onstage as well. We haven't had that much experience in the medium so it's very difficult," admits Le Bon, though he adds that the group contributed heavily to the concept of "Girls On Film."

Le Bon is also ready if the Moral Majority makes "Girls On Film" the target of a crusade. "A lot of people are going to slag us off," he maintains. "A lot of people will try to get us banned from this place or that. I'm dying for that. When they try to ban us, that means we're making an impression on people."

BIG BAND VIDEO: Rob McConnell and the Boss Brass Big Band from Canada were the subject of a videotaping Sept. 20th at Howard Rumsey's Concerts By The Sea near Los Angeles. The 90-minute performance, produced by Gary Reber and Associates, will be an ON-TV special this December, a PBS Special in June 1982 and a videodisk in October 1982. William Cosel directed.

KRAMER/ROCKLEN ROCKS: Two new projects for Kramer/Rocklen are Joe Jackson and .38 Special. The firm taped Jackson's Florentine Gardens show recently in Los Angeles. Produced for A&M Records, it will be aired over cable outlets. A&M group .38 Special was caught live at Denver's Rainbow Music Hall with Warner Amex's MTV being the recipient of the taped show. Jerry Kramer directed both videos.

MINK DE VIDEO: Mink De Ville's concert at the Savoy Sept. 26 in New York was taped by LBS Video and produced by Baker/Boggs. The pay television and home video markets will air the show.

Sound Business

New Products



THREE-WAY—JBL has introduced the L96 loudspeaker system for consumers, a three-way design with the same tweeters and midrange units as are found in the company's L112 and L150A. Price is \$395 each.

Hi Fi Buyers Surveyed

NEW YORK—Phase I of a study by the Electronic Industries Assn. attempted to determine ownership of hi fi equipment. Now the trade group is making public a motivational study of recent hi fi equipment buyers.

Jack Wayman, senior vice president of the EIA's Consumer Electronics Group, points out, "With the intense competition among various industries for the consumer's spendable income, it becomes even more vital for our industry to have a definition of who the consumer audio purchasers are and how their lifestyles and demographics affect their purchase decisions."

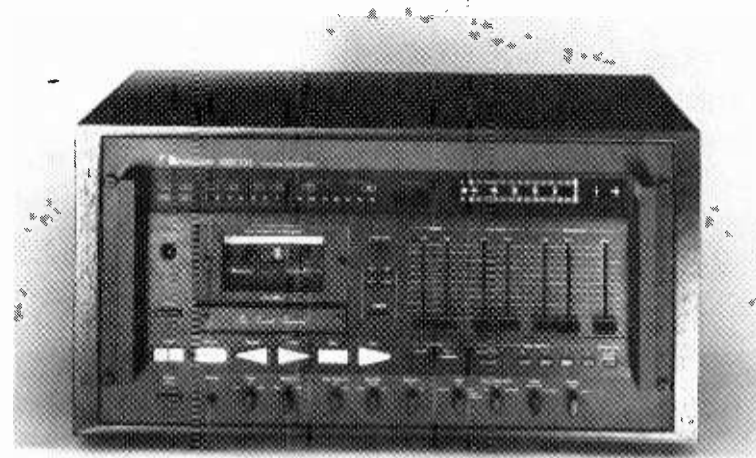
The study cost \$100,000 and was conducted by a Chicago research firm, Market Facts Inc. It was underwritten by the EIA/CEG and operated under the direction of the CEG Marketing Services Committee and various audio marketing executives.

A total of 1,595 households which purchased home or car audio equipment in the past 18 months were surveyed on their purchase attitude, product knowledge and so on. The study found price was a major factor, named by 39% of component buyers, for specific brand selection. Brand reputation follows as the second most frequently mentioned reason.

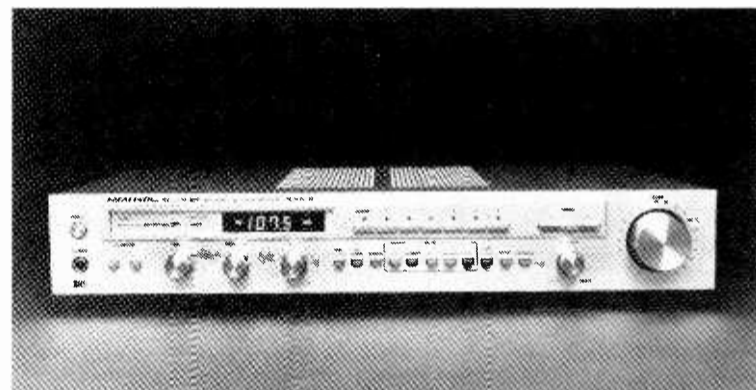
Most component buyers (66%) had no special event as their motivation for purchasing equipment. The most-cited reason for purchasing was simply need or desire for the equipment.

When it comes to product attributes, sound quality is most-named by component buyers as reason for purchase. A total of 86% of these buyers named product attributes as helping determine the equipment bought. In order of importance, these attributes are performance quality (named by 60%), price (53%), brand reputation (44%) and styling (23%).

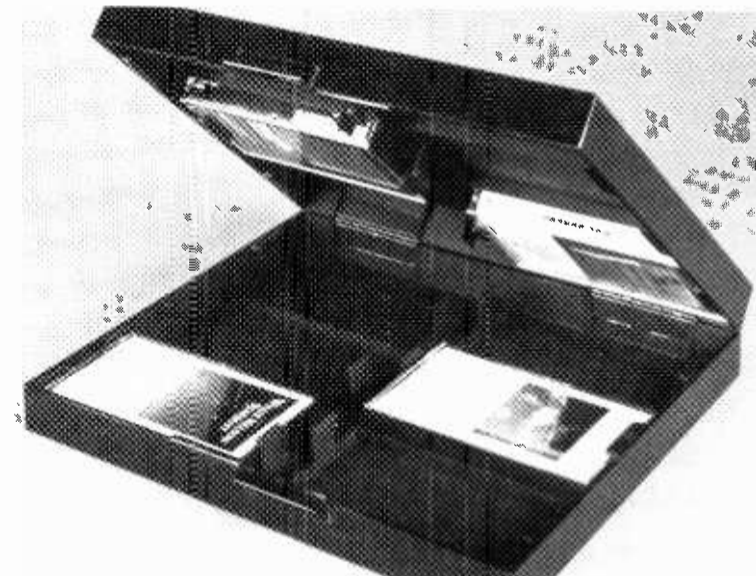
Most components are purchased in hi fi specialty stores (43%). Mass merchandisers have 11% of the business, discount stores 10 and radio/tv/appliance stores 10%.



LIMITED EDITION—Nakamichi has introduced a "custom" version of its 1000ZXL computing cassette deck shown in June. The \$6,000 unit features all gold-plated electrical connectors. Each model will be customized with its buyer's name engraved on the head plate. Certified performance data accompanies each unit, and each is shipped with a Nakamichi NR-100 Dolby C-Type NR system as a standard accessory. Also included are two Nakamichi digitally mastered direct-cassette program tapes.



LOW PROFILE—The slim-line receiver from Radio Shack, the Realistic System Eleven Digital Synthesized Receiver, is available at a list price of \$359.95. It features 12 station memories, full tape monitoring facilities and detented bass, midrange and treble controls.



A SNAP—Up to 12 boxed cassettes snap into place in this Dynasound cassette case from Data Packaging Corp. The case is only 9½x2 inches and retails for about \$5.99.

Pfanstiehl

Needles and Pfantone Accessories give you sound profits for these sound reasons:

We Give You

ONE SOURCE FOR: Phono needles and cartridges; accessory lines — audio, video, telephone CB, tape and record care. Largest inventory in the industry makes you first with the latest.

SALES SUPPORT: The most complete catalogs in the business. A wide variety of sales aids, displays and merchandisers.

FACTORY SUPPORT: Most orders shipped within 24 hours of receipt. Most knowledgeable representatives in the industry!

HIGH PROFIT MARGINS: Substantial dealer mark ups. High profits from a minimum of store space.

WRITE US TODAY ON YOUR LETTERHEAD FOR COMPLETE INFORMATION.



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23 COUNTRIES

3,000 Exhibits Featured At Russian International Communications Fair

MOSCOW — The Communications '81 International Fair here in September, held every other year, drew a large number of international manufacturers of communications equipment, and consumer electronics hardware and software.

In the Soviet Union pavilion, new consumer electronics produced by Russian companies ranged from portable radios to music centers, color televisions, video recorders and, among the 3,000-exhibit display, pilot models of hardware set for production in the 1982-84 period.

Among East European exhibitors, Bulgaria's Electroimpex export-import company displayed a wide range of radios, tape recorders, microphones and amplifiers. Consumer electronics in this country are a comparatively recent development, but production has expanded quickly and quality improved.

Czechoslovakia's Tesla centered on recording studio equipment, consoles and recorders. The firm is a long-time supplier of this equipment, through the Kovo trading firm, to Soviet radio and television studios and some of the key Melodiya recording facilities.

East Germany's RTF company laid low this time on consumer electronic products but ORWO presented its tape and video software in its role of main East European supplier for professional use. ORWO was formerly the AGFA company.

Ampex was represented by the U.K.-based Ampex International, displaying a new line of video products: professional videotape recorder Model VPR-2B; the BBC-20 Digidam production camera; the VPR-20 portable video recorder; and many accessories. Ampex claims its ATR-124 24-track audio recorder is the most sophisticated ever built by the company for professional studio use.

Martin Salter, Ampex video broadcast product manager, said here that the company had long maintained business relations with Soviet import firms and supplied equipment, 2- to 24-track, for many Russian studios.

Also showing at the fair were Neve Electronics, Klark-Teknik Research, Dennis Tyler, Tannoy, Dolby Labs and HH Electronic.

Though not in the "mainstream" of the exhibition, two companies operating as distributors and importers/exporters of professional concert electronics and audio, with musical instruments, were strongly represented, one the California-based EDCO International, a comparatively new outfit.

Edward Unanian, president, set up EDCO business links with Russian import companies some two years ago, supplying concert ampli-

fiers for Yuri Sherling's Chamber Jewish Musical Theater here.

Currently Unanian offers concert audio equipment from such Californian manufacturers as Sequential Circuits, UREI, Carvin, James B. Lansing Sound Inc. (JBL), and his is the first real involvement of a U.S. concert equipment distributor since the days when West Germany's Dynacord Electronic company dominated the Soviet market.

Now Unanian toys with the idea

of staging some kind of exhibition of U.S.-manufactured equipment in Moscow, maybe early next year and possibly including some U.S. rock acts. Dynacord staged a similar event here earlier this year.

The other concert equipment and musical instrument supplier with a stand at Communications '81 (known here as SVIAZ '81) was Italy's SISME, active in Italy and abroad for around 15 years. It acts as

(Continued on page 72)

RATE CUT AGAIN

\$75 Hour At Soundstream

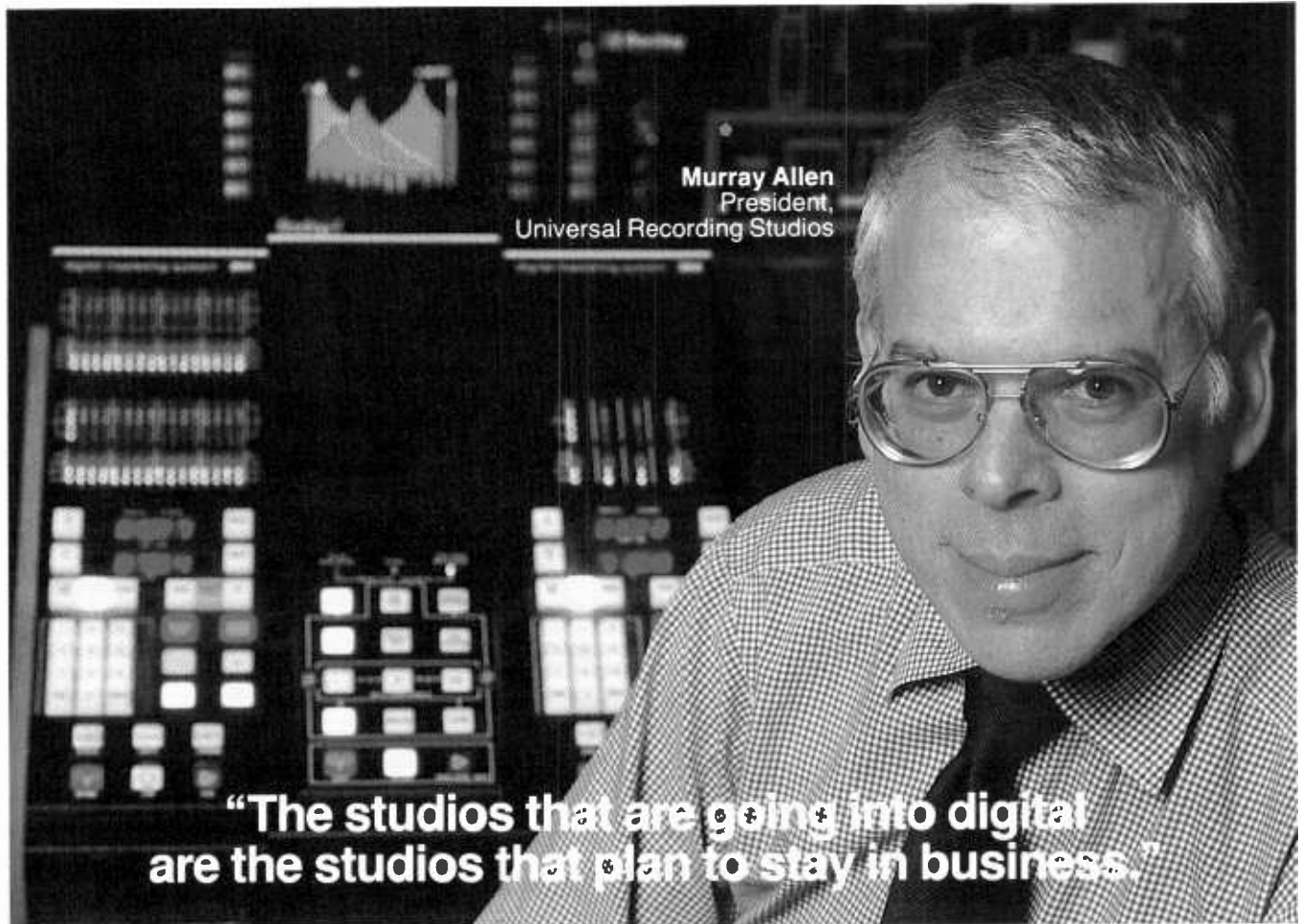
CHICAGO — A Soundstream hourly recording rate of \$75 goes into effect this month as the company's services are discounted for the second time in less than a year.

The \$75 rate applies to 2- and 4-track digital recording, previously costing \$120 per hour for the first three hours and \$80 hourly thereafter.

Soundstream's new rate card also introduces a flat \$90 per hour 2- and 4-track digital editing fee, and 8-track digital recording and editing charges are lowered to \$125 hourly.

"It's a very competitive market right now," explains Soundstream vice president Robert Ingebretsen. "What we're doing is streamlining our operation to make it more efficient."

Under the new structure, remote recording projects incur a \$250 minimum daily charge for time the equipment is in transit or on site, Ingebretsen added. Work done in L.A., Salt Lake City, Nashville, London or Gutersloh, Germany—where Soundstream has bases—is exempt from the remote minimum, he explains.



Murray Allen
President,
Universal Recording Studios

"The studios that are going into digital are the studios that plan to stay in business."

Murray Allen, who has been president of Universal Studios in Chicago since 1973, started performing professionally with the Glen Miller Band when he was 18. He says that if he has had one goal in life, it is to record music the way it actually sounds. And he claims that the 3M Digital Recording System just may be the answer to that dream.

Q: You're known in many circles as a management genius. In a depressed industry, how did you justify the cost of a digital system?

A: It's when times are tough that you've got to do something different — better, to stimulate business. Digital gives clients much more in terms of sound. And I find that a lot of bankers would sooner give you financing on digital, because they know analog is being replaced by something new.

Q: I understand your entry into digital has been quite profitable.

A: It made money right away. Immediately. It's currently running about 60 to 65 hours a week. And that makes money. We typically charge fifty dollars more per hour. And, we've yet to find a client that doesn't get hooked on it.

Q: So the added cost doesn't discourage clients?

A: Digital sells itself, and the added cost isn't that much. It's not that much more than doing double 24s. If you're talking about an advertising job, it might end up being three hundred dollars more. On a record date, people get more squeamish. But when producers and musicians hear the results, they realize digital is worth it. Because every little nuance comes through, artists actually play better.

Q: How do you find digital editing?

A: Electronic editing takes a little longer because our blade skills are so well developed. But, the extra precision and ability to preview and audition an edit more than make up for the time. Actually, our editing requirements have been small because of 3M's exceptional punch-in capability. We've done multi-track punch-ins of large vocal and instrumental groups right in the middle of a note . . . and you can't detect them.

Q: You were speaking earlier about commercials. Do you actually think, given the relatively poor quality of broadcast sound, that digital is worth it?

A: Yes. Commercials we've recorded digitally prove that TV can carry better sound, more impact. And impact is what the client wants. He can't add more lines of resolution to video but he can add punch to the audio.

Q: Any other applications you see as prime prospects?

A: Film scoring. We've done some already. Sound is so important to productions. When somebody does a film in digital, and releases it with digital playback, it'll be a mind-blower. And it won't be long.

Q: Any other comments about the future of digital?

A: It's catching on like crazy. More and more albums are digital because it sounds better, the musicians like it better. You're remiss in your responsibility if you don't give them digital.



3M Hears You . . .



OCTOBER 17, 1981, BILLBOARD

Criteria Starts An International Division

LOS ANGELES—Miami's Criteria Recording Studios has formed an international division which will specialize in serving the needs of foreign artists, particularly from such territories as Mexico, Brazil, Chile, Ecuador, Europe, and Canada.

Heading up the new division will be Osni Cassab, a 33-year-old businessman and producer from Brazil.

Cassab has, for the last 10 years, been the promotion director for Nelson Ned, a major international recording artist.

Sound Business Studio Track

NEW YORK—**Steve Forbert** recently completed work on an album at **Skyline Studios**. Forbert, who cut his tracks with live vocals, was produced by **Steve Burgh** for Nempor Records. Engineer was **Paul Wickliffe**, assisted by **Steve Goldman**. Also at Skyline, the **Fleshtones** com-

pleted an album project produced by **Richard Mazda** for IRS Records. Engineer was **David Lichtenstein**, assisted by **Arthur Payson**. And jazz musician **Beaver Harris**, along with the **360 Degree Experience**, was in mixing an album produced by **Hal Wilner** of Deep Creek Productions.

Engineer: **Vince McGarry**.
Up in White Plains, N.Y., **Minot Studios** is the scene of much activity. **Michael Franks** is working on an album for Warner Brothers, with **Ray Bardani** and **Michael Colins** producing and **Bardani** engineering. Mixing was just completed for

Busta Jones on PolyGram, with engineering by **Bardani** and **Ron Carran**. The group **Starpoint** also recorded an album at Minot, with producer **Lionel Job** and **Bardani** as engineer.
At **Master Sound Productions** in Franklin Square, N.Y. the gospel group **Family** is finishing

up an as-yet-unsigned album with producer **John Boyd** and engineer **Ben Rizzi**.
In Syracuse, at **Rose Hill Studios**, **Kentucky Moon** is completing an album. **Vincent Taft** is producer, **Cliff Kent** engineer.

At **Criteria Recording Studios** in Miami, the **Bee Gees** are adding overdubs to their new LP, "Living Eyes" on the RSO label. Producing is **Karlby-Gibbs**, with **Don Gehman** engineering. Assistant engineer is **Al Stegmeyer**.

In Chicago, the group **Broken English** has gone into **Chicago Trax Recording Studio** to begin work on a self-produced debut album. Engineer is **Al Ursini**. The album is set for release in spring of '82 on the newly formed Intense Record label.

Another gospel release, this one on the Tantis label, is being completed at **Tantis Studios** in Detroit. The artist is **Linda**, featuring **L. Ross**. Engineer is **David Schreiner** and arranger is **Rudolph Stanfield**. Additionally, **Al Woods** is producing the **Gilmore Brothers** for Blue Beard Productions.

Also in Michigan, **Studio A** in Dearborn Heights is where **Larry Provost** is putting the finishing touches on his latest self-produced single. **Eric Morgeson** is engineer. Singer-songwriter **Arron Grant** has completed his first solo project, with Morgeson at the board.

At **A&R Recording Studios** in Ames, Iowa, recently completed projects include a World Hunger Relief promotional recording by **Kris Kros**, as well as tracks from the **Stanley Wright Band** and **Deputy Dawg**.

Recording activity at **Bear Creek Studio** in Woodinville, Wash. includes a second LP for **Pam Moore** produced by **Art Ford** for First American Records and engineered by **Tim Killeen**.


Evergreen Recording Studios in Burbank, Calif. sees action with **Placido Domingo** and **Vikki Carr**. Domingo has completed a Christmas album for CBS Masterworks, produced by **Milton Okun**. Carr recently finished a Spanish album for CBS International, produced by **Jack Gold**.

In Los Angeles, **Neil Diamond** is working on two simultaneous LP projects at **Record Plant**, **Denis St. John** and **Diamond** producing, while **Andy Block** is behind the console on one effort with **Ron Hitchcock** manning the controls for another. Also there: **Tom Werman** producing **Molly Hatchet** for Epic, **Gary Ladinsky** engineering; **Andy Johns** and **Marty Cohen** producing **Riggs** for Warner/Full Moon; and producer **Larry Butler** and engineer **Phil Jamtass** working on a **John Denver** RCA project as well as a **Diane Sherrill** project for EMI.

At **Wally Heider Recording**: **Arif Mardin** producing **Leo Sayer** for Warner Bros., **Jeremy Smith** engineering; **Jim Ed Norman** producing

(Continued on page 43)

FOR THE BRIGHTEST STARS.



AWARDED TO: **Wally Heider Recording Studio**
FOR: **QUALITY**
STUDIO: **Criteria, Middle Ear, Sound Labs & MediaSound**

A note of appreciation is awarded the artist and engineer/producers for performing this Golden Reel Award on their performance, recorded on Ampex professional audio recording tape. This is the highest award the Ampex Golden Reel Award.

AMPEX

AMPEX CORPORATION, MAGNETIC TAPE DIVISION, 401 BROADWAY, REDWOOD CITY, CALIFORNIA 94063 415/367-3889

©Ampex 1981 Golden Reel Winners as of 1/81

*RIAA Certified Gold.

Billboard Chart (OCTOBER 17, 1981):

- Emmylou Harris
- Heart
- Chaka Kahn
- Kansas
- Eigo Kawashima
- Millie Jackson
- Chaka Kahn
- Led Zeppelin
- Ramsey Lewis
- C. W. McCall
- Leslie R. McKeown
- Tom Petty & The Heartbreakers
- Barbra Streisand
- Styx
- Donna Summer
- Sun
- Supertramp
- George Thorogood & The Destroyers
- ZZ Top
- ABBA
- Betty Wright
- Atlanta Rhythm Section
- Jimmi
- BT Express
- Bad Company
- William Bell
- Blondie
- The Blues Brothers
- Bootsy's Rubber Band
- Alicia Bridges
- Bad Company
- Jimmy Buffett
- The Buggles
- Richard Clayderman
- Norman Connors
- Bob Dylan
- Crosby, Stills & Nash
- Electr
- George Duke Band
- Rick Dr
- Eagles
- Earth, Wind & Fire
- Emotions
- Jon English
- Firefall
- Funkadelics
- Fleetwood Mac
- Dan Fo
- J. Geils Band
- Me
- Graham Central Station
- Emmylou Harris
- Dr Hook
- Hot
- Hiroshi Itsuki
- Millie
- Jefferson Starship
- Robert John
- Rams
- Sachiko Kobayashi
- Kings
- Kiss
- Mary Macgregor
- Maze
- Lyn
- Meat Loaf
- Chuck Mang
- Parliament
- Raydio
- Rush
- Molly
- Steve Miller Band
- Molly Hatchet
- Walter Murphy Band
- Willie Nelson
- Ted Nugent
- Steely Dan
- Bo
- Tom Petty & The Heartbreakers
- Pink Lady
- The Pretenders
- Ronnie Prophet
- Spyro Gyra
- Barbra Streisand
- Styx
- Donna Summer
- Sun
- Supertramp
- George Thorogood & The Destroyers
- Pete Townshend
- Trooper
- Gino Vannelli
- Jerry Jeff Walker
- Joe Walsh
- Bo
- Dionne Warwick
- Grover Washington, Jr.
- The Whispers
- Pink
- Johnny Guitar Watson
- Barry White
- Ted
- Robin Williams
- B

The talents of recording stars and their studios provide the magic that turns a reel of recording tape into an outstanding creative achievement.

The Ampex Golden Reel Award honors those achievements which were mastered on Ampex professional recording tape. They have earned a place in the ranks of the world's most successful recorded albums and singles.*

Included in the award is a gift of \$1,000 to the recording artist's favorite charity.

Over the past three years, there have been more than 200 Golden Reel recipients. And more than \$200,000 donated on their behalf.

Congratulations to all of them on a masterful performance.

AMPEX

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©Ampex 1981 Golden Reel Winners as of 1/81

*RIAA Certified Gold.



WRAPPED UP—Production has been completed on the soon-for-release **Plasmatics** EP on Stiff Records, as producer **Dan Hartman** illustrates. Pictured from left are the **Plasmatics'** **Wes Beech** and **Wendy O. Williams**, **Hartman** and the **Plasmatics'** **Richie Stotts**.

Sound Business

Studio Track

• Continued from page 42

Mickey Gilley, **Eric Prestige** at the console; **Monk Higgins** producing **Bobby Bland** for MCA, **Jimmy Hite** engineering; **Richie Wise** producing **Tim Bogert** for Accord Records, **Doug Fields** at the board; and Francis Ford Coppola's "One From The Heart" continuing to be scored with engineer **Biff Dawes**, with **Bones Howe** in charge of music.

Mimi Kobayashi producing herself at **Monte-rey Recording Studios**, for Kitty Records, **John Guess** engineering, **Dave Goldstein** assisting.

At **Westlake Audio**: **Keith Forsey** producing a **Billy Idol** LP for Chrysalis, **Brian Reeves** engineering; **Jim Ed Norman** producing **Jennifer Warnes** for Arista, **Eric Prestidge** at the board; **Giorgio Moroder** producing **Madeline Kahn** with **Brian Reeves** engineering; **Dave Mason** doing overdubs and mixes for both a video and radio show with **Neil Marshall** producing and **Michael Braunstein** engineering and **Ed Cherney** assisting; **Quincy Jones** producing **Patti Austin** disco mixes for European release with engineer **Bruce Swedien**; and **Prince** producing and engineering a new LP for Warner Bros. with **Ed Cherney** assisting.

Jack White producing **Stevie Woods** at **Rusk Sound**, **Juergen Koppers** at the console.

Recent activity at **Group IV Recording** includes **Norman Granz** producing a **Count Basie** LP for Pablo using the 3M digital system, **Dennis Sands** engineering.

Michael Stokes producing **LTD** for A&M at **A&M Studios**, **Don Hahn** and **Jim Cassell** engineering.

Vikki Carr wrapping up a Spanish LP for CBS International at **Evergreen Recording Studios**, **Jack Gold** producing.

★ ★ ★

Recording has begun at **Normandy Sound** in Massachusetts on **Rubber Rodeo's** first LP, tentatively titled "La Casa Del Chinese Food." Sessions are being produced by **John Doe-Lp**, with **William Garrett IV** manning the controls.

★ ★ ★

Recent activity at **Doc's Place** in Hendersonville, Tenn. included **Leon Russell** producing himself with engineer **Bobby Bradley**... **Dash Croft** laying tracks with producer/engineer **Joe Bogan** and assistant **Bradley**... Producer/engineer **Mike Daniels** working on separate projects for country group **Bandana** and gymnast **Cathy Rigby**... **Little Roy Wiggins** producing himself with **Ernie Ashworth** and **Bradley** behind the board... **Marvin Rainwater** producing himself with engineer **Bradley**.

At **Woodland Sound** in Nashville, the **Charlie Daniels Band** is starting a new Epic LP with producer **John Boylan**, engineer **Paul Grupp** and assistant **Russ Martin**... **Gail Davies** is producing herself for Warner Bros. with engineer **Rick McCollister**... **Sonny Throckmorton** over-

dubbing single for MCA with producer **Ron Chancey** and engineers **Les Ladd** and **Bill Martin**. **Throckmorton** has also recently been working on his debut album for the label... **Steve Forbert** laying Epic tracks with producer **Steve**

Burgh, engineer **David McKinley** and assistant **Ken Corlew**... **Billy Edd Wheeler** also recently laying album tracks with engineer **Steve Ham** and assistant **Corlew**.

At **Sound Emporium** in Nashville, singer/

songwriter **James Talley** recording theme song for upcoming movie, "Talk To Me," with film director **Julius Potocnsney** as producer and **Jim Williamson** behind the board... **Joe Stampley** cutting Epic tracks with producer **Ray Baker** and

engineer **Billy Sherrill**... French artist **Eddy Mitchell** doing vocal overdubs with producer **Jean Fernandez** and engineer **Charlie Tallent**... Comstock artist **Bob Jones** cutting single with producer **Patty Parker** and engineer **Williamson**.



Byron Lee Celebrates 25th Anny

NEW YORK—To celebrate the 25th anniversary of his band, the Dragonaires, reggae artist **Byron Lee** performed a concert at MCI headquarters in Fort Lauderdale, Fla.

In an expression of appreciation to MCI, Lee and his 15-piece band performed the day before their official U.S. opening at the Deauville Hotel in Miami Beach Oct. 3.

"Since all of the Dragonaires' 25 albums have been recorded at my MCI-equipped Dynamic Sounds Studio," says Lee, "what better place to begin our silver anniversary celebration than at MCI?" The concert was recorded live, on MCI equipment, of course.

AMP Moves To New HQ

NEW YORK—Adams Magnetic Products (AMP) has moved to new and larger corporate headquarters in Closter, N.J. The facility will house the company's administrative offices and manufacturing operations for the AMP line of blank audio cassettes.

A full line of record care products.

At Sound Guard we offer the audio and record retailer a money-making line of professional-quality products. Our products clean, preserve, protect and enhance your customers' records. With Sound Guard it's a snap to stimulate those valuable "extra" sales. Because, at today's record prices, consumers want to protect their investments.

It's easy to spot our popular group.

At Sound Guard we've created new colorful eye-catching packaging that's a handsome addition to your store. Our point-of-purchase displays grab the impulse buyer; our literature helps make the sale; our quality gets the repeat sales. And we'll also be winning consumers over with our new national advertising program. In addition to a strong campaign in the audio books we'll be advertising in such magazines as *Oui*, *Rolling Stone*, *GQ*, *Esquire*, *Popular Electronics* and *Scientific American*.

You'll be seeing more of us soon.

Because, in addition to our quality line of record care products, we're improving and expanding. This year we introduced a vastly superior anti-static preservative, and we'll soon be announcing several new products.

The stage is set for profits.

We have all the top performers: Sound Guard Record Preservative, Cleaner, Work Pad, Stylus Care Kit, and Total Record Care System. All you have to do is stock them, spotlight them, and start ringing up sales.

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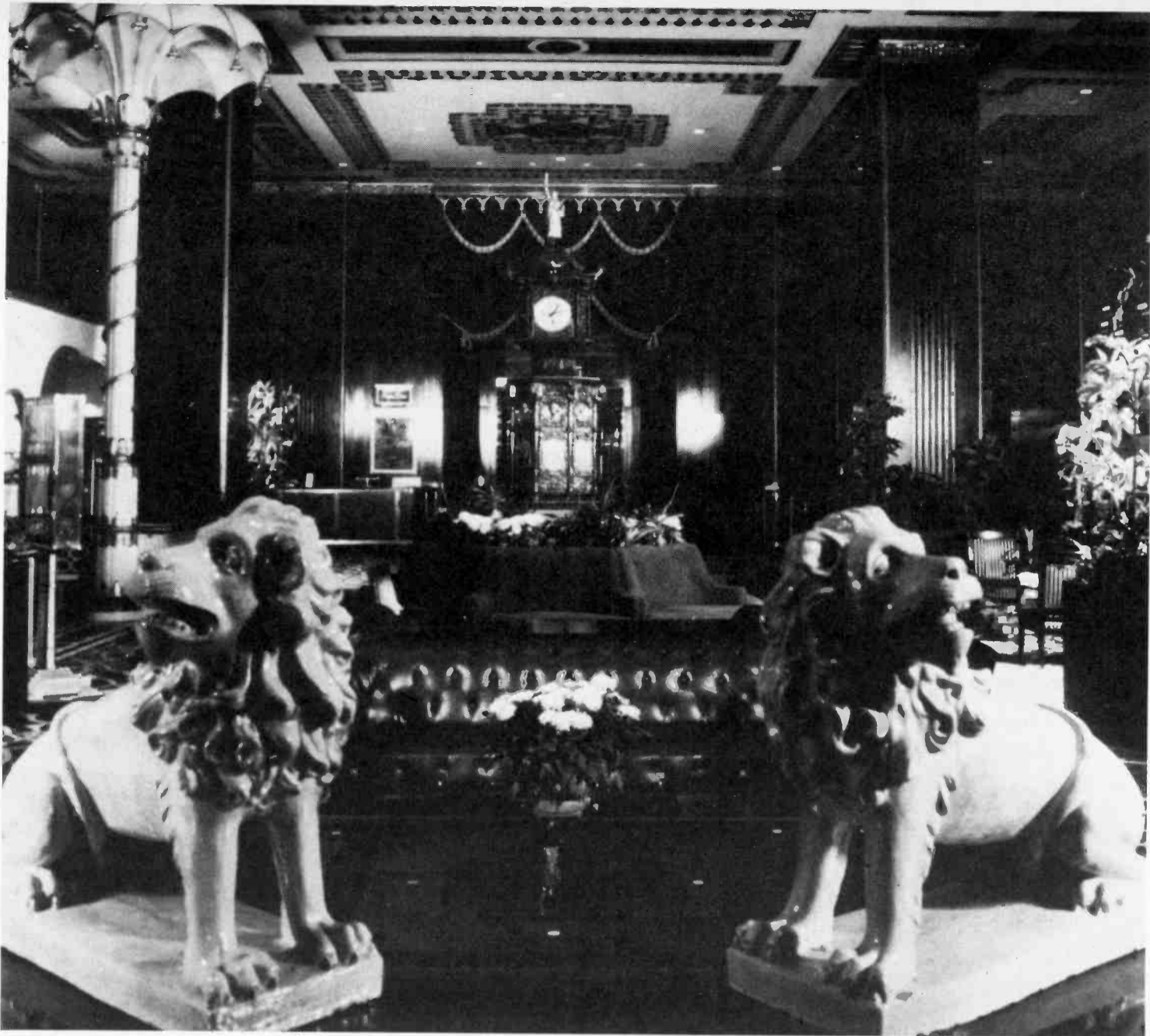


Photo courtesy Waldorf-Astoria

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.

Bonus distribution for your advertising message will be Billboard's ABC audited circulation,

around the world. Your message will reach the authoritative, decisionmaking reader — whether that reader is at AES or at the office, at headquarters, in a retail store, in a recording studio and even on the way home from the show!

No, Billboard isn't promising a display or presentation in the Waldorf lobby, but we do have proof of performance that advertisers and agencies will want to hear. About whom we reach, how we cover your marketplace and how your customers and prospects rely on Billboard. Every week. All year. Around the world.

Plan to employ your “AES Lobbyist” now — Billboard — at the most attractive rates available. Contact your Billboard advertising representative. For total industry impact before, during and after AES. In the October 31st issue. Closing October 10th.

Winter AES Issue Date: October 31, 1981

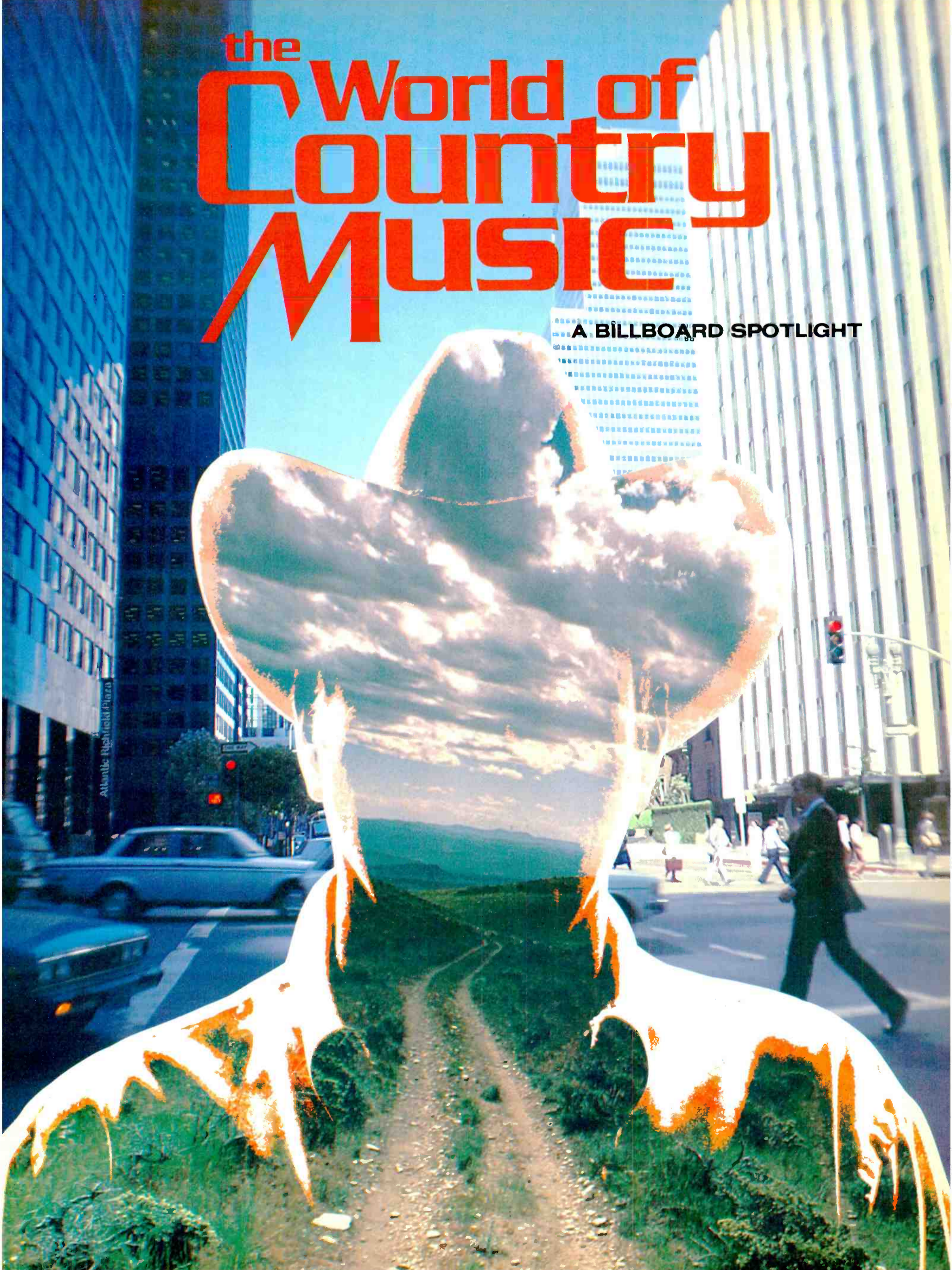
Advertising Deadline: October 10, 1981

Billboard®

The Weekly Authority in Sound Business/Video

the World of Country Music

A BILLBOARD SPOTLIGHT



Atlantic Heights Plaza

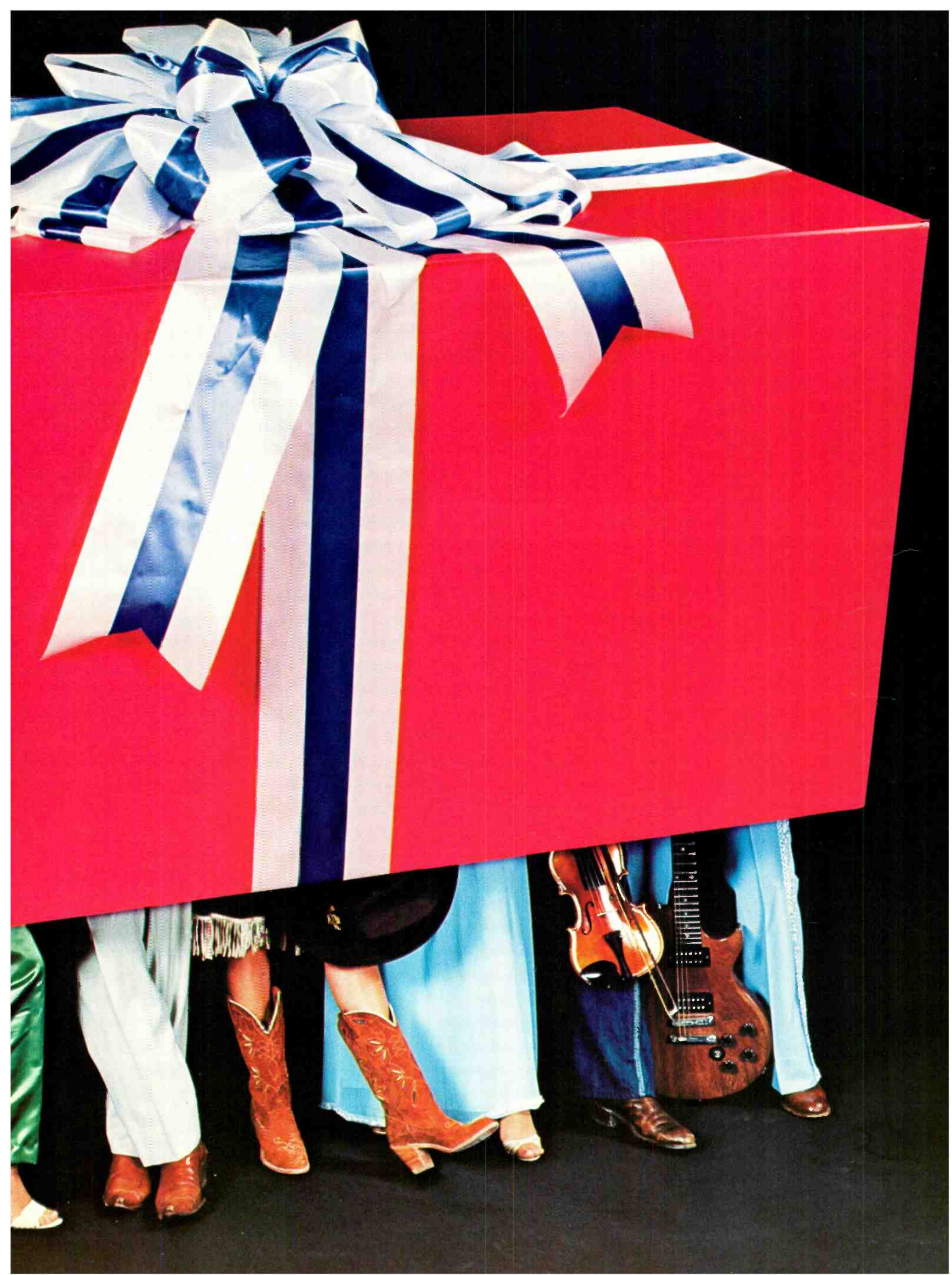
We're full of surprises.

We have to be... Sales awards, promotion achievements, merchandising technique and artist development activity are part of our life, representing the finest country music artists in the world: Judy Bailey, Moe Bandy, Bobby Bare, The Burrito Brothers, Calamity Jane, Mike Campbell, Johnny Cash, Rosanne Cash, Tammy Cline, David Allan Coe, C. C. Couch, Lacy J. Dalton, The Charlie Daniels Band, Janie Fricke, Larry Gatlin and The Gatlin Brothers Band, Crystal Gayle, Mickey Gilley, Bobby Goldsboro, Merle Haggard, George Jones, Doug Kershaw, Don King, Fred Knoblock, Zella Lehr, Charly McClain, Ronnie McDowell, Willie Nelson, Johnny Paycheck, Marty Robbins, Johnny Rodriguez, The Rovers, John Schneider, Earl Scruggs, Billy Joe Shaver, John Scott Sherrill, Ricky Skaggs, Joe Stampley, Billy Swan, Slim Whitman, Tammy Wynette. Columbia Records, Epic Records, and many great associated labels.

We're CBS Records Nashville.

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the World of Country Music

FANNING THE FLAMES

1981 was another boom year of growth and expansion. It was a time for insight, truth and thoughtfulness and less complicated concepts. Country lyrics had a message for everyone, and all avenues appeared open . . .

By KIP KIRBY

Did 1981 seem kind of . . . well . . . quiet?

After all, 1981 didn't turn out to be the "Year Of —" ANYTHING, at least in the press. There were no media-launched "overnight trends" this year to compare with 1980's "Urban Cowboy" phenomenon . . . no lemming-like national obsession that could rival last year's lockhold of cowboy hats and boots.

It seemed to be a case of "all's quiet on the musical front." Or was it?

The nation's predisposition toward country music did nothing to diminish the fanned flames of country's steadily-burning bonfire. And underneath the deceptively tranquil mood of country music in 1981 was an industry struggling hard to grow into its newfound sophistication. It was a year of sobering responsibility for a music form that was barely accustomed to finding itself thrust into the spotlight.

Because it wasn't so very long ago that country music was two-stepping confidently to the sound of its own beat—but few others were joining in its parade. And now, suddenly, in an ocean of fanfare, country music was being touted as the "music of the '80s. The "MOR for the future." The panacea for an industry still reeling from the Great Cutbacks and Recession that began three years ago and is still being felt.

Almost overnight, country music had emerged as Everyone's Favorite Music. And now that the initial dazzling rush of excitement had subsided, it was time to settle down and take stock of the situation.

Country music had become Big Business. It represented mega-bucks. Sellout concerts. Major-market tours with \$12.50 admission tags. Advertising agencies couldn't quit capitalizing on country themes, and conventions were turning to country performers to inject a fresh note into their entertainment.

Radio stations across the airwaves of America were blaring forth Conway and Loretta and Gilley and Rabbitt . . . the same stations which—in many cases—had only weeks before been rocking to the frenetic pulse of top 40 and AOR formats. Deejays weaned on heavy metal now found themselves spinning Ernest Tubb and Lefty Frizzell. Kids accustomed to dancing in the aisles at REO Speedwagon concerts now did the same to the strains of "Elvira" with the Oak Ridge Boys onstage.

Nashville record companies, used to being considered remote outposts in the overall corporate scheme of things, checked out their bottom lines and suddenly found they were well into the black. Not only in the black, mind you, but sometimes the only divisions in their corporations who were. The lines of communication between L.A., New York and Nashville were never better.

Country managers (who as often as not were now based on one of the coasts instead of a small Nashville office along Music Row) noticed their phones ringing more frequently—on the other end was often a network television show interested in the services of one of their acts. Booking agencies began bidding for country artists, knowing they were guaranteed money-makers in a tight economy.

At the same time, the smoke was clearing from the carnival-like atmosphere that press had bestowed upon country dur-

ing the previous three years. It gave the industry time to pause and evaluate its position in 1981.

Was there a danger of media backlash similar to the one that helped bury disco? Could country manage to sidestep the ever-present burnout factor? Would the flock of radio stations who had been so quick to leap onto the country rollercoaster eventually abandon it in favor of the Next Big Trend? Could country music continue to draw large ratings shares?

What about sales in the hard-to-motivate metropolitan areas, where retail's interest in country hadn't yet caught up with radio's? Would the industry's talented upcoming new artists carry enough charisma and appeal to keep a nation of fickle consumers glued to country music?

Weighty questions, to be sure. But country was ready to meet the unspoken challenges, because in the interim, it had learned fast and learned a lot.

Professionalism had overtaken heady success. Now, all facets of the industry were learning to interact. Country music in 1981 couldn't fall back on the traditional "good ol' boys" atti-

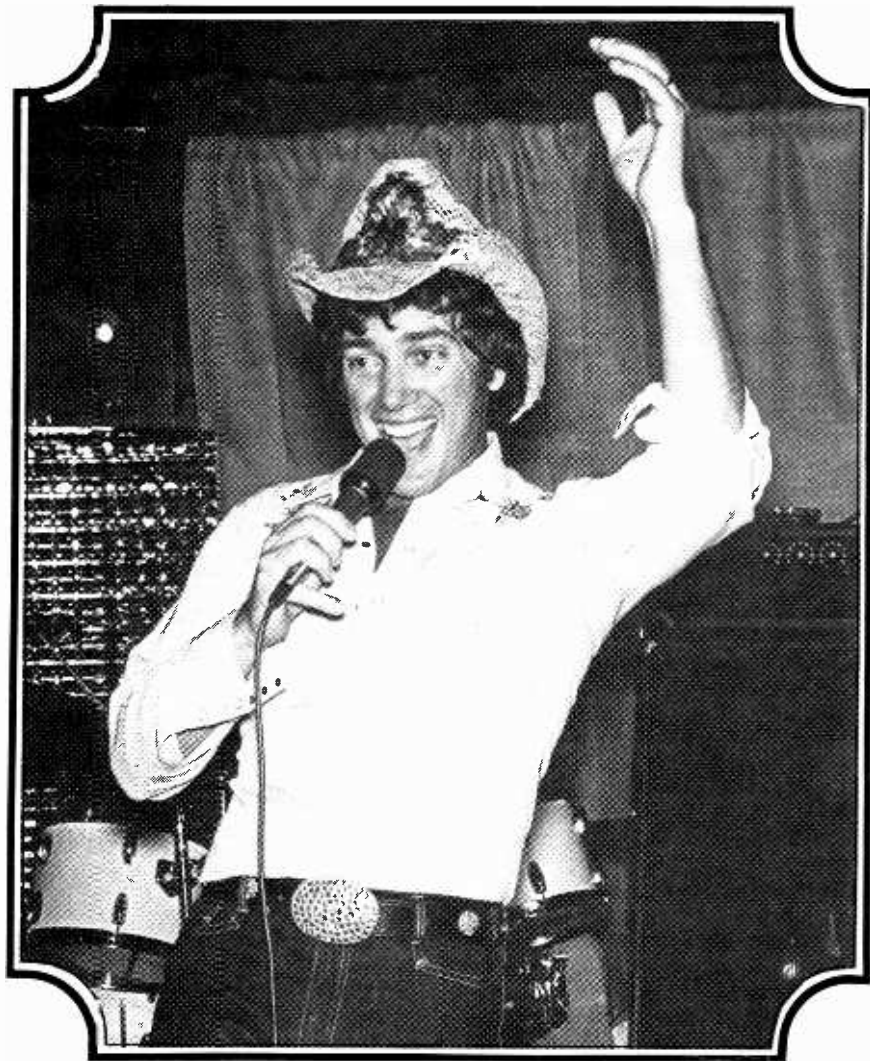


The time was right for Dolly Parton in "9 To 5,"

tude, the "feet up on the desk" style of doing business that had once characterized its dealings.

With the added dimension of tv, film and video on the horizon, it took a lot to launch an artist. Especially if the goal was career longevity. Record companies looked for versatile newcomers who could offer widespread mass appeal. Artists wanted competent professionals at the helm to guide them. Managers expected clients to whom hard work was no sacrifice.

There had to be costuming, and professional lighting and sound systems, and even set design and live show staging. Otherwise, how else would country performers ever hope to find their names in glowing bright lights high above the Vegas



Ronnie McDowell

casino strip? Or featured on prime-time national network television?

In 1981, country music learned to be comfortable with its newly-acquired polish and popularity. It stopped seeing itself as a Cinderella transformation story and started to realize that it had, in fact, worked hard to earn its day in the sun.

Of course, 1981 continued to be another year of major growth and expansion for the industry as a whole. As people struggled to make ends meet, country's grassroots honesty took on added allure. A Republican administration took the reins in the White House, and the conservative American majority found much to identify with in country music. It was a time for insight, for truth and thoughtfulness and less complicated concepts. People turned to country as a way of expressing emotions: country lyrics, it seemed, had a message for nearly everyone.

A new CMA survey discovered that the number of radio stations broadcasting country music had risen sharply by 21%, and that the number of FM'ers formatting country was up over 1980 by 29%. AM country stations increased 16% in the same time frame.

A NARM survey released at summer's end showed country undergoing its biggest sales hike in history, holding firm in second place behind rock/pop with a 14.3% share of the entire marketplace during 1980. Country sales in 1980 exceeded \$526 million—a dramatic 20% increase over its 1979 sales totals.

Also on the increase were country gold and platinum certifications, even though the total number of RIAA honors was down in 1981 from the previous 12-month period. Artists who had never won a gold single or album award now hung them on their walls. And artists accustomed to taking home gold now discovered what platinum looked like.

It was, at the same time, a year of diversification for many country entertainers. Almost the only act that had more trouble breaking country than pop were the Chipmunks, whose Nashville-cut album with producer Larry Butler didn't compete with its former platinum release, "Chipmunk Punk." But most had no problems getting their records played on country radio, whether they were actors like John Schneider or pop performers like Don McLean and Tom Jones.

Nor did country singers seem to experience much resistance in crossing right over onto the Hot 100 chart. Don Williams, the Oak Ridge Boys, Rosanne Cash, Dolly Parton, Terri Gibbs, Alabama and Ronnie Milsap were among the names who nestled securely into the upper echelon of the pop charts during 1981, scoring dual airplay and dual demographics.

All avenues appeared open to country entertainers willing to stretch out. They could book on as guests for top tv shows like "Good Morning America" and "Tomorrow Coast To Coast," be featured on segments of in-depth profile shows like ABC-TV's "20/20," or show up in Hollywood films.

Some, like Eddie Rabbitt, Charlie Daniels, Ed Bruce and Mickey Gilley, found lucrative sidelines (and extra exposure) endorsing products in national tv commercials. Some, like Kenny Rogers, Larry Gatlin and Crystal Gayle, lent their

(Continued on page WOCM-36)

Kip Kirby is Billboard's Country Editor in Nashville.

Pick a number from 9 to 52!

It's the ideal DC voltage to phantom-power these new ATM electret microphones.


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ATM10R

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 Introducing four "universal" phantom-powered electret microphones. Designed to work from external power, internal regulation automatically handles any voltage from 9 to 52 VDC without adapters, switches, or rewiring. Just plug in and enjoy. With current drain a mere 0.3 mA at 9 volts (4 mA at 12-52V) a 9V battery lasts thousands of hours, not just the 60 or 70 hours typical of other mikes.

When your power supply isn't available, or isn't enough, use ours. The new AT8501 Dual Battery Supply holds two 9V batteries. One to use, and one in reserve. Instant switchover and test LED eliminates guesswork. And spares are as near as the closest shopping center. Neat!

But convenience and versatility are just two of the advantages of the new ATM models. All-new electronics provide plenty of headroom inside the microphone with no more than 1% THD even when used in acoustic fields of 141 dB SPL. Which sets new standards for clean sound even close-up to big brass or inside a powerful drum kit.

And the sound you hear is wide-range and *musical*. Presence without peaks. Highs to 20,000 Hz but without a raspy "edge." Yet despite their responsiveness, these new ATM microphones have the "Road Tough" reliability proved so often on stage and in the studio.

Before you add another microphone, compare our sound, our convenience, our reliability, and our cost. Write for literature and list of nearby ATM microphone specialists. Get great sound...right from the start! AUDIO-TECHNICA U.S., INC., 1221 Commerce Drive, Stow, Ohio 44224. (216) 686-2600.

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TOP ARTISTS/LABELS OF THE YEAR
Lps and Singles Combined

TOP ARTISTS

Pos., ARTIST, Label	No. Releases On Chart
1. KENNY ROGERS, Liberty4	
United Artists5	
2. WILLIE NELSON, Columbia8	
RCA2	
MCA/Songbird2	
3. DOLLY PARTON, RCA6	
4. SOUNDTRACK, Columbia2	
Asylum1	
MCA2	
Warner Bros.1	
Full Moon/Epic1	
Epic1	
Elektra1	
Mirage1	
5. ALABAMA, RCA6	
6. HANK WILLIAMS JR., Elektra/Curb6	
Elektra1	
7. RONNIE MILSAP, RCA7	
8. EDDIE RABBITT, Elektra7	
9. DON WILLIAMS, MCA7	
10. ANNE MURRAY, Capitol7	
11. WAYLON JENNINGS, RCA4	
12. OAK RIDGE BOYS, MCA7	
13. JOHNNY LEE, Asylum3	
Full Moon/Epic2	
Full Moon/Asylum1	
14. MICKY GILLEY, Epic6	
Asylum1	
15. RAZZY BAILEY, RCA6	
16. MERLE HAGGARD, MCA7	
17. EMMYLOU HARRIS, Warner Bros.8	
18. CRYSTAL GAYLE, Columbia5	
Liberty2	
United Artists1	
19. BARBARA MANDRELL, MCA5	
20. T.G. SHEPPARD, Warner/Curb4	
Warner Bros.3	
21. CONWAY TWITTY, MCA6	
Elektra1	
22. LACY J. DALTON, Columbia7	
23. MAC DAVIS, Casablanca5	
Casablanca1	
24. GEORGE JONES, Epic4	
25. CHARLY McCLAIN, Epic6	
26. MEL TILLIS, Elektra5	
27. DOTTIE WEST, Liberty4	
United Artists1	
28. SYLVIA, RCA4	
29. THE STATLER BROTHERS, Mercury (Polygram)7	
30. BELLAMY BROTHERS, Warner/Curb6	
31. ELVIS PRESLEY, RCA4	
32. GENE WATSON, MCA3	
Capitol3	
Warner/Viva1	
33. EARL THOMAS CONLEY, Sunbird3	
34. JOHN CONLEE, MCA6	
35. ED BRUCE, MCA6	
36. CRISTY LANE, Liberty3	
United Artists1	
United Artists1	
37. WILLIE NELSON & RAY PRICE, Columbia3	
38. JOHN ANDERSON, Warner Bros.6	
39. TERRI GIBBS, MCA3	
40. CHARLEY PRIDE, RCA4	
RCA Victrola1	
41. MEL McDANIEL, Capitol4	
42. ROSANNE CASH, Columbia4	
43. LARRY GATLIN & THE GATLIN BROS. BAND, Columbia6	
44. TANYA TUCKER, MCA6	
45. GAIL DAVIES, Warner Bros.5	
46. WAYLON JENNINGS & JESSI COLTER, RCA3	
47. JUICE NEWTON, Capitol3	
48. DAVID FRIZZELL & SHELLY WEST, Warner/Viva2	
Warner Bros.1	
49. CONWAY TWITTY & LORETTA LYNN, MCA4	
50. JANIE FRICKE, Columbia4	

TOP MALE ARTISTS

Pos., ARTIST, Label	No. Releases On Chart
1. KENNY ROGERS, Liberty4	
United Artists5	
2. WILLIE NELSON, Columbia8	
RCA2	
MCA/Songbird2	
3. RONNIE MILSAP, RCA7	
4. EDDIE RABBITT, Elektra7	
5. DON WILLIAMS, MCA7	
6. WAYLON JENNINGS, RCA4	
7. JOHNNY LEE, Asylum3	
Full Moon/Epic2	
Full Moon/Asylum1	
8. MICKY GILLEY, Epic6	
Asylum1	
9. RAZZY BAILEY, RCA6	
10. MERLE HAGGARD, MCA7	
11. T.G. SHEPPARD, Warner/Curb4	
Warner Bros.3	

TOP FEMALE ARTISTS

Pos., ARTIST, Label	No. Releases On Chart
1. DOLLY PARTON, RCA6	
2. ANNE MURRAY, Capitol7	
3. EMMYLOU HARRIS, Warner Bros.8	
4. CRYSTAL GAYLE, Columbia5	
Liberty2	
United Artists1	
5. BARBARA MANDRELL, MCA5	
6. LACY J. DALTON, Columbia7	
7. CHARLY McCLAIN, Epic6	
8. DOTTIE WEST, Liberty4	
United Artists1	
9. SYLVIA, RCA4	
10. CRISTY LANE, Liberty3	
United Artists1	
11. TANYA TUCKER, MCA6	
12. GAIL DAVIES, Warner Bros.5	
13. JUICE NEWTON, Capitol3	
14. JANIE FRICKE, Columbia4	
15. REBA McENTIRE, Mercury (Polygram)4	
16. LORETTA LYNN, MCA3	
17. STEPHANIE WINSLOW, Warner/Curb5	
18. DEBBY BOONE, Warner/Curb6	
19. BRENDA LEE, MCA5	
20. SAMMI SMITH, Sound Factory3	
21. LYNN ANDERSON, Columbia3	
22. BILLIE JO SPEARS, Liberty2	
23. THE ROVERS, Cleveland Int./Epic2	
24. DEBORAH ALLEN, Capitol2	
25. DONNA HAZARD, Excelsior4	

TOP LABELS

Pos., ARTIST, Label	No. Releases On Chart
1. RCA100	
2. MCA98	
3. Columbia83	
4. Epic62	
5. Elektra49	
6. Warner Bros.42	
7. Capitol31	
8. Liberty19	
9. Mercury (Polygram)31	
10. Warner/Curb37	

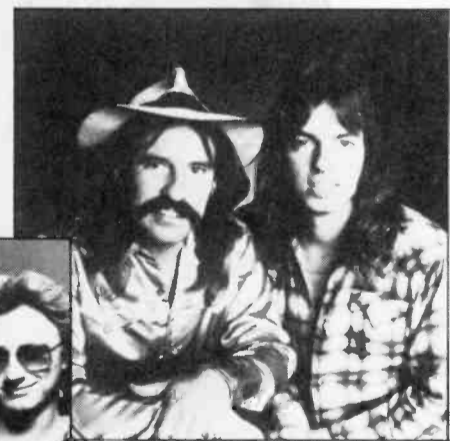


A Billboard Spotlight

OCTOBER 17, 1981 BILLBOARD



the **World of Country Music**



TOP DUOS/GROUPS

Pos., ARTIST, Label	No. Releases On Chart
1. ALABAMA, RCA6	
2. OAK RIDGE BOYS, MCA7	
3. THE STATLER BROTHERS, Mercury (Polygram)7	
4. BELLAMY BROTHERS, Warner/Curb6	
5. WILLIE NELSON & RAY PRICE, Columbia3	
6. WAYLON JENNINGS & JESSI COLTER, RCA3	
7. CONWAY TWITTY & LORETTA LYNN, MCA4	
8. DAVE ROWLAND & SUGAR, Elektra3	
RCA3	
9. MOE BANDY & JOE STAMPLEY, Columbia3	
Epic1	
10. THE KENDALLS, Ovation4	
MERCURY (Polygram)1	

Charts in this section have been compiled from a 12-month research period, Sept. 19, 1980 through Sept. 19, 1981.



