

# Billboard

87th  
YEAR

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## RETAIL, RACKS SURVEYED

## Yule Sales Prospects Judged A 'Tough Call'

By ROMAN KOZAK

NEW YORK—As the Christmas buying season moves into full swing, record retailers and rackjobbers are generally optimistic that this year will turn out to be at least as good as last, when a late sales splurge pushed business beyond disappointing 1979 levels. The murder of John Lennon, near this time last year, was also a factor in bringing many fans back into the stores then.

Those surveyed note that there are some hot selling releases available, that the "Gift Of Music" campaign is working for them, and that sales in the lucrative midline series are continuing strong.

At the same time, they note that a nationwide economic recession may well dampen their sales, and, many say, the competition for the leisure dollar is as strong as ever, while the price of music has been going up.

"It's going to be tough," says Eric Paulson, senior vice president of Pickwick Distributing Companies, which services over 6,000 accounts. "I have confidence in the new product. It's good quality, and there's lots of it. The question is whether the consumer is prepared to spend money, because

consumer confidence is pretty low right now. For the first time he's feeling real pressure to spend his discretionary income dollar on other home entertainment products."

To stimulate the consumer, Pickwick has embarked on what Paulson calls the "biggest in-store promotion we've undertaken." The campaign, "When You Give The Gift of Music, One Size Fits All," has helped the chain to post recent increases in sales of children's product, midlines and cutouts, according to Paulson. "Those are the areas keeping it alive—not the hits."

Says John Marmaduke, president of Western Merchandisers, Disc Records, and Hastings Books & Records: "Unlike some people, I think Christmas this year will be a little better than last. One of the reasons is that we offer a gift item under \$10, and I think we'll see a lot of stepdowns in gift purchases. We did an informal survey here by looking at various holiday gift catalogs, and none of them had items priced at under \$10."

Sales are down nearly 20% and this trend

(Continued on page 78)

## Arista Expands TV Sales Label Into Direct-Mail Via Current Albums

By IS HOROWITZ

NEW YORK—Arista Records will embark on an expanded program of direct marketing via television early in January, after a spring and summer of successful testing.

Unusual and perhaps without precedent for a major label, the Arista plan borrows from tv mail-order specialists in solicitation and fulfillment techniques, but offers standard albums still available at retail, although judged well past their peak in store sales.

Tested this past summer and due to kick off the program after the first of the year is the

Dionne Warwick album "Hot, Live And Otherwise," which crested on Billboard's Top LPs & Tape chart in July.

Rick Dobbis, Arista vice president of artist development, considers Warwick's a "perfect" candidate for the mail-order plan, which depends for success on "top artists with wide demographic appeal."

Commercials plugging the two-record set will appear on as many as 50 tv stations at a time as the program gathers, says Dobbis. As

(Continued on page 80)

## Pirates Invading Gospel Illegal Product Thrives In Smaller Markets

By EDWARD MORRIS

This report focuses on one of the many topics to be aired at Billboard's second annual Gospel Music Conference, which begins Monday (30) at the Sheraton Universal Hotel, Los Angeles. More details, page 5.

NASHVILLE—Long the bane of pop and country record manufacturers, piracy is now cutting into gospel record profits.

Complaints from gospel labels and artists' managers have led to FBI investigations in Virginia, California and Florida. Several in-

stances of suspected piracy have also been reported in West Virginia and the Carolinas.

Says Jules Yarnell, who monitors infringement for the RIAA, "Piracy of gospel material is becoming an increasing problem. It may be because the crooks are feeling that most of our attention has been focused on pop and country. It may have started on a regional basis, but it's spreading to wherever gospel is sold."

Pirated albums are thriving in rural areas

(Continued on page 44)



BOBBY & THE MIDNITES (AL 9568). An album of volatile rock and roll by the Grateful Dead's ace singer/writer/guitarist Bob Weir and an all-star band of very wicked players, including Billy Cobham, Alphonso Johnson, Bobby Cochran and Brent Mydland. Together, they make the sparks fly on cuts like "Too Many Losers," "Book Of Rules" and "Haze." Rock the night away with Bobby & The Midnites. On Arista Records and Tapes.

(Advertisement)

## CRT Denies Jukebox \$\$, Proposes Joint Survey

By BILL HOLLAND

WASHINGTON—The Copyright Royalty Tribunal, in a surprising final determination notice Wednesday (25), has decided to withhold for the time being more than \$1.3 million in 1979 jukebox royalty fees from ASCAP, BMI, SESAC and other claimants.

The Tribunal termed the case presented by ASCAP "too general" and the survey presented by BMI "subject to so much criticism and doubt," and concluded that neither ASCAP, BMI nor any of the other parties had presented material that warranted a "justifiable base" for distribution.

In its 17-page statement, the Tribunal requested that the parties submit proposals for a joint survey, one that "they would agree to beforehand and whose execution they

would supervise jointly," and suggested that the survey be one using random sample techniques.

"The Tribunal considers that

(Continued on page 11)

## WTFM Sale To Stir N.Y. Area?

By DOUGLAS E. HALL

NEW YORK—In a move that's expected to have a major impact on rock radio in this market, Double-day Broadcasting has cut a deal to acquire WTFM-FM for \$8.4 million. It expects to have control of this mellow rock outlet by spring.

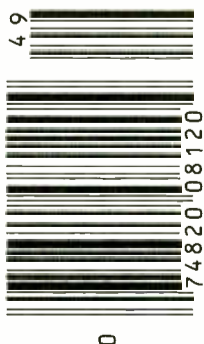
Format plans for the station are

(Continued on page 11)



Every talented artist has a style that expresses universal feelings. That's just what the JOHN HALL BAND has done with their EMI-America debut album, "ALL OF THE ABOVE," and the first single "CRAZY (KEEP ON FALLING)."

(Advertisement)



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# BILLBOARD 1981 ANNUAL YEAR-END AWARDS ISSUE

ISSUE DATE  
DECEMBER 26

See Page 4

# EMI America salutes Kim Car



# nes and the World of EMI Music

the album

*"Mistaken Identity"*

the single

*"Bette Davis Eyes"*

**ARGENTINA**

No. 1 Single

**AUSTRALIA**

Platinum Single (No. 1)

Platinum LP (No. 2)

**AUSTRIA**

No. 1 Single

No. 3 LP

**BELGIUM**

No. 1 Single

No. 2 LP

**BOLIVIA**

No. 1 Single

No. 1 LP

**BRAZIL**

Gold Single (No. 1)

**CANADA**

Platinum Single

Triple Platinum LP

**CHILE**

No. 1 Single

**DENMARK**

Silver Single (No. 4)

**FINLAND**

No. 1 Single

**FRANCE**

Platinum Single

Double Gold LP

**GERMANY**

No. 1 Single

No. 3 LP

**GUATEMALA**

No. 1 Single

**HONG KONG**

No. 2 Single

**IRELAND**

No. 5 Single

**ISRAEL**

No. 1 Single

**ITALY**

Gold Single

Gold LP

**JAPAN**

Gold Single

Gold LP

**KOREA**

Gold LP

**NEW ZEALAND**

Gold Single (No. 2)

Gold LP (No. 1)

**NORWAY**

Silver Single (No. 1)

No. 1 LP

**PANAMA/CENTRAL AMERICA**

No. 1 Single

**PERU**

No. 1 Single

**PORTUGAL**

No. 1 Single

No. 1 LP

**SINGAPORE**

No. 1 Single

**SOUTH AFRICA**

Platinum Single (No. 1)

Gold LP (No. 1)

**SPAIN**

No. 1 Single

No. 2 LP

**SWEDEN**

No. 4 Single

**U.S.A.**

Gold Single (No. 1)

Platinum LP (No. 1)



# BILLBOARD'S 1981 ANNUAL YEAR-END AWARDS ISSUE

\* Must for year-end radio station programming.

\* Delivered when it still counts on December 19.

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\* A year-long reference guide.

\* A must for talent agencies, retailers and everyone involved in the music and home entertainment business.

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\* Top Artists—Combined, LPs and Singles in each category.

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of the year!

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\* Pop Producers of the Year.

NUMBER  
ONE  
OVER  
AWARDS

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AS 2 MORE LABELS COMMIT

# Merchandisers' Participation In 'Gift' Drive Remains An Issue

By SAM SUTHERLAND

LOS ANGELES—Clarification of the funding proposals for the "Gift Of Music" institutional ad blitz concept has come in the wake of two more label commitments to the National Assn. of Recording Merchandisers (NARM) multi-million dollar campaign.

Both A&M Records and Chrysalis committed to the proposed 1982 advertising and merchandising push after meeting Friday (20) with NARM executive vice president Joe Cohen, association president John Marmaduke and Lou Fogelman, head of its retail advisory committee and one of the campaign's active boosters.

That trio's recent road trips to persuade manufacturers to commit to the plan undersells the ongoing reti-

cence of some prospects amid the current soft economy, however, with much of their hard-sell apparently focusing on the actual financial burden to labels as well as how other trade sectors will participate.

"What I wanted to see before I committed to it was if the retailers and rack jobbers would also contribute to the fund," reports Chrysalis president Sal Licata. "It would be unfair for manufacturers alone to pay for the fund—it's not what I'd

call uniting behind the issue."

Although most executives have been reluctant to go on record with their misgivings about whether the fund could prove one-sided in its fiscal burden, major label chiefs have confided as much since the proposal's unveiling at the NARM retailer advisory meetings, held in early September in La Costa, Calif. (Billboard, Sept. 19).

Cohen admits the concern has been a constant one, but says mer-

chandisers' willingness to share the cost by absorbing any necessary cost increases enacted on the program's behalf has been building all along. "No one expected the manufacturer to take care of the entire cost of this effort on their own," says the NARM director.

Notes Fogelman, the SHOW Industries chief who chaired the La Costa meetings, "The question of merchandiser participation has to be answered to a large extent on an in-

dividual basis, although the cost would ultimately be passed along to the consumer.

"Personally, and speaking for my company, I'd like to see it added as a surcharge per unit to my invoices, which I would then absorb or pass along depending on the business at that time." Fogelman also asserts that label skeptics may be underestimating the scope of merchandisers' potential instore commitment once approval is obtained.

Agrees Marmaduke, president of Western Merchandisers and its Hastings/Disc retail sector, "That's a question every label's asked. But just collecting from all the retailers and racks out there would be impossible.

(Continued on page 82)

## Reagan Names Record Man To Join CRT

WASHINGTON—President Reagan has nominated a veteran record industry executive to be a commissioner of the Copyright Royalty Tribunal.

Edward W. Ray, 54, known in the business as Eddie Ray, was nominated early this month by the President to the copyright jurisdictional body, and his nomination is presently under investigation by the Senate Judiciary Committee.

Duke Short of the Committee's nominations section said that there will be no hearings, and that after the various reports are completed and returned without problems, Ray's nomination would be confirmed by the senators on the committee in an executive business meeting session.

Ray would fill the unexpired five-year term of former commissioner Clarence L. James Jr. which began Sept. 27, 1977. James resigned from the Tribunal last March.

Since 1979, Ray has been president of a real estate-investment-management firm in Los Angeles, and prior to that, he was vice president and general manager of Cream-Hi Records in Memphis from 1976 to 1979.

Ray was president and owner of  
(Continued on page 78)



Billboard photo by Rose Clayton

**BLUES WINNER—B.B. King, at podium, receives congratulations from pianist Phineas Newborn Jr., center, and Joe Savarin, president of the Blues Foundation, after being named blues entertainer of the year at the National Blues Music Awards in Memphis (story, page 63).**

## Goody Defendants Move To Block Another Trial

By LEO SACKS

NEW YORK—Attorneys for Sam Goody Inc. and company vice president Samuel Stolon have moved to dismiss an appeal by the Justice Department that would block a new trial for the defendants on counterfeit tape trafficking charges.

A Federal District Court ruling in July by Judge Thomas C. Platt paved the way for a new trial "in the interest of justice" after finding that the defendants suffered "substantial prejudice" at their five-week trial in March. A jury found the corporation

and the executive guilty of knowingly dealing in counterfeit 8-track and cassette tapes on April 9.

The Justice Department, in a brief filed with the U.S. Court of Appeals for the Second Circuit here, has asked the Court to reverse Judge Platt and reinstate the convictions. Attorneys for the defendants argue that Platt's ruling is not appealable, and that the Government's petition for a writ of mandamus should be denied.

In his ruling, Judge Platt said that Government prosecutor John H. Jacobs engaged in misconduct by attempting to "cover-up" what he termed "false statements" given by an FBI agent on the witness stand. Justice Department officials called the misconduct charge "utterly absurd" in court papers filed last month (Billboard, Nov. 7).

Oral arguments before the Appeals Court were scheduled for last week. But Kenneth H. Holmes, an attorney for the corporation, said Wednesday (25) that it was unlikely the case would be heard by the three-judge panel until January because of "a crowded court calendar."

In a related development, the sentence of George Tucker, a key Government witness in the Goody trial, was reduced last week. Judge Platt, who sentenced Tucker to five years in prison on counterfeiting and perjury charges, vacated the counterfeiting sentence and reserved judgment on whether to reduce the perjury penalty. Tucker, of Hasbrouck Heights, N.J., was scheduled to serve two-and-one-half-years on each conviction. He has been imprisoned for the past year at the Allenwood Federal Institution near Lewisburg, Pa.

Tucker's Attorney, Miles Fein-  
(Continued on page 80)

## Pressers Eye Ways To Stem 'Skipping'

By ALAN PENCHANSKY

CHICAGO—Major record pressers have begun a more stringent check of lacquer masters submitted to their factories and are demanding conformity to technical standards permitting playback on inexpensive stereo gear.

This recent development, in part a response to the increased cutting levels and wider bandwidth in use today, is an attempt to hold down returns problems by guaranteeing full compatibility of software with the average listener's disk playback system.

Although labels insist that rejection rates have not risen because of "audiophile" sound emphasis, intense study of low-fi system groove "skipping" is underway. At the recent Audio Engineering Society convention in New York, a joint RIAA/SPARS technical committee addressed the issue with hopes of creating new lacquer cutting guidelines.

The problem is cutting grooves that do not tax the limits of middle- and low-fi machines. Approximately 50% of U.S. stereo systems still fall into this category.

According to top CBS engineer Eric Porterfield, serious investigation of groove "skipping" has been underway for about two years. All records submitted to CBS for pressing now are tested on an inexpensive BSR player, notes Porterfield. The BSR machines also

have been supplied to independent cutters doing work for CBS.

One of these cutters, JVC in L.A., tests reference lacquers when very high levels and wide bandwidth are both present, engineer Tom Nishida says. Porterfield says CBS learned that approximately 50% of U.S. players have an inexpensive BSR turntable. Of these, 80% are equipped with an inexpensive ceramic cartridge.

CBS and other labels target the 45 Hz resonance frequency of this cartridge in creating problems with today's hotter disks. Porterfield says the new dealer return limits and other factors have focused more attention on the problem. However, rejection rates have not grown, he claims.

"What it dates back to was that perhaps two years ago there was some bad press about bad product," Porterfield explains. "Records have

(Continued on page 82)

## MANDRELL KEYNOTES

# Gospel Conference Convenes

LOS ANGELES—Billboard's second annual Gospel Music Conference gets underway here Tuesday (1) with a keynote address from Barbara Mandrell. The MCA recording star will give her appraisal of the gospel music scene and take questions from the audience.

The first of eight panel presentations during the four-day event starts at 8:45 a.m. Wednesday, and the conference concludes with a reception, 1:15 to 2:15 p.m., Friday.

Dick Asher, deputy president and chief operating officer of CBS Records and Frances Presto, president of the Gospel Music Assn. and vice president of BMI, are set to deliver luncheon addresses on Wednesday and Thursday, respectively. Both speakers have agreed to answer questions following their talks.

Panels and their participants are:

- "View From The Top"—Moderator: Bill Moran. Panelists: Ray Bruno, president, Epoch/NALR; Ralph Carmichael, president, Lexicon Music/Light Records; Jim Fog-

lesong, president, Nashville division, MCA Records; Ray Harris, president, Nashboro Records; Billy Ray Hearn, president, Sparrow Records; Buddy Huey, vice president and general manager, Priority Records; Bob MacKenzie, president, the Benson Co.; and Stan Moser, senior vice president, Word Records. Time: Wednesday, 8:45-11:45 a.m.

- "Publishing"—Moderator Hal David, president of ASCAP, will give a short address prior to this session, assessing the growth of gospel music and the value of gospel copyrights. Panelists: Andrae Crouch, Light/Warner Bros. recording artist; Ralph Carmichael; Buddy Killen, president, Tree International; Bob MacKenzie; Al Schlesinger, attorney, Schlesinger & Guggenheim; and Lester Sill, president, Screen Gems/Columbia/EMI Music. Time: Wednesday, 1:30-3:30 p.m.

- "Artist Perspective"—Moderator: Jean Williams, Billboard's talent editor. Panelists: Pat Boone, Cynthia Clawson, Rev. James  
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# Licata Adds Concepts To 'Gift' \$

## Chrysalis Chief Suggests Problem-Solving Potential

LOS ANGELES—Chrysalis Records president Sal Licata wants the proposed "Gift Of Music" campaign to do more than broaden public awareness of records and tapes—he believes the project can be transformed into a rallying point against chronic trade problems, as well as a potential source of funding through the creation of a special fund within the campaign's coffers.

Licata, who confirmed the label's endorsement from New York last week (related story page 5), believes that such trade challenges as record

and tape piracy could now be addressed on a more extensive, industry-wide basis because of the "Gift Of Music" concept's potential for uniting manufacturers, distributors and their accounts in a fashion previously unseen.

In that respect, he touts the National Assn. of Recording Merchandisers (NARM) institutional campaign as an important step forward. "I want to see the industry unite on something that makes sense, and the 'Gift Of Music' certainly makes sense," he explains.

But Licata believes the campaign's groundwork could achieve more. "Nobody really works together in this business, and manufacturers are as guilty of that as anyone," he complains. "We're competing with each other and we always will, but there are some issues we ought to be able to team up on."

Hence, Licata is proposing that should the NARM campaign proposal obtain sufficient support to get a go-ahead from the association's members, a special fund can be sep-

(Continued on page 82)

## Discriminate Charge: BMA Studies Cable

By JEAN WILLIAMS

LOS ANGELES—The Black Music Assn. appears ready to challenge Warner Amex and its Music Television (MTV) cable video channel over the latter's current posture in featuring very little black music within its avowed AOR-oriented program mix.

On the heels of a panel discussion at Billboard's Video Music Conference here (Billboard, Nov. 28), where implied charges of discrimination were levelled at MTV, the BMA last week established a committee to study the entire cable tv issue.

According to a statement issued by LeBaron Taylor, president of BMA, and George Ware, executive director. "The Black Music Assn. is appalled to note that race continues to enter the issue of music in music formats. The most recent controversy surrounds a Warner Amex musical cable tv channel. MTV has defended the exclusion of certain black artists based on its decision to pursue a rock format as its first offering.

"The exploiters of new technologies and new issues of established technologies should be aware of the tremendous responsibility associated with the setting of trends and patterns.

"BMA is currently studying this situation with regard to its impact on the black music market. We expect to come forth shortly with a full report."

(Continued on page 82)

## Portable Stereo Ban Shelved

CHICAGO—The Chicago City Council's Traffic and Safety Committee has shelved the controversial measure that would have banned portable stereo players with headphones from streets and highways.

Alderman Louis Farina, author of the so-called Sony Walkman ban, says the committee has been persuaded to postpone action on the measure until meetings with electronics industry representatives take place following the summer Consumer Electronics Show here. According to Farina, City Council members and electronics manufacturers will sit down to discuss the

safety issue and proposal ordinance at that time.

Farina has hinted that the electronics industry threatened "pulling" the CES from Chicago to prevent the measure's passage. The show-sponsoring Electronic Industrial Assn., Consumer Electronics Group, however, issued a flat denial of this charge.

Farina says the committee was requested by Chicago Mayor Jane Byrne to postpone deliberation. The committee also met with Jack Wayman, executive vice president of the EIA Consumer Electronics Group.

The measure, calling for a \$50 fine, passed the committee by a unanimous vote but did not go before the full City Council. Farina claims the risk of accidents is increased because drivers and cyclists wearing headphones can't hear warning signals and sounds of approaching traffic.

ALAN PENCHANSKY

# Executive Turntable

## Record Companies

Four executives are upped at PolyGram Records, New York: **Chip Taylor**, from vice president a&r, to senior vice president, a&r; **Bill Haywood**, from vice president, black music marketing to senior vice president, black music division; **Ed Simek**, from director, inventory management/production to vice president, inventory management/production; and **Artie Fisher**, from director of special projects to vice president of special projects.



Taylor

At Elektra/Asylum International in Los Angeles, **Suzanne Olson** moves to director of marketing and administration, up from her former post as administrative assistant for the company. Also at E/A, **Betty Jungheim** becomes director of publicity and tours. She was E/A's publicity and tours coordinator.



Haywood

MCA Records' director of trade relations and special projects, **Lorine Mendell**, takes on additional administrative duties within the promotion department and will serve as liaison between the record division and MCA Distributing Corp. Mendell operates out of Universal City. And **Candy Fleming** is named MCA Records' regional promotion manager for Minneapolis. She held a similar position with Arista Records.



Simek

**Katie Kahrs** is named manager, a&r, for CBS Records International. Formerly international manager for TK Records, Kahrs will be based in New York. At Columbia Records, **Freddie Richardson** is appointed Northeast regional promotion marketing manager for black music and jazz promotion. He was a local promotion manager with the label. . . . RCA Records promotes **Mike Williams** from regional promotion rep to



Fisher

manager of regional promotion for black music. He works out of Memphis. . . . **Michael Barackman** moves to the post of manager of a&r for Arista Records, New York. He was a&r director for Planet Records. **Lou Mann**, formerly CBS Records branch chief for Chicago, joins Arista as national sales boss. . . . **Gail Davis** has left her post as assistant national director of artists development for A&M Records.



Mendell

K-tel International, Minnetonka, Minn., has promoted **David Catlin** from vice president and general manager, U.S.A. to senior vice president and general manager, U.S.A.; **Charles Carlson** from U.S. financial controller to vice president of finances for the Americas; and **Tom Armour** from working in the firm's real estate and investment activities to vice president of special projects. . . . At



Kahrs

Montage Records, Los Angeles, **Stuart Love** goes to the post of vice president of a&r and **Barbara Firstman** is named director of sales and marketing. He was director of a&r, East Coast for Columbia Records, and she was national sales coordinator for Boardwalk Records.



Williams

**Jackie Krost** is appointed vice president and member of the board of directors at Sweet Thunder, audiophile label located in Los Angeles. He was director of a&r for Mobile Fidelity. . . . **Carly Sanders** is director of East Coast regional promotion for Accord/Townhouse Records and will be based at the company's New York offices. She held a similar position with Ariola Records. . . . **Charley Scott** is named promotion director for Tropique Records, New York. He was Midwestern promotion manager for



Schoenbaum

Casablanca Records.

## Marketing

**Maury King**, previously in personal management in the Northwest, is now sales manager for Pickwick wholesale independent distribution in Seattle.

## Publishing

**Mitchell Schoenbaum** is named creative manager, East Coast, for Intersong Music and will be headquartered in New York. He was director of talent acquisition, east coast, for Capitol Records. . . . **Don Felice** moves to the new job of product manager for Word Music, Waco, Tex. He is a graduate of the University of Miami with a degree in music and music merchandising. . . . **Bill Holmes** becomes associate creative director (with Judy Gottier) at Famous Music's Nashville office. He was with Clancy Music.



Espy

## Related Fields

**Peter K.J. Vadasy** is appointed president of RCA/Columbia Pictures International Video, New York. He was senior vice president and treasurer of Columbia Pictures International Corp. . . . **Anne V. Lieberman** is named West Coast programming executive for Magnetic Video Corp. She was the western regional manager for the company. Lieberman will be based in Los Angeles. . . . **George Kanda** is appointed quality manager of the optical recording project at 3M, St. Paul. He was quality control manager in the micrographic products division at the White City, Ore., plant. . . . **Jane Deknatel** joins Home Box Office, New York, as vice president of made-for-pay motion pictures. She was a vice president of development with David Susskind. . . . At James B. Lansing Sound, Northridge, Cal., **Randy Patton** moves to sales manager for the international division, up from international division sales manager for consumer products. And **Terry Sorensen** is appointed product applications engineer for the international division, after a five-year stint in JBL's transducer engineering dept.

Harmon/Kardon names **Marty Zanfino** manager of research and development and **Tom Jacoby** to marketing manager. Zanfino was senior product engineer at U.S. Pioneer, and Jacoby was assistant national sales manager for the Woodbury, N.Y. concern.



**BODY TALK**—Judi Sheppard Missett, center, leads a group of exercise buffs through various dance routines from her new MCA album "Jazzercise." The event took place in front of Nickelodeon Records in L.A.'s Century City Mall.

## Cassette 'Outscores' LP In David Byrne's 'Wheel'

By PAUL GREIN

LOS ANGELES—Warner Bros. is marketing two versions of David Byrne's score to the Broadway production of "The Catherine Wheel." The cassette, which ships Dec. 16, will contain all 73 minutes of songs and instrumentals; the LP, which shipped Nov. 18, features just 40 minutes of material. Both are priced at \$8.98.

"If they'd put any more music on the album, it would have required a two-record set," explains Kent Crawford, assistant to the vice president of sales at Warner Bros., which distributes the Sire project.

"That would have meant a list price of no less than \$13.98, which is definitely a price barrier for the consumer. We're seeing across-the-board price resistance on double albums."

The production costs on the cassette are nearly 30 cents higher than on a regular cassette, according to Rick Wietsma, Warner's director of production. This is mostly because of the extra tape needed; it will still fit on one cartridge.

There was some discussion of having the cassette priced one dollar higher than usual, according to Sire president Seymour Stein, but that was apparently scuttled because of WEA's standing policy to have specific cassettes and LPs priced the same.

There is no indication on the front or back of the LP package that 33

minutes of music are missing, save for the very subtle distinction that the album is titled, "Songs From The Broadway Production" instead of "Original Cast Album."

Inside the album is a card which says, "The time limitations of a single long-playing disc do not allow for a complete presentation of this work. . . . The entire musical production is available only on 'The Catherine Wheel' cassette."

Wouldn't that information be more useful to the prospective buyer if stickered on the outside of the album? "They felt it would be inviting

(Continued on page 82)

# Chartbeat

## Commodores' Hits Sail On; Exercise LPs Get Workout

LOS ANGELES—The Commodores' "Oh No" (Motown) jumps two points to number four on this week's Hot 100, becoming the third Lionel Richie song in the past year to reach the top five. "Endless Love," his duet with Diana Ross, logged nine weeks at No. 1; "Lady," his smash for Kenny Rogers, had six.

The success of "Oh No"—especially coming on the heels of the Commodores' top 10 hit "Lady (You Bring Me Up)"—proves that group members can write and produce hits for other artists without impairing their own track records.

Until now, that had been very much in doubt. "He's A Liar," the Bee Gees' first single since Barry Gibb masterminded Barbra Streisand's "Guilty" album, recently peaked at a disappointing number 30, breaking a string of six consecutive No. 1 hits.

The followup single, "Living Eyes," may not even do that well: It jumps six points to number 45 in its fifth chart week. The "Living Eyes" album is also moving sluggishly: It jumps six spots to 43 in its third week.

Likewise, Chic hasn't cracked the top 40 on the pop chart since "Good Times" roared to No. 1 in August,

1979. Last year's smash "Diana" album, produced by Chic's braintrust of Bernard Edwards and Nile Rodgers, apparently filled the radio and consumer void for a new Chic-sounding product.

The group's "Real People" LP, released six weeks before Ross' album, peaked at number 30, even though Chic's two previous studio albums, "C'est Chic" and "Risqué," both cracked the top five.

Chic's "Take It Off" album has just been released: It's too soon to know if it will reverse the decline.

Between the Commodores' hits and his own freelance activities, Richie has accumulated 12 top 10 pop hits over the past five years. Here they are, ranked by peak position and weeks at that spot (the second number in parenthesis).

1. "Endless Love," 1981 (1-9).
2. "Lady," 1980 (1-6).
3. "Three Times A Lady," 1978 (1-2)
4. "Still," 1979 (1-1).
5. "I Don't Need You," 1981 (3-2)
6. "Sail On," 1979 (4-2).
7. "Easy," 1977 (4-2).
8. "Oh No," 1981 (4-1).
9. "Sweet Love," 1976 (5-2).
10. "Brickhouse," 1977 (5-1).
11. "Just To Be Close To You," 1976 (7-1).
12. "Lady (You Bring Me Up)," 1981 (8-3).

Richie wrote or cowrote all of these songs except "I Don't Need You," written by Rick Christian, and "Brickhouse" and "Lady (You Bring Me Up)," written by other members of the Commodores.

No Sweat: There's not one, not two, but three exercise albums on the current pop chart—and Elektra  
(Continued on page 72)

## David, Sells Are Song Fest Winners

LOS ANGELES—Michael David of Nashville and Andy Sells of Culver City, Calif. were Grand Prize winners in the eighth annual American Song Festival.

Sells won the amateur grand prize for his song "You Love Love (More Than You Love Me)" while David won the professional grand prize for "Hello, Hello: Request Line."

## 4 ACTS FOR N.Y. SHOW

### Motown Revue Resurrected

By LEO SACKS

NEW YORK—Four stars from the vaunted Motown soul era will reunite for two shows in December.

David Ruffin, Martha Reeves and Mary Wells will star in "The Return of the Motortown Revue" at New York's Palladium Dec. 12. Print advertisements in the Village Voice and the New York Post stated that Junior Walker and the All Stars would also appear, but the group's commitment at presstime is tentative. However, the show's talent

coordinator, Arnie Kay of Mars Talent in Pearl River, N.Y., mentioned Eddie Kendricks as a possible replacement if Walker is unable to attend.

In a related development, Joseph Wright, a principal of Pink Ltd., the Detroit-based management firm that booked Ruffin and Reeves onto the show, said last week that the original members of the Temptations were "strongly considering the possibility of reuniting." Wright says that when he spoke to Ruffin earlier this month, the singer told him he had recently met with the other members of the group in Lake Tahoe, and that they had "reached an agreement in essence to get the Temps back together."

Ruffin, according to Wright, is currently shopping a solo master: he was signed most recently to Warner Bros. Records. He adds that Reeves, last with Fantasy Records, is working on new material in Detroit. Last month, Wells released her first LP for Epic, "In And Out Of Love."

Ruffin, Reeves and Wells, whose '60s live performances are currently available again on two "Motortown Revue" midprice albums from Motown, will perform half-hour sets at the Palladium, with accompaniment by the nine-piece TFO Band from Detroit. The group charted earlier this year with a single, "Happy Family," on Venture Records.

## Signings

London-based duo Jaki Whittrn and John Cartright to Elektra/Asylum Records with Phil Ramone producing. Debut product is for release early next year. . . . Gary Buck, former member of the Four Guys, to Dimension Records. . . . Jesse Bullit to Park Place Records. . . . The Sound Doctor to John Hammond's Zoo York label.

Capitol Records' BB&Q Band to Intersong Music with co-publishing agreement through Little Macho Music. . . . Bob Welch to Ron Moss Management, with management consultant agreement in conjunction with Michael Shapiro. . . . Revolver to Far Out Management.

More signings, page 41.

## A VARIED MENU December Music On Cable Sees Rock, Classics, Jazz

By LAURA FOTI

NEW YORK—Classical music, opera, jazz and rock mark December offerings on cable. The holiday season will be set to music from such services as ABC's ARTS, CBS Cable, Showtime Entertainment, Warner Amex's MTV and the "Night Flight" programs on USA Network.

The focus at ARTS is on opera, with the first full-length performance of Giuseppe Verdi's "A Masked Ball" with Luciano Pavarotti. Documentaries will be shown on Pavarotti, Ashley Putnam and Frederica Von Stade.

"A Masked Ball" will be shown live on Dec. 19 from La Scala Opera House in Milan. Pavarotti is Riccardo; other stars are Mara Zampieri, Elena Obratsova, Daniela Mazzucato and Piero Cappuccelli. The performance will be conducted by Claudio Abbado and staged by director Franco Zeffirelli.

A series called "Women In Jazz" runs three consecutive nights on ARTS. Dec. 7 is "Jazz—From Bessie To Billie"; the next night is "Scatting," featuring Duke Ellington and Ella Fitzgerald; Dec. 12 concludes the series with "Yesterday And To-

day," featuring Dakota Staton and the young Lena Horne. Carmen McRae narrates the series.

Classical music on ARTS includes Lorin Maazel conducting the French National Orchestra in Beethoven's Symphony No. 7 on Dec. 14, 15 and 18. On Dec. 16 and 17, flutist Jean-Pierre Rampal plays Mozart's "Andante." On Christmas and Dec. 26, the Solisti Veneti string ensemble performs music by Giuseppe Tortini, Luigi Giannella and

Antonio Vivaldi. Featured soloists are Rampal on flute, Salvatore Accardo on violin and Maurice Allard on bassoon, with Claudio Scimone conducting.

Classical, jazz and a look at songwriters make up the music programming on CBS Cable this month. Among the classical: Bach's Brandenburg Concerto No. 6 played by the Munich Bach Orchestra conducted by Karl Richter. Leonard  
(Continued on page 80)

## RIAA, NARM Bow New Unit

NEW YORK—RIAA and NARM have established a new subcommittee that will address itself to areas of common concern between the manufacturer and merchandiser trade groups, but to what degree the subcommittee is formalized depends on which party is talking.

Joe Cohen, executive vice president of NARM, says the group has been organized on an ongoing basis to "monitor interrelationships" between the two associations, with three board members of each associ-

ation participating plus Cohen and Stan Gortikov, president of RIAA.

Cohen will name NARM's board member input, while Gortikov won't, suggesting that the subcommittee is an ad hoc setup with "no firm designations" from RIAA.

Cohen names John Marmaduke, president of NARM; Harold Okinow, vice president; and Lou Fogelman, treasurer. According to Cohen, the subcommittee will meet here on Dec. 4.

## PRODUCER PROFILE

### Mtume & Lucas See No Logic In Current Musical Categories

By PAUL GREIN

LOS ANGELES—For all their hits with Stephanie Mills, Roberta Flack and now the Spinners, James Mtume and Reggie Lucas admit there are a few things about this business they don't quite understand.

"The social, listening and marketing reality of who's buying black records has changed drastically," charges Mtume, 34. "The industry is far behind because it's working off an old demographic that doesn't apply now."

His partner agrees. "There's a need for a full-scale study of marketing information," says Lucas, 28. "It's totally confused. It's hocus pocus. How do you really know who's buying records, how old they are, what race they are? You have no idea."

"And the way they create cate-

gories is completely outmoded. It's archaic. Lou Rawls (who the team recently produced) is called a pop act, but maybe it's just that older, more settled blacks in their 30s, 40s and 50s buy him.

"If you look at the average person's record collection, you'll find it doesn't take place in any one category. I can't think of one person I know who doesn't listen to everything. Unfortunately, to earn a living we have to wear these little hats."

Mtume says he doesn't look to the industry for change in these areas. "The industry will go with whatever sells," he says. "Any change will have to come from the artists."

"Lionel Richie has shown the world something. Our hats are off to Kenny Rogers for giving the

brother a shot. He even had the balls to put Lionel's picture on the album. Politically, that was very heavy."

Mtume and Lucas first got together in 1972 when they were playing in Miles Davis' band. Mtume had a jazz background, working with musicians like Sonny Rollins, Keith Jarrett and Freddie Hubbard; Lucas had backed r&b stars like Billy Paul.

The two started writing on the road. They broke into production with Stephanie Mills after a demo of a song they had intended for a Jerry Butler album found its way to the offices of 20th Century-Fox Records.

Mtume and Lucas have a production deal with Warner Bros. which encompasses Marc Sadane.

(Continued on page 80)



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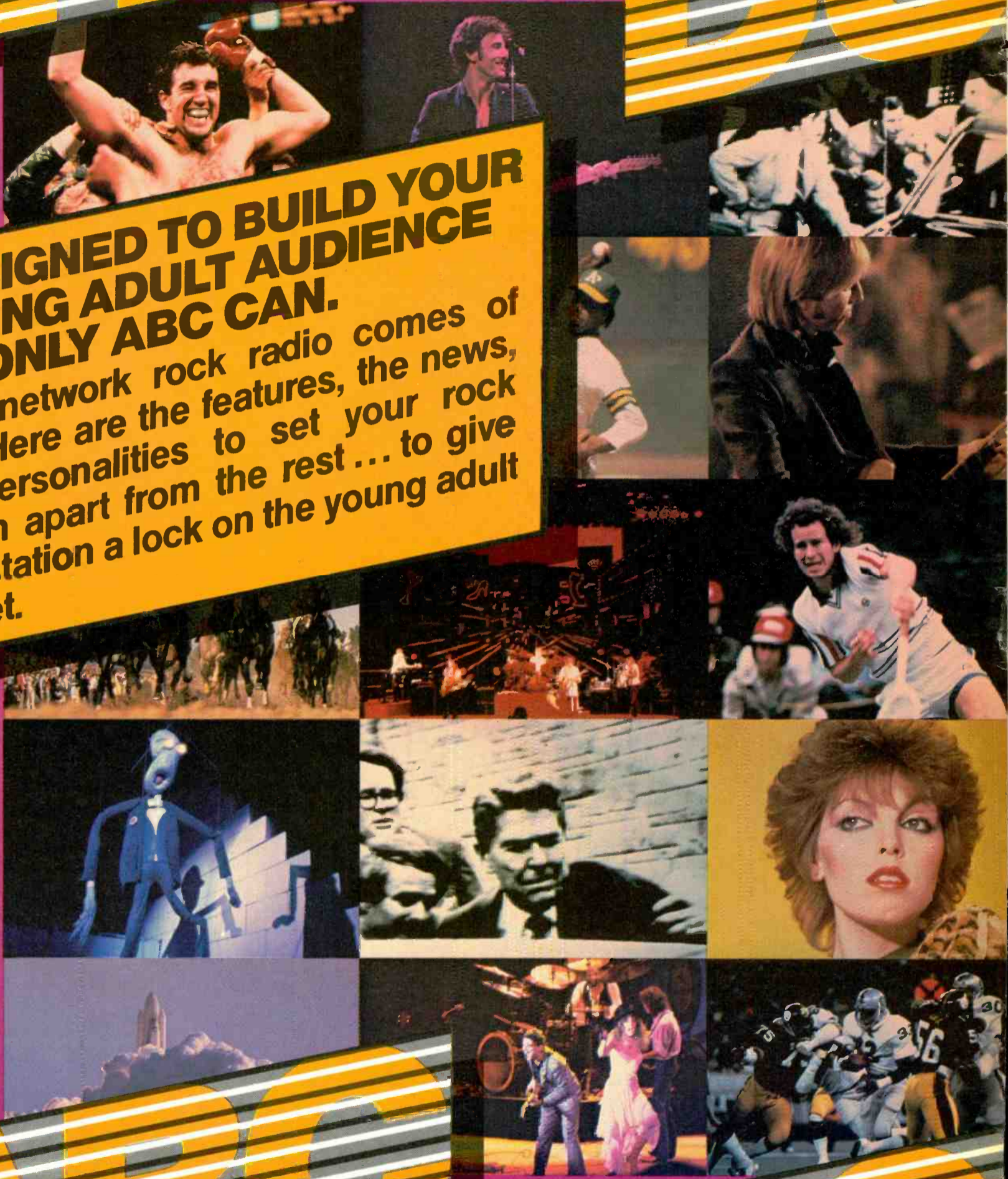
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# General News

## SPEEDY SALES *ATV, 20th Music Seeking Buyout Deals Before '82*

By IRV LICHMAN

NEW YORK—ATV Music and 20th Century Music are apparently racing to reach agreement in principle by Jan. 1 with their prospective purchasers (Billboard, Nov. 28).

For whatever financial considerations, the two companies desire a buyout commitment before 1981 comes to a close. Their total value is close to the \$100 million mark, with ATV said to be available for approximately \$70 million, and 20th at be-

tween \$15 million and \$20 million.

It's the first time in memory that two major publishing firms have been put on the block at the same time.

But informed publishing community observers differ on whether a deal for either company can actually be consummated before or at Jan. 1.

While Bankers Trust Co. here has made available a three-page financial offer, now in the hands of many

publishers, it's basically an opening shot that does confirm a \$70 million price tag on ATV Music as a whole, including its Northern Songs division. Lord Lew Grade, whose company, Associated Communications Corp., owns ATV Music, has apparently turned down an offer of \$45 million by Paul McCartney interests in the Northern Songs unit, containing most of the big songs penned by McCartney and John Lennon.

The document, which notes the turndown of an offer for Northern without specifying who made the offer, also states that the "seller is not unwilling to divest of its properties separately," but shows a "preference" for a sale of ATV as a whole unit.

As for the 20th catalog, there appear to be three chief contenders: Warner Bros. Music, the Lawrence Welk Group and Chappell Music.

Some members of the publishing community contend that complex deals of this sort would require months before final disposition, while others indicate that it's possible that an all-out effort could realize results before year's end.

## WTFM Buyout Expected To Stir Gotham Market

• Continued from page 1

not being disclosed, but Doubleday has been lining up its FM stations behind AOR formats. It was Doubleday, with a substantial promotion and a hot new format, that put WLLZ-FM (Detroit's Wheels) on the AOR map and drove WWW-FM from AOR into country. Some observers see WNEW-FM, currently without a general manager, in a similarly vulnerable position.

The move brings back to the Big Apple an original WMCA-AM "Good Guy," Doubleday president Gary Stevens, who used to be a WMCA DJ during the "Good Guys" era.

The Doubleday acquisition came about when the company stepped into the long-protracted Hefstel Broadcasting negotiations to acquire WTFM. Actually, Doubleday has purchased 90% of HB Broadcasting, which was set up by Hefstel chief, Rep. Cecil Hefstel (D-Hawaii), to buy the station from its current owner, Friendly Frost, a retail chain.

One of Stevens' first priorities will be to attempt to settle a strike called Aug. 1 by on-air personnel who belong to AFTRA. The National Labor Relations Board has issued a complaint of unfair labor practices and charged the station with prolonging the strike.

There has been no official word on why Hefstel sold out to Doubleday, but there have been reports circulating for some time that the sale was stalled because Hefstel Broadcasting was being squeezed by high interest rates. Tom Hoyt resigned as president six weeks ago and the position has not been filled. Hefstel and the top executives in the company, Earl McDaniel, who operates KSSK-AM Honolulu and Rich Balsbaugh, who operates WXKS-AM-FM Boston and WYYS-FM Cincinnati, were unavailable for comment.

While Doubleday bought only 90% of Hefstel's interest, this was done so the station license transfer is not held up further. As things now

stand, Hefstel will apply to have the license transfer amended and will sell his remaining 10% to Doubleday within a year.

Doubleday Broadcasting's parent company also owns the New York Mets, but this doesn't necessarily mean a move from play-by-play coverage on WMCA to WTFM unless it fits in with WTFM's overall programming plans.

In addition to WLLZ, Doubleday also operates KHOW-AM-FM Denver, KWK-AM-FM St. Louis and KDWB-AM-FM St. Paul.

## CRT Denies Jukebox \$\$

• Continued from page 1

theories and practices of random sample surveying are well established and accepted," the statement pointed out, adding that "there is no realistic reason for the parties not to be able to come together and agree on methods and procedures they all could accept."

The Tribunal's decision is seen here as somewhat of a "hand-slapping" ruling, and the wording of the decision suggests the Tribunal found ASCAP's reasons for not conducting a survey of its own somewhat weak. "The Tribunal considers that ASCAP would have conducted a survey if it had so desired," the section on ASCAP concluded.

BMI is also chastized: "We have not accepted the BMI survey for the reasons well summarized in SESAC's proposed findings," the

announcement began, and then quoted from SESAC testimony that "BMI's survey of jukebox performances is fatally defective since, (sic) it was not done on a scientifically random basis, it systematically excluded certain types of business establishments and is fraught with errors both in its design and the instructions given to its field workers."

The CRT, in suggesting that a joint random sample "would be a completely impartial basis on which to make a distribution," has set a deadline of Jan. 29, 1982 for such proposals to be submitted. That is also the deadline for comments on whether or not a controversy exists about the 1980 jukebox royalties—another not-so-subtle hint from the Tribunal that perhaps ASCAP and BMI best iron out their differences in seeking the royalties.

# Market Quotations

As of closing, November 25, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	%	Altec Corporation	—	26	11/16	%	%	Unch.
38 1/4	26 1/4	ABC	7	1159	35 1/4	39 1/4	35	Unch.
45 1/4	28 1/4	American Can	8	314	34 1/4	33	33 1/4	— 1/4
5 1/4	2 1/4	Automatic Radio	5	191	5 1/4	4 1/4	4 1/4	— 1/4
61 1/4	40 1/4	CBS	7	100	49 1/4	49 1/4	49 1/4	— 1/2
46 1/4	31 1/4	Columbia Pictures	10	47	46	45 1/2	45 1/2	— 1/4
8 1/4	4 1/4	Craig Corporation	—	9	7 1/4	7 1/4	7 1/4	+ 1/4
67 1/4	43 1/4	Disney, Walt	14	342	54 1/4	54 1/4	54 1/4	Unch.
8 1/4	3 1/4	Electrosound Group	9	—	—	—	4	Unch.
9	3 1/4	Filmways, Inc.	—	259	5	9 1/2	5	+ 1/4
22 1/4	14 1/4	Gulf + Western	4	256	17 1/2	17 1/2	17 1/2	+ 1/4
19 1/4	11 1/4	Handleman	8	129	14	13 1/2	13 1/2	— 1/2
15 1/4	7 1/4	K-tel	4	18	7 1/4	7 1/4	7 1/4	Unch.
82 1/4	39	Matsushita Electronics	12	17	55 1/4	54 1/4	55	Unch.
59	38 1/4	MCA	9	391	42 1/4	41 1/2	41 1/2	— 1/2
14 1/4	8 1/4	Memorex	—	97	13 1/4	13 1/4	13 1/4	Unch.
65	48	3M	9	1619	53 1/4	53 1/4	53 1/4	+ 1/4
90 1/4	56 1/4	Motorola	10	752	65 1/4	67 1/4	69 1/4	— 1
59 1/4	35 1/4	North American Phillips	6	35	40 1/4	39 1/4	40 1/4	+ 1
20	6 1/4	Orrox Corporation	—	98	8 1/4	8 1/4	8 1/4	— 1/4
39 1/4	21 1/4	Pioneer Electronics	19	3	24 1/4	24 1/4	24 1/4	Unch.
32 1/4	16 1/4	RCA	—	1101	17 1/4	17 1/4	17 1/4	— 1/2
26 1/4	14 1/4	Sony	13	2712	18 1/4	18 1/4	18 1/4	— 1/2
43	23 1/4	Storer Broadcasting	18	2020	31 1/4	31	31 1/4	+ 1/4
6 1/4	3 1/4	Superscope	—	10	3 1/4	3 1/4	3 1/4	+ 1/4
35 1/4	24 1/4	Taft Broadcasting	9	155	32	31	32	+ 1
58 1/4	35 1/4	Warner Communications	20	1579	56 1/4	56 1/4	56 1/4	+ 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/2	Koss Corp.	11	7 1/4	8 1/4
Certron Corp.	28	1 1/4	1 1/4	Kustom Elec.	6	2	2 1/2
Data Packaging	8	6 1/4	7 1/4	M. Josephson	14	20 1/4	20 1/2
First Artists	—	—	—	Recoton	—	2 1/4	3 1/4
Productions	18	5 1/4	5 1/4	Reeves Comm.	424	31	31 1/4
Integrity Enter.	242	5 1/4	5 1/4	Schwartz Brothers	—	2 1/2	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.

## Handleman Income Soars

NEW YORK—Handleman Co., the giant rackjobber, reports a 24.2% increase in net income for the second quarter of this year ending Oct. 31.

Net income was \$2,571,000 or 58 cents a share, compared to \$2,069,000 or 46 cents a share last year. Sales for the period increased 7.4%, to \$61,269,000 from \$57,055,000 last year.

For the first six months of this year, sales and earnings reached \$116,948,000 and \$4,414,000, respectively, versus \$101,093,000 and \$3,453,000, respectively, last year. Earnings per share were 99 cents this year compared to 77 cents last year. Last year's earnings included 4 cents per share resulting from sales of capital assets in the first quarter.

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### ADVERTISING CORRECTION

In the Sound Video Unlimited advertisement that appears on page S-11 of the Spotlight On Sound Video Unlimited, Billboard, Dec. 5, 1981, Bob Seger's album, NINE TONIGHT, appears with an incorrect price.

**THE CORRECT PRICE IS:**  
Bob Seger—Nine Tonight  
\$13.98 List Price  
Regular Price: \$8.90  
Sale Price: \$8.40

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 John Halloran..... 859-5313  
 Christine Matuchek..... 859-5316

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## Confab Speakers: Vid Pie Must Be Evenly Divided

By BETH JACQUES

NEW YORK—Home video programming is a freshly baked pie. Attendees of the ITA seminar held in New York Nov. 17-19 decided, but how juicy that pie will be is anybody's guess.

With predictions ranging from a complete eclipse of the home video market by cable to a Jack-in-the-Beanstalk rental boom—punctuated by a complete bust of a market characterized as “fragile” by Steve Wilson of Fotomat—carving up that pie into fair shares was a topic of almost obsessional interest.

“Unless the problems are solved and everyone gets a fair shake, this business won't work,” declared financial analyst David Fishman for the Arthur D. Little Co.

Unless the interests of the program suppliers—to date more “conduits” for their feature film product than active stimuli to a new business according to Viacom vice president Charles Tolep—retailers and con-

sumers are met, until now a “price insensitive” and upscale market, a disturbing scenario occurs.

With increasing penetration of VCRs into the American home, the market moves down. “\$55 is too much to pay for a prerecorded tape,” declared Fishman. Only special interest buffs will part with that sort of money. “\$35 is still too much, compared to the costs of cable.”

Combined with production and retailing problems, a scenario will emerge of “mediocre acceptance, piracy, lukewarm support at the retail level and movie houses withdrawing product if they don't feel they are making enough money.”

Sales versus rental was the hot topic, with an entire afternoon devoted to a session made up of program producers, tape duplicators, tape manufacturers and dealers and distributors.

(Continued on page 32)



Billboard photo by Chuck Pulin  
**HAWKINS HOWLING**—Screaming Jay Hawkins lets out a howl at the Savoy in New York where he opened for George Thorogood & the Destroyers.

## Meet Tackles Video Issues In Nashville

NASHVILLE—The Nashville Music Assn. kicked off the first in its proposed series of bi-monthly industry forums Nov. 20 with a seminar entitled, “What Is This Thing Called Music Video?”

Co-hosted by BMI and moderated by Frances Preston, vice president of the performing rights group, the video forum drew nearly 400 members of the Nashville music community to the two-hour event. Featured as panelists were Bob Emmer, president, Alive Enterprises; Robert Pittman, senior vice president of programming, Warner-Amex Entertainment Corp.; Michael Nesmith, president, Pacific Arts Video; Sam Trust, president, ATV Music Group; and Jim McCullaugh, Billboard video/sound business editor.

Pittman discussed the use of music clips in video programming, noting that MTV cable channel “hopes to be to cable what FM radio was to AM in the late '60s.” His remarks were punctuated by a 13-minute MTV clip showing the basic format of its programming.

Emmer addressed the subject of video from a production viewpoint, touching upon the necessity for pre-sale and crossover video projects that can fulfill a multiple purpose and thereby recoup their expenses. Referring to the lack of legal guidelines governing fees for usage of music video, Emmer commented, “Publishers are unfortunately put in the position of being the ‘narcs’ of this business—you cut them in on the deal or they stop you at the border.”

“We don't want to remain observers in the video field,” replied ATV's Trust. “We certainly want to become participants. However, until firm pay scales and precedents have been established, there is no way to license video music material in a fair way.”

Nesmith noted that Pacific Arts will probably sign two or three video music producers in the coming year to develop projects with artists and

(Continued on page 75)

### For The Record

NEW YORK—ASCAP will be distributing \$706,437 to foreign rights societies as their share of retroactive payments received from CBS Television.

The foreign share was incorrectly given in a story on the distribution of supplementary payments to ASCAP by the network, following its failed antitrust suit against performing rights organizations (Billboard, Nov. 21).

## Rock'n'Rolling

### Happy Birthday Eyes U.S. Mart; Low-Key Approach

By ROMAN KOZAK

NEW YORK—“We are not a new wave label, we just make pop music, and I hope radio stations see it that way,” says Paula Adams, founder of Happy Birthday Records, an 18-month-old English record label. She was in town recently introducing her acts and her label to American record companies and media.

Recording for Happy Birthday are Girls At Our Best, whose “Go For Gold” single about Adam & the Ants hit No. 3 on the English indie charts, says Adams. The band accompanied her to the states where she threw a “birthday party” at the Mudd Club recently. Other acts on the label include Margo Random, the Fallout Club and Low Noise.

Before starting her label, she says she “managed” Cowboys International, and before then did publicity for CBS and EMI. In Britain, her label is distributed independently via Stage One, and is available as an import in the U.S. A prime purpose for visiting the U.S. was to arrange American distribution, and after talking to a couple of the majors, she says she was heartened by the response.

“Frankly, we are doing a low key approach here,” she says. “Before I came here, I was told I would be lucky if I could get the record companies

on the phone, and it would be almost impossible to see anybody. But I had a three hour meeting at Epic, and made a presentation at A&M.”

Part of her label's appeal, she admits, is simply its name. “People like the name, they like to say it. In Britain, we get constant name checks on the radio. And we can do things with it. We have sent birthday cakes to radio stations, and sent releases wrapped as birthday presents. It's a marketing play, but we can indulge our own pleasure in giving the cakes.”

Adams says that when she started her label, she had a silent partner whom she was able to buy out within a year. Now she has the NEMS organization behind her. And they let her get the job done.

“When I presented the budget for ‘Girls At Our Best,’ it was the same time as releases were coming from Pink Floyd and Queen. And I saw that if we were going to be competing with the majors, we had to be in the running with them promotionally.”

There are not many women running record labels, or indeed, holding down important marketing jobs in the business. Is it sexism?

“Women can get as far as being”  
(Continued on page 75)

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## General News

BOOK REVIEWS: JIMI, ELVIS, QUEEN, BOWIE

# Quality Of Biographies Is Varied

LOS ANGELES—Publishers' infatuation with rock and its young adult audience is mushrooming. Although a number of major rock-themed tomes were published earlier this fall (Billboard, Nov. 7), recent weeks have brought a flood of new contenders. Most are larger format, premium softcover books aimed at cashing in on this increas-

ingly bullish interim market priced beyond the mass merchandised paperback but still several dollars below the average hardcover release.

The latest crop points up more than the public's interest in rock, however. For students of serious biography, the trend seems to be toward flashy, superficial personality profiles rather than attempts at

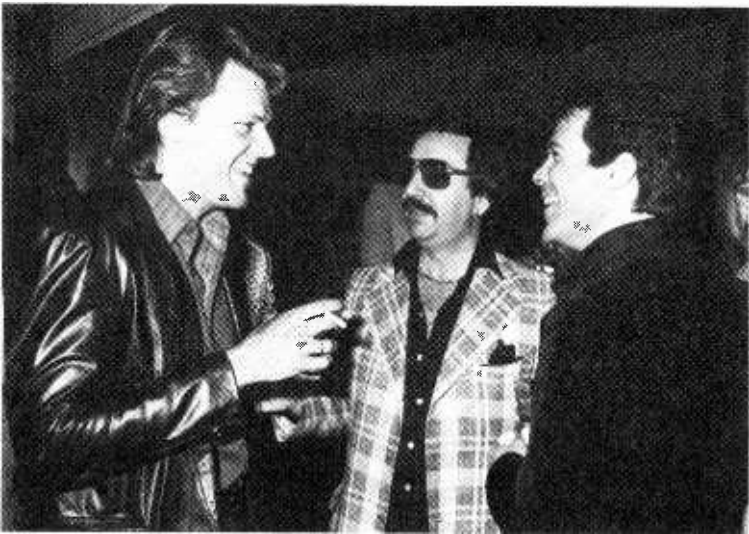
comprehensively documenting an artist's life. In fact, the only rock biography published in recent months to fulfill that form's usual dictates is actually a revised version of a three-year-old profile of Jimi Hendrix.

Now trimmed of some of its length and retitled " 'Scuse Me While I Kiss The Sky—The Life Of Jimi Hendrix" (Bantam, \$8.95, 385 pp.). David Henderson's chronicle of the late guitarist interweaves exhaustive research with Hendrix's friends, family and peers and Henderson's own reconstructions of events in his life. Instead of limiting himself to name-dropping voyeurism or sophomoric analysis of Hendrix's spacey lyrics and verse, Henderson comes up with a complex and detailed portrait of a remarkable musician. Those qualities are expected of thorough biographers, but Henderson stands practically alone in the field of rock writing.

Closer to the norm but still engagingly assembled is David Dalton's "The Rolling Stones" (Knopf, \$13.95, 192 pp.), subtitled "The First 20 Years." Having already written an "authorized" biography nearly a decade ago, Dalton has designed this companion work as a glossy tribute perfect for Stones fans and rock trivialists in general. From a tabloid parody sending up everyone's worst fears about the band to such esoterica as a blueprint for Keith Richard's five-string guitar, Dalton takes advantage of the book's magazine format to tap a long list of writers for views of the band. Strong graphics, lots of photos and a "sessionography" of recording dates round out the package.

A similar oversized, square soft-cover format is used for "Bowie—An Illustrated Record" (Avon/Eel Pie, \$9.95, 120 pp.), written by Roy Carr and Charles Shaar Murray, which dispenses with interview material and biographical data altogether to look at the music alone. Although a

(Continued on opposite page)



**GEILS TALK**—From left, J. Geils, Joe Petrone, vice president, marketing EMI America/Liberty Records, and Stephen Bladd of the Geils Band discuss the release of the new J. Geils Band LP "Freeze Frame" on EMI America at a dinner party held in the band's honor.

## Chi Acts Get NARAS Poster

CHICAGO—The names of 250 Chicago-based recording artists are part of a special color poster created by Chicago's NARAS chapter.

The poster, which lists pop, rock, classical, folk, jazz, blues and r&b performers and groups active in studios here, is expected to go up in record stores before Christmas, according to Chicago chapter president Robin McBride.

McBride says the poster's slogan is "Give And Get With The Sound Of Chicago." Financial support for the poster came from the office of Chicago Mayor Jane Byrne, he adds.

Helping to produce the Chicago

Music poster are Joe Kotelba of Ross & Harvey Graphics, and Album Graphics Inc., the giant jacket fabricator with home offices and factory here.

McBride also has announced a Chicago chapter membership promotion contest. The first prize is an expense paid trip for two to the upcoming Grammy Awards presentation in L.A. It will go to the existing member sponsoring the most new memberships before 1982.

"We look around and see a lot of people involved professionally in Chicago in the recording business who are not involved in NARAS," McBride states.

## New Companies

**Aim Records**, formed by Scott and Amy L. Anderson of Nu Music Distributing. "So Disgraceful," a four-cut EP by Marilyn and the Moviestars is the label's first product. Address: Samp Mortar Station, P.O. Box 1534, Fairfield, Conn. 06430 (203) 333-1436.

\* \* \*

**InterMedia Entertainment Co.** formed by Fred Silverman, president, and George Reeves, executive vice president, to develop and produce motion pictures, television projects, programming for the new technologies, and legitimate theatre properties. The firm has affiliated with MGM and United Artists. Offices are housed at the MGM Studios in Culver City, Calif. and in the MGM Building in New York.

\* \* \*

**Callet Records**, a division of MPM Productions Inc., with first major release "Standing Ovation" featuring Susan Gift-Porter. The label will handle gospel, pop and country product. Address: 1424 University Ave., Riverside, Calif. 92507 (714) 682-4521.

\* \* \*

**Country Dream Records** formed by artist/songwriter Mickey Logan. First release is a single titled "Go, Go" by Mickey Dean. Address: P.O. Box 24634, Nashville, Tenn. 37202 (615) 748-9921.

\* \* \*

**IMS Management** formed with singer/songwriter Ron Eliran as first client. Address: 3036 Beach Drive, Merrick, N.Y. 11566 (516) 623-1236.

\* \* \*

**Vestron Video** formed with Jon R. Peisinger as president. The firm has been established to provide marketing and distribution to the home video market for a wide range of entertainment programming. Vestron has acquired the rights to the Time Life Video Library which includes more than 200 programs. Address: 911 Hope Street, Largo Park, Stamford, Conn. 06907.

\* \* \*

**Quincy Jones Publishing**, headed by Fran Amitin, to administer the catalogs of Kidada Music, Inc., Quicksand Music Co., Yellow Brick Road Music and State of the Arts Music. Writers represented in these catalogs include Quincy Jones, Brothers Johnson, David Wolinski and Patti Austin. Amitin also administers the catalog of John Farrar, noted for his work with Olivia Newton-John. Address: 7250 Beverly Blvd., Los Angeles, Calif. 90036.

\* \* \*

**Dale Kawashima Music** formed to represent the catalogs of Prince, Brian and Edward Holland, George Tobin, Joey Carbone and Richie Zito. Address: P.O. Box 3238, Hollywood, Calif. 90028 (213) 792-5770.

**MSP Records** specializing in rock and country music, formed by Bob Bishop of Mascara Snake Productions. Artists signed include Highway Ghost and the Adam Michaels Band. Address: 1478 Crafton Blvd., Pittsburgh, Penn. 15205 (412) 921-1319.

\* \* \*

**Litwin Morton Productions**, formed by David Litwin and Larry Morton, as a composing, arranging and production house. Current project is theme music for Allen Funt's NBC special "It's Only Human." Address: 185 Berry Street, Suite 353, San Francisco, Calif. 94107 (415) 546-1172.

\* \* \*

**D.S.M. Producers**, formed by Suzan Bader and Doris Kaufman, specializing in commercial and record production, and original background music for film scoring. Address: 161 West 54th Street, Suite 602, New York, NY 10019 (212) 245-0006.

\* \* \*

**Rebecca Cross Management**, formed by Rebecca S. Avelar-Cross, specializing in artist management for rock music. Presently representing the San Francisco group Hysteria. Address: 917 "A" Street, Suite 145, P.O. Box 5021, Hayward, Calif. 94541 (415) 538-0799.

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# General News

## Gospel Confab Convenes In L.A. Mandrell Keynotes; Asher, Preston Also Set To Speak

• Continued from page 5

Cleveland, Andrae Crouch, Chuck Girard, Walter Hawkins, Reba Rambo, and Leon Patillo. Time: Wednesday, 3:45-5:45 p.m.

• "The Retail Perspective"—Moderator: Barrie Bergman, president, Record Bar. Panelists: Mike Cloer, president, Ducks in a Row, promotion and management consultants; Lou Fogelman, executive director, Show Industries; George Gillespie, owner, Soul Shack; Gwen Kesler, president, Tara Record and Tape Distributing Co.; Richard Simone, gospel coordinator, Schwartz Bros.; and Jim Willems, founder and owner, Maranatha Village. Time: Thursday: 9 a.m.-12 p.m.

• "Radio"—Moderator: Mike Harrison, director, Goodphone Communications and Billboard columnist. Panelists: Robert E. Balon,

and Billboard columnist: Joe Battaglia, general sales manager, WWDJ-AM, Hackensack, N.J.; Jim Black, vice president, SESAC and chairman, Gospel Radio Seminar; Larry Bruce, program director, KGB-FM, San Diego; Don Langford, program director, KLAC-AM, Los Angeles; Vashti McKenzie, general manager, WAYE-AM, Baltimore; and Norm Pattiz, president, Westwood One. Time: Thursday, 1:45-4 p.m.

• "Gospel Talent On Secular TV"—Moderator: Marty Krofft, chairman of the board, Krofft Entertainment. Panelists: Steve Binder, president, Steve Binder Productions; Pierre Cossette, president, Pierre Cossette Productions; Karen Lerner, senior producer, 20/20; and Pat Boone, Lamb & Lion recording

artist. Time: Thursday, 4:15-6:30 p.m.

• "The Record Company Perspective"—Moderator: Evanne Lynn Levin, attorney. Panelists: Irv Bagley, director of sales, Savoy Records; Michael Blines, director of international marketing, the Benson Co.; Al Bergamo, president, MCA Distributing Corp.; Hank Caldwell, vice president, black music marketing, WEA; Bill Haywood, vice president, black music marketing, PolyGram Records; Roland Lundy, senior vice president of sales, Word Records; and Steve Bock, national sales manager, Priority Records. Friday, 8:30 a.m.-11 a.m.

• "Producers Panel"—Moderator: Al Schlesinger. Panelists: Michael Omartian, Freddie Perren, Michael Lloyd and Chuck Plotkin. Time: Friday, 11:15 a.m.-1:15 p.m.



**SPECIAL RECEPTION**—Atlantic/Cotillion artist Stevie Woods, center, talks with label and management reps during a label-hosted reception in New York. With him, from left, are Atlantic president Doug Morris, Susan Joseph of Twin Trumpets Productions (Wood's management firm), Atlantic/Cotillion vice president of promotion Everett Smith, and the label's vice president of sales Sal Uterano.

## Canadian Associations Aid Nation's Cannes Presence

PARIS—Although the Canadian Ministry of Industry and Commerce is giving only limited financial support to Canadian companies participating in the 1982 MIDEM (Jan. 25-29) because of the general Canadian economic situation, the country will nevertheless be strongly represented.

The Canadian Independent Record Production Assn. (CIRPA) and the Canadian Recording Industry Assn. (CRIA) have combined to coordinate and assist participating in MIDEM by Canadian companies, of which 22 have so far registered.

The province of Quebec will be represented by ten companies on a major stand, and taking a booth for the first time will be the Canadian Development Corp.

MIDEM chief Bernard Chevy says that MIDEM '82 will have a strong video orientation and notes that record companies like WEA, PolyGram, and Virgin which have

video interests and which were absent this year, are returning for the 16th MIDEM.

Chevy claims that already more than 82% of available exhibition space has been reserved and he estimates an attendance in excess of 5,000, representing 1,176 companies from 35 countries.

Among other major music companies which have reserved stands are CBS, Ariola, Carrere, Disc'AZ, Teldec, Chrysalis, Hansa, Hispavox, RCA and Trema.

Newly signed to the MIDEM organization as head of public relations is former promotion and advertising director for Polydor, France, Janine Gery.

Appointed head of artist coordination for the MIDEM galas and concerts is journalists and radio presenter Sacha Reins, who has made a special study of Anglo-American popular music and has wide experience of international tours.

## New Rock Biographies Out

• Continued from opposite page

brief opening essay is included to provide a general sense of Bowie's career, the primary emphasis is on extended critiques of Bowie's singles and albums in the various guises he's created over his 18-year career. Such a tack is more common in England than here, and seems to limit the book's appeal to more serious-minded fans.

If the Bowie profile isn't a true biography, at least its authors are straightforward in saying so, which is more than can be said for the author and publisher of "Queen, An Illustrated Biography" (Proteus, \$8.95, 96 pp.). This is gushing prose that preaches to the converted about one of the '70s most flamboyant bands, and in so doing suggests the quartet's careful, publicity-conscious image changes were all writer Judith Davis contemplated in assembling her version of their story. Any hint of controversy—in the early years of their success, Queen's androgynous lead vocalist, Freddie Mercury, and their provocative LP graphics and stage show begged for conflict—is politely sidestepped. Even fans won't be hoodwinked.

Queen is actually far better served by "Queen's Greatest Pix" (Quartet, 95 pp.; U.S. price unavailable at press time), which devotes its pages

to excellent color and black & white photographs of the band, most taken by Neal Preston.

Paradoxically, Proteus, publisher of the ersatz Davis biography of Queen, fares far better with a rock profile proudly subtitled "A Completely False Biography Based On Rumour, Innuendo and Lies." Its subject, of course, is the self-proclaimed enemy of the rock press, "Elvis Costello" (Proteus, \$8.95, 128 pp.) who's conspired to frustrate any serious fact-finding about his career and background. Thus author Krista Reese begins her book with a photocopy of a letter from manager Jake Riviera promising to "do everything in my power to prevent you from writing a book about Elvis Costello."

Reese is thus forced to limit her research to the few extensive interviews Costello granted at the earliest stages of his career, comments from various trade onlookers and an over-long profile of a young New York rock artist, Jo Marshall, who was taken briefly under Costello's wing.

Despite those obstacles and some minor flubs in song title listings and lyric transcription, Costello himself makes a sufficiently fascinating topic to justify the book, if not its methodology.

SAM SUTHERLAND

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Vol. 93 No. 48

# Singled Out For Extinction

By PETER McDERMOTT

It is ironic that RCA Records, pioneer in the creation of the 45 r.p.m. record is leading the way to its demise. Totally eliminated from its current 45 catalog are such greats as Duke Ellington, Fats Waller, Hugo Winterhalter, Mario Lanza and many other artists.

And now RCA is the first company to announce an increase in the 45 record list price to \$1.99. The distributor/one-stop price has risen 15 cents since June of 1980. Now we are faced with an additional 14-cent increase.

Jukebox operators can't survive an increase of this magnitude. They have, in the last few years, had to pay higher prices for their boxes, increased royalty fees and significantly higher record prices. All this in the face of declining revenues.



McDermott: "The chief cause in the decline of 45 sales in my one-stop is higher prices."

But the most discouraging aspect is the lack of material available for the operators to program locations properly. Ask any one-stop operator how many sales were lost because "Turn The Page" (Bob Seger) is not available on a 45.

Has it ever occurred to executives at the record companies why oldie shows are so popular on radio? Every weekend, in almost all radio markets, oldie shows are deluged with requests. Surely, one of the contributing factors to the success of these shows is that the record people want to hear is not available on a 45, or album.

However, the chief cause in the decline of 45 sales in my business as a one-stop is higher prices. Jukebox operators are changing records less frequently. Many of them just program

locations with customer requests. The problem gets more serious when we can't fill these requests due to the reluctance of record companies to put on 45s the selections that are frequently requested. Artists such as Led Zeppelin, Van Morrison, Carole King, Bad Co., are not represented on 45s at all.

Then we have to contend with a company who "allows" us to make up our oldie order on the first week of each month in order to assure delivery the last week of the following month. But one-stops in the Boston area did not receive their August order until the middle of October. If I hadn't rattled a few executive chairs, I'm sure we would still be waiting. That's a two and a half month absence of much needed product which resulted in untold lost sales.

## Jukebox operators can't survive the price increase

Many record stores are either carrying no 45s at all or just the essential chart items. Quality stores who want to service their customers find that most of the material is not available and become discouraged.

Perhaps I'm being too harsh with RCA; maybe it was just their turn to initiate this latest price increase. One may never know what really prompted this decision. However, 25 years in the record business leads me to believe that the rest of the "sheep" will follow.

Is there a record company out there willing to take a stand and say: "Enough! Let's stop driving our customers away to other leisure time products and start cultivating them with intelligent pricing and meaningful material."

Peter McDermott is president of Peter's Record One-Stop Inc. in Dedham, Mass.

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

## Letters To The Editor

Dear Sir:

The "Top LPs & Tapes" insert charts in Billboard are very nice, but why include the list price? Most retailers that I know post these charts in a prominent place in the store where customers can keep up with the chart action themselves.

Whereas out West it may be good for business for customers to see the suggested list price as opposed to what the retailers are charging them, in the Southeast this is just not the case. The Southeast is known for high prices, and I feel it could be very harmful for customers to have the list price waved like a flag in front of them.

Most retailers I know in the Nashville area are definitely trying to get away from this list price thing. The way manufacturers' prices are going up for us, our prices have to be going up at the same rate to make any profit at all. If the list prices were going up at the same rate it might be different, but as it is, our prices are getting closer and closer to the manufacturers' suggested list prices. This is a fact which I am sure the customers' do not understand or appreciate.

The basic feeling that most of our customers seem to have about the record business in general is that everybody makes mountains of profit. You and I know different, but still the customer doesn't understand.

We at the Turntable Record-Shops commend CBS Records for not participating in this list pricing game. They are the first to recognize and take action against this problem.

Linda C. Panter  
Turntable Record Shops  
Columbia, Tenn.

Dear Sir:

The Univ. of Kansas recently hosted George Thorogood and the Destroyers through the cooperative efforts of K.U.'s Student Union Activities, the Lawrence Opera House, and New West Productions. As a representative of the student union, I was initially very impressed to find that the requirements for the production were extremely minimal... thus cutting costs both to the promoters and to the ticket buyers. For this effort the Thorogood entourage should be commended. But that is all the thanks they earned.

I would really like to know how a performer who supposedly cares about his audience by cutting the costs can turn around and try to harm them once they are inside. In my opinion, the volume was painful as soon as he started, and throughout the evening he kept cranking it up despite the damage it was doing to the sound quality and the damage it had to do to the audience.

Aside from trying to level the auditorium, it appeared the act and its crew worked all night to break

down the in-house security and turn it into a festival-seating type rush (crush) to the front of the floor. Even though we had discussed the fire codes and procedures before the show, the touring company just could not pass up the fun of seeing a couple of thousand people try to kill each other and the house staff. Why?

Duke A. Divine  
Univ. of Kansas, Special Events  
Lawrence, Kans.

Dear Sir:

Reading the "trades" of late, and listening to current record releases, causes me to wonder if our industry as a whole has lost sight of our objectives.

Programmers are crying for original sounds of the '80s. We give them new releases which sound like proven old releases; new releases which sound like other new releases; new releases of old releases; and re-releases of old releases made to sound like new releases.

Have we indeed narrowed our channels to a point where the good ship Creativity can no longer navigate? Have we allowed the technology of computers, of paper forms and analytical data to become "in house law," thereby aborting the creative process which built our industry?

How many multi-million dollar sounds or songs have we passed by in a two-second listen for a "grabber." Our buyers listen to the entire product.

May I be so bold as to share a definition of our industry which I wrote to remind our people of the objective?

The record industry is more than a business of facts and figures, buy and sell. It is the glamorous business of applied creativity, offering enormous rewards to those who respect the process, and just rewards to those who don't.

B.J. Trampas  
Roar Records  
Portland, Ore.

Dear Sir:

One of the pressing problems of the record business is what could best be described as "ex-post-facto advertising." It goes like this:

A distributor or label advertising rep calls an ad director of a retail chain and offers special buys and tags for ads running in a few days. The retail chain graciously accepts, and for good reason. Ads help sell records.

Now the stores have to be notified. Mail takes too long (remember ads start in two days) and in the case of some chains with 100 stores or more, phone calls to each store may not notify everyone. Often ad depart-

ment staffs of retail chains number two to five persons.

What usually happens is that the store is notified two or three days too late. It doesn't do much for the cause of selling records. Further, most victims of "ex-post-facto ads" are developing artists. If a store is going to pitch a new artist and put their LP on sale, it needs time.

Everyone I talk to keeps blaming the "guy higher up" for this "ex-post-facto advertising." Well, to the big guy up there who initially places the ads: How about scheduling things so the artists can be happy, the stores informed and the customers listening to the LP in the ad?

Will Cornell  
Hastings Records  
Dallas

Dear Sir:

The current pricing structure is outrageous, especially when one considers the quality of the product. The record industry had better try to get its act together and realize that people are not going to pay more and more money for inferior software.

Let's face it. Something has got to be done. Current pricing has made records unnecessary in many family budgets except for the most avid collector who would rather live on bread and water than miss the latest release by Neil Diamond.

Whenever I can, I purchase most of my records at either used record shops (which have been flourishing in this area of late) or at used record conventions. It makes purchasing a turkey album for one or two "good" tracks a lot less painful to both mind and pocketbook.

John J. Krzyston  
Detroit

Dear Sir:

We are completely sympathetic to the problems of the Canadian Recording Industry as outlined by Brian Robertson in his recent commentary (Billboard, Nov. 14). However, the inclusion of perforated rolls in the Canadian Copyright Act's definition of sound recordings seems to us highly commendable rather than "pathetically outdated."

We have been manufacturing player piano rolls for over 80 years and our products are neither pathetic nor outdated.

If the U.S. Copyright Royalty Tribunal had been aware of our time-honored medium as our neighbors across the Peace Bridge, perhaps we would have been treated with a little more consideration in the recent decisions affecting our industry.

Robert J. Berkman  
Q.R.S. Music Rolls Inc.  
Buffalo, N.Y.

SPECIAL AUDIOPHILE PRESSINGS  
BY EUROPADISK, LTD.  
USING VIRGIN IMPORTED TELDEC VINYL

# PRIME CUTS 1

## THE DOUBLE DANCE ALBUM THE DOUBLE DANCE ALBUM THE DOUBLE DANCE ALBUM THE DOUBLE DANCE ALBUM

### New from Importe/12:

The first *audiophile* pressings with new dance music. Nine great dance-length selections with Sterling RTA Mastering, plating and pressings

by Europadisk, Ltd. using virgin imported Teldec vinyl. The full spectrum of current dance music is covered, from rock to r&b. MP-313 features deluxe double album packaging.

PRIME CUTS 1/The Double Dance Album includes the following:

<b>Side 1</b>	<b>"Jet Boy, Jet Girl!"</b>	<b>7:00</b>
	<b>ELTON MOTELLO</b>	
	<b>"Kama Sutra (Come And Play With Me)"</b>	<b>7:00</b>
	<b>MINO</b>	
<b>Side 2</b>	<b>"Dance, It's My Life" (Instrumental)</b>	<b>9:14</b>
	<b>MIDNIGHT POWERS</b>	
	<b>"Ride It"</b>	<b>7:26</b>
	<b>HOT POSSE</b>	

<b>Side 3</b>	<b>"Show Me Yours"</b>	<b>6:17</b>
	<b>CORRUPTION</b>	
	<b>"Spin It"</b>	<b>8:14</b>
	<b>SUNBELT</b>	
<b>Side 4</b>	<b>"Body Contact"</b>	<b>5:23</b>
	<b>LOI</b>	
	<b>"From New York To L.A."</b>	<b>6:54</b>
	<b>ICE T</b>	
	<b>"Blue Light"</b>	<b>6:00</b>
	<b>THE RED POINT ORCHESTRA</b>	

### The TANTRA Collection is growing:

"TANTRA/The Double Album" (MP-310) is now joined by "TANTRA/En Espanol" (MP-311) and "TANTRA/The Double Remix" (MP-312). With matching coordinated graphics, these three critically acclaimed records make a great display. Your customers will want all three releases in the Tantra series, only from Importe/12.

### TANTRA THE DOUBLE ALBUM

Eight great songs from Tantra on a deluxe double album. MP-310.

### TANTRA EN ESPAÑOL

Special remixes with Spanish lyrics of "Hills Of Katmandu", "Wishbone." MP-311.

### TANTRA THE DOUBLE REMIX

Completely new versions of "Top Shot" and "Get Happy." MP-312.

### Great sounds that keep selling:

All Importe/12 releases have great staying power. No wonder...they're all mastered, plated and pressed to the highest European standards. Since more and more target retail customers are demanding better quality, the entire Importe/12 catalogue adds up to excellent value for your customers.

### Amy Bolton

Includes "Do Me A Favor", "Tres Chichi", "Sweet Revenge", "Talk Talk." MP-309.

### American Gypsy

Includes "I'm OK, You're OK" remix, instrumental and vocal versions. MP-305.

### easy going remixed

Includes "I Strip You", "Fear", "Put Me In The Deal" remixes. MP-307.

### Ray Martinez and Friends

Includes "Lady Of The Night", "The Natives Are Restless", "I'm Free." MP-306.

## Importe/12™

Importe/12 Records Division, Sugarscoop, Inc., 600 Third Avenue, New York, NY 10016 U.S.A. Telephone 212/687-2318, Telex 421231 ("HRF"). Distributed by:

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Record Distributors, Inc.  
Los Angeles (213) 737-1682  
Music People, Inc.  
Oakland (415) 653-5811

#### Colorado

Mile Hi One-Stop, Inc.  
Denver (303) 629-1960

#### Connecticut

Aquarius Distributors  
East Hartford (203) 278-4061  
Nu Music  
Bridgeport (203) 333-1436

#### Florida

MJS Entertainment  
Miami (305) 592-6085

#### Georgia

MJS Entertainment  
Atlanta (404) 448-7772

#### Hawaii

Music Craft of Hawaii  
Honolulu (808) 841-6219

#### Michigan

M&H Distributing, Inc.  
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#### New York

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Win Records  
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#### Stratford Distributors

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Downbeat Distributing  
Houston (713) 523-2642

#### Wisconsin

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Milwaukee (414) 276-6422

# Radio Programming

## Q93's Key: Music, Personalities Program Director Zachary Is Eschewing Promotions

By WANDA FREEMAN

NEW ORLEANS—"We kept promotions to a minimum, there is not much on-air hype; we played the music we think was correct, and we spotlighted our personalities."

That is program director Phil Zachary's explanation of how adult contemporary WQUE-FM hopped from a 4.5 (11th place among 20 stations) to a current 6.2 in Arbitron ratings and made significant strides in capturing the coveted young adult demo.

Q93 has a 9.3 in adults 25-49, placing fourth behind WTIJ-AM's 11.3, WAJY-FM's 9.9 and WNOE-FM's 9.6. With a 9.9 in women those ages, WQUE is second only to WAJY; it's first in women 18-49 with a 9.1. WQUE's showing in men is generally less impressive, but the station did join the local trend of eschewing teens, dropping from a 4.2 to a 2.5 in that group.

What WQUE has done is "to execute and to educate," says Zachary. He thinks a direct-mail campaign before the spring Arbitrons got the station off to a good start with its new identity; until fall 1980, Q93 had been using TM's rock format.

The mail campaign cost \$40,000 and was directed at 200,000 households; it consisted of a "personal" letter from vice-president/general manager Tom Durney, "explaining what we were, what we weren't and how we fit in with the other stations." The letter expressed a commitment to news, traffic and sports; said Q93 had tripled its music library; and stressed that it was made for the 20-45-year-old listener, while WEZB-FM and WRNO-FM were for teens and WBYU-FM and WAJY were for "the over-50 adult."

Says Zachary, "Our diary research showed an incredible amount of interest during the first month of the book. We tabulated a 10 share in 12+, right up there with WEZB; the next month we went to an 8 or 9, and then a 5 or 6 share, which is where the station should stay in 12+. We got 300-400 replies to the letter; it did bring us a lot of listeners."

In another direct approach, WQUE tags itself "New Orleans' Adult Contemporary Radio Station" at the top of the hour. "A lot of radio people say that's stupid," Zachary comments. "They say it's an industry term and that nobody will understand it. But we're not for teenagers, and we say so." He thinks the "forbidden fruit" element keeps some teens listening despite the on-air rejection.

"When you build a personality station, you've got to get a key morning guy," Zachary says, and that is Scoot Paisant, whom he hired last winter. "We did tons of research before we made a decision; we asked people who was the top radio personality in their minds. Scoot won hands down. It was 'Scoot-in-the-Morning, Scoot-in-the-Morning'."

But Scoot had made his name in rock radio, and brought with him a younger following than WQUE wanted; also, some fans weren't expecting him to play Anne Murray, Kenny Rogers and the Commodores. As Q93 goes into the fall book (Sept. 25), one of its tasks is to age Scoot.

"What we're trying to do with him," says Zachary, "is make him more broad-based in what he talks about: nostalgia stuff, like who played at the East Jefferson senior prom in 1963. We're building his association with (newswoman) Sheree

Bernardi and Chuck Adams on traffic. He's the same Scoot, grown up. A lot of his former listeners still love him, but it's tough to change habits."

One of Scoot's projects will be a series of "memory weekends"; between oldies, he'll recall past news events, including local happenings.

Zachary says his station goes "very early on music; we don't wait for a certain acceptance," but he keeps 1,400-1,500 oldies on file to attract adults. He favors "songs that had been bona fide hits... a lot of Motown stuff: Gladys Knight, the Stylistics; lots of music from the '70s: John Denver, Simon and Garfunkel, Carly Simon, Elton, Jim Croce. That's our target demo. I couldn't believe nobody was playing Elvis in this area. We did a 12-hour

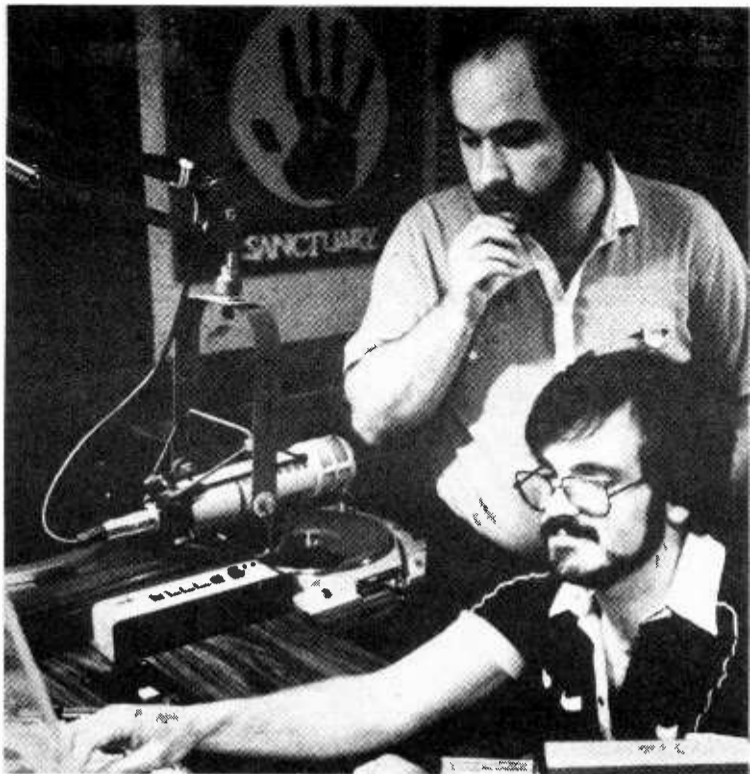
Elvis special that was tremendous."

Zachary also cites successes with specials featuring Neil Diamond and Wings, and with the Wolfman Jack and Dick Clark series. A dash of current rock 'n' roll "adds to the freshness of the sound."

Almost half of WQUE's audience is 25-34, and Zachary is working on the 35-40 group this fall, noting that WAJY is "chomping at my heels." He intends to "play up nostalgia and build up the information services." Already an afternoon newscaster has been added, and a third newscaster is planned for next spring.

Whereas WQUE avoided hype this spring ("We wanted to make sure the station was ready to be promoted."), the heat is on this fall.

(Continued on page 31)



Billboard photo by Mike Adaskaveg

**PROMOTION CHECK**—WVBF program director Reg Johns checks on the progress of assistant program director Pete Falconi, who is making some station promotional tapes.

### NEW FORMAT IN PLACE

## Growing Pains For Boston's WVBF-FM

By MIKE ADASKAVEG

FRAMINGHAM, Mass.—There's a metamorphosis underway at WVBF-FM. It shed its image as "F 105" and now the former Hot 100 rocker is nearly through its change into an adult contemporary sound that program director Reg Johns hopes will resurrect it to the top of the greater Boston ratings.

The change resulted in a large drop in the station's Arbitron numbers, but Johns feels confident the station's new sound will mean the buildings of a larger audience, larger numbers and a larger profit in the future.

WVBF pulled a 5.6 in its last book as a rocker. The number dwindled to a 3.7 with the new format, but was up to a 3.9 this summer.

"Musically, we're not playing the loud songs," Johns says. "The station has more depth and substance. We're keyed to what's going on in the city. Our feature material has content that is aimed towards adults. I guess you would say we have a 'female' sound, aimed at the 18-34 age group."

Did the Hot 100 format work for WVBF? "It worked very well," Johns admits. "In fact, we were the number one top 40 station in town. We did that for seven years and then we realized what the market had to offer in terms of dollars and cents. We achieved number one status as a top 40 station and we realized what our ceiling was. Businesswise, if we

(Continued on page 21)



Billboard photo by Steve Friedman

**WORKING THE CROWD**—WKTU DJ Joe Causi is at home reaching off the WKTU float in the San Gennaro festival to shake hands with admirers.

## Audience Identification Is DeeJay Causi's Credo

By DOUGLAS E. HALL

NEW YORK—It's a long way from spinning records as an in-store DJ to being the morning man on WKTU-FM New York, but that's a journey Joe Causi has made in two years by "being myself and making people feel good about themselves."

"I try not to do what everyone else does," Causi says of his on-air style. "I try not to talk down to my audience, but identify with them," the 25-year-old DJ says.

He's been with WKTU since 1979, but only been working mornings since June 1. He's been kept busy since then traveling around the city with the WKTU dance van, making appearances at schools, on the beach and on the WKTU float in the San Gennaro festival in Manhattan's Little Italy.

But what Causi most identifies with is Brooklyn. The native of Bensonhurst frequently adds "Brooklyn's own" after he gives his name over the air. "I'm city oriented. I like to go out into the streets," he says. This past summer he got plenty of opportunities to do just that, participating in some outdoor event at least once a week.

Relating directly with people was how Causi started. He worked as a DJ in the now defunct Jimmy's Mu-

sic World chain while he was attending broadcasting school in New York.

Jimmy's folded. "I came to work one afternoon and the entire store was empty. It was cleared of merchandise. Nothing remained," Causi recalls. He then got into radio directly.

The beginnings were modest. He moved to WMFG-AM Hibbing, Minn., which to Causi seemed like the middle of nowhere. But he kept his eye on the Big Apple and moved back to it in steps, making stops at WERE-AM-FM Plainfield, N.J., and WJMD-AM Elizabeth, N.J.

Then came his big break. He was called to WKTU for an audition. "It was straight to the church for a novena before the interview. It was a simple 10-minute audition and I got the job." He began working part-time weekend shifts.

Causi is nervous about the future. WKTU just changed hands, but it's not likely the new owners will want to tamper with success, that is if Causi's Arbitron ratings hold or improve. His first book, this past summer, netted him a 5.1 share, a good gain from the 3.9 of a year ago, but even with the 5.1 the station scored in the spring.

## Out Of The Box HOT 100/AC

JACKSON, MISS.—Wayne Scott, music director for WTYX-FM, which went live on Labor Day, says he's in love with "Living Without Your Love," the Henry Paul Band's new single on Atlantic. "It's infectious, really catchy, and full of hooks," he notes. Scott is also adding the title track from the Cars' new album, "Shake It Up." "The record is selling incredibly well here," he says.

### AOR

SAN JOSE—AC/DC's new Atlantic album, "For Those About To Rock We Salute You," is getting heavy phones at KSJO-FM, where the record was added last week. Music director Jim Robinson says he's also "playing safe" with John Hall's new EMI/America record, "Crazy (Keep On Falling)." "The song 'Crazy' tested out extremely well in our call outs," says Robinson, whose "personal favorite" this week is Tim Bogert's Accord LP, "Progressions."

### BLACK/URBAN

HOUSTON—"Automatic" adds this week at KCOH-AM are the new singles by the Ohio Players ("The Star Of The Party" on Boardwalk) and Con Funk Shun ("Bad Lady" on Mercury). Music/program director Travis Gardner is also big on Slave's new Cotillion single, "Wait For Me." He calls it "a strong cut from a fantastic album—one of their best."

### COUNTRY

FLINT, Mich.—"The Flint market really goes for the traditional country sound," says Ernest Hadaway, assistant music director for WKMF-AM. And in keeping with the philosophy, he has added Bobby Bare's "Dropping Out of Sight" and Marty Robbins' "Teardrops In My Heart," both on Columbia. Along with the Corbin-Hanner Band's "Oklahoma Crude" (Alpha), Hadaway says the songs "sound just great" on the station's format.

# Boston's WVBF Undergoing Format Growing Pains

• Continued from page 20

wanted to make more money, we had to go after the audience where more money is—and that's an adult contemporary audience."

WVBF's prime competitors are WHDH-AM and WROR-FM. Both are established with an adult contemporary format. WHDH gained this summer, registering a 9.7 (up from 8.5) in the Arbitron ratings. RKO's WROR dropped to a 5.4, down from a 4.8 in the spring.

"All AM radio stations in the nation are at a disadvantage right now," Johns maintains. "FM is the 'hip' medium. AM has had its time, and that is the way the listener views radio. It is like black and white versus color tv."

"Our cume increased a fair amount with the format change, but I doubt it came from WHDH," Johns continues. "WHDH is as strong as the numbers indicate, but the beginning of the end is near for that station. That is mainly because it is an AM station, and Boston is one of the last markets in the U.S. to recognize the trend of FM. I think the erosion of AM is starting now. WCOZ winning 12+ is an indication of this."

"WROR is ahead of us in time," Johns explains. "They've put together an alternative to WHDH, and they did a good job at it. WROR also made the transition to adult contemporary easier than we did. They went from an oldies format, which is naturally adult oriented, to adult contemporary. We had to shuck our teen image first, and then begin building a new audience. The audience will take longer to recognize us because they have the perception of us being a 'teen' station."

WVBF was holding a 35 share of the teen audience prior to the advent of WROR, WXKS, and WCOZ. "This market has changed drastically in the last year," Johns says. "With WCOZ's incredible sudden thrust towards teens, we lost some of our audience. But, the decision to go the way we are going was a year and a half in the making. And, the other stations in our chain are going for the adult numbers and coming back with incredible gains—dollars and cents wise. Radio is a business and we go in the direction where we could make the most money."

Johns feels the station is going through growing pains in being the underdog in the Boston market. "Our egos are having a hard time adapting to that, because we once were the top contemporary station in the city," Johns says.

Johns has hired new personalities, news, feature, and traffic people. "We still want kids to listen to us. We're like a department store, a family radio station. We use a lot of events tied in with the family. We won't ask kids not to listen to this sta-

tion, but we don't want parents to refer to us as the station their kids listen to."

Loren Owens is the morning personality at WVBF. Owens came

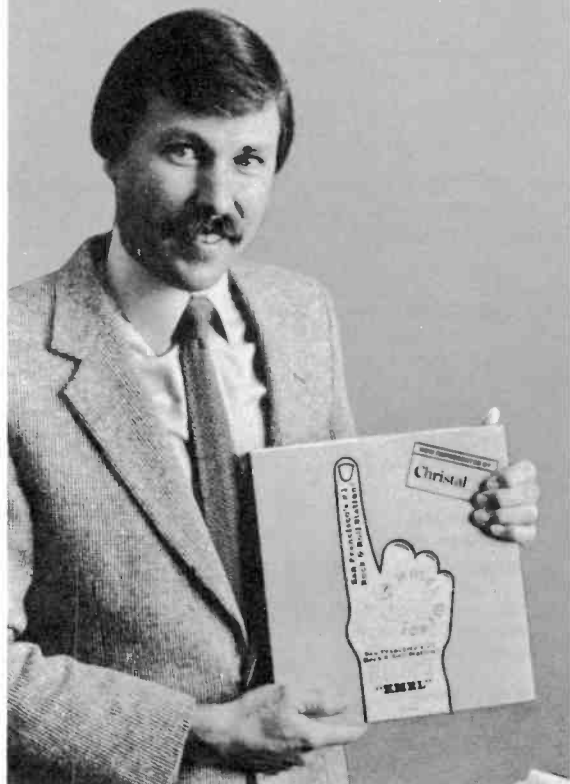
from KIMN in Denver, where he was program director. Following Owens from 9 a.m. to noon is Don Schaeffer. Tom Lewis, a ten-year veteran of the station, works noon to

3 p.m. Wally Brine, morning man at WJBQ-AM-FM in Portland, Maine, for seven years, now works the afternoon drive. Brine is the son of WPRO-AM-FM morning man Salty

Brine. Jo Jo Kincaid follows Brine in the evening. Mike Osborne and Mike DiMambro, both formerly of WPRO-FM, work 10 a.m. to 1 p.m. and 1 to 5 a.m. respectively.

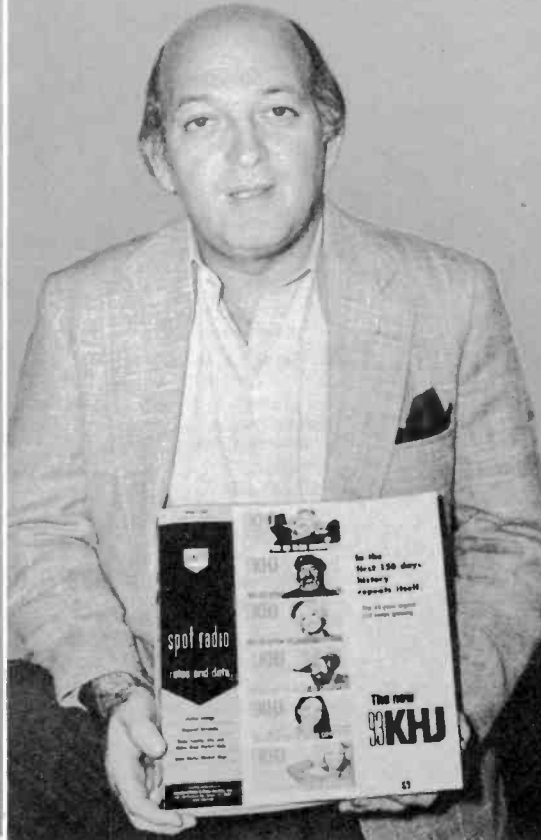
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Vice President/  
General Manager,  
106 FM KMEL, San Francisco.

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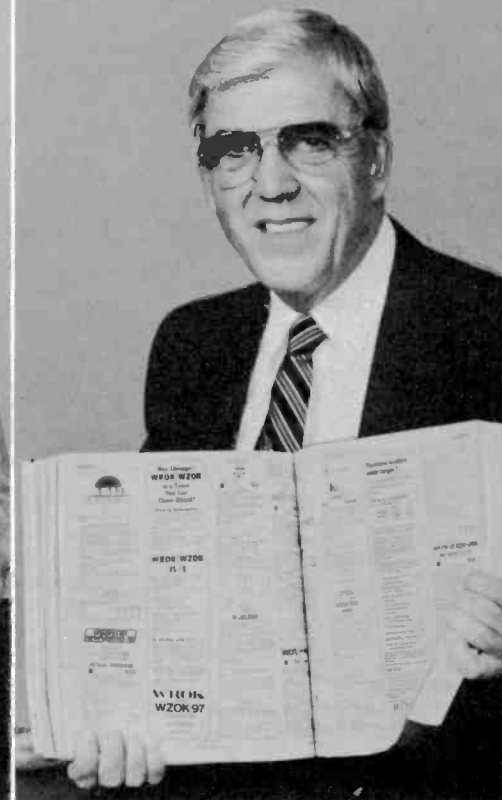
**Neil Rockoff,**  
Vice President and  
General Manager,  
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"The question was... how do we translate what we're doing locally to national buyers, account people and media directors? The answer was simple and singular... use SRDS. Use it boldly, with color, and splash our message. From what we hear nationally, it's working incredibly well."



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### ARBITRON GOOF IN WA.

NEW YORK—A clerical error that occurred when Arbitron transferred data into a new computer system has forced the research company to reissue the Seattle-Everett-Tacoma spring book.

The error occurred when listening that should have been credited to KEZX-FM was credited, instead, to KEX-AM Portland, Ore. In the new book, with all listening credited to KEZX that belongs to it, KEZX has gone up to a 2.9 share from a previously erroneous 2.5.

# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (11/24/81)

## PRIME MOVERS-NATIONAL

- OLIVIA NEWTON-JOHN—Physical (MCA)
- ROD STEWART—Young Turks (WB)
- FOREIGNER—Waiting For A Girl Like You (Atlantic)

## TOP ADD ONS -NATIONAL

- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics (RCA)
- BILLY JOEL—She's Got A Way (Columbia)
- CARS—Shake It Up (Elektra)

## BREAKOUTS-NATIONAL

- LITTLE RIVER BAND—Take It Easy On Me (Capitol)
- ROLLING STONES—Waiting On A Friend (Rolling Stones)
- RICK SPRINGFIELD—Love Is Alright Tonight (RCA)

★ **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.

### KRTH-FM—Los Angeles (David Grossman—MD)

- ★★ BARBRA STREISAND—Comin' In And Out Of Your Life 14-9
- ★★ ROD STEWART—Young Turks 8-4
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 19-10
- ★ KOOL AND THE GANG—Take My Heart 18-15
- ★ DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) 25-10
- SHEENA EASTON—You Could Have Been With Me
- LITTLE RIVER BAND—Take It Easy On Me
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- DON McLEAN—Castles In The Air B

### KIMM-AM—Denver (Doug Ericson—MD)

- ★★ ROD STEWART—Young Turks 6-5
- ★★ AIR SUPPLY—Here I Am 3-3
- ★ COMMODORES—Oh No 4-4
- ★ QUARTERFLASH—Harden My Heart 12-7
- JUICE NEWTON—The Sweetest Thing
- ROLLING STONES—Waiting On A Friend
- CARS—Shake It Up B

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

- ★★ ROD STEWART—Young Turks 15-6
- ★★ COMMODORES—Oh No 20-15
- ★ GEORGE BENSON—Turn Your Love Around 24-
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 27-24
- CARS—Shake It Up
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B
- NEIL DIAMOND—Yesterday's Song B
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) B
- ROLLING STONES—Waiting On A Friend
- DON McLEAN—Castles In The Air
- BILLY JOEL—She's Got A Way
- KINKS—Better Things X
- RINGO STARR—Wrack My Brain X
- STEVE MILLER BAND—Heart Like A Wheel X
- BALANCE—Falling In Love X
- THE BEACH BOYS—Come Go With Me X
- JUICE NEWTON—The Sweetest Thing X
- E.L.O.—Twilight X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- CHILLIWACK—My Girl X

### KOPA-FM—Phoenix (Craig Jackson—MD)

- ★★ OLIVIA NEWTON-JOHN—Physical 7-3
- ★★ DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) 22-16
- ★ PAT BENATAR—Promises In The Dark 13-7
- ★ STEVIE NICKS WITH DON HENLEY—Leather And Lace 16-8
- ★ E.L.O.—Twilight 17-14
- ROLLING STONES—Waiting On A Friend
- BARBRA STREISAND—Comin' In And Out Of Your Life
- BALANCE—Falling In Love A
- SHEENA EASTON—You Could Have Been With Me A
- THE J. GEILS BAND—Centerfold B
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B
- EARTH, WIND & FIRE—Let's Groove B

### KCPX-FM—Salt Lake City (Gary Waldron—MD)

- ★★ DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) 26-19
- ★★ NEIL DIAMOND—Yesterday's Song 17-11
- ★ GENESIS—No Reply At All 28-20
- ★ QUARTERFLASH—Harden My Heart 9-5
- ★ STEVIE NICKS WITH DON HENLEY—Leather And Lace 19-13
- ★ LITTLE RIVER BAND—Take It Easy On Me A
- ★ DEL SHANNON—Sea Of Love A
- ★ KENNY ROGERS—Blaze Of Glory A
- ★ BILLY SQUIER—My Kind Of Lover A
- ★ NIKKI WILLIS—Some Guys Have All The Luck A
- ★ HENRY PAUL BAND—Some Guys Have All The Luck A
- ★ EDDIE SCHWARTZ—All Our Tomorrows A
- ★ PAUL DAVIS—Cool Night B
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life B
- ★ THE BEACH BOYS—Come Go With Me B
- ★ CARS—Shake It Up B
- ★ SHEENA EASTON—You Could Have Been With Me B
- ★ BERTIE HIGGINS—Key Largo B
- ★ LULU—If I Were You B
- ★ AL JARREAU—Breakin' Away B
- ★ DON McLEAN—Castles In The Air X
- ★ CARPENTERS—The Good Old Days X
- ★ STARS ON 45—Introduction

### KGB-AM (13-K)—San Diego (Rick Gillette—MD)

- IRENE CARA—Anyone Can See X
- LOVERBOY—Working For The Weekend X
- ★★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 20-11
- ★★ GEORGE BENSON—Turn Your Love Around 29-20
- ★ OLIVIA NEWTON-JOHN—Physical 8-4
- ★ QUARTERFLASH—Harden My Heart 25-21
- ★ STEVIE NICKS WITH DON HENLEY—Leather And Lace 30-22
- QUEEN AND DAVID BOWIE—Under Pressure
- KOOL AND THE GANG—Take My Heart
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) B
- NEIL DIAMOND—Yesterday's Song B
- PAUL DAVIS—Cool Night A
- GENESIS—No Reply At All A
- CHILLIWACK—My Girl A
- KENNY ROGERS—Blaze Of Glory A
- STEVE MILLER BAND—Heart Like A Wheel A
- FOREIGNER—Waiting For A Girl Like You A
- RINGO STARR—Wrack My Brain A

### KOAO-FM—Denver (Allan Sledge—MD)

- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do)
- CARS—Shake It Up
- ROLLING STONES—Waiting On A Friend A
- SHEENA EASTON—You Could Have Been With Me A
- QUEEN AND DAVID BOWIE—Under Pressure X
- GREG LAKE—Let Me Love You Once X
- RINGO STARR—Wrack My Brain X
- THE GO GO'S—Our Lips Are Sealed X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X

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

- ★★ DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) 22-18
- ★★ JOURNEY—Don't Stop Believin' 6-3
- ★ QUARTERFLASH—Harden My Heart 13-8
- ★ STEVIE NICKS WITH DON HENLEY—Leather And Lace 12-9
- ROLLING STONES—Waiting On A Friend B

### KZFP-FM—Mesa (Steve Goddard—MD)

- ★★ CHILLIWACK—My Girl 2-2
- ★★ DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) 18-8
- ★ THE J. GEILS BAND—Centerfold 22-15
- ★ QUEEN/DAVID BOWIE—Under Pressure 25-20
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- DEL SHANNON—Sea Of Love
- DAN FOGELBERG—Leader Of The Band

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

- ★★ CHILLIWACK—My Girl 15-10
- ★★ THE GO-GO'S—Our Lips Are Sealed 18-14
- ★ STEVE MILLER BAND—Heart Like A Wheel 14-12
- ★ THE J. GEILS BAND—Centerfold 19-15
- ★ DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) 23-20
- ROLLING STONES—Waiting On A Friend
- BILLY JOEL—She's Got A Way
- LOVERBOY—Working For The Weekend X
- THE KINKS—Destroyer X
- CARS—Shake It Up B

### KFMB-FM—San Diego (Glen McCartney—MD)

- ★★ AIR SUPPLY—Here I Am 3-2
- ★★ STEVIE NICKS/DON HENLEY—Leather And Lace 4-3
- ★ COMMODORES—Oh No 6-4
- ★ LINDSEY BUCKINGHAM—Trouble 11-7
- ★ BILLY JOEL—Say Goodbye To Hollywood 12-10
- ROD STEWART—Young Turks
- PABLO CRUISE—Cool Love
- CARS—Shake It Up A
- LITTLE RIVER BAND—Take It Easy On Me A
- DAN FOGELBERG—Lost In The Sun

### KERN-AM—Bakersfield (Rob Tonkin—MD)

- ★★ THE GO-GO'S—Our Lips Are Sealed 19-13
- ★★ STEVE CARLISLE—WKRP In Cincinnati 23-14
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 26-21
- ★ STEVE MILLER BAND—Heart Like A Wheel 28-24
- ★ STEVIE NICKS/DON HENLEY—Leather And

### Lace 25-22

- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- ROD STEWART—Young Turks
- ROLLING STONES—Waiting On A Friend
- CARS—Shake It Up
- BILLY JOEL—She's Got A Way
- CLIMAX BLUES BAND—Darlin'
- LULU—If I Were You X
- RED RYDER—Lunatic Fringe X
- THE ALL SPORTS BAND—I'm Your Superman X
- SHOOTING STAR—Flesh And Blood X
- BILLY SQUIER—My Kind Of Love X

### KKXX-FM—Bakersfield (Doug Deroo—MD)

- ★★ STEVE MILLER BAND—Heart Like A Wheel 23-13
- ★★ E.L.O.—Twilight 24-15
- ★ THE J. GEILS BAND—Centerfold 21-16
- ★ QUEEN/DAVID BOWIE—Under Pressure 22-19
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 28-20
- SHEENA EASTON—You Could Have Been With Me
- LITTLE RIVER BAND—Take It Easy On Me
- CLIFF RICHARD—Wired For Sound B
- FOREIGNER—Juke Box Hero B
- GEORGE BENSON—Turn Your Love Around B
- GRAND FUNK RAILROAD—Stuck In The Middle
- EARTH, WIND & FIRE—Let's Groove
- AC/DC—For Those About To Rock
- AC/DC—Evil Walks
- ROD STEWART—Tora, Tora, Tora LN

### KGGI (99.1-FM)—Riverside (Steve O'Neil—MD)

- ★★ OLIVIA NEWTON-JOHN—Physical 4-1
- ★★ THE POLICE—Every Little Thing She Does Is Magic 13-4
- ★ KOOL & THE GANG—Take My Heart 15-5
- ★ JOURNEY—Don't Stop Believin' 12-7
- ★ ROD STEWART—Young Turks 17-12
- ROLLING STONES—Waiting On A Friend
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- BEE GEES—Living Eyes X
- E.L.O.—Twilight X
- PAUL DAVIS—Cool Night X
- QUEEN/DAVID BOWIE—Under Pressure X
- SNEAKER—More Than Just The Two Of Us X

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

- ★★ FOREIGNER—Waiting For A Girl Like You 3-1
- ★★ LINDSEY BUCKINGHAM—Trouble 13-8
- ★ QUARTERFLASH—Harden My Heart 18-11
- ★ DIANA ROSS—Why Do Fools Fall In Love 19-15
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 29-21
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- CARS—Shake It Up
- ROLLING STONES—Waiting On A Friend
- BILLY SQUIER—My Kind Of Lover
- KINKS—Better Things
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- EARTH, WIND & FIRE—Let's Groove X
- LULU—If I Were You X
- BILLY JOEL—She's Got A Way X
- JUICE NEWTON—The Sweetest Thing X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- BERTIE HIGGINS—Key Largo X
- QUEEN/DAVID BOWIE—Under Pressure X
- TRIUMPH—Magic Power X
- PAUL DAVIS—Cool Night X
- HEATHER—Sincerely X
- SNEAKER—More Than Just The Two Of Us X
- STEVIE WOODS—Steal The Night X

### KRQJ-FM—Tucson (Guy Zapalian—MD)

- ★★ JOURNEY—Don't Stop Believin' 14-7
- ★★ NEIL DIAMOND—Yesterday's Songs 25-16
- ★ RBO STEWART—Young Turks 7-4
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 13-8
- DAN FOGELBERG—Leader Of The Band
- GREG LAKE—Let Me Love You Once
- SHEENA EASTON—You Could Have Been With Me A
- DEL SHANNON—Sea Of Love A
- ROLLING STONES—Waiting On A Friend X
- BILLY JOEL—She's Got A Way X
- THE BEACH BOYS—Come Go With Me X
- KINKS—Better Things X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- BALANCE—Falling In Love X

### KARS—Shake It Up B

- LOVERBOY—Working For The Weekend B
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B

### KTKT-AM—Tucson (Bobby Rivers—MD)

- ★★ STEVIE NICKS/DON HENLEY—Leather And Lace 17-10
- ★★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 20-15
- ★ NEIL DIAMOND—Yesterday's Songs 10-7
- ★ JUICE NEWTON—The Sweetest Thing 19-13
- ★ PAUL DAVIS—Cool Night 25-21
- DON FOGELBERG—Leader Of The Band
- THE BEACH BOYS—Come Go With Me
- KOOL & THE GANG—Take My Heart A
- KENNY ROGERS—Blaze Of Glory A
- BILLY JOEL—She's Got A Way X
- RINGO STARR—Wrack My Brain X
- MIKE POST—The Theme From Hill Street Blues

## Pacific Northwest Region

### ★ PRIME MOVERS

- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- NEIL DIAMOND—Yesterday's Song (Columbia)
- DIANA ROSS—Why Do Fools Fall In Love (RCA)

### ● TOP ADD ONS

- BILLY JOEL—She's Got A Way (Columbia)
- THE BEACH BOYS—Come Go With Me (Caribou)
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics (RCA)

### ● BREAKOUTS

- RICK SPRINGFIELD—Love Is Alright Tonight (RCA)
- SHEENA EASTON—You Could Have Been With Me (EMI-America)
- LITTLE RIVER BAND—Take It Easy On Me (Capitol)

### KFRC—San Francisco (Sandy Louie—MD)

- ★★ FOREIGNER—Waiting For A Girl Like You 7-1
- ★★ ROD STEWART—Young Turks 23-13
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 16-10
- ★ CHILLIWACK—My Girl 37-35
- ★ THE J. GEILS BAND—Centerfold 35-29
- DEVO—Beautiful World A
- QUARTERFLASH—Harden My Heart B
- STEVIE NICKS/DON HENLEY—Leather And Lace B
- JERMAINE JACKSON—I'm Just Too Shy B
- SHEILA—Little Darlin' X
- SUE SAAD—Pha Looker X
- MIDNIGHT STARR—Tuff X

### KJR-AM—Seattle (Tracy Mitchell—MD)

- ★★ NEIL DIAMOND—Yesterday's Songs 12-5
- ★★ LINDSEY BUCKINGHAM—Trouble 13-8
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 24-17
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 19-19
- EARTH, WIND & FIRE—Let's Groove B
- PAUL DAVIS—Cool Night B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- ROYAL PHILHARMONIC ORCH.—Hooked On Classics X
- ROLLING STONES—Waiting On A Friend X
- THE POLICE—Every Little Thing She Does Is Magic X

### KSFX-FM—San Francisco (Jeri Otteson—MD)

- No List
- KEZR-FM—San Jose (Bob Harlow—MD)
- ★★ FOREIGNER—Waiting For A Girl Like You 1-1
- ★★ JOURNEY—Don't Stop Believin' 4-2
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 6-4
- ★ LINDSEY BUCKINGHAM—Trouble 8-5
- ★ ROYAL PHILHARMONIC ORCH.—Hooked On Classics 12-8
- SHEENA EASTON—You Could Have Been With Me
- DAN FOGELBERG—Leader Of The Band
- VANGELIS—Chariots Of Fire A
- SHEILA—Little Darlin' A
- RINGO STARR—Wrack My Brain A
- RICK SPRINGFIELD—Love Is Alright Tonight A
- KIOY-FM—Fresno (Roman Moore—MD)
- ★★ OLIVIA NEWTON-JOHN—Physical 2-1

### ★★ DIANA ROSS—Why Do Fools Fall In Love 13-8

- ★ NEIL DIAMOND—Yesterday's Songs 21-16
- ★ LULU—If I Were You 25-20
- ★ QUARTERFLASH—Harden My Heart 20-13
- BILLY JOEL—She's Got A Way
- SHEENA EASTON—You Could Have Been With Me A
- RONNIE MILSAP—I Wouldn't Have Missed It For The World A
- KENNY ROGERS—Blaze Of Glory A
- RINGO STARR—Wrack My Brain X
- GREG KIHN—The Girl Most Likely X
- JUICE NEWTON—The Sweetest Thing X
- ROD STEWART—How Long L
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- JOURNEY—Don't Stop Believin' B

### KRLC-AM—Lewiston (Steve Mac Kevie—MD)

- ★★ JUICE NEWTON—The Sweetest Thing 8-5
- ★★ NEIL DIAMOND—Yesterday's Songs 12-8
- ★ LOVERBOY—Working For The Weekend 23-18
- ★ CARS—Shake It Up 25-20
- LITTLE RIVER BAND—Take It Easy On Me
- BILLY JOEL—She's Got A Way A
- SHEENA EASTON—You Could Have Been With Me A
- DEL SHANNON—Sea Of Love A
- EDDIE SCHWARTZ—All Our Tomorrows A
- JENNIFER WARNES—Could It Be Love X
- RINGO STARR—Wrack My Brain X
- NIKKI WILLIS—Some Guys Have All The Luck X
- SNEAKER—More Than Just The Two Of Us X
- DON McLEAN—Castles In The Air X
- BALANCE—Falling In Love X
- ROYAL PHILHARMONIC ORCH.—Hooked On Classics X
- T.G. SHEPPARD—Only One You X
- BOBBY & THE MIDNITES—Too Many Losers L
- RUFUS/CHAKA KHAN—Sharing The Love L
- KISS—A World Without Hero's
- RICK SPRINGFIELD—Love Is Alright Tonight
- SUE SAAD—The Looker LP

### KGW-AM—Poland (Janise Wojniak—MD)

- BARBRA STREISAND—Comin' In And Out Of Your Life
- KPLZ-FM—Seattle (Jeff King—MD)
- THE BEACH BOYS—Come Go With Me
- BILLY JOEL—She's Got A Way
- RUPERT HOLMES—Loved By The One You Love A
- JENNIFER WARNES—Could It Be Love A
- SNEAKER—More Than Just The Two Of Us B
- AL JARREAU—Breakin' Away B
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B

### KYYX-FM—Seattle (Elvin Ichiyama—MD)

- ★★ OLIVIA NEWTON-JOHN—Physical 3-1
- ★★ DIANA ROSS—Why Do Fools Fall In Love 6-4
- ★ JOURNEY—Don't Stop Believin' 9-7
- ★ NEIL DIAMOND—Yesterday's Songs 13-10
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 22-13
- LITTLE RIVER BAND—Take It Easy On Me
- RICK SPRINGFIELD—Love Is Alright Tonight
- BILLY JOEL—She's Got A Way A
- CARS—Shake It Up B
- ROYAL PHILHARMONIC ORCH.—Hooked On Classics B
- ROLLING STONES—Waiting On A Friend B
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- GREG LAKE—Let Me Love You Once B
- SHEENA EASTON—You Could Have Been With Me X
- DAN FOGELBERG—Leader Of The Band X
- LOVERBOY—Working For The Weekend X
- VANGELIS—Tittles X
- JUICE NEWTON—The Sweetest Thing X
- SNEAKER—More Than Just The Two Of Us X
- THE BEACH BOYS—Come Go With Me X

(Continued on page 24)

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## Washington Roundup

### FCC: Out of \$\$, Out To Lunch

WASHINGTON—The FCC was out to lunch last week. In fact, for a half a day, it was out of business, too.

Caught in the middle of last Monday's (23) historic government shutdown which came as a result of the showdown over the budget between President Reagan and Congress, the FCC, like all other government agencies, found itself without a budget and was left with one final action, as determined by the Attorney General's ruling in such odd matters—"terminate functions in an orderly way."

It was the first time in recent American history that a president has ordered so massive a shutdown of federal operations, and Reagan did so after vetoing, as he had promised, the federal spending bill. By day's end, however, the crisis for federal workers was over, and Congress had agreed to a brief extension of government spending authority even as Democrats charged the president with manufacturing a "shoot-out at the O.K. Corral."

The FCC had issued guidelines last Monday for the appropriations crisis. All employees were instructed to report for work, but the orders from the top also made it clear that the Commission was definitely going to be "hands off" until funding was resumed.

In written instructions that could have been used for a new Gilbert and Sullivan style operetta, the FCC stated that until Congress acted on appropriations, the Commission would not "release any official ruling... accept any pleading... process any authorization... initiate any new inquiry... administer any licensing examination... or conduct any station inspections."

### Federal Briefs

WASHINGTON—The Federal Communications Commission will hold its first meeting of the Advisory Committee on Alternative Financing for Minority Opportunities in Telecommunications Monday (30) at FCC headquarters, 1919 N St. NW, at 9:30 a.m.

The committee, chaired by FCC Commissioner Henry Rivera, plans to provide recommendations for the development of private capital assistance for minorities entering the field. The committee's inquiries and recommendations will be summarized in a final report in the future.

★ ★ ★

The FCC's Temporary Commission on Alternative Financing for Public Telecommunications approved a request Nov. 13 for proposals by public radio and television stations nationwide to participate in an 18-month demonstration program that would feature experimental advertising.

Congress created the Temporary Commission in the Public Broadcasting Amendments of 1981 to study options for non-governmental sources of revenue, including possible advertising.

The Temporary Commission asked public stations nationwide to submit proposals by Dec. 7 if they wish to take part in the program. Stations will be selected by the Commission and the Corporation for Public Broadcasting.

However, the guidelines did allow for activities related to the preservation of life and property, such as distress call and interference monitoring for essential national communication channels.

FCC Public Information spokesman Maureen Peritano said that the go-home order was for 2 p.m. on Monday, and that most employees had simply taken off after lunch. All

returned to work Tuesday morning as the Commission held a full-agenda open meeting dealing with common carrier, private radio and cable matters. "Looks like we're okay for a few weeks," Peritano said, referring to the fact that Congress and President Reagan plan to enjoy the Thanksgiving vacation before returning to Washington to fight over the budget.

### License Procedures Modified

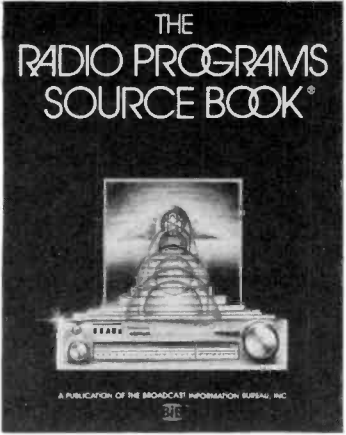
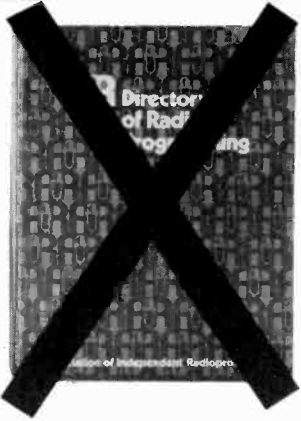
WASHINGTON — As part of a continuing process, the Federal Communications Commission has modified broadcast license application procedures.

Significant in the latest round of rulings is a new approach to license applications with inadequate engineering data. Historically, an applicant could hold his place in line while amending a defective or hastily assembled engineering study.

Concluding this was "unfair" to other applicants and "shifted" a burden for technical analysis to the Commission, the new process will reject the application.

Other changes include eliminating the notification of cut-off dates via the Federal Register, shaving two weeks from processing time, delegating authority for acting on petitions to deny licenses to the Chief of the Broadcast Bureau when they do not involve license renewal.