TOP ALBUMS OF THE YEAR

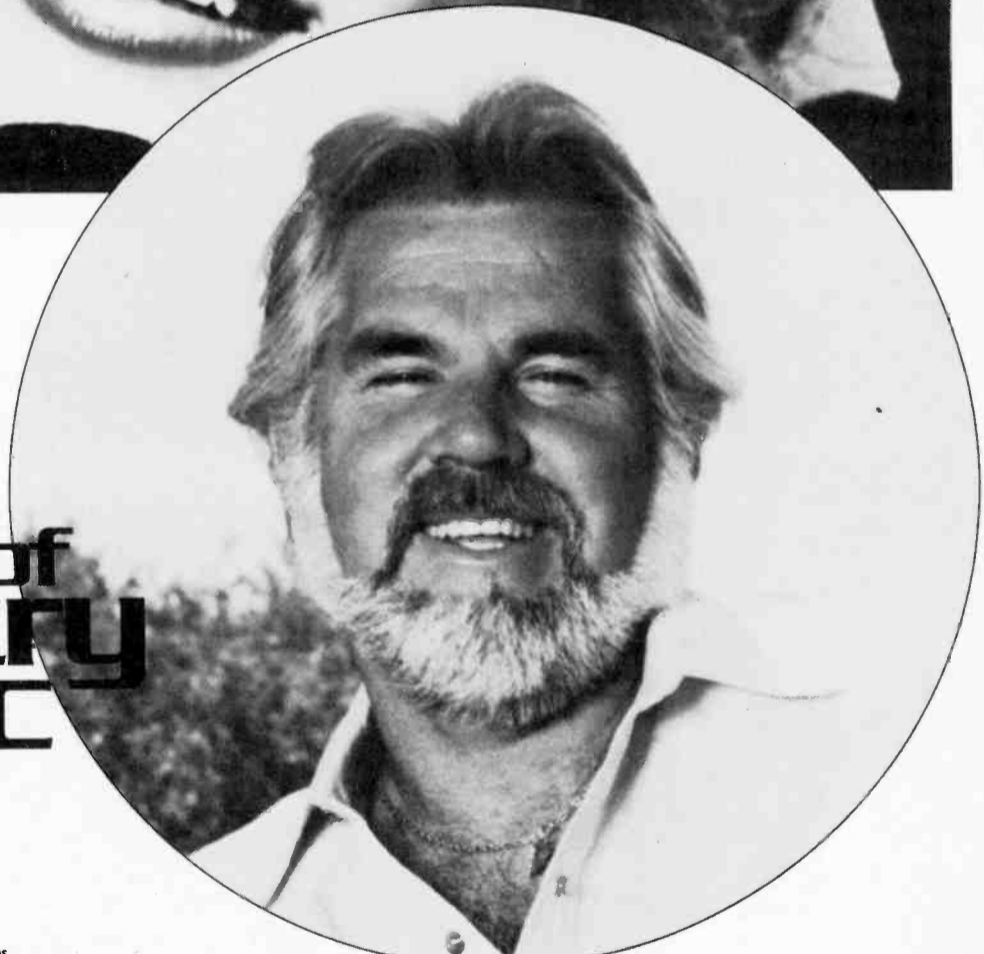
TOP ALBUMS

Pos., TITLE, Artist, Label

1. 9 TO 5, Dolly Parton, RCA
2. GREATEST HITS, Kenny Rogers, Liberty
3. HONEYSUCKLE ROSE, Soundtrack, Columbia
4. HORIZON, Eddie Rabbitt, Elektra
5. FEELS SO RIGHT, Alabama, RCA
6. I BELIEVE IN YOU, Don Williams, MCA
7. GREATEST HITS, Waylon Jennings, RCA
8. GREATEST HITS, Ronnie Milsap, RCA
9. GREATEST HITS, Anne Murray, Capitol
10. I AM WHAT I AM, George Jones, Epic
11. MY HOME'S IN ALABAMA, Alabama, RCA
12. GREATEST HITS, Oak Ridge Boys, MCA
13. THE BEST OF EDDIE RABBITT, Eddie Rabbitt, Elektra
14. URBAN COWBOY, Soundtrack, Asylum
15. STARDUST, Willie Nelson, Columbia
16. LOVE IS FAIR, Barbara Mandrell, MCA
17. THAT'S ALL THAT MATTERS, Mickey Gilley, Epic
18. MUSIC MAN, Waylon Jennings, RCA
19. BACK TO THE BARROOMS, Merle Haggard, MCA
20. ROWDY, Hank Williams Jr., Elektra/Curb
21. LOOKIN' FOR LOVE, Johnny Lee, Asylum
22. SOMEWHERE OVER THE RAINBOW, Willie Nelson, Columbia
23. THESE DAYS, Crystal Gayle, Columbia
24. SAN ANTONIO ROSE, Willie Nelson & Ray Price, Columbia
25. SEVEN YEAR ACHE, Rosanne Cash, Columbia
26. RAZZY, Razy Bailey, RCA
27. HABITS OLD & NEW, Hank Williams Jr., Elektra/Curb
28. FULL MOON, The Charlie Daniels Band, Epic
29. SOMEBODY'S KNOCKIN', Terri Gibbs, MCA
30. REST YOUR LOVE ON ME, Conway Twitty, MCA
31. JUICE, Juice Newton, Capitol
32. EVANGELINE, Emmylou Harris, Warner Bros.
33. HARD TIMES, Lacy J. Dalton, Columbia
34. WILD WEST, Dottie West, Liberty
35. LEATHER AND LACE, Waylon Jennings & Jessi Colter, RCA
36. ROSES IN THE SNOW, Emmylou Harris, Warner Bros.
37. I'M COUNTRYFIED, Mel McDaniel, Capitol
38. ENCORE, Mickey Gilley, Epic
39. PORTER AND DOLLY, Porter Wagoner & Dolly Parton, RCA
40. TEXAS IN MY REAR VIEW MIRROR, Mac Davis, Casablanca
41. WILLIE & FAMILY LIVE, Willie Nelson, Columbia
42. OUT WHERE THE BRIGHT LIGHTS ARE GLOWING, Ronnie Milsap, Elektra
43. SOUTHERN RAIN, Mel Tillis, Elektra
44. SMOOTH SAILIN', T.G. Sheppard, Warner/Curb
45. ANY WHICH WAY YOU CAN, Soundtrack, Warner Bros.
46. I LOVE 'EM ALL, T.G. Sheppard, Warner/Curb
47. BLUE PEARL, Earl Thomas Conley, Sunbird
48. THE GAMBLER, Kenny Rogers, United Artists
49. GUITAR MAN, Elvis Presley, RCA
50. LOOKIN' GOOD, Loretta Lynn, MCA

A Billboard Spotlight

OCTOBER 17, 1981 BILLBOARD



the World of Country Music

Charts in this section have been compiled from a 12-month research period, Sept. 19, 1980 through Sept. 19, 1981.

TOP ALBUM FEMALE ARTISTS

Pos., ARTIST, Label	No. Releases On Chart
1. DOLLY PARTON, RCA	2
2. ANNE MURRAY, Capitol	3
3. EMMYLOU HARRIS, Warner Bros.	4
4. CRYSTAL GAYLE, Columbia	2
Liberty	2
5. BARBARA MANDRELL, MCA	1
6. LACY J. DALTON, Columbia	3
7. JUICE NEWTON, Capitol	1
8. CHARLY McCLAIN, Epic	3
9. DOTTIE WEST, Liberty	1
10. CRISTY LANE, United Artists	1
Liberty	1
11. LORETTA LYNN, MCA	1
12. SYLVIA, RCA	1
13. TANYA TUCKER, MCA	2
14. GAIL DAVIES, Warner Bros.	1
15. JANIE FRICKE, Columbia	1

TOP ALBUM MALE ARTISTS

Pos., ARTIST, Label	No. Releases On Chart
1. KENNY ROGERS, Liberty	2
United Artists	4
2. EDDIE RABBITT, Elektra	4
3. WILLIE NELSON, Columbia	4
MCA/Songbird	1
RCA	1
4. WAYLON JENNINGS, RCA	3
5. RONNIE MILSAP, RCA	3
6. DON WILLIAMS, MCA	4
7. MICKEY GILLEY, Epic	3
8. GEORGE JONES, Epic	2
9. MERLE HAGGARD, MCA	3
10. RAZZY BAILEY, RCA	2
11. T.G. SHEPPARD, Warner/Curb	3
12. CONWAY TWITTY, MCA	3
13. MAC DAVIS, Casablanca	2
14. JOHNNY LEE, Asylum	1
15. ELVIS PRESLEY, RCA	2

TOP ALBUM ARTISTS

Pos., ARTIST, Label	No. Releases On Chart
1. KENNY ROGERS, Liberty	2
United Artists	4
2. SOUNDTRACK, Columbia	2
Asylum	1
MCA	2
Warner Bros.	1
Full Moon/Epic	1
Epic	1
Elektra	1
Mirage	1
3. DOLLY PARTON, RCA	2
4. EDDIE RABBITT, Elektra	4
5. WILLIE NELSON, Columbia	4
MCA/Songbird	1
RCA	1
6. ALABAMA, RCA	2
7. WAYLON JENNINGS, RCA	3
8. HANK WILLIAMS JR., Elektra/Curb	4
9. RONNIE MILSAP, RCA	3
10. DON WILLIAMS, MCA	4
11. OAK RIDGE BOYS, MCA	4
12. ANNE MURRAY, Capitol	3
13. EMMYLOU HARRIS, Warner Bros.	4
14. MICKEY GILLEY, Epic	3
15. GEORGE JONES, Epic	2
16. MERLE HAGGARD, MCA	3
17. RAZZY BAILEY, RCA	2
18. LARRY GATLIN & THE GATLIN BROS. BAND, Columbia	4
19. T.G. SHEPPARD, Warner/Curb	3
20. CONWAY TWITTY, MCA	3
21. CRYSTAL GAYLE, Columbia	2
Liberty	2
22. BARBARA MANDRELL, MCA	1
23. LACY J. DALTON, Columbia	3
24. MAC DAVIS, Casablanca	2
25. THE CHARLIE DANIELS BAND, Epic	2

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America's fastest growing sound.
7 days a week, 24 hours a day,
60 minutes an hour. Live by satellite.

A talented partnership committed to excellence and professionalism.

ED SALAMON
Vice-President/Programming

Again voted Major Market Country Program Director for 1981 by Billboard for his work at WHN. Produced for the Mutual Broadcasting System, "The Johnny Cash Silver Anniversary Special", (Billboard's 1981 Syndicated Special of the Year) and the record-breaking "Country Music Countdown-1980" co-hosted by Anne Murray.

NICK VERBITSKY
President

Recently, senior vice-president of stations and operations for the Mutual Broadcasting System; vice-president/general manager of WHN Radio, voted in 1981 by Billboard as Major Market Country Station of the Year.

DICK CLARK

Dick Clark is among the most successful of all radio, television and motion picture personalities. He is the innovative man behind many projects throughout the entertainment industry including his most identified success, "American Bandstand" . . . one of the longest lived continuous programs in broadcast history.

FRANK MURPHY
Vice-President/Marketing

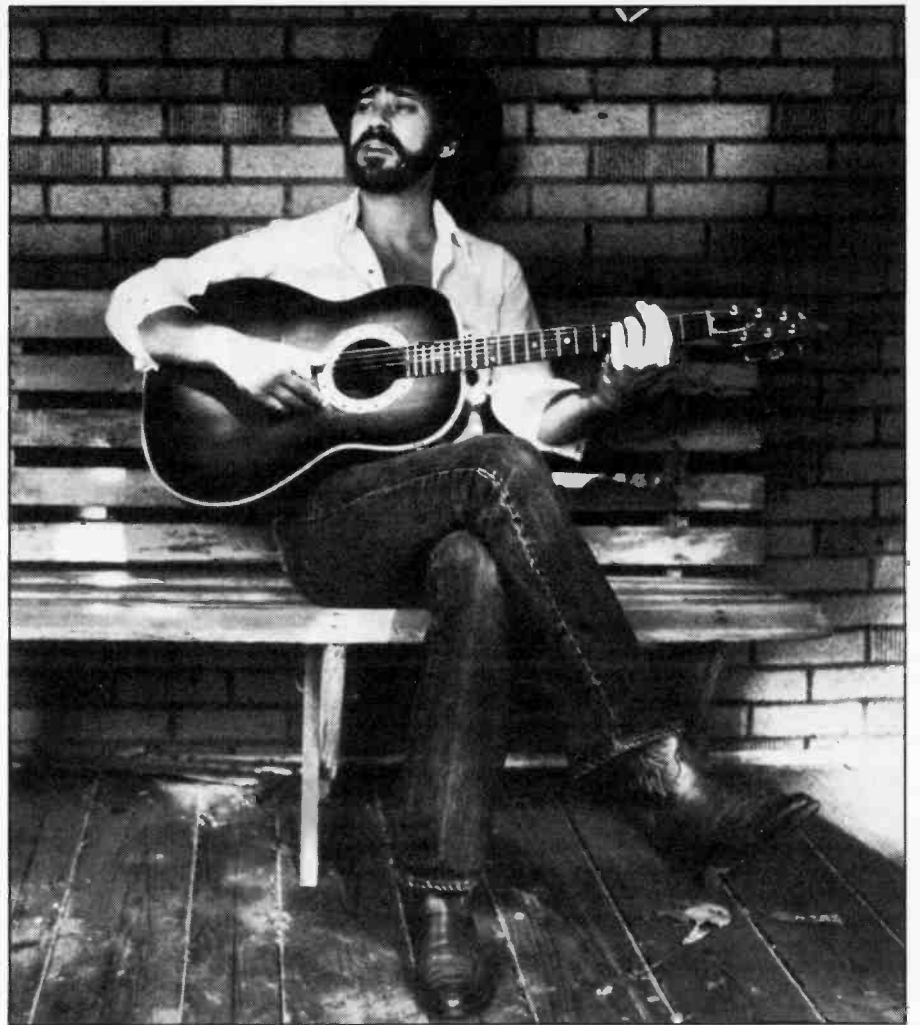
Recently, vice-president of station relations for the Mutual Broadcasting System, with many years of day-to-day contact with America's finest radio stations.



TOP SINGLES OF THE YEAR

TOP SINGLES

Pos.	TITLE, Artist, Label
1.	FIRE AND SMOKE , Earl Thomas Conley, Sunbird
2.	SEVEN YEAR ACHE, Rosanne Cash, Columbia
3.	WHY LADY WHY, Alabama, RCA
4.	I BELIEVE IN YOU, Don Williams, MCA
5.	BUT YOU KNOW I LOVE YOU, Dolly Parton, RCA
6.	FRIENDS, Razy Bailey, RCA
7.	FEELS SO RIGHT, Alabama, RCA
8.	I THINK I'LL STAY HERE AND DRINK, Merle Haggard, MCA
9.	I DON'T NEED YOU, Kenny Rogers, Liberty
10.	ANGEL FLYING TOO CLOSE TO THE GROUND, Willie Nelson, Columbia
11.	THEME FROM THE DUKES OF HAZZARD, Waylon Jennings, RCA
12.	I LOVE A RAINY NIGHT, Eddie Rabbitt, Elektra
13.	ON THE ROAD AGAIN, Willie Nelson, Columbia
14.	IT'S A LOVELY, LOVELY WORLD, Gail Davies, Warner Bros.
15.	I KEEP COMING BACK, Razy Bailey, RCA
16.	WHO'S CHEATIN' WHO, Charley McLain, Epic
17.	COULD I HAVE THIS DANCE, Anne Murray, Capitol
18.	BLESSED ARE THE BELIEVERS, Anne Murray, Capitol
19.	YOU'RE THE REASON GOD MADE OKLAHOMA, David Frizzell & Shelly West, Warner/Viva
20.	A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT), Mickey Gilley, Epic
21.	IF YOU EVER CHANGE YOUR MIND, Crystal Gayle, Columbia
22.	TOO MANY LOVERS, Crystal Gayle, Columbia
23.	SOMEBODY'S KNOCKIN', Terri Gibbs, MCA
24.	DRIFTER, Sylvia, RCA
25.	ONE IN A MILLION, Johnny Lee, Asylum
26.	BY NOW, Steve Wariner, RCA
27.	SURROUND ME WITH LOVE, Charly McLain, Epic
28.	LOOKIN' FOR LOVE, Johnny Lee, Asylum
29.	GIVING UP EASY, Leon Everette, RCA
30.	ARE YOU HAPPY BABY, Dottie West, Liberty
31.	SOUTHERN RAINS, Mel Tillis, Elektra
32.	SILENT TREATMENT, Earl Thomas Conley, Sunbird
33.	OLD FLAME, Alabama, RCA
34.	YOU ALMOST SLIPPED MY MIND, Charley Pride, RCA
35.	HOOKED ON MUSIC, Mac Davis, Casablanca
36.	I LOVED 'EM EVERY ONE, T.G. Sheppard, Warner Bros.
37.	LOVIN' HER WAS EASIER, Tompall & The Glaser Bros., Elektra
38.	THAT'S ALL THAT MATTERS TO ME, Mickey Gilley, Epic
39.	I'M JUST AN OLD CHUNK OF COAL, John Anderson, Warner Bros.
40.	LOVERS LIVE LONGER, Bellamy Brothers, Warner/Curb
41.	BEAUTIFUL YOU, Oak Ridge Boys, MCA
42.	PICKIN' UP STRANGERS, Johnny Lee, Full Moon/Epic
43.	A BRIDGE THAT JUST WON'T BURN, Conway Twitty, MCA
44.	DOWN TO MY LAST BROKEN HEART, Janie Fricke, Columbia
45.	REST YOUR LOVE ON ME, Conway Twitty, MCA
46.	WHAT ARE WE DOING IN LOVE, Dottie West, Liberty
47.	I STILL BELIEVE IN WALTZES, Conway Twitty & Loretta Lynn, MCA
48.	PRISONER OF HOPE, Johnny Lee, Full Moon/Asylum
49.	TAKE ME TO YOUR LOVING PLACE, Larry Gatlin, RCA
50.	FALLING AGAIN, Don Williams, MCA



A Billboard Spotlight

OCTOBER 17, 1981 BILLBOARD



TOP SINGLES ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	JOHNNY LEE , Asylum	2
	Full Moon/Epic	2
	Full Moon/Asylum	1
2.	WILLIE NELSON , Columbia	4
	RCA	1
	MCA/Songbird	1
3.	RAZZY BAILEY , RCA	4
4.	ALABAMA , RCA	4
5.	MERLE HAGGARD , MCA	4
6.	RONNIE MILSAP , RCA	4
7.	BARBARA MANDRELL , MCA	4
8.	CRYSTAL GAYLE , Columbia	3
	United Artists	1
9.	SYLVIA , RCA	3
10.	DOLLY PARTON , RCA	4
11.	DON WILLIAMS , MCA	3
12.	LACY J. DALTON , Columbia	4
13.	MICKEY GILLEY , Epic	3
	Asylum	1
14.	T.G. SHEPPARD , Warner Bros.	3
	Warner/Curb	1
15.	ANNE MURRAY , Capitol	4
16.	MAC DAVIS , Casablanca	3
	Casablanca	1
17.	CHARLY McCLAIN , Epic	3
18.	HANK WILLIAMS JR. , Elektra/Curb	2
	Elektra	1
19.	BELLAMY BROTHERS , Warner/Curb	4
20.	CONWAY TWITTY , MCA	3
	Elektra	1
21.	GENE WATSON , MCA	2
	Capitol	2
	Warner/Viva	1
22.	MEL TILLIS , Elektra	3
23.	JOHN ANDERSON , Warner Bros.	4
24.	OAK RIDGE BOYS , MCA	3
25.	DOTTIE WEST , Liberty	3
	United Artists	1
26.	THE STATLER BROTHERS , Mercury (Polygram)	4
27.	EARL THOMAS CONLEY , Sunbird	2
28.	JOHN CONLEE , MCA	4
29.	LEON EVERETTE , RCA	3
	Orlando/PMS	1
30.	JOE STAMPLEY , Epic	4
31.	KENNY ROGERS , Liberty	2
	United Artists	1
32.	REBA McENTIRE , Mercury (Polygram)	4
33.	GAIL DAVIES , Warner Bros.	4
34.	JANIE FRICKE , Columbia	3
35.	TANYA TUCKER , MCA	4

the World of Country Music

TOP MALE ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	JOHNNY LEE , Asylum	2
	Full Moon/Epic	2
	Full Moon/Asylum	1
2.	WILLIE NELSON , Columbia	4
	RCA	1
	MCA/Songbird	1
3.	RAZZY BAILEY , RCA	4
4.	MERLE HAGGARD , MCA	4
5.	RONNIE MILSAP , RCA	4
6.	DON WILLIAMS , MCA	3
7.	MICKEY GILLEY , Epic	3
	Asylum	1
8.	T.G. SHEPPARD , Warner Bros.	3
	Warner/Curb	1
9.	MAC DAVIS , Casablanca	3
	Casablanca	1
10.	CONWAY TWITTY , MCA	2
	Elektra	1
11.	GENE WATSON , MCA	2
	Capitol	2
	Warner/Viva	1
12.	JOHN ANDERSON , Warner Bros.	4
13.	EARL THOMAS CONLEY , Sunbird	2
14.	JOHN CONLEE , MCA	4
15.	LEON EVERETTE , RCA	3
	ORLANDO/PMS	1

TOP FEMALE ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	BARBARA MANDRELL , MCA	4
2.	CRYSTAL GAYLE , Columbia	3
	United Artists	1
3.	SYLVIA , RCA	3
4.	DOLLY PARTON , RCA	4
5.	LACY J. DALTON , Columbia	4
6.	ANNE MURRAY , Capitol	4
7.	CHARLY McCLAIN , Epic	3
8.	DOTTIE WEST , Liberty	3
	United Artists	1
9.	REBA McENTIRE , Mercury (PolyGram)	4
10.	GAIL DAVIES , Warner Bros.	4
11.	JANIE FRICKE , Columbia	3
12.	TANYA TUCKER , MCA	4
13.	CRISTY LANE , Liberty	2
	United Artists	1
14.	EMMYLOU HARRIS , Warner Bros.	4
15.	DEBBY BOONE , Warner/Curb	4



TOP PUBLISHERS

Pos.	ARTIST, Label	No. Releases On Chart
1.	TREE , BMI	41
2.	PI-GEM , BMI	17
3.	HOUSE OF GOLD , BMI	15
4.	HALL-CLEMENT , BMI	20
5.	ALGEE , BMI	12
6.	ACUFF ROSE , BMI	11
7.	COMBINE , BMI	13
8.	CROSS KEYS , ASCAP	12
9.	CHESS , ASCAP	7
10.	APRIL , ASCAP	9
11.	WARNER-TAMERLANE , BMI	10
12.	ATV , BMI	12
13.	SOUTHERN NIGHTS , ASCAP	12
14.	SHADE TREE , BMI	5
15.	BOCHEPHUS , BMI	3
16.	CHAPPELL , ASCAP	12
17.	MILENE , ASCAP	4
18.	UNICHAPPELL , BMI	8
19.	RIGHTSONG , BMI	6
20.	WILLIE NELSON , BMI	3
21.	BLACKWOOD , BMI	11
22.	LARRY GATLIN , BMI	4
23.	SAWGRASS , BMI	6
24.	SONGPAINTER , BMI	2
25.	DUCHESS , BMI	10

Tree...the friendly giant.

Number One Publisher again for the ninth consecutive year!



1981 Was The Year When...



Tree became BMI's overall All Time Award winning publisher (1).

Tree made history by being the first publishing company ever to receive Publisher Of The Year honors from both ASCAP (2) and BMI.

Tree formed a gospel division—Meadowgreen Music, Inc. (3)

Tree had eight number one songs, six others in top ten and seventy seven charted songs, much credit to our professional staff (4).

Tree had the CMA, Academy of Country Music and NARAS Song of the Year—"He Stopped Loving Her Today" by Bobby Braddock (5) and Curly Putman (6).

Sonny Throckmorton (7) walked away with top honors, 6 awards, at Tree's annual Christmas Brunch. He also became NSA's Songwriter Of The Year for the second straight year.

Tree had a record breaking year with income reaching an all time high. Could that be what company executives (9) are smiling about?

Tree went to the movies with eleven songs including... "I Fall To Pieces," "Crazy With The Heat," "I Know An Ending," "When Two Worlds Collide," "Heartbreak Hotel" and "Mammas Don't Let Your Babies Grow Up To Be Cowboys." Hollywood Coordinator was Betty Fowler (8).

Tree added many new writers and re-signed several seasoned pros to its roster (11).

Tree was Publisher Of The Year in RECORD WORLD, CASHBOX and BILLBOARD for the Ninth consecutive year.

Tree added Bud Logan (10) to its production division.

Tree signed a production agreement with Ron Alexenburg (13) and Handshake Records.

Aleene Jackson (12) was promoted to Administrative Assistant to the Professional Department.



Tree International

8 Music Sq. West P.O. Box 1273 Nashville, TN 37202
Buddy Killen—President, Chief Executive Officer
Donna Hilley—Vice President

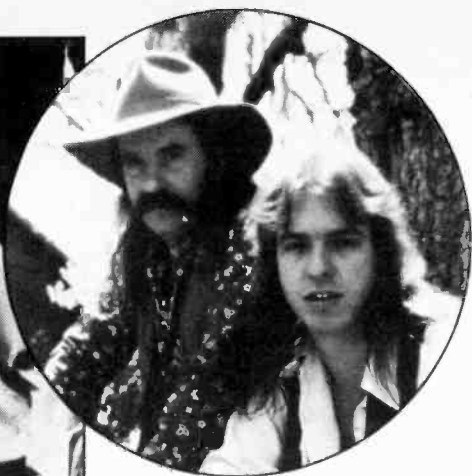
TREE PUBLISHING (BMI) CROSS KEYS MUSIC (ASCAP)
Represented Worldwide by EMI



TOP ALBUMS
AND SINGLES

DUO/GROUP
TOP ALBUM

Pos.	ARTIST, Label	No. Releases On Chart
1.	ALABAMA, RCA	2
2.	OAK RIDGE BOYS, MCA	4
3.	WILLIE NELSON & RAY PRICE, Columbia	1
4.	THE STATLER BROTHERS, Mercury (Polygram)	3
5.	WAYLON JENNINGS & JESSI COLTER, RCA	1
6.	PORTER WAGONER & DOLLY PARTON, RCA	1
7.	BELLAMY BROTHERS, Warner/Curb	2
8.	MOE BANDY & JOE STAMPLEY, Columbia	2
9.	DAVE ROWLAND & SUGAR, RCA Elektra	1
10.	CONWAY TWITTY & LORETTA LYNN, MCA	2
11.	THE KENDALLS, Ovation	2
12.	WAYLON JENNINGS & WILLIE NELSON, RCA	1
13.	GEORGE JONES & TAMMY WYNETTE, Epic	1
14.	JIM ED BROWN & HELEN CORNELIUS, RCA	2
15.	GEORGE JONES + JOHNNY PAYCHECK, Epic	1

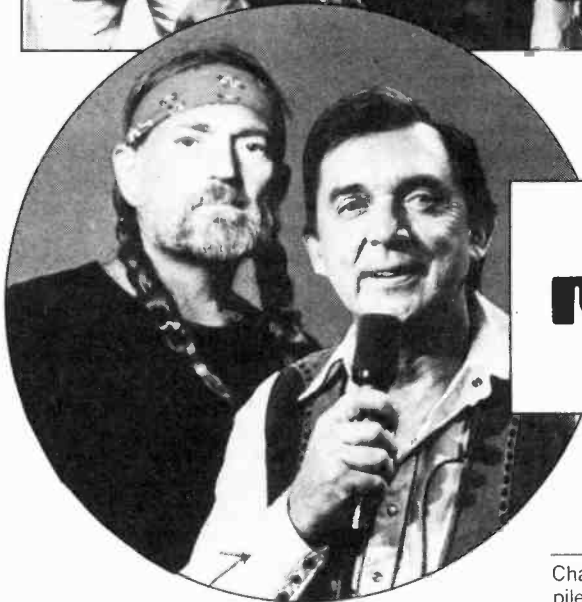


TOP SINGLE
DUO/GROUP

Pos.	ARTIST, Label	No. Releases On Chart
1.	ALABAMA, RCA	4
2.	BELLAMY BROTHERS, Warner Curb	4
3.	OAK RIDGE BOYS, MCA	3
4.	THE STATLER BROTHERS, Mercury (Polygram)	4
5.	CONWAY TWITTY & LORETTA LYNN, MCA	2
6.	WILLIE NELSON & RAY PRICE, Columbia	2
7.	DAVE ROWLAND & SUGAR, Elektra RCA	2
8.	WAYLON JENNINGS & JESSI COLTER, RCA	2
9.	THE KENDALLS, Ovation	2
10.	MOE BANDY & JOE STAMPLEY, Columbia Mercury (Polygram) Epic	1

TOP ALBUM LABELS

Pos.	ARTIST, Label	No. Releases On Chart
1.	RCA	31
2.	MCA	31
3.	COLUMBIA	32
4.	EPIC	21
5.	LIBERTY	6
6.	ELEKTRA	10
7.	CAPITOL	7
8.	WARNER BROS.	10
9.	ELEKTRA/CURB	4
10.	ASYLUM	2



Charts in this section have been compiled from a 12-month research period, Sept. 19, 1980 through Sept. 19, 1981.

TOP SINGLE LABELS

Pos.	ARTIST, Label	No. Releases On Chart
1.	RCA	69
2.	MCA	67
3.	COLUMBIA	51
4.	EPIC	41
5.	ELEKTRA	39
6.	WARNER BROS.	32
7.	MERCURY (POLYGRAM)	27
8.	CAPITOL	24
9.	LIBERTY	13
10.	WARNER/CURB	15

the
**World of
Country
Music**

WHERE the
COUNTRY'S COOKIN'!

"Still Doin' Time"
George Jones (Epic)

"Slowly"
Kippi Brannon (MCA)

THANKS FOR A SUPER YEAR!

JANIE FRICKE
KENNY ROGERS
DOLLY PARTON
JERRY REED
MOE AND JOE
THRASHER BROS.
RED SOVINE (EUROPE)
THE REELS (EUROPE)
BUDDY HOLLY
RICKY SKAGGS

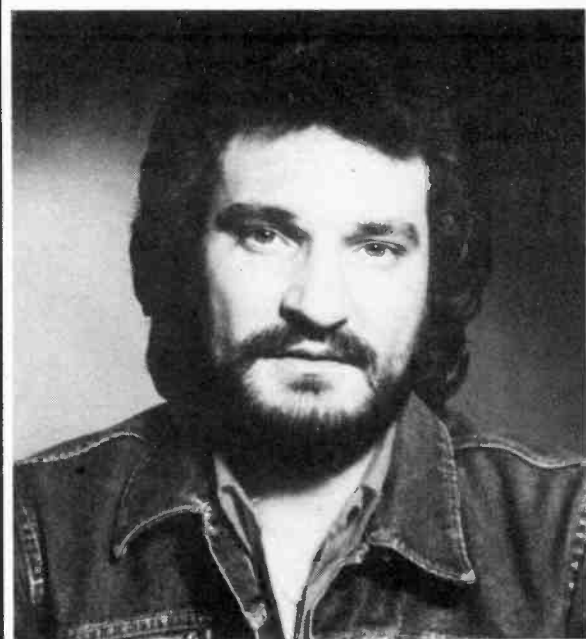
MARTY ROBBINS
JOE SUN
AMAZING RHYTHM ACES
LORETTA LYNN
CARL PERKINS
WILLIE NELSON
WEBB PIERCE
MEL TILLIS
CAROL BAKER (CANADA)
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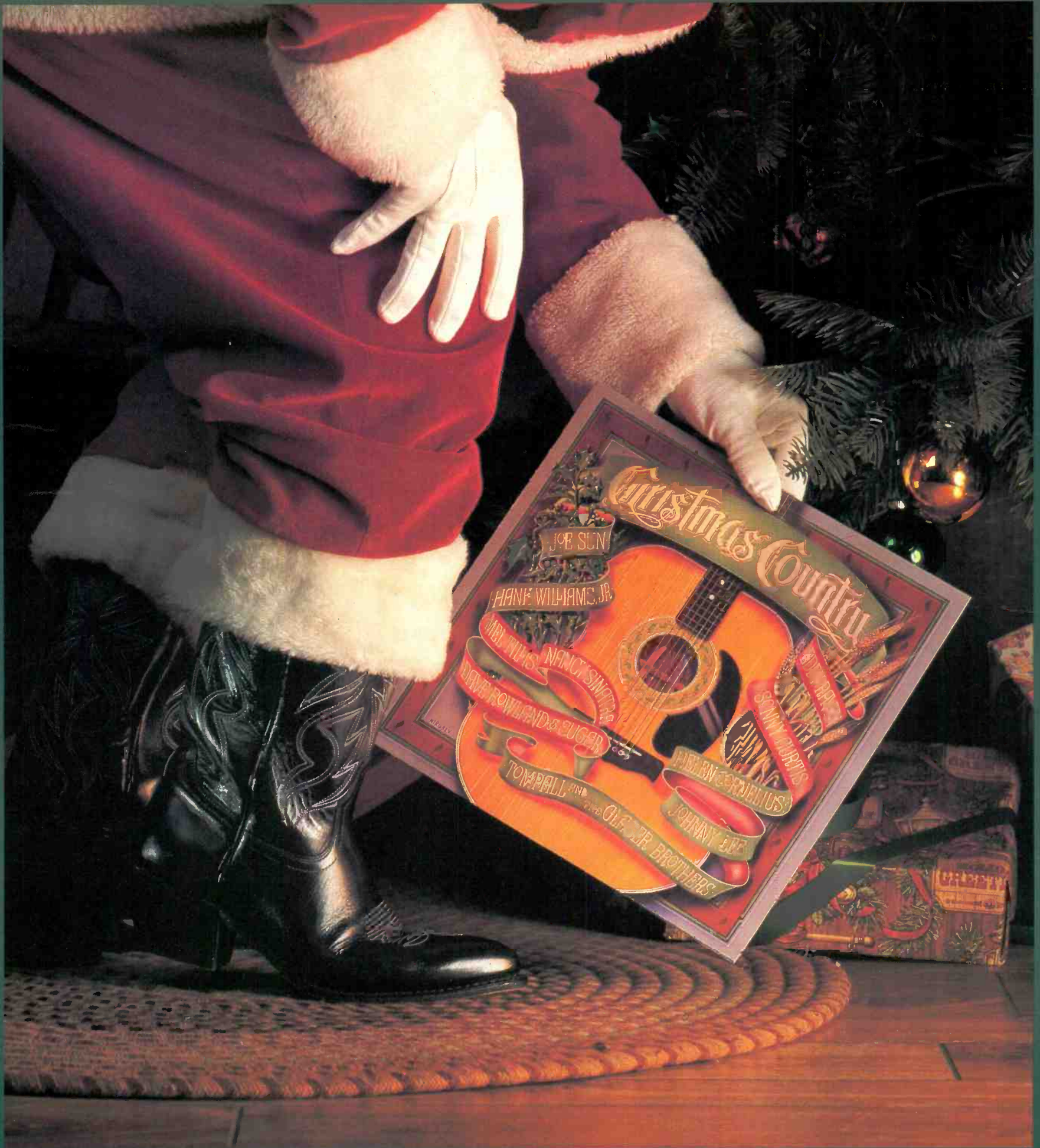
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the World of Country Music

Rush of Energy Sweeps Industry:
Labels Launch Confident Parade Of Hopefuls

By KIP KIRBY

1981 was a year for country labels to be proud of, a year they could pat themselves on their corporate backs and acknowledge a job well done. It was a year in which no fewer than six young new acts had seen their records hit No. 1 by early September—and those who didn't manage to score the big bullseye still had no trouble cracking the top 10 with ease.

It was a year when a relatively-unknown band called Alabama could pull off two gold albums and a streak of chart-toppers only 13 months after they signed with RCA. It was a year when a duet team named David Frizzell and Shelly West took a song that had sat around for nine months, performed it in a movie soundtrack and made "You're The Reason God Made Oklahoma" one of the hottest country singles of 1981.

It was a year when new artists skittered up and down the charts, breaking out of the box almost before the wrapping paper was off, waiting to see if anyone even knew their names or if the ink had dried on their brief biographies. They arrived on the country scene, these enthusiastic hopefuls, in a confident parade straight out of the record companies' artist development departments, barely hesitating before they leaped onto the charts.

Not that the older, more established familiars weren't around: they were, and many of these names displayed admirable staying power in terms of sales and airplay. But in 1981, breaking acts refused to be shouldered aside, radio seemed more willing to take a chance on newcomers, and the rush of energy that swept through the industry seemed to draw much of its momentum from the wave of young artists crowding into the country fold.

Rosanne Cash . . . Leon Everette . . . Terri Gibbs . . . Sylvia . . . George Strait . . . Ricky Skaggs . . . Charly McClain . . . Steve Wariner . . . Randy Parton . . . Kieran Kane . . . John Schneider . . . Fred Knoblock . . . Razy Bailey . . . Ronnie McDowell . . . Earl Thomas Conley . . . John Anderson . . . Gail Davies . . . Sonny Curtis . . . Alabama . . . Frizzell & West . . . Reba McEntire . . .

And the list marches on, proving that not only are country's demographics getting younger, so are its performers.

New signings seemed to be almost the norm rather than the exception at RCA Nashville this year, as the label shot out of the cannon in 1981 with unprecedented force and results. Added to the division this year were R.C. Bannon and Louise Mandrell, Earl Thomas Conley, Tennessee Express, Sue Powell, Valentino and Terry McMillan.

Then there were the "mid-range" acts, artists the label had been grooming for a year or two prior who suddenly began to show impressive career capabilities. RCA designed powerful multi-market campaigns to back up their singles and albums, with the end result being several No. 1 chart toppers.

In this category are Razy Bailey, Sylvia, Alabama, Leon Everette, and Steve Wariner. Bailey's "Makin' Friends" LP was pre-launched in Nashville at a reception hosted by RCA Records president Bob Summer and division vice president Joe Galante. Then the label sent the artist across the country on a highly-coordinated series of 15 major-market consumer/retail/radio/press parties and showcases. Radio responded by making the title single Bailey's third No. 1 hit for the label, and retail agrees by making the album a priority traffic item in their stores.

Sylvia released her very first RCA album in 1981. Titled "Drifter," the LP went to the top 10 of the LP charts and spun off three singles. The title track became Sylvia's first No. 1 success, preceded by "Matador," a top 5 winner. RCA used a two-phase program on behalf of its lovely distaff performer. A month-long television campaign found her on numerous local, regional network and syndicated shows, while a press and publicity blitz won her features in magazines such as "Us" and "People." The label also paid "lip service" to Sylvia by engaging in a "lips" marketing strategy involving contests and promotions focusing on one of the singer's more noticeable attractions. She toured with Ronnie Milsap and Alabama in a label-coordinated package to strengthen her exposure.

Alabama will certainly go down as one of the year's more exciting success tales, due partly to the forceful support strategy planned in advance by RCA's marketing department. The group's distinctive vocal harmonies and visual appeal were featured in a blitz of tv appearances, including guest shots on network programs like "American Bandstand" and Tom Snyder's "Tomorrow Show." Concentrated interviews were arranged with all levels of local and major press and consumer publications, making Alabama's name familiar to both country and rock fans alike.

Though the group had originally established its base on the east coast and through the South, the label made certain Alabama performed all over the U.S., in small clubs, outdoor festivals and concert situations. These tours were in addition to organized showcases designed to expose the band in large markets. The stunning success of the year-long program could be felt as Alabama took both its RCA albums, "My



Dottie West

Charlie Daniels chats with members of Nashville Sounds baseball team prior to Volunteer Jam night at Greer Stadium in Nashville. Daniels threw out the first pitch.



T.G. Sheppard makes a unique stage entrance on one of Budweiser's Clydesdales. Sheppard performed as a finale to a country music presentation made to 500 ad executives at an Advertising Age workshop in Nashville.



Charly McClain

Home's In Alabama" and "Feels So Right," to gold status—and followed this by nailing five CMA nominations, the most of any nominee this year.

The label worked with Leon Everette's manager and mentor, Carroll Fulmer, in organizing a cross-country "Hurricane" tour tying in with Everette's similarly-titled album released this year. The tour spanned four weeks and covered 20,000 miles by air, visiting 150 radio stations in 60 major cities. Everette also performed at the Petersborough Festival in England, which coincided with his first European RCA album release, "If I Keep On Going Crazy." Everette's consistent chart results seemed to solidify during his initial year with RCA, making him one of the artists to keep an eye on.

One of RCA's strategies is to launch a new artist through a program of single releases before coming out with a full album. So the label is developing Randy Parton, Dean Dillon and Sue Powell along these lines, using them on showcases with more established name acts, and bringing them along for press and retail events sponsored by the label.

But the biggest RCA successes of the year may still be two superstars who have found new vistas yet to conquer—and set about doing the conquering in the past year. Who else but Dolly Parton and Ronnie Milsap?

Dolly Parton went to Hollywood and dazzled all who met her. She also dazzled movie-goers who flocked in droves to see her star, along with Jane Fonda and Lily Tomlin, in the light-hearted comedy with a political message, "9 To 5." Parton wrote the title song for the film, and to no one's surprise, made the single a two-fisted hitter at No. 1 on both pop and country charts. A taste of lights and cameras gave the irrepressible blonde singer a taste for movie-making, so she signed on to star with Burt Reynolds in "Best Little Whorehouse In Texas" (since delayed in shooting).

However, Dolly neglected neither her recording nor her loyal country fans. She continued to tour, occasionally stopping by Las Vegas or Atlantic City to shine her special magic on audiences in these glamour locales, but drawing equally well at country venues. She alternated her pop and country records, releasing a beautiful country ballad like "Old Flames (Can't

Hold A Candle To You)" between a "9 To 5" and "House of the Rising Sun/Working Girl." Parton's appeal crossed all the normal lines of demarcation; and her willing cooperation to do both country and pop interviews and dates made her one of RCA Nashville's most attractive roster acts.

Ronnie Milsap had unqualified success in 1981 on the country charts with such singles as "Am I Losing You" and albums like "Out Where The Bright Lights Are Glowing." He handled network tv appearances with ease and aplomb and continued to radiate the kind of appeal that makes him so popular as a live performer. However, nothing in Milsap's career previously compares with the instant impact of his country/pop smash hit, "(There's) No Getting Over Me." The spectacular success of the single brought Milsap gold and platinum results, at the same time it enhanced his reputation for versatility as a multi-faceted entertainer.

RCA Nashville achieved bottom-line profits at the crossover level in 1981, with Dolly Parton, Ronnie Milsap, Waylon Jennings, and Alabama finding no difficulty in breaking the barriers for pop, country and AC airplay. Led by vice president Jerry Bradley and vice president of marketing Joe Galante, the label embarked on an aggressive, integrated push this year to develop a healthy stable of young artists. The label also created an in-house artist development department, led by Jerry Flowers, to concentrate on tv and video exposure for its artists, brought Randy Goodman on board to assist Galante in merchandising projects and implementations, and added Kay Shaw to head its publicity and press services. RCA Nashville's total success can be measured by the fact that once again, it has emerged as this magazine's overall label of the year.

With a list of artists longer than many radio station play-

(Continued on page WOCM-34)

A Billboard Spotlight

OCTOBER 17, 1981 BILLBOARD

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BMI

SPECIAL AWARDS

BILL WILLIAMS MEMORIAL

The Oak Ridge Boys win the award named for Bill-board's late southern editor. It goes to an act which typifies the highest personal and professional qualities on-stage and off. By any standard, the Oak Ridge Boys is a phenomenal act. All five of the group's MCA albums have gone gold, and "Fancy Free" has now reached platinum ranking. They have been voted "Vocal Group Of The Year" by both the Country Music Assn. and the Academy Of Country Music. The Oaks received the "Radio Programmers Choice Award for Vocal Group" this year as well as the 1981 American Guild Of Variety Artists prize for vocal group of the year.



PIONEER

Ernest Tubb was the first to use amplified instruments on the Grand Ole Opry as a regular part of his music, the first to suggest that "country-western" would be a better label for America's rural music than the then-current term "hillbilly" and the first to bring country music to Carnegie Hall.

A Billboard Spotlight



Tompall and the Glaser Brothers, between 1966 and 1973, dissolved their act, established a reputation for high-quality imagination and innovation in country music. They became a united force again when the act was reestablished last year for Elektra Records.

ARTIST RESURGENCE

Sammi Smith's "Help Me Make It Through The Night" made the top of the country charts and, in 1971, earned her a Grammy and other industry awards. There followed several years of intermittent recording activity until late last year when Smith became the first major artist on Sound Factory Records. Each of her releases has earned her significant chart action.



the World of Country Music



The Burrito Brothers showed an early affinity for country music, but with the LP "Hearts On The Line" they achieved their first country chart success via "A Friend Of A Friend." This was followed by two more well-received singles, "Does She Wish She Was Single Again" and "She Belongs To Everyone But Me."



Ronnie Milsap, from his beginning as an r&b performer, has consistently demonstrated a versatility in style. In addition to his 18 No. 1 country singles, Milsap has enjoyed a number of tunes which have crossed over to the pop charts, including, in the past year, "Smoky Mountain Rain," and his most recent across the board smash, "(There's) No Getting Over Me."

BREAKTHROUGH

COMEDY ARTIST

Jerry Clower's unique brand of humor has made the Ledbetters a household word for many country fans. His most recent album, "More Good 'Uns," is still riding the chart.



BILLBOARD'S DISTINGUISHED ACHIEVEMENT

George Jones shares this newly-created award for distilling life's pains and fears into song. No one does it with such exquisite believability. Without bending to trend or fashion, Jones has adhered to the stylistic simplicities of country music—knowing that the truest, most affecting conveyor of human emotions is the involved human voice. The honors which have come to him of late are overdue testimonies to his artistic sensibilities and steadfastness.

Dolly Parton earns this award for her outstanding career achievements within the past year. The year was especially bright for Parton, whose "9 To 5" shot to the top of the country, pop and adult contemporary charts, as well as being the title track to a top-grossing film from which Parton launched her acting career.



SOUNDTRACK LP

David Frizzell & Shelly West's chart-topping debut, "You're The Reason God Made Oklahoma," was from the soundtrack "Any Which Way But Loose" which hit the top five on the Country LP chart and spawned nine singles, seven of which charted. Other charted selections included the title track, sung by Glen Campbell, Johnny Duncan's "Acapulco," Gene Watson's "Any Which Way You Want Me," Fats Domino's "Whiskey Heaven," Ray Charles & Clint Eastwood's "Beers To You" and Jim Stafford's "Cow Patti."



Charts in this section have been compiled from a 12-month research period, Sept. 19, 1980 through Sept. 19, 1981.

OCTOBER 17, 1981 BILLBOARD

Larry Butler

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NEW ARTISTS

Charts in this section have been compiled from a 12-month research period, Sept. 19, 1980 through Sept. 19, 1981.

DONNA HAZARD, Excelsior
No. 1 New Female Singles Artist



DAVID FRIZZELL & SHELLY WEST, Warner/Viva
No. 1 New Group/Duo Singles Artist
No. 1 New Group/Duo Album Artist



SCOTTI BROS.
No. 1 New Album Label



JOHN SCHNEIDER, Scotti Bros.
No. 1 New Male Singles Artist
No. 1 New Male Album Artist



JUICE NEWTON, Captiol
No. 1 New Female Album Artist



WARNER/VIVA
No. 1 New Singles Label

The World of Country Music

KOALA RECORD COMPANY

All of us at Koala Record Company would like to take this opportunity to express our sincere appreciation and thanks to the DJ's for their support and all our fans for helping to make this a great year for Koala. We're working to make next year even better. Just listen to us grow!



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And to all of our artists for making **RCA Records** the Top Label of the Year—Singles, Albums, Singles & Albums combined.

P.S. Thanks to Radio, Retail, and everyone at RCA for their continued support.

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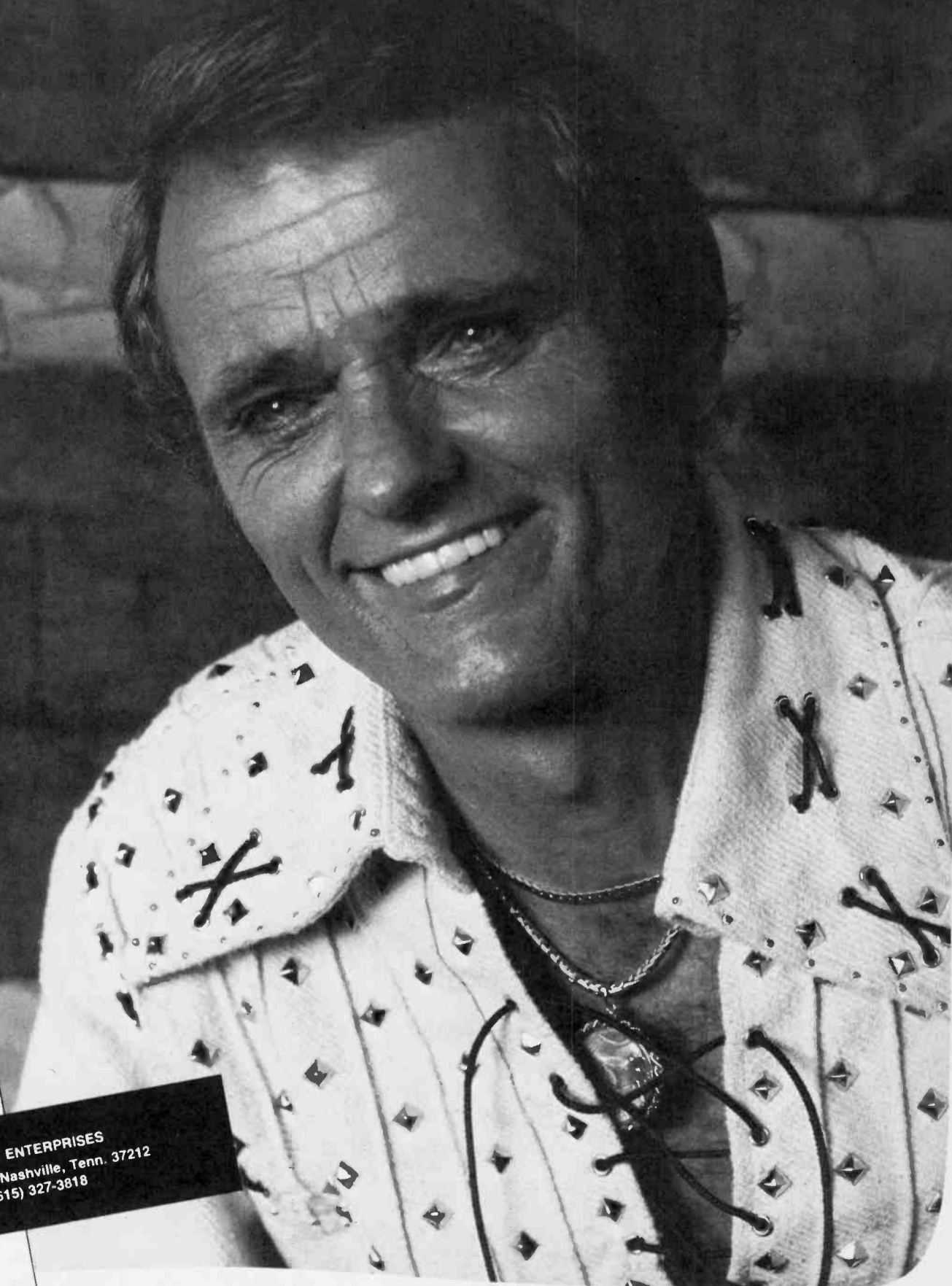
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the World of Country Music

Country On TV:

Cool Medium Warms Up To Nashville

By ROBERT K. OERMANN

Barbara Mandrell not only had the nation's sole country music network television series in 1981, she had the only network musical variety series of any kind this past year. That fact, alone, testifies to the extraordinary power of the current country music boom in virtually every aspect of American leisure life. At long last country music has taken center stage in national entertainment. Television is the last frontier to be conquered, and country's 1981 strides forward on the tube signaled the capitulation of this long-resistant medium to the charms of country acts.

This success has been a long time coming, and the battle has been hard-won indeed. Country Music Association executive director Jo Walker-Meador still recalls with a twinge the mass slaughter of all shows with rural themes at CBS in 1970 that saw the demise of "Green Acres," "The Beverly Hillbillies," "Petticoat Junction," and the country variety series "Hee Haw." Since that time, most country tube producers have followed "Hee Haw's" lead and gone the route of syndication. The veteran haybales show is the champ for longevity and is carried by more stations than ever, but it has not been alone as a syndicated country series by any means.

Some shows put together by Show Biz, Inc. in Nashville pre-date "Hee Haw" by several years. Several others have enjoyed their most profitable year ever in 1981. "Pop! Goes The Country" is the company's leader. In the past two years, the number of stations carrying this Show Biz offering has jumped above the 150 mark, and it began its eighth consecutive year of syndication and ninth year of production with its biggest stars ever in 1981. Show Biz's "Nashville On The Road" went into its seventh season in '81, and for the first time in its history taped a series outside the U.S. (in Canada). In addition, the program hired a new cast of regulars: Rex Allen Jr., Sue



"Concrete Cowboy" Jerry Reed on location in Nashville.



Father and daughter: Johnny and Rosanne Cash.

Powell, Jim Stafford, and Golly Dang the Wonder Chimp. Stafford continued to be a highly-visible country star on tv with his ABC series "Those Amazing Animals" as well. "Backstage At The Grand Ole Opry," "The Porter Wagoner Show," "The Best Of Porter & Dolly," and several other series also come from the company often called the General Motors of country syndication.

"John Davidson" displayed a remarkable increase in the number of country acts booked to appear this past season. Syndicast Services, Inc. offered a look back at 1980's top country hits using videotaped performances on "Country Countdown, 1980," while "That Nashville Music" ranked just behind "Hee Haw" in the CMA's television poll this year.

Jim Owens Productions continued to be the leading syndicator of country specials in 1981. Its Barbi Benton, Hank Williams and Chet Atkins specials of previous seasons were

(Continued on page WOCM-31)



Barbara Mandrell visits Sha Na Na.

Robert K. Oermann is a freelance writer residing in Nashville.

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Danny Davis
and the

Nashville Brass

the World of Country Music

Stations Sprout, Country Blossoms In New Musical Field Day

A Billboard Spotlight



E.W. "Bud" Wendell, chairman of the board, president and chief operation officer of WSM, Inc., and Tom Griscom, senior vice president of broadcasting, confer in front of Opryland Productions' new editing bay. The company has launched a major dollar expansion into the video casting industry.



Statler Brothers (from left) Lew DeWitt, Don Reid, Phil Balsley and Harold Reid, along with Brenda Lee, appear on behalf of the Country Music Association at a brief program prior to a CMA luncheon. Don Reid and Brenda Lee serve as CMA board members.



Dean Dillon and Randy Parton receive a lesson in the art of deejaying from Ed Robinson, WSOC-FM radio, Charlotte, North Carolina.

By DONNA HALPER

Since the much-publicized media hype surrounding the movie "Urban Cowboy," a sizeable number of stations have switched to country formats. And, as with the discos fad, the results have been mixed. But the past year in country radio is not just the story of how a fad affected a type of music that had once been associated mainly with the South and Midwest.

Donna L. Halper is a freelance writer based in Boston.

The real story is the growing acceptance of country music in markets where it had previously encountered resistance, and the success of stations that did switch to country for whatever reason.

According to statistics released by the Country Music Association, there are now 2907 stations in the U.S. and Canada doing some form of country radio. This is an increase of 504 from 1980's total, a 20% jump. There are 1,828 AM stations and 815 FMs, a 16% and 29% increase respectively over last year's totals. And where it used to be a safe assumption that country radio was dominant only in the South, now there are stations doing country successfully in markets as far north as

Portland, Maine where, in fact, the number one station in the latest ratings was the country station, WPOR-FM, which had a healthy 15.7 and easily out-distanced other more traditionally popular formats.

But how did WPOR-FM manage to defeat such stations as WGAN, the long-time AC market leader, and album rock giant WBLN? "We're an adult station," says program director Tom Hennessey, "and we relate well to the listener. We give people the music they like, as well as a lot of news and information."

(Continued on page WOCM-32)

OCTOBER 17, 1981 BILLBOARD

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the World of Country Music

Organizations Tout Nashville As Global Music Community

By ROBYN WELLS

Moving forward with the alacrity of manifest destiny, country music continued to expand its horizons in 1981. Still riding the crest of popularity bolstered by the "Urban Cowboy" craze, country music blossomed on radio formats, on the retail level and in new talent venues, such as conventions.

And, keeping pace with country's growing sophistication and appeal, country organizations also sharpened their techniques and stepped up activity during the past year.

Under the guidance of president Tandy Rice and chairman of the board Bruce Lundvall, several "firsts" were recorded in the annals of the Country Music Assn. in 1981. Although the CMA has held board meetings and sponsored international shows in the past, this spring the 23-year old organization staged its first business seminar overseas.

Held in London, the seminar drew participants from Western and Central Europe. According to executive director Jo Walker-Meador, feedback from the workshop has been excellent and the CMA plans on staging another one soon.

"The promotion of country music internationally is our big thrust," says Walker-Meador. In the works for the CMA is a European branch office, probably based in London.

Three sub-committees—artist development, new media and public relations—were added this year to the CMA's board structure. Out of the artist development sessions arose the Horizon award, which recognizes significant growth and development in the careers of rising artists. It is the first award added to the prestigious CMA accolades in more than 10 years.

The new media sub-committee is exploring the implications of cable, satellite and video for the country artist. Walker-Meador estimates that a new membership category will evolve around this specialized area.

Stemming from the public relations sub-committee's work are the enlargement of "Close-Up," the CMA's monthly news-

letter and the establishment of a journalism award, which will be presented at no set interval to a person who has had published an outstanding work good for the furtherance of country music.

As of 1982, Fan Fair, an annual event cosponsored by the CMA and the Grand Ole Opry, will move from Municipal Auditorium to the Tenn. State Fair Grounds. Saying that attendance at the event, which topped out at above 15,000 in 1981, has grown 700% in 10 years, Walker-Meador notes that the move will allow more room for exhibits, increasing numbers of registrants and new events, including the possibility of celebrity stock car races.