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# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/24/81)

Continued from page 22

- AL JARREAU—Breakin' Away X
- BEE GEES—Living Eyes X
- BALANCE—Falling In Love X
- FOREIGNER—Juke Box Hero L
- DAN FOGELBERG—Lost In The Sun L
- STEVIE NICKS—Edge Of Seventeen L

### KJRB-AM—Spokane (Brian Gregory—MD)

- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 5-2
- ★ DIANA ROSS—Why Do Fools Fall In Love 9-6
- ★ CHILLIWACK—My Girl 62-7
- ★ GEORGE BENSON—Turn Your Love Around 9-11
- ★ EARTH, WIND & FIRE—Let's Groove 20-12
- ROYAL PHILHARMONIC ORCH.—Hooked On Classics
- RICK SPRINGFIELD—Love Is Alright Tonight
- RONNIE MILSAP—I Wouldn't Have Missed It For The World A
- GREG LAKE—Let Me Love You Once A
- TRIUMPH—Magic Power D
- GENESIS—No Reply At All D
- THE GO-GO'S—Our Lips Are Sealed D
- QUEEN/DAVID BOWIE—Under Pressure D
- THE J. GEILS BAND—Centerfold D
- CARS—Shake It Up D
- FOREIGNER—Juke Box Hero D

### KCBN-AM—Reno (Larry Irons—MD)

- ★ EARTH, WIND & FIRE—Let's Groove 20-9
- ★ ROYAL PHILHARMONIC ORCH.—Hooked On Classics 26-18
- ★ QUARTERFLASH—Harden My Heart 12-8
- ★ PAUL DAVIS—Cool Night 20-23
- ★ GEORGE BENSON—Turn Your Love Around 30-25
- BEE GEES—Living Eyes
- KOOL & THE GANG—Take My Heart
- ROLLING STONES—Waiting On A Friend A
- LULU—If I Were You A
- PATTI AUSTIN—Everyone Should Have One X
- SNEAKER—More Than Just The Two Of Us X
- SHEENA EASTON—You Could Have Been With Me X
- ALABAMA—Love In The First Degree X
- THE MOODY BLUES—Talking Out Of Turn X
- KENNY ROGERS—Blaze Of Glory X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X

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

- ★ QUARTERFLASH—Harden My Heart 14-7
- ★ OLIVIA NEWTON-JOHN—Physical 17-11
- ★ AIR SUPPLY—Here I Am 9-5
- BARBRA STREISAND—Comin' In And Out Of Your Life
- SNEAKER—More Than Just The Two Of Us
- SHEENA EASTON—You Could Have Been With Me A
- THE GO-GO'S—Our Lips Are Sealed B

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

- ★ JUICE NEWTON—The Sweetest Thing 17-13
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 15-11
- ★ FOREIGNER—Waiting For A Girl Like You 7-5
- ★ DIANA ROSS—Why Do Fools Fall In Love 8-6
- ★ STEVIE WOODS—Steal The Night 18-14
- RONNIE MILSAP—I Wouldn't Have Missed It For The World

### KTAC-AM—Tacoma (Sean Carter—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 6-4
- ★ DIANA ROSS—Why Do Fools Fall In Love 11-5
- ★ CHRIS CHRISTIAN—I Want You, I Need You 12-8
- ★ STEVIE WOODS—Steal The Night 13-10
- ★ GEORGE BENSON—Turn Your Love Around 16-11
- AL JARREAU—Breakin' Away
- CARPENTERS—Those Good Old Days
- THE BEACH BOYS—Come Go With Me X
- PABLO CRUISE—Slip Away X
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Loving
- STEVE CARLISLE—Theme From WKRP Cincy X
- RUPERT HOLMES—Loved By The One You Love X

## North Central Region

### ★ PRIME MOVERS

- COMMODORES—Oh No (Motown)
- GEORGE BENSON—Turn Your Love Around (WB)
- DIANA ROSS—Why Do Fools Fall In Love (RCA)

### ● TOP ADD ONS

- PAUL DAVIS—Cool Night (Arista)
- LINDSEY BUCKINGHAM—Trouble (WB)
- THE POLICE—Every Little Thing She Does Is Magic (A&M)

### BREAKOUTS

- ROLLING STONES—Waiting On A Friend (Rolling Stones)
- ART GARFUNKEL—Bright Eyes (Columbia)
- TARNEY/SPENCER BAND—No Time To Lose (A&M)

### WGCL-FM—Cleveland (Jay Stone—MD)

- ★ THE GO GO'S—Our Lips Are Sealed 12-4
- ★ EARTH, WIND & FIRE—Let's Groove 16-8
- ★ QUARTERFLASH—Harden My Heart 18-9
- ★ COMMODORES—Oh No 21-10
- ★ NEIL DIAMOND—Yesterday's Song 26-20
- ★ CARS—Shake It Up A
- ★ SHEENA EASTON—You Could Have Been With Me A
- ★ QUEEN AND DAVID BOWIE—Under Pressure A
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- ★ BILLY SQUIER—My Kind Of Lover A
- ★ DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) B
- ★ BEE GEES—Living Eyes B
- ★ LULU—If I Were You B
- ★ STEVIE WOODS—Steal The Night B
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
- ★ PAUL DAVIS—Cool Night X
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life X
- ★ BILLY JOEL—She's Got A Way X
- ★ JUICE NEWTON—The Sweetest Thing X
- ★ RINGO STARR—Wrack My Grain X

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

- ★ COMMODORES—Oh No 15-08
- ★ GEORGE BENSON—Turn Your Love Around 28-13
- ★ JUICE NEWTON—The Sweetest Thing 30-14
- PAUL DAVIS—Cool Night
- ROLLING STONES—Waiting On A Friend
- LINDSEY BUCKINGHAM—Trouble
- DIANA ROSS—Why Do Fools Fall In Love B
- LULU—If I Were You B
- QUARTERFLASH—Harden My Heart X
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X

### WKQR-FM—Cincinnati (Tony Gauvazzo—MD)

- ★ COMMODORES—Oh No 8-5
- ★ QUARTERFLASH—Harden My Heart 13-8
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 21-16
- ★ GENESIS—No Reply At All 24-17
- ★ LINDSEY BUCKINGHAM—Trouble 22-18
- NEIL DIAMOND—Yesterday's Song
- CHILLIWACK—My Girl
- DAN FOGELBERG—Leader Of The Band B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- GEORGE BENSON—Turn Your Love Around A
- THE J. GEILS BAND—Centerfold A
- DAN FOGELBERG—Run For The Roses X
- FOREIGNER—Juke Box Hero X

### WZZP-FM—Cleveland (Bob McKay—MD)

- ★ BARRY MANILOW—The Old Songs 7-6
- ★ ROD STEWART—Young Turks 10-8
- ★ OLIVIA NEWTON-JOHN—Physical 5-4
- ★ STEVIE NICKS WITH DON HENLEY—Leather And Lace 19-11
- ★ GEORGE BENSON—Turn Your Head Around 20-16
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- RONNIE MILSAP—I Wouldn't Have Missed It For The World A
- LEIF GARRETT—Runaway Rita A
- PAUL DAVIS—Cool Night B
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- EARTH, WIND & FIRE—Let's Groove B
- JUICE NEWTON—The Sweetest Thing B

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

- ★ NEIL DIAMOND—Yesterday's Song 14-7
- ★ AIR SUPPLY—Here I Am 11-09
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life
- ★ DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do)
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- STEVIE NICKS WITH DON HENLEY—Leather And Lace
- KOOL AND THE GANG—Take My Heart X

### WBZZ-FM—Pittsburgh (Mark Kowalski—MD)

- AL JARREAU—Breakin' Away K 13

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

- ★ DIANA ROSS—Why Do Fools Fall In Love 24-13
- ★ GEORGE BENSON—Turn Your Love Around 25-15
- ★ DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) 29-21
- THE POLICE—Every Little Thing She Does Is Magic
- ART GARFUNKEL—Bright Eyes
- TIM STEVENS—You Are My Music A
- LULU—If I Were You X
- PASSENGERS—Passenger X
- E.L.O.—Twilight X
- PEABO BRYSON—Let The Feeling Flow X

- DELBERT McCLINTON—Sandy Beaches X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- THE BEACH BOYS—Come With Me X

### WXXX-FM—Pittsburgh (Clark Ingram—MD)

- ★ DONNIE IRIS—Sweet Marilee 10-8
- ★ ROD STEWART—Young Turks 14-9
- ★ PAT BENATAR—Promises In The Dark 15-11
- ★ STEVIE NICKS WITH DON HENLEY—Leather And Lace 16-12
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) A
- NEIL DIAMOND—Yesterday's Song A
- THE J. GEILS BAND—Centerfold B
- QUARTERFLASH—Harden My Heart X
- SURVIVOR—Poor Man's Son X
- THE WHO—Had Enough X
- LOVERBOY—Working For The Weekend X
- HENRY PAUL BAND—Keeping Our Love Alive X
- JOHN ENTWISTLE—Talk Dirty X
- MICHAEL STANLEY BAND—When Your Heart Says It's Right X
- ROD STEWART—How Long X
- CARS—Shake It Up X

### WYYS-FM—Cincinnati (Barry James—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 2-1
- ★ DIANA ROSS—Why Do Fools Fall In Love 7-3
- ★ NEIL DIAMOND—Yesterday's Song 9-6
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 19-11
- ★ BARRY MANILOW—The Old Songs 8-4
- CHRIS CHRISTIAN—I Want You, I Need You
- PAUL DAVIS—Cool Night

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

- ★ COMMODORES—Oh No 2-1
- ★ GENESIS—No Reply At All 7-5
- ★ JOURNEY—Don't Stop Believin' 23-6
- ★ DIANA ROSS—Why Do Fools Fall In Love 12-7
- ★ ROD STEWART—Young Turks 11-9
- ROLLING STONES—Waiting On A Friend A
- LITTLE RIVER BAND—Take It Easy On Me A
- KOOL AND THE GANG—Take My Heart A
- CARS—Shake It Up X
- THE BEACH BOYS—Come With Me X

### WXGT-FM—Columbus (Terry Nutter—MD)

- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 22-18
- ★ CHILLIWACK—My Girl 25-20
- ★ ROD STEWART—Young Turks 10-5
- ★ STEVIE NICKS WITH DON HENLEY—Leather And Lace 12-10
- ★ JOURNEY—Don't Stop Believin' 14-11
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- ROLLING STONES—Waiting On A Friend
- MCGUFFEY LANE—Fair Weather Friends LP

### WAKY-AM—Louisville (Bob Moody—MD)

- ★ STEVIE NICKS WITH DON HENLEY—Leather And Lace 16-8
- ★ LINDSEY BUCKINGHAM—Trouble 17-10
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 18-11
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 19-13
- ★ SHEENA EASTON—You Could Have Been With Me 23-18
- THE BEACH BOYS—Come Go With Me
- DAN FOGELBERG—Leader Of The Band
- JUICE NEWTON—The Sweetest Thing A

### WKJJ-FM—Louisville (Kevin O'Neil—MD)

- ★ DAN FOGELBERG—Hard To Say I-1
- ★ TARNEY AND SPENCER BAND—No Time To Lose 2-2
- ★ CHILLIWACK—My Girl 11-6
- ★ MICHAEL STANLEY BAND—Falling In Love Again 15-11
- ★ FOREIGNER—Waiting For A Girl Like You 6-3
- BALANCE—Falling In Love
- HENRY PAUL BAND—Keeping Our Love Alive
- SHEILA—Little Darlin' A
- BILLY SQUIER—My Kind Of Love B29
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B30
- RINGO STARR—Wrack My Brain X
- SNEAKER—More Than Just The Two Of Us X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- LOVERBOY—Working For The Weekend X
- QUEEN AND DAVID BOWIE—Under Pressure X
- BILLY JOEL—She's Got A Way X
- SHOOTING STAR—Flesh And Blood X
- PAUL DAVIS—Cool Night X
- CARS—Shake It Up X
- ROLLING STONES—Waiting On A Friend X
- GREG LAKE—Let Me Love You Once X
- THE BEACH BOYS—Come Go With Me X
- RED RYDER—Lunatic Fringe X

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

- ★ ALABAMA—Love In The First Degree A
- ★ BERTIE HIGGINS—Key Largo A
- ★ IRENE CARA—Anyone Can See X
- ★ SHEENA EASTON—You Could Have Been With Me X
- JERMAINE JACKSON—I'm Just Too Shy X
- MANHATTAN TRANSFER—Spies In The Night X
- GROVER WASHINGTON JR.—Be Mine X
- PASSENGERS—Passenger X
- ART GARFUNKEL—Eyes A
- MELANIE—Detroit Or Buffalo A

## Southwest Region

### ★ PRIME MOVERS

- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- NEIL DIAMOND—Yesterday's Song (Columbia)
- ROD STEWART—Young Turks (WB)

### ● TOP ADD ONS

- GEORGE BENSON—Turn Your Love Around (WB)
- PAUL DAVIS—Cool Night (Arista)
- RONNIE MILSAP—I Wouldn't Have Missed It For The World (RCA)

### BREAKOUTS

- LITTLE RIVER BAND—Take It Easy On Me (Capitol)
- DAN FOGELBERG—Leader Of The Band (Full Moon/Epic)
- LOVERBOY—Working On The Weekend (Columbia)

### KVIL-FM—Dallas (Chuck Rhodes—MD)

- PAUL DAVIS—Cool Night
- RONNIE MILSAP—I Wouldn't Have Missed It For The World

### KEGL-FM—Ft. Worth (Saundra Bobek—MD)

- No List

### KRBE-FM—Houston (Dayna Steele—MD)

- ★ AIR SUPPLY—Here I Am 1-1
- ★ NEIL DIAMOND—Yesterday's Songs 12-7
- ★ DIANA ROSS—Why Do Fools Fall In Love
- GEORGE BENSON—Turn Your Love Around
- PAUL DAVIS—Cool Night
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics

### KRLY-FM—Houston (Blake Lawrence—MD)

- ★ EARTH, WIND & FIRE—Let's Groove 5-1
- ★ GEORGE BENSON—Turn Your Love Around 17-11
- ★ CURTIS MAYFIELD—She Oon't Let Nobody 21-18
- ★ SKYY—Call Me 25-19
- ★ LTD—Kickin' Back 24-22
- EBONEE WEBB—Something About You
- PATTI AUSTIN—Every Home Should Have One A
- PRINCE—Let's Work A
- ANGIE BOFILL—Something About You A
- CHOCOLATE MILK—Blue Jeans X
- THE TIMES—Cool X
- G.Q.—Shake X

### WEZB-FM—New Orleans (Jerry Loosteau—MD)

- ★ ROD STEWART—Young Turks 6-4
- ★ THE GO-GO'S—Our Lips Are Sealed 13-8
- ★ FOREIGNER—Waiting For A Girl Like You 3-3
- ★ DIANA ROSS—Why Do Fools Fall In Love 16-13
- ★ THE J. GEILS BAND—Centerfold 26-18
- AL JARREAU—Breakin' Away
- LOVERBOY—Working For The Weekend
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- BARBRA STREISAND—Comin' In And Out Of Your Life A
- BERTIE HIGGINS—Key Largo B
- NEIL DIAMOND—Yesterday's Songs B
- QUARTERFLASH—Harden My Heart B
- STEVE MILLER BAND—Heart Like A Wheel X
- PAUL DAVIS—Cool Night X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- CHILLIWACK—My Girl X

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

- ★ FOREIGNER—Waiting For A Girl Like You 1-1
- ★ DIANA ROSS—Why Do Fools Fall In Love 8-3
- ★ QUARTERFLASH—Harden My Heart 14-7
- ★ NEIL DIAMOND—Yesterday's Songs 18-10
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 24-18
- LITTLE RIVER BAND—Take It Easy On Me
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- ALABAMA—Love In The First Degree A
- BERTIE HIGGINS—Key Largo A
- SHEENA EASTON—You Could Have Been With Me A
- ROLLING STONES—Waiting On A Friend B
- BILLY JOEL—She's Got A Way B
- QUEEN/DAVID BOWIE—Under Pressure B
- PAUL DAVIS—Cool Night B
- RINGO STARR—Wrack My Brain B
- DON McLEAN—Castles In The Air B
- DOCTOR JOHN—Spish Splash LX

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

- ★ FOREIGNER—Waiting For A Girl Like You 4-1
- ★ COMMODORES—Oh No 3-2
- ★ OLIVIA NEWTON-JOHN—Physical 7-3
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 9-4
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life
- GREG LAKE—Let Me Love You Once
- OAN FOGELBERG—Leader Of The Band
- JERMAINE JACKSON—I'm Just Too Shy A
- LITTLE RIVER BAND—Take It Easy On Me A
- BILLY JOEL—She's Got A Way A
- CRYSTAL GAYLE—The Woman In Me A
- KENNY ROGERS—Blaze Of Glory X
- THE BEACH BOYS—Come Go With Me X
- GEORGE BENSON—Turn Your Love Around X
- AL JARREAU—Breakin' Away X
- RINGO STARR—Wrack My Brain X
- JUICE NEWTON—The Sweetest Thing X
- CHRIS CHRISTIAN—I Want You, I Need You X
- STEVIE WOODS—Steal The Night X
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) X
- BEE GEES—Living Eyes X
- CARS—Shake It Up X

### KHFI-FM—Austin (Ed Volkman—MD)

- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 23-20
- ★ THE J. GEILS BAND—Centerfold 27-22
- ★ PAUL DAVIS—Cool Night 15-12
- ★ BILLY JOEL—She's Got A Way 28-24
- ★ CARS—Shake It Up 29-26
- EARTH, WIND & FIRE—Let's Groove A
- BILLY SQUIER—My Kind Of Lover A
- SURVIVOR—Poor Man's Son A
- STEVE MILLER BAND—Heart Like A Wheel X
- MAYDAY—So Young, So Bad X
- QUEEN/DAVID BOWIE—Under Pressure X
- ROLLING STONES—Waiting On A Friend X

### KNUS-FM—Dallas (Rivers/Morgan—MD)

- ★ BARRY MANILOW—The Old Songs 4-1
- ★ NEIL DIAMOND—Yesterday's Songs 15-5
- ★ CRYSTAL GAYLE—The Woman In Me 12-9
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 18-13
- ★ PAUL DAVIS—Cool Night 20-16
- GEORGE BENSON—Turn Your Love Around
- BILLY JOEL—She's Got A Way
- JENNIFER WARNES—Could It Be Love N
- STEVIE NICKS/DON HENLEY—Leather And Lace N
- JERMAINE JACKSON—I'm Just Too Shy N
- THE MOODY BLUES—Talking Out Of Turn A

### KFMK-FM—Houston (Jerry Steele—MD)

- ★ NEIL DIAMOND—Yesterday's Song 20-15
- ★ JUICE NEWTON—The Sweetest Thing 22-19
- STEVIE NICKS WITH DON HENLEY—Leather And Lace
- ALABAMA—Love In The First Degree
- BEE GEES—Living Eyes A
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- ROD STEWART—Young Turks X
- OAK RIDGE BOYS—Fancy Free X
- CRYSTAL GAYLE—The Woman In Me X

### KBFM-FM—McAllen-Brownsville (Steve Owens—MD)

- ★ PAUL DAVIS—Cool Night 17-17
- ★ BALANCE—Falling In Love 26-22
- ★ GEORGE BENSON—Turn Your Love Around 23-20
- ★ DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do)
- ★ BEE GEES—Living Eyes 29-27
- ★ LITTLE RIVER BAND—Take It Easy On Me
- ROLLING STONES—Waiting On A Friend
- BILLY JOEL—She's Got A Way A
- DAN FOGELBERG—Leader Of The Band A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- SNEAKER—More Than Just The Two Of Us X
- JERMAINE JACKSON—I'm Just Too Shy X
- BALANCE—Falling In Love X
- GREG LAKE—Let Me Love You Once X
- ROGER—I Heard It Through The Grapevine X
- RINGO STARR—Wrack My Brain X

### WQUE-FM—New Orleans (Chris Bryan—MD)

- ★ DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) 22-15
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 23-20
- ★ KOOL AND THE GANG—Take My Heart 28-23
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 29-24
- ★ ROLLING STONES—Waiting On A Friend 31-27
- DAN FOGELBERG—Leader Of The Band A
- SHEENA EASTON—You Could Have Been With Me A
- BILLY JOEL—She's Got A Way B
- BERTIE HIGGINS—Key Largo B
- THE POLICE—Every Little Thing She Does Is Magic X

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

- ★ MIKE POST—The Theme From Hill Street Blues 12-4
- ★ THE POLICE—Every Little Thing She Does Is Magic 14-7
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 22-12
- ★ GENESIS—No Reply At All 24-19
- ★ THE GO GO'S—Our Lips Are Sealed 26-20
- JOURNEY—Don't Stop Believin'
- PAUL OAVIS—Cool Night
- THE BEACH BOYS—Come Go With Me A
- LITTLE RIVER BAND—Take It Easy On Me A
- RICK SPRINGFIELD—Love Is Alright Tonight A
- BEE GEES—Living Eyes X
- DON McLEAN—Castles In The Air X
- JOHN DENVER—The Cowboy And The Lady X
- CRYSTAL GAYLE—The Woman In Me X
- SNEAKER—More Than Just The Two Of Us X
- KIM CARNES—Mistaken Identity X
- SHEENA EASTON—You Could Have Been With Me X
- ALABAMA—Love In The First Degree X

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

- ★ EARTH, WIND & FIRE—Let's Groove 20-10
- ★ CARS—Shake It Up 30-24
- ★ JOURNEY—Don't Stop Believin' 8-6
- ★ STEVIE NICKS WITH DON HENLEY—Leather And Lace 14-8
- ★ DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) 26-19
- BILLY JOEL—She's Got A Way
- LOVERBOY—Working For The Weekend

### KINT-FM—El Paso (Jini Cliffo—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ FOREIGNER—Waiting For A Girl Like You 2-2
- ★ THE POLICE—Every Little Thing She Does Is Magic 3-3
- ★ STEVIE NICKS WITH DON HENLEY—Leather And Lace 8-5
- ★ LINDSEY BUCKINGHAM—Trouble 11-7
- GEORGE BENSON—Turn Your Love Around
- KOOL AND THE GANG—Take My Heart
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- KENNY ROGERS—Blaze Of Glory A
- LITTLE RIVER BAND—Take It Easy On Me A
- PRINCE—Controversy A
- JOHN ENTWISTLE—Talk Dirty A

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

- ★ DIANA ROSS—Why Do Fools Fall In Love 6-3
- ★ ROD STEWART—Young Turks 19-11
- ★ COMMODORES—Oh No 4-2
- ★ EARTH, WIND & FIRE—Let's Groove 10-8
- ★ BARRY MANILOW—The Old Songs 16-12
- SHEENA EASTON—You Could Have Been With Me
- RICK SPRINGFIELD—Love's All Right Tonight
- DAN FOGELBERG—Leader Of The Band A
- JENNIFER WARNES—Could It Be Love A
- BILLY SQUIER—My Kind Of Lover A
- ROYAL PHILHARMONIC ORCHESTRA—Hooked



# Billboard Singles Radio Action

Playlist Prime Movers   
 Playlist Top Add Ons

Based on station playlists through Tuesday (11/24/81)

Continued from opposite page

- BERTIE HIGGINS—Key Largo X
- EXILE—What Kind Of Love X
- DON McLEAN—Castles In The Air X
- THE ALL SPORTS BAND—I'm Your Superman X
- JUICE NEWTON—The Sweetest Thing X
- LOVERBOY—Working For The Weekend X
- SHEENA EASTON—You Could Have Been With Me X
- THE GO GO'S—Our Lips Our Sealed X

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

- ★ EARTH, WIND & FIRE—Let's Groove 28-18
- ★ KOOL AND THE GANG—Take My Heart 30-22
- ★ FOREIGNER—Waiting For A Girl Like You 11-7
- ★ COMMODORES—Oh No 17-14
- ★ THE POLICE—Every Little Thing She Does Is Magic 22-19
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- GARY WRIGHT—I Really Want To Know You A
- GEORGE BENSON—Turn Your Love Around B
- PAUL DAVIS—Cool Night B
- DIANA ROSS—Why Do Fools Fall In Love X
- ROD STEWART—Young Turks X
- THE GO GO'S—Our Lips Are Sealed x
- LINDSEY BUCKINGHAM—Trouble X
- QUARTERFLASH—Harden My Heart X
- E.L.O.—Twilight X

## Midwest Region

★ PRIME MOVERS

STEVIE NICKS WITH DON HENLEY—Leather And Lace (Modern Records)

ROD STEWART—Young Turks (WB)

FOREIGNER—Waiting For A Girl Like You (Atlantic)

● TOP ADD ONS

THE J. GEILS BAND—Centerfold (EMI America)

BARBRA STREISAND—Comin' In And Out Of Your Life (Columbia)

QUARTERFLASH—Harden My Heart (Geffen)

● BREAKOUTS

ROLLING STONES—Waiting On A Friend (Rolling Stones)

SHEENA EASTON—You Could Have Been With Me (EMI America)

RICK SPRINGFIELD—Love Is Alright Tonight (RCA)

**WTS-AM—Chicago**  
(Dave Denver—MD)

★ STEVIE NICKS/DON HENLEY—Leather And Lace 17-12

★ ROD STEWART—Young Turks 26-14

★ SURVIVOR—Poor Man's Son 22-17

★ BARRY MANILOW—The Old Songs 28-22

● THE J. GEILS BAND—Centerfold

● ROLLING STONES—Waiting On A Friend

● OLIVIA NEWTON-JOHN—Physical A

● BILLY SQUIER—My Kind Of Lover B

**WLS-FM—Chicago**  
(Dave Denver—MD)

★ STEVIE NICKS/DON HENLEY—Leather And Lace 17-12

★ ROD STEWART—Young Turks 26-14

★ SURVIVOR—Poor Man's Son 22-17

★ RUSH—Closer To The Heart 44-30

● THE J. GEILS BAND—Centerfold

● QUARTERFLASH—Harden My Heart

● BILLY SQUIER—My Kind Of Lover B

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

★ FOREIGNER—Waiting For A Girl Like You 6-1

★ DIANA ROSS—Why Do Fools Fall In Love 9-7

★ CHRIS CHRISTIAN—I Want You, I Need You 11-8

★ NEIL DIAMOND—Yesterday's Songs 13-11

★ THE BEACH BOYS—Come Go With Me 21-17

● ALABAMA—Love In The First Degree

● LULU—If I Were You

● STEVE CARLISLE—WKRK In Cincinnati X

● ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X

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

★ STEVIE NICKS/DON HENLEY—Leather And Lace 9-4

★ NEIL DIAMOND—Yesterday's Songs 10-8

★ OLIVIA NEWTON-JOHN—Physical 1-1

★ FOREIGNER—Waiting For A Girl Like You 1-2

● DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)

● BARBRA STREISAND—Comin' In And Out Of Your Life

● LINDSEY BUCKINGHAM—Trouble A

● THE BEACH BOYS—Come Go With Me A

● EDDIE RABBITT—Someone Could Lose A Heart Tonight B

● STEVIE WOODS—Steal The Night B

● ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics D

**WZUU-FM—Milwaukee**  
(Bill Sharron—MD)

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

★ OLIVIA NEWTON-JOHN—Physical 4-7

★ DIANA ROSS—Why Do Fools Fall In Love 15-9

★ STEVIE NICKS/DON HENLEY—Leather And Lace 19-13

- ★ LINDSEY BUCKINGHAM—Trouble 23-16
- ★ STEVIE WOODS—Steal The Night 24-18
- ★ QUARTERFLASH—Harden My Heart 30-19
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- BARBRA STREISAND—Comin' In And Out Of Your Life
- KOOL AND THE GANG—Take My Heart A
- PAUL DAVIS—Cool Night B

**KDWB-AM—Minneapolis**  
(Karen Anderson—MD)

- ★ MIKE POST—The Theme From Hill Street Blues 11-9
- ★ JUICE NEWTON—The Sweetest Thing 12-10
- ★ NEIL DIAMOND—Yesterday's Songs 18-11
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 16-13
- ★ PAUL DAVIS—Cool Night 20-17
- DON McLEAN—Castles In The Air A
- THE MOODY BLUES—Talking Out Of Turn A
- STEVIE WOODS—Steal The Night A
- BEE GEES—Living Eyes A
- DONALD FAGEN—True Companion A
- GEORGE BENSON—Turn Your Love Around B
- OLIVIA NEWTON-JOHN—Physical B
- BARBRA STREISAND—Comin' In And Out Of Your Life B

**KSJQ-FM—St. Louis**  
(Tom Stone—MD)

NO LIST

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

★ FOREIGNER—Waiting For A Girl Like You 3-1

★ DIANA ROSS—Why Do Fools Fall In Love 5-2

★ COMMODORES—Oh No 7-5

★ NEIL DIAMOND—Yesterday's Songs 14-7

★ STEVIE NICKS/DON HENLEY—Leather And Lace 15-11

● EDDIE RABBITT—Someone Could Lose A Heart Tonight A

● ROLLING STONES—Waiting On A Friend A

● GEORGE BENSON—Turn Your Love Around B

● PAUL DAVIS—Cool Night X

● BILLY JOEL—She's Got A Way X

● BARBRA STREISAND—Comin' In And Out Of Your Life X

● DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) X

● KENNY ROGERS—Blaze Of Glory X

● MARTY BALIN—Atlanta Lady X

● ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X

**WIKS-FM—Indianapolis**  
(Tom Gilligan—MD)

★ SURVIVOR—Poor Man's Son 13-9

★ GENESIS—No Reply At All 16-13

★ ROD STEWART—Young Turks 14-12

★ RED RYDER—Lunatic Fringe 19-16

★ CARS—Shake It Up 22-19

● FOREIGNER—Juke Box Hero

● RICK SPRINGFIELD—Love Is Alright Tonight

● BILLY SQUIER—My Kind Of Lover A

● DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B

● LOVERBOY—Working For The Weekend B

● BILLY JOEL—She's Got A Way B

● SHOOTING STAR—Flesh And Blood B

● HENRY PAUL BAND—Keeping Our Love Alive X

● JOHN HALL—Crazy X

● GRAND FUNK RAILROAD—Stuck In The Middle X

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

● KOOL AND THE GANG—Take My Heart A

● ROLLING STONES—Waiting On A Friend A

● LOVERBOY—Working For The Weekend A

● RICK SPRINGFIELD—Love Is Alright Tonight A

● GEORGE BENSON—Turn Your Love Around A

● DAN FOGELBERG—Leader Of The Band L

● RUSH—Closer To The Heart L

● FOREIGNER—Juke Box Hero XL

**WISM-AM—Madison**  
(Bob Starr—MD)

★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 22-13

★ PAUL DAVIS—Cool Night 23-16

★ GEORGE BENSON—Turn Your Love Around 18-12

★ BARBRA STREISAND—Comin' In And Out Of Your Life 29-22

★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 28-25

● SHEENA EASTON—You Could Have Been With Me

● BILLY JOEL—She's Got A Way

● JENNIFER WAINES—Could It Be Love A

● BERTIE HIGGINS—Key Largo A

● EDDIE RABBITT—Someone Could Lose A Heart Tonight B

● KENNY ROGERS—Share Your Love With Me B

● SNEAKER—More Than Just The Two Of Us B

● LULU—If I Were You B

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

★ THE J. GEILS BAND—Centerfold 29-22

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 28-23
- ★ QUARTERFLASH—Harden My Heart 12-10
- ★ THE GO-GO'S—Our Lips Are Sealed 22-17
- ★ QUEEN/DAVID BOWIE—Under Pressure 23-19
- SHEENA EASTON—You Could Have Been With Me A
- RICK SPRINGFIELD—Love Is Alright A
- LOVERBOY—Working For The Weekend A
- THE BEACH BOYS—Come Go With Me A
- BOB WELCH—Two To Do B
- GEORGE BENSON—Turn Your Love Around B
- SURVIVOR—Poor Man's Son B
- RINGO STARR—Wrack My Brain B
- ROLLING STONES—Waiting On A Friend X
- PAUL DAVIS—Cool Night X
- CARS—Shake It Up X

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

- ★ COMMODORES—Oh No 7-4
- ★ ROD STEWART—Young Turks 11-9
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 13-10
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 20-15
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 12-16
- ROLLING STONES—Waiting On A Friend
- SHEENA EASTON—You Could Have Been With Me
- GREG LAKE—Let Me Love You Once A
- EARTH, WIND & FIRE—Let's Groove A
- LULU—If I Were You A
- GEORGE BENSON—Turn Your Love Around X
- QUARTERFLASH—Harden My Heart X

**WOW-AM—Omaha**  
(Jim Corcoran—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 3-1
- ★ AIR SUPPLY—Here I Am 6-3
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 11-6
- ★ QUARTERFLASH—Harden My Heart 10-9
- ★ ROD STEWART—Young Turks 10-9
- PAUL DAVIS—Cool Night
- THE POLICE—Every Little Thing She Does Is Magic XN
- DIESEL—Sausalito Summernight XN
- JOURNEY—Don't Stop Believin' XN
- THE GO-GO'S—Our Lips Are Sealed XN
- STEVE MILLER BAND—Heart Like A Wheel XN
- GENESIS—No Reply At All XN
- E.L.O.—Twilight XN
- CHILLIWACK—My Girl XN
- THE J. GEILS BAND—Centerfold XN

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

- ★ BARRY MANILOW—The Old Songs 6-3
- ★ FOREIGNER—Waiting For A Girl Like You 10-7
- ★ CRYSTAL GAYLE—The Woman In Me 17-13
- ★ NEIL DIAMOND—Yesterday's Songs 16-14
- ★ THE BEACH BOYS—Come Go With Me 20-17
- GEORGE BENSON—Turn Your Love Around
- STEVIE WOODS—Steal The Night
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X

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

- ★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ THE GO-GO'S—Our Lips Are Sealed 2-2
- ★ ROD STEWART—Young Turks 9-7
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 12-8
- ★ THE J. GEILS BAND—Centerfold 21-15
- BARBRA STREISAND—Comin' In And Out Of Your Life
- DAN FOGELBERG—Leader Of The Band
- JUICE NEWTON—The Sweetest Thing A
- BILLY SQUIER—My Kind Of Lover B
- E.L.O.—Twilight B
- LOVERBOY—Working For The Weekend B
- PAUL DAVIS—Cool Night B
- ROLLING STONES—Waiting On A Friend X
- STEVIE WOODS—Steal The Night X
- LULU—If I Were You X
- DONNIE IRIS—Sweet Marilee N
- THE KINKS—Destroyer N
- FOREIGNER—Juke Box Hero N
- TUBES—Talk To You Later N
- PAT BENATAR—Promises In The Dark N
- TRIUMPH—Magic Power N

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

- ★ OLIVIA NEWTON-JOHN—Physical 3-1
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 7-4
- ★ JOURNEY—Don't Stop Believin' 5-6
- ★ STEVE MILLER BAND—Heart Like A Wheel 14-7
- ★ THE J. GEILS BAND—Centerfold 17-9
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- ROLLING STONES—Waiting On A Friend A
- THE GO-GO'S—Our Lips Are Sealed A
- THE POLICE—Every Little Thing She Does Is Magic X
- E.L.O.—Twilight X
- NEIL DIAMOND—Yesterday's Songs X
- RINGO STARR—Wrack My Brain X
- QUEEN/DAVID BOWIE—Under Pressure X
- BARBRA STREISAND—Comin' In And Out Of

- Your Life X
- PAUL DAVIS—Cool Night X
- THE BEACH BOYS—Come Go With Me X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- CARS—Shake It Up X
- BILLY JOEL—She's Got A Way X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- THE ALL SPORTS BAND—I'm Your Superman X
- SHEENA EASTON—You Could Have Been With Me X

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

- ★ MIKE POST—The Theme From Hill Street Blues 11-6
- ★ COMMODORES—Oh No 12-7
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 15-8
- ★ ROD STEWART—Young Turks 14-9
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- SHEENA EASTON—You Could Have Been With Me A
- DAN FOGELBERG—Leader Of The Band X
- ROLLING STONES—Waiting On A Friend X
- LITTLE RIVER BAND—Take It Easy On Me X
- LULU—If I Were You X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X

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

- ★ BARRY MANILOW—The Old Songs 1-1
- ★ NEIL DIAMOND—Yesterday's Songs 8-3
- ★ FOREIGNER—Waiting For A Girl Like You 7-5
- ★ DIANA ROSS—Why Do Fools Fall In Love 9-7
- ★ CHRIS CHRISTIAN—I Want You, I Need You 18-10
- BARBRA STREISAND—Comin' In And Out Of Your Life
- JUICE NEWTON—The Sweetest Thing
- THE KINKS—Destroyer A
- DON McLEAN—Castles In The Air A
- STEVE CARLISLE—WKRK In Cincinnati A

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

- ★ COMMODORES—Oh No 10-7
- ★ FOREIGNER—Waiting For A Girl Like You 7-4
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 15-11
- ★ ROD STEWART—Young Turks 19-13
- ★ GEORGE BENSON—Turn Your Love Around 20-17
- STEVE MILLER BAND—Heart Like A Wheel
- RONNIE MILSAP—I Wouldn't Have Missed It For The World

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

- NO LIST

## Northeast Region

★ PRIME MOVERS

OLIVIA NEWTON-JOHN—Physical (MCA)

EARTH, WIND & FIRE—Let's Groove (ARC/Columbia)

LINDSEY BUCKINGHAM—Trouble (WB)

● TOP ADD ONS

BARBRA STREISAND—Comin' In And Out Of Your Life (Columbia)

STEVIE NICKS WITH DON HENLEY—Leather And Lace (Modern Records)

CARS—Shake It Up (Elektra)

● BREAKOUTS

TRACY WEBER—Sure Shot (RFC)

RICK SPRINGFIELD—Love Is Alright Tonight (RCA)

LITTLE RIVER BAND—Take It Easy On Me (Capitol)

**WYKS-FM—Boston**  
(Winnie Peruzzi—MD)

NO LIST

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

★ LINDSEY BUCKINGHAM—Trouble 14-10

★ EARTH, WIND & FIRE—Let's Groove 19-15

● BARBRA STREISAND—Comin' In And Out Of Your Life

● GENESIS—No Reply At All

● DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B

● THE GO-GO'S—Our Lips Are Sealed B20

● PAUL DAVIS—Cool Night X

● EDDIE RABBITT—Someone Could Lose A Heart Tonight X

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

NO LIST

(Continued on page 26)

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# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/24/81)

Continued from page 25

**WVBF-FM—Boston**  
(Dave Newfell—MD)

- ★ DIANA ROSS—Why Do Fools Fall In Love 15-11
- ★ NEIL DIAMOND—Yesterday's Songs 21-18
- ★ AIR SUPPLY—Here I Am 4-2
- ★ BARRY MANILOW—The Old Songs 7-4
- ★ COMMODORES—Oh No 12-9
- STEVIE NICKS/DON HENLEY—Leather And Lace
- DON McLEAN—Castles In The Air
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- EARLY SIMON—Hurt A

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

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 8-3
- ★ THE J. GEILS BAND—Centerfold 22-17
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 36-18
- ★ QUEEN/DAVID BOWIE—Under Pressure 27-19
- ★ THE GO-GO'S—Our Lips Are Sealed 31-20
- ROYAL PHILHARMONIC ORCH.—Hooked On Classics
- CARS—Shake It Up

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

- THE GO-GO'S—Our Lips Are Sealed
- TRACEE WEBER—Sureshot
- TIERRA—La La Means I Love You A
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- TOM TOM CLUB—Genius Of Love X
- NORTH END—Happy Days X
- COMMODORES—Oh No X
- JERRY CARR—This Must Be Heaven X
- KANO—Can't Hold Back X
- JEANETTE LADY DAY—Come Let Me Love You X
- ROGER—I Heard It Through The Grapevine X
- BAD GIRLS—Too Through X

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

- ★ OLIVIA NEWTON-JOHN—Physical 2-1
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 19-11
- ★ LINDSEY BUCKINGHAM—Trouble 20-12
- ★ THE J. GEILS BAND—Centerfold 23-2
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 25-21
- NEIL DIAMOND—Yesterday's Songs
- EARTH, WIND & FIRE—Let's Groove
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- THE BEACH BOYS—Come Go With Me A
- EARTH, WIND & FIRE—Let's Groove B
- JUICE NEWTON—The Sweetest Thing B
- QUEEN/DAVID BOWIE—Under Pressure B
- GREG LAKE—Let Me Love You Once X
- BALANCE—Falling In Love X
- SHEENA EASTON—You Could Have Been With Me X

**WTRY-AM—Albany**  
(Ron Nenni—MD)

- ★ COMMODORES—Oh No 13-8
- ★ THE POLICE—Every Little Thing She Does Is Magic
- ★ JOURNEY—Don't Stop Believin' 17-11
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 29-20
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 27-23
- CARS—Shake It Up
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- BILLY JOEL—She's Got A Way A
- THE GO-GO'S—Our Lips Are Sealed A
- ROLLING STONES—Waiting On A Friend A
- RONNIE MILSAP—I Wouldn't Have Missed It For The World A

**WGUY-AM—Bangor**  
(Jim Randall—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 1-1
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 16-10
- ★ GEORGE BENSON—Turn Your Love Around 23-12
- ★ THE J. GEILS BAND—Centerfold 30-19
- ★ QUARTERFLASH—Harden My Heart 32-22
- LITTLE RIVER BAND—Take It Easy On Me A
- HENRY PAUL BAND—Keeping Our Love Alive A
- EDDIE SCHWARTZ—All Our Tomorrows A
- PRINCE—Controversy A
- LDVERBOY—Working For The Weekend A
- SLAVE—Snap Shot A
- THE BEACH BOYS—Come Go With Me B
- ROYAL PHILHARMONIC ORCH.—Hooked On Classics B
- BILLY SQUIER—My Kind Of Lover B
- JOURNEY—Don't Stop Believin' B
- EXILE—What Kind Of Love B
- E.L.O.—Twilight B
- ROLLING STONES—Waiting On A Friend B
- STEVIE WOODS—Steal The Night X
- BEE GEES—Living Eyes
- THE GO-GO'S—Our Lips Are Sealed X
- JUICE NEWTON—Sweetest Thing X
- KISS—A World Without Hero's X

● RINGO STARR—Wrack My Brain X  
● THE AFTERNOON DELIGHTS—Dancing For Pennies X

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

- ★ ROD STEWART—Young Turks 9-6
- ★ QUARTERFLASH—Harden My Heart 11-7
- ★ NEIL DIAMOND—Yesterday's Songs 20-16
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 26-19
- LITTLE RIVER BAND—Take It Easy On Me
- RICK SPRINGFIELD—Love Is Alright Tonight
- BILLY JOEL—She's Got A Way B
- PAUL DAVIS—Cool Night B
- EARTH, WIND & FIRE—Let's Groove B

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

- ★ EARTH, WIND & FIRE—Let's Groove 1-1
- ★ OLIVIA NEWTON-JOHN—Physical 4-2
- ★ KOOL & THE GANG—Take My Heart 12-7
- ★ DIANA ROSS—Why Do Fools Fall In Love 13-8
- ★ THE J. GEILS BAND—Centerfold 27-16
- BARBRA STREISAND—Comin' In And Out Of Your Life
- THE GO-GO'S—Our Lips Are Sealed
- GENESIS—No Reply At All
- EDDIE RABBITT—Someone Could Lose A Heart Tonight

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

- THE GO-GO'S—Our Lips Are Sealed
- TRACEE WEBER—Sureshot
- TIERRA—La La Means I Love You A
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- TOM TOM CLUB—Genius Of Love X
- NORTH END—Happy Days X
- COMMODORES—Oh No X
- JERRY CARR—This Must Be Heaven X
- KANO—Can't Hold Back X
- JEANETTE LADY DAY—Come Let Me Love You X
- ROGER—I Heard It Through The Grapevine X
- BAD GIRLS—Too Through X

**WNBC-AM—New York City**  
(Roz Frank—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 25-18
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 24-19
- BILLY JOEL—She's Got A Way
- BEE GEES—Living Eyes
- QUARTERFLASH—Harden My Heart A
- TIERRA—La La Means I Love You B
- BILLY JOEL—She's Got A Way B
- COMMODORES—Lady You Bring Me UP B
- QUARTERFLASH—Harden My Heart B
- KENNY ROGERS—Through The Years L

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

- ROLLING STONES—Waiting On A Friend A
- LITTLE RIVER BAND—Take It Easy On Me A

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

- ★ OLIVIA NEWTON-JOHN—Physical 4-2
- ★ COMMODORES—Oh No 7-4
- ★ GEORGE BENSON—Turn Your Love Around 11-9
- ★ DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) 16-13
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 17-14
- PAUL DAVIS—Cool Night
- QUARTERFLASH—Harden My Heart
- ROD STEWART—Young Turks A
- STEVIE NICKS WITH DON HENLEY—Leather And Lace A
- EARTH, WIND & FIRE—Let's Groove A
- ROLLING STONES—Waiting On A Friend A
- LINDSEY BUCKINGHAM—Trouble B
- THE GO-GO'S—Our Lips Are Sealed B

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

- ★ GEORGE BENSON—Turn Your Love Around 24-17
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 26-21
- AL JARREAU—Breakin' Away
- SHEENA EASTON—You Could Have Been With Me
- SNEAKER—More Than Just The Two Of Us A
- EARTH, WIND & FIRE—Let's Groove B
- BILLY JOEL—She's Got A Way B
- STEVIE WOODS—Steal The Night B

**WFTQ-AM—Worcester**  
(Gary Nolan—MD)

- PAUL DAVIS—Cool Night
- STEVIE NICKS WITH DON HENLEY—Leather And Lace
- AL JARREAU—Share Your Love

**WACZ-AM—Bangor**  
(Michael O'Hara—MD)

- THE GO-GO'S—Our Lips Are Sealed
- TRACEE WEBER—Sureshot
- TIERRA—La La Means I Love You A
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- TOM TOM CLUB—Genius Of Love X
- NORTH END—Happy Days X
- COMMODORES—Oh No X
- JERRY CARR—This Must Be Heaven X
- KANO—Can't Hold Back X
- JEANETTE LADY DAY—Come Let Me Love You X
- ROGER—I Heard It Through The Grapevine X
- BAD GIRLS—Too Through X

**WIGY-FM—Bath**  
(Willie Mitchell—MD)

- THE GO-GO'S—Our Lips Are Sealed
- TRACEE WEBER—Sureshot
- TIERRA—La La Means I Love You A
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- TOM TOM CLUB—Genius Of Love X
- NORTH END—Happy Days X
- COMMODORES—Oh No X
- JERRY CARR—This Must Be Heaven X
- KANO—Can't Hold Back X
- JEANETTE LADY DAY—Come Let Me Love You X
- ROGER—I Heard It Through The Grapevine X
- BAD GIRLS—Too Through X

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

- ★ JOURNEY—Don't Stop Believin' 24-16
- ★ THE GO-GO'S—Our Lips Are Sealed 28-19
- ★ OLIVIA NEWTON-JOHN—Physical 2-1
- ★ FOREIGNER—Waiting For A Girl Like You 1-3
- ★ DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) 21-15
- ROLLING STONES—Waiting On A Friend
- LITTLE RIVER BAND—Take It Easy On Me
- THE BEACH BOYS—Come With Me A
- SHEENA EASTON—You Could Have Been With Me A
- GREG LAKE—Let Me Love You Once A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- CARS—Shake It Up B
- BILLY JOEL—She's Got A Way B
- GEORGE BENSON—Turn Your Love Around B
- THE J. GEILS BAND—Centerfold X
- E.L.O.—Twilight X
- RINGO STARR—Wrack My Brain X
- EARTH, WIND & FIRE—Let's Groove X
- BEE GEES—Living Eyes X
- SNEAKER—More Than Just The Two Of Us X
- KENNY ROGERS—Blaze Of Glory X

**WHEB-FM—Portsmouth**  
(Rick Dean—MD)

- ★ ROD STEWART—Young Turks 13-6
- ★ NEIL DIAMOND—Yesterday's Song 16-11
- ★ FOREIGNER—Waiting For A Girl Like You 1-1
- ★ OLIVIA NEWTON-JOHN—Physical 4-2
- DAN FOGELBERG—Leader Of The Band
- BILLY JOEL—She's Got A Way
- THE BEACH BOYS—Come Go With Me A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- QUARTERFLASH—Harden My Heart X
- GENESIS—No Reply At All X

## Mid-Atlantic Region

★ PRIME MOVERS

EARTH, WIND & FIRE—Let's Groove (ARC/Columbia)  
ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics (RCA)

● TOP ADD ONS

BEE GEES—Living Eyes (RSO)  
EDDIE RABBITT—Someone Could Lose A Heart Tonight (Elektra)

● BREAKOUTS

RICK SPRINGFIELD—Love Is Alright Tonight (RCA)  
LITTLE RIVER BAND—Take It Easy On Me (Capitol)  
ROLLING STONES—Waiting On A Friend (Rolling Stones)

**WCAU-FM—Philadelphia**  
(Roy Lawrence—MD)

- THE GO-GO'S—Our Lips Are Sealed B
- TRACEE WEBER—Sureshot
- TIERRA—La La Means I Love You A
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- TOM TOM CLUB—Genius Of Love X
- NORTH END—Happy Days X
- COMMODORES—Oh No X
- JERRY CARR—This Must Be Heaven X
- KANO—Can't Hold Back X
- JEANETTE LADY DAY—Come Let Me Love You X
- ROGER—I Heard It Through The Grapevine X
- BAD GIRLS—Too Through X

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

- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 8-1
- ★ EARTH, WIND & FIRE—Let's Groove 7-5
- ★ ROD STEWART—Young Turks 13-6
- ★ DIANA ROSS—Why Do Fools Fall In Love 11-9
- ★ LUTHER VANDROSS—Never Too Much 12-10
- ROLLING STONES—Waiting On A Friend
- RICK SPRINGFIELD—Love Is Alright Tonight
- GEORGE BENSON—Turn Your Love Around A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- CARS—Shake It Up X
- THE J. GEILS BAND—Centerfold B
- DON McLEAN—Castles In The Air B
- PAUL DAVIS—Cool Night B

**WCAO-AM—Baltimore**  
(Scott Richards—MD)

- ★ EARTH, WIND & FIRE—Let's Groove 20-9
- ★ GEORGE BENSON—Turn Your Love Around 30-25
- ★ QUARTERFLASH—Harden My Heart 12-8
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 26-18
- PAUL DAVIS—Cool Night 28-23
- BEE GEES—Living Eyes
- KOOL & THE GANG—Take My Heart
- ROLLING STONES—Waiting On A Friend A
- LULU—If I Were You A
- GENESIS—No Reply At All B
- BILLY JOEL—She's Got A Way B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- PATTI AUSTIN—Every Home Should Have One X
- SNEAKER—More Than Just The Two Of Us X
- SHEENA EASTON—You Could Have Been With Me X
- ALABAMA—Love In The First Degree X
- KENNY ROGERS—Blaze Of Glory X
- THE MOODY BLUES—Talking Out Of Turn X

**WCCF-FM—Erie**  
(Bill Shannon—MD)

- BEE GEES—Living Eyes
- RICK SPRINGFIELD—Love Is Alright Tonight
- DAN FOGELBERG—Leader Of The Band A
- THE WHO—Had Enough A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- CLIMAX BLUES BAND—Darlin' X

**WKBO-AM—Harrisburg**  
(Tim Burns—MD)

- SNEAKER—More Than Just The Two Of Us A
- STEVIE NICKS WITH DON HENLEY—Leather And Lace A
- JENNIFER WARNES—Could It Be Love A
- CHILLIWACK—My Girl X
- BARBRA STREISAND—Comin' In And Out Of Your Life X

**WIFI-FM—Philadelphia**  
(Liz Kiley—MD)

- ★ EARTH, WIND & FIRE—Let's Groove 11-6
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 21-14
- ★ ROD STEWART—Young Turks 13-8
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 23-18
- EDDIE RABBITT—Someone Could Lose A Heart Tonight

- RICK SPRINGFIELD—Love Is Alright Tonight
- SHEENA EASTON—You Could Have Been With Me A
- GREG LAKE—Let Me Love You Once A
- BEE GEES—Living Eyes X
- E.L.O.—Twilight X
- RINGO STARR—Wrack My Brain X
- SNEAKER—More Than Just The Two Of Us X
- PAUL DAVIS—Cool Night X
- DON McLEAN—Castles In The Air X
- CARS—Shake It Up X
- BILLY JOEL—She's Got A Way X
- ROLLING STONES—Waiting On A Friend X
- QUEEN/DAVID BOWIE—Under Pressure X

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

No List

**WAEB-AM—Allentown**  
(Jefferson War—MD)

- ★ CARS—Shake It Up 24-18
- ★ QUEEN/DAVID BOWIE—Under Pressure 26-21
- ★ GENESIS—No Reply At All 18-16
- ★ DON McLEAN—Castles In The Air 20-17
- ★ THE J. GEILS BAND—Centerfold 27-24
- SHEENA EASTON—You Could Have Been With Me A
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- DAN FOGELBERG—Leader Of The Band A
- EARTH, WIND & FIRE—Let's Groove A
- BEE GEES—Living Eyes A
- HENRY PAUL BAND—Keeping Our Love Alive A
- SNEAKER—More Than Just The Two Of Us X
- THE BEACH BOYS—Come Go With Me X
- ROLLING STONES—Waiting On A Friend X
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- BILLY JOEL—She's Got A Way B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- JUICE NEWTON—The Sweetest Thing B
- THE GO-GO'S—Our Lips Are Sealed B

**WBSB-FM—Baltimore**  
(Jan Jeffries—MD)

- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 29-15
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 26-19
- ★ OLIVIA NEWTON-JOHN—Physical 16-11
- ★ ROD STEWART—Young Turks 29-15
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 16-11
- DEL SHANNON—Sea Of Love
- RICK SPRINGFIELD—Love Is Alright Tonight
- PATTI AUSTIN—Every Home Should Have One A
- JUICE NEWTON—The Sweetest Thing B
- KOOL & THE GANG—Take My Heart B
- CARS—Shake It Up B
- DON McLEAN—Castles In The Air B
- LOVERBOY—Working For The Weekend X
- IRENE CARA—Anyone Can See X
- BILLY SQUIER—My Kind Of Lover X
- STEVE MILLER BAND—Heart Like A Wheel X
- SNEAKER—More Than Just The Two Of Us X
- GREG LAKE—Let Me Love You Once X
- RINGO STARR—Wrack My Brain X
- ROLLING STONES—Waiting On A Friend X
- AC/DC—For Those About To Rock X

**WFBR-AM—Baltimore**  
(Andy Szulinski—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ ROD STEWART—Young Turks 7-3
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 8-5
- ★ DIANA ROSS—Why Do Fools Fall In Love 10-7
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 21-17
- THE MOODY BLUES—Talking Out Of Turn X
- KENNY ROGERS—Blaze Of Glory X
- SHEENA EASTON—You Could Have Been With Me X

**WFBZ-AM—Baltimore**  
(Andy Szulinski—MD)

- BEE GEES—Living Eyes
- RICK SPRINGFIELD—Love Is Alright Tonight
- DAN FOGELBERG—Leader Of The Band A
- THE WHO—Had Enough A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- CLIMAX BLUES BAND—Darlin' X

**WFCB-AM—Baltimore**  
(Andy Szulinski—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ ROD STEWART—Young Turks 7-3
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 8-5
- ★ DIANA ROSS—Why Do Fools Fall In Love 10-7
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 21-17
- THE MOODY BLUES—Talking Out Of Turn X
- KENNY ROGERS—Blaze Of Glory X
- SHEENA EASTON—You Could Have Been With Me X

**WCCF-FM—Erie**  
(Bill Shannon—MD)

- BEE GEES—Living Eyes
- RICK SPRINGFIELD—Love Is Alright Tonight
- DAN FOGELBERG—Leader Of The Band A
- THE WHO—Had Enough A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- CLIMAX BLUES BAND—Darlin' X

**WKBO-AM—Harrisburg**  
(Tim Burns—MD)

- SNEAKER—More Than Just The Two Of Us A
- STEVIE NICKS WITH DON HENLEY—Leather And Lace A
- JENNIFER WARNES—Could It Be Love A
- CHILLIWACK—My Girl X
- BARBRA STREISAND—Comin' In And Out Of Your Life X

**WGH-AM—Norfolk**  
(Bob Canada—MD)

- ★ NEIL DIAMOND—Yesterday's Song 7-3
- ★ PAUL DAVIS—Cool Night 10-5
- ★ BILLY JOEL—She's Got A Way 15-8
- ★ DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) 17-9

★ DIANA ROSS—Why Do Fools Fall In Love 3-2

- LITTLE RIVER BAND—Take It Easy On Me
- DELBERT McCLINTON—Sandy Beaches
- SHEENA EASTON—You Could Have Been With Me A
- SHOOTING STAR—Flesh And Blood A
- HENRY PAUL BAND—Keeping Our Love Alive A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- THE BEACH BOYS—Come Go With Me B
- RINGO STARR—Wrack My Brain B
- STEVE MILLER BAND—Heart Like A Wheel B
- KOOL AND THE GANG—Take My Heart X
- LOVERBOY—Working For The Weekend X
- CARS—Shake It Up X
- IRENE CARA—Anyone Can See X
- BERTIE HIGGINS—Key Largo X
- SHEILA—Little Darlin' X
- GREG LAKE—Let Me Love You Once X
- QUEEN AND DAVID BOWIE—Under Pressure X
- KENNY ROGERS—Blaze Of Glory X

**WRVQ-FM—Richmond**  
(Bill Thomas—MD)

- ★ ROD STEWART—Young Turks 17-10
- ★ THE GO-GO'S—Our Lips Are Sealed 23-14
- ★ QUEEN AND DAVID BOWIE—Under Pressure 21-17
- E.L.O.—Twilight 25-20
- ★ ROLLING STONES—Waiting On A Friend 26-22

● JOHN ENTWISTLE—Talk Dirty

- LITTLE RIVER BAND—Take It Easy On Me
- THE KINKS—Destroyer A
- BOB SEGER—Feel Like A Number
- AC/DC—For Those About To Rock A
- FOREIGNER—Juke Box Here X
- ROLLING STONES—Hang Fire X
- PAUL DAVIS—Cool Night X
- DAN FOGELBERG—Leader Of The Band X
- TRIUMPH—Magic Power X
- SURVIVOR—Poor Man's Son X

**WFBZ-AM—Altoona**  
(Tony Booth—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 1-1
- ★ COMMODORES—Oh No 2-2
- ★ ROD STEWART—Young Turks 3-3
- ★ STEVIE NICKS AND DON HENLEY—Leather And Lace 9-4
- ★ LINDSEY BUCKINGHAM—Trouble 6-5
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- LITTLE RIVER BAND—Take It Easy On Me
- SHEILA—Little Darlin' A
- DAN FOGELBERG—Leader Of The Band A
- AL JARREAU—Breakin' Away A
- HENRY PAUL BAND—Keeping Our Love Alive A
- BEE GEES—Living Eyes A
- RICK SPRINGFIELD—Love Is Alright Tonight A
- CARS—Shake It Up B
- QUEEN AND DAVID BOWIE—Under Pressure X
- THE BEACH BOYS—Come Go With Me X
- BILLY SQUIER—My Kind Of Lover X
- GREG LAKE—Let Me Love You Once X
- SHEENA EASTON—You Could Have Been With Me X
- LOVERBOY—Working For The Weekend X
- JUICE NEWTON—The Sweetest Thing X
- SNEAKER—More Than Just The Two Of Us X
- BEE GEES—Living Eyes X
- SURVIVOR—Poor Man's Son X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X

**WXXX-FM—Birmingham**  
(Chris Trane—MD)

- ★ THE J. GEILS BAND—Centerfold 23-19
- ★ E.L.O.—Twilight 26-22
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 10-7
- ★ CARS—Shake It Up 27-24
- ★ THE MOODY BLUES—Talking Out Of Turn 28-26
- GREG LAKE—Let Me Love You Once
- BILLY SQUIER—My Kind Of Lover
- GEORGE BENSON—Turn Your Love Around B
- ROLLING STONES—Waiting On A Friend B
- DAN FOGELBERG—Leader Of The Band B
- ALABAMA—Love In The First Degree X
- THE BEACH BOYS—Come Go With Me X
- RUSH—Closer To The Heart L
- BEE GEES—Living Eyes X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- LULU—If I Were You X

# IMIC '82

Billboard's International Music Industry Conference

APRIL 26-29, 1982

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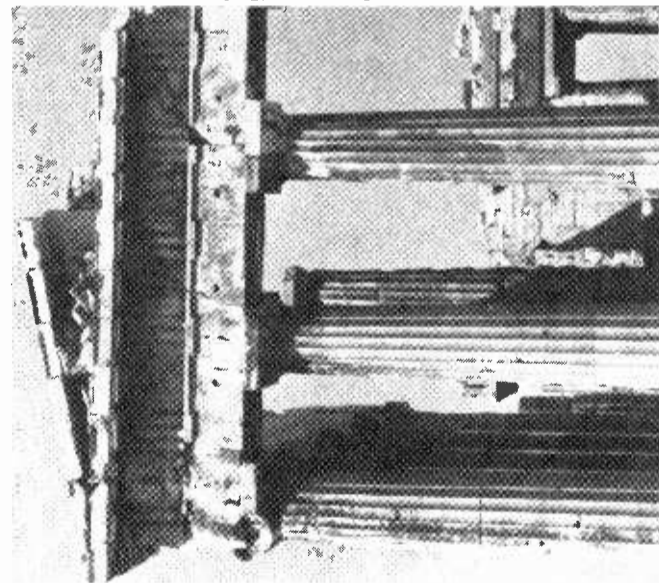
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- **TV-Ogre Or Savior** — A Unique Promotional Force: Special Report from Latin America.

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**RECORD SERVICE**—Tom Goodkind makes a personal delivery of new wave bands who have gotten little vinyl exposure to Meg Griffin for her show "Prisoners Of Rock," which airs Sunday night on WNEW-FM New York. Goodkind, co-promoter of the Peppermint Lounge in Manhattan and leader of the new wave band U.S. Ape, has furnished dozens of new wave recordings to the show.

## Small Markets Apply City Ideas

MONROEVILLE, Ala.—WMFC-AM-FM is employing large market techniques to capture the 25-35 age group listeners in this town with a population of approximately 6,500.

The station (which simulcasts its 1kw daytime AM with its 3kw full-time FM) is slowly incorporating news and information shows into its music mix—a "countryopolitan" blend of top country and adult contemporary tunes.

First to hit the airwaves 18 months

ago was "Party Line," a 50-minute weekly program focusing on community needs and local affairs. "We don't always have local people as guests," says program director Fred Kelley. "For example, they're putting in a gasohol plant nearby here and we're bringing in someone to discuss the effect it will have on the area farmers like the increased market for corn for production of the fuel."

Added more recently are two 15-

minute weekly shows called "The Garden Center Show," which features a horticulturist discussing plant and soil problems; and "Mr. Goodwrench," with a local General Motors dealer fielding questions about car problems.

An ABC affiliate, WMFC runs a hefty proportion of news and sports. Kelley estimates that between 6 and 8 a.m., only three songs are played, with the bulk of programming taken up by news and information.

The station melds forty top country singles with an equal number of adult contemporary tunes. Album cuts are rarely played. When the AM signal shuts down, the FM outlet plays mostly adult contemporary numbers.

Kelley admits that what WMFC is doing is not new to large market stations, but says that it has significantly boosted the station's listenership and advertising revenue. And surrounding small market stations have contacted Kelley for his help in setting up similar formats on their own outlets.

## Offer Computer For Analysis Of Arbitrons

CHICAGO—Media Service Concepts, a Chicago based consulting company, is promoting desk-top microcomputers to aid programmers who must wade through Arbitron data.

Company president Dr. Roger Skolnik has introduced a new computer software package, Recall, which speeds organization and interpretation of ratings information. Recall permits up to four radio stations or four ratings books to be analyzed simultaneously, Skolnik says.

The \$750 Recall program, designed for the Apple II desk-top computer or similar machine, analyzes audience flow dynamics, day-part recycling and market positioning. The program comes on four magnetic "floppy discs" with a 100-page instruction manual and back-up free consultation services.

The program's primary benefit is dramatically speeded-up breakdown of ratings information, says Skolnik. "It can help a radio station find its strengths and weaknesses, and also those of the competitors," he claims. "In a few hours, Recall can organize analyses that previously took days and weeks to accomplish by hand."

## ERROR HIKES WWW SHARE

DETROIT—A computer processing error in the spring Detroit Arbitron gave WWW-FM an overall audience share three tenths of a share higher than it deserved.

As a result WWW-FM's share will be reduced from 4.4 to 4.1 in a reissued spring book. This really won't make much difference to WWW, since the summer book for the country outlet registers a 4.6.

WWW program director Dene Hallem notes that the 38 miscredited diaries means that WWW will have 1,300 less men listeners and 1,000 less women. Of the men, 600 are under 24 and 600 are over 55. Among the women, 900 are over 50. WWW's target audience is 25 to 34.

The error occurred when 38 unidentified diaries coded UUUU were credited to WWW.



**HISTORY IN MAKING**—Tom Thacker, seated in white shirt, who is working on Drake-Chenault's "History Of Country Music," meets with the Gatlin Bros. to discuss a segment of the program. The Gatlins from left to right are Larry, Rudy and Steve.

## National Programming

NEW YORK—Steve Martin, Rodney Dangerfield, Bill Cosby, Lily Tomlin, George Carlin and Gallagher are in the lineup for the "Laugh Machine" show which debuts on 50 stations Monday (30) in a distribution from the Progressive Radio Network.

Stations receive ten 90-second shows each week and these are available on a cash or barter basis. Bill Quinn and Susan O'Connell are in charge of this project. Progressive also offers "News Blimps," "Sound Advice" and "Holiday Package."

★ ★ ★

Karnes-Gratin Assoc. is offering 11 shows for the coming year, plus two Christmas programs: "Tales of Christmas" and "The Matchbook Christmas Stories." Also on tap are a three-and-a-half minute "Astrologically Yours;" a 90-second "Answer Man" type show. "The Question Is ..." a Valentine's Day special, "Love Lines;" "Eastertime;" "Great American Mothers" for Mother's Day; "The Americans" for July 4; "Frightline" for Halloween; "Potpourri," a three-and-a-half minute series of bios on leaders in entertainment and politics; and "Going Places," a travel series.

★ ★ ★

Bob Bruton has joined the Satellite Music Network as vice president of station relations. He comes from TM Programming where he was general sales manager. He was previously general manager of KFWD-AM Dallas and WNOR-AM Norfolk, Va., program director of WEAM-AM Washington. KAAM-AM has signed up with SMN to carry the adult contemporary format.

★ ★ ★

CBS Radio Network has begun its seasonal "Cavalcade of Christmas Music," which includes 13 special programs of Christmas choir music through Dec. 24. Five of these will feature the Salt Lake City Mormon Tabernacle Choir and the balance of the programs will spotlight choirs at various colleges.

★ ★ ★

Sheila Rene Backstage, a new one-hour music/interview syndicated series from Broadcast Arts Group, is now being cleared on seven stations including KSJO-FM San Jose, Calif. Artists being featured on the show include George

Thorgood, the Destroyers, Heart, Ian Hunter, Billy Squier, Loverboy, Devo, U-2, Mickey Thomas, Def Leppard and Blackfoot. The program is offered to stations without charge.

★ ★ ★

Continental Radio has added a toll-free listening line for a demonstration of its 24-hour satellite-delivered contemporary gospel format. But to call it you first have to call Craig Hodgson at (804) 393-2501. Continental has added KCNL-AM Homer, Alaska. . . . The Los Angeles jazz scene since the 1920's was explored in a "Jazz Alive!" special on National Public Radio over the Thanksgiving weekend called "Central Avenue Breakdown: A Portrait of a Jazz City . . . Los Angeles." A three-part series of three-hour programs featured such artists as Dexter Gordon and Lionel Hampton.

## Ocean City Wins FM Spot

OCEAN CITY, N.J.—Although Ocean City Radio has received tentative FCC approval to set up an FM station at this resort, JM Communications vying for the same spot on the dial has notified the Federal agency that it intends to appeal the decision. If the final decision favors Ocean City Radio, the firm will have to decide whether to seek a variance or move the proposed location of the transmitter and studios since its site has been rezoned from commercial to residential.

Principals of Ocean City Radio include Francis Fernandez, radio engineer at WCAU-AM in Philadelphia; Robert W. Spain, also a WCAU engineer and his wife, Linda; and Charles Kramer, of WPFG in neighboring Atlantic City and his wife, Lori. Principal owners of JM Communications are Malcolm Pryor, a financial consultant from nearby Philadelphia and his wife, Jacqueline Pryor, a fashion model; and Robert L. Archie, an attorney from Sicklerville, N.J.

According to FCC attorney Pautette Freeman, one of the primary considerations was the degree to which the ownership and management of the station would be racially integrated. Ocean City Radio received full credit for an integrated ownership and management.

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#### ROCKIN' AROUND THE CHRISTMAS TREE

FRANK SINATRA BING CROSBY  
PLACIDO DOMINGO

#### I HEARD THE BELLS ON CHRISTMAS DAY

Eddy Arnold, Harry Belafonte, Kate Smith, Ed Ames, Ray Price, Burl Ives, Chet Atkins, Fred Waring, Bert Kaempfert, Living Voices, Lawrence Welk, Living Strings, etc.

#### BURL IVES

#### A HOLLY JOLLY CHRISTMAS

#### TV SPECIALS

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## 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.

Dec. 4-6, **Doors**, Special, NBC Source, two hours.

Dec. 5, **Alabama, Razy Bailey**, Best of Silver Eagle, ABC Entertainment, 90 minutes.

Dec. 5, **Razy Bailey**, Country Sessions, NBC, one hour

Dec. 5, **Patti Austin**, Special Edition, Westwood One, one hour.

Dec. 5-6, **Ronnie McDowell**, Live From Gilley's, Westwood One, one hour.

Dec. 5-6, **Kim Carnes**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Dec. 5-6, **John Lennon**, Special, Creative Factor, three hours.

Dec. 5-6, **Olivia Newton-John**, MusicStar Special, RKO Two, one hour.

Dec. 7, **Moody Blues**, part one, Mary Turner Off the Record Special, Westwood One, one hour.

Dec. 8, **John Lennon**, The Man, The Memory, RKO One, three hours.

Dec. 8-9, **John Lennon**, Celebration, NBC Source, three hours.

Dec. 9, **Oak Ridge Boys**, Best of Silver Eagle, ABC Entertainment, 90 minutes.

Dec. 12, **Margo Smith**, Country Sessions, NBC, one hour.

Dec. 12, **Teddy Pendergrass**, Special Edition, Westwood One, one hour.

Dec. 12, **Pat Benatar**, In Concert, Westwood One, one hour.

Dec. 12-13, **Charly McLain**, Live From Gilley's, Westwood One, one hour.

Dec. 12-13, **Pat Benatar**, In Concert, Westwood One, 90 minutes.

Dec. 12-13, **Barry Manilow**, part one, MusicStar Special, RKO Two, one hour.

Dec. 12-13, **Tom Petty & the Heartbreakers**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Dec. 13, **Anne Murray**, Words and Music, ABC Entertainment, two hours.

Dec. 14, **Moody Blues**, part two, Mary Turner Off the Record Special, Westwood One, one hour.

Dec. 15, **Steve Winwood**, Special Encore, NBC Source, two hours.

Dec. 16, **Outlaws**, Concert Encore, NBC Source, one hour.

Dec. 17, **REO Speedwagon**, Special Encore, NBC Source, two hours.

Dec. 18, **Grateful Dead**, Special with update, NBC Source, two hours.

Dec. 18-19, **Go Gos**, In Concert, Westwood One, one hour.

Dec. 18-20, various artists, **Andy Williams**, host, A Very Special Christmas, NBC, two hours.

Dec. 19, **Bobby Womack**, Special Edition, Westwood One, one hour.

Dec. 19, **.38 Special**, In Concert, Westwood One, one hour.

Dec. 19, **Oak Ridge Boys**, Best of the Silver Eagle, ABC Entertainment, 90 minutes.

Dec. 19, **Joe Walsh**, Concert Encore, NBC Source, 90 minutes.

Dec. 19-20, **Barry Manilow**, part two, MusicStar Special, RKO Two, one hour.

Dec. 19-20, **B.J. Thomas**, Live From Gilley's, Westwood One, one hour.

Dec. 19-20, **Rod Stewart**, Robert W. Morgan Special Of The Week, Watermark, one hour.

NEW YORK — WKTU-FM scored a 6.7 share of Mediatrend's ratings for the New York market to top the November sweepstakes. WOR-AM was second with a 6.4, followed by WPLJ-FM's 5.9. KTU's urban contemporary rivals, WRKS-FM and WBSL-FM, snared 5.7 and 5.4 shares, respectively. In the two-month rolling average category, KTU copped a 6.1, while RKS and BLS tied with 5.4s.

**Lee S. Simonson** is appointed vice president of RKO Radio. He retains his post as general manager of WRKS-FM New York, where he has worked since January, 1980. . . . **Mike Novak** has joined KYUU-FM San Francisco as program director. He comes to the station from KFRC-AM San Francisco, where he held the 9 a.m. to noon airshift for two years. . . . **Sam Kopper** and **Harriet Bellush** are named president and a vice president of Starfleet Blair, the live concert producer. . . . **Ron Phillips** is the new program director of WQDR-FM Raleigh, where he will manage and direct the station's young adult album programming. . . . **Jeff Rollins** rejoins KEEN-AM San Jose, Calif., as morning personality effective January 1. He continues as program director. The station broadcast a three-hour tribute to past winners of the Country Music Assn.'s "Entertainer of the Year" award over Thanksgiving weekend. Featured artists included Roy Clark, Loretta Lynn, Dolly Parton, Merle Haggard, Mel Tillis, Charlie Pride, Barbara Mandrell, Willie Nelson, Ronnie Milsap and John Denver.

**Ralph Caldwell** is appointed operations manager of WOW-AM Omaha, Neb., a Meredith Corp. outlet. He was formerly production manager. . . . **Dan Miller** joins WCKL-AM Catskill, N.Y., as operations director and evening drive personality. . . . **Steve Gannon** moves to KVL-FM Dallas-Ft. Worth for the 10 p.m.-1 a.m. shift. . . . **Anne Leighton** is the overnight jock at WRNW-FM Briarcliff Manor, N.Y. . . . **Marie Stage** has joined WSPT-FM Stevens Point, Wis., as afternoon air personality.

Recent promotions of note: WZZD-AM Lafayette Hill, Pa., reports success with its "Great Winter Giveaway"—a trip for four to Walt Disney World, a complete home stereo system, and an Atari Home Video Center. . . . WRQX-FM Washington, D.C. presented a listener with a new Datsun 280ZX, as part of its "Winning Ticket" promotion. A \$125,000 home will be awarded on Dec. 14. . . . WCOZ-FM Boston presented a special simulcast of a concert broadcast by WSBK-TV last weekend that featured local bands Jon Butcher Axis and The Stompers. The show, "Dateline Boston: Rockin' Live at the Paradise," was taped earlier this year.

**Cowboy Al Turner** is the Radio Personality of the Year at KSON-AM and FM San Diego, according to a listeners poll. The jock was presented with his award Nov. 15 at the San Diego County Country Music Awards ceremony in neighboring Chula Vista. Carl Simmons and Southern Comfort copped best band honors. . . . The National Black Network Affiliates Advisory Board has elected three new officers **Joseph B. Whalen** of WDAO-FM Dayton is chairman; **Andrew "Skip" Carter** of KPRS-FM Kansas City, Mo., is vice chairman; and **H. Arthur Gilliam** of WLOK-AM Memphis is secretary.

The elections were held at the association's annual meeting in Barbados, West Indies.

**Rodney Dangerfield** finally got some respect last week when WLS-FM Chicago received a Silver Medal for "worthy achievement in creativity and effective communication" from the International Film & TV Festival in New York for its 30-second entry featuring the popular entertainer. . . . **Jammin' J.B. Walker** of WJMO-AM Cleveland hosted a live remote last week from Angela Mia's Pizza restaurant on his Saturday afternoon show. Angela Mia's gave out free auto cup holders, but J.B. topped that with WJMO bumper stickers.

New to the KWST-FM Los Angeles airstaff are **Andy Barber** and **Rich Hogan**. Barber, formerly of KMJK-FM Portland and KTNQ-FM Los Angeles will handle the 4 p.m.-7 p.m. shift while Hogan, formerly of KIIS-FM Los Angeles takes over the 3 a.m.-6 a.m. period.

**Jonathan Green** returns to the Milwaukee market doing afternoon drive on WZUU-FM. He was a personality at WTMJ-AM for 12 years before joining WDAE-AM Tampa doing mornings. . . . **Scott Jameson** is the new program director at KENO-FM Las Vegas, replacing **Jessie Summers**. He was music director.

**Shelley Steele** has taken over the 4 to 10 p.m. shift at KKEG-FM Fayetteville, Ark., replacing former program director **Jeff Couch**, who also held that shift. . . . At WHIR-AM/WMGE-FM Danville, Ky., **Mike Baker** is now program director replacing **Steve Bertram** who accepted the sales manager post. **Fritz Warren** a.k.a. **James Mayfield** is music director as well as afternoon drive personality. Bertram continues as sports director and station manager and Baker will handle the morning air shift. . . . **Ron Drake**, central Pennsylvania deejay, is celebrating his 35th anniversary in local broadcasting. He's been doing the 6 to 10 a.m. morning show at WHP-AM Harrisburg, Pa., since 1960. However he says the highlight of his broadcasting career was a remote he did from Mexico City in 1978.

**Larry White** has joined jazz station WBGO-FM Newark, N.J., as the overnight host. The station is in the midst of its annual jazz festival featuring appearances by artists including **Clifford Jordan**, **Barry Harris**, **Harold Vick** and **Leon Thomas**. . . . WKEZ-FM Norfolk, Va. has gone off the air and been replaced by the adult contemporary formatted WLTY-FM. Headlining the station's personality list is morning man **Nick O'Neil** who comes from WGH-AM where he's worked for four years. Also joining the station are WKEZ veterans **Dale Parsons**, **Jeanne Richards** and **Dave Reilly**. In the station's executive lineup, **Dick Fraim** is vice president and general manager of both WLTY-FM and WTAR-AM.

**Mel Trauner** is joining Jack Masla & Company, Inc. as vice president, director of research and marketing, for the national radio representative in New York. Trauner comes to the firm from Buckley Radio Sales where he was senior vice president and director of research.

**James Golden** has been promoted to music and music research director of WABC-AM New York, moving up from music researcher. He succeeds **Sonia Jones** who moves over to ABC's new Radio Enterprises unit. **Diane Latore** has been named director of creative services for WABC, after serving three years as assistant director. She succeeds **Pat Pantanini**, who has become director of creative services for the Enterprises operation.

**Jerry Paxson** joins WVKX-FM/WPKX-AM as music director while **Dennis Day** comes to the stations as program director. Day was formerly with WGCL-FM Cleveland.



GUEST DJ—John Anderson takes a turn at the WHN-AM New York mike as general manager Brian Moors and music director Pam Green offer coaching.

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### JOB MART

#### Advertising Brings Results

WMAQ-AM Chicago and WIBG-AM and WIFI-FM Philadelphia. . . . **Norma Schruft**, vice president and

**Jack Hobbs** has been appointed vice president and general manager of WIRE-AM and WXTZ-FM Indianapolis, succeeding **Ivan Braiker** who resigned the Mid America Media position in July to become vice president and general manager of the Satellite Music Network in Dallas. Hobbs, a 25-year veteran of the industry, will also be responsible for Mid America Media's Network Indiana and Super Sign divisions. Most recently Hobbs has been general sales manager of WNEW-AM New York.

# 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	2	14	<b>THE ROLLING STONES</b> —Tattoo You, Rolling Stones Records	1	3	19	<b>FOREIGNER</b> —Waiting For A Girl Like You, Atlantic
2	3	7	<b>THE POLICE</b> —Ghost In The Machine, A&M	2	5	11	<b>THE POLICE</b> —Every Little Thing She Does Is Magic, A&M
3	1	8	<b>GENESIS</b> —Abacab, Atlantic	3	1	16	<b>ROLLING STONES</b> —Start Me Up, Rolling Stones Records
4	4	21	<b>FOREIGNER</b> —4, Atlantic	4	2	11	<b>GENESIS</b> —No Reply At All, Atlantic
5	7	4	<b>J. GEILS BAND</b> —Freeze Frame, EMI-America	5	6	8	<b>GENESIS</b> —Abacab, Atlantic
6	5	19	<b>JOURNEY</b> —Escape, Columbia	6	4	10	<b>THE KINKS</b> —Destroyer, Arista
7	6	13	<b>TRIUMPH</b> —Allied Forces, RCA	7	8	5	<b>QUEEN &amp; DAVID BOWIE</b> —Under Pressure, Electra
8	10	4	<b>QUARTERFLASH</b> —Quarterflash, Geffen	8	7	9	<b>THE ROLLING STONES</b> —Little T and A
9	8	14	<b>THE KINKS</b> —Give The People What They Want, Arista	9	10	10	<b>TRIUMPH</b> —Magic Power, RCA
10	12	10	<b>THE GO-GO'S</b> —Beauty And the Beat, IRS	10	14	4	<b>THE J. GEILS BAND</b> —Centerfold, EMI/America
11	14	4	<b>QUEEN</b> —Greatest Hits, Asylum	11	9	11	<b>THE ROLLING STONES</b> —Hangfire, Rolling Stone Records
12	9	19	<b>STEVIE NICKS</b> —Bella Donna, Modern Records	12	11	14	<b>LITTLE RIVER BAND</b> —The Night Owls, Capitol
13	11	21	<b>PAT BENATAR</b> —Precious Time, Chrysalis	13	13	13	<b>RED RIDER</b> —Lunatic Fringe, Capitol
14	13	11	<b>BOB SEGER AND THE SILVER BULLET BAND</b> —Nine Tonight, Capitol	14	12	13	<b>BOB SEGER</b> —Tryin' To Live My Life Without You, Capitol
15	15	10	<b>ATLANTA RHYTHM SECTION</b> —Quinella, Columbia	15	16	17	<b>THE GO-GO'S</b> —Our Lips Are Sealed, IRS
16	16	15	<b>RED RIDER</b> —As Far As Siam, Capitol	16	22	4	<b>OZZY OSBOURNE</b> —Flying High, Epic
17	17	9	<b>JOHN ENTWISTLE</b> —Too Late, The Hero, Atco	17	20	11	<b>CHILLIWACK</b> —My Girl, Millennium
18	18	6	<b>LINDSEY BUCKINGHAM</b> —Law And Order, Electra	18	21	4	<b>RAINBOW</b> —Jealous Lover, Polydor
19	22	3	<b>RUSH</b> —Exit Stage Left, Mercury	19	24	6	<b>QUARTERFLASH</b> —Harden My Heart, Geffen
20	21	5	<b>SURVIVORS</b> —Premonition, Scotti Bros./CBS	20	28	3	<b>THE J. GEILS BAND</b> —Freeze-Frame, EMI-America
21	26	3	<b>LOVERBOY</b> —Get Lucky, Columbia	21	15	20	<b>FOREIGNER</b> —Juke Box Hero, Atlantic
22	25	4	<b>STEVE MILLER BAND</b> —Circle Of Love, Capitol	22	17	19	<b>STEVIE NICKS/TOM PETTY</b> —Stop Draggin' My Heart Around, Modern Records
23	28	2	<b>THE CARS</b> —Shake It Up, Elektra	23	18	17	<b>JOURNEY</b> —Don't Stop Believing, Columbia
24	24	4	<b>ROSSINGTON COLLINS BAND</b> —This Is The Way, MCA	24	29	7	<b>LINDSEY BUCKINGHAM</b> —Trouble, Electra
25	23	13	<b>CHILLIWACK</b> —Wanna Be A Star, Millennium	25	31	4	<b>TRIUMPH</b> —Fight The Good Fight, RCA
26	19	15	<b>SHOOTING STAR</b> —Hang On For Your Life, Virgin/Epic	26	32	3	<b>LOVERBOY</b> —Working For The Weekend, Columbia
27	35	3	<b>ROD STEWART</b> —Tonight I'm Yours, Warner Bros.	27	35	2	<b>THE CARS</b> —Shake It Up, Elektra
28	32	3	<b>NEIL YOUNG AND CRAZY HORSE</b> —Re-Ac-Tor, Warner Bros.	28	37	2	<b>THE ROLLING STONES</b> —Waiting On A Friend, Rolling Stones Records
29	33	3	<b>OZZY OSBOURNE</b> —Diary Of A Madman, Jet	29	34	6	<b>ROD STEWART</b> —Young Turks, Warner Brothers
30	30	5	<b>THE WHO</b> —Hooligans, MCA	30	30	4	<b>SURVIVOR</b> —Poor Man's Son, Scotti Brothers
31	39	2	<b>BLACK SABBATH</b> —Mob Rules, Warner Bros.	31	19	18	<b>STEVIE NICKS</b> —Edge Of Seventeen, Modern Records
32	20	12	<b>DAN FOGELBERG</b> —Innocent Age, Full Moon/Epic	32	23	21	<b>FOREIGNER</b> —Urgent, Atlantic
33	27	32	<b>BILLY SQUIER</b> —Don't Say No, Capitol	33	25	16	<b>THE KINKS</b> —Better Things, Arista
34	36	6	<b>GREG LAKE</b> —Greg Lake, Chrysalis	34	NEW ENTRY		<b>AC/DC</b> —For Those About To Rock, Atlantic
35	29	15	<b>LITTLE RIVER BAND</b> —Exposure, Capitol	35	42	3	<b>RUSH</b> —Close To The Heart, Mercury
36	31	18	<b>HEAVY METAL</b> —Soundtrack, Full Moon/Asylum	36	38	4	<b>THE STEVE MILLER BAND</b> —Heart Like A Wheel, Capitol
37	34	19	<b>ZZ TOP</b> —El Loco, Warner Bros.	37	45	2	<b>HALL &amp; OATES</b> —I Can't Go For That, RCA
38	37	16	<b>PRETENDERS</b> —Pretenders II, Sire	38	NEW ENTRY		<b>BLACK SABBATH</b> —Turn Up The Night, Warner Bros.
39	38	17	<b>ELECTRIC LIGHT ORCHESTRA</b> —Time, Jet	39	NEW ENTRY		<b>THE POLICE</b> —Spirits In The Material World, S&M
40	44	2	<b>RAINBOW</b> —Jealous Lover, Polydor	40	54	2	<b>STEVIE NICKS</b> —Leather And Lace, Modern Records
41	43	7	<b>MICHAEL SCHENKER</b> —MSG, Chrysalis	41	NEW ENTRY		<b>THE HENRY PAUL BAND</b> —Keeping Our Love Alive, Atlantic
42	NEW ENTRY		<b>MOLLY HATCHET</b> —Bloody Reunion, Epic	42	NEW ENTRY		<b>MOLLY HATCHET</b> —Bloody Reunion, Epic
43	NEW ENTRY		<b>THE HENRY PAUL BAND</b> —Living Without Your Love, Atlantic	43	47	3	<b>QUARTERFLASH</b> —Find Another Fool, Geffen
44	46	2	<b>BOB WELCH</b> —Bob Welch, RCA	44	51	2	<b>TOMMY TUTONE</b> —867-5309 Jenny, Columbia
45	48	2	<b>U-2</b> —October, Island	45	46	4	<b>JOHN HALL</b> —Crazy (Keep On Falling), EMI/America
46	47	11	<b>HALL &amp; OATES</b> —Private Eyes, RCA	46	NEW ENTRY		<b>SNEAKER</b> —Don't Let 'Em In, Handshake
47	NEW ENTRY		<b>BOB WEIR</b> —Bobby And The Midnites, Arista	47	50	2	<b>NEIL YOUNG</b> —Southern Pacific, Warner Bros.
48	NEW ENTRY		<b>BRYAN ADAMS</b> —You Want It, You Got It, A&M	48	NEW ENTRY		<b>GREG LAKE</b> —Nuclear Attack, Chrysalis
49	NEW ENTRY		<b>COZY POWELL</b> —Tilt, Polydor	49	26	21	<b>PAT BENATAR</b> —Fire And Ice, Chrysalis
50	50	8	<b>SCHON &amp; HAMMER</b> —Untold Passion Columbia	50	27	27	<b>THE MOODY BLUES</b> —The Voice, Threshold

## Top Adds

1	<b>AC/DC</b> —For Those About To Rock, Atlantic
2	<b>PINK FLOYD</b> —A Collection Of Great Dance Songs, Columbia
3	<b>JOAN JETT</b> —Victim Of Circumstances, Boardwalk
4	<b>THE ALL SPORTS BAND</b> —The All Sports Band, Radio Records
5	<b>ADAM AND THE ANTS</b> —Prince Charming, Epic
6	<b>THE JAM</b> —The Jam, Polydor
7	<b>DELBERT McCLINTON</b> —Plain From The Heart, Capitol
8	<b>SNEAKER</b> —Sneaker, Handshake
9	<b>PLASMATICS</b> —Mental Priestess, Stiff America
10	<b>STREAK</b> —Streak, Columbia

1	3	19	<b>FOREIGNER</b> —Waiting For A Girl Like You, Atlantic
2	5	11	<b>THE POLICE</b> —Every Little Thing She Does Is Magic, A&M
3	1	16	<b>ROLLING STONES</b> —Start Me Up, Rolling Stones Records
4	2	11	<b>GENESIS</b> —No Reply At All, Atlantic
5	6	8	<b>GENESIS</b> —Abacab, Atlantic
6	4	10	<b>THE KINKS</b> —Destroyer, Arista
7	8	5	<b>QUEEN &amp; DAVID BOWIE</b> —Under Pressure, Electra
8	7	9	<b>THE ROLLING STONES</b> —Little T and A
9	10	10	<b>TRIUMPH</b> —Magic Power, RCA
10	14	4	<b>THE J. GEILS BAND</b> —Centerfold, EMI/America
11	9	11	<b>THE ROLLING STONES</b> —Hangfire, Rolling Stone Records
12	11	14	<b>LITTLE RIVER BAND</b> —The Night Owls, Capitol
13	13	13	<b>RED RIDER</b> —Lunatic Fringe, Capitol
14	12	13	<b>BOB SEGER</b> —Tryin' To Live My Life Without You, Capitol
15	16	17	<b>THE GO-GO'S</b> —Our Lips Are Sealed, IRS
16	22	4	<b>OZZY OSBOURNE</b> —Flying High, Epic
17	20	11	<b>CHILLIWACK</b> —My Girl, Millennium
18	21	4	<b>RAINBOW</b> —Jealous Lover, Polydor
19	24	6	<b>QUARTERFLASH</b> —Harden My Heart, Geffen
20	28	3	<b>THE J. GEILS BAND</b> —Freeze-Frame, EMI-America
21	15	20	<b>FOREIGNER</b> —Juke Box Hero, Atlantic
22	17	19	<b>STEVIE NICKS/TOM PETTY</b> —Stop Draggin' My Heart Around, Modern Records
23	18	17	<b>JOURNEY</b> —Don't Stop Believing, Columbia
24	29	7	<b>LINDSEY BUCKINGHAM</b> —Trouble, Electra
25	31	4	<b>TRIUMPH</b> —Fight The Good Fight, RCA
26	32	3	<b>LOVERBOY</b> —Working For The Weekend, Columbia
27	35	2	<b>THE CARS</b> —Shake It Up, Elektra
28	37	2	<b>THE ROLLING STONES</b> —Waiting On A Friend, Rolling Stones Records
29	34	6	<b>ROD STEWART</b> —Young Turks, Warner Brothers
30	30	4	<b>SURVIVOR</b> —Poor Man's Son, Scotti Brothers
31	19	18	<b>STEVIE NICKS</b> —Edge Of Seventeen, Modern Records
32	23	21	<b>FOREIGNER</b> —Urgent, Atlantic
33	25	16	<b>THE KINKS</b> —Better Things, Arista
34	NEW ENTRY		<b>AC/DC</b> —For Those About To Rock, Atlantic
35	42	3	<b>RUSH</b> —Close To The Heart, Mercury
36	38	4	<b>THE STEVE MILLER BAND</b> —Heart Like A Wheel, Capitol
37	45	2	<b>HALL &amp; OATES</b> —I Can't Go For That, RCA
38	NEW ENTRY		<b>BLACK SABBATH</b> —Turn Up The Night, Warner Bros.
39	NEW ENTRY		<b>THE POLICE</b> —Spirits In The Material World, S&M
40	54	2	<b>STEVIE NICKS</b> —Leather And Lace, Modern Records
41	NEW ENTRY		<b>THE HENRY PAUL BAND</b> —Keeping Our Love Alive, Atlantic
42	NEW ENTRY		<b>MOLLY HATCHET</b> —Bloody Reunion, Epic
43	47	3	<b>QUARTERFLASH</b> —Find Another Fool, Geffen
44	51	2	<b>TOMMY TUTONE</b> —867-5309 Jenny, Columbia
45	46	4	<b>JOHN HALL</b> —Crazy (Keep On Falling), EMI/America
46	NEW ENTRY		<b>SNEAKER</b> —Don't Let 'Em In, Handshake
47	50	2	<b>NEIL YOUNG</b> —Southern Pacific, Warner Bros.
48	NEW ENTRY		<b>GREG LAKE</b> —Nuclear Attack, Chrysalis
49	26	21	<b>PAT BENATAR</b> —Fire And Ice, Chrysalis
50	27	27	<b>THE MOODY BLUES</b> —The Voice, Threshold
51	33	10	<b>BILLY JOEL</b> —Say Goodbye To Hollywood, Columbia
52	36	14	<b>DAN FOGELBERG</b> —Hard To Say, Full Moon/Epic
53	39	16	<b>THE PRETENDERS</b> —The Adulteress, Sire
54	40	19	<b>JOURNEY</b> —Who's Crying Now, Columbia
55	41	12	<b>DONNY IRIS</b> —Sweet Marilee, MCA
56	43	8	<b>HALL &amp; OATES</b> —Private Eyes, RCA
57	44	20	<b>PAT BENATAR</b> —Promises In The Dark, Chrysalis
58	48	19	<b>JOURNEY</b> —Stone In Love, Columbia
59	52	23	<b>BLUE OYSTER CULT</b> —Burning For You, Columbia
60	53	18	<b>BILLY SQUIER</b> —Lonely Is The Night, Capitol

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

Rob Balon

## Something A Little Silly

AUSTIN—I can vividly remember listening to radio as a kid growing up in southern Connecticut. And one of my keenest memories is of a couple of silly contests that my favorite station—WAVZ—used to run. I use the word silly because in comparison with some of today's labyrinthian promotions and contests, what they used to do at WAVZ could only be called that. And yet, those silly contests stick in my mind while more important things have faded away.



They used to have a simple trivia game called The Genius Club. Pick a question out of the encyclopedia. First person in with the correct answer wins. Sometimes the questions were a breeze. Sometimes nobody won. The prizes ranged from pen and pencil sets to movie passes, and maybe if you were very lucky, thirteen (how's that for frequency reinforcement?) silver dollars. It was popular with teenagers. It was also popular with their parents!

The point? Elaborate contests and promotions often lose their impact because they get bogged down by the weight of their own importance.

The elements of fun and spontaneity disappear and you're left with some pretentious beast that often doesn't fulfill the role of come building for which it was designed. And most listeners, according to our research, identify with those types of promotions and contests which are fun, can provide a light moment or two, are easily accessible, and don't require a maximum commitment of time or intent. And perhaps something a little silly?

Prizes are another problem. Most listeners simply don't think they have any chance of winning \$500,000 or \$100,000 or even \$1,000. So they mentally tune out. They react much more favorably to theatre tickets, movie passes, dinner for two, and albums. And of course, they won't sneeze at \$97 dollars either. But the key to it all is identification and access. And most listeners get little of either when the prize is a truly big-ticket item.

There is one definitive exception to the above statement, though. WHDH's cash call, which was begun as a shortened radio equivalent of tv's dialing for dollars, has been phenomenally successful. The reason? Access, identification, and consistency. They give away at least \$1,000 every day. The listeners can

bank on it. And you don't have to go through six weeks of listening across every quarter hour to have a chance to win it.

But hold it, you say. I don't have \$1,000 to give away every day. And I say fine, then just remember that you've got to generate interest on an entirely different and non-greed oriented level. Make your contests fun. I've seen several stations do the Winner and Loser Of The Day. Callers get to pick the winners... and the losers... and appropriate prizes are given out. It's a great way to poke fun at local or national celebrities. And it's a great way to reinforce those call letters. Make your contests fast. Nobody wants to hear a contest drag on for an interminable length of time. It should flow easily in with your clock. And make your contestants famous. What's the point of doing a contest or promotion if other listeners aren't going to be aware of it? Let the market know. Take advantage of free publicity. Have a movie night for the people who have won movie passes. Make it a gala event! Have an anniversary dinner for the people who have won dinners for two! Let the public know.

And don't be afraid to be a little silly. There's lots of sophisticated 30-year-olds who remember those kinds of things from their early days. And they probably wouldn't mind seeing The Genius Club brought back for another run.

*Dr. Balon is available for comments and questions at Balon & Associates, Inc. 2525 Wallingwood, Suite 1104, Austin, Texas 78746 (512) 327-7010.*

## No On-Air Hype Is Station's Key

• Continued from page 20

One "class promotion" offers trips to Paris based on collections of WQUE personality coasters placed in certain bars and restaurants. The station has also made an early-bird deal with Sony to give away 93 Walkman FM Stereos to listeners who "take the FM pledge." The station may also repeat a "phenomenal" mystery oldie contest giving away designer jeans.

The personalities are Scoot and Sheree, 5:30 to 9 a.m.; Steve St. John from WNOE, 9 a.m. to noon; Chris Bryan, former p.d. at WABB Mobile, noon to 3 p.m.; Dale Shaw from WXKS-FM (KISS-108) Boston 3 to 7 p.m.; Shay St. Clair from WBGM-FM (FM99) Tallahassee, 7 p.m. to midnight; RKO's network show with Bob Deerborn midnight to 4 a.m.; and Blakely Moore 4 to 5:30 a.m.

Zachary left WSKS-FM (KISS-96) Cincinnati amidst warnings against New Orleans, but says he's found this to be a "valid, professional market with lots of competition." This July, he became operations director for Q93 and its Insilco sister, news-talk WGSO-AM: new music director is Chris Bryan.

Zachary doesn't exhibit much respect for his toughest competitor, WAJY, because it's automated. "We've invested a quarter of a million dollars in our program," he says. "The company said, 'Let's make this into a station that's going to be here.' We took the long hard road."

## New On The Charts



**BERTIE HIGGINS**  
"Key Largo"—★

He was majoring in architecture at St. Petersburg Jr. College, and also a part-time art student, when the Roemans asked Bertie Higgins to join their band. He spent the next four years on the road with the band whose tour included a trek through Britain with Tom Jones, and opening for such acts as Peter & Gordon, the Beach Boys, the Rolling Stones and Manfred Mann. Also during this time the group released the single, "Universal Soldier," on ABC Paramount.

Dissatisfied with life on the road, Higgins left the group, did a brief

stint in the Army, and then returned to Clearwater, Fla. to begin some serious songwriting. Unable to abandon the stage completely, he also performed solo in local clubs.

In 1971, his songwriting growth intensified with a move to New York where he worked with Bob Crewe.

Back in Florida again, Higgins linked up with producer Phil Gernhard (Lobo, Jim Stafford, Bellamy Brothers) and began to find outlets for his songs. "Waiting For The Rain" was recorded by Emma Hanna on RCA and released in Australia, and also by Patricia Dahlquist on CBS Canada.

At the urging of record promoter Johnny Bee, whom he had first met playing with the Roemans, Higgins relocated to Atlanta in 1980. There he teamed with producer Sonny Limbo, personal manager of Columbia Jones, and executive producer/publisher Bill Lowery to record his current single "Key Largo," released on Kat Family Records and distributed by CBS.

Higgins is currently finishing his debut album for the label, and will tour in January. He's managed by Tuxedo Talent International, 100 Colony Square, Suite 2301, Atlanta, Ga. 30361 (404) 892-9694.

## Christmas 1981

122 Christmas hits and seasonal songs in our Christmas Programming package. Available only to radio stations in mono or stereo with 25 Hz toning.



**"THE MUSIC DIRECTOR'S"**  
PROGRAMMING SERVICE  
Box 103 - Indian Orchard, Massachusetts 01151 - 413-783-4626

# Billboard®

Survey For Week Ending 12/5/81

# Adult Contemporary

TOP 50	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★	1	9	9	<b>THE OLD SONGS</b> Barry Manilow, Arista 0633 (WB/Upward Spiral, ASCAP)
★	3	7	7	<b>WHY DO FOOLS FALL IN LOVE</b> Diana Ross, RCA 12349 (Patricia, BMI)
★	6	5	5	<b>YESTERDAYS SONGS</b> Neil Diamond, Columbia 18-02604 (Stonebridge, ASCAP)
★	4	2	12	<b>HERE I AM</b> Air Supply, Arista 0626 (Al Gallico/Turtle, BMI)
★	5	5	10	<b>OH NO</b> Commodores, Motown 1527 (Jobete/Commodores Entertainment, ASCAP)
★	7	8	8	<b>WAITING FOR A GIRL LIKE YOU</b> Foreigner, Atlantic 3858 (Somerset/Evensongs, ASCAP)
★	13	4	4	<b>COMIN' IN AND OUT OF YOUR LIFE</b> Barbra Streisand, Columbia 18-02621 (Songs Of Bandier-Koppelman/Landers-Whiteside/Emanuel, ASCAP)
★	9	9	9	<b>I WANT YOU I NEED YOU</b> Chris Christian, Boardwalk 7-11-126 (Marvin Gardens/Home Sweet Home/Bug And Bear, ASCAP/John Charles Crowley, BMI)
★	10	7	7	<b>CASTLES IN THE AIR</b> Don McLean, Millennium 11819 (RCA) (Mayday/Benny Bird, BMI)
★	11	6	6	<b>TURN YOUR LOVE AROUND</b> George Benson, Warner Bros. 49846 (Garden Rake/Rehtakul/JSH, ASCAP)
★	12	7	7	<b>THE SWEETEST THING</b> Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)
★	15	5	5	<b>I WOULDN'T HAVE MISSED IT FOR THE WORLD</b> Ronnie Milsap, RCA 12342 (Pi-Gem/Chess, BMI/ASCAP)
★	16	7	7	<b>HOOKED ON CLASSICS</b> Royal Philharmonic Orchestra, RCA 12304 (Chappell, ASCAP)
★	14	14	11	<b>STEAL THE NIGHT</b> Stevie Woods, Cotillion 46018 (Atlantic) (Sunrise, BMI)
★	18	5	5	<b>LEATHER AND LACE</b> Stevie Nicks With Don Henley, Modern 7341 (Atlantic) (Welsh Witch, BMI)
★	16	4	12	<b>THE THEME FROM HILL STREET BLUES</b> Mike Post, Elektra 47186 (MGM, ASCAP)
★	17	8	15	<b>HARD TO SAY</b> Dan Fogelberg, Epic 14-02488 (Hickory Grove/April/Blackwood, ASCAP)
★	22	3	3	<b>COOL NIGHT</b> Paul Davis, Arista 9645 (Web IV, BMI)
★	25	5	5	<b>TROUBLE</b> Lindsey Buckingham, Asylum 77223 (Elektra) (Now Sounds, BMI)
★	30	2	2	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> Eddie Rabbitt, Elektra 47239 (Briarpatch/Debdave, BMI)
★	21	19	12	<b>JUST ONCE</b> Quincy Jones Featuring James Ingram, A&M 2357 (ATV/Mann & Weil, BMI)
★	22	20	14	<b>SHARE YOUR LOVE WITH ME</b> Kenny Rogers, Liberty 1430 (Duchess, BMI)
★	23	17	9	<b>THE WOMAN IN ME</b> Crystal Gayle, Columbia 02523 (OAS, ASCAP)
★	24	21	13	<b>WHEN SHE WAS MY GIRL</b> The Four Tops, Casablanca 2338 (MCA, ASCAP)
★	25	24	17	<b>WE'RE IN THIS LOVE TOGETHER</b> Al Jarreau, Warner Bros. 49746 (Blackwood/Magic Castle, BMI)
★	26	23	12	<b>FANCY FREE</b> Oak Ridge Boys, MCA 51169 (Goldline/Silverline, ASCAP/BMI)
★	34	2	2	<b>COME GO WITH ME</b> The Beach Boys, Caribou 5-02633 (Epic) (Gil/See Bee, BMI)
★	28	27	13	<b>IT'S ALL I CAN DO</b> Anne Murray, Capitol 5023 (Chess, ASCAP)
★	32	3	3	<b>MORE THAN JUST THE TWO OF US</b> Sneaker, Handshake 9-02557 (Shellsongs/Sneaker/Home Grown, BMI)
★	30	31	4	<b>IF I WERE YOU</b> Lulu, Alfa 7011 (Blackwood/Fullness, BMI)
★	31	36	2	<b>I CAN'T GO FOR THAT</b> Daryl Hall & John Oates, RCA 12361 (Fust Buzza/Hot-Cha/Six Continents, BMI)
★	32	28	11	<b>ATLANTA LADY</b> Marty Balin, EMI-America 8093 (Mercury Shoes/Great Pyramid, BMI)
★	33	37	2	<b>SHE'S GOT A WAY</b> Billy Joel, Columbia 18-02628 (April/Impulsive, ASCAP)
★	34	26	16	<b>ARTHUR'S THEME</b> Christopher Cross, Warner Bros. 49787 (Irving/Woolnough/Unichappell/Begonia, BMI/Hidden Valley, ASCAP)
★	40	2	2	<b>LOVED BY THE ONE YOU LOVE</b> Rupert Holmes, Elektra 47225 (WB/The Holmes Line, ASCAP)
★	36	NEW ENTRY		<b>BLAZE OF GLORY</b> Kenny Rogers, Liberty 1441 (House Of Gold, BMI)
★	37	33	4	<b>PRIVATE EYES</b> Daryl Hall & John Oates, RCA 12290 (Fust Buzza/Hot-Cha/Six Continents, BMI)
★	38	29	10	<b>YOU SAVED MY SOUL</b> Burton Cummings, Alfa 7008 (Shillelagh, BMI)
★	39	35	6	<b>PHYSICAL</b> Olivia Newton-John, MCA 51182 (Stephen A. Kippner/April/Terry Shaddick, ASCAP/BMI)
★	40	42	3	<b>WISH YOU WERE HERE</b> Barbara Mandrell, MCA 51171 (Hall-Clement/Welk, BMI)
★	41	41	5	<b>NOBODY KNOWS ME LIKE YOU</b> Benny Hester, Myrrh 228 (Word) (Word, ASCAP)
★	42	39	19	<b>STEP BY STEP</b> Eddie Rabbitt, Elektra 47174 (Briarpatch/Debdave, BMI)
★	43	38	9	<b>I SURRENDER</b> Arian Day, Pasha 5-02480 (CBS) (WB/Pasha/Hovona, ASCAP)
★	44	43	11	<b>ALIEN</b> Atlanta Rhythm Section, Columbia 18-02471 (Low Sal, BMI)
★	45	44	17	<b>I COULD NEVER MISS YOU</b> Lulu, Alfa 7006 (Abesongs, BMI)
★	46	45	20	<b>FOR YOUR EYES ONLY</b> Sheena Easton, Liberty 1418 (United Artists, ASCAP)
★	47	46	22	<b>ENDLESS LOVE</b> Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP)
★	48	47	6	<b>SMILE AGAIN</b> Manhattan Transfer, Atlantic 3855 (Garden Rake/Foster Frees/Irving, BMI/JSH/Heen/Yellow Dog, ASCAP)
★	49	48	12	<b>BACK IN MY LIFE AGAIN</b> The Carpenters, A&M 2370 (Duchess, MCA/Home Sweet Home, ASCAP)
★	50	49	17	<b>WHO'S CRYING NOW</b> Journey, Columbia 18-02241 (Weed High Nightmare, BMI)

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



**WET BIB—BIB**, based in Richardson, Tex., has introduced new VHS and Beta head cleaners. The user inserts the cleaner in a VCR after 30 to 40 hours of operation to remove contaminants from the entire tape path.



By CARY DARLING

**WELCHING ON FRIENDS:** "Live footage" seems to be the bywords these days at Gowers, Fields & Flattery video firm in Los Angeles as **Bob Welch**, **Devo** and **Rod Stewart** concerts will become historic moments thanks to video. Director **Bruce Gowers**, audio producer **Michael Verdich** and mixer **Bill Yodelman** recently shot **Bob Welch** and friends at Los Angeles' Roxy Nov. 20. The friends included **Mick Fleetwood**, **Christine McVie**, **John McVie**, **Stevie Nicks**, **Carmine Appice**, **Robbie Patton**, **Heart's Ann Wilson** and **Howard Lesser**, **Tim Stein** of the Vanilla Fudge and **Don Weston**, a former member of Fleetwood Mac.

The project is to be the first original rock music selection to come out on RCA SelectaVision videodisk. In addition, it has been licensed for future airing over Warner-Amex's MTV. Also included are two interview segments with Christine McVie, Mick Fleetwood and others. Gowers, Fields & Flattery have two hours' worth of material but exactly what will make onto disk and/or onto cable has not been decided.

Monday (7) **Devo** is doing a special show at the 3,000-seat Santa Monica Civic in addition to its 18,000-seat Forum show two days later. The Civic show, a benefit for the Los Angeles-based Save Our Sports which raises money for athletic programs in the school district, is being taped for airing over MTV.

**Rod Stewart's** Dec. 19 show at the Forum is being beamed live over cable outlets and later over broadcast outlets. **Bruce Gowers** is directing and there may be "mystery star guests."

**CENTERFOLD MATERIAL:** **Paul Justman** has completed the "Centerfold" clip, shot in Boston, for the J. Geils Band. This is the title track from the band's latest album. **Keith Macmillan** has finished a video for another EMI-America act, Sheena Easton. Shot at Riley Studios in Los Angeles, the track is "You Could've Been With Me." **John Weaver** produced for KEEFCO.

**EXCUUSES:** Steve Martin recently completed his "Freddie's Lilt" and "What I Believe" videos. They were directed by Allan Matter, produced by Larry DeLeon for EUE/Screen Gems and Warner Bros. Records.

**THAMES TOP 10:** Chrysalis Records has two new videos from British acts. **Russell Mulcahy** recently finished "Paint Me Down" for **Spandau Ballet** and "The Voice" for **Ultravox**. The latter is from the "Rage In Eden" album while the former is not included on album as yet.

**BIG LEAGUES:** **Robert Lombard** has a promotional video for the **Los Angeles Dodgers'** members **Steve Yeager**, **Rick Monday**, **Jay Johnstone** and **Jerry Reuss** (otherwise known as the Big Blue Wrecking Crew). The "group" sings its latest Elektra single, "We Are The Champions" and "New York, New York." **Bob Emmer** and **Shep Gordon** served as executive producers with Alive Video. It was shot at Sound Labs Recording Studios in Los Angeles. World Series footage is intercut with the performance.

**LENE IN NEW YORK:** Epic's **Lene Lovich** has a concert special which will be airing in early 1982, distributed by VU-TV of Phoenix. The 60-minute concert was recorded at Studio 54 in New York Sept. 23.

**ITALIAN VIDEO:** Italian Television's "Popcorn" show is doing a segment on Los Angeles new wave bands. Hollywood's R.B.D. Productions produced the eight-minute segment which features **the Crown Of Thorns** and **the Rayonics**.

**EVERY NIGHT LIVE:** For those who missed **Billy Joel's** recent live appearance on NVC-TV's "Saturday Night Live," Columbia has acquired the rights to use the "She's Got A Way" segment as a promo clip.

**BACKSTAGE IN L.A.:** "Backstage Pass," the rock video show from Videowest in San Francisco, is back on the air in Los Angeles after being dropped from the schedule by KABC-TV. Now, the show is on KTLA-TV as well as on stations in San Francisco, Boston, Sacramento, Milwaukee, Phoenix and Tokyo. Upcoming artists include **Devo**, **David Lindley**, **REO Speedwagon**, **Ronnie Montrose**, **Jerry Garcia**, **Motorhead**, **the Rolling Stones**, **Michael Nesmith** and **Todd Rundgren**.

## Programming 'Pie,' But Is It Juicy?

• Continued from page 12

"We are all part of a great master plan," said Cy Leslie of CBS Video Enterprises, adding that the details of the plan had yet to be worked out. Stating that sale and rental can co-exist, he also cited causes for concern which included over- and under-supply of product, under-capitalization and the lack of sound business judgment.

"Cost, technology and pricing will determine who gets the lion's share of this business," he said.

"It is axiomatic to understand that to the extent rental is a large and growing business, studios will try to be part of that action," said Jim Jimirro, president of Walt Disney Telecommunications.

"This is a rental business," he continued, positioning rented films as an "experience" comparable to theater attendance and worth between \$8 and \$15 per turn. "The consumers have spoken—it's time to face reality that we are going into a rental mode."

Citing a "Catch 22" in industry creation of a release and distribution mechanism for a sale business now aimed at a rental customer, Jimirro said Disney policy will be similar to the theatrical model. This includes limited franchises, high price and

(Continued on page 33)

## MCA/Sony Case Probed At Seminar

By BETH JACQUES

NEW YORK—"A fair shake for all concerned" emerged as the dominant theme in the ITA seminar on home video programming held in New York Nov. 17-19. Nowhere was this more apparent than in the applications to copyright law raised by an analysis of the Court of Appeals Ninth Circuit ruling in the MCA Universal/Sony case, which recently held that the duplication of copyrighted material at home is illegal.

"The Betamax decision should not be viewed as the final decision," said attorney William M. Borchard, chairman of the copyright division of the American Bar Assn. "It should not be viewed with panic. It is an opportunity to decide how best to compensate the creators of material with respect to new technologies."

If home video material eventually proves exempt from copyright restriction, Borchard predicts owners will take this into account.

"There is no free lunch," he declared, adding that copyright owners could, for instance, charge more for first use on television. This would lead to increased costs to advertisers and then to consumers.

"Who pays?" he queried. "We all do."

Borchard refused to predict whether the case—which now involves a suit by MCA Universal Studios (excluding Disney, the other original plaintiff which now favors legislative remedies) against 42 additional manufacturers, marketers and advertisers of videocassette recorders and a petition to the Ninth Circuit of the U.S. Court of Appeals

(Continued on page 34)

# Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	10	3	<b>KRAMER VS. KRAMER</b> Columbia Pictures 10355
2	1	7	<b>THE BLUE LAGOON</b> Columbia Pictures 10025E
3	3	7	<b>STIR CRAZY</b> Columbia Pictures 10248E
4	6	5	<b>FRIDAY THE 13TH II</b> Paramount Pictures, Paramount Home Video 1457
5	7	10	<b>BUSTIN' LOOSE</b> Universal City Studios, MCA Dist. Corp. 77002
6	4	10	<b>THE JAZZ SINGER</b> Paramount Pictures, Paramount Home Video 2305
7	5	15	<b>RAGING BULL</b> United Artists, Magnetic Video 4523
8	2	7	<b>ENDLESS LOVE</b> MCA 77001
9	8	26	<b>ORDINARY PEOPLE (ITA)</b> Paramount Pictures, Paramount Home Video 8964
10	20	3	<b>THE THIEF</b> Magnetic Video 4550
11	17	4	<b>MEATBALLS</b> Paramount Pictures, Paramount Home Video-1324
12	12	6	<b>THE COMPETITION</b> Columbia Pictures 10124E
13	24	3	<b>THE GOODBYE GIRL</b> CBS 700069
14	25	3	<b>THE POSTMAN ALWAYS RINGS TWICE</b> CBS 700077
15	9	4	<b>ATLANTIC CITY</b> Paramount Pictures, Paramount Home Video-1460
16	18	11	<b>DRESSED TO KILL</b> Warner Bros. Inc./Warner Home Video 26008
17	19	43	<b>AIRPLANE (ITA)</b> Paramount Pictures, Paramount Home Video 1305
18	16	4	<b>THE FAN</b> Paramount Pictures, Paramount Home Video-1469
19	15	15	<b>TESS</b> Columbia Pictures 10543
20	13	17	<b>CASABLANCA</b> United Artists, Magnetic Video 4514
21	21	5	<b>HALLOWEEN</b> Media Home Entertainment M131
22	23	5	<b>SEEMS LIKE OLD TIMES</b> Columbia Pictures 10475E
23	27	3	<b>THE MALTESE FALCON</b> Magnetic Video 4530
24	29	3	<b>BANANAS</b> Magnetic Video 4555
25	26	26	<b>ELEPHANT MAN (ITA)</b> Paramount Pictures, Paramount Home Video 1347
26	31	12	<b>WHOLLY MOSES</b> Columbia Pictures 10587
27	22	38	<b>9 TO 5 (ITA)</b> 20th Century-Fox Films, Magnetic Video 1099
28	28	40	<b>FAME (ITA)</b> MGM/CBS Home Video M70027
29	11	15	<b>NIGHTHAWKS</b> Universal City Studios Inc., MCA Dist. Corp. 71000
30	38	3	<b>USED CARS</b> Columbia Pictures 10557
31	14	6	<b>HAPPY BIRTHDAY TO ME</b> Columbia Pictures 10595
32	33	20	<b>AND JUSTICE FOR ALL</b> Columbia Pictures 10015
33	37	2	<b>BACK ROADS</b> CBS 70071
34	36	15	<b>ANNIE HALL</b> United Artists, Magnetic Video 4518
35	34	2	<b>SERPICO</b> Paramount Pictures, Paramount Home Video 8689
36	35	21	<b>BLACK STALLION (ITA)</b> United Artists, Magnetic Video 4503
37	NEW ENTRY		<b>DOGS OF WAR</b> Magnetic Video 4539
38	32	2	<b>CHITTY CHITTY BANG BANG</b> Magnetic Video 4557
39	NEW ENTRY		<b>THE GOOD, THE BAD &amp; THE UGLY</b> Magnetic Video 4545
40	39	2	<b>A SHOT IN THE DARK</b> Magnetic Video 4528

● 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.



Video

# Sales Against Rentals: ITA Seminar Hears It All

• Continued from page 32

"selling the sizzle" of watching movies rather than treating them as commodities.

"Rental-only will be resisted in the same way sales-only has been over the last three years," said Bob Klingensmith of Paramount Pictures Corp. "The issue is not rental versus sale, but rental and sale."

"Distribution is not a business our studio can afford to be in," Klingensmith said, explaining that the Paramount surcharge scheme is "economically correct" for the company. "Stores make money on sales," he declared. "Lease costs higher than sales costs spell doom for the industry."

Paramount sales have grown 400% faster than the cumulative growth of the VCR market, proving the scheme works—both in the U.S. and internationally. "This program is simple, flexible and it stimulates business," he said.

Stating that rental is a short-term solution to a lack of programming, Stuart Karl of independent programming firm Karl Video called for the creation of independent programming as the key to growth in the industry.

"We're a property developer, not an owner of hotels," he said, stating that independents carry the burden of finance, production and development while major studios churn out catalogs of their old movies.

"Don't lump original and 'how to' programming in with movies," he said, adding that "60 Minutes" is a bigger draw than "Movie Of The Week."

While conceding that pay television delivery will have some negative effect on cassettes, panelists, including Bud O'Shea of 20th Century-Fox Telecommunications, agreed that long-term growth of both deliveries was "substantial and inevitable."

Some three million U.S. homes currently own VCRs and 13 million are wired for cable. Sixty million more homes are available for penetration and industry programmers predicted a rosy future.

"Windows" of six months minimum were perceived as dealing with the negative impact of cable. While Cy Leslie cited "exciting" cassette sales on a recent three-way release of a recent REO Speedwagon program simultaneously put out on cable, videocassette and LP, Jimirro predicted a short-term industry window increase of up to a year. "We intend to increase," he said, while adding that Dumbo will remain a rental-only item despite broadcast release.

Summarizing a call for record retail outlets to join the video business, O'Shea said he was disappointed that many outlets expect video suppliers to offer 180-day terms and unlimited returns.

"The video business is not the record business," he said. "Retailers who have learned that are reaping the benefits—those waiting for terms to change will be left in the cold."

While a survey of major department stores conducted by Deborah Skinner of the Associated Merchandising Corp. indicated they feel consumers want both rental and sale, with a slight emphasis on rental, the stores are divided about rental profitability.

They stress that rental is not feasible due to current rental price, security and stock levels. They also predict a rise in blank tape sales.

"Asked whether low-price rentals would whet a consumers appetite to buy or encourage home taping, stores were unanimous thathome

taping would increase," Skinner said.

Stating that "the pieces of the pie today grossly favor studios" and that the rental business as it stands is not worth the risk, Steve Wilson of Foto-

mat said that the proliferation of rental plans proves the motion picture industry has misunderstood the retail triad and the amount of money in rental.

"Studios feel they are being

robbed blind on unauthorized rentals," he said, pointing out that not only are dealers' net costs and interests rates up, but the life of a title now closes in as little as 60 days.

Other misconceptions include re-

taining control of a title, which Wilson said leads to inflexibility, and overestimating the appeal of the program to mass merchandisers.

"The system must be left free to (Continued on page 34)

## BEST-SELLING VIDEOCASSETTES START WITH GREAT MOVIES!



**STIR CRAZY**

GENE WILDER - RICHARD PRYOR



**THE BLUE LAGOON**

BROOKE SHIELDS



**KRAMER vs. KRAMER**

1979 WINNER OF 5 ACADEMY AWARDS

DUSTIN HOFFMAN

**Great movies make great Christmas gifts—and Columbia Pictures has something for everyone!**

Movies like *Kramer vs. Kramer*, winner of 5 Academy Awards, including Best Picture; *Stir Crazy*, the all-time smash comedy hit; and *The Blue Lagoon*, the movie for lovers of all ages!

And there's still more from Columbia Pictures: recent hits like *Tess*, *And Justice For All!* and *Close Encounters Of The Third Kind: The Special Edition*; classic motion pictures like *The Bridge On The River Kwai*, *A Man For All Seasons* and *The Guns Of Navarone*; memorable foreign films, including *Z*, *Swept Away* and *Seven Beauties*.

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DECEMBER 5, 1981, BILLBOARD

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# Lawyers At Seminar Clarify MCA/Sony Court Decision

• Continued from page 32

by the Sony Corp. of America to rehear its ruling—would wind up in the Supreme Court.

"The decision will be made pri-

vately," he said. "Four of the nine justices must vote to take the case. They don't have to give reasons and they never do."

Potential Congressional legisla-

tion will only be open to review if there is a question of constitutionality. "Congress has the power to legislate," Borchard said. "Properly framed legislation should stand if it

is constitutional." A retroactive decision could raise that issue.

The MCA suit is perceived as an attempt to have the Ninth Circuit ruling control the new case, hence

avoiding a conflicting ruling in another circuit. A conflict of circuit decisions can be resolved by the Supreme Court.

The original Betamax decision is binding only on the Federal courts in nine Western states and Guam. A separate suit could be started elsewhere, with a different decision triggering a conflict.

Taping from pay television is a gray area. The current decision is limited only to material broadcast on network television. The courts did not address the issue and "taping from pay tv has not been ruled to be illegal," said Borchard.

As to whether a private individual can now be prosecuted for home taping, Borchard and colleague David Goldberg of Kaye, Scholer, Fierman, Hays & Handler in New York stressed that the final decision has not been made.

"And in any event no one is seeking damages from an individual," said Borchard. "It appears unlikely they will."