CMA membership is expected to reach 6,000 by the end of 1981. Says Walker-Meador, "Our purpose is still what it has always been—to promote country music, preserve its heritage and create new and greater demands for it."

Like the CMA, BMI is also heavily involved on the international scene, working hard to broaden the scope of the country songwriter, says Frances Preston, vice president.

Noting the boom that Nashville is currently experiencing in terms of the influx of industry people from all points of the globe coming here, Preston says that BMI is trying to expand Nashville music in all directions—jazz, rock, pop, blues and gospel. "The bigger we can build Nashville as a total music community, the better it will be for the Nashville writer and publisher."

The large percentage of country songs that have enjoyed crossover success over the past year has increased the value of BMI songwriter awards, says Preston, adding that this year's country awards will include some songs that have racked up the highest number of performances ever in the history of the society.

Claiming to take 70% of the country music market share, BMI is affiliated with approximately 16,000 writers and 7,000 publishers throughout the southeast/southwest region. Saying that an affiliated writer can come in off the street and leave the BMI office with all the information concerning his catalog, Preston notes that one of the society's major goals is

to streamline the data-furnishing process to enable even more rapid service.

Among the list of writers who have recently renewed long term affiliation agreements with BMI are Willie Nelson, Hank Williams Jr., Waylon Jennings, Tom T. Hall, Kris Kristofferson, Alabama, Chet Atkins, J.J. Cale, Dolly Parton, Chuck Berry, Eddie Rabbitt, Even Stevens, David Malloy, Rosanne Cash, J.D. Loudermilk, Delbert McClinton, Gregg Allman, Larry Gatlin, Earl Scruggs and Fats Domino.

The BMI staff is heavily involved in the community and keeps a high profile in trade organizations, including Preston's post as president of the Gospel Music Assn. and director of affiliate relations Joe Moscheo's turn at the helm for the local chapter of NARAS and chair position on the Nashville Music Assn.

Industry accolades highlighted the year for ASCAP. At the Nashville Songwriters Assn. International awards banquet, ASCAP's Bob Morrison walked off with songwriter of the year. At the ceremony, certificates of achievement were granted to "A Bridge That Just Won't Burn," Jim McBride, cowriter; "Could I Have This Dance," Wayland Holyfield, cowriter; "Friday Night Blues," Sonny Throckmorton, cowriter; "Lady," Lionel Richie Jr.; "Looking For Love," Bob Morrison, Patti Ryan and Wanda Mallette; "Somebody's Knocking," Ed Penney, cowriter; and "The Rose," Amanda McBroom.

Among the ASCAP winners at the National Music Publishers Assn. ceremony were "Lady," top pop song; and "Looking For Love," top country song. Led by Christopher Cross's sweep, ASCAP also racked up an impressive number of Grammy awards. And ASCAP members copped 14 of the 16 categories in the 1981 GMA Dove Awards ceremony, including songwriter of the year, Gary Chapman; and the song of the year, "Praise The Lord," penned by Brown Bannister.

1981 marked the first time that ASCAP held a songwriter workshop in Nashville. It is also the first time that the society's country awards will be given to the most performed works during the eligibility period.

So far in 1981, ASCAP has scored 14 No. 1 songs. Heading

(Continued on page WOCM-37)

A Billboard Spotlight

OCTOBER 17, 1981 BILLBOARD

Robyn Wells is a Billboard reporter in Nashville.

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super year and you're the ones
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the **World of Country Music**

Thriving In National Spotlight:

Live Talent Holds On To Roots While Reaching For The Sky

By ROSE CLAYTON

It has been a year of break-ins, break-outs, break-throughs, and even break-ups, as artists, managers, agents, and record labels continue to capitalize on the broadening acceptance of country music. Existing notions about what country music is, who it comes from, and where it can go have been shattered along with existing figures on record and ticket sales for country artists.

Loretta Lynn is one country entertainer who over the past year has begun to taste her pie in the sky (no pun intended). The movie of her million-selling autobiography, "Coal Miner's Daughter," grossed \$90 million in becoming the second major film of the year, affecting what the industry refers to as "the bottom line."

According to David Skepner, Lynn's manager, before the successful movie, 10-15% of her audience at a live show was composed of people who had never seen her perform. As a result of the movie, Skepner estimates that 35-40% of her audience is now people who have come for the first time to see her entertain. Her demand for live performances is "more than she can handle." "This is the first time in 20 years Loretta has not had out new product," says Skepner, "but record royalties for the last six months were greater than over the past six years. That's 100% catalog product."

So, what tour plans does a superstar make when she reaches Lynn's stature? "We will be booking Las Vegas, Tahoe and Reno for about six weeks," says Skepner. "That gives us an economic base." Naturally, Lynn will do more television (her own special will air Nov. 16), and she will cut a new album. "She will still do the summer fair schedule," Skepner adds, "that's the heart and soul of the whole business."

Alabama, RCA's supergroup, which has seen both its albums go gold since singing with the label a year and a half ago, feels that the state fairs, where the band has played before record crowds, has been instrumental in the crossover success of "Feels So Right," its country/pop crossover hit.

Thus, while state and county fairs, which are estimated to book approximately 1600 country acts annually, may begin as

an act's bread and butter, they can ultimately become substantially satisfying.

According to Barbara Hardin, who books Alabama for Dale Morris and Associates, "the guys love the fairs," although they are now able to play in large halls. Hardin says the demographics of the fair crowd range from teenagers to 30-year-olds—the same type of crowd that comes to see Waylon and Willie. (Remember, they started the gold rush as "The Outlaws," and went on to platinum status.)

Although there were a few notable cancellations in projected country music festivals within the past year, managers and agents indicate these do not show a decline of interest overall in country music.

Rodeos are another vehicle which can be quite lucrative for the country entertainer. However, according to Melva Malish of Encore Talent in San Antonio, Tex., rodeos are "not an avenue for breaking new talent." Normally there is only one major act at a rodeo, she says, and the "hit record is very, very significant."

"The hit record is also where it's at on club dates too," she says of her market. Rodeos, fairs, and concerts account for about 50% of Encore's bookings, and clubs account for the other 50%.

Fairs are not only a good means of reaching the masses, but they can be a valuable training ground for acts to learn how to work an audience.

"What you do in a studio does not relate to the dynamics you need in a live performance," says Gary Hart of Box Office Management, reinforcing the value of an act's performing the fair circuit. But, he adds, every act does not have the same need and is not broken in the same way. Therefore, while fairs provide a good income and serve a worthwhile purpose, they should not be looked on as a steppingstone for building a concert attraction.

"There is something about country music that you have to have gone through rock 'n' roll to understand," says Hart.

who was once tour manager for the rock group the Doors. According to Hart, studies show that the average record buyer is now 32-years-old and no longer relates to rock and new wave music. "He has a family and is going to fairs and listening to country music because it is what he relates to now," says Hart.

The popularity of the highly-touted "urban cowboy" craze spawned an increased number of clubs that aided in gaining exposure for some new acts beyond the four-month fair season, although many feel the potential of the club scene was exaggerated and never really filtered down to live talent as anticipated.

As one promoter puts it, "In the clubs, people want to dance. They don't want to sit and be entertained. This makes it difficult for a new artist who wants to get people's attention. The best acts for us were not the new acts or the ones with hit records out, but the traditional act who was willing just to sing and let everybody enjoy themselves."

C.O. Franklin, owner of Bad Bob's in Memphis, a 10-year-old club that books country talent, says the saturation of country clubs in the area did not hurt his trade. "There were a lot of new clubs that came and went," he says, "because they didn't know anything about booking country talent. They are all closed here now, except for us. Two of them are black discos."

Robert Porter, manager of Jerry Lee Lewis, one of the artists who consistently draws well for Franklin (along with acts like Carl Perkins, Moe Bandy and Con Hunley) says most clubs which sprang up in the wake of the country craze were unable to afford to book top talent, so they were not too helpful to acts like Lewis. Large clubs like Gilley's and Billy Bob's, however, have provided additional bookings for major country artists.

According to Porter, Lewis is able to get his price where he can enjoy working only as much as he wants to, which is about three nights a week. If he feels Lewis needs to work an area which cannot handle his regular price, he'll work on a guarantee-plus-percentage basis. (Continued on page WOCM-37)

Rose Clayton is a freelance writer based in Memphis, Tenn.

A Billboard Spotlight

OCTOBER 17, 1981 BILLBOARD

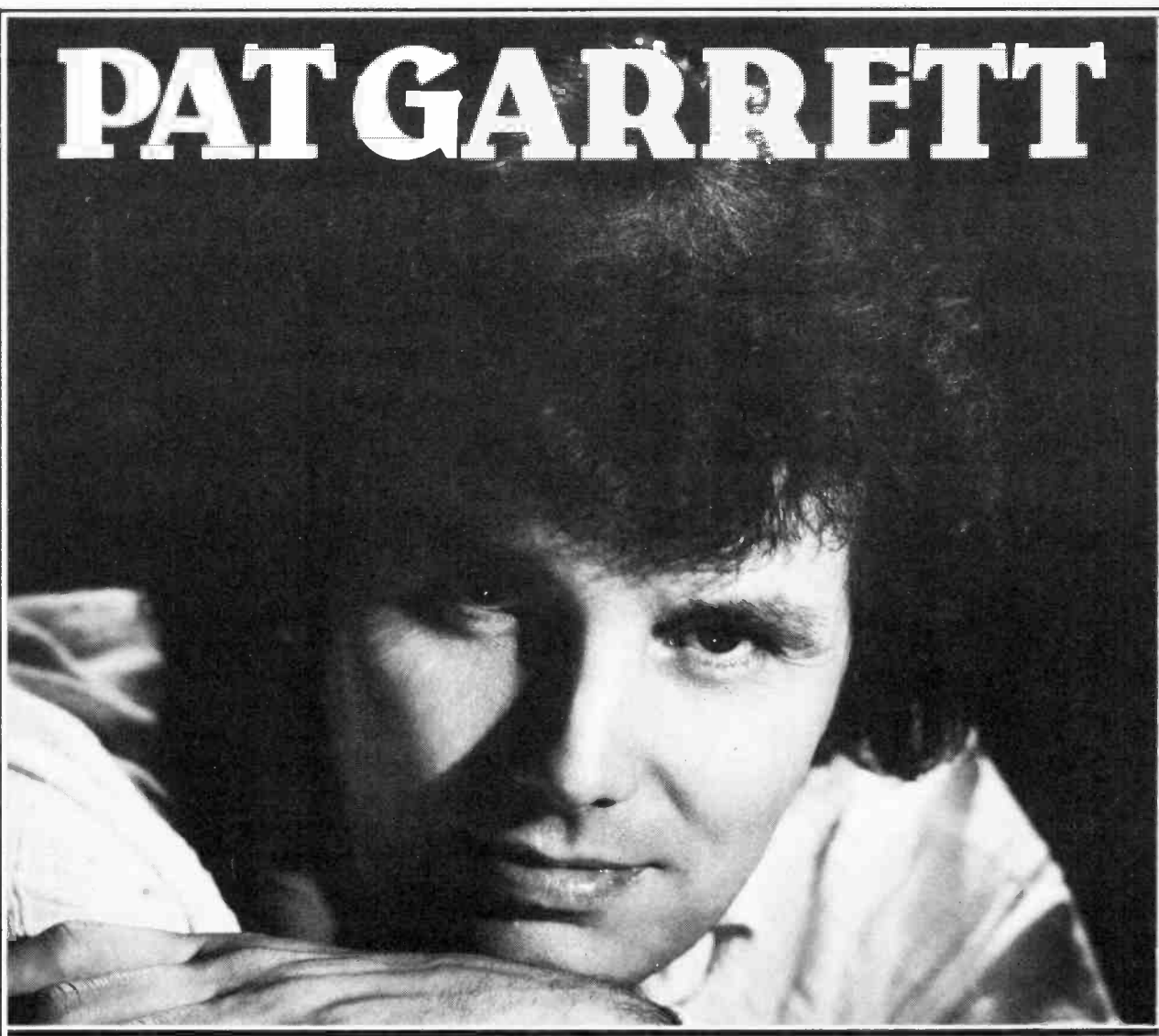
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the World of Country Music

Country In Film:

Hollywood Looks To Country For Real Love

BY JOE SALTZMAN

Beginning with Clint Eastwood's "Every Which Way But Loose," exploding with "Urban Cowboy" and "Coal Miner's Daughter," and moseying its way through more than a dozen country music-oriented films, Hollywood has eagerly bedded down with country—lavishly using country music on soundtracks and in storylines, absorbing as well as creating major country-pop recording artists.

It's no secret that country music is the pop music of the '80s. Whether Hollywood was responsible for that or simply jumped on the national bandwagon is unclear. But one thing is certain: Hollywood, always eager to use pop music to sell its films, has taken country to its cold, cold heart. The results have been impressive:

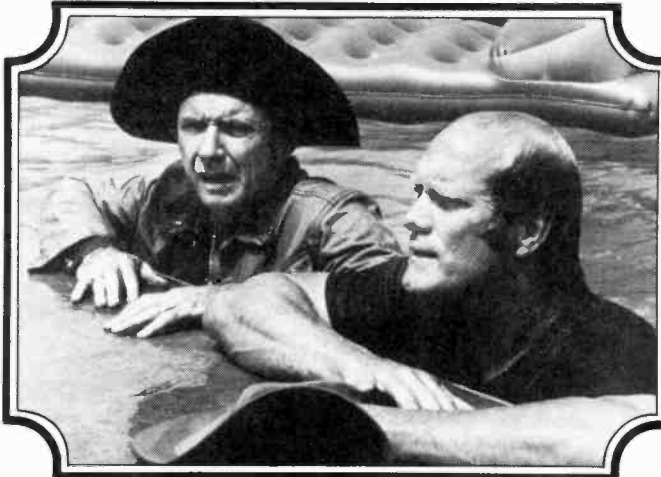
—The films have dramatically expanded the country music audience into a national country pop audience. "The use of film is a key marketing tool now for making record hits and expanding the audience of country music," says Sanford Brokaw, Mickey Gilley's manager and a recognized expert in the field.

—The films have created major crossover record hits for country music artists little known outside the country market, singers such as Eddie Rabbitt, Mickey Gilley, Johnny Lee, David Frizzell and Shelly West, while expanding the popularity of such country giants as Loretta Lynn, Dolly Parton, Willie Nelson, Mel Tillis, Merle Haggard, Jerry Reed and others.

—The films have made country singers out of such actors as Sissy Spacek (who sounds so much like Loretta Lynn even David Skepner, Lynn's manager, sometimes can't tell the difference), Clint Eastwood (Warner Bros.), and even Kristy McNichol ("The Night the Lights Went Out in Georgia," Mirage).

—Country music can help a film, but it can't save a bad movie. Producers who have used country music to try to salvage a film haven't hit pay dirt.

Joe Saltzman is chairman of broadcasting, USC school of journalism, specializing in music and media.



Mel Tillis and quarterback Terry Bradshaw all washed up in "The Cannonball Express."

Both Hollywood and country have bent a bit to make the country-rhinestone marriage work. "Country music has become more slick, more professional, better packaged," says one producer. Gone are the days of a simple yodel or fiddle lick. Country pop sounds sweeping Hollywood and the nation speak to urban cowfolk. Those heartfelt drinking and cheating songs have been replaced by smooth country pop love songs that Barry Manilow would be happy singing.

That is the country music Hollywood is buying. When he was president of Elektra Records, Steve Wax (now a music consultant to major Hollywood film companies like Warner Bros.), pioneered the country music revolution in Hollywood with Snuff Garrett and the "Every Which Way But Loose" soundtrack album.

"Movies are about life and life involves music," says Wax. "If you're doing a movie about regular people, regular people

listen to country music and so you use country music. I don't see the country music trend in Hollywood fading out at all."

Skepner, Lynn's manager, adds: "The films have obviously increased sales and taken country music to a broader market. People who never even heard of country music go out and buy it now."

"'Coal Miner's Daughter,' for example, grossed better than \$90 million domestic so far and it was the second-largest grossing picture of the year. Obviously all those people who went to the movie are not your basic country music fans. They're seeing the film and saying, I like that stuff and I want to buy it. We're talking about people who, before they saw the movie, wouldn't have had a country music album in their house."

Movies have always combined with music to become a potent couple ("High Noon" was saved by Tex Ritter's famous country-western theme). Record and film producers know how films can help records and how records can help films.

"It helps to have a studio behind you," says one producer. "The studio is working and plugging away for you and they know if they can't make it with the film, they'll push the record as hard as they can and maybe they'll get lucky with that."

A film, especially one with big stars, behind a song can be powerful. "A good film can do wonders for a country song and its singer," explains Brokaw. "But even a bad film helps because you still get those extra dollars spent on pushing the film and the record. That wide exposure sure helps."

Film producers also love having the record played on radio—three minutes of free advertising. "Can you imagine how many people wanted to see 'Every Which Way But Loose' because they kept hearing it on the radio all the time?" asks one country music film producer.

The impact on a performer's career can be overwhelming. "The films give country artists an audience that would never have heard of them," says Robert Hilburn, Los Angeles Times pop music critic and an expert on country music. "It exposes the general public to their music and people then go out and

(Continued on page WOCM-38)

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Country On Tv

• Continued from page WOCM-24

highly successful. This level of accomplishment was matched in 1981 with the company's "Music City News Top Country Hits" of the year and the "Country Galaxy of Stars (The Best of Music City News' Country Awards)" specials, both spin-offs of the firm's "Music City News Awards" annual show. These remain the only fan-voted country awards on television. The Nashville-based production company also successfully syndicated two hour-long Jerry Reed specials in 1981. Interestingly, the outfit's least profitable venture was also its only major non-country offering of the year, a musical situation comedy called "Big Al's Doggs."

Another avenue for country musicians that became attractive when prime time network tv lacked interest was the Public Broadcasting System. Down in Texas, "Austin City Limits" began its seventh year of PBS broadcasts in 1981 and began 1982 production. Producer Terry Lickona saw a definite rise in interest in the series from both the audience and the artists this past year. "Talent is so much easier to get now," he indicated, "People like Emmylou Harris, Crystal Gayle and Kris Kristofferson are now eager to do the show. They see it as a good format for artistic freedom and a chance to stretch out musically, which is much better than network tv's gimmicks and constraints." He also pointed out "Austin City Limits" increased emphasis on the quality of its sound as a major development of the past year. The program is now stereo simulcast in 30-40 markets, including L.A., Chicago and Atlanta. The show must be doing something right, for it is now carried on over 260 stations or roughly 90% of all public tv stations, reaching some 10 million people weekly. "Also, we did our first special in 1981," the young producer continues. "Willie Nelson gave us his 'Over The Rainbow' LP in its entirety in concert as an 'Austin City Limits Special.'" Since Nelson did the first pilot show in 1974 this event brought "Austin City Limits" "full circle," he indicated.

PBS also scored highly with its annual Grand Ole Opry broadcast in 1981. "Soundstage" continued to feature country and folk acts. Nashville became still more important to public broadcasting with the launching of an 11-part documentary series on Southern roots music by the city's independent video production team of Sol Korine and Blaine Dunlap. Called "Southbound," this PBS series spotlights folk ballad singing, white gospel music, Tex-Mex, cajun, bluegrass, old-time fiddling, western swing, mouth music, and had a look at the remarkable rockabilly/pop/country career of Roy Orbison in a special broadcast.

The third alternative to network exposure for country music is cable television. The CMA's Jo Walker-Meador sees the possibilities of cable as highly significant. "Cable has really just begun to show an interest in country music," she notes, "but it will show even more in the future." For its part, Home Box Office presented George Jones' first television special this past year. HBO also had a "Kris and Anne" show starring Kristofferson and Murray in concert, and "Country Music USA" starring Roy Clark, among other country-oriented programs in 1981.

"Showtime has always provided a steady diet of country music," a company spokesperson for that major cable outfit indicated. "We've been consistently heavy in country music: We were heavy with it in 1980 and even more so in 1981." Showtime gave us "Jamboree In the Hills," "The Tulsa Country Music Festival," "The Oak Ridge Boys On Tour," and specials on Dottie West, Tanya Tucker, and Loretta Lynn in '81. An all-country series called "Great Ladies of Country" and the "Hot Ticket" music series that sometimes features country acts round out Showtime's considerable contribution toward keeping country on the small screen.

Nashville's Jeff Simmons Television is cable syndicating two hour-long specials called "State Fair U.S.A." that features live performances from the stages of the nation's top summer fairs. Since these venues have always been country acts' bread-and-butter, the helping of country music on these shows is a big one.

Opryland Productions' public relations man Tom Atkinson saw a dramatic increase in the use of the excellent state-of-the-art facilities there in 1981. "Country programming from us in Nashville increased over the past year and will do so even more in 1982, largely because of cable commitment to country music," he says. Every Saturday night this fall the Ted Turner Cable Network's so-called Super Station (WTBS) presents the first live cable series to come from Nashville. Called "Nashville Alive," this will be a 21-week series live from the Opryland Hotel hosted by veteran deejay Ralph Emery and featuring Emmons 'n Baugh Sound Factory as its superb house band. It will be seen in 17 million homes in 49 states. A project called "Nashville Network" is being slated for the second half of 1982 by Opryland Productions. This will be a cable network with predominantly country shows produced from Opryland with six to eight hours of programming a day, Atkinson says. These projects join the taping of the many syndicated series, the network country star specials, the CMA Awards, and Yongestreet Productions' NBC series "Nashville Palace" at Opryland. No wonder executive David Hall is fond of saying that "Nashville is becoming the third coast for tv, largely because of country programming."

This feverish activity in the alternative showcases to network country programming seemingly caught the Big Three napping until this past year. But 1981 saw several developments that changed all that for country music. NBC's success with "Barbara Mandrell" encouraged the network to launch a second country program for the 1981-82 season. This is "Nashville Palace," a production from the Sam Lovullo/Yongestreet team that created the "Hee Haw" success story.

Taped at Opryland's Acuff Theater, it airs on Saturday nights immediately following the Mandrell time slot. Another notable development at NBC was the new interest Tom Snyder's "Tomorrow" program showed in popular music. Such country favorites as Alabama, Rosanne Cash, and Juice Newton, among others, turned in fine performances and interviews on the show during 1981. On the other side of the broadcasting day, NBC's "Today" show also showed a remarkable increase in booking country acts this past year.

NBC's many '81 country-themed specials were paced by its usual ratings success with April's annual "Academy of Country Music Awards" program from Los Angeles. Over at ABC a similar boom in televised country music occurred in 1981. One of Barbara Walters' most notable interview specials for the network this year was her show with Loretta Lynn.

"The network shows want the top people, the most popular artists in any field of music," explains Jo Walker-Meador when questioned about the dominance of the country crossover performers on the tube. "It's national tv, and the most nationally-known country stars right now are crossover musicians." Her organization's annual "CMA Awards Show" on CBS has garnered Nielsen rating shares consistently above the 30s by featuring the entire spectrum of country styles. The annual Cates/Hagen production had its most 'country' show in some years in 1980 with Bill Monroe, Moe & Joe, Emmylou Harris, the Statlers, and other solid country stalwarts; and this year's special features a honky-tonk medley includ-

ing Razyzy Bailey, Bobby Bare, the Bellamys, Lacy J. Dalton, Merle Haggard, Johnny Lee, and Joe Stampley. "The show's budget has grown bigger and the special more lavish each year," Walker-Meador reported of Cates/Hagen's expertise. To date, 1976's show has garnered the highest ratings, but don't be surprised if 1981's Neilsens top that pinnacle. Joe Cates Productions also presented CBS's "Country Comes Home" special last season. Other top-rated CBS country specials included those of Johnny Cash, Crystal Gayle, and Kenny Rogers; and one of the highest-rated tv movies of this past year was the network's airing of Tammy Wynette's story "Stand By Your Man."

On Labor Day, the holiday devoted to America's ordinary working citizens, the "NBC Nightly News" closed with an eloquent video montage of the lives of the majority of people in our country. Accompanying this cascade of blue-collar images was the simple beauty of Dolly Parton's song "Sing For The Common Man." That one sequence summed up what national television learned in 1981: Country music is the hopes, the feelings, the melodies of the everyday American and deserves its rightful place on our most powerful mass medium.

Billboard

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WOCM-31

A Billboard Spotlight

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Stations Sprout

• Continued from page WOCM-26

We found through research that we shared audience with WGAN, so we knew people wanted the type of news and involvement they felt WGAN was known for. So we expanded our staff to provide it. We have lots of community involvement, remotes, benefits, things like that. We try to reflect Southern Maine. We have a very stable staff and we just try to be entertaining. People like what we're doing—we even have some team numbers!"

While WPOR-FM has been country for a while, a much more recent entrant into country radio is WBEY, or Bay Country 103, in Grasonville, Maryland, programmed by Jack Diamond, who most recently programmed WYRE in Annapolis; now he is group program director for the newly formed Atlantic & Bay Broadcasting Company, which owns both stations. Grasonville, 15 miles from Annapolis, has not been known previously as a country stronghold and the station's previous owners had done top 40 there. So why the switch to country? "When we first acquired the station a few months ago," explains Diamond, "we sent out about 50,000 questionnaires asking people all over that area what format they would prefer a new station to have. Country was the overwhelming choice—nearly 80%, in fact, and not just among 25-34 year olds. And judging from the response we've gotten since we made the change, it was the right decision."

The East is still lagging behind overall in acceptance of country music, however. Boston area record promoters lament how difficult it is to sell product in New England. Tony Chalmers, Boston promotion manager for Capitol Records, says, "The only country artists that do well in Boston are mainly crossover artists like Kenny Rogers. While country may be catching on everywhere else, there are still really only three stations in my region that are having any success with country."

The longstanding positive reputation of WHN in New York has still not diminished the general belief that the East is not yet a hotbed of country activity. In fact, in the New England area, Urban Cowboymania had little effect on format changes—the majority of stations that changed in the past year went adult contemporary. Thus, it may have come as a surprise when long-time top 40 legend WFIL in Philadelphia recently announced its conversion to country, after its FM had recently done so. Philadelphia, like Boston, has heretofore not distinguished itself as a major country market. Yet suddenly, it has two new country stations.

WFIL pd Dean Tyler is sure it was a wise decision. "There is currently no other AM country station in Philadelphia except one with a very poor signal," Tyler says. "And from our research, we came to believe that country was the format that could best succeed for us. Country is a good format for AM—it's great music to escape to—each song is a mini soap opera. We plan to be adult in approach, targeting 25-49 year olds.

There will be plenty of news and information and personality as well as the best country hits."

Does he feel sorry to see the one-time rock giant change? "The reality is that I'm in business, and while I have done and enjoyed many kinds of music, I really want to see the people I work for make money. Going country was a sound business decision—it was more practical than competing with CBS's all-talk station here or being just another adult contemporary. When we saw that the early returns from our FM station were so positive, it only reinforced our belief that going country was right for us."

Outside the East, there are many huge country success stories from the past year. One of the most notable is the 23.8 share earned in the latest ratings by Mobile's WKSJ, better known as KSJ Country. While Alabama may be a more hospitable market for country, still a 23.8 is hard to ignore. And it was not always so for KSJ Country. The 23.8 is the culmination of a long, steady growth process. How did the station come to dominate Mobile?

General manager Dick Yankus was formerly with several large AC stations before joining KSJ Country. "This station really reflects Mobile. It doesn't try to impose some kind of reality on the audience other than what makes Mobile unique. And our staff really understands Mobile. We all work together as a team. Ego doesn't get in the way. We have a successful formula and we execute it consistently. And we have developed slowly and carefully. I have never seen such dedication—sales and programming really work well together. We don't win by giving away huge sums of money and we don't use hundreds of billboards. What we do is to meet the needs of Mobile.

"For example, we had a promotion where a local theatre in a mall provided female listeners with free Disney movies for their kids so they could then have some time to shop. We do a lot of public service and benefits too—the Heart Fund or St. Jude's Hospital. We maintain a very positive image in the community."

The great success of WKSJ is only one of many similar successes by country stations in the latest Arbitrons. While it cannot be said that doing country guarantees anything, it has certainly done well by several former rock stations that made the switch. One is KILT-FM in Houston which changed in February, 1981 and already has an 8.6 up from a 2.9, and is already the number two station in a market that has six country stations.

In Cleveland, WHK (which changed from adult contemporary to country back in 1974) continues to do well; at times it has even led the market or been second only to album rock legend WMMS. WHK's latest book was a respectable 7.6. And then there is Kansas City, where WDAF-AM leads with a 13.8, or Bakersfield, Ca. where KUZZ-AM has a 17.8, or Charlotte N.C. where WSOC-FM defeated perennial leader WBT with a 15.3 share. Notable too is Memphis, where three country stations are alive and well—WMC-AM with an 11.8, WMPS-AM with a 6.9, and WLVS-FM with a 5.2. WXCL in Peoria garnered a 13.1 doing country, and in Tampa WOYK was up to a 9.3. These are only some of the many highlights that country radio can boast of. However, there are also some disappointments. KLAK-AM in Denver thus far has a 1.0; KSAN, the former album tradition from San Francisco, has a 2.1 doing country thus far. And while some stations get instant results from such a format, others don't—KLIF-AM in Dallas recently went country and has only a 1.4, in a market where two other country stations are rated at 8.9 and 6.5. And then there is the much talked about Los Angeles country battle where the fact remains that none of the three country stations got very high numbers—KHJ has 1.9, KLAC a 2.9, and KZLA a 1.7.

Consultant Bob Elliot of Burkhart/Abrams/Douglas and Associates has some strong feelings about this situation, since KHJ is consulted by his company. "Many people don't realize that Burkhart/Abrams has country stations too," he says. "They think we only do top 40 or album rock, but the reality is we have about 15 clients doing country, and each has a different approach. Some do a more traditional country, some more modern, and some are even almost album-oriented or 'continuous country'.

"But it is true that country doesn't work everywhere—for example, some stations with poor signals thought country would be an immediate cure, but it wasn't. Some people still think it isn't 'hip' to listen to a country station, and at some of our stations we have to downplay the fact that the station is in fact doing country. But at least now when you say 'country' people aren't automatically turned off. We've had good success changing several of our stations over—at WRNL in Richmond, for example; there were three country stations in the market, but one was a daytimer and the others weren't doing that well. WRNL has gone from a 3.1 to a 6.6. At WRKZ in Harrisburg, we've taken the station from nearly last in the market to third.

"But in a market the size of L.A. growth is much slower. There are just too many signals in L.A. for any station, especially an AM, to have overnight results. One thing is evident already—we brought competition to the market—KLAC sounds much improved. KHJ will do better, but because country listeners are so loyal it takes time to win them away from the station they listen to now."

And while cautious notes are sounded by veteran country programmers who fear over-saturation, as well as by some country fans who find tight-playlisted stations all sound alike to them, as more stations seek the 25-44 demographic, country may be the format they believe can deliver it. **Billboard**

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SESAC GOES GOLD

1931



1981

the World of Country Music

What's Ahead?



Buddy Killen

Bob Montgomery

As country music winds up its first year of the new decade, it has many achievements to be proud of. What, then, is ahead for country? What untread paths is it likely to follow, what challenges must it yet meet? What are its strengths, what are its weaknesses?

BUDDY KILLEN: Publisher & Producer (T.G. Sheppard, Ronnie McDowell, Roger Miller)

"I heard someone say the other day that within three years, 50% of the American population will be over 40. If that's the case, country music is going in exactly the right direction. Our audience is more mature than other music's, and country's more contemporary than it's ever been."

BOB MONTGOMERY: Publisher & Producer (Razy Bailey, Bobby Smith, Van Stephenson)

"I think the pioneer territory yet ahead for country music is getting more involved with album merchandising. We could have much stronger album merchandising in country, the way pop has: more in-store promotions, more display materials from labels, better placement at retail for country product. I believe there's a country AOR future down the road, and if there's a shortage in the field now, it's our merchandising techniques."

STAN MORESS: Manager (Eddie Rabbitt, Fred Knoblock) Scotti Brothers Organization

"Once country music breaks Europe, it will have tremendous impact. It's starting now to break in Southeastern Asia, Australia and Japan . . . I think, by 1984, it will truly be the international music. The growth we've seen in the U.S. is causing Europe to take a stronger look at country. Do I foresee a backlash to country's sudden popularity? No. Disco was manufactured—country is real."

CHARLIE DANIELS: Artist

"Country music will go no farther than the attitudes of those who make it."

MICHAEL LLOYD: Producer

(Susie Allanson, the Burrito Brothers, the Bellamy Brothers) "I think the next logical step in terms of country's development would be a Broadway show. The country influence would be more in the theme of the show with Broadway flavor. Only it probably wouldn't be as contemporarily oriented as people might expect. Also, country needs more attention from youth. We need to be appealing to the younger buyers and the younger radio listeners."

PETE DRAKE: Producer and musician First Generation Records

"Country music will continue to expand its market share in the next 12 months . . . but I see an emphasis switch from crossover records to hard country. This trend is occurring even with the younger artists like John Anderson, Gail Davies and now George Strait. I also foresee a comeback by several of the great country stylists, just as George Jones and Slim Whitman have done in the past year."

LARRY BUTLER: Producer

(John Denver, Debby Boone, etc.)

"I think country's going to remain exactly like it is . . . as long as people continue to remember that the emphasis should be on the song. Crossover? Well, remember that in the 1950s, country music realized tremendous success with acts like Wanda Jackson, the Everly Brothers, Lefty Frizzell, Brenda Lee, Elvis . . . only they weren't called 'crossover' then, they were just called HITS."

DON GANT: President, Don Gant Enterprises

"Demographically, country music has come of age. The music is like a spiral—it rolls along, changing at times, but basically, remaining true to its originality. The stigma about country music is gone. With increased use in movies and television, country hasn't yet reached its saturation point. Since the movie business is on the upswing (as well as tv production, both cable and network), there are more and more opportunities for music. And naturally, country music will be included."

ED PENNEY: Producer (Terri Gibbs)

"Country music will always be what it has always been, a comfortable home for storytellers and a welcome place for the emotions we all feel and wish to share. The performers will change as will the performances, and the songs will be new and different because real creativity finds fresh characterization for the same timeless and universal themes. The sophistication that we find in contemporary country music is not so much an attempt to "cross over" as it is a reflection of changes in our lives and a need to relate to and entertain greater numbers of people who are more articulate and less provincial than before."

"My children tell me I talk too much about "the good old days." They should realize it also helps me appreciate indoor plumbing, air conditioning and country music programmers who are willing to take a chance on something new."

EDDIE KILROY: Producer (Jerry Lee Lewis, Dean Dillon, Billy Joe Shaver)

"I think country is going toward AOR lyrically, but holding onto the warmth of country musically. I also feel there's been more emphasis on the sound quality recently."

TONY BROWN: Producer and musician (member of Rodney Crowell's band)

"Country is going back to its roots only as a trend reacting to the 'Urban Cowboy' movement. The real movement forward, though, is getting its influence from rock'n'roll rather than previous pop/MOR leanings. People are going for the longer shot now. People like Eddie Rabbitt, Rosanne Cash and Rodney Crowell realize you don't have to be slick to cross over. Mass appeal doesn't mean MOR homogenization! It means credible, accessible music with a harder edge. Artists now can be country and still do what they want. Now everyone can sound intelligent."

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Labels Launch

• Continued from page WOCM-14

lists, CBS Nashville is a vital force in the growth and creativity of contemporary country music. Between Columbia and Epic, the label combines a comfortable balance of established and embryonic acts, superstars and surfacing comers. It blends contemporary with traditional, which is why you'll find Don King and Ricky Skaggs, Ronnie McDowell and George Jones, Slim Whitman and the Burrito Brothers all sharing spots on the Epic roster—or Lacy J. Dalton and Tammy Wynette, Willie Nelson and Crystal Gayle, Rosanne Cash and Mickey Gilley together under the same Columbia umbrella.

With a roster as large as CBS Nashville's, one might expect to find a large staff to handle various in-house services, and one would indeed be right. The largest record company in town in terms of manpower, CBS has its own art department, product management teams, artist development and a&r, marketing and promotion operations, and—under Billy Sherrill's direction—it even has its own in-house label carrying the Sherrill logo.

A premier acquisition for CBS in 1981 was Merle Haggard, whose debut single, "My Favorite Memory," displayed a return to the powerful original sound that characterizes Haggard's recordings. But the year was also notable for the company's success in launching the careers of artists who stood at varying plateaus as 1981 began.

Three CBS acts (Charly McClain, Rosanne Cash and Ronnie McDowell) took their first skyrocket rides to the top of the country chart, and Cash also managed to win a strong audience at the AOR radio level as well. Rodney Crowell, who produced Rosanne's two albums as well as her No. 1 single, "Seven Year Ache," also produced Bobby Bare's "As Is" LP, a creative coupling that returned Bare to the basics of more traditional country music.

Cash was expecting her first child at the time "Right Or Wrong" was released in 1980. A year later, however, she was ready to undergo the strenuous pressure of a full-scale label launch. Columbia sent her on a showcase tour, where she played in clubs like New York's Bottom Line, the Palomino in L.A., and the Agora in Cleveland. A subsequent second-phase effort took Cash and her band to cities such as Atlanta, Chicago, Houston, Kansas City and Birmingham. By the time she started the third stage of the "Seven Year Ache" tour in late May, the single had already hit No. 1—and, not to be outdone, so had her album of the same name. The tour extended throughout the summer and wound up giving the young artist more than 25 different market appearances.

CBS' artist development wing, headed by director Mary Ann McCready, found television a big boost in spotlighting Cash, and capitalized on it by putting her on shows like "Good Morning America," "Today Show," "Tomorrow," "American Bandstand," "John Davidson Show" and "America's Top 10." Rosanne also completed video spots to tie in with her "Seven Year Ache" album, coordinated by her label.

Radio, no longer overlooked by record companies as a critical sales tool, played a role in the Cash campaign. She was featured in a 90-minute "Silver Eagle" concert broadcast via ABC Entertainment, and Starfleet-Blair taped her performance at Bogart's in Cincinnati for its radio network.

Another female youngster whose career strides could be measured by her chart positions in 1981 was Charly McClain. She performed dates with top-name draws like Kenny Rogers, Willie Nelson, Hank Williams Jr., T.G. Sheppard and Razy Bailey, and also headlined a number of her own shows. The label put McClain together with a live show producer for more polish and pizzazz in performance. The singer appeared on "Radio Luxembourg" with her band, was highlighted in her own segment of HBO's cable special, "So You Wanna Be A Star," and visited a variety of tv shows which included "Austin City Limits" and "Merv Griffin."

"Wandering Eyes" did well for handsome Ronnie McDowell, but not as well as "Older Women" which gave him his first No. 1 of his career. The label made sure he toured in markets where exposure would be most valuable, moving him out of the Southeast and into other geographic regions. As a result, McDowell has now played in nearly every major U.S. market, and with coordination from his booking agency, Top Billing International, the label has been able to shift his career into bigger-scale concert situations.

Although CBS has a number of artists with built-in crossover potential, the label also realizes the value of performers adept at solid traditional-sounding country. When Epic signed Ricky Skaggs this year, it gave him free rein in the studio. The result was "Waitin' For The Sun To Shine," an album instantly acclaimed universally by the press as one of the highlights of 1981's country releases.

Skaggs toured through the summer as "Don't Get Above Your Raising," his debut single, moved into the top 20 of the charts. The label also showcased him during Fan Fair and plans an extensive promotional push for him to close out 1981.

Lacy J. Dalton was one of CBS Nashville's biggest success stories last year; this year, she continued to build under an ongoing development program overseen by Columbia. Since the release of her first self-titled LP, she has logged more than 30 national tv appearances under her belt, including 14 in 1981. Dalton had a cameo role in the film version of "Take This Job And Shove It" with Robert Hays, and has cut the theme song, "Comes A Time" by Neil Young, for an upcoming Universal Pictures' release, "Silence Of The North." Dalton's outlaw style of country and her gutsy individualism make her one of the label's frontrunners in terms of longevity.

The Burrito Brothers and John Schneider, who joined the Nashville CBS division this year through affiliated label ar-

rangements, are also rapidly establishing themselves as country acts of credibility. The Burritos shook off their previous "rock" image with a string of honest, straight-ahead country singles, while Schneider's fame from "Dukes Of Hazzard" didn't hurt his debut release, "It's Now Or Never," a top 10 winner out of the starting gate.

1981 was a year that saw Mickey Gilley continue to fortify his reputation as a consistent seller, apart from last year's "Urban Cowboy" hoopla. Gilley turned up on the tv dial frequently, and did the same at showrooms in Las Vegas and Reno, where he's a proven crowd draw.

Crystal Gayle's career moved along in high gear, as the long-tressed artist zeroed in on her third No. 1 single for Columbia, "Too Many Lovers." She went on the road with Kenny Rogers for 16 concerts before 230,000 fans, and will sing in the soundtrack for Francis Ford Coppola's movie, "One From The Heart."

Under the direction of Rick Blackburn, general manager and vice president, and Roy Wunsch, vice president of marketing, CBS Nashville capped another successful year on behalf of its artists by assisting George Jones in his 1981 career triumph. With the company's help, Jones scored his very first gold album award for "I Am What I Am." He also hosted his own cable tv special for HBO, a tribute to George Jones, and carded home enough industry accolades to line his walls with end-to-end plaques. Jones won CMA's prestigious "male vocalist" honor to start the year (as well as "single of the year" and "song of the year" awards) for "He Stopped Loving Her Today." Several months after, he won the same three trophies from the Academy of Country Music in L.A., and also an award at the Music City News Cover Awards for "best single record" and "male vocalist of the year" achievements.

It was a 12-month period that saw label stalwarts such as Willie Nelson, Larry Gatlin and the Gatlin Brothers Band, Moe Bandy and Joe Stampley, Tammy Wynette and Janie Fricke, among others, continue to do well in all areas of their careers. But for new and developing artists, 1981 was a banner year at CBS, orchestrated by the record company with compelling effect.

MCA Records took two virtual unknowns—George Strait and Terri Gibbs—and launched both of them with maximum success. Strait's debut hinged on a cleanly-produced, traditional Texas-flavored toetapper called "Unwound," while Gibbs' bluesy one-of-a-kind "Somebody's Knockin'" made her into an unqualified "overnight sensation."

In fact, MCA's country operation enjoyed the best year in its history, according to divisional president Jim Foglesong, which helped the overall increase MCA Records showed toward year-end.

"A balanced roster must contain new talent along with established acts," says Ron Chancey, MCA's vice president of a&r (and also a major producer for the label). As a result, be-

sides Gibbs and Strait, MCA Nashville is also cultivating such "breaking acts" as the Thrasher Brothers, Taffy McElroy, Kippi Brannon, Micki Fuhrman, Lee Greenwood, Rob Parsons, John Wesley Ryles and Don Williams Band.

While the label saw the departure this year of Merle Haggard and Conway Twitty, it also saw the re-signing of Barbara Mandrell and the Oak Ridge Boys, the addition of a healthy group of newcomers, and some fine pop achievements.

The Oaks took an old Dallas Frazier tune with a bouncy pop upbeat and an irresistible chorus and made "Elvira" the group's ticket to ride on the pop charts (the song was top 6 for several weeks, as well as No. 1 country). "Somebody's Knockin'" brought Terri Gibbs substantial pop airplay, while Don Williams' "I Believe In You" gave him crossover status as well.

Both Barbara Mandrell and Ed Bruce found television a healthy support medium for their recording efforts. Mandrell "went Hollywood" with NBC's only musical variety series of 1981, and at the series' end, the network eagerly renewed its option for another season of "Barbara Mandrell and the Mandrell Sisters." Bruce continued doing national tv commercials, until he was tapped by the same network to costar with James Garner next year in a revival of Garner's highly-popular "Maverick."

Loretta Lynn and Brenda Lee spent much of the year touring, Lynn riding the crest of fame added to her legend by last year's film triumph, "Coal Miner's Daughter," and headlining in Las Vegas. Lee embarked on a package with the Statler Brothers that broke more than a few box office grosses where they played.

Other MCA artists, such as Bill Monroe, Roy Clark, Faron Young, Tanya Tucker, Bill Anderson, B.J. Thomas (who was added to the Grand Ole Opry as a regular member just a few months ago), Jerry Clower and Gene Watson (who signed with the label this year), also continued to keep busy with recording and tours in 1981.

Commenting on the label's notable success in breaking both Gibbs and Strait this year, MCA's vice president of promotion Erv Woolsey is quick to point out that radio stations are "eager to play new artists—but only after music directors are convinced a new record is a hit."

"We try to give our artists the opportunity to expand their careers in whatever direction they may have talent," Foglesong stresses. That this has worked well is borne out by the fact that Barbara Mandrell's across-the-board career coverage and talent earned her the very valued "entertainer of the year" award from the CMA for 1980-81, an honor she reinforced later by winning the same accolade from the California-based Academy of Country Music. She also scored a gold album for "The Best Of Barbara Mandrell."

The Oak Ridge Boys' "Fancy Free" album (which happens to contain the group's smash, "Elvira") has sold more than a

(Continued on page WOCM-39)

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the World of Country Music

Songs Hypnotize Airwaves With Lyric, Sound and Soul

By EDWARD MORRIS

Nashville publishers and publishers with Nashville offices have enjoyed a year of unparalleled successes. If the notion had lingered that the town's writers were first-rate for country numbers only, it was surely put to rest by such boundary-breakers as "Slow Hand," "9 To 5," "Elvira" and "We're In This Love Together"—all of which were Nashville rooted.

And 1980-81 was also a period during which movie and television producers turned increasingly to Music City publishers for soundtrack material. Tree writers contributed to "So Fine," "Uforia," "Cee Bee," "Texas Lightning" and "This Is Elvis"; ATV scored with cuts in "Coast To Coast," "The Exterminator," "Friday Night Fool," and "The Pride Of Jesse Hallam"; Warner Bros. showed its cinema/video colors via "Take This Job And Shove It," "Any Which Way You Can" and "Dukes Of Hazzard."

Combine's music permeated the critically acclaimed documentary, "Heartworn Highways." Debdave/Briarpatch added its flavor to "Roadie."

A significant advance in publishing activity was the stepping up of communications between Nashville companies and the music markets in Los Angeles, New York and the European capitals.

Jay Leipzig, publicist for United Artists Music, notes that songs by UA's Nashville writers have been pitched successfully to the Carpenters, the Burrito Brothers, Anne Murray, Cheryl Ladd and Nana Mouskouri. Conversely, out-of-town UA composers have had country cuts by Don King, Susie Allanson and Sammi Jo Cole.

Explaining how Al Jarreau got his winning "We're In This Love Together," April/Blackwood's Judy Harris says, "We just mailed a tape to Jarreau's producer/manager. It was almost on a lark. But all our offices have the entire catalog on hand. When a writer brings in a demo to one office, copies of it are sent to all the other offices."

Edward Morris is Billboard Gospel Editor in Nashville.

Cedarwood says that all of its pitching beyond Nashville "is still done by phone and letter follow-up," adding that "trips are made to Los Angeles quarterly." Cedarwood has publishing on George Jones' latest charter, "Still Doin' Time," and its catalog yields such perennial hits as "Pride," "Detroit City," "Ruby Don't Take Your Love To Town," "Slowly" and "Teddy Bear." The upcoming Willie Nelson/Webb Pierce and Mel Tillis/Webb Pierce duet albums augur a good deal more Cedarwood prominence.

Screen Gems/Colgems/EMI has a mixed pitching system, according to professional manager Charlie Feldman. "We do it through our other offices, but we also reach out on our own by phone or by travel to Los Angeles and New York." This fluidity, Feldman contends, has "opened up things quite a bit. There are people in New York and on the coast who now feel that Nashville is really a songwriter's town. It's not easier to get songs cut, necessarily, but more people are keyed into Nashville." This seems a fair assessment. For example, Brenda Lee cut the title song for the movie "Only When I Laugh," although it was written by Screen Gems/Colgems writers not attached to the Nashville office.

The company has racked up country chart successes over the past year with "Following The Feeling" (Moe Bandy), "Crying In The Rain" (Tammy Wynette), "The Best Bedroom In Town" (Judy Bailey), "Maybe I Should Have Been Listening" (Gene Watson) and "He'll Have To Go" and "Am I Losing You" (Ronnie Milsap).

Camille Shelton, copyright administrator for House Of Gold, reports that the firm has an independent songplugger in Los Angeles and that reps from the Nashville office have "good phone and travel contact" with Los Angeles and New York. While House Of Gold has had no movie or tv cuts this year, it is in discussion with Paramount to make the song "The Cowboy And The Lady" into a tv series.

Razzy Bailey, the RCA artist who is produced by House Of Gold's Bob Montgomery, has taken several of the company's songs to chart heights, including "Friends," "True Life Country Music," "Midnight Hauler" and "Anywhere There's A Jukebox." Bobby Goldsboro has hit with "Love Ain't Never

Hurt Nobody," while Van Stephenson (who also writes for House Of Gold) has notched the pop charts with "You've Got A Good Love Coming."

At the Al Gallico company, Linda Kimball notes that the Nashville office generally works through its Los Angeles counterpart to plug songs with crossover potential. "A lot of times," Kimball says, "Mr. Gallico will call us and ask for a particular type of song. We're crisscrossing a lot. He's bringing some stuff in from L.A. to pitch here."

Gallico numbers that have made major headway in country this year include "Feedin' The Fire" (Zella Lehr), "Takin' It Easy" (Lacy J. Dalton), "Chicken Truck" (John Anderson), "Just Like Me" and "Cinderella" (Terry Gregory) and "Sleepin' With The Radio On" (Charly McClain). Paul Anka cut "I've Been Waiting For You All Of My Life."

At Peer-Southern's Nashville outpost, professional manager Billy Stone says "L.A. is looking more for Nashville songs now than ever before." He adds, "Our standards are always being cut and points, as examples, to "I Love You A Thousand Ways" (John Anderson), "What In The World's Come Over You" (Tom Jones) and "Don't Get Above Your Raising" (Ricky Skaggs) and "It Wasn't God Who Made Honky Tonk Angels" (Waylon Jennings/Jessi Colter).

Tree continues to be among the most active and innovative publishers, with a busy production company, a new production arrangement with Handshake Records and an "instant" high profile in gospel music. Donna Hilley, Tree's vice president, says the company has a west coast representative for moving its songs and that it keeps one of its writers or its president, Buddy Killen, "out there all the time."

As of the year ending in September, Tree had had six No. 1 country hits: "I Feel Like Loving You Again," "I Loved 'Em Everyone" and "Party Time" (T.G. Sheppard), "She Can't Say That Anymore" (John Conlee), "That's All That Matters To Me" (Mickey Gilley) and "Older Women" (Ronnie McDowell).

The company also gained pop cuts via Neil Diamond, Barbara Streisand, Tom Jones, Ray Charles and Englebert Humperdinck. Of particular note is the fact that Tree's gospel mu-

(Continued on page WOCM-36)

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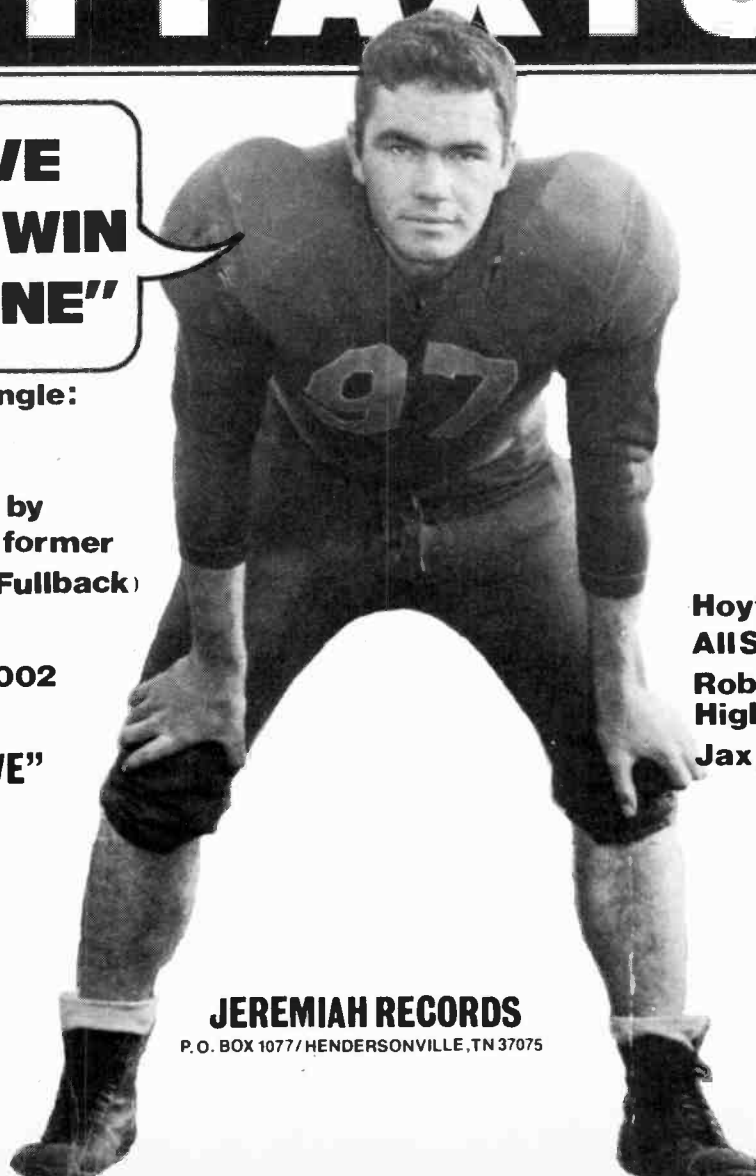
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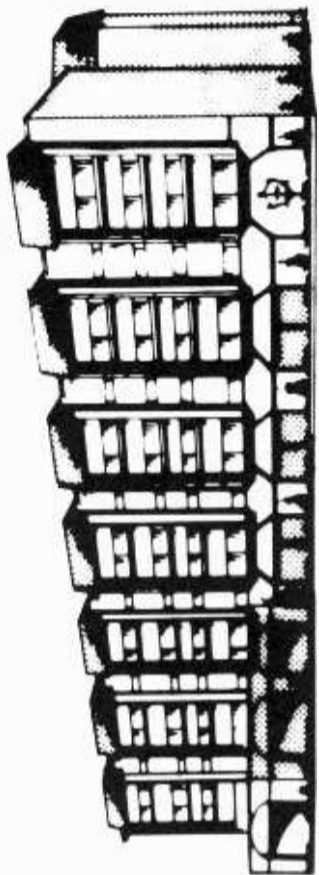
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Fanning The Flames

• Continued from page WOCM-4

names to designer western-wear lines and tied in effective cross-merchandising promotions in the process.

Magazines once indifferent to country now clamored to get in on the act—or acts, as the case may be. Nashville artists shared their views and lifestyles on the pages of Playboy, Esquire, Newsweek and Time, while publications like Stereo Review, People and Rolling Stone praised new country releases on their prestigious review pages.

It seemed as though everyone wanted to write about country. Books written about country celebrities—and written BY country celebrities as well—crowded the racks, exposing enough details to satisfy almost every fan. Noted rock'n'roll profiler Chet Flippo raised more than a few eyebrows with his behind-the-scenes expose of Hank Williams, while Ellis Nassour did the same with his unauthorized biography of the late Patsy Cline.

Meanwhile, Hank's successful junior edition described the shambles of living life-without-father, his famous mountain-climbing accident and the rejuvenation of his career on the pages of his autobiography, "Living Proof," now scheduled to become a made-for-tv movie. Jeannie C. Riley chronicled how "Harper Valley P.T.A." nearly destroyed her personal life and career in "From The Valley To The Mountain Top." Tammy Wynette told, if not everything, then at least enough to keep tongues wagging, in her autobiography, "Stand By Your Man," also a 1981 tv movie. And Mr. Storyteller himself, Tom T. Hall, worked hard on his Doubleday offering due out later this year.

It was a year of strides forward for country. It almost seemed there wasn't anything its performers couldn't accomplish. Laconic Waylon Jennings starred in his own network special. So did Larry Gatlin. Barbara Mandrell and her two sisters stormed Hollywood on their own series and scampered off with the kind of ratings NBC prays for nightly. Dottie West turned down the starring role on Broadway in "Best Little Whorehouse In Texas" to concentrate on her concerts. "Middle Age Crazy," a country hit for Jerry Lee Lewis, became the plot of a movie with Bruce Dern and Ann-Margret. Johnny Paycheck and Lacy J. Dalton had cameo roles in another Hollywood offering based on a country song, "Take This Job And Shove It."

Kenny Rogers moved back over into pop with the help of producer Lionel Richie. Dolly won over everyone's heart in her film debut, "9 To 5," and cemented her pop foothold at the same time.

The international front seemed somehow less inaccessible for country artists in 1981, as sales in European and Asian nations continued sneaking upward. And on the domestic front, the future had never looked rosier.

Arthur Godfrey addressed the annual Country Radio Seminar in Nashville and in classic understatement, commented: "When I was in radio, it wasn't like this." Indeed it wasn't. But then, neither—when it started out—was country radio. By 1981, however, entertainment syndicators had glimpsed country's green and were investing big budgets into Nashville-centered music shows.

Suddenly, there were country countdowns, country interview shows, live country concert broadcasts, automated country oldies shows . . . just about anything a country programmer might want. And since a lot of stations broadcasting fulltime country music in 1981 were completely new to the field, they were eager and ready for the direction.

As the year went on, it seemed that country's own obsession with crossing over as a measure of its success began to relax. And, as a result, more country artists seemed to be crossing over in droves.

It was a year when radio welcomed new product by new artists, when unknowns hit the top 10 of the charts with carefree abandon, when traditional country appeared as attractive to young performers starting out as contemporary did.

The Grand Ole Opry, the granddaddy of them all, recognized the handwriting on the wall and capitulated to an industry-wide need for new lifeblood by adding several new members. More records were released, and their quality had never been any better.

John Denver came to Nashville to cut an album, and found himself back on the country charts once more. Nashville also hosted Paul Anka and Paul Williams and Millie Jackson. Even the highly-acclaimed jazz-oriented Crusaders arrived to experiment with their own style of country.

But in the long run, when all was said and done, the simple fact remained that no longer is it the exception for outside artists to succumb to country fever. Not with the excellent caliber of today's country songwriters, or with the expertise of modern-day country players.

After all, it's pretty hard to turn your back on that \$526 million worth of sales.

So, in the final analysis, maybe 1981 did have a unifying theme: Maybe it will be remembered as The Year Country Grew Up. The year that the country recording industry transcended its media-affixed hyperbole, its pseudo-urban cowboy craziness, and moved on to more serious matters.

Maybe 1981 will be remembered as the year when people stopped noticing whether Madison Avenue still wore cowboy hats or whether mechanical bulls could have an effect on country's popularity. The revolution had taken place, quietly and smoothly, and there was little need for concern.

Country music was here to stay.

Billboard

Sound And Soul

• Continued from page WOCM-35

sic branch, Meadowgreen, less than a year old, has already accounted for 73 cuts.

According to Hillel, Tree has become BMI's largest award-winning publisher for all time.

Jerry Crutchfield, head of MCA's publishing office in Nashville, says there's a "very good working relationship" among the company's various regional headquarters and that all material that "has potential" is circulated from Nashville to the branches. "If I get a hot song," says Crutchfield, "I can get it out to the coast in one day." He also reports that there is now a high level of intracompany cooperation in finding material for movies and tv. "We're given assignments now," he says.

An award-winning gospel producer, Crutchfield acknowledges MCA's thinness in that field. "If I could sign up a couple of Christian writers, that would give us the balance we need."

Johnny Wright, of Warner Bros., cites such hits of Nashville origin as the Pointer Sisters' "Slow Hand" (cowritten with a Los Angeles writer), "Theme From The Dukes Of Hazzard" (Waylon Jennings), "Cowboys And Clowns" (Ronnie Milsap) and "If Drinking Don't Kill Me" (George Jones).

Chappell/Intersong made a string of strong showings this season with a variety of pop/country offerings, including "One In A Million" (Johnny Lee), "You Don't Know Me" (Mickey Gilley), "It's Now Or Never" (John Schneider), "Blessed Are The Believers" (Anne Murray) "What Are We Doing In Love" (Dottie West), "Rest Your Love On Me" (Conway Twitty), "Somebody's Knockin'" (Terri Gibbs) and "Do You Love As Good As You Look" (Bellamy Brothers).