While there was one consumer defendant in the Betamax case, there are no individual defendants in the MCA suit. "No court has issued an injunction," said Goldberg.

The soundtrack of an audio/video work is treated as part of a video item, but the jurisdiction over the audio-only portion of a video program taped off the air has not been clearly determined the attorneys said in reply to a question.

Answering another query, the attorneys said the District court will only assess damages if Sony and other corporate defendants do not take further appellate steps.

If the Sony rehearing is denied and the company does not petition the Supreme Court, the case will be referred back to the District court for further proceedings on damages and an injunction, as well as several further defenses.

## Sales Vs. Rentals

• Continued from page 33

work and find its own level," he said. "If the retail trade and the real rights owners look at the turmoil they have to ask if their best interests are being served."

"Studio executives have forgotten how the pirates got into the business," said Jerry Frebowitz of Movies Unlimited. Warning against the rise of the "Video-easies" for those who must have the latest hit as soon as it's out, he also stressed that the eventual sale of blockbuster titles even after a rental-only period is vital to staunch bootlegging.

"Rentals are less net receipts than sales," stressed Arthur Morowitz of Video Shack. "This is, has been and will continue to be a stronger selling business."

"Current pricing structure is focused on short-term profits rather than long-term growth," added Jack Freedman of Video To Go, stressing that rental is driven by high retail prices and will mirror the price of video software. High prices lead to piracy and rental-only for blockbusters lead to a black market in sales he said.

Adding that a surcharge scheme is counterproductive because it drives customers to rentals, thereby reducing sales and the ultimate return to the studios, he said that sales of new product to dealers will only "fill the pipeline" in a rental-dominated market.

"A rental-dominated market will not participate in the expanding videocassette recorder universe," he concluded.

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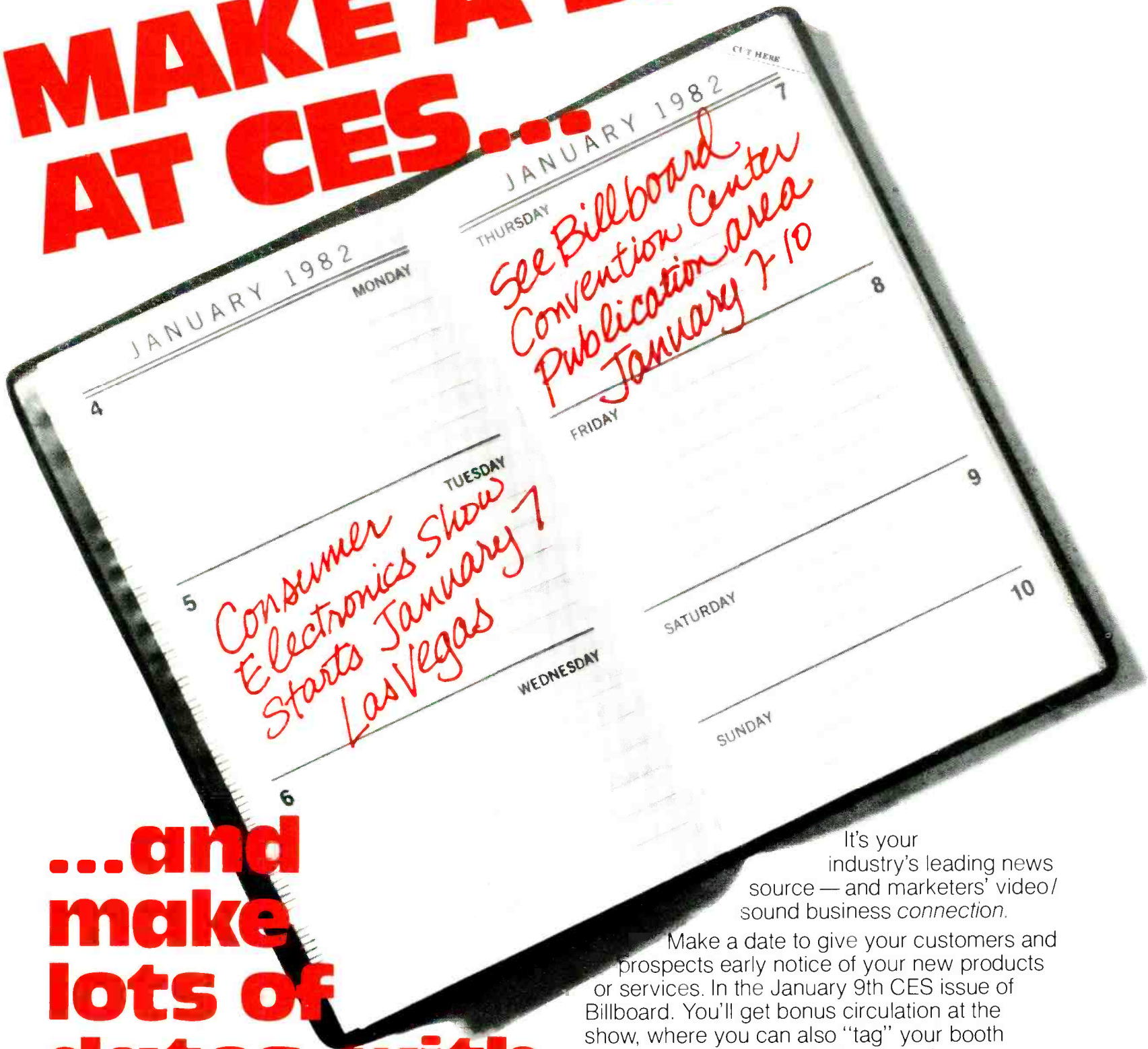
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**CES Issue Date: January 9, 1982    Advertising closes: December 18, 1981**

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- 4 Consolidate today and prepare for tomorrow: round tables:**  
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- 5 Star-studded galas and concerts:**  
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- "World Trophies", awarded in the presence of the artists to the best "Video Clip" productions.
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- 7 Data bank of catalogues available on a country-by-country basis:**  
Videotex terminals will be installed in the Palais des Festivals and made available to participants who want to consult them to find out immediately which catalogues are available for each territory; this on-the-spot information will be a considerable help in simplifying commercial transactions.
- 8 International information and contacts center:**  
The Center will provide a liaison service and a resource of commercial and technical data.
- 9 International legal center, advice on audio and video rights:**  
Legal experts will advise participants on problems concerning audio and video copyright.
- 10 Prices unchanged:**  
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## SINGLES

THIS WEEK	LAST WEEK	WKS CHARTED	TITLE—Artist (Writer, Label & Number (Dist. Label), (Publisher, Licensee))
★ 1	29	12	<b>LET'S GROOVE</b> —Earth, Wind & Fire (M. White, W. Vaughn, W. Vaughn), ARC/Columbia 18-02536 (Sageaire/Yougoulei, ASCAP)
2	39	5	<b>TAKE MY HEART</b> —Kool & The Gang (C. Smith/J. Taylor/G. Brown/Kool & The Gang), De-Lite 815 (Polygram) (Delightful Music Ltd./Second Decade Music, BMI)
★ 3	31	6	<b>I WILL FIGHT</b> —Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 18-02549 (Nick-O-Vai, ASCAP)
★ 4	32	7	<b>DON'T HIDE OUR LOVE</b> —Evelyn King (L. Jones, A.S. Moore), RCA 12322 (Mighty M, ASCAP)
5	15	17	<b>WHEN SHE WAS MY GIRL</b> —The Four Tops (M. Blatte, L. Gottlieb), Casablanca 2338 (Polygram) (MCA, ASCAP)
★ 6	31	22	<b>OH, NO—The Commodores</b> (L.B. Richie Jr.), Motown 1527 (Jobete/Commodores Entertainment, ASCAP)
7	32	15	<b>I HEARD IT THROUGH THE GRAPEVINE</b> —Roger (N. Whitfield, B. Strong), Warner Bros. 49786 (Stone Agate, BMI)
★ 8	24	7	<b>SNAP SHOT</b> —Slave (M.L. Adams/C. Miller/C. Carter/C. Anderson), P.I.R. TZ 37491 (Epic)

## LPs

THIS WEEK	LAST WEEK	WKS CHARTED	TITLE—Artist (Writer, Label & Number (Dist. Label), (Publisher, Licensee))
★ 1	4	4	<b>RAISE</b> —Earth, Wind & Fire, ARC/Columbia TC 37548
★ 2	7	7	<b>SOMETHING SPECIAL</b> —Kool & The Gang, De-Lite DSR 8502 (Polygram)
★ 3	5	5	<b>CONTROVERSY</b> —Prince, Warner Bros. BSK 3601
4	12	4	<b>NEVER TOO MUCH</b> —Luther Vandross, Epic FE 37451
5	10	10	<b>THE MANY FACETS OF ROGER</b> —Roger, Warner Bros. BSK 3594
6	10	10	<b>IT'S TIME FOR LOVE</b> —Teddy Pendergrass, P.I.R. TZ 37491 (Epic)
7	8	8	<b>SHOW TIME</b> —Slave, Cotillion 5224 (Atlantic)
★ 26	17	13	<b>TONIGHT</b> —Four Tops, Casablanca NBLP 7258 (Polygram)
★ 27	24	36	<b>THE DUDE</b> —Quincy Jones, A&M SP 3721
★ 28	27	12	<b>LOVE BYRD</b> —Donald Byrd And 125th St., N.Y.C., Elektra 5E-531
★ 29	39	3	<b>SKYYLINE</b> —Skyy, Salsoul SA-8548 (RCA)
★ 30	38	3	<b>FACE TO FACE GO</b> —Arista AL 9547
★ 31	35	4	<b>THE POET</b> —Bobby Womack, Beverly Glen BG 10000
32	32	6	<b>CHANCES ARE</b> —Bob Marley, Cotillion SD 5228 (Atlantic)
33	33	20	<b>COMPUTER WORLD</b>

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Leahy, Morrison  
Form U.K. Firm

LONDON—Leading British industry figures Dick Leahy and Bryan Morrison have joined forces to launch a new publishing and production company called Morrison Leahy.

The firm will administer existing publishing companies operated by Morrison, including Lupus Music, And Son Music and Bryan Morrison Music, while Leahy, who recently quit as head of the GTO label, will continue as executive producer of Heatwave and Billy Ocean.

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## General News

## BOOK REVIEW

## Terms Tome Lucid, Useful

**Delson's Dictionary Of Radio & Record Industry Terms** by Walter E. Hurst and Donn Delson. Published by Bradson Press (Thousand Oaks, Calif.), 111 pp; \$11.95.

Industry neophytes may need a more comprehensive, analytical introduction to the music business, but for virtually anyone else, this slim volume packs every page with lucid definitions to the growing glossary of specialized terms needed in these industries.

Delson is an advertising and marketing executive who founded Bradson Press to publish an earlier dictionary aimed at the motion picture industry. Together with attorney Hurst, he now applies that nuts-and-bolts approach to corraling music and radio trade terms.

Terms covered run the gamut from recording studio through manufacturing, marketing, promotion, advertising, radio and retail. From

broadcast audience ratings systems and terms, international performing rights groups and product configurations through radio formats, professional recording hardware and various types of product defects, the authors have organized the business' alphabet soup of acronyms and technical terms into a convenient source book.

Its scope will make the book particularly useful to industry workers moving into new fields of specialization, but even seasoned professionals with a wide range of experience will find the tome useful.

Thus far, the book has been distributed only to a selected group of Californian booksellers, but Delson is also marketing through the mail. Bradson Press is at 120 Longfellow St., Thousand Oaks, Calif. 91360. The firm requests a postage and mailing charge of \$1.25 be added to mail orders. SAM SUTHERLAND

## Signings

Master's Touch to Castle Music for publishing. . . Singer/songwriter **Randy Howard** to Paul Hornsby's Muscadine Productions for exclusive production. . . **Terry Dale** to Lanedale Records. . . Singer/songwriter **Randy Shaffer** to Briana Productions for exclusive recording. . . **Doyle Brady** to American Sound for recording. . . Composer **Jerry Goldsmith** to Regency Artists for agency representation. . . **Industry** to John Kaye's Hot Talent Corp. for management and promotion. . . The **Chieftains** to Columbia Artists Festival Corp.

**Michael** and **Stormie Omartian** to Sparrow Records through Rema Productions. Michael is the producer of Christopher Cross's "Arthur's Theme." . . Blues artist **Son Thomas** and guitarist **Bugs Henderson** to Flying High Records in Fort Worth, Tex. . . Nine-piece funk group **I.N.D.**, **Jon Konteau** and jazz vocalist **Luba Raashick** to Erect Records in Chicago. . . Handshake Records' **Revelation** to the Steve Ellis Agency for management. . . **Geraldine Hunt** to Red Rock Records. . . **Melanie** to Peter Pan Artists Series with production agreement. . . Producer **David Coe** to Lloyd Segal Management. . . **Kenny Seratt** to Hillside Records.

Reciprocal  
Catalog Deal  
Is Firmed

NEW YORK—A reciprocal catalog deal has been made among Stig Anderson's Sweden Music, John Spaulding's Bocu Music of the U.K. and Dude McLean's Los Angeles-based Legendsong and Dude's Golden Touch Music.

According to Anderson, who also manages Abba, all original copyrights of McLean's firms will be available to Sweden Music for the Scandinavian territory and Bocu Music for the U.K. and Eire. In addition, Legendsong will represent copyrights for Sweden Music and Bocu Music in the U.S. and Canada.

Legendsong was formed 18 months ago and has obtained covers by such artists as Exile, Johnny Mathis, Vikki Carr, Stephanie Winslow and Fred Knoblock. It recently moved to new quarters at 2321 W. Olive Ave., Suite H, in Burbank.

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## A sound video philosophy: Branching out with the market

The philosophy of Sound Video Unlimited can best be summarized in three words: diversity, service and knowledge. These concepts have guided the company from its inception during the late 1960s retail boom through the 1980s and its emergence as perhaps the foremost power in home entertainment distribution in the U.S.

Sound Video Unlimited's beginnings are the halcyon days of flower power and love-ins when rock's greatest surge of popularity was beginning. The scene is a small warehouse to fulfill Noel Gimbel's One Octave Higher retail stores in Chicago. Here the firm first began serving smaller retail stores with albums and 45s, tapes and accessories.

It was not long, however, before the young entrepreneur's

dinary product knowledge and many also boast retailing experience which may account for Sound Video's excellent reputation for customer relations.

From the beginning, however, Gimbel's byword has been diversity, and this is also the key to his company's rise. Gimbel, a self-admitted gadget and new technology freak, has kept a sharp eye on all the breaking trends in home entertainment, from video to electronic games and computers, and he is committed to move in any direction that will benefit the retailer and SVU. The company's pioneering home video involvement is one prime example of this foresighted thinking.

Explains Gimbel, "The home entertainment business is always exciting and it's always changing. The one thing constant about our business is change, and you have to adapt to it. That is what we do best."

"We learned when we first got into the record business that what we really were selling is entertainment, whatever form it might take. We were the first in the retail business in Chicago to sell posters and we were the first to sell English imports, kazoo's and musical instruments, anything that related to the person walking into the record store.

"Once you've got a computer system, a warehouse, and you've got the people and the methods, there's no area you can't move in if you know your market," he adds.

Emphasizes Gimbel, "We can adapt and we're going to be the best in the future no matter what product it is. We're going to be there—that's all there is to it."

Another reason for the growth of Sound Video Unlimited has been dedication to customer service and education. Gimbel's company has moved beyond the traditional one-stop's role in several ways, but one of its most important distinctions is its long standing commitment to the smaller record or video store.

Gimbel is fond of referring to the "partnership" Sound

**'We have the people to help retailers in every aspect of business from bookkeeping to inventory control—sometimes we even have to be personal advisors. My philosophy is to make the retailer a little better than he believes he can be. If we can do this, the store will succeed, and so, in turn, will we.'**

**—Noel Gimbel**

we even have to be personal advisers. My philosophy is to make the retailer a little better than he believes he can be. If we can do this, the store will succeed, and so, in turn, will we."

Adds Gimbel, "A lot of major one-stops are cutting down on their inventory. We're not. We're keeping the inventory and the catalog items. Our philosophy is that we're a full service company.

"Also we're helping our customers by exposing them to other profit making items.

Sound Video Unlimited's move to its new headquarters is the sixth time Gimbel has outgrown his existing space. Gim-



Just a dream? Not at all. This is just one view of the new Sound Video Unlimited national headquarters opened in October.

interest had shifted entirely to the wholesale end and the retail chain was sold off in order to concentrate entirely on one-stopping.

Today, Sound Video Unlimited is not only the dominant record and tape one-stop in the nation's heartland, but the nation's leading videocassette distributor with exclusive territorial rights to all leading lines. Gimbel, who has expanded into seven additional markets, no longer is working out of a back room either, but has opened a 50,000 square-foot headquarters that is one of the most glamorous complexes of its type.

What is responsible for Sound Video Unlimited's growth? Gimbel, a soft-spoken and contemplative businessman, will tell you it is people foremost: SVU's people all possess extraor-

Video has with its customers, and to its responsibility to act as an extension of the manufacturer.

"We feel that the stronger the retailer is the stronger we are," Gimbel explains. "Our goal is to make the retailer as strong and as profitable as possible.

"We're like an extension of the manufacturer in what we do because of our marketing," Gimbel adds. "We'll take a piece of product that we feel needs work and we'll make a retail contest and offer a spiff to the sales people and offer a deal if people put up a display of play in-store copies. We'll see if we can break a record through our network or stores. Many distributors simply carry inventory and distribute it."

"We have the people to help retailers in every aspect of business from bookkeeping to inventory control—sometimes

bel's most traumatic move came in 1976 after a fire destroyed the one-stop and all of its inventory. Though Gimbel's company was under-insured, Sound Video Unlimited continued without missing a beat, thanks to the generous cooperation of suppliers and customers.

Another key facet of the company's growth has been the development of its highly sophisticated computer data base. This system, which has been continually updated and refined, today gathers information from all of the SVU branches. This enlarged geographical base means that even more accurate long range projection can be made. Gimbel proudly points out.

Says Gimbel, "Our sophisticated data systems are really  
(Continued on page S-13)



## Futuristic new headquarters — An industry showplace

Imagine a gathering of record and tape retailers and record label executives in a plush modernistic nightclub setting. One of the label's artists is showcased on a stage above a neon-lit waterfall, while dealers, manufacturers and distributor personnel are sipping cocktails served up at a 15-foot long brushed chrome bar with neon accents.

Now imagine this gathering taking place inside a one-stop. Just a dream? Not at all—this is one of the scenes made possible by the new Sound Video Unlimited national headquarters, designed as an industry showplace for the 1980s.

Noel Gimbel's commitment to the home entertainment industry's future and the aggressive posture of his national company are reflected in the dramatic, futuristic interiors of the new Sound Video Unlimited offices and distribution center, opened in October.

"We need new life in the industry," Gimbel maintains. "Our new place is dynamic and futuristic because that is what we believe the industry will be like in the next decade. Frankly, we wanted to inject more glamour into the Midwest, instead of always confining it to New York or Los Angeles."

The 50,000-square foot facility is the first building designed front to back to meet the needs of Gimbel's rapidly expanded



Sound Video president and founder Noel Gimbel: "We wanted to inject more glamour."

company, and it becomes the flagship for the national Sound Video Unlimited operation.

At the Niles, Ill. location are offices of the company's top corporate and marketing executives, product display showcase areas among the most elaborate ever conceived in the industry, and the nerve center of Sound Video Unlimited's powerful on line computer data system.

In addition to this, Gimbel has invested in conference and meeting facilities that allow product and artist promotions on a lavish scale, facilities that open the door to new dealer education seminars and a stronger flow of two-way industry communications.

The new building is perhaps the most glamorous entertainment industry offices in the Midwest, blending the excitement of the video and music industries. The designer, James Callahan, explains that all aspects of the Sound Video Unlimited operation were studied in creating the interior layout, color scheme, and special fixturing, and employees throughout the company benefitted from Callahan's one year's involvement in the project.

The new building, located in suburban Chicago can be reached by car from either the Loop or O'Hare airport in under half an hour.

Entering the facility, one is swept immediately into the drama of the reception/stage area, a public space of almost 3,000 square feet. Red on black . . . theatrical lighting . . . two-story ceilings . . . chrome . . . lucite . . . neon . . . promotional billboards seemingly suspended in mid-air against a black matte background. To your left and down two steps, sheltered behind a wall of glass doors, a two-level stage projects over a sunken waterfall. This is the main conference area with its sweeping angled glass wall opposite the stage and

**'We consider ourselves more marketing- and service-oriented than sales-oriented. Personal attention makes all the difference in the world—we're looking for long-term business relationships. Video is now the big thing, and we're happy to help everyone get into the business.'**

**—Barry Leshtz**

\$100,000 sound/lighting system, permitting anything from a manufacturer's slide presentation to an actual theatrical staging or even a recording session.

Nestled behind the stage are the corporate executive/financial offices. It is here, in an environment made spacious by lucite, chrome and glass, that the pulse of the corporation is monitored. It is here that the glamor and the nuts and bolts of the corporation must tally.

Down through the main corridor, past a gallery of lucite-encased billboards advertising the latest video and record releases, enter the mirrored ceiling complex which comprises the advertising/art/marketing department.

The tour is completed with a look at the handsomely appointed marketing offices, done in burgundy with suede wall paper, at the specially designed stations for buyers, computer operators, order takers, etc., and at the additional conference spaces for smaller sales meetings.

The use of right angles and rectangular cubicles was studiously avoided by Callahan. Instead, his basic plan is built around 45 degree angles, supplying work spaces that are stimulating and unconventional and ingeniously directing the building's traffic flow.



Darlene Linton in reception area.

"Fifty percent of the pieces that are used throughout the corporate headquarters are custom designed pieces," says Callahan. "The other 50% are European imports focusing primarily on contemporary Italian designers."

The decor also includes 15 valuable works of modern art—including a dramatic full wall triptych in the conference room—and many attractive modern lamps and accessories.

Of course, the business of product distribution is the facility's overriding purpose, and three-quarters of the space is a modern, efficiently planned warehouse equipped with three shipping and receiving docks.

Service and dealer education have always been emphasized by Sound Video Unlimited. The new facility, however, promises to carry these ideas further than ever before possible.

"We've always tried to educate our dealers and before we might rent out a Holiday Inn or a Hyatt House maybe once every two months to give a dealer presentation," Gimbel explains.

*(Continued on page S-13)*

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## From filing cabinet to fruition: Video trailblazers turn jeers to cheers

A Billboard Advertising Supplement

The Sound Unlimited video success story is a music industry epic. It began not quite four years ago with one metal cabinet full of tapes, spurred into existence by a far-sighted prodigy whom everyone thought foolhardy. Now Sound Unlimited is officially changing its name to Sound Video Unlimited; it has branches in Los Angeles, Miami, New York, Atlanta, Denver, Portland and Dallas with only Chicago and Denver handling records as of now. Video is unquestionably one of the main reasons for Sound Unlimited's growth.

"Our philosophy here has always been that Sound Unlimited is going to move where the public wants us to be," says Stan Meyers, who runs the Chicago complex.

The aforementioned prodigy, salesman Jeff Tuckman, could see that video was going to be very much in public demand when he began Video Unlimited four years ago. Tuckman had started in the music industry at age 16, working as a salesman for London Records and as a buyer for ABC Records

(he is only twice that old now). A self-confessed movie buff and collector, he became intrigued with the potential of home video when Sony introduced it in 1975.

"Collecting films was a very expensive hobby," he says. "Black and white feature films alone cost \$200 apiece." The first Sony videotapes were priced at \$40 to \$50, and were of course much more convenient to set up than 16mm films.

"I felt video could happen," says Tuckman. "I was around when cassettes were introduced, and I knew they would make it—I felt video would too. I knew there were thousands of movie buffs in this country."

He expressed his views to his associates at Sound Unlimited, who were understandably skeptical. "My friends and family thought I was crazy too," he adds.

"I was against video at first," concurs Stan Meyers. "But three or four months later I was totally on Jeff's side."

Tuckman started Video Unlimited with what was available at the time—public-domain titles such as "The Third Man" and "Things To Come"—selling them out of the piece of furniture he bought for the purpose. "Video Unlimited started in a

locked-up cabinet in the back room," says Tuckman, relishing the irony.

At the NARM convention in Florida in March 1977, Tuckman, Andre Blay from Magnetic Video, and Stuart Mintz from Record Rendezvous, Cleveland, spoke on a pro-video panel. They were roundly booed. Gloats Tuckman, "All the ones who booed us are now in video."

In November 1977, the Magnetic Video company had the first big breakthrough in video, getting 20th Century Fox to license 50 popular titles, such as "M.A.S.H." and "Patton." Tuckman credits Magnetic Video with virtually starting the home video market. "They did an excellent job in promotion and marketing," he says, "letting people know there's such a thing as home video."

Tuckman's business picked up accordingly. "I expanded to three locked-up cabinets," he grins. "There were still no video stores then, and no video distributors. But it was a beginning."

(Continued on page S-17)

**'From the day we started we have never sold price, but service. We support our retailers tremendously. Loyalty in this business is hard to come by—what's lacking we try to provide. Our philosophy is, "Every account matters".'**

**—Jeff Tuckman**



Sales department in planning session.



Stan Meyers  
marketing vice president



Art Zwemke  
finance vice president



Jeff Tuckman  
video sales manager



Barry Leshtz  
sales manager



Lee Gimbel  
operations manager



Barbara Hoffman  
administrative assistant

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Salutes NOEL GIMBEL,  
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Your presence certainly improves  
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# BEYOND 1991



## CHALLENGING THE FUTURE

In the past decade, Noel Gimbel has emerged as one of our industry's most influential pioneers—a non-conformist who is responsible for expanding the traditional one-stop concept enabling his company and its customers to explore rewarding new boundaries in the home entertainment business.

One-stop, service company, retailer, rack-jobber, videotape frontrunner... that is **Sound Video Unlimited**. The Phenomenal growth, and impact of this people-oriented company on the industry, is a testament to its founder and his talented crew. In redefining the meaning and boundaries of innovation, Noel

Gimbel has helped shape **today's** home entertainment business... providing us all with the capacity to meet the shifting demands of **tomorrow**.

WEA, its family of labels and WCI congratulate **Sound Video Unlimited** on its **historic** first decade. We look forward to an **historic** partnership in the next decade as, together, we anticipate the challenges of tomorrow.

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Warner Bros./Elektra·Asylum /Atlantic



Warner/Elektra/Atlantic Corp.



## From New York to Portland: Branch growth keyed to video vitality

In a decade where industry expansion has been typically in the retail chain area, Sound Video Unlimited is literally a unique standout.

With the early October acquisition by the Noel Gimbel branch of Arthur Morowitz' A&H Distribution, Sound Video Unlimited extended its scope to greater New York City, generally considered the highest per capita purchase area of leisure dollars.

**'The nice thing about working here is that Sound is so open with its customers. It was like that when I was a customer, and I try to emphasize communication with our accounts now that I'm in this position. . . . It's really exciting to see stores making it because of the service and the products that I'm able to help them with.'**

**—Mike Braco**

**'We're not so interested in the opening order as in teaching a new retailer how to turn over his inventory six times a year. We can take a new store owner by the hand, set him up with everything he needs from browser cards to wooden fixtures, talk basic accounting practices, and do everything we can to see he's successful. Because we know that a healthy account will enable us to grow.'**

**—Stan Meyers**

The consolidation of Gimbel and Morowitz changes the name of A&H Video Sales Representatives in Manhattan to Sound Video Unlimited. The Morowitz-Gimbel business marriage frees the Gotham City video software pioneer to exclusively pursue new lines and new movie titles for the software product lines now manufactured by that division of Sound Video Unlimited.

In addition, it provides Sound Video Unlimited with the experience of the six Video Shack retail stores, long considered front runners in the video specialty retailing sector.

For Gimbel feels in each extension of his firm, the additional experience can be data processed, fortifying the mix in the Qantel installation in the Niles, Ill. home base. The tandem system housed there is the largest installation made in the U.S. by Qantel, Art Zwemke, vice president, finance, for Sound Video Unlimited asserts.

With additional computer equipment in Los Angeles and New York, feeding the Chicago suburban headquarters bank, Sound Video Unlimited DP boss Rick Crawford will provide prior day's sales and inventory movement every morning when home office executives like distribution honcho Stan Meyers arrives at work.

Such printouts will prove invaluable as the Gimbel string of branches grows as territories develop where opening a branch will pay off from a strong base of video software consumers. Zwemke under Gimbel's direction aims for strong centralized

corporate overseership of the proliferating national distribution network.

Sound Video Unlimited intends to centrally warehouse certain videocassette/laser disk/video accessory product. In addition, branch buyers will autonomously purchase product locally, which sells primarily in that region.

The Niles, Ill. corporate nerve center which opened almost simultaneously with the Morowitz merger, is a 50,000 square foot self-contained area even to a staging area, where an audience of up to 500 will witness a professional production under tv studio conditions. That live production in the northwestern Chicago suburb could then be piped nationwide not only into Sound Video Unlimited branches but to other facilities, equipped to handle the special telecast. Gimbel sees this possibility as a national debut for a new videocassette, especially one which would be highly musically-oriented.

Right now, if such a production live of a prominent musical name occurred in Niles, if it were piped only to Sound Video personnel, it would cover the entire present orbit of video home entertainment.

For linked to Niles are seven branches. The North Hollywood link, where branch manager Jack Kanne supervises a 7,000 square foot warehouse, has 9 administrative and warehousing people, in addition to a highly motivated sales force covering California, Arizona and area.

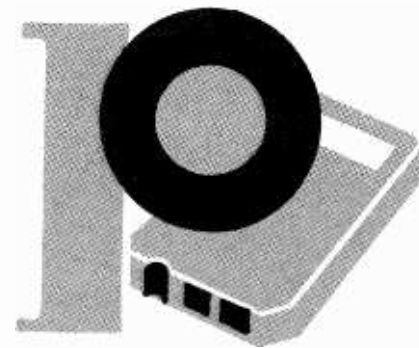
Denver is close behind, with 21,000 square feet of space, shepherded by Bob Jacobs, assisted by Alan Polland. It has been called Mile Hi One-Stop, but the name is being changed to Sound Video Unlimited to match all the branches. Denver and Niles also stock complete lines of audio product, albums, singles and accessories and function not only as one-stops but do some rackjobbing.

*(Continued on page S-18)*

**'We can ship one day and invoice the same. We have one of the strongest computer installations of any company of our type, akin to that of a bank or insurance company. . . . We feel we're ahead of the competition due to the developments in data processing.'**

**—Art Zwemke**

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## Organizational calm prevails amid growth excitement

A Billboard Advertising Supplement

"As complicated as computers and the industry gets," says Sound Video Unlimited controller Art Zwemke, "it all comes back to management's judgment. I provide management with the black and white information to help them make decisions."

Zwemke has held his position as controller of finances and computerization at Sound Video Unlimited for almost a year now. He oversees all financial areas of the company and all computer data processing, as well as keeping tabs on what the branches in Denver, Los Angeles, Florida, Dallas, Portland, Atlanta and New York are doing in the same areas. In the year's time, Zwemke and his staff—assistant controller Mary Sue Solley, accounts receivable manager Dorothy Yablon and accounts

**'Management knows where they're at. Before, they had basically gut reactions from their business sense. Now, from my ability to analyze financial statements, I can tell management how we're doing, rather than having valuable time elapse.'**

**—Art Zwemke**

**'It is so important in the record and video industry to have information immediately. A product can be hot for one week, and then it dies. The computer can show what's on an up or down trend—a buyer can, for example, see how well one single album is doing on the market, if he chooses.'**

**—Art Zwemke**

payable manager Pat McCrystal—have greatly increased the efficiency and effectiveness of their department.

"I was brought in," says the affable, unassuming Zwemke with a smile, "to eliminate Chinese fire drills. The time was ripe for someone with my background to come to the company—it had gotten big enough, and there really was no one in-house who could meet all the demands of the position."

Zwemke had worked for eight years at Ernst and Whinney, one of the Big 8 public accounting firms, before joining Sound Video Unlimited in November 1980. From the experience he garnered servicing clients of all kinds, he brought in organizational talents that centralized the management of the company's finances.

Zwemke pointed out problems in the existing system, supplied management with financial information on a timely basis, and most importantly, utilized information already in the computer that had not been used previously.

"It is so important in the record and video industry," says Zwemke, "to have information immediately. A product can be hot for one week, and then it dies. The computer can show what's on an up or down trend—a buyer can, for example, see how well one single album is doing in the market, if he chooses."

Zwemke says Sound Video Unlimited has a "very strong commitment" to electronic data processing (EDP). It has, in effect, liberated them from time-consuming accounting red tape.

"We can ship one day and invoice the same," he exemplifies. "We have one of the strongest computer installations

of any company of our type, akin to that of a bank or insurance company.

"The computer allows us to do things much more quickly. We feel we're ahead of the competition due to the developments in data processing."

The finance computer department has also liberated Sound Video Unlimited chief Noel Gimbel from the mundanities of administration. "My being here gives Noel the ability to be an entrepreneur rather than an administrator," says Zwemke. "He prefers to be an entrepreneur, and that's where his talents lie—getting into new products, etc."

"Noel wants a 'two-second synopsis' and that's what he gets."

Zwemke is also responsible for improving bank relationships for the company. "We had had several accounts, and borrowing was piecemeal—different terms, conditions, rates," he explains. "I went to a large downtown bank and worked a larger agreement for a larger line of credit."

As far as finances and management are concerned, says Zwemke, there is now an organizational calm where there previously had been uncertainty. "Management knows where they're at," he says simply. "Before, they had basically gut reactions from their business sense. Now, from my ability to analyze financial statements, I can tell management how we're doing, rather than having valuable time elapse."

Sound Video Unlimited's computer system involves "free-standing" Qantel computers in all four branch cities, as well as data lines between L.A. and Chicago, Denver and Chicago, and Miami and Chicago (the recently opened branches in Portland and Dallas will tie in to L.A.). The company also is now in the process of installing a corporate computer, which will gather data from all locations.

"This company's growth has been mind-boggling," says assistant controller Mary Sue Solley, pointing out that all the

*(Continued on page S-18)*

**'I believe we've created a computer system that's one of the best in the industry. We can do anything with it. I believe you'll see the computer play a very big role in the video business in monitoring rentals.'**

**—Noel Gimbel**

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## Breaking new acts lifeblood of record business

"The basis of Sound Video Unlimited's business has always been the record business," Stan Myers, branch manager of one of the nation's largest one-stops, firmly maintains. "Whatever shape the record business takes in the future, Sound Video Unlimited will have a part in it."

Despite Sound Video Unlimited's expansion into the home entertainment market, the greatest amount of warehouse space at the one-stop's new showcase facility is clearly record album shelving. In four years, from 1977 to 1981, Sound Video Unlimited experienced a nine-fold growth in volume, and Myers reports that records are responsible for just over 50% of total sales.

"We grow because we're still here, while other one-stops have curtailed operations due to economics," Myers explains. "We've picked up important customers from those businesses that have folded. We also have the largest sales force in the area, with 12 representatives on the street in a four-state area. Our salesmen call on record stores as well as video accounts, promoting the whole home entertainment concept."

Myers is a record business veteran of more than 20 years, whose lengthy tenure with London Records ended in 1977 when the parent firm closed his Midwest branch. He describes his position at Sound Video Unlimited, as "being Noel Gimbel when Noel is not around—and that's the way Noel wants it." He takes pride in his work, and believes utterly in the service Sound Video Unlimited can provide to its many accounts.

"Record stores that don't deal with a one-stop may think they're saving money, but considering the fill Sound Video Unlimited can give them to please their retail customers, they're not saving money—they're losing business."

"I compare records to a head of lettuce," Myers continues.

"They both get stale quickly, so service is important." Service from Sound Video Unlimited includes overnight delivery for orders placed before mid-day, accounts credited with their returns within 48 hours of filing them, and special regard for the small scale retailer.

"We're the only contact many of our accounts have with the record business," Myers asserts. "The mom-and-pop store, or the young entrepreneur near a college campus, doesn't hear from the record companies."

"And we're not so interested in the opening order as in teaching a new retailer how to turn over his inventory six times a year. We can take a new store owner by the hand, set him up with everything he needs from browser cards to wooden fixtures, talk basic accounting practices, and do everything we can to see he's successful. Because we know that a healthy account will enable us to grow."

In Myers' view, helping Sound Video Unlimited accounts helps record manufacturers, too. The one-stop has profitably broken new product, by expediting distribution and encouraging radio airplay.

He credits advertising department head Cheryl Koslov with creating ad umbrella groups, usually comprising 10 to 20 stores from small chains that can share manufacturer ad dollars. Special promotions helped the Kings' single "Switch Into Glide" break through the Midwest, and the Sound Video Unlimited push has helped Trillion, the Police, and .38 Special score well in the recent past. Myers states, "Whenever any label comes out with a new act, they look to us to find a way to promote it."

Clearly, no single person is capable of coordinating the complex, constantly changing facets of one-stop record business. Sound Video Unlimited buyers Fred Michaels, Don Daniels, Ken Hanes and Mel Floss conscientiously apply years of practical experience to the data stored in the one-stop's Quantel computer system, the better to forecast sales trends and maintain adequate record inventory.

"The Quantel makes the whole thing easier, but sometimes slower, because of the increased volume it has helped us handle," says Michaels, an eight-year employe of Sound Video Unlimited responsible for ordering Columbia, WEA, and MCA records and tapes, which add up to more than 55% of the one-stop's album shelf space. In all, Michaels has logged 15 years in the record business; in the last 16 months, he says, he's been ordering more catalog depth in \$5.98 product, and has

**'We can adapt and we're going to be the best in the future no matter what product it is.'**

**—Noel Gimbel**

observed cassettes selling at two to three times the rate of 8-track tape. "But it's not true on all items," he hedges, and has been urging one manufacturer to release black product on 8-track, to satisfy an as yet unnoticed market.

Don Daniels can claim to be the first one stop buyer with particular knowledge of the classical music he's purchasing; Daniels' five years with Sound Video Unlimited following a 15-year tenure buying records for E.J. Korvette's. He's learned that price increases have less effect on classical record and tape sales than on other types of musical product. But to order from Capitol, RCA and Polygram, Daniels must keep up with pop releases, too, and thanks his computer for allowing him to look at a given album's "entire sales picture, its history, or anything else I want to know." Using such information along with his own market savvy, Daniels can accurately predict new release action (his initial buy of 7,000 Bob Seger albums and tapes for its first month was on the nose, as two and a half week sales equaled 4,200 units), as well as warn small stores to consider special problems, such as placing special Christmas orders well in advance.

Independent labels and import releases are challenging aspects of the one-stop's stock, according to Myers and buyer Ken Hanes, who orders from MS, Progress and House distributors, and goes after unaffiliated product "if there's a call for it. We try to be as helpful as we can be to local labels, for instance," Hanes says. After five years at Sound Video Unlimited and a year in the buyer's chair, Hanes works closely with Michaels and Daniels: "We all have to be knowledgeable as to what each other has ordered, so we can all help out our customers, whatever they need." He sees his task as "coordination and promotion of our labels—making sure records are in stock, and that our stores are aware of that."

Mel Floss, Sound Video's alert singles buyer, typifies the one-stop's staff, which Myers characterizes as "young, talented music people." Floss counts 13 years of record business employment, and has bought Sound Video's singles since 1975; he knows his stock, from his weekly list of 200 hit titles to the 5,000 oldies he keeps on hand, and is attentive to every industry wiggle. It's helped him move an average of 80,000 pieces a month, up 40% since April '81.

"I learn something new every day," Floss offers. "I've got a good ear for music, and good customer rapport. So I can help everyone involved, especially concerning new artists."

"The lifeblood of the record business is new product by new acts," Stan Myers contends. "The name of our game is selling records. Sound Video Unlimited has a vested interest in helping our accounts insure a solid bottom line, because if they're not making a profit, they're not going to be here tomorrow to buy." He smiles confidently, certain he's in charge of the organization, equipment and staff that can insure records help steady his accounts' bottom lines.

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**'Our new place is dynamic and futuristic because that is what we believe the industry will be like in the next decade. Frankly, we wanted to inject more glamour into the Midwest, instead of always confining it to New York Or Los Angeles.'** —Noel Gimbel

## Branching out with

• Continued from page S-3

what has allowed us to grow so rapidly. We couldn't have expanded into as many markets as we did as rapidly without them.

"I can put an operation together in one month with the shelves, the people, the inventory," Gimbel adds. "It's almost a turn-key distributorship."

"I believe we've created a computer system that's one of the best in the industry. We can do anything with it. I believe you'll see the computer play a very big role in the video business in monitoring rentals."

By hooking retail stores directly into the computer system, Gimbel expects even greater economies in the future. However, the cost of computer hardware has allowed only a handful of stores to go "direct" to date.

For the future, Gimbel promises to keep abreast of changes in the shifting home entertainment market offering anything that fits the needs of his retail base.

"The home entertainment concept is broadening and changing," explains Gimbel. "It's audio and video and it's tied in with computer technology. It's high-end sophisticated hardware, it's software, and it's many affordable add-on and accessory items."

"Wherever the market goes we intend to be there."

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**'The home entertainment concept is broadening and changing. It's audio and video and it's tied in with computer technology. It's high-end sophisticated hardware, it's software, and it's many affordable add-on and accessory items. Wherever the market goes we intend to be there.'**

—Noel Gimbel

## An industry showplace

• Continued from page S-4

"One of the key things about this new building is that we can have 40 or 50 dealers and give our own presentation. At the same time we've paid an enormous amount of attention to display areas, and lighting effects. This is not only to help us sell product, but to give dealers ideas that they can take away with them."

Adds Gimbel, "We have had a lot of artists who have come in here and a lot of them have remarked 'you have such great people here, they're really into the business and we would love to put on a little show.' Burt Bacharach and Carole Bayer Sager are one example. Dottie West was another, Bernadette Peters, Meat Loaf. Now we have a forum where the record manufacturer comes in with a new group and says get together 50 of your customers, 100 of your people and we'll bring in another 50 people and we'll have an event over at your place."

"The costs of putting on a show don't have to be handed over to some hotel or nightclub. They will be reinvested back in our industry."

It doesn't take imagination to visualize the one-stop of the future—merely a visit to Sound Video Unlimited in Niles, Ill.

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## Accessories climb into high profit zone

"Accessories are, without a doubt, potentially the highest profit center of a home entertainment store," Stan Myers, branch manager of Sound Video Unlimited, likes to advise the young retailer. "At first you may discount the idea of an accessories center, but at Sound Video Unlimited we promote it and consider that promotion an educational process."

Mike Braco, the young accessories buyer of Sound Video Unlimited, certainly agrees. "Accessories are anything that's not a record or pre-recorded video," he explains, "from incense to stereo equipment to video hardware to televisions; from blank tapes to Mattel and Atari games to Chu Bop gum. My department carries more than 100 lines. And with accessories, a store gets its chance to make a 100% markup."

Looking over the shelves of the accessories area, one discovers a breadth of profit opportunity. There are 45 rpm adapters, wipe clothes, stylus care kits, t-shirts proclaiming radio station call letters and rock bands' slogans, price marker tape machines, Maxell, Memorex, Scotch and TDK cassettes, 10-inch reels of blank 1/4-inch tape, album inner sleeves, enamel stick pins, metal charm bracelet doo-dads,



A busy scene in the warehouse.

Sony microphones, brass belt buckles, inscribed golf caps, and color video cameras.

Though Myers says accessories make up less than 20% of Sound Video Unlimited's business, the accessories department of the one-stop has grown 30%—in both volume and number of products carried—since Braco took it over in May, 1981. A former retailer who was involved with Sound Video Unlimited as a customer for five years, Braco remembers when accessories meant head supplies, essentially. Those days are a far cry from his new goal: doubling last year's projection helped by the substantial interest he's discovered at all consumer levels in video games.

Braco still supplies Sound Video Unlimited's customers—"Almost all of our accounts use some accessories,"—with a variety of cigarette papers, roach clips, cocaine spoons and marijuana pipes, but "we're getting out of head supplies. Sales have fallen off, and we want them to fall off. States have been trying to legislate those products' sales, and we don't want to be stuck with anything."

But better yet, a market of virtually untapped profits has recently appeared, and, as Braco states for all departments of Sound Video Unlimited, "We try to follow the needs of the market—and quickly."

"Video store accessories," he explains, "include blank tape, home storage units such as wall cabinets, carrying cases, and what has been the product with the largest turnover—many lines of cables and connectors for VCRs. Cables and connectors have been selling well for us, and for our customers. Manufacturers are constantly coming out with new product."

**'Our stores count on accessories to make them a margin of profit; they can't make it on the LP and video markup alone. So we work with suppliers, and in some instances can suggest list prices that reasonably can be doubled. Video dealers, especially, have come to realize they need accessories to make their money.'** —Mike Braco

"You see," Braco goes on to detail, "our stores count on accessories to make them a margin of profit; they can't make it on the LP and video markup alone. So we work with suppliers, and in some instances can suggest list prices that can reasonably be doubled. Video dealers, especially, have come to realize they need accessories to make their money."

Braco is not concerned about video product competing with audio product. "Video games are drawing people into stores, there's a tremendous curiosity about this stuff," he says. "Once they come in, it's up to the retailer to sell them some records. Generally, accessories is plus business."

Mattel and Atari, each offering about 30 different programs, including variations on common games such as chess, bridge, and backgammon, have met with "unbelievable" consumer interest, Braco says, but to keep up on new market trends he peruses electronics trade magazines and visits accounts regularly on his way home from work. Other than this recent boom in video, Braco says the accessories business looks little different than it did during his days as a retailer.

"I order items that I think are going to sell through for our customers," he explains, "not just stock, but sell. Blank tape and record care supplies are very good. Batteries have become the number one compulsory product. We do well with car and home stereos; we're offered purchase programs so we can compete with manufacturers' outlets. We actually help the manufacturer, because most record stores buy equipment in ones or twos that don't meet manufacturers minimum orders."

"We don't make a practice of creating markets," Braco allows, "but we sell many portable Pioneer cassette machines, and I think hip pocket radios will be coming along big. We have Jensen and Atari stereo gear, and Hitachi video recorders and tvs, for which we carry hardware, pretty much as a customer service."

"We've been doing good business renting these, too," Braco mentions, pointing out a shelf of storage boxes in which video accounts hold their prerecorded offerings, while the actual video tape containers are put on display, empty.

"I'm glad to show home entertainment stores whatever I can," Braco says earnestly, "and I can go into a store and suggest a \$2,000 video accessories investment, or less, just showing accounts samples of things we're handling."

"The nice thing about working here is that Sound Video is so open with its customers. It was like that when I was a customer, and I try to emphasize communication with our accounts now that I'm in this position."

Previously, the accessories section of Sound Video Unlimited offered print, in the form of magazines and books, mostly on music. "We've cleared some of that out," Braco admits, "but we can get back into it if our accounts need those products. We still carry Rolling Stone, the Schwaan Record Guide, and a few other items." **HOWARD MANDEL** *Billboard*

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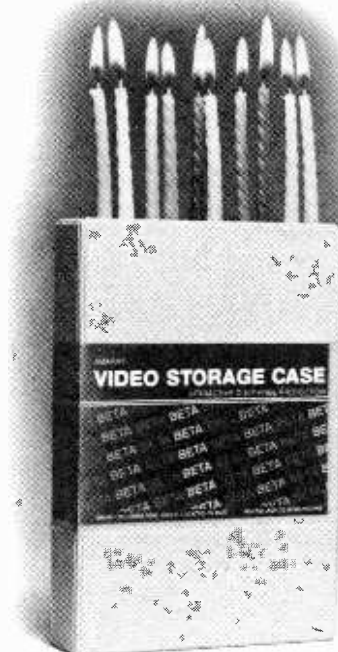
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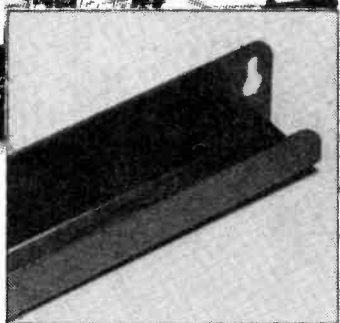


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'Because we've got such a good relationship with our customers we've been able to effectively promote really great groups like Survivor, the Kings and .38 Special long before commercial airplay took notice of them.'

—Cheryl Kozlov

## Video trailblazers

• Continued from page S-6

In November 1979, Paramount Pictures threw in their lot with video, making current titles such as "Saturday Night Fever" available. They broke open the video industry. Tuckman puts it, "Magnetic Video led us up to the gate, and Paramount opened the gate." Tuckman moved out of his three cabinets and into a small room.

Today, the continually-expanding Video Unlimited stocks over 3,000 titles. Besides Tuckman, the video department employs six people full-time, with 12 in sales. Chuck Spiedel, another London Records alumnus, is in charge of overseeing everything in the video department, and along with international buyer Dave Copeland and the rest of the video staff, takes the "everybody does everything" approach to the department.

Three years ago, Video Unlimited started moving into productions as well as distribution. They now duplicate and distribute Wizard Video films, including horror flicks, music programs and adult fare, and have bought rights to other films such as the "Story of O." Tuckman says production at present is not a large part of their video business.

Music videos, says Tuckman, "move only fair," due to limited availability among other factors. "Music on disks will have an easier time," he says. "There's definitely a future there, especially in rentals."

Tuckman cites Sound Video Unlimited's overall business philosophy as the key to their success. "From the day we started," he says, "we have never sold price, but service. We

'One of the key things about this new building is that we can have 40 or 50 dealers and give our own presentation. At the same time we've paid an enormous amount of attention to display areas and lighting effects. This is not only to help us sell product, but to give dealers ideas that they can take away with them.'

—Noel Gimbel

support our retailers tremendously. Loyalty in this business is hard to come by—what's lacking we try to provide. Our philosophy is, "Every account matters."

"We consider ourselves more marketing- and service-oriented than sales-oriented," concurs Barry Leshtz, sales manager of Sound Video Unlimited. "Personal attention makes all the difference in the world—we're looking for long-term business relationships. Video is now the big thing, and we're happy to help everyone get into the business."

Tuckman recalls the skepticism he encountered, when Video Unlimited presented the first-ever video display on the part of record retailers at the NARM convention. "The record people still don't believe it's a business yet," he observes. "The money and philosophy are different—they're not used to investing. Well, that's their prerogative—the parade may pass them by."

"Video has never been a job to me," Tuckman concludes. "I've given everything I have to it." **MOIRA McCORMICK**

Billboard

Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; Lead articles and coordination, Alan Penchansky, Chicago Bureau Chief; Branch story by John Sippel; Marketing Editor, Other stories by Moira McCormick and Howard Mandel; Chicago freelance writers: Advertising coordinator, Jim Bender; Art, Lumel Whiteman Design.

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## Branch video vitality

• Continued from page S-8

Southern One-Stop, Hollywood, Fla., will have the exterior sign changed to Sound Video Unlimited. Bob Stubenrauch, branch manager, has 3,300 square feet, where warehouse manager/buyer George Biddle supervises eight employees who serve customers called on by four salespersons.

Dallas just opened October 1. Skip Young is operations manager and buyer, assisting Jack Parker, 14-year veteran in the industry last with Video Suppliers.

Recently opened were Portland, Ore. and Atlanta where Zwemke just negotiated two leases, each 3,500 square feet. Al Strutz, most recently in Florida for Sound Video, will take over in Portland. At least six employees are blueprinted. The Atlanta facility completes the national picture.

Sound Video Unlimited will continue to open branches as interest in home video grows in the U.S. Gimbel wants to be able to offer software manufacturers and accessories the possibility of simplifying their marketing and credit procedures by doing their business nationally with one formidable distributor. Billboard

A Billboard Advertising Supplement

**'The lifeblood of the record business is new product by new acts. The name of our game is selling records. Sound Video Unlimited has a vested interest in helping our accounts insure a solid bottom line, because if they're not making a profit, they're not going to be here tomorrow.'**  
—Stan Meyers

DECEMBER 5, 1981 BILLBOARD

## Organizational calm

• Continued from page S-10

Sound Video Unlimited branches have opened in the past year. "We're not feeling this recession at all!"

Solley has been with Sound Video Unlimited one and a half years, and brings her experience as office manager of a retail chain along with her. "I'm used to a retail atmosphere," she says, "and even though we're wholesalers and distributors, dealing with customers is similar."

Solley handles bookkeeping, personnel, and administrative duties, as well as executing special projects for Zwemke. She also oversees daily payable and receivable operations, which are in the process of becoming automated and centralized here in the Chicago branch. "When I started here," she says, "if you needed accounting information from another branch, you had to go to that branch. Now, we'll be able to get that information at the flip of a switch."

Dorothy Yablon, accounts receivable manager, has been with Sound Video Unlimited for nine years. Starting out as the 45 buyer, she began taking care of the books—all the books, since the company at that time was considerably smaller. Now in charge of accounts receivable, Yablon oversees a staff of four. "She has a very good rapport with the customers, since she's been here so long," says Zwemke.

Accounts payable bookkeeper Pat McCrystal has been with the company for five years, but has worked in the record industry "forever," serving as office manager for London Records for many years.

Controller Zwemke is enjoying his position with Sound Video Unlimited. He finds the casual trappings of the music industry most agreeable. "If I'm wearing a pinstripe suit today," he laughs, "it's only because I have a meeting downtown. I wear jeans here like everybody else." **MOIRA McCORMICK**

Billboard

**'We'll see if we can break a record through our network of stores. Many distributors simply carry inventory and distribute it.'**  
—Noel Gimbel

*Here's to  
Sound Video Unlimited.*

*We wish you  
unlimited success.*

*Sound Video is one of the undisputed leaders in the video revolution. Your tremendous accomplishments have made this exciting new industry what it is today. As you enter your second decade of business, we wish you continued growth and success in building a strong video industry.*

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# Creative advertising captures pulse of software beat

In the heart of the Sound Video Unlimited organization is a finely tuned, complete advertising, marketing and public relations department. With a compliment of four art directors, three copy writers and traffic personnel, the department handles more than \$1 million in co-op advertising a year for customers as well as all corporate advertising.

"We assess a percentage of purchases against allocations from various companies," says retail advertising coordinator Cheryl Kozlov. "determine the best promotions to run in different regions, and track the results so the labels can judge the effectiveness of each campaign."

But it's more than just placing ads on tv, radio and print. "Many times we have to promote from within the stores with displays, in-store appearances by groups, and contests," adds Chicago retail coordinator Laura Luger. "This is where we try to be really creative to catch the consumer's attention in promoting a new release or up-and-coming artist."

Amplifies Kozlov, "because we've got such a good relationship with our customers we've been able to effectively promote really great groups like Survivor, the Kings and .38 Special long before commercial airplay took notice of them."

The art department is fully equipped with the latest phototype machines, stat cameras, and even a plate maker and printing press. They produce an average of 15 ads a week for clients as well as a 24-page mailer which is sent to customers nationally to make them aware of the newest releases in music and video, special sale items, and what to expect on the shelves in the near future. Of interest to video customers is a special pre-order section that allows customers to order titles before they are released, to insure prompt delivery of quantity orders.

"Our mailer may seem like a run of the mill thing, but we feel our creativity makes it one of our most effective selling tools," says director of advertising Mike Frommer, an advertising veteran who has worked for Foote, Cone and Belding, Leo Burnett and internationally in Australia and New Zealand. "We let our customers know the latest news so they can anticipate the fast market we work in. It is so effective we have companies buying full pages, inserting free records for in-store play and running whole catalogs."

"For us it's like having 2,000 salesmen pounding the beat," Frommer adds. "And we're constantly analyzing the marketplace, researching trends in every region to let our customers know what to sell to retirees in Florida and hot-tub buffs in California."

Another successful marketing aid is the video catalogs that are produced twice a year. One catalog features only adult video while the other has the complete selection of general video movies. Over 350,000 are printed and offered to stores nationwide for only the cost of the printing, less than 60 cents for both catalogs. Stores are also invited to pre-order in lots of 1,000 and get their logo and advertising message printed on the cover at no additional charge.

**'The basis of Sound Video Unlimited's business has always been the record business.'**

**—Stan Meyers**

"Retail customers really appreciate getting our catalog from a dealer," says Frommer. "The easy to use format and quick descriptions are what they like most. And getting a great looking catalog for nothing may instill some loyalty in the customer—it's that repeat business that makes the money for the store."

"We're especially proud of our last catalog as we won an award of excellence from the American Institute of Graphic Arts (AIGA)—that's the Oscar of the graphics business."



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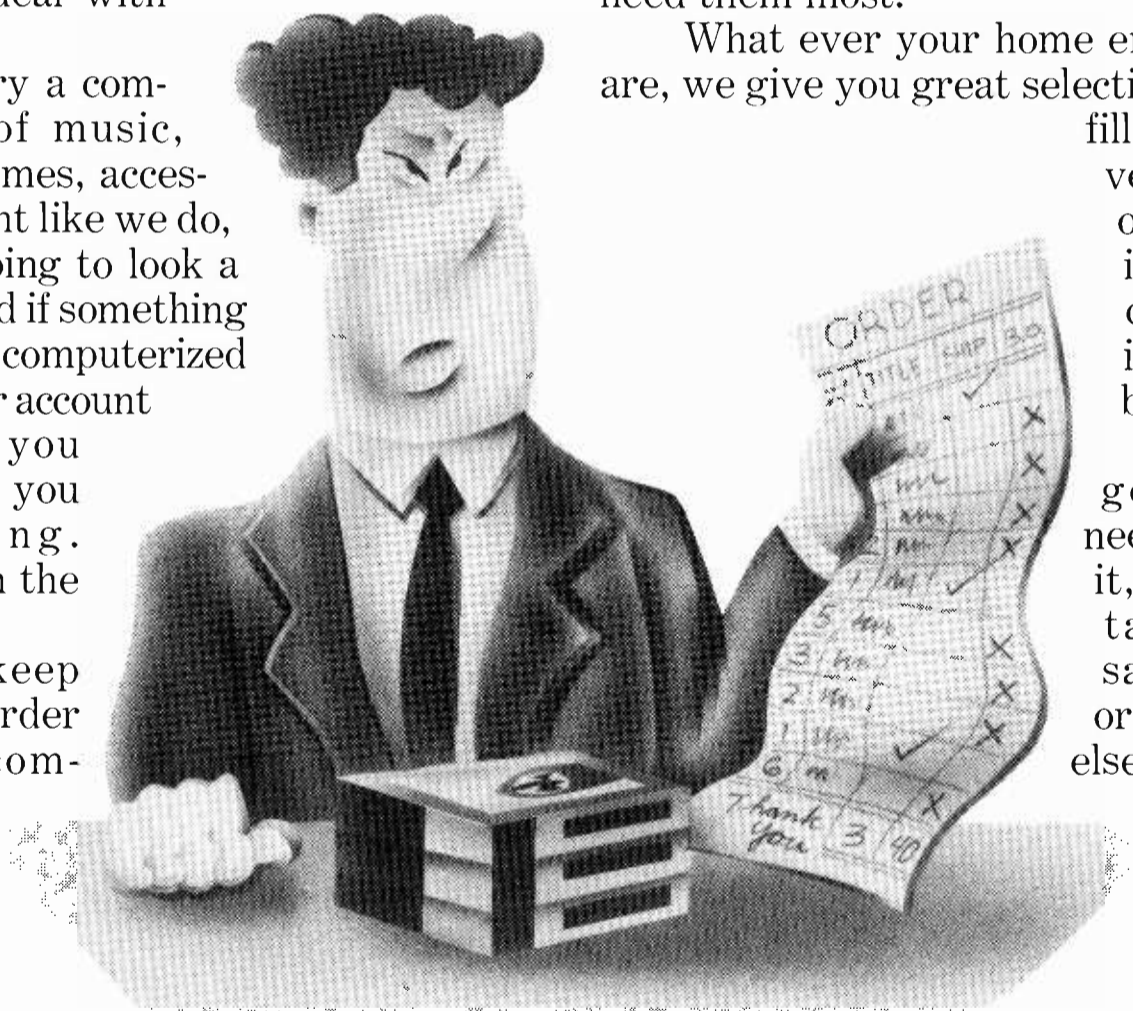
When you carry a complete inventory of music, video, electronic games, accessories and equipment like we do, your order-fill is going to look a whole lot better. And if something is back-ordered, our computerized system reviews your account weekly and lets you know exactly what you can be expecting. Nothing gets lost in the shuffle.

But to help keep you off the back-order list we have a com-

puterized pre-order system for video that allows you to secure hot, new product far in advance. On release day your order is shipped out, assuring you delivery of the newest releases when you need them most.

What ever your home entertainment needs are, we give you great selection, excellent order-fill from our large inventory, and the kind of fast accurate service nationwide that can mean the edge in this competitive business.

So if you're not getting what you need when you want it, you will want to talk with us—and save all that back-ordering for someone else.



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1/	1/	17	49	42	19	83	67	10	(George Martin), G. Goble, Capitol 5057
1/	4	18	50	45	13	84	NEW ENTRY	MAGIC POWER—Triumph (Triumph), R. Emmett, G. Moore, M. Levine, RCA 12298	
19	4	19	51	47	20	85	3	LOVE IS ALRIGHT TONITE—Rick Springfield (Rick Springfield & Bill Drescher), R. Springfield, RCA 13008	
22	8	20	52	64	3	86	4	WKRP IN CINCINNATI—Steve Carlisle (J. Buckner & G. Garcia), T. Wells, H. Wilson, MCA/Sweet City 51205	
30	15	21	53	48	15	87	NEW ENTRY	WALKING INTO SUNSHINE—Central Line (Roy Carter), L. Beckles, L. Francis, R. Carter, Mercury 572 (Polygram)	
25	8	22	54	50	22	88	NEW ENTRY	THE WOMAN IN ME—Crystal Gayle (Allen Reynolds), S.M. Thomas, Columbia 18-02523	
23	15	23	55	61	4	89	NEW ENTRY	COULD IT BE LOVE—Jennifer Warnes (Jim Ed Norman), R. Sharp, Arista 0611	
24	8	24	56	55	18	90	NEW ENTRY	LITTLE DARLIN'—Sheila (Keith Olsen), H. Knight, A. Blue, Carrere 5-02564 (Epic)	
27	7	25	57	53	13	91	21	RUNAWAY RITA—Leif Garrett (John D'Andrea & Shun Tokura), S. Tokura, J. Harrington, J. Penning, Scotti Brothers 5-02579 (Epic)	
26	11	26	58	56	16	92	NEW ENTRY	WHO'S CRYING NOW—Journey (Mike Stone & Kevin Elson), S. Perry, J. Cain, Columbia 18-02241	
34	5	27	59	54	20	93	2	SHARING THE LOVE—Rufus With Chaka Khan (Rufus), K. Murphy, MCA 51203	
28	6	28	60	57	12	94	9	I'M YOUR SUPERMAN—All Sports Band (Joey Carbone & Richie Zito), Radio Records 3871 (Atlantic)	
32	6	29	61	60	6	94	9	BET YOUR HEART ON ME—Johnny Lee (Jim Ed Norman), J. McBride, Full Moon/Asylum 47215 (Elektra)	
31	13	30	62	61	6	95	15	ALIEN—Atlanta Rhythm Section (Buddy Buie), B. Buie, S. McKay, R. Lewis, Columbia 18-02471	
29	11	31	63	77	3	96	23	URGENT—Foreigner (Robert John Lange & Mick Jones), M. Jones, Atlantic 3831	
35	5	32	64	71	4	97	2	BETTER THINGS—The Kinks (Ray Davies), R. Davies, Arista 0649	
8	13	33	65	72	4	98	7	SNAP SHOT—Slave (Jimmy Douglas), M.L. Adams, F. Miller, C. Carter, S. Arrington, J. Douglas, Cotillion 46022 (Atlantic)	
44	4	34	65	73	5	99	9	WHEN SHE DANCES—Joey Scarbury (Mite Post), B. Biugerman, Elektra 47201	
33	9	35	66	73	3	100	6	SWEET MERILEE—Donnie Iris (Mark Arsec), M. Arsec, D. Iris, MCA/Carousel 51198	

1/	1/	17	49	42	19	83	67	10	(George Martin), G. Goble, Capitol 5057
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8	13	33	65	72	4	98	7	SNAP SHOT—Slave (Jimmy Douglas), M.L. Adams, F. Miller, C. Carter, S. Arrington, J. Douglas, Cotillion 46022 (Atlantic)	
44	4	34	65	73	5	99	9	WHEN SHE DANCES—Joey Scarbury (Mite Post), B. Biugerman, Elektra 47201	
33	9	35	66	73	3	100	6	SWEET MERILEE—Donnie Iris (Mark Arsec), M. Arsec, D. Iris, MCA/Carousel 51198	



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BIG IN COUNTRY, SMALL TOWNS

# Piracy Cutting Gospel Profits

• Continued from page 1

and small towns, says Rex Bledsoe, sales director for Calvary and Life Stream Records. Usually duplicated in 8-track, the albums have become a staple at truck stops, small stores and flea markets.

Tapes valued at more than \$8,000 were seized at a Tazewell, Va., flea market Sept. 28 by the FBI and the Tazewell County sheriff's department. Don Thiel, of the FBI's Bristol office, says that six tape sellers were questioned and that an information was filed on one, Linda O'Dell George.

John Edwards, of the U.S. attorney's office in Roanoke, says the information filed on George maintains that between June 23 and Sept. 28 she infringed the copyrights of "more than 2,026 8-track recordings and more than 259 cassette-type recordings." George is scheduled to be arraigned in the U.S. District Court in Roanoke on Dec. 8.

Complaints leading to the tape

confiscation, Thiel says, came from both recording artists and "legitimate retailers."

"It's amazing how strong 8-tracks still are in these rural areas," says Gil Few, Word sales rep for parts of Tennessee, West Virginia and Kentucky. "I can't say that I've seen a piece of my product pirated." Few contends, but notes that he has seen illegal product turn up even in a Christian bookstore.

Lee Stoller, manager of Liberty Records artist Cristy Lane, says that her television-marketed gospel album, "One Day At A Time," has been pirated. And Carl Seal, vice president of publications for Light Records, reports that Andrae Crouch master recordings have been sold illegally for manufacture.

Stoller says he first became aware of the Cristy Lane pirate copies when someone brought one for Lane to autograph after a concert. There was no attempt to simulate the original art work, according to Stoller.

"There was just a picture of a church on it."

Similarly, Bledsoe learned of the copying when some retailers in the southeast "wanted merchandise for about \$1 under distributor cost." This led to the discovery that pirated gospel 8-tracks in the area were selling for as little as three for \$5.

The illicit Andrae Crouch masters surfaced when Nashville's Koala Records requested mechanical licenses for some of Crouch's songs from Light Records. Seal says the company told Koala it had exclusive rights to Crouch. "Koala was very cooperative," Seal reports. "They told us where they had purchased the material. Koala's source was a broker who, in turn, led us to his source." At this point, Seal says, the FBI was called in to investigate.

A year or so ago, Seal adds, a Light sales rep in Florida found pirate copies of the company's materials, which were turned over to the FBI. To date, he asserts, nothing has come of this incident.

Representatives from Word and Benson say they have encountered few problems. According to Mike Blines, Benson's director of international marketing, "What we've been aware of mostly has been copying of southern gospel music." Adds Tom Ramsey, sales manager for Word, "There was a lot more bootlegging, primarily in 8-track, before the new law. It's not as prevalent now as it was."

## CONFAB SET IN ATLANTA

ATLANTA—A contemporary christian music seminar will be held here Saturday (5), featuring Green-tree Records' artist Glenn Garrett and Malcolm Greenwood, artist manager and consultant. The event, which starts at 9:30 a.m. and concludes at 6 p.m., will take place at Twelve Oaks Recording Studios.

Among the topics to be covered are personal suitability for the music ministry; offering vs. fee; economic survival; self-booking; sound systems and equipment for touring artists; the need to have an album; the right way to make a custom album; promotional material and media relations; and career planning and management development.

Greenwood reports that more than 30 people registered to attend the event within the first month of its promotion, almost all of which is being done by direct mail. The seminar's planners mailed 1,100 brochures to people whose names were on lists provided by Contemporary Christian Music magazine and to 400 Atlanta area churches. "We bought no space advertising," he reports.

Tapes of each class will be available for \$3.50 each. Tuition is \$35 for each registrant or \$45 for a registrant and spouse. Information is available at (404) 433-1979.

Greenwood says the seminars will be held on a regional basis if this one succeeds.

## Silver 'Noise'

NASHVILLE—"Make A Joyful Noise," a gospel opera produced last year by WDCN-TV here, has won a silver medal in the entertainment category of the International Film and TV Festival. The project was a joint creation of Stephen P. Kopels, Bobby Jones, Donna McLaughlin and Jeffrey Wyant.

## OFF-BROADWAY REVIEW

# 'Lady Lester' Needs More Depth, More Pres Music

NEW YORK—"The Resurrection Of Lady Lester," at the off-Broadway Manhattan Theatre Club, deals essentially with the demise of semi-jazz tenor saxophonist, Lester Young. However, the basic theme is also amplified to reveal Young's real and/or imagined persecutions.

Like all artists, Young marched to his own rhythm section. Nonetheless, the trappings of greatness had not entirely eluded him, and he was nicknamed Pres (short for president of the tenor saxophone) by the late Billie Holiday.

Young's gift was also a curse. He was prescient. His "cool" approach to jazz was ahead of the music which was mired in the "swing" sounds of the 1930s and 1940s.

Young's penchant for flating notes and playing intervals no one knew existed held him up to ridicule, and consequently, a lonely existence. Even his old boss, Count Basie, with whom he starred, often looked askance at his solo efforts.

Young's personality made for a yet more difficult time. He was a loner, and quickly developed a drug and alcohol habit which would eventually kill him. All this and more "Resurrection Of Lady Lester" points out.

The problem lies in the play's sluggish development and lack of insight. Told in part in poetry, prose, fantasy and history, "Resurrection..." meanders through the high-points of Young's life, utilizing real

names such as Holiday whom Young names "Lady Day," in keeping with his style of feminizing everything and everyone.

The play is disjointed in that among the missing "real" people are Basie, John Hammond and Norman Granz, who were instrumental in Young's career from the standpoints of production and promotion.

Cleavon Little as Young and Yvette Hawkins as Holiday are standouts in a sharp cast which includes fine characterizations from Young's shadowy past.

Playwright Oyamo takes a broad outline of Young's life and amplifies it, but the gaps are so wide that one has to know the man's past in order to understand his torment.

For example, his tenure with the U.S. Army was so traumatic that it colored the remainder of his life. He was in solitary confinement for a good part of it. His horn was taken from him and he was beaten. Oyamo seems to feel mere exposition of these and other facts is enough with a musician as complex as Young was, this is inadequate.

Young was also bitter about the way his music was accepted by an audience which was not ready to accept the man. Indeed, he took a room overlooking Birdland, the famed nightclub, so he could hear others play like him, another example of the masochism that remains unexplained in the play.

ARNOLD JAY SMITH

DECEMBER 5, 1981, BILLBOARD

Survey For Week Ending 12/5/81			Billboard® Best Selling Spiritual LPs				
This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	27	IS MY LIVING IN VAIN? The Clark Sisters, New Birth 7056G	18	16	48	A PRAYING SPIRIT James Cleveland & The Cornerstone Choir, Savoy 7046
2	2	36	TRUE VICTORY Keith Pringle, Savoy SCL 7053	19	20	96	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527
3	6	10	WHERE IS YOUR FAITH James Cleveland & The Southern California Community Choir, Savoy SGL 7066	20	24	23	ONE DAY AT A TIME Rev. Thomas Walker, Eternal Gold EGL 652
4	3	36	THE HAWKINS FAMILY LIVE Light LS 5770	21	25	48	THE LORD IS MY LIGHT New Jerusalem Baptist Church Choir, Savoy SGL 7050
5	4	44	THE LORD WILL MAKE A WAY Al Green, Myrrh 6661	22	17	10	MY EXPECTATIONS Voices of Cornerstone, Savoy SL 14632
6	5	36	CLOUDBURST The Mighty Clouds Of Joy, Myrrh MSB 6663	23	29	150	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS 5735
7	7	32	20th ANNIVERSARY ALBUM James Cleveland & The World's Greatest Chords, Savoy SGL 7059	24	18	32	MIRACLES Jackson Southernaires, Malaco M 4370
8	28	5	INTRODUCING THE WINANS The Winans, Light LS 5792	25	19	32	I'M A WITNESS TOO Vernard Johnson, Savoy SL 14606
9	9	113	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035	26	22	10	YOU'VE BEEN MIGHTY GOOD TO ME New Jerusalem Baptist Church Choir, Savoy SL 7070
10	8	14	YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME Charles Fold, Savoy SGL 7061	27	NEW ENTRY		GO Shirley Caesar, Myrrh MSB 6665
11	10	79	TRAMaine (WORD) Tramaine Hawkins, Light LS 5760	28	23	14	CAUGHT UP Bobby Jones & New Life, Creed 3102
12	12	14	GOD'S WAY (Is The Best Way) James Cleveland & The Voices Of Watts, Savoy SL 14631	29	NEW ENTRY		EDWIN HAWKINS LIVE W/OAKLAND SYMPHONY ORCHESTRA (Askey) Myrrh MSB 6691
13	13	62	REJOICE Shirley Caesar, Myrrh MSB 6646 (Word)	30	26	14	THE GATHERING New York Community Choir, Myrrh MSB 6657
14	14	14	WHEN YOU CAN BELIEVE WYCB Mass Choir, Savoy SGL 7063	31	27	155	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
15	11	19	MORE OF THE BEST Andrae Crouch, Light LS 5785	32	NEW ENTRY		DON'T GIVE UP Andrae Crouch, Warner Bros BSK 3513
16	21	10	SAINTS HOLD ON Sensational Nightingales, Malaco MAL 4373	33	NEW ENTRY		JAMES CLEVELAND & THE METRO MASS CHOIR LIVE Savoy SGL 7067
17	15	19	BE ENCOURAGED Florida Mass Choir, Savoy 7064	34	NEW ENTRY		SWEET REVIVAL Willie Neal John And The Gospel Keynotes, Nashboro 7247
				35	30	100	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763

Give something that means something. The gift of the hope for life.

May we suggest that this year, in the true spirit of the season, you inform the people on your list that you have contributed, in their names, to the T.J. Martell Memorial Foundation.

The Martell Foundation is a charity that was founded and is totally supported by the music industry. All monies donated are used exclusively to research one of the most devastating diseases known to mankind, Leukemia. A disease that kills over 50,000 people a year.

It is the Foundation's hope that with your help we will one day conquer this destructive disease.

Thank you. Your gift will mean so much to so many people.

The T.J. Martell Memorial Foundation  
130 West 57th St., 3rd Floor  
New York, NY 10019  
Telephone: (212) 245-1818



Chart	Artist	Title	Label	Chart	Artist	Title	Label	Chart	Artist	Title	Label
18	THE GO GO'S	Beauty And The Beat	Elektra 5E-567	59	EARL KLUGH	Crazy For You	Liberty LT-51113	99	SURVIVOR	Premonition	Scotti Bros. ARZ 37549 (Epic)
19	THE GO GO'S	Beauty And The Beat	Elektra 5E-567	54	QUINCY JONES	The Dude	A&M SP-3721	89	IRON MAIDEN	Maiden Japan	Capitol MLP-15000
20	OZZY OSBOURNE	Diary Of A Madman	Jet FZ 37492 (Epic)	62	KENNY ROGERS	Greatest Hits	Liberty L00-1072	90	STYX	Paradise Theatre	A&M SP-3719
21	PAT BENATAR	Precious Time	Chrysalis CHR 1346	33	ROGER	The Many Facets Of Roger	Warner Bros BSK 3594	91	BLUE OYSTER CULT	Fire Of Unknown Origin	Columbia FC 37389
22	BARRY MANLOW	If I Should Love Again	Arista AL-9573	39	LITTLE RIVER BAND	Time Exposure	Capitol ST-12163	92	SHOOTING STAR	Hang On For Your Life	Virgin/Epic NFR 37407
23	NEIL DIAMOND	On The Way To The Sky	Columbia TC 37628	80	PLACIDO DOMINGO	Perhaps Love	Columbia FM 37243	93	THE DOORS	Greatest Hits	Elektra 5E-515
24	BILLY SQUIER	Don't Say No	Capitol ST-12146	67	KENNY ROGERS	Share Your Love	Liberty L00-1108	94	ONE WAY	Fancy Dancer	MCA MCA-5247
25	BILLY JOEL	Songs In The Attic	Columbia TC 37461	60	DEVO	New Traditionalists	Warner Bros BSK 3595	111	AC/DC	Dirty Deeds Done Dirt Cheap	Atlantic SD-16033
26	THE STEVE MILLER BAND	Circle Of Love	Capitol ST-12121	NEW ENTRY	MOLLY HATCHET	Take No Prisoners	Epic FE-37490	96	DIESEL	Watts In A Tank	Regency RY-19315 (Atlantic)
27	AL JARREAU	Breakin' Away	Warner Bros. BSK 3576	62	TEDDY PENDERGRASS	It's Time For Love	PIR TZ 37491 (Epic)	97	FRANK SINATRA	She Shot Me Down	Reprise FS 2305 (Warner Bros.)
28	THE J. GEILS BAND	Freeze-Frame	EMI America S00-17062	63	SOUNDTRACK	Heavy Metal	Full Moon/Asylum DP-90004 (Elektra)	98	ANNE MURRAY	Christmas Wishes	Capitol SN-16232
29	ALABAMA	Feels So Right	RCA AHL-1-3930	64	SOUNDTRACK	Arthur The Album	Warner Bros. BSK 3582	106	THE CHIPMUNKS	Urban Chipmunk	RCA AFL-14027
30	RICK SPRINGFIELD	Working Class Dog	RCA AFL-1-3697	65	RED RIDER	As Far As Siam	Capitol ST-12145	112	RINGO STARR	Stop And Smell The Roses	Boardwalk NBI-33246
31	NEIL YOUNG & CRAZY HORSE	Re-Ac-Tor	Reprise HS 2304 (Warner Bros.)	74	JUICE NEWTON	Juice	Capitol ST-12136	101	THE ROLLING STONES	Hot Rocks, 1964-71	London ZPS-60617
32	BLONDIE	The Best Of Blondie	Chrysalis CHR 1337	67	RICKIE LEE JONES	Pirates	Warner Bros. BSK 3432	102	RUFUS WITH CHAKA KHAN	Camouflage	MCA MCA-5270
33	LINDSEY BUCKINGHAM	Law And Order	Asylum 5E-561 (Elektra)	68	WILLIE NELSON	Willie Nelson's Greatest Hits And Some That Will Be	Columbia KC 2 37542	103	AC/DC	Back In Black	Atlantic SD-16018
34	TRIUMPH	Allied Forces	RCA AFL-1-3902	69	EDDIE RABBITT	Step By Step	Elektra 5E-532	104	U2	October	Island ILPS 9680 (Warner Bros.)
41	LOVERBOY	Get Lucky	Columbia FC 37638	70	THE TIME	The Time	Warner Bros. BSK 3598				



1 This Week

# FOREIGNER

4

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## OFF-BROADWAY REVIEW

## 'March' Hits Some High Notes

NEW YORK—"March Of The Falsettos," now at the off-Broadway Westside Arts Theatre, is an often funny, well-acted spoof about relationships, and our ability, or lack of it, to cope with them.

The show, presented in a madcap operetta format, looks at one very emotionally confused adult male, his distraught ex-wife, precocious son, opportunistic male lover, and a somewhat off-the-wall psychiatrist.

Although it is jammed with 20 songs (the original cast album is being released by DRG Records) "March Of The Falsettos" moves quickly. The entire show, without intermission, is performed in about an hour.

William Finn, the show's writer and composer, has an eye for the outrageous, and even though there are occasional lapses and some syrupy, self-righteous dialog, the overall wit, and charm of the show more than compensates for these shortcomings.

Lending strength to the overall production are the strong perform-

ances of Michael Rupert as Marvin, Chip Zien as the psychiatrist, Alston Fraser as the ex-wife, Brent Barrett as the lover, and Gregg Phillips as the son, travelling reluctantly on this emotional rollercoaster.

James Lapine whose theatre credits include the successful off-Broadway show, "Table Settings" has directed "March Of The Falsettos" creatively and with style, maintaining the momentum from one outrageous scene to another.

"March Of The Falsettos" was originally produced at the off-Broadway Playwrights Horizons. It is produced by Warner Theatre Productions in association with Francine Lefrak, Mary Lea Johnson and Martin Richards. **RADCLIFFE JOE**

## Gray For Turner

NASHVILLE—Robox artist Dobie Gray recently taped "The First Annual Turner Family Christmas Card," a holiday television special for Ted Turner's Atlanta-based superstation WTBX.

## Classical

## '82 Set To Celebrate Szymanowski

WARSAW—The musical output of Karol Szymanowski, rated second only to Chopin among Poland's most prominent classical composers, does not get sufficient exposure at international level, according to most music experts here.

So 1982, centenary of the birth of the composer, who died in 1937, is planned as "Szymanowski Year," with a long list of worldwide cultural events marking his music already drawn up under UNESCO auspices.

In Poland itself, there is a Centenary commemorative committee, headed by Wladyslaw Loranc, chairman of Polish radio and television. The main international committee is headed by Artur Rubenstein, a personal friend of Szymanowski for many years and a leading interpreter of his work.

The year starts with a gala concert in Warsaw, Jan. 8, featuring the choir and symphony orchestra of the National Philharmonic, conducted by Witold Rowicki, with tenor soloist Andrzej Bachleda.

Alongside music from "Harnasie," the best-known Szymanowski opera, will be two works dedicated to the composer: "Epitaph On The Death Of Karol Szymanowski," by Tedeausz Szeliowski, and a cycle of songs "Voices In The Distance," by the late Tadeusz Baird to words by the late poet Jaroslaw Iwaskiewicz.

Szymanowski Year committees have already started work in many countries, including Austria, Britain, Japan, the USSR, Belgium, France, West Germany, Italy and Yugoslavia.

Grand finale of the commemorative events is planned for Paris, in the UNESCO headquarters, Oct. 6, 1982, the day on which the composer was born a hundred years ago.

## Classical Notes

Romantic symphonic music outranks all other classical forms in listener popularity. That's the conclusion reached by classical station WGH-FM of Norfolk, Va., which recently surveyed listening preferences of hundreds of audience members. More than half of those surveyed ranked "Symphonic" music as their number one listening preference, while 17.1 percent gave "Concerto" top ranking. Asked to identify types of music they would stay tuned to, respondents gave approval to "Music of the Romantic era, Beethoven, etc." 97.6 percent of the time. "Classical era music, Mozart, etc." won a 96.8 approval rating, Baroque music an 87.7 rating, chamber music an 84 percent rating, and grand opera a 62.5 percent approval. ... Veteran classical merchandising expert **Larry Holmes** heads up the classical department of the new Record Factory store in San Francisco. The 9,000-square foot outlet is the chain's first full catalog store. According to Holmes, one-third of the space is devoted to classics. ... **Placido Domingo's** next popular album will be issued by Philips in early 1982. Domingo has recorded a program of Argentine Tangos for the South American country's Phonogram arm. Some of the nation's finest Tango orchestra players were selected for the sessions, and two of the most famous Tango composers were on hand to lend a special air of authenticity. Phonogram expects one million world-wide unit sales on the record. ... The Chicago Symphony's Dec. 7 organ dedication concert will be led by the St. Louis Symphony's **Leonard Slatkin**. He replaces an ailing **Erich Leinsdorf**.

ALAN PENCHANSKY



**DISK DISPLAY**—Putting the finishing touches on the new permanent CBS Masterworks display at Avery Fisher Hall at Lincoln Center are, from left, Joseph F. Dash, CBS Masterworks vice president and general manager, Zubin Mehta, New York Philharmonic music director, and Nick Webster, executive director of the Philharmonic. The first album to be displayed is the Verdi "Requiem" digital recording by Mehta and the Philharmonic featuring Placido Domingo and Montserrat Caballe.

## Next-Day Release For Enescu Concert Albums

BUCHAREST—Electrecord, Romania's state record company, is claiming a world first for its rush-release technique of recording classical concerts and having albums in the shops the following day.

While this release pattern has, in the past, been followed in pop areas of major markets, it is trumpeted here as a classical breakthrough.

The concerts were part of the George Enescu International Festival here, a regular musical tribute to the man rated Romania's greatest modern composer and a world-rated violinist.

The recordings were made in the Studio 8 stereo complex of the Radio Broadcasting Center, connected by cables to the various concert halls. In charge of the operation was engineer Grigore

Petreanu, general manager of Electrecord, working with a hand-picked team of technical specialists.

At around midnight, the record tapes from the first concert involved went straight to the new Electrecord factory for processing. They were "carved" on plastic leaf, pressed and sleeved in a cover designed by noted artist Denisa Masek.

Some 300 albums were then dispatched the following day, some to selected retail outlets and the bulk to the various concert halls used for the festival.

The same hectic production pattern was followed through other important concerts in the series. Now Electrecord, in pioneering mood, expects to repeat the enterprise whenever possible.

OCTAVIAN URSULESCU

## NEW LABEL LINE

## Australian Digital LPs Due Via Tioch

CHICAGO—Tioch Productions newest product line, Tioch Digital Records, is set to debut in late January with four Soundstream recordings produced in Australia.

According to Tioch's Scott Mampe, series pricing is \$8.98 list. The recordings are being pressed by KM Records, Burbank, Calif., Mampe says.

Albums, featuring conductor Jose Serebrier and the Adelaide Symphony, were produced for Tioch by Ettore Strata and Jeffrey Kaufman of KEM/Ettore Productions. Additional digital projects for Tioch are mapped by KEM/Ettore, notes Mampe.

Tioch, which has Ariola/Arista backing and Arista distribution, also markets the imported Eurodisc line and the domestically pressed Stolat budget series.

Tchaikovsky's "1812 Overture" and Ravel's "Bolero" make up one of the line's initial titles. Other albums are Tchaikovsky's "Nutcracker" Suite and Delibes' "Coppelia" Suite, Gounod's "Faust" Ballet Music and Bizet's "Carmen" Suite, and "Baroque Hits," featuring Pachelbel's "Canon," Albinoni's

"Adagio" and Bach's "Air" from Orchestral Suite No. 3.

"If you are doing a major work I think today it must be digital," explains Mampe. "I think it is important to the consumer now and will become even more important."

Mampe says tape to disk transfer is being done by International Automated Media, Irvine, Calif., a leading audiophile cutting house. Two or three fall digital releases are planned, she added.

## Classics Bow In Greater Tulsa

CHICAGO—The nation's newest commercial classical radio station is KCMA-FM, Owasso, Okla., serving the Greater Tulsa market. The new 18-hour per day classical operation began broadcasting Oct. 1.

KCMA has signed the Phillips Petroleum Co. to a sponsorship of Boston Symphony Orchestra transcription concerts. The station has a full-time staff of three in addition to general manager and owner John Major who handles the wake-up program.

Survey For Week Ending 12/5/81

Billboard® Special Survey Hot Latin LPs™

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CHICAGO (Pop)		N. CALIF. (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EMMANUEL Intimamente, Arcano 3535	1	VIVA EL NORTE Volumen II Profono 1502
2	VICKY Gas 4236	2	VARIOS ARTISTAS El disco de oro de CBS CBS 10319
3	JULIA PALMA Alhambra 58101	3	AMANDA MIGUEL El sonido Volumen I Profono 3049
4	VARIOS ARTISTAS El disco de oro de CBS CBS 10319	4	VICENTE FERNANDEZ El numero uno, CBS 20555
5	NAPOLEON Celos, Raff 9083	5	LOS BUKIS Profono 3050
6	JUAN PARDO Juan mucho mas Juan, CBS 80304	6	LOS HUMILDES A mis amigos del norte Fama 608
7	KARINA Ahora que estubistes lejos, Orfeon 054	7	CONJUNTO MICHOCAN Piquete de hormiga, Odeon 73171
8	VIVA EL NORTE Volumen II Profono 1502	8	JOSE LUIS RODRIGUEZ Mujer, TH 2151
9	JOSE LUIS RODRIGUEZ Atrevete, TH 2095	9	JULIO IGLESIAS De nina a mujer, CBS 50317
10	JUAN VALENTIN Por tu culpa, Muzart 810794	10	LOLA BELTRAN 15 inolvidables exitos, Gas 1020
11	LOLA BELTRAN 15 inolvidables exitos, Gas 1020	11	EMMANUEL Intimamente, Arcano 3535
12	JOSE LUIS PERALES CBS 80302	12	VARIOS ARTISTAS Explosion musical Volumen IV Profono 2099
13	AMANDA MIGUEL El sonido Volumen II Profono 3040	13	PARCHIS Muzart 60631
14	VARIOS ARTISTAS Rancheras de oro, CBS 20557	14	KARINA Orfeon 16054
15	HUGO BLANCO Chapoteando, WS 4123	15	NAPOLEON Celos, Raff 9083
16	JULIO IGLESIAS De nina a mujer, CBS 50317	16	NORMA SOL Profono 3047
17	RAPHAEL En carne viva, CBS 80305	17	ROCIO DURCAL Confidencias, Pronto 1099
18	LOS YUMAS Pedida y dada, Olimpico 5015	18	JUAN GABRIEL Con tu amor, Pronto 1096
19	LOS YONICS Atlas 5084	19	RIGO TOVAR Rigo 81, Profono 3046
20	LORENZO DE MONTECLARO Ese señor de las canas, CBS 20552	20	LOS HURACANES DEL NORTE Luna 1078
21	LOS HUMILDES La carta numero tres, Fama 608	21	LOS YONICS Atlas 60221
22	BEATRIZ ADRIANA El cofrecito, Peerless 2216	22	CHELO Si quieres verme llorar, Muzart 1806
23	VICENTE FERNANDEZ El numero uno, CBS 20555	23	VICKY Gas 4236
24	MERCEDES CASTRO Maldita miseria, Muzart 10844	24	LAS JILGUERIAS El bracero fracasado, CBS 20529
25	JOAN SEBASTIAN Juliantia, Muzart 1805	25	VARIOS ARTISTAS Rancheras de oro de CBS, CBS 20557

● 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.

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.	This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.
1	10	3	<b>KRAMER VS. KRAMER</b> Columbia Pictures 10355		21	21	5	<b>HALLOWEEN</b> Media Home Entertainment M131	
2	1	7	<b>THE BLUE LAGOON</b> Columbia Pictures 10025E		22	23	5	<b>SEEMS LIKE OLD TIMES</b> Columbia Pictures 10475E	
3	3	7	<b>STIR CRAZY</b> Columbia Pictures 10248E		23	27	3	<b>THE MALTESE FALCON</b> Magnetic Video 4530	
4	6	5	<b>FRIDAY THE 13TH II</b> Paramount Pictures, Paramount Home Video 1457		24	29	3	<b>BANANAS</b> Magnetic Video 4555	
5	7	10	<b>BUSTIN' LOOSE</b> Universal City Studios, MCA Dist. Corp. 77002		25	26	26	<b>ELEPHANT MAN (ITA)</b> Paramount Pictures, Paramount Home Video 1347	
6	4	10	<b>THE JAZZ SINGER</b> Paramount Pictures, Paramount Home Video 2305		26	31	12	<b>WHOLLY MOSES</b> Columbia Pictures 10587	
7	5	15	<b>RAGING BULL</b> United Artists, Magnetic Video 4523		27	22	38	<b>9 TO 5 (ITA)</b> 20th Century-Fox Films, Magnetic Video 1099	
8	2	7	<b>ENDLESS LOVE</b> MCA 77001		28	28	40	<b>FAME (ITA)</b> MGM/CBS Home Video M70027	
9	8	26	<b>ORDINARY PEOPLE (ITA)</b> Paramount Pictures, Paramount Home Video 8964		29	11	15	<b>NIGHTHAWKS</b> Universal City Studios Inc., MCA Dist. Corp. 71000	
10	20	3	<b>THE THIEF</b> Magnetic Video 4550		30	38	3	<b>USED CARS</b> Columbia Pictures 10557	
11	17	4	<b>MEATBALLS</b> Paramount Pictures, Paramount Home Video-1324		31	14	6	<b>HAPPY BIRTHDAY TO ME</b> Columbia Pictures 10595	
12	12	6	<b>THE COMPETITION</b> Columbia Pictures 10124E		32	33	20	<b>AND JUSTICE FOR ALL</b> Columbia Pictures 10015	
13	24	3	<b>THE GOODBYE GIRL</b> CBS 700069		33	37	2	<b>BACK ROADS</b> CBS 70071	
14	25	3	<b>THE POSTMAN ALWAYS RINGS TWICE</b> CBS 700077		34	36	15	<b>ANNIE HALL</b> United Artists, Magnetic Video 4518	
15	9	4	<b>ATLANTIC CITY</b> Paramount Pictures, Paramount Home Video-1460		35	34	2	<b>SERPICO</b> Paramount Pictures, Paramount Home Video 8689	
16	18	11	<b>DRESSED TO KILL</b> Warner Bros. Inc./Warner Home Video 26008		36	35	21	<b>BLACK STALLION (ITA)</b> United Artists, Magnetic Video 4503	
17	19	43	<b>AIRPLANE (ITA)</b> Paramount Pictures, Paramount Home Video 1305		37	NEW ENTRY		<b>DOGS OF WAR</b> Magnetic Video 4569	
18	16	4	<b>THE FAN</b> Paramount Pictures, Paramount Home Video-1469		38	32	2	<b>CHITTY CHITTY BANG BANG</b> Magnetic Video 4557	
19	15	15	<b>TESS</b> Columbia Pictures 10543		39	NEW ENTRY		<b>THE GOOD, THE BAD &amp; THE UGLY</b> Magnetic Video 4545	
20	13	17	<b>CASABLANCA</b> United Artists, Magnetic Video 4514		40	39	2	<b>A SHOT IN THE DARK</b> Magnetic Video 4528	

# San Diego State Opens Booking Rights To All Local Promoters

By THOMAS K. ARNOLD

SAN DIEGO—When San Diego State Univ.'s Open Air Theatre opens its sixth annual summer concert season next May, it will be without Marc Berman Concerts as its exclusive booking agent.

The schools' Aztec Center and Cultural Arts boards, which jointly oversee operations at the 4,250-seat amphitheatre on the campus of one of California's largest universities, voted recently to no longer grant an exclusive to any one promoter.

Every year since 1977, Berman has been granted an exclusive booking agreement by the school which prevented any other promoter from bringing pop acts into the amphitheatre between the last weekend in May and the third week in October, the only time each year the facility may host concerts.

In return, Berman agreed to give the school an annual guarantee (most recently, \$40,000) against a small percentage of the gross box-office receipts; he was also required to hire students as ushers, security personnel and stage hands.

The number of shows he's produced grew from seven the first year to 26 in 1980; the 1980 season, in fact, was so successful that the Open Air Theatre was ranked number nine on Billboard's annual compilation of top-grossing concert facilities seating less than 6,000. As a result, a number of other promoters, including Pax Productions and Fahn & Silva Presents of San Diego, have been trying to gain access to the theatre the last few years.

Last season, however, the number of pop shows dropped to 14, and the gross receipts likewise went down to \$400,000 (as opposed to \$700,000 in

1980). And the decline prompted the school to open the facility to other promoters in an attempt to increase the number of available acts.

"I think San Diego simply saw a trend that the rest of the country has seen for the last two years—a major summer concert slump," says Jim Carruthers, director of Aztec Center and the person directly responsible for managing the Open Air Theatre. "Fewer acts toured this year than before. On top of that, the San Diego Symphony began holding concerts twice a week instead of once a week as it did in previous years.

"Also, after a crowd problem at the Judas Priest concert in June, we decided to restrict the type of acts that could play the facility, resulting in the cancellation of several shows.

"What it all boils down to is fewer available dates and acts, and the only way we can compensate is by opening the theatre to other promoters who might be able to get acts Marc (Berman) can't. But we are in no way dissatisfied with Marc's performance; we feel he did the best job he could do under those circumstances."

Berman says he views the change with "mixed emotions." "I Can't Say I wouldn't want an exclusive, but this year it's been a lot more difficult to produce shows there," he says. "We couldn't do a lot of concerts we wanted to because of the restrictions they imposed; the Kinks and the Pretenders, for example, couldn't play the Open Air Theatre because it was feared they would attract rowdy crowds, and both acts would have provided us with top-grossing shows.

"I think the school is making a mistake. It will probably end up with fewer shows. I imagine we'll still do the majority of our summer shows there, but we'll be a lot more selective in choosing halls. A lot of acts we would have brought to the Open Air Theatre, we'll now book into the Sports Arena, Golden Hall or the Civic and Fox theatres.

Other promoters regard the change with cautious optimism. "We hope to take full advantage of the situation, and I think the school will benefit because it will get a lot more acts that Marc might not have been

able to purchase," says Bill Silva of Fahn & Silva Presents.

"On the other hand, there are only a finite number of acts available, and with no promoter having an exclusive, a bidding war might result that will drive the price of an act up so high no one will be able to afford it."

Pax Productions' Fred Moore, who admits he was hoping the school would give his firm the exclusive, is even less optimistic. "If you have the chance to do, say, 30 shows, you can be fairly certain things will balance out," Moore says. "That way, both the school and the promoter make money. But if you only have one or two shows and no guarantee you can do more, you're going to look more carefully at who you bring in.

"It becomes no different than doing business with any of the other concert facilities in town."

## L.A. Wiltern Will Reopen In 13 Months

By CARY DARLING

LOS ANGELES—The Wiltern Theatre here, dark since the late 1970s, is reopening in January 1983 with a schedule of pop, jazz, classical, folk and art activities.

"We want to bring shows to Los Angeles that normally run two or three weeks, such as ballet and opera, and there are not many venues like that in this area," says concert promoter Jim Rissmiller, of Wolf & Rissmiller Productions. His firm has taken out a 40-year lease on the facility based on the budget projected to refurbish the nearly 50-year-old theatre. He estimates it will cost \$4 million to renovate.

UCLA is involved in putting on various types of shows and sharing a portion of the profits. "We plan to do enough pop shows to cover operating costs but we want to do cultural shows as well," explains Rissmiller. "But we do hope that these can make money too."

The Wiltern, a 2500-seat facility, is part of the Franklin-Life Building, a structure which barely escaped demolition when Wayne Ratkovich bought the property. Now the entire block is being made into a shopping, arts and restaurant complex.

"We want to return the Wiltern to its original 1932 condition," says Rissmiller. "It was all art deco. We are trying to gather the original artifacts, many of which were sold."

Rissmiller is the sole operator of the theatre and he hopes to divide the schedule evenly between pop and other types of entertainment. "About half of the month will be devoted to cultural entertainment which will include material for children and senior citizens. The rest will consist of pop, rock and jazz."

He also hopes to use video at the venue. "I think video has more potential in the classical area than it does in the pop area. The audience that classical appeals to more than likely has cable and video equipment," he reasons. "So, I hope to do cable shows for the Wiltern that will reach people in other parts of the country."

(Continued on page 52)



Billboard photo by Chuck Pulin  
**FRANK'S PANTS**—Frank Zappa shows off a pair of oversized panties containing his Burning Pumpkin Records logo during a recent concert at the Palladium in New York.

## GOSPEL REVIEW

# Mills A Favorite At L.A. Concert

LOS ANGELES—Stephanie Mills was the overwhelming favorite singing both pop and gospel at the "God Is Love" concert held at the Shrine Auditorium here Saturday (21).

There were a number of stars, with Aretha Franklin billed as headliner. Also there were Marilyn McCoo & Billy Davis Jr., Barry & Glodean White, Shalamar, Brock Peters, the Love Unlimited Orchestra featuring Webster Lewis, the Southern California Community Choir and the Rev. James Cleveland. The Love Unlimited Orchestra backed most acts.

The event, with tickets priced at \$25, \$13.50 and \$11.50, was a tribute to the Rev. Cleveland with proceeds going to the Cleveland-founded Gospel Workshop of America, which comprises more than 20,000 members nationally.

The event may have been one of the best produced shows of the year, with Love & Happiness Productions handling the chore. It also was believed to be the first time a concert of this type had been held in L.A.

About the concert itself: Solar's Shalamar seemed somewhat out of place. The audience responded only when the trio, and Jeffrey Daniels in particular danced. It must be noted that the acoustics at the Shrine are far from the best.

Marilyn McCoo and Billy Davis Jr. tried hard to please the audience but their brand of "You Don't Have To Be A Star"-type pop was not what the crowd was there to hear, and there was a hollowness that did not go unnoticed.

Barry & Glodean White fared better, although not from a vocal standpoint, but the audience reacted to the warmth, love and admiration the two seemed to have for each other.

Barry was the center of the entire evening, at times overdoing it. While

the show was entitled "God Is Love," dialog can get boring when the word love is used in practically every sentence. White was chairman of the event, Rod McGrew, president of Unlimited Gold Records, assisted.

Webster Lewis, an accomplished musician and conductor, was featured with the Love Unlimited Orchestra. Lewis started slow but by the middle of his set he had the audience in the palm of his hands. His set turned around when he took over the keyboards. From that point on, the crowd was his.

Looking wonderful, Aretha Franklin sailed through "Love All The Hurt Away," which she recorded with George Benson. Franklin, the supreme showperson, advised the crowd she would sing both parts, which she did to the delight of the audience. Her gospel offerings did not live up to her opening number, however, including her duet with the Rev. Cleveland. H.B. Barnum conducted the orchestra for Franklin's set.

On the other hand, Stephanie Mills did all the right things. Not only was she vocally in top form but she sang the right songs and utilized the entire stage dancing and shouting her way through six tunes. She also seemed to thoroughly enjoy herself. Mills' pop tunes were as well received as her gospel renderings.

The Southern California Community Choir, led by the Rev. Cleveland, had the audience on its feet for most of its set. The popular minister knew exactly what the crowd wanted and produced it in abundance, including a medley of some of his biggest hits.

Actor/singer Brock Peters, who opened the show, also scored well. With Rod McGrew and Barry White, Peters also was MC.

JEAN WILLIAMS

## New Sound For Philly's Spectrum

PHILADELPHIA—A new audio system, designed to provide equally distributed sound to all four levels of the 19,500-seat Spectrum, one of the leading rock concert arenas in the nation, has been installed by the Daveland Sound Co. of nearby Allentown, Pa.

Updating both the sound control room and the speakers system, using Altec equipment throughout, it represents an investment of \$185,000.

Four new speaker clusters, featuring state of the art speakers, have been installed in the center of the

Spectrum surrounding the scoreboard. The new audio system is geared to providing perfect sound reinforced fidelity to all areas of the arena, says Aaron Segal, Spectrum senior vice president.

The old system contained six speakers. It was the original system installed in the Spectrum in 1967. The Spectrum's sound control room also has been outfitted with the latest in electronic equipment. It includes new amps, new mixing board, dividing network and equalizers, tape decks and new cables throughout.

## Buys Fox Theatre

SAN DIEGO—The Fox Theatre here has changed hands and is now owned by San Diego Fox Productions whose president, John Leisner, was recently chief operating officer of the Universal studios tour and amphitheatre.

The James Nederlander organization continues its successful Playgoers series of Broadway road shows though the 2,400-seat venue will still be available for concerts and other performances.

## Pioneer Electronics Backs U.S. Acts' Tour Of Japan

• Continued from page 46

gathering. Then, this year leader Gene Puerling, who's remained active with his own Singers Unlimited group, teamed with the remaining members.

Without the title sponsorship of Pioneer and the radio and television tie-ins, U.S. liaison Terajima claims the tour would have lost more than \$100,000, such is the cost of bringing players and crew to Japan. As it was, however, Terajima says the package reaped a handsome profit. His firm, Pacific Music Enterprises, did all the contracting with musicians stateside from its San Francisco office.

"That way," explains Terajima, "the musicians have the most direct communications with us. They don't have to worry about foreign taxes, and we can be sure they'll want to deal with us again."

Terajima is exclusive tour negotiator to Japan for Perry Como, Manhattan Transfer, Richie Cole and Sonny Stitt. He's bringing the Transfer to Japan for 12 dates in February and has arranged for Como's next Easter tv special to be shot in Japan during March.

In Japan, the prime movers were Kyodo Tokyo president Jiro Uchino and Makoto Ujigawa, project director for Tokyo Broadcasting System (TBS).

Although a two-year hiatus separated the first Monterey Jazz-based Japanese package from this year's Pioneer Live Special, the latter's reception augurs well for Lyons' hopes of making this an annual event: on the basis of the live performances at the Budokan, Japan's prestigious Swing Journal has already decided to award its coveted "Gold Disk" to the as yet unreleased MJQ LP cut there.



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# Talent In Action

## THE ALLMAN BROTHERS BAND

*Grand Ole Opry House, Nashville*  
*Tickets: \$10.50, \$9.50, \$8.50*

When the Allman Brothers rolled into town a year ago for their last major venue appearance here, they were beset by a management upheaval and personnel changes, including the departure of original drummer Jaimoe Johanson.

But like other disruptions in their roller coaster existence, the group weathered the changes with aplomb. In their debut appearance at the Grand Ole Opry House Nov. 22, they delivered a stellar two-hour, 19-song set which aptly demonstrated why they're tops in the southern rock genre.

The mainstay of the show was the finely-honed musicianship of the seven-member band. This was especially apparent in "The Judgment," which featured David Goldflies driving his bass with the relentlessness of a jackhammer, Mike Lawler on keyboards and keytar (a synthesized amalgamation of keyboards and guitar designed by Lawler) and a dueling drum sequence between Butch Trucks and David Toler. Keyboardist Gregg Allman and guitarist Dickey Betts shared the vocal duties. Although the lyrics were often indistinct, they were ren-

dered recognizable through those familiar riffs and licks.

A special highlight came two-thirds into the set, when Allman took center stage with an acoustic guitar for "Sweet Melissa" and "Never Knew How Much." Suddenly, instrumentals took a backseat to Allman's stylized vocals, which have the texture of sandpaper roughed up by gravel, with the rough edges smoothed by an air of vulnerability and plaintive inflections. Sharing the instrumental bulk with Allman during this portion was guitarist Dan Toler.

About a third of the material was taken from the band's latest LP, "Brothers Of The Road." And the old favorites were played with flare, including "Jessica," "Statesboro Blues," "Whipping Post" and "Rambling Man." **ROBYN WELLS**

## SWAMP DOGG THE CASUALS

*Keystone, Berkeley, Calif.*  
*Tickets: \$6, \$5*

Swamp Dogg doesn't make many personal appearances. The veteran soul singer-songwriter-producer hadn't performed in this area since his debut album, "Total Destruction To Your Mind," received a warm reception from both AOR and r&b-oriented stations here 11 years ago.

The politically outspoken, witty, and frequently outrageous entertainer has developed something of a cult following over the years. The modest turnout of 150 fans Nov. 7 was remarkable, considering that some better-known black acts have drawn far fewer at this primarily rock venue.

Wearing red jogging shorts, a red T-shirt and white tennis shoes with over-the-calf socks, Swamp Dogg stood at a piano, pumping out rollicking New Orleans-flavored rhythms and singing in his distinctively nasal tenor. His 85-minute, 13-song set included material from his current Takoma album, "I'm Not Selling Out/ I'm Buying In," in addition to such selections from his vast catalog as "Synthetic World" and "Buz-zard Luck" and a few r&b standards like "Annie Had A Baby" and "Since I Fell For You."

Unfortunately, the political and humorous content of his lyrics was largely lost in the sound mix. His tight eight-man band tended to overwhelm his voice, but the dancers didn't seem to mind as they boogied to the hard-punching Southern soul-rock sounds.

The Casuals, a youthful (ages 16-21) quintet from Marin County, opened the show with a rock-solid set of 17 imaginatively arranged blues classics and Motown oldies. **LEE HILDEBRAND**

## PETER DEAN

*Sybils, New York*  
*Admission: \$10*

Dean comes on like an old-time song and dance man with a wave of his hand and a shuffle of his foot. He's in a class with Maurice Chevalier and Billy Daniels.

His gentle whispery voice coaxes an audience to believe that just like Jimmie Lunceford, "Rhythm Is My Business" and he is indeed "Spreadin' Rhythm Around."

Dean is particularly entertaining explaining

the origins of each song. For example he notes his theme "Spreadin' Rhythm Around" was first sung by Alice Faye in an old movie.

But the song that's worth the price of admission is the title tune from his recent Monmouth-Evergreen album "Where Did The Magic Go," which he sings with great feeling. There are a lot of old fun songs to balance out the program.

Dean has expert accompaniment and a musical foil in pianist Buddy Weed, who sings along with Dean on several numbers and spells him for a brief respite to play an embellished "Slaughter On Tenth Avenue."

**DOUGLAS E. HALL**

# Talent Talk

Boardwalk Records is releasing two versions of the "I Love Rock'n'Roll" LP by **Joan Jett**. The first edition, available before Christmas, contains the song, "Little Drummer Boy." After the holidays "Drummer Boy" will be jettisoned in favor of another tune. . . . **Neil Geraldo** of **Pat Benatar's** band, has been signed by Chrysalis as producer. Meanwhile, Premier Talent has agreed to book a traveling road show based on "Catch A Rising Star," the comedy venue owned by **Rick Newman**, Benatar's manager.

**Lynval Golding**, **Terry Hall** and **Neville Staples** have left the **Specials** to form the **Fun Boy Three**, whose debut single is "The Lunatics (Have Taken Over The Asylum)" on Chrysalis Records. At presstime status of the **Specials** was unclear.

**Barry Manilow** is on the second leg of his 45-city tour. According to his press release, "Manilow perform(s) on a specially built stage that took 10,000 hours to construct. The revolving stage includes a piano dais, sunken orchestra pit rimmed with lighted brass, gold leaf trim and hand-painted deco designed tiers that are lit from behind. The lighting truss, which weighs in the neighborhood of five tons and supports 350 lamps, resembles the Mother Ship from "Close Encounters Of The Third Kind." Manilow will be accompanied by six musicians and four backup singers, and a 35-voice choir for a truly spectacular closing."

Seminal New York Soho cabaret, the **Ballroom** which lost its lease in 1979, is reopened Tuesday (17) at a new location in the city's Chelsea area. First to play in the 240-capacity cabaret were **Rosemary Clooney** and **Margaret Whiting**, in a newly created act. Upcoming shows will include **Chita Rivera**, **Lee Horwin** and **Pudgy**. The **New Ballroom**, as the venue is now called, will also debut a 200-capacity downstairs theatre in the new year.

While **Blondie** partner **Chris Stein** is reportedly in negotiation with Chrysalis Records for his own label to feature new avant-garde acts, **Debbie Harry** has gone off to To-

ronto where she is starring in "Videodrone," the new film written and directed by David Cronenberg, who did "Scanners." Meanwhile, **Blondie** member **Jimmy Destri** will soon have a solo LP out, titled "Heart On A Wall." And **Blondie** drummer **Clem Burke** is on the road with Iggy Pop. **ROMAN KOZAK**

## Kresky Asks \$100,000 For Legal Fees

PHILADELPHIA—Although a Federal judge set aside a jury award of \$5,500 to Danny Kresky Enterprises Corp., rock concert promoters in Pittsburgh, his attorney is asking the court to order the defendants in the court action, Electric Factory Concerts of Philadelphia, to pay him \$100,000 in legal fees.

Steven M. Kramer, local attorney, represented Kresky in an anti-trust action involving the booking of black artists for concerts. Electric Factory, headed by Larry Magid and Alan Spivak, has been charged with edging Kresky out of promoting black music concerts with Parliament/Funkadelic.

In a jury trial last March, Kresky was awarded damages of \$5,500. But U.S. District Court Judge Alan N. Bloch set aside the award last month on the basis there was no proof Kresky would have promoted the concerts with Parliament/Funkadelic. The jury also recommended Kresky be awarded a permanent injunction enjoining Electric Factory from pressuring any artists from playing in Pittsburgh, and for the court to set legal costs against the defendants.

Since the permanent injunction as a judicial decree still stands, Kramer told the court Nov. 6 he is still entitled to the legal fees. On the basis of more than 1,000 hours and other costs in handling the case, Kramer asked Judge Bloch to order Electric Factory to pay him \$100,000 in legal fees.

## L.A.'s Wiltern

• Continued from page 50

The Wiltern has a balcony which can be closed off so that an act with a smaller draw than 2,500 can play to 1,400 patrons. Rissmiller is also installing a new stage which will be 4½ to 5½ feet tall, 35 feet wide and 55 feet deep. "Some dance companies can't play certain places because the stage simply isn't big enough," he explains.

Rissmiller is not wary of the theatre's location which, being near downtown, is not extremely accessible to suburban theatregoers. "We plan to kickoff with big acts which will draw people here. Once they come, they'll find it's no problem," he says. "This can only enhance the entire area."

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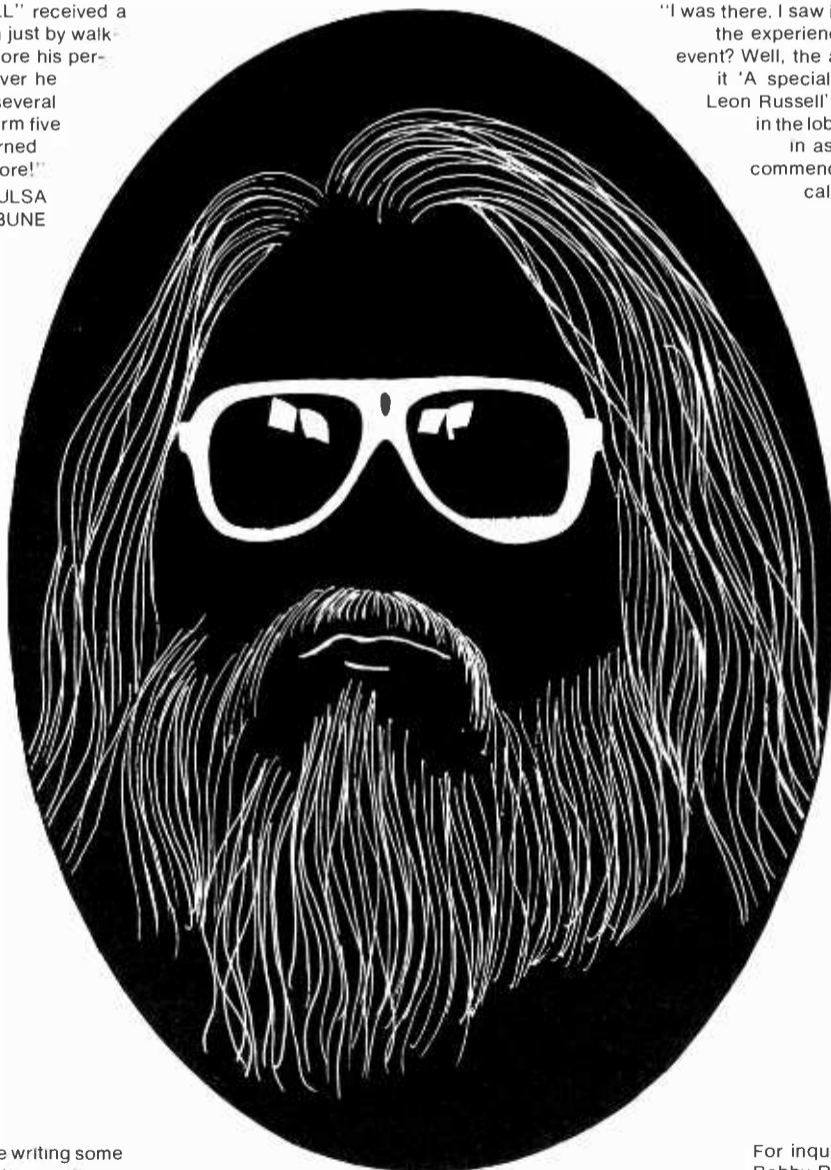
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## Audiophile Recordings

## Spotlight



CHAVEZ: SYMPHONY NO. 2; MONCAYO: HUAPANGO; REVUELTAS: SENSEMAYA, HOMAGE TO GARCIA LORCA—Orquesta Sinfonica del Estado de Mexico, Batiz, Varese Sarabande VCDM 1000220, distributed by Discwasher, \$15.

Mexican classical composition is one of the most appealing styles anywhere, loaded with bright colors, vivid folkloristic effects and laden with percussion accents—all based on driving primitive rhythms. It's a brilliant, dynamic style, one ideally suited to the audiophile market as this excellent digital disk demonstrates. Something exciting happens almost every second here as the fine Mexican ensemble performs with authority and character and the recording—though slightly on the dry side—captures everything with tremendous clarity and detail. The orchestral balances can't be faulted and plenty of riotous climaxes are here for foundation shaking audio thrills. "Huapango," a sensuous tone poem based on three folk tunes (side one, band one) is the ideal demo cut, and Varese Sarabande has liberally adorned the package with magnificent color photographs of Mexican art—a perfect visual clue to what's in store.

FRANCK, SYMPHONY IN D MINOR—Chicago Symphony, Monteux, RCA ATLL-4156, distributed by RCA, \$15.98.

RCA has squeezed a few extra decibels onto this reissue and perhaps managed some additional bass impact and slightly enhanced detailing. Reprocessing of older recordings, however, does not guarantee that new deficiencies won't also show up, and that's unfortunately the case here. While this edition is somewhat "hotter" than the \$9.98 Red Seal, it is also more strident in tone—a quality noticeable particularly in the big climactic sections which already tended to sound overloaded. The sound here has a rough saw-tooth edge that was less apparent in the original. No question that this Teldec pressing beats out the conventional Red Seal, though, and audiophile interest in Chicago Symphony recordings generally runs high.

★ ★ ★

GERSHWIN: AN AMERICAN IN PARIS, CUBAN OVERTURE, PORGY AND BESS—A SYMPHONIC PICTURE—Dallas Symphony Orchestra, Mata, RCA ATC1-4149, distributed by RCA, \$15.98.

One purist miking pitfall is the tendency for the musicians to sound distant and under-recorded, and for musical detail to be lost in a wash of reverberation. That's the problem here, as RCA backs away dramatically from the close-in microphoning it previously tended to favor. Mata's performances are oftentimes stunning and the group plays with real intensity. But too much of their work has been muffled and swallowed up by the hall, a problem created by the distant miking. It demonstrates just how critical hall selection and microphone positioning are in successful use of the purist technique. For a highly successful example of this style from RCA, check out the new Canadian Brass and organ Christmas album, also by producer Jay David Saks.

## Euromonitor Warns That U.K. Hardware Faces Dip

LONDON—While the consumer video marketplace in Britain enjoys expansion, there's industry concern about prospects for the audio hardware business, expected to be worth around \$1 billion this year.

A new survey by Euromonitor suggests that some audio equipment sectors are likely to show sales drops between now and 1985, but suggests that overall there's no cause for alarm.

Retail sales of record players in the U.K. this year are expected to total some \$300 million, and tape recorders around \$270. Car audio equipment is building to around \$180 million total sales, and audio separates retain big business, with a total of \$250 million spent on them this year. Then there's the expanding market in personal audio equipment, estimated as worth up to \$25 million for 1981.

The report examines the problem of dipping sales of records and tapes, agrees home taping is a dangerous trend but also says maybe people are buying less because they "are listening less."

Euromonitor expects U.K. sales of record players to fall from around 325,000 units to 250,000 between next year and 1985. Music centers, it thinks, will slip slightly, maybe 50,000 to around 600,000 units annually. And it predicts drops of 500,000 units in radio recorders (to 1.25 millions) and 250,000 in car cassette players (to 1 million).

But it expects new developments, notably the Sony and Philips digital audio disks and Telefunken's Mini-Disc, to inject "new life" into the audio hardware industry when they appear in a year or so.

In-car radio is currently one of the most prosperous audio sectors, says Euromonitor, which also anticipates "booming demand" for personal audio products over the next few years.

Meanwhile, a report on video prospects here predicts 850,000 video recorder units will be sold this year, giving a total 1.4 million, or a market penetration of 6.8% of households. Thorn Rentals, a market leader, looks set to have more than 300,000 sets on rental by year's end.

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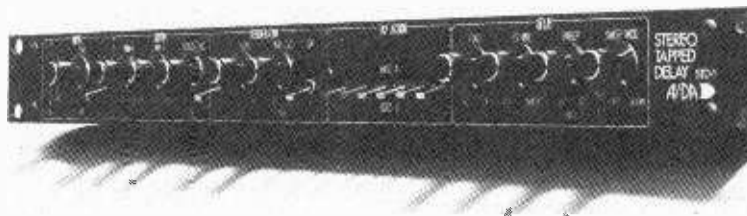
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## New Products



BETTER LATE—The Stereo Tapped Delay (STD-1) from Analog/Digital Associates of Berkeley, Calif. can produce as many as six different delays simultaneously. When a signal enters the STD-1 it is delayed, then tapped at six different points. Each variation of the signal can be assigned and mixed into two output channels.



SHURE THING—Shure Bros. has introduced a new professional two-way loudspeaker system. The portable model is designed to meet the needs of small- to medium-size performing groups in mind; it is portable with a 15-inch die-cast frame woofer in a front-ported bass reflex cabinet. User net price is \$590. A special feature of the system's high-frequency horn is a variable sound dispersion control to adjust for different room configurations.



FULL BANDWIDTH—The new Lexicon model 224-X digital reverb features 15 kHz bandwidth and a variable control to reduce bandwidth with a 6 dB/octave slope to minimize the effects of air absorption. The unit's "Dynamic Decay" automatically switches to a different reverb time when the music pauses or stops, while a paging system allows the six slides on the 224-X remote panel to control additional features. Price is \$12,000, with availability set for March.

## New Studer Gear Indicates Company's Digital Commitment

CHICAGO—Studer International is stepping up digital audio equipment development and looking to digital technology to have a "profound" influence on the audio community and market.

In addition to the company's universal digital audio sampling rate converter shown recently (Billboard, Nov. 28), Studer will show a 24-track digital recorder next year. The two-channel 16-bit converter was the first piece of digital hardware demonstrated by the Swiss firm.

The converter, used for interfacing two digital machines of varying sampling rates, would be of use to recording studios moving from one digital system to another, according to Studer. It is also applicable to mastering of Digital Audio Disks, where the master tape's sampling frequency differs from that of the consumer playback format.

According to the manufacturer, the unit corrects automatically for drifting in the accuracy of the sampling frequency. It has 93 dB signal-to-noise ratio and uses special cards to interface different digital audio coding formats.

Sampling rate conversion can be accomplished simply by going through analog, but noise and distortion are introduced.

Studer's Dr. Roger Lagadec, product manager for audio/PCM, says, "Given enough time to get used to digital's peculiarities, a sound engineer will make a digital recording sound better than an analog one."

## Sony Bows N.J. Consumer Lab

NEW YORK—Sony will establish a new consumer electronics laboratory in Paramus, N.J. to concentrate on future product development and adaptation. The lab will conduct research, development and design work with emphasis on emerging technology prevalent in the United States.