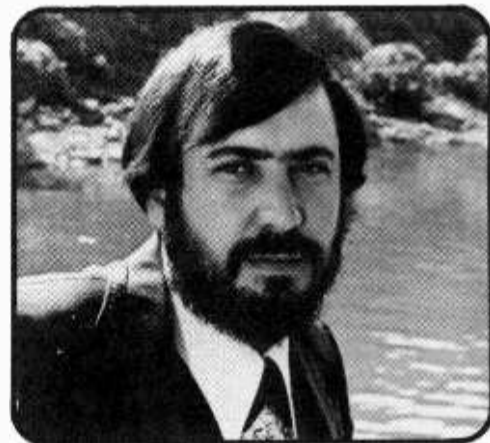
The venerable Acuff-Rose operation was especially impressive in the staying power of its older catalog material, as witnessed by "Elvira" (a crossover triumph for the Oak Ridge Boys), "It's A Lovely, Lovely World" (Gail Davies), "Crying" (Don McLean), "Hey Joe, Hey Moe" (Joe Stampley, Moe Bandy), and "Take Me As I Am" (Bobby Bare).

Pi-Gem/Chess had a series of chart-toppers through Barbara Mandrell and Ronnie Milsap, principally. Its catalog has just been purchased by the Welk Music Group.

Welk again demonstrated this year that it has one of Nashville's strongest and most prolific stables of writers. Among the stalwarts are Bob McDill, Bobby Emmons, Wayland Holyfield, Dickey Lee, Chips Moman, and Don Williams.

Recent winners from Welk are "Falling Again" (Don Williams), "Are We Dreamin' The Same Dream" (Charlie Rich), "Cowboy's Don't Shoot Straight (Like They Used To)" (Tammy Wynette), "Louisiana Saturday Night" (Mel McDaniel) and "I Need Someone To Hold Me When I Cry" (Janie Fricke).

Billboard



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RECORDS

Global Community

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the list of writers added the ASCAP roster are Johnny Cash, June Carter Cash, Chris Christian, Wayland Holyfield, Carl Belew, Duddle Owens, Chick Raines, Reba Rambo, Troy Seals, Whitey Shafer, Margo Smith and Lanny Wolfe.

ASCAP also believes strongly in participation in trade organizations. Appointments include president Hal David's CMA board position and southern regional director Connie Bradley's board of directors positions for the Nashville Music Assn., the GMA, the Nashville Songwriters Assn. International and the chamber of commerce committee for the music industry.

Although SESAC has long been known for its strength in gospel music, vice president Dianne Petty says that 1981 gave more visibility across the board for the society.

On the local level, highlights included the Bellamy Brothers No. 1 country song, "Do You Love As Good As You Look," which was partially penned by Jerry Gillespie and Charlie Black, SESAC writers for Tri-Chappell. Gillespie also cowrote Terri Gibbs' top 10 debut, "Somebody's Knockin'." Other successes include Billy Larkin's top 20 "Longing For The High" and four cuts on George Strait's debut MCA album, "Strait Country," including his debut top 10 single, "Unwound" and his followup, "Down And Out."

The fact that SESAC is smaller than BMI or ASCAP has given Petty the opportunity to actively help her writers find publishers and get cuts. In one case, she proved instrumental in getting a label deal with Elektra for Kay T. Oslin.

Named vice president this year for SESAC were Petty, Jim Black and Nicholas Arcomano. SESAC rates will escalate in October, with minimum payment for the writer and publisher of a No. 1 country record going to \$50,000; pop, \$60,000; and adult contemporary, \$65,000.

Now in her 13th year as executive director for the Nashville Songwriters Assn. International, Maggie Cavender says that 1981 has been the most successful for the organization. Under the leadership of Randy Goodrum, NSAI has vamped up its committees to include finance, membership, research and development and a special video committee to study the impact that industry will have upon the songwriter. The organization's hard work has paid off in terms of membership growth, which is currently pushing 1,700 persons.

Other highlights for the year include two successful songwriter showcases, a winter symposium and a summer seminar. Plans for next year include additional showcases, perhaps including some outside of Nashville, and vamping up the summer seminar to make it appealing to both the professional and the amateur songwriter. Cavendar also points to the decision of the copyright tribunal as a landmark for all songwriters.

Under the guidance of Joe Moscheo, the local chapter of NARAS staged a luncheon featuring guest speaker RIAA president Stan Gortikov, a Ray Stevens show at the Tenn. Performing Arts Center, a Wright Bros. showcase and a master class with the Waverly Consort. The organization also began a chapter newsletter.

Setting its sights on 800 members by the first of the year, NARAS hosted a skating party/membership drive function the first of October and plans a jazz showcase later in the month. Over Thanksgiving, some 90 members of the local chapter are venturing to Jamaica for seminars and forums.

Upcoming NARAS events include a Bobby Jones showcase and more educational lunches for the benefit of the organization's scholarship fund. NARAS also hopes to revive its W.O.R.S.T. (world's oldest rock stars together) show and a most valuable players awards banquet (formerly called the superpickers' awards banquet).

Voted national president for NARAS this year was Bill Ivey, director of the Country Music Foundation (CMF). This past year, the library and media center of the CMF worked with the Franklin Mint Society, compiling fifty two-record sets of remastered vintage recordings from the Foundation's archives; assisted with Columbia Records' Heritage series, reissues of historical CBS material; worked on everything from graphics to mastering for the Time Life Series, reissues of historical country music material dating from the '20s. The foundation also worked on the Smithsonian Collection of Country Music Classics, which was released in June.

Among the exhibits the CMF coordinated for the Country Music Hall of Fame was "Rare Country," a display of rare country items including Kinesckles. Future plans for the CMF include upgrading its video lab to broadcast quality and promoting the museum on a national level as one of the major popular music centers in the world.

Ivey notes that country music growing appeal has brought a higher percentage of white collar fans to the Hall of Fame museum. Now, museum personnel must devote more time outlining country music's roots. "In 1971, we attracted a high percentage of knowledgeable fans who knew who Hank Williams and the Carter Family were. The new fans know Eddie Rabbitt, Crystal Gayle and Kenny Rogers, but they might not know who Jimmie Rodgers was."

1981 marked the admission of John Conlee, B.J. Thomas and Boxcar Willie to the Grand Ole Opry, bringing total membership up to 61. And for the third year in a row, the PBS network televised "Live From The Grand Ole Opry." Following the telecast, PBS commemorated the special for being the all-time most watched evening program on public television.

The Academy of Country Music, under the leadership of Bill Boyd, experienced a 10-15% increase in membership over the past year. For the eighth year in a row, its annual televised award show took first place in its time slot. Its 1982 show is slated for April 29, leading off a tv sweeps week. **Billboard**

Live Country Talent

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Jack Sublette, vice president and director of sales for Top Billing International, says that given the present state of the economy, "We are always looking at alternatives and changing thoughts about pricing. We talk about it weekly. We are trying to add percentages on rates because the price range goes up according to the drawing power based on hit records and record sales." Each deal is different, Sublette says, and a turn of events in an act's career can often make it more valuable.

Top Billing has a roster of acts, such as Charly McClain, Razyzy Bailey, Ronnie McDowell, and Bobby Bare, who have been experiencing a steady growth through successful hits and sales, McClain recently enjoyed her first No. 1 country single and landed a choice spot opening on the Kenny Rogers tour.

Some acts locked into set fees, agreed upon far in advance of a hit record, have found themselves playing for much less than other acts whom they outdrew by substantial numbers. The wide popularity of the special marketing packages on tv also created that same problem for some artists.

Billy Deaton, whose agency books Slim Whitman and Boxcar Willie, says the acts' fees have increased ten times as a result of tv marketing efforts, and they are still able to fill as many dates as they wish to play. "They're even bigger than they were last year," Deaton says. "Once you've been on tv, everybody wants to see you. It's instant recognition."

Lee Stroller, manager of Cristy Lane, says there is a definite correlation between her drawing power, particularly in places that she had never played before, and where commercials were aired advertising her album on tv.

Many agents and managers feel that consistent tv exposure is now the single most important factor in increasing an act's drawing power with the hit record next. They are quick to add, however, that hit records are what make the tv appearances happen—one feeds on the other.

The fear of overkill from overexposure seems to have been somewhat dispelled by the success of Barbara Mandrell and the Mandrell Sisters network series and the popular commercials made by Eddie Rabbitt and Charlie Daniels.

The film exposure of Dolly Parton, Willie Nelson and Kenny Rogers certainly did nothing to deter their record sales and concert receipts. However, spokesmen for the superstars say that the extent to which their tv and film exposure has affected record sales is difficult to measure because of the volume already moving before these avenues were available to them.

Hank Williams, Jr. is an act whose current string of country hits and increased visibility in the marketplace has necessitated a change in career direction. Williams has played in all types of facilities and in a variety of different packages according to Dan Wojcik of Shorty Lavender Talent Agency.

"The last tour on the 'Rowdy' album was in theatres up and down the west coast," says Wojcik. "With the new album 'The Pressure's On,' we're looking for a different type of exposure. He's doing a promotional tour in Germany, which is a first for him, trying to expand his market. He will be working with the Allman Brothers so kids who wouldn't normally go into a country club will get to see him. Maybe they'll come back the next time on their own. The bottom line is to expand the audience and sell records."

Top Billing International is one of the agencies actively pursuing the advantage of the foreign market's interest in country music. According to Top Billing's president Tandy Rice, the agency is doing more international booking now than it did domestically its first year as a company. "Our total '81 international bookings will account for nearly 10% of Top Billings' gross," says Rice.

Bobby Bare, Razyzy Bailey, Kitty Wells, Don Gibson, Jeannie C. Riley and Tom T. Hall are among the acts being booked successfully throughout Europe. Bare has done four tv shows from there with a special from Munich.

Although Ronnie Milsap has launched his biggest pop hit date with "(There's) No Getting Over Me" and is drawing crowds in Las Vegas, Scott Faragher of Dick Blake International says he plans to continue playing dates in areas where he had picked up heavy followings previously with country.

"Ronnie likes to play colleges," Faragher says, pointing out that Milsap has sold out Texas A&M on three occasions. Milsap has three college dates scheduled in November following two weeks at the Nugget Hotel in Reno in October.

"The structure varies from college to college," says Faragher. "Many of them are able to pay well because they cannot show a profit. Ronnie's real strong in clubs and we plan to continue to augment them with concerts."

The cutback in funds in colleges has affected cutbacks on dates, agents say. Many of the colleges now prefer to fill fewer dates with one strong, more expensive act, which obviously hurts opportunities for new or secondary acts.

Manager Carroll Fulmer, who took Leon Everette from a club act in Georgia to a contract with RCA Records in three years, says: "1980 was a good year for breaking acts to turn the corner, because people were really tuned into country music (as Rosanne Cash, Juice Newton, Sylvia, Lacy J. Dalton, Gail Davies, and others can attest). It may be harder today, because there are so many new artists going into country music. When you look at the charts, there are so many in country music doing well. Competition is so much stronger."

In the year ahead, as country music continues to grow in popularity, it will be interesting to see how well live talent can handle holding on to its root audience while reaching out for the vast pop market. **Billboard**

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Country In Film

• Continued from page WOCM-30

buy a record they never would have bought if they hadn't seen the film."

Snuff Garrett has been producing country records for a quarter of a century and has had 35 million-sellers. He's one of the main reasons country music is in films—he started it all with "Every Which Way But Loose," followed by "Bronco Billy" and "Any Which Way You Can" as well as "Smokey and

the Bandit II." He feels film exposure made Eddie Rabbitt and others the pop stars they are today.

Rabbitt's singing of the title song from "Every Which Way But Loose" (with Mel Tillis' "Coca-Cola Cowboy") and his "Drivin' My Life" (from the less successful "Roadie") along with a memorable Miller High Lite commercial catapulted Rabbitt into the pop music market. "Drivin' My Life" made number one in country, adult contemporary and pop and was one reason his album, "Horizon" went gold.

Country music soundtracks have sold well. "Urban Cowboy" sold nearly four million albums. Even "Urban Cowboy

II" (extra cuts made during the film and released later) sold 400,000 copies. The 1977 Johnny Paycheck hit record, "Take This Job and Shove It," "The Night the Lights Went Out in Georgia" and "Ode to Billy Joe" all inspired films of the same name.

Loretta Lynn was already a country superstar when "Coal Miner's Daughter" was made, but the film bio introduced her to people who may have known her name but nothing beyond that. Dolly Parton's "9 to 5" made her one of the hottest country stars in films today. Willie Nelson's "Honeysuckle Rose" bruised his ego when it didn't do too well at the box office, but the soundtrack album sold very well and Nelson's popularity is as high as ever (even though, sources say, he canceled work due to a collapsed lung and is recuperating in Hawaii).

The story of David Frizzell's and Shelly West's "You're the Reason God Made Oklahoma" illustrates best how a movie can make a country music career. "I cut the song and played the record for everybody in the country," says producer Garrett. "I took it around for nine months and every recording company turned the master down. Then I played it for Clint Eastwood and he saw it right away where every record company didn't. He thought it would be a smash. "We put it in 'Any Which Way You Can.' The film came out and the song went to No. 1. It might have made it without the picture, but no one touched it. They all said the sound was dated. They were right—it was dated No. 1, 1981." It was Frizzell's and West's first hit. They were on their way.

"The influence of film on country music has busted it completely wide open," says Brokaw. "If it wasn't for 'Urban Cowboy,' Johnny Lee wouldn't have had 'Looking for Love' as a gold record and Gilley wouldn't have 'Stand By Me.'"

Another Gilley song, "You Don't Know Me" had no problems in the country market, but had trouble crossing over. "If it had been in a film, there would have been no problem," says Brokaw. Johnny Lee's "Prisoner of Hope" also had no film behind it and so it never successfully crossed over into the lucrative pop market.

"Coast to Coast" demonstrates how country music can help a film but not save it. T.G. Sheppard thought he had it made when he did the title song, but nothing happened—to the record or the film. "The film was here for two minutes and left. Nobody heard of the film or the song," says one unhappy record producer.

"Some people want to use country music as a panacea to gain them people at the box office. But it doesn't work," explains Skepner. Adds another country expert, "All the good songs in the world aren't worth sitting through 90 minutes of bad film."

Most agree a film rises or falls on the merits of its script, not its music. But can a bad film hurt country music? "If it's a lousy movie, most people just say that and walk away without thinking about the music," says one producer. But another adds, "Even a poor film can help country music by giving the music more exposure than it would get on the country charts."

More and more actors want to sing country and are doing well in the record marketplace. Actors love to sing country, say the experts, because it's easy, it's fun and it boosts their egos when they cut a record. "But actors like anyone else who sings country really feel it," says Wax. "Eastwood is a country singer from the heart. He loves singing that kind of music."

The doors swing both ways. Sissy and Clint love to sing. Gilley and Sheppard would love to act. Willie Nelson, Dolly Parton, Kenny Rogers, Jerry Reed and others now have made two careers—singing and acting. And that's Hollywood!

Billboard

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Labels Launch

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million copies, while "Elvira" itself is shooting toward the two million sales mark. ("Fancy Free" is the Oaks' sixth MCA LP; the previous five have all been certified gold.)

Several of MCA's country roster have also released gospel product on its sister label, MCA Songbird. These include B.J. Thomas, Roy Clark, and Micki Fuhrman. Soon to come will be additional product by Jeannie C. Riley, Merle Haggard and Barbara Mandrell.

Electra/Asylum Records in Nashville has at its helm a man who, at one time or another in his lengthy career, has handled nearly every aspect of record company business. Today, Jimmy Bowen is vice president of a division which certainly qualifies as one of Nashville's most autonomous ventures. He also produces several acts for the label, including Hank Williams Jr., one of country's fastest-rising superstars.

Bowen believes firmly in the importance of constructing a label on not only proven names but on a large number of building artists . . . artists with the potential to step into pop, country, rock or MOR, no matter where they are based, or where their records are cut.

"I'm glad to see country radio developing a better attitude toward these new acts," says Bowen. "Otherwise, we'd face a distinct burn-out factor. Country music isn't filler music any longer, and without upcoming young talent, the entire industry would suffer."

In Bowen's opinion, the country music community must turn its sights toward coming up with 30 new acts within the next three years to avoid the danger of overexposure of current talent.

In 1981, E/A Nashville did its part to encourage airplay for its acts and to create a roster that offered new and established names. Among the artists now calling Elektra home are Dave Rowland and Sugar, Tompall and the Glaser Brothers, Kieran Kane, Sonny Curtis, Sami Jo Cole, Joe Sun, Eddy Raven, Eddie Rabbitt, Johnny Lee and Hank Williams Jr.

The label generally releases several singles in advance of an album on artists without proven track records. As the singles move up the charts, the label tries to coordinate the act's tour schedule with the manager or booking agency involved, to secure additional exposure. After Johnny Lee's "Looking For Love" promotional tour, he went on the road to open shows for Mickey Gilley. A similar situation occurred this year when Eddie Rabbitt used Sami Jo Cole to open his concerts on the road. Later this year, Tompall and the Glaser Brothers are slated to open for Conway Twitty during a 25-date West Coast concert swing.

On each step of the tour, E/A Nashville seeks further involvement from local radio and retail reps, relying on promotional ploys such as record and ticket giveaways, contests, in-store autograph sessions and print support. In certain cases, the label will underwrite tour costs for its breaking artists if the guaranteed exposure will justify the expenditure.

Once an emerging E/A artist begins to make noticeable dents in airplay and sales, the label puts them in the studio for an album. Joe Sun, Eddy Raven, Kieran Kane and Tompall and the Glasers are now readying their first LP projects for Elektra. Since the label keys the majority of its marketing strength to albums, this strategy plays a big part in the overall picture.

Even in cases where an established artist sells both singles and LPs equally well, E/A Nashville marketing (led by Nick Hunter) and promotion (handled by Bruce Adelman) staff continues to enforce their visibility and to look ahead to the next levels of career accomplishment. In the latter half of last year, for instance, Eddie Rabbitt managed his first gold LP ("Greatest Hits"), his first gold single ("Drivin' My Life Away"), his first top-5 crossover single ("Drivin' My Life Away" again), and his second gold LP ("Horizon"). Within the next few months, Rabbitt moved along to score his first No. 1 pop hit with "I Love A Rainy Night," which became his second gold single, and garnered his first platinum album when "Horizon" went over the 500,000 sales mark.

The effort to move Rabbitt from gold to platinum status as an act involved a multi-level campaign, keyed in his tv special and his highly-popular Miller Beer commercials (which featured the entertainer in a concert sequence singing "I Love A Rainy Night"), and paved the way for his current out-of-the-box pop/country crossover album/single, "Step By Step."

By the same token, Hank Williams Jr. has cut five albums for Elektra, and with each subsequent release, the artist's magnitude increased proportionately. By the end of 1981, the label expects that both "Whiskey Bent And Hell Bound" and "Family Tradition" will both receive gold certifications from the RIAA.

What's ahead for the small but active Nashville E/A division?

More digital recording on its artists, says Bowen, who has already begun mixing E/A product on digital equipment for cleaner sound. Also, he says, by the first of next year, the label will be "heavily into video." Video will be used as a tool to expose new artists without the risk of putting them before live audiences sooner than they develop.

"Well-produced video allows you to create an aura of charisma and mystique around your acts," says Bowen, who is planning video clips for Rabbitt, Kieran Kane and the Glasers.

Ewell Roussell, Elektra's general manager, emphasizes the close relationship these days between a label and its artist's agency and/or manager. He cites the case of Dave Rowland and Sugar, a group which had lost momentum in a string of slick, semi-pop recordings with no noticeable chart impact. Elektra decided to go back and affirm Rowland's country base, which Bowen did in the studio through the group's first

release on the label, "Fool By Your Side," and then again with "The Pleasure's All Mine." Each phase of rebuilding an image for Dave Rowland and Sugar involved the approval of Ken Krage & Co., the act's management firm in L.A.

And it's the same technique the label will probably try when it begins to launch Helen Cornelius later this year: starting with a single that carries hit potential and working from there.

"The time has passed for free T-shirts and satin jackets," comments Bowen. "The key now is selling to adults, to consumers in the 25-60 age range. Better marketing and more attention to new artists is what will keep country music alive and healthy."

Warner Bros. filled out its roster of Emmylou Harris, T.G. Sheppard, the Bellamy Brothers, Rex Allen Jr., Gail Davis and John Anderson with four artist additions in 1981: Karen Brooks, Judy Taylor, the Wright Brothers and Bandana.

The label also initiated its first Warner Bros. country program in the spring, featuring a country sampler called "People Who Make Our Country Great" that was shipped to pop, adult contemporary, Hot 100 and country radio stations, as well as domestic and international retail accounts.

Warner Bros. campaigns involve both the WEA branch and WEA distribution networks. T.G. Sheppard spent several days in Texas doing in-stores for key accounts there, and the acts are encouraged to participate in promotional efforts whenever possible. Sheppard and Davies were instrumental in ensuring the success of this year's first Kidney Foundation Radiothon that involved country radio stations across the U.S.

1981 was a big year for John Anderson, as two of his singles, "1959" and "I'm Just An Old Chunk Of Coal," both scooted into the top 5 of the charts. Anderson stayed on the road more than 275 dates this year, and developed a wide-spread following among fans who gravitated toward his traditional-flavored country sound. His album, "Anderson II," received excellent critical reviews by press and helped make the young singer's name well-known to both radio and retail.

David Frizzell and Shelly West have had three releases since signing with Warner Bros., coming a long way in only one year. Their duet album, "Carrying On The Family Names," spawned not only their homerun single, "You're The Reason God Made Oklahoma," but their follow-up release, "Texas State Of Mind," and Frizzell's "Lefty." They also appeared on several tv programs, including "The John Davidson Show" and "Country Countdown," and through their combined vocal talents, have given country music a bright new duet act on its horizon.

T.G. Sheppard proved his staying power with three back-to-back No. 1 hits that led off with "Do You Wanna Go To Heaven." He also guested on "Midnight Special," Tom Snyder's "Tomorrow Show," and Barbara Mandrell's weekly variety program. Warner Bros. now reports his sales consistently hit the six-figure bracket with each release.

Gail Davies, while not exactly unknown, is still solidifying her exposure in the country field. She had two top-5 singles in 1981, and performed on tv shows like "Midnight Special," "Solid Gold," and "Merv Griffin." Davies and labelmate Sheppard were chosen to cohost "Country Tour U.S.A." this fall, a 26-hour country music radio program. Gail also made several forays onto the club circuit during the year, including a February junket to visit local tv, radio and retail outlets in L.A., Seattle, Houston and Austin. Davies, who produces her own albums, is now working on her third for Warner Bros.

The record company's biggest draw, Emmylou Harris, let no grass grow under her feet in 1981. She earned no fewer than four gold albums during the year, along with her second Grammy for "best country performance by a duo" on the strength of her single, "That Lovin' You Feelin' Again," sung with Roy Orbison. She also walked away with the CMA's "female vocalist of the year" trophy. Emmylou and her Hot Band headlined several tours during the past 12 months, including a three-week European sojourn which took them to Ireland and England. She did tv appearances in Germany, Holland and France, and a special two-song video of "Mr. Sandman" and "I Don't Have To Crawl" debuted on "Midnight Special." (Both songs were released as singles.) Other high points for Harris included a guest spot on Johnny Cash's network tv special, on HBO's "George Jones And Friends: A Tribute," and a live performance at the NARM/CMA-hosted luncheon show in Florida during NARM's spring meet there.

PolyGram's country division had several changes in its roster in 1981, as it added the Kendalls, Tom Jones, Mickey Newbury, Roger Bowling, Lanny Browning and Steve Woods & the Slingshot Band. These acts joined other label artists Dickey Lee, Reba McEntire, the Statler Brothers and Mac Davis.

The company increased its regional country promotion staff from two to four, and promoted Janet Rickman, formerly publicity manager for the Nashville branch, to West Coast director of press and artists.

During the year, the Statlers re-signed with their long-time label and saw "The Best Of The Statler Brothers" reach double platinum status at the beginning of 1981. Entrenched securely in the hearts of country fans, the Statler Brothers continued to sell out concerts wherever they performed, and were once again the CMA vocal group of the year. They scored a similar honor in the American Music Awards and the Music City News Cover Awards as well.

Mac Davis continued his rejuvenated country recording career as "It's Hard To Be Humble" went gold, and he released "Texas," an album stemming from his roots in that state. His success in cohosting the CMA Awards telecast with Barbara Mandrell last year brought him a similar role for this year's program. Davis starred in "Cheaper To Keep Her," and has been set to costar with Jackie Gleason in a new movie, "The Next Sting," which begins production in November. He also performed a number of dates in Las Vegas.

It had been a dry spell for singer Tom Jones before he signed on with PolyGram, but producers Steve Popovich and Bill Justis quickly remedied that drought by putting him back on the country charts with "Darlin'."

Meanwhile, the Kendalls left Ovation and moved over to join the label, at the same time shifting their base of recording activity southward to Muscle Shoals and working with producer Jerry Gillespie, who had written their biggest hit, "Heaven's Just A Sin Away." The Kendalls' first PolyGram album, "Let-tin' You In On A Feelin'," looked like a success as its initial single, "Teach Me To Cheat," performed the way the duo's best-sellers usually do.

Reba McEntire continued to build as an artist, having no trouble sliding into the top 15 each time out. Her album, "Feel The Fire," was her most successful yet, and with a new William Morris booking affiliation, the energetic singer began playing larger auditoriums on her tours.

PolyGram/Mercury in Nashville, under the direction of Jerry Kennedy and Frank Leffel, will be working closely with its new acquisitions and developing artists in the coming year, reinforcing its belief in their future strengths.

Capitol/EMI/Liberty harbors in its Nashville roster a number of artists who could be accurately described as potential stars still in the developmental stages. Among these are Deborah Allen, Diane Pfeifer, Keith Stegall, Susie Allanson, Kin Vassy and Bobby Smith.

As a promotional tool, Deborah Allen pocket mirrors were sent to radio stations in key markets to promote her single, "You Make Me Wonder Why." When the label released Susie Allanson's "Run To Her," it also shipped out a number of jogging shorts stamped with the artist's name and record title for radio and retail.

The headliners at the label continued, of course, to do well: Kenny Rogers, Dottie West, Anne Murray. West broadened her base with two crossover singles, as did one of 1981's most popular success stories—Juice Newton.

With back-to-back country/pop hit singles ("Angel Of The Morning" and "Queen Of Hearts") and a smash album, "Juice," the singer embarked on a tour of Europe and South Africa, followed by an extensive U.S. tour with her band, Silver Spur. She also toured with Eddie Rabbitt, and turned up on "The Today Show," "Tomorrow Coast To Coast" and "Midnight Special." The label shot video for both singles and ran as national tv promotions for her product. It also made up special decks of playing cards featuring a four-color head shot of Juice wearing a red heart-shaped locket, and 3-by-3 posters of the same graphics for in-store use.

Capitol/EMI/Liberty also imported Gerrie McDowell to Nashville as its national country promotion director, the first female to hold such a position at any major record company.

Three independent labels each managed to make a sizeable splash into the country waters this year with no previous country track records: Excelsior, Alfa and Handshake.

Excelsior started the year as Pickwick International's in-house country label, under the direction of its president, Don Johnson, and a&r director, Steve Vining. Excelsior's initial success came from a platinum album named "Chipmunk Punk," which had been recorded in Nashville, so the company's expansion into fulltime country looked like a positive gesture on Pickwick's part. The label signed David Houston, Donna Hazard, Canadian singer Carroll Baker and the Concrete Cowboy Band, among others, and in its first nine months of operation, was already solidly on the charts.

By late August of 1981, however, its future looked up in the air. Both Vining and Johnson left Pickwick with an announced intention to purchase Excelsior outright from Pickwick, if possible. Otherwise, they said, they planned to form their own label in Nashville and continue to operate in the field of country music.

Alfa Records, a Japanese-owned label headquartered in Los Angeles under the direction of Bob Fead, had already launched pop act Billy & the Beaters by the time it signed the Corbin-Hanner Band as its first foray into country. Both Dave Hanner and Bob Corbin were well-known country songwriters in their own right, and were produced by Tommy West. Alfa charted two singles from the group's debut album, and hosted a huge industry reception and showcase in the band's honor at Nashville's Radisson Hotel in late summer. As the band's image began to take hold and radio became more aware of their records, Corbin-Hanner's bid for country success looked more assured.

Ron Alexenburg's Handshake Records released its debut country single by an industry unknown named Terry Gregory and watched it scoot straight into the top half of the charts. With no heavy publicity surrounding her, and no strong advance build-up, Gregory managed to do well her first trip up to the plate, giving Handshake credibility among country circles. Her second single, "Cinderella," promised to repeat its predecessor's success to close out Handshake's 1981 country launch.

If the majors maintained their lion's share of chart action and attention throughout 1981, the smaller independents nonetheless had their own varying degrees of success.

It was an interesting year, overall. It was also a year of certifiable take-it-to-the-bank results for Nashville's hard-working country divisions. In spite of staff cuts, streamlined budgets and long hours, the record companies managed to turn a year of soft industry sales into a profitable moneymaker for country music. Through intelligent marketing and merchandising campaigns, they infused new energy into the industry while setting a number of new careers in motion.

It was, in short, a year in which record companies cared enough to sign the very best. And audiences cared enough to listen.



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Country

Opry Celebration Offers Crowded Itinerary

• Continued from page 1

attend, bringing the grand total for Nashville's coffers to approximately \$2,000,000, according to Kinney.

Checking in for the week-long fest packed with corporate meetings, label shows, awards ceremonies, banquets and parties are upper echelon industry representatives, radio programmers, deejays, retailers, agents, artists, managers, publishers and producers.

Festivities officially began Friday (9) with the opening of the annual CMA Talent Buyers Seminar. Held at the Hyatt Regency, the four-day event was highlighted with a tribute to booking agent Hap Peebles for his 50th year in the business.

One of the week's most prestigious events, the 15th annual CMA Awards Show, is Monday (12). The 90-minute telecast from the Grand Ole Opry is followed by a post-awards bash and live radio broadcast.

As usual, label activity is strong, with several major record company showcases, a few smaller label functions and numerous invitation-only

parties to the showcases will be sold to the public for \$10 per day, up from the \$3 per show rate last year.

RCA opens the label showcases Wednesday (14). Appearing on its two-hour morning show are Sue Powell, the Tennessee Express, Leon Everette, Jerry Reed and Dean Dillon. Wednesday afternoon Mel McDaniel, Deborah Allen, Bobby Smith and Dottie West take the stage for Capitol/EMI-America/Liberty.

George Jones, Joe Stampley, Moe Bandy, Ronnie McDowell, Janie Fricke and Merle Haggard share the CBS spotlight Wednesday evening, followed by the label's annual invitation-only president's party on the mezzanine of Opryland Hotel.

Thursday afternoon (15) MCA holds its showcase with Kippi Brannon, the Thrasher Brothers, the Oak Ridge Boys, Terri Gibbs, Lee Greenwood and John Conlee. MCA is also providing the talent lineup—Brenda Lee, George Strait and Bill Monroe—for the Federation of Country Air Personalities (FICAP) banquet Friday (16).

First Generation's showcase is

Thursday evening, with appearances from its entire roster—Stonewall Jackson, Jean Shepard, Charlie Louvin, Justin Tubb, Jan Howard, the Vic Willis Trio, Ernest Tubb,

Ray Pillow, Billy Walker and the Wilburn Brothers.

And the Atlas Artists Bureau show and dance is Friday evening, featuring Wyatt Webb, Doyle Holly, Ted Barton, Ruby Falls, Bobby G. Rice, Buck Trent, Bill Sterling, Bobby Lewis, Dave Dudley, Jimmy Gateley, the Vic Willis Trio, Justin Tubb, Jack Greene, Kenny Price and Ernest Tubb.

There is a noticeable lack of late night entertainment from major acts this year, probably due in part to the lack of a premier nightspot in Nashville since the demise of the Exit/In. However, Elektra/Asylum is showcasing two of its most recent roster additions—Kieran Kane and Helen Cornelius—at the Stockyard Thursday night. And Warner Bros. act, the Wright Brothers will perform at Opryland Hotel throughout the week.

Despite the week's frenetic pace, most labels manage to squeeze in staff meetings, with top corporate brass coming in for the occasion.

Heading up the Capitol/EMI-America Liberty contingent arriving for festivities is Don Zimmerman, president, Capitol Records, and Jim Mazza, president, Liberty.

CBS is hosting a full-house of some twenty senior executives led by Walter Yetnikoff, president, CBS Records Group, and Richard Asher, deputy president/chief operating officer, CBS Records.

Among those arriving from Elektra/Asylum is Bruce Lundvall, senior vice president.

Leading the pack from MCA are Bob Siner, president, MCA Records; Al Bergamo, president of distributing; and Gene Froelich, president, MCA Inc.

PolyGram attendees include David Braun, president; and Bob Sherwood, executive vice president and general manager.

RCA executives on hand for the week include Jack Craig, division

vice president, U.S.A. and Canada.

And the Warner Bros. crew is headed up by Russ Thyret, senior vice president, marketing; and Andy Wickham, vice president/country division.

And adding glitter to the label activities are the annual ASCAP, BMI and SESAC award banquets, The Nashville Songwriters Assn. dinner, the FICAP seminar and award dinner, the Talent Buyers seminar and a host of shows and events centering around the star of the show, the Grand Ole Opry.

Opry Fund For Artists

NASHVILLE—Half the registration fees for the 56th Opry Birthday Celebration here, Oct. 13-17, will again be donated to the Opry Trust Fund for needy musicians and their families.

Established in 1965, the fund has paid a total of \$741,715.49 to indigent people in the music world. Last year, the fund distributed more than \$29,000 to 10 recipients.

Applicants for the fund need not be members of the Grand Ole Opry.

The Birthday Celebration is open to anyone who earns a portion of his or her income from the music business. Tickets, which sell for \$50 each, provide for admission to the Opry, Opryland, label showcases and several meals.

Mail registration will be completed by Oct. 5, an Opry source says. But tickets can be bought in person at the Opry beginning Oct. 12.

Country Music Month Promoted

NASHVILLE—During October, WJRB-AM is promoting Country Music Month via special programming and giveaway contests.

On Saturday evenings beginning the 10th, the station is broadcasting the International Festival of Country Music recorded at the Wembley Arena in London. Among the artists featured on the show are George Jones, Tammy Wynette, Bobby Bare, Joe Sun, Johnny Cash, Razy Bailey and Jerry Lee Lewis.

Throughout the month, albums featuring artists important to the development of country music will be spotlighted, including early recordings by Ernest Tubb, Roy Acuff, Webb Pierce and the original Carter Family.

OCTOBER 17, 1981, BILLBOARD

Newsbreaks

AUSTIN—Dolly Parton is here filming "The Best Little Whorehouse in Texas" with Burt Reynolds. Recently, Parton was in Hollywood doing pre-production work for the film and writing and recording tracks for the soundtrack album.

NASHVILLE—Ronnie Milsap is the only country artist featured on "The Robert W. Morgan Special Of The Week," a thirteen weekly hour-long syndicated radio program. Milsap's segment will air Oct. 24 and 25. Recent live performances for Milsap include the National Radio Broadcasters Assn. convention in Miami and a benefit concert for David Lipscomb College in Nashville.

NASHVILLE—For his third consecutive year, Bill Anderson and Ralph Emery, WSM-AM Nashville, will cohost NBC's live radio broadcast following the Country Music Assn.'s televised award show Monday (12). The 90-minute program is expected to air on more than 300 stations.

NASHVILLE—Charly McClain is slated for the leading role in a fall segment of ABC-TV series, "Hart To Hart."

NASHVILLE—RCA artist Valentino recently made his second appearance in 45 days on "Siempre en Domingo," a Latin tv variety show which is viewed weekly by more than 600 million people in 16 countries.

LAS VEGAS—David Frizzel & Shelly West began their debut two-week engagement at the Aladdin Hotel Thursday (8). Meanwhile, West's mother Dottie is on a 26 city tour with Kenny Rogers. Upcoming stops on the tour, which ends Nov. 8, include Atlanta, Indianapolis, Kalamazoo, Dayton, Columbus and Terre Haute.

NASHVILLE—Capitol artist Keith Stegall recently flew to Los Angeles to record two songs for the soundtrack of "The Killing At Hell's Gate," a CBS-TV movie-of-the-week airing Oct. 31. Both tunes, "Mary Lee" and "Mister Moonlight," were penned by Stegall and fellow April/Blackwood writer Stewart Harris.

Bandy Gets Promo Push

NASHVILLE—A campaign will get underway this week to heighten Moe Bandy's visibility as a country artist and draw attention to his new Columbia album and single "Rodeo Romeo."

At the center of the campaign is Bandy's Oct. 15 performance at New York City's Sundown nightclub. WKHK-FM is sponsoring a phone-in contest for the two days preceding the appearance. Winners will be given a free dinner with Bandy at a local restaurant and a "Rodeo Romeo" floral bouquet.

Bandy's publicist, Joe Dera, of Rogers & Cowan, says the bouquet was created for the promotion by East River Florists and is made up of yellow roses from Texas in a ceramic boot. In addition to its prize tie-in, the arrangement will be advertised for general sale.

The Sundown show will be taped for syndication by DIR Broadcasting for its "Silver Eagle" series, Dera adds.

Other media exposure confirmed for the Bandy push includes feature articles, layouts or segments in "US," "Penthouse," "Playboy," "People" and "Inside Sports." Bandy will also appear on New York radio and tv shows this week.

USE COUNTRY FOR PROGRAM

NASHVILLE—A Chicago-based company is using country music as a theme for an employee-incentive program it sells to corporations. The John N. Shellman Co. has just added a "country-western" package to a long list of others, including those built around football, baseball, circus, gambling and outer space.

These programs, Shellman says, are used by firms to encourage hourly and salaried employees to suggest cost-reduction ideas. Incentives are in the form of gifts. In the country incentive offering, the gifts to employees range from albums to guitars to tickets to the Country Music Assn. awards show.

The cost to a corporation using Shellman's incentive program is figured on a per diem basis of \$400, plus expenses. The price includes artwork for posters and for bulletins that are inserted in pay envelopes. Shellman explains that the artwork is intentionally made to look plain to give the impression that the incentive campaign is an in-house effort. All gifts are paid for by the company buying the program.

Under the Shellman plan, winners are chosen monthly by drawing. Quarterly, annual and grand prize winners are chosen according to how well an idea can be implemented. Each program runs an average of one year, but Shellman says that when companies find an incentive plan effective, they continue to use it.

ERIN MORRIS

Country Music Week Activities

MONDAY (12) 9 a.m.-12:30 p.m. 6 p.m.-8 p.m. 7 p.m. 8:30 p.m.-10 p.m. 10 p.m.-11:30 p.m. 10 p.m.-12 a.m.	Concluding sessions of CMA Talent Buyers Seminar Third National Bank reception honoring CMA board Semifinals of Seagram's 7 1981 International Battle Of The Bands 15th Annual CMA Awards Show CMA post-awards radio broadcast on NBC CMA post-awards party	Hyatt Regency Opryland Polk Theater, TPAC Grand Ole Opry House Opryland Hotel Ballroom Opryland Hotel Ballroom
TUESDAY (13) 9 a.m.-4 p.m. 2 p.m.-5 p.m. 5:30 p.m.-7 p.m. 7 p.m. 7 p.m. 7 p.m.	CMA fourth quarterly board meeting Early Bird Bluegrass Concert WSM/Grand Ole Opry Dinner BMI awards dinner Grand Ole Opry Spectacular Semifinals of Seagram's 7 1981 International Battle Of The Bands	First American Center Grand Ole Opry House Opryland Plaza BMI Building Grand Ole Opry House Polk Theater, TPAC
WEDNESDAY (14) 10 a.m.-Noon Noon-1:30 p.m. 1:30 p.m.-4:30 p.m. 5 p.m.-6:30 p.m. 6 p.m. 6:30 p.m.-9 p.m. 7 p.m.	RCA Records show Lunch Capitol/EMI-America/Liberty Records show Dinner ASCAP awards dinner CBS Records show Semifinals of Seagram's 7 1981 International Battle Of The Bands	Grand Ole Opry House Opryland Plaza Grand Ole Opry House Opryland Plaza Maxwell House Grand Ole Opry House Polk Theater, TPAC
THURSDAY (15) 9:30 a.m.-10:30 a.m. 10:30 a.m.-Noon 1 p.m.-4 p.m. 4:30 p.m.-6:30 p.m. 6:30 p.m.-8 p.m. 8 p.m. 7 p.m. 8:30 p.m.-10:30 p.m.	CMA membership meeting Federation Of International Country Air Personalities (FICAP) radio seminar MCA Records show Dinner First Generation Records show SESAC awards dinner Semifinals of Seagram's 7 1981 International Battle Of The Bands Sho-Bud/Baldwin/Gretsch birthday show	Knoxville Room, Opryland Hotel Opryland Hotel Grand Ole Opry House Opryland Plaza Grand Ole Opry House Woodmont Country Club Polk Theater, TPAC Grand Ole Opry House
FRIDAY (16) 9 a.m.-Noon Hotel Noon-2 p.m. 2 p.m.-4:30 p.m. Hotel 6 p.m.-10 p.m. 7 p.m. 10 p.m.-1 a.m.	Artist/DJ tape session CMA/DJ luncheon Artist/DJ tape session FICAP banquet and show Semifinals of Seagram's 7 1981 International Battle Of The Bands Atlas Artists Bureau show and dance	Chattanooga Room, Opryland Memphis Room Opryland Hotel Chattanooga Room, Opryland Hyatt Regency Polk Theater, TPAC Opryland Gaslight Theatre
SATURDAY (17) 11:30 a.m.-1:30 p.m. 10 a.m.-7 p.m. 7 p.m.	Tom T. Hall luncheon for CMA member disk jockeys Opryland U.S.A./Grand Ole Opry 56th birthday celebration show Finals of Seagram's 7 1981 International Battle Of The Bands	Fox Hollow Grand Ole Opry House Polk Theater, TPAC

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Billboard Hot Country Singles

Survey For Week Ending 10/17/81

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	12	STEP BY STEP —Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy). Elektra 47174 (Briarpatch, Deb/Dave, BMI)	35	43	3	THEM GOOD OL' BOYS ARE BAD —John Schneider (J. Pennig, J. Harrington, K. Espy). Scotti Bros. 35-02489-3 (Flowering Stone, ASCAP)	69	NEW ENTRY		TELL ME WHY —Earl Thomas Conley (E. T. Conley, J. B. Acklen). RCA 12344 (Blue Moon, Easy Listening, April, ASCAP)
2	3	14	TAKE IT EASY —Lacy J. Dalton (M. Sherrill, B. Sherrill, L. Dalton). Columbia 18-2188 (Algee, BMI)	36	47	3	STILL DOIN' TIME —George Jones (J. Moffat, M. B. Heene). Epic 14-02526 (Cedarwood, BMI)	70	85	2	PARDON MY FRENCH —Bobby G. Rice (B. Gibson, J. Duncan). Charta 166 (NSD) (Hit Kit, Jason Dee, BMI)
3	8	9	NEVER BEEN SO LOVED —Charley Pride (N. Wilson, W. Holyfield). RCA 12294 (Al Gallico, Dusty Roads, BMI/Bibo, ASCAP)	37	49	2	YOU'RE MY FAVORITE STAR —Bellamy Brothers (D. Bellamy). Warner/Curb 49815 (Famous, Bellamy Bros., ASCAP)	71	52	10	YOU (Make Me Wonder Why) —Deborah Allen (D. Allen, D. Van Hoy). Capitol 5014 (Duchess, Posey), Tree, BMI)
4	4	14	HURRICANE —Leon Everette (K. Stegal, S. Harris, T. Schuyler). RCA 12270 (Blackwood, BMI; Rich Bin, ASCAP)	38	41	6	YOU WERE THERE —Freddie Hart (B. Morrison, J. MacRae). Sunbird 7565 (Southern Nights, ASCAP)	72	54	11	I RECALL A GYPSY WOMAN —B.J. Thomas (Reynolds, B. McMill, MCA 51151 (Jack, BMI)
5	7	13	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY —Janie Fricke (B. McMill, W. Holyfield). Columbia 18-02197 (Hall-Clement, Bibo, BMI, ASCAP)	39	50	2	THE WOMAN IN ME —Crystal Gayle (S.M. Thomas). Columbia 18-02523 (O.A.S., ASCAP)	73	55	10	BIG LIKE A RIVER —Tennessee Express (A. Wilburn, J. Duncan). RCA 12277 (Prime Time, ASCAP; Master Craft, BMI)
6	10	8	MY BABY THINKS HE'S A TRAIN —Rosanne Cash (L. Preston). Columbia 18-02463 (Bug, Whiskey Drinkin, Paw, Paw, BMI)	40	58	3	FOURTEEN KARAT MIND —Gene Watson (D. Frazier, L. Lee). MCA 51183 (Acuff-Rose, BMI)	74	NEW ENTRY		WHO DO YOU KNOW IN CALIFORNIA —Eddy Raven (E. Raven). Elektra 47216 (Milene, ASCAP)
7	11	9	SLEEPIN WITH THE RADIO ON —Charly McClain (S. Davis). Epic 14-02421 (Algee, BMI)	41	5	16	TODAY ALL OVER AGAIN —Reba McEntire (B. Harden, L. J. Dillon). Mercury 57054 (Coal Miner, King Coal, BMI, ASCAP)	75	NEW ENTRY		I'LL STILL BE LOVING YOU —Mundo Earwood (J. Earwood). Excelsior 1019 (Music West Of The Pecos, BMI)
8	9	12	CHICKEN TRUCK/I LOVE YOU A THOUSAND WAYS —John Anderson (J. Anderson, E.J. Parker, M. Fields/L. Frizzell, J. Beck). Warner Bros. 49552 (Al Gallico, Peer, BMI)	42	6	14	IT DON'T HURT ME HALF AS BAD —Ray Price (J. Allen, D. Lay, B. Lindsay). Dimension 1021 (Combine, BMI)	76	NEW ENTRY		NOW THAT THE FEELING'S GONE —Billy "Crash" Craddock (M. Buckins, R. McCormick), Capitol 5051 (Muscle Shoals, BMI)
9	18	7	FANCY FREE —Oak Ridge Boys (J. Hinson, R. August). MCA 51169 (Goldline, Silverline, ASCAP/BMI)	43	14	13	WHEN YOU FALL IN LOVE EVERYTHING'S A WALTZ —Ed Bruce (P. Bruce, E. Bruce, R. Peterson). MCA 51139 (Tree, Sugarplum, BMI)	77	NEW ENTRY		SLIPPIN OUT, SLIPPIN IN —Bill Nash (D. Burgess). Liberty 1433 (Barnwood, BMI)
10	12	9	TEACH ME TO CHEAT —The Kendalls (T. Skinner, K. Bell, J.L. Wallace). Mercury 57055 (Hall-Clement, BMI)	44	15	11	I LOVE MY TRUCK —Glen Campbell (J. Rainey). Mirage 3845 (Glenland, BMI)	78	56	9	MARRIED WOMEN —Sonny Curtis (B. McMill). Elektra 47176 (Hall-Clement, BMI)
11	21	6	SHARE YOUR LOVE WITH ME —Kenny Rogers (A. Bragg, D. Malone). Liberty 1430 (Duchess, BMI)	45	16	11	SHE BELONGS TO EVERYONE BUT ME —The Burrito Brothers (J. Beland, G. Guilbeau). Curb/CBS 50-2243 (Atlantic, BMI)	79	63	15	TIGHT FITTIN JEANS —Conway Twitty (M. Huffman). MCA 51137 (Prater, ASCAP)
12	13	10	GRANMA'S SONG —Gail Davies (G. Davies). Warner Bros. 49790 (Vogue, BMI)	46	26	15	MIDNIGHT HAULER/SCRATCH MY BACK —Razzy Bailey (R. Moore, M. Strong, E. Cage, W. Newton, T. DuBois). RCA 12268 (Fame, House Of Gold, BMI)	80	87	2	IMAGINE THAT —Nancy Wood (B. Hill, J. Wilde). Montage 1202 (Wellbeck, ASCAP)
13	17	9	MEMPHIS —Fred Knoblock (C. Berry). Scotti Bros. 02434 (CBS) (ARC, BMI)	47	57	4	I WANNA BE AROUND —Terri Gibbs (J. Mercer, S. Vimmerstedt). MCA 49809 (20th Century Fox, ASCAP)	81	90	2	CATCHING FIRE —Angela Kaye (J. Karnes, R. Karnes). Yatahey 1-804 (Tree, BMI)
14	22	7	WISH YOU WERE HERE —Barbara Mandrell (K. Fleming, D.W. Morgan). MCA 51171 (Pi-Gems, BMI)	48	62	2	WHEN YOU WALK IN THE ROOM —Stephanie Winslow (J. De Shannon). Warner/Curb 49831 (Unart, BMI)	82	NEW ENTRY		CATCH ME IF YOU CAN —Tom Carlile (T. Carlile). Door Knob 81-167 (Milene, ASCAP)
15	25	7	ALL MY ROWDY FRIENDS —Hank Williams Jr. (H. Williams Jr.). Elektra/Curb 47191 (Bocephus, BMI)	49	61	3	MOUNTAIN DEW —Willie Nelson (B.L. Lunsford, S. Wiseman). RCA 12328 (Tannen, BMI)	83	NEW ENTRY		SEND ME SOMEBODY TO LOVE —Calamity Jane (T. Krekel). Columbia 10-02503 (Combine, BMI)
16	23	8	MISS EMILY'S PICTURE —John Conlee (R. Lane). MCA 51164 (Tree, BMI)	50	53	5	COMMON MAN —Sammy Johns (S. Johns). Elektra 47189 (Lowery, BMI)	84	NEW ENTRY		JESUS LET ME SLIDE —Dean Dillon (D. Dillon, F. Dycus, A. Gore). RCA 12319 (Welk, BMI/Golden Opportunity, SESAC)
17	19	10	FEEDIN' THE FIRE —Zella Lehr (B. Hobbs). Columbia 18-02431 (Algee, BMI)	51	59	4	PATCHES —Jerry Reed (R. Dunbar, N. Johnson). RCA 12318 (Gold Forever, BMI)	85	NEW ENTRY		RODEO GIRLS —Tanya Tucker (T. Tucker, J. Rainey). MCA 51184 (Glenland, BMI)
18	20	8	THE HOUSE OF THE RISING SUN —Dolly Parton (D. Parton). RCA 12282 (Velvet Apple, BMI/Darla, ASCAP)	52	NEW ENTRY		HEADED FOR A HEARTACHE —Gary Morris (J. Dowell, K. Blazy). Warner Bros. 49829 (New Albany, BMI/Hoosier, ASCAP)	86	86	2	A LITTLE BIT CRAZY —Amarillo (W. Newton, D. Ubays, D. Tyler). NSD 104 (House Of Gold, BMI)
19	24	7	ONE NIGHT FEVER —Mel Tillis (B. Morrison, J. MacRae). Elektra 47178 (Southern Nights, ASCAP)	53	30	9	JUST ENOUGH LOVE (For One Woman) —Bobby Smith (D. Morrison, D. Kirby). Liberty 1417 (House Of Gold, Cross Keys, BMI/ASCAP)	87	NEW ENTRY		I'D THROW IT ALL AWAY —Sweetwater (D. Holt). Faucet 1592 (D. R. Holt, Borché Ha, Faucet, SESAC)
20	29	6	HEART ON THE MEND —Sylvia (K. Fleming, D.W. Morgan). RCA 12302 (Pi-Gem, BMI)	54	64	4	SLOWLY —Kippi Brannon (T. Hill, W. Pierce). MCA51166 (Cedarwood, BMI)	88	65	7	LOVE IS KNOCKIN AT MY DOOR —Susie Allanson (M. Wright). Liberty/Curb 1425 (Vogue, G.S. Paxton, Welk, BMI)
21	1	14	PARTY TIME —T.G. Sheppard (B. Channel). Warner/Curb 49761 (Tree, BMI)	55	32	8	THE PLEASURE'S ALL MINE —Dave Rowland & Sugar (C. Putnam, K. Kane). Elektra 47177 (Tree, BMI/Cross Keys, ASCAP)	89	66	13	I'M INTO LOVIN' YOU —Billy Swan (B. Swan). Epic 14-02196 (Sherman Oaks, BMI)
22	28	8	SHE'S STEPPIN OUT —Con Hunley (T. Brasfield, W. Aldridge). Warner Bros. 49800 (Rick Hall, ASCAP)	56	45	7	LEFTY —David Frizzell (L. Bastian). Warner/Viva 49778 (Peso, Wallet, Blue Lake, Fast Lane, BMI)	90	67	11	WHAT IN THE WORLD'S COME OVER YOU —Tom Jones (J. Scott). Mercury 76115 (Unart, BMI)
23	27	7	CRYING IN THE RAIN —Tammy Wynette (C. King, H. Greenfield). Epic 14-02439 (Screen Gems, BMI)	57	46	7	DREAMS COME IN HANDY —Cindy Hurt (B. Millisap). Churchill 7777 (Ironside, ASCAP)	91	68	7	SLOW HAND —Del Reeves (M. Clark, J. Bett's), Koala 336 (Warner-Tamerlane, Flying Dutchmen, ASCAP, Sweet Harmony, BMI)
24	33	6	IT'S ALL I CAN DO —Anne Murray (R. Leigh, A. Jordan). Capitol 5023 (United Artists, Chess, ASCAP)	58	60	5	LET THE LITTLE BIRD FLY —Dottsy (D. Wayne, B. Fischer). Tanglewood 1910 (Broken Lance/B. Fischer, ASCAP)	92	71	11	TAKE ME AS I AM —Bobby Bare (B. Bryant). Columbia 18-02414 (Acuff-Rose, BMI)
25	31	6	YOU MAY SEE ME WALKIN' —Ricky Scaggs (T. Uhr). Epic 14-02499 (Amanda-Lin, ASCAP)	59	48	14	RIGHT IN THE PALM OF YOUR HAND —Mel McDaniel (B. McMill). Capitol 5022 (Hall-Clement, Welk, BMI)	93	93	2	THIS AINT TENNESSEE AND HE AINT YOU —Gypsy Martin (L. Bastian, J. Shaw). Omni 61581 (ATV, Blue Book, BMI)
26	34	5	MY FAVORITE MEMORY —Merle Haggard (M. Haggard). Epic 14-02504 (Shade Tree, BMI)	60	51	12	HONKY TONK QUEEN —Moe Bandy & Joe Stampley (R. Hicks). Columbia 18-02198 (Barry, Mullet, BMI)	94	73	4	THE LAST WORD IN JESUS IS US —Roy Clark (B. Zerbe, J. Zerbe, B. Morrison). Songbird 51167 (MCA) (Combine, BMI/Music City, ASCAP)
27	35	5	IF I NEEDED YOU —Emmylou Harris And Don Williams (T. V. Zandt). Warner Bros. 49809 (United Artists, Columbine, ASCAP)	61	77	2	HUSBANDS AND WIVES —David Frizzell & Shelly West (R. Miller). Warner/Viva 49825 (Tree, BMI)	95	74	4	WOMAN IN MY HEART —Bobby Hood (A. Aldridge). Chute 018 (Muscle Shoals Sound, BMI)
28	37	3	BET YOUR HEART ON ME —Johnny Lee (J. McBride). Full Moon/Asylum 47215 (April, Widmont, ASCAP)	62	69	3	I WONDER IF I CARE AS MUCH —Dickey Lee (D. Everly). Mercury 57056 (Acuff-Rose, BMI)	96	79	12	HE'S THE FIRE —Diana (C. Lester, D. Morrison). Sunbird 7564 (House Of Gold, BMI)
29	44	4	ALL ROADS LEAD TO YOU —Steve Wariner (K. Fleming, D. W. Morgan). RCA 12307 (PT-Gem, BMI)	63	72	2	CHEATIN IS STILL ON MY MIND —Cristy Lane (R. Jenkins). Liberty 1432 (Kevin Lee, Robchris, BMI)	97	80	11	TRYING NOT TO LOVE YOU —Johnny Rodriguez (M. Haggard). Epic 14-02411 (Shade Tree, BMI)
30	39	3	WHAT ARE WE DOIN' LONESOME —Larry Gatlin & The Gatlin Brothers Band (L. Gatlin). Columbia 18-02522 (Larry Gatlin, BMI)	64	76	2	EVERYONE GETS CRAZY NOW AND THEN —Roger Miller (K. Welch). Elektra 47192 (Cross Keys, ASCAP)	98	81	11	SOMETIMES I CRY WHEN I'M ALONE —Sammi Smith (L. Bastian). Sound Factory 446 (Button Willow, Chablis, BMI)
31	42	5	JUST ONE TIME —Tommy and The Glaser Bros. (D. Gibson). Elektra 47193 (Acuff-Rose, BMI)	65	75	3	THE BEST BEDROOM IN TOWN —Judy Bailey (C. Craig). Columbia 18-02505 (Screen Gems-EMI, BMI)	99	82	16	YOU DON'T KNOW ME —Mickey Gilley (C. Walker, E. Arnold). Epic 14-02172 (Rightsong, BMI)
32	38	6	DOWN AND OUT —George Strait (D. Dillon, F. Dycus). MCA 51170 (Pi-Gem, Golden Opportunity, BMI/SESAC)	66	70	5	IT TURNS ME INSIDE OUT —Lee Greenwood (J. Crutchfield). MCA 51159 (Duchess, Red Angus, BMI)	100	83	4	JUMPER CABLE MAN —Marty Robbins (M. Robbins). Columbia 18-02444 (Mariposa, BMI)
33	40	5	THE CLOSER YOU GET —Don King (J. P. Pennington, M. Gray). Epic 14-02468 (Chinnichap, Irving, Down 'N Dixie, BMI)	67	78	2	STARS ON THE WATER —Rodney Crowell (R. Crowell). Warner Bros. 49810 (Coolwell, Granite, ASCAP)				
34	36	6	TRY ME —Randy Barlow (R. Barlow, F. Kelly). Paid 144 (Frebar, BMI)	68	NEW ENTRY		RODEO ROMEO —Moe Bandy (D. Mitchell). Columbia 18-02532 (Baray, BMI)				

OCTOBER 17, 1981, BILLBOARD

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New On The Charts

Reed, Alabama Draw In Memphis

Bellamy Bros., Fricke, Rodeo Also Featured At Fair

By ROSE CLAYTON



CALAMITY JANE

"Send Me Somebody To Love"—☆

This four-woman group was "discovered" under unusual circumstances—staging an impromptu show in a local eatery. One of the customers, CBS art director Virginia Team, was so impressed with their performance that she brought the group to vice president/general manager Rick Blackburn's attention.

All four members have a solid entertainment background. Pam Rose

has been a solo artist for both Capitol and CBS. Both Mary Fielder and Mary Anne Kennedy are songwriters and have done stints as background singers. And Linda Moore is a former Miss Tennessee who has worked on a number of shows with comedian Bob Hope. For more information concerning Calamity Jane, contact CBS Records, 49 Music Square West, Nashville, Tenn. 37203. (615) 329-4321.

MEMPHIS—Jerry Reed and Alabama appeared at the 125th Mid-South Fair here, Oct. 3, before a paid crowd of 10,600 in the best showing by a country music bill since Kenny Rogers' soldout concert in the 12,000-seat Coliseum a year ago.

Part of the purpose of the concert, which was the Saturday evening attraction at the fair, was to capitalize on its accessibility to fairgoers. Darrell May, assistant manager of the Mid-South Coliseum says, however, that the fair may have been a detriment to the show.

"If people haven't bought their tickets in advance," May explains, "they are not as likely to come out on a Saturday night, with the fair taking all the parking places. Sometimes the fair doesn't help (a concert) because people can't get in to buy tickets. The fair itself also competes with the concert." The Reed/Alabama event was not included in the gate price to the fair.

Although country music shows have pulled poorly here in the past two years—with the Statler Brothers and Barbara Mandrell being the only other bill to equal the record of the Reed/Alabama draw—rock concerts have been consistent sellouts. Alabama has been the only country act able to attract the 14-year-old and up market, and the universal appeal of Reed may have been a

sellout ticket under different conditions.

The 10-day fair also featured performances by Janie Fricke and the Bellamy Brothers as part of the World Championship Rodeo. However, their attendance figures, slightly over 4,000 for each of the eight shows, were not impressive, considering the rodeo's built-in audience draw. There was a decline of about 4,000 from 1980's rodeo totals.

Tommy Steiner, the rodeo's producer says he feels that if the talent had been matched differently, giving the rodeo either Reed or Alabama, its attendance figures would have been considerably higher—while not diminishing the concert crowd totals. Although he says that both Fricke and the Bellamys gave good performances, he maintains that neither act on its own had a strong enough identity in the area to pull a large crowd.

Steiner, who has produced more than 25 rodeos annually for over 30 years, says an act's popularity in the market is a key factor in whether or not it should be booked for the date. "A hit record is not enough," he insists.

Ordinarily, Steiner approves the talent selected for his rodeos, but the Mid-South Fair Committee booked its '82 show through Sonny Simmons of Century II Promotions in Nashville.