According to executive vice president Kenji Tamiya, SOCEL (Sony Consumer Electronics Laboratories) will do r&d "in the areas of CATV systems and terminals, receivers for direct satellite broadcasts and videotex/teletext systems and terminals. The laboratories will offer a unique opportunity for interaction between American and Japanese engineers which will result in the development of Sony products eventually to be offered in America and abroad."

## For The Record

NEW YORK—An item in Sound Business (Billboard, Oct. 31) stated that the Precision Lacquer mastering facility in Los Angeles was owned by Richard Perry's Studio 55. Precision Lacquer is, in fact, owned and operated by Larry Emerine, who also runs Studio 55.

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# Sound Business

## Studio Track

**NEW YORK—Soundworks Recording Studios**, with its multi-track digital audio system, is booked through May with projects from **Steely Dan**, **Harry Belafonte** and **John Denver**, as well as a series of one-hour music specials for CBS

Video Enterprises, video music promos for various artists and a Warner Amex/Osmond tv special featuring **Lene Lovich**. All performance videos will be released on videodisk, videotape and as live digital recordings produced by the

Soundworks/Studio 54 joint venture. **Belafonte's** newest album will feature third-world musicians.

Also in New York, at the **National Video Center & Recording Studio**, **Katherine Hepburn** and

**Dorothy Loudon**, co-stars of Broadway's "West Side Waltz," are rehearsing and re-recording music cues.

**Tim Bomba** has produced and engineered a

project for **Chuck DeFrancis** at **Soundmixers** in New York.

Meanwhile, in nearby Hempstead, **Magic** completed work on a single for **Valhalla Records**. The action took place at **Master Sound Studios**, with **Ben Rizzi** behind the board, and the single will be released in December.

★ ★ ★

Down south, in Miami, **Franke & the Knockouts** are recording in the new East Wing of **Criteria Recording Studios**. The group is cutting tracks for an LP on **Millennium**. **Pete Solley** is producing, with **Steve Klein** engineering and **Patrice Carroll** as assistant. Also at **Criteria**, **Danny Joe Brown** is working on mixes for a new Epic album with engineer **Shawn Hurley** and assistant **Bruce Hensal**. **Marty Cohn** and **Andy Johns** are producing a **Riggs** LP for **Warner Records**; Johns doubles as engineer, with assistance from **Dennis Hetzendorfer**.

"Criteria On Wheels," the studio's mobile unit, recently completed its first project since a revamping. A sellout concert by **Blue Oyster Cult** and **Foghat** was recorded remote at the Hollywood Sportatorium. **Joe Foglia**, **Mike Fuller**, **Ross Alexander** and **Hetzendorfer** made up the road crew, while **Alive Video Entertainment** produced. **Video Tape Associates** of Hollywood handled the video shoot, with audio production by **Pat Griffith** and **Rod O'Brien** of **GK Productions**. Quite a complicated project!

**Warner Bros.** artist **Jaco Pastorius** used the **Artisan Recorders** mobile unit to record tracks for his latest album. **Peter Yianilos** engineered and **John Catalano** assisted. **Artisan** is in **Pompano Beach, Fla.** The mobile unit also recently recorded a live album for **Noel Paul Stookey** of **Peter, Paul and Mary** at **Coral Ridge Church** in **Ft. Lauderdale**. **Warren Peterson** and **Yianilos** engineered.

(Continued on opposite page)

## Munich Meeting Mulls Digital's Usage, Future

By JIM SAMPSON

**MUNICH**—Some 1,500 recording engineers and industry representatives met in this Bavarian capital last week for the 12th International Recording Engineers' Congress and, according to organizer **Hans-George Daehn**, of **Westdeutscher Rundfunk**, digital "was the main topic on everyone's mind."

The congress began Wednesday (25) and continued through week's end at the **Deutsches Museum**, featuring professional reports, trade demonstrations and discussion round tables. It's sponsored every three years by the **Association of German Recording Engineers**.

**Sony** used the event for the European premiere of the first integrated CD digital disk player and the **PCM-3324** 24-track digital recorder.

As at the recent **AES** convention in **New York**, digital dominated the show, where **Teldec/Telefunken** and **Sony-Philips** demonstrated their competing consumer digital disk systems. **EMT-Franz** displayed new developments in the use of disks for professional digital master recordings and a possible "digital" microphone, with a direct digitally encoded output.

Unlike the **AEA**, however, the **Munich** congress did not result in any standardization or official recommendation. Rather, it was designed to show engineers how to get the best sound out of currently available equipment, and what developments can be expected in the near future.

A last-minute addition to the list of 78 exhibiting firms was **CBS**, which continues its campaign for acceptance of the **CX** disk noise reduction system despite the lack of encoding hardware for interested studios and record companies in Europe.

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# Studio Track

Continued from opposite page

At **Jerree Studios** in New Brighton, Pa., **Highway Ghost** is finishing up a project with **Mark Evans** and **Bob Bishop** producing for Mascara Snake Productions Records.

In Chicago, Alan Kubicka's **Chicago Recording Company** has hosted several artists. **Kitty & the Heywoods** were produced by Gene "Daddy G" Barge, with engineer **Mark Neuberger**. The R&B group **Amusement Park** recorded its debut LP for the Our Gang label. Producer was **Dunn Pearson**, engineer **Phil Bonanno** and assistant producer **Michael Szarzynski**. **Skip Haynes** recorded this upcoming album "The Guide" for KVH Records; The album is self-produced, with engineering by **Steve Kusciel**.

In Texas, at **Wooden Studios** in Houston, **Bruce Moody** is finishing up an EP with **Gus Buzzbee** engineering and Moody coproducing with **Richard Morant**.

On the west coast, **Warner Bros. Recording/Amigo** in N. Hollywood is second home to **Paul Simon** and **Ry Cooder**. Simon is being produced by **Russ Titelman** and **Lenny Waronker**; engineer is **Lee Herschberg**. The Cooder project is being engineered by **Mark Linett**.

At **Golden Age Recorders** in Culver City, Calif., **Jae Jarrett** is producing **Stacye Branche's** debut album for PPL Records. Engineers are **Tom Herzer** and **Carl Lange**. **Michael Cruz** is working on a Spanish version of "Late, Late Show" for Credence Records, with Lange at the board. Finally, final mix is being completed on **A.K.A.'s** debut album entitled "The Band A.K.A." Lange and Herzer are the engineers.

In San Francisco, at Pat Gleeson's **Different Fur Recording**, the **Sir Douglas Quintet** recently cut an album for release in Europe by Sonet Records. Engineers included **Stacy Baird** and **Roger Harris** assisted by **Howard Johnston**. **Bill Summers** and **Summer's Heat** completed an album for Ziponki Productions on MCA Records. Members of Summer's Heat and **Pure Delite** also recorded a project of their own material under the name "Private Eye." Engineer Baird was assisted by Johnston. **Tommy Kaye** teamed with producer **Andy Kandanes** on an album of Kaye's material, and female vocalist **Sammie Helm** recorded and produced two songs for single release, with engineering by **Don Mack** and assistance from **Anne DeVenzo**.

At **Woodland Sound Studios** in Nashville, the **Oak Ridge Boys** cutting MCA tracks with producer **Ron Chancey**. Engineering is **Les Ladd** with **Steve Ham** assisting. ... **Rosanne Cash** with producer **Rodney Crowell** working on new Columbia album with **Bradley Hartman** as engineer and assisting is **Rick McCollister**. ... producer **Tony Brown** mixing **Bobby Jones'** new album for Word Records with McCollister. ... **Brown** and **McCollister** also mixing **Mercy River Boys** for Word.

At **Sound Emporium** in Nashville, **Kenny Rogers** cutting tracks with producer **Larry Butler**

and **Billy Sherrill** as engineer. ... **Jim Foglesong** producing the **Thrasher Brothers** on their new MCA release with **Jim Williamson** engineering. ... Comstock artists **Mary Clements** and **John Green** working on singles with producer **Patty Parker** and engineer **Williamson**. ... **Brian Col-**

**lins** beginning work on album with **Williamson** and **Max Gardiner** producing and **Williamson** behind the board. ... producer **Greg Nelson** and engineer **Gary Laney** finishing up project with **Larnell Harris** for Impact. At **Pyramid's Eye** in Lookout Mountain, Tenn.

**Bertie Higgins** laying album tracks for **Kat Family** with **Scott MacLellan** and **Sonny Limbo** producing. Engineering are **MacLellan**, **Doug Johnson** and **Jim Stabile**. At **Reflection Sound Studios** in Charlotte, North Carolina, **Sugarcreek** producing them-

selves for **Beaver Records** with **Mark Williams** as engineer. At **Eddy Offord's Studio** in Atlanta, the **Dregs** laying Arista tracks with producers **Steve Morse** and **Offord** and engineers **Offord** and **Chuck Allen**.

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DECEMBER 5, 1981, BILLBOARD

## Grundig In Warsaw

WARSAW—West German electronics giant Grundig has opened its own service center in Warsaw, a breakthrough for the operations of foreign companies of this type in the Polish market.

The center is run by Konsumprod, whose activities in the past have been largely confined to sports clothes and car washes in the city. Audio and video hardware, radios and tvs and household electronic goods, are on display, but not for immediate sale. Customers have to order and pay on delivery with cash, but demand has been so great delivery delays of eight weeks are common.

Most important is that for the first time owners of Grundig equipment have access to on-the-spot repair and servicing. Konsumprod sees its future in providing this kind of service to Polish video equipment owners.

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# Country

NMA'S CREATION HELPING

## Stronger Pop Thrust Evident In Nashville; New Influx Of Talent

By KIP KIRBY

NASHVILLE—No stranger in the past to pop musical involvement, Nashville nonetheless has recently been mirroring signs of even stronger focus in areas unrelated to country. The changing profile of this active music community reflects a divergence and stylistic diversity that's spilling over into recording, technology, production and publishing.

A handful of new studios such as Scruggs Sound, Norbert Putnam's Bennett House, the Castle and Bullet Recording (reputedly the first self-contained, in-house audio/video recording facility of its kind in the U.S.) have appeared on the Nashville horizon this year. Numerous other local studios have undergone expensive upgradings or equipment transformations as well to maintain their open-market competitive edge.

Nashville has traditionally been known as a bastion for publishers. 1981 has seen both London-based Dick James Music and the Almo/Irving operation announce new Nashville publishing branches on Music Row. Additionally, the Chrysalis Music Group is also scheduled to open a Nashville office early next year.

There has been a steady mini-migration of key pop talents emigrating to Nashville from other centers such as Los Angeles and Muscle Shoals. Among these are producer/drummer James Stroud; bassist David Hungate of Toto; guitarist Larry Byrom; keyboardist Randy McCormick; Hank DeVito, formerly with Emmylou Harris' Hot Band and writer of "Queen Of Hearts"; producer/artist Rodney Crowell and wife Rosanne Cash; former Epic Clapton band member Bobby Whitlock; singers Leon Russell, Bonnie Bramlett, John Prine and Jimmy Hall; and producers Steve Buckingham and Bob Johnston (whose earlier Nashville studio credits gave Bob Dylan his renowned "Nashville Skyline" album).

George Martin, best known for his production with the Beatles, arrived in Nashville a few months ago to work with songwriter Roger Cook on a film soundtrack cut for "Honky Tonk Freeway." It was Martin's first time recording here. Tom Dowd completed a Marshall Tucker album

here in the spring. The Crusaders experimented recently in Nashville musicians and a Nashville studio—Music City Music Hall—for the group's latest MCA album, importing guest artist Joe Cocker for the occasion. Following on the Crusaders' heels, blues legend B.B. King booked the same studio this month for his first Nashville recording sessions.

Other acts who have cut locally within the past year include Dionne Warwick, Paul Anka, Paul Williams, Millie Jackson, Vic Damone, the Little River Band, Tom Jones and John Denver. Overdubs for an upcoming Earl Klugh project were done by producer/engineer Brent Maher at Creative Workshop, while the Grateful Dead recently mastered its new two-record live electric compilation album at Nashville's Masterfonics Lab.

One of Nashville's more unusual projects is the just-released Elvis Costello album, "Almost Blue." Produced by Billy Sherrill, the LP contains a number of country material refashioned by the popular U.K. rocker.

Several locally based acts have managed to land their own recording deals within the past year or so. Among these are Thunder, produced by Kyle Lehning, and Van Stephenson, produced by Bob Montgomery and Jeff Silbar for Handshake Records. Even classically oriented performers seem intrigued by the idea of recording in Nashville: Irish flautist James Galway is now at work on an upcoming RCA Red Seal album project directed by Nashville producer Tom Collins.

Among the bigger pop songs emerging from the ranks of the local publishing community are "Slow

Hand," a number two hit for the Pointer Sisters co-written by Nashville writer Michael Clark; and Al Jarreau's "We're In This Love Together," co-authored by Keith Stegall and Roger Murrah.

Though Nashville's forays into non-country directions have always been a part of its ongoing musical involvement, the emergence this year of the year-old Nashville Music Assn. has considerably strengthened and channeled these efforts.

The NMA, backed by strong industry support and a 650-person membership, is designed to focus attention on various kinds of music done here. The organization sponsored a national black talent search called SummerSoul '81 in June, which brought a&r executives from a number of major record companies into town for the finals.

More recently, the association sponsored the First in a series of open industry-oriented forums. Called "What Is This Thing Called Music Video?," the two-hour forum was hosted by BMI and the NMA at the newly-unveiled Bullet Recording facility along Music Row. Panelists included Bob Pittman, senior programming vice president of Warner-Amex' MTV channel; Bob Emmer, president of Alive Enterprises; Michael Nesmith of Pacific Arts Video; Sam Trust, president of ATV Music; and Jim McCullaugh, video/sound business editor, Billboard. Nearly 400 members of the local music industry attended the forum, and there is a follow-up session now planned.

Additionally, the NMA is coordinating other forums and talent spotlights aimed at reactivating the live music scene in Nashville through club support.

## Top Acts For Statler TV Show

NASHVILLE—The Statler Brothers will feature Chet Atkins, Janie Fricke, Brenda Lee, Barbara Mandrell, Conway Twitty and Roy Rogers on the group's first television show being syndicated this month across the country. The two-hour program was filmed in various locations, including the Statlers' home town of Staunton, Va.

"An Evening With The Statler Brothers: A Salute To The Good Times" was produced by Jim Owens, president of Jim Owens Entertainment, in conjunction with Multimedia Program Productions. The script was co-written by Don and Harold Reid of the Statler Brothers.



**CMA CITATION**—CMA executive director Jo Walker-Meador, left, receives a certificate commending her for "20 years of outstanding service to the organization and the industry." Presenting the citation on the behalf of the CMA officers and directors is Rick Blackburn, CMA chairman of the board.

## HARRIS LP PROMO

### WB Enlists Auto Dealers

ATLANTA—Warner Bros. Records is banding together with Cadillac, Record Bar and WPLO-AM for a month-long push behind Emmylou Harris' new album, "Cimarron."

Four Atlantic Cadillac dealers are supplying Warner Bros. with a 1982 Cadillac Cimarron to be awarded in a drawing Dec. 23. The dealers are also providing registration boxes and display space centered on a Cimarron. Consumers test-driving a Cimarron will receive Harris' "Light Of The Stable" Christmas album. Christmas display materials are also featured where Cimarrons are shown.

During the promotion, employees of the six Atlanta area Record Bar outlets are wearing vests emblazoned with "America's Music... America's Car, Ask Me About Cimarron." The Warner Bros., WPLO and Cadillac logos also appear on the vests. Each store is providing registration boxes for the cars, priority display space and ample Harris product.

WPLO is running free promotional spots and is coordinating the

drawing and grand prize giveaway. It is also receiving mailed registration forms. The station is also presenting a special Harris weekend Dec. 11-13, featuring cuts from all of her gold albums.

Warner Bros. is bolstering the campaign with print ads in the Atlanta area. The promotion was coordinated by Barrie Bergman, president, Record Bar; Ralph King, vice president, Record Bar; Ray Chappell, district supervisor, Record Bar; Bobby Johnson, Barbara Kruger, and Jim Clemens, WPLO; Bob Kirsch, Bill Briggs, Bob Weinstroer, Jack Klotz, and Dale Torbett, WEA; Hal Deane, Cadillac zone manager, Atlanta; and area Cadillac supervisors and dealer representatives.

## Tourney \$ To Snow Foundation

SUNRISE, Fla.—The first annual Music City Sunshine Golf Classic is scheduled to be held at Rolling Hills Golf Lodge and Country Club in Davie, Fla. on Feb. 15-17. All benefits from the tournament will go to the Hank Snow International Foundation for Prevention of Child Abuse and Neglect of Children, according to Frank Loconto, spokesman for the event.

A number of Nashville producers will serve as honorary committee members, including Walter Haynes, Ron Chancey, Jimmy Bowen, Kelso Herston, Norbert Putnam, Bob Montgomery, Lynn Shults, and Norro Wilson. The Florida committee is comprised of Gov. Bob Graham, the Lane Brothers, the Bellamy Brothers, Jimmy Buffett, Mel Tillis, Jim Stafford, Jackie Gleason, Don Shula (Miami Dolphin coach) and Howard Snellenberger, University of Miami football coach.

Co-chairmen for the three-day event are Frank Loconto, lead singer of the Lane Brothers and president/owner of FXL Sound Studios; and Walter Haynes of Haynes Enterprises in Nashville.

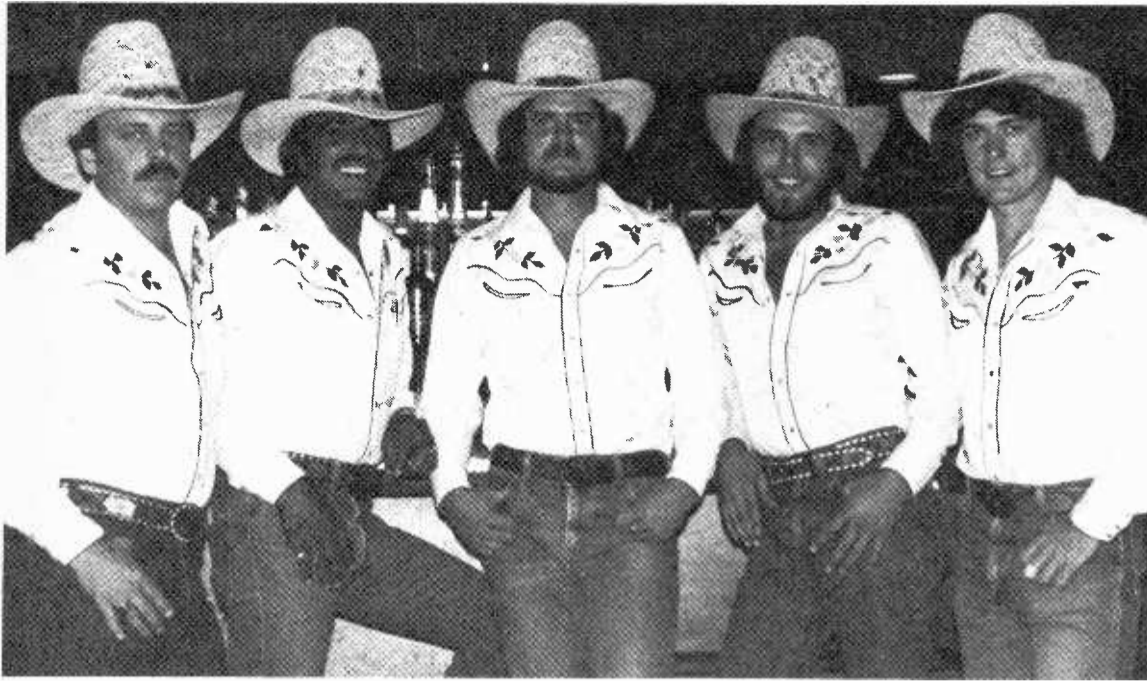
The invitation-only golf tournament is expected to draw more than 100 country music personalities, and acceptances to the event are already being received at Loconto's Sunrise studio facility. Loconto is in the process of upgrading his studio, and will begin expansion to 24-track by the first of the year.



**PARTON LIVE**—Randy Parton performs his new RCA single, "Don't Cry Baby," during a recent appearance on "Nashville Alive," a syndicated tv broadcast from Opryland Hotel.



**STATLERS SERENADE**—The Statler Brothers and special guest Roy Rogers, center, launch into the finale for "An Evening With The Statler Brothers: A Salute To The Good Times," a syndicated tv special airing this month across the country.



## Nashville Scene

By KIP KIRBY

Local Nashville nightery Spanky's seems to be making a serious effort to attract national headliners for the first time. Within the past 10 days, the club has featured **Michael Murphy**, **Richie Havens** and the **New Riders of the Purple Sage**. With the ongoing dearth of nightspots suitable to showcase national mid-range talent in Nashville, Spanky's certainly deserves credit for trying, although its limited seating does preclude doing concerts on a larger Exit/In scale.

The **New Riders of the Purple Sage**, like their counterparts the Burrito Brothers and the Byrds, qualify as legitimate legends of the country/rock movement, pioneers of the genre. Their Spanky's show was instant nostalgia, flashing back to the 1960s as the band launched into "Panama Red," "Send Me Dead Flowers," "Dirty Business" and "Glendale Train." On the other hand, the bigger story here may lie in the fact that this is a very talented six-piece country group without a label or a producer.

Judging from the group's sizzling performance at Spanky's, they left little doubt that with the right material and direction, they could be enjoying a major career revival.

Michael Lloyd's success with the revamped **Burrito Brothers** (headed now by John Beland and original member Gib Gilbeau) proves that legends can be rejuvenated with strong material and good production. Certainly the New Riders lack nothing whatsoever in instrumentation skills, vocal harmonies or stage charisma—in fact, lead singer John Dawson (one of the three remaining members of the original band) sounds as fine as ever in front of the microphone. And programmers do seem anxious to air country groups these days, spurred on by the phenomenal impact of **Alabama** and the **Oak Ridge Boys**.

Another Rider—**Riders In The Sky**—will make

### Riders To Perform

NASHVILLE—Rounder group **Riders In The Sky** will perform at the third annual "Western Night" benefit for Hospital Hospitality House in Nashville Feb. 11.

### LATEST NMA TALENT SHOW

NASHVILLE—The second in a series of talent spotlights will be held Thursday (3) by the Nashville Music Assn. This spotlight takes place at the Cannery and features the Tom Kimmel Band, CeeVee Dyson, the Nerve and Tom Douglas. Showtime is 8 p.m.

These spotlights are part of the NMA's effort to showcase local talent and provide support for existing music clubs in Nashville. Admission for the events is \$2.50 at the door.

a video splash Jan. 16 when the tongue-in-cheek western trio hits the trail on **Steve Martin's** new late-night tv show, "Twilight Theatre." This show will have many top-name guests ranging from **Shelley Duvall** and **Martin Mull** to **Riders In The Sky** and **Devo** appearing in sketches and musical comedy bits during its 90-minute premiere. (Some think it may be an NBC alternate for "Saturday Night Live," which is still having ratings troubles in the Saturday night slot.) **Riders** will perform a **Ranger Doug Green** original, "How The Yodel Was Born," as well as something the group refers to as "face-playing" on "Beer Barrel Polka." **Scene** thinks the billing of **Devo** and **Riders In The Sky** on any one program together ought to win an award for strangest pairings of the season. While in Los Angeles to tape the NBC pilot with Steve Martin, the **Riders** stayed in the same motel as Wendy O. Williams and the **Plasmatics**. **Ranger Doug** says they didn't see Wendy—"But we sure did see a lot of blue Mohawk haircuts on her band."

**Addendum:** In the ongoing saga of "Captain Midnight Meets WUSW-FM," the latest chapter finds that both the nonconformist deejay (who had been promoted to music director upon his reinstatement at US 107 two weeks ago) and John Nichols (the program director who fired and then rehired Midnight) have been let go from the Nashville country station. Ah, the security of radio life.

On a recent trip out to the West Coast, **Leon Everette** taped a segment for a new tv pilot series to be called "Jimmie Rodgers—Live At The Palomino." Everette did several songs, including "Giving Up Easy," "Hurricane," and "Midnight Rodeo," as well as a duet with **Susie Allanson**. This program, if it flies, will mark the return of **Jimmie Rodgers** to the country music scene. (Rodgers scored a number of years back with "Honeycomb" and "Kisses Sweeter Than Wine" prior to his serious accident.) Following Everette's Palomino taping, he returned the next morning to Nashville to tape Ralph Emery's syndicated radio show. He's on the road currently with **Ronnie Milsap**.

Watch for **Alabama** as guests on Dick Clark's

annual "Rockin' New Year's Eve" special on ABC-TV. The band will sing "Love In The First Degree" from its current album, plus two new numbers, "Gonna Have A Party" and "Mountain Music," from the upcoming LP.

**Interesting Promotion:** When **John Anderson** played in Phoenix recently, everyone entering the club was given a chunk of charcoal—with one chunk containing a diamond tied in, of course, to Anderson's single, "I'm Just An Old Chunk Of Coal (But I'll Be A Diamond Some Day)." This promotion will continue on the rest of the singer's Southwestern tour.

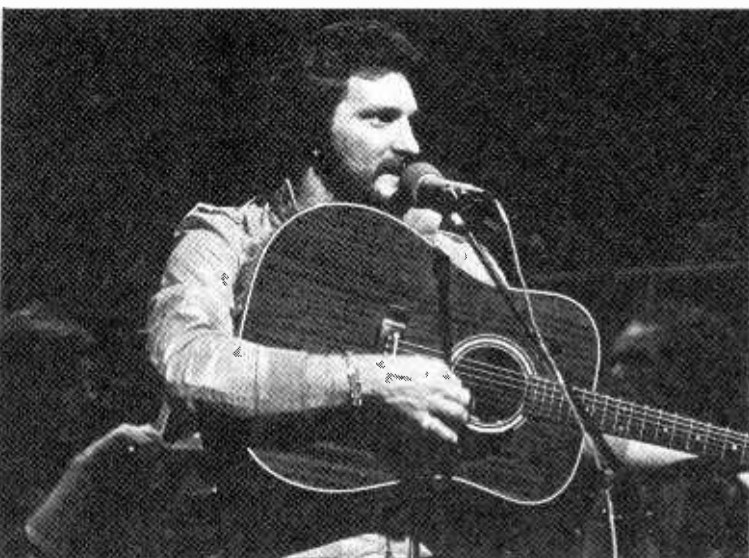
Update on **Willie Nelson:** We reported his recording activity with old pal **Waylon Jennings**. Now we learn that the indomitable Nelson is also working on a duet album with **Merle Haggard** in Willie's Perdenales Studio. Sources say expect new original material from both artists when this one comes out.

**Lacy J. Dalton** has been hard at work on the road, racking up nearly 100 appearances within the past six months. Dalton was invited back for a second go on the "Today" Show on the strength of her accomplishments since her first appearance on the program.

**Charly McClain** continues to up her visibility with interviews for magazines such as *Us*, *Oui* and *People*. . . **Rosanne Cash** (whose second baby is due in January) has been in the studio intermittently with husband **Rodney Crowell**, working on her third Columbia album, tentatively titled "Somewhere In The Stars." Her next single is "Blue Moon With Heartache" from her current "Seven Year Ache" LP.

English artist **Elvis Costello** (previously known for his forays in new wave) fulfilled a longtime dream when he completed his country album, "Almost Blue," in Nashville with producer Billy Sherrill. Costello's previous country accomplishment came when he recorded "There's A Stranger In The House" on a **George Jones** celebrity duet album two years ago.

**Kippi Brannon**, MCA's 15-year-old newcomer, opened recently for **Ronnie Milsap**, and is scheduled for a Dec. 3 concert with **Jerry Lee Lewis** at the Opry House in Nashville.



**HURRICANE WARNING**—Leon Everette performs his recent hit "Hurricane" while on major U.S. tour.

## New On The Charts

**SOLID GOLD BAND**  
"Cherokee Country" ★

This five-member band originated in Galina, Kan. as a rock group seven years ago. Converting to country about two years later, the group became well-known in the Oklahoma, Kansas, Missouri and Arkansas area, chalking up appearances with Johnny Paycheck and Tom T. Hall's back-up group, the Storytellers.

The group is now based in Joplin, Mo., where two band members—guitarist/vocalist Jim Rowland and bass/vocalist John Green—operate a 400-seat country night club called the Gold Dust Lounge. Rounding out the band members are Mike Bartlett, guitar/vocals; Tyler Ogle, keyboards; and Buddy Burr, percussion.

The band's single is being distributed by NSD. For more information about the Solid Gold Band, write 3205 Rangeline, P.O. Box 637, Joplin, Mo. 64801. The telephone number is (417) 782-1646.

### Aussie Deal For LeGarde Twins

NASHVILLE—The LeGarde Twins have pacted a three-year contract with Festival Records, the largest independent record company in Australia. Their first album, "Down Under Country," ships Monday (30) in Australia.

The album contains 10 American country songs and 10 Australian country songs. Video clips filmed in Nashville will be available for in-store use. The duo has also filmed 10 segments of "Country Music" an

Australian television show.

"Down Under Country" will be released in the U.S. in early 1982 as a tv package.

### Prophet's Tourney

KNOXVILLE—Kicking off the 1982 World's Fair here is Ronnie Prophet's annual celebrity golf tournament concert April 29 at the Knoxville Coliseum. The golf tourney runs April 29 through May 1. Proceeds go to charity.



**ALBUM LUNCH**—First American artist Michael Parks, left, discusses his album over lunch with Sammy Jackson of KLAC-AM Los Angeles.

### Competition Gets Boost

NASHVILLE—More than 260 radio stations nationwide—ranging from KYAK-AM Anchorage to WQIK-FM Jacksonville—are promoting the Wrangler Country Starsearch, heralded as being the largest country music talent search.

Some stations claim that the contest has boosted listenership and advertising revenue. WJJD-AM Chicago drew more than 900 entrants for the contest. Judges narrowed the competition down to 20 acts, whose tapes were played on the air for the listeners to select the top five performers, who then appeared at a shopping mall. "The contest developed a lot of store traffic for the mall," says Deborah Ross, director of public affairs and promotions, WJJD. "And it made people aware of WJJD."

Following the local competitions, state finals will be held in early 1982. The televised national finals will be staged in April in Nashville. The winner receives \$50,000, a recording contract and a booking contract with the Shorty Lavender agency. Second prize is \$15,000 and the third place winner will receive \$10,000. The contest is open to anyone who has never been affiliated as an artist with a major record company.

### Top Names For 'Nashville' TVer

PINELLAS SUNCOAST, Fla.—The new 13-week season of "Nashville On The Road" will feature a country headliner during each segment airing, in addition to the show's regular performer/hosts Sue Powell, Rex Allen Jr. and Jim Stafford.

Artists to be spotlighted on the 145-market syndicated tv show include Chet Atkins, Steve Wariner, Susie Allanson, Dave Rowland and Sugar, George Strait, Big Al Downing, David Frizzell & Shelly West, Conway Twitty, Sonny James, Corbin/Hanner Band, Dotsy and Roger Whitaker.

### Walker-Meador To Big Bros. Board

NASHVILLE—Jo Walker-Meador, executive director of the Country Music Assn., has been elected to the board of directors of Big Brothers of Nashville. Walker-Meador is the first woman elected to hold this position since the organization's inception 69 years ago. During the coming year, she will act as the group's publicity chairman.

Big Brothers of Nashville, a volunteer organization providing assistance to the needy, aided over 1,400 families last year supplying fuel, food and clothing.





# Meteor Bucking Industry Trend

## Disco Manufacturer Flourishes In The Fertile South

By RADCLIFFE JOE

NEW YORK—Working on the premise that people will always want to go out and dance, and that the concept of packaging glitter, lights, sound and excitement will never disappear, Meteor Light & Sound has expanded its operation and is moving more heavily into the manufacture of light and sound components for the discotheque.

The firm, one of the oldest in the business, began operations as a distributor in the U.K. more than 10 years ago. With the explosion of the U.S. disco market in the mid 1970s, it moved to this country and initially functioned almost exclusively as an importer of products from such British manufacturers as Optikinetics.

However, under the guidance of Colin Hammond, the firm's president, Meteor Light & Sound has grown to a major force in U.S. disco light and sound systems.

Today, undaunted by the soft economy and a negativism toward disco in some areas, the company continues to broaden its scope of operations.

Hammond's program for expansion includes a new line of modular products now in the manufacturing stage, and slated for market release in early 1982.

The modular products designed for use in conjunction with more complex systems, include modules for sound to light projections, soft lighting in bars, dimmers and spotlights.

The firm has also developed a line of mixers with intercom systems built-in, lighting controllers with stroboscope buttons for switching back and forth between strobes, and other lighting effects.

Meteor Light & Sound recently released a Sonalite model 40H four channel lighting controller aimed at the mobile entertainment market. The unit, with a list price of \$429, features light and dark chase, reverse and sound chase, memory function, master dimming, strobe or over-ride button, and remote keyboard output.

In various stages of development are Meteor's prefabricated lighting systems designed for ease of installation, and servicing by telephone; and what Hammond describes as "projection systems featuring deejay operated controls, high speed mirror balls and affordable, sound-activated cassette rotators."

All the products are being built at Meteor's 33,000 square foot plant in Huntsville, Ala. a Southern town to which the firm shifted its operation from New York about a year ago. According to Hammond, the move south was strategically planned, beginning with a pilot operation in that area three years ago.

Motivating the move were such cost-efficient features as a stable labor force, and economical overhead expenses such as rentals and taxes. "In addition," Hammond adds, "Huntsville is a high-technology

town, and we are surrounded by many innovations in technology."

Hammond confesses that had his firm not made the move to Alabama, it would undoubtedly have had a more difficult time coping with the economy generally, and with the fluctuations of the disco business in particular.

To underscore his point, he states that in Alabama his metal-working costs are at least 20% lower than they would have been in New York. This, he states, allows his company to remain competitive in a market where competition is always fierce.

Meteor, which has installed its systems in more than 40,000 disco locations in the last 10 years, feels the industry has itself to blame for many of the hardships it has encountered in the past few years.

He blames the influx of low-tech, fly-by-nighters that swarmed the business during disco's heyday, for doing irreparable damage to the industry, and reminds that if a consistently professional job is done the audience will always be there.

"People will always want to go out to dance, and live music programming has its limitations," states Hammond.

As business in the U.S. slowed down, Meteor, already with strong international connections, increased its business overseas. Hammond stresses that the international market remains very strong, and that there is always room for professional manufacturers.

Despite Meteor's seeming "out of the way" location, Hammond stresses that his firm has no marketing or communication problems. "Huntsville is very well connected with the rest of the world," he states. "We remain as much in the mainstream of things as when we were in New York."

## Roseland Gets Reprieve From Wrecker's Ball

NEW YORK—Roseland Ballroom, rumored earlier this year to be slated for demolition to make way for a new highrise office building, appears to have been granted a reprieve. New owner, Albert Ginsberg is reportedly looking into the viability of booking major live acts to play the room.

Roseland, a New York City landmark for more than 60 years, appeared doomed when Nancy Brecker Leeds, daughter of Roseland founder, Lou Brecker, sold the building to Ginsberg, a real estate developer.

At the time, Ginsberg was reported not interested in continuing Roseland's dance hall tradition, but was instead considering demolishing the building to make way for a skyscraper.

However, Ginsberg is now saying, "We are in the entertainment business." He adds, "In order to reach out to people, you have to get them interested."

Ginsberg is beginning by trying to change Roseland's image as being a dance hall for the geriatric set. To combat this image, he recently hosted an open house at the room with free admission for an entire evening. He states, "As time progresses, the concept of ballroom dancing will attract more and more young people."

## VIDEO KIDS USED

# Kiddie Disco Gets Major U.K. Promotion

By PETER JONES

LONDON — In Britain today, there are at least 2,000 nightclubs, discotheques and other establishments with facilities suitable for holding regular "kids' disco" sessions.

Yet, despite an obviously growing interest in this music market sector here, there are less than 100 actually providing such a service for the sub-teen pop-dance fans.

Now there's a national campaign to get the kids' disco movement off the ground in a big way. It is set in motion by Creative Control, a company which has on its executive panel chart producers Steve Gilston (Love de Luxe) and Paul Lynton (Nick Straker Band), plus promotions man Tim Mott.

The push to tell prospective kids' disco organizers what the guidelines are, is being angled through Video Kids, a group of cartoon characters designed as a multi-media merchandising and music gimmick.

The Video Kids, with "identities" designed to cover five major musical styles—rock, disco, country, new wave, futurism—already have an album "Never Too Young To Dance" (Billboard, Oct. 17) out on the Electronic Comic Co. label, distributed here through PRT.

Following that launch, producer Gilston said: "Our platform is just

music. The pop industry worldwide does little to cater specifically for the burgeoning children's market."

Creative Control's push to help set up more kids' disco outlets in Britain will obviously benefit the spin-off financial success of Video Kids, but the established success of Video Kids is already seen as an encouragement to promoters to take the plunge into the as-yet comparatively new fields of disco entertainment for the sub-teenagers.

The guidelines say a kids' disco should cover the four to 12 year-old age span. Sessions should be on Saturdays and Sundays, between 10 a.m. and 4 p.m., an ideal session running two-to-four hours.

There must be adequate supervision, with soft drinks and food provided. Worthwhile programming ideas include dance contests, dressing-up and fashion events, plus film/video presentations.

All cigarette machines, fruit machines and any kind of gambling should be hidden away, including space-invader temptations. And kids' discos should be organized on a regular week-to-week basis.

First U.K. venture to latch on to the Creative Control push is Whispers Club in the Isle of Man, running a kids' disco in conjunction with local Radio Manx.

## Harper's Operating Style: Low-Key & Sophisticated

UNION, N.J.—The operators of Harper's discotheque here believe that they have found the formula for operating a successful club in a market where the word disco is increasingly being looked at with disdain.

According to Steven Morgan, one of the co-owners of Harper's, the club was opened two years ago at a time when other rooms were either modifying their formats or going out of business.

The secret, he discloses, is in targeting an older (25-40), more affluent audience with more consistent tastes, and providing them with musical fare that spans the spectrum of dance music formats.

The result is a club that projects a low-keyed, sophisticated image, with soft, indirect lighting instead of the customary strobes, lasers, chaser lights and mirrorballs of the conventional disco.

The sound system too, comprised of Technics turntables, Bozak mixers, and Cerwin Vega speakers, is so designed that most of the volume is concentrated on the dance floor, thereby allowing for effortless conversation at the bar and other areas of the lounge.

Further strengthening the formula is Jerry Lembo, the club's spinner with 10 years of professional experience in radio and discotheques. Lembo's programming is a mix of ballads, rock and old and new disco sounds. According to Lembo, the mix graduates through different energy levels and is geared to match the mood of the audience.

Lembo emphasizes that he carefully researches his programming. He does this by interfacing his own expertise with audience, record store and radio research. He constantly monitors such popular urban con-

temporary New York radio stations as WBLS-FM, WKTU-FM, and WRKS-FM.

At the record store, he monitors the best-selling dance music records, and during the course of a night at the club he "works" his audience, seeking feedback on the music he is playing, as well as their own musical preferences.

The hard work is paying dividends. Harper's, with a 300 capacity, is sold out every night of the five days a week it is open to the public.

The club, on 5,000 square feet of space, programs recorded music exclusively, and both Lembo and Morgan feel that this policy is advantageous because it offers more flexibility of programming than a room offering live entertainment.

Harper's, patterned after Elan, an equally successful sister club in Philadelphia, charges an admission fee of \$5 per person. However, it also offers memberships at \$50 annually. The door charge is waived for holders of the Harper's membership card.

Although the club is promoted through print, radio and direct mail advertising, the emphasis, according to Morgan, is always on sophistication. Recently the room began offering lunch, brunch and a happy hour, and this strategy has further enhanced its image as a room of quiet elegance, states Morgan.

Harper's in a freestanding building, was converted from an existing lounge at a cost of in excess of \$700,000. The room is open from 11:30 a.m. to 2 a.m. Tuesdays through Saturdays. Sundays and Mondays are reserved for private functions. Dress code requirements stress "casual but neat."

RADCLIFFE JOE

DECEMBER 5, 1981, BILLBOARD



Billboard Photo by Gerard Barnier

**HALLOWEEN FUN**—Actress Brooke Shields, in blond wig and leopard outfit, was one of the galaxy of stars that joined in the Halloween fun at Regine's, New York, recently. With Shields in picture are Regine, and Steve Bianucci.

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## Royalty Talks To Resume In Paris

• Continued from page 5

at national level to arrive at a "national" retail price.

IFPI has made it clear, most recently in the first meeting in the current round of negotiations in London, that it dislikes the present system, and both sides have proposed new ways of calculating mechanical royalties.

IFPI representatives further discussed these proposals at the federation's Dublin board meeting Nov. 3-4. It's looking to calculate royalties on the actual price realized by the record company, i.e., the published price charged to retailers, less any tax, agreed packaging costs and any discount or bonus allowable to the trade. As an alternative under the IFPI proposals, that discount or bonus could be expressed as a national average percentage.

The BIEM negotiations have not yet accepted the IFPI proposals for a new basis of royalty, and have instead suggested a royalty calculated on the producer's highest published price to the dealers.

Both sides have been examining the alternative proposals in detail before resuming negotiations, as agreed at the London talks.

The question of cassette and packaging deductions is being considered separately. BIEM and IFPI have instructed a firm of international accountants to verify current costs and their findings are awaited.

Among other matters discussed at IFA's Dublin meeting were federation funding, the continuing fight against piracy and home taping, and initial plans to celebrate IFPI's 50th anniversary in 1983.

There was also a review of IFPI activities in the video field, including its cooperation with other international bodies with interests in the (Continued on opposite page)



**SANTANA GOLD**—Carlos Santana, left, receives a gold disk award from Norman Block, managing director of CBS in Switzerland. The band is the first U.S. act to collect a total of 10 gold disks in this territory.

## 'The Great Chainstore Massacre' HMV's Price Comparisons Spark Controversy In Britain

LONDON—With the slogan "The Great Chainstore Massacre," U.K. record retail web HMV has bought full-page advertisement space in a mass circulation newspaper, and triggered new controversy in the long-running High Street discount war.

The ad was designed to display a list of comparative prices of 60 albums as offered in the HMV chain and in the multiple networks of W.H. Smith, Woolworth and Boots.

It was painstakingly detailed, the figures based on independent research findings, commissioned by HMV, obtained on one specific day in early November. Included were catalog items, alongside chart albums and new releases.

And it showed that in the majority of cases HMV store prices were the lowest of the batch, generally by small margins but some by as much as £1 (\$1.90, roughly) over the highest quoted price among the multiples.

In a few cases, according to the comparison table, HMV was marginally higher than the multiples' pricing; and in one or two examples the prices were the same.

This style of advertising is new to the British record business. Ian Gray, marketing director of HMV, says the decision to go with it was "because our shops' national image does tend to be that of a comparatively expensive operation in the record retail field. At the same time, it's true that we do also get media comments on the competitiveness of our prices."

"But we didn't alter our prices to suit the research findings. All we wanted was to get our competitive pricing across to the mass marketplace of people who don't buy records regularly. So we went for a mass circulation daily to make that point."

However, the campaign stirred anger among the multiples involved.

Pat Toomey, chief buyer for Woolworth's record division says: "Normally I'm not keen to talk about the marketing policies of other companies, but I'm bound to say that I don't like the style of this particular HMV advertisement."

"I'm not worried by it at business level, because Woolworth is doing very well this year on records. Our discount structure works right across the whole range of titles and our own market research shows clearly that our pricing gives us a very competitive edge."

And Ian Smellie, merchandise controller for Boots, while agreeing with Toomey that the prices cited were accurate, also avers: "It's a new style of record trade advertising and one which I don't think I want to see continued."

"The problem is that it polarizes a lot of the debate on prices. That's

## Free 'Video Promo' For Swiss Retailers

By PIERRE HAESLER

ZURICH—Promotional videocassettes were introduced to the Swiss record retail trade by EMI some three years ago on an intermittent basis.

But as more and more dealers installed video equipment, the demand for showcase tapes increased. Today, EMI is working with CBS and PolyGram in providing material on a regular basis.

The outcome is "Video Promo," a free, 60-minute videocassette made available every five or six weeks, featuring a mixed bag of acts from all three companies. It's distributed free of charge to all retailers equipped to show video in-store; all formats are offered, though 80% of Swiss dealers favor VHS.

The current edition of "Video

Promo" is available now, including clips of such major acts as the Rolling Stones, Bob Seger, Police, Sheena Easton, Genesis, ELO and Cliff Richard.

For Teddy Meier, EMI executive and veteran in the Swiss record promotion business, it's the fulfillment of what began as an ambitious hunch. "I've long been a supporter of video aids in record promotion and our service, with the collaboration of three major labels, is unique and worthwhile."

"There have been, of course, other cooperative projects in the U.S. and U.K., some by independents, some just for in-house promotion. But our system is basic: three majors working together on a dealer-only service."

Continues Meier: "We're offering a service device to assist retailers to push new product and lure new customers into the shows. There's no outside consumer advertising on the cassettes, say for soft drinks or cigarettes, and we go straight for release highlights which are of the widest possible interest to record buyers."

"If a release is really hot and there's no back-up video clip available then we promote the record by including the album sleeve, or new stills of the artist, or even a nostalgic look at old film material."

Once EMI Switzerland got the idea off the ground, and more and more dealers became interested (close to 100 today), costs escalated, making it necessary for CBS and PolyGram to become involved. Each videocassette costs \$8,000-\$12,000 to put together and the playing time is split equally between the three majors.

There's a two-minute limit on (Continued on page 68)

## Piracy Down In Europe, Up In Asia, IFPI Meet Told

PAIRS—Piracy in Europe is on the decline. That was the news for delegates at a special IFPI antipiracy meeting held here Nov. 9-10 in the offices of French industry syndicate SNEPA.

But in Asia the problem remains acute, and prime aim of the meeting

was to announce new measures designed to combat the scourge worldwide. The antipiracy machinery that already exists in France and some other European countries will be extended, while cooperation with governments everywhere in the passing of anti-pirate legislation, and above all with customs services, will be actively sought.

Initially these efforts will be concentrated on Asian territories, starting in the New Year. IFPI is preparing a piracy handbook which will be sent to all relevant governments. They will be urged to join and sign international conventions and to assist in the international coordination of antipiracy efforts.

Earlier this year, IFPI statistics estimated worldwide circulation of pirated cassettes at 315 million: 74 million in America, 44 million in Latin America, 26 million in Europe, 50 million in the Middle East and a minimum of 120 million in Asia and Australasia.

But delegates attending the meeting from Britain, France, Italy, Switzerland, Belgium and Portugal heard that in some territories, notably the U.K., Spain, and Belgium, piracy is now down to almost negligible proportions. In France, it is running at only 5%, though Italy still suffers 30% piracy and the Greek and Portuguese markets levels around 50%. New antipiracy laws in Portugal, though, are expected to improve the situation there.

## "Stars On 45" Yugoslav Hit

BELGRADE—European segue smash "Stars On 45 Vol. 1" was released here in August by RTVL Records. The license was acquired from CNR Holland thanks to the efforts of Phonogram's Jutl Baaru. Both sides now rejoice: "Stars On 45" is approaching the exceptional achievement of 100,000 sales, and Vol. 2 has just been released under the same deal.

## Pathe Marconi To Debut Rock Acts Via Mini LPs

PARIS—EMI French affiliate Pathe Marconi is pioneering the five-or-six title mini-LP format here, angling its early release schedule to contemporary rock groups.

Alain de Ricou, Pathe's a&r manager, says the first release is by the group Octobre, comprising members of the now-defunct Marquis de Sade band. The second is by young Pathe artist Jean-Louis Murat.

The mini-LPs, retailing here at around \$5.50 compared to roughly \$9 for a full-price album, are seen as an answer to the substantial production costs involved in the standard 10 or 12 track LP.

Says de Ricou: "In any case, it is often true in France that only two or three titles on a normal album are of really high quality material. We opted for the mini-LP format after rejecting the "super 45" or 10-inch possibilities, both of which have been tried here by other companies."

"If an individual mini-LP is a runaway success, then we can always go back to the studios and package a full album."

He adds that the mini-LP configuration also satisfies new young artists on the roster who are "anxious to get a debut album in the shops, a

venture which these days really is too expensive and risk-laden."

However, Pathe Marconi remains active in the more conventional album fields, with a build-up next year planned for Corsican singer Tino Rossi, celebrating his 50th anniversary as a recording artist and still one of the country's biggest LP sellers.

A double album featuring his 50 "greatest hits" will be culled from the 50 or so albums he's released via Pathe Marconi, and Rossi plans a major concert season for the end of 1982. MICHAEL WAY

## CBS Italiana Sees 30% Gain In Year

MILAN—CBS Italiana ended its fiscal year Oct. 31 with sales 30% ahead of the previous 12 months, despite the current recession here and the company's switch to own distribution in mid-fiscal. Gross sales were \$20.8 million.

Exploitation and development of local talent is said by marketing manager Fernando Grignani to be responsible for the turnover upsurge.

While the 1980 fiscal year saw

only one major domestic hit artist, actress-singer Raffaella Carrà, the past year has thrown up several newly popular and saleable acts, among them singer/writer Alberto Camerini, with two major big albums, the last "Rudy e Rita."

CBS Italiana started handling its own distribution in March this year, taking on the second Camerini LP, plus Claudio Baglioni's "Strada Facendo," which sold 500,000 albums

and cassettes. Also helping build turnover was the group Banco, starting with "Urgentissimo" and now with the recently released LP "Buone Notizie," or "Good News."

Grignani adds: "The CBS international roster made a tremendous contribution over the past 12 months. For example, Barbra Streisand's 'Guilty' sold 400,000 units in Italy alone and that's almost unheard-of here these days."

## International

## Dreyfus Sets Deal On Jarre China LP

By MICHAEL WAY

PARIS—Dreyfus Records here, the company behind electronic musician Jean-Michel Jarre, who was the first Western pop to play concerts in China recently, has clinched what it sees as a unique music business deal by "selling" a million cassettes and 100,000 records of Jarre material to the Chinese.

Label chief Francis Dreyfus made the deal with the China Record Company in exchange for free worldwide rights, of the 34 Chinese musicians who accompanied Jarre during his Peking performances.

The China Record Co. will produce the cassettes and records in China. The authorities there set the initial production limits, having gauged likely market demand, but the figures can be upped if required.

It's a one LP package, comprising 20 minutes of the music Jarre played with Chinese musicians on his Peking gigs, plus two pieces specially written by Jarre for his visit, and excerpts from his three previous albums.

Says Dreyfus: "There's no question of a financial deal, or token 1% per unit payment by the Chinese. An album costs barely \$2 in China. But the Chinese and our own company wanted something contractually concrete. This deal, which is past the verbal and handshake stage, does just that."

There's no doubt the cost of four months' rehearsal by the Chinese musicians, who performed on traditional instruments to Jarre's synthesizer front line, would have worked out to be very expensive, as are all services to foreigners in China.

"This deal is a breakthrough for a Western record company, and a French indie at that, and for modern Western music, which has long been shunned by the Chinese," says Dreyfus.

The Chinese musicians, who "rehearsed" with Jarre for four months prior to the concerts by means of cumbersome cassette exchanges between Paris and Peking, will be featured on one side of the double "Jarre Live In China" album set for Dreyfus release worldwide in April next year, along with the cinema, television film and video produced by ATV of Britain.

The other side of that album features original Jarre compositions written for the tour and the second disk in the package comprises extracts of the live shows, two in Peking and three in Shanghai.

Dreyfus reports that Jarre has been invited to make another visit to China in 1982. He's also heard hints from the Chinese authorities that they want no other Western musicians in the country for the time being.

Dreyfus, on the latter point, says that the Jarre tour has posed "immense security problems" for the Chinese hosts, specially as they found the crowds hard to control.

Many of the 70-strong team of musicians and technicians involved here approached in the Peking streets by Chinese seeking Jarre cassettes, preferably live recordings of the shows—"a veritable phenomenon in modern-day China," says Dreyfus.

But he's sure the Chinese appreciated the contacts built by the Jarre over the two years of planning which went before the tour. Jarre, who put out his third album "Magnetic Fields" earlier this year, gave lectures on synthesizers to Chinese technical and music students. In Shanghai, personnel from the Chinese Laser Institute showed great interest in the technical aspects of the

(Continued on page 68)

## Producer Van Der Laar Shot &amp; Killed At Home

By WILLEM HOOS

AMSTERDAM—Three days after he had been shot at his home in Hilversum, Dutch record producer Bart

Van Der Laar died Nov. 13 in hospital here, aged 36.

Police have interrogated many people, including various record industry representatives, but so far no arrest has been made.

Van Der Laar was found, bleeding heavily, at his home by his secretary. He was rushed to hospital, but failed to survive an emergency operation. He had recently returned from a long holiday in Portugal where he'd been recuperating from a bout of ill health.

Van Der Laar was joint managing director of TTR Productions, set up two years ago with financial help from WEA Benelux and RCA West Germany. He'd started his career in Belgium, working as music publisher and producer and as host of various radio and television programs.

Four years ago, he became managing director of Carrere Holland, which is linked to Dutch independent record company CNR. The CNR managing director then was Ruud Wijnants who later, with van der Laar, started TTR Productions.

One of Van Der Laar's biggest successes was creating an international breakthrough for Belgian guitarist Francis Goya. He produced, for singer Linda Williams, the Dutch entry for this year's Eurovision song contest.

## Royalty Talks

• Continued from opposite page

video industry, in particular the International Federation of Film Producers' Associations. It was noted that IFPI's video committee has been enlarged to include representatives of a number of major home video companies and national video associations in the major markets. The committee is now to be known as the IFPI video council.

Dublin was also the scene of an extraordinary general meeting convened to implement provision for an increase in members' annual subscriptions as from 1982.

On the evening of the first day of the two-day meeting, the Irish national group of IFPI invited members of the board to a reception and dinner which was attended by John Kelly, the Irish Minister for Trade, Commerce and Tourism, and representatives of Radio Telefis Eireann, the Irish Federation of Musicians and Associated Professions, the Performing Right Society, the Mechanical Copyright Protection Society, the Irish Music Publishers' Assn. and Phonographic Performance (Ireland).

## More Rock, No Country On TV In Bavaria

MUNICH—The increasing popularity of rock here is reflected in changes in Bavarian television's programming schedule for 1982. But the German nation's only regularly slotted country music show has been cancelled.

Gunther Gabriel's "Country Music" from the Bavarian Radio (BR) network was produced last month for the 22nd and last time. Producer Juergen Barto explains: "It was getting harder and more expensive to get top country acts," adding that the domestic country scene was too small to support a regular country show.

As a farewell to country, BR this month presented "Bobby Bare From Alabama Hall," in which the singer appeared in concert in a renovated hall on a former U.S. Army post in Munich. The same facility lends its name to the next series "Rock From The Alabama," set to start next June.

Barto says the new series will be recorded in advance but without playback, showcasing a wide variety of rock acts in concerts, with emphasis on "international artists." It will be aired six times next year on both the ARD-TV network and the Bavarian third channel.

BR plans to continue its "Pop Stop" rock television series, with two new moderators, plus an assortment of video clips and live guests. Starting in January, WDR-TV's regular "Rockpalast" series will be carried on the Bavarian third channel for the first time.

## 4 Sellout Tours Boost Lippman &amp; Rau

FRANKFURT—Sell-out concert tours by Harry Belafonte, Nana Mouskouri, Santana and Joan Armatrading have made the 1981 season a record one for concert promoter Lippman & Rau, according to director Fritz Rau.

"The response to Harry Belafonte, in particular, has been phenomenal," Rau says. The singer started a 35-date concert tour of West Germany Sept. 26 in Hamburg where he had a 3,000-seat sell-out. His six subsequent dates in the city are also complete sell-outs, with ticket prices from \$10 to \$35.

Lippman & Rau sold every seat for Belafonte's four shows at the Circus Krone, Munich, Nov. 11-14 (11,200 tickets) and for those concerts at the 2,000-seater Liederhalle, Stuttgart, Oct. 25-26 and Nov. 17. Cologne was a 6,000-seat sell-out and there have been full houses at Aachen, Frankfurt, Berlin, Essen, Mannheim, Weisbaden, Kiel, Bremen, Muenster, Duesseldorf, Osnabrueck, Ulm and Bochum among the venues.

Nana Mouskouri completed a 38-date concert tour on Nov. 21 and all were sell-outs, with seat prices from \$7.50 to \$18. She played two concerts at the 9,000-seater Congress Center in Berlin and also appeared in Frankfurt, Munich and Hamburg.

Santana played six dates in September and returned for six more in November and all were SRO appearances. There were 11,000 people at the Olympic Halle, in Munich, 12,000 in Berlin at the Wald Buhne and 8,000 in Bremen and Cologne.

Joan Armatrading opened a nine-date concert tour in Munich Nov. 5 and all appearances have been sold

## West Germany

## EMI Eyes Older Fans With Push On MOR

By WOLFGANG SPAHR

COLOGNE—One of the prime challenges confronting the West German industry is that of reintroducing consumers in the over-25 age group to the record-buying habit.

This is the view of Friedrich Wottawa, managing director of EMI-Electrola, who points out that while the industry's main consumers are currently the younger generation, there will be a substantial contraction of this group in the years ahead. "We must therefore hang on to the buyers we have now, but also do all we can to recapture the interest of the over-25s. This means that we must improve the promotion and marketing of our MOR repertoire."

Wottawa acknowledges that the industry has had to cope with declining sales over the past few months, but says that this is offset by price increases to the extent that calendar year 1981 should generate a higher income for the industry as a whole than was recorded last year.

Dealing with the problem of parallel imports, Wottawa says that the West German industry which has suffered from this traffic for many years, due to the strong mark, is now finding things much easier because of the drop in value of the West German currency.

"Of course, the rising price of oil and petrol has curtailed buying power," he says, "but music is still a much-cherished leisure product, and it has been demonstrated time and again that in difficult economic times, a gold record or prerecorded cassette will still sell. We must not forget that the record industry is of-

fering albums today at the same price as they were 20 years ago. Of how many other products can that be said?"

Wottawa says that the record industry has proved itself to be a very stable business in times of crisis. "If you analyze the economic development since last year and observe the difficult position various businesses have found themselves in in West Germany, then you must come to the conclusion that ours is among the luckier industries, even if not necessarily the most successful," he says.

Emphasizing the need for record companies to maintain continual efforts to keep down costs, Wottawa says that it is unlikely that the industry will be in a position to increase its prices for the next two years. "I think we have already reached the ceiling with some prices," he maintains. "I'm thinking specifically of the television-merchandised album."

Another key factor in record company prosperity, Wottawa notes, is high selectivity of releases. "To produce an album today costs between \$30,000 and \$75,000 in recording costs alone," he points out. "How many LPs are there on the market which will never reach the 10,000 sales mark? And recording costs are not diminishing—they still have to be carried by the proceeds from the sale of the product. We are also having to grapple with rising costs of PVC, and then there are the copyright payments for the artists and composers, promotion costs, marketing costs, distribution costs, and so on."

out, with tickets up to \$14.

Says Rau: "Every tour we have run this year has been successful. Donovan has been a big hit and we sold 250,000 tickets for Helen Schneider who averaged audiences of 2,000 during her tours in May and September. We sold 120,000 tickets for Udo Lindenberg's 26-date tour in October and Roger Chapman and the Short List pulled audiences of between 2,000 and 3,000 a night on his 26-date tour which ended Dec. 2."

## East German Singer Relocates

HAMBURG—Top East German singer Veronika Fischer is now living in West Berlin and looks set to repeat her success on this side of the Iron Curtain.

Since signing to WEA in spring this year, she has appeared on the top West German television shows

Rau sees the concert boom continuing into the new year. He has scheduled a 51-date tour for Peter Alexander from January to March, with ticket prices ranging from \$9 to \$24, and in the first two weeks of the boxoffice opening, ticket sales topped 80,000.

Also lined up for L&R tours in 1982 are Howard Cependale (20 dates in January and February), Richard Clayderman (February, March), Earth, Wind & Fire and Jethro Tull.

and released an acclaimed album, "Stauen," many of the songs from which were written by Franz Bartsch, another East Berliner now living in the West.

Veronika Fischer will also be a member of the jury for the German Phono Academy's forthcoming talent contest.

## Miller Launches Christmas Promo

QUICKBRON—West German record company Miller International has launched a Christmas promotion campaign for its Europa label under the slogan "Europa for a present," backed with extensive magazine advertising and in-store displays.

Among those featured are Udo Jurgens, Paul Kuhn and Fips As-

mussen, while Hermann Prey, the Kurpfalzjager and the Original Koniglich Bayerischen Musikanten represent the brass band and MOR sections of the catalog. Also spotlighted are Miller's children's recordings, now becoming a steadily more successful part of the company's repertoire.

## Intercord Starts Blowup Label

STUTTGART—Following a decision to separate repertoire areas, Intercord here has set up a new label, Blowup, which will carry rock, new

wave, disco, reggae and German pop titles aimed at the international market. First titles come from Danish singer Diana, Max Meldau, and disco specialist Ray Steele.





# Top Album Picks

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Number of LPs reviewed this week **27** Last week **40**



**ADAM & THE ANTS**—Prince Charming, Epic ARE37615. Produced by Chris Hughes. On their second LP in the U.S., England's top selling Adam & the Ants debut their new look as well as a more sophisticated approach to their music.

**Best cuts:** "Prince Charming," "Stand And Deliver," "That Voodoo," "S.E.X."

**HENRY PAUL BAND**—Anytime, Atlantic SD19325. Produced by Kevin Beamish. Third LP fronted by the former member of the Outlaws features highly polished, highly commercial hard rock spurred on by the triple guitar lineup of Paul, Billy Crain and Dave Fiester.