Simmons, who has 28 years of experience as a broker, says he represented the Mid-South Fair and acted in its best interests when choosing the talent. "The buyer is my boss," he says, explaining that he places talent in more than 300 fairs and rodeos annually. According to Simmons, buying talent for such events is a matter of simple economics based on a price and a budget. "With a rodeo, entertainment comes with the ticket," says Simmons. "With a hard-sell ticket, you pick your best horses."

Simmons expresses the view that while Reed's show could be performed well in a rodeo, Alabama would have difficulty adapting its act to rodeo's restrictions. He indicates that rodeo has to be willing to pay more if it wants acts that gross more.

Steiner, however, says he pays what is reasonable for what is needed and that he has had entertainers like Roy Clark and Ronnie Milsap working his rodeos. "Some acts price themselves out of the market," says Steiner, adding that one country artist has asked \$35,000 for a single performance.

Bob Nichols, manager of the Mid-South Fair, says that the 25 minutes allotted to an artist's performance at a rodeo makes it difficult to fit a high budget act into the slot.

"It's always been difficult for us to determine whether the rodeo or the artist is the big attraction," says Nichols. "I think the truth lies somewhere in between. It's difficult to determine whether it is a hit record or name recognition that is the most important," Nichols continues, stating that Lynn Anderson drew extremely well at a time when she had neither.

Nichols says the fair was pleased with its entertainment and adds that the Bellamy Brothers records have always sold well here.

Steiner says he figures a star will contribute 25% to the audience draw. "If I could pay them on a percentage basis," he says, "I would pay them 20%." Steiner adds that he does not always book musical enter-

tainment at a rodeo. "I did just as well in St. Louis without a star," he says. "Maybe some people don't want to work rodeos anymore," Steiner says. "Rodeos aren't for everybody." He says he thinks an act needs to be fair and realize the "tremendous overhead" involved in the production of the rodeo itself and weigh that against the opportunities it offers.



Billboard photo by Bill McAfee

Rodeo Debut: Janie Fricke makes her first appearance on the rodeo circuit at the World Champion Rodeo, part of the Mid-South Fair festivities in Memphis.

Steiner, who says he has witnessed the steady growth of interest in rodeos nationally—particularly since "Urban Cowboy"—notes that it was unusual for rodeo attendance to be down while fair attendance was up—as at Mid-South this year. He has affiliated with Wild West Productions, Fenpark, Mo., to handle marketing and promotions for his rodeos.

A spokesman for Wild West says that one of rodeo's greatest assets is the target area it provides. With the musical entertainment included in the price of the ticket, he says, people who wouldn't ordinarily pay to attend a nightclub or concert have an opportunity to see a live performance, thus expanding an artist's audience base.

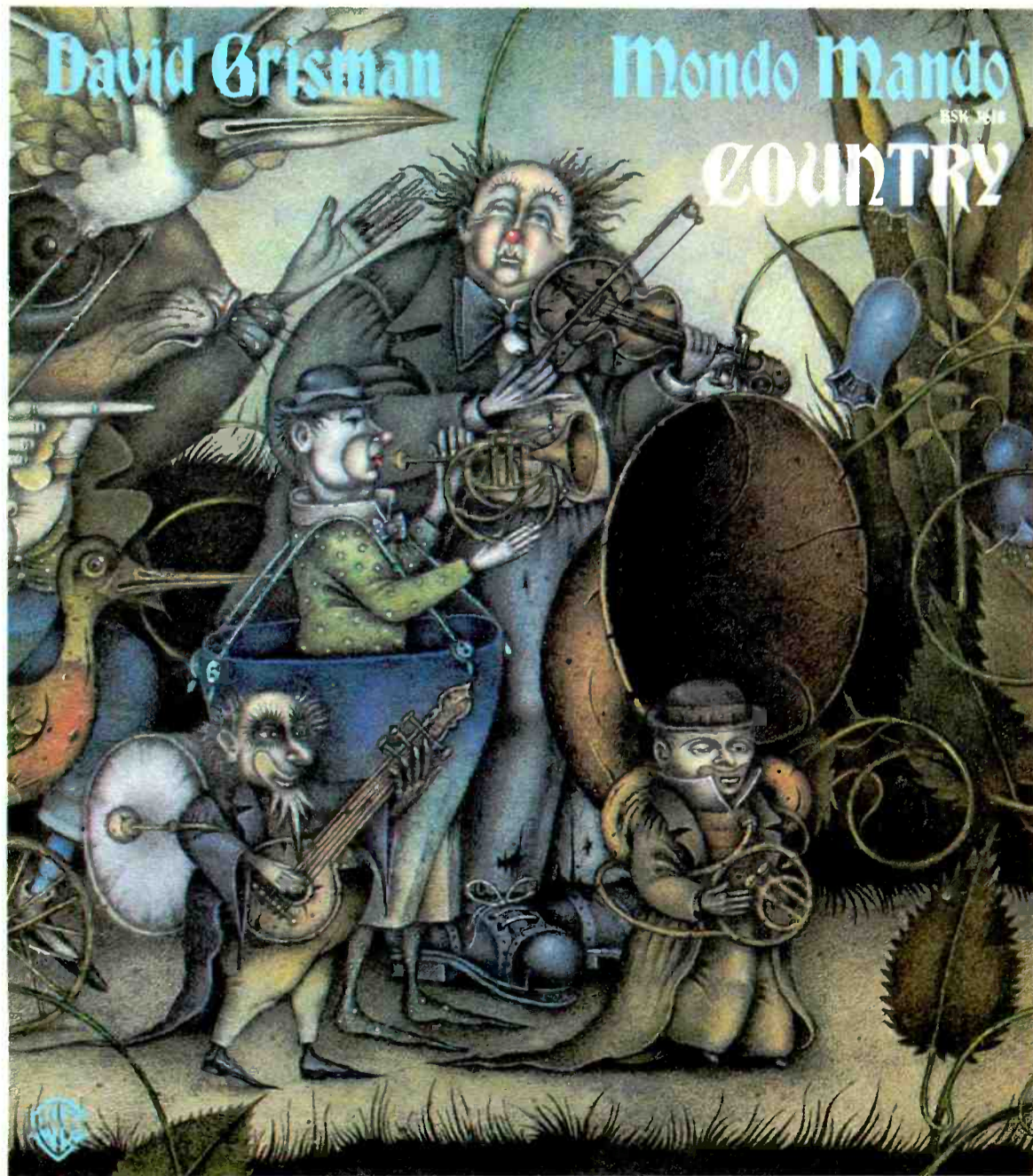
Professional Rodeo Cowboys Assn. confirms that more than 15 million people attended rodeos in 1980, making it the third largest spectator sport, behind horseracing and auto racing. They say that an entertainer who performs at 25 rodeo events will be seen by about 850,000 people.

Janie Fricke's manager, Randy Jackson, says the exposure, plus the longevity of the advertising were his main reasons for booking rodeos. Since fairs and rodeos are community events, their promos air for as much as four months.

"I think it's going to be good exposure for me," Fricke says of her first rodeo date. "I've seen posters all over town, and the people who come to rodeos are interested in country music."

TV For Statlers

NASHVILLE—"A Salute To The Good Times: An Evening With The Statler Brothers," the Statler Brothers first syndicated television special is slated to air in December. Guest stars for the two-hour program include Barbara Mandrell and Conway Twitty. Jim Owens Entertainment is handling production.



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The Oak Ridge Boys



*And our sincere thanks to our entire roster of artists for making
1981 a great year for us.*



WORLD'S GREATEST

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Nashville Scene

By KIP KIRBY

Oh, no... Can it be? Is it really that time of the year again??? That auspicious week when the entire Nashville music community lets loose with one loud roar heard almost across the country???

Yes, it's CMA Week again! And regular readers of this column know what that means: It's time once more for our annual "Nashville Scene Tribute Awards," those highly coveted, gold-plated invisible trophies we bestow each DJ Convention Week upon various deserving individuals throughout the music industry.

So here we go with the third annual "Nashville Scene Tribute Awards"—and remember: If you don't find your name listed here, there's always next year!

To **Dave Wheeler**, RCA Nashville's near-sighted director of sales, a specially-designed pair of 300X-power magnifying glasses for use on the golf green... To Capitol/EMI/Liberty vice president **Lynn Shults** goes our first-time "Kamikaze Kid Award" for his daring exploits with glassware during the label's Palm Springs corporate meetings.

To PolyGram's longtime Nashville label chief **Jerry Kennedy** goes our "Howard Hughes Low Profile Award" for being the least frequently

seen record company executive on Music Row... And to Casablanca's indomitable **Wade Conklin**, we proudly present Scene's "Charles Atlas Body Building Award" for developing (overnight) the finest physique in the industry. With Wade's award comes a year's membership at the Nautilus Spa...

To Elektra/Asylum's energetic promotion coordinator **Bruce Adelman**, we offer a leather-bound edition of "How To Lose Weight On 200 Calories A Day," along with a three-foot-high neon sign that glows in the dark and reads: "Thanks For Not Smoking!"... And Scene is pleased to present E/A's Nashville general manager **Ewell Roussell** with a perfectly scaled toy model of his boat, so he can recreate the fun of Old Hickory Lake right in his own bathtub.

To Orion goes our "Clayton Moore Runner-Up Look-Alike Award"—and a year's supply of glitter-festooned eye masks to match the new fall fashions... To **George Jones**, we offer one more award to go with his multiple sweep of the last year: "The Nashville Scene Houdini Award" for managing to extricate himself from almost as many gigs as he showed up for.

To MCA producer **Ron Chancey** and songwriter **Dallas Frazier**, a jointly shared "Let's Check Out The Attic Again Award," for dusting off a 15-year-old sleeper called "Elvira" and turning it into a semi-national anthem in 1981... Scene also presents the **Oak Ridge Boys** with

our first—and probably only—"Papa-Oom-Mau-Mau Crossover Award" (for obvious reasons).

Welk songwriter **Bob McDill** wins this column's "Mr. Prolific Award," along with its companion "Style Under Pressure Award" given to him for still making it into the office during those dry spells when he had less than 10 songs on the charts at one time... And Box Office Management's impresario **Gary Hart** walks off with this year's "South Central Bell Porch Swing Award" for having the most imaginative set-up for over-the-wire business dealings.

To manager **David Skepner** goes the "Louis B. Mayer Movie Mogul Of Music Row Award." Last year, it was "Coal Miner's Daughter," and he's got more where that one came from!... To 35-year industry veteran **Chic Doherty**, we've provided his own record company, to be called "Everything Is Lovely Lovely Records." (The first release, *Chic*, is a remake of Julie Andrews singing "Wouldn't It Be Lovely" from the soundtrack of "My Fair Lady"...))

To Capitol/EMI/Liberty's lovely **Gerrie McDowell** goes our "Amelia Earhart Pioneer Award" for being the first female to hold the position of national country promotion director at any major label... To RCA's new publicity coordinator **Kay Shaw**, we present "The Bob Gucione Export Award," along with a warm welcome to Nashville... And for **Charlie Feldman**, general manager of Screen-Gems Publishing, we have 12 cartons of **Dentyne chewing gum** for those stressful moments when his keys get locked in the car. (With this award, Scene provides a **chrome-plated coat hanger** to pry open the door latch!)

To CBS Records publicity director **Woody Bowles** we offer a gift-wrapped pair of **heavy-duty, theft-proof deadbolt door locks** for his Volkswagen Dasher, plus an inscribed plaque from the White House security staff reading: "Who IS Woody Bowles???"

To MusicVerse's **Charlie Fach**, Scene has arranged for a monthly **Belly-Gram** delivered right to the office to help restore his 20/20 eyesight... **Gene Watson** and **Royce Kendall** each receive "The Nashville Scene Hey Porter Award," for following **Porter Wagoner's** curly look in hair styling... And **Bob Oermann** of the Country Music Foundation has earned the first annual "Wasn't That A Party Award" for certain industry gatherings and goings-on (Bob's long-suffering wife **Mary** wins our companion "Grace Under Pressure Award").

To Music City journalist **John Lomax III** our "International Battle Of The Leftys Award," designed to settle the question once and for all of which new artists most closely copy the legendary stylist... To Music Publishing Consultants' **Richard Perna** goes the "Get It In Writing Silver-Plated Ballpoint Award"... **April-Blackwood's Judy Harris** has earned this year's "I-Have-The-Tape-Right-Here Award," along with a larger purse to carry them...

To promotion man **Mike Borchetta** a pair of **lifetime passes** to the **Nashville Sounds** games here or on the road... And to House Of Gold's **Jeff Silbar**, we bestow Scene's "Hugh Hefner Good Taste Award" for the company he's known for keeping!

To Dale **Franklin Cornelius**, the Nashville Music Assn.'s hard-working executive director, a paperback volume of "Non-Profit Can Be Fun!"... And over at RCA, **Randy Goodman**—in an award that goes along with his recent promotion—goes Scene's "Salvation Army Sartorial Splendor On A Shoestring Award," plus a spot somewhere on the "10 Best-Dressed Execs On Music Row" list with **Nick Hunter**... To CBS' national country promotion director **Joe Casey**, our "Mighty Clouds Of Joy Rainbow Award" for his eternally optimistic industry forecasts.

To **Robert John Jones** of Terrace Music Group, we proudly present the presidency of **Hey Nony-Yeah Buddy Records**, a new label we've started for him based in Key West.

To producer **Eddie Kilroy**, Scene's "Lion Tamer Award" for working with artists **Jerry Lee Lewis**, **Gary Stewart** and **Dean Dillon**, ALL in one year... **Don Gant** has won his own customized editions of "The Best Of Aristotle & Plato," honoring his late-night, deep philosophical sessions extolling the virtues of (a) foreign publishing (b) German marks and (c) the old Pi-Gem building.

And that's it, friends. There they are, the winners of our third annual Nashville Scene Tribute Awards. If you see one of these esteemed recipients, offer your congratulations. And to all of you, have a great CMA/DJ Week!



DANCIN' DUO—Tanya Tucker joins host Roy Clark on the premiere show of the new NBC tv series "Nashville Palace." The segment airs Oct. 24.

FANTASY PACKAGE

Creedence Country Issue

NASHVILLE—Creedence Clearwater Revival is back—with an album composed of 12 previously released tracks entitled "Creedence Country."

The idea for the album originated with promotion person **Bob Saporiti**. "I was listening to some old CCR albums about eight months ago and thought heh, this sounds more country than some of the product I'm working. So I approached Fantasy Records (the group's original label) about doing a country package."

Saporiti says that members of the group selected the album cuts (including "Lodi," "Hello Mary Lou" and "Lookin' Out My Back Door") taking care to avoid selections which

had been included on "Greatest Hits" packages.

The album is being shipped primarily to country stations. Unlike most country packages, the album is being marketed prior to a single release. Listed at the mid-line price of \$5.98, the album sold 50,000 copies prior to its radio release, says Saporiti.

"The response has been tremendous," says Saporiti. "There's a whole market out there that's familiar with 'Proud Mary' but not some of these cuts." Members of the group will help promote the album with radio calls and interviews. Saporiti says.

OCTOBER 17, 1981, BILLBOARD



CURED KILLER—Jerry Lee Lewis makes his first public appearance at a Nashville television taping following his recovery from a serious illness. With him is his manager Robert Porter.



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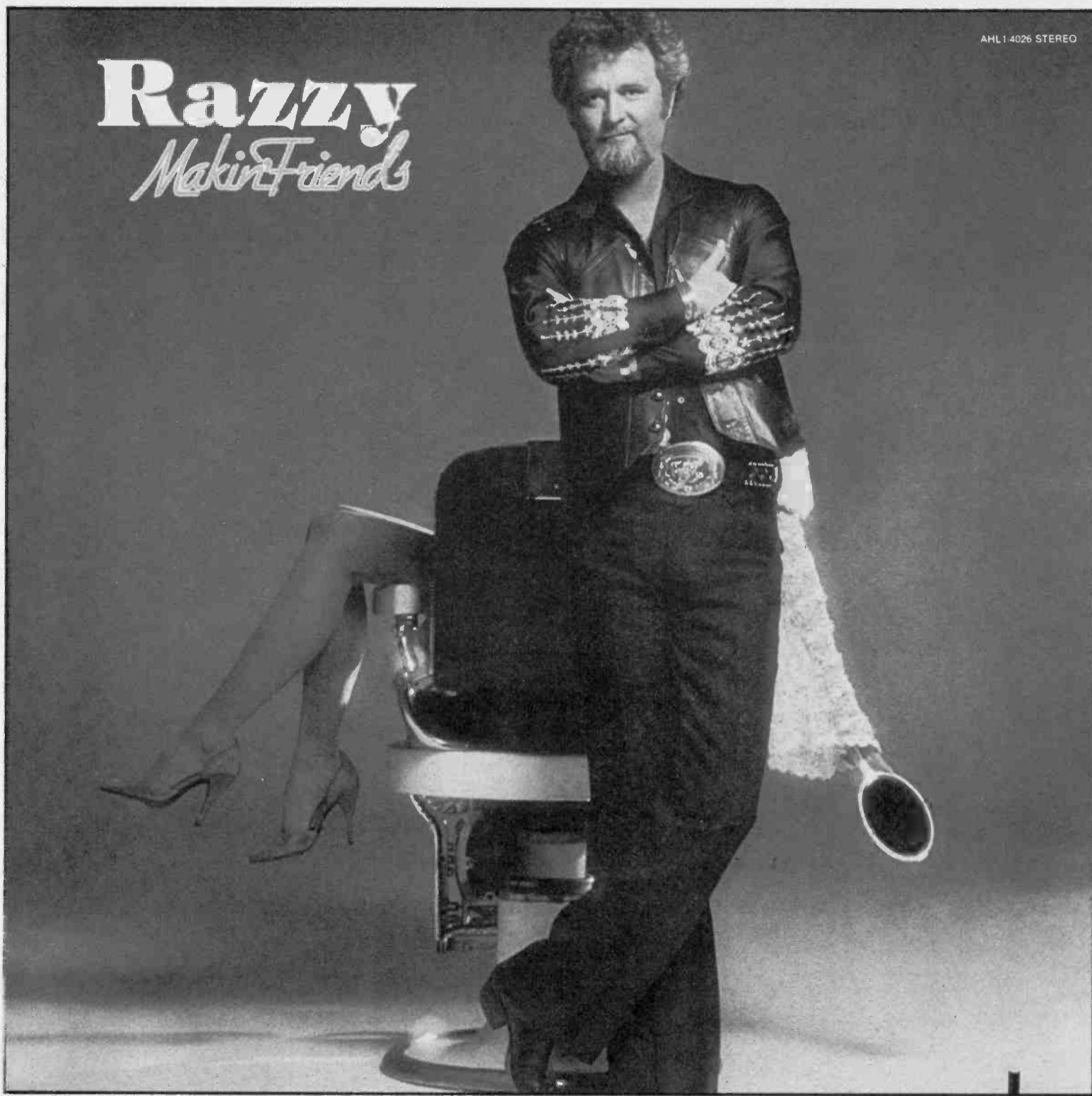
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Chart Fax

By ROBYN WELLS

Rabbitt Run: "Step By Step" becomes Eddie Rabbitt's eighth No. 1 country single and his second of the year, making 1981 the third year in a row that Rabbitt has hopped to the top twice. Since first climbing to the country summit in 1976 with "Drinkin' My Baby (Off My Mind)," Rabbitt has only failed to garner at least one No. 1 tune one year—1977. His best effort that year, "I Can't Help Myself," hit the number two spot.

Ironically, just as Rabbitt's single captures the top spot, his "Step By Step" album is topped after a three week stay at the premier position by **Ronnie Milsap's** "(There's) No Getting Over Me." It's Milsap's second No. 1 album this year—his "Greatest Hits" package ruled the chart for one week in January.

Fearsome Foursome: Epic's Charly McClain enters the top 10 this week, bringing the grand total of **CBS women** in the top seven to four. The most impressive fact about this feat is that none of these phenomenal females is a veteran chart-topper for the record group like Columbia's **Crystal Gayle** (whose currently at superstar 39) or Epic's **Tammy Wynette** (who moves to started 23 this week).

Instead, this fab four are all developing artists. Two in the group, **Lacy J. Dalton** and **Janie Fricke** (at starred two and superstarred five respectively), are looking for their first chart-topper. And **Rosanne Cash** (at superstarred six) and McClain both scored their first No. 1 tune earlier this year.

In fact, 11 of the top 30 this week are all starred female contenders. And two of the starred duos in the top 30 have one female component—the **Kendalls** (Jeannie and Royce) and **Emmylou Harris and Don Williams**. 28 of this week's hot 100 entries are sung by female solo artists. Add that to the two aforementioned duos, a **David Frizzell & Shelly West** number, a tune by the all female group **Calamity Jane** and a song by the half-male/half-female group **Tennessee Express**, and a full third of this week's country chart has a feminine touch to it. Stay tuned for further details about woman power on the country chart.

Eye Of The Storm: Leon Everette's "Hurricane" appears to have blown itself out for four. Nonetheless, it is the best showing to date for the RCA artist. His previous highest charting tune was "Giving Up Easy," which hit five earlier this year.

Back At The Ranch: Two of this week's debuting singles have rodeo themes. Entering at starred 68 is the title cut to **Moe Bandy's** latest album, "Rodeo Romeo." And **Tanya Tucker** bows at starred 85 with "Rodeo Girls."

Soul Power: And a pair of tunes on the chart this week carry a religious connotation. Debuting at starred 84 is **Dean Dillon's** "Jesus Let Me Slide." Meanwhile, **Roy Clark's** "The Last Word In Jesus Is Us" drops to 94 after peaking at 73.

Album Notes: Four of the eight starred entries on this week's album chart are in the Columbia fold. **Willie Nelson's** "Greatest Hits" package moves to starred 14, while **Crystal Gayle's** "Hollywood, Tennessee" shoots to superstarred 17. And debuting at starred 49 and starred 56 respectively are **Larry Gatlin & the Gatlin Brothers Band's** "Not Guilty" and **Janie Fricke's** "Sleeping With Your Memory."



VALENTINO VISIT—RCA artist Valentino, right, chats with booking agent Andrea Smith, owner of International Celebrity Services, at the recent opening of ProMedia, a Nashville based public relations firm.

Country Singles A-Z

A Little Bit Crazy (Danny Morrison).....	86
All My Rowdy Friends (Jimmy Bowen).....	15
All Roads Lead To You (Tom Collins).....	29
Bet Your Heart On Me (Jim Ed Norman).....	28
Big Like A River (Norro Wilson).....	73
Catch Me If You Can (Gene Kennedy).....	82
Catching Fire (The General).....	81
Cheatin' Is Still On My Mind (Bob Jenkins).....	63
Common Man (J. Stroud, T. Long).....	50
Crying In The Rain (Chips Moman).....	23
Down and Out (Blake Mevis).....	32
Dreams Can Come In Handy (Bob Milsap).....	57
Everyone Gets Crazy Now and Then (Buddy Killen).....	64
Fancy Free (Ron Chancey).....	9
Feedin' The Fire (Glenn Sutton).....	17
Fourteen Karat Mind (Russ Reeder, G. Watson).....	40
Grandma's Song (Gail Davies).....	12
Headed For A Heartache (M. Morgan, P. Worley).....	52
Heart On The Mend (Tom Collins).....	20
He's The Fire (B. Hall, N. Larkin).....	96
Honky Tonk Queen (Ray Baker).....	60
Hurricane (R. Dean, L. Everette).....	4
Husbands And Wives (S. Garrett, S. Dorff).....	61
I Love My Truck (Glen Campbell).....	44
I Love You A Thousand Ways/Chicken Truck (Norro Wilson).....	8
I Recall A Gypsy Woman.....	72
I Wonder If I Care As Much (Buzz Cason).....	62
I'd Throw It All Away (Elmer Cole).....	87
If I Needed You (B. Aherm, G. Fundis, D. Williams).....	27
I'll Need Someone To Hold Me When I Cry (Jim Ed Norman).....	5
I'll Still Be Loving You (J. Collier, J. Darrell).....	75
I'm Into Loving You (Larry Rogers).....	89
Imagine That (Byron Hill).....	80
It Don't Hurt Me Half As Bad (Ray Pennington).....	42
It Turns Me Inside Out (Jerry Crutchfield).....	66
It's All I Can Do (Jim Ed Norman).....	24
I Wanna Be Around (Ed Penney).....	47
Jesus Let Me Slide (Eddie Kilroy).....	84
Jumper Cable Man (M. Robbins, E. Fox).....	100
Just Enough Love (For One Woman) (Bob Montgomery).....	53
Just One Time (Jimmy Bowen).....	31
Lefty (S. Garrett, S. Doree).....	56
Let The Little Bird Fly (B. Fischer, J. B. Barnhill).....	58
Love Is Knockin At My Door (Michael Lloyd).....	88
Never Been So Loved (N. Wilson, C. Pride).....	3
Now That The Feeling's Gone (Jimmy Johnson).....	76
Married Women (Thompson, Osborn, Young).....	78
Memphis (James Stroud).....	13
Miss Emily's Picture (Bud Logan).....	16
Mountain Dew (not listed).....	49
My Baby Thinks He's A Train (R. Crowell).....	6
My Favorite Memory (L. Talley, M. Haggard).....	26

One Night Fever (Jimmy Bowen).....	19
Pardon My French (Charlie Fields).....	70
Party Time (Buddy Killen).....	21
Patches (Rick Hall).....	51
Right In The Palm Of Your Hand (Larry Rogers).....	59
Rodeo Girls (Gary Klein).....	85
Rodeo Romeo (Ray Baker).....	68
Scratch My Back/Midnight Hauler (Bob Montgomery).....	46
Send Me Somebody To Love (Billy Sherrill).....	83
Share Your Love With Me (Lionel B. Richie Jr.).....	11
She Belongs To Everyone But Me (Michael Lloyd).....	45
She's Steppin Out (Tom Collins).....	22
Sleepin With The Radio On (N. Wilson).....	7
Slippin Out, Slippin In (Dave Burgess).....	77
Slowly (Charles Howard, Jr.).....	54
Slow Hand (Bernie Vaughn).....	91
Sometimes I Cry When I'm Alone (P. Baugh, B. Emmons).....	98
Stars On The Water (Rodney Crowell).....	67
Step By Step (David Malloy).....	1
Still Doin' Time (Billy Sherrill).....	36
Take Me As I Am (Rodney Crowell).....	92
Takin It Easy (Billy Sherrill).....	2
Teach Me To Cheat (J. Gillespie).....	10
Tell Me Why (N. Larkin, E.T. Conley).....	69
The Best Bedroom In Town (Ray Baker).....	65
The Closer You Get (Steve Gibson).....	33
The House Of The Rising Sun/Working Girl (Mike Most).....	18
The Last Word In Jesus Is Us (Larry Butler).....	94
The Pleasure's All Mine (Jimmy Bowen).....	55
The Woman In Me (Allen Reynolds).....	39
Them Good Ole' Boys Are Bad (Tony Scotti, John D'Andrea).....	35
This Ain't Tennessee And He Ain't You (Don Tweedy).....	93
Tight Fittin Jeans (C. Twitty, R. Chancey).....	79
Today All Over Again (Jerry Kennedy).....	41
Try Me (Fred Kelly).....	34
Trying Not To Love You (Billy Sherrill).....	97
Who Do You Know In California (Jimmy Bowen).....	74
Woman In My Heart (Gary Lamb).....	95
What Are We Doin' Lonesome (The Gatlin Bros.).....	30
What In The World's Come Over You (Steve Popovich, Bill Justis).....	90
When You Fall In Love Everything's A Waltz (Tommy West).....	43
When You Walk In The Room (Ray Ruff).....	48
Wish You Were Here (Tom Collins).....	14
You're My Favorite Star (Michael Lloyd).....	37

Osbornes Recorded

NASHVILLE—The Osborne Brothers recently headlined two bluegrass concerts at Opryland U.S.A. Appearing with the Grand Ole Opry veterans were Mac Wiseman and the Lewis Family. The shows were recorded by RCA for a live album.

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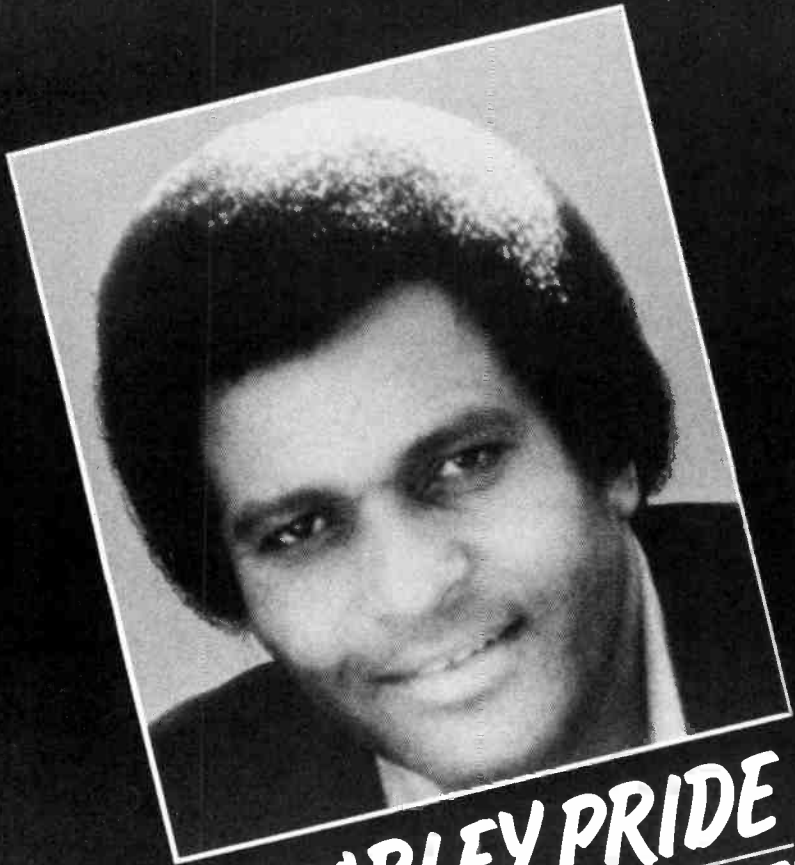
Billboard Hot Country LPs

Survey For Week Ending 10/17/81
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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	
★ 2	6	40	29	101	★ 40	29	101	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
2	1	8	★ 50	3	★ 50	3	STRAIT COUNTRY George Strait, MCA 5248	
3	3	31	42	14	42	14	URBAN CHIPMUNK ● The Chipmunks, RCA AFL1 4027	
4	4	19	43	21	43	19	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555	
5	5	7	44	50	44	36	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	
6	8	10	45	55	45	44	GREATEST HITS ▲ Anne Murray, Capitol 500 12110	
7	9	6	46	9	46	48	MORE GOOD 'UNS Jerry Clower, MCA 5125	
8	6	15	47	20	47	51	DARLIN' Tom Jones, Mercury SRM 14010	
★ 13	21	48	45	59	48	45	HONEYSUCKLE ROSE ▲ Soundtrack Columbia S236752	
10	10	30	★ 49	NEW ENTRY	★ 49	NEW ENTRY	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464	
11	7	13	50	26	50	47	DRIFTER Sylvia, RCA AHL1 3986	
12	12	11	51	23	51	56	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol 500 12144	
13	11	21	52	180	52	55	STARDUST ▲ Willie Nelson, Columbia JC 35305	
★ 18	4	53	53	24	53	53	JOHN ANDERSON 2 John Anderson, Warner Bros. BSK 3547	
15	14	30	54	61	54	46	I BELIEVE IN YOU ▲ Don Williams, MCA 5133	
16	19	37	55	3	55	54	LETTIN' YOU IN ON A FEELIN' The Kendalls, Mercury SRM 16005	
★ 24	4	18	15	26	★ 54	NEW ENTRY	SLEEPING WITH YOUR MEMORY Jane Fricke, Columbia FC 37535	
18	15	26	19	14	19	16	HEART TO HEART Reba McEntire, Mercury SRM 16003	
19	16	14	20	17	20	17	EVANGELINE Emmylou Harris, Warner Bros. BSK 350	
20	17	55	21	15	21	15	LEATHER AND LACE Waylon Jennings & Jessi Colter, RCA AAL1 3931	
21	21	15	22	52	22	22	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AAL1 3852	
22	22	52	23	25	23	25	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AAL1 3932	
23	25	4	24	28	24	28	ENCORE George Jones, Epic FE 37346	
24	28	12	25	26	25	26	HEY JOE, HEY MOE Moe Bandy & Joe Stampley, Columbia FC 37003	
25	26	37	26	23	26	23	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	
26	23	66	27	20	26	23	WITH LOVE John Conlee, MCA	
27	20	16	28	27	27	20	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309	
28	27	71	29	32	28	27	SHOULD I DO IT Tanya Tucker, MCA 5228	
29	32	24	30	35	29	32	BACK TO THE BARROOMS Merle Haggard, MCA 5139	
30	35	24	31	31	30	35	WILD WEST Dottie West, Liberty LT 1062	
31	31	9	32	33	31	31	MINSTREL MAN Willie Nelson, RCA AHL1 4045	
32	33	18	33	37	32	33	LOVE IS FAIR Barbara Mandrell, MCA 5136	
33	37	4	34	38	33	37	ENCORE Mickey Gilley, Epic JE 36851	
34	38	129	35	40	34	38	BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170	
35	40	101	36	30	35	40	SOMEWHERE OVER THE RAINBOW ● Willie Nelson, Columbia FC 36883	
36	30	53	37	41	36	30	OUTLAWS Waylon Jennings, RCA AAL1 1321	
37	41	14	38	34	37	41		
38	34	9	39	49	38	34		
★ 49	2				★ 49	2		

★ 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.)

THANKS DEEJAYS FOR ANOTHER GREAT YEAR!



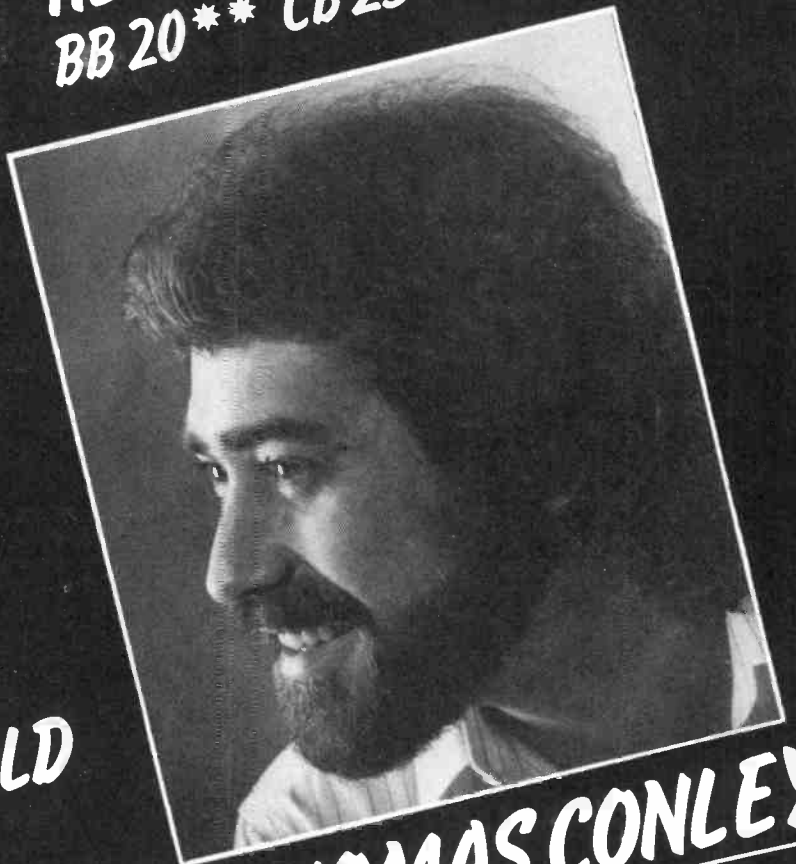
CHARLEY PRIDE
"NEVER BEEN SO LOVED"
BB 3** CB 3* RW 3*



SYLVIA
"HEART ON THE MEND"
BB 20** CB 23* RW 28*



JANIE FRICKE
"I'LL NEED SOMEONE TO HOLD
ME WHEN I CRY"
BB 5** CB 5* RW 4*



EARL THOMAS CONLEY
"TELL ME WHY"
BB 69* CB 60* RW 66*

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Publishing

CHANGES APRIL/BLACKWOOD COURSE

Stewart Eying New Technologies

By PAUL GREIN

LOS ANGELES—April/Blackwood is looking ahead to video, cable and new technologies since the recruitment of Mike Stewart as its first president late last year.

"No matter what's on that video-gram or cable," says Stewart, "they'll need words or music or both. Therefore I know the publisher will flourish with this. I think publishers may even be more involved than the record companies because records as we know them—audio records—will only be a small part of the video-gram."

"It's a separate medium. That doesn't mean some artists can't do a simulcast. It's just that that's not the basis for the new medium. It will in-

volve a whole new series of stars. It's like when tv came in: Some people in audio will make it and others won't."

Stewart adds that in his view conceptual work will be more important than concert footage in music video-grams. "When tv started many just did radio programs on tv, but that's not what took hold."

"And I don't believe audio is finished when this happens, if it happens, any more than radio was finished when tv came in."

Stewart is not only the first president of April/Blackwood, he's also CBS' only divisional president on the West Coast. In February he appointed Denny Diante as head of

creative services, leaving himself free to pursue business deals.

Diante was vice president of a&r at United Artists in the mid-'70s under Stewart, during which time he produced records for Maxine Nightingale, Paul Anka, Kingfish and Micheal Columbier.

"I am basically a producer in this position," Diante says. "I run the company like an a&r department; I don't run it like a pure publishing company. We go out and find songs for artists as if we were finding artists to sign."

Diante says his emphasis is on striking a balance on his staff, geographically and stylistically, "from beautiful music to jazz to top 40 to heavy r&b."

"Right now we're searching for more black-oriented writers," he says. "We already have some of the top AC and top 40 writers."

He's also looking to possibly add another professional person in New York. April/Blackwood currently has two there, Ron Solleveld and Allan Tepper. The company also has three in L.A. (Martin Kitcat, Carol Ware and Donna Young) and three in Nashville (Judy Harris, Charlie Monk and Ed Thomas).

"First I must get a well-balanced company," Diante says. "Then I can start working with writers on a production level and seek out the right production deals."

The firm has signed numerous writers since Stewart and Diante took charge, including Eric Kaz, Luther Van Dross, David Essex, Jeff Wayne, John Miles, Trevor Lawrence, Mayday, Brian Short, Mark Chapman, Marvin Morrow and Mike Batt. It has also firmed an international administration deal with the Entertainment Company.

April/Blackwood has several singles in the current top 40, including the Dan Fogelberg hit at number nine, ELO at 13, Al Jarreau at 19, Billy Joel at 20 and Olivia Newton-John at 31.

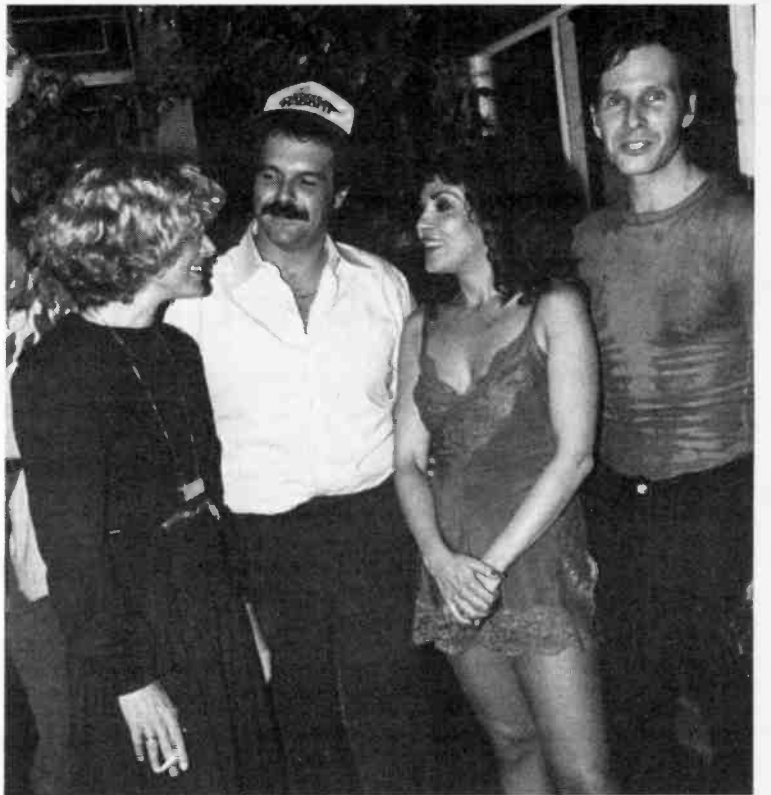
"The ELO, Fogelberg and Joel hits are almost givens," Diante says. "But the rest of the songs we physically went out and got recorded, which means more from a pure publishing point of view."

The company is planning to build a 16-track demo studio on the eighth floor of CBS' West Coast headquarters. "It's strictly for writers for demonstration purposes," Diante says. "George Auxburger is designing it and it will hopefully be under construction by the end of the year."

Diante says he hopes to enhance April/Blackwood's credibility and give it more of a distinct identity. "I want to establish it as more of a power on its own and not just a flagship of CBS. And I want to develop a strong street image where perhaps there wasn't one before."

One of Stewart and Diante's priorities is to become more involved in tv and film projects. April/Blackwood has an "association" with Mike Post, cowriter with Stephen Geyer of Joey Scarbury's theme from "Greatest American Hero" and sole writer of his own theme from "Hill Street Blues."

Diante, 36, says that he's also been on a streamlining effort since taking over the creative helm of the company. "We're really narrowing the number of songs we take in," he says. "That's one of the reasons we're building the studio: our writers can go in and do a demo at far less cost."



Billboard photo by Ebet Roberts

BEDS SPREAD—Merle Miller, in slip, and Jan Warner, in drenched T-shirt, greet Carol Thompson, Elektra/Asylum's a&r general manager and Kenny Buttice, the label's senior vice president of a&r at a recent showcase in New York. The pair comprises the duo, Beds.

ASCAP Wins In TV Suit

NEW YORK—ASCAP has won a copyright infringement suit filed by the performance rights society against WGTU, a tv station in Traverse City, Mich.

Chief Judge Wendell A. Miles for the Western District of Michigan awarded ASCAP on behalf of its writer/publisher members a summary judgment for \$13,000 in damages, \$3,500 in attorney fees and court costs. ASCAP had alleged that 13 songs were used by WGTU without permission, with Judge Miles finally awarding ASCAP members \$1,000 in statutory damages per song.

According to ASCAP, WGTU was licensed by ASCAP through November, 1978, at which time the station advised ASCAP that it no longer wished to be licensed. ASCAP alleged that after

November, 1978, the station willfully and knowingly used ASCAP-cleared copyrights without permission.

The station's defense, it argued, was that its programs were carried by cable tv systems, and that those systems were either jointly or fully liable for any copyright infringements which may have occurred. WGTU also contended that ASCAP's licensing system violated the U.S. antitrust laws. Judge Miles noted in his decision in favor of ASCAP that both arguments were immaterial to the case.

Under the U.S. Copyright Law, each broadcaster is liable for securing its own license to use copyrights, and the station had not sought to obtain licenses to perform the works involved from ASCAP or the copyright owners.

BMI Theatre Class Set

NEW YORK—BMI's 22nd annual musical theatre workshop is underway, once more under the direction of conductor/composer/Lehman Engel.

The workshop, designed to encourage young writers bent on a Broadway career, is developed from some 500 applicants, from which Alan Becker, head of BMI's musical theatre department, culls 150 writers who go on to the audition stage. Engel makes the final selection of about 30-35 students for the two year course.

In the first year, Engel lectures and assigns specific tasks. During

the second year, class members begin to work on shows of their own, works on progress being offered to the class for criticism. These works are eligible for presentation at the annual BMI Musical Theatre Showcase, presented each spring before a professional theatre audience of producers, agents, publishers and label executives. Some writers may be invited to continue in Engel's ongoing workshop.

One student who spent 10 years "learning how not to write theatre songs" was Ed Kleban, who earned a Pulitzer Prize for his lyrics for "A Chorus Line." He's been a workshop member since 1965.

Famous Generates Ancillary \$

NEW YORK—The ancillary use of copyrights is on the rise at Famous Music.

According to Sid Herman, executive vice president of Famous, the company is obtaining additional usage. "The number of inquiries in this area is constantly increasing," says Herman. "With the growth of new video forms, we look for our catalog to provide a growing percentage of our publishing income from this area."

Recent deals include Hal David and Burt Bacharach's "Magic Moments" by F.T.D. Florists as background music for its new campaign, while another copyright by the team, "Make It Easy On Yourself," is being associated with New Eng-

land's Phone Center Stores. The Virgin Islands is luring tourists with another Famous song, "Beyond The Blue Horizon."

For Broadway, two songs penned by Harold Arlen and Johnny Mercer for the film "Star Spangled Rhythm"—"That Old Black Magic" and "Hit The Road To Dreamland"—have been licensed for an upcoming Broadway tribute to Arlen. Ted Koehler and Burton Lane's "Stop You're Breaking My Heart," will be heard in another Broadway production, "Apollo—It Was Magic." Famous is currently represented on Broadway in "Sophisticated Ladies," featuring music by Duke Ellington, "A Day In Hollywood" and "Sugar Babies."

Survey For Week Ending 10/17/81

Billboard® Hot Latin LPs™

Special Survey

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OCTOBER 17, 1981 BILLBOARD

SAN ANTONIO (Pop)		NEW YORK (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CORNELIO REYNA 15 exitazos, Telediscos Profono 1500	1	EL GRAN COMBO Happy Days Combo 2021
2	LOLA BELTRAN 15 inolvidables exitos, Gas 1020	2	OSCAR D'LEON CON LA CRITICA TH 2149
3	VIVA EL NORTE 15 exitazos nortenos, Telediscos Profono 1501	3	CELIA CRUZ Y WILLIE COLON Dos juyeyes, Vaya 93
4	VICENTE FERNANDEZ El numero 1, CBS 20555	4	CUCO BALOY Y LOS VIRTUOSOS Sin comentarios, Cubanei 31002
5	JUAN GABRIEL Pronto 1096	5	ISMAEL MIRANDA La clave del sabor, Fania 593
6	HERMANOS BARRON Pancho Lopez, Joey 2091	6	MARVIN SANTIAGO Adentro, TH 2148
7	RIGO TOWAR Rigo 81, Telediscos Profono 3046	7	SANTIAGO CERON Canta si va a cantar, SI 728
8	LOS BARON DE APODACA TH 2140	8	CONJUNTO QUISQUEYA El pocker del sabor, LIZLEL 1399
9	LOS SOCIOS DEL RITMO Socio 1002	9	VARIOS ARTISTAS Stop, TECA 3019
10	VICTOR HUGO RUIZ DISA 97	10	FANIA ALL STARS Latin Connection, Fania 595
11	BEATRIZ ADRIANA Pronto 1025	11	EDDIE PALMIERI Barbaro 205
12	YOLANDA DEL RIO Arcani 3608	12	JOHNNY VENTURA Mucho Johnny, Johnny mucho, Combo 2020
13	JULIO IGLESIAS De nina a mujer, CBS 50317	13	ORQUESTA LA SOLUCION LAD 342
14	AMANDA MIGUEL El sonido Vol. 1, Telediscos Profono 3049	14	CONJUNTO CLASICO Felicitaciones, LM 802
15	LOS TIGRES DEL NORTE Fama 607	15	ORQUESTA LA TERRIFICA Ilinca la yegua, Artomax 733
16	KARINA Orfeon 16054	16	BATA CUMBELE Tierrazo 008
17	BEATRIZ ADRIANA Peerless 2216	17	JUSTO BETANCOURT Y LA SONORA MATANCERA Barbaro 207
18	MANUELA TORRES CBS 20545	18	CHARANGA DE LA 4 SAR 1025
19	RUBEN NARANJO Zarape 1158	19	ORQUESTA FUERZA LATINA Inventarios, Combo 1907
20	RAMON AYALA Freddy 1206	20	TOTICO Y SUS RUMBEROS Montuno 515
21	RAPHAEL En carne viva, CBS 80305	21	WILLIE ROSARIO TH 2155
22	LOS CADETES DE LINARES RAMEX 1062	22	ROBERTO TORRES SAR 1016
23	SUPER ESTRELLAS VISA 1039	23	WILLFREDO VARGAS Ahora, Karen 55
24	NELSON NED CBS 81301	24	LAZO Tierrazo 004
25	LUPITA D'ALECIO Orfeon 16055	25	DIMENSION LATINA LAD 362

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Op.5

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Survey For Week Ending 10/17/81

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	10	LIVE FROM LINCOLN CENTER Sutherland, Horne & Pavarotti, New York City Opera Orchestra (Bonyngé), London Digital LDR 72009
2	8	10	MAHLER: Symphony No. 2 Solti, London Digital LDR 72006
3	2	23	60th ANNIVERSARY GALA Stern, Perlman, Zukerman, New York Philharmonic (Mehta), CBS Masterworks 1M 36692
4	3	297	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
5	5	75	PAVAROTTI'S GREATEST HITS London, PAV 2003/4
6	7	101	O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560
7	6	31	PAVAROTTI'S GREATEST HITS, Vol. 2 London PAV 2006
8	4	10	VIVALDI: Four Seasons Karajan, DG 2530 296
9	NEW ENTRY		POPS ON BROADWAY Boston Pops (Williams), Philips Digital 6302 124
10	10	97	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
11	NEW ENTRY		BAROQUE AND ON THE STREETS Fred Hand, CBS Masterworks FM 36687
12	NEW ENTRY		CLASSICS FROM "EXCALIBUR" AND OTHER GREAT FILMS (Boult, Previn, Murriner, Auriacombe, Martinon), Angel S 37841
13	14	62	BOLLING: Picnic Suite For Flute, Guitar And Jazz Piano Rampal, Bolling, Lagoya, CBS Masterworks M/MT 35864
14	16	14	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Karajan), DG Bargain Box 2740-241
15	18	10	BRAHMS: Symphony No. 4 Vienna Philharmonic (Kleiber) DG 2532-003
16	22	136	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
17	24	35	A DIFFERENT KIND OF BLUES: Perlman & Previn Angel DS-37780
18	9	10	PACHELBEL: CANON: Galway RCA AFL 1 4063
19	12	5	MOZART: Complete Symphonies Vol. V Academy of Ancient Music (Hogwood), L'Oiseau Lyre D171D4
20	NEW ENTRY		PHASES OF THE MOON: Traditional Chinese Music CBS Masterworks M 36705
21	34	23	POPS ON THE MARCH Boston Pops (Williams), Philips 6302-082
22	17	10	ORFF: Carmina Burana Atlanta Symphony (Shaw), Telarc 10056
23	21	5	DUKE ELLINGTON'S SOPHISTICATED LADIES: Hines, Jamison RCA CBLZ 4053
24	26	49	POPS IN SPACE The Boston Pops (Williams), Philips 9500921
25	NEW ENTRY		BEETHOVEN: Moonlight and Pathétique Sonatas (Gilels), DG Digital 2532 008
26	19	10	BEETHOVEN: "Emperor" Concerto Serkin, Ozawa, Telarc Digital
27	25	5	ORFF: Carmina Burana London Symphony (Mata), RCA ATC 1-3925
28	NEW ENTRY		HOLST: The Planets The Philharmonia and Ambrosian Singers (Rattle), Angel DS 37817
29	27	44	MOZART: Symphonies, Vol. IV Academy Of Ancient Music (Hogwood), L'Oiseau Lyrie D170D3
30	33	53	BRAHMS: Double Concerto Perlman/Rostropovich, Angel 37680
31	NEW ENTRY		THE UNKNOWN KURT WEILL Teresa Stratas, Nonesuch Digital D 79019
32	30	23	VERDI: La Traviata Sutherland, Pavarotti, Bonyngé, London LDR 73002
33	36	84	SONG OF THE SEASHORE: James Galway RCA ARL 1-3534
34	28	5	SAINT-SAENS: "Organ" Symphony Zamkochian, Boston Symphony (Munch), RCA ATL 14039
35	32	162	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
36	29	18	WAGNER: Parsifal Berlin Philharmonic (Karajan), DG 2741-002
37	11	157	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
38	15	18	MY OWN STORY Pavarotti, London PAV 2007
39	31	5	VIVALDI: Concertos For Violin & Flute Stern, Rampal CBS Masterworks M 35133
40	38	10	ITZHAK PERLMAN PLAYS ROMANTIC VIOLIN CONCERTOS Angel SZC 3912

Classical

Series Review: CBS Hits The Budget Bullseye

By ALAN PENCHANSKY

CHICAGO—CBS Records, drawing a bead on the novice classical customer with its "Great Performances" line, seems to have hit the bullseye.

The new budget-priced classical library, created by veteran a&r and marketing executive Peter Munves, is one of the best beginner's classical series ever organized, and the timing of its introduction couldn't have been better.

"Great Performances" is one of the best ways to exploit the trend toward broader-based interest in classical music projected for the 1980's. The series perfectly fits the needs of dealers seeking to get into the classical market but lacking the specialized buying and merchandising skills.

Munves' special knack for allaying fears of novice shoppers and intimate knowledge of the CBS catalog's strengths are evident in the reissue LP and cassette line. More than 35 titles have been rapidly piled up since spring, and the high technical and artistic calibre are being thoroughly maintained.

Titles sell in the \$3.99 to \$4.99 range and CBS promises rapid expansion of the line based on initial excellent reaction.

Munves has redirected many of CBS' finest classical recordings to the line, blending the work of stellar acts still at the peak of their popularity with stereo recordings by legendary past masters such as Casals, Szell and Bruno Walter.

Much Leonard Bernstein material, which CBS is formally budget-pricing for the first time, adds to the series' lustre, contrasting with the unfamiliar artist names that dot many competing mid-price series.

Artists also at the height of their popularity such as Ormandy, Serkin, Isaac Stern and Gary Graffman are featured.

The strong visual look of the collection is a plus, and the very name of the series speaks directly to novice shoppers, many of whom are bewildered by the profusion of choices available. Munves, drawing on a device prominent in the Pickwick Quintessence series—which he also created—emblazons jackets with critic's comments endorsing the recordings.

Some of the LPs actually are among the finest versions available of that given piece of music, such as

Leonard Bernstein's 1959 performance of Shostakovich's Fifth Symphony, Serkin's "Emperor" Concerto accompanied by Bernstein, or George Szell's performance of Richard Strauss Tone Poems and Schubert's Ninth Symphony.

Other top entries are the Ormandy conducted "Carmina Burana"—still one of the most exciting versions sonically and musically—Copland's "Billy The Kid" and "Rodeo" ballet suites conducted by Bernstein, Bruno Walter's Beethoven "Pastoral" Symphony, and Bernstein's Prokofiev "Classical Symphony."

Although the series relies heavily on big Romantic orchestral compositions of Beethoven, Mussorgsky, Tchaikovsky and Wagner, Munves also is sprinkling in solo piano and chamber works to give the newcomer a balanced diet.

Another plus is that the albums are numerically ordered to encourage collecting as a series. The generic "tabloid" cover graphics also create the series look, and the block-type

"headline" printing communicates forcefully.

The oldest material in the collection dates from the late 1950's, but sonically everything holds up well. Remixing of tapes, and remastering with Dolby is being used to spruce up the sound, and the Bernstein selections particularly seem to have taken on added aural smoothness and spaciousness—some earnest collectors, in fact, may acquire the new editions for their superior technical strengths.

Much complaining is heard about the quality of American pressings, but perhaps it's time to reassess the work of the U.S. majors. In sampling more than two dozen of the "Great Performances" pressings this reviewer did not notice one technical irritant.

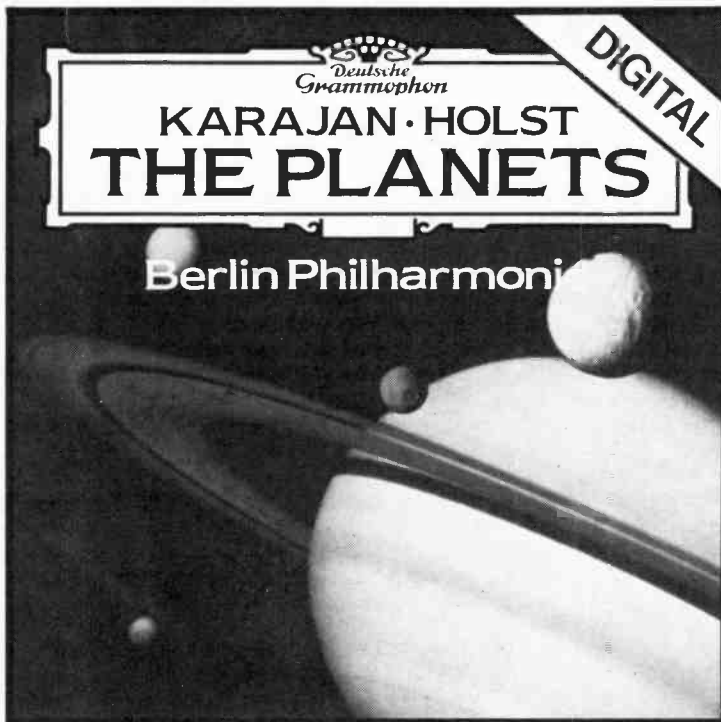
Interest in acquisition of classical recordings appears to be on a definite upswing, but the classical industry often is too inbred in its approach, and cannot communicate the larger market.

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Symphony's 16-Month Strike Ends

TRENTON, N.J.—The New Jersey Symphony Orchestra will end 16 months of silence when it opens a reduced 1981-82 concert season on Nov. 1 at Newark Symphony Hall. The 27-date schedule compares with 75 scheduled concerts during the last season the orchestra played.

According to executive director John L. Hoyer, 63 contract musicians have reached a temporary agreement with the orchestra and the state has reinstated the group's annual grant of \$421,000. The agreement guarantees each member a salary for 76 rehearsals or concerts over a 14-week period from October to May.

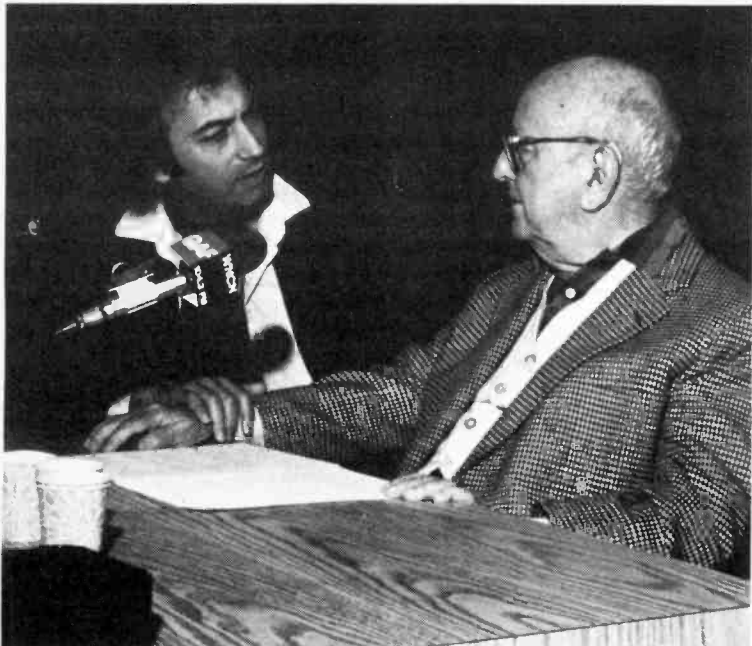
The 1980-82 season was scrapped last October after musicians went out on strike to protest management's plan to reduce the season.

JEW'S HARP GETS SOLO SHOWCASE LP

HAMBURG—The jew's harp, a novelty instrument usually found in country music settings, gets a classical music solo showcase in an off-beat new RCA Germany production out soon.

Played by Fritz Mayr, it figures in two concertos, E Major and F Major, by 18th century composer Johann Georg Albrechtsberger, along with mandora played by Dieter Kirsch, with the Munich Chamber Orchestra, conducted by Hans Stadlmaier. It is a digitally-recorded package.

Also coming from RCA here is a new recording of Carl Orff's "Die Bernauerin," a second version of the work finally completed by Orff in 1956. It features soloists Christine Ostermayer, Gerhard Lippert, Lucia Popp and Horst Laubenthal, the Munich Radio Orchestra conducted by Kurt Eichhorn.



THOMSON TRIBUTE—American composer-critic Virgil Thomson, on the eve of his 85th birthday, tapes a special interview with David Dubal, program director of New York's WNCN-FM. The station will honor Thomson with several special programs next month.