**Best cuts:** Those mentioned.

**DAVID BYRNE**—Songs From The Broadway Production Of 'The Catherine Wheel,' Sire SRK3645 (Warner Bros.). Produced by David Byrne. Twyla Tharp is one of the most respected dancers and Byrne is one of the most respected avant-garde musicians so this package has obvious name value.

**Best cuts:** "My Big Hands (Fall Through The Cracks)," "His Wife Refused," "Eggs In A Briar Patch," "Red House."



**BILLY PAUL, LOU RAWLS, HAROLD MELVIN & THE BLUE NOTES, THE THREE DEGREES, THE O'JAYS**—Live On Stage, Philadelphia Int'l FZ 37683. Produced by Kenneth Gamble, Leon A. Huff. 'Greatest Hits' LPs usually star one artist at his or her best, but this party/holiday festival features several artists who have had either hit packages in the past or captured their best "live."

**DENROY MORGAN**—I'll Do Anything For You, Beckett BKS015. Produced by Bert Reid. The title track has been a major Top 10 r&b hit and this action could carry over to this album.

**Best cuts:** "I'll Do Anything For You," "Sweet Tender Love," "Come Together," "Never Give Up."

**OHIO PLAYERS**—OUCH!, Boardwalk NB1-33247. Produced by Richard "Dimples" Fields. The Ohio Players rebound from their "Tenderness" LP with a sizzling slice of funk-rock that should spark new momentum for one of soul's spiciest vocal/instrumental groups.

**Best cuts:** "Do Your Thing," "Star Of The Party," "Sweet Lady."



**EMMYLOU HARRIS**—Cimarron, Warner Bros. BSK3603. Produced by Brian Ahern. There's no "Mr. Sandman" equivalent in this collection as Harris reverts to the folk/country idiom she has given so much artfulness to.

**Best cuts:** "If I Needed You" (with Don Williams), "The Last Cheater's Waltz," "Spanish Is A Loving Tongue."



## First Time Around

**BRANDI WELLS**—Watch Out, WMOT FW37668. Produced by Nick Martinelli, Bill Neale, Butch Ingram. Wells proves to be a tender song stylist able to effectively communicate a song's emotion.

**Best cuts:** "Watch Out," "Fantasy," "I Love You."



pop

**CHANGES TWO BOWIE**, RCA AFL14204. Various producers. Though it doesn't pack the same punch as "Changes One Bowie," this greatest hits package does contain some Bowie gems including the recent "Ashes To Ashes," "1984," "Aladdin Sane," "Fashion," "D.J." and others.

**SAXON**—Denim And Leather, Carrere Records ARZ37685. (CBS). Produced by Nigel Thomas. Saxon is an unabashed English heavy metal band, which plays as loud and as hard as it can.

**THRILLS**—Front Page News, G&P GP1003. Produced by Mike Frenchik, Tom Ingegno. Second album by Thrills reflects a maturing style with enormous commercial potential.

**CHINA**—Epic FE37633. Produced by Bob Johnson. The music made by China, a three-man group, is West Coast pop rock, with bows in the direction of the Doobies and the Eagles.

**THE BEST OF THE MANHATTAN TRANSFER**, Atlantic SD19319. Various producers. All of the Manhattan Transfer's most well known material is here including "Twilight Zone," "Operator," "Birdland," "Tuxedo Junction" and its latest hit "Boy From New York City."

**DR. HOOK**—Live, Capitol ST12114. Produced by Ron Huffine. Capitol rounds up most of Dr. Hook's biggest hits—including a couple from its Columbia days—on this set recorded in concert.

**KALAPANA**—Alive, WMOT FW37571. Various producers. The veteran group is back with a collection of midtempo and uptempo pop that is enriched by horns, and percussion.

**JUDI SHEPPARD MISSETT**—Jazzercise, MCA MCA 5272. Produced by Dave Fisher. This album is the popular jazz-dance fitness program with instructions by Judi Sheppard Missett, originator of Jazzercise.

**TOM COOPER**—Great Songs From Movie Musicals, Insight IN218. Produced by Tom Cooper. Twelve strong standards are sung by Cooper in this MOR album which, in the liner notes, is endorsed by Mel Torme, Debbie Reynolds and Kathryn Grayson.

**MEG CHRISTIAN**—Turning It Over, Olivia LF925. Produced by Betty Rowland. They call this "women's music," but it really touches us all with its insights and sensitivity.

**THE VENTURES**—The Ventures Greatest Hits, Tridex Records TDX1001/2. (JEM) Produced by the Ventures. This double LP includes Ventures versions of such tunes as "Walk Don't Run," "Pipeline," "Telstar," "Green Onions," "Wipe Out," "Tequila," "Rebel Rouser," and 21 others.

most, were hits for the Ventures, but all are done in that unique Ventures style with the bold guitars, but with no vocals. **Best cuts:** Those mentioned.

**VARIOUS ARTISTS**—Chicago Rocks, Vol. II, Chicago Tribune/The Loop 1981. This LP, recorded live at last August's Chicagofest, features such local acts as Bohemia, Scraps, Champion, the Pawnz, the Rage, Eyz, Spit Balls, Desmond, Amy Hart & the Attack, Take Me, and the Roadside Band.

**DOBIE GRAY**—Welcome Home, Robox RBX8102. Produced by Dobie Gray, Bud Reneau, Wray Chafin. The "Drift Away" man returns, having lacked substantial label support in recent years, hoping he's found a home at the Atlanta-based Robox label.

soul

**SYLVIA ST. JAMES**—Echoes & Images, Elektra 5E548. Produced by Andre Fischer. The images here are of high-quality musical art and St. James sings up to her image.

**HAMILTON BOHANNON**—Bohannon/Alive, Phase II (CBS) FZ37699. Produced by Hamilton Bohannon. Following in the chart tracks of his "Let's Start The Dance" single, Bohannon proves he and his groove of music are indeed alive and kicking.

**WEST STREET MOB**—West Street Mob, Sugarhill SH263. Produced by Joseph Robinson Jr. Anchoring the Mob is Joey Robinson, son of Sugarhill's Joseph & Sylvia Robinson, but that's no rap on their musical son.

**FIVE SPECIAL**—Trak'n, Elektra 5E553. Produced by Ron Banks. Deep into a mellow dance-funk groove, Five Special hit the charts in '80 with their first single/LP effort, and should repeat with this consistently strong production.

**JOHNNY GUITAR WATSON**—The Very Best Of, MCAS273. Produced by Johnny Guitar Watson. An original funkmaster and soul-rock pioneer, Watson is still an active and highly contemporary musician whose independent course has not exactly paralleled mainstream tastes.

country

**MONTANA**—Change In The Weather, Waterhouse 14. Produced by Randy Bean. This band (which contains former members of the Mission Mountain Wood Band) has a melodic, easy-to-relax-with sound with full harmonies.

**NASHVILLE RHYTHM SECTION**—Keep On Dancing (Country Style Swing) Vol. 1, Koala 15001. Produced by Wes Sanborn. The beat is brisk, infectious and infinitely danceable on this collection that is country mostly by instrumentation.

jazz

**RICKY FORD**—Tenor For The Times, Muse MR5250. Produced by Bob Porter. The young tenorist's critical stock continues to rise, and this new LP as leader buttresses that bullish trend by focusing on his compositional chops.

**MONTY ALEXANDER**—Just Friends, Pausa 7110. Produced by Hans Georg Brunner-Schwer. Guitarist Ernest Ranglin is teamed with pianist Alexander on 10 strong tracks, seven of which are highly regarded evergreens.

**BOB FLORENCE BIG BAND**—Westlake, Discovery DS832. Produced by Albert Marx. Pianist Florence offers five originals, all performed precisely by his powerful ensemble which spots, as soloists, Pete Christlieb and Bob Copper, tenors; Steve Huffsteter, trumpet and flugelhorn, and Charlie Loper, trombone.

**ROB MCCONNELL & THE BOSS BRASS**—Live In Digital At The Mocambo, Dark Orchid 602-12018. Produced by Rob McConnell, Phil Sheridan. Taped a year ago at a Toronto nightclub, this top rank outfit sizzles on six tunes, five of them charted by the leader.

**JOE DERISE**—House Of Flowers, Audiophile AP153. Produced by George H. Buck Jr. A live recording by singer-pianist Derise from 1970 finds the intimate club performer singing four of his own tunes, four of which were written for a 1963 off-Broadway production "The Psychoanalysis Of Mother Goose."

**PANAMA FRANCIS & THE SAVOY SULTANS**—Vol. 2, Classic Jazz CJ150. This European Black & Blue recording from 1979 is issued to the U.S. market through Inner City's Classic Jazz label.

**JIMMY ROWLES**—Plays Duke Ellington And Billy Strayhorn, Columbia FC37639. Produced by Henri Renaud. The veteran pianist has excelled in condensing whole charts into his accompaniment to singers, and here that skill meets an ample challenge in these familiar songs from two of America's most influential jazz composers.

**EGBERTO GISMONTI & ACADEMIA DE DANCAS**—Santona, ECM ECM-2-1203 (WB). Produced by Manfred Eicher. This ambitious two-disk package showcases the Brazilian multi-instrumentalist both on his own and in the ensemble context afforded by the three-man Academia.

**JOHN SURMAN**—The Amazing Adventures Of Simon Simon, ECM ECM-1-1193. Produced by Manfred Eicher. The English reed stylist continues his experimentation with cellular compositions strongly influenced by such classical and jazz avant-gardists as Steve Reich and Philip Glass.

**XANADU IN AFRICA**—Xanadu 180. Produced by Don Schlitten. Taped 18 months ago in Senegal, this unusual LP showcases Al Cohn, Billy Mitchell, Dolo Coker, Leroy Vinnegar and Frank Butler in a nifty rundown of five titles, four of them recognizable evergreens.

**MICHAL URBANIAK**—Daybreak, Pausa 7114. Produced by Michal Urbaniak. The versatile violinist made this album in 1980 in Switzerland with a rhythm section and vocalist Ursula Dudziak.

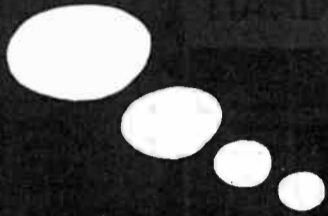
(Continued on page 72)

**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. **Reviewer:** Ed Harrison; **Reviewers:** Dave Dexter Jr., Laura Foti, 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.

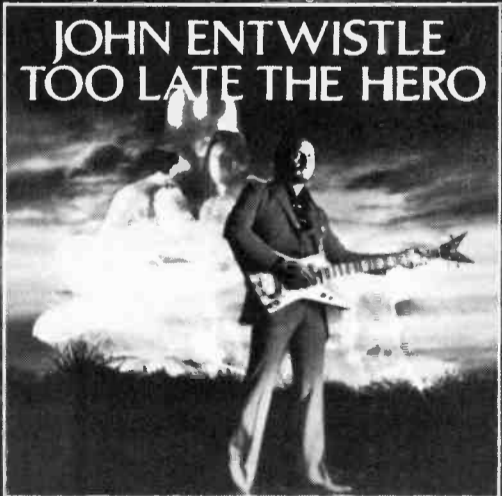




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# General News



**NASHVILLE VIDEO**—Panelists featured in a recent industry video forum sponsored by the Nashville Music Assn. and BMI gather for a moment after the event. From left, Dale Franklin Cornelius, executive director of the NMA; Jim McCullough, Billboard video/sound business editor; Robert Pittman, senior vice president, Warner-Amex Entertainment; moderator Frances Preston, vice president, BMI; Michael Nesmith, president of Pacific Arts Video; Sam Trust, president, ATV Music Group; and Bob Emmer, president, Alive Enterprises.

## Video Music In Nashville

• Continued from page 12

managers wanting to coordinate their own projects.

McCullough supplied an overview of the burgeoning video industry and outlined Billboard's commitment to this field.

The forum was followed by a question and answer session from the floor, as well as a cocktail recep-

tion hosted by BMI. at which Nesmith's "Elephant Parts" was screened for the 400 guests who attended the event.

"What Is This Thing Called Music Video?" was held at the newly opened Bullet Recording studios on Nashville's Music Row. The forum was taped by Bullet's affiliated production company, Celebration Productions.

## Rock'n'Rolling

• Continued from page 12

the head of the press department," she says, "or they can become very good secretaries. and then nobody lets you do anything else. because nobody wants to lose a good secretary."

"I worked doing public relations for major record companies. I managed a group. I had my own p.r. company. And then, being like everybody else. I thought it would be a logical end to my career to have my own label. I got bored by knocking on a&r men's doors. But if I had to do it, why not do it on my own. and then make it as attractive as possible to make records?"

"And also I became disillusioned by the attitude of the majors to their artists. First they are condescending, and then, if the artist becomes successful, absolutely crawling. I felt there was a lack of humanity in this. I wanted something smaller where all the artists could talk to me every day. We will never be a huge company. I don't imagine being as big as Chrysalis. But we could be bigger than Stiff," she smiles.

\* \* \*

After several false starts, misplaced calls, and even one case where the local general post office's telephone exchange was allegedly sabotaged, we finally got through to Joan Armatrading, backstage between a sound check and a show at a hall in Heidelberg, West Germany.

She was in the middle of a 25-concert, eight-country tour of Europe, playing to support "Walk Under Ladders," her seventh album for

A&M. and among her most commercial to date.

"I am not trying to be new wave or anything," she says over the phone. "But it is a real change. I write more simply. I have become more rock, if you like."

Though she has sold over three million LPs around the world, A&M says, her complex personal songs have always attracted mostly an intellectual older audience. But this time around the kids are getting into it too.

"I seem to be attracting a younger and younger audience," she says. "Some are 15 years old. But it's nice. There is a lot more dancing around."

Armatrading expects to bring her current show to America at the end of January. But, meanwhile, to help promote her European tour, A&M in London has sent out a display representative to travel ahead of the tour, "armed to the teeth with posters, stickers, T-shirts, and other display material" (according to the label).

Has she seen any of that? "No," she laughs. "And I went for a look around, but I didn't see anything."

## Latest Handy Awards Given

• Continued from page 63

King was awarded a commendation of excellence "for long and outstanding contributions to the world of rhythm and blues" from BMI. Phil Graham, who made the presentation, noted that King has been affiliated with BMI for 26 years.

Joe Savarin, founder and president of the Blues Foundation, announced at the awards show the formation of the B.B. King Blues in Education program. King is assisting the organization in creating a national program that will take blues music education into the schools beginning at the primary level.

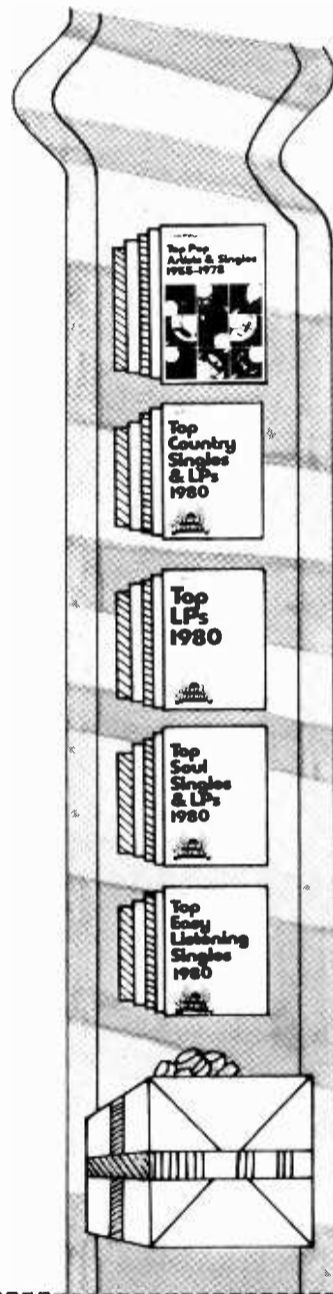
## City Hall Moves

LOS ANGELES—City Hall Record Distributors has moved to a new warehouse office location at 15 Tiburon St., San Rafael, Calif. 94901. The new location has 6,000 square feet.



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# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	Chart 1				Chart 2				Chart 3										
			ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart							
☆	1	20	FOREIGNER Atlantic SD 16999	▲	8.98		☆	65	2	BLACK SABBATH Mob Rules Warner Bros BSK 3605		8.98		☆	71	73	95	CHRISTOPHER CROSS Christopher Cross Warner Bros BSK 3383	▲	8.98	
☆	3	7	POLICE Ghost In The Machine A&M SP 3730		8.98			37	37	DIANA ROSS All The Greatest Hits Motown M 13 960C2		13.98	SLP 22	☆	110	3	KENNY ROGERS Christmas Liberty LOO 51115		8.98	CLP 30	
	3	2	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)	▲	8.98			38	40	THE KINKS Give The People What They Want Arista AL 9567		8.98			73	51	9	RONNIE LAWS Solid Ground Liberty LO 51087		8.98	SLP 20
★	4	18	JOURNEY Escape Columbia TC 37408	▲				39	38	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲			★	82	3	ANGELA BOFILL Something About You Arista AL 9576		8.98	SLP 24	
★	5	4	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548			SLP 1		40	43	THE DOOBIE BROTHERS Best Of The Doobies, Vol. II Warner Bros BSK 3612		8.98		★	83	6	GREG LAKE Greg Lake Chrysalis CHR 1351		8.98		
	6	6	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK 12182	▲	12.98			41	42	AIR SUPPLY The One That You Love Arista AL 9551	▲	8.98		★	85	4	BAR-KAYS Night Cruisin' Mercury SRM 1 4028 (Polygram)		8.98	SLP 16	
★	7	17	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98			42	48	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)		8.98			77	64	6	THE ISLEY BROTHERS Inside You T-Neck FZ 37533 (Epic)			SLP 8
☆	10	6	OLIVIA NEWTON-JOHN Physical MCA MCA 5229		8.98			43	49	BEE GEES Living Eyes RSD RX 1 3098 (Polygram)		8.98		★	86	26	OAK RIDGE BOYS Fancy Free MCA MCA 5209	▲	8.98	CLP 3	
	9	9	GENESIS Abacab Atlantic SD 19313		8.98			44	52	THE JACKSONS The Jacksons Live Epic KE2 37545			SLP 21		79	66	9	SLAVE Show Time Cotillion SD 5227 (Atlantic)		8.98	SLP 7
☆	11	4	RUSH Exit Stage Left Mercury SRM-2 7001 (Polygram)		12.98			45	45	KING CRIMSON Discipline Warner Bros BSK 3629		8.98			80	84	10	CHILLIWACK Wanna Be A Star Millennium BXL 1-7759 (RCA)		8.98	
	11	8	DARYL HALL AND JOHN OATES Private Eyes RCA AFL 1 4028	●	8.98			46	53	GEORGE BENSON The George Benson Collection Warner Bros 2HW 3577		16.98	SLP 19		81	58	13	THE FOUR TOPS Tonight Casablanca NBLP 7258 (Polygram)		8.98	SLP 26
	12	12	KOOL & THE GANG Something Special De-Lite OSR 8502 (Polygram)		8.98	SLP 2		47	46	MOODY BLUES Long Distance Voyager Threshold TR 1 2901 (Polygram)	▲	8.98			82	78	68	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
	13	13	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	▲				48	60	THE ROYAL PHILHARMONIC ORCHESTRA Hooked On Classics RCA AFL 1 4194		8.98		☆	83	77	9	ROSSINGTON COLLINS BAND This Is The Way MCA MCA 5207		8.98	
☆	17	4	QUEEN Greatest Hits Elektra 5E 564		8.98			49	56	THE COMMODORES In The Pocket Motown M8 955M1	●	8.98	SLP 12	★	84	88	69	DARYL HALL & JOHN OATES Voices RCA AQL 1 3646	●	8.98	
★	16	5	DIANA ROSS Why Do Fools Fall In Love RCA AFL 1 4153		8.98	SLP 9		50	50	ELVIS COSTELLO & THE ATTRactions Almost Blue Columbia FC 37562					85	75	8	THE WHO Holligans MCA MCA 2 12001		13.98	
☆	22	3	ROD STEWART Tonight I'm Yours Warner Bros BSK-3602		8.98			51	23	LUTHER VANDROSS Never Too Much Epic FE 37451			SLP 4		86	90	14	RONNIE MILSAP There's No Getting Over Me RCA AHL 1 4060		7.98	CLP 4
☆	31	2	THE CARS Shake It Up Elektra 5E 567		8.98			52	26	RICK JAMES Street Songs Gordy GB 1002W1 (Motown)	▲	8.98	SLP 15		87	69	8	CARLY SIMON Torch Warner Bros BSK 3597		8.98	
18	18	19	THE GO GO'S Beauty And The Beat I.R.S. SP 70021 (A&M)		8.98			53	59	EARL KLUGH Crazy For You Liberty LT 51113		8.98	SLP 14	★	99	7	SURVIVOR Premonition Scotti Bros ARZ 37549 (Epic)				
☆	27	3	OZZY OSBOURNE Diary Of A Madman Ict FZ 37492 (Epic)					54	54	QUINCY JONES The Dude A&M SP 3721	●	8.98	SLP 27		89	89	6	IRON MAIDEN Maiden Japan Capitol MLP 15000		5.98	
	20	15	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98			55	62	KENNY ROGERS Greatest Hits Liberty LOO 1072	▲	8.98	CLP 20		90	91	45	STYX Paradise Theatre A&M SP 3719	▲	8.98	
	21	21	PRINCE Controversy Warner Bros BSK 3601		8.98	SLP 3		56	33	ROGER The Many Facets Of Roger Warner Bros BSK 3594	●	8.98	SLP 5		91	81	22	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389			
	22	14	BARRY MANILOW If I Should Love Again Arista AL 9573		8.98			57	39	LITTLE RIVER BAND Time Exposure Capitol ST 12163	●	8.98			92	94	12	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407			
☆	44	2	NEIL DIAMOND On The Way To The Sky Columbia TC 37628					58	80	PLACIDO DOMINGO Perhaps Love Columbia FM 37243				☆	93	95	58	THE DOORS Greatest Hits Elektra 5E 565	▲	8.98	
	24	24	BILLY SQUIER Don't Say No Capitol ST 12146	▲	8.98			59	67	KENNY ROGERS Share Your Love Liberty LOO 1108	▲	8.98	CLP 9		94	79	11	ONE WAY Fancy Dancer MCA MCA 5247		8.98	SLP 11
	25	19	BILLY JOEL Songs In The Attic Columbia TC 37461					60	47	DEVO New Traditionalists Warner Bros BSK 3595		8.98		★	92	111	34	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98	
★	28	4	THE STEVE MILLER BAND Circle Of Love Capitol ST 12121		8.98			61	62	NEW ENTRY → MOLLY HATCHET Take No Prisoners Epic FE 37480					96	96	11	DIESEL Watts In A Tank Regency RY 19315 (Atlantic)		8.98	
	27	20	AL JARREAU Breakin' Away Warner Bros BSK 3576	●	8.98	SLP 13		62	55	TEDDY PENDERGRASS It's Time For Love P.I.R. TZ 37491 (Epic)			SLP 6	☆	NEW ENTRY →	174	2	ANNE MURRAY Christmas Wishes Capitol SN 16237		5.98	CLP 56
☆	35	4	THE J. GEILS BAND Freeze-Frame EMI America S00 17062		8.98			63	61	SOUNDTRACK Heavy Metal Full Moon Asylum DP 90004 (Elektra)	●	15.98		☆	98	106	27	THE CHIPMUNKS Urban Chipmunk RCA AFL 1 4027		8.98	CLP 58
	29	29	ALABAMA Feels So Right RCA AHL 1 3930	▲	7.98	CLP 2		64	57	SOUNDTRACK Arthur The Album Warner Bros BSK 3582		8.98			99	106	27	RINGO STARR Stop And Smell The Roses Boardwalk NB 1 33246		8.98	
	30	30	RICK SPRINGFIELD Working Class Dog RCA AFL 1 3697	●	7.98			65	68	RED RIDER As Far As Siam Capitol ST 12145		8.98			101	101	10	THE ROLLING STONES Hot Rocks, 1964-71 London 2PS 60617		10.98	
★	34	3	NEIL YOUNG & CRAZY HORSE Re-Act-Tor Reprise HS 2304 (Warner Bros.)		8.98			66	74	JUICE NEWTON Juice Capitol ST 12136	●	8.98	CLP 15	★	102	102	6	RUFUS WITH CHAKA KHAN Camouflage MCA MCA 5270		8.98	SLP 17
	32	32	BLONDIE The Best Of Blondie Chrysalis CHR 1337		8.98			67	63	RICKIE LEE JONES Pirates Warner Bros BSK 3432	●	8.98			103	113	68	AC/DC Back In Black Atlantic SD 16018	▲	8.98	
★	36	5	LINDSEY BUCKINGHAM Law And Order Asylum 5E 561 (Elektra)		8.98			68	72	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia MC 2 37542	●		CLP 1		104	104	5	U2 October Island ILPS 9680 (Warner Bros.)		8.98	
	34	25	TRIUMPH Allied Forces RCA AFL 1 3902		8.98			69	71	EDDIE RABBITT Step By Step Elektra 5E 532	●	8.98	CLP 5								
☆	41	4	LOVERBOY Get Lucky Columbia FC 37638					70	70	THE TIME The Time Warner Bros BSK 3598		8.98	SLP 10								

★ 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.)

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# Christmas Sales Prospects Are Judged A 'Tough Call'

• Continued from page 1

is expected to continue at the Bad retail record chain of three stores in Detroit, according to owner Calvin Simpson along with Simpson's Wholesale. "We will probably see an increase, but we're still down from last year," says Simpson, who opens two new stores in Taylor, Mich. this week. He points out that sales usually begin to climb in the weeks leading up to Thanksgiving. "However, that's not the case this year. Detroit has been hard hit by the economy, but the price of records is the number one reason for the slowdown.

"People are not willing to pay \$9 for an album. When we offer specials, we sell a lot of records. The George Benson album is \$16.98 and people are not touching it and I'm talking about Benson fans."

Worried, too, about the situation in the hard pressed Midwest market is Harold Okinow, president of Lieberman Enterprises, who notes that it's "pretty sad." In comparison, he says, "our Sun Belt stores are doing a little better." Okinow says that while it is difficult for him to forecast the company's performance, he is optimistic that Lieberman will do as well

as it did last year. "The product is better this year," he feels. "Streisand's new album should do as well as 'Guilty.' AC/DC has become a big item, and the Kenny Rogers Christmas album, in conjunction with his 'Greatest Hits' collection, is selling strongly. Yet, we're in the middle of a recession we didn't have last year, when the euphoria surrounding the Reagan election pervaded the entire country. So we're battling consumer concern, and even doubt."

Other dealers are more optimistic. In New York, Ed Beda of the five-

store Disc-O-Mat web says that \$5.98 LPs are moving strongly in conjunction with sales of hit product by such artists as Rod Stewart, Neil Young, Diana Ross, Teddy Pendergrass and the Police. "These past two weeks have come as a big surprise," says Beda. "The summer was off for us, but the fall has been an improvement and we're optimistic that the trend will continue through the new year. I'm just glad for the midlines. I'd hate to see the shape the industry would be in without them."

David Jakowitz, executive vice

president of United Record & Tape Industries in Hialeah Gardens, Fla., is also optimistic that business will continue to improve in light of the company's performance over the past two weeks. "We're looking to stay even this Christmas," says

**Assistance in preparing this story provided by Sam Sutherland, Jean Williams and Ed Harrison in Los Angeles, and Leo Sacks in New York.**

Jakowitz, who doubles as national buyer for the 11 Peaches stores recently acquired by the Florida rackjobber. "We're selling lots of catalog, but we're concentrating on the hits—Journey, the Cars, Seger, Benatar, Rush, the Stones, Molly Hatchet, the Police, and 'Hooked On Classics'."

The Stark/Camelot chain expects to post a sales increase of at least 10% over last Christmas. Lew Garrett, director of record purchasing for 123 Camelot stores, three Grapevine units and 70 Fischer/Big Wheel leased department outlets, agrees that "business has broken loose this month, and we're very optimistic about the holidays. Some of the new releases—Foreigner, Earth, Wind & Fire, Dan Fogelberg, the Stones and the Police—are finally hitting, and we're fortunate that we're positioned where we are. Malls are still the place America shops."

For Harvey Korman, executive vice president and general manager of wholesaler Piks Corp. in Cleveland, 1981 has been an "astronomical" year, and he is looking for an 8-10% rise over last year's holiday sales. "All hell broke loose last week," he says. "The retailers told me business is breaking, and that's the kind of news I like to hear." Piks, which services 300 accounts in five states, is moving new albums by Barry Manilow, Greg Lake and Blondie, according to Korman, who says the company's sales are up 22% for the calendar year.

Jerry Richman, president of Richman Brothers in Philadelphia, says he's keeping his fingers crossed that business continues its current upswing. "The past two weeks have been extremely positive, although I can't be sure whether dealers are just stocking up or the public is really biting." He says the outlook is definitely brighter for the company's five Sound Odyssey retail outlets in New Jersey, Maryland, Pennsylvania and Delaware, where business is running 10-20% higher than last year. "This is the time of year when catalog stores such as ourselves really benefit. The consumer can buy the hits anywhere."

## CRT Commissioner

• Continued from page 5

Eddie Ray Music Enterprises, Inc. from 1974-79, vice president of a&r at MGM Records from 1970-74 and executive vice president and chief operating officer of the record/music division, Burt Sugarman/Pierre Cossette Television Production Co. from 1969-70. He has also held a&r and executive positions at Capitol Records and Imperial Records.

Contacted at work in Los Angeles, Ray said that he had been involved in politics for the last two-and-a-half years in California, and that he feels he has the qualifications and practical experience needed for the Copyright Tribunal commissioner's job, because of his knowledge of music publishing and his work in various aspects of the recording industry.

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## Closeup

**LINDSEY BUCKINGHAM—Law And Order, Asylum SE-561. Produced by Lindsey Buckingham and Richard Dashut.**

California pop has long drawn as much momentum from its eccentrics as it has from more widely-publicized indigenous trends like surf music or country-rock. Those commodities may have enjoyed splashy chart successes, but their influence seems brief indeed when compared to the more durable impact of West Coast mavericks such as Phil Spector, Brian Wilson, the late Lowell George or Randy Newman.

Now you can add Fleetwood Mac guitarist Lindsey Buckingham to that list, if you haven't already on the strength of that band's daring "Tusk" project. Buckingham's first solo album extends the same canny, quirky sense of pop and rock experimentation that made "Tusk" a groundbreaking pop triumph, challenging stereotyped views of that band in the process.

"Tusk" was clearly built around Buckingham's post-"Rumours" forays into offbeat arranging and writing styles, as well as his growing involvement in album production, and on "Law And Order" his dominance in those areas is virtually total: with the exception of a few backing vocals and a guest rhythm section on the LP's first single release, "Trouble," the Mac guitarist is behind every sound on the master tape. Yet these songs aren't simply designed as showcases for his superb guitar work, or as vocal tours de force; as he demonstrated from his earliest studio performances with Fleetwood Mac, Buckingham is at least as concerned with the overall scheme of an arrangement as he is with his own solos or fills.

That care shows in the often startling contrast between the elements in a given track. "Bwana," which opens the set, pits a romping bass line, music hall backing choruses and Buckingham's delightfully crooned lead vocal against an oddly sinister lyric that might double as

Buckingham's own credo: "We all have our demons, and sometimes they escape."

Elsewhere, he offers a chirping slice of teen romance ("It Was I"), translates Dixieland horn figures to guitar ("Love From Here, Love From There"), and he even substitutes a full-throated shout for his usually melodic vocal attack on "That's How We Do It In L.A."

Those off-the-wall elements paradoxically generate charm while erecting possible barriers to wider radio airplay, a fate suffered by a number of Buckingham's most challenging songs on "Tusk." Here, though, he's shrewdly included four ballads (among them a lovely acoustic version of "Satisfied Mind," the venerable country song) likely to melt programmers' hearts.

"Trouble" is already a fixture on pop and a/c playlists, boasting his chiming acoustic guitar signatures and a romantic lyric at once coy and affecting, as the singer confesses. "It's been so long since anyone touched me, I've forgotten what love is for." Yet as graceful as that performance is, its charms seem almost commonplace alongside the album's real sleeper, "I'll Tell You Now."

That song offers a haunting melody set to a loping acoustic arrangement and backlit by Buckingham's overdubbed falsetto harmonies. Delivered in a slightly clipped, hesitant voice is one of the more cryptic sets of verses in recent pop, as Buckingham hints but never reveals his melancholy: "I stayed at home today, didn't have a lot to say, I guess you must wonder why..."

Although he promises to explain, he never does, and what might have been intended simply as a musical punchline acquires a dark power by the final fadeout, which underscores Buckingham's limpid acoustic guitar lines with the singer's sobs. Such a sustained sense of mystery is all too rare in pop these days, but on "Law And Order" mystery is a constant, as it was on "Tusk."

SAM SUTHERLAND

## General News

### Mtume & Lucas Criticize Today's Music Categories

• Continued from page 7

whom they produce and manage through their own company, headed by Andre Perry, and the group H.E.A.T., which includes Lucas. (The initials stand for High Energy Aural Technology).

Mtume is also a part-time artist. He's about to begin his third LP for Epic at Sigma Sound studios in New York, where the two have done most of their dates since 1977.

For the past four years, Mtume and Lucas have done most of their writing, but now they're bringing in more staffwriters: Howard King, Ed Moore, Tawatha Agee and Vanessa Vickers.

"We're not supermen," explains Lucas. "We're trying not to burn ourselves into the grave. It's hard work. We spend 10 to 11 months a year in here."

Mtume offers another reason for bringing in outside writers. "Creativity isn't endless," he says. "We may never write another hit. It's important the hits go on regardless of where they come from. We do five or six albums a year. That's a lot of songs."

Unlike some other artists and producers, Mtume feels disco was helpful to r&b. "It gave an opportunity for a lot of black music to be exposed to a lot of young whites who would never have heard it otherwise."

"A lot of these records would have never slipped through if they'd been called funk, like 'I've Got My Mind Made Up' by Instant Funk or 'Disco Nights (Rock Freak)' by GQ. If they don't want to call it r&b, solid."

"But since disco died there's been a halt. It's almost back to where it was 20 years ago."

Both Mtume and Lucas say they

never earmark records for pop radio. "You can't really aim it that accurately," Lucas says.

Adds Mtume: "If it happens, it happens, but we never shoot for it. If we'd gotten totally faked off into thinking Stephanie was a pop act and we'd shot for a pop sound, we would have been demolished because we'd have blown her black base. She's basically a black act who has crossover access."

Mtume's transition from jazz to black pop has necessitated a basic change in his approach to music. "The challenge used to be complexity," he says. "Now it's simplicity—and keeping simplicity interesting. I think there's an art to being simple."

"We're not really in an experimental stage right now in any form of contemporary music," Mtume laments. "Sometimes I wish we could be a little more adventurous, but the reality of the market dictates how creative we can be. Right now, people are not responding to newness in any aspect of their lives."

Mtume and Lucas' newest project is an album by the Spinners. "We felt it was important to contribute, if possible, to the restoration of something extremely important to black music," says Mtume.

"The standup group is an important part of our heritage. The Spinners are a classic group from a classic era. They're as historical to me as the Stones are to somebody else—and the Stones are historical to me also."

Lucas sums up the basic direction in which they sought to take Rawls and the Spinners. "We wanted to update the image and sound and put it in a contemporary format so the young audience that's buying records now can appreciate it."

### Arista Trying Direct-Mail

• Continued from page 1

in the test phase, tv time will be "bartered" via per-inquiry arrangements, with stations sharing in the revenue developed according to the numbers of albums sold in their territories.

Taped commercials lasting one or two minutes are supplied by Arista and offer the albums "at or near list price." Consumer response is to a local telephone or post office box number, and fulfillment is carried out by Columbia Record Productions in Terre Haute, Ind., which also presses for Arista.

Architects of the mail-order plan feel it largely reaches a group of consumers who rarely, if ever, patronize record stores. They must wait four to six weeks for delivery and pay higher prices than at their neighborhood store or racked outlet for the same item.

It is also believed that the need for

### Goody Defendants Seek Trial Block

• Continued from page 5

stein of Passaic, N.J., argued in Brooklyn Federal Court that Frank Carroll, an unindicted co-conspirator in the Goody case who supplied middleman Norton Verner with counterfeit cassettes, received only a probationary sentence for his role in the bogus tape scheme. He also made the point that Tucker's conduct in prison was "exemplary," and that his client had discovered and helped extinguish a fire in the Allenwood dormitory.

## Lifelines

### Births

Girl, Julia, to Kathleen Stephens and Barry Lowenthal, Nov. 22, in San Francisco. Mother is manager of the Tazmanian Devils; father is drummer in the group.

Boy, Matthew Michael, to Mike and Rosie Levine, Nov. 20, in Toronto. Father is bass player for the RCA Records' group Triumph.

Boy, Tedric, to Betsy and Sam Holdsworth in Gloucester, Mass., recently. Father is co-publisher/editor of Musician, Player & Listener Magazine.

Boy, Justin, to Harriet and Bruce Johnston, Nov. 17, in Los Angeles. Father is Grammy-winning songwriter and member of the Beach Boys.

## Marriages

Joanie Miller to Phil Burkhardt, Nov. 4, in Cincinnati. Groom is president and chief recording engineer of Rite Record Productions, Inc. and Queen City Record Graphics.

## Deaths

Clara Webb Butcher, 69, of heart failure, Nov. 24, in Nashville. She was the mother of Loretta Lynn and Crystal Gayle.

H. Elton Box, 78, co-founder (with Desmond Cox) of the Box & Cox music publishing company in London, Nov. 11. Known through the music business years ago as "Boxie," he published such standards as "Galway Bay" and "If I Were A Blackbird," but also wrote some, including the Cockney standard "I've Got A Luvly Bunch Of Coconuts." He is survived by his widow, Patricia.

Harry Von Zell, 75, who recorded as vocalist with Anson Weeks' West Coast orchestra in the early 1930s before becoming one of the most celebrated radio announcers in the nation, Nov. 21, in Woodland Hills, Calif. He is survived by his widow, Mickey; a brother and a daughter.

Arthur Gershwin, 81, youngest of the three Gershwin songwriting brothers, in New York, Nov. 20. His songs included "After All These Years," "Slowly But Surely" and music from a 1945 Broadway show starring Carole Landis, "Lady Says Yes." Survivors include his widow, Judy, a son and his brother Ira Gershwin.

## December Music On Cable

• Continued from page 7

Bernstein conducts the Vienna Philharmonic Orchestra in Beethoven's eighth and ninth symphonies as well as Beethoven's String Quartet in C Sharp Minor. Bernstein also conducts the Concertgebouw Orchestra of Amsterdam in Beethoven's Missa Solemnis in D Major on Christmas night.

Songwriters profiled are Burton Lane and Sheldon Harnick, while other programs on individuals include "Call Me Betty Carter," "Cabaret: Margaret Whiting" and "A Tribute To Count Basie." Basie's March 20 concert at Carnegie Hall is also being shown, featuring Tony Bennett, George Benson and Sarah Vaughan.

Showtime presents a 90-minute special on Dec. 14: "Working" with Barbara Barrie, Barry Bostwick, Eileen Brennan, Didi Conn, Scatman Crothers, Charles Durning, Rita Moreno, James Taylor and Studs Terkel. The musical is based on interviews Terkel conducted with workers in various fields.

Concerts on MTV for December include a special live New Year's Eve presentation from the Diplomat Hotel in New York. It's rumored that one of the acts being tapped to take part is George Thorogood.

MTV will also show Foghat in concert from the Miami Sport-

atorium on Dec. 5: the Tubes with Marty Balin and Tommy Tutone live from Television Center in Hollywood Dec. 12; .38 Special on Dec. 19, taped at Denver's Rainbow Music Hall; and Journey Dec. 26 from Houston's Summit. The MTV Christmas special is "Devo: The Men Who Make The Music."

"Night Flight," the weekend-only show on USA Network, starts December off on the 4th with the Police. Dec. 5 is "Chicago," "The Cars," "Shell Shock Rock" and "New Wave Theatre." The latter episode closes every Saturday night program.

Dec. 11 "Night Flight" presents the Boomtown Rats and "Boston Rocks." The following night there's "Al Stewart," "Love Is Hard To Get" and "Trances."

A presentation of "Alice Cooper: Welcome To My Nightmare" comes on Dec. 18, while the 19th includes "Bay City Rollers," "Donny Hathaway," "Rory Gallagher" and "Our Latin Thing."

Christmas weekend starts Fri., Dec. 25, with "Lenny Bruce Without Tears," "Billy Paul And The Staple Singers" and "Six Dreams." The next night there's "Live From The Lone Star," "Electric Light Orchestra In Concert" and "London Rock & Roll Show."

## Bubbling Under The HOT 100

- 101—SANDY BEACHES, Delbert McClinton, Capitol 5069
- 102—KICKIN' BACK, L.T.D., A&M 2382
- 103—A WORLD WITHOUT HEROES, Kiss, Casablanca 2343 (Polygram)
- 104—OH WHAT A NIGHT, The Temptations, Gordy 7213 (Motown)
- 105—FOOL ME AGAIN, Nicolette Larson, Warner Bros. 49820
- 106—CLOSER TO THE HEART, Rush, Mercury 76124 (Polygram)
- 107—TWO TO DO, Bob Welch, RCA 12356
- 108—ALL ROADS LEAD TO YOU, Steve Wariner, RCA 12307
- 109—LOVED BY THE ONE YOU LOVE, Rupert Holmes, Elektra 47225
- 110—BEAUTIFUL WORLD, Devo, Warner Bros. 49834

## Bubbling Under The Top LPs

- 201—BILL SUMMERS & SUMMERS HEAT, Jam The Box, MCA MCA-5266
- 202—DR. HOOK, Dr. Hook Live, Capitol St 12114
- 203—DORIAN DAMMER, Aerobic Dancing, Parade 100 (Peter Pan)
- 204—MAC DAVIS, Midnight Crazy, Casablanca NBLP 7257 (Polygram)
- 205—MELBA MOORE, What A Woman Needs, EMI-America ST-17060
- 206—LEIF GARRETT, My Movie Of You, Scotti Bros. ARZ 37625 (Epic)
- 207—BOB WELCH, Bob Welch, RCA AFL 1-4107
- 208—JIMMY CLIFF, Give The People What They Want, MCA MCA 5217
- 209—ROBERTA FLACK, The Best Of Roberta Flack, Atlantic SD 19317
- 210—SNEAKER, Sneaker, Handshake-FW 37631



# Top Of The List!

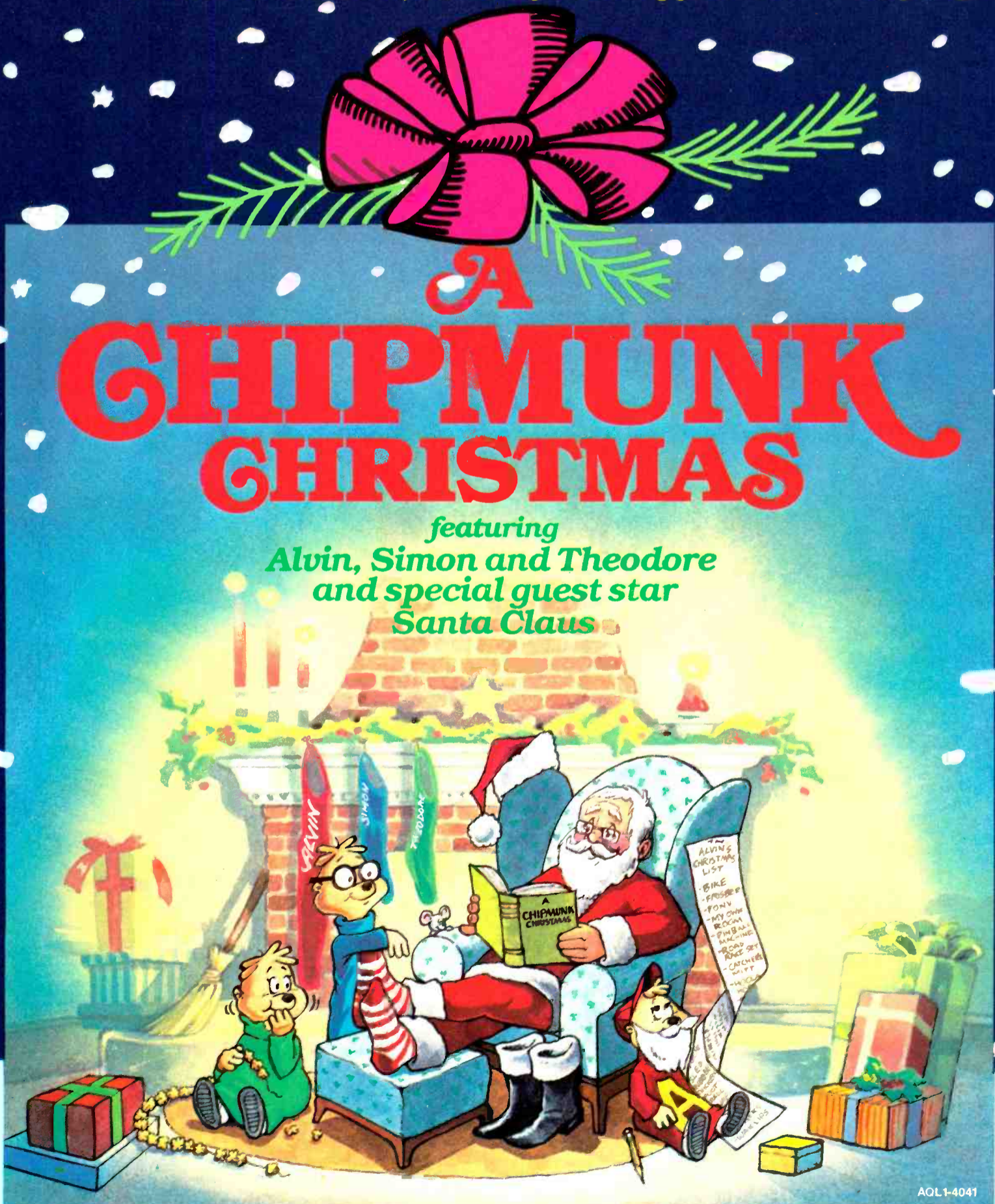
Those merry little Chipmunks are running platinum and are here again with a new album to cover the biggest selling season.

Supported by a prime-time major TV show and a prime-time kiddy network buy through December, this is the perfect holiday gift album all wrapped up in a beautiful package.

Merry Christmas!

## TV Support:

- Prime-time NBC Network, Special, December 14th.
- December 5th-20th, Saturday morning prime-time kiddy buy.



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**RCA**  
Records and Tapes



Billboard photo by Lester Cohen

**CHART TOPPER**—Warren Pash, center, basks in the glory of his first No. 1 hit, "Private Eyes," which he cowrote for Hall & Oates. Pash's attorney, Andy Stern, points to his No. 1 posting on a Billboard Superchart held by Michael Gorfaine, ASCAP's Western regional director of repertoire.

## Pressers Eye Ways To Stem 'Skipping'

• Continued from page 5

always been checked for skipping. But we started to check more thoroughly as to where records were going." Porterfield says that the spread of independent cutting facilities also has made recommended cutting practices more necessary.

Some cutting engineers fear technical compromise will be made if recommended practices are effected. However, the RIAA/SPARS committee members, including Porterfield, insist that both market segments can be satisfied with the high end giving up almost nothing.

RCA's quality control head Joe Wells, also on the committee, believes that a broad frame criteria will mean no compromise in 50% of the cases, and only modest shaving in the other half. "My experience has been that normally all we have to do is cut a wider groove and we don't have to change the level of the sound at all," Wells says. Groove width, groove depth and level at various frequencies are the parameters that have to be controlled, he adds.

RIAA executive director Stephen Traiman notes that informal discussions about the problem began in 1978. It is the RIAA/SPARS group's hope that its recommendations become de facto industry standards. Anti-trust statutes prevent actual "standards" promulgation by the

group. "There's more awareness in the studios that more attention has to be paid to this problem," says Traiman. "Some of the labels are much stricter in accepting masters."

While CBS uses the BSR turntable test, Wells says RCA employs a technical measurement standard. Wells denies that there has been a rejection rate rise. "It has been a problem all along and we're trying to attack it. We're trying to improve communication between manufacturers and the lacquer cutter. We've never attacked it in a unified front."

Wells says artists and producers demanding lacquers cut to outrageous specifications can be a problem. "If artists had to depend on the audiophile for all their royalties they'd be in trouble," Wells believes lacquer cutters will go along with the effort if the recommendations are thoroughly researched and set forth by an industry committee, such as the RIAA/SPARS group.

Why weren't cutting recommendations addressed 25 years ago instead of now with digital disks already on the horizon? Porterfield said one reason was former major label control of almost all technical work—including phonograph manufacturer—allowing compatibility problems to be ironed out internally. But indie technical work is a major market force today.

## Cassette 'Outscores' LP In David Byrne's 'Wheel'

• Continued from page 6

trouble if you put it on the outside," says Crawford.

"I personally felt it would have offered the consumer a choice. We make our money either way, no matter which configuration he buys."

One contributing problem is that the cassette is due to be released a month after the LP. "The master tapes for the cassette were delivered late," explains Crawford. "We had everything we needed to get the album out, but since there are two different edits, there were two master tapes."

Both Sire and David Byrne were against holding the album up to tie in with the cassette release, according to the Warner Bros. sources, for two reasons.

They wanted to capitalize on the attention being paid "The Catherine Wheel," a dance work choreographed and directed by Twyla Tharp, which premiered Sept. 22 at the Winter Garden Theatre in New York.

They also wanted to avoid a head-on clash between Byrne's solo LP and a pair of Talking Heads albums

set for the first half of next year. A live album by the group is due in January or February; a studio set will follow later in the spring.

Byrne, as artist, producer and lyricist on the project, did the edit from cassette to LP, which was accomplished by shortening—but not omitting—songs.

The marketing of the complete "Catherine Wheel" score on cassette at the same price as excerpts from the score on LP would seem to give the cassette a clear consumer edge. This squares with the perceptions of Warner Bros. executives that the cassette format is on the rise.

"While cassettes are approaching 30% of our sales now," says Crawford, "they could be as much as 40% next year and 50% in the next couple of years. The convenience factor wasn't fully realized until the Walkman hit. That has really made a difference."

Crawford notes that there have been a couple of instances in the past where a cassette had an additional cut not available on the album, but can think of no cases where the versions are completely different.

Thanksgiving brought a sadly ironic twist for some two dozen Warner Bros. label staffers: the Burbank titan made its first substantive payroll cutbacks in several years Tuesday (24), after being one of the few majors to weather the trade's recent slump without having to resort to a flurry of pink slips. With terminations estimated between 20 and 25 by insiders, and confirmed by Warners at 10% of its rolls, the list included some highly visible staffers including adult contemporary promotion chief Pat McCoy, album promotion manager Bonnie Simmons, personnel director Pat Johnson and product manager Veronica Brice, among others. As usual, the economy was reported as the culprit.

**Will Grammy have a baby sister in Blighty?** If the British Phonographic Industry gets its way, the answer's yes. The BPI will back the first **British Record Industry Awards** early in '82, set for unveiling at a \$100-a-head dinner and hall at the Grosvenor House Hotel in London on Feb. 4. Awards for the top single and album will be made on the basis of statistics compiled by the **British Market Research Bureau** for its charts, while other categories will see BPI members voting for their favorites. The latter will include such categories as top artists, best newcomers and classical selections.

There'll also be an award for the best producer and the industryite deemed to have made "the best contribution to the British music scene." Overall, the awards represent a long term goal among British trade interests.

In a **Wall Street Journal** ad headlined "10 Hottest New Businesses for 1982," the **Videocassette Rental Store** is touted as a big moneymaker. According to the layout, the potential video magnate can receive a manual outlining such a business system for a mere \$45. "Imagine turning a \$10,000 investment into a \$10 million company in less than three years," the copy gushes. "The average store takes in better than \$250,000 a year, and some achieve net profits as high as 40% or better.

Now there is only a 2% market penetration. As more and more people learn of the profitability, stores will be multiplying rapidly."

Following the death of Clara Butcher, mother to Loretta Lynn and Crystal Gayle (see Lifelines), the **Clara Butcher Memorial Fund** has been established through the **American Cancer Society**. Surviving members of the family are asking that donations be made to the fund in lieu of flowers or other remembrances.

Just before the Thanksgiving Day holiday, the acquisition of **20th Century-Fox Music** by **Warner Bros. Music** was reportedly agreed in principle, for a price estimated to be between \$13-16 million. Papers are expected to be signed this week. 20th's record label is still up for grabs, for what observers believe is a \$4 million price tag. . . . CBS informing Eastern retailers that it wants returns going to its Indianapolis plant rather than Pitman, N.J.

Track erred in its note on the **California Copyright Conference's** upcoming Christmas bash at Los Angeles' Carlos'n'Charlies. The reception will be held next Tuesday (8), not Dec. 5 as reported last week. Reservations can still be made through (213) 784-3284, and ducats are \$7.50 for appetizers and a no host bar. . . . Tuesday evening's (1) edition of the "Ask-A-Pro" songwriters huddles held by the American Guild of Composers and Authors will feature **Fran Amitin of Quincy Jones Productions**. The rap session will be held from 7 to 9 p.m. at Modern Musical Services on North Cole Place in Hollywood, with reservations available at (213) 462-1108.

Look for producer **Rue Caldwell** to launch his own label shortly. . . . **Rick "Disco Duck" Dees**, morning man at **KIIS-FM** in Los Angeles, is negotiating for the role of **Elvis Presley** in a proposed 12-part dramatic radio series on the life of the King. Dees' credentials in the producers' eyes start with his own Memphis connections—he's a native who also gained his early prominence in radio there.

Edited by SAM SUTHERLAND

## 'Gift' Funding Questions Remain

• Continued from page 5

"I mean, the Milk Board doesn't go and ask for a penny on every gallon of milk sold by Safeway. But, factually, what happens is that the retailers wind up paying for it anyway."

Marmaduke believes that while non-NARM members might still balk at any new wholesale hikes attributed to the campaign, the bulk of accounts would accept increases gracefully.

Another clarification of NARM's proposal centers on the basis for the half-cent per unit levy suggested as a funding mechanism for the estimated \$2.5 million campaign fund. Because NARM's initial pamphlet and followup booklet on the campaign's strategy didn't pinpoint whether such a charge would be based on gross shipments or net sales, some labels apparently be-

lieved NARM was looking for a formula based on the former.

That, of course, would hike the cost per unit beyond the half-cent mark, once returns were factored in.

Again, Cohen claims this was never intended. "It was always supposed to be net," he says. "We simply assumed that was understood."

How each participating label would extract that half-cent could vary widely. Boardwalk's Neil Bogart has already signified his intention of charging a quarter-cent to distributors and absorbing the other quarter-cent himself.

Meanwhile, Ranwood Records president Larry Welk says he'll absorb the entire cost in the early stages of the launch. "Personally, I feel it's such an insignificant cost that it can be likened to other incremental increases that we face," he explains. "You absorb them for a period of

time before you pass them along to distributors, who in turn pass them on to accounts and then consumers."

At Chrysalis, Licata says he's still studying possible funding mechanisms. His own current direction would be to add a one cent surcharge on invoices, with the excess to defray administration and accounting of the fund.

And Capitol Records is reportedly telling customers that it, too, is thinking about a one-cent hike. Label marketing vice president Dennis White could not be reached as Billboard went to press, however.

Meanwhile, the largest ally yet, WEA Corp., has yet to decide how to fund its contributions. Said a spokesperson for the distributing giant, "I don't think we've crossed our t's or dotted our i's on it, yet—it's premature in that we're still waiting to see how the industry will go."

## Licata Adds Concepts To 'Gift' \$

• Continued from page 6

arated from the total war chest financed through the requested half-cent per unit charge outlined in the original NARM proposal this fall.

Licata is recommending that 5% of the total be diverted to finance antipiracy efforts, as well as to fuel such endangered NARM projects as the retail training programs recently deactivated or a stepped-up schedule of regional meetings.

"I saw an opportunity where the industry would go along with such a campaign," says Licata of the idea's gestation. Admitting his own initial reservations about the project's financial impact during a soft market, he asks, "Why shouldn't the industry use some of this money to address other issues?"

"Otherwise, trade associations like NARM would come back later to ask for money, and this just isn't the time to do that successfully."

Licata's economic projections are sober: "We are in a recession, a terrible one, and it's not going to get

better right away. I think we have to look at 1982 very conservatively, and that makes it all the more important that we work together wherever we can.

"That's one reason I'm totally behind the 'Gift Of Music,' because it can enhance our business. But they can't come back later and ask for more."

A verdict on Licata's proposal and its chances for approval will be some time in coming, however. Notes Lou Fogelman, chairman of NARM's retail advisory committee and co-president of SHOW Industries, "The 'Gift Of Music' advisory board will have to make any decision on that, once that board is formed."

Fogelman, who notes that the proposed board will include representation from all participating manufacturers as well as from the merchandising community, isn't opposed to the special fund, however: "Sal wants to fight more than one battle, which isn't necessarily a bad idea."

Agrees Joe Cohen, NARM executive vice president, "What Sal's really focusing on is the industry's need to work together on every issue that confronts us. There's no question that in the anti-piracy issue, we have to work harder."

"In fact, given the flatness of our sales growth in this economy, what we need now is to work together wherever possible. The 'Gift Of Music' is just the start."

Cohen indicates that if the special fund proposal spurs added support from manufacturers, its net reduction in the dollars available for the campaign itself would still be worthwhile.

SAM SUTHERLAND

## Attorneys Move

LOS ANGELES—The law firm of Garey, Mason and Sloane has moved from its Hollywood location to 1299 Ocean Avenue in Santa Monica, Calif. The new phone number is (213) 393-5345.

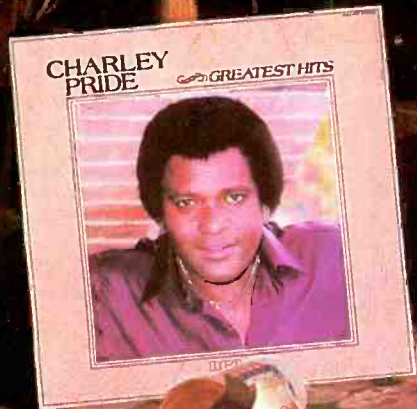
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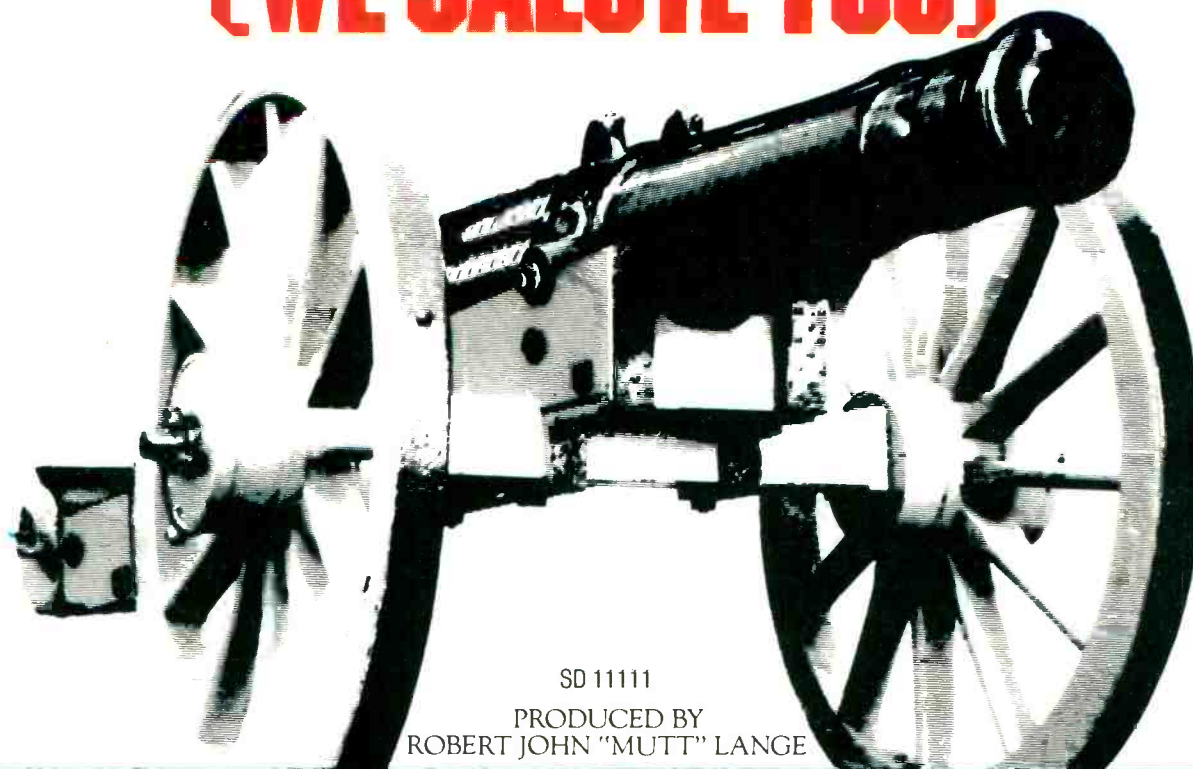
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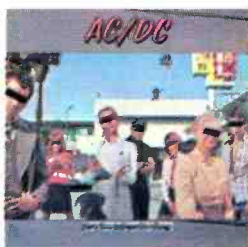


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