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Sound Archives Indexing

CHICAGO—The U.S.'s five leading institutional sound archives are involved in a comprehensive 78 r.p.m. disk indexing program expected to be completed in 1984.

Archives taking part in the project are the Library of Congress, the Rodgers and Hammerstein Archives of Recorded Sound in New York, and the sound archives of Syracuse, Yale and Stanford Universities. The libraries' 78 r.p.m. holdings together total more than 615,000 disks, some dating back as far as 1894.

The project, under investigation since 1974, involves microfilming of each of the disks and transferral of key information to a shared computer data base. The photographs and index will be made available to other archives, libraries and interested individuals at cost.

The project, funded by grants from the Ledler Foundation and the National Endowment for the Humanities, is sponsored by the Association for Recorded Sound Collections (ARSC), a non-profit organization of institutional sound archivists, dealers in archi-

val sound recordings and individual collectors.

Heretofore, the information available to scholars, researchers and users at each archive has been limited to the largely incomplete data available on the holdings of the archive in question. Recordings will be arranged in the index by author/composer, title, performer, publisher and holding institution.

David Hall, president of the ARSC and curator of the Rodgers and Hammerstein collection, stressed the importance of the use of microphotography which he said would permit collection of information with minimum handling of the often fragile disks. Special photographic processes, developed for the project, permit faded label information and etchings and embossings on the inner record margins to become visible.

ARSC's goal, following this project, is to photograph and index the "pre-copyright" commercial microgroove disc records issued between 1948 and 1972, and the group ultimately aims at creation of a single comprehensive catalog of all sound recordings.

9th Int'l Enescu Festival Hot Ticket In Bucharest

BUCHAREST—The ninth edition of the International George Enescu Festival, a 44-concert, 10-day event here, coincided this year with the general celebrations of the 100th anniversary of the legendary composer's birth.

Public interest this year was greater than ever and virtually all tickets sold in advance of the event. Most of the programs were broadcast live on radio and television and all were recorded for future use.

The festival this time covered a wider range of music than usual, taking in two rock and folk concerts plus a flamenco presentation and a program of Greek national music. Classical artists from all over the world were featured, alongside leading Romanian performers, but special interest was shown in the 350-strong party from the Bolshoi Theatre in Moscow.

The Dutch city of Utrecht also recently held celebrations honoring the memory of Enescu. The Utrecht celebration included two concerts, one by pianist Liane Serbescu and violinist Michel Francois, the other by the Utrecht Symphony Orchestra.

Enescu, who died in 1955, had an important influence on the European musical scene in this century. Besides composing, he was also a violinist, pianist, conductor and teacher. He started playing violin at the age of four, and when he was seven went to the Vienna Conservatory, where he met Brahms.

QRS Foundation Forms New Fund-Raising Wing

BUFFALO—QRS Arts Foundation, sponsor of a low-cost classical recital series, has entered its ninth season with a new director and new fund-raising arm.

Arlette Rosen, the new QRS head, reports the creation of Friends of QRS which will act as a monetary war chest in combating the higher salaries of blockbuster names.

"We haven't signed all concerts as major acts since the 1977-78 season because of the skyrocketing star salaries. Our new group should help counter that," says Rosen.

Friends offers memberships of \$25-250, all tax deductible with a raffle featuring such prizes as trips to the Tanglewood Festival and the New York City Opera.

Both the Buffalo private business sector and public support is backing the Friends project.

According to Rosen, 1,120 season tickets have been sold this year compared with 1,163 last fall for the 2,800-capacity Kleinhans Music Hall. The sales campaign started a month later this year.

Rosen's aiming to sell a half of the hall's seats, or 1,500 for season tickets yearly at \$28-40 with singles go-

ing for \$7-10 each at QRS' five-concert schedule.

This is the second year of non-profit status for QRS. The current season opened with an SRO concert Sept. 16 by Itzhak Perlman. The Lublin Polish Folk festival appears Nov. 12.

The remainder of the 1981-82 season includes I Solisti de Zagreb with Charles Rosen, Dec. 10; Earl Wild, Feb. 20; and March 14 with Rosiland Elias and Theodore Uppman.

Symphony Bows In Boston '82

LONDON—Andrzej Panufnik's "Sinfonia Viva," commissioned by the Boston Symphony Orchestra as part of its centennial celebrations, has been completed, according to his publisher, Boosey and Hawkes here.

The Symphony gets its world premiere performance in Symphony Hall, Boston, conducted by Seiji Ozawa, January 29, 1982. And Panufnik's own new recording with the London Symphony Orchestra is set for October release on the Unicorn label.

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Disco Business

CREATIVE METROPOLIS

First Roller Skate Show Bows In N.Y.

By RADCLIFFE JOE

NEW YORK—As part of its ongoing policy of creating and presenting original programming to its members and guests, the Metropolis Roller Skate Club here, last week inaugurated what may be the first roller skate theatre in the country.

The show, with a cast of 12 people, is titled "Magic At Metropolis" and is an hour-long program of choreographed dancing played out against a tapestry of music ranging from "Humpin'" by the Gap Band, to "Vipers Drag," by the late Fats Waller.

There is little dialog. The emphasis is on dance, and the cast of players does this with remarkable dexterity, in an interesting and innovative program produced by The Wizard Co., in association with Marlo Courtney and Mark Soyka, owners of Metropolis.

The show's music, directed by Gail Elise King, includes Quincy Jones' "Velas," "Put The Music Where Your Mouth Is," by Olympic Runners; "Triple Dutch," by Frankie Smith; "Pop Your Fingers," Rose Royce; "Let's Start The Dance," Hamilton Bohannon; "Yearnin'," and "Humpin'," by The Gap Band; "Computer Games," Yellow Magic Orch.

The second half of the show features Fats Waller's "Vipers Drag," and "Handful Of Keys;" MFSB, "Cheaper To Keep Her;" Dr. Buzard's Savannah Band, "I'll Play The Fool;" Calello Orch., "Sing, Sing, Sing;" Linda Hopkins, "Deep In The Night;" Edwin Hawkins Singers, "To My Father's House;" Sylvester, "New Beginnings;" and Tantra, "Hallelujah."

In the 2½ years since it has been in business, Metropolis has developed a reputation for being innovative. About a year ago it formed Rollesque, a group of skaters drawn from its most professional members. Rollesque not only performs at the

Metropolis, it also makes guest appearances at other events including half-time performances at the Knicks basketball games.

About two years ago the club introduced Twilight Skate, a program aimed at training adult beginners in the art of skating and dancing on wheels.

At its inauguration, Soyka said he hoped the program would help roller skating replace drinking as the corporate sport.

The program, under the direction of Randy "Dr. Skatmore" Higginson, is run Tuesdays through Fridays from 5 p.m. to 8 p.m., and trainees swear by Higginson's gentle, professional approach to teaching. Sessions are \$7 per person.

In addition, Metropolis also caters to both young peoples' parties and what it describes as deluxe skating parties. For \$15 per person, plus 5% gratuity, the club will pull together a young people's celebration ranging from Sweet Sixteens to Bar Mitzvahs.

The price, for a group of not less than 75 people, will include party decorations, loaner skates, instructions for beginners, supervised skating, one of the club's deejays, a party buffet and complimentary coat check. Soyka claims that in its first two years of business Metropolis catered to more than 200 of these parties.

For the deluxe skate parties, the charge is \$20 per person plus 5% gratuity. Soyka describes these events as "unique and unforgettable."

Metropolis with its convenient midtown Manhattan location is also used extensively for on-location shooting for films, commercials, fashion and sports photography. To date, segments of the movie, "Tribute," and commercials for Geritol, Memorex and Sergio Valente have been filmed at the club.

Alleged Bootlegs Sold In N.Y. FBI Aware Of Medley LPs Emerging In Record Stores

• Continued from page 3

Like What You're Doing To Me," by Young & Co.; "I'm Ready," Kano; "Cupid," and "Working My Way," the Spinners; "Dancer," Gino Socio; "Beat The Clock," Sparks; "Keep Smiling," Carrie Lucas; "Boogie Nights," Epic; and "Funky Town," Heatwave.

The disks are being sold at places like Disc-O-Mat Records on Times Square at an allegedly discounted price of \$3.19. Personnel at the retailer claim ignorance about the origins of the records.

The reappearance of the disks have caught record label executives by surprise, and their only comment at this time was, "We'll look into it."

However, Billboard has learned that the FBI is aware of the reappearance of the disks and is investigating their proliferation.

The Bits & Pieces Records bear a striking resemblance to a series of disks that surfaced under the titles, "Hollywood 1," and "Hollywood 2," at the height of the disco boom in 1979. The price then was \$2.99 each.

Like the 1979 versions, the disks

are labeled "Studio Copy," and consist of portions of recordings mixed through the use of segues, interphasing and looping.

In April, 1979 Billboard carried a page one report on the availability of unauthorized recordings, along with a list of record shops that carried them. At that time a Broadway-based company called Sunshine Sound was identified to be among the companies cutting unauthorized disks.

At the time, a spokesman for that company was reported to have said, "Most every company knows what we do."

Although the present versions of the unauthorized disks are less easy to trace, disco deejays around the city are familiar with them, and have been among the customers buying them.

According to one deejay who had heard the record, "It's a pretty good recording."

Polish Discos Report Finds Clubs Ailing

By ROMAN WASCHKO

WARSAW—Though pop fans make around 46 million visits collectively to discotheques in Poland each year, the disco business here is in a pretty sorry state.

That's the key finding of "A Report On The State Of Discos In Poland," a document, two years in the making, edited by Franciszek Walicki, aged 60, founder of the first-ever Polish disco and a man generally regarded as "father of Polish rock."

At the heart of an essentially pessimistic document is his finding that United Entertainment Enterprises, set to perform a pilot role in the disco field, started "to deteriorate into clubs inhabited by the underworld and other social outcasts from 1975 onwards."

Walicki says that what this institution investigated was "a total distortion of the concept of cheap and widely-accessible discos as dreamed of by pioneers of this form of entertainment."

The report finds that the number of discos in Poland far exceeds the number of disk jockeys qualified to work in them, that the premises are poorly-equipped in technical terms and that disk jockeys "display shockingly low intellectual standards."

The report also discloses for the first time, some factual statistics concerning the Polish disco industry.

There are some 3,000 discos here, and they are visited daily by an average of 50 people each. This produces a total 46 million disco visits annually, from a total population of 36 million. That is three million more than the total attendance at theatres,

opera and operetta productions, philharmonic events, circuses and variety shows.

An average disco figuring in the report is a disco-cum-club in a cafe or community center, seating 100 visitors, charging less than \$1 entrance, using basically non-professional equipment, open six evenings a week and using disk jockeys without proper qualifications. The music is taped, mainly U.S. and U.K. pop,

(Continued on page 73)

Park Place Fire Suspected Arson

ASBURY PARK, N.J.—The roof of Park Place, resort disco and rock music club, collapsed and the inside destroyed Sept. 19 when a fire burned through the beachfront area club. No one was inside the club when the blaze was discovered at 5:40 a.m. and no injuries were reported by the 30 city firemen who remained for more than three hours before the fire was declared under control.

Sammy Boyd, who owns Park Place with Michael Lombardo, believes someone set the fire. He estimated the damage at \$500,000 and said he plans to rebuild with hopes to be open again by next April or May. Only the outside walls remain standing. The club had been renovated before the summer season and was fully insured.

Boyd and Lombardo put \$175,000
(Continued on page 65)

DISCOM Int'l Trade Confab Bows In Paris

PARIS—DISCOM, the international trade fair for discotheques, leisure and entertainment centers, is set for the Parc des Expositions here, Oct. 26-29, with more exhibiting companies than ever before.

Among those listed are Bose, Dynacord, SEAC, AEC Collins, Deltrovision and Sogecom, and a British delegation, comprising 25 major companies including Pulsar and Roger Squire's Light And Sound, will have a common stand under the banner of the British Assn. of Discotheque Equipment Manufacturers, BADEM.

Alongside the display stands, major broadcasting networks will put out shows "live" from the exhibition, including RT Luxembourg's "Challenger" program, with top guest stars, and Europe 1's "Radio Europe Show," featuring a disk-jockey contest.

PETER JONES



VIN-ZEE—Emergency Records artist, Vincent "Vin-Zee" Brown leaps for joy at the news that his debut record, "Funky Be-Bop," has been released to critical acclaim. Vin-Zee, best known for his prowess on roller skates, hopes to bring the same expertise to his musical career.

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Disco Mix

By BARRY LEDERER

throated vocals captured the essence of the original melody with a 1980s beat. A slight Latin edge is reinforced with the continued refrain, "I'm comin' home Jamaica." A break would have been helpful as the record becomes too repetitive, possibly causing deejays to blend out early.

Bo Crane's Musical Report, compiled by members of the Florida Record Pool list the following as up and coming records in their area: "Hupendi Muziki Wangu/It's Hot" K.I.D., Sam; "Sweat (Till You Get Wet)," Brick, Bang; "Pick Up," Vivian Vee, Fuschia International; "Happy

Days/Tee's Happy," Northend, Emergency. The import list includes: "Don't Stop The Train" Phyllis Nelson, Carrere; "If You Walk Out That Door," Jerome, D.J.M.; "Walking Into The Sunshine/That's No Way To Treat My Love," Central Line, Mercury; and "The Caribbean Disco Show (Medley)," Lobo-Fi Team.

NEW YORK—Phyllis Hyman's exuberance and excitement as seen in her current performance of Sophisticated Ladies is again evident in her latest 12-inch 33 1/2 r.p.m. from Arista Records titled "Tonight You And Me." Taken from the current LP "Can't We Fall In Love Again," this 5:25 minute selection has a mid-tempo and soulful beat with a slight break adding punch to the end. Chris Nelson, independent promoter for Arista is receiving enthusiastic response from club deejays. Hyman's live performances at some of New York's major clubs, are adding momentum to this song produced by Norman Connors.

West End Records has released two 12-inchers that are in the same format. "Chillin' Out" at 6:30 minutes is performed by Inex Brooks and "No Frills" by Taana Gardner seem to fit into a laid back, funk-driven style that is popular at the moment. Kenton Nix who produced and arranged these songs in association with Henry Batts is also responsible for the production of Gwen McCrae's latest Atlantic LP. What is disconcerting about the West End product is not the production value which is top-notch and the performances by both artists which are high quality, but that the label is not aiming for a new direction even though their present format is finding wide acceptance.

One of the major club re-openings had to be New York's Studio 54. The crowds, excitement and bedlam which have been a trademark of this disco have started once again. There is no doubt that there is a need for this kind of facility. The only concern is whether the rich and famous will continue with their former support.

However, what seems to be a more noticeable trend in New York as well as in other locales around the country is a tendency towards opening medium, more intimate, dance-oriented clubs. A perfect example is F Sharp which opened in New York last week. The club is a combination restaurant-cruise bar in a dance-

style setting. The music varies from big band, to Motown, rock and disco. The concept behind the club is credited to Julio Vitolo, creative coordinator for F Sharp. Richard Brezner, head deejay (formerly of 12 West, The Botel, High Roller and El Morocco) has the ability to go from one musical format to another to the delight of his crowd. The opening night was highlighted by the following selections: "Play To Win," "Penthouse Payment," Heaven 17; "Mony, Mony," Billy Idol; "Everybody Salsa," Modern Romance; "Tainted Love" Soft Cell; "Let's Groove," Earth, Wind & Fire; Tom Tom Club, all cuts; Patti Austin, all cuts; "Saturday, Saturday Night," Zoom; as well as '40s, Phil Spector and '60s sounds. With this variety in musical format that can change as easily as the crowd's demands, the club seems to be on its way to a promising start.

Even though Christmas is a couple of months away, Salsoul Records has released its "Christmas Jollies II" LP by the Salsoul Orchestra. Produced and arranged by Patrick Adams, the traditional Christmas favorites are included featuring lead vocals by Jocelyn Brown, Marian Rolle, and Wendel A. Morrison.

Pavilion Records will re-issue Phil Spector's Christmas album which has become a classic over the years. This album will be available in simulated stereo, and will include such favorites as "Santa Claus Is Coming To Town," "I Saw Mommy Kissing Santa Claus," and "Frosty The Snowman."

From Carrere/Mirage is the "Rage" 12-inch which is the group's LP title and lead cut. This selection and the flipside, "Money" are gut level hard hitting sixties rock'n'roll.

Barry White has reworked and revamped the Kingsmen classic "Louie, Louie," a favorite in the annals of rock 'n' roll history. Released from the artist's Unlimited Gold LP, "Beware," the 12-inch 33 1/2 r.p.m. runs 7:14. A bold brass section, perky guitar chords and White's deep

Video Kids Debuts Album With Five Musical Styles

By PETER JONES

LONDON—Despite the growth of children's discos throughout the U.K., with allied action such as the Pye Radio national disco-dancing contest, record companies generally are ignoring the sub-teenage group and are missing out on potential profits.

That was the theory of Creative Control Ltd. here when it decided to launch The Video Kids, described as a new children's entertainment concept, and now unveiled here on a debut album "Never Too Young To Dance."

Basically there are five key characters. Cutie, Toots, CB, Pink and Holly Day, all representing major musical styles—rock'n'roll, disco, country, new wave and futurism—and linked into a disco-dance production featuring leading singers and musicians like Herbie Flowers, Richard Myhill, Jona Lewis, Frank Ricotti, Peter Doyle and Davey Jones.

The production is by Steve Gil-

ston (Love de Luxe) and Paul Lynton (Nick Straker Band) who have had disco chart toppers in Billboard in the past couple of years, the latter with "A Little Bit Of Jazz" (PreFude), a 12-inch.

The debut album is on the Electronic Comic Company Records label and is distributed in the U.K. by PRT.

Says Gilston: "Today sophisticated kids grow out of toys and concepts at an ever earlier age. The market, though, is poorly served in terms of product which avoids the pitfalls of being either too childish or too sophisticated.

"Our platform is music. The pop industry worldwide has done little to cater specifically for the children's market. There's a vast gulf of quality and presentation between children's music now available and the pop product intended for the teenage market.

"So Video Kids music derives
(Continued on page 73)

HOT & NEW

12"—Bliger; Charter, Korja; Claudia Hart; Us; Pierre Perpal; Tamara; Pierre Perpal (Remix); Carol Williams; Rhyze; Karen Young; Strikers; Amanda Lear ("Follow Me"); Dream Machine; 2 Twice; Modern Romance; Pilgrim Fathers; Heaven 17; Peter Shelley; Bo-Kool & Funkmasters; Conquest; Secret Weapon; Syndicate; Linx; Manana; Romance; Dolly Dots; Evelyn Smith; Gary Chriss; Ronny; Stars on 45 Vol. III; Happy Days; Central Line; Nancy Nova (The Force); Patti Austin (Do You Love Me-Remix); Double Dutch (Remix); Phyllis Nelson (Don't Stop The Train); Lime (You're My Magician); "Menergy"; Kid (new); Boystown Gang (You're The One); Commodores (Lady); Funkapolltan; Lobo; Patrick Hernandez; Quirk; Kraftwerks; Harry Chalchits; Tom Tom Club.

LPs—Madleen Kane; Kano; Heaven 17; Shalamar; Sylvers; Logg; Aahford & Simpson; T.Life; Tom Tom Club; Gary Numan; Gwen McRae; Patti Austin; Luther Vandross; Alec Costandinos; The Dance.

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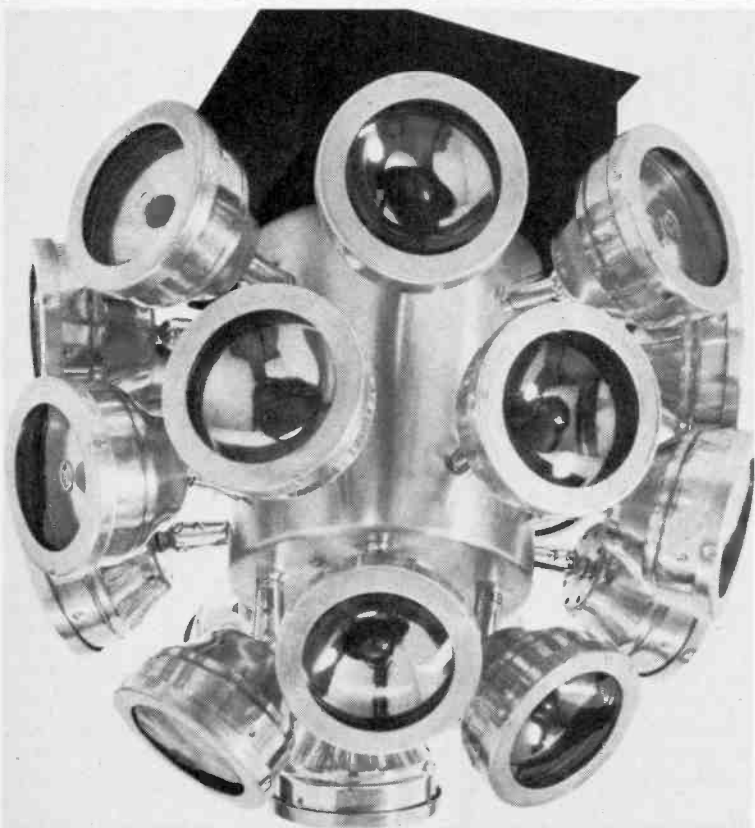
This Week			Last Week			Weeks on Chart			TITLE(S), Artist, Label			This Week			Last Week			Weeks on Chart			TITLE(S), Artist, Label		
☆	2	8	41	29	7	DO YOU LOVE ME —Patti Austin—Qwest/Warner Bros. (LP) QWS 3591	☆	29	7	BACKFIRED —Debbi Harry—Chrysalis (12-inch EP) CDS 2547													
2	1	10	42	48	6	ZULU —The Quick—Pavilion (12-inch) 479-02433	☆	48	6	LOVE ACTION/HARD TIMES —Human League—Red (12-inch) Import													
☆	3	8	43	49	3	MENERGY/I WANNA TAKE YOU HOME —Patrick Cowley—Fusion (12-inch) FPSF 003	☆	49	3	BANG BANG —Iggy Pop—Arista (LP) AL9572													
☆	6	7	44	43	5	NEVER TOO MUCH —Luther Vandross—Epic (LP) FE3745	☆	43	5	OUT OF MY HANDS (Love's Taken Over) —Omni—Fountain Records (12-inch) FRD 81-1													
☆	7	8	45	51	4	LOVE HAS COME AROUND —Donald Byrd & 125th Street, N.Y.C.—Elektra (LP) 5E531	☆	51	4	YOU'RE GONNA WANT ME BACK —Delia Renee—Airwave (12-inch) AW 12-94963													
6	5	21	46	54	3	DANCIN' THE NIGHT AWAY —Vogue—Atlantic (7-inch) 3847	☆	54	3	HOMOSAPIENS —Pete Shelley—Genetic (12-inch) Import													
7	4	14	☆	57	3	A LITTLE BIT OF JAZZ —Nick Straker—Prelude (12-inch) PRLD-612	☆	57	3	TAKE MY LOVE —Melba Moore—EMI (7-inch) EMI 8092													
☆	9	9	☆	58	3	YOU'RE THE ONE/DISCO KICKS —Boystown Gang—Moby Dick Records (12-inch) BTG 242	☆	58	3	SNAP SHOT —Slave—Atlantic (LP) SD 5227													
☆	11	6	49	32	13	LET'S START II DANCE AGAIN —Bohannon Featuring Dr. Perri Johnson—Phase II (12-inch) 4W902449	☆	32	13	KNOCK OUT/PAY GIRL —Innerlife—Salsoul (LP) SA 8543													
☆	14	13	50	50	5	OUR LIPS ARE SEALED —GoGo's—I.R.S. (LP) SP 70021	☆	50	5	WE WANT THE AIRWAVES/KKK TOOK MY BABY AWAY —Ramones—Sire (LP) SRK 3571													
11	8	11	51	26	16	WALK RIGHT NOW —The Jacksons—Epic (12-inch Remix) 49-02403	☆	26	16	PRIME CUTS/THE DOUBLE DANCE ALBUM —All Cuts—Various Artists—Import/12 (LP) MP 313													
☆	22	5	☆	63	2	HUPENDI MUZIKI WANGU! —K.I.D.—Sam (12-inch) S-12340	☆	63	2	CAN YOU MOVE —Modern Romance—Atlantic (7-inch) 3860													
13	15	19	53	53	14	NUMBERS/COMPUTER WORLD/COMPUTER LOVE —Kraftwerk—Warner (LP) HS 3549	☆	53	14	SHE'S A BAD MAMA JAMA —Carl Carlton—20th (LP/32-inch) T628/TCD129													
☆	19	6	54	36	7	START ME UP —Rolling Stones—Rolling Stones/Atlantic (LP) COC 16052	☆	36	7	MERCY/HIGH COST OF LOVING —Carol Jani—Mantra (LP) Import													
☆	20	9	☆	NEW ENTRY	→	INCH BY INCH —The Strikers—Prelude (LP) PRL-14100	☆	NEW ENTRY	→	STEP BY STEP —Peter Griffin—EMI (12-inch) Import													
☆	21	9	56	56	11	GET IT UP/COOL —The Time—Warner Bros. (LP) BSK 3589	☆	56	11	DANCE PART I & II —Night Force—Ibach (12-inch) Import													
17	13	25	57	61	3	SUPER FREAK/GIVE IT TO ME BABY/GHETTO LIFE —Rick James—Gordy (LP) G8-1002M1	☆	61	3	DISCO KICKS —The Original Mass—JDC (12-inch) JDC 12-10													
☆	38	4	58	62	2	WALKING INTO SUNSHINE —Central Line—Mercury (12-inch) MDS-4013	☆	62	2	HOLD ON I'M COMIN' —Aretha Franklin—Arista (LP) AL9552													
☆	40	3	☆	64	3	CONTROVERSY —Prince—Warner Bros. (7-inch) WBS 49808	☆	64	3	WELCOME ABOARD —Love Unlimited—Unlimited Gold/Epic (LP) FZ 37425													
☆	20	25	☆	NEW ENTRY	→	TAINTED LOVE —Soft Cell—Phonogram (12-inch) Import	☆	NEW ENTRY	→	JERKIN' BACK'N' FORTH/THROUGH BEING COOL/GOING UNDER —Devo—Warner Bros. (LP) BSK 3595													
☆	21	4	61	65	10	MONY MONY —Billy Idol—Chrysalis (12-inch) CHS38P	☆	65	10	HERE I AM —Dynasty—Solar (12-inch) 11504													
22	23	10	☆	NEW ENTRY	→	CHANT #1 —Spandau Ballet—Chrysalis (12-inch) CBS 2528	☆	NEW ENTRY	→	PLAY TO WIN —Heaven 17—Virgin (LP) Import													
23	10	17	63	67	2	BUSTING OUT —Material with Nona Hendryx—ZE/Island (LP) IL 9667	☆	67	2	I'LL CAST MY FATE TO THE WIND —Snaps Montigo—Tune Wizard (12-inch) TW002													
☆	34	4	64	68	2	FUNKY SENSATION/HAVE A GOOD TIME —Gwen McRay—Atlantic (LP) SD 19308	☆	68	2	SPELLBOUND/ARABIAN NIGHTS —Siouxsie and the Banshees—PVC (LP) Import													
☆	25	4	☆	NEW ENTRY	→	I HEARD IT THROUGH THE GRAPEVINE/SO RUFF SO TUFF —Roger—Warner Bros. (LP) BSK 3594	☆	NEW ENTRY	→	96 TEARS —Thelma Houston—RCA (LP) AFL 13842													
☆	35	4	☆	NEW ENTRY	→	MAGIC NUMBER —Herbie Hancock—Columbia (LP) BL 37387	☆	NEW ENTRY	→	SOMETHING THAT YOU DO TO ME —T-Life—Arista (12-inch) CP-710													
27	16	38	☆	NEW ENTRY	→	YOU'RE MY MAGICIAN/YOUR LOVE —Lime—Prism (LP) PLP-1008	☆	NEW ENTRY	→	STREET MUSIC —Bang Gang—Sugarscoop (12-inch) SS-419A													
28	18	13	☆	NEW ENTRY	→	FIRST TRUE LOVE AFFAIR —Jimmy Ross—RFC/Quality (12-inch) QRF 002	☆	NEW ENTRY	→	TELECOMMUNICATIONS —Flock of Seagulls—Jive/CBS (12-inch) Import													
29	17	17	☆	NEW ENTRY	→	GET ON UP AND DO IT AGAIN —Suzy Q.—RFC/Atlantic (12-inch) DM 4813	☆	NEW ENTRY	→	HAPPY DAYS/TEE'S HAPPY —North End featuring Michelle Wallace—Emergency (12-inch) ENDS 6520													
30	31	4	70	70	2	WORKING IN THE COAL MINE —Devo—Full Moon/Asylum (LP/12-inch) DP-90004/E-47204	☆	70	2	LANCA PERFUME —Rita Lee & Roberto—Pavilion/CBS (12-inch) 479 02453													
☆	41	4	71	71	7	THIS KIND OF LOVIN' —The Whispers—Solar/RCA (LP/12-inch) PXL-3976/YD 12299	☆	71	7	KEEP ON TAKING ME HIGHER/LADY (You Bring Me Up) —Commodores—Motown (LP) M955													
☆	42	6	72	73	8	WORDY RAPPINHOOD —Tom Tom Club—Sire/Warner Bros. (12-inch) DSRE 49817	☆	73	8	LET ME GIVE YOU LOVE —Barbara Mason—WMOT (12-inch) 4W9-02237													
33	12	16	73	52	10	ON THE BEAT —B.B.Q. Band—Capitol (LP) SP 12155	☆	52	10	LET'S DANCE (Make Your Body Move) —West Street Mob—Sugar Hill (12-inch) SH5559A													
☆	44	4	74	46	9	HEART HEART —Geraldine Hunt—Prism (12-inch) PDS 412	☆	46	9	WHO'S BEEN KISSING YOU? —Hot Cuisine—Prelude (12-inch) PRLD-613													
☆	45	3	75	47	17	EVERYBODY NEEDS SOMEBODY SOMETIMES —Ann-Margret—First American (12) FA 1207	☆	47	17	GONNA GET OVER YOU —France Joli—Prelude (12-inch) D 610													
36	28	12	76	59	12	LET'S GO DANCIN' —Sparque—Westend (12-inch) WES 22-135	☆	59	12	NEW LIFE/SHOUT —Depeche Mode—Mute (12-inch) Import													
37	37	12	77	66	14	DON'T STOP THE TRAIN —Phyllis Nelson—Carrere (12-inch) Import	☆	66	14	OUT COME THE FREAKS —Was (Not Was)—Island (LP) TLPS 9666													
38	39	29	78	72	20	GIRLS ON FILM/PLANET EARTH —Duran Duran—Harvest (LP) ST 12158	☆	72	20	I'LL DO ANYTHING FOR YOU —Denroy Morgan—Becket (12-inch) BKD 502													
39	33	19	79	75	5	I'M IN LOVE/IF YOU WANT MY LOVIN' —Evelyn King—RCA (LP) AFL1-3962	☆	75	5	SWEAT (Till You Get Wet) —Brick—Bang/Epic (LP) FZ 37471													
40	24	7	80	76	14	HOT SUMMER NIGHT —Vicki Sue Robinson—Prelude (12-inch) PRLD 617	☆	76	14	URGENT —Foreigner—Atlantic (LP) SD 16999													

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).

New Products



DML SPINNER—This 20-head, 1,000,000 candle power spinner from Disco Motion of New York, comes complete with variable speed control that allows for a speed range from zero to 100 rpm. In a unique design, the unit has all lamps wired in parallel. This, according to Disco Motion engineers, allows all other bulbs to remain lit if one should become defective.



MACH ONE—Radio Shack has developed an improved version of its Mach One speaker system. The unit, called the Mach One Liquid Cooled Speaker, offers a power handling capacity of up to 160 watts with a response of 25-20,000 Hz. The unit is said to use a magnetic liquid that increases its power handling capacity by improving the transfer of heat away from moving driver elements. The liquid, designated "ferrofluid," also helps to control voice coil travel thereby reducing wasted motion. The new Mach One, with a price tag of \$239.95, uses a 15-inch woofer, a liquid-cooled sectoral midrange horn and a heavy-duty, liquid-cooled bullet tweeter.

Disco Business Live Acts Set A Brussels Trend

By MICHEL VERSTREPEN

BRUSSELS—Belgium's biggest discotheque, the Manhattan in Louvain, is celebrating its first anniversary having established a trend, during a very successful year, for live rock shows to run alongside recorded dance sessions.

At the official opening, Village People was the main attraction. Since then the management has spent heavily to bring in Marvin Gaye, Eddy Grant, the Platters, Umberto Tozzi, Jimmy Ross and Viola Wills. Odyssey gave the final performances at the disco's week-long birthday celebrations.

The trend for live rock is being watched with interest by disco managements throughout Benelux.

The Manhattan was founded by a group of five well-known local figures, including television presenter Mike Verdengh, pop magazine proprietor Guy Van Liefferinge and concert agent Rene Vlaeyen.

It's a complex, dubbed "the million-dollar dance center," with four dance floors on different levels, plus two well-equipped and spacious bars and a big stage area.

The Manhattan is sited in a large factory on an old industrial estate. On a Friday or Saturday night, it attracts crowds of at least 1,000. For a "name" guest, around 2,000 attend.

Lightlab, of New York installed all lighting and control systems, built into a suspended network of piping and tubing overhead. Back stage there are nine slide projectors, (Continued on page 69)

Philly Pool Services Clubs With Video Clips On Loan

PHILADELPHIA—The Pocono Record Pool here has expanded its operations to include service of video as well as audio products. The expanded operation will also offer interior design services to both commercial and residential clients.

In keeping with its expanded format, the pool has moved to larger quarters at 622 South 5th Street here.

According to Frank Lembo, head of the 100-member pool, the organization, working in cooperation with the record labels, will offer promotion video and film clips of top dance music artists, to participating clubs on a loan basis.

To qualify for the service, clubs must either rent or buy the projection equipment from the Pocono Record Pool, and must also employ pool members.

Park Place Fire

• Continued from page 63

into the building in renovations. They divided the building into a rock club where popular area rock groups performed, and a smaller room that was strictly disco. They installed new sound and lighting systems, new California redwood walls and new floors. They even put in fire prevention equipment and about \$35,000 of new electrical equipment.

Boyd said he had no suspicions as to who might have set fire to the building. Fire officials say they don't know yet whether the fire was started accidentally or on purpose.

Initially, the Pocono Pool will work through local video dealers to supply participating clubs with the equipment; however, the long range plan is to work out a distributing agreement with equipment manufacturers. Negotiations to this effect are already underway.

The plan will be instituted in a way that will allow participating clubs to either interface the video concerts with their regular audio programming, or to set aside special nights exclusively for video.

The first phase of the plan is expected to be instituted within the next few weeks, and Lembo states that both member deejays and club owners have expressed enthusiasm in the project.

Video programming for the participating clubs will be broken down according to the musical formats of member clubs. In this way, in-concert clips of r&b artists will go to rooms programming this type of music, while rock and new wave clips will be distributed to clubs with similar interests.

The pool's interior design department will work closely with Peter Altman and Lightworks, a Philadelphia-based lighting design firm.

Under this program, Pocono will design clubs, lounges, restaurants and even residential facilities, using lighting equipment designed and manufactured by Lightworks.

The Pocono Record Pool was established in 1975 and is considered to be the leading pool in the Philadelphia area.



If you use or install entertainment lighting systems then Meteor's new System 44 provides the ideal solution. System 44 is a unique, totally-compatible combination of logic-level controllers with remote power switching for any number of channels and any type of load.

Basic programs are generated by the all-new Sonalite and PatternMaster Controllers — with a choice of five models to give you exactly what you want in terms of features and price. Remote switching of up to ten effects or zones is provided by our new CustomSelector and, for really exciting zone action, our new ZoneMaster zone-switches in both sound-to-light and chase modes.

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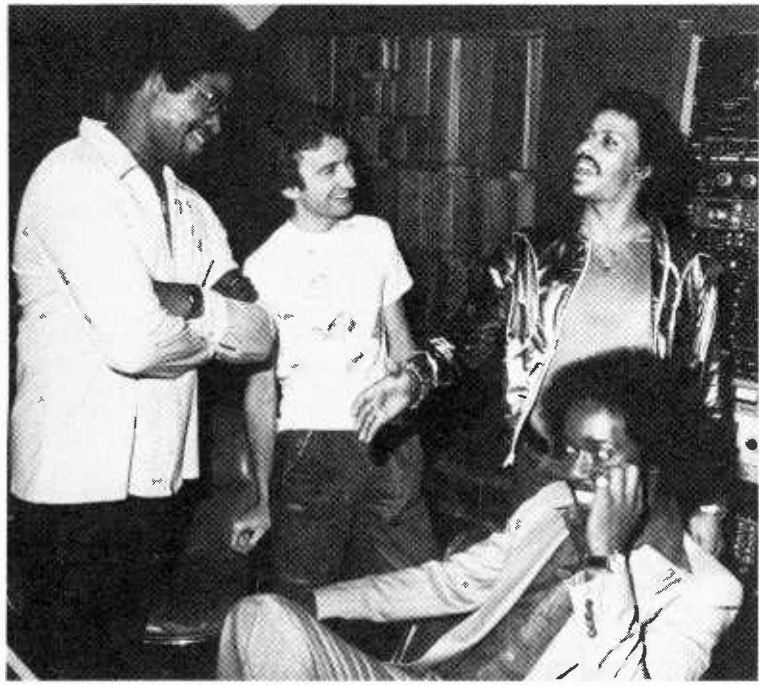
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IMPORT LP's—Kryptonite, Christopher Mills, Back to the 60's, Star Tracks, Enigma.



STUDIO VISITOR—Elektra/Asylum's Shadow chats with Queen's bassist John Deacon, second from left, during break from recording. From left, Art Stewart, recording engineer, Deacon and Shadow's James "Diamond" Williams and Chet Willis, seated.

Executive Turntable

• Continued from page 4

At Sharp Electronics, **Arnold Storf** moves to marketing communications manager for the consumer electronics division, and **Daniel Infanti** is upped to sales promotion manager for the division. Storf was director of advertising at Monroe, while Infanti was merchandising programs manager for Congoleum. . . . **David A. Purple** is named regional sales manager for Neve. He will be headquartered in Nashville and was with Harrison Systems there.

At Shorly Lavender Talent Agency, Nashville, **Tom Vizzina** joins as agent, **Cheryl Ballard** as executive secretary and **Brenda Sherick** as administrative assistant and receptionist. . . . **Michael Lourie** joins Miles Lourie Inc. as vice president. He was with American Talent International. . . . **Terry Kyne** moves to director of "The Mike Douglas Entertainment Hour." He was most recently director of "The John Davidson Show."

Peter Hansen is upped to director of Music For UNICEF, New York. Prior to joining the organization, Hansen was a booking agent for Headliners Talent Agency. . . . **Ralph Galli Jr.**, former senior videotape editor at Lee Rothberg Productions, has joined National Video Center & Recording Studios, New York. . . . **Jo Dean Adams** is supervisor of chart research compilation for Billboard. She did work for Billboard in Los Angeles, but will now be based in New York.

Jimmy Levine is appointed senior vice president of Out Of Key Productions, Chicago. . . . **Susan Storms** is new director of client services for United Stations, New York. She was formerly with Richard Gersh Assocs.

Larry C. Iwen, formerly a product development supervisor for 3M, has been appointed product development manager, replication section, of the optical recording project for the company. He will be located in St. Paul. . . . United Recording Electronics Industries, Sun Valley, Calif., has appointed **Garry Margolis** its director of sales. Margolis was at James B. Lansing Sound. . . . **Vince Larinto** is the new national credit manager for Magnetic Video. He was earlier credit department manager of Deluxe Laboratories. . . . **Larry Schultz**, former marketing consultant and co-producer for Bob Abel & Assocs., has been named vice president and general manager of the Unicorn Group, Los Angeles, which encompasses Unicorn Jingles, Unicorn Studios and the MCA-distributed Unicorn Records.

Oscar Houchin moves to vice president of operations for the Terrana/Binder music division of Steve Binder Productions, Hollywood. . . . **Steven Mandel** is the new director of tour publicity for The Press Office, Ltd. He has been with the New York company since 1979.

New Companies

Heartland Management Corp. formed with Richard Bell as president. Company is a personal management firm specializing in the development of new talent through individualized marketing campaigns. Artists already signed include Mark Dacey, Gordon Winfield & the All Stars, Charles Elgart, and the AM Sleep. Address: 315 Self Place, South Orange, N.J. 07079 (201) 763-6215.

Leon Russell Enterprises, a booking, publishing and video production firm. Address: P.O. Box 798, Hendersonville, Tenn. 37075 (615) 824-2719.

Permanent Press Records, formed by Boston based artist/producer

Ray Paul. The firm is independently distributed and includes Permanent Pop Music, BMI, and Ray Paul/Permanent Press Pop Productions. First releases are "How Do You Know" by Ray Paul and "Complicated Girl" by the Puppet Rulers. Address: P.O. Box 125, Suite 101, Arlington, Mass. 02174 (617) 643-7395.

James Scott Productions, formed by Scott, to develop radio station IDs and jingles and promote eight piece funk group, the Grip Show Band. William R. Pape will handle composing and arranging for the company and Lee Otis Parker will handle production. Address: 647 E. 31st St., Jacksonville, Fla. 32206 (904) 355-7736.

Gospel

Versatile Writer And Producer Lloyd Shifts Into Gospel Field

By JEAN WILLIAMS

LOS ANGELES—Producer/writer Michael Lloyd, who has been represented on the pop, r&b, MOR and country charts, collecting 59 gold and platinum records, has moved into the gospel field.

Lloyd, 32, entered the gospel arena with a CBS LP "Hero" by Brush Arbor. At present, he is working on a second CBS act, Carman, and he is talking to Tennessee Ernie Ford and other acts.

Lloyd notes that he takes on a gospel project with the same enthusiasm as any other project, spending as much time (about 150 hours) and energy on production.

He also uses the same musicians he employs for his session with artists such as the Bellamy Brothers, Leif Garrett, Shaun Cassidy, Debby Boone and others.

However, unlike other projects, the monetary rewards for a gospel producer are not as great. "But that's not why I wanted to get into gospel," he says.

"I would have to want to do it. There would be no other reason for me to produce a gospel album."

"It's important to me that my gospel projects be just as good as anything else I do."

Lloyd notes that there are two reasons he opted to get into gospel. "On the professional side, I was attracted to the artists because I find them amazingly talented. They are not

people who are unequipped to make pop, country or any other type of records. They also are not people who have said to themselves, 'we're not good enough to do popular music so we'll do gospel.' Therefore, on a professional level it offers a nice challenge and a great opportunity to work with some talented people.

"On the personal side," he continues, "It's emotional, personal, it deals with human understanding and failure, hope and aspirations in a different way than popular songs do. It's probably the most personal type of music we have now because it's our relationship with God and how it's verbalized."

For the Brush Arbor LP, Lloyd says, he tried to make the sound contemporary, without overshadowing the content of the songs and what the singer was attempting to communicate.

"My job is to balance all of that so that it's accessible to the listener. I want the listener to say, 'Boy, I never heard it said quite that way before.'"

"I would rather reach 10 people who would not have given gospel music a chance, rather than contact the same 100 people who listen all the time."

Contemporary gospel, says Lloyd, is getting very popular. "I heard that there are about 120 million people who are religiously-oriented and another 45 million who are born again.

He believes gospel will have broad crossover appeal in the next two to three years. "And I wouldn't be surprised to see a lot of gospel-oriented material coming on the country, pop and r&b charts."

Although Lloyd is deeply involved in gospel at this time, he does not plan to close the door on other projects.

OCTOBER 17, 1981, BILLBOARD

Big Push For Henderson 45

NASHVILLE—The Benson Co. here is mustering its in-house forces and hiring independent promoters to break Patrick Henderson's New-Pax single, "Love Lifted Me" in the r&b marketplace.

The cut is from Henderson's new "Look To Jesus" LP which also features the West Angeles Church of God in Christ Sanctuary Choir. Henderson produced the album as well.

According to Michael A. Blines, Benson's director of international marketing, the independent promotion team of Greg Johnson, Paul Mack, Chris Carter and Chaim Warren will work the single with black radio. Network Ink, a Nashville-based agency, will handle public relations and publicity for the account.

A spokesperson for Benson characterized the secular marketing plan as the first for an exclusively gospel label, although Word has been active of late in pushing Benny Hester's single "Nobody Knows Me Like You" into secular markets. And reportedly, Benson is set for another non-gospel blitz for a Cynthia Clawson country-oriented single.

Merchandising aids for the campaign will include 17 x 35 posters, album flats and customized radio spots. In addition, there will be merchandising and display contests.

A former staff producer for Warner Bros. Records, Henderson has performed with Leon Russell and co-written with Michael McDonald of the Dobbie Brothers such songs as "Real Love" and "Open Your Eyes."

Plans are for Henderson to tour when market activity warrants it. EDWARD MORRIS

Billboard® Best Selling						Survey For Week Ending 10/17/81					
Inspirational LPs						Inspirational LPs					
This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number				
1	2	5	AMAZING GRACE B.J. Thomas, Myrrh MSB 6675	21	28	13	JUST PIANO . . . PRAISE Dino, Light LS 5727				
2	10	5	HEARTS OF FIRE Sweet Comfort Band, Light LS 5794	22	17	9	THE LORD'S PRAYER Various Artists, Light 5978				
3	1	13	IN CONCERT Amy Grant, Myrrh MSB 6688	23	29	43	BEST OF B.J. THOMAS B.J. Thomas, Myrrh/Word MSB 6653				
4	4	30	PRIORITY The Imperials, Day Spring DST 4017	24	NEW ENTRY		SWB Scott Wesley Brown, Sparrow SPR 1049				
5	3	17	IT'S TIME TO PRAISE THE LORD Praise Five, Maranatha MM 0077A	25	NEW ENTRY		BETWEEN THE GLORY AND THE FLAME Randy Stonehill, Myrrh MSB 6679				
6	8	9	REJOICE 2nd Chapter of Acts Sparrow SPR 1050	26	25	13	SOLDIERS OF THE LIGHT Andrus/Blackwood & Co., Greentree R3738				
7	6	80	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004	27	22	43	ARE YOU READY? David Meece, Myrrh MSB 6652				
8	7	80	HEED THE CALL The Imperials, Dayspring DST 4011	28	31	13	KIDS PRAISE ALBUM Maranatha MM0068				
9	5	22	HEY, I'M A BELIEVER Dallas Holm & Praise, Greentree R3441	29			CELEBRATE The Archers, Light LS 5773				
10	12	56	IN HIS TIME, PRAISE IV Maranatha Singers, Maranatha MM0064 (Word)	30	27	13	NOBODY KNOWS ME LIKE YOU Benny Hester, Myrrh 6655				
11	14	80	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625	31	33	13	HYMNS TRIUMPHANT Birdwing BWR 2023				
12	9	9	DON'T GIVE IN Leon Patillo, Myrrh MSB 6662 (Word)	32	35	43	FAVORITES Evie Tournquist, Word WSD 8845				
13	11	5	SOMETHING NEW UNDER THE SON Larry Norman, Solid Rock SRA 2007	33	NEW ENTRY		THE VERY BEST OF THE VERY BEST FOR KIDS Bill Gaither Trio, Word SB 8835				
14	13	17	THE NEW GAITHER VOCAL BAND Day Spring MST 4024	34	21	17	FOR THE BRIDE John Michael Talbot, Birdwing BWR 2021				
15	24	80	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015	35	30	80	MUSIC MACHINE Candle, Birdwing BWR 2004				
16	23	80	FORGIVEN Don Francisco, New Pax NP 33042	36	32	61	NEVER ALONE Amy Grant, Myrrh MSB 6645 (Word)				
17	NEW ENTRY		JUST PIANO . . . PRAISE II Dino, Light LS 5790	37	39	48	PH'LIP SIDE Phil Keaggy, Sparrow SPR 1036				
18	20	80	AMY GRANT Myrrh MSB 6586	38	26	26	HOME WHERE I BELONG B.J. Thomas, Myrrh 6574				
19	15	9	A SONG SHALL RISE Terry Talbot, Birdwing BWR 2028 (Sparrow)	39	34	17	HORRENDOUS DISC Daniel Amos, Solid Rock Records SRA 2011				
20	19	17	SILVERWIND Sparrow SPR 1041	40	38	30	LIVE ACROSS AMERICA Bill Gaither Trio, Word WSX 8847				

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Issue Date: November 14, 1981
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Billboard®

The Weekly Authority in Video/Sound Business

Virgin Bows Video Label With Oldfield

LONDON—Virgin Records has launched its own video software label, bowing in with "The Essential Mike Oldfield," featuring him "live" in concert at the Knebworth Festival and interviewed at home and in the studios.

It retails at around \$60 and comes in both VHS and Betamax systems.

Also due is a Devo film, "The Men Who Make The Music," featuring promotional films linked together with on-stage footage.

Says David Marlow, coordinating Virgin's video, film and television production: "We're aiming at establishing a real label identity in video. Obviously we're in a position to promote music programs on video, but we also intend featuring films and creative programming."



PEKING VISITS—Jean-Michel Jarre visits Tien An Men Square in Peking during one of his trips to set up his tour of China.

Russian Blank Tape Mart Growth Melodiya Debuts Pop/Jazz Cassettes Prior To LPs

By VADIM YURCHENKOV

MOSCOW—There's been a steady expansion in the blank tape market in the Soviet Union since the mid-1950s, when the national companies started mass production of reel-to-reel tape recorders and it's a territory where a nationwide scarcity of records has always lured music fans into home taping.

The cassette format appeared here in 1970 and the first manufacturer was the Melodiya pressing facility at Riga. Soon this plant moved on to adding prerecorded cassettes to its production schedule, using U.S.-made equipment and imported tape.

But the big problem in assessing the blank tape marketplace in Russia today is a basic lack of accurate statistics. However there are two major tape manufacturers: Pereslavl-Zalessky chemical plant, north of Moscow, and SVEMA at Shostaka, in the Ukraine.

The former is also the main manufacturer of photographic and movie film in Russia, operating under the Soyuzkhimfoto umbrella title.

The Kazan-based Photo-Gelatinous plant is a major manufacturer of blank cassettes but Melodiya's cassette-making and duplicating facilities in Baku and Tbilisi and also in the blank cassette market, mainly in the C-45 field.

Thus far, the national companies manufacture blank open-reels (250, 350, 500 and 1000 meters) and C-45 and C-60 cassettes, retailed mainly in specialist and radio-component shops.

On the tape import side, since the mid-1950s, East Germany's ORWO company has supplied open-reel quality tape and since the mid-

1970s, West Germany's BASF has been involved with the Russian industry in both technical cooperation and supply of raw blank tape.

Production of chrome dioxide cassette tape was reportedly initiated in Russia some years back, but it's not yet available in the shops.

There's been no talk as yet in Russia about any levy on blank tape or other software. Basically, the copyright society VAAP is not sufficiently sophisticated to handle such a complex affair and, in effect, the state record company Melodiya, by issuing C-45 cassettes, has to some extent encouraged fans to think about home taping.

Average price of a blank cassette in Russia has dipped, by some 20%, in recent years, with a C-60 now around \$2.40. But blank cassette manufacturing here has not yet reached high quality levels, mainly because of lack of top-class tape and relatively poor equipment, and also there's a national shortage of sophisticated consumer hardware. There's no C-90 or C-120 cassette production.

U.K. To Be 61st Nation To Legalize CB Radio Sets

LONDON—Citizens' Band Radio becomes legal in the U.K. Nov. 2, when addicts will be able to buy \$20 licenses to use up to three radio sets for personal transmitting, up to a top range of 10-12 miles.

There are formal government-stated restrictions, notably on obscene or offensive language and on advertising, otherwise the way is now open for probably the biggest audio craze since transistor radios.

However, illegal sets already operating in the U.K., and there are many, reflected in frequent court cases, remain illegal because of the harm they cause to television, radio and emergency services such as police, ambulances or fire brigades.

Amstrad, Binstone, Fidelity, and Shadow Communications are named as likely major suppliers of four-watt, 40 channel sets, set to retail at around \$140-180, though smaller lines, with maybe half-a-mile range, will sell at \$80.

It's estimated that hardware sales will reach around six million in the U.K. inside two years. Sets must operate on 27 MHz, different from other countries. Most CB equipment

Cassette players started penetrating the Soviet marketplace nationally some 10 years ago. The problem has been that the production companies have little experience and no tradition in the tape world, hence overall low quality standards.

However there is a noticeable improvement now, though reliability remains a problem. With lower quality cassette players so dominant, there was little call for quality software, but now some of the bigger manufacturers are introducing super-quality stereo models, including music centers, and demand is on the increase.

Until recently in Russia, the prerecorded cassette was no rival to the LP. The tape format added up to old collections of show-biz or dance music, by various artists and writers, aimed mainly for casual use on non-stereo turntables.

But this year Melodiya introduced a new prerecorded cassette policy, under which contemporary pop and jazz releases came out in tape form prior to the albums.

will be imported from Japan.

As a hitherto illegal operation here, CB radio usage has produced around 1,000 complaints a week about interference, principally to tv reception. There were 500 prosecutions by the Home Office for illegal use in 1980.

And the U.K. becomes the 61st country to legalize Citizens' Band broadcasting.

Amanda Lear Court Battle Still Rages

By MICHEL VERSTREPEN

BRUSSELS—A legal battle which erupted here following an Amanda Lear concert in Belgium some two-and-a-half years ago, with the promoter suing the disco artist because of her "disappointing performance," is still dragging on in the courts.

The show, in the Forest National Hall, April 7, 1979, was followed by heavy criticism in the press, with concertgoers voicing their dissatisfaction through letters to the editors.

Cause of the dispute is that Amanda Lear allegedly used a taped

Jarre First Western Pop Artist In China

• Continued from page 3

performances, two of which are outdoors.

Until recently, the most contemporary music on the airwaves in the People's Republic featured French composers Maurice Ravel and Claude Debussy, but recently China Radio has been pumping out excerpts from all three Jarre albums, "Oxygene," "Equinoxe" and the latest, "Magnetic Fields."

Jarre, 33, son of veteran film score composer Maurice Jarre, says he is "delighted to make the tour, for it'll be a unique experience, both in human and professional terms."

He says he's certain the Chinese finally approved his visit—after top-level meetings between government and entertainment business officials—because of close personal contacts built up in three earlier visits to the country. His last trip there was in July this year, when he put the final organizational touches to the tour.

It was this contact, plus considerable Chinese interest in Jarre's open-air show July 14, 1980, watched by a million people in the Place de la Concorde in Paris, that persuaded Peking to allow in its first Western pop performing guest.

Jarre says that on top of his close friendships with Chinese technicians and musicians, the fact that his music was experimental gave him the edge over groups like Pink Floyd and the Rolling Stones, both anxious to go to China.

He adds: "The Chinese think these bands are decadent and therefore not appropriate or suitable for local audiences."

Jarre does not complain at the fact that not one of his records will be sold in China. Francis Dreyfus has sent some 3,000 copies of Jarre's albums to the China Record Co. for distribution to the few record shops in the country, but this is mainly for window promotion.

According to Mme. Wang, of the Chinese Embassy Cultural Section in Paris, there's no Western music on sale in the country. "People like traditional music best and the state tries to educate them through this kind of music."

Not a cent will change hands during the Jarre tour. Under the cultural arrangement reached between France and China, Peking will pick up the check for 30 members of the 70-strong group, with Jarre, Dreyfus Records and ATV paying the rest from film, video and album proceeds.

China tv will, however, satellite brief coverage around the world of Jarre in rehearsal and on stage during the concerts.

Stage design for the tour is by the U.K.'s Mark Fisher, who created "The Wall" for Pink Floyd. One of

the key features of the shows will be a French-designed laser harp, developed by Bernard Sazjner of Laser Graphics. Its rays sweep out into the sky when the harp is plucked.

Jarre says he's not influenced by Chinese music but he is behind an electronic music cultural revolution in the country since he offered a little British AKS synthesizer to Peking Music Conservatory during one of his previous visits.

"The Chinese immediately set up a research group and are now producing the most sophisticated blend of traditional and modern sounds," he says. He believes that what the Chinese like most about his music is its timbre.

One result of this fusing of centuries-old traditional Chinese instruments and Jarre's electronic compositions will be a 20-minute meeting on stage of the two cultures.

Jarre and his sidemen Frederic Rousseau and Dominique Perrier will be joined by a 34-strong classical Chinese orchestra for a session that has taken months to prepare by the tortuous means of exchanging cassettes between Peking and Paris, with special help from the French ambassador in Peking, Claude Martin.

While Jarre discusses the formation of a new music research center in Peking, Francis Dreyfus is scheduled to have talks on easing the political and technical problems facing the release of Jarre's albums in China.

One of the difficulties is the lack of modern record playing equipment in the country, though many Chinese do have contacts in Hong Kong which yield cassette recorders and players. This format could provide the solution, it's thought.

Jarre on Dreyfus Records is distributed by CBS in most territories.

Live Acts Set Trend In Brussels' Largest Disco, The Manhattan

• Continued from page 65

plus laser beam equipment. Disk jockey work next to the lighting controller.

On an upper level, there's a controversial glass-windowed "fish-bowl," behind which fans can watch the dance action. This has proved a popular meeting place with young Belgians.

As important as the technical refinements is the Manhattan policy of low prices, for entrance (around \$4 for a disco night; around \$6 for live shows) and drinks (\$1.20), cheap even when compared with less attractive discos in Antwerp and Brussels.

the Liege Court. He's been taking evidence about the singer using tapes instead of singing. Lear accepts the truth of this, though she points out that it is a common practice and is accepted by the majority of fans.

The judge now awaits the presentation to him of evidence of posters, tickets and billboards, trying to establish whether the concert was announced to the public as a full "live" performance.

He hopes to reach a final verdict before the end of the year.

Oh! Sing Us All About London?

LONDON—Civic pride, dented here by failure to commemorate the capital city in song as effectively as "New York, New York," "Chicago" and the others, is hopefully to be restored by a BBC Radio London contest to find a "smash-hit song" for London.

The radio station has been broadcasting the 10 songs selected from nearly 400 entries. Michael Montague, chairman of the English Tourist Board, says: "We look for a song to give the extra magic for London's image in the same way as the 'I Love New York' campaign and associated songs did for that city."

TV Merchandising In Australia: Cutthroat Game

By GLENN A. BAKER

SYDNEY—A specialized and exclusive field for a great many years, television marketing of records has, since around 1977, become a cluttered and highly competitive trading area.

All seven major record companies are active in tv marketing and are joined by more than a dozen specialist independents. While no accurate figures are available, it would appear that 30% of all records sold in Australia have been heavily advertised on television.

The average expenditure on campaigns, for both major or independent companies, is \$150,000. With 150,000 a fair sales target, the advertisers can budget a convenient \$1 per disc for airspace. This figure is convenient inasmuch as it represents the average amount saved on sales tax with the "retailer to agent" procedure by which almost all tv albums are sold.

Expenditure on tv airspace for record campaigns this year will be around \$20 million—in a market which turns over around \$200 million annually. By comparison, no more than a million will be devoted each to radio and print.

In the current Kent Top 100 LP chart, 25 albums are being (or have been) advertised on television. Of these, 13 (six of which are in the top 20) are issued by major companies and 12 by specialist indies.

As a result of a special actors Equity dispensation, ads for records are the only productions in this country which can use 100% imported film footage (provided it is of a performance content), thus rendering the origination costs of tv spots remarkably inexpensive on global standards. Most ads are made for around \$5-\$8,000. K-tel claims \$10,000 to be the most it has ever expended, on a partly-animated production for "Chipmunk Punk" (which sold 220,000 at \$7.99).

Pricing of tv specials is generally \$7.99, though the majors are now introducing more full price releases thru tv, the new Who and Split Enz albums being current examples. Sales of more than 200,000 units are considered enormous, with 300,000-plus a highly prized but rarely attained achievement.

Tv marketers are careful where they spend their money. Most releases are test marketed in the smaller cities of Perth, Hobart or Newcastle, or in regional areas such as Orange and Griffith in New South Wales. Most companies have a policy of not testing more than one album at a time in a particular region.

Independent marketers are also highly selective in their retail outlets. In comparison to EMI's more than 3,500 accounts, K-tel has only 800 and J&B 1,500. Tags at the ends of

most indie tv spots usually stipulate a half dozen major chains (generally department stores) where the items can be purchased. Many quite sizeable suburban record retailers are refused supply by companies (particularly K-tel) because they happen to be too near a major outlet.

Of the independent operations, K-tel is clearly the market leader. The company was established in Australia in 1966 but did not begin issuing recordings until three years later when it picked up an album of polka favorites from Canada. Today the company's business is split 60/40 between records and kitchenware and it issues 35-40 albums yearly, 70% of which are originated locally.

K-tel once controlled 90% of the tv album market in Australia but general manager Theo Tambakis admits that fierce competition has forced the company to markedly alter its mode of operation in recent times.

"There is no question that the market has become harder, due to

interesting. Telmak is a breakaway from K-tel, helmed by that company's former general manager, product division, David Hammer. Hammer has attracted four other former K-tel staffers to his operation and there exists an obvious but unstated rivalry between the two companies.

identity. Our most recent album is by the actor Reg Livermore, who has been packing people into his one-man stage shows for a decade now. That, I believe, is the smartest direction to follow."

K'tel's Tambakis strongly disagrees with this attitude. "As I see it, go to tv without proven chart prod-

uct and you're asking for trouble. Trying to establish acts thru tv just will not work."

His attitude toward infiltration of his market by the majors is also clearly defined: "We have the vehicle to merchandise tv product with more concentrated effort than the majors. Tv is a sideline of their operation but is our livelihood."

Such an observation is not accepted by EMI marketing manager Brian Harris, whose company recently had five of the national top

million sets of records or tapes in Australia, with most of the sets comprising 6-8 disks/cassettes. The company has an awesome half million mailing list, which it uses six times yearly to offer a wide and attractive range of general market repertoire. Most of their sets sell in excess of 20,000 which, for a single album alone, would denote gold award status.

Reader's Digest is joined in the ever-expanding mail order market by three major record clubs—the CBS Record Club, the World Record Club (EMI) and the Classics Preview Series (Polygram), each of which utilize material from virtually all Australian record companies freely.

The clubs are remarkably tight-lipped about their activities. The Classics Preview Series operation, the smallest of the three, reveals that it has 20,000 members across Australasia and last year sold 180,000 pieces of product.

The WRC and CPS have virtual no-obligation membership conditions, while the CBS operation offers 6 albums for \$3.50 with an agreement to buy 10 at full price over two years. Releases are not available through the club until at least three (and often six) months after hitting the market. The clubs cite a general record/tape ratio of 2 to 1.

Record clubs have a long tradition in Australia, with the Popular and Universal Record Clubs doing strong business in the late fifties and early sixties. The World Record Club, based in Melbourne, has been in existence for 24 years, while the CBS Record Club (formerly Australian Record Club) has been around for 20 years, with a massive overhaul in 1975 to trim back an enormous level of dishonest membership activity.

Ire In Ireland Over Content Of Police LP

DUBLIN—A&M Records held its first product presentation launch party here since setting up its own company six years ago in Ireland, but the boost for the Police album, "Ghost In The Machine," the group's fourth, was tinged with local controversy.

First single from the album is the debate-provoking "Invisible Sun," described as "a song of hope for the children of Belfast."

Though the accompanying video promotion was banned by BBC in London for its "Top Of The Pops" series, excerpts were shown here on RTE Television. And Police singer Sting, interviewed here on radio, affirmed his song "has no political message—it's just a statement of reality."

The launch party for the LP was held in the Shelbourne Hotel here, attended by top media folk.

'Expenditure On TV Airtime Will Be Around \$20 Million —In A Market That Turns Over \$200 Million Annually'

Telmak is attempting a somewhat different style of tv marketing. Owned, to a large extent, by a cartel of television stations, it is as concerned with buying up surplus tv ad space in light periods as it is with racking up huge record sales. "Because we don't have the sort of overheads that the majors have, we can get along quite nicely with 50,000 sales of an album, though we do achieve considerably higher levels," explains product manager Les Hodge, a former EMI executive.

'In the Current Top 100, 25 LPs Are Advertised On TV: 13 Are By Major Companies, & 12 By Specialist Indies'

the enormous proliferation of not only specialists but tv marketing arms of the major companies. Of course we are concerned that the majors are themselves utilizing product that would have once come to us automatically. Now they are a great deal more selective about what they are prepared to lease out and we have had to face a drastic reduction in the amount of current hit repertoire we have access to.

"This means that we have to research our releases with a great deal more care and be much sharper with the timing of issues so as to keep our product away from everybody else's. We are now directing albums more to specific market segments rather than the great mass that is being attacked from every direction."

There was a time when K-tel ads were the loudest and most tasteless on television, eventually becoming a parody of themselves. But the company which influenced the overall style of tv record promotion in this country is now letting its competitors shatter eardrums alone. "We have changed the style of our ads," explains Tambakis. "We've toned down our hard sell over the years and are no longer ramming albums down people's throats. Because the novelty of a televised package has faded considerably, the public is no longer impressed by blaring ads."

Of the other companies which occupy the top five of independent tv marketers, the aggressive J&B Records is probably the most successful, but Telmak Teleproducts is the most

"We have a very different approach to our competitors. We are more tasteful and generous with our packaging, we engage advisors to prepare special releases, and we work closely with record companies to develop specific artists via television. In Billboard's Australian Spotlight (May 9, 1981) J&B's Brian Nicholls described point-of-sale promotion as "a pain in the arse," but we look at it in an entirely different light. With our recent double Rolling Stones collection album, which included a free lavish poster, we provided dealers with so much promo material that Brash's (Australia's largest record chain) dressed an entire window in its main Melbourne store. We go after tv giveaways, reviews in the rock press, whatever we can get.

"For too long the tv marketing business in this country has grown fat by simply taking and exploiting material and acts already broken by record companies. Indie tv companies have never really sought to develop acts hand-in-hand with the majors, probably because once they break something big they then have to hand it back to the leasing company and get no further benefit."

"With the new 'let's keep it for ourselves' policy of the majors, tv companies are going to have to come to grips with the fact that current or even past hit material won't always be readily available. We have already begun to test the market with albums by artists who don't make the charts but have a strong public

twenty albums—four of them (1, 4, 10, 13) being tv advertised packages. Harris claims that around 18% of EMI's current business is with tv product, though it would appear to be much higher.

The major companies seem to take it in turns with their chart blitzkriegs of tv albums. Entering 1980, the ball was very much in Festival's court, as they shot to no. 1 in fairly rapid succession with "The Very Best Of Leo Sayer," "20 Golden Greats Of Creedence" and "The Very Best Of Elton John." Later in 1980, EMI, in co-operation with other majors, began a trilogy of albums with "1980—The Music," followed by "1980—The Summer" and "1981—The Sound." Comprised of hotter-than-hot chart hits, the series has achieved collective sales of almost one million units.

"These releases have worked for a variety of reasons" says Harris. "Firstly, there are no passengers, every single track is a current hit. Secondly, the direction of our advertising is very, very contemporary."

Running alongside the hit collections is "Dr. Hook's Greatest Hits" (300,000) and the current no. 1 album, "The Beatle Ballads" (200,000+). Referring to these, Harris points out: "The average age of Australians is now 31 and their tastes have to be catered."

Summit Records is a tv marketer with a much more diversified operation than its competitors. Fully Australian owned, it launches only 15-20 (usually successful) tv campaigns per year, devoting an equal amount of energy to children's recordings (the biggest supplier in Australia), accessories, blank tape (both audio and video) and, that fast disappearing species, budget rack albums (which EMI's Axis label also makes a play for).

"We are probably the only company in Australia still issuing \$1.99 albums," says manager Clive Gannon. "We have a catalog of some 2,500 albums, with a major line at \$4.99 that includes product by Elvis Presley, Barry White, etc. Most of our tv promotions are for middle-market stuff like Roger Whittaker, Charley Pride and Liberace."

The huge mass MOR market, which is rarely reflected on the charts, is also pursued actively by

Finns See \$\$\$ Spree In TV Advertising

By KARI HELOPALTIO

HELSINKI—Television merchandising of records and cassettes in Finland, the only Nordic country with commercial tv, started in 1975 and this year looks like producing the biggest spending spree yet.

A survey by local business newspaper Kauppalehti, covering the whole of last year and the first six months of 1981, emphasizes the continued popularity of this area of marketing.

It says 10 different companies spent a total \$535,000 for tv advertising on the Oy Mainos-TV-Reklam network last year. Heaviest users

were K-tel (\$220,000), Finns candia (\$90,000) and EMI Finland and CBS, each paying out around \$70,000.

During the first half of this year, four companies have spent a total \$220,000 on disk and tape product, of which K-tel and Finnlevy contributed around 80%.

But the second-half action is building fast. July and August saw 10 new campaigns, among them the country's current top albums, "14 Suosituinta Savelmaa," by Julio Iglesias (CBS) and "20 Greatest Hits" by the Platters (Finnlevy).

Many campaigns are planned for the summer season for the simple economic fact that the seasonal rates then are substantially cheaper, around 40% of the normal for the fall, winter and spring periods. Additionally, the summer is usually a lull period in terms of record sales so the industry feels a need to give the marketplace a financial shot in the arm.

Six years ago Finnlevy pioneered the marketing of compilation albums on television. K-tel International, Finland, started its operation in Helsinki three years later.



DUTCH PAINTING—Martin Winkler, president of Belwin Mills Inc., while in Amsterdam is given an original painting by Dutch painter Martien Beenen, who is also one of Holland's foremost percussionists. The painting shows various stages of Duke Ellington's life. Belwin Mills publishes most of the Ellington music. Pictured left to right: Cyril Gee, managing director, Belwin Mills, U.K.; Bram Keizer, managing director, Unisong Muziekdistributie; Wim Landman, president Universal Songs, Holland; and Martin Winkler.

Apollon Tape Maker Moving Into Disks

TOKYO—The Apollon Music Industry Corp., which has concentrated on the production of prerecorded music tapes ever since it was established more than 14 years ago, has now decided to advance into the record field.

The first Apollon record on the Alty label will be "Jinx" sung by Setsuko Karasuma, an actress turned singer. A single will be released on Oct. 21. An LP by Karasuma will follow on Nov. 21.

As to why Apollon decided to enter the record field when the record companies are unable to increase sales, Yoshiyasu Ota, managing director of Apollon, explains: "We are going into the records at this time in order to expand tape sources, because it has become more difficult to obtain tape sources as a result of the various record firms starting to place emphasis on prerecorded tapes. We feel it will be possible to sell records

if we make constructive efforts to promote their sales."

But Ota points out that Apollon intended to continue concentrating on tape production and that it is still looking for singers whose music tapes will sell.

Whereas the record firms promote dozens of new singers each year, Apollon will concentrate on only three or four a year. Karasuma will be the only one to be promoted by Apollon this year.

The "Jinx" single will have an initial pressing of 30,000 copies.

Concerning prerecorded tapes, Ota said that a tape on Tatsunori Hara, the rookie of the year with the Yomiuri Giants baseball team, has already sold 8,000 tapes. There is no music on this tape which contains narrations about Hara and live sounds from the memorable baseball games in which Hara has played.

Also selling well are sets of music tapes and hard-cover cartoon books. The popular ones reach sales of 20,000 sets. The sets range in price from \$4.26 to \$5.22 and are aimed at the preschool and primary school children.

Ota said that it had taken three years to get these tape-book sets popularized. They are sold in department stores, super markets, bookstores, record shops, musical instrument stores and toy shops.

Union May Change Rules On Syncing

LONDON — The Musicians' Union here is considering a motion to rescind restrictions on miming to recording key tv programs like "Top Of The Pops."

Currently acts have to re-record singles for these shows, but the MU believes this practice is not in the best interest of members. Its Central London branch, in a motion proposed by Peter Thons, member of RCA act Landscape, says: "The practice of re-recording produces a substandard version of the original

2,000 TITLES Mega-Video Store Unveiled In London

LONDON—The first SelectaVision and LaserVision videodisk machines to be sold in Britain are available in the new Video Palace store which opened here Wednesday (7).

The 3,500 sq. ft. outlet in Kensington High Street has been launched by Nik Powell, formerly Richard Branson's partner in the Virgin Group of Companies, as the first "mega-video store," and represents an investment of around \$700,000.

Stock of more than 10,000 videotapes will be carried, around 2,000 titles in all, along with a very full range of hardware, including satellite receiving dishes at upwards of \$7,500, bought from Europe rather than America because of the backup needed, and stereo tv sets from Philips complete with stereo videotapes specially duplicated for Video Palace.

Multi-standard tv monitors will also be on sale for the benefit of customers buying the imported NTSC videodisks. Store chief Peter Stone says: "We've ordered 50 titles each in SelectaVision and LaserVision. The customs have been holding them up so probably 20-30 will come through and then we'll reorder immediately."

Retail cost will depend on import duties payable, but Stone guesses the videodisks should sell for around \$30. The RCA and Pioneer LaserVision players imported via wholesalers on the East Coast will cost about \$600 and \$800 respectively. But why stock systems dependent on NTSC software and which will not be launched in Europe till 1982 at the earliest?

"Well, we only expect to sell a few a week," says Stone, "but we intend to be in the forefront and we want to cater for specialist demand. The general public will come to see videodisk systems as a sort of exhibition piece, and a small number of trend-setters, who want to be first on their block, will buy."

Stone has visited U.S. video retail-

French Cops Hit Pirates

PARIS—Though no details have been released, it is known that French police, working alongside various music industry organizations, have uncovered a major pirate operation in the south of France.

Details have been handed over to Judge Saurey, the Paris-based examining magistrate, but it is known that a large number of blank and prerecorded cassettes were unearthed. Involved in the investigation were copyright society SACEM and the French branch of IFPI.

recording and does not allow a session musician to benefit from his contribution to making a record popular."

Phonogram a&r director Chris Briggs, for instance, says: "Asking a band to re-record in three hours something that may have taken two or three days to record originally is unreal." And "Top Of The Pops" producer Stan Appel comments: "The people who suffer from the present arrangements are the groups. And the only people who benefit are the studios."

ers and was not impressed. The Video Palace, he hopes, will get right what U.S. dealers have got wrong. "Video shops there are atrocious, frankly. I should say personally that the Video Shack in Manhattan is the best, though it's tiny compared with us."

"They've got lots of tapes but they are very badly merchandised. And everyone seems very negative about videodisk. You don't see them in the specialist shops, and in the hardware outlets. Where you do, they're all surrounded by transistor radios or something."

"It's the same thing here, actually. People say you've got to sell the hardware and the software in the same place, but the fact is hardware retailers are no good at selling tapes; you just seek a couple of dozen dusty cassettes stuffed in a corner."

Video Palace is offering overnight rental of budget tapes and top-sellers like "Jaws" at \$1.85, but Stone admits this is "purely promotional." Discounting is some way in the future.

Video Makers In Denmark Engaging In Pricing War

By KNUD ORSTED

COPENHAGEN—The fight for market share supremacy in video goes on in Denmark, with no trading holds barred in this small territory of a mere five million people.

Price cutting is the key to the battle, a policy offering up bargains for the consumer prepared to shop around.

All Video 2000 hardware lines have been reduced in price, and there are special low price tags on VHS machines and on Beta product. Akai has just released the new VS-5 machine at favorable prices and, among the VHS machines, it is now market leader. Akai says it just can't import enough to meet demand.

Sony, on the other hand, is highly successful with the C5 and C7 hardware and to push deep into the Beta market the company has bought the

rights to 12 major movies put out in Betamax format only.

Included in the release package: "Lassie;" "Gold;" "Universal Soldier;" "The Passage;" and "Blood Relatives." All are bannered Sony Home Cinema and the Betamax only ruling applies for six months.

From Nov. 23, the Bella Center here is staging a big video exhibition, featuring professional and in-home product, but a similar event at the Brondby Hall was a flop because of lack of support from video importers and retail shops.

But the blank videocassette market is tough for Danish importers. The fight is on to establish specific brand names with buyers, and the price cutting is so competitive that full-price quality software is being sold at basic budget prices.

RCA In Australia Seeing Bit Of Abba In Bucksfizz

By GLENN BAKER

SYDNEY—RCA Records claims to have sold more than three million Abba albums in Australia over the past five years. So it is not surprising that the company is constantly vigilant for another smooth pop act that can cut across all age groups.

Chart developments over the past few months have led it to believe that it has another goose to lay golden eggs in the form of U.K. quartet Bucksfizz. And apparently no effort or expense is being spared on promoting the glossy crooners.

After a patchy start, the British No. 1, "Making Your Mind Up," has passed gold status in Australia. The group's debut LP, bolstered by two weeks of national television advertising, is nearly platinum.

To hasten acceptance of the act, RCA has pressed up 20,000 one-sided 7-inch disks in full color picture jackets, featuring snippets from four album tracks and a spoken message urging recipients to go out and buy the album, after passing the promo disk onto a friend.

Titled "Free Fizz," the disks have been given away at record outlets, usually under a poster proclaiming "Get Your Free Fizz Here."

Already, many of the signs of a mass market Abba-style explosion are evident. Slick, appealing film clips are finding ready acceptance in Australia's vast tv music programming, and one ice cream manufacturer is currently negotiating rights to market a Bucksfizz sherbet-type ice confectionery. A big league merchandiser is expected to tie up paraphernalia rights any day now.

"We are certainly not labeling them the 'new Abba,' regardless of the obvious similarities," says RCA's national advertising manager Paul Carter. "But we recognize that they have all the right ingredients to appeal to the same sort of fans. We are trying to arrange a promotional visit in November, when they are going to Japan for a song festival. I think that will break them wide open here."

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week) As of 10/10/81

Table with 2 columns: This Week, Last Week. Lists top 40 singles in Britain including Prince Charming, Birdie Song, Invisible Sun, etc.

Table with 2 columns: This Week, Last Week. Lists top 40 singles in Canada including Making Movies, California Dreamin', Assemblage, etc.

CANADA

(Courtesy Canadian Broadcasting Corp.) As of 10/10/81

Table with 2 columns: This Week, Last Week. Lists top 40 singles in Canada including Start Me Up, Endless Love, Who's Crying Now, etc.

ITALY

(Courtesy Germano Ruscitto) As of 10/6/81

Table with 2 columns: This Week, Last Week. Lists top 40 singles in Italy including Strada Facando, Q. Disc, Vaj Mo', etc.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 10/12/81

Table with 2 columns: This Week, Last Week. Lists top 40 singles in West Germany including Dance Little Bird, Rain In May, Japanese Boy, etc.

International BPI Wants To Pull Out Of Paying For U.K. Chart

Continued from page 4. Polydor, and head of the BPI charts committee, says: "The BPI simply can't go on with the present method of data collection and processing, since the BPI's requirements of a large panel, long chart, Saturday sales information and intense policing is too expensive with a system which involves 700 diary entries and a cross-section of them collected by courier on Saturdays." But he says the chart as it is is "highly accurate," though insisting too that "the industry must find more accurate and less costly means of recording sales." His personal hope, and that of many of the BPI members, is that there will be a chart compiled from bar code information, which will also give dealers valuable stock and sales information. Meanwhile, the BPI will continue talks with BMRB, as well as possible alternative chart compilation companies. Peter Scaping, BPI general manager, says one company is working on a data collection machine which would feed information direct to a computer. However, a similar idea suggested by Gallup was turned down last year by BPI, which handed out a new contract to BMRB. Bar coding is seen as being at least two, probably three, years away as a chart compilation method. Meanwhile, the BPI members want the best available chart but find it difficult to meet the expense.

Promo Bringing Polnareff To France After Tax Exile

PARIS—Michel Polnareff, long rated one of France's most talented musicians, is back here after a self-imposed tax exile in the U.S., mainly in Los Angeles and New York, for a promotional campaign on his latest album, "Bulles," or "Bubbles," on the AZ label. Polnareff, who quit France in 1973 after a \$1,000 fine and a year's suspended jail sentence for tax evasion, spent the first six months of this year working in London on the album. An English-language version is planned, aimed at the Japanese market, where the singer-composer is very popular. For three weeks, "Bulles" topped the French chart, spearheading the fall release program of AZ, the record and distribution company which was completely revamped at the start of the year, says Jean-Claude Corbinau. After slumping to a 2% share of the French market a couple of years ago, AZ, which notably has K-tel and Arabella (France) via its distribution affiliate Discodis, now has some 6% to 7%. That makes it one of the largest wholly owned French record companies, says Corbinau. And with Polnareff planning a concert in Paris to mark his return "home," plus the promise of a new album in 1982, AZ's market share prospects are further boosted by the continuing sales of pianist Richard Clayderman, Karel Cheryl and veteran French singer Jean Ferrat, signed by the company earlier this year from Barclay.

AZ, which is linked to the Europe No. 1 independent radio network, is also one of the biggest radio advertisers among French record companies. Similar publicity is still banned on state-run television in France, even though spots bought in this media are prohibitively costly to most music firms. After coproducing a 90-minute videocassette of longtime French rocker Eddie Mitchell (not an AZ artist), the company has similar projects for the future, but still only with top-selling artists, according to Corbinau. The tax evasion problem was not the controversial Polnareff's first clash with the law. Some years ago he was fined \$2 for each of the 6,000 record promotion posters he plastered around France prominently featuring his lower rear anatomy. It was described as "a public outrage" by an incensed court judge at the time. MICHAEL WAY

Convention Plan For Duane Eddy

LONDON—The pop nostalgia growth industry in the U.K. gets a further shot in the arm with the organization, in Ronnie Scott's jazz club here, Oct. 25, of a national Duane Eddy Convention. It is an all-day event, including a lecture on Eddy's early recording career in Arizona, demonstrations of his guitar style and a live tribute from a group known as "The Friends of Duane Eddy."

3,000 Exhibits At Soviet Int'l Communications Fair

Continued from page 41. LONDON—A videocassette version of the audio album compilations pioneered by companies like K-Tel and Arcade is set for a major launch here by the Radialchoice Group. Details are not yet available, except the label will be called "Pop Video" and the main releases will be of theme-style compilation programs. The product will be handled through Radialchoice Distributors. Simon Lait, managing director, says: "We see a big market potential for this scheme and that will enable us to get the required copyright and production clearances." FABIO BEVILACQUA, SISME marketing manager, said here his company had dealt with Soviet trade firm Mashpriborintorg for several years, supplying hi fi and instruments for organizations under the Ministry of Culture. All in all, the biannual exhibition here was a massive success, with 800 exhibitors, 220 of them from the Soviet Union, from a total 23 countries. Developments in consumer electronics and television generally were emphasized. It fired the Soviet aim to double its own production of color television sets in the next year or so and to bring completely up to date all radios, and record and tape hardware currently produced by national companies.

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International Report On Polish Discos Says Clubs Are Ailing

Continued from page 63
recorded from Polish radio programs.

Prices in the professional discos are substantially higher, varying from area to area.

In Poland there are only 165 disk jockeys formally appointed by a commission of the Ministry of Culture and the Arts. Their average age is 28. In educational terms, 25% have college degrees, 20% are still students, 55% have A-level educational results.

Average earnings of these official disk jockeys range from 10,000-14,000 zlotys (around \$235-\$325) monthly before tax. While this is several times the average wage in Poland, the disk jockey has to carry personally the cost of buying foreign records, mostly on the "black market" because they just aren't available in the shops.

A single from the international top 10 can cost nearly \$25.

The disk black market in Poland is booming because of the large number of records sent to Polish music

fans by relatives living abroad. Additionally foreign record companies respond to requests purporting to come from official Polish disk jockeys for "samples" and these frequently filter through to the black market.

The report notes what has long been known here, that Polish operators use fictitious stationery, headed "music publisher" or "importer," in an effort to wheedle free records from foreign sources.

The report makes some positive suggestions to the Ministry of Culture and the Arts in an effort to improve the Polish disco business.

One is that the Tonpress organization should revert to the old practice of putting out records of Polish and foreign music specifically for disk jockey use. Another is the hiring out of professional equipment, manufactured in Poland, for use in the discotheques. The setting up of a "model" disco as a guide for others is also recommended, as is a series of national contests for both discos and disk jockeys.

Video Kids Debuts Album With Five Musical Styles

Continued from page 64

from all the major directional trends the pop world is currently displaying. The content is firmly directed towards dancing rather than listening and it's lyrically simple, uncomplicated and non-controversial."

Once the recording of the album started late in 1979, the company test-marketed the project with Pedigree Dolls and Toys, a major British top company, looking to promote its best-selling fashion doll range, "Sindy." Its market was the girl 4-11 age group which, says Gilston, was "a mirror image of the girls' half of the potential market of the Video Kids."

A special in-pack 45 r.p.m. Video Kids dance-music record was added to the new "Partytime Sindy" doll range and sales were in excess of 300,000 units, mainly in the U.K., but with strong acceptance in export areas, notably Scandinavia, South Africa and Australasia.

Now the first Video Kids album becomes a logical follow-up, claims Gilston.

But he adds: "The album is not just a solo item launch. The Video Kids concept, with the five characters, embraces a whole spectrum of interests applicable to the sub-teenage group. That includes fashion, watches, radio/cassette players, bags, jewelry, posters, badges and toiletries."

Billboard® Hits Of The World™

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JAPAN

(Courtesy Music Labo)
As of 10/12/81
SINGLES

This Week	Last Week	
1	NEW	GINGIRAGIN NI SARIGENAKU, Masahiko Kondo, RVC (Janny's)
2	1	HIGH SCHOOL LULLABY, Imokin Trio, Four Life (Fuji)
3	4	KISS WA ME NI SHITE, Venus, Tokuma (Geiei)
4	6	FURUSATO, Chiharu Matsuyama, News (STV Pack/Panta)
5	2	KANASHIMI 2 YOUNG, Toshihiko Tahara, Canyon (Janny's)
6	3	MAMOTTE AGETAI, Yumi Matsutoya, Toshiba-EMI (Kirara)
7	5	SHOUJO NINGYO, Tsukasa Ito, Japan (Yui/JCM)
8	12	MICHINOKU HITORI TABI, Jouji Yamamoto, Canyon (Nichion/Kitajima)
9	8	LONELY HEART, Creation, Toshiba-EMI (NTV/Taiyo)
10	7	MOSHIMO PIANO GA HIKETANARA, Toshiyuki Nishida, CBS/Sony
11	10	TORI NO UTA, Kaoru Sugita, Radio City (Asai)
12	14	NAMIDA NO SWEET CHERRY, Channels, Epic/Sony (PMP)
13	9	MOONLIGHT KISS, Naoko Kawai, Nippon Columbia (Geiei)
14	15	SAYONARA MOYOU, Toshihiro Ito, Nippon Phonogram (Yamaha)
15	NEW	STRIPPER, Kenji Sawada, Polydor (Watanabe)
16	NEW	SEISEI RUTEN, Masashi Sada, Free Flight (JCM/KK Masashi)
17	17	JEALOUSY, Yousui Inoue, Four Life (Nichion/Hogan)
18	11	MEMORY GLASS, Jun Horie, CBS/Sony (Nichion/M.C. Cabin)
19	20	JINSEI KAKURENBO, Hiroshi Itsuki, Tokuma (RFPM Asahi)
20	NEW	GUNJOU, Shinji Tanimura, Polystar (Noel/JCM)

ALBUMS

1	1	SELECTION 1978-1981, Off Course, Toshiba-EMI
2	NEW	TSUKASA, Tsukasa Ito, Japan
3	4	SONGS IN THE ATTIC, Billy Joel, CBS/Sony
4	NEW	BYE BYE, Tsuyoshi Nagabuchi, Toshiba-EMI
5	14	LOVE PORTION NO. 1, Venus, Tokuma
6	2	STEREO TAIYOU ZOKU, Southern All Stars, Victor
7	3	BILLY'S BARBECUE, Arabesque, Victor
8	10	MARIONETTE, Mayumi Itsuwa, CBS/Sony
9	8	TATTOO YOU, Rolling Stones, Rolling Stones
10	NEW	YOU COULD HAVE BEEN WITH ME, Sheena Easton, Toshiba-EMI
11	5	BLUEJEAN MEMORY, Soundtrack, RVC
12	6	SUN GLOW, Yasuko Agawa, Victor
13	9	AI NO SEDAI NO MAE NI, Shougo Hamada, CBS/Sony
14	7	A LONG VACATION, Eichi Ohtaki, CBS/Sony
15	NEW	MICHAEL SCHENKER GROUP, Toshiba-EMI
16	17	LONELY HEART, Creation, Toshiba-EMI
17	NEW	BALIN, Marty Balin, Toshiba-EMI
18	NEW	SMOKED GARASU GOSHI NO KESHIKI, Shoujou Ise, Canyon
19	NEW	STANDING DOLL, Crusaders, Victor
20	15	YAZAWA, Eikichi Yazawa, Warner Pioneer

AUSTRALIA

(Courtesy Kent Music Report)
As of 10/5/81
SINGLES

This Week	Last Week	
1	3	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
2	8	YOU WEREN'T IN LOVE WITH ME, Billy Field, WEA
3	1	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
4	2	LOUISE (We Get It Right), Jona Lewie, Stiff
5	6	I WON'T LET YOU DOWN, PHD, WEA
6	7	CHEQUERED LOVE, Kim Wilde, Rak
7	9	HOLD ON TIGHT, Electric Light Orchestra, Jet
8	5	IF I WERE A CARPENTER, Swanee, WEA
9	4	JESSIE'S GIRL, Rick Springfield, Wizard
10	10	STOP DRAGGING MY HEART AROUND, Stevie Nicks, Modern
11	NEW	START ME UP, Rolling Stones, Rolling Stones
12	11	WHO CAN IT BE NOW, Men At Work, CBS

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

13	14	YOUR LOVE STILL BRINGS ME TO MY KNEES, Marcia Hines, Midnight
14	12	SAY I LOVE YOU, Renee Geyer, Mushroom
15	16	PRECIOUS TO ME, Phil Seymour, Epic
16	15	JUST SO LONELY, Get Wet, CBS
17	17	STAND AND DELIVER, Adam & Ants, CBS
18	NEW	THE SUN AIN'T GONNA SHINE ANY MORE, Doug Parkinson, CBS
19	13	DEV-O LIVE, Devo, Warner Bros.
20	NEW	TOO MANY TIMES, Mental As Anything, Regular

ALBUMS

1	1	TATTOO YOU, Rolling Stones, Rolling Stones
2	3	SIROCCO, Australian Crawl, EMI
3	2	BELLA DONNA, Stavie Nicks, Modern/WEA
4	4	TIME, Electric Light Orchestra, Jet
5	10	NEW TRADITIONALISTS, Devo, Warner Bros.
6	7	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
7	6	THIS OLE HOUSE, Shakin' Stevens, Epic
8	12	PRECIOUS TIME, Pat Benatar, Chrysalis
9	8	HITWAVE '81, Various, Polystar
10	5	1981 ROCKS ON, Various, EMI
11	20	CATS AND DOGS, Mental As Anything, Regular
12	16	BAD HABITS, Billy Field, WEA
13	11	ALL THE BEST, Smokie, Rak
14	15	LONG DISTANCE VOYAGER, Moody Blues, Decca
15	NEW	TIME EXPOSURE, Little River Band, Capitol
16	14	PIRATES, Rickie Lee Jones, Warner Bros.
17	9	CHEMISTRY, Mondo Rock, Avenue
18	NEW	KOO KOO, Debbie Harry, Chrysalis
19	13	REVERIES, Richard Clayderman, WEA
20	17	STARS ON 45 LONG PLAY ALBUM, Stars On 45, Mercury

ISRAEL

(Courtesy Reshet Gimmel/IBA)
As of 10/2/81
SINGLES

This Week	Last Week	
1	1	HOLD ON TIGHT, Electric Light Orchestra, Jet
2	4	TAINTED LOVE, Soft Cell, Bizarre
3	7	ABACAB, Genesis, Charisma
4	NEW	START ME UP, Rolling Stones, Rolling Stones
5	3	URGENT, Foreigner, Atlantic
6	2	STARS ON 45 VOL. 2, Stars On 45, Mercury
7	6	GIRLS ON FILM, Duran Duran, EMI
8	NEW	JAPANESE BOY, Aneka, Hansa
9	NEW	ONE IN TEN, UB40, Dep Int'l
10	5	HOOKEE ON CLASSICS, Louis Clark & Royal Philharmonic Orchestra, RCA

ALBUMS

1	1	NAOMI SHEMER SINGS HER OWN WORKS, Naomi Shemer, CBS
2	3	ME AND SIMON, Yossi Banai, Hed Artzi
3	2	STARS ON 45, Stars On 45, Mercury
4	4	MIDNIGHT, Shlomo Artzi, Hed Artzi
5	6	SUMMER '81, Various, Mercury
6	5	SIVAN, Yigal Bashan, Isradisc
7	9	SHADOW ON THE SUN, Arik Sinai, CBS
8	8	FIFTH STEP, Shimi Tavori, CBS
9	7	CHI MAI, Ennio Morricone, CBS
10	NEW	CRACKER AGAINST CRACKER, Hagashash Hachiver, Hed Artzi

BELGIUM

(Courtesy HUMO)
As of 10/5/81
SINGLES

This Week	Last Week	
1	3	JAPANESE BOY, Aneka, Ariola
2	10	WHY TELL ME WHY, Anita Meyer, Ariola
3	4	HOOKEE ON CLASSICS, Royal Philharmonic Orchestra, RCA
4	NEW	I'M SO GLAD TO BE A WOMAN, Love Unlimited, Unlimited Gold
5	1	YOUR LOVE, Lime, Polydor
6	NEW	DANCING THE NIGHT AWAY, Vogue, Phonogram
7	7	STARS ON 45 VOL. 3, Stars On 45, CNR
8	6	ONE DAY IN YOUR LIFE, Michael Jackson, Motown
9	9	HOLD ON TIGHT, Electric Light Orchestra, Jet
10	NEW	START ME UP, Rolling Stones, Rolling Stones

ALBUMS

1	4	TATTOO YOU, Rolling Stones, Rolling Stones
2	5	TIME, Electric Light Orchestra, Jet
3	NEW	DE LIEDSIES DIE IK GRAAG HAD GEZONGEN, Wil Tura, Polydor
4	NEW	A VAN ABBA, Abba Vogue
5	NEW	LAAT ME MAAR LOPEN, Willem Vermandere, Phonogram

NEW ZEALAND

(Courtesy Record Publications)
As of 9/27/81
SINGLES

This Week	Last Week	
1	1	BAD HABITS, Billy Field, WEA
2	2	BOY FROM NEW YORK CITY, Manhattan Transfer, Atlantic
3	3	LADY (YOU BRING ME UP), Commodores, Motown
4	6	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
5	4	CELEBRATION, Kool & Gang, De-Lite
6	9	(THE RUGBY) DECK OF CARDS, Laurie Dee, RCA
7	NEW	HEARTS, Marty Balin, EMI America
8	NEW	MAKING YOUR MIND UP, Bucks Fizz, RCA
9	5	TURN ME LOOSE, Loverboy, CBS
10	NEW	(THEME FROM) GREAT AMERICAN HERO, Joey Scarbury, Elektra

ALBUMS

1	NEW	JAZZERISC, Carol O'Halloran, MW
2	1	TATTOO YOU, Rolling Stones, Rolling Stones
3	8	LES MUSIQUES CE L'AMOUR, Richard Clayderman, WEA
4	2	PRECIOUS TIME, Pat Benatar, Chrysalis
5	4	BAD HABITS, Billy Field, WEA
6	NEW	NEW TRADITIONALISTS, Devo, Warner Bros.
7	3	STRAY CATS, Stray Cats, Arista
8	NEW	LONG DISTANCE VOYAGER, Moody Blues, Threshold
9	NEW	REVERIES, Richard Clayderman, WEA
10	NEW	NIGHTCLUBBING, Grace Jones, Island

Pink Lady Firm \$1.28M In Debt

TOKYO—T&C (Trust and Confidence) Co., which used to manage the Pink Lady duo, has gone bankrupt with liabilities estimated at \$1.28 million.

Banks refused to do business with T&C after it was unable to honor promissory notes which fell due Aug. 28 (\$23,000) and Sept. 2 (\$33,300), resulting in the firm going bankrupt, in effect.

Yasuo Nukui, chairman of the firm, said that the causes of the bankruptcy were the spending of too much money on events and promotions and the abortive attempt in 1980 to penetrate the American market with Pink Lady.

He said that \$1,025,600 (240 million yen) had been invested in the American plunge and the result was a loss of about \$854,700 (200 million yen).

Pink Lady made its debut in 1976 and in three years chalked up total sales worth about \$85,470,000 with T&C's net estimated at \$25,640,000.

Pink Lady was dissolved earlier this year, and one of the duo, Mie, is still with T&C. She has her first concert as a solo singer scheduled on Oct. 2-3 in the Shibuya Public Hall in Tokyo. She also will be putting out a new single on the Victor label in November.

Goof Puts Toyah On Elvis Pic-Disk

LONDON—An unexpected collector's item has manifested itself in the U.K. record marketplace because of a manufacturing mix-up over Toyah's new single, "Thunder In The Mountains," on the Safari label.

It has been pressed on a Chiswick picture disk of Deke Rivers' Elvis Presley medley, which is coupled with a Presley interview.


It's reckoned several hundred copies have been dispatched here prior to the mistake being spotted.

OCTOBER 17, 1981, BILLBOARD

memo

To: Record Labels
From: Linda Pariser
Re: Trade Ads

"I'm a quick reader—a full page color ad holds my attention every time!"



Linda Pariser
Assistant Manager
Music Plus
Hollywood, California

Billboard ads move records!

West Germany

Renewed Push For Tape Software Levy

HAMBURG—New statistics here on booming blank tape sales have lent added urgency to trade demands for an extension of the West German hardware levy to include tape software. But with the government facing its own pressing financial problems, the chances of action before 1985 are considered very slim.

According to industry experts, 120 million blank tapes have been sold in Germany over the last year. BASF, among the tape manufacturers, admits to sales of 85 million, making home taping the top priority problem for the music industry.

This situation prompted the formation of a pressure group led by Global Music boss Peter Kirsten, with local offices in Berlin, Cologne and Hamburg, to lobby the Ministry of Justice for a software levy. Though the liberal FDP and conservative CDU parties are in favor, the ruling SPD party has so far neglected these calls entirely.

The industry and rights owners seek a one Deutschmark (40 cents) levy, while the political parties judge 25 cents more realistic. But unfortunately, the music business is not very influential in Bonn, while the tape firms have a huge lobby.

With 5,000 employees and annual turnover of \$400 million, the West German manufacturers have a powerful voice, and they emphasize the levy that already exists on hardware sales. Over the last 15 years, they say, GEMA's income from this source has risen from \$1.8 million to \$9 million annually. With overseas in-

volvement that amount could rise to \$15 million, they claim.

Refuting suggestions of damage to the music industry, they point to the fact that prerecorded cassette sales are still growing healthily: last year 44 million, 19% up on the previous year.

It is also said that a software levy would push tape prices up by as much as 80% while leaving imported product very much cheaper. Already foreign makers account for 40% of blank cassette sales, and 55% of videocassette volume.

Faced with research indicating the great majority of blank cassettes sold are purchased by buyers under 25 who use each tape on average three or more times, the record companies have been obliged to follow the lead set by WEA in cutting prerecorded tape prices and initiating special tape marketing activities.

WOLFGANG SPAHR

Kidisks, Custom Deals At Metronome's Conference

HAMBURG—Creative satisfaction over its children's products, success with its specialist labels and big sales from such artists as Peter Maffay and Italy's Milva are all essential ingredients of Metronome's continued strength.

All were emphasized, amid a deluge of video and audio presentations of upcoming releases, at a corporate get-together in the Schleswig-

Intercord Meet Reports Int'l Sales Soar 55%

STUTTGART—Meeting under the banner "Countdown '81," delegates to the annual meeting of Intercord heard that it's been a good year for the company, with national sales up 11% and international sales up by 55% over the previous 12 months.

London-based artist and producer Eddy Grant was a key to the international sales triumph, getting three singles and an album in the German charts. There were also big national sales from Stefan Sulke and Reinhard Mey.

Managing director Herbert Kollisch evinced particular enthusiasm for signing the company into the new wave marketplace, specially through a new contract with producer Peter Giesecke.

Among the license deal partners represented were Amadeo and Phonag plus Benelux partner CNR. Singer Lonzo showcased his new album.

Holstein countryside.

Main product was presented by the four-strong team of Ingo Stein, Alexander Hein, Detlev Kroemker and Horst Hohenboeken.

Reference to the quality of product aimed at the children's and youth markets came from Ruediger Litza, head of a&r and marketing, who said the company's labels Nature and Reflektor had gained credibility for product respectively in the alternative music and singer-songwriter fields. And Litza stressed: "Now we want to build our national stars into international industry acceptance."

Heino Wirth, Metronome managing director, told delegates the music business could only maintain its importance in the overall industrial world by properly slanted exploitation plans and well-planned marketing campaigns.

He accepted the world's most important music markets were going through a period of stagnation and laid the blame on consumer resistance allied to the "policies of some of the multinationals."

Wirth said the independents alone couldn't stop this process and so were often advised to copy the multinationals behavior and stop worrying about their own individual situations.

acts as Meat Loaf, the Police, Boston, Juilo Iglesias (set for radio and television merchandising), Frank Zappa and Billy Joel, alongside national acts Bettina Wegener, Fredl Feel, Inker and Hamilton and newcomer Schwitzer.

Shakin' Stevens, currently one of the biggest CBS sellers through Europe, guested at the final party and was handed a special award by Jorgen Larsen to mark his success in getting four titles into the German charts.

The classical division was well represented, manager Juergen Vorlauf presenting a highlight, a live recording of Mahler's "Symphony Of The Thousands," opening concert of the opera season in Frankfurt.

Canada

Domestic Acts Score In Sales & Airplay

By DAVID FARRELL

TORONTO—Canadian records are crowding sales and airplay charts across the country at a brisk rate and a growing cluster of high rollers are charting abroad.

The most obvious example of the heavy hit ratio of Canadian disks here is the CHUM-AM chart which in one week listed eight domestic singles, possibly the most ever charted at one time at the influential station.

Toppers on AM included Powder Blues, Red Rider, Geoff Hughes, Burton Cummings, Triumph, Martha and the Muffins, Ian Thomas and Chilliwack. New disks on the rise are numerous, but would have to include titles by Rough Trade, Bruce Cockburn, Dixon House, April Wine and Max Webster.

For the first time the release schedules split product evenly between major labels like A&M and Capitol and the productive indie labels like Solid Gold (Chilliwack) and True North (Bruce Cockburn and Rough Trade).

A survey of major market AM stations puts about 15 singles by Canadian acts on airplay charts with top 30 numbers. FM stations aren't ignoring the flood of material available to them either. Key acts getting album airplay include Chilliwack, Powder Blues, Red Rider, Bryan Adams, Triumph, Rough Trade, Black Market, Martha and the Muffins, Max Webster, Toronto, the Kings, Rick Santer, Rough Trade and Bruce Cockburn.

While the acts listed have a national spread, a number of other Canadian acts have sales and chart numbers in certain regions. An example of this would be Howard Brook, a native Maritimer signed to Far East Productions. Without national distribution or even national promo copies available to radio stations the singer/songwriter has managed to hit number one in his hometown of Woodstock, N.B. at CJCJ-AM. In Ottawa, much the same is happening with the Cooper Brothers, signed to Salt Records. In this market the group can count on substantial airplay because it is hometown for the group.

The record companies for the most part are mounting fairly aggressive campaigns to let the Canadian product compete with the heavy schedule of superstar material rolling out the doors in time for Christmas sales. Powder Blues is on a major tour that started on the West Coast and winds up in the Maritimes late this month. To date, the Vancouver based band has sold about 160,000 copies of the "Thirsty Ears" LP, virtually assuring them a hit equal to their last and debut release which sold in excess of 200,000

copies in just over a year.

At CBS, one of the year's biggest sellers has been Vancouver act Loverboy which has sold in excess of quadruple platinum or 400,000 copies. The release date for the second album is pegged at Oct. 20, the same day the Rush double-live ships on the Anthem label. Also expected are new Canadian albums by Klaatu, Masque, Eddie Schwartz, Jimi B., B.B. Gabor, Goddo, Downchild, Dutch Mason, Wrrabit, Fist, Butler, Shari Ulrich, Harlequin and Straight Lines.

Does the availability of all the Canadian material prove to be a benefit to Canadian programmers? Greg Torrington, music director at CHEZ-FM in Ottawa thinks so, reasoning that for perhaps the first time the stations can pick and choose from a wide range of material, instead of being restricted to a handful of releases of varying quality. CHUM-FM program director Ross Davies suggests that it is encouraging to see so many of these acts out in the U.S., but he would like to have the same number of choices on a week by week basis.

Producer Bernie Finkelstein, co-owner of True North Records, sees the new drive and energy in the domestic scene as an extension of Canada's success abroad. "Let's face it, for the first time in a long time we've got records that are just too hot not to be added," he says.

Finkelstein's True North is indeed one of the hot labels at the present time. Two of his acts—Rough Trade and Bruce Cockburn—were top album adds at FM stations here last week and a number of key AM outlets have added tracks by Dan Hill, Rough Trade and Bruce Cockburn to rotation in advance of the seven-inch versions shipping.

Wrrabit, MCA Sign LP Deal

TORONTO—MCA has signed Toronto band Wrrabit to a worldwide deal and will release its debut album late this month, titled "Rough & Ready."

First known as Telemann, the group's original pact called for MCA to have the album worldwide outside of Canada where the group had signed a deal with CBS. Negotiations conducted by lawyer Bernard Solomon reportedly led to a settlement for a sum between \$9,000 and \$14,000 to be paid to CBS, thus giving MCA worldwide control of the album.

This is the first Canadian signing for MCA since a shake up at the company and a new general manager was installed about a year ago.

Phonogram Plans Name Releases For The Fall

HAMBURG—Riding high on the chart success of "Dance Little Bird," by the Electronics (Philips), with sales reportedly nearing 500,000 in Germany alone, delegates to the Phonogram annual meeting in Bad Harzburg heard of a big-name batch of product set for this fall.

On a national level, there are releases from Nana Mouskouri, Dieter Hallervorden, Marianne Rosenberg, Peter Cornelius, Kai Warner, Elephant, Blonder and Yello. And from the international roster there is Genesis, Steve Hackett, Black Sabbath, Kiss, the Boomtown Rats, J.J. Cale and the Steve Miller Band.

For specialist collectors there is a

15-part rock and roll series and a 12-part in the chanson field, both in cassette format. The mid-price series Motive is being built up by 12 extra titles, among them product from Status Quo, 10cc, Nazareth, Peter Kreuder and Zarah Leander.

In the classical future, there's a digital recording of Wagner's "The Ring," from Bayreuth this year. A special-price cassette series includes two opera productions from Covent Garden in London, with Colin Davis conducting. Overall, there's growing emphasis on digital recording for Phonogram and the company is launching a new mid-price series, Musica Da Camera.

situation."

The range of discussions was wide, taking in the importance of German national product for the 1980s and new-angled marketing strategies.

Video presentations backed up new product unveiled by such roster

CBS Sales Meet Held In Baden-Baden

FRANKFURT—There was no slick corporate slogan or marketing motto this year for the delegates to the CBS Germany distribution and promotion meeting in Baden-Baden, just what Jorgen Larsen, managing director, described as "a sober appraisal of the reality of the trading

Turner, Tom Jones, plus a Rock'n-Roll Revival package linking Little Richard, Chubby Checker, the Shirelles, the Coasters and Roger Daltrey.

VCL plans to enlarge its music program to a minimum 60 features and also take in German movies. Its repertoire is available in Germany in VHS and Betamax.

VCL Video Repertoire Launched

FRANKFURT—The VCL video repertoire, with 45 titles already in the music-only section, was formally launched in Germany via the recent International Audio and Video Fair staged in Berlin.

It has a wide music catalog, taking in the Boomtown Rats, 10cc, Elton John, Electric Light Orchestra, Black Sabbath, Carlos Santana, Tina

Capitol-EMI Inks Mills; Broad Tour Now Underway

TORONTO—Capitol-EMI has made official the signing of Frank Mills to the roster by releasing his fourth album, "Prelude To Romance" last week. The pianist last made the charts internationally with "Music Box Dancer," which went on to sell over a million pieces.

He recorded most of his available repertoire for Polydor and it was the company's efforts here that played a key factor in making him an international name.

Mills is presently on an extensive

concert tour in this country. Starting in western Canada, he is touring with a small core of musicians and hiring string sections where he plays.

Mills resides in the Bahamas and has done so ever since "Music Box Dancer." He lives there largely, he says, because the Canadian tax system wants too large a sum of his income in a windfall year. He argues that songwriters should be allowed to average out income over a longer period than is on the books to help cash-flow in the leaner periods.

Pop

GREG LAKE—Chrysalis CHR1357. Produced by Greg Lake. The first solo LP by the former Emerson, Lake & Palmer guitarist is loaded with both steamy rockers and touching ballads. There is nothing here that is out of the mainstream rock genre, just precise, cleanly produced rock dynamics spearheaded by Lake's guitar and supplemented by the playing of some noteworthy musicians including Steve Lukather, David Hungate, Jeff Porcaro and Clarence Clemmons. Lakes' vocals recall his work with EL&P, yet this project is clearly no clone of his former band. Look for major AOR airplay.

Best cuts: "Long Goodbye," "Nuclear Attack," "Love You Too Much," "Black And Blue."

Soul

ISAAC HAYES—Lifetime Thing, Polydor PD-1-6329. Produced by Isaac Hayes. That Hot Buttered Soulman is back, springing up in Atlanta with his dynamic soul orchestra and a menu of tunes that allows the master of mellow to extract the best from the lyric and beat. Hayes has updated his gold formula of yore to edge his productions in rock without losing any of the warmth he's been known for, and the result is a most satisfying return of a force capable of igniting the '80s with a fervor often missing from the ranks of modern romance.

Best cuts: "I'm Gonna Make You Love Me," "Three Times A Lady," "I'm So Proud."

TOM GRANT—You Hardly Know Me, WMOT FW37443. Produced by Tom Grant. Mix together some breezy jazz-oriented instrumentals with a few tasty r&b vocal tracks and the result is a thoroughly listenable and enjoyable project. Grant plays piano, synthesizer, vibes and percussion in addition to handling lead vocals. Patrice Rushen contributes vocals on "Heaven Is Waiting." Jeff Lorber plays synthesizer on "The Imposter" and Bob James does background vocals on two cuts. The playing is superb and there is just the right balance between instrumentals and vocal tracks.

Best cuts: "Heaven Is Waiting," "The Imposter," "You Hardly Know Me."

Country

MOE BANDY—Rodeo Romeo, Columbia FC37568. Produced by Ray Baker. This is probably the best album Bandy has ever done. The selection of material is wide, deliberate and almost always on target, and Bandy handles it with more range and sensitivity than he's approached before. To be sure, there are some annoying traces of the formulaic Bandy—notably in the title cut—but they are washed away by the power of the other selections. Bandy's forceful voice is augmented by some outstanding acoustic picking.

Best cuts: "Daily Double," "Somebody Soon," "There's Nothing More Desperate (Than An Old Desperado)."

MERLE HAGGARD—Big City, Epic FE37593. Produced by Lewis Talley, Merle Haggard. In his first album offering on his new label, Haggard performs a number of emotionally moving and provocative tunes, most of them self-penned. Included is his bittersweet love song, "My Favorite Memory," a minor masterpiece of imagery. There's also the re-emergence of Haggard as reactionary in his past-looking "Good Old American Guest" and "Are The Good Times Really Over (I Wish A Buck Was Still Silver)." Most impressive of all, though, is Haggard's impeccable blues voice.

Best cuts: Those cited, plus "You Don't Have Very Far To Go."

CHARLEY PRIDE—Greatest Hits, RCA AHL14151. Produced by Jerry Bradley, Charley Pride and Norro Wilson. This album is ample testimony that Pride has developed into one of the smoothest balladeers in the country field. All the tunes ranging from his 1976 number two hit, "A Whole Lotta Things To Sing About" to his current single, "Never Been So Loved (In All My Life)." Given Pride's continued chart success, this package should do well.

Best cuts: Take your pick.

CREEDENCE CLEARWATER REVIVAL—Creedence Country, Fantasy MPF4509. Produced by John Fogerty. Despite the strong country style displayed here, this topnotch pop group (which disbanded in 1972) have been strangers to the country chart. But there's a wealth of solid country material here for programmers to draw upon. Although some of the songs are relatively obscure, all the tunes have been previously released with the best known tracks including "Hello Mary Lou" and "Lookin' Out My Back Door."

Best cuts: All.

Spotlight

BLONDIE—Best Of, Chrysalis CHR1337. Produced by Mike Chapman, Richard Gottehrer, Giorgio Moroder. Blondie's latest is one of the few greatest hits sets to feature four No. 1 singles. And the stylistic variation between those four records perhaps best explains why Blondie has been one of the hottest singles forces of the past three years. There's "Heart Of Glass," the sly, seductive dance rock hit; "Call Me" the full-throttle disco smash; "The Tide Is High," the island-tinged reggae hit and "Rapture," Blondie's salute to inner city rap rhythms. Debbie Harry's recent solo album, "Koo Koo," fell far below sales expectations, but this collection of her group's greatest triumphs should bring her back to the chart heights.

Best cuts: "Dreaming," "One Way Or Another," "(I'm Always Touched By Your) Presence Dear," "Call Me."



KOOL & THE GANG—Something Special, De-Lite DSR8502. Produced by Eumir Deodato in association with Kool & the Gang. The veteran group hit its pop peak earlier this year when the "Celebration" single made No. 1 and the "Celebrate!" album cracked the top 10. Kool & the Gang hasn't gotten as much critical attention, but in the past few years it has developed as distinctive and identifiable a sound as Chic, Lionel Richie or the other prevailing strongholds in black pop. The light, lilting tempos, sprightly jazz-tinged horn lines and simple good-time messages combine to make this one of the happiest—and most successful—sounds on the radio: pop, r&b or otherwise.

Best cuts: "Steppin' Out," "Good Time Tonight," "Be My Lady," "Get Down On It," "Now Show."

First Time Around

BOW WOW WOW—See Jungle! See Jungle! Go Join Your Gang Yeah! City All Over, Go Ape Crazy, RCA AFL14147. Produced by Colin Thurston, Alan Tarney, Bow Wow Wow, Brian Tech. Masterminded by former Sex Pistols and Adam & The Ants manager Malcolm McLaren, this quirky quartet manifests the same type of brash energy as those bands. Using tribal rhythms and the girlish vocals of lead singer Annabelle Lwin, Bow Wow Wow is danceable and fun. The single ("W.O.R.K."), not included here, has already established the group on the dance rock circuit. A recent tour garnered much publicity.

Best cuts: "Hello, Hello Daddy," "Chihuahua," "Jungle Boy," "Orang-Outang."

SUBURBAN LAWS—International Record Syndicate SP70024. Produced by E. J. Emmons and Troy Mathson. One of the pioneers of the L.A. new wave (not turf punk) scene, the Suburban Laws first gained a measure of notoriety with the self-released single, "Gidget Goes To Hell." That was over two years ago, and on its debut LP, the band sounds assured and plays with an impressive maturity. Treading ably the thin line between social commentary and entertainment, this five-person band augers well for the future contemporary American post new wave music.

Best cuts: "Flying Saucer Safari," "Intellectual Rock," "Mom And Dad And God," "Computer Date."

T.V. SMITH'S EXPLORERS—The Last Words Of The Great Explorer, Epic ARE37432. Produced by Nick Griffith. Former songwriter for the English pioneer new wave band, the Advents, T.V. Smith has moved into the commercial realm with his new Explorers. This is a diversified, highly musical pop LP, that explores the little eddies and currents within the rock mainstream. The band easily handles both hard rock and softer ballads, and the songwriting here is always intelligent.

Best cuts: "The Easy Way," "The Perfect Life," "Have Fun," "Imagination."

Classical

BARTOK: CONCERTO FOR ORCHESTRA, DANCE SUITE—Chicago Symphony, Solti, London LDR 71036. The Concerto is, of course, one of the most often performed 10th century classical pieces, and both works feature colorful orchestrations and rhythmic intensity that make them easily accessible. Solti's dynamic conducting and the orchestra's great power and precision combine in underlining the music's primitive energy and the listener is kept at the edge of his seat. Dealers: Solti has penned a special album note based on his student association with the composer and the digital sonics boost the appeal.

EPs

HUMAN SEXUAL RESPONSE—Pound, Passport PB4001 (JEM). Produced by Mike Thorne. Released in conjunction with the "In A Roman Mood" LP, this 12-inch 45 r.p.m. EP features a remixed for dancing and expanded version of "Pound," as well as "Blow Up" and "Public Alley 909." The title track moves with a relentless energy that belies the group's intellectual/sexual mien.

Best cut: "Pound."

TENNIE KOMAR & THE SILENCERS—Future Stories, Spirit Records JSG3007. Produced by Jon Goldman. Released on Spirit Records in Lexington, Mass., this disk claims to be "the first 12-inch sci-fi pulp EP." The songs are about World War III, "Mutant Lust," and "atomic age vampires." The music is wordy rock, and the lyrics are printed in the pack.

Best cuts: "Too Hot To Handle," "Slippery Jack," "1985."

Billboard's Recommended LPs

STEVE HACKETT—Cured, Epic AL37632. Produced by Steve Hackett, John Acock, Nick Magnus. Hackett's strong suit is his skill with guitar and bass, not his vocals. Fortunately, this album focuses on instrumentals, and vocals are often drowned out. Unfortunately, this means Hackett, on his fifth solo album since leaving Genesis, is at times overproduced; the electronic sound can wear thin quickly. But there's enough here worth listening to. **Best cuts:** "Hope I Don't Wake," "Overnight Sleeper."

MARIANNE FAITHFULL—Dangerous Acquaintances, Island ILPS9648 (W.B.). Produced by Mark Miller Mundy. Faithfull continues her comeback with this set of often choppy, sometimes commercial material that might be difficult to fully digest on the initial spin. Her vocals, sounding similar at times to Cat Stevens of all people, might be irritating to some, adventurous to others. There is nothing here as controversial as last year's "Broken English." **Best cuts:** "For Beauties Sake," "Sweetheart," "Easy In The City."

BRUCE COCKBURN—Inner City Front, Millennium BXL17761 (RCA). Produced by Bruce Cockburn. The Canadian writer/singer delivers another masterful collection of lyrical song poems that conjure up true-to-life images of romance, desolation and confusion. Backing musicians supply a perfect balance of warmth and sensitivity. There are times when Cockburn's lyrics get a bit too heavy, he remains one of the most articulate writers on the scene. **Best cuts:** "All's Quiet On The Inner City Front," "The Strong One," "And we Dance."

ALVIN LEE—RX5, Atlantic SD19306. No producer credited. Less than 10 years after Ten Years After, Alvin Lee is still proving he knows how to rock and roll. Guitar-playing, on which Lee receives an assist from Steve Gould, is out-

standing. The energy level remains high from first cut to last. A strong effort. **Best cuts:** All.

LUCIFER'S FRIEND—Mean Machine, Elektra 5E559. Produced by Lucifer's Friend. Playing teutonic heavy metal, a particularly ponderous musical force is Germany's Lucifer's Friend, a five-man band. Though the band does not have the same manic energy as such second generation metallers as AC/DC or Saxon, a Lucifer's Friend has all the riffs and poses down pat. Then it's just a matter of going through the motions. **Best cuts:** "Cool Hand Killer," "Fire And Rain," "Action."

HUMAN SEXUAL RESPONSE—In A Roman Mood, Passport PB6012 (JEM). Produced by Mike Thorne. Tight vocal harmonies by the four singers in this group, sharp and well wrought playing by the three instrumentalists, tied together in a seamless production, and given bite by sharp insightful lyrics, make this, the second Human Sexual Response LP, one of the better releases of 1981. No kidding, this LP cooks. It will make the top 10 list in many a pool. **Best cuts:** "Pound," "Marone Offering," "House Of Atrius," "Public Alley 909."

THE DICTATORS—The Dictators Live, F* 'Em If They Can't Take A Joke, Reachout International Records A102.** Reprocessed from live tapes by Andy Shernoff. Recorded live last February, this cassette-only release features the reunited Dictators, a band that almost a decade earlier was one of the influences on the coming punk scene. At the same time its music was mostly heavy metal. This tape captures the spirit of the band that plays with little subtlety but with a great understanding of the trashiness in the best rock'n'roll. **Best cuts:** "Rock'n'Roll Made A Man Out Of Me," "Search And Destroy," "Science Gone Too Far."

IRON CITY HOUSEROCKERS—Blood On The Bricks, MCAS252. Produced by Steve Cropper. This Pittsburgh band's third album should build upon the base the other two established. Already an East Coast and critics' favorite, the Houserockers play a barnstorming brand of rock in the Springsteen and J. Geils vein. The material varies from moody ballads to all out rockers. The Norman Seeff photo makes for nice display. Pitch to fans of the Michael Stanley Band, Southside Johnny, Springsteen, etc. **Best cuts:** "No More Loneliness," "Saints And Sinners," "Blood On The Bricks," "A Fool's Advice."

MICHAEL SCHENKER GROUP—MSG, Chrysalis CHR1336. Produced by Ron Nevison. The players have changed since the group's first album last year, but these heavy metal pretty boys are rocking as hard as ever. For those who like their bass turned to 10, MSG will provide plenty of listening pleasure. "Are You Ready To Rock," in fact, could well become a real rallying cry. **Best cuts:** "Are You Ready To Rock," "Never Trust A Stranger," "Looking For Love," "On And On."

THE CURE—Happily Ever After, A&M SP6020. Produced by Mike Hedges & the Cure. This double LP combines the last two English albums from the Cure, "Seventeen Seconds," and "Faith." The Cure is a three-man band that plays minimalist midtempo rock that is both haunting and beautiful. The music has a brooding quality to it, with gloomy alienated lyrics. If sometimes the songs are repetitious, here the repetition is raised to an art. **Best cuts:** "The Funeral Party," "Secrets," "All Cats Are Grey," "The Holy Hour."

JAN STOREY—Eleven Storeys High, Red Lady RLR134. Produced by Tony McShear, Bill Storey. Storey is an intriguing lyricist whose songs are filled with lively imagery. Her vocals are delivered in a mild, composed manner which give much of the material an easy rock/folk texture. Some meatier instrumental support would go a long way in helping with the album's pacing. **Best cuts:** "Looking For That Perfect Magic Moment," "Would You Believe Me," "Let Me Touch Your Soul."

SUICIDE—Half Alive, Reach Out International Records A103. Reprocessed from live and studio tapes by Martin Rey. Suicide, for those who still don't know, is a two-man band. One shrieks and yells, the other makes noises on a synthesizer. But the noises are rhythmically insistent, and the vocals are certainly compelling. A lot of people don't like them; Suicide shows are known for the howls from the audience as well as the "music, but Suicide has been doing this for 10 years, and there is a cult audience out there. This cassette-only release, culled from material from the last five years, is Suicide at its best (or worst). **Best cuts:** "All Night Long," "Sister Ray Says," "Speed Queen," "Harlem II."

GREGG TRIPP—Never Surrender, City Sounds CS103. Produced by Gregg Tripp and Wane Fuday. Tripp proves himself a versatile performer on this, his first LP. He wrote all 11 songs, plays guitars, keyboards and percussion, sings and even co-produced himself. Still, "Never Surrender" is wonderfully diverse. Its styles include pop, rock and some country-ish tunes, all of them fun and easy to listen to. **Best cuts:** All are strong.

(Continued on page 79)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Ed Ochs, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

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Cast: ADRIENNE KING • AMY STEEL • JOHN FUREY



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One Eyed JACKS



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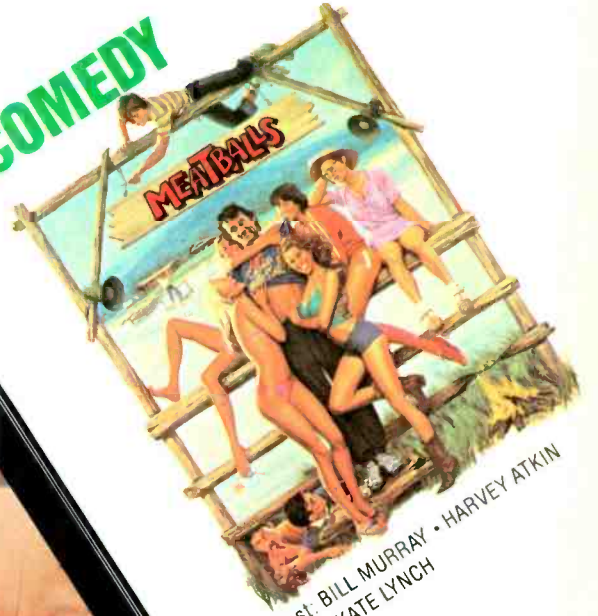


Cast: TONY DANZA • DANNY DEVITO • JESSICA WALTER

Cast: JAMES GARNER

ROMANCE

COMEDY



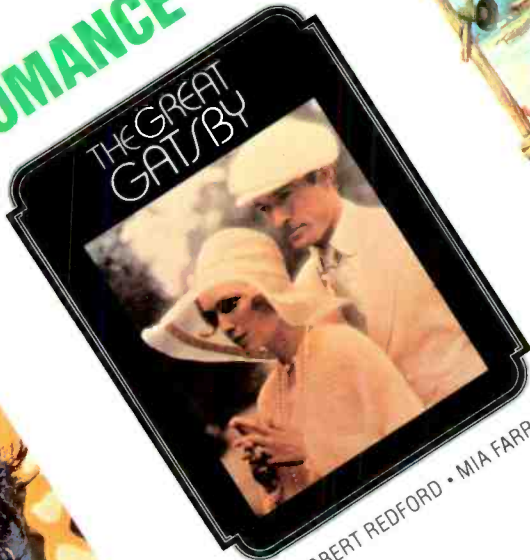
Cast: BILL MURRAY • HARVEY ATKIN
KATE LYNCH

DRAMA

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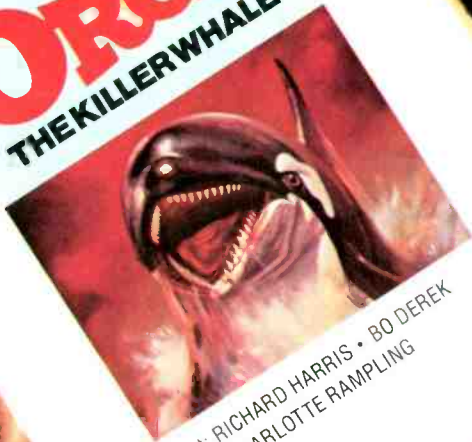
Cast: AL PACINO



Cast: ROBERT REDFORD • MIA FARROW

ADVENTURE

ORCA
THE KILLER WHALE



Cast: RICHARD HARRIS • BO DEREK
CHARLOTTE RAMPLING

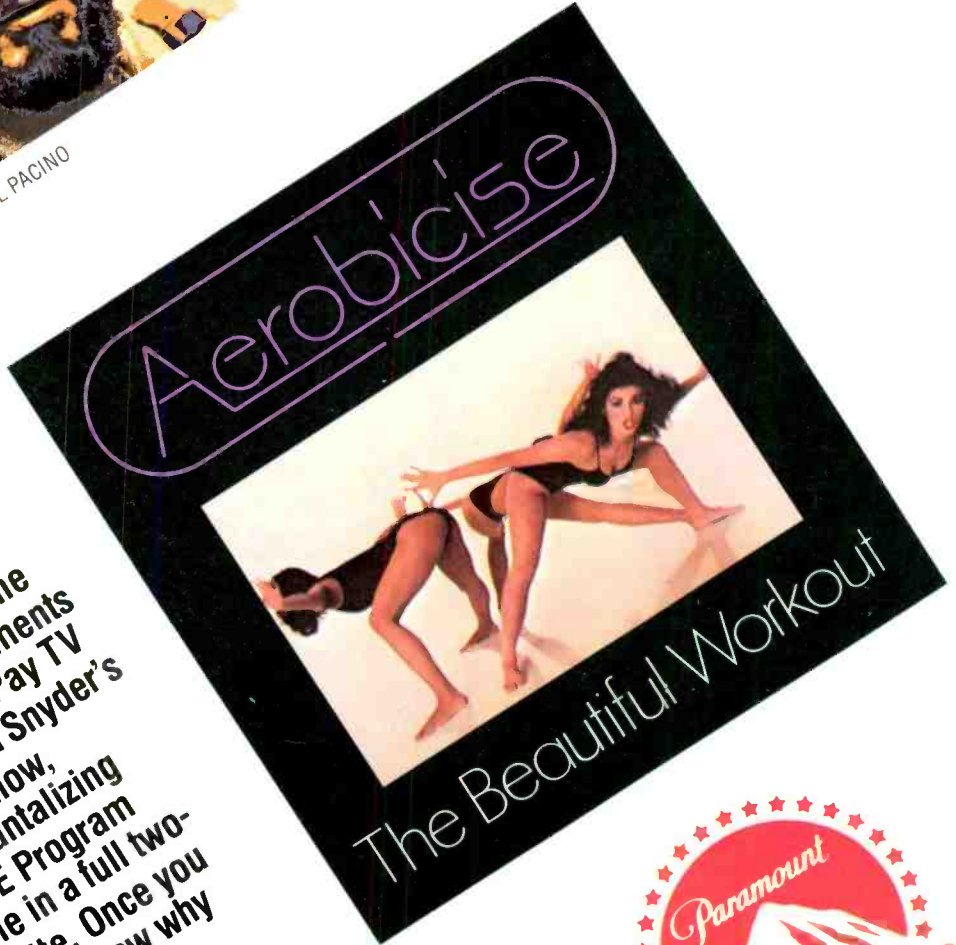
THRILLER



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CARY GRANT

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Rare Movies At Bay Area Event

By JACK McDONOUGH

SAN FRANCISCO—A three-night series of classic jazz films from the 35-year-span archives of New York jazz historian David Chertok has been scheduled as an integral part of the upcoming San Francisco International KJAZ Festival.

The films, featuring rarely-seen performances by singers such as Billie Holiday and Nat "King" Cole and the bands of Charlie Parker, Miles Davis, Jimmy Dorsey and others will be screened on the three

nights immediately preceding the festival opening (Oct. 26-28) at the Pacific Film Archive and at Wheeler Auditorium, both on the campus of the Univ. of California at Berkeley.

Drawn from diverse sources including early movie short subjects, portions of feature films, television shows, newsreels and documentaries, Chertok's collection has almost 700 items with a running time of some 300 hours. Highlight selections from the collection will be screened, with Chertok on hand to provide introductions to each reel.

Opening night at the Film Archive will feature one segment on big bands and a second on jazz vocalists. The big band reel captures

Jimmy Dorsey ("Tangerine"), Charlie Barnet ("Cherokee"), Count Basie ("Swinging The Blues") and Tommy Dorsey ("Song Of India") while the second reel has Nat Cole ("Sweet Lorraine"), Sarah Vaughan ("Thinking Of You") and Ella Fitzgerald with Duke Ellington ("Lush Life").

Additional clips feature Miles Davis and John Coltrane playing "So What," a rare film of Charlie Parker and Dizzy Gillespie teaming on "Hot House" and Billie Holiday singing "Fine And Mellow," with solos by Ben Webster, Lester Young, Roy Eldridge, Coleman Hawkins and Gerry Mulligan.

The second night features an entire reel of jazz dancing with the Lindy Hoppers, Sammy Davis Jr. paired with Ethel Waters in a 1933 short, and Eleanor Powell and Buddy Rich working out on a 1942 classic, "I'll Take Tallulah." Other items for Oct. 27 are Lionel Hampton's band on "Air Mail Special" (1950), Thelonious Monk doing "Blue Monk," Dave Brubeck and Paul Desmond on "Take Five," Cannonball Adderley's "Round Midnight" and a Dizzy Gillespie/Louis Armstrong jam on "St. Louis Blues" and "Umbrella Man" shot in 1959.

KJAZ festival events also include 12 free concerts scheduled Oct. 10-25 at Bay Area parks and playgrounds.

Russia Welcoming Influx Of Jazzmen

MOSCOW—There's a flurry of international jazz talent visiting the Soviet Union this year, with acts yet to come including the French band Caravelli and Italian singer Iva Dzaniki.

Among past visitors for concerts have been the Gustav Brom Jazz Band (Czechoslovakia), the Radio Big Band, conducted by Willy Kazasyants (Bulgaria), and Dutch outfits the Revival Jazz Band and the Dutch Swing College Band, the latter scoring particularly well with the hard core traditional fans in Leningrad.

John Fisher Makes Dent In Russia

LENINGRAD — John Fisher, born in New York but now living in Switzerland, a noted jazz composer, pianist and bandleader, boosted the prestige value of the Club of Contemporary Music here by participating in a series of jam sessions with local musicians.

The avant-garde musician was invited to visit by Hans Kumpf, German-born jazz clarinet player, teacher, photographer and writer. Kumpf has been deeply involved in the Leningrad jazz scene since May last year.

Both men make records. Fisher's product goes through Brooklyn-based ReEntry Records, his last album featuring similarly avant-garde players like Mark Whitecage, Rick Kilburn, Philip Willson and Arthur Blythe.

Fisher's presence here inspired Russian new-wave jazzmen, more than a dozen altogether, with saxist Anatoli Vapirov and pianist Serge Kuriokhin the most musically progressive. Vapirov is a long-estab-

lished stalwart of the Soviet free-thinking jazz world, with several albums available through Melodiya.

The Club of Contemporary Music was formed in Leningrad some five years ago and now has a small but loyal following. There are regular concerts, lectures and jam sessions in the avant-garde field of jazz, and even a local festival was set up last spring.

Yefim Barban, a veteran Soviet jazz critic, initiated the club which is now led by the young Alexander Kahn.

Fisher, in association with Hans Kumpf, has further sparked the avant-garde scene here. Now he's set to be in the Jazz Jamboree Festival in Warsaw Oct. 22-26.

Polish Festival For Oct. 22-25

WARSAW—Though the Sopot Song Festival in Poland this year has been cancelled because of the overall economic situation, it's hoped the international jazz festival, the Jazz Jamboree, will go ahead as planned, Oct. 22-25.

Alongside local acts will be international artists, including: John Surman (U.K.); Edward Vesala (Finland); Pharaoh Sanders, the Gary Burton Quartet, the Carla Bley Band and Billy Cobham (U.S.); the International Vienna Art Orchestra (Austria); and the Didier Lockwood Orchestra (France).

The event is organized by the Polish Jazz Assn., the Ministry of Culture and the Arts, the Warsaw City Council, Polish Radio and TV, the Pagart Agency and the Polskie Nagrania record company.

Sun Ra Signed

NEW ORLEANS—It figures. Sun Ra and his Epic Cosmic Myth Science Arkestra are booked to be the house band at the 1984 World's Fair space exhibit here.

OCTOBER 17, 1981, BILLBOARD



Survey For Week Ending 10/17/81											
Billboard® Best Selling Jazz LPs™											
This Week	Last Week	Weeks on Chart	TITLE	This Week	Last Week	Weeks on Chart	TITLE	This Week	Last Week	Weeks on Chart	TITLE
☆			Artist, Label & Number (Dist. Label)	☆			Artist, Label & Number (Dist. Label)	☆			Artist, Label & Number (Dist. Label)
☆	1	8	BREAKIN' AWAY Al Jarreau, Warner Bros BSK 3576	26	24	6	BLYTHE SPIRIT Arthur Blythe, Columbia FC 37427				
	2	6	SIGN OF THE TIMES Bob James, Columbia FC 37495	27	18	11	YELLOW JACKETS Yellow Jackets, Warner Bros. BSK 3573				
☆	3	7	FREE TIME Spyro Gyra, MCA MCA 5238	28	29	32	MOUNTAIN DANCE Dave Grusin Arista/GRP 5010				
	4	13	THE MAN WITH THE HORN Miles Davis, Columbia FC 36790	☆	39	2	THE LEGEND OF THE HOUR McCoy Tyner, Columbia FC 37375				
	5	18	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)	30	30	4	SLINGSHOT Michael Henderson, Buddah BDS 6002 (Arista)				
	6	48	WINELIGHT ▲ Grover Washington Jr., Elektra 6E-305	31	15	21	LIVE Stephanie Grappelli/David Grisman, Warner Bros. BSK 3550				
	7	27	VOYEUR David Sanborn, Warner Bros. BSK 3546	32	34	21	SECRET COMBINATION Randy Crawford, Warner Bros. BSK 3541				
	8	24	RIT Lee Ritenour, Elektra 6E-331	33	33	20	HUSH John Klemmer, Elektra 5E-527				
☆	23	2	SOLID GROUND Ronnie Laws, Liberty LO 51087	34	20	14	THREE QUARTETS Chuck Corea, Warner Bros. BSK 3552				
	10	8	MAGIC MAN Herb Alpert, A&M SP 3728	35	35	11	THIS TIME Al Jarreau, Warner Bros. BSK 3434				
☆	13	4	REFLECTIONS Gil Scott-Heron, Arista AL 9566	36	36	22	TARANTELLA Chuck Mangione, A&M SP-6513				
	11	15	APPLE JUICE Tom Scott, Columbia FC 37419	37	32	13	MECCA FOR MODERNS Manhattan Transfer, Atlantic SD 16036				
☆	17	23	THE DUDE ● Quincy Jones, A&M SP 3721	38	40	12	MY ROAD OUR ROAD Lee Oskar, Elektra 5E-526				
	14	20	FRIDAY NIGHT IN SAN FRANCISCO John McLaughlin, Al DiMeola, Paco De Lucia, Columbia FC 37152	39	37	12	PIED PIPER Dave Valentine, Arista/GRP GRP 5505				
☆	25	2	MAGIC WINDOWS Herbie Hancock, Columbia FC 37387	40	38	86	HIDEAWAY David Sanborn, Warner Bros BSK 3379				
	16	23	THE CLARKE/DUKE PROJECT Stanley Clarke/George Duke, Epic FE 36918	41	31	11	CLEAN SWEEP Bobby Broom, Arista/GRP GRP 5504				
	17	9	FUSE ONE Fuse One, CTI CTI 9003	42	41	30	DIRECTIONS Miles Davis, Columbia KC2 36472				
☆	NEW ENTRY		CRUSADERS Standing Tall, MCA MCA 5245	43	42	17	SOCIAL STUDIES Carla Bley, ECM/W11 (Warner Bros.)				
	19	12	LIVE IN JAPAN Dave Grusin & the GRP All Stars, Arista/GRP GRP 5506	44	NEW ENTRY		ROB McCONNELL & THE BOSS BRASS Tribute, Pausa 7106				
	20	9	BLUE TATTOO Passport, Atlantic SD 19304	45	45	18	THREE PIECE SUITE Ramsey Lewis, Columbia FC 37153				
	21	4	ORANGE EXPRESS Sadao Watanabe, Columbia FC 37433	46	46	35	YOU MUST BELIEVE IN SPRING Bill Evans, Warner Bros HS 3504				
	22	13	WORD OF MOUTH Jaco Pastorius, Warner Bros BSK 3535	47	43	22	EXPRESSIONS OF LIFE Heath Brothers, Columbia FC 37126				
☆	27	2	TENDER TOGETHERNESS Stanley Turrentine, Elektra 5-E535	48	44	10	INVOCATIONS THE MOTH AND THE FLAME Keith Jarrett, ECM-D-1201 (Warner Bros.)				
☆	28	6	MISTRAL Freddie Hubbard, Liberty LT 1110	49	47	5	SHOGUN John Kaizan Kneptune, Inner City IC 6078				
	25	26	AUTUMN George Winston, Windham Hill C 1012	50	50	15	MY DEAR LIFE Sadao Watanabe, Inner City IC 6063				

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PRODUCED BY CURT BECHER



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|---------|-------------------|--------------------------|
| • 10/8 | COLOFADO SPRINGS | U.S.A.F. |
| • 10/9 | SCOTT BEND, IND. | NOTRE DAME |
| • 10/10 | TEPRE-HAUTE, IND. | INDIANA STATE UNIVERSITY |
| • 10/11 | ST. PAUL | CIVIC CENTER |
| • 10/13 | FT. WAYNE | COLISEUM |
| • 10/14 | DE RUIT | JOE LOUIS ARENA |
| • 10/15 | LA CROSSE, WISC. | CIVIC CENTER |
| • 10/16 | CINCINNATI | RIVERFRONT COL. |
| • 10/17 | BLOOMINGTON, IND. | UNIVERSITY OF INDIANA |
| • 10/18 | WHEELING, W. VA. | CIVIC CENTER |
| • 10/19 | KNOXVILLE, TENN. | COLISEUM |
| • 10/20 | HUNTSVILLE, ALA. | CIVIC CENTER |
| • 10/21 | SAVANNAH, GA. | CIVIC CENTER |
| • 10/22 | AJUSTA, GA. | CIVIC CENTER |
| • 10/23 | BLACKSBURG, VA. | VIRGINIA TECH UNIVERSITY |
| • 10/24 | DURHAM, N.C. | CLEMSON UNIVERSITY |
| • 10/25 | DURHAM, N.C. | DUKE UNIVERSITY |
| • 10/27 | NEW ORLEANS | SANGER THEATRE |
| • 10/28 | BATON ROUGE, LA. | L.S.U. |
| • 10/29 | TALLAHASSEE | FLORIDA STATE UNIVERSITY |
| • 10/30 | MIAMI | ORANGE BOWL |
| • 10/31 | TUSCALOOSA, ALA. | UNIVERSITY OF ALABAMA |
| • 11/1 | MOBILE, ALA. | AUDITORIUM |

THE BEST OF BLONDIE



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"Heart Of Glass," "Call Me," "The Tide Is High" and "Rapture"
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Chrysalis
Records and Tapes™

The album CHR 1337
Management: ALIVE ENTERPRISES, INC.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	
★	1	6	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)		8.98		36	27	15	POINTER SISTERS Black & White Planet P-18 (Elektra)	●	8.98	SLP 22	71	62	13	EVELYN KING I'm In Love RCA AFL1-3962		8.98	SLP 11	
★	4	11	JOURNEY Escape Columbia TC 37408	▲			44	5	5	TRIUMPH Allied Forces RCA AFL1-3902		8.98		72	67	14	PABLO CRUISE Reflector A&M SP-3726		8.98		
★	5	4	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK-12182		12.98		38	39	11	DEF LEPPARD High N' Dry Mercury SRM-1-4021 (Polygram)		8.98		73	60	17	JOHN SCHNEIDER Now Or Never Scotti Bros. FZ 37400 (CBS)			CLP 27	
4	2	13	FOREIGNER 4 Atlantic SD 16999	▲	8.98		77	2	2	ROSSINGTON COLLINS BAND This Is The Way MCA MCA-5207		8.98		74	58	9	LITTLE FEAT Hoy-Hoy Warner Bros. 2BSK 3538		15.98		
5	3	10	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)		8.98		61	2	2	DEVO New Traditionalists Warner Bros. BSK 3595		8.98		75	78	16	MAZE FEATURING FRANKIE BEVERLY Live In New Orleans Capitol SKBR-12156		9.98	SLP 10	
★	6	6	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393				42	31	15	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389		8.98		76	76	7	HANK WILLIAMS JR. The Pressure Is On Elektra/Curb 5E-535		8.98	CLP 5	
7	8	13	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98		43	43	30	ALABAMA Feels So Right RCA AHL-3930	▲	7.98	CLP 3	77	75	27	SANTANA Zebop Columbia FC 37158	●			
★	10	3	BILLY JOEL Songs In The Attic Columbia TC 37461				44	42	19	AIR SUPPLY The One That You Love Arista AL 9551	●	8.98		78	49	7	BOB DYLAN Shot Of Love Columbia TC 37496				
9	9	9	AL JARREAU Breakin' Away Warner Bros. BSK 3576		8.98	SLP 2	45	45	5	MEAT LOAF Dead Ringer Epic/Cleveland International FF 36007				79	79	12	MICHAEL STANLEY BAND Northcoast EMI America SW 17056		8.98		
10	7	11	RICKIE LEE JONES Pirates Warner Bros. BSK 3432	●	8.98		46	40	25	KIM CARNES Mistaken Identity EMI-America SO 17052	▲	8.98		80	72	28	GREG KINN Rockinroll Beverly BZ 10069 (Elektra)		8.98		
11	11	19	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)	▲	8.98		47	48	15	KENNY ROGERS Share Your Love Liberty LOO-1108	▲	8.98	CLP 8	81	80	20	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 39	
12	13	25	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)	▲	8.98	SLP 1	★	53	6	THE FOUR TOPS Tonight Casablanca NBLP 7258 (Polygram)		8.98	SLP 6	★	138	2	CRUSADERS Standing Tall MCA MCA-5245		8.98	SLP 55	
13	14	25	BILLY SQUIER Don't Say No Capitol ST-12146	▲	8.98		★	55	3	ROGER The Many Facets Of Roger Warner Bros. BSK 3594		8.98	SLP 12	★	93	3	PATTI AUSTIN Every Home Should Have One Q West Records QWS 3591 (Warner Bros.)		8.98	SLP 29	
★	15	4	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028		8.98		50	41	8	SPYRO GYRA Freetime MCA MCA-5238		8.98	SLP 33	★	96	13	SOUNDTRACK For Your Eyes Only Liberty LOO-1109		8.98		
★	16	6	THE KINKS Give The People What They Want Arista AL 9567		8.98		51	36	8	ARETHA FRANKLIN Love All The Hurt Away Arista AL 9552		8.98		85	85	61	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		
16	12	11	SOUNDTRACK Heavy Metal Full Moon/Asylum DP-90004 (Elektra)	●	15.98		52	47	38	STYX Paradise Theatre A&M SP 3719	▲	8.98		86	86	5	MICHAEL HENDERSON Slingshot Buddah BDS 6002 (Arista)			SLP 17	
17	18	32	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	●	7.98		53	54	22	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)	▲	8.98		★	97	4	JERMAINE JACKSON I Like Your Style Motown M8-952M1		8.98	SLP 35	
18	17	12	SOUNDTRACK Endless Love Mercury SRM-1-2001 (Polygram)	●	8.98	SLP 15	54	46	19	MANHATTAN TRANSFER Mecca For Moderns Atlantic SD 16036		8.98		★	116	2	RONNIE LAWS Solid Ground Liberty LO-51087		8.98	SLP 30	
★	21	15	THE COMMODORES In The Pocket Motown M8-955M1	●	8.98	SLP 14	55	51	32	PHIL COLLINS Face Value Atlantic SD 16029	●	8.98		★	98	51	THE DOORS Greatest Hits Elektra 5E-515	▲	8.98		
20	19	8	PRETENDERS Pretenders II Sire SRK 3572 (Warner Bros.)		8.98		★	NEW ENTRY	56	BARRY MANILOW If I Should Love Again Arista AL-9573		8.98		90	91	7	BARBARA MANDRELL Live MCA MCA 5243		8.98	CLP 7	
21	22	45	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲			57	57	8	DEBBIE HARRY KooKoo Chrysalis CHR 1347		8.98		91	83	21	SQUEEZE East Side Story A&M SP-4854		7.98		
★	26	12	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)		8.98		58	52	19	TEENA MARIE It Must Be Magic Gordy GB-1004M1 (Motown)		8.98	SLP 9	92	70	9	THE ALLMAN BROTHERS BAND Brothers Of The Road Arista AL 9564		8.98		
23	24	9	EDDIE RABBITT Step By Step Elektra 5E-532	●	8.98	CLP 2	59	56	6	BOB JAMES Sign Of The Times Columbia/Tappan Zee PC 37495			SLP 28	★	NEW ENTRY	158	2	JOHN ENTWISTLE Too Late The Hero Atco SD-38-142 (Atlantic)		8.98	
★	28	3	TEDDY PENDERGRASS It's Time For Love P.I.R. TZ 37491 (Epic)			SLP 7	60	50	16	JOHN DENVER Some Days Are Diamonds RCA AFL1-4055		8.98	CLP 19	★	105	3	FRANK ZAPPA You Are What You Is Barking Pumpkin Records PW2-37537 (CBS)				
25	23	9	E.L.O. Time Jet FZ 37371 (Epic)	●			61	64	27	OZZY OSBOURNE Blizzard Of Oz Jet JZ 36812 (Epic)	●	8.98		★	145	2	NAZARETH Snaz A&M SP-6703		13.98		
★	30	5	LITTLE RIVER BAND Time Exposure Capitol ST 12163		8.98		★	69	6	THE TIME The Time Warner Bros. BSK 3598		8.98		★	107	3	DONALD BYRD AND 125th ST., N.Y.C. Love Byrd Elektra 5E-531		8.98	SLP 20	
★	35	5	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542			CLP 14	63	65	62	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	●	8.98		★	108	5	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407				
29	29	5	GRATEFUL DEAD Dead Set Arista A2L 8606		11.98		64	66	29	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 26	★	141	2	SLAVE Show Time Cotillion SD 5227 (Atlantic)		8.98	SLP 25	
★	37	5	LUTHER VANDROSS Never Too Much Epic FE 37451			SLP 5	★	NEW ENTRY	66	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)		8.98		★	110	3	THE WHISPERS This Kind Of Lovin' Solar BXL1-3976 (RCA)		8.98	SLP 18	
31	32	7	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4060		7.98	CLP 1	67	63	27	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98		★	111	6	RIOT Fire Down Under Elektra 5E-546		8.98		
32	33	88	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		68	68	19	OAK RIDGE BOYS Fancy Free MCA MCA-5209	▲	8.98	CLP 4	★	112	3	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS-60617		10.98		
33	25	33	JUICE NEWTON Juice Capitol ST-12136	●	8.98	CLP 15	69	74	53	KENNY ROGERS Greatest Hits Liberty LOO-1072	▲	8.98	CLP 22	103	103	4	NILS LOFGREN Night Fades Away Backstreet BSR-5251 (MCA)		8.98		
34	34	11	CARL CARLTON Carl Carlton 20th Century Fox T-628 (RCA)		8.98	SLP 3	70	59	33	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98		★	114	5	ATLANTA RHYTHM SECTION Quinella Columbia FC 37550				
★	38	7	SOUNDTRACK Arthur The Album Warner Bros. BSK 3582		8.98																

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot). ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Closeup

CRUSADERS—Standing Tall, MCA MCA5254. Produced by Wilton Felder, Stix Hooper, Joe Sample.

On their previous two albums, the Crusaders used the clever ploy of casting a guest vocalist on one cut, probably as a means of gaining airplay and exposure on the pop and r&b airwaves. The formula worked successfully, first on "Streetlife" with Randy Crawford, and then on "Soul Shadows" with the distinctive vocals of Bill Withers gracing the track.

On "Standing Tall," the Crusaders have gone to the well again and who should surface but none other than Joe Cocker, the once-magnificent vocalist whose career should be revitalized by his glorious renditions on "I'm So Glad I'm Standing Here Today" and "This Old World's Too Funky For Me."

Although Cocker's career peaked during his Mad Dogs And Englishmen Days, he managed to score some later success with "You Are So Beautiful" in particular.

But just when most would write him off, here he rebounds on "I'm So Glad I'm Standing Here Today," introed by Joe Sample's delicate piano and Cocker's soft vocal. The tune gradually gains momentum until Cocker lets loose with the type of husky, soulful vocal that catapulted him to fame. The track returns to a touching ballad with Cocker milking all of the tune's emotion.

From a lyric standpoint, the song

is particularly appropriate for the singer. Written by Joe Sample and Will Jennings expressly for Cocker, it's a reaffirmation of Cocker's talents especially when he sings "I've lived to see the sun break through the storm/And I'm so glad I'm standing here today."

Cocker's other vocal, "This Old World's Too Funky For Me," is an uptempo funk track in which, supported by female harmonies, he cuts loose on a song not too dissimilar to "Hitchcock Railway." Wilton Felder's sax work, Stix Hooper's drumming and Joe Sample's keyboard work make this another outstanding track.

The remaining five cuts feature the Crusaders' breezy, melodic jazz stylings, all of which conjure up atmospheric moods.

"Standing Tall," the title track, is a nearly seven-minute instrumental showcasing the talents of Felder, Hooper and Sample.

"Sunshine In Your Eyes," "Luckenbach Texas (Back To The Basics Of Love)," "The Longest Night" and an instrumental reprise of "I'm So Glad I'm Standing Here Today" offer further evidence why the Crusaders are among the most respected musicians in the business.

Rounding out the instrumental support are guest players David T. Walker, Larry Carlton, Barry Finnerly, Louis Johnson, Billy Preston and Paulinho Da Costa, among others.

ED HARRISON

Row Over Rent-Only Plan For Queen Vid

• Continued from page 3

The various promotional clips, which are presented in chronological order on the tape, were directed by Englishmen Bruce Gowers, Keith MacMillan, Brian Grant, and Derek Burbridge, Aussie Dennis DeValance and American Don Norman.

"Video now is taken for granted as a means of promoting a record," says Beach, "but Queen pioneered a lot of early video promotional films." He adds that the record companies contribute to the cost of the individual clips, "but we've never gotten back the total cost."

The cassette will be the same around the world, but Queen's "Greatest Hits" album will be released in several different versions. A 14-song compilation is due domestically on E/A, but much of the rest of the world will get a 17-song variation and in Germany it will include 18 songs. This is necessary, says Beach, because "Queen has different hits in different countries."

"We have gradually since 1978 developed a pattern of not necessarily aiming for simultaneous release around the world. We don't even necessarily issue the same single worldwide. Markets differ."

The hits album will be heavily advertised on tv around the world, according to Beach. "I think this is the first time any album has been block tv-advertised right through Europe," he says, "from Finland down to Portugal. The tv campaign in Europe is costing the record companies just over \$2 million."

The hits album was originally scheduled for release last Christmas, but was held over when "Another One Bites The Dust" kept "The Game" in the top five here through November.

"EMI in Europe was very disappointed," Beach says, "because 'The Game' wasn't selling on and on there as it was here. Then E/A would have rather had this album in April of this year, but at that point we had to look back to Europe. The massive market in Europe is the Christmas market: you're able to hit sales you can't dream of any other time of year. This time Joe Smith was disappointed, but we had to hold it."

"This type of album would have to be released simultaneously, otherwise the import problems would just be massive," says Beach. "We have an agreement between the two companies that they will always release LPs together."

The American version of the album will include "Under Pressure," a forthcoming single written, pro-

duced and performed by Queen and David Bowie. But it will not appear on the foreign versions.

"This single was only put together in the last month," Beach says, "when David came by the studio in Montreux where the band was recording. But the lead manufacturing time in Europe is longer than that. EMI in the U.K. has already pressed 400,000 albums. You can't just press 400,000 albums overnight in the U.K."

Beach also says he wants to keep Queen's global distribution rights divided between Warner Communications and EMI. "I think if you're with two multi-national companies, there's an obvious competitive edge," he says. "Obviously both of them would dearly like to sign the band for the world, but we're better as we are."

"Queen's Greatest Pix" is a 96-page paperback edited by Jacques Lowe, comprised of photos of the band by Neal Preston. It's being published by Quartet Books out of England. Beach is scouting for an American publisher since Warner Books passed on U.S. rights, to his great dismay.

Queen is currently on the second leg of its South American tour, which began in February and March in Argentina and Brazil. The band played two indoor dates in Caracas (three more were cancelled when ex-Venezuelan president Romula Betancourt died and the country went into mourning). Its members are now in Mexico, playing soccer and baseball stadiums.

"We plan to do between five and nine shows in Mexico," Beach says. "The decision will be made on the road: We hope all the states will give consent as the bandwagon builds."

Queen is now planning a Far East tour for March and April, which would take them to several markets which haven't hosted many grand-scale rock shows: Kuala Lumpur, Bangkok, Singapore, Seoul and Hong Kong. Beach says the group would also play Manila and shows in Japan.

Queen has pencilled in a European tour in mid-1982 and Beach says the group would also like to play the U.S. sometime next year.

The band's seven shows in Argentina and Brazil earlier this year drew just under 500,000 fans, according to Beach, and grossed \$5.7 million. The only country in Latin America Queen hasn't played that it would like to is Chile.

Commentary

• Continued from page 18

tion away from the format and packaging of music, and back to the emotions from which that music swells.

Let's spend a little less on developing Nu-disks, floppy disks, 12-inch singles, cassette-singles—all the formats of tomorrow. Instead, let's spend a little more on singling out writers and performers whose music appeals to human needs. Then, let every company and station figure out where their area of real expertise lies—what music moves them most, and, therefore, what music they will most sincerely be able to sell to their respective audiences.

I am certain that if all involved take stock in their real strengths, record sales will show an increased audience confidence, and listenerships will prove less fickle and volatile than in recent years.

Lifelines

Births

Boy, James Ryan, to Karen and Jimmy Hall, Oct. 2, in Nashville. Father records for Epic.

Boy, Jonathan Edward, to Tom and Bonnie Radtke, Sept. 17, in Chicago. Father is Chicago session drummer and mother is Bonnie Herman, lead singer with the Singers Unlimited.

Boy, Patrick William, to Patti and Pat Conaton, Sept. 21, in Detroit. Father is manager of the Record Outlet in Royal Oaks, Mich.

Boy, Derek Adam, born Oct. 7 to Susan and Lou DOLLINGER in Lake Zurich, Ill. Father is national sales manager for Mitsubishi Digital Audio.

Marriages

Richard M. Nusser, Billboard account exec, to Dale Ronda Burg, manager, corporate communications, Columbia Pictures Industries, Oct. 4, in Valley Stream, Long Island.

Ken Benson, national album director for EMI-Liberty Records in Los Angeles, to Lynn Shiff, former program director at WZZO-FM Allentown, Penn., Sept. 27, in Allentown.

David Nadrich, vice president of Stak-It by Visual Displays, to Beth Singer, Nov. 7, in New York.

Joyce Maurer, singer, to Arthur Hamilton, a vice president of ASCAP and songwriter, Sept. 20, in Los Angeles.

Juan Varieta, music director and disk jockey at WUSL-FM Philadelphia, to Pat Winters, disk jockey at the same country music station, Sept. 19, in Pittsburgh.

Michael Levine, lead violinist with No Guitar, to Claire Nelson, the group's manager, Sept. 5, in New York.

Richard Allen, operations manager of Alwilk Records in Elizabeth, N.J., to Janie Forland, singles buyer for Apex-Martin in Hillside, N.J., Sept. 26.

Nadine Martini to Stephen Peeples, Sept. 26, in Glendale, Calif. Groom is Elektra/Asylum's publicity editorial services manager.

Jean Dragone, sales coordinator for MCA Records, New York, to Bob Currie, a&r manager, East Coast, EMI Records, Oct. 3, in New York.

Deaths

John B. Reynolds Sr., 73, co-owner and founder of WJBR-FM Wilmington, Del., Sept. 28. He started the station with son John B. Reynolds Jr. in 1957, and the next year it became the first station in the nation to broadcast in stereo. The broadcasts in 1958 were specially authorized by the FCC to field test FM stereo.

Lawrie Ross, 39, head of the ASCAP bureau in the U.K., Oct. 3, in Dublin, of a heart attack while returning to London after the Castlebar Song Contest. He's survived by wife, Ann, and five children.

Mechanical Review Rebuffed

• Continued from page 1

request for rehearing, with ten of 11 judges voting against the petitions' insistence on a full bench. The remaining judge refrained from voting.

No reason was given for the decisions, a customary procedure according to Frederick F. Greenman Jr., general counsel for the American Guild of Authors and Composers (AGAC).

Should the RIAA, CBS and AMOA decide to petition for a review by the Supreme Court, that filing would be required by Jan. 2, 1982. An attorney for the RIAA reports that no decision has been made in that regard at this time.

The Appeals Court originally affirmed the 4-cent mechanical rate on June 23, 1981, issuing a final opinion Aug. 27 that discarded CRT's annual adjustment mechanism based on average retail record prices and remanded the problem to the Tribunal for "the limited purpose" of deciding if it wishes an alternative, automatic interim adjustment schedule.

The Tribunal requested comments by Oct. 1 and received four. The RIAA and CBS stressed the need for lengthy and extended hearings while the National Music Publishers Assn. (NMPA) and AGAC suggested a speedy resolution to allow implementation of the first rate increase on Jan. 1, 1982.

RIAA argued that the wording of the Court's decision allowed the Tribunal the option of allowing the 4-cent rate to stand until 1987, without adjustments for inflation. Claiming that the entire issue of both the 4-cent mechanical and the interim adjustment were still under judicial review, the RIAA document suggested any action would be inadvisable. The Court's Oct. 2 denial es-

sentially negates this argument, according to a spokesman for NMPA.

In conclusion, the RIAA comments called for a minimum of 90 to 120 days notice before hearings would begin to allow adequate preparation of "voluminous quantities of contemporaneous economic data." Such a delay, observes the NMPA spokesman, would probably stall the first interim rate adjustment to Jan. 1, 1983.

CBS reminded the Tribunal that given "the practical effect of a jump from 2½ cents to 4 cents" and the economic conditions of 1981, no further increase was warranted. The letter ended with a request for further hearings.

NMPA insisted that no delay was necessary because essential facts were already on the record. AGAC echoed that view, pointing to 7,000 pages of testimony. Both suggested a calendar that would conclude by late November and allow the mechanical to adjust upward in 1982.

Bubbling Under The HOT 100

- 101—TALK TO YOU LATER, Tubes, Capitol 5016
- 102—IT'S OVER, Teddy Baker, Casablanca 2340 (Polygram)
- 103—SNAP SHOT, Slave, Cotillion 46022 (Atlantic)
- 104—THE GIRL MOST LIKELY, Greg Kihn, Berserker 47206 (Elektra)
- 105—STRANDED IN THE MOONLIGHT, Jet, Third Coast 1806
- 106—THE CLOSER YOU GET, Rita Coolidge, A&M 2361
- 107—STARS ON THE WATER, Rodney Crowell, Warner Bros. 49810
- 108—THE WOMAN IN ME, Crystal Gayle, Columbia 18-02523
- 109—HEART AND SOUL, Exile, Warner Bros. 49794
- 110—LOUIE, LOUIE, Pretenders, Sire 49818 (Warner Bros.)

Bubbling Under The Top LPs

- 201—SURVIVOR, Premonition, Scotti Bros. ARZ 37549 (Epic)
- 202—GROVER WASHINGTON JR., Anthology, Motown M9-961A2
- 203—MICKEY THOMAS, Alive Alone, Elektra 5E-530
- 204—MAC DAVIS, Midnight Crazy, Casablanca NBLP 7257 (Polygram)
- 205—TIM WEISBERG, Travelin' Light, MCA MCA-5245
- 206—CHARLIE, Good Morning America, RCA AFL1-3992
- 207—RODNEY FRANKLIN, Endless Flight, Columbia FC 37154
- 208—ANDRAE CROUCH, Don't Give Up, Warner Bros. BSK 3513
- 209—KIX, KIX, Atlantic SD 19307
- 210—KARLA DEVITO, Is This A Cool World Or What, Epic NFE 37014

TOP LPs & TAPE

POSITION 105-200

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Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), RIAA Symbols, Suggested List Prices LP, Cassettes, 8-Track, Soul LP/ Country LP Chart. Rows 105-135.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), RIAA Symbols, Suggested List Prices LP, Cassettes, 8-Track, Soul LP/ Country LP Chart. Rows 136-168.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), RIAA Symbols, Suggested List Prices LP, Cassettes, 8-Track, Soul LP/ Country LP Chart. Rows 169-200.

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Alphabetical listing of artists and their top LPs/Tapes, including AC/DC, Adam & The Ants, Alabama, Alan Parsons's Project, Altiman Brothers, Herb Alpert, Atlanta Rhythm Section, Joan Armatrading, Patti Austin, Ashford And Simpson, B-52's, Balance, Marty Balin, Beach Boys, Pat Benatar, Blue Oyster Cult, Brick, Brooklyn, Bronx And Queens Band, Donald Byrd, Carl Carlton, Kim Carnes, Rosanne Cash, Alice Cooper, Natalie Cole, Chipmunks, Phil Collins, Commodores, Chilliwack, Christopher Cross, Rodney Crowell, Crusaders, Tim Curry, Miles Davis, Diesel, Def Leppard, John Denver, Devotional, Neil Diamond, Dirty Band, Doors, Iron Maiden, Donnie Iris, Joe Jackson, Jermaine Jackson, Bob James, Rick James, Al Jarreau, Jefferson Starship, Billy Joel, Jon And Vangelis, Quincy Jones, Rickie Lee Jones, Journey, Greg Kihn, Kings, Kool And The Gang, Kinks, Evelyn King, Gladys Knight, Kraftwerk, Patti LaBelle, Yeddy Pendergrass, Eddie Rabbit, Ronnie Laws, John Lennon / Yoko Ono, Little River Band, Little Feat, Nils Lofgren, Lulu, Barbara Mandrell, Barry Manilow, Manhattan Transfer, Maze, Pat Metheny & Lyle Mays, Santana, Stephanie Mills, Ronnie Milsap, Meat Loaf, Moody Blues, Nazareth, Willie Nelson, Juice Newton, Stevie Nicks, Arthur, Oak Ridge Boys, Ozzy Osbourne, One Way, Pablo Cruise, Bernadette Peters, Tom Petty, Pointer Sisters, Police, Pretenders, Teddy Pendergrass, Eddie Rabbit, Ramones, Cliff Richard, Red Rider, R.E.O. Speedwagon, Roger, Rocky Robbins, Rolling Stones, Rossington Collins Band, Ruthana, Neal Schon And Ian Hammer, Joey Scabbury, John Schneider, Bob Seger & The Silver Bullet Band, Carly Simon, Slave, SOUNDTRACKS, Arthur, Endless Love, For Your Eyes Only, Heavy Metal, Rick Springfield, Bruce Springsteen, Squeeze, Billy Squier, Michael Stanley Band, Stars On Long Play, Shooting Star, Styx, Rachel Sweet, Teena Marie, Triumph, The Time, Tubes, Stanley Turrentine, Wall Of Voodoo, Grover Washington Jr., Ebonee Webb, Whispers, Rachel Sweet, Hank Williams Jr., Ronnie Woods, Steve Winwood, Gary Wright, Luther Vandross, Vangelos, Van Halen, Tom Verlane, Frank Zappa.

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

Inside Track



MERGER SHAKE—Noel Gimbel, right, and Arthur Morowitz agree to a merger of home video business operations at festivities opening the new Sound Video Unlimited headquarters in Niles, Ill.

Gimbel Expands Net; New HQ, N.Y. Thrust

Continued from page 1

venture with Morowitz, Gimbel recently launched a video distribution operation in South Florida. Denver's Mile High one-stop also is part of the empire. Several hundred invited guests sipped champagne, supped and listened to a jazz trio at the grand opening celebration Oct. 6. It also marked the company's official name change—formerly it was Sound Unlimited.

The new hub of the Gimbel empire, a high-ceilinged structure with modernistic interiors, includes a conference room/theatre equipped with a \$100,000 sound/lighting system for live musical presentations, seminars, product briefings, etc.

James Callahan, the California designer in charge of the structure's interiors, using 45° angles to create unconventional, stimulating work spaces, emphasizes the creation of visual excitement in sales stimulation.

The facility includes 3,000 square feet devoted to product showcasing areas and meeting areas. The total area, including warehouse, is 50,000 square feet.

The new heavy video emphasis does not threaten Sound Video Unlimited's basic commitment to the record industry, Gimbel notes. He told the gathering: "Our new middle name, video, only serves to enhance out the first name, which is sound."

Don't be surprised if Magnetic Video undergoes a name change orchestrated by corporate parent 20th Century-Fox, in which Fox's role will become much more apparent. Meanwhile, MV's executive base will move to L.A. in 1982. . . . The trade is mulling whether the new marriage between Morowitz and Gimbel (see separate story on page one) will accelerate the momentum behind the New York video pioneer's proposal for a new video trade association, as unveiled at the NARM Video Conference.

Home Video Village might be a good description for the turf covering a three-mile radius around Hollywood, Burbank and Universal City, Calif. With Warner Bros. Pictures' new mirrored HQ, WEA's Joel M. Friedman building and Columbia Pictures Home Entertainment all located south of Olive and Hollywood Way, just down the street from NBC-TV, and MCA's own Black Tower and studio lot a mile away, the new international hub for the video trade has moved to the east end of the San Fernando Valley. Rounding out that new community is Paramount Home Video, now just up Cahuenga Blvd. half a mile from MCA.

National Home Video, the amalgamated 45-store chain based in Portland, Ore. and melded with the 25 Residential Entertainment Centers of Los Angeles, goes public in a fortnight. Morgan, Olmsted, Kennedy & Gardner of Portland are the underwriters of the issue, expected to go over-the-counter at under \$3 a share. National Home Video proxy Dave Rochin is meanwhile straddling the fence on the controversial WEA/Warner Home Video rental-only videocassette program, advising his Texas affiliates to decide for themselves on how to handle the proposal.

Meanwhile, that same sensitive issue will see daily newspapers, local tv stations and TV Guide utilized to plug the WEA/WHV plan. Dailies in Dallas, Ft. Worth, Austin, San Antonio, Corpus Christi, Beaumont, Amarillo and El Paso will carry quarter and half-page ads, while TV Guide's Texas regional editions and tv stations in those markets are slated for saturation campaigns. Participating stores will be tagged throughout the push.

... JAM Records, the Washington, D.C. jazz label, is stickering its LPs as "Ultra Disks," reflecting manufacture with special premium vinyl at the Discmakers U.S.A. plant. Signatures of the individuals who manually pressed the disks will be included on the tags.

Montgomery, Ala. salutes the 10th anniversary of Lonnie Flowers and his two African Head Shop record stores there Oct. 31 at the Montgomery Civic Center. Dinner runs \$8 per person, and reservations may be made through Pat Manning at (205) 262-6280. . . . The important 132-store Record Bar chain upped prices Oct. 1, with 45s jumping from \$1.49 to \$1.69 and catalog prices on LPs and tapes rising to 50 cents below list price in most of the outlets. On sale merchandise, \$5.98 list will be \$4.99 for tapes and \$4.49 for LPs; \$6.98 and \$7.98 lists will be \$1.49 off list for tapes and \$1.99 discount for LPs; \$8.98 and \$9.98 albums will sale at \$1.99 off tapes and \$2.49 off LP list.

Col. Tom Parker is slated to testify at the Memphis trial of Dr. George Nichopoulos, accused on 14 counts of overprescribing controlled drugs to Elvis Presley and Jerry Lee Lewis. . . . Be careful where you park your equipment van in Manhattan. Rick Derringer got heisted there in August. Now Tom Verlaine suffered a \$100,000 theft in Gotham City. . . . REO Speedwagon's "Hi Infidelity" album has reportedly passed six million sales in the U.S., topping Billy Joel's "The Stranger" and closing in on the debut Boston album, still CBS' biggest seller.

At presstime, the Musicland Group, Pickwick International's retail division, loomed as acquirer of the 31 Peaches stores across the U.S. Jack Eugster, division chief, could not be reached for comment. . . . RCA's third quarter fiscal report posts a \$109.3 million loss against total sales of \$1.99 billion, including a \$230 million pre-tax charge to cover anticipated red ink. Slump was partly attributed to high interest on corporate borrowings, losses for its Hertz rental division and NBC programming costs, and to startup costs for its SelectaVision videodisk launch said to be higher than expected.

Edited by JOHN SIPPEL

Styx Meets Press Via Satellite

Continued from page 3

a price for the satellite conference, he estimates a comparable junket for the band would have cost about twice what the video summit will.

Ancillary uses for the videotape to be made during the actual Thursday conference could make his economic argument even more persuasive. In addition to the print and tv coverage expected by the participating journalists, A&M will seek U.K. tv news coverage by supplying tapes to both the BBC and independent television stations that same evening.

Videotapes of the conference will also be used for promotion in other territories on the tour itinerary, which will reach nine countries (Billboard, Sept. 26). Apart from broadcast placement where possible, Hales notes A&M will explore in-store screenings and other more specialized promotional uses.

There's even the possibility of a second video conference that same day, according to Sutton, who was still negotiating with potential Japanese participants. If successful, Sutton's plan would see the band holding another conference with journalists in Japan, again tied into the same Chicago studio.

For Sutton, participation by the platinum rock band in such a high-profile press event underscores a twin departure from his well documented strategy in consolidating the massive U.S. popularity for Styx. Because the band was a frequent target for American rock critics even after its successful graduation to arena headliner status, Sutton had enforced a virtual boycott of the press until recently.

And, unlike most managers, Sutton has rarely taken advantage of television exposure for the band, arguing that the medium hinders rather than helps career development for an art whose live concerts have become so lucrative a source of income.

"I've always said television is a great trivializer," asserts Sutton. "By bringing something into the public's living room instead of respecting its impact on stage, it would risk diminishing its value on the free market."

Thursday's conference is just one aspect of video's changing attitude toward pop and rock, and its rapidly accelerating technological growth, that Sutton now cites as altering his views. Noting the potential reach and more open stance toward newer artists and styles seen for Warner Amex's Music Television (MTV) stereo cable service, as well as the implications for "greater respect" for contemporary acts he perceives through the success of NBC-TV's Barbara Mandrell series and ABC-TV's "Fridays," Sutton hints that tv will now be a major element in his own strategy:

"I'm starting to look at television as a positive event, instead of as a dehumanizing, deglamorizing gobble of talent."

Sutton says he's talking with MTV about arranging a possible contest

promotion that would bring contest winners to Copenhagen for the first date on the European tour, slated for Oct. 28, but apart from allowing the service to air promotional video clips of the bands, he's still not ready for more ambitious, costlier video specials.

NLDC Firms Up European Tie

NEW YORK—National Label Distributing Co. has made a joint arrangement for release of its product in Europe, while representing a U.K. firm in the U.S.

The Philadelphia-based firm, which markets independent labels, is dealing with Barry McCloud Enterprises Ltd., which will have offices at NLDC's headquarters. NLDC, in turn, will have offices at Barry McCloud in Surrey.

McCloud will furnish NLDC with European product for distribution here through a label yet to be setup. U.K. product will be distributed through McCloud's deal with Spartan Records.

PLASMATICS FOR MIDLINE

NEW YORK—Stiff America, Stiff Records' independently distributed label, will bow a new \$6.98 suggested list price midline through a new "mini album" by the Plasmatics.

Titled "Metal Priestess," the disk couples four new songs with two live tracks recorded in Los Angeles. The label cites the \$6.98 tag as aimed at providing full promotion as a commercial entry, rather than pricing the set lower as a promotional tool only. Release date is slated for Oct. 21.

OCTOBER 17, 1981, BILLBOARD

PROMO TIE-IN

Rock Musical Is 'Floated'

NEW YORK—The "stars" of the new Broadway rock musical "Marlowe," will ride a special float in the Columbus Day parade here Monday (12) as part of a special promotional tie-in with the show's opening, scheduled for the Rialto Theatre on the same day.

Members of the cast, representing Queen Elizabeth I, William Shakespeare and Archbishop Parker, will appear on the float in the same costumes they will use in the show.

"Marlowe," with music by Jimmy Horowitz, book by Leo Rost, and lyrics by Horowitz and Rost, deals with the life and exploits of the 16th

century playwright, Christopher Marlowe.

Patrick Jude who has appeared on Broadway in "Jesus Christ Superstar," "Charlie & Algernon" and "Got Tu Go Disco," and has also been described as a protege of the late John Lennon, will play Marlowe.

Margaret Warncke whose credits also include "Jesus Christ Superstar," and "Knockout," will play Elizabeth I. The show is being directed by Don Price, with Larry Fallon, as the musical supervisor. Tony Conforti is producing.



HOT DUO—Rod Stewart and Tina Turner share a laugh after the latter's recent show at the Ritz in New York. It was after seeing her show that Stewart asked Turner to join him on the premiere of this season's NBC "Saturday Night Live."

New L.A. Home For Billboard

LOS ANGELES—Billboard has relocated its offices here, effective Monday (12).

The magazine's new West Coast quarters will be at 9107 Wilshire Blvd., Beverly Hills, Calif. 90210, where its editorial, chart research and advertising sales operations will occupy the seventh floor. All magazine departments and related services previously situated at 9000 Sunset Blvd. will be included in the move.

The phone number is unchanged, and remains (213) 273-7040.

THE OAK RIDGE BOYS' GREATEST HITS JUST WON THEM OUR GREATEST AWARD.

The Oak Ridge Boys have taken their country charm and four-part harmony and made it work for just about everyone. They've won a lot of fans, over the years. And now they've won a Scotty Award, too.

We're proud of our association with their album, "Oak Ridge Boys' Greatest Hits," and we tip our hats to Duane, Joe, Bill, Richard and all the other members of the team who made this album possible: Ron Chancey, producer; Les Ladd, engineer; and Woodland Sound Studios.

The album has already gone gold. But it's much more than a sales success. And that's why the Scotty Award judges gave it our highest honor.

These judges don't hand out Scotty Awards every day. They award only six a year to super achievers in any category

of music. Just to qualify, you have to go gold or platinum by RIAA standards. And you have to master on Scotch® Recording Tape. For all that, we give a strong pat on the back to our winners, the Oak Ridge Boys.

It's tough to win a Scotty Award. But when you win one, it means something. And you can share that something with someone less fortunate, because we'll award \$1000 in your name to the Muscular Dystrophy Association. We'll also award a \$5000 music scholarship to a promising new artist chosen by the top Scotty winner.

If you think you know a super achiever, you can enter that artist in this year's Scotty Awards. We're now accepting nominations for recordings that reach gold or platinum status in 1981. And we'll

donate \$100 to Muscular Dystrophy for each qualified nomination.

So contact your 3M Field Representative for details and nomination forms. Join the Oak Ridge Boys and go for a Scotty. It's got success written all over it.

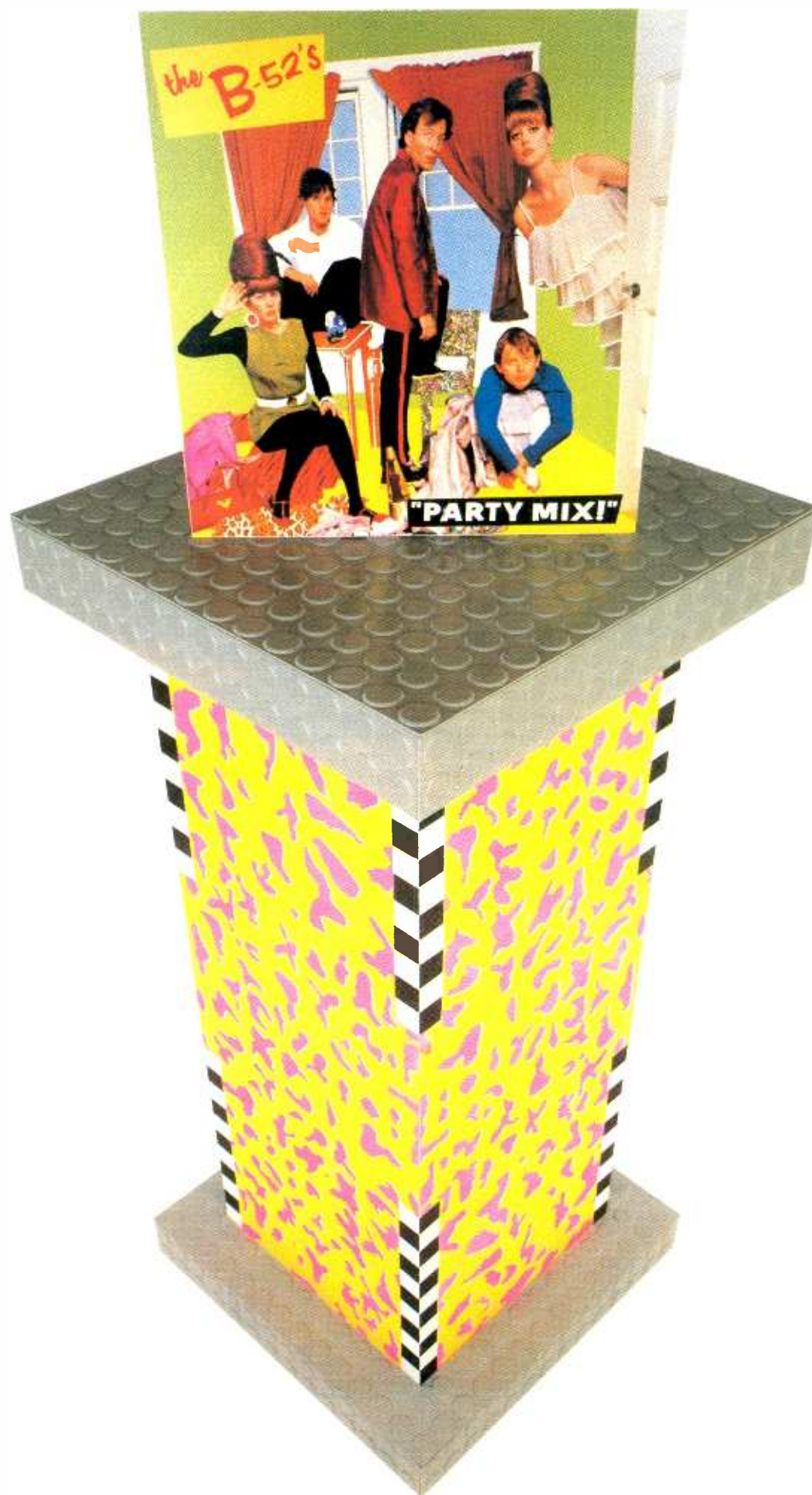


